

Moira MacMurray



Craig Muller



Gordon Froud



Yannis Generalis
Sybrand Wiechers



Thabo Pitso



Louise Kritzinger



Izanne Wiid



Francois Coetzee



ROOFTOP V JUXTAPOSITION



St. Lorient
PRÊT À PORTER
DE 1978

St. Lorient Fashion & Art Gallery, 492 Fehrsen Street, Brooklyn Circle, Pretoria
www.stlorient.com • e-mail: stlorient@iafrica.com

fashion & art gallery
Tel: 012 460 0284

**LUCY ANASTASIADIS INVITES YOU TO
THE ANNUAL
ROOFTOP OUTDOOR
SCULPTURE EXHIBITION**

OPENING:

28 July 2013 @ 14h -17h

Opening Speaker:

Lili Grammatika

(Consul General of Greece to Johannesburg)

GROUP EXHIBITION

Curated by:

Gordon Froud

Exhibition on Till:

30 October 2013



**BROOKLYN CIRCLE
PRETORIA**



ARTISTS: Gordon Froud, Moira Macmurray, Sybrand Wiechers,
Yannis Generalis, Izanne Wiid, Louise Kritzinger,
Thabo Pitso, Craig Muller & François Coetzee



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Names of participating Artists

- **GORDON FROUD**
- **CRAIG MULLER**
- **MOIRA MCMURRAY**
- **IZANNE WIID**
- **FRANCOIS COETZER**
- **LOUISE KRITZINGER**
- **SYBRAND WIECHERS**
- **YANNIS GENARALIS**
- **THABO PITSO**

PRESS RELEASE

Rooftop V Juxtaposition – St Lorient Art Gallery – Brooklyn, Pretoria - Opening by Lili Grammatika the Greek Consul General of Greece to Johannesburg, on Sunday 28 July 2013 at 2pm.

Gordon Froud returns for the fifth year to curate ROOFTOP V at St Lorient Art Gallery. This year's Rooftop exhibition brings together established sculptors with those who are not necessarily known for this discipline, hence juxtaposition. This inherently suggests a risky exhibition as one cannot finitely determine the outcomes, but this is part of the excitement of the show.

Each artist will make one work and may choose to collaborate with their partnered artist or each can work on their own piece in conversation. The exhibition will be shown on the Rooftop of the St Lorient Building on Brooklyn circle.

Artists participating are:

**Gordon Froud
Sybrand Wiechers**

Louise Kritzinger

Izanne Wiid

Craig Muller Francois Coertze

**Moira MacMurray
Yannis Generalis**

Thabo Pitso



GORDON FROUD



- Biography of Gordon Froud
- Gordon Froud has been actively involved in the South African and international art world as artist, educator, curator and gallerist for 30 years. He has shown on hundreds of solo and group shows in South Africa and overseas. 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 taught continuously at school and tertiary level in South Africa and in London since 1990. He has curated numerous group exhibitions that have traveled 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 including showing in Washington, Holland and Paris last year. He was selected as the first Site – Specific artist in Residence at Plettenberg Bay for 2012 and was selected again for 2013 to be a participating artist in the Site – Specific land art Biennale. Three sculptures were selected for a large exhibition of South African Sculpture in the Hague in May last year, one of which was acquired by the SA Embassy in the Hague. He is currently on show at Nirox Sculpture Park and at Stellenbosch Botanical Gardens as part of the 'Heavy Metal' outdoor Sculpture exhibition.
- Artist statement: Cone Virus 2013
- I have worked with found objects as modules for construction for many years in my sculptural practice. For this show at St Lorient Art Gallery - Pretoria, I had large royal blue road cones (1.8m high and usually only used on the mines) manufactured and have used 6 of these to construct a giant virus. The virus as a modular form has been explored in my work on a show that traveled South Africa for 2 years recently. I wanted to create a large visible piece that contrasted with the exterior urban setting, imposing itself on and dominating the Rooftop gallery space. The piece is architectonic, industrial and recontextualises the everyday object in an art environment.

