

# SpierContemporary2007

exhibition&awards

December2007–December2008

AFRICA  CENTRE

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# Contents

- |     |   |     |   |
|-----|---|-----|---|
| 1   | The Africa Centre   | 233 | 'skulls, bubbles and art of optimism'<br>DAVID BRODIE                                       |
| 5   | Fanakalo * Introduction to Spier Contemporary 2007<br>CLIVE VAN DEN BERG, CURATOR                                       | 235 | The grass is singing:<br>A personal note on performance in South Africa<br>ROSELEE GOLDBERG |
| 8   | The selection process   | 238 | The awards  |
| 9   | Reflections from uneven ground<br>THEMBINKOSI GONIWE, SELECTOR  | 239 | The judges<br>N'Goné Fall<br>Clive Kelner<br>Predrag Pajdic                                 |
| 13  | A selective journey<br>VIRGINIA MACKENNY, SELECTOR  | 243 | The outreach and residency programme  |
| 21  | Colonialism, postcolonialism, and transculturation:<br>Remaking the notion of 'center' and 'periphery'<br>ZINE MAGUBANE | 246 | Performance art workshops   |
| 25  | Vulnerabilities<br>DEBORAH POSEL  | 251 | The curatorial and selection team   |
| 32  | The Art   | 256 | Artist biographies  |
| 229 | Some traditional, some contemporary<br>in some African visual art practices.<br>BISI SILVA                              | 263 | Spier Contemporary partners   |
|     |   | 268 | Acknowledgements  |



MARCO CIANFANELLI Vessel (microbial)

The logo for Africa Centre is a dark grey rectangle containing the text "AFRICA" on the left and "CENTRE" on the right, separated by four small red squares arranged in a 2x2 grid.

AFRICA ■ ■ CENTRE

The Africa Centre was born in 2005 to provide a new arts and cultural voice in Africa, for Africans. For a range of historical, political and economic reasons, most of the important collections and productions of African art are today located outside of Africa.

Consider that:

- the major historical collections of African art are owned by institutions and private collectors in the United States and Europe;
- there is no single, major institutional collection of contemporary African art anywhere in the world;
- significant exhibitions of historical or contemporary African art that have been developed by major North American and Western European museums generally do not tour the African continent;
- there exists no single, major institution dedicated to research on the contemporary arts and cultural practices of Africa;
- only small and somewhat intermittent artist-in-residence programmes exist on the African continent;
- Africa is suffering a significant 'brain drain' in the creative field, as performers, visual artists, authors, curators, choreographers and scholars look or move to the 'North' for funding and appropriate work because they lack the means and infrastructure to work at home;
- throughout the world, few institutions take a multidisciplinary approach to African arts, culture and heritage apart from university departments, which are often highly restricted.

As a result, Africans living on the continent have limited access to their own artistic heritage and to works created by contemporary African artists.

Based in South Africa, the Africa Centre is both a physical entity and an ongoing philosophical project. Its objectives are to:

- become a major international organisation which celebrates both the visual and performance heritage of Africa;
- formulate innovative models for presenting, debating and encouraging the production of art;
- explore the space and design of the cultural encounter;

- provide broad access to the creative work and ideas of historical and contemporary African artists;
- be a place where communities throughout the continent can explore their heritage and histories; and
- re-examine the role, identity, transience, creation, performance and curation of art.

### **Why the Spier Contemporary?**

The Spier Contemporary journey has been a fascinating exploration of translating the Africa Centre's ideals into practice. It was originally conceptualised as a tool to represent a new South African contemporary art voice and as a rare opportunity to see a hundred South African artists working with an amazingly diverse set of media within extraordinarily different cultural contexts. The opportunity to use visual art as a medium to reflect the 'state of the nation' offered both daunting and exciting possibilities.

As the planning process got under way, however, this original intention took on substantial legs from our engagement with many different bodies.

- *A national voice needs a national exhibition.* Thus, we selected three core venues for the exhibition in Cape Town, Johannesburg and Durban.
- *A national voice needs a national audience.* Simply putting art in these three cities was not enough. It was incumbent upon us to ensure that new audiences were given access to art and inspired to engage with it. Thus, we developed a range of additional content and activities to accompany the exhibition, including guided tours, discussion and dialogue events and opportunities to participate in the creative process within a variety of workshops or by painting on the exhibition walls in Cape Town.

- *A national voice sometimes also needs a microphone to be heard!* We determined that part of the contribution we wanted to make to artists with this exhibition was to provide training and development. We established two artist-in-residence programmes with Fort Hare University, focusing on rural artists whose careers might be assisted by:
  - connecting them to a wider network of art production;
  - examining ways to incorporate new ideas into their production;
  - gaining access to other art making forms and themes and
  - being linked to a broader network of galleries, museums, art bursaries and art residencies.

In addition to the residencies, we also conducted three-day performance art workshops in Durban, Johannesburg, and Cape Town.

- Our ambitions grew even further. A core tenet of the African Centre's practice is to break down the barriers that have historically existed between African art practices (including visual art, performance art and craft, to name but a few). So, to explore cross-disciplinarity, we expanded the exhibition and awards to include performance art. The exhibition includes ten performance pieces which will be performed live and via video throughout the exhibition's life.

### **Form and function: the evolution of the exhibition spaces**

Another subject that has fascinated us is how form fundamentally dictates function within the museum construct. We wanted to explore how an exhibition could define its own unique requirements for space, and how those requirements would in turn alter how the work came to be presented and received. This led us to

launch the exhibition in Cape Town within a temporary building, constructed specifically for the exhibition. We converted three forgotten tennis courts and a clubhouse into the platform for the exhibition, using shipping containers for the frame and tents for the roof.

The Spier Contemporary has evolved into what we believe is an extraordinary experience for both artists and audiences and fulfils some of our grand intentions. We have committed to producing the Spier Contemporary at least three times, or for six years, as a biennial project. This is the beginning of what we hope will be an ongoing evolving process of exploring and manifesting our ideals and beliefs.

### **Africa Centre Board of Directors**





HUSAIN ESSOP *Wudhuugh*



# Fanakalo\*

## Introduction to Spier Contemporary 2007

CLIVE VAN DEN BERG, CURATOR

One of the dominant recurring themes of the post apartheid nation has been the right to speak and to a platform from which to be heard. How and where we speak as artists and what modes and dialects are favoured or given space are questions that can have structural answers. The Spier Contemporary is not able to do everything and anything for artists but it can provide the basic conditions for showing most kinds of work. Certainly everything that was proposed to us for consideration could be facilitated. Restricting an artist's language shrinks not only our dialects but also our subjects.

The selecting/ curating process has to rely on what is submitted and proposed and decisions are made in relation to a myriad of possibilities. The exhibition could have taken many other forms but there simply was always a core of works that all on the selection panel felt should be included in the exhibition. This core did not shift much but the constellations around it changed in scale and detail. Finding the final list was a difficult and prolonged process, not because the possibilities were so thin but because they were so numerous.

This is a national exhibition in its scope of organisation and draw. We did not end up selecting works from all of the selection centres but we maintain the principle of mounting an exhibition that is not just urban in source.

One of the fascinating though tiring aspects to organising the show is that it involves travel to nine selection points. This overview gives us a sense of how and where artists work, what artists

are doing regionally and what themes occupy artists across regions. On previous occasions when I did a country wide selection and review of artists' work the dominant subject was the 'mutant body': bodies altered by fear, resentment, disease, abuse, neglect, or, one sensed, an uncertainty about how to fit in. The experience of fitting into a country that is radically altered and changing its norms or re-stating repressed norms all seemed to find expression in representations often characterised by a kind of linguistic clash, an abrasive *fanakalo*\* which was at times frightening, but which nevertheless promised much in it's capacity to break linear sense.

The body is still a subject for many artists at this exhibition. For some its presentation sounds an exploratory echo of subjectivity. For others, particularly those using performance, the body seems to enact its own doubt or denial.

A substantial proportion of the exhibition work is performance based. The immediacy of a body stripped of conventional garb and protocol is one of the compelling features of a performance artist's arsenal. The capacity of artists to move between and outside of dedicated cultural and other spaces enables multiple disruptions of the sanctity of spaces, of comfort zones and of written or unwritten taboos.

Nelson Mandela is undiminished as a popular subject. No other political figure seems to even make a blip on the imagination of artists. A large exhibition could be assembled around Madiba, showing how he is the conduit for many desires. Though we

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\* South African pidgin, based on Zulu and English and developed in the mining communities of Namibia and Zimbabwe and near Johannesburg in the mid-twentieth century.



could have had many, we only have two works representing Mandela in the exhibition, a sculpture by Richard Chauke of Madiba holding a knowing and ancient child and Lekatsile Makgahlela's sculpture showing "Nelson Mandela as a big fish that slipped out of the prison cell from the Robben Island and swallowed all the evils of apartheid in order to create a peaceful country and nation". 2010, like Mandela, is still a positive emblem for many and of the numerous works submitted we have retained a madly exuberant, formally complex throne to soccer by Sicelo Ziqubu. Artists generally saw sport as a positive emblem but Jacques Coetzer, Nicolas Letsoa and Anthea Moys show works that subvert its cults.

If there is pride in the nation it is subtly felt, rueful even. There has certainly been a shift from early rainbow nation optimism to a subtler series of feelings, less declamatory and threaded with doubt, if not cynicism: the popular and positive sit beside depictions of deep pessimism about child abuse and other forms of violence, a frequent subject of submissions.

### **'It need not have been so.....'**

We take it for granted that apartheid was the only way for the nation's history to have played out but one of the most com-

elling propositions that I have heard in the last few years from an historian was this "it needn't have been so", in other words that there were moments in our history when trajectories other than separation and alienation were possible.

Several artists on the exhibition have made works that explore that proposition. Andrew Putter shows a video installation with a recreated Maria Van Riebeeck singing a lullaby in the tongue of Krotoa, a Khoikhoi girl she adopted. *Doing it for Daddy*, a three person collective, has researched the history of the Spier estate and compiled a pamphlet for an alternative tour. On the tour visitors will encounter some narratives that might be familiar and others that explore 'the region of the might have been'. In addition to the 'might have been' there are also references to the absent or mis-presented of history.

The overlay and entanglement of past, present and future is so much a part of our psychic beings that it is inevitably a subject for many artists. How the past could have been different fascinates, perhaps because the difficulties of the present make that a compelling question.

The representation of animals is getting a lot of attention by artists on international shows. Was this a subject that came up here a lot? Well, if one includes the scores of wildebeest on plains, big



five castings and recalls, then it was the second most popular subject behind arum lilies. However less stereotypical investigations of our relationship to animals were rarer, but memorably there is Frances Goodman's installation work which probes inter-species dependence and Elizabeth Gunter's images of dogs, which seem to me to be a ruse to speak of human frailty. In a very different tone Dan Halter uses a fish to invoke and mock macho cults of killing, possession and braggart. Gavin Younge and Wilma Cruise were two of the very few artists who submitted work about the crisis in environmental custodianship, though Mark Wilby alludes to the effects of capitalism's excesses and the interconnectedness of consumerism and environmental destruction.

The exhibition has, for me at least, been characterised by a shift in tone. Many of the works submitted, and a substantial number of works on the exhibition, engage the viewer in a seemingly light way, avoiding sententious utterance in favour of the humorous, the satirical, the mocking and self mocking. Husain Essop, for example, parodies stereotypes primed for him from within and without with equal doses of the tender and the wicked.

One of the quietest and one of the noisiest works on the exhibition, both video pieces by Nadine Hutton and Bongani Khoza respectively, look at faith. Bongani Khoza shoots his work in a train and Hutton views the night long rituals of worship in an urban factory-

like space. What is common to these works is a relocation of ritual to space, emblematic of a larger fluidity of actions and their symbolic representation.

The exhibition is housed in a temporary building. The walls are made by piling up shipping containers as if in a giant Lego fantasy. Where necessary for hanging, we face these with plywood. The roof is a series of tensile wings. There are views out to the landscape. The sounds of nature at work penetrate into the structure, as the sounds of art at work filter into the landscape. As in a modern scene from the Lozenzetti brothers', *Scenes from Good and Bad Government* in Sienna, there are ethics in process here. The stewardship of culture within the immediate and extended landscape is the challenge for the Africa Centre. This is one of the first enactments of that stewardship. A great deal more lies ahead.

**Clive van den Berg**

## The selection process

The art work in this catalogue started with a call to artists in February 2007, to submit works in all categories of the visual arts. The Spier Contemporary 'Make your Mark' campaign was an open invitation for a diverse range of forms and languages of representation, with just one proviso regarding as artistic content, material or style: the work should not endanger or hurt anybody. That one negative was meant to open the floodgates wide to all kinds of possibilities.

And the waters flowed in the form of 2200 entries submitted by post, online and at thirteen collection centres around the country: • East London • Port Elizabeth • Umtata • Kimberley • Bloemfontein • Barberton • Durban • Giyani • Polokwane • Stellenbosch • Potchefstroom • Cape Town • Johannesburg

Nine of these sites were visited by a selection panel, while work from the other four was transported to central locations for viewing. The panel comprised independent selectors, Thembinkosi Goniwe and Virginia MacKenny and the curatorial team: Clive van den Berg, Churchill Madikida, Jay Pather and Kadiatou Diallo.

The task was to select what constituted five percent of the work submitted...



# Reflections from uneven ground

THEMBINKOSI GONIWE, SELECTOR

**M**y appointment as a selector for the Spier Contemporary 2007 brought a sense of both excitement and challenge. I was excited at the opportunity to participate in a project that would allow me to glimpse some of the artworks and ideas produced over the last two years, between 2005 and 2007, in South Africa and I took the opportunity to do a short survey of contemporary art that might indicate emerging inclinations and sustained trends in South African art. My interest was to find out if there were any new artistic vogues in the work of South African contemporary artists in the first decade of the twenty-first century.

Adding to my curiosity was also the attraction the Spier Contemporary exhibition and award holds for both young and mature artists. I supposed that, to a young artist, an art award might function as a launching pad for their career: drawing attention to their potential, offering up many new opportunities, motivating them and building their confidence. Some of these possibilities apply to mature artists too, although what seems most important is the honour an award would bestow in recognising and valuing the contribution and achievement that a mature artist has made during the course of their career.

An interesting challenge that I encountered came in the form of meeting a range of people who would greet me with two interesting questions: one of these, which was often asked prior to the selection tour, was: "What will you be looking for in your selection of the submitted artworks and proposals?" An addendum to this question would be an enquiry as to the criteria the selection team was to apply. My response to these questions was to painstakingly keep reciting my words, of course not always with accuracy, published in the July 2007 *South African Art Times*: "I will undertake the selection process with an open mind so as

to be receptive to a wide variety of unexpected submissions from diverse artists, established and emerging, known and unknown. Yet, I am attracted to artworks that have a strong sense of consciousness in their creative strategies and innovative approach, somewhat reflecting some command in their rendition of form and content and use of materials."

My response did not find favour with many of the individuals who had expected not only a rationalised *modus operandi*, but over-determined criteria. I was perceived as having no warranted criteria for my selection procedure. I received a similar reaction when I told my interrogators that my fellow selectors, too, had no stipulated set of criteria for deciding whether they accepted or rejected submissions for the exhibition. The selection process was organic and instantaneous, primarily guided by the diverse aesthetic sensibilities and different reasoning of the six selectors, who agreed to disagree about their preferences. Criticality and sensitivity were exercised without subordinating contentious moments, allowing selectors to debate their choices. Such moments were important, as selectors motivated their respective choices, illuminating the others on whatever merits or hidden qualities they believed were inherent in some artworks and proposals.

My explanation was neither an attempt to speak for, nor represent, the selection team. Rather, I sought to share that which underlined a flexible selection procedure – a possible exercise of democracy in an art context where aesthetics and sensibilities tend to be so personally charged; where fussy personalities thrive hastily and fervently; but also where mediocrity and complicity tend to find effective grounds. Of course, any selection exercise is necessarily subjective and informed by personal preferences and orientations. Fairness is therefore questionable. Our selection



process was no exception, although the underlying principle of flexibility enabled us to deal with our encounters with artistic submissions by diverse artists operating in differentiated contexts.

A flexible selection procedure was apt, taking cognisance of the disparate conditions under which different artists produce their art – conditions that in turn give rise to differentiated artworks in South Africa. It is no secret that the South African art field is fraught with unremitting racial, gender, sexual, and class disparities. Even access to education, information and facilities that enable art of quality standing to be produced is predicated on these disparities. How possible is it then to establish invincible criteria or value judgments for disparate art productions, produced in a society fraught with inequalities? How possible is fairness, let alone an exercise of justice, in the South African art context where whites not only remain the affluent group but also dominate all related domains – be it in teaching, curating, writing, collecting or funding art – while blacks tend to be learners, assistants, apprentices and participants in developmental processes?

These complex South African realities could not be ignored as serious and necessary considerations during the selection procedure. I considered such reasoning important, given the variety of submissions the selection team encountered from the different centres, which included Cape Town, Stellenbosch, Johannesburg, Polokwane, Giyani, Bloemfontein, Port Elizabeth, East London and Durban. These nine centres are indicative of extreme disparities, ranging from the cosmopolitan and urban, to remote and rural areas; they are in fact racially marked social locales and so are the conditions that give rise to the sorts of artworks produced in them.

PHANUEL MARKA MABASO *The Rain Queen's memory*

That in Giyani there were no submissions proposing mega-installations and elaborate performances, as was the case in Cape Town and Johannesburg, speaks volumes to the question of access and inequity that continues to haunt post-apartheid South Africa. More revealing of the remains of racial apartheid is the fact that in Giyani, for example, there were no submissions from white art practitioners at all and the fact that most of the online submissions and the more elaborate proposals came mainly from white artists. Such are South Africa's realities, still. What the selectors encountered in Giyani were artworks by black

artists, mainly non-technological artworks, which did not make use of new media or computerised innovations.

However it would be a limiting and unreflecting view to consider some of the artworks encountered in Giyani as being simply, only and totally products of disenfranchisement, with aesthetics that can be reduced to outdated or weak conventions or traditions. Submissions from Giyani have to be engaged in relation to the conditions that inform them, while also re-orientating any dominating frames that value and legitimise contemporary art



FRANCES GOODMAN *No ordinary love*

production. Yet the Giyani submissions should also not be ghettoised by being engaged in isolation from those of other regions, be they cosmopolitan, urban or rural, for Giyani and its art productions are inextricably part of South Africa, Africa and the world. The point is that urban and cosmopolitan areas should not delimit the scope of contemporary art. And in a political sense, Giyani reminds us of the dangers of restricting our understanding of South Africa's transformation to the dominant centres of Cape Town, Johannesburg and Durban.

At this point I want to attend to the second question that was posed to me during and after the selection tour: "How did you find the submissions?" Before I even responded to the question, some of my questioners would go about commenting on the supposed difficulties inherent in the selection process, basing their formulation mainly on the massive number of submissions that we selectors had to go through. Few enquired, however, as to what my impression was of the quality of the submissions. My response to them was generally very guarded, yet frank, describing the enormous number of submissions received, most of which were lacking in quality. The sheer quantity of artworks the selection team had to gauge was overwhelming. It was exhausting to look at, listen to and read so many diverse and discrepant proposals, many of them unclear or obscure. What was an incredible exercise, though, was going through about two thousand submissions, including artworks and proposals that ranged from art objects to installations, to performances and activities.

The sheer number of submissions made me realise just how much art and how many ideas are being produced and grown out

there by established, emerging and unknown artists. The submissions were a mixture of innovative impulses. Some were remarkably appealing and instructively well conceived, conceptually and technically, while many others were extremely lifeless and disappointingly weedy. There were also those submissions that fell somewhere in between the two extremes. Such a variety posed the most difficult challenge in that they resisted easy placement in either the accepted or rejected categories.

Notably, some of the submissions were evidently from assertive and dedicated artists, while others revealed desperate and indolent artists. While a common goal for many of the artists was to have the good fortune to win the prestigious prizes at stake, it was also clear that some artists wished to participate in the Spier Contemporary exhibition to see their artworks/ideas dialoguing with those of their contemporaries. There were also those artists who tried very hard to be cryptic and too clever, overplaying their slickness and exposing their desperation. But all of these artists and their submissions made the selection assignment both a taxing and a rewarding endeavour.

Final submissions that constitute the Spier Contemporary Exhibition do reflect, in the main, on contemporary art and its engagement with social discourses. As a discursive space, however, Spier Contemporary 2007 is a beginning and a means rather than an end in itself: a means in a long process to negotiate complexities, disparities and contradictions inherent in contemporary arts and the social spaces of South Africa.

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## A selective journey

VIRGINIA MACKENNY, SELECTOR

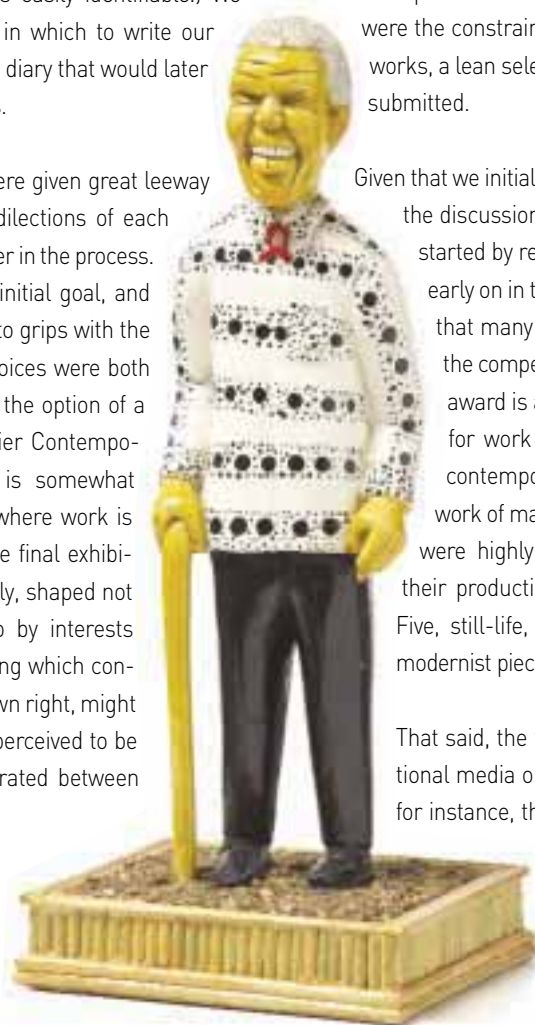
When Clive van den Berg introduced us to the selection process for the Spier Contemporary he gave us few instructions, bar the need for discretion and, given the smallness of the South African art arena, an injunction to flag our interests, friendships, students and collaborators if we came across their work. (Work was presented anonymously, but familiarity with style or concerns often made artists easily identifiable.) We were each given a little black book in which to write our observations and instructed to keep a diary that would later prove useful in collating our thoughts.

The initial stages were easy as we were given great leeway in our choices, allowing for the predilections of each selector to be held over until much later in the process. Consensus was not necessarily the initial goal, and the first few days were spent getting to grips with the nature of what might be on offer. Choices were both expansive and reductive, provided by the option of a 'maybe' and a 'no' pile. Because Spier Contemporary produces a curated show, it is somewhat different from an open competition where work is chosen on individual merit alone. The final exhibition is arrived at somewhat organically, shaped not only by what is submitted but also by interests encountered and a process of choosing which concerns to engage. Work, strong in its own right, might be jettisoned in response to what is perceived to be a more provocative discussion generated between works.

Indeed a variety of different exhibitions could have been structured from the submissions. We could have, for instance, made a mini show dedicated to contemporary icons such as Madiba, who was depicted with great reverence and affection, and many works in their turn looked to the future; in this regard 2010 has clearly caught hold in the popular imagination. The final choice was thus dependent on a number of factors, not least of which were the constraints of the targeted schedule of about 100 works, a lean selection of less than five percent of the total submitted.

Given that we initially could not predict what would constitute the discussions we might choose to focus on later, we started by retaining more rather than less work. Very early on in the process, however, it became apparent that many pieces submitted did not fit the brief for the competition. The bias of the Spier Contemporary award is apparent in its name. We were searching for work that engaged contemporary times in a contemporary way. This, by definition, excluded the work of many enthusiastic amateurs, some of whom were highly technically proficient, but uncritical in their production of generic landscape views, the Big Five, still-life, conventional flower painting or pseudo-modernist pieces.

That said, the team did not summarily disregard traditional media or approaches. In the Cape Town session, for instance, there was a watercolour landscape series

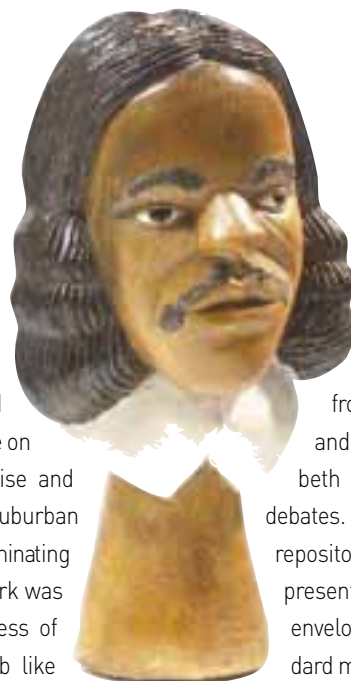


PHULA RICHARD CHAUKE *Madiba*

that received an unequivocal “yes” from all members of the team because it reinvigorated both the terrain of its medium and cast a fresh eye on an old subject. Gabrielle Raaff presented precise and delicate watercolours of aerial views of various suburban areas. Focusing on the roofs of built structures, eliminating the actual landscape and leaving it blank, the work was exemplary in its economy of means and richness of implication. The inherited privilege of a suburb like Bishopscourt is simply and effectively highlighted by the availability of space and the work clearly lays bare economic disparities in the South African landscape. The series became part of the final exhibition, setting up points of contact with other images of the urban landscape as well as with images that engaged South Africa’s past in a less than obvious way.

While works like this prompted an immediate “yes” response, we were also looking for works that produced a “don’t know” reaction. Uncertainty is often fertile ground for the shifting of perceptions. For German philosopher Herbert Marcuse of the Frankfurt School, art’s revolutionary potential, in fact its strength, “lies in its Otherness, its incapacity for ready assimilation. If art comes too close to reality, if it strives too hard to be comprehensible, accessible across all boundaries, it then runs the risk of being mundane”<sup>1</sup>. There were a number of works submitted that resisted easy categorisation, sometimes coming from the least likely sources.

ABOVE: PHULA RICHARD CHAUKE *Jan van Riebeeck*



While we anticipated interesting work coming from the larger centres such as Cape Town, Durban and Johannesburg, smaller centres like Port Elizabeth and East London also produced interesting debates. Bloemfontein in particular proved an unexpected repository of surprises. Gerrit Hattingh, for instance, presented a lump of crystalline salt with a larger form enveloping a smaller one – at first view a rather standard mother and child image, stylistically akin to a form of degraded modernism or many an African curio figure.

That the artist was conscious of such readings became apparent when the process of production was revealed. Taking the original form into the veld, the artist left it as a salt lick for wild animals and allowed the forces of nature to reshape it. This quiet violence on a visual cliché interrogates unchallenged assumptions and the resultant eroded and misshapen lump perhaps better reflects an ideal gone seriously awry in our own context.

Further north, the Limpopo Province yielded some singular contributions. Given that it is the home of Phillip Rikhotso, a past winner of the Keble Award, there was a certain expectation that the region might reveal new riches. Arriving in Polokwane on Day Six of our nationwide tour, we stepped out of our 37-seater plane into an airport that has three scheduled flights a day, yet proudly announces itself as ‘international’. The old Pietersburg is now a conglomeration of fast food chains, yellow brick buildings and spreading industrial development, sprawling into a dry

LEFT: GERRIT HATTINGH *Mother and child*



landscape. Perhaps predictably, the generic themes here were 'The Struggle' and issues of identity; but it was also here and in Giyani that some of the most idiosyncratic works were found.

The sense of rural Africa is far greater in Limpopo than in the pastoral landscape of the Western Cape wine-lands, so we were somewhat taken aback when we encountered a cluster of iconic white males from western history by Phula Richard Chauke here. Van Riebeeck and his cohorts complemented a chunky, but clearly recognisable, carved wooden Shakespeare, complete with ruff and heart shaped throne. In a landscape of dust, baobabs and flowering acacias, where does such work come from? Perhaps more importantly, what might it mean in a post-apartheid South Africa fraught with the forces of transformation and fumbling definitions of national identity? Indigenous postcolonial artists, referring to a cultural context beyond the confines of the local, can be variously read. Positively, the broader context would appear to link artists to a larger legitimating set of standards, thereby validating their endeavour; however, artists can also be seen to lose their identities within that hegemony, on the one hand, or to betray their roots, on the other. Limiting their practice to reclaiming a local vocabulary as a neglected tradition previously overridden by colonialism can however lead indigenous artists into the quagmire of essentialism where they can quickly become sucked into a fruitless search for authenticity and originating racial and cultural identities. The carved Shakespeare, however, instead of setting up predictable binaries, seems to transcend such distinctions by marrying diverse cultural references.



On our way to Giyani, while in Johannesburg, we had been given a timely reminder of the complexities and multiplicities of African identity when we had the opportunity to view *Africa Remix*. *Africa Remix*, the largest exhibition of contemporary art from the African continent and its diaspora, has been touring since 2004, but has only recently been seen directly by an audience in Africa (sans some key works which collectors were, ironically, unwilling to release back to Africa). The diversity of postcolonial experiences it represents on the continent is especially striking. South Africa's familiarity with apartheid's Manichean black/white divide can be so dominant in our context that one forgets the sheer diversity of colonial cultural mixes in Africa, the French and Arabic influences in particular. *Africa Remix*, despite its perceived flaws, forms a useful broad, visual and conceptual background or counterpoint to what might be reflected in the more particularised framework of the Spier Contemporary.

Something of the specificity of our own context was revealed when we had to find the Red Location Museum of the People's Struggle in the township of New Brighton in Port Elizabeth. Clive had been keen that we view work in proximity to its site of origin, allowing us to be more aware of the factors that might impact upon or shape a particular region's artistic production. Jo Nero's award winning building, situated deep in shackland, looms large in visual impact and import. Walking through its cavernous corrugated iron and shutter board spaces, with the east coast wind roaring above us, and surrounded by struggle heroes, it was a salient reminder of the history of this country to add to our deliberations. This history had already made itself apparent in

PHULA RICHARD CHAUKE *William Shakespeare*

the selection process through omission rather than overt statement. That the legacy of disempowerment remains marked in our society is evident in the discrepancies in opportunities for different sectors of our communities. Contemporary technologies such as online submission utilised to facilitate processes such as the one we were engaged in, remains an option inaccessible to many. Few black artists submitted work using this channel. In the first session of 61 submissions it appeared that only three were from black artists.

It was in the Red Location Museum that we encountered Nomusa Makhubu's photographs of projections of old ethnographic images overlaying her body. Thirteen years into democracy the challenges to our notions of freedom and identity remain complex. Makhubu's images neatly conflate issues of ethnic identity, the colonial subjugating gaze, and the contemporary subject splintered, as it is, by the intersections of past and present. The original photographs have various inscriptions on their surfaces such as "Kafir mothers" or "Zulu Girl Waiting for her Lover", rendering the individual part of a generic group. By inserting herself into this view of history, Makhubu drags her story into play across time. The resultant fractured image, where it is difficult to make out her features, highlights the dislocations created by such impositions and interrogates notions of the authentic or singular identity.

In an entirely different and playful way the Essop twins take multiplication of identity to an extreme in their performative



Red Location Museum

engagement with stereotypical scenes from everyday life in the Muslim community. Both humorous and serious, these photographic enactments contain no other players but the twins themselves who proliferate, with the help of Photoshop, to perform all the

characters necessary. That expectations of an essentialized identity are shifting is further evident in Tamlin Blake's silhouettes of children. 'Coloured' with traditional beading in black and white to evoke the symbolic wealth of the Nguni cowhide, and 'branded' with the inscriptions PhD and CEO, these shapes play off tradition and future potentialities, disrupting neat classifications.

Indeed there were a marked number of works that dealt with blackness and whiteness, but not all necessarily as a reiteration of racial politics. As if to indicate a move away from the rhetorical binaries of apartheid, many works engaged visual perception as a way to mirror how we see and think in more complex ways. Such works were often physically difficult to make out, i.e. white works with white detail and black works with dark elements embedded into their shadows encouraged slow scrutiny to extract meaning.

Colleen Alborough's *Disintegrate*, a white-on-white fabric work finely embroidered with the South African coat of arms, is a process work that will literally disintegrate over time. Currently protected by mothballs which will gradually disappear, the work will become vulnerable to moths. The piece acts as a comment on the fragile fabric of our society and the need to maintain a



DALE YUDELMAN / am...

democracy that has been hard won. Equally cognisant of the need to maintain watchfulness in the protection of civil liberties are Roelof Van Wyk's large, black, abstract photographs that are so indeterminate one can only guess what they might depict. Reminiscent of darkened cells with flashes of light that might be windows, a dash of sunlight on a wall or light through a grill, these works signal containment with minimal relief. Representing the *Holocaust Void* designed by architect Daniel Libeskind in the Jewish Museum in Berlin, their darkening constraint dominates. Expressing an ongoing concern with memorialisation, Van Wyk also presents *Gridlock*, a photographic triptych of the architect Peter Eisenman's *Memorial to the Murdered Jews of Europe* that opened in 2005 in Berlin. The 3.5 acre field of over 2 700 concrete stelae is large in scale and stark in its geometry. Van Wyk, in presenting a site in Europe, both reminds one of the issues of memorialisation and remembrance in our own society and invites participation in the international discussion around the politics of memory with its attendant complexities of causation, denial, commemoration and tribute.

Thando Mama's *The revolution is ...* is its own form of homage both to the past and to contemporary times and media. His signature use of video irregularities and effects parallels many of the new media works presented which engaged the possi-

bilities of the medium as part of their concerns. Charles Maggs' darkly satirical play on our anxieties reflects an urban consciousness that is both self-aware and wry, while Nina Barnett and Robyn Nesbitt's simple documentation of a school hall full of schoolgirls chanting and stamping their feet manifests an unexpected force as they all pound the ground together.

While we were in Johannesburg, an afternoon had been set aside to view videos, and a day to look at proposals. The proposal assessment was one of the most demanding of our tasks as selectors. With a range of computers at our disposal we managed to open most of the myriad formats encountered on the submitted CDs and DVDs. One proposal contained 55 files, another 240. Apart from the demands of screen fatigue, seeing a work directly and assessing it on its tangibly evident merits/demerits is very different from trying to visualise how an artist might realise an idea. Performance work in particular cannot be assessed by considering a written text only, even one supported with images. After our initial responses to ideas we asked for fragments of the performances that looked promising to be presented and saw work in off-street studios, on a staircase and even on a farm where, after the performance, we were introduced to newborn piglets. These mini performances were almost as demanding on the performers as full-scale



KABWE & SOPOTELA *U nyamo alunampumlo*

productions in that they had to be arranged at short notice, in ad-hoc spaces, with the selectors in close proximity. We appreciated the energy of the performers and their willingness to put themselves forward for scrutiny in this manner.

