

ART EXHIBITION “EROS & THANATOS” 20 OCTOBER 2012



PRESS RELEASE: Eros & Thanatos
Between death and desire

Exhibition opens 20 October 2012 @ St Lorient Fashion & art Gallery @ 15h00 - 18h00

From 20 October to 17 November, St Lorient Fashion 7 Art Gallery presents the art exhibition "Eros & Thanatos", a play on the ambiguities of pleasure and pain, paradise and hell, eroticism and destruction. Exhibition curators Celia de Villiers and Hester Viles have drawn on award-winning established, mid-career and emerging artists to display provocative works in a wide range of media.

Gallery visitors can expect to enjoy artworks that explore the tense relationship between death (thanatos) and desire (eros). "The challenging of boundaries which may be signified by eroticism and the closeness of death can be very visually arousing," says De Villiers. "Some of the most exciting works of this nature express love and aggression simultaneously."

The exhibition 'Eros & Thanatos' aims to show how continually relevant the physical struggle between the external storm and inner drive has remained for humanity. These themes are inherent in the history of art, literature and film, speaking of the gap between the extremes human beings experience and seemingly 'normal' everyday life. "Artist are constantly evaluating, challenging and confronting our particular notions of being human," says De Villiers. "Meaning in artworks may be embedded in the discomfort of both the viewer and the artist, but should hold promise of fulfilling desire through magic, myth and illusion." Artists were invited to fulfill this promise.

Drawing on Ancient Greek mythology, the Austrian psychoanalyst Sigmund Freud believed that these two main instincts stimulated all human activity. Freud understood eros as the drive for continued self-preservation and uninhibited enjoyment of life. Thanatos, in turn, is the universal instinct towards conclusion and destruction, especially as expressed in violent aggression. The French philosopher Georges Bataille later went on to point out that in making meaning of our lives, we depend on being alternatively driven by desire or fear, or both.

Learning to come to terms with the inevitability of of death in life lessens its anxiety in the present moment. This conversation finds new expression at St Lorient during the months of 20 October to 17 November

Gallery opening times: 9h00-16h30.

(Gallery address) 492 Fehrsen Street, Brooklyn circle, Pretoria

For more information, contact: Magriet 012 4600284

Artists (in alphabetical order): Andre Naude, Berna Thom, Cate Terblanche, Ciara Struwig, Celia de Villiers, Emma Willemse, Fabian Wargau Gordon Froud, Gwen Miller, Graeme Watt, Greg Miller, Griet van der Meulen, Hester Viles, Iwan van Blerk, Jeniffer Kopping, Joao Ladeira, Joy Heynecke, Justice Mokoena, Johanna Prinsloo, Kai Lossgott, Karin Miller, MacKenna Haselton, Mandy Conidaris, Rosa Snyman, Ryan Manuel, Suzanne Shaw, Tanisha Bhana, Wayne Matthews

ANDRE NAUDE

Referencing professor David Loy (1996:27) who points out that “death is not our deepest fear’ but rather our lack of being: “our sense of lack shadows our sense of self.”

According to Bataille (1986: 235,237) Eros signifies the dizzy rush into perdition of the drone bee who knows that death follows the satisfying of his desire for the queen bee.

Naudé obtained his master’s degree in the previous century and lectured in painting at the Department of Visual Arts, University of Pretoria until 1999.

Currently the artist presents private art facilitation from his studio , where he primarily paints and prepares work for printing when attending the Artist’s Press in Witrivier.

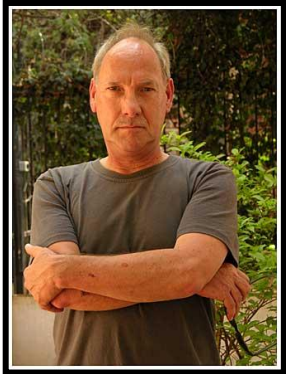
He is presenting a solo show in November in Hermanus Eastern Cape S.A at the Abelone Gallery, upon invitation by gallerist Artrud Müller. This show will consist of a body of Abstract works executed during 2011, 2012. André Naude exhibits regularly and his work can be seen in various collections. The South African Department of Tourism recently acquired one of his artworks, and works are also in international collections and publications. For the Exhibition, Eros and Thanatos, Naudé created an abstract painting in oil and acrylic paint, to investigate the phenomenon of death and eroticism.

YELLOW (2012)

“There are painters who transform the sun into a yellow spot, but there are others who, thanks to their art and intelligence, transform a yellow spot into the sun” Pablo Picasso

“No colour has a neat unambiguous symbolism, but yellow gives some of the most mixed messages of all. It is the colour of pulsating life – of corn and gold and angelic haloes – and it is also at the same time a colour of bile, and it’s sulphurous incarnation, it is the colour of the devil.”(Victoria Finlay: Colour a natural history of the palette. - 2002)

ARTWORK: “YELLOW”



ROSA SNYMAN WESSELS



Rosa Snyman Wessels is currently studying toward a BVA degree at Unisa. This talented artist has a background in landscape design and contracting.

According to Rosa all things that flow and grow were regarded in early religions as symbols of life. All symbols of life have evolved, in contemporary awareness, also as symbols of death.

Symbols of life traditionally express a duality in which the two antagonistic elements are reconciled. Symbols, in the Eastern philosophies, reflect this conjunction, expressions of the ultimate goal of love, the elimination of dualism and separation, uniting these conflicting elements in the mystic centre, the unvarying mean. This hidden centre does not exist in physical space, although it is imagined as doing so, denotes the state achieved through elimination of separation. The biological act of love, express this desire to merge, die in the object of the desire, to dissolve and to remain in that which is already dissolved.

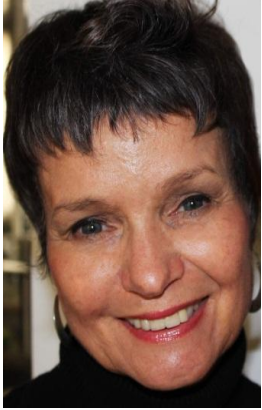
Death is also the source of life and not only of spiritual life but the resurrection of matter as well. Death is the supreme liberation, in a positive sense, symbolizing the transformation of all things, the progress of evolution, dematerialization, in the negative, melancholy decomposition, or the end of everything thus the determination and setting of all life within a set time period. Death relates to the element earth and to the associated range of colours from black, through the earth-coloured shades, to green.