GORDON FROUD



**Gordon Froud
Cone Virus II (Blue)
Plastic road cones and cable ties
Size: 4.5 x 4.5 x 4.5m**

CRAIG MULLER



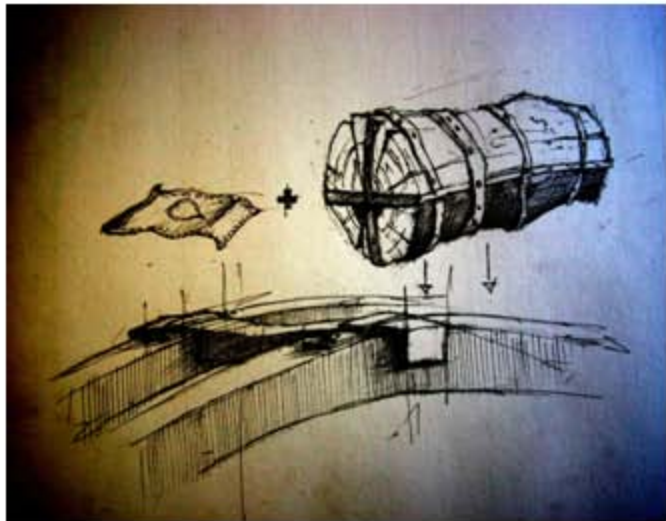
Biography

Pretoria based artist working in three as well as two dimensions in a variety of mediums. My work is as indefinable as is the world we occupy, although easily distinguishable.

I have several many group exhibitions and several solo appearances in Gauteng including The Tina Skukan Gallery, Pretoria Arts Association and at the UJ Contemporary as well as featuring at the Innibos Art festival and the Aardklop Festival.

In this work, I have commissioned a component to the artwork by an unlikely source not at all associated to the fine art world i.e. a seamstress. I have requested that she use her initiative. And hope to be pleasantly surprised.

CRAIG MULLER



Desperate Preservation
Mix Media & wood

MOIRA MCMURRAY

ARTIST STATEMENT



For a large part of South African history, the country was a colony of England. This piece is a depiction of this part of South African history predominantly based around the time when South Africa broke away from the British Monarchy, and became an independent nation. This is illustrated by the position and action of the animal toppers.

The male lion which is a representation of the absolute strength and control due to it's reputation as being "king of the lands", this as well as the fact that the lion is the emblem of the British royal family is why I chose the lion to be the male figurine, the traditionally dominant figure. The female figurine is a hyena, an animal which is a natural enemy of the lion. The hyena is attacking the lion which illustrates the way in which South Africa took back their land and broke away from the British monarchy.

This revolt from the hyena figurine also demonstrates the fighting of the African people where they fought for equal rights with whites. The very essence of the fight can be seen to have numerous connotations; the fight for women's rights where women are no longer the submissive servant of men but are taking a more dominant role in society.

Another connotation to this fight and the decayed state of the materials used, illustrate also the way the concept of marriage has begun to decay in the sense that divorce is no longer a shock to our rotting society. The wedding cake, as well as demonstrating the relationship between South Africa and England in that time, also illustrates the globalization of western cultures imposing on African traditions. To conclude, this is a piece which discusses how society as a construct is a rotten and decaying system.

MOIRA MCMURRAY



Moira MacMurray
"Colonial Marriage"
Mix media

IZANNE WIID



Cv:

1989-1994: University of Stellenbosch, South Africa
B. Ch. D (Cum Laude)

1996-1998: University of Stellenbosch, South Africa
Diploma in Forensic Odontology (Cum Laude)

2004-2005: Liverpool Community Art College, United Kingdom
BTEC Foundation in Art and Design (Grade A Distinction)

2005-2008: MMU (Manchester Metropolitan University), United Kingdom
BA Fine Art (Hons), (Second Class Honours-1st Division)

Izanne sculptures engage with real space through its physical material, becoming a language of construction and destruction, acting as a reparation, a restoration in the literal as well as figurative sense of the term.

A semi-erotic formal language in hard traditional materials...evoking a wordplay of memory, silence, feminism, sexuality, politics, culture, trauma, love...

Open ended, leaving many doors ajar for further exploration, responding to the emotions and relationships of everyday life, processing those experiences with immediacy as well as with hindsight and reflection.

Title: 'CAMP'

Material:

Steel, 120cm x 120cm x 120cm (12 a sublime number, having a perfect number of divisors, 12 a super factorial, being the product of the first three factorials. Sculpture divided into factorials)

Found rusted clipboards used to name the different 'Kampe' on a Free State sheep farm.

'CAMP', a consistent aesthetic experience of the world. It incarnates a victory of 'style' over 'content', 'aesthetics' over 'morality', of 'irony' over 'tragedy'.

'CAMP', a creative sensibility, refusing the harmonies of traditional seriousness, and the risks of fully identifying with extreme states of feeling, revealing another valid sensibility, another kind of truth about the human situation, another experience of what it is to be human.

A metaphor for life as a theatre, confronting society with its own preconceptions and their historicity.