One of the striking aspects of many of these presentations was how many dealt with identity and gender issues and how often a singular image in the midst of activity would hold one's attention; Mwenya Kabwe's ribbon-tethered woman seemingly adrift in space as if caught in the eddies of some unseen current, and Peter van Heerden's nude, but bonneted fe/male in a schematic skirt made of wine barrel hoops traversing the grounds of Spier remain particularly memorable. Disconcerting in its barefaced cheek, this last work subverts preconceptions of Afrikaner identity while teasing at our gender stereotypes.

The provocations of gender are also apparent in the work of Phil Andros, a lover of the male body as his pseudonym signals, who collects and catalogues boys from homoerotic magazines, domesticating his interest into cutlery cabinets, with a teaspoon



RUTH LEKATSILE MAKGAHLELA *The Smiling Black Fish*

or knife for every encounter. While the objectification of the male body comes under scrutiny in these works, Zanele Muholi's touching portrait of intimacy between two men is subtly captured in a portrayal that has the main protagonists gazing away from one another without any lessening of the easy closeness between them.

In other works the constraints of traditional gender expectations are still visible. Pattern and repetition, standards of gender representation, continue to be engaged by female artists. Pam Stretton, for example, represents the female form subsumed by the standardisation of such structures. Escaping such geometric strictures, Ruth Lekatsile Makgahlela, an artist living outside Polokwane in a dry and dusty little settlement so small it bears the name 'Nobody', carved a fish with a woman's head. While the woman's body is constrained in the body of the fish, her arms truncated into small fins, the creature is strong and energised. That an image so strongly evocative of water should arise in a place so clearly devoid of it speaks to the capacity of the human imagination to find a vehicle for its needs. As Colin Richards

asserts in his essay *Artless Beasts*<sup>2</sup> “much of our thinking about creativity meshes intensely with understanding of our animal/human condition”.

In both *Documenta 12* and this year’s *Venice Biennale*, as on the Spier selection tour, animals featured surprisingly often. Supporting what appears to be a worldwide trend to reinvigorate a vocabulary long avoided as sentimental, *Art South Africa*’s<sup>3</sup> 2006 Spring issue was dedicated to the prevalence of animal imagery in the South African context. As if predicting this, respected author and academic Njabulo Ndebele last year published an article in the *Mail & Guardian*, entitled ‘*Let’s Declare 2007 the Year of the Dog*’<sup>4</sup>. In it he questioned how we have come to “view as debased an animal known for its intelligence, empathy, loyalty, dependability, courage, protectiveness, sensitivity and caring?” In *Keep*, Elisabeth Gunter’s four remarkable drawings of dogs, the ambivalence in our relationship to animals is reflected. The injunctions ‘keep back’, ‘keep still’, and ‘keep down’ epitomise both control and fear. Gunter’s charcoal traces every taut or slack stretch of skin in a treatment of the dog’s flesh so minutely detailed that it renders the animal’s vulnerability deeply apparent. In light of the appalling treatment of animals in our context, evident particularly in recent stories of tik crazed youngsters sodomising and pouring boiling water over their dogs, this work perhaps functions as a call to consider our role as keepers or custodians of living creatures.

As closely observed as Gunter’s dogs are, so too are Andries Gouws’ paintings of a white man’s bare feet on the floor. Paying attention to the softening wrinkles of flesh and the bluing and prominence of veins, these become portraits of declining power,

embodying the demands of endurance in individual lives as much as do Dale Yudelman’s photographs of the employment notices put up by immigrants from African countries. While we found much work on our tour that grounds itself in the battle for survival and the rawness of urban experience, there is much that exemplifies beauty, aspiration and invention: Christina Bryer’s astonishingly mathematically complex ceramic pieces, Justin Fiske’s mesmerising swinging stones, Sicelo Ziqubu’s colourful 2010 throne, and Ryan Arenson’s dense and intricate paintings.

The Spier Contemporary selection process was a privileged opportunity to reflect on the creative production of a country deeply embattled and yet powerfully energised in its responses to a complex and complicated existence. Our selection reflects only some of our deliberations and only part of a much larger field of artistic engagement.

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#### FOOTNOTES

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# Colonialism, Postcolonialism, and Transculturation: Remaking the notion of 'centre' and 'periphery'

ZINE MAGUBANE

**M**uch of the art in the Spier Contemporary exhibition depicts the violence, uncertainty, and intimacy of the colonial encounter. Many of these works force us to grapple with the nature of colonial societies – the manner in which they are sites marked by ethnic, racial, and class conflicts which structure and give meaning to large scale concepts like 'the West' and 'Africa'.

The work of Aimé Césaire, an artist, poet and politician whose work dealt with the challenges posed to African life and culture as a result of the colonial encounter, provides a useful lens for thinking about the Spier Contemporary images. His analysis of how colonialism impacts both the coloniser and the colonised helps us to understand the plethora of images depicting violent scenes of contact, as well as the ubiquity of images of fragmented and isolated figures juxtaposed against scenes of incipient community and nation building. They also help us to understand art that refuses to operate neatly within the 'traditional' vs. 'modern' or 'African' vs. 'Western' binary.

Négritude, which originated in a literary and ideological movement of French speaking black intellectuals, was an attempt to forge a comprehensive reaction to the colonial situation. Césaire, like a number of his counterparts, placed equal emphasis on exposing the changes wrought by colonialism on the societies and cultures of the coloniser and of the colonised. He believed that the most profound alteration that took place within colonial society was that which impacted the coloniser who steadily brutalised and dehumanised himself by his refusal to acknowledge and accept the humanity of his fellow African. As he put it: "First we must study how colonization works to decivilize the colonizer, to brutalize him in the true sense of the word, to degrade him, to

awaken him to buried instincts, to covetousness, violence, race-hatred, and moral relativism ..."<sup>1</sup>.

One is immediately struck by the ambivalent attitude towards technology, rationality and urban life communicated by a number of the artists featured here. Their profound connection with the alienating nature of modern, post-industrial life would have been familiar to Césaire. He vigorously questioned the objectivity of concepts such as rationality and civilisation, arguing that they were based upon an ontological and epistemological distinction being made between 'the West' and 'the Rest' that was by no means objective. Césaire maintained that the barbarism of the Third World and the civilisation of Europe were discursive effects produced when Africa, Asia, and Latin America were looked at through the categories of modern European social science. Hence, he railed against the conceptual categories developed by bourgeois European intellectuals, which he saw as national myths that provided "the appearance of historical narrative to what was in actuality part fact and part class-serving rationales"<sup>2</sup>. As Césaire put it: "One of the values invented by the bourgeoisie in former times and launched throughout the world was man – and we have seen what has become of that."<sup>3</sup>

Thus, in his *Discourse on Colonialism*, Césaire argued that there was no such thing as 'Western civilisation'. As he put it, "...at the present time the barbarism of Western Europe has reached an incredibly high level, being only surpassed – far surpassed, it is true – by the barbarism of the United States"<sup>4</sup>. According to Césaire, Europe, rather than being an exemplar of rationality, had actually "undermined civilization, destroyed countries, ruined nationalities, and extirpated the root of diversity"<sup>5</sup>.

OPPOSITE: NOMUSA MAKHUBU *Untitled*

Critiques of European colonialism, such as those articulated by scholars working in the Négritude tradition, operated, in effect, as challenges to this idea of Europe as a kind of ideal and unchanging abstraction, which possessed a set of indisputable and readily identifiable positive traits.

The themes first explored by Césaire have been taken up and refined by scholars who identify themselves with postcolonial studies, which “operates within the discipline as a kind of insurgency with respect to conventional academic forms of history”<sup>6</sup>. Postcolonial studies began with the goal of establishing a new critique of both colonialist and nationalist perspectives in the historiography of colonised countries. Postcolonial scholarship, in the words of Catherine Hall, seeks to demonstrate that “the political and institutional histories of ‘the centre’ and its outer circles [are] more mutually constituted than we used to think”<sup>7</sup>. Recognising that political ideas, ideals, and strategies cannot be confined to national or geographic boundaries, sociologists working within this tradition, in addition to comparing the experiences of different nations, are also interested in identifying, exploring and explaining varying instances of dialogue across different nations.

We should thus see the images in this catalogue as ‘post-colonial’. Not simply, however, because they were produced after 1994 but rather because of the attitude they adopt towards the colonial condition. In postcolonial scholarship, the ‘post’ in postcolonial is taken not to mean ‘past’ but rather to capture the idea of engaging with, moving through, and moving beyond coloniality. Postcolonial scholarship eschews a narrow focus on individual colonial societies in favour of looking at how colonial societies were shaped both by a system of economic relations

and a system of cultural and symbolic representations that impacted Africans and Europeans profoundly, albeit in different ways. In their analyses, colonial society emerges not solely as a space of ‘acculturation’ or of economic or racial ‘exploitation’, but rather as a space of cultural negotiation or ‘hybridity’. According to Hall, postcolonialism is a method of analysis that ‘obliges us to re-read the very binary form in which the colonial encounter has for so long itself been represented. It obliges us to re-read the binaries as forms of transculturation, of cultural translation, destined to trouble the here/there cultural boundaries forever’<sup>8</sup>.

Thus, these postcolonial works of art grapple variously with alienation and connection, traditionalism and modernity, racism and hybridity. In them we see graphic representations of how colonialism was, in the words of Jean and John Comaroff, “a crucial site in the battle of wills and deeds, the dialectic of means and ends that shaped the encounter between Europeans and Africans. And transformed both in the process”<sup>9</sup>. These pieces visually represent the ideas of race found in such seminal works as Paul Gilroy’s *Black Atlantic*<sup>10</sup>, which provided a theoretical approach to understanding race, that encompassed three crucial elements. First, the idea of race as fluid and ever changing, rather than static; second, the idea of race as a transnational and intercultural, rather than strictly national, phenomenon; third the focus on analysing resistance to racism as a phenomenon that emerged trans-nationally and diasporically. In Gilroy’s analysis, the Black Atlantic represents the history of the movements of people of African descent from Africa to Europe, the Caribbean, and the Americas as it provides a lens for viewing how ideas about nationality and identity were formed. Hence, in the Black Atlantic the focus is on inter-continental trade and travel as well as on processes of con-

version and conquest, and the resultant forms of creolisation and hybridisation that occur. In the text, Gilroy maps the Atlantic Ocean as a way to catalogue a whole series of transoceanic transactions and exchanges in the past and in the present. In so doing he seeks to move beyond racially essentialist ways of thinking which posit an unvarying, pure and singular black or African culture. In positing the syncretic and hybrid nature of black culture and the deep connections between the formation of modernity and the formation of black culture, Gilroy thus points to the fact that modernity, itself, is a profoundly hybrid phenomenon.

Because postcolonial scholarship was originally the province of literary critics, it is overwhelmingly concerned with questions of language and its impact on identity formation. Taking their cue from Fanon, who argued that “to speak means to assume a culture”<sup>11</sup>, postcolonial scholars have analysed the role that the colonisers’ metropolitan language played in the process of erasing cultural memory. Postcolonial scholars have also sought to engage how language works to simultaneously buttress and challenge the will to power. What we see in these images, however, is that the visual is an equally important shaper of identity and transmitter of cultural memory. It is through the visual that intersections between local and global cultural dynamics can be experienced viscerally. It is through the visual that we can experience, in an entirely different way, the profound impact on our knowledge of ourselves that comes out of the global circulation of ideologies, people, technology, capital and culture.

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- 2 Cedric Robinson, *Black Marxism: The Making of the Black Radical Tradition*, Zed Books, London, 1983, p 267.
- 3 Césaire, op. cit., p 57.
- 4 Ibid., p 26.
- 5 Ibid., p 59.
- 6 R. Young, *White Mythologies: Writing History and the West*, Routledge, London, 1990, p 160.
- 7 Catherine Hall, ‘Histories, Empires, and the Post-colonial Moment’ in I. Chambers and L. Curti (eds), *The Post-Colonial Question: Common Skies, Divided Horizons*, Routledge, New York, 1996, p 70.
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- 9 Jean and John Comaroff, *Of Revelation and Revolution* Vol. II, University of Chicago Press, Chicago, 1997, p 222.
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- 11 Franz Fanon, *Black Skin, White Masks*, Grove, New York, 1967, p 31.



# Vulnerabilities

DEBORAH POSEL

Living with insecurity: one of the sociological mantras of our late modern times. Not that the world of the past had ever been predictable, safe or secure; rather, that recent decades have been characterised by a mounting preoccupation with the ubiquity of risk. Several influential social theorists refer to a 'risk society', in which the sense of being perpetually at risk pervades the experience and representation of late modernity. As Anthony Giddens put it, we live in times in which "thinking in terms of risk [has] become more or less inevitable"<sup>1</sup>.

There are some obvious resonances of this analysis in our 'new' South Africa. Insecurity is our post-apartheid lament, all the more poignant for its contiguity and entanglement with newfound freedoms. Ours is now the insecurity borne of unruly opportunities, rather than the insecurities of the capricious, brutal authoritarianism of the past. And unsurprisingly, the fragility of life and immanence of death – whether at the hands of criminals, drunken drivers, or in the path of the HI virus – is a common element in post-apartheid imaginaries.

We live with these insecurities in different ways – some angry and defensive, others traumatised and damaged. Many of the works in this exhibition invoke another way, less garrulously spoken in the narratives of everyday lives. Each of these works, as I see them, is a rendition of vulnerability as a way of being in the world.

What does it mean to be vulnerable? The word has a range of associations and connotations: being fragile, exposed, assailable, sensitive, at risk of hurt or damage. One of the remarkable features of the works I have selected is an unusually lyrical vulnerability, in an eloquent acceptance of things as they are. Theirs is a vulnerability borne neither of helplessness and hopelessness, nor naivety and sentimentalism. They render ways of inhabiting

a complex and unpredictable world that are at peace with the edginess or fragility of things, without the impulse to take defensive cover. Each artwork is a rendition of a self or selves exposed – and with that, a declaration of a comfortable un-guardedness. And in each case, skin becomes a metaphor for the vulnerable life of the self. Exteriority is a visualisation of interiority, which is itself part of the message of these works: to be open to the world is to risk exposing an inner life, 'on the skin', so to speak.

*Januaries*, the photograph by Zanele Muholi, is an endearing – and daring – image of two black male lovers, their bodies tenderly draped together in a moment of relaxed and ordinary everydayness. There is no muscular affectation, no erotic posturing here. The naked torso of the smaller man is comfortably unglamorous, his bare skin a testimony to a body – and self – that just is, as it is. Likewise, the relationship between the two men, and their positioning vis-à-vis the camera, is unthreatened and unharassed. These are two men who inhabit their bodies and their relationship with sanguine ease, as if there could be no other way. Yet a public declaration of black homosexuality in as unformulaic and intimate a way as this, in this place and at this time, also has an edge. Whatever the constitutional guarantees of the country's new democratic dispensation, homophobic violence remains a reality, etched painfully into everyday life in many regions and settings.

Andries Gouws' two paintings, *Feet1* and *Feet2*, also capture an inextricable mix of solidity and fragility. The images offer close-ups of aging feet – parts of the body normally concealed within shoes. There is poignancy, then, in the nakedness of these feet, exposed to unusually close scrutiny. And skin, once again, evokes an interior life – in this case, the weight of the past. We see skin that has thinned and lost its elasticity, revealing the veins and

OPPOSITE: ZANELE MUHOLI *Januaries*

tendons that a young, vigorous foot would conceal. Having walked through extended lives and weathered the ravages of age, this skin now looks frail and easily damaged. Yet there is also great robustness in these well-worn feet, firmly planted on the ground in the here and now. Theirs is a declaration of existential facticity: they stand in, and stand for, an indubitable present, one that is impossible to dispute or deny. And in so doing, they bring their pasts to bear, as part of their footprint. We are as we have become, over the course of lives that have taken their toll. Here too, then, is a lyrical vulnerability – in the capacity to live with the frailty of aging and stand firm nevertheless.

*Keep*, by Elizabeth Gunter, is a series of drawings of dogs, which I read metaphorically as a reflection on the vulnerability of living beings more generally. Each drawing captures a posture of extraordinary openness, exposing angles and parts of the dogs' bodies

that are difficult to discern when the creatures are upright and walking – in command and on guard. These are images of unguarded moments, playful in some cases, alert and expectant in others. They are also drawings of taut, sinewy – and therefore, resilient – bodies, with a palpable pulse of life. Yet there is a simultaneous sense of inherent frailty, evoked largely through the sense of skin that covers, but does not conceal, the tangle of flesh beneath. The viewer almost sees the bones, tendons, sinews and muscle that lie beneath the skin and that bring the animal to life. The dogs are also extremely lean – too lean, in fact, as if to emphasise a precarious relationship to life. Indeed, in all these drawings, the evocation of vigorous life is simultaneously an evocation of its fragility – the immanent possibility of a fatal wound, inflicted in the softer, more vulnerable parts of the dogs' bodies – captured in modes of undefensive acceptance.

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ANDRIES GOUWS *Feet* (detail)

These works form part of the post-apartheid oeuvre of works that have broken from the telos of struggle and liberation. But they have also gone beyond the confessional moment and its yearning for redemptive healing. In each of these works, there is a gesture towards another version of freedom, a different self-positioning in relation to the weight of the past and the challenging complexities of the present. I am reminded of Njabulo Ndebele's remarks in his Afterword to *At Risk*, edited by Liz McGregor and Sarah Nuttall<sup>2</sup>. He writes, apropos the essays in this collection, of their acknowledgement of risk as an expression of freedom, a freedom that is at once more modest and more nuanced than the grander aspirations to liberation during 'the struggle'. So too, these artworks are emblematic of an aspiration to a freedom to be, in a world that promises but doesn't guarantee it – and an acceptance of the ineluctable vulnerability that goes with that.

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ELIZABETH GUNTER *Keep* (detail)





**SpierContemporary**  
the art

# Sanell **Aggenbach**

I frequently revisit the notion of shifting identities in my work. With the focus on familiar social contexts, I present paradoxical frameworks that address the culture of blame, unease and redress. This work presents an aftermath of hostility, which reduces a fantastical landscape to a scene of havoc – an allegorical attack on one's own established beliefs and ideologies.

I use the parable of conflict in paradise to present a state of turmoil, which comments on conflict, consequence and irrationality.



**Siren** (illustration)

Acrylic on upholstered canvas and aluminium. Installation dimensions variable

## Colleen **Alborough**

This work is a reflection on the current state of our hard-won democracy, and how it is being threatened by decay, greed, corruption and crime. Government preventative measures are spoken about and sometimes implemented, but mostly such pacifying discussion and subsequent promises simply evaporate into nothing. All the while, the fabric of our society and its principles of democracy remain vulnerable to disintegration.

This is a process work: it will disintegrate over time. The mothballs will eventually evaporate (there are holes in the back of the frame allowing for this process of evaporation). As a result the felt will be exposed to the likelihood of moths destroying the wool. Once the moths have destroyed the wool, all that will remain will be the threads of the coat of arms within the fragile gauze framework.



**Disintegrate**

Felt, gauze, thread and moth balls. 63 x 88 x 6 cm

## Leila **Anderson** and Peter **van Heerden**



This is a solo multimedia performance that forces its way through time and memory. Textures of clay, plastic, animal entrails and cotton cloth are juxtaposed in a visceral struggle through space. Cycles of history collapse. Energy leaves residue. The living clutches the dead. Material collides with the artist's body. *We are too many* is an aesthetic continuation of the work of the erf [81] cultural collective. It is a physical transgression.

**We are too many**  
Performance; video



## Phil **Andros** AKA Arie Kuijers



A collection of worthless plastic knives, disposable cutlery amended/ennobled by junk mail images from video store catalogues, 'adult' magazines and the like, displayed on velvet trays like heirlooms.

The work illustrates the absurdity of collecting, the disposability of images, linguistic possibilities, the importance of modes of display, the portability of exhibitions, and it becomes a type of art cabinet referring back to the origins of museums and the exhibition industry.

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The different displays/ trays:

- Mesmerise messe – hipnotiserende oë voor en agter, links en regs...
- Mesmerizing knives – hypnotizing eyes
- Putting it bluntly – seksstorie en growwe teksnippets op die messe en die palet/tray
- An obscene story and snippets of text
- Cut up well/fluweelsag (op die oog)
- Flashing fashion – cat walk models/exhibitionistic flashers [closed/open/closed]
- Maskerkop op en agter messe [weggesteek]/plastiese snykunde
- Transparency – Danny/Bobby teks en beeld voor en agter [die messe lyk amper deurskynend] – die figuur en die teks transparently linked
- Uncensored [videos]/uncut [dick]
- Cutting edge – messe op messe; KNIVES, original white plastic knives
- A cut above the rest [goud met houthewwe, diamant-insetsels; popkunsmesse; vleismesse]
- Toeristmesse/soeweniers [soos teelepels met stadswapens, driepootpotjies met panoramiese tonele en/of bakens – en die naam van die plek]
- History of Art – ou meesters & Phil [interactive: messe kan uitgehaal, geskommel en weer gematch word]
- Stokkiesdraai/cut classes – brokstukke teks [mes/cut] en stokkies draaiers.
- A linguistic play/game with different idioms and expressions against an idyllic scene with boys cutting class





**Messegoed**

Mixed media. 24 x 47 x 24.5 cm

## Phil **Andros** aka Arie Kuijers



A souvenir box with keepsakes – common touristy teaspoons and snapshots of assumed events/happenings. The work refers to short encounters of a sexual nature, one night stands – the relationships that happen on vacations, holiday resort infatuations that do not last, but are the stock of (usually happy) memories: ego-boosting encounters, or worthwhile social get-togethers for mutual bodily enjoyment/ satisfaction. And all that is left is the spoon.





**Soewenier/ For Keepsake**

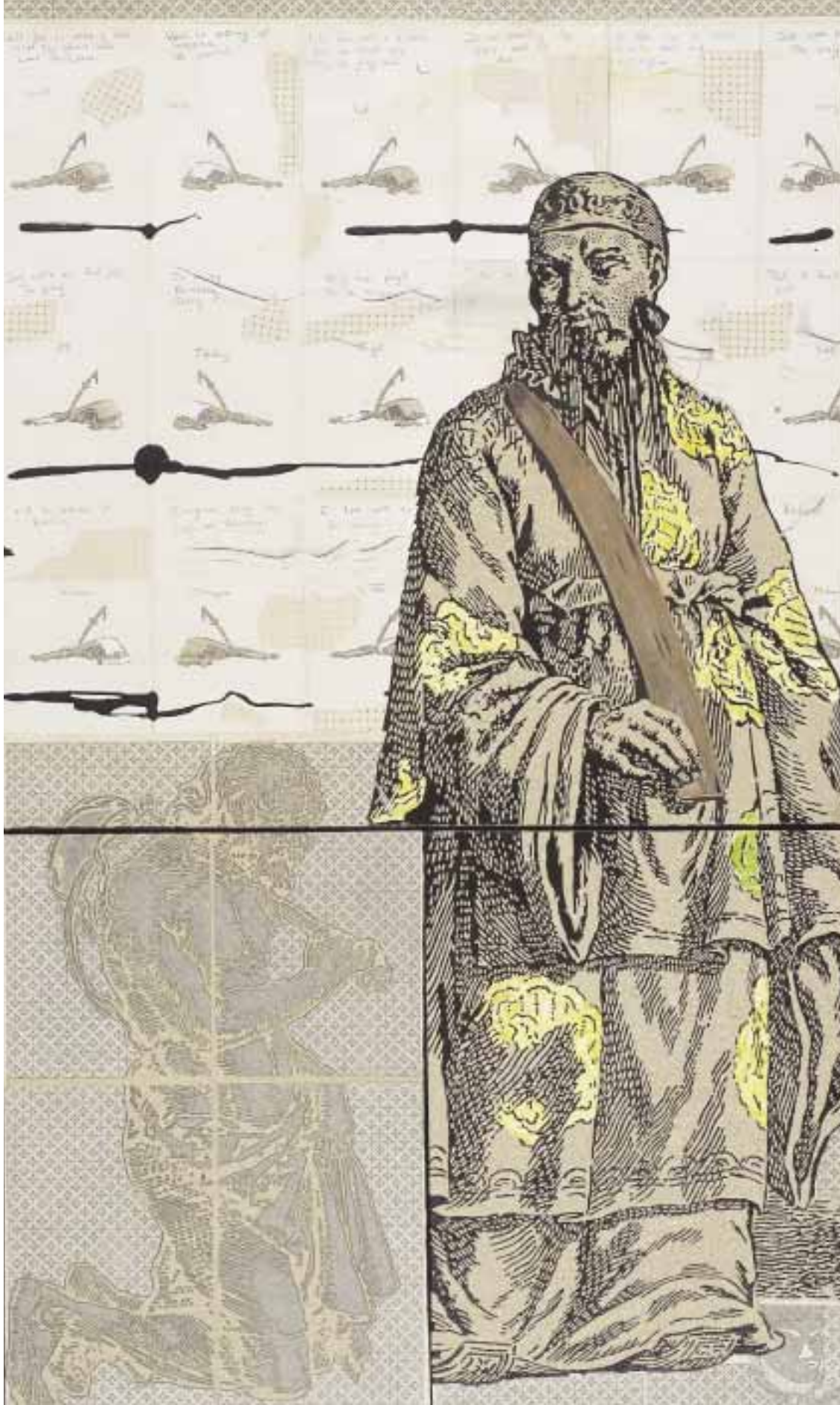
Mixed media. 45 x 30 x 15 cm

# Ryan Arenson

The essence of my current body of work has been influenced by an attempt to re-align and create positive meaning in my life process. This has been reflected in my work through the investigation of text and visual aesthetics, borrowed from my own and other cultures, and an investigation of techniques that are both familiar and unfamiliar to me.

## **The warrior who loved to lose**

Oil, enamel and acrylic paint; pencil and paper applied with gel medium on canvas. 99 x 63 cm



## Ryan Arenson



ABOVE: **Ying/Yang** Oil, enamel and acrylic paint; pencil and paper applied with gel medium on canvas. 111 x 99 cm

OPPOSITE: **in my life I have been brave enough** Oil, enamel and acrylic paint; pencil and paper applied with gel medium on canvas. 95.5 x 83.5 cm



# Pieter **Badenhorst**

Outside of the workplace and home, petrol stations have quietly – and sadly – become our nation’s only true refuge. Officially, they are the embassies of the world’s big oil companies. But – policed by a uniformed army of polite young men, lit like movie sets and uniquely 24/7 – the square lit borders of South Africa’s ubiquitous service stations are truly embassies for a middle class for whom the nocturnal urban landscape is a terrifying foreign country. For a pioneer nation of nervous and novice sailors, our stations have somehow warped the ocean of the night into one where the shore is always just in sight.

TOP TO BOTTOM:

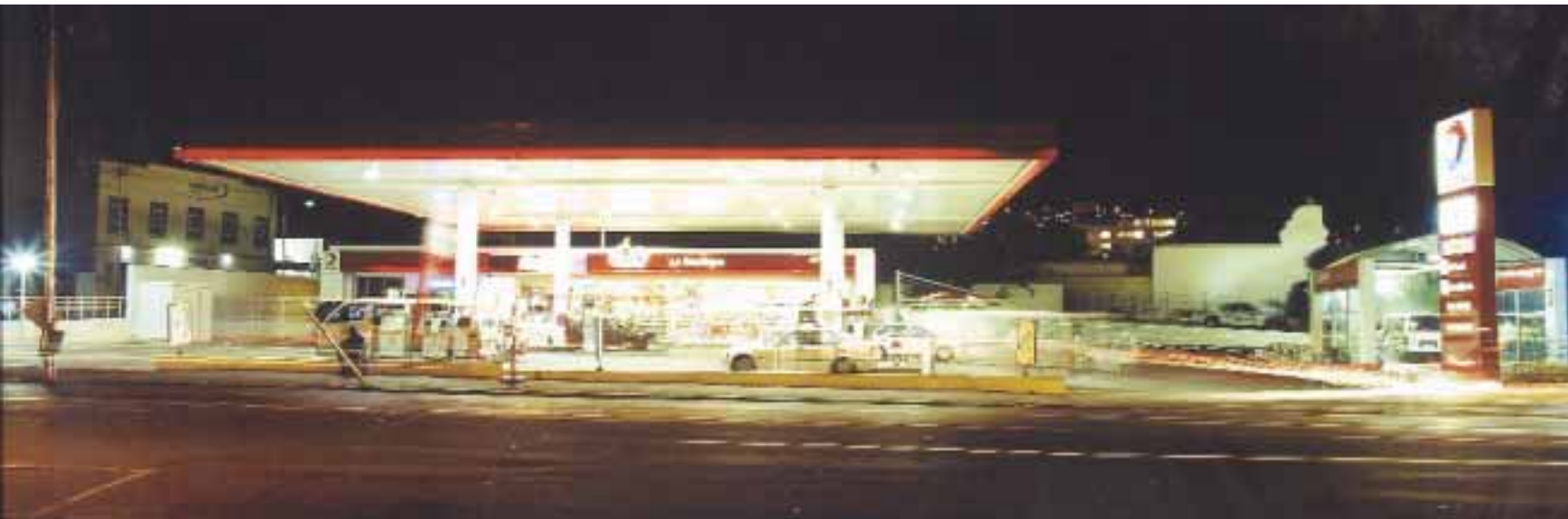
**OASIS: Sasol, Albert Road, Woodstock**

**OASIS: Engen, Koeberg Road, Milnerton**

**OASIS: Total, Lower Main Road, Woodstock**

Lambda C-Prints. 68.5 x 189 cm





## Brett Bailey

This work looks at African refugees, referencing the South African camps where immigrants are held awaiting repatriation, African refugee camps, and the boats that head off from Morocco and Somalia overloaded with desperate people headed for a bleak and uncertain future. Hope and hopelessness. The work is made with and performed by Cape Town-based refugees. There is no narrative line: the underlying theme of these pieces is that people are trapped eternally in these states.

In the Underworld of the original myth, Orpheus meets several of the doomed dramatis personae of Greek mythology: lost souls trapped in eternal torment in the silent depths – Prometheus chained to a rock while vultures daily devour his liver; Tantalus dying of thirst but unable to drink the water he is submerged in; Sisyphus forever pushing a boulder uphill ...

In my work, *ORFEUS*, the Underworld is a 21st Century shadow-land concealing the shames that fall between the cracks in the relationship between the Developed and Developing Worlds, and the clots of sadness, fear, shame that haunt my own psyche:

*... This story is about hidden things  
Things swept under the rug  
Silent things  
Things that bleed in the dust ...*

**Underworld: Station #5**  
***The Sea of Longing***  
Performance  
Illustrated: Station #2





## Nina **Barnett** & Robyn **Nesbitt**

This is a video piece that explores the energy, the volume and the individuality of the school war cry. Two video projections are placed facing each other in a small space, their screens large enough that the wall is mostly filled. One projection shows Parktown Boys High chanting their war cry, the other Parktown Girls. The sound of their chanting is heard through speakers placed in the corners of the room. The sound, the repetitious chanting and the growing fervour is thrilling.

### **Warcry**

Video installation. Installation dimensions variable





## Gerard Bester

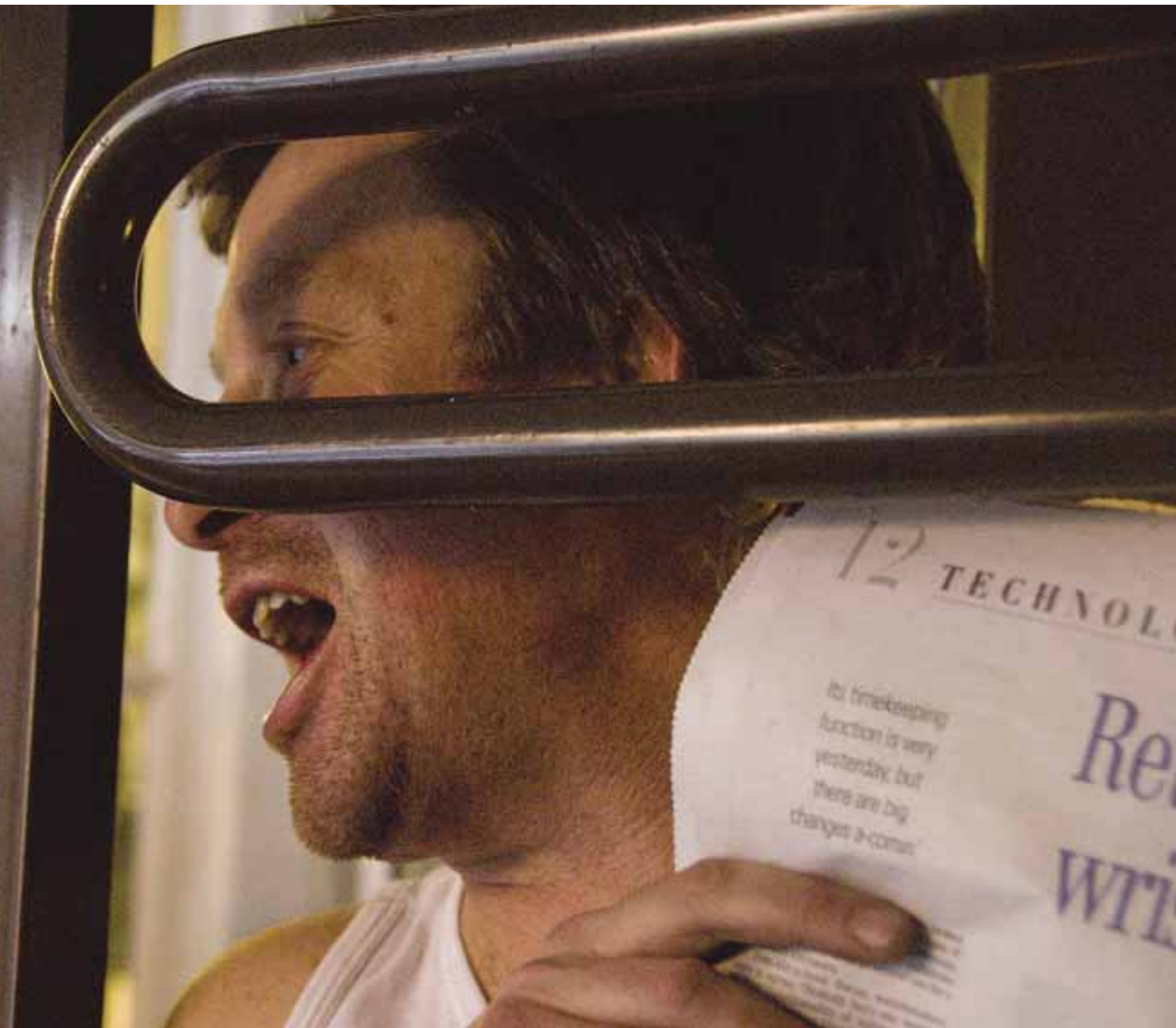


In the work I explore themes of alienation, the tension between public versus private spaces, issues of security, and the constantly changing environment of Johannesburg. I perform a postmodern, anti-hero, self-deprecating white South African male who desperately attempts to make sense of and understand the changing landscapes that emerge around him and envelop him. He comments on the constant flux of the crazy place called Johannesburg!