This body of artworks evokes emotions evoked by the alignment and merging of life's vitality and death's decline. This is reflected in the overlaying of the filtered drenched background and the almost brutal layered image of a leaf, which creates a synthesis of equivalent emotions. The layered images reflect the rawness and merged nature of these emotions and the ecstasy of life in death.

The embedded objects into the filtered paper are symbolic of the flow and merging of the new, and the transition and joy of mortality and the delicate dialogue between life and death.

ARTWORK: "CYCLE OF INVOLUTION AND EVOLUTION"

CELIA DE VILLIERS



Ancient folklore recommended sewing a mixture of crushed Vervain, Southwood and Orris-root into a green silk bag on a Friday. Pinning the bag to one's undergarments, next to the skin, would secure one's love. The artwork "Love Potion" is an extension of the artist's research into belief systems, amulets, and good luck charms.

Celia de Villiers holds a MA in Visual Arts Cum laude (UNISA), BA Fine Art (UNISA) with distinction and a Higher Education Diploma (Wits). She has exhibited extensively, locally and abroad and curates and adjudicates exhibitions of which the most recent are: The Thami Mnyele Awards (2009, 2011), The National Craft Awards (2009), PPC Sculpture Awards (2010), National judge (2008) for the 23rd ABSA L' Atelier Awards and regional judge for the 26th, 27th L' Atelier Awards (2011, 2012).

De Villiers has been a Standard Bank Resident Artist at the National Arts festival and was awarded an art fellowship by the Sacatar foundation of California in 2004. Her artworks in various media are in permanent collections such as the Raiffeisen Bank, Germany, Le Tousserok Sun International Hotel, Mauritius, Development Bank of South Africa, UNISA, Michigan State University, and the Museum of Art and Design, New York.

The artist facilitates the Arts interAction community projects, was a board member of the Enviroserv WasteArt Foundation, a finalist in the Woman of Substance Award by the Gauteng provincial government, a UNISA nominee for the Shoprite/Checkers Woman of the Year and the winner of Ekurhuleni Mayoral Achievers Award for Job Creation in the Arts and Crafts sector. She served on the Advisory Board of the South African Department of Arts and Culture till 2010, has received an award from the World Council for Art and Culture and a UNESCO endorsement for her work.

Her artworks and articles have appeared in numerous publications. She has presented research papers at the World Environmental Education Conference (2007), the European Fibre Art Convention in Val d' Argent, France (2004, 2008, 2009), Stendhal University-Grenoble, France (2008), the University of Pretoria (2009, 2010, 2011, 2012) the University of Bahia (2004) and University of Cachoeira (2010) in Salvador, Brazil, UNISA School of Business Leadership 2011, and the University of Johannesburg in 2011. She was a keynote speaker at the University of Alba Iulia in Romania in 2010.

De Villiers lectured in Drawing, Painting, Sculpture, and Conceptual art at the University of South Africa from 2001-2011. She is currently lecturing at the Design School of South Africa and Pretoria University as well as mentoring Post graduate students at UNISA.

ARTWORKS: GENTLE SCAR TREATMENT, AND LOVE POTION

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ARTWORKS: GENTLE SCAR TREATMENT, AND LOVE POTION

BERNA THOM



Berna Thom creates maps that are based on a concept that is sensitive to the fact that landmass territories on the earth are constantly disappearing and changing and that this has happened for as long as the earth has existed.

In view of this, she thus “record” the earth as it is now, and then link deceased civilisations which have undergone similar so-called shifts.

These journeys can be viewed as odysseys of birth and discovery: not only of the earth and past civilisations, but of the self, a rite of passage.

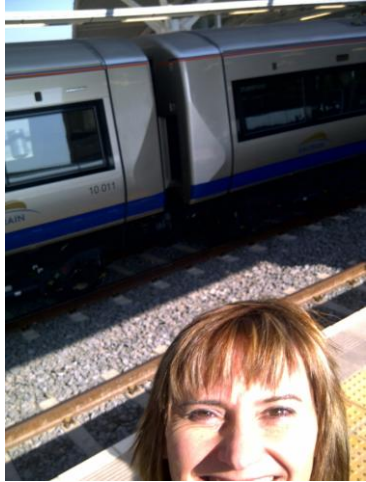
The works portray the world from above, with land as a surface for human mark-making on the earth’s surface and represent a seemingly ancient and worldwide desire to spatially clarify and organise the world by means of symbols.

Thom is a Unisa graduate with a BA (FA) degree, and Advanced Diploma in Fine Arts (Unisa), a National Diploma in Art and Design from Johannesburg College of Art (now University of Johannesburg) and a BA Honours in History of Art from Unisa, She won the Lovell Art Gallery Competition last year, and received a Merit Award (Painting) University of South Africa in 1983.

The artist exhibits regularly, nationally and internationally, and this is her second group exhibition at St Lorient Fashion and Art Gallery.

ARTWORKS: APHRODITE’S ROCK AND JOURNEYS OF EROS AND THANATOS

CATE TERBLANCHE



Terblanche is currently busy with her Master's degree in Visual Arts at Unisa and works at the Art History department as a post graduate assistant. An interest in ancient mythology, fairy tales and other narratives such as films has always been a source of inspiration in her work, the medium which varies from traditional oil painting, digital and mixed media and photography.

ARTWORKS: "FLORA" AND "ST SEBASTIAN HEALED BY AN ANGEL (AFTER GIOVANNI BAGLIONE)

JUSTICE MOKOENA



My work deals with emotional suffering during practices and rituals performed after the loss of a loved one. It asks spontaneous questions about public therapeutic practices which reveal our attitude towards death and grief. What is the role of memory in the material and visual culture of death?