IZANNE WIID



IZANNE WIID
'CAMP'
Steel

120cm x 120cm x 120cm

FRANCOIS COETZER



BIO

I can't run/ hide or deny my being.

STATEMENT

Power of the female form: ORACLE I entraps space functional; RIVETING GIRL gives recycled objects a new life.

FRANCOIS COETZER



RIVET GIRL
(2012)
Oracle 1
Metals



RIVET GIRL
(2012)
Recycled metals on recycled wooden Plinth
(plinth optional)
Height: 125cm
Width: 55cm
Depth: 30cm

LOUISE KRITZINGER



Artist Statement

ABSA L'Atelier: Exhibiting finalist in 2008.

Sasol New Signatures: Exhibiting finalist in 2005, 2006 & 2013.

Ekurhuleni: Exhibiting finalist in 2006, 2008 and 2009.

PPC Cement: Exhibiting finalist in 2005 and 2006.

Group exhibitions:

UP Centenary Exhibition, 2008

Rooftop exhibition at St. Lorient and the University of Johannesburg art gallery, 2009.

21 years of PPC YCSA Past Winners exhibition at the Pretoria Arts Association, 2011.

PPC YCSA NGO exhibition and auction at the Grahamstown Art Festival, 2012.

Alumni exhibition at the University of Pretoria, 2012.

Autumn Art Fair exhibition at Fried contemporary, 2013.

Solo academic exhibition:

Insidious Waters, MA(FA) solo exhibition at the Van Wouw House, Brooklyn, Pretoria, 2012.

-Awarded for best 1st, 2nd and 3rd year at the University of Pretoria (2004-2006).

-Recipient of the Schweickerdt Bursary in 2007 for a senior student who has achieved distinctions for all practical work since first year.

-Winner of "Best Sculpture on exhibition" for PPC Cement competition 2006.

-Merit Award at the Autumn Art Fair exhibition at Fried Contemporary gallery, Pretoria, 2013.

As suggested by the title of my work – Affluence / Effluence, two contrasting entities are placed next to each other. While the mediums of the two sculpture objects are in stark opposition to each other, at the same time they seem to gravitate towards each other. Therefore the golden sheen of affluence cannot escape the waste (effluence) generated to produce the finished product.

South Africa's gold mining industry has after more than 120 years, generated vast mountains of toxic waste. It has been estimated that the gold mining industry is responsible for at least 47 percent of all waste generated in South Africa. There are 380 mine dumps and slimes dams in and around Gauteng. This waste, according to experts, is going to be more expensive to clean up than all the profit that has ever been yielded from the industry.

"...gold is the source of crime, the plague of life, and the ruin of all things..." - Phocylides

LOUISE KRITZINGER



Affluence Effluence
Mix media

SYBRAND WIECHERS

Biography Sybrand Wiechers

Born on spring day 1970 in Pretoria, Sybrand Wiechers spent his formative years in the capital. Being a third generation sculptor it was only natural that after completing his schooling and compulsory military service Sybrand pursued his tertiary studies in the field of fine arts. He spent the next seven years studying sculpture and multimedia at the University of Pretoria, the Technicon of Pretoria and UNISA. Over the next ten years Sybrand travelled the country and world working predominantly in the film and television industry. In 2004 he returned to his roots on the northern slopes of the Muggalies Berg and resumed his sculpture career in earnest, starting with his first solo exhibition at the Association of Arts Pretoria in 2005. In 2006 Sybrand won the best Sculpture prize at the Ekurhuleni Fine Arts Award and the technical excellence in concrete award at the PPC Young Concrete Sculptor Awards. He has been exhibiting extensively across the country partaking in more than thirty group and collaborative exhibitions, including another solo show at the Gordart Gallery in Johannesburg in 2007 and at the Association in 2009. His works are represented in many private and corporate collections both locally and internationally. Sybrand's work marries contemporary sensibilities with a strong sense of sculptural tradition; he does this with humour, a passion for objects and an almost fetish like fascination with materials.



“The central themes in my work is all the aspects of being human, I strive for a deliberate negation of egocentric intellectualisation in art and move towards universality through humour. A recent spelling mistake in a press statement has consolidated my feeling towards my works, pieces were described as mediation pieces instead of meditation, and that is exactly what I strive for.”