### **Turnstile – Not sure if I was coming or going**

Performance. Video by Nadine Hutton.





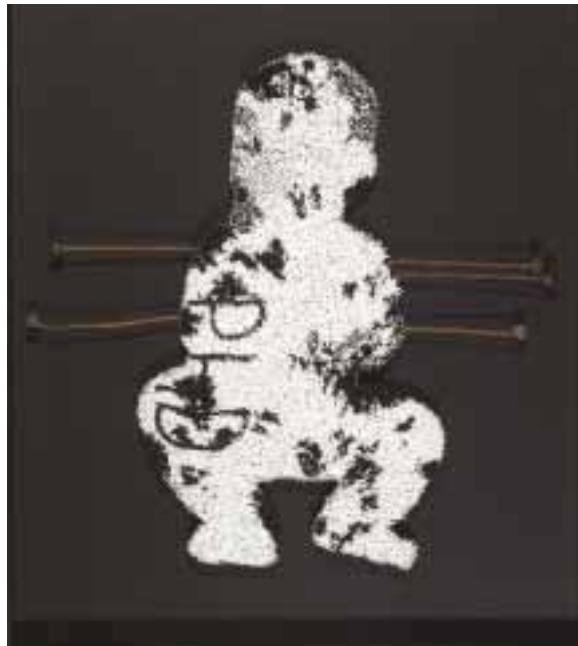
## Tamlin Blake

This piece reflects on cross-cultural, South African symbols of wealth, status and belonging. The work is based on the pregnancy aprons (isibodiya) traditionally worn by pregnant Zulu women to ensure the ancestors' protection for the child in the womb, its safe birth and healthy infancy.

An animal, usually a deer or goat, is slaughtered by the pregnant woman's husband and then sacrificed to the ancestors who are requested to ward off evil spirits. The skin is decorated by shaving parts of the hair, and buttons and beadwork are added in symbolic motifs, representing protection and the hopes and wishes the mother might have for her unborn child.

Instead of a goat skin, colourful Nguni hide has been used for the aprons in this work. Nguni cattle are indigenous to Southern Africa and are highly regarded by tribal farming communities as a symbol of wealth and status.

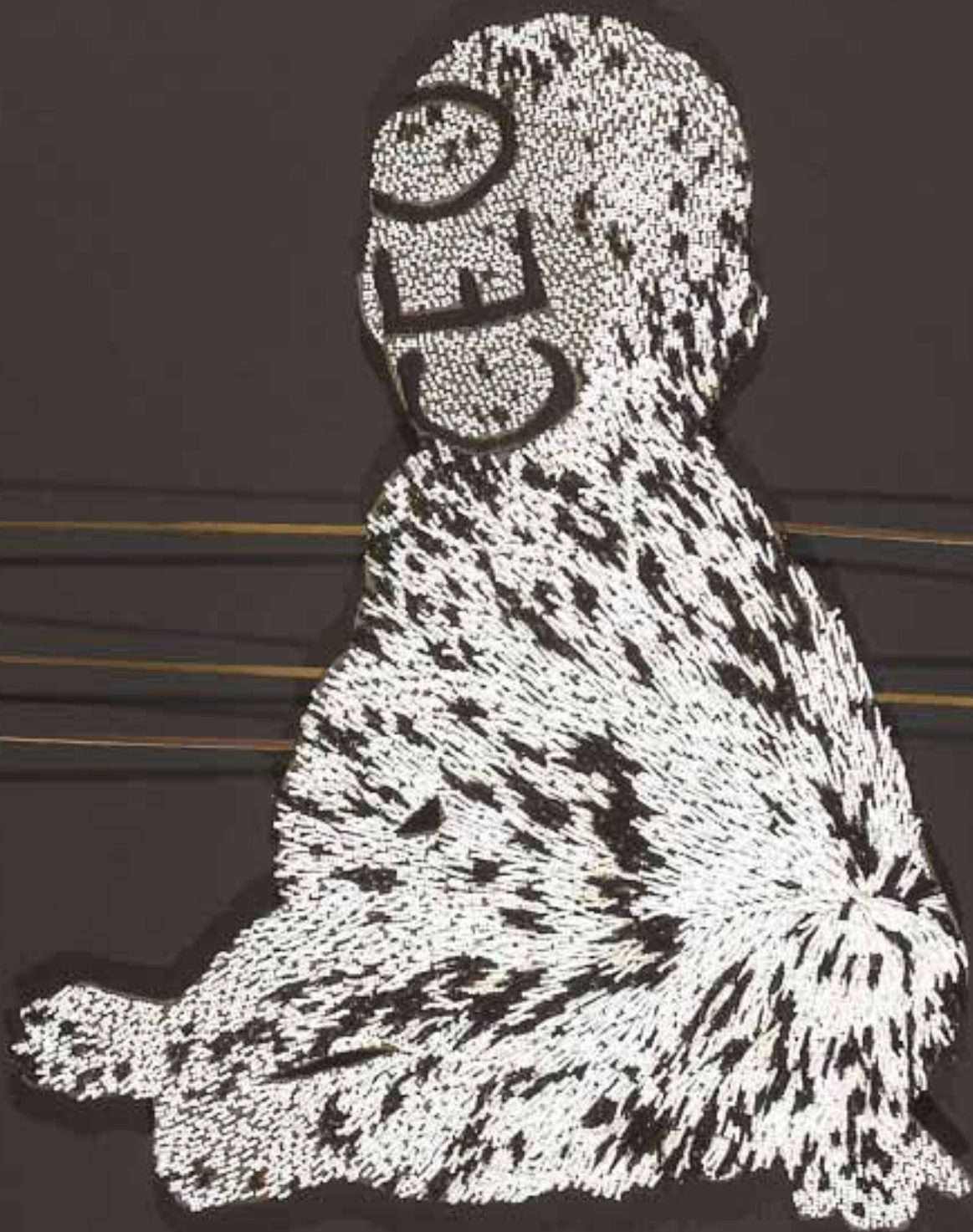
The brand marks, still visible, represent the possible hopes and expectations the contemporary woman might harbour for her child and the academic or economic pressures placed on children today, and comment on our incessant drive for wealth and success, which can often override traditional or family values.



**Baby Skins: PhD and CEO**

Glass beads on cloth and board, leather, buttons. 87.5 x 74 cm panels (diptych)





## Kevin Brand



This work is based on the structure of model kit plastic toys. It is the arid layout that intrigues me, as well as the transposition to a linear version that I am currently interested in. Drawing as a subject matter is at the core of this body of work.

**leBelle** (maquette)

Mild steel, MDF and paint. 150 x 150 x 10 cm



# Roelien **Brink**

The work intends to comment on the social as well as political state of current North America. It does this by referencing September 11th, consumerism, terrorism etcetera.



## **New York made in China**

Found objects and ready made lights. 33 x 54 x 6 cm. Series of 6



# Tegan Bristow



In the normative spectatorship of photographs and film the screen is invisible. The spectator is traditionally submerged in the narrative by taking the point of view of the photographer. *Chalk Vision* began as an exploration of the formal qualities inherent to the screen to create a disruption of this cohesive photographic illusion. This disruption produces a visceral response from the spectator that offers an idiosyncratic engagement with the surface of the screen.

I explore the visibility of the screen through programmatic manipulation. I use a programme to capture a live performance in which I've allowed the screen to become a skin. On this skin, only movement is identified by the array of pixels belonging to the screen. In this way the work excludes an illusion of three dimensionality. This programmatic view point exposes only the changes that break through a given threshold, and it is this that creates the effect of particles of chalk on a black board.

## **Chalk Vision**

Web camera, mac mini, projector and screen. Installation dimensions variable



## Mathew Brittan



In Rudolf Steiner's lectures, *'Truth, Beauty and Goodness'* and *'The Aesthetics of Goethe's Worldview'*, two issues are raised. Firstly, where does art belong in those enduring, sublime, extra-human realms of truth, beauty and goodness – realms which respectively give rise and meaning to those three great human ideals of science, art and religion? Secondly, which aspects of our humanity – we are after all also threefold, that is thinking, feeling and willing beings – should these three ideals essentially engage? Just as we legitimately locate scientific endeavour, which is intimately associated with our capacity to think, our capacity to form ideas, in the realm of truth, and just as we associate religion, which ultimately focuses on human volition or willing (actions), with the realm of goodness, should not human artistic pursuit then primarily engage the third aspect of our soul life, that is our feeling capacity, and thence bear us up to the beautiful – a beauty which, in terms of painting, one tries essentially to express through colour, being the true medium of the painter?

**Selection from Ascension and Descent, Botanic Series, Descent and Ascension, Empathy, Hades and Persephone & Turning Turner series.**

Oil paint on Belgian flax. 46 x 30 cm each. Total installation of 28 works





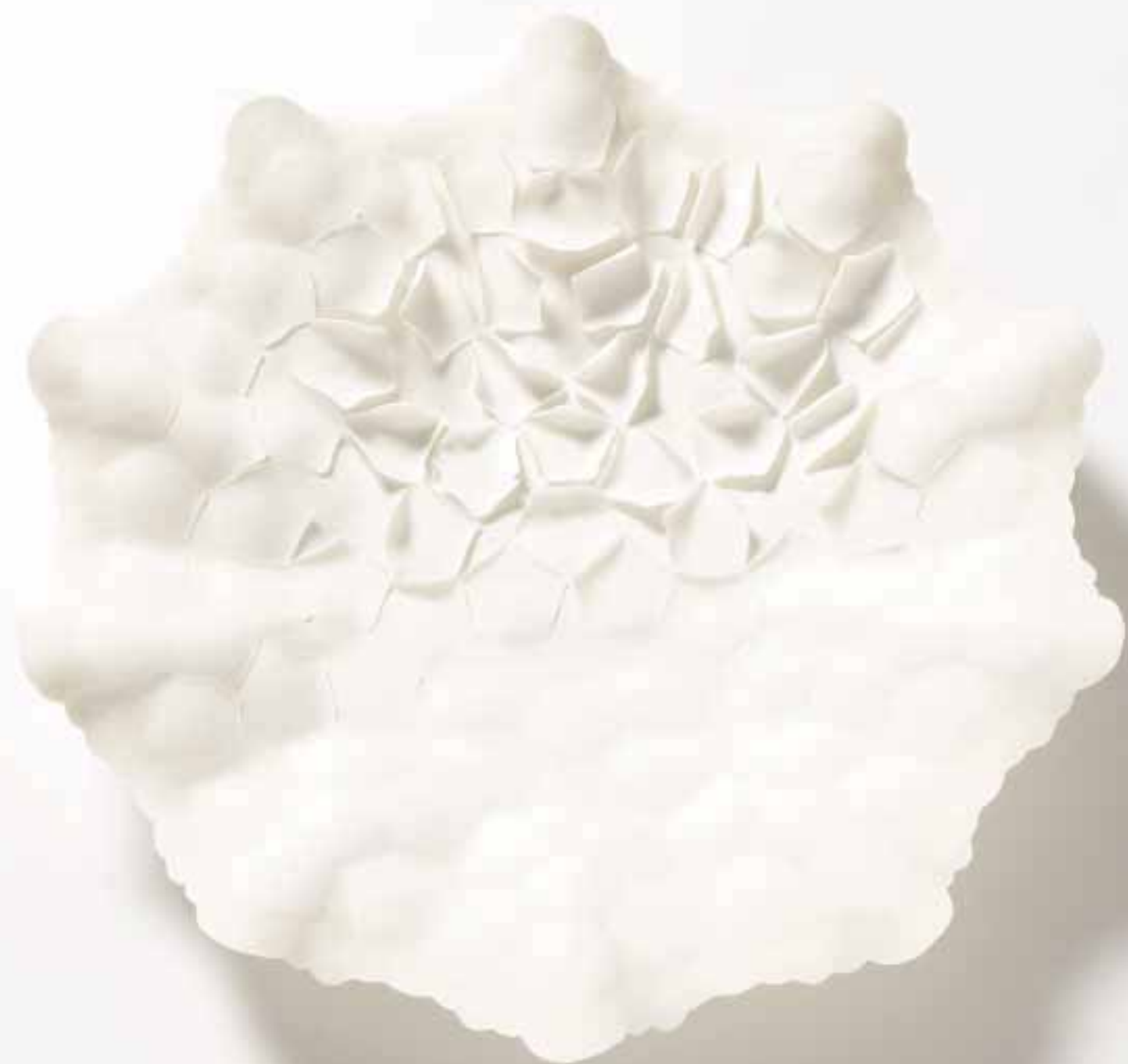
## Christina Bryer



Since early childhood my work has been geometrical, later becoming conceptual and symbolic; never representational, emotional or gestural. In the grid of Aperiodic Tiling, as first explained mathematically by Roger Penrose in his article 'Pentaplexity' in 1974, I found the highest geometries. Phi relations apply on all levels: the same geometry can be found in a cross-section of a strand of DNA, and hence has been called 'the geometry of life'. It has also been referred to as a slice through fifth dimensional hyperspace – 'the geometry of the cosmos'.

Whilst never deviating in my work from the mathematical principles of Penta-plexity, I find that the slightest variations in rendering these patterns continually reveal new aspects – all manifestations of the universal continuum, integrated within the cosmic whole.

ABOVE: **Stof is jy** Porcelain and natural oxides. 41 diameter x 5 cm depth  
OPPOSITE: **White Mud Trilogy** Porcelain. 41 diameter x 5 cm depth



## Jonathan Cane

The work seeks to make sense of human geography through the artistic practice of cartography. The current interest in map-making highlights the highly subjective nature of cartographic representation and a reassertion of human agency through spatial articulation.

This series of photographs is a mapping of the surprising and curious beauty of human industrial incursion inscribed into and carved out of the so-called 'natural' environment. The popular discourse on natural landscape is in no way natural: that is to say free from a clear morality, and set in direct contrast to the pejorative of the human footprint, the artificial. This clumsy and reductionist dichotomy is myopic and obscures surprising beauty.

Satellite photography as art practice is a subversive and democratic re-appropriation of a technology of surveillance, militarisation and control.

The harbour as a site of human incursion, industrialisation, globalisation and beauty is the subject matter of the large digital photographs. But the linearity and disorientating perspective makes the artworks drift into abstraction.

Although problematising notions of the natural and artificial, the photographs are principally aesthetic surfaces, visual maps of a reality, another way of seeing and making the world.



### **Regarding Natural Vectors in an Artificial Landscape**

Photographic prints. Dimensions variable



## Phula Richard Chauke



I am a political commentator and historian. My artworks reflect on history and politics, and through these pieces, I comment on what happened in the history of humankind. I honour great people such as Nelson Mandela, William Shakespeare and Jan van Riebeeck. Without these people, I believe the world could have been either better, or worse.

ABOVE: **Mavhavazi** Wood, pigment, varnish. 29.5 x 14 x 10.5 cm

OPPOSITE: **The greatest author of them all** Wood, pigment, varnish. 89 x 60 x 64 cm



Phula Richard **Chauke**



**Old man (Madiba)**

Wood, pigment, varnish. 47 x 10.5 x 13 cm





The man who changed South African history in 1652

Wood, pigment, varnish. 41.5 x 20 x 19 cm

## Marco Cianfanelli

Of the many impulses that drive me in my artistic engagement, the one that is persistent, yet elusive, is the attempt to fathom or personify humanity, in its entirety, as a singular state or condition, within a sculptural manifestation. It is like constructing a map that charts the lengthy terrain between our emotive sense of individuality and a distant, encompassing view of human existence itself.

The two spheroid sculptures refer ambiguously to microscopic, visceral and celestial forms and are scaled to relate to the human body. The sculptures are similar in form, yet they differ in content, material and construction. They create a dialogue through their similarities and their differences.

*Vessel (microbial)* has an enclosing surface or skin, populated by hundreds of figures, alluding ambiguously to landscape, the human body and microorganisms.

*Orbit (universal)* is a skeletal wire-frame structure that carries data manifest as attenuated and broken lines of communicative text, which are interwoven to construct the spheroid form.

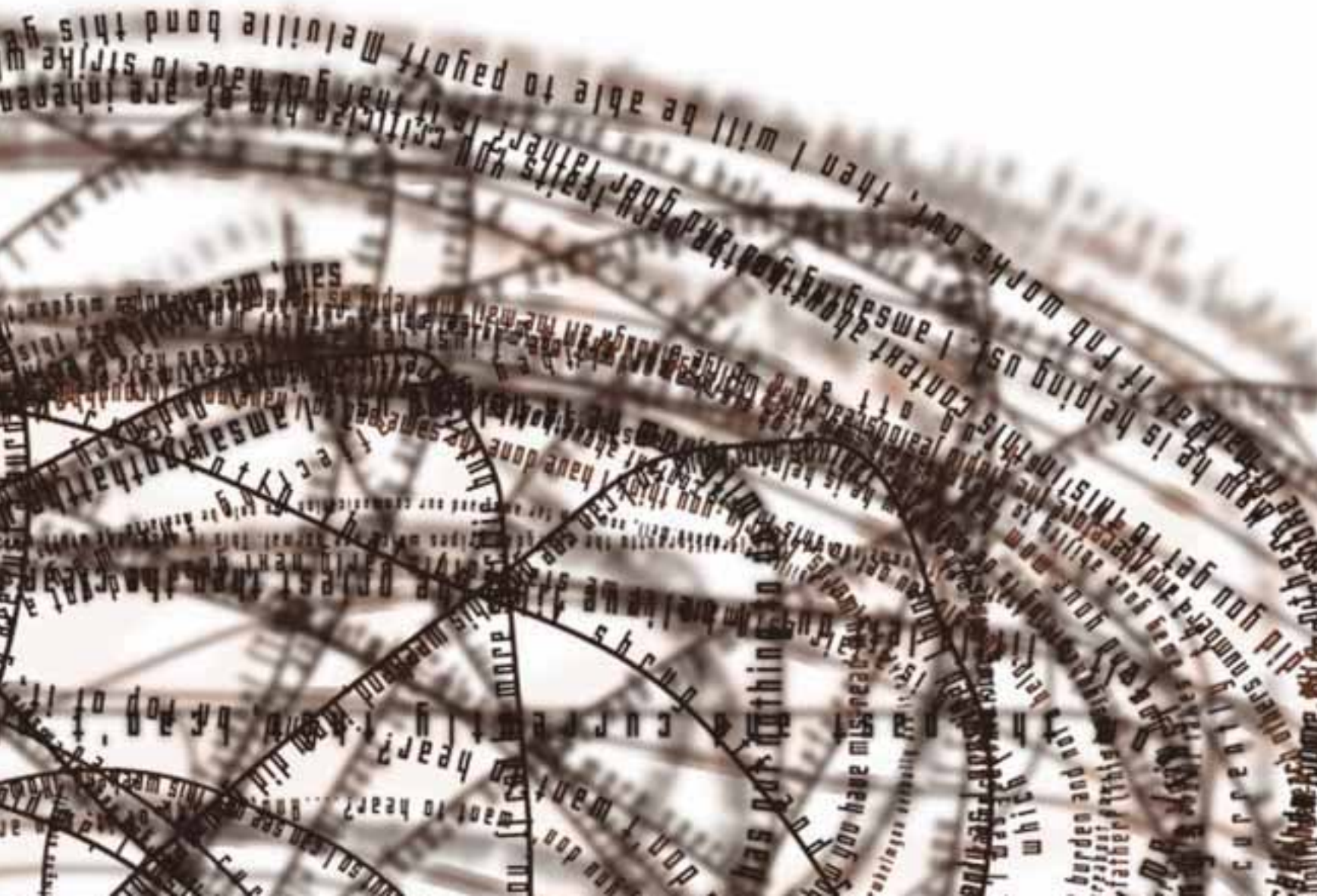
Our desire to grasp humanity is precariously formed from an engagement between our sense of individuality and our location within a greater species, on a singular planetary body.

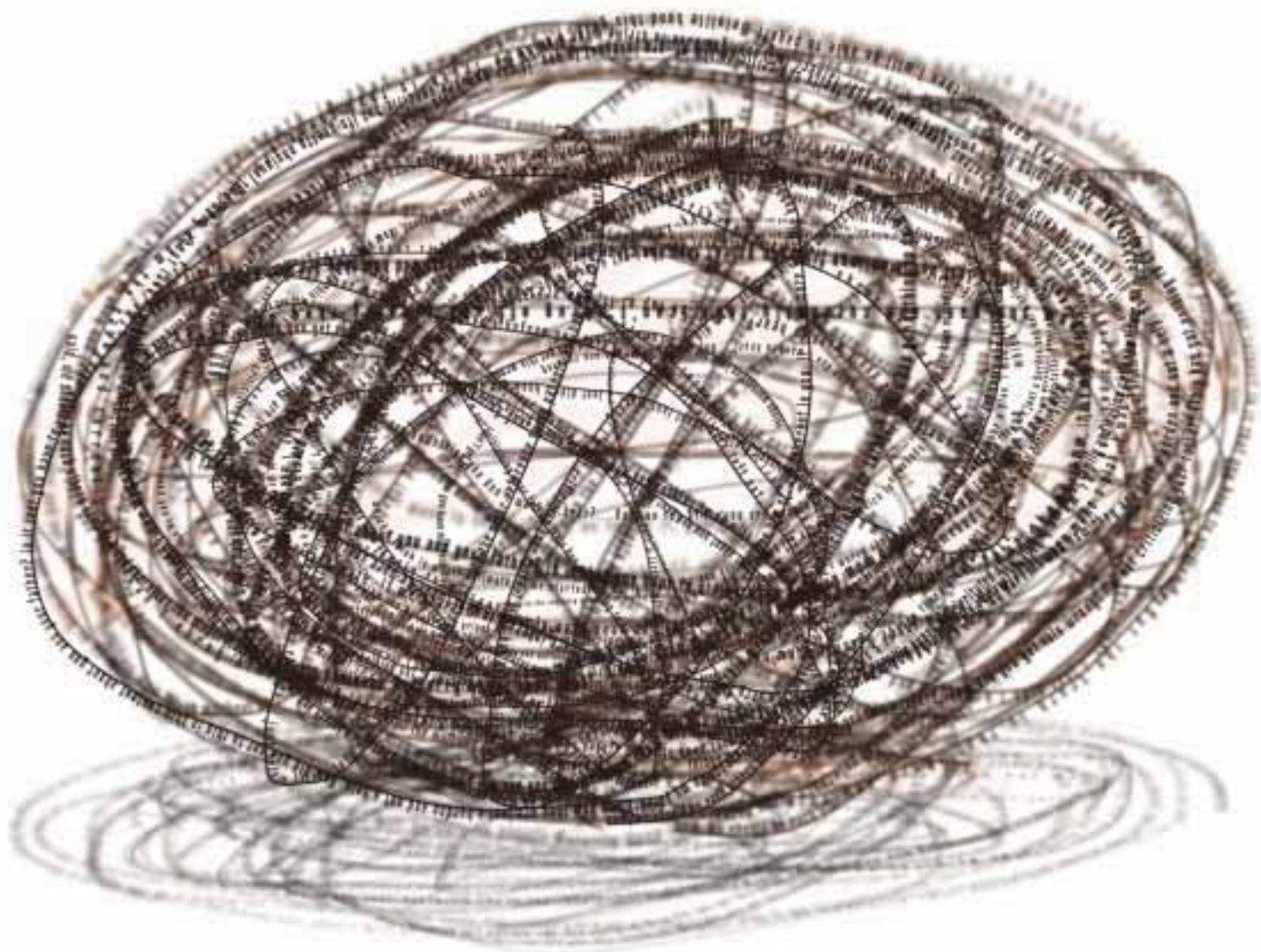




**Vessel (microbial)** (illustration)  
Mixed media. 180 x 120 x 120 cm

Marco Cianfanelli





**Orbit (universal)** (illustration)  
Mixed media. 170 x 115 x 115 cm

# Jacques Coetzer

The spatial opposite of the conventional rostrum, the *Inverted Rostrum* plays with our understanding of success and failure.



**Inverted Rostrum** (illustration)  
Sunken supawood installation. 80 x 240 x 80 cm

## Steven Cohen



As a child in South Africa, I had heard from my grandparents that Jews in Vienna during the time of the holocaust had been forced to clean the streets with toothbrushes. This is well verified by witnesses in literature and on the internet; it is the only city in Nazi Germany where this happened. Invited to Vienna for the First International Festival of Jewish Theatre, I chose to work in public: rather than attempt to put reality into the theatre, I take the theatrical out into reality, and deconstruct social functioning through my uninvited, unexpected, and sometimes unwelcome, public interventions. I chose to make art, not entertainment.

On Wednesday, 21st March 2007, between 13h40 and 14h30, I cleaned the pavements and streets of the Heldenplatz with a giant toothbrush and a diamond up my arsehole. On the 8th of November

2007, the day preceding the start of the Holocaust (Kristalnacht), I similarly cleaned Albertinaplatz and then Judenplatz where I was stopped by the Austrian National Police.

We can't re-invigorate debate about the past without new methods of stimulating interest in it. Shocking and radical is an appropriate language for dealing with unspeakable horror. I am taking the risk of asking if it is possible to look with self-critical irony at the atrocity of genocide, if originality and humour and beauty have any place in reviewing the horror of death and annihilation. For me, this work is a true commemoration and not a trivialisation. Stone monuments are too easy to ignore. The danger is not in the way we remember as much as in the way we forget.

**Cleaning Time (Vienna) ... a shandeh und a charpeh (a shame and a disgrace) 2007**

3 interventions on dvd





## Wilma **Cruise** and Gavin **Younge**

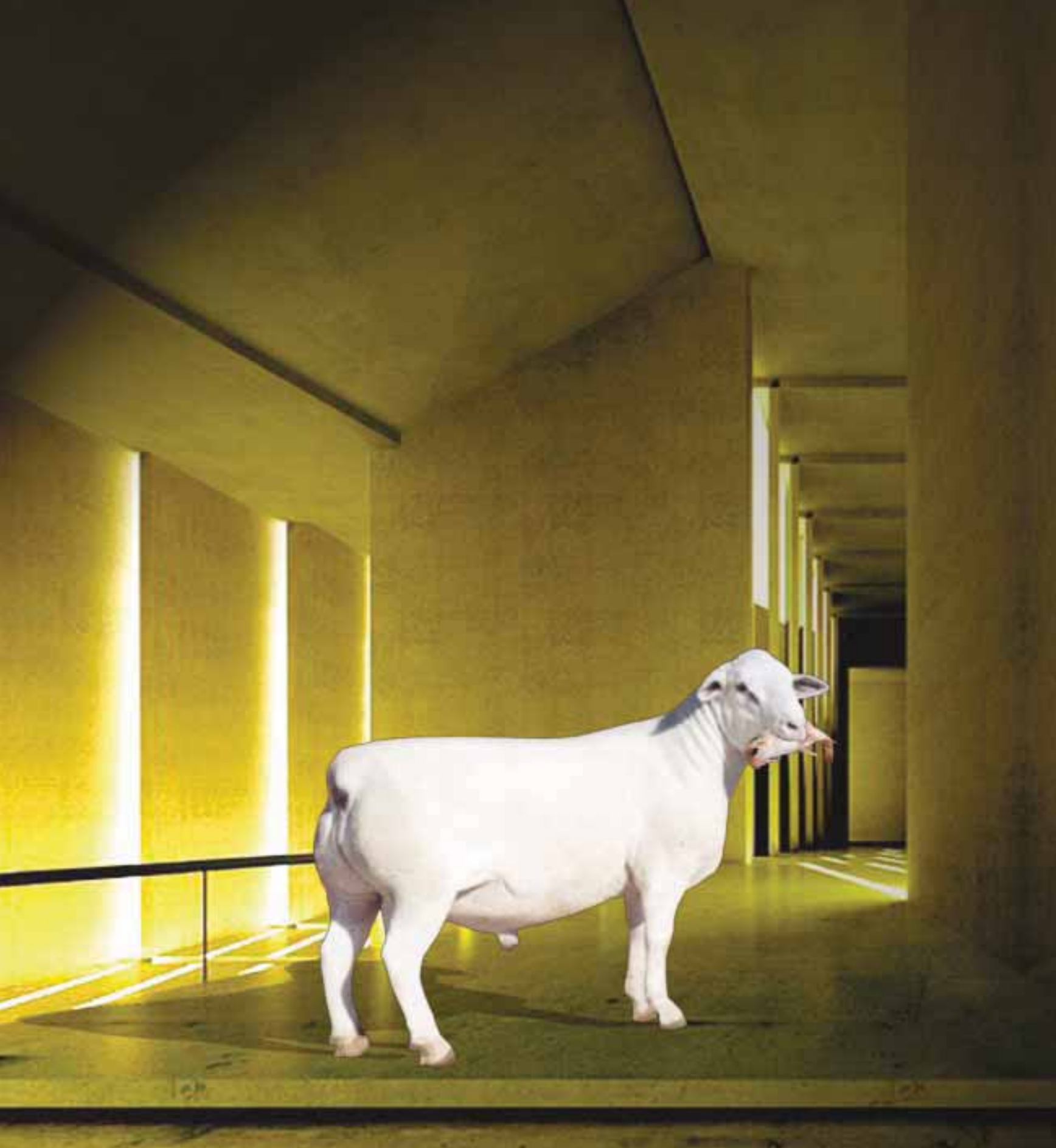
In this work we present a taxidermied dorper sheep apparently eating a fish. The fish, *rhabdosargus holubi*, features on the ICUN Red List of Threatened Species. Two environmental calamities are prefigured in the work: genetic engineering (the dorper is an amalgam of two naturally occurring sheep species, bred for its meat), and the possible negative effects of nuclear testing (Cesium 137 is a radioactive isotope produced as a result of nuclear fallout that presents itself globally in plants and animals). The sheep's aberrant behaviour suggests (dis)ease and disorder in the natural environment.

Both sheep and fish are significant in Christian iconography. Angus Dei, the Lamb of God, signifies peace and love. Ichthus, the fish, predates the crucifix as a symbol of Christianity, and is significant in the miracle of the Loaves and Fishes when, multiplied, fish fed the masses. In *Cesium 137*, the Lamb of God turns upon herself to eat her own flesh, implying a disruption in the moral as well as the natural order.



**Cesium 137** (illustration)

Sheep skin on armature, resin. 100 x 60 x 25 cm



# Doing it for **Daddy**

[Bettina Malcomess, Renée Holleman and Linda Stupart]

Places, like people, have histories. Places remember, places forget and are vulnerable to the unreliability and selectivity of memory. History is a contested terrain, whose stories in their telling can never be objective. Names, faces, exact details of when and where, entire events may all but disappear. For the historical detective some places present a difficult case; like a crime scene without evidence, all that may remain on the landscape are clues.

An umpire's chair stands like a relic inside an art gallery, the lines of a court still visible on a surface that was meant for outdoor weather. Hovering just on the horizon of the estate the silhouette of a township comes into view through a pair of opera glasses. A box of letters and watercolours is discovered under a bridge, yellowed and faded by time. A curiously marked bench leads you from your path into a clearing, where you are enveloped by trees and the sound of water, and no-one can see you. Red and yellow ribbons mark a tree, resembling the licks of flames. Twelve wine barrels are arranged beneath a slave bell, unfamiliar names etched into their iron bands. A row boat built for the ocean is moored to an island in the middle of a man-made dam.

*Doing it for Daddy* invites exhibition visitors to leave the gallery space for an historical tour of the Spier estate where fiction and history intertwine. Through our interventions, the traces of these minor histories written out of the official narratives of the pristine wine growing region of Stellenbosch become visible once again. Actual historical events that took place in the early colonial history of the Cape and during Apartheid are connected to sites on the estate, and real characters, some well known, others largely unheard of, prompt our fictional narratives.

A map and guided tour provide visitors with the opportunity to discover these histories and consider the fictions of both time and place.

**The Wrong Side of the River Tour**  
performance



## Fred Du Preez

It is made up of ten scenes depicting children in various states of 'abuse', making up, as a whole, my comment on the sad state of the treatment meted out to children in South Africa. And I suppose in the entire world.





**Twinkle twinkle little star...**

Plastic, wood, metal, grasses and sticks. Installation dimensions variable

## Hasan & Husain **Essop**



Our style of working is to document a performance by using just myself in the picture frame. This work was a collaborative effort by myself and my brother, and clothing and gestures have been carefully thought of and planned in order to make clear that which we are trying to say. The work itself deals with the friction between the two of us, being twins, and religiously on different levels. The works also speak more generally of the influence that western society has on the minds of people, especially Muslims, as it is a battle between morality and immorality.

ABOVE: **atmosphere** Photographic print. 80 x 50 cm

RIGHT: **Sujuud, Closest to God** Photographic print. 80 x 50 cm







# Husain Essop



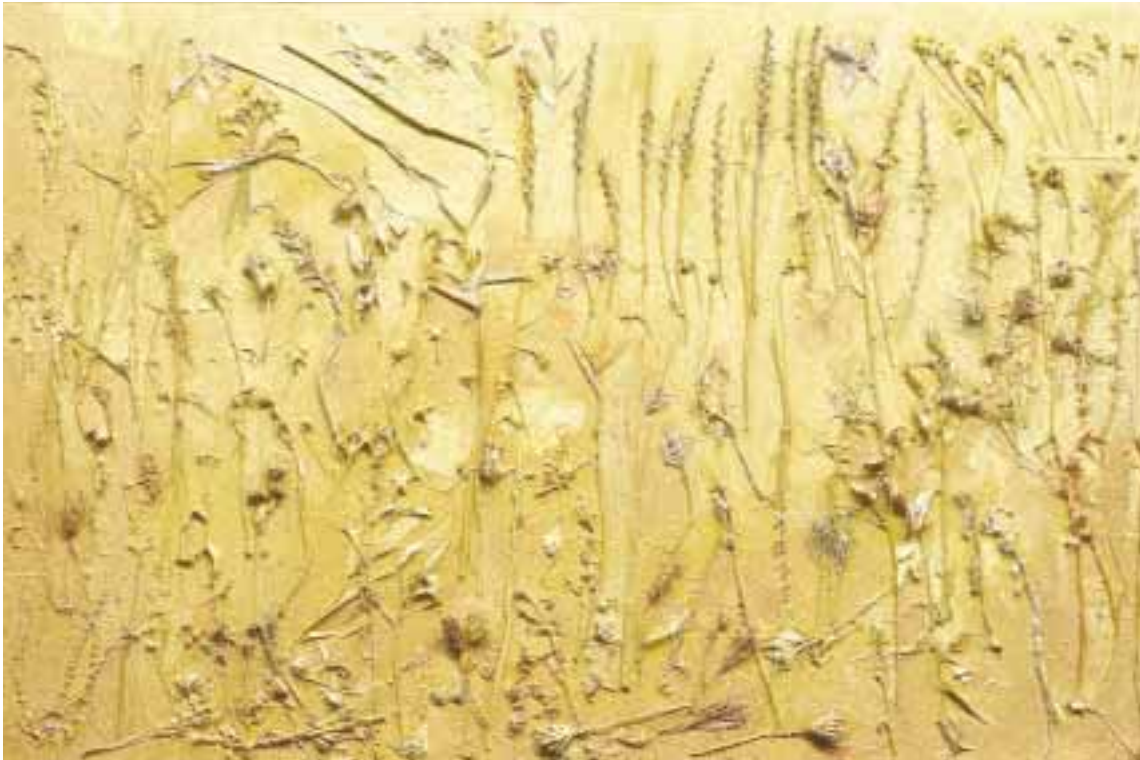
**Tayamum**

Photographic print. 80 x 50 cm



**Quarry Idol**  
Photographic print. 80 x 50 cm

## Bronwen Findlay



I paint pictures.  
I make prints.  
I teach.  
I work collaboratively.