The T-shirt explores the commemorative dimensions of my father's death, as embodied in material and visual culture. When the viewer sees the print, he/she is distraught over its monumental or memorialized purpose. The fossilized nature of this T-shirt is a means of expression or the metaphor related to death or absence which also represents grief and deception. It focuses particularly on my creative response of traumatic aftermath of death and growing without a father figure. When I met him for the first time I wished to put personal closure to the pain deemed memorable in his absence.

The process seems to be on-going and could never be tape-measured or weighed on a scale, now that I have to deal with the termination of a newly found relationship.



ARTWORKS: "T (HIS) SHIRT"

CIARA STRUWIG



Ciara Struwig was born in 1983 in Johannesburg. She completed the Bachelor of Visual Arts, (UNISA) graduating cum laude in 2009. Her work has been shown in several group exhibitions both locally and internationally. She was selected for the *Thami Mnyele National Fine Arts Awards* in 2008 and 2009 and was a *Sasol New Signatures* finalist in 2010. She has an intense interest in the use of forensic methodologies in art making and the construction of the post-aftermath identity.

Ciara has worked as a co-curator and technical advisor for several exhibitions and has been extensively involved in facilitating several community development projects in the craft sector. She is a keen carpenter and enjoys restoring antique furniture in her spare time, this skill has proved invaluable in situations where she has had to design and construct medium and large scale custom installations. Ciara is currently working towards her Masters in Visual Arts.

With reference to her artwork Exhibit A, Struwig says that in Semiotics, the dove has multiple meanings, in certain cultures there is the belief that upon death, the human soul turns into a dove and as such is a symbol of sublimation. Additionally, it is recognized in both culture and religion as a symbol of love and peace. This work forms part of an investigation into the discovery of the body and the events surrounding the transition of the bird from living creature to inanimate body. Throughout history there has been contemplation of our own mortality, the skull has been one of the most powerful *memento mori* symbols and continues to be such today.

Humans can often recognize the buried fragments of an only partially revealed cranium even when other bones may look like shards of stone. The human brain has a specific region highly attuned to recognizing faces; the human brain cannot separate the image of the human skull from the familiar human face. Because of this, both the death and the now past life of the skull are symbolized. (Plate V).

When confronted with the scene of a crime, understanding the event relies heavily on the clues that remain in the aftermath. By erasing the evidence of violent death, one attempts to negate the very act, however this erasure in itself frequently presents a more compelling indictment than the evidence itself would have. (The body in question).

ARTWORKS: EXHIBIT A, PLATE V AND THE BODY IN QUESTION

EMMA WILLEMSE



“The bomb which destroys my house also damages my body in so far as the house was already an indication of my body” (Jean Paul Sartre, *Being and Nothingness* (1943), quoted by Mullins 2004:49, *Rachel Whiteread*. London, Tate).

In *De-compose I* and *II*, the fragmented shards of manufactured objects found at Bank, a site of displacement situated near the town Carletonville, have been documented through the Cyanotype alternative photography technique. The residents of Bank lost their homes in the 1970’s when the houses were demolished due to the danger of sinkholes, caused by the extensive mining activities in the area.

In their weathered brokenness and stages of decay, the remains at the Bank site revealed indexical information of the trauma and memories relating to the destruction of homes.

The Cyanotype photographic print process records not the actual objects but the negative spaces around the objects, the nothingness that shares a reciprocal edge with the object. The resulting images define the loss of a presence and trace the evidence of a previous existence: a document of the decomposition of a place and the meanings it contained for the people who lived there.

Emma Willemse is an artist and art educator living and working in Cape Town. Her interests include displacement, alternative photography, the psychology of place and archaeology. She works in a wide range of media and techniques, including video, installation, painting, printmaking and drawing. She holds a Masters in Visual Arts (cum laude) from UNISA, is a contract lecturer for UNISA and presents independent art workshops and retreats. Her artworks have been included in private and corporate collections in South Africa and overseas.

ARTWORKS: “DE-COMPOSE 1”AND “DE-COMPOSE 2”

FABIAN WARGAU



Fabian Wargau is a Unisa graduate, with a BVA degree (cum laude) This artist specializes in New Media; Video Art; Animation; Painting; Stop-Motion Photography; Green Screen / Chroma Key Videography; Photography; Digital Art; Installation Art and Performance and has extensive software experience. Before joining the Visual Art Department at the University of South Africa as Multimedia Lecturer and examiner, he worked for Fopspeen Moving Pictures for SABC – Digital Animation Production. He exhibited regularly since 2007 and his artwork can be seen in quite a few collections in South Africa, Europe and the USA.

Evolution of Nubs

The work entitled Evolution of Nubs (2012) consists of individual polystyrene carvings dipped in acrylic paint and arranged in an organic graph-like sequence. This sequentially shaped piece, consisting of almost ‘pebble’ looking components (which I call ‘nubbins’), run from right to left in two different colour coded divisions.

What this conjures up for me is a dialogue between different stages of being. Our experiences seem to travel from formed and calculated through to misshapen and haphazard. And then, in turn, our experiences run in reverse.

Wim with Ghost

The work entitled Wim with Ghost (2006) brings back a similar memory. Fear driven doubts coupled with visceral certainty is prevalent in this work

ARTWORKS: “EVOLUTION OF NUBS”, AND “WIM WITH GHOST:

GORDON FROUD



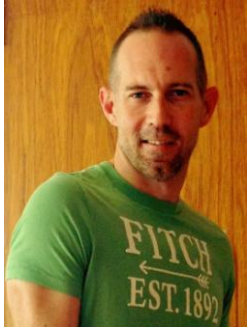
Gordon Froud has been actively involved in the South African and international art world as artist, educator, curator and gallerist for the last 30 years. He has shown on hundreds of solo and group shows in South Africa and overseas and has served on various arts committees throughout South Africa. He has judged many of the important Art competitions from local to national levels in South Africa. Froud graduated with a BA(FA)Hons from the University of Witwatersrand in 1987, a Higher education Diploma from the same university in 1987 and a master's degree in Sculpture from the University of Johannesburg in 2009 where he runs the Sculpture department as a senior lecturer. He has lectured at this department since 2004 and manages the third year undergraduate program. He has taught continuously at school and tertiary level in South Africa and in London since 1990. He has curated numerous group exhibitions that have travelled the country. Froud directed gordart Gallery in Johannesburg from 2003 to 2009 where he showcased the work of new, up and coming artists. He regularly shows on more than 20 exhibitions a year. Last year, he has just developed a range of innovative furniture that was launched at Design Indaba. He has been selected as the first Site- Specific artist in Residence at Plettenberg Bay for 2012 and his work was selected for a large exhibition of South African Sculpture in the Hague in May this year.