YANNIS GENERALIS

Artist statement



Can a lone protestor change history? Surely we've all seen the iconic image of the man who stared down the tanks in Tiananmen square in 1989. An image that inspired minds around the globe and became the symbolic hero that heralded the winds of change in China. A few weeks ago the world held its' breath as a brave young man, an Istanbul choreographer – Erdem Gunduz, stood in silent protest against the heavy-handed military crackdown in Turkey. Within hours Gunduz's solo protest against authoritarian rule went viral on twitter and facebook. Gunduz later said: "I am nothing...This idea is important: why people resist a government! This is silent resistance. I hope people stop and think what happened here".

This simple action, has been mimicked by thousands of people around Turkey and a truly global idea came to be: "Standing man"! ("Duran Adam" in Turkish).

It appears that the "sit-in" of the 60's and 70's has been replaced by "stand-up" . In this simple Ghandi-esque gesture, the peaceful protestors, those fed-up with corruption, avarice and out-dated chauvinisms, proved their peaceful intentions to the world's media. They just stood up. Unarmed, unthreatening ! Seeking nothing more than the right to protest. As [Richard Seymour puts it at The Guardian](#), "Gunduz is a legend." And, Seymour adds, his "moving, motionless protest, is a symbol of great peril for the Turkish regime."

The "Standing Man" exemplifies some features of the tradition of passive resistance. First, the ability to meet overpowering physical force with a determined, but passive, feat of defiance has sometimes been the death knell of recalcitrant regimes, whether it is the Shah or Marcos — because it points to resources that the protesters have which can overwhelm the state's repressive capacities. Second, passive resistance is not merely symbolic; it confuses and derails the calculations of the rulers. When the Soviet Union invaded Czechoslovakia, part of the resistance involved painting over street signs and mysteriously shutting off infrastructure.

YANNIS GENERALIS & SYBRAND WIECHERS

Gunduz's protest was both an affront and a question for the authorities: beat him? Why? He's just standing there. Leave him alone? Then he wins, doesn't he? [[Guardian](#)]

In considering the two sculptures they are presenting for "Rooftop V-Juxtaposition", Sybrand and Yannis explore the juxtaposition of the popular protestor against the organised military, throughout history. The two artists use of materials also aims to create a dialogue in considering a further element, that of the modern day back-pack or satchel. Those who have seen the video of the Standing man on You-tube, his satchel (that rests by his feet) becomes a "potentially-threatening" item to the curious police. When searched it proves to be a benign object.

We looked at the satchel as a "perceptually juxtapose-able" article. It could be a threat, as was the case during the recent Boston marathon bombings, or innocent as was the case with Erdem Gunduz.

When we look at the thousands of standing men and women on Turkish streets, the idea of the "event" as a fundamental component of politics as described by the French philosopher Alain Badiou. Badiou's work is, by his own admission, an attempt to break out of contemporary philosophy's fixation upon language, which he sees almost as a straitjacket.

As is implied in the title of the book, two elements mark the thesis of *Being and Event*: the place of ontology, or 'the science of being qua being' (being in itself), and the place of the event – which is seen as a rupture in being – through which the subject finds realization and reconciliation with truth.

The first of two sculptures entitled "Adam-bomb" represents Badiou's "the Being" will describe the notion of the back-pack as a straight-jacket.

The second sculpture "Shooting gallery" representing "The Event" will describe a fun- fair arcade game.

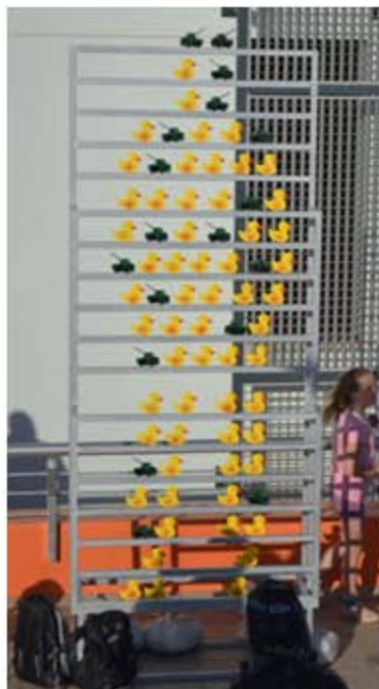
In this light Yannis and Sybrand will be displaying randomly placed satchels around the gallery as symbols of the event.

YANNIS GENERALIS & SYBRAND WIECHERS



YANNIS GENERALIS & SYBRAND WIECHERS

"Standing Man"
Mixed Media



YANNIS GENERALIS & SYBRAND WIECHERS

"Shooting gallery"
Mixed Media



THABO PITSO



Thabo Pitso
"Tsherno ya Baloyi"
Mixed Media & Found Objects