'Things' are important in my work. Sometimes things give me ideas. At other times, they are themselves part of the painting and are covered and buried in paint, so that they are both preserved and destroyed.

I make my work through a series of layering – I build surfaces using objects, colour, pattern and decoration.

ABOVE: **A field of flowers** Oil paint and mixed media. 200 x 300 cm

OPPOSITE: **Belongings** (detail) Oil paint and mixed media. 200 x 300 cm



## Justin Fiske



The work is an articulated suspension of pebbles. It has the capacity to describe a complex fluid motion of counter-rotating helices. This speaks to the Hindu concept of 'Kundalini', a corporal energy (serpent energy or coiled energy). In a broader context it speaks to simple mechanical solutions, obscured by their own simplicity, that seek beauty in their own elegance and resonance in an over-technologised digital age. To understand this work in the context of my process, you must watch the five-minute documentary, *Suspension*.



14 - kundalini

Japanese Cedar, glass, cotton and pebble. 110 x 50 x 110 cm

## Hans Foster

The motivation for this particular work is the relationship between myself and my mother. I use very beautifully made shoes to evoke a feeling of desire and want. Even though I see my mother often, there is always a distance between us. Because we are so much alike, and so good at not showing our emotion, I can only recall key moments of her and traces of her life. So in the work, I scatter fragments of what I recall, represented by black and white reproductions of family photographs of events that feature me and her. The material itself becomes symbolic of my emotions. The grey steel wire shoes become objects that hang over me and the viewer, like a gloomy cloud of sadness. The material of the shoes is sturdy, but also very fragile, lending delicacy to the shoes, much like the relationship between myself and my mother. Shoes also become symbols of journeys and transformation. Beautiful shoes are often not the most comfortable, and here they are reminiscent of my mother's struggle with diabetes (pain in the feet). Even though I feel like blaming her for the way things are, I can only really know why by 'putting myself in her shoes'.

### Foot Prints

Wire gauze and photographic negatives.  
Installation dimensions variable







## Abrie Fourie

As an artist keen to explore diverse and alternative avenues, I prefer not be bound by a specific genre. I see myself in 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 arriving with a preconceived idea, I assimilate first-hand perceptions, and find inspiration through networking and interaction within a particular environment. To a certain extent, my process undermines artistic autonomy and ownership. I enjoy entering into collaborations where the boundaries between individuals blur into less predictable, more interesting artistic territories.

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.



This is a photograph of the foyer of an apartment in Sunnyside, the suburb where I live. The utopian dream of South Africa in the seventies, conveyed here by this architecture, takes on an ironic twist in its current state.



**Beverley Hills, Sunnyside, Pretoria 2007**

Photographic print. 130 x 350 x 30 cm

## Abrie **Fourie**



Here the mundane reality of the physical world takes on an ethereal quality.  
For me a complex and haunting past echoes in this luminous blue and brick silence.



**Changing room, Hillcrest swimming pool, Pretoria 2007**

Photographic print. 130 x 350 x 30 cm

## Frances Goodman



Frances Goodman prefers to locate her work in a realm where neuroses and obsession manifest as symptoms of threatening social environments. Her work often bears the influence of the trivial, the mundane and the everyday, as these things usually obscure issues that people resist confronting. Her work investigates the moment when routine becomes obsession, that obsession becoming indicative of deep-seated fears, resentment and prejudice.

### **No ordinary love**

Sound/photographic installation. Installation dimensions variable



## Andries Gouws



My dream is to make a painting in which looking at the feet in that painting is as fascinating and confrontational as I find looking at real feet to be. This hope is doubtless a futile one, but I couldn't resist rushing in where angels fear to tread, knowing full well that measured against the tradition, failure is inevitable. But I take solace in Samuel Beckett's words: "Go on failing. Go on. Only next time, try to fail better."





**Feet**  
Oil on linen. 28 x 39 cm

## Elizabeth Gunter



*Keep* attempts to portray a collective desire for engaged membership and equality by means of silent yet playful gesture. The dog and its body language are chosen as symbolic of a singular and often misread or inadequate means of communication with humans, and to emphasise its wordlessness and insularity. This wordlessness is contrasted with written words, communicating commands that would, if submitted to, result in total disempowerment or disablement of the very energy and exuberant gestures of the dogs.

The title suggests protection, being cherished and contented, but also accentuates, through the verbal inserts, the relationship of superiority versus inferiority between humans and pets, and the responsibilities that accompany such relationships. Again, it refers to the insularity involved in keeping treasured possessions, yet attempts to communicate a constant struggle to break through the boundaries of such insularity and its disempowering attributes.

The dogs are rendered in seemingly realistic detail, yet are composite constructs, tactile yet almost otherworldly – physically vulnerable and often fatally defenceless in both their interaction with and dependence on humans.

As such, these renderings of dogs as 'the other' also become portraits of the self.

### **Keep**

Charcoal on Fabriano paper. 334 x 183 x 7 cm  
OPPOSITE: Detail



## Daniel Halter

In my work materials play an important role. The materials I choose resonate for me as part of a culture. I play with local sayings and expressions and also with meanings. The end products are potent combinations that are often ambiguous and open to interpretation. I don't want to take a position myself as I find it problematic to take one viewpoint on things.



### **All of a sardine**

Dried Kapenta (Lake Tanganyika Sardine), Rhodesian Teak, brass plaque. 33.3 x 50 x 3.8 cm

OPPOSITE: Detail



## Gerrit Hattingh

Sculpted salt in the shape of a seated mother and child, left on a hunting farm to be completed by the licking action of buck and cattle. The work comments on farm murders, and on the over-use of mother and child images in art.



**Mother and child licked by farm animals** (before)  
Salt. 54 x 35 x 35 cm



Mother and child licked by farm animals (after)

## David Henning



We understand the symbiotic condition as a regulated interdependence of two non-related highly organised beings, in which the mutual adaptation has reached such a high level of intimacy, that the supposition is justified.

The symbiotic relation allows us the cognitive ability to distinguish dominance and subsequent classification. The lack of one position will automatically exert dominance over its rival position.

The conscious act of decision-making is a choice, positive or negative. Ultimately one of the two will exert dominance. There are no grey areas, only unclear margins of individual relativity.

Pictures are chaotic, even overpopulated, avoiding easily assimilated focal points. Saturated with visual information, the viewer is guided through texture, scale and colour. The chaos is not realised through absence, but rather in the pictures' symbiotic relation to each other.

Art serves as a deposit for a constant flux between the visceral and the metaphysical.

### **Fantasia**

Light jet print on Fuji Crystal Archive. 105 x 153 cm (each)

OPPOSITE: Detail





1/2  
1975  
RIP-  
MCKINNEY

## Nadine Hutton



This is a series of stolen pictures about the streets of Johannesburg and her buildings. Shot on a digital still camera, the video is a stop frame animation of these stills. It is a new form of digital storytelling, looking beyond the constraints of the still images.

It is a documentation of what happens at night, when downtown Johannesburg becomes deserted by the visitors of daylight. Sometimes these daylight denizens come trawling back in slow moving cars to view and perhaps sample the wares available on the street.

On Saturday night, however, God comes back to town, carried in by faithful followers in uniform. Zionists set up shop in an empty school and for the next twelve hours see the godless time out with praise and worship – spinning, chanting, and whirling, steaming up the windows until the sun comes home.

The public domain of the streets sets the voyeur's stage; the intersections and uncurtained windows, the frames. The soundtrack for *nightwatch:zion* is designed by Boris Vukasovic.

### **Nightwatch: Zion**

Stop-frame animation of digital stills on DVD. installation Dimensions variable



## Mwenya **Kabwe**, Chuma **Sopotela** & Kemang **WaLehulere**

*U nyamo alunampumlo (the foot has no nose)* combines three people's individual interpretations of transit, transmission, transference and transcendence. It is a conversation that considers experiences of change, metamorphosis, revolution and conversion, not as abstract conditions, but as real states of being. It is a conversation about African urban centres, their inhabitants, their histories and a charged present.

*Half Swathi, Half Xhosa:* Inspired by the recent deaths of five family members, Chuma Sopotela's image of her naked body painted black suggests dark, emotional, secretive spaces.

*Half Irish, half Tswana:* Inspired by a self-composed poem titled *Never Ending Dead End*, Kemang WaLehulere finds himself constantly walking away to escape himself only to see the image of his own walking feet projected back.

*Part Bemba, part Chewa:* Simultaneously at home and in transit, Mwenya Kabwe obsesses about the situations in which African foreigners find foreignness dislocating, restless and liberating.

Exhibited as a site-responsive, collaborative collage, the work proposes to explore themes of personal and collective journeying. The piece is composed of a hybrid of theatrical forms including live-feed video projection, living installations and live performance work.

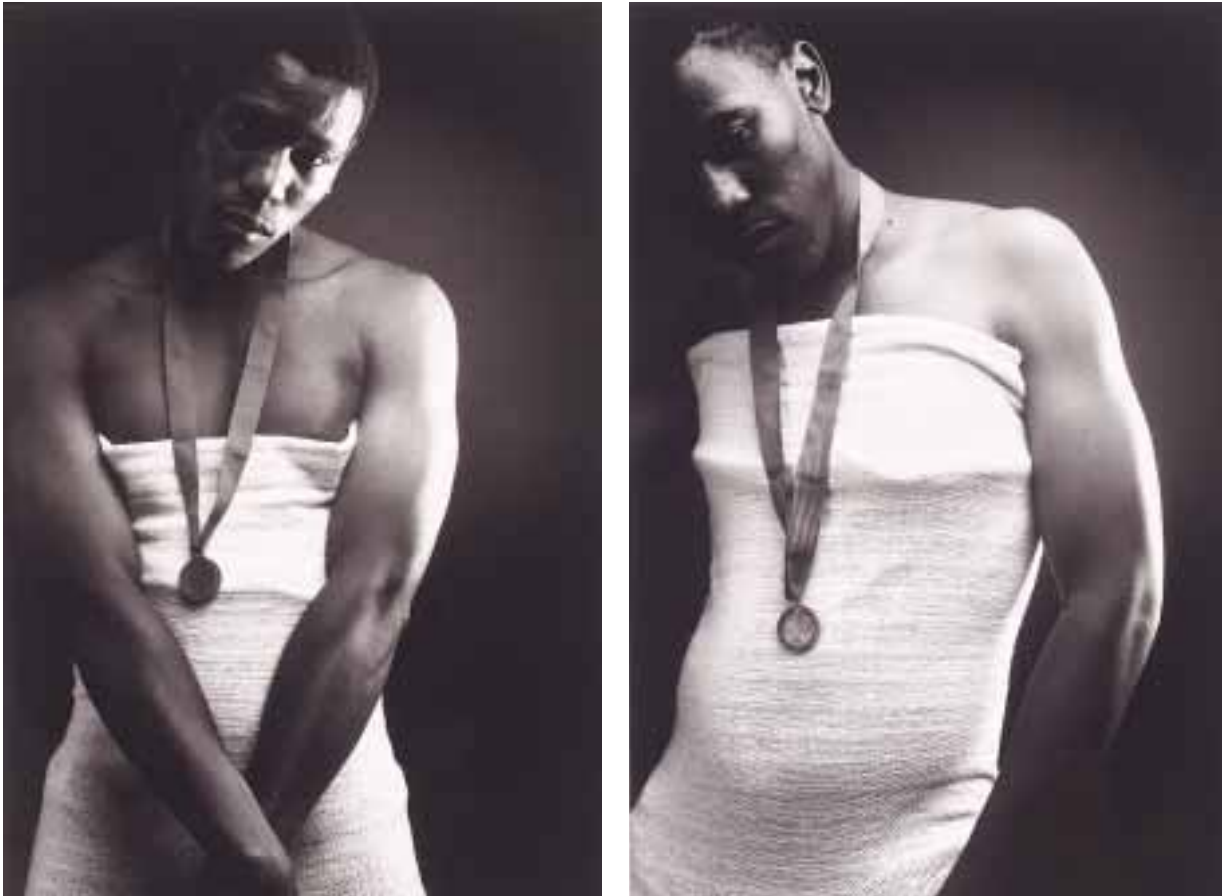
### **U nyamo alunampumlo "the foot has no nose"**

Performance. Video





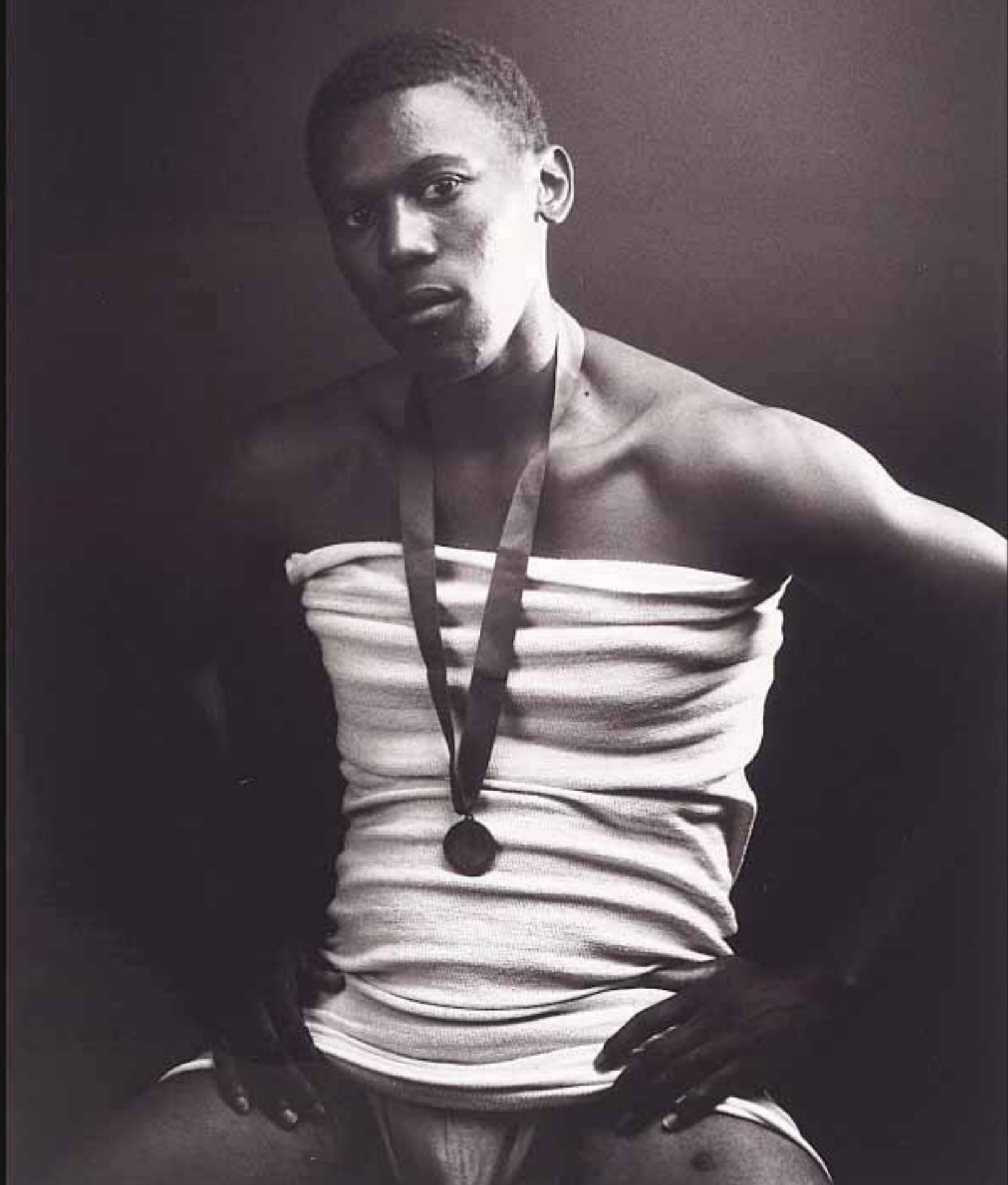
## Lunga Kama



The images are self-portraits that explore the issue of representation. I deal with representing male identity and in turn deliver comment on my conception of masculinity and representing men. My photographs deliver a strong comment on the feminine side of men. My deliberate use of the body and race makes the artworks self-referential and a more personal statement.

### **Shades of Black**

Photographic print 94 x 138.5 cm



## Philani Ian Khomo

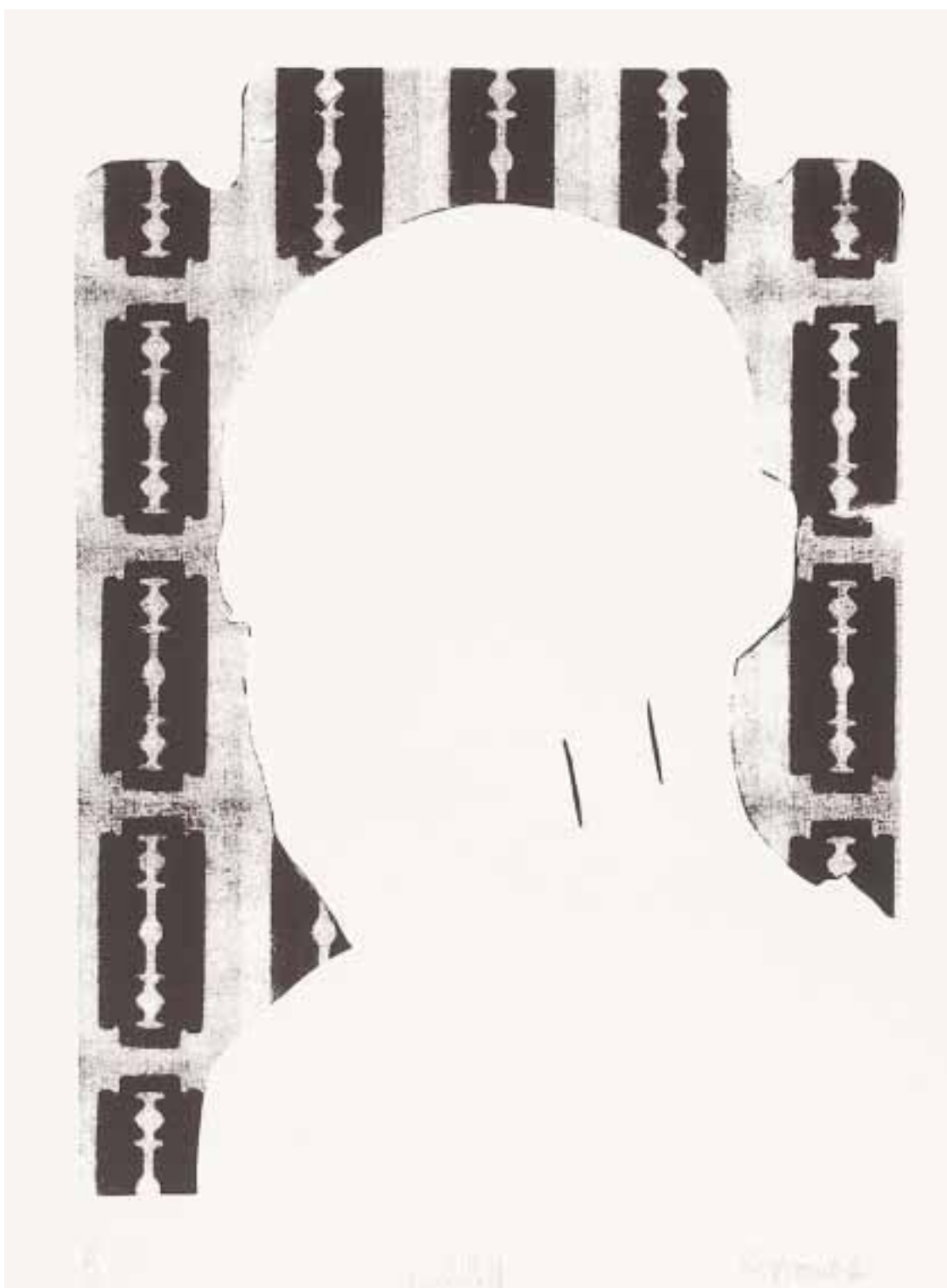
These artworks are a reflection of myself as a young boy, being called names because of a mark I have on my face. Here I take a curse and use it as a blessing to explore these scars and my inner feelings towards them.



### Untitled

Pigment on paper. 57 x 38 cm. Series of 4





# Bongani Khoza



## On Trains with Bongani

"We'll take you there, nomakanjani" – Metrorail's motto translates as "we'll take you there no matter what"! It doesn't say on time ... Just "no matter what". If the train breaks down, doesn't come, or is late; or if you have to wait for the next one, no matter, too bad. "It's us", they insist, "or something worse: a taxi a bus. No matter what, you'll get there ... eventually!" Spending your days in transit is your life when you rely on public transport.

I don't consider myself a social activist, just a fellow commuter observing. My interest lies in the interaction of people in private and public spaces: the dialogue between someone's personal or private space within the public arena, compared with an individual's decision to transgress those imaginary boundaries.

## **In transit**

Installation. Installation dimensions variable



I now personally pray, whenever I feel like

## Adam Letch



The work explores notions relating to routine, monotony and repetitiveness. It was executed in direct response to the challenge and sometimes arduous task of 'keeping one's life in order'.

This sentiment may seem somewhat pessimistic, but it was only after viewing the completed piece that it became evident that the work also touches on issues such as humour, pleasure and enjoyment. In the final analysis, the meaning of the piece oscillates between these contradictory poles.

The work consists of approximately 4 500 still images shot over a period of about three months. The resulting photographs were animated using Adobe's Final Cut, and run at approximately twelve frames per second.

### **Perpetuum**

Stop frame animation. Installation dimensions variable



## Khotso Nicolas Letsoa



*Handwork* is one of the things that I love the most. Because it is the gift and a talent that God sent. Sometimes when given a talent you have to use it before God takes it from you. There is no other work that I could do or enjoy more than using my hands. What I love the most about this job is that you can show what you really are and you can also show how your talent works.

Working with your hands, you can do anything you are willing to and you can even use any raw material i.e. Woods, glass, stones etc. You can also use some of the machinery you can think of and not even expensive ones, except when you have whatever it takes to afford expensive machines. With handwork you can make your life easier by creating or carpenting furniture and selling them. You can also teach others who are living around you, and keep them away from the street and evil things.

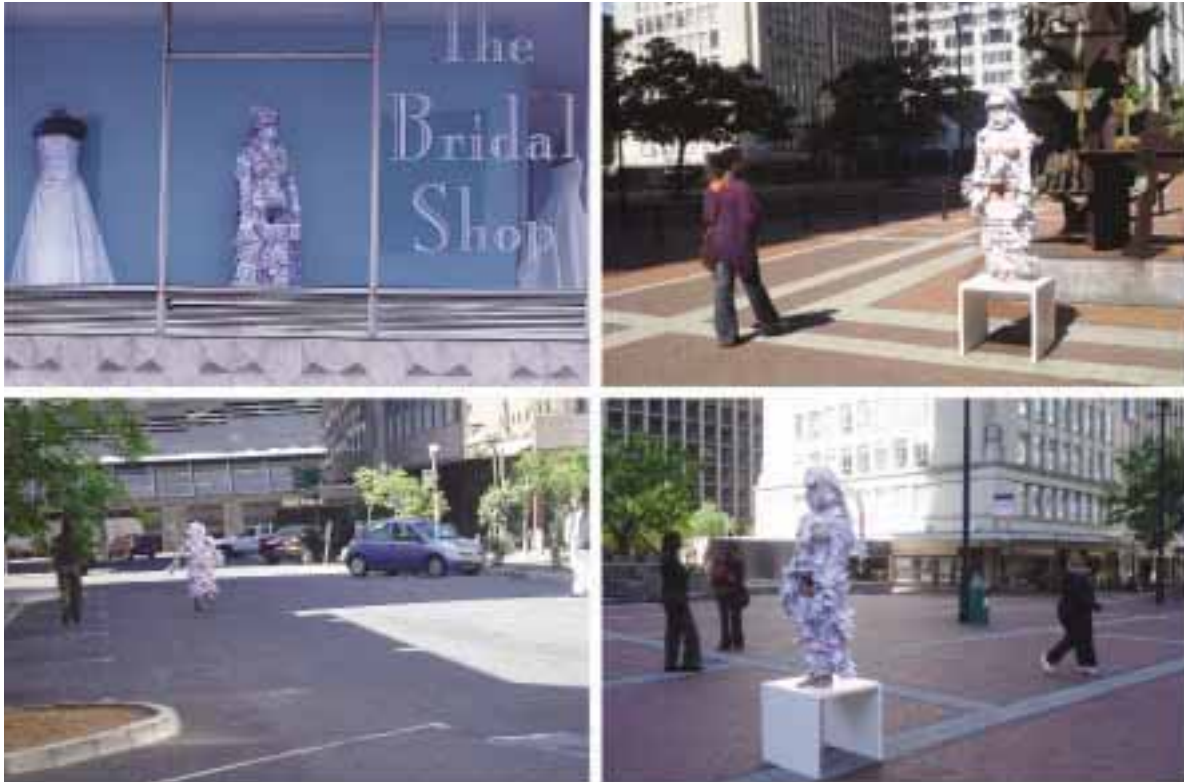
What makes me excited is that people in our village love my work. Even if they don't buy it often, because of the poverty in our community, they encourage me to keep up the good work. Sometimes they will ask me to design some of their things and even the school's emblem. And what I like is that my mother supports me no matter how difficult the situation is.

The thing that drives me to do the handwork is a well-known person who is God almighty who created the earth and all in it. He threw in the lives and the beautiful to impress. I would like to thank him for everything he has done. That's where the handwork started.

ABOVE: **Kitchen scheme** Glue, paint, cardboard boxes and wire. Installation dimensions variable  
OPPOSITE: **Ball** Wire and gold spraypaint. 46 x 46 x 46 cm



# Ruth Levin



The work is about the material plane of life, where spirituality is ignored and subjugation reigns. It is a patriarchal space, which women perpetuate in order to earn love, and therefore become involved in their own subjugation. A woman's own sense of herself has become distorted or lost.

**Vertical & Horizontal I**  
Performance. Video



ASHBEY'S GALLERIES





## Jacky Lloyd

My work takes a traditional visual storytelling form, using very basic and ancient techniques of stone carving to tell pretty much the same stories that artists have always told.

My characters are contemporary South Africans, and they are not hard to find. They are ordinary people, but the archetypal nature of their behaviour, their choices and their fate make them extraordinary, and so there is a story to tell.

The young, nubile part woman/girl/goddess is half-blood, half educated, half conscious, half formed. Typical of her age, she is filled with longing, romantic hopes and belief in a bigger life in a more sophisticated city world. Almost as she daydreams of salvation and redemption, so her Prince Charming materialises, probably to take from her any hope of her dreams. It is an imperatively biological act, it is also a sacred act, a desecrating act, possibly a fatal act – it is at once timeless, archetypal and deeply personal.

The male figure appears in negative, as much a victim as a perpetrator of an ancient story that preserves the status quo.



**Sacrifice**  
Sandstone. 40 x 70 x 5 cm

## Kai Losgott and Anthea Moys



Fear 'chokes us up'. We 'get a frog in our throat'. This performance is about communication, or lack thereof – what is, can be, cannot be said; what we are afraid to say, what bottles up inside. What we say and how we say it has a ripple effect on the people and the environment around us.

From early feminism right through to gay rights and the postcolonial movement, silence has been an important political issue. South African history has been filled with silent voices and the need to speak out. *Unsaid* embraces these meanings of silence, but goes in search of a humbler point. The piece is about any successful middle class person today – people who might have everything and yet at the very base of it still fail at all attempts at intimacy. It is about a silencing of self. In Jungian psychoanalytic terms, this is the predicament of modern men and women, an avoidance and inability to engage with the world on its own terms – the one too busy diagnosing the world's problems to really listen, and the other too emotionally fractured to really speak. Through this lack of communication, both fail in either giving or receiving human love.

**Unsaid**  
Performance





LAND ROVER  
GO BEYOND

Language Lab  
Johannesburg

Birnam College

LANGU

## Phanuel Marka **Mabaso**



A very young child is taught many things by a parent. This sculpture reminds me of how my mother taught me to eat soft porridge. She would come with a small bowl of porridge, then draw some of it with a teaspoon and feed me for a while. Then she would hand me the teaspoon so that I would learn to eat on my own. As an infant I would throw the teaspoon onto the bowl and also put my foot on the bowl. As a result, my mother gave me the nickname 'Naughty boy'.

ABOVE: **My childhood**  
Polyester resin casting  
66 x 20 x 11.5 cm

There are customs that are viewed as norms in African communities, and which are practiced in day-to-day living. According to traditional African culture, a child should be brought up with great care and love. One of the ways a mother shows care and love is when she carries a baby on her back. This sculpture is in memory of how my mother brought me up.

OPPOSITE: **Africans Customs**  
Polyester resin casting and found objects  
27 x 39.5 x 26 cm





## Phanuel Marka **Mabaso**

This sculpture is in memory of Queen Modjadji, whose tribe lives in Limpopo Province. In her lifetime, she used to 'make' rain when there was no rain so that her people could farm and harvest. She was a proud queen and she enjoyed her reign as a female leader.

**LEFT: The Rain Queen's memory**

Cement casting  
120 x 34 x 23 cm

'Xivonele' is porridge that is served at initiation schools to be eaten by the initiates as their breakfast or dinner. These are traditional African schools where boys are taught how they should conduct themselves when they are men.

**OPPOSITE: Xivonele**

Cement casting  
80 x 66.5 x 33.5 cm





# Charles Maggs

Sometimes when it is dark outside this makes us feel uneasy. At other times the piercing tone of the alarm clock shocks us awake, and conscious thoughts begin to take focus. Time sometimes has an elastic quality to it. On a typical day people engage in a range of tasks and situations: going to work, standing in queues, negotiating traffic, filling in forms and so on. Our thoughts accompany us. R.T. attempts to invade this internal dialogue with a series of standalone statements, suggestions and questions. They revolve around these repetitive situations that we negotiate as part of our super-modern, convenience lifestyles, and suggest non-regular ways of framing this reality.

R.T. [2007]

Digital video installation. Installation dimensions variable



## Lekatsile Ruth **Makgahlela**

The Smiling Black Fish is Nelson Mandela, represented as a big fish that slipped out of the prison cell from Robben Island and swallowed all the evils of apartheid in order to create a peaceful country and nation.



**Black Fish Smiling**  
Wood. 50 x 160 x 45 cm



## Nomusa Makhubu



My work deals with identity. My graduate show was about my own identity with the focus on museum preserves. It is a very broad subject that also plays a role in informing daily choices. The tricky thing with the subject is that it continually slips from the axis of what it seems to be, so that my renditions of it are hardly accurate. It leaves stereotypes as an easier point of reference. I still want to explore language, different spaces where identities manifest, and the in-between spaces that make it difficult to assess identities and/or have them materialise into self-directed humour.

This series of six prints is primarily an exploration of the dynamics of the photographer and the photographed. They are self portraits juxtaposed with portraits taken anonymously of others by known photographers in an era of racial curiosity. I stand in a complicated space of representation.

### Untitled

Digital prints on Fabriano paper. 100 x 70 cm. Series of 6



## Thando Mama



*The Revolution is... (ii)* is essentially a desire for change in the attitudes and artistic interactions that artists in Africa have with television. Historically, television's content and context influenced video art. This artwork pays homage to that history and to the obsolete technologies – analogue video, single channel video and the VCR – that revolutionised modern art and gave power to the artist.

It also raises interesting parallels between technology, art, politics and current issues that affect our society. When you are watching *The Last King Of Scotland* or *Catch a Fire* or *Blood Diamonds*; when reading about the revolutionary leader of Cuba, learning that there is still no peace in Darfur, that there are thousands of screaming unheard voices of Zimbabweans ... this is *The Revolution Is... (ii)*.





**The Revolution is... [ii]**

Video installation. Installation dimensions variable

# Dawie McNeill

We need support in our struggle to evolve. In our quest for higher understanding, we often miss the basic principle of a firm base. We therefore emphasise the importance of a rock hard support. As dog-like figures we search for some companionship: for a friend. We understand that patience is needed for greater success in the end.

I created a sculpture of a dog resting on a rock to emphasise the strong base that even our best friendships need.

## **Rock Support**

Cement. 80 x 40 x 55 cm



# Philip Miller

I had my bar mitzvah on the 11th of June 1977 at The Wynberg Temple Israel Synagogue, in Cape Town. I was thirteen years old and on that day, as prescribed by Jewish custom, I was officially pronounced 'a Man' by Rabbi Sherman. But by then I had also been pronounced, by the boys in my school, 'a Moffie, a Sissy boy, and a Poofde'.

I played the piano every day. Every Wednesday afternoon I went to the Frank Joubert Art School in Rondebosch and painted. I didn't make the team in cricket, rugby, cross-country or tennis.

At 43, I am a composer and sound artist and I live in Johannesburg. I have composed music for films, television programmes, multimedia and live performance. For many years I have worked with the artist William Kentridge, making music and sound for his films.

I have just completed composing a cantata called *REwind for voice and tape testimony*, which is touring in the USA. This work combines a choir, orchestra and video projection.

I have come out as a gay man. I still can't play sports and I do not go much to the synagogue either.



## Special Boy

Audio installation with visual imagery, piano and vinyl. Installation dimensions variable

# SPECIAL BOY

Dear Philip

Best Wishes  
on your  
BAR MITZVAH



You're such  
a fine  
Bar Mitzvah Boy  
As anyone can see-  
You're such a good example  
Of what boys your age should be,  
And no one's more entitled  
To this special wish than you  
For Mazel Tov, Bar Mitzvah Boy,  
Good luck  
your whole life through.