Playing with the words of the invocation of a "family that Prays together stays together" Froud made a small sculpture "The family that plays together, stays together" that explores autoeroticism through found objects that have been reworked. The masturbating male and female both have wings (implication of the angelic or deceased) and are watched (or watched over) by a dog - like skeleton (actually a dinosaur) that also has wings. For the work "Eros and Thanatos" Gordon used a full sized skeleton wearing a strap-on dildo.

**ARTWORKS: "THE FAMILY THAT PLAYS TOGETHER, STAYS TOGETHER" AND
"EROS AND THANATOS" (LOVE AND DEATH)**

"EROS AND

GRAEME WATT



Graeme has 15 years experience in print, graphic design and marketing services, and has run his own integrated marketing agency, specialising in the IT Sector since 1999. In 2008 Graeme enrolled in UNISA to study his Bachelor of Arts, Visual Arts and is currently completing his degree.

With a broad skill set from his multi-disciplinary background, Graeme is a versatile artist working in many mediums, creating two-dimensional works or installations. Most often his role as a father, and business owner informs his work, and thus he creates artworks that deal with topics surrounding relationships: business, parental and lovers. Periodically his work deals with male identity in contemporary society, where he uses himself as a construct.

Whilst his work may at times appear to be hermetic, it is in this sealed, cut-off world, that Graeme is making comment about the viewer's role as participant, or non-participant, as well as his own involvement in the issues or topics that his work comments on. He maintains that it is impossible to create art that everyone understands, just as it is impossible in marketing to reach every target audience.

His design aesthetic is infused in his work, whereby Graeme often employs design principles and contemporary materials in his art making to conceptually polarise, disguise or to infer the topics he explores, whilst staying true to his own visual aesthetic.

His work has been selected for all the major art competitions in South Africa, with the work often being chosen as the top 10 highly commended works, such as "Tina I love you"

As a process work, "Tina I love you" deals with the human condition of dependence. Where the chalk pieces touch, the dye of the coloured chalk will be absorbed by the adjacent pieces. The intensity of this absorption and the extent to which it happens is dependent on the individual porosity of the pieces of chalk and the amount of moisture the dyed chalk retains after being dyed. It is this action that becomes representative of the dependency of humans.

Dependency itself is a relative term, and differs in each individual, as in the case of the absorption of the dye in individual pieces of chalk, however it can be said that dependency alters our emotional, behavioural and physical state. Humans, like a piece of chalk are fragile and non-impermeable, and in this fragility and porosity we seek a dependency to balance or alter our state of mind, whether this be a declaration of love by an individual or a state altering dependence induced by a substance.

Whilst it may appear that the artwork is simple, there is complex disambiguation and ambiguity that exists between the alchemic and astrological symbols, which convey disparity, for example; dissolution and union, but at the same time convey parity; absorption and partnership, and it is this multifaceted play that relates specifically to the chemical and emotional processes that occur in the human condition of dependence. This complexity is extended by the selection of chalk as the medium and the title "Tina i love u", which are both, metaphoric and metonymic.

Over time the colours of the chalk will fade, alter in colour, change. However, the affected pieces of chalk will never revert back to the pure white they originally were. Once we require a dependency we are never the same.

ARTWORKS: "RED", "BLACK" AND "TINA I LOVE YOU"



**GRAEME WATT
RED**



TINA I LOVE YOU GRAEME WATT

GWEN MILLER



Born in 1962 in Musina, South Africa, Gwen completed the MA (Fine Arts) at Pretoria University in 1997 and is currently registered for a DLitt et Phil degree at UNISA. She lives and works in Pretoria, lecturing at UNISA where she is the current coordinator of Visual Arts. She exhibits nationally and internationally, and has participated in 130 group exhibitions and projects, and 4 solo exhibitions. Ecological and social concerns often drive her works, which is reflected in a range of two- and three-dimensional media, including digital media. Her works are represented in private and public collections, such as Absa, Telkom, University of the Northwest, UNISA and SASOL.

The ideas of eternity, and infinity, are among the most affecting we have, and yet perhaps there is nothing of which we really understand so little, as of infinity and eternity (Burke 1990: 57).

Edmund Burke wrote that being confronted with the void is as overwhelming as being confronted by danger, terror or violence. He called it the sublime of delightful horror, in an extension of what Kant referred to as the sublime of ad infinitum – that which is beyond our comprehension; without boundaries, undefined, “...the true source of the sublimity of darkness, which share with infinity a lack of definite boundaries” (Monk 1960: 16). In my work the expanse of blue-grey sombreness of sea along with the darkness of this grave evokes a feeling of absence, vacuity, and silence.

The French philosopher Lyotard (1993: 46) indicates that an important characteristic of the unrepresentable could only be put forward as the “missing contents.” The rite of passage that a mourner experience places one momentarily in a state of in-between-ness, of limbo. I strove to evoke this partly via the sectional composition and its contrast as thresholds, but mostly with a mood of affection and stillness.

ARTWORK: ODE TO GLORIA

GREG MILLER



The title of this exhibition “EROS & THANATOS” lead me on an explorative journey of Sigmund Freud having defined libido as the instinct energy or force contained within what he termed the “ID”, or the predominantly subconscious structure of the psyche. Despite Freud’s polemic announcements at the time being slightly lacking in probity, they are none the less entertaining. Freud postulated that human beings are dominated by two basic instincts, eros and thanatos, the sexual drive or creative life force and the death force or destructiveness. According to Freud the id is one of the three theoretical constructs that describe one’s psyche through their interactions and activities. The “ID” acts according to the pleasure principle and, being primarily instinctive, is not influenced by reality and is in contrast to the “EGO”, the second construct in Freud’s Model. The ego acts according to the reality principle, pleasing the id’s drive and mediating between the id and reality. Super-ego, the third construct, relates to our conscience striving to act in a socially acceptable manner.

“ID” is the interaction between the constructs of Freud’s model showing our “façade”. “EGO” is the struggle between Freud’s constructs reflecting the psyche’s conflict between instinct and reality.

Greg Miller holds a BA (FA) degree from Unisa, and has impressive multimedia experience, including lecturing at Unisa in Multimedia Studies, he also served as External Examiner for this University in Multimedia Studies, and was the technical advisor on the Journey to Freedom Multimedia project initiated by Unisa. Greg has exhibited regularly within South Africa and overseas since 1995. Highlights on his CV include Ulead creative intelligence video making contest in Taiwan, Translocations/How Latitudes Become Forms in Minneapolis, USA, Weavings of War in the USA and the African Animation Exhibition in London.

Amongst Greg’s major achievements is undoubtedly setting up “The Crucible”, a glass blowing fine arts studio in Benoni, Gauteng. This artist is currently teaching the basics of glass blowing and experimenting with the medium of glass to include in his own art making processes.



ARTWORKS: "ID" AND "EGO"

GRIET VAN DER MEULEN



Van der Meulen is studying through Unisa to complete a Masters in Visual Art and exhibits regularly.

The prints, Dark dog, Baboon man and The sacred one reflect man's animal nature, having the same fears, needs and impulses ... in constant flux, and the rationale behind the work "The mere flutter of their wings can cause death to anyone who comes too close" is the dark and the light side which are both reflected in Eros and Thanatos and are both embraced at various stages of life.

ARTWORKS: "DARK DOG", "BABOON MAN", "THE SACRED ONE" AND "THE MERE FLUTTER OF THEIR WINGS CAN CAUSE DEATH TO ANYONE WHO COMES TOO CLOSE"

IWAN VAN BLERK



Iwan is a glass artist working currently at The Crucible glass studio in Benoni. Glass is his passion and glass blowing forms part of his work. His work has been published, and are in corporate collections in South Africa. Iwan majored in glass at TUT. Iwan's work is influenced by everyday occurrences either personal, political, dealing with humour, pop culture or nostalgia with a focus on hybridism. Iwan is registered with Unisa to complete a MVA degree.

Gun of Eros -

Freud wrote in "Beyond the Pleasure Principle" that people are driven by two conflicting central desires: the life drive (libido or Eros) and the death drive (Thanatos*). Freud hypothesized that libido is a form of mental energy with which processes, structures and object-representations are devoted. Freud inferred the existence of the death instinct. He asserted that on certain occasions the mind acts as though it could eliminate tension entirely, or in effect reduce itself to a state of extinction.

Gun of Eros represents these intertwined ideas that the libido can reduce the mind to a state of non-existence or a subconscious vacuum. The peak of sexual gratification has been compared to the same mental level as the state of extinction or the total elimination of tension. The tool or device (gun) used for pleasure can also be used for pain and anguish relating to death. The glass forms (representation of semen) extruding from all ends is the explosion of pleasure or death, where the gun could also represent a penis as a tool for rape. Desire for procreation or life force can be the same tool for aggression. *The death drive was also termed "Thanatos", although Freud did not use that term; "Thanatos" was introduced in this context by Paul Federn.

Sphere of self -

Professor David Loy points out that "death is not our deepest fear" but rather our lack of being: "our sense of lack shadows our sense of self". Loy advises that "the best we can hope for is to integrate a little more of death into our lives to learn to cope a little more with anxiety. Sphere of self is a minimalistic work of the balance one must have in life. The incorporation of death (Eros) in everyday life will give fulfilment to the paradise or life force of oneself. The simple sphere form is the life force divided into two parts. This work is represented in a red glass sphere (sense of self) with chaotic black strips (death) wrapped around half of the form. The black relates to the shadow we need in order to balance our sense of self.



ARTWORKS: "GUN OF EROS", "SPHERE OF SELF" AND "BEYOND PLEASURE"

JENNIFER KOPPING



Jennifer Kopping is a Johannesburg born artist and design and art educator. She has a Masters Degree in Fine Art from the University of Witwatersrand and is currently head of department at Greenside Design Center. Jennifer has written and presented several articles and papers on design in international academic publications and forums. She is currently an executive member of the Design Education Forum South Africa. She is a past recipient and winner of the New Signatures award and has been placed in the top ten in the Ekurhuleni Art Awards on two occasions. Jennifer has works in various corporate and private collections such as Telkom, Sasol, UNISA, Absa and Liberty Life.

Eros and Thanatos takes on a deeply personal resonance as a rupture and penetration into family mythology, history, Identity, language and loss. It is perhaps a kind of Romanticism and nostalgic vision of another time and place, set in the almost forgotten space of the small villages and killing fields of pre-war Eastern Europe. In this recent body of artworks I explore the concepts of Jewish identity as a nostalgic yearning for place and belonging. As a member of a family that was scorched by the horrors of the Holocaust, I carry the moral dilemma of how one articulates as a second generation bystander, the unspeakable. Recalling Adorno's dictum "Nach Auschwitz ein Gedicht zu schreiben ist barbarisch" [It is barbaric to write poetry after Auschwitz]. I feel an obligation and moral imperative to tell the story of lost voices and smothered screams as I carry that legacy through my name and Jewishness. My artworks reflect another age of pre-war Eastern Europe: portraits, like spectres set against the shadow of the Shoa. For it is from the shadows that the ghosts emerge.

ARTWORKS: "WRAPPED IN THE WINDS SHAWL, FEET IN THE PRAYERS OF SAND", "ADORNED WITH LILIES OF SHADOWS" AND "THEIR MOUTHS ARE SEALED WITH THORNS"

HESTER VILES

Hester Viles artist obtained a BA (FA) from Unisa, and has been exhibiting regularly in group exhibitions
The work “Darting for Score” is a light-hearted look at love relationships.