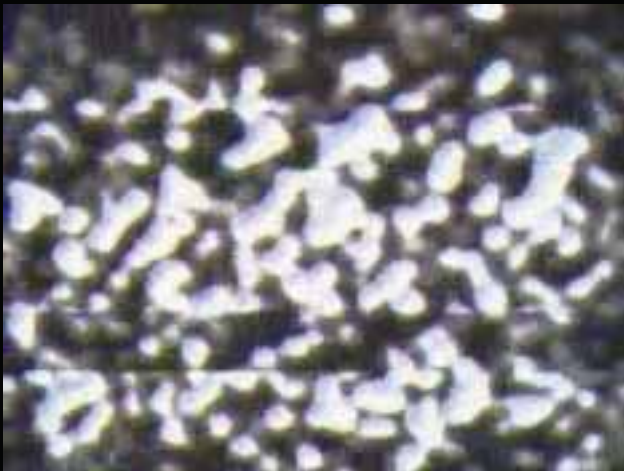
Love,  
Liz, Maurice, Heri,  
Ricky - Orin.

## Peter Modisakeng



The video is appropriately titled Bantu trance, thus making direct reference to political and spiritual realities in black communities as received and filtered through the media. The work was shot directly off a television monitor on a Sunday evening, and this was done with a low-grade mpeg movie-capable digital camera. As is common with Sunday television programming, the show was a gospel show. The word 'performance' thus becomes very important in that spirituality is not experienced, as it should be, but rather performed for the sake of religious propagation. As has been debated for decades, the

politics of divine superiority becomes the main advocate for the downfall of true spiritual wellness and the media becomes the means of dissemination. This redirection, or rather the realization of the media as a political tool, also makes reference to how information was used to further turn the people of the republic against each other during the apartheid era, through the filtering of different, sometimes conflicting information, and in this way the 'Bantu' sense of order, logic and unity through 'Bantustan radio' was disrupted.



**Bantu trance**

Projection. Installation dimensions variable

## Anthea Moys



I am interested in the idea of 'play' as an act that operates in a potential or transitional space. Through this interest, which can be seen as an underlying factor in my work, I create and direct situations, that involve performance and participation. From performer to editor to public game designer, I take on various roles so as to extend my idea/action to the audience. My work is basically a continuous exploration into the relationships between play and performance, usually enacted in the public domain. I am also interested in notions of the 'pathetic' or 'useless' and the juxtaposition of these notions with ideas of urgency, goal orientation and determinism. My works are created in and inspired by the tension that lies between experiment and safety.

For me, public space, simply put, is a space where I can test out numerous possibilities in order to find a means of expression through action. Sometimes I create all the instructions for my performances, but then invite others into my domain where I would like a collaborative act or 'event' to take place.

### ***Warm up from the Snowswimming Project***

Video installation. Installation dimensions variable





## Zanele **Muholi**

Zanele Muholi has been working on a number of series including portraits of black lesbian/gay families that refute the stereotype of the nuclear family, and portraits of gay boys and dykes that confront our notions of gender classification. A performative thread has always run through her imagery and these portraits, taken recently in Johannesburg, celebrate sexuality and momentarily set aside the judgmental attitudes toward gay and lesbian life that continue to prevail in South Africa (and Africa).

### **Januarys**

Photographic print. 89 x 89 cm



## Brett Murray



Much of my work occupies the awkward space that separates comedy from tragedy. The subject matter is often firmly rooted within the South African context. By satirically goading and challenging, I hope to reveal uncomfortable preconceptions and falsities and in so doing begin to articulate the truths of a preferred ideal.

The intention with the bronze poodle, *Praise Singer*, is to reflect on ideas of subservience, sycophancy and vanity. The begging dog, *Faithful Sycophant*, is a satirical rumination on the binary relationship between power and its subjects.

**Praise Singer** (maquette)  
Cast bronze. 75 X 40 X 40 cm



Brett Murray



**Faithful Sycophant** (maquette)  
Cast bronze. 75 X 35 X 40 cm



## Andrzej Jan Nowicki



The root of my current artistic practice stems from an early experience with foreign comic books. When I was young my father sent me American and English comic books from England. I was unable to understand the text in these books because I was not an English speaker, but I was able to construct my own form of narrative from the picture panels. When I came to South Africa I learnt English and was able to understand the text and graphics as the author intended. I was amazed by the difference between my early interpretation and the actual story.

Ultimately, I began to see that it was not necessary to view my early interpretations of these comic books as misreadings. My paintings and drawings are fuelled by an imaginary narrative that draws on a history of my early misinterpretations. Each of my works strives to position viewers in the centre of a haphazard plot where your understanding, and misunderstanding, allows you to define your own narratives.

### **NOC (night)**

Watercolour, gouache, pencil on cotton paper. Installation dimensions variable





## Lindi Nyaniso

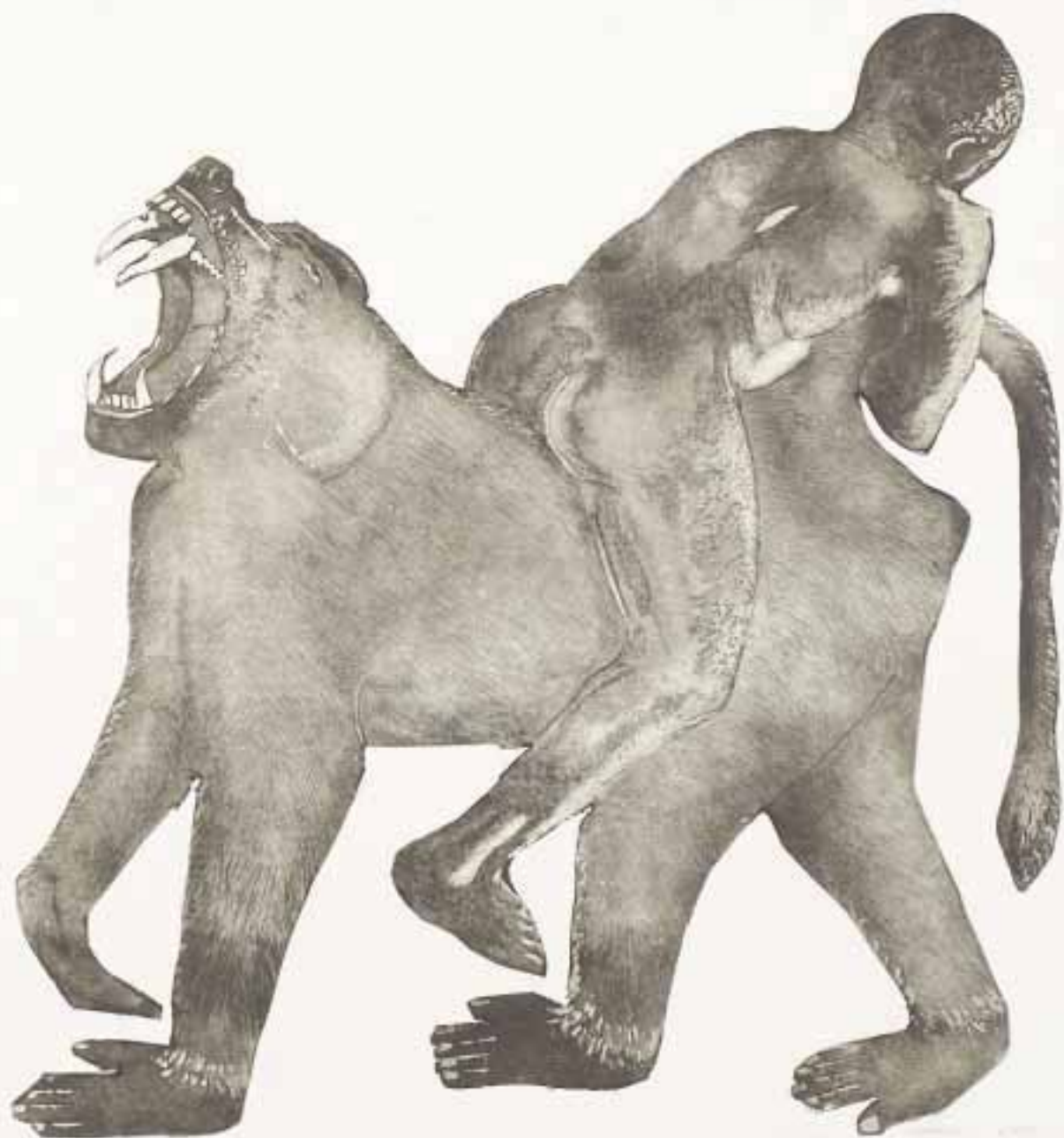


There are two parts to this work, comprising two prints. The one print is an image of a woman pushing a wheelbarrow, where the wheel is replaced by a head, and her head is replaced by a primus stove. The other image is of a man riding backwards on a baboon. In the first print, what is carried by this woman could be anything. While there are references to feminism, there are also strong references to women's struggle during apartheid, especially where labour is concerned. The second image is concerned with myths that developed in townships during apartheid. It also relates to witchcraft and the fears it created around the baboon, as if in defiance against the concept of 'primitivism' in colonial texts.

### Untitled

Etching. 89 x 119 cm diptych





## Mduduzi Sam Nyembe



I am interested in the social ills enveloping societies like those in 'Alex' township. Around 350 000 people live in this small area of less than two square miles. Alexandra is a politically developed township, but is decimated by unemployment. Slums are rapidly becoming the defining landscape of the twenty-first century in rich as well as poor countries. The structure is a completely different urban environment, diffused and disorganised, with individual islands of geometrically structured patterns.

*My sculpture walks* accumulates perceptions on how art integrates the economic politics and social issues that people don't want to talk about. Everything is now for sale. The combined effects of unemployment, income inequalities and cuts in social sector investments have weakened families' capacity to provide for and protect their children.

Slums represent the worst of urban poverty and inequality. It is my eager wish that this work will look to overcome the lack of concern and lack of political desire that have been barriers to progress, and move ahead with greater determination and knowledge in our common effort to help the world's slum dwellers to attain better lives.

### **My sculpture walks**

Performance



## Peet Pienaar

Over the past five years shoe factories in Cape Town have had to close down as a result of losing contracts from Nike, Adidas and Puma, to China. The artwork is about globalisation: trade and the effect that art can have on a country like South Africa. It looks at our insecurity as a nation that believes things from abroad are better. It also looks at business as art, and the blur of design and art.

The artwork is a locally manufactured and designed, high quality leather sneaker range. The aim is to stop the shoe factories from closing down by competing on design rather than price. The sneaker range will be launched in South Africa by December 2007. Because this will be a high end product, it will subsidise two pairs of school shoes to underprivileged children for each sneaker sold, and thereby create three times more work to sustain the factory. The sneakers will retail at R820. A full marketing plan is in place to create international recognition of the product first, thus making it attractive to the local market. The main market will be South Africa.





**Man has no rest**

Leather, design, business, people. Installation dimensions variable

## Beverley Price



A fully articulated neck-piece, graduated in thickness from the back to the front, symmetrically. The centre back is located by the hallmark. The centre front is directly across the form. It comprises many small gold safety pins threaded in a wave-like manner, but in a tubular form which collapses on itself into continuous bulk. The beads were used as guides for the pattern and development of the piece, and constitute in themselves a dimension of the overall aesthetic.

The work uses a ubiquitous product which, through combination, gives rise to a rhythm and ultimately a form. Goldsmiths are notorious for their secrecy about alloys, and perhaps this translates into intimacy that is associated with jewelry objects – talismanic, inherited, which is enhanced with use over time. Hence the name.

**Your secrets are safe with me**

Brass safety pins, Japanese delica seed beads, gold. 40 x 10 x 3 cm





## Andrew Putter

For thousands of years the Khoikhoi lived a rich life on the fertile peninsula where Cape Town now stands. In 1652, a tiny group of colonists arrived at the Cape, tasked with setting up a refreshment station for Dutch ships sailing to and from the East. The Khoikhoi soon found themselves subservient to these new visitors. By 1700, the lives of the Khoikhoi were so changed that their ancient culture was extinguished.

But hidden in the larger story of domination and enslavement are counter-tales of mutual enthrallment between the Khoikhoi and the Dutch. Shortly after her arrival at the Cape in 1652, the Dutch woman Maria Della Quellerie adopted a Khoikhoi girl-child: the enigmatic Krotoa. This artwork is a celebration of their relationship.

Here, Maria Della Quellerie sings a gentle Khoikhoi lullaby to a sleeping Krotoa. The lullaby is full of the characteristic clicks still found in Nama, a Khoikhoi language spoken in present-day Namibia. We catch Maria in a moment of deep realisation, singing of her profound connections with this strange daughter; the subversive love between a mother and her child, and the exhilarating potential that exists between two people facing each other across incommensurate cultural universes.

“Secretly I will love you more” is a looped, 3-minute video. The following people were involved in its production: Pedro Dausab (Nama translation), Douglas Armstrong (composition and sound design), Claire Watling (voice and performance), Lionel Henshaw (cinematography and stills photography), and Angela Nemov (costume).

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Nama lyric of “Secretly I will love you more”:

Ta !ao ti ꞑkhariro -  
//Kore //kare-he sida oms !nâ.  
Mati koses a exa nparas !abuxa /ûn/kha  
ꞑkhon buxuba rahâm.  
Sa !kharasasib ge.  
//n\_tikose sasa ra !gom/gausa kai.  
Sa !kharisib ge ra sa !gom /gausasiba ra ꞑhûmi kai.  
Sasa /hau-us ge sida huka-/gui ra /khara/khara.  
O ta ni /namsi ti oâna ta /nam khemi:  
ꞑGan!gâsa se ta ni /namsi !nasase.  
/Gamsa //khanab di ꞑoab ta !gom tsî ra //habo kai te.  
//Hawo tara o ti khoïn tsî sa khoïn xa ra !n /khara.  
//Ore //hares sida oms !nâ !gom/gausa /\_oa.

Do not fear me little one –  
welcome into our home!  
How beautiful you are,  
little shiny one, with your woolly hair, smelling of sweet  
buchu.  
Your differences from me makes you so precious!  
Your smallness belies your significance.  
Meeting you has changed us forever.  
I will love you as I love my own children:  
Secretly I will love you more.  
The warm summer wind blows and it makes me dream.  
I dream of your people and my people changing each other.  
Welcome into our home precious child.



**Secretly I will love you more** (illustration)  
Installation with projection. Installation dimensions variable

## Gabrielle Raaff



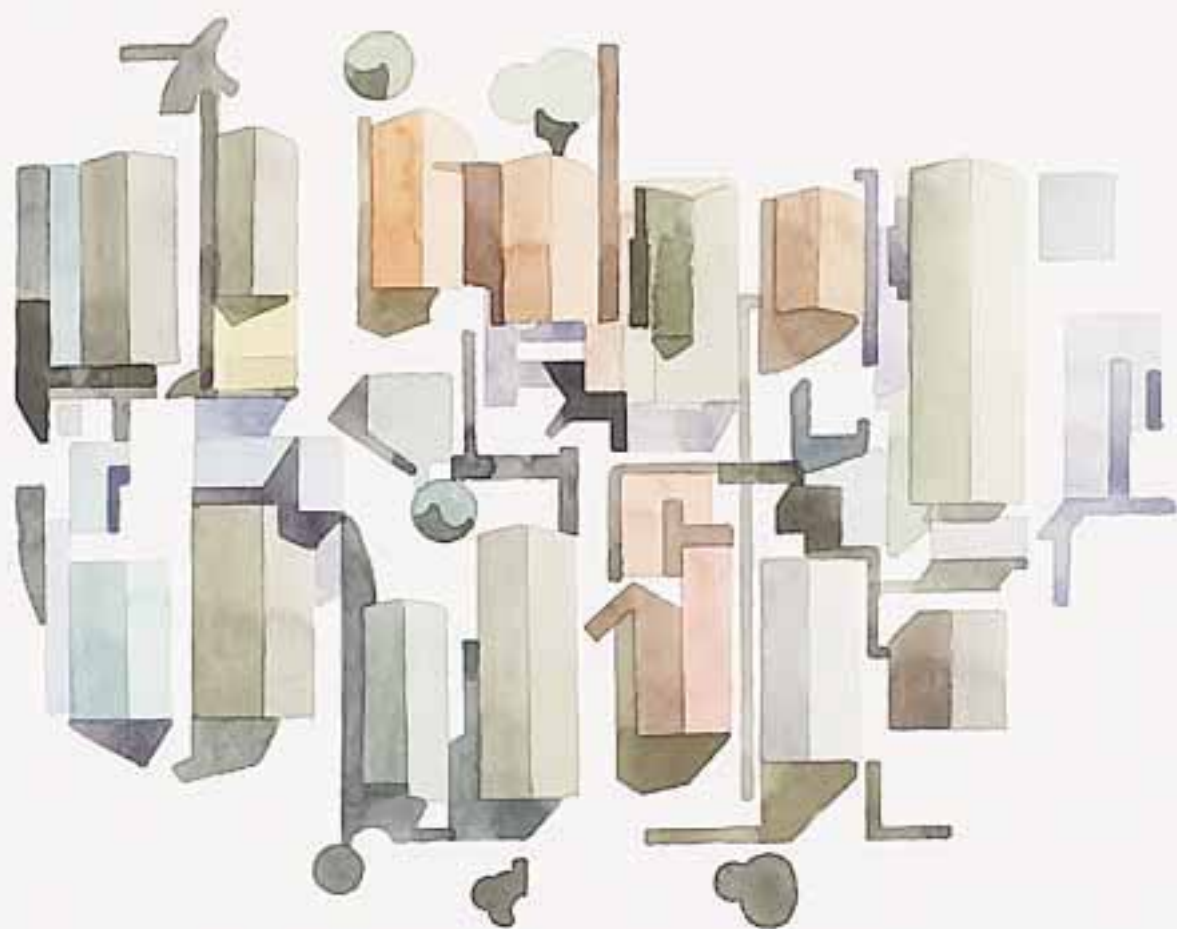
This series of watercolours developed from my sense of dislocation from the people around me through poverty, crime and demographics. I have used Google Earth to locate the residential areas of people that I come into contact with fairly regularly: a student from Grassy Park and one from Mitchell's Plain; my housekeeper from Joe Slovo, and a friend from Bishopscourt. Using Google Earth seemed to be one of the safest ways of accessing most of these areas that I perceive to be hostile, unsafe environments.

What I have developed from this initial photographic reference is an abstract interpretation of some of the obvious differences in how various people live in South Africa. Through pattern and perspective, one notices the size of properties and homes, the order, congestion or space of each location, and even the utilisation of space for different kinds of things. I was intrigued by the beautiful pattern created through the simplification of a bird's eye view.

Many people find maps beautiful and I suggest part of their attraction is the volume of information they reveal abstractly. In these abstracted maps there is a schism between their beauty and the unpleasant social truths they reveal.

### **Dislocation**

Watercolour on Fabriano. 88 x 66 cm. Set of 4



2017. 2. 16

# Julia Raynham



Our twenty-first century reality is not only the result of a secular, scientific process – the evolution of occult, animist and alchemical dimensions exist here too, and continue to express a certain formation of power.

Globalisation, as the extension of capitalist modernity, is the result of its own bifurcations. It abstracts the human body into a goal or fantasy, which no longer registers the distortions imposed on it by nature, nor the potential of the body to perceive and exercise its mystical, holographic, essence of being. Cyberspace has become the locus of our physical transcendence, the 'body without organs'.

Tracking my Mediterranean ancestry, I follow two approaches to unveiling secret histories and mystical traditions: a Promethean approach through magic, technology and mechanics, and an Orphic approach, which tries to understand nature's secrets through contemplation and aesthetic perception. I explore this human body with multiple organs and organic consciousness, through which I can access transcendent spaces of chaos and revelation, to arrive within my own augmented reality.

In collaboration with James Tayler, cinematographer; Hank Chalmers, falconer; Douglas Armstrong, sound engineer; Brooke Fasani, photographer and Phakamani Xaba, horticulturalist.

**A new body will be assembled...more brilliant than memory**

Performance



## Phillip Lice Rikhotso



These artworks are based on folklore and tell tales that have been passed from generation to generation by word of mouth. They tell stories of the lifestyles of the Vatsonga people who lived in the past. During a war situation, the Vatsonga people would turn into animals and reptiles such as snakes. These tales were full of lessons. For instance, they would teach people not to play away from home.

### Untitled series

Wood, paint. Installation dimensions variable





## Alice Rhulami **Rikhotso**

Long, long ago lived a short man called Zumbeni. His arms were hairy. He was a child-eater. In his lifetime, he killed many children and ate them. One night when he was asleep, he had a horrible dream. He saw all the children he had murdered in the dream. When he woke up, he noticed that his house was surrounded by people armed with axes, and they killed him.

### **Zumbeni**

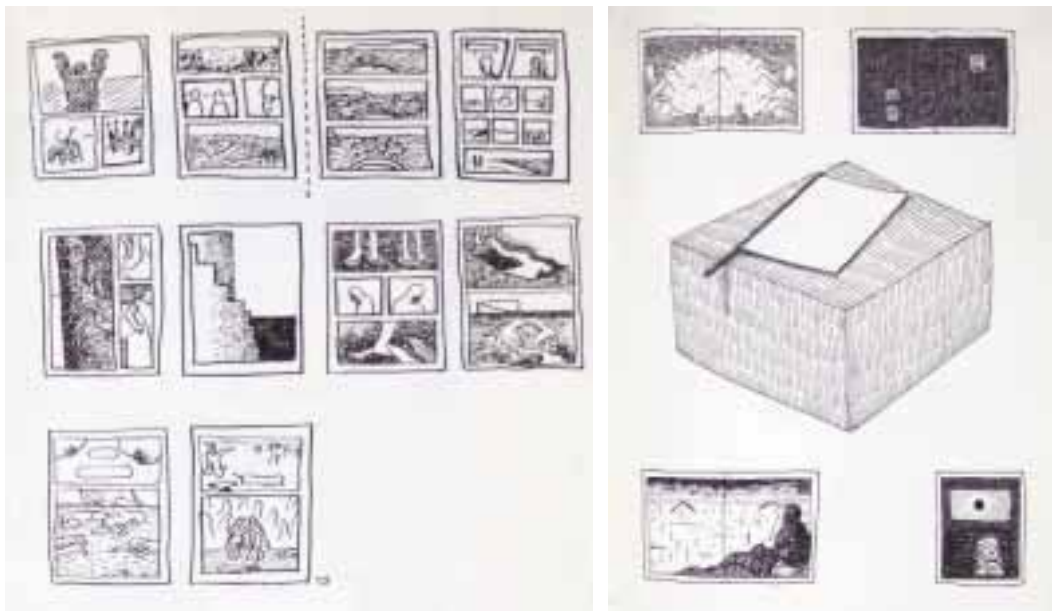
Wood, paint. 14 x 6 x 11 cm



# Jonah Sack

Much of my work is concerned with activating the 'ground' of the images, and reversing the traditional focus on the figure at the expense of its environment. Through the use of repetitive marks and pattern, I suggest an acidic or dangerous quality to the ground (in both senses, of background and earth). In my work the land has a capacity to mesmerise, engulf, or destroy the observing subject.

There are several ways in which the viewer is 'absorbed' into the work. One is obliged to enter the installation if you want to read the comic book; the book itself pulls you into an imagined journey in a landscape; and the drawings provide a link, depicting them in a stage of isolated absorption within the setting of the comic's landscape. In summary, one steps into the abstract form of the land, becomes 'lost' in it through the medium of the comic, and becomes aware of this state through viewing the drawings.

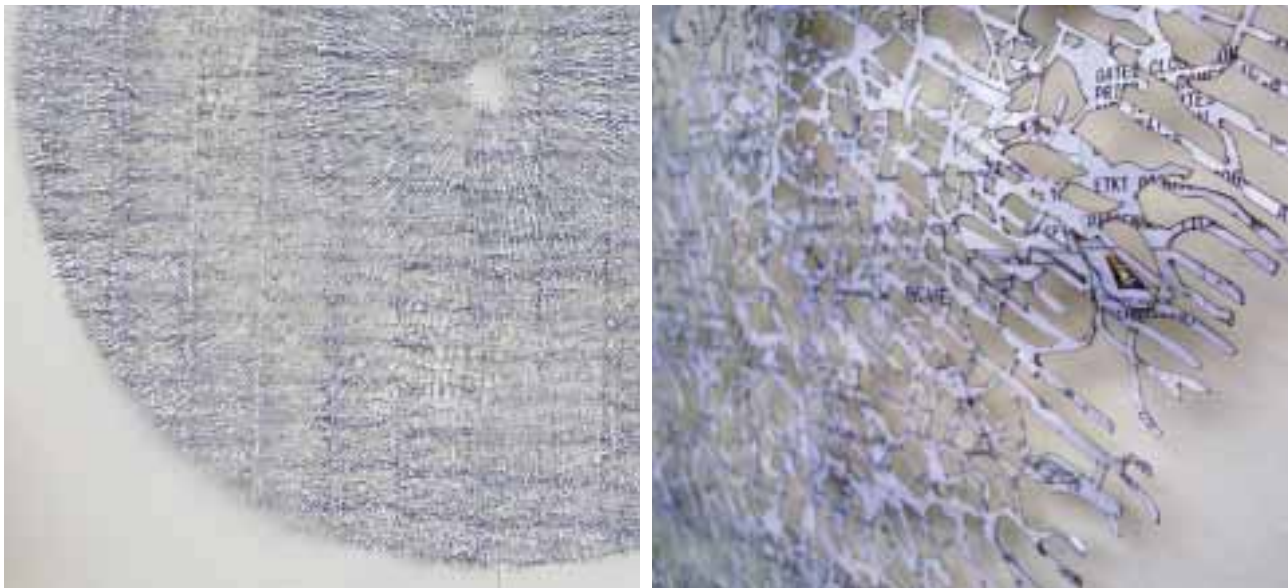


**Eerste Papier** (illustration)  
Paper, printing. 250 x 500 x 500 cm

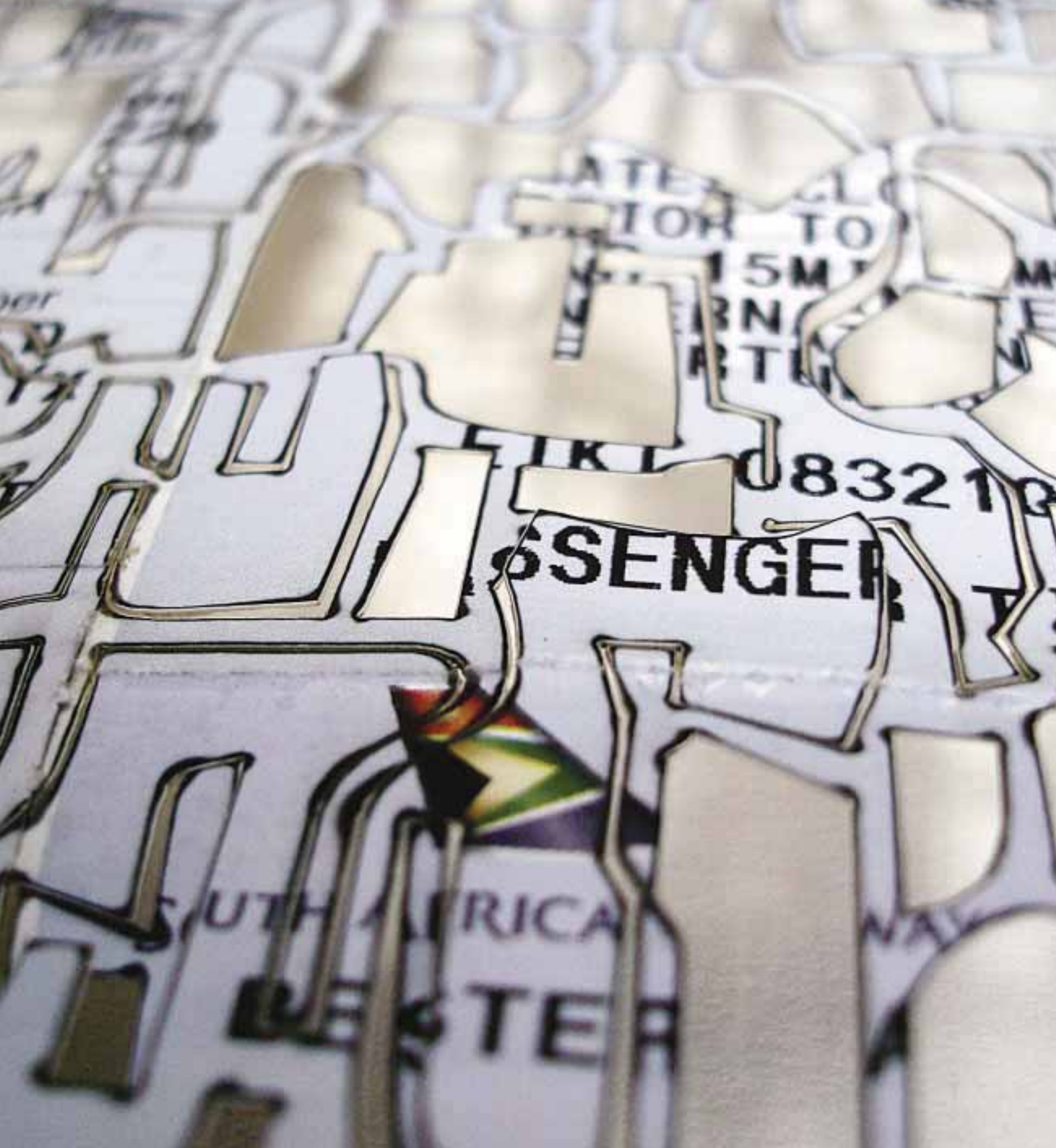


## Lyndi Sales

Comprising 159 intricately cut South African Airways boarding passes, *Shatter* is an abstract pattern derived from an image of cracks racing across a sheet of tempered glass, shown the instant it is struck by a blunt metal plunger. This piece makes reference to the Helderberg plane crash of 1987 in which 159 people died – a controversial and unresolved incident, later investigated during the Truth and Reconciliation Commission, which found the apartheid government culpable. *Shatter* is also a contemplation on the parallels within macrocosms and microcosms. Resembling an eye, as well as a mandala, it represents the cosmos, the big bang, a vortex or a tunnel of light associated with a near death experience.



**Shatter** (detail)  
Paper. 110 x 110 cm



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## Bradshaw Schaffer



This is a short experimental film dealing with violence. It highlights that we are taught violence as being a way in which we are nurtured. Created in collaboration with Peter van Heerden.

### **What have we done?**

Projection. Installation dimensions variable





## Peter Schütz

I respond to the physicality of sculpture, in particular the carving of wood. I find it to be versatile and user-friendly, a material that allows me to work with a few modest tools, thereby enabling me to focus on the content of the work and avoid being challenged by technical complications. Interest in ancient cultures, religions and poetry (expressions of the human condition) inspire my work. Before I acquire timber for a planned sculpture, numerous drawings based on found or photographed images are produced to help clarify and define my thoughts. The chosen drawing is then transposed onto a suitable piece of wood and carved, using chisels and mallet. The carved forms are enhanced by sand-papering the surface to a smooth finish. Oil colour is applied to challenge the crafted look, help minimise cracking caused by changes of the moisture content of the air, and to unify and distil the form and content down to its most fundamental. The completed sculptures are a repository of personal feelings exploring the complex relationship between what we see and what we know.



**Invocation to light**

Jelutong, oil colours and found object. 121 x 42 x 38 cm



## Johannes Scott



*Fabula: Saltare* is a visual narrative. Viewers compose the story within the frame of the installation. Interdependent ceramic vessels narrate on Atlantic culture and reference issues of gender, black consciousness, colonialism, and trade. The visual text is informed by sociologist Paul Gilroy's *The Black Atlantic* (1993), the ceramic art of Grayson Perry (2004 Turner Prize winner), and by narratology. The objective of the installation is to transgress conventions of studio ceramics and to delimit the literary fame of narratology.

*Fabula: Saltare* is a narrative on transformations (*Saltare* is Latin for saltation) at a systemic event on the Atlantic Ocean. The narrator is the ceramic vessel. Repetitive shapes of oriental Yung-Cheng china (once mass-shipped across the Atlantic) act as anthropomorphic narrators of Atlantic memories.

The primary story, *Aqua Cognita*, is focalised by blue vessels with aspects of embarking and disembarking and connotations of difference. An embedded story, *Terra Incognita*, mirrors the primary story and is narrated by orange vessels. Situations are: voyage of discovery and birdcage of imprisonment, slave minstrels and music industry, mask of invention and appropriation, name-giving ceremony promises peaceful receptions and sailors meet violent deaths, narrating vessels become self-reflexive.

### **Fabula: Saltare**

Ceramic installation. Installation dimensions variable



## Themba Shibase

Africa has over the last couple of decades been located at the centre of postcolonial discourse. The roots of much of Africa's ills, whether socio-political or economic in nature, have been attributed to its colonial history. As a result of this phenomenon, the postcolonial African leader's capacity to effectively 'lead' has evidently been viewed from a less critical perspective by his fellow Africans. It is noted that, after all, he was very instrumental in the emancipation of the people of his land from the exploitative rule of the former coloniser, hence he still holds a heroic position in the eyes of those he rules.

It is this complacent perspective of the so called 'struggle veteran-leader' that has resulted in many postcolonial African leaders managing to evade solid criticism and condemnation for brutal and autocratic leadership, which in some cases can be equated to that of colonial rule itself.

### **Wena wendlovu (His Excellency)**

Selection from series.

Oil and acrylic on canvas.

149.8 x 84.5 cm each, diptych



These works were produced at a time when I have been conceptually preoccupied with Absolute Power as a phenomenon that ruins or corrupts not only society, but also those who possess it (or are possessed by it). The title of the series is a Zulu phrase for royalty, especially kings. It literally means 'great elephant'. Its use has two connotations. The first is that the elephant is regarded as a majestic creature, symbolising elegance and power. The second is that the leader who is greeted with praise is awarded likeness to this majestic animal. This comparison raises many contradictions with the image of the modern African ruler.



## Jaco Sieberhagen

Looking at American history, especially the time of the slave trade, and the extent of that country's inability to come to terms with its historical underbelly of racial violence, writer James Baldwin asked: "Which of us has overcome his past?". He also questioned the idea of moral progress and asked if people really change when their historical context changes. This question has become an important one in South Africa, where the honeymoon period of the 'Rainbow Nation' is over and we are in the process of rethinking/redefining our relationships with history, our fellow countrymen, as well as our relationship with nature.

With these thoughts in mind, the 'Coffle' series sets out to portray the reality that we are inseparably connected to each other and each other's past, present and future.

I have used the haunting images of coffles (from the Arabic word 'cafile', meaning caravan, a coffle is a line of slaves tied together) – historical drawings of actual coffles – as reference points. Although the coffle recalls a painful tie in the history of humankind, it is also a symbol of an inseparable unit/chain of people brought together by circumstances moving toward a shared destiny. Acknowledging this unity becomes the coffle's strength and hope for survival.