ARTWORK: “DARTING FOR SCORE”



JOAO LADEIRA



Joao Ladeira was born in Angola and obtained a B Tech in Fine Art at the Witwatersrand Technikon and completed his Master of Technology degree at the University of Johannesburg. He is currently employed in the business sector. He taught various art subjects at the Technikon. Earlier employment was that of craft Designer in Switzerland, and also assistant to a sculptor in Italy. He also has extensive experience in community projects. The artist exhibits extensively in South Africa and overseas and received the first prize at the Ekurhuleni Fine Arts Award in Kempton Park in 2003. Ladeira is a contemporary artist whose works comment on current affairs in society and particularly on the state of life in the African continent. For the past 8 years, he has worked on issues affecting the migration of people around the African continent. Ladeira's art exposes the human side of displaced people on the continent of Africa. A victim of two civil wars himself, Ladeira uses his lived experience of displacement to shed light on the daily struggles and humanity of ordinary people. His works capture the extraordinary people and places he portrays. Ladeira has worked in various disadvantaged community engagement programs around South Africa.

For this exhibition the artist chose to show musical instruments. Mpungi (aerophone) is a type of solene trumpet used by the Bakongo tribe to announce funeral ceremonies or the coronation of a king. Sansa is a musical instrument from Bakongo, Chokwe. It is a thumb piano that is played in ceremonial occasions of birth and death. Their specific functions represent deeper meanings in the culture and traditions of Bakongo and Chokwe. Death and birth are mysteries in most Bantu cultures. Often the rituals and the tools associated with birth and death are regarded with a certain veneration; as if being almost as sacred as the rituals themselves. In both these works Ladeira used only black and red inks. In most Bantu traditions (Bakongo, Chokwe) black represents the unknown, while the red represents blood, shed in wars or in child birth.



ARTWORKS: "MPUNGI"AND "SANSA"

JOY HEYNEKE



"One paints with the brain, not with the hands"

Michelangelo

"Not to paint the thing, but the effect it produces"

Stephane Mallarme

Having dabbled in language and the visual arts during her sojourn at the 'halls of higher education' (Pretoria University and later at UNISA), she discovered that it is through the visual expression of creative thoughts that she is able to communicate most effectively and is constantly challenged to combine image, word, content and process into a cohesive whole in order to conceptualize that which the artist is passionate about. The Bible is her greatest source of inspiration as its message, values and directives are her life's controlling force.

This artist prefers to use personal symbols, represented by images of every day simple objects, to express the essence of ideas, explore solutions and ask questions. She attempts to make suggestions rather than make statements. Her work remains open-ended and allows the viewer to partner the creative process on an intellectual and an emotional level. She is constantly aware of her dependence on, and inheritance from, the Great Creator in whose image we are all made. Her input is thus essentially that of hope, healing, redemption, refuge and salvation, providing a place of rest for the spirit.

Currently Joy teaches art-process and creative thinking from her studio in Benoni and for the past six years have curated a yearly exhibition for the Christian Art Foundation of SA, (CAFSA) at various venues.

Since 1991, this artist have participated in many group- and two solo exhibitions.

Heyneke's artwork has been selected for the Ekurhuleni competition on several occasions, three of the submissions have won third, second and third prize consecutively. This artist's work has also featured at the New Signatures for both painting and sculpture. The paintings, assemblages and sculptures are represented in collections throughout South Africa, Canada, USA, Australia and the UK, as well as the corporate collections of Rand Merchant Bank, Southern Life and The UNISA permanent collection.

ARTWORKS: "TRUE LOVE WAITS", "MEASURE"AND "PURCHASED"



ARTWORKS: "TRUE LOVE WAITS", "MEASURE" AND "PURCHASED"

JOHANNA KRUGER PRINSLOO



Prinsloo is a Pretoria based artist with a string of exhibitions to her credit. She is also the President for the Centurion Arts Association. Her work is in various public and private collections. This artist also teaches from her home in Monument Park.

The metaphor used as theme is the metaphysical change from one dimension to another and is prevalent in Prinsloo's work, as this artist finds herself irrevocably part thereof.

According to Prinsloo the Freudian theory of self-survival is connected to Eros which is life giving. The realisation of the change from one dimension to another is compared to the realisation of growth and living a full life. The gruesome way that Thanatos enters the body in a deconstructive manner and thus motivates living a full life, is expressed visually in the work "Resurrection". This awareness is the inspiration for the artwork after Prinsloo has been diagnosed with osteo-arthritis.

Comparing Thanatos, as the change from life to death, and Eros as the instinctive and erotic drive of survival, is portrayed in the natural demise of nature against its live giving forces of water and roots in the painting "The Process", which is the metaphor for osteo-arthritis destroying this artists hands.

ARTWORKS: "RESURRECTION" AND "THE PROCESS"

KAI LOSSGOTT



Award-winning artist, writer, curator and educator Kai Lossgott works across media, referencing modes of human mark-making in his investigation into the Cartesian split between thinking and feeling, and how this relates to the personal elements in green politics and the sustainability of life on earth. He collaborates with industrial machinery and non-human life-forms in exploring the consumption and destruction of natural materials as well as human consumer waste.

His work has been widely exhibited at venues such as the Museum Africa, Johannesburg; Arnot Art Museum, New York; Whitechapel Gallery, London; Museum of Contemporary Art Maracaibo, Venezuela; Austin Museum of Art, Texas; Casoria Contemporary Art Museum, Naples; Bell Roberts Gallery, Cape Town; blank projects; Cape Town. His curatorial projects include the internationally touring artists' film programmes CITY BREATH and LETTERS FROM THE SKY.