**Coffle II** Mildsteel, painted. 29 x 94 x 10 cm





ABOVE: **Coffle III** Mildsteel, painted. 47 x 96 x 10 cm  
BELOW : **Coffle I** Mildsteel, painted. 30 x 100 x 10 cm

## Kathryn Smith

JW: Right in here. This is where we do all of our restorations.

JK: This landscape ... it's a Stubbs.

JW: Very good.

JK: My father was a dealer.

JW: It's called *New Market Heath with the Rubbing-Down House*. It's a new purchase that I will unveil at tomorrow night's event.

JK: It's an odd piece.

JW: Yes – the impasto is interesting.

JK: Where's your black light? ... It's an over-paint.

JW: Very good, sport.

JK: Had it X-rayed yet?

JW: No.

JK: Well, how will you know what it's obscuring?

JW: Oh, I rather enjoy not knowing.

Script extract from the film adaptation of John Berendt's *Midnight in the Garden of Good and Evil* (directed by Clint Eastwood, 1997, adapted for the screen by John Lee Hancock).





**In camera**

Multimedia installation. Installation dimensions variable

## Doreen Southwood



My interest in making objects is based on a desire to unite basic elements taken from my social environment. The person I think I am, or should be, has been the central theme informing my use of materials in an ambivalent setting. The intensities from the past often find themselves hidden within the present. My history within a specific environment is only made bearable by a new way of seeing the past as a place within the now/future. Self-preservation, whilst taking notice of the past, is made possible through making tangible that which was imagined.

### **The Dancer**

Cast bronze, steel, paint and fabric. 176 x 190 x 292 cm



## Pamela Stretton

My artwork deals predominantly with the female body, focusing on issues such as beauty ideals and the body's relationship with popular culture, fashion, health and food. Inspired by print, most of my work takes the form of digital ink jet prints, usually combining photographic images and text. The methods used to create the finished work are often painstaking, commenting on the obsessive control exerted on the female body by eating disorders. The use of square formats, grids and pixels are used to highlight the notion of conformity, aided by the tight cropping of close-up images of the body (an essentially rounded form). Soft padding is used in much of my work to comment subtly on the idea of womanly curves, as well as to give organic dimension to what would otherwise be flat prints. Also pertinent to my theme are issues of scale, scrutiny and fragmentation.



**Pieces of me**

Digital inkjet print (shellac coated); foam; medium density fibre board. 189 x 286 x 3.5 cm



# Myer Taub

In September 2005, my boyfriend entered me into a competition run by GQ magazine, which aimed to promote the transformed male body from what they considered to be out of shape into a dream physique. I was cautious because of the detrimental discourse associated with two-dimensional representations of the body. I then agreed because I was physically out of shape and I wanted to please, but I did declare to the magazine that I would be entering with a specific outlook that might be less easily transformed than my body. They thought this academic approach novel; perhaps that reason alone prompted them to make my body the recipient of their makeover prize. After six weeks of committed physical training and superficial surgery, I got my new body. It was written about in the magazine. What was not evident in the piece was my boyfriend Bruce, who became excluded from the magazine's dominant heterosexual angle. My body had been appropriated into what I had originally feared. I had lost something. This work attempts to restore my presence of self through subverting the narrative of body as commodity. It aims to re-achieve the dream through progressive transformation and collaborative play. I asked Ed Young to take my photograph in his studio; there was no make up, no stylist, only a moment of play.



**Heisting Beauty**  
Mixed media





SMOOTH  
ERATOR

Personal Best

HOW I  
GOT MY  
BODY

## Nkahloleng Lucas **Thobejane**

The artwork is made of stinkwood, a traditional wood. There is a chameleon on top of a ladder, trying to drink water from a tap, and on top of the tap there is a frog trying to keep its balance to reach just a drop of water. The work is about democracy in our country, where even though we are more than ten years into democracy, there are still some people who have no water to drink, some who travel long distances to find water, and others who drink water with the animals.

**No water no life**  
Wood. 98 x 20.5 x 22 cm



## Johan Thom

*Outpost 4* continues the investigation of the relationship between the body, process and ritual – a theme central to the artist's work.

The central figure is dressed in a white worker's uniform onto which approximately 3 000 envelopes have been hand stitched, some containing loosely fitted printouts of red crosses. The figure stands alone on a hillock awaiting the rise of a new day. Around him are scattered loose boxes. As the sun rises he unfurls a massive red flag that he gently waves from side to side. This action progressively increases in speed and intensity until it resembles a frantic call for help, before being forcibly replanted in the soil.

The work is a meditation on the relationship between humanity and nature, stressing the futility of our efforts to dominate, control and ultimately claim any form of ownership over it. The formal composition of the work was inspired by two well-known paintings, namely Theodore Gericault's *The Raft of the Medusa* (1819) and Eugene Delacroix's *Liberty Leading the People* (1830). The work was shot on site in the Cradle of Humankind while the artist was on residency at the Nirox Foundation during 2007.

DIRECTION AND POSTPRODUCTION: Johan Thom & Garreth Fradgley; SOUND: Michael Blake; PRODUCTION ASSISTANTS: Mika le Roux, Olivia Morgado; SPECIAL THANKS: The Nirox Foundation; Frank Myburgh of Digital Film, Johannesburg SOUND RECORDING: Shane De Lange



**"Outpost 4" (from The Perfect Human Series)**

Video Loop on DVD (Format 16:9) Duration: 4 mins 48 secs



# Hentie van der Merwe



In February 2006 I started two ongoing daily activities that would deliberately be undertaken separately from each other. Each day I buy a copy of a daily newspaper from the city in which I find myself. In Antwerp this is De Morgen, from which the work derived its title, and from whose front pages most photographs for the current excerpt were taken. The second activity involves noting down my daily personal experiences and actions in a diary entry before seeing the front page of the newspaper I have bought. I combine the diary entry of each day with the (largest) photograph on the front page of the day's newspaper. While I keep the photograph exactly as it appears on the front page, not cropping or digitally removing any text that forms part of it, I do crop each image in such a way that it fills the entire screen of the TV set on which the work is displayed.

DM 24.02.2006 – 23.02.2007 is a record of my day-to-day existence over the period indicated by the title. It is also a work in which I continue to explore my interest in the nature of photography in relation to text, experience, meaning and time.

The current video sequence covers only sections of February, May and October 2006, and does not constitute the completed work.



Thoughts raced through my head  
about love, dying, and being sick,

DM 24.02.2006 - 23.02.2007

Video installation. Installation dimensions variable

## Peter van Heerden



A site-specific live art installation dedicated to the women of Africa.

The conceptual framework of the piece deals with patriotism, and the dedication and resolve that African women have shown in support of their men at war, to preserve both their culture and their nation.

The erf [81] cultural collective believes that we as South Africans are required to work on the future of this country in order to ensure transformation. To facilitate this process the collective has developed a new strategy to enable communication and interaction with other South Africans. This new strategy is called 'saamtrekking': a method of practice that can be experienced and shared by all races, colours

and creeds of South Africans. Saamtrekking is a coming together; it is the acknowledged acceptance of some manner of change towards transformation.

By engaging their bodies in acts of transformative behaviour, the collective addresses representations and assumptions surrounding cultural identity, in an attempt to give definition to an artistic practice that resonates with cultural heritage and unpacks our history in the present. This process of unpacking the past in the present stimulates cross-cultural interactions to explore identity politics in the new South Africa.

**Die Uitlander, the African and the Vrouw**  
Performance





## Roelof Van Wyk

I am currently working on a body of work, which investigates monuments, the meaning of monuments and the physical realisation thereof in the societies they speak to. The submitted work is photographic, although the body of work will eventually encompass drawing, sculpture and video to fully comprehend the issue under investigation.

This work focuses on the Holocaust, and the German response to dealing with this particular part of its history with two sets of images – one from the Jewish Museum's *Holocaust Void*, and the other the *Monuments to all European Jews* by Peter Eisenmann.

**Holocaust Void 1, Berlin, June 2007, Scar Tissue 1**

**Holocaust Void 2, Berlin, June 2007, Scar Tissue 2**

**Holocaust Void 3, Berlin, June 2007, Scar Tissue 3**

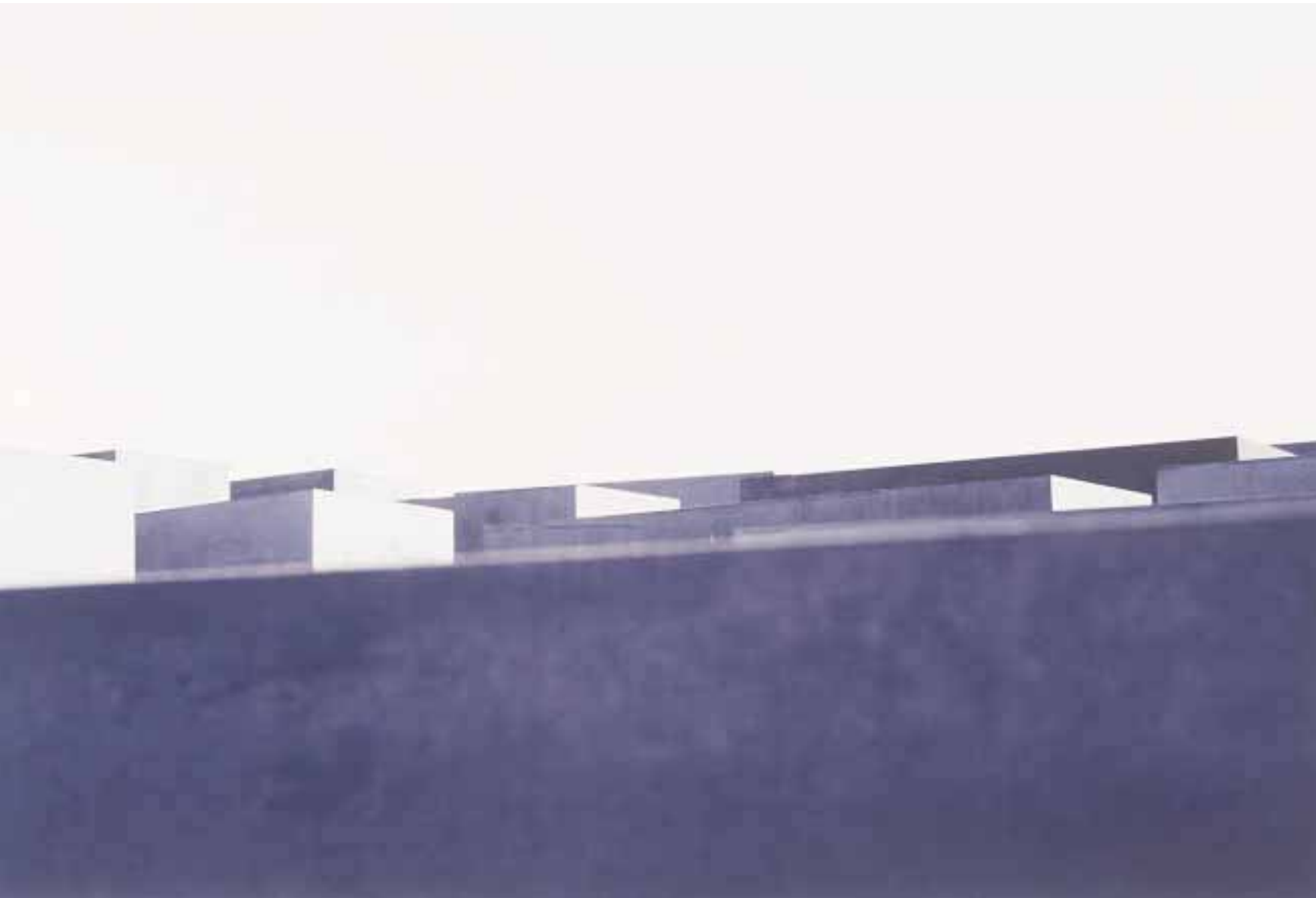
Photographic print. 210.5 x 115 cm



# Roelof Van Wyk



**Memorial, Berlin, June 2007 (triptych) Gridlock**  
Photographic print. 125.5 x 173 cm each



# Leon Vermeulen

This triptych – two ink drawings on Fabriano and one oil painting on primed Canson paper – is from a series I started after reading an article on Henri Poincaré’s theory on how to determine the shape of the universe. I was also reading something about Rainer Werner Fassbinder’s films at the time, and wanted to make a work about him. At the same time, I was working on the possibilities of making a picture in counterpoint.

During the process thoughts on loss, nostalgia and melancholia entered the work. I was thinking about Fassbinder and other artists, shaping their universe in their work – the reality within the artwork being a place of existence and how we move in and out of it. In the end, the formal and technical problem solving takes the work on its own course and adds or subtracts from the original idea, which is also what the work is about.



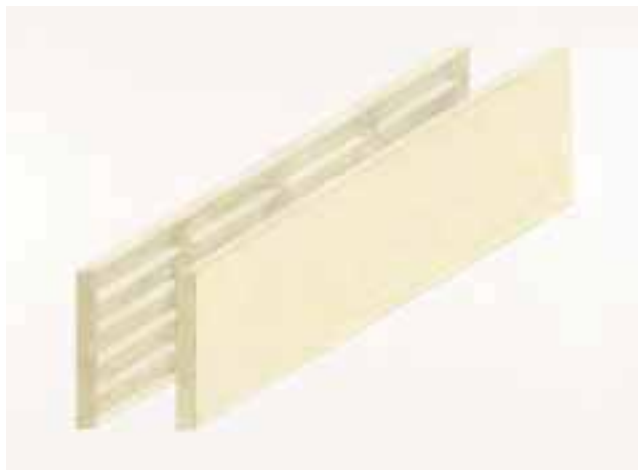
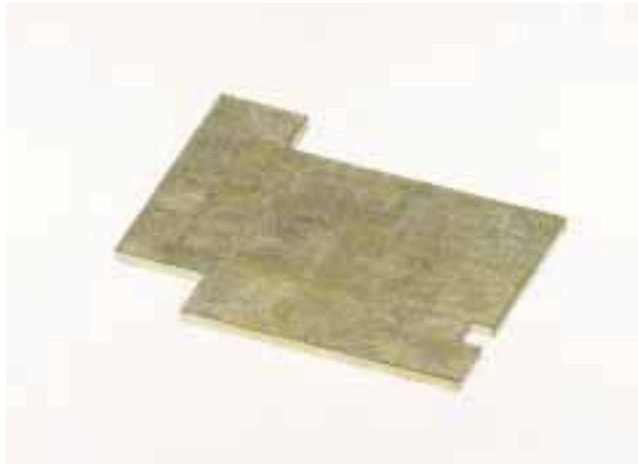
**The shape of the universe**

Ink on paper; oil on paper. Installation dimensions variable



# Jeremy Wafer

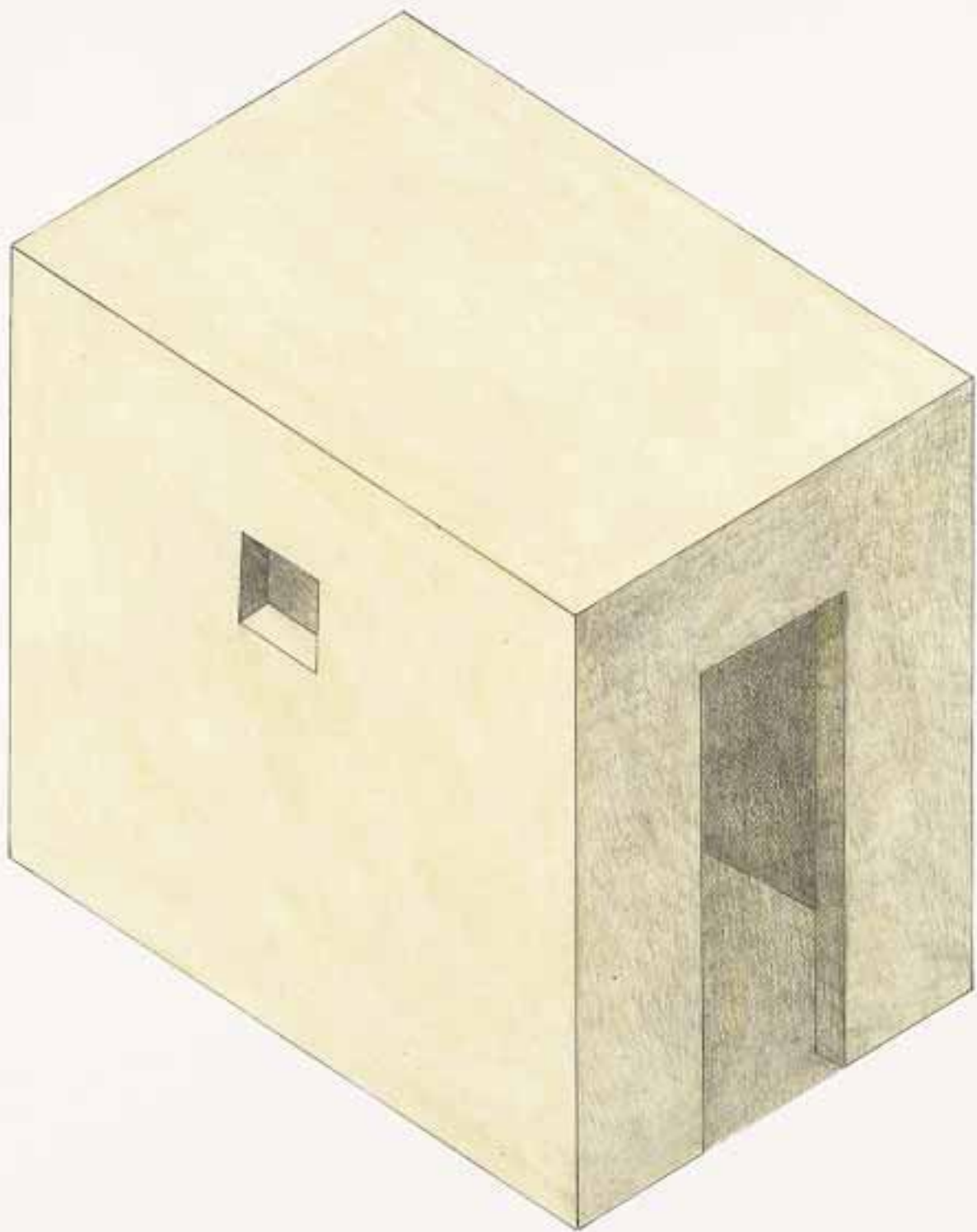
An in situ drawing in the Spier Exhibition venue of a balcony, to be drawn high up on an interior wall.



## Balcony

Pencil and varnish. Installation dimensions variable





## Mark Wilby

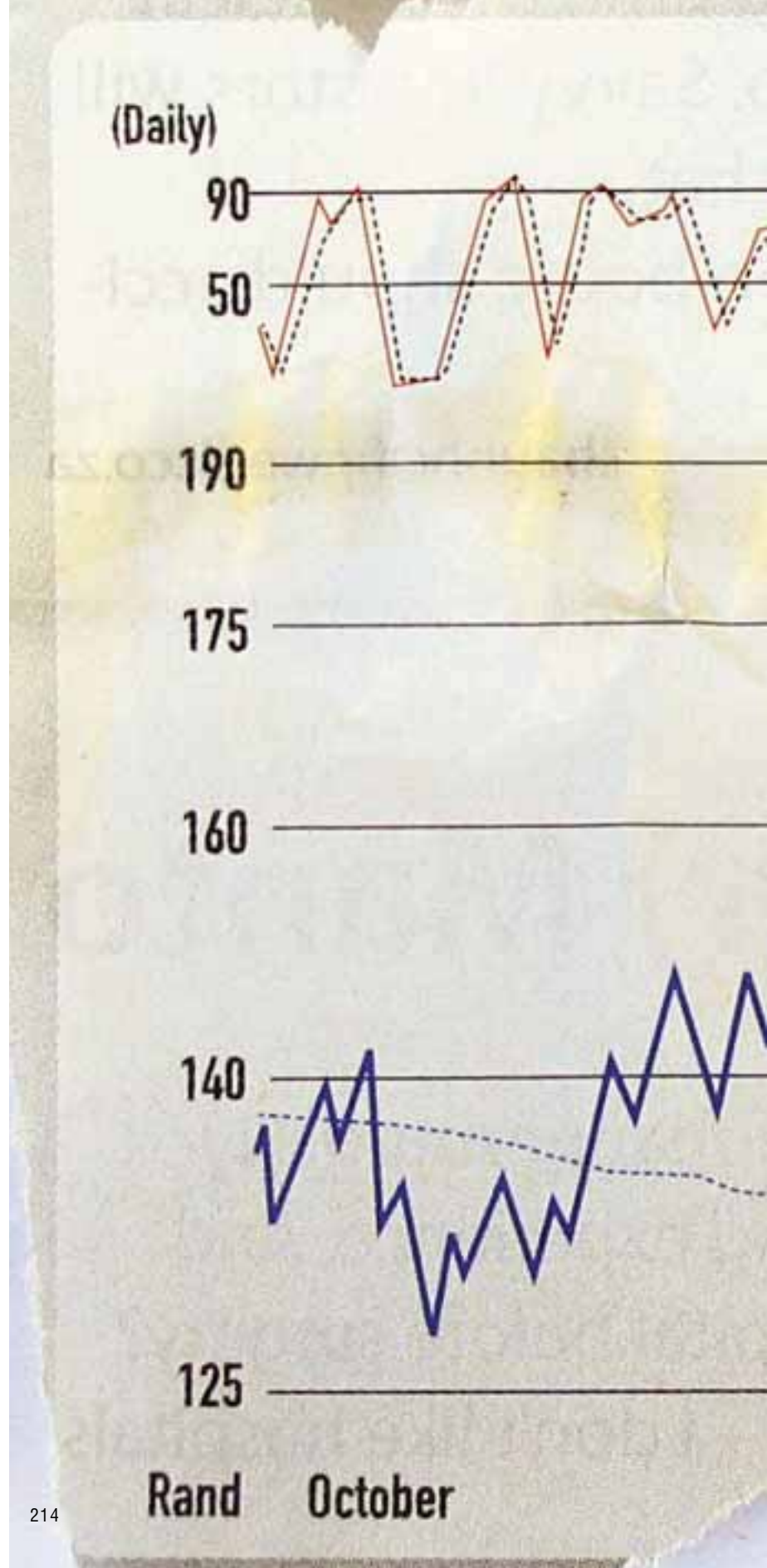
The market report: it's usually scheduled just before the weather report. Some guy in a nice tie telling us how it is or how it's going to be (although I've heard of stripper presenters deployed in Bulgaria or Italy, or somewhere, doing the same).

A glut of pork bellies, a bomb in Bangalore, or an unanticipated spike in demand for plutonium causes the market to tremble, in turn registering, in empathetic motion, effects on exchanges around the globe, and resulting in me paying more for imported woollens or salted fish products.

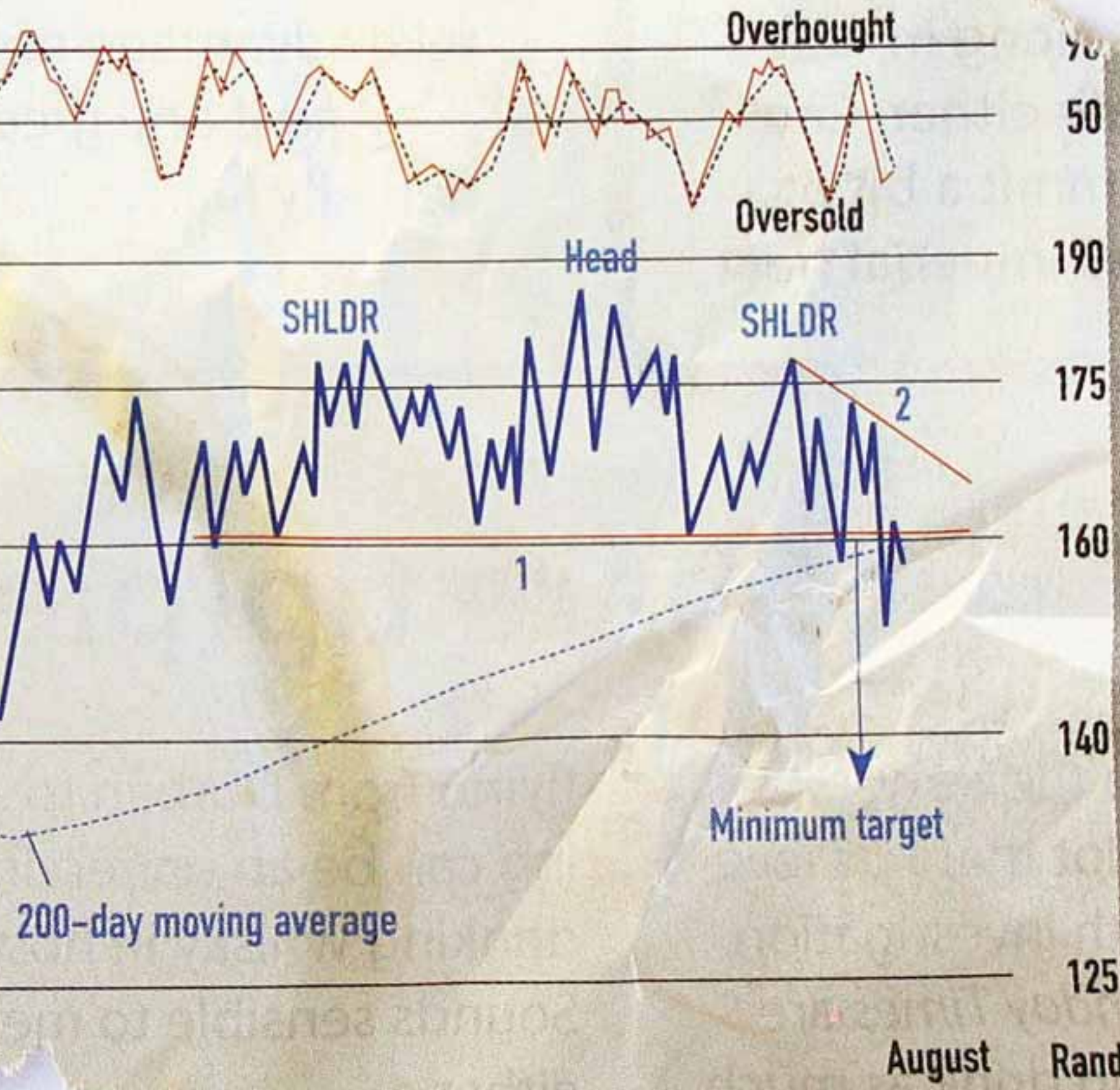
We have begun to learn that we may hold some responsibility for weather patterns.

Player 1.0

Video installation. Installation dimensions variable



# Stochastic Oscillator



## Sue Williamson



A video about the militarisation of Washington, and childhood innocence. In this contemporary fable, shot in Washington in May 2007, three oil rigs appear in the city and, after being tracked by helicopters, posing at the Hirschhorn, showing up on the security screens of the Smithsonian Museum system and jostling with bikers, attempt to ride – and succeed in riding – the merry-go-round.



**W.A.S.H.**

Video installation. Installation dimensions variable

## Gavin Younge

The work comprises a vellum covered couch onto which an image is projected vertically. The projected image of two naked figures is entirely digitally derived and is transsexual. As such, the figures' ambiguous identities highlight Kunst's notion that, in contemporary art, the human body has become the obsolete body: "the body is becoming obsolete, a thing denoted as incompetent, dysfunctional, unreliable, inefficient, a loser compelled to eventually surrender the battle with machinery". The projected image relates to issues of masculinity and social space.

### **The two democracies (Democracy of the stomach)**

DVD projection, vellum covered couch. 108 x 213 x 55 cm



## Dale Yudelman



This body of work pursues a more personal account of the individuals who apply for work on public notice boards. These community advertising spaces are found in busy convenience stores and supermarkets across South Africa, where they seldom receive a second glance from most consumers.

Many of the 'applicants' are from Malawi or Zimbabwe; each note bears its own temperament from the wording to the character of the handwriting, and becomes a personal passage to the emotions of the writer seeking employment.

The notes express the hopes of the individuals who are willing to do almost anything in order to earn a living – divulging much more than is normally seen of the millions of people who come to South Africa looking for sanctuary, dignity or simply a better life.

The photographs alongside each handwritten note act as connectors, serving to animate the history, the immediate reality, as well as the plight of these immigrants – bringing meaning and context to our sense of country and belonging.

**I am ...**

Photographic print. 45 x 85 cm. Series





## Sicelo Victor Ziqubu



The work is part of a series of functional works created by a township dweller, for a wide audience, to influence fellow township dwellers. It has been my ongoing negative experience that our people at grassroots level, although liking and appreciating aesthetics and visual art, hardly collect and/or preserve such works. Despite a lack of disposable income allowing them to acquire these works for aesthetic and educational purposes in their personal capacity, most even lack the courage to learn from the cultural and art educational institutions that acquire artworks for public consumption.

Lately, through a series of 'thrones' or elaborate chairs based on

themes to do with sports, soccer, cricket, tennis and rugby lovers have been converted into visual art lovers as well. This has been achieved through creating these functional decorative chairs that people can acquire easily for multiple usage in their households, rather than for decorative purposes alone.

The easily obtainable (found) materials they are made with allows everyone to take pride in their own surroundings. Most people who acquire my works appreciate the fact that these are made from waste as part of a mission to preserve a clean environment. My wish is to maintain a green, spotlessly clean country beyond 2010.

### **Woza 2010 Soccer (FIFA) World Cup Throne**

Found waste materials. 166 x 94 x 120 cm



# Manfred Zylla

While at the Sea Point swimming pool in Cape Town, I listened to comments made by whites who lived through the apartheid days. Many of them complained about the changes in the new South Africa. What concerned them in particular was the fact that blacks were taking over the pool. There were so many young black kids in the pool, they said, that they couldn't really swim.

## **At the Pool**

Charcoal and oil on paper. 150 x 240 cm





SpierContemporary  
essays





# Some traditional, some contemporary in some African visual art practices

BISI SILVA

**O**n the international art circuit contemporary art from Africa has been subjected to the kind of reception unknown in other cultures. It is either 'inauthentic', therefore not African enough, or it is too 'international', therefore derivative of Western art. What is to be made of the fact that Sokari Douglas Camp, a contemporary visual artist from Nigeria, has yet to receive the critical engagement she deserves, in spite of the important and impressive body of work she has built up over two decades? Douglas Camp's work contextually explores her Kalabari culture, but is rendered within the formal framework of her Western education. This no win 'framing' predicament highlights what art historian Salah Hassan suggests is the way in which the "traditional versus contemporary dichotomy was created by the colonising structure in Africa and is equally rooted in the epistemological roots of African art scholarship, which is basically Eurocentric."<sup>1</sup>

It is ironic that, whilst we are led to believe that post-modern discourse opens up a multitude of perspectives, Douglas Camp's highly figurative work, which explicitly explores non-Western themes, falls outside of the tacit but prescribed paradigms of an 'international', (read Western), discourse. However, beyond the masquerades and Gelede masks, the themes and issues that stand out in Douglas Camp's work include:

- an investigation of memory, as in the powerful funeral bed sculpture tribute to her father;
- performativity, as in the kinetic masquerade sculptures, and
- feminist concerns, which have recurred in her work throughout her career, from the role and function of the Yoruba Gelede mask to the more current obsession of Yoruba women with *aso-ebi*.

Because of Douglas Camp's dalliance with ethnographic museums and writers with backgrounds in anthropology in her

early career, few contemporary art curators or writers have been willing to critically engage with her work within the parameters of a post-modern discourse. But as Hassan states, "a return to sources or roots is historically significant only if it involves critical analysis of the colonial and postcolonial"<sup>2</sup>

This text will highlight ways in which the traditional painterly activity, customarily undertaken by women, formed the basis of an important artistic period in the formation of national consciousness and identity within Nigeria. Spurred on by post-independence euphoria and a quest for self-determination, a group of young artists delved deep into their cultural traditions to create a new artistic vision.

The history of art in Africa is inextricably intertwined with the colonial encounter, which resulted in the denigration and destruction of traditional beliefs and social systems. Early twentieth century modern African painters such as Aina Onabolu, and to a lesser degree Akeredolu and Lasekan reacted, through their artwork, against the racial prejudice of colonisers who arrogantly proclaimed that no African was capable of pictorial representation. On the other hand, post-independence artists espoused mid-century pan-African ideologies.

The search for a new identity and cultural expression that germinated in Nigeria in the late 1950s reached its zenith with the Zaria Rebels in the early 1960s.<sup>3</sup> Led by Uche Okeke, these young 'rebels' were the first group of artists to challenge the hegemony of Western art traditions and the relevance of colonial art education that negated their own cultural heritage. The ensuing activities and artistic practices resulted in a "Natural Synthesis", an "advocate of an evolutionary adaptation of autochthonous Nigerian art forms to contemporary realities".<sup>4</sup> Uche Okeke's goal was to champion

OPPOSITE: Drawing by Pumlani Mapisa, Residency Participant, Alice.

the transformation of Uli, a traditional Igbo practice of body and wall embellishment carried out by women in the south-eastern region of Nigeria, by exploring its formal possibilities. "By deconstructing the Uli clusters into minimalist linearity and applying academic principles of spatial design, Okeke provided the impetus in the early 1960s for the founding of Uli art as a movement."<sup>5</sup> This movement was to span over three art generations from the late 1960s to the mid 1990s, counting Uche Okeke, Chike Aniakor, Obiora Udechukwu, Tayo Adenaike, El Anatsui, Chinwe Uwatse, Ndidi Dike, and Olu Oguibe among its proponents.

In the 1960s, '70s and '80s, informal art workshops encouraged, supported and marketed by Europeans, proliferated in several countries. Workshop activities included Shona Stone Sculpture in Zimbabwe, Oshogbo art in Nigeria and Ndebele art in South Africa. The convention for these workshops was that Africans would draw on their traditional cultures to create contemporary adaptations. Whilst these workshops brought to light the work of some outstanding individuals, such as Nicholas Mukomberanwa, Twins Seven Seven and Esther Mahlangu, the majority of the works produced fall within the category of 'tourist art'. However, the Uli artists were able to distinguish their work from that of others emerging from these informal workshops through their methodical appropriation of tradition, their familiarity with concepts of the avant-garde and their in-depth research underpinned by their theoretical writings.