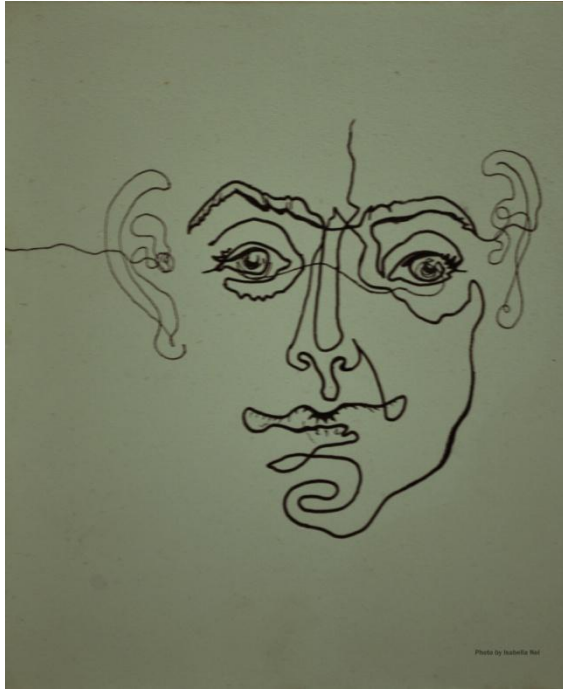
The artist holds tertiary qualifications in dance theatre, documentary film, creative writing and fine art, all cum laude, including an MA from the University of Cape Town. He has written and edited tertiary coursework and lectured at various South African universities, as well as facilitating community arts initiatives. His popular IN FOCUS concept development workshops for artists have empowered practitioners at all levels to put the juice back into their work. German by birth (1980), South African by upbringing, Lossgott currently lives and works in Cape Town.

Exhibitions coming up over November / December 2012: (eco)nversations, Green Expo 2012, CTICC, Cape Town. Still Fighting Ignorance and Intellectual Perfidy : video art from Africa, National Centre for Contemporary Arts, Moscow, Russia. Museo Arte Contemporanea, Ticino, Bellinzona, Switzerland.

If I could eat plastic and convert it to compost, I would. If I could eat product packaging, I would. If I could eat all advertising, I would. I would like to take the false promise of product consumption to its logical conclusion, to the point of annihilation. There is poetic justice in the idea that our waste could self-destruct in the same way we self-destruct. This is what the verb 'to consume' means: to eat or overwhelm something until your presence has replaced its own.

This body of body of work, 'creatures of habit', seeks to deal with the relentless quality of the mind, and humanity's collective addiction to destroying the planet. Our presence in the world leaves marks. In order to absorb anything, human beings dissect, fragment and pick the substance apart. We seek pleasure through our orifices by ingesting pieces of the world; in eating we do this with our bite. Much of Kai Lossgott's work, in the mode of the scientist or theologian, continues this flirtation with the unrequited. Seeking close contact with the pure matter of physical existence, in lieu of its ingestion, his drawings take the form of cutting, puncturing, engraving and burning, often with a continuous line. All our repeated attempts to connect - interpersonally, inter-species, and intrapersonally (with our estranges selves and bodies) - are accompanied both by the risk of destruction and the promise of creation.

In dialogue with the post-millennial Zeitgeist and the notion of contemporaneity, the work of Kai Lossgott is concerned with the moment at which apocalypse and re-creation co-exist. "My work is about inspiring survival, about remaining present while falling apart, knowing oneself as destroyer and creator. As the years pass, I find myself pushing the material to the furthest point of destruction, in search of an image that can hold both life and death in its matrix of available meanings. I find myself pursuing an image that promises resurrection itself, in the present moment."



MACKENNA HASELTON BENECKE

The human body has for centuries fascinated physicians, alchemists, philosophers and artists. The study of anatomy and the understanding of the functions of the different organs has also been of great interest and developed exponentially over time. Throughout this artists work there is an attempt to explore the use of the human body and its organs as a tangible indicator for intangible concepts such as emotions.

This ongoing fascination with the aesthetic of 19th century and natural science is quite obvious throughout her work in the use of early anatomy drawings and etchings. Through the use of these grotesque yet beautiful and delicate images she attempted to investigate the paradox connecting the corporeal and ethereal.

Anatomy is described as the art of dissecting, or artificially heart separating the different parts of any organized body, to discover their situation, structure, and meaning. She believes that life is shown in its epitome of incompleteness. The unfinished and open body is not separated from the world by clearly defined boundaries.

The heart has long been used as a symbol to refer to the spiritual, emotional, moral, and in the past also intellectual core of a human being. As the heart was once widely believed to be the seat of the human mind, the word *heart* continues to be used poetically to refer to the soul, and stylized depictions of hearts are extremely prevalent symbols representing love. As heart is particularly associated with romantic love; it is often seen on St. Valentine's Day cards, candy boxes, and similar popular culture artefacts as a symbol of *romantic love*.

In the work entitled “**Heart, body and soul**” the artist explored the heart as a figure of speech and fundamental part of emotional rhetoric. These pin cushions are based on the elaborately embellished Victorian pin cushions, with a twist. Piercing the heart of the image of another remains a powerful expression of the desire for vengeance, and also alludes to the idea of another having control of your heart.

These small works explored the heart's anatomical and symbolic power, with its use in our religions, myths and rituals. In Christianity, the heart, both of Jesus and of the believer, provides a specific focus for devotion. The Sacred Heart became an increasingly popular cult, particularly within the Catholic tradition. This led to a proliferation of images and devotional objects relating to the Sacred Heart. The heart, widely regarded as the seat of the soul and the home of love, is the natural place for man and God to meet.

ARTWORK: “HEART, BODY AND SOUL”



MANDY CONIDARIS

*...as a sweet apple turns red on a high branch, high on the highest branch,
and the apple pickers forgot –*

well, no, they didn't forget – were not able to reach ...

Sappho, 7th century BC fragment 105a

Mandy Conidaris is registered for a Doctorate at Unisa, is a visual art lecturer, an editor of writing relating to visual art, and organises collaborative printmaking projects. She exhibits regularly and is planning a new printmaking initiative which will be run from her home in Kensington.

A space must be maintained or desire ends. Sappho reconstructs the space of desire in a poem that is like a small, perfect photograph of the erotic dilemma. Anne Carson 1986 (in Eros the Bittersweet)

Anne Carson describes *eros* as *desire*, and her research explores this idea in relation to the Ancient poetry of Sappho. After reading this, my thoughts turned to my own appreciation of Sappho's poetry, kindled during my many visits to Greece and in particular, to the island of Lefkas where, one legend has it, she jumped to her death. But along with *eros*, by its very nature unfulfilled, comes anxiety or *chaos*.