Artists, writers and art historians, including Uche Okeke, Chike Aniakor, Obiora Udechukwu, Ola Oloidi, Olu Oguibe and Chika Okeke, took up the challenge, individually and collectively, to articulate a critical and intellectual frame of reference that allowed theoretical development with little outside interference, resulting in one of Africa's earliest 'home-grown' art movements. They took their art out of the anthropological framework and

placed it firmly within contemporary critical art discourse. Their work was influenced by post-colonial ideologies and addressed important contemporary issues such as politics, corruption, ethnic tension, bad governance and contemporary daily realities. By the time foreign scholars became interested in the movement in the late 1980s and '90s, it already had a solid base within Nigerian contemporary art discourse.<sup>6</sup>

Artists of African origin in the diaspora – such as Sokari Douglas Camp – incorporate, to varying degrees, aspects of 'old world' beliefs, traditions and art in their work, not only to 're-connect', but also to develop new conceptual and artistic strategies. The same is true of many African American artists, from Betye Saar with her fetishes, mojos and altars and conceptualist David Hammons with his hair sculptures to Renee Stout and her Fetish series – featured as the central pieces of her landmark exhibition in which her sculptures were displayed alongside Kongo Minkisi power objects. In the catalogue, essay curator and art historian Michael D. Harris states that "one of the strongest, most consistent aspects of her work however is a similitude with Congo Minis; by no means does she attempt to duplicate or replicate the form or intention of Minkisi but she does incorporate many formal, functional and conceptual qualities".<sup>7</sup> Traditional art has been a catalyst for these artists to explore complex themes and issues such as history, slavery, identity, memory, the spiritual and the everyday, using the full range of media and artistic strategies at their disposal.

So what are the possibilities in the future for Uli? Is the disappearance of another classical art imminent? To what extent are artists pushing the boundaries? Whilst mid-career and emerging artists such as Ndidi Dike, a sculptor, and Ike Francis, who works in mixed media, continue to experiment with the aesthetic possibilities of Uli, non-Igbo artists such as Tayo Adenaike, a Yoruba,

and Ghanaian artist El Anatsui, have explored the non-ethnocentric possibilities of Uli and taken it in new directions by incorporating it and combining it with Nsibidi pictograms. Some of these strategies seem to have reduced its impact. The question remains: Can Uli iconography transcend the canvas and other conservative media and transform in a way that makes it relevant to 21st century artistic practice? What impact can new technologies and media – installation, video, film, photography and animation – contribute to its evolution? What about the performative possibilities alluded to by art historian Simon Ikparonyi who states that, “the patterns transform the painted female into a mobile vivified painting, thereby approximating a performance”.<sup>8</sup>

In *Uli: Between the Cradle, the Ivory Tower and the Ground Beyond*, artist, critic and lecturer, Ikwuemesi, indicates that the “possible rebirth of Uli may certainly not happen along the ivory tower perspectives of art. Even if it does, it would not yield a really new baby but a miserable rechristened old child”.<sup>9</sup> Whilst Ikwuemesi goes on to suggest design as a more plausible permutation for Uli, he forecloses the myriads of developments in contemporary artistic practices in the 21st century which could provide a future trajectory for Uli, not only within future contemporary artistic practice, but also in everyday life. Perhaps one needs to take note of a possible solution proffered by Achille Mbembe, which involves the act of ‘reprendre’, “that is taking up an interrupted tradition ... but in a way that reflects the conditions of today”.<sup>10</sup>

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**Bisi Silva** is a curator based in Lagos. She graduated with an MA in Curating of Contemporary Art from the Royal College of Art, London. She was co-curator for the Dakar Biennale (2006), *Contact Zone: Contemporary Art from West and North Africa* (2007) National Museum of Mali, Bamako. She is also curator of the exhibition *Telling... Contemporary Photography from*

*Finland* at the 7th African photography Encounters, Bamako 2007. Her major project, the Centre for Contemporary Art, Lagos an arts research, documentation and alternative exhibition space will open in Dec 2007.

#### FOOTNOTES

- 1 Salah Hassan, 'The Modernist Experience in African Art: Visual Expressions of the Self and Cross Cultural Aesthetics', in *Reading the Contemporary, African Art from Theory to Marketplace*, INIVA, London, 1999, p 219.
- 2 Salah Hassan, 'Khartoum Connections: The Sudanese Story', in *Seven Stories about Modern Art in Africa*, Whitechapel Art Gallery, London, 1995, p 91.
- 3 Some of the artists who went on to become respected professional artists, lecturers and writers include Uche Okeke, Yusuf Grillo, Demas Nwoko, Bruce Onabrakpeya and Jimo Akolo.
- 4 Peter Ezeh, 'Four Neo-Uli Artists: A Sketch', in Krydz Ikwuemesi and Emeka Agbaiyi (eds), *The Rediscovery of Tradition, Uli and the Politics of Culture*, Pendulum Centre for Culture and Development, Lagos, 2005.
- 5 Simon Ikparonyi, 'Uche Okeke and Modern Nigerian Art', in Paul Dike and Patricial Oyelola (eds), *Nku Di Na Mba, Uche Okeke and Modern Nigerian Art*, National Gallery of Art, Lagos, 2003, p 119.
- 6 In 1997 the American Africanist scholar Simon Ottenberg curated a landmark exhibition, *New Traditions from Nigeria, Seven Artists of the Nsukka Group*, at the Smithsonian Institute, Washington D.C. The report of the conference was published as: Simon Ottenberg (ed), *The Nsukka Artists and Nigerian Contemporary Art*, Smithsonian National Museum of African Art, Washington D.C., 2002.
- 7 Michael D. Harris, 'Resonance, Transformation and Rhyme: The Art of Renee Stout', in *Astonishment and Power: The Eyes of Understanding Kongo Minkisi /The Art of Renee Stout*, National Museum of African Art, Smithsonian Institute, Washington D.C., 1993, p 107.
- 8 Salah Hassan, *Simon Ikparonyi, Uche Okeke and Modern Nigerian Art*, no date, p 119.
- 9 Krydz Ikwuemesi, 'Uli: Between the Cradle, the Ivory Tower and the Ground Beyond' in Krydz Ikwuemesi and Emeka Agbaiyi (eds), *The Rediscovery of Tradition, Uli and the Politics of Culture*, Pendulum Centre for Culture and Development, Lagos, 2005, p xiii.
- 10 V.Y. Mudimbe, 'Reprendre: Enuciations and Strategies in Contemporary African Arts' in Okwui Enwezor and Olu Oguibe (eds), *Reading the Contemporary: African Art from Theory to Marketplace*, Iniva, London, 1999, p 32.

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Holiday Inn

CONRAD'S RESTAURANT



EXIT



# 'skulls, bubbles and art of optimism'

DAVID BRODIE

The simultaneous occurrence of *Skulptur Projekte Münster*, (Münster, Germany), *Documenta 12* (Kassel, Germany) and the *52nd Venice Biennale* (Venice, Italy) – the international art world's Holy Trinity of blockbuster shows, with their attendant mega-curators, mega budgets, and mega crowds – is a confluence that happens only once every ten years, and it offers us an interesting moment in which to examine the potential value of events such as the Spier Contemporary to the South African arts and culture industry. By 'potential value', I mean in 'pure' economic terms. But also beyond this direct impact: how could such an event shape perceptions of place and heighten visibility of contemporary work from South Africa?

To get a clearer sense of this potential, we need to define our economic moment. Numbers are useful here, as slippery, convincing allies (and of course, utterly useless). Nonetheless, the numbers do talk: for the first time in history, sales of contemporary art around the world are set to eclipse sales of Impressionist artwork. *Art Basel Art Fair* (Basel, Switzerland), the largest art fair on the globe, notches up over two billion Rands worth of art sales in under a week, annually; Damien Hirst's shark (in all its disintegrating glory) sold for over eight million US Dollars; Marlene Dumas' 2005 record of over three million US Dollars for *The Teacher* (1987) still stands as the highest amount paid for work by a living female artist on auction. And of course, more recently, we have witnessed the pure spectacle of Hirst's diamond-encrusted skull being sold to an investment group for 100 million US Dollars. *'For the Love of God'*, indeed! Maybe that's enough money talk. Here are other numbers: 500 000 people attended the 2007 *Münster Sculpture Projects*; 52 000 people attended the last *Basel Art Fair*, 650 000 people visited *Documenta 11*. To put these figures into perspective, we are expecting around 400 000 foreign visitors for the 2010 Soccer World Cup.

It may seem crass to throw out numbers like these so bluntly, but there is a message to be read in all of this: the art market is pumping. To all those doomsayers: the bubble has not burst, just yet. The much-claimed separation between 'high-brow' events – *Documenta, Venice, Münster* – and their 'embarrassing uncles' – the art fairs, competitions, auctions – is now more than ever revealed as a conceit. This is a significant moment in the art market, with the increasing 'festivalisation' of art fairs, (*Art Basel's Art Unlimited* is a case in point), and the increased market consciousness of biennales. From a purely adaptive or evolutionary point of view, these hybrid forms have had to emerge: these combinations of market demand and intellectual showmanship; these grafted forms are the contemporary models through which we access contemporary art in a globalised world. Whether you identify this conjunction with cynical disdain or pragmatic acceptance is another question.

And there is certainly recognition of this need for hybridity to be found in the Spier Contemporary exhibition. Here is a cross between the institutional and the sensational – a Turner Prize aroma coupled with a biennale's aura. As a travelling show with commercial possibilities, Spier Contemporary offers a new model for the public to engage with contemporary practice, while offering artists a mode of engaging with collectors and curators without relying on the already powerful (some may say too powerful) commercial gallery network in South Africa.

The Turner Prize offers an interesting case study. Created in 1984 to draw greater public attention to contemporary art, the Prize has contributed significantly to growing interest in British art. A brief glance at previous Turner Prize winners confirms, at least in part, the power of the competition – Hirst, Grayson Perry, Gilbert and George, Wolfgang Tillmans, Rachel Whiteread. The list goes on. The power of a contemporary art competition to raise the

visibility levels of a particular country's artists should not be underestimated. The Africa Centre has stated that the intention in developing the Spier Contemporary is to "show the state of the visual arts as it is currently being practiced in South Africa and to engage audiences in a discourse about emerging issues relevant for the visual arts sector and society at large". This exhibition/competition promises something that is desperately needed in South Africa at the present moment. It promises to give us a world-class event, of a scope, and with a curatorial vision, that could allow it to achieve that most elusive of characteristics with respect to South African cultural events: it could become sustainable.

Hou Hanru's Istanbul Biennale: *Not Only Possible, But Also Necessary: Optimism in the Age of Global War* speaks to a particular contemporary condition where a general weariness towards optimism is confounded by the paradoxical realization that without such proactive (and decidedly un-postmodern) faith, we simply will not progress. So let us 'deploy' some of this required optimism. Imagine a contemporary art programme in South Africa that has, as some of its highlights, Spier Contemporary, the broader Africa Centre programme, the *Joburg Art Fair*, and Cape (not a) *Biennale*. South Africa needs to become a destination where people come not only for a nip 'n tuck/safari combo, but also to view the most significant collections of contemporary African art.

Initiatives like Spier Contemporary also offer us the potential to develop an all-important market from within – not only a new generation of audiences, but a new generation of collectors. The youngsters who see the Spier Contemporary travelling show in 2008 will be the museum patrons and collectors in years to come. Spier's approach reveals both an awareness of market forces, as well as recognition of the need for curatorial guidance;

and here we see one of the differences between straight-out corporate sponsorship and Spier's more encompassing notion of patronage. Spier Contemporary offers something unique: the winners of the competition may construct their own award. "The awards can take the form of a residency or other types of career development, which may include an internship, travel in order to research or collaborate with other artists, curators or institutions." This is something of a novel approach, and has already generated much debate. Whether this approach will ultimately prove good patronage, or simply prove to be patronising, remains to be seen.

At various international biennales and fairs around the world, South African artists have scored massive successes: these include William Kentridge, Berni Searle, Nicholas Hlobo, Minnette Vári and Wim Botha, to name a few. We've gone beyond that post-1994 delirium of being everyone's 'African darling', where they loved us simply because we were a news story with the appropriate levels of drama and conflict. There is a real demand for South African art from an international market. Imagine the impact on local business if these same market players came to South Africa to do their collecting. Sharjah, São Paulo and Istanbul will have their biennales; Bilbao has its Guggenheim, and we will have our Africa Centre. If South Africa is able to develop a contemporary art programme that has both depth and sustainability (and this would surely remove from us our global epitaph of the 'location of failed biennales'), there is the distinct possibility that this country will become a globally significant contemporary art destination.

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**David Brodie** (b.1978) is an independent curator. He recently opened Art Extra, a contemporary art gallery, in Johannesburg.

# The grass is singing: A personal note on performance in South Africa

ROSELEE GOLDBERG

**T**here's an intensity to growing up South African. Images, movements, sounds, on the streets, in the market places, above valleys of a thousand hills, contain such overwhelming strains of history, politics and cultural reference that it is impossible to separate art from life, belief from aesthetics, biography from tradition. It is such a background I am sure that also made it impossible for me to view the history of art as anything but a complex weaving of threads from different media and disciplines, and to use the lens of performance art to unravel its meaning.

Performance art provides a way to understand the history of art in greater detail, in a much larger context and from the point of view of lives lived by artists. It demands a more sociological and anthropological approach to examine its amalgamation of materials – whether dance, music, spoken-word, film or new media – and to understand its multiple references, to personal psychology and current affairs as much as to contemporary theory on topics such as the body, gender studies, or globalization. Indeed, performance art provides a vehicle for story telling so much broader than any single discipline in the 'solid arts' could possibly encompass. It plays on several senses at once; visually, it sets up perspectives for the eye to follow in real space, enhanced by color, costume, paint or lighting and it takes place in real time, so that the immediacy of being 'here and now' is an essential quality of the form. Aurally, the artist might punctuate the environment with musical compositions that shift the viewer's emotional responses, making the whole more visceral, while intellectually it encompasses histories of knowledge and information that include radical propositions from Duchamp, Freud, Eisenstein, Marinetti, Picabia, Meyerhold or Brecht, to Abramovic, Acconci, Fassbinder, Bausch, Rainer or Sherman. For audiences, engagement with the artist is a direct encounter, not one separated by 'representation' of a character,



Julia Raynham

nor by an intermediary stage director. Rather viewers meet the artist head on. They might take their place in the dark watching a performer in the light, but they knowingly make themselves available to bear witness to the artist's highly personal theater of ideas. It is in the eye and mind of the beholder that the full experience of such work is realized.

Not surprisingly, this expansive form is perfectly suited to artists in South Africa. For performance art provides an open-ended charter, without rules or definitions, for creating new worlds of the imagination that we dare to enter because we wish to know more about the infinite variety of customs, communities and aspirations that constitute the cultural landscape of the southern tip of the continent. It is work that unbalances sensibilities, yet that provides a place for thinking about the rough times in which we live, that questions the self and society amidst turbulent economic and regime changes, yet that offers a highly visible conduit for such anxiety. 'Live Art' provides a two-way

communication not only between artist and viewer, but also between the critic and the public, and spreads the debate among a broad range of professional categories – architects, sociologists, psychologists – because it draws on humanist concerns, not just art historical ones. The 'live' is also a welcome antidote to the business of object-based art at times such as these, when the art-commodity is a focus of conversation at art fairs around the world. Interestingly, South African audiences are also perfectly suited to performance art. With its profusion of languages and traditions, whether Zulu, Xhosa, Hindu or Muslim, Western art history is at a considerable remove, and while still influential in art schools and universities, it does not have the inhibiting hold that it does on young artists closer to the metropolitan centers of London, Berlin or New York. South Africans are entirely used to the song and dance of daily life, to the quick stepping on the streets of political activism as much as to the celebrations of rites of passage of indigenous religions, to the music, television and popular culture that reflects the rainbow nation. It is this





cacophonous soundtrack that is a constant to the creative forces of artists in all media, and performance art, as is clear from this remarkable selection from around the country, is a vivid mirror of these exciting times.

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**RoseLee Goldberg** is an art historian, critic and curator and director of PERFORMA.

OPPOSITE: Mduzuzi Nyembe and Bongzi Biyela

BELOW: Julia Raynham

RIGHT, TOP TO BOTTOM: Sizwe Zulu, Lenin Tshabala and Mxolisi Nkomonde



# SpierContemporary awards

Many art competitions are limited to artists that work in specific mediums or have already achieved a certain measure of success. It was important for us to make this competition open to anyone and everyone interested in participating. Competitions often only favour the 'winner' and provide monetary awards that do not consider what artists may need to advance their careers.

We determined that the best way to support artists through a competition was to provide a cash award to everyone selected for the exhibition and then make a second round of awards for up to seven artists. These awards, however, would not be in cash but

would be specifically structured to fulfil the winning artists' career interests through a residence or some other means of self-study. The total value of all these awards amounts to one million rand.

The judging panel that will choose the seven artists is completely independent of the selection body. Moreover the esteemed individuals on the judging panel collectively bring local, continental and global experience to the judging process.

**To view the seven award winners go to  
[www.spiercontemporary.co.za](http://www.spiercontemporary.co.za)**

THE JUDGING PANEL

## N'Goné Fall

I am looking for artists with strong personalities; artists who are not trying to please the audience or searching to meet the supposed expectations of the international art market. I am looking for artists who challenge contemporary societies, artists who probe the local and the global, artists who are aware of their history, who they are and where they belong. I am looking for artists who are deeply conscious of the trajectory of South African art, artists who keep alive the fire and memory of generations of South African artists who masterfully monitored the turbulence of their time.

I am looking for artworks interacting with the political, the spiritual and the social, artworks that could be violent or poetic, baroque or minimalist. Whether uncanny or humorous, conceptual or narrative, I am looking for artworks that question set ideas. I am looking for artworks that are able to transcend social and cultural borders, artworks that build bridges between communities.

I am looking for artists who are able to give me keys to understand the world.



**N'Goné Fall** is an architect, an independent curator, an art critic and a consultant in cultural engineering. She is the author of strategic plans, identification programmes and reports on cultural events and structures for Senegalese and international institutions. She has been the editorial director of the Paris based contemporary African art magazine *Revue Noire* from 1994 to 2001. Fall has edited numerous books on visual arts in Africa, including *An Anthology of African Art: The Twentieth Century*, a seminal survey of art production across sub-Saharan Africa, *Photographers from Kinshasa*, a book on the history of

photography in former Zaire and an *Anthology of African and Indian Ocean Photography*. She has curated exhibitions in Africa, Europe and the USA. She was one of the curators of the *African Photography Biennale* in Bamako, Mali, in 2001 and curated a group show for the 2002 *Dakar Biennale* in Senegal. Fall is a founding member of the Dakar based collective, Gaw, a platform for research and production in the field of new media and visual arts. She is also a board member of ResArtis, a worldwide network of artistic residency programmes based in the Netherlands.

THE JUDGING PANEL

## Clive Kellner

The Spier Contemporary represents a national platform for current trends in contemporary art practice and a barometer of the South African art scene. My expectations around the exhibition encompass artworks that both reflect on either societal issues or issues intrinsic to the artist's own vision, and show an understanding of how these ideas are conveyed in a formal and aesthetic sense. Of particular interest will be works that open up space for dialogue. Recent developments in visual art practice such as video, installation and performance or live art will be of particular interest. However innovation in any medium ultimately rests on the integrity of the artists and what it is they are trying to communicate to a wider audience.



**Clive Kellner** is the Director of the Johannesburg Art Gallery. He attended the first Johannesburg Biennale Trainee Curator Programme in South Africa and received further specialised training at De Appel in Amsterdam (1995-1996). He was appointed projects coordinator of the Africus Institute for Contemporary Art (AICA), Johannesburg (1996); assistant curator to both the South African national representation at the *São Paulo Bienal* (1996) and to the artistic director, Okwui Enwezor, for the *2nd Johannesburg Biennale* (1997/98) as well as its monumental accompanying catalogue, *Trade Routes: History and Geography*.

He was also coordinator of the Rockefeller Foundation project, *Ubuntu 2000* (1999); co-founder and director of a non-profit organisation, *Camouflage*, in Parkwood, Johannesburg (1999-2001) that included a gallery, residency programme and an art journal; curator of a solo exhibition of Nigerian/UK artist Yinka Shonibare; and coordinator of the National Arts Council and British Council project: *Connecting Flights* (2000).

Kellner has presented papers at various international conferences and has also written for a variety of publications, including *Flash Art*.

International exhibitions of contemporary South African and African art that Kellner has curated include: *Vice Verses* (1999) Austria; *Foto Biennale* (2000) Rotterdam; *Five Continents and One City* (2000) Mexico; *Atmosphere Metropolitane: Johannesburg Johannesburg* (2000) Milan, Italy; and *Videobrasil* (2000) São Paulo, Brazil.

He serves on the advisory boards of the School of the Arts, Tshwane University, and the School of Fine Arts, University of Johannesburg, and has adjudicated a number of awards and competitions, including the *Vita Art Awards*, *Seychelles Biennale*, *Brett Kebble Art Awards 2005* and *Alexandria Biennale*, Egypt (2005).

THE JUDGING PANEL

## Predrag Pajdic

I am focusing on works with strong content; well-researched material that can confront one's preconceptions and push boundaries: brave, innovative and thought provoking, with a concept that is well excavated, one that can pose many questions rather than give answers; challenging art stripped of any inhibitions, that can break Pandora's box wide open.



**Predrag Pajdic** is a London based art historian and curator who graduated from Central St. Martins and the Courtauld Institute of Art, London. With many years of art experience, he exhibits and curates in the UK and internationally, and also writes and lectures on contemporary art.

Selected recent curatorial works include: *PARANOIA*, a critically acclaimed touring group exhibition featuring work by 42 international artists, at the Freud Museum, London, 2006/07; *THIS DAY*, nine screening programmes and live performances with short film and videos relating to the Middle East, at the Tate Modern, London, 2007; *UNDO*, a group exhibition about conflict, tension and bereavement with international artists, at the

Dazed Gallery, London, 2007; *RECOGNISE*, a group exhibition with international artists examining misunderstandings and preconceptions about the Middle East, at the Contemporary Art Platform, London, 2007; *UNBOUND*, a group exhibition about freedom of thought, speech and action in a contemporary world, at the Contemporary Art Platform, London, 2007.

Pajdic is currently researching contemporary art and its place in a time of crises. Future projects will include *ON TOLERANCE*, an exhibition questioning racism, bigotry and fear of the other, *DISPOSABLES*, on abuse, betrayal and neglect of the elderly, and *A-PART-HATE*, examining policies and systems of segregation or discrimination in the contemporary world.

SpierContemporary  
outreach

## The Residency Programme



**A**s part of the Spier Contemporary 2007 and in accordance with its intentions to facilitate access, redress and participation, an outreach programme was designed for artists in selected rural and urban areas. After conducting a range of workshops in various parts of the country it was determined that our first formal programme should be conducted with artists from the Eastern Cape.

The intentions of the programme were to: connect the participating artists to a wider network of art production; develop new skills; incorporate alternative materials into their work; gain access to other art making forms and build relationships with museums, art bursaries and art residencies.

The programme took the form of a residency, in collaboration with the University of Fort Hare, and was coordinated by Outreach Manager Churchill Madikida and Pro Sobopha, fine art lecturer at the university. Two groups of five artists were selected and put through an intensive programme lasting twenty days. The participants had access to photo, ceramics, and print making studios. In addition, each artist was given a budget of R5000 to enable them to obtain their 'ideal' materials. Having access to a formal studio with self-selected materials was a first for most participants. This allowed them to work freely and without

limitation in a facilitated environment. The participants were also exposed to alternative modes of artistic production and art marketing and given access to bursaries and other funding from visiting lecturers. In addition, the programme facilitated a range of exchanges with university students, local artists and the community of Alice.



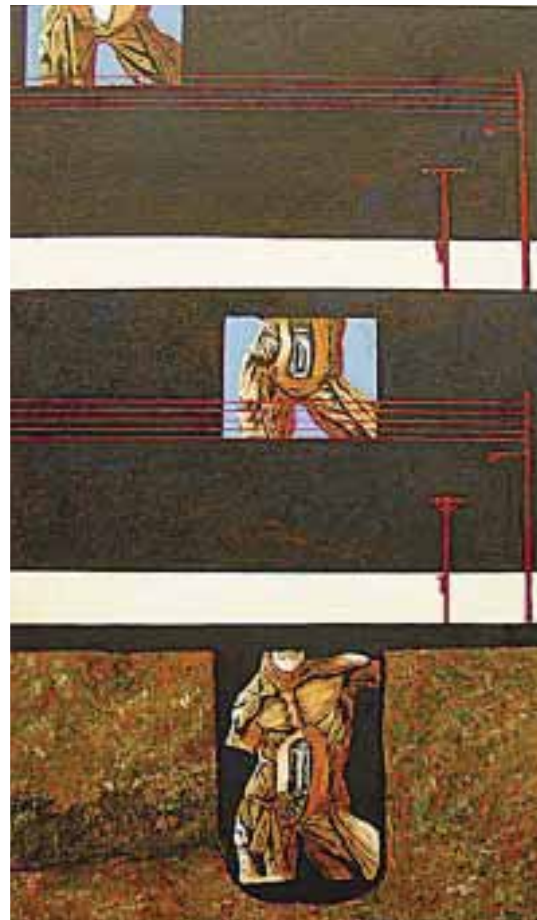
The partnership with the University of Fort Hare resulted in the revamping of some of the facilities and studios of the Fine Arts Department, which was useful not only for the artists in residence but also for the students of the Department in the long term. This provided great exposure and learning opportunities for students at the University who received insight into professional practice at first hand.

One of the participants was Phumlani Mapisa who had been severely burned in an accident. His work prior to the residency used fire as a recurrent symbol. Since participating in the programme he has developed a broad range of new art forms that draw on his experiences but allow for a very different means of artistic expression. He now uses fire and smoke as the medium to create self reflective work about his experience.

Another participant, Ngcai Sonwabiso, has found a very interesting voice in telling historical stories through sculpture. The artist works in little clay sculptures and for his current work about Nonquase, the powerful Xhosa princess, he has produced a whole army of individually crafted cows, ushering in a unique approach to storytelling through art.

The images on these pages attest to an intensity and a quality that ran through the residencies and to the vision for the future of the programme.

Artworks by: Ngcai Sonwabiso, Chuma Hobana, Mathemba Ncoyini, Zukile Valisa, Mathemba Ncoyini, Zingisa Nkosinkulu and Phumlani Mapisa.







# Performance Art Workshops

The connections between performance and the visual arts go way back in time across several world cultures. South Africa provides enough evidence of the inextricable link amongst art forms: dance, sound, ritual and image intersect with ease in the classical arts of the Khoi, San and the Nguni people.

In contemporary cultures performance art emerges in the late nineteenth century, in many instances as a political, anarchic intervention and confrontation: Dadaism and Futurism epitomized these movements with the fiercely present performance artist challenging the middle class values of the purists with their stifling categories and predetermined standards.

As with all innovations, the form has become much more established. The immediacy, directness and efficacy of performance are clearly the attraction and when connected to the visual makes for a compelling, invigorating and particularly unique experience. The uniqueness of the experience also proffers a whole series of problems with regard to exhibiting, containing and, within the context of contemporary market forces, selling.

However, at its inception, Spier Contemporary recognized that performance (visual theatre, installation, performance art, mixed media) was an increasingly prominent area of the visual arts nationally and globally. It was also recognized that opportunities

to invent, explore and develop performance across disciplines were rare. With this in mind Spier Contemporary presented performance workshops designed to develop performance work amongst artists who had an interest in performance and wanted to extend their ideas further.

The workshops were aimed at providing some of the necessary tools for the conception, execution and possible refinement of ideas in performance art such as

- the use of the body, space and rhythm in performance
- space, architecture, site-responsive and site specific work
- accessing sense and emotional memory in conceptual work
- the use of mixed media and projection
- the use of light and sound, and
- the 'framing' of performance.

Over 130 applicants responded to the call for places. Finally, 80 artists from a range of performance and visual art disciplines were chosen to attend three day workshops in Durban, Cape Town and Johannesburg during June and July.


The workshops were designed and led by co-curator Jay Pather, with lectures and workshops by Vaughn Sadie (who presented throughout the country), Colleen Allborough, Doung Anwar Johangeer, Andrew Putter and James Webb.











**SpierContemporary**  
the curatorial &  
selection team

CURATOR

## Clive van den Berg

One of South Africa's most renowned artists and curators, Clive has a wealth of experience in the art world and in the development of public projects. He has had several solo exhibitions in South Africa, at the Linda Goodman Gallery, and his work is regularly exhibited abroad. He curated the *Brett Kebble Art Awards*, and is currently the curator of Spier Contemporary. His public projects have included the artworks for the landmark Northern Cape Legislature and museum projects for the Nelson Mandela Foundation and Constitution Hill.

Clive has much experience working on large-scale institutional projects with teams representing diverse constituencies: urban planners and policy makers, architects, landscape designers, museum curators, historians, community liaison officials and representatives of local governments. In the Northern Cape, for example, where he worked with the Luis Ferreira da Silva architects, he pioneered a new strategy for integrating forms of the local landscape and indigenous aesthetics into the overall building design, while also training local artisans as part of a skills transference project aimed at long-term sustainability. The result is a world-renowned and uniquely South African state edifice: a monument to the people of the Northern Cape.

At Constitution Hill, his design ethos strove to fuse old materials with new curatorial strategies: to preserve individual and collective memory of the prisons and of experiences that people had in them, while also educating future publics about the place of the prisons in South African history and creating aesthetic forms appropriate to the institution.

In contemporary South Africa, much public institutional design is aimed at the cultivation of memory and the memorialization of the past. Van den Berg's integrative approach to art, design and architectural construction has allowed him to produce spaces in which previously unheard or even suppressed narratives can also be articulated. His design work on the exhibitions for the Mandela Foundation have been oriented toward this end: in showcasing materials from the Foundation's archive, he has developed exciting new formats and vocabularies in which to reveal a past that had hitherto remained largely unknown, making it accessible to a new generation of South African citizens.





CO-CURATOR

## Jay Pather

Jay Pather is currently Associate Professor at the University of Cape Town and Artistic Director of Siwela Sonke Dance Theatre.

After completing two Honours degrees at the University of Durban-Westville, Jay received an MA in Dance Theatre at New York University as a Fulbright Scholar. Pather's performances have travelled extensively over the past twenty years throughout South Africa and to Angola, Madagascar, Zanzibar, India, Sri Lanka, London, Germany, Holland, Australia, Oman and New York.

Pather has received commissions to create new work from the World Social Forum, Jomba! Dance Festival, Spier Arts Festival, National Arts Festival, FNB Dance Umbrella, the British Council and the Consul General Of India. He is recipient of a Brett Kebble Art Award, a Mayoral Excellence Award, a Tunkie Award for Leadership in Dance, FNB Vita Awards for Choreography and an Award for Excellence in the Arts and Humanities from the Convocation of the University of KwaZulu Natal.

He has presented papers at, amongst others, the African and African Diasporic Knowledges Conference; the ASCO Architecture Conference in Johannesburg; the School for New Dance in Amsterdam; the International Leadership Forum at Aix en Provence, France; the UNESCO Conference on Art Education in Africa; the Territoires de la creation Conference in Lille and the International Theatre Institute in London.

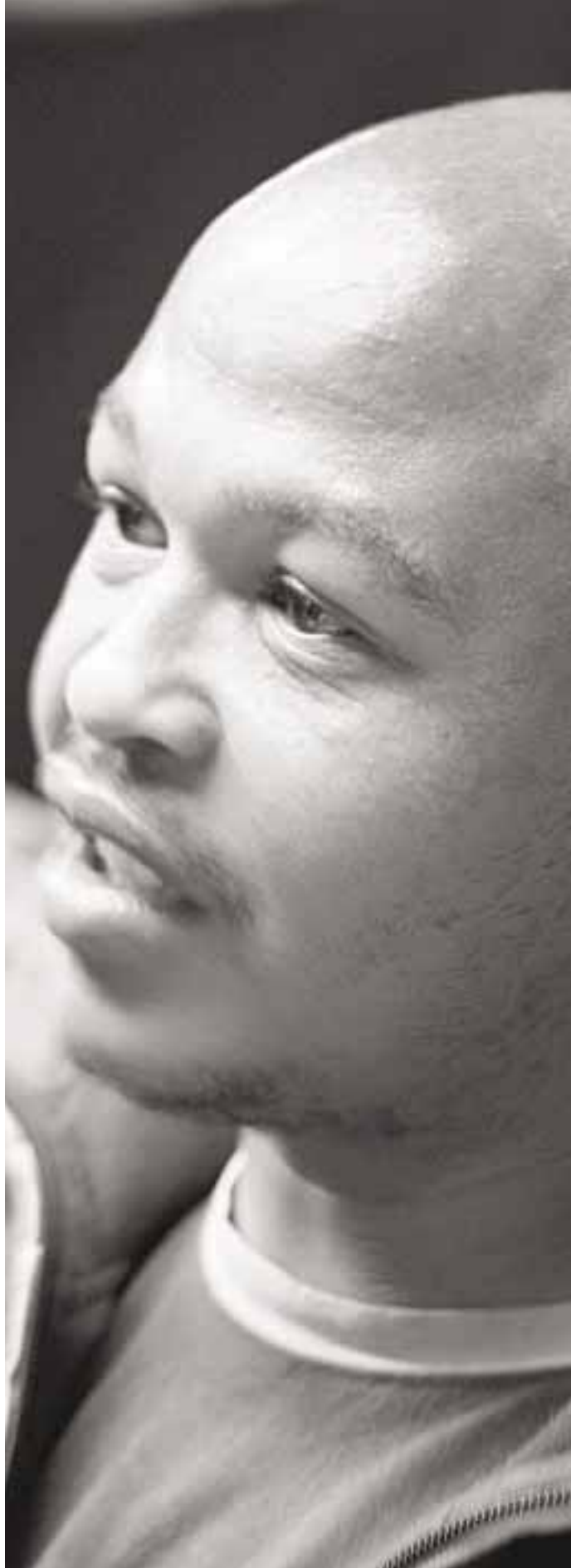
Pather has served on the National Arts and Culture Task Group, the Arts and Culture Trust of the President, the Advisory and State Theatre Board, as Chairperson for the Performing Arts Network of South Africa and in an official delegation investigating cultural exchanges with Cuba. He is Dance Representative on the National Arts Festival Committee.



OUTREACH MANAGER

## Churchill Madikida

Churchill Madikida studied Fine Arts at the University of the Witwatersrand and is artist and curator in Johannesburg, South Africa. He did many solo and group exhibitions in South Africa, Senegal, USA, Germany, Norway, Sweden and France. Churchill won the Standard Bank Young Artist Award for Visual Art 2006. After training in museum curatorship at the Musée National des Arts d'Afrique et d'Océanie, Paris, he was Collections and Exhibitions Curator at Constitution Hill Museum in Johannesburg for three years. He co-curated many exhibitions including: *Personal Affects: Power and poetics in contemporary South African art*, Museum for African Art and Cathedral of St John the Divine, New York, 2004; *Mapping Memory*, Constitution Hill, 2006 and *Gandhi in South Africa*, Constitution Hill, 2006. He has also worked as an art facilitator, facilitating workshops such as *The Memory Box Project*, Baragwanath Hospital, 2006. He was appointed as a selector for the following prestigious awards: The Brett Kebble Art Award and the Nelson Mandela Museum Biennale Art Award. He is currently the Art Advisor for the Sasol Group Corporation and Community Developer and Education Officer for the Africa Centre.