With contemporary medical imaging technology, we can delve deeper into the brain's structure, the control centre of our physical and emotional lives. The sinuous beauty created by the Circle of Willis, a collection of blood vessels seen on MRI brain scans, was described by O'Murchu in Quantum Theology, as one of the "sacred spaces in nature". With MRI scanning, intricate and previously unseen details of the human brain are revealed now, reminiscent of the development of the Art Nouveau movement at the turn of the last century, stimulated by the mysterious patterns in nature uncovered by microscope technology. The imagery behind *Quantum Eros* and *Quantum Chaos* also refers to another aspect of scanning technology, the concept of 'fields', in particular, magnetic fields. This term is used scientifically, but also may describe strong emotional attraction. These works formally mimic Art Nouveau wallpaper, though using my own chosen imagery, the Circle of Willis and the cross section through the brain at that level. As our knowledge of the functions of different aspects of the brain grows, might that 'sacred space' ultimately be revealed as the seat of *eros* and so, *chaos*?

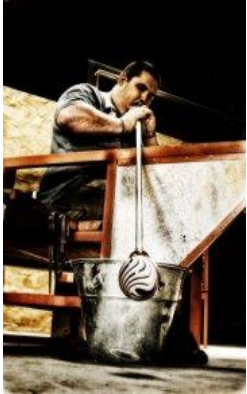
The imagery is intended to create a sense of tension, to encourage the viewer to associate with that "space between" induced by desire and complex magnetic forces.

ARTWORKS: "QUANTUM EROS" AND "QUANTUM CHAOS"



RYAN MANUEL

Ryan Manuel is one of the team at The Crucible, a glass blowing studio, in Benoni.



This artist found “Eros & Thanatos” a very interesting subject matter to explore from an artistic point of view.

In his work “The chaos of being” he applied ideas of life, death, passion and inertia to a timeline of sorts, where these aspects of our existence are represented by different coloured glass “threads”. These threads run a course through our lives changing direction based on our actions and choices, and intersect with each other throughout this timeline showing that our lives are constantly influenced by “Eros & Thanatos”.

In “Pain & passion” he looked at this theme from a mythical point of view where Eros is seen as the god of love and sexual desire. He is usually depicted as winged man with a flower or a silver bow in his hands; and these images give a feeling of serenity and desire. However, desire and passion, often go hand in hand with pain and anguish. In this work he explored the dualism of “Eros & Thanatos” where the one cannot be without the other.

ARTWORKS: “THE CHAOS OF BEING”AND “PAIN AND PASSION”



PAIN AND PASSION RYAN MANUEL

SUZANNE SHAW



Suzanne Shaw is a systems analyst during the week and a conceptual artist the rest of the time. She started her degree at Unisa when she taught senior school students 3D design and Computer Graphics. She is currently busy with a BVA degree at Unisa. She commented that she enjoyed drawing and learnt to paint running! Her dad worked in Oil and Pastels and she has fond memories of familiar smells whilst painting, but it is not her passion. This artist thinks in three-dimensional space. She completed an intensive ceramic course with Alan Firsker in Randburg over the years and received a distinction for her final exhibition at Unisa, titled “Bones and Bullets”. 2012 is Shaw’s last year of study for the practical component of the degree, and also her first exhibition with St Lorient. The work “Celebration of life suspended”, is conceptualised as the awkward allure of the beautiful death, acknowledging the primal yearning to return to this lifeless state, calm and silent. This death instinct antagonises the drive that strives to create, sustain and celebrate life. Both deny and thus acknowledge the other in the repetitive dance of reciprocation. Replaying, repelling, creating and destroying.

ARTWORK: “CELEBRATION OF LIFE SUSPENDED

TANISHA BHANA



Gita's Rubble and Pacaya (2) combines a natural and human-made environment in transience, analogous to the changes that a woman goes through in her metamorphosis from one biological life phase to another, from one psyche to another as life progresses, and from her historical persona to the consciousness of her current reality.

I deliberately destroy images in order to create aged yet futuristic dreamlike visions. Destruction naturally breeds creation and, in creating, we often destroy.

Layers of photographic images are overlaid, saturated and broken down through digital media and interposed with misplaced objects, each paradoxically symbols of both hope and despair, offering different meanings to a dreamlike landscape.

A constant cycle of birth and death is depicted in the scenes of a chaotic end.

Calmly floating down a lake Gita portrays the remnants of the impact on our psyche that transpire when we sometimes make choices fuelled by consumerist media influences, inhibiting societal norms and even familial pressures. Each time we decide to, or are forced to, behave differently from whom we naturally are, a connection to our true persona is submerged deeper into a subconscious that sacrifices itself for the organised roles that we subsist in.

The hope lies in an awakening of the natural rhythms that we are born into, but are often fearful of exploring. Gita, in this work, surrounded by rubble, almost relishes in quiet contemplation of the internal and external ruins, marking an end, and signifying an unknown beginning.

ARTWORKS: "GITA'S RUBBLE" AND "PACAYA"



Photo by Isabella Neri

WAYNE MATTHEWS



Matthews completed a B Tech in 2006 and majored in Painting, and throughout his studies received Merit Awards for Academic Excellence, as well as for the ABSA L'Atelier Competition. Wayne currently lectures at the Design School S.A., exhibits regularly, and has work in collections.

His works, "...A Monocled Maraclea's Haema-poetic Cupidity" and "The Thetima Katadesmos (St Germain Reciprocates)"

...reply to *Being present* and *Being past* with an apocryphal text and its concomitant supplement in their diaphanous image-margin liaison. Where the Monocled Maraclea fails to communicate her avidness clearly and without admixture she opts for dangerous language in its stead, for implication a supplicant. Together, with erotic undercurrents and undergarments they pursue and repeat, obscure and expose, dilation, contraction, with the donor's eye. Witnessing the pulsation enamoured and captive in the frustrated desire to be naked and to grasp the nakedness as young lovers do, coveting even the formless aporetic 'dead end'.

As a once famous charlatan's epitaph reads;

"Besides, it's always the others that die"

And an infamous Romantic supplements

"There is never Not Now"

ARTWORKS: ".....A MONOCLED MARACLEA'S HAEMA-POETIC CUPIDITY" AND "THE THETIMA KATADESMOS (ST GERMAIN RECIPROCATES)"