PROJECT MANAGER

## **Kadiatou Diallo**

Kadiatou Diallo is a visual artist and fine art teacher based in Cape Town. She holds a master's degree in Educational Psychology from the University of Maastricht in the Netherlands and a Diploma in Fine Art from the Ruth Prowse School of Art in Cape Town. She has worked in the NGO sector, in the fields of adult education and community health care.

She has developed and facilitated creativity workshops for a wide variety of target groups including the Community Development and Resource Association, the Transformation Office of the University of Cape Town and local youth groups, using visual art as a medium to investigate a range of social issues.

Kadiatou serves on the executive committee of the Association of Visual Arts (AVA) and is also a committee member of the Greatmore Art Studios in Woodstock.

She is currently project-managing a range of arts initiatives, including the Spier Contemporary, and the Africa Centre Youth Leadership Programme.



SELECTOR

## Virginia MacKenny

Virginia MacKenny is a practising artist and Senior Lecturer in Painting at the Michaelis School of Fine Art at the University of Cape Town. She has received a number of awards including the Volkskas Atelier Award (1991) and the Ampersand Fellowship in New York (2004). She is an independent critic and curator. In 2006 she co-curated with Gabi Ngcobo *Second to None* an exhibition celebrating the 50th Anniversary of the 1956 Women's March on Pretoria to protest the pass laws, for Iziko South African National Gallery. A previous KZN editor for [www.artthrob.co.za](http://www.artthrob.co.za), she also supports contemporary visual arts discourse in SA by writing for *ArtSA* and was an invited writer for Sophie Perryer's *10 Years 100 Artists – Art in a Democratic South Africa* (2004). In 2006 she presented papers at conferences in Mumbai and Paris on aspects of South Africa contemporary art production.

SELECTOR

## Thembinkosi Goniwe

Thembinkosi Goniwe is an art lecturer at the Division of Visual Arts at the Wits School of Arts, University of the Witwatersrand; and is completing a doctorate in the history of art at Cornell University, where he received a Master of Arts degree in History of Art (2005). He holds a Masters of Fine Art degree (1999) from the University of Cape Town, where he also taught (1998-2000). He has taken up art residencies, participated in conferences and exhibitions nationally and internationally, as well as has curated exhibitions and written widely on the visual arts.



**SpierContemporary**  
artist  
biographies

**Sanell Aggenbach** was born in 1975 and is a full-time artist living and working in Woodstock, Cape Town. In 1997, Sanell received her BA in Fine Art from the University of Stellenbosch and has since exhibited widely. Her work is represented in the Spier Collection; Anglo Gold South Africa; Sasol Art Museum; Sasol Collection and Hollard Collection. Amongst other awards, Sanell has received the 2003 Absa L'Atelier and a UNESCO-Aschberg Residency programme at the Sanskriti Kendra, New Delhi, India.

**Colleen Alborough** was born in 1972. She is a digital multimedia artist and visual arts educator living and working in Johannesburg. Colleen completed her BA (Fine Arts) with distinction and is currently completing an MA (Fine Arts) at the University of Witwatersrand.

**Leila Anderson** was born in 1984 in Cape Town. She is a performer and a designer, who graduated in 2006 with two distinctions from the University of Cape Town's Theatre and Performance course. Leila has recently performed at the FNB Dance Umbrella 2007, and in *Women Beware Women* at The Little Theatre.

**Phil Andros** is the pseudonym used by **Arie Kuijers**, who was born in 1951 in the Netherlands and emigrated to South Africa in 1955. Phil holds a number of degrees including an MA in Art History, has an extensive publications list, serves on many boards and executive committees and is the curator of the Johannes Stegmann Art Gallery in Bloemfontein. He began producing artwork in 2001 and has successfully exhibited at the *Sasol New Signatures* (2004), *Brett Kebble Art Awards* (2004) and other academic exhibitions.

**Ryan Arenson** was born in 1970. He completed a BA Fine Arts Honours degree at Wits University in 1995. In 1999, Ryan was awarded first place in the *ABSA Bank Atelier Award*. Between 2000 and 2003, he lived and worked in Paris. Ryan's work is currently represented in the Johannesburg Art Gallery, Durban Art Gallery, Unisa Art Gallery, Billiton, Absa Bank, Sasol, JCI, and other private and public collections. He is currently based in Plettenberg Bay.

**Pieter Badenhorst** was born in 1969. He is a fine art photographer dealing with social commentary and works largely in colour photographs. Pieter currently lives and works in Cape Town.

**Brett Bailey** was born in 1967 and completed a post graduate diploma in performance studies at the Dasarts Theatre Laboratory in Amsterdam. He is a playwright, designer, director and stylist. His acclaimed iconoclastic dramas, which have played throughout South Africa, Europe, Australia, Zimbabwe, Reunion Island, Uganda and Haiti, include *Big Dada*, *Ipi Zombi?*, *iMumbo Jumbo* and *Orfeus*. As the Artistic Director of the Third World Bunfight, Brett currently enjoys a residency on the Spier Estate.

**Nina Barnett** was born in 1983. She has participated in several group shows locally and abroad and was recently awarded the Gerard Sekoto award at the ABSA L'Atelier 2007. For the Spier Contemporary 2007, Nina collaborated with Robyn Nesbitt.

**Gerard Bester** was born in 1966. He graduated from the University of the Witwatersrand Drama School in 1990 and attended the Laban Centre for Movement and Dance in London in 1991. Gerard works as

an actor and director. In 2007 he received the Naledi Award for Best Comedy Performance.

**Tamlin Blake** was born in 1974 and lives in Riebeeck West in the Western Cape. Tamlin majored in sculpture and specialised in botanical art, receiving her Masters Degree from the University of Stellenbosch in 2001. She has exhibited extensively and received many grants and awards including a Brett Kebble merit award in 2003. Tamlin's work can be found in the *Spier Holdings Contemporary Art Collection*, the *Contemporary Collection for the New Hollard House* at Villa Arcadia, and the collections of *Absolute Vodka*, *Nandos* (UK) and the *Bead Merchants of Africa*.

**Kevin Brand** was born in 1953 and graduated from the Michaelis School of Fine Art in 1982. In 1995, he was joint winner, with Jane Alexander, of the FNB Vita Art Now Award for the best exhibition in Johannesburg in the previous year for his installation *Here XVII* at the Newtown Galleries. Public collections which present his work include the South African National Gallery in Cape Town. He currently lives and works in Cape Town and teaches at the Peninsula University of Technology.

**Roelien Brink** was born in 1985 and is currently a fourth year Fine Arts student at the University of the Witwatersrand. She is planning to pursue her studies abroad.

**Tegan Bristow** was born in 1977 and completed her BA in Fine Arts at Rhodes University in 2002. She received her Masters in 2007 from the Wits School of Arts and currently holds the post of Lecturer in Interactive Digital Media at the Digital Arts Department at Wits. Tegan has exhibited video and painted drawings in South Africa and Japan.

**Mathew Brittan** was born in 1948 and completed a BA (Fine Arts) through UNISA. His first solo exhibition at the Goodman Gallery occurred in 1969 when he was 21 years old. Matthew's work is held in the National Gallery of South Africa and he has exhibited in South Africa, Europe and the United States.

**Christina Bryer** was born in 1950 and has been a designer/jeweller for 30 years. In 2000 she started her ceramic career, and since then has had numerous group exhibitions of her porcelain mandalas, won awards and been represented in many collections. Christina currently lives and works in Kalk Bay.

**Jonathan Cane** was born in 1978 and is currently completing his honours in post-colonial urban geography at the University of Cape Town. In addition, he is a post-graduate level lecturer of critical theory and research studies at Vega School of Brand Communication and a book designer currently working with Random House on a set of novels. Jonathan divides his time between Johannesburg and Cape Town.

**Phula Richard Chauke** was born in 1979 in Giyani where he currently lives and works. He started working as a sculptor in 1992. He works from home where he has easy access to wood from the veld.

**Marco Cianfanelli** was born in Johannesburg in 1970. He graduated, with distinction, from the University of Witwatersrand with a BA/FA. He has had five solo exhibitions and has exhibited on numerous group exhibitions. He has won several awards, including the ABSA L'Atelier and a major award at the Brett Kebble. Currently, he is on the design team for The Freedom Park.

**Jacques Coetzer** was born in Kimberly in 1968 and currently lives and works in Pretoria. Jacques has exhibited extensively and his work is represented in the collections at the South African National Gallery, Sasol, Sanlam and the Royal Netherlands Embassy.

**Steven Cohen** was born in 1962 and is a gay, white Jewish South African who uses identity as a basis of production for making performance art. Although Steven's home base is in Troyeville, Johannesburg, he is currently roaming the world.

**Wilma Cruise**, born in 1945 and **Gavin Younge**, born in 1947, have worked collaboratively before, most recently on a large-scale, stainless steel and glass commission for the new Department of Science and Technology building in Tswane. Wilma's concern for sheep extends back to 2003 when she began work on *The Dolly Suite*, a body of work that explores notions of animal rights.

**Fred du Preez** was born in 1961. He has worked at the Market Theatre as a stage manager, technician and designer, and has been working as a film set decorator since 1990. He currently lives and works in Cape Town.

**Hasan Essop** was born in Cape Town in 1985. He studied at the Michaelis School of Art, majoring in printmaking, and graduated with a BA degree with Honours. In 2007 Hasan exhibited at the Goodman Gallery in Cape Town. His future plan is to teach. He appears on the Spier Contemporary with his brother, Husain.

**Husain Essop** was born in Cape Town in 1985. He studied at the Michaelis School of Art, majoring in photography, and graduated with a BA degree with Honours. In 2007 Husain exhibited at the Goodman Gallery in Cape Town. His future plan is to continue making art. He appears on the Spier Contemporary with his brother, Hasan, and on his own.

**Bronwen Findlay** was born in Pietermaritzburg in 1953. She studied Art at the Natal Technikon, Durban and the University of Natal, Pietermaritzburg. Bronwen currently lives in Johannesburg where she teaches and makes things.

**Justin Fiske** was born in 1973 and after a string of unfinished degrees (including Art/Graphic Design, Physics and Pure Science), he now considers himself to be a conceptual artist working in the medium of kinetic suspension. Justin recently presented his first public piece at the Association of Visual Arts (AVA) in Cape Town.

**Hans Foster** was born in 1978 and recently graduated from the University of Johannesburg.

**Abrie Fourie** was born in 1969 and currently lives and works in Sunnyside, Pretoria. His work has been featured in exhibitions in Cape Town, Johannesburg, Belgium, Colombia and Berlin. He was nominated for the prestigious FNB Vita Art Award in 2002 and teaches Printed Image, Photography and Curatorial Studies at Technikon Pretoria.

**Frances Goodman** was born in Johannesburg in 1975. She completed her MA in Fine Arts at Goldsmiths College at the University of London in 2000. Frances has exhibited in South Africa, Europe and the USA. Her most recent exhibition was *Lift Off II* at the Goodman Gallery in Cape Town. Frances currently lives and works in Johannesburg.

**Andries Gouws** was born in Johannesburg in 1952. Andries has exhibited widely, most recently at the University of Stellenbosch Art Gallery in 2006.

**Elizabeth Gunter** was born in 1957 and currently works in the Visual Arts Department at the University of Stellenbosch. Elizabeth specialises in charcoal drawings and has been exhibiting since 1985. Her most recent work, *SIN* was exhibited at the Erdmann Gallery in May 2007.

**Daniel Halter** was born in Harare in 1977 and left Zimbabwe for Switzerland after his A levels. He relocated to Cape Town and graduated from the University of Cape Town's Department of Fine Art in 2001 with a BAFA. Daniel has exhibited in South Africa and Australia and currently lectures part-time at the University of Cape Town.

**Gerrit Hattingh** was born in 1974 and currently lives and works in Bloemfontein. He obtained his B-Tech in Fine Arts in 2000 from Technikon Orange Free State and is completing his MA in Higher Education at the University of the Free State. Gerrit works as an artist and art lecturer at Motheo FET College.

**Dawid Henning** was born in Potchefstroom in 1982. He was awarded his National Diploma of Fine Art from the Tswane University of Technology in 2004 and a National Certificate in Financial Management from the University of the North West in 2005. Dawid currently lives and works in Cape Town and in 2006 launched Mock Mock Products.

**Renee Holleman** was born in Grahamstown in 1978. She is currently pursuing her MA in Fine Art at Michaelis, University of Cape Town. Renee is part of a collective – Doing It For Daddy – along with Bettina Malcomess and Linda Stupart.

**Nadine Hutton** was born in 1976 and has been a photographer and journalist for ten years. As well as having been the chief photographer-at-large for the *Mail and Guardian* newspaper, she has published work in *TIME*, *the Guardian*, *Marie Claire*, *Aftonbladet* and many other publications. Nadine currently lives and works in Johannesburg.

**Mwenya Kabwe** is a Zambian born second year Masters student in Theatre and Performance at the University of Cape Town. She studied and worked in Ghana and the USA prior to coming to South Africa. Mwenya performs at Spier Contemporary in collaboration with Kemang WaLehulere and Chuma Sopotela.

**Lunga Kama** was born in Cape Town in 1983 and is a Fine Arts student at the University of Stellenbosch. Spier Contemporary is Lunga's first exhibition.

**Philani Komo** was born in Cato Ridge in 1985 and currently lives in Cato Manor. He began studying at Durban Institute for Technology in 2004 and is focusing on his art work. Spier Contemporary is Philani's first exhibition.

**Bongani Khoza** was born in 1985 and is an experimental docu-video artist, animator and photographer. He is currently studying towards a degree in Fine Arts at the University of the Witwatersrand and received a Mention of Excellence at the Martienssen exhibition in 2007.

**Adam Letch** was born in Swindon, England in 1968. Adam studied graphic design at the Cape Technikon and completed his studies at

the University Of Cape Town's Michaelis School of Fine Art, graduating with distinction. He is currently Head of Photography at the Ruth Prowse School of Art in Cape Town and works as a freelance photographer.

**Khotso Nicolas Letsoa** was born in 1984 and currently lives in Hobhouse, Free State. He is a self-taught artist.

**Ruth Levin** was born in 1971 and is the Director of the Robust Physical Theatre Company based in Cape Town. She holds an MA from the University of Cape Town and has worked extensively in theatre in South Africa and the UK as a teacher and director.

**Jacky Lloyd** was born in Benoni in 1963, and grew up in Johannesburg. She received a BA majoring in Jewellery Design in 1985 from the University of Stellenbosch and in 1986 opened her jewellery studio. Three years ago, Jacky began carving stone. She has taken lessons with Severino Bracchialarghe at the Clift Brothers Stoneyard in Paarl.

**Kai Lossgott** was born in Germany in 1980, the son of a German sculptor and an Afrikaans artist. In 2002, he graduated from Rhodes University with a degree in Television Journalism and in 2006 enrolled for his MA in Creative Writing at the University Of Cape Town. Kai has been teaching Interactive Art part-time on the MA programme in the School of Arts at the University of the Witwatersrand since 2004.

**Phanuel Marka Mabaso** was born in 1982 and lives in Muyexe Village, Giyani. He has studied at the Open Window Art School in Pretoria and has three years experience with the Dionysis Sculpture Works. Phanuel has won a number of awards including First Prize at the Sammy Marks Square Sculptor Awards in 2006 and has appeared on television and other media. Phanuel is also founder and Chairman of the Foundry Youth Co-operative in Giyani.

**Charles Maggs** was born in 1971 and recently graduated from Michaelis (University of Cape Town) with an MFA in New Media. He is currently a senior lecturer at AAA School of Advertising and recently showcased his Master's work *'Cirque du Pan'* at the AVA. Charles lives and works in Cape Town.

**Ruth Makgahlela** was born in 1957 and is a self-taught rural artist who lives and works in her rural village called Ga Mothapho near Polokwane in Limpopo Province. In addition to her eleven years experience in woodcarving, Ruth is skilled in beadwork, craft and artwork.

**Nomusa Makhubu** was born in 1984 in Sebokeng. She completed her Bachelor of Fine Arts at Rhodes University in 2006 and is currently reading towards her MA in Art History. More recently, Nomusa was a finalist in the *Sasol New Signatures* 2007.

**Bettina Malcomess** was born in 1977 and is a lecturer in art theory and history at the Stellenbosch Academy of Graphic Design and the University of Cape Town. Bettina is part of a collective – Doing It For Daddy – along with Renee Hollman and Linda Stupart.

**Thando Mama** was born in Butterworth in 1977. He received a Bachelor of Fine Art degree from Durban Institute of Technology in 1999. He is a founding member of the artists' collective Third Eye Vision Mama. He won the 2003 MTN New Contemporaries Award and has since exhibited successfully across the globe, bagging the Prix de la Communauté Française de Belgique at the 2004 Dakar Biennale. In 2005,

he was awarded a fellowship to the Sally and Don Lucas Artists' Programmes at the Montalvo Arts Centre in Saratoga, California. He continues to exhibit locally and internationally, most recently at the Johannesburg Art Gallery.

**Dawie McNeill** was born in 1974 in Bloemfontein. After studying art at the Bloemfontein Technical College in 1993 and 1994, Dawie went on to produce ceramics privately and then took a degree in Fine Arts at the University of the Free State. He graduated in 2000 and has since participated in major art competitions and exhibited at the Volksblad Art Festival and the MACUFE Festival in Bloemfontein.

**Phillip Miller** was born in 1964 in Cape Town. He currently lives in Johannesburg and is a composer and sound artist. Phillip has composed music for films, television, multimedia and live performances and has worked on the music and sound for William Kentridge's films.

**Peter Modisakeng** was born in Soweto in 1986 and currently lives in Cape Town. Without any access to formal art education in Soweto, Peter pursued his interest in art by attending gallery openings prior to attending Michaelis Art School.

**Anthea Moys** was born in 1980 and currently works and lives in Johannesburg. She works with video, photography and performance and is currently completing her MA in Fine Arts at the University of the Witwatersrand.

**Zanele Mholi** was born in Umlazi, Durban in 1972 and currently lives in Johannesburg. She completed an Advanced Photography course at the Market Photo Workshop and held her first solo exhibition at the Johannesburg Art Gallery in 2004. Recent group exhibitions include *Olvida Quien So* at the Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria (2006), *Second to None* at the South African National Gallery (2006) and *Subject to Change* at the SANG (2005). She is a recipient of the 2005 Tollman Award.

**Brett Murray** was born in Pretoria in 1961, and is a full-time artist living and working in Cape Town. He has a master's degree in fine art from the Michaelis School of Fine Art. Brett has exhibited extensively locally and abroad, and has work in many national collections.

**Robyn Nesbitt** has participated in several group shows including *Women, Photography and New Media* at JAG in 2006. Robyn and Nina Barnett work collaboratively for Spier Contemporary.

**Andrzej Nowicki** was born in Poland in 1981 and emigrated to South Africa with his family in 1990. In 2004, Andrzej received his MA in Fine Art from the Michaelis School of Art at the University of Cape Town. His recent solo exhibition was held at whatiftheworld in Cape Town.

**Lindi Nyaniso** was born in Grahamstown in 1973. She has studied at Rhodes University and the Cape Town Film and Television Centre. Lindi is currently employed as a Studio Assistant in the Printmaking section in the Fine Arts Department at Rhodes while studying towards her BFA.

**Mduzuzi Nyembe** was born in Alexandra in 1981. He started dancing in 1995 with the Thusong Youth Centre in Alexandra and studied dance at the Johannesburg Dance Foundation. Mduzuzi has choreographed and performed a solo piece – *Monday to Friday* – at the FNB Dance Umbrella. He currently lives in Cape Town.

**Peet Pienaar** was born in 1971 near Potchefstroom and graduated from the University of Stellenbosch in 1993. He is currently one of the principals at daddybuymeapony.

**Beverly Price** was born in 1956. Between 1983 and 1995 Beverly lived outside of South Africa, training in the UK and Israel as a jeweller.

**Andrew Putter** was born in Cape Town in 1965 and is an artist and a teacher. During the 1980s and 1990s Andrew exhibited at galleries, art fairs and biennales, but later started exploring art-making outside of the gallery system. Some of this work included the *Locker Room Project*, *Softserve* and *Ydetag*. More recently, Andrew has worked on *20 smells: an introduction to the world of the nose*, and is currently working on a project called *Hottentots Holland*.

**Gabrielle Raaff** was born in 1970 and graduated in Fine Art from Stellenbosch University in 1992. She has participated in various group shows to date and teaches Drawing, Illustration and Design part time at the Red and Yellow School of Advertising and Design. Gabrielle currently lives in Observatory, Cape Town where she designs lights for her Lux range.

**Julia Raynham** was born in Mowbray, Cape Town in 1966 and currently works in the Resonance Bazaar in Woodstock, seven minutes from where she was born. Julia has trained in Architecture, Jazz and African music and Southern African Sangoma traditions, giving her the tools to interact with physical and metaphysical worlds.

**Phillip Rikhotso** was born in 1948 and lives and works in Daniel village outside of Giyani, Limpopo. Phillip was joint winner of the Brett Kebble Art Prize in 2004.

**Alice Riskhotso** was born in 1979 in Giyani, Limpopo, where she currently lives and works. Like her father, Phillip, who is also represented at Spier Contemporary, she carves highly idiosyncratic wood statues.

**Jonah Sack** was born in 1978. In 2003, he was a finalist in the ABSA L'Atelier. Jonah has exhibited in South Africa, Denmark and Glasgow.

**Lyndi Sales** was born in Johannesburg in 1973. She received her BA Fine Art degree in 1995 and her MA degree in 2000, both from the University of Cape Town and with distinction. Lyndi has been employed as a visiting lecturer in printmaking in the Fine Art Department at the Michaelis School of Fine Art (University of Cape Town) for the past seven years, and for the past two years has been giving book arts workshops to students in the Fine Arts Department at the University of Stellenbosch.

**Bradshaw Schaffer** was born in 1972 and currently lives and works in Cape Town. He has been working in the film production industry for the past fourteen years, starting with Peter Gird Productions and then as Michael Middleton's assistant director for nearly a decade.

**Peter Schütz** was born in Glogau, Germany in 1942. In 1965, Peter received a National Diploma in Art and Design from Natal Technikon and in 1982 obtained a BA(FA) Honours and MA(FA) from Natal University, Durban. Peter Schutz is currently living in Johannesburg and is a senior lecturer in the Department of Fine Arts at the University of the Witwatersrand.

**Johannes Scott** was born in 1960, and held his first art exhibition in 1976 while studying at the Pretoria School for Art, Ballet and Music. Johannes has exhibited widely in South Africa and his work is part of the permanent collection of the Durban Art Gallery. Johannes currently lives and works on the Atlantic Seaboard in Cape Town where he owns the Three Anchor Bay School for Ceramic Art.

**Themba Shibase** was born in Port Shepstone in 1980. In 2004 he enrolled for an MA in Fine Arts at the Technikon Natal DIT Art Gallery where he was appointed Curator. Themba exhibited a solo show at the NSA Gallery in 2005.

**Jaco Sieberhagen** was born in Victoria West in 1961. Jaco is the recipient of numerous awards, has had six solo exhibitions since 1998 and 66 groups exhibitions in places as varied as Australia, Benin, France, Ghana, Nigeria and South Africa.

**Kathryn Smith** was born in 1975 and is a Cape Town-based visual artist and writer. She holds an MFA from the University of the Witwatersrand (1999) and is founding director of the Trinity Session. Kathryn currently holds a senior lectureship in the Department of Visual Arts at the University of Stellenbosch. Recent projects include a solo exhibition *In Camera* (Goodman Gallery, 2007) and an edited anthology *One Million and Forty-Four years (and Sixty Three Days)* (SMAC, 2007). She was the recipient of the Standard Bank Young Artist Award in 2004.

**Chuma Sopotela** is a graduate from the University of Cape Town's Drama School where she obtained a Performing Arts Diploma in acting, movement and voice. Chuma performs at Spier Contemporary in collaboration with Kemang WaLehulere and Mwenya Kabwe.

**Doreen Southwood** was born in Cape Town in 1974. In 1998 she received her BFA from the University of Stellenbosch and was named Top Student for Fine Art. Doreen was the inaugural winner of the Brett Kebble Art awards in 2003, and won the Sasol Prize and the KKNK that same year. In 2005 she was awarded the Vrijplaats public sculpture commission in Tilburg, the Netherlands. Doreen has exhibited in South Africa, the Netherlands, New York and at the Dakar Biennale.

**Pamela Stretton** was born in 1980 and currently lives and works in Cape Town. She holds a BA from Rhodes University and an MA in Fine Art from the University of Cape Town. Pamela has exhibited widely and was recently a finalist at the ABSA Atelier 2007.

**Linda Stupart** was born in 1983 in Cape Town. She completed her BA in Fine Art at the University of Cape Town's Michaelis School of Fine Art in 2005 and is currently studying towards her Masters degree at the same institution. Linda has worked as the regional editor of *ArtThrob* and has been involved in a number of curatorial and educational projects as well as exhibiting in a number of group exhibitions. She currently works as a part time lecturer at the Michaelis School of Fine Arts and contributes to various South African art journals. Linda is part of the collective – Doing it For Daddy – along with Renee Holleman and Bettina Malcomess.

**Myer Taub** was born in 1970 and is a PhD candidate in Drama at the University of Cape Town where he teaches (part time) in contemporary performance and playwriting. He is a recipient of the Drs



David and Elaine Potter Fellowship and is currently writing his doctoral thesis. As a dramatist he has written numerous plays including *Southern Born* (Artscape 2000) and an adaptation of *Antigone* with Sean Mathias (Baxter Theatre 2004).

**Nkahloleng Lucas Thobejane** was born in Sekhukhuneland in 1973. He is a sculptor who started making art after completing matric in 1995. Lucas has participated in a number of art competitions including *Sasol New Signature* 2004 and 2006, *ABSA L'Atelier* 2004 and 2006, *Ekhurhuleni Art Award* 2006 and he exhibited at the Gordart Gallery in 2006. He currently lives and works in Polokwane.

**Johan Thom** was born in 1976 and is a fulltime artist based at the Fordsburg Artists Studio (Bag Factory) in Johannesburg.

**Hentie van der Merwe** was born in Windhoek in 1972. He received a Master's degree in Fine Arts from the University of the Witwatersrand and between 2000 and 2002 studied in Antwerp at the Higher Institute for Fine Arts and at the Skowhegan School of Painting and Sculpture in Maine, USA. Over the past 10 years, Hentie has exhibited in South Africa and Europe and he won the BIG Torino 2002 International Biennale of Young Art. He currently lives and works in Johannesburg and Antwerp and lectures part-time at the University of the Witwatersrand School of Arts.

**Peter van Heerden** was born in 1973, is a performance artist and currently lives in Stanford. He completed his Masters Degree (Cum Laude) at the University of Cape Town Drama Department in 2004. He has presented live art installations at various venues, including the Grahamstown Festival, with a controversial and acclaimed work titled "*So is en os gemaak*". This work was followed by *Bok*, commissioned by the KZNSA Gallery for YAP, which was also performed for the FNB Dance Umbrella in Johannesburg earlier this year. Van Heerden is a lecturer in performance at CityVarsity in Cape Town. The work also features Andre Laubscher and Ant Strack.

**Roelof van Wyk** was born in 1969 in East London. Roelof graduated as an architect from the University of Pretoria and currently lives and works in the Johannesburg CBD.

**Leon Vermeulen** was born in Knysna in 1956. He studied art at the University of Stellenbosch and taught at the Cape Technikon and Stellenbosch University. In 2000 he returned to Knysna where he currently lives and works. Leon's most recent exhibitions took place in 2005 at the Artscape in Johannesburg and in 2006 at the Association of Visual Arts (AVA) in Cape Town.

**Jeremy Wafer** was born in 1953 and describes himself as an artist and teacher. Jeremy has been awarded a number of prizes and residencies; earned his undergraduate degree in fine arts from the University of Natal Pietermaritzburg in 1979 and a Master's degree in fine arts from the University of Witwatersrand in 1987. He headed the Department of Fine Arts at the Natal Technikon and now lives in Johannesburg, where he is head of the Department of Fine Art at the Witwatersrand Technikon.

**Kemang WaLehulere** was born in 1984 and is a founding member of the Gugulethu Arts Collective where he is a practicing video artist,

print maker and painter. Kemang performs at Spier Contemporary in collaboration with Chuma Sopotela and Mwenya Kabwe.

**Mark Wilby** was born in England in 1955. After working in the South African film industry for over 20 years, Mark established the Ibis Art Centre in Nieu-Bethesda in 1995. He was also instrumental in establishing the Owl House Foundation and the Kitching Fossil Exploration Centre. Mark completed a degree in fine Art through UNISA. He has exhibited widely, and received the Judges Award on the *New Signatures* exhibition at Pretoria Art Museum in both 1999 and 2000. Mark is currently completing a public sculpture in Port Elizabeth for the Sunday Times Heritage project.

**Sue Williamson** was born in 1941. She is a practising artist and writer based in Cape Town. Sue trained as a printmaker and also works in photography, mixed media, installation and, increasingly, video. She has exhibited internationally and published extensively. She was recently a finalist in the Sasol Wax Art Awards and is currently a 2007 Artist Research Fellow at the Smithsonian Institution in Washington.

**Gavin Younge** was born in 1947 and works internationally as a sculptor, author and curator. He attained an MA in Fine Arts in 1988 and holds a professorship at the University of Cape Town. He is the immediate past director of the Michaelis School of Fine Art, and lectures in Sculpture and Videography. His solo exhibition, *Prosthesis – the decade 1997 – 2007*, opened in Paris in May 2007.

**Dale Yudelman** was born in Johannesburg in 1958. He began photographing at a young age under the tutelage of his father and landed a job in 1979 as a staff photographer at *The Star* newspaper. Dale left South Africa in 1986, and worked as a freelance photographer in London and in Los Angeles. He returned to South Africa in 1996 and currently lives and works in Cape Town. His photographs from his ongoing series *Reality Bytes* have been featured in numerous exhibitions in South Africa, Europe and the USA.

**Sicelo Ziqubu** was born in 1974 and currently lives and works in Charlestown in Northern KZN. As a young schoolboy, Sicelo was inspired by the artwork his father brought home from the prison where he worked as a warder as the prisoners used found materials in their art. His work has appeared locally and abroad, including the *Northern Natal Biennale*. His work is represented in the collections of the Carnegie Art Gallery (Newcastle), Museum Stadthof Zwolle (Netherlands), the Tatham Art Gallery (Pietermaritzburg) and the Johannesburg Art Gallery.

**Manfred Zylla** was born in 1939 in Germany and has been active in the art world since 1970. Manfred has published and exhibited widely and to acclaim; his work is represented in private and public collections in South Africa, Germany, Botswana, England and Switzerland. He currently lives and works in Observatory, Cape Town.

SpierContemporary  
partners



Although we give to a wide variety of social and environmental organisations, we have decided to focus our community social investment on arts and cultural initiatives. This choice has come from a belief that arts and culture give us an understanding of the complexities of our society in a way that political and other discourses are not able to provide. In a society as rapidly changing as ours we need many ways of 'knowing ourselves'.

One of the themes that has emerged in the last few years in South African art and life is the difficulty of speaking about certain subjects. As ideas of political, cultural, social, moral and other norms have changed or been challenged, there have not always been the vocabularies to cope with these changes. Artistic and cultural expression provides the possibility of speech and understanding in realms still under heavy taboo. These new languages also have the capacity to celebrate new heroes, new values and new perspectives on where we are as individuals and as a nation.

The Spier Contemporary, because of its scale and scope and its ability to develop artists and new audiences, offers a truly unique opportunity for Spier's support.



Ships and shipping have, for centuries, played an important role in the art world. As trade routes reached out to new continents, access to the art and culture of nations helped establish understanding and exchange between their people. This is one of several reasons why African shipping specialist Safmarine – which shipped its first cargo from Cape Town 60 years ago – is proud to be the infrastructure partner in the Spier Contemporary Art Exhibition hosted by the Africa Centre. For this exhibition we have provided 88 seafreight containers to create South Africa’s largest temporary art gallery – an innovative 3 000m<sup>2</sup> space, unique in Africa – for displaying the artworks of both established and, until recently, unknown artists.

Reusing a portion of our ever-growing container fleet in an innovative, environmentally-friendly and sustainable way is important to Safmarine. Through our widely-acclaimed ‘Containers in the Community’, programme launched in 1991, we have converted more than 8000 containers into schools, classrooms, libraries, crèches, after-care facilities, training centres, job creation projects and more. Safmarine’s containers are also at home in the South African art community. Two examples include our recently-opened ‘pottery container classroom’, at the Lehlohonolo Public Primary School in Guguletu and the Alexandra People’s Centre in Gauteng where eight containers have been used as a venue for budding artists and extra-mural art tuition.

We also plan to extend our support of the Africa Centre beyond the Spier Contemporary Exhibition through a permanent, container-based Children’s Centre for Art and Innovation, which will be built at Spier.



**Support of the *Spier Contemporary* in line with our business philosophy, says Hollard**

Hollard is proud to partner with Spier Contemporary in this highly innovative project. Hollard endorses the objectives of the initiative which will help to discover, reward, exhibit and preserve the arts, culture and heritage of South Africa. The project's scope is set to have a broad impact and will be enjoyed by vast numbers of people throughout our country. Hollard's own commitment to the arts is weaved into the core of our business strategy having previously won the Business and Arts South Africa Chairman's Premier Award in 2006 and more recently having launched South Africa's first specialist art insurer in 2007.

Our philosophy as a company is grounded in forming strong and dynamic win-win partnerships with companies and organisations that have specialist skills coupled with the passion of those individuals to make lasting differences. We apply this same philosophy to our participation in the arts. The Africa Centre and Spier have proved themselves to be champions of artists in all categories and we believe that the team has the vision to develop appreciative audiences to the works of South Africa's artists.

We feel it is an appropriate evolution, given our business philosophy and our commitment to the arts in South Africa, that we should support the Spier Contemporary quest which aims to mine the treasures of our South African talent and then showcase them for all to enjoy. We are inspired by the far-reaching impact the Spier Contemporary exhibitions and awards will have throughout South Africa and look forward to seeing the stimulating results.



Given our history, we in KwaZulu-Natal have an understanding of 'diversity' that leads us to warmly welcome the Spier Contemporary as a unique outreach. They identify the fact that art occupies another dimension: inoculated against the shortcomings of politics or economics by the imagination. It is only through initiatives such as this, that South Africans can manage to synthesise a new and brave culture.



AVIS generously provided a variety of vehicles to support the selection tour, curatorial activities and other general aspects of the Spier Contemporary.

# Acknowledgements

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All participating artists – those who are in this exhibition and those who are not

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- Spier (Principal sponsor)
- Safmarine
- Hollard
- eThekweni Municipality
- AVIS

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All of you, thank you very much.