

ROOFTOP VI
"CONTEMPORARY TOTEM POLES"



GROUP EXHIBITION
CURATED BY GORDON FROUD
SUNDAY 31 AUGUST 2014

Names of participating Artists

- **GORDON FROUD**
- **MOIRA MCMURRAY**
- **IZANNE WIID**
- **SYBRAND WIECHERS**
- **YANNIS GENARALIS**
- **ANDRE NAUDE**
- **ISA STERNBERG**
- **THABO MASHILO**
- **ELSA ENGERL**
- **LOTHAR BÖTTCHER**
- **CELIA DE VILLIERS**
- **KRIS VAN'T HOF**

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:

In my works for Rooftop VI Totem poles, I have again resorted to the use of found objects that have been reworked and reconfigured to create new meaning. This time I have used chandeliers for candles which have been augmented with hundreds of found objects (mostly toys) as a cornucopia of excess. The objects serve as reminders of our youth and how this was commercialised through companies like MacDonalds. The work is at once a celebration and a reminder of how the capitalist system gets us even when we are young.

GORDON FROUD



Gordon Froud
Cornucopia
Found objects reworked

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 its 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.

IZANNE WIID

CV and Biography



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)

My 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.

I use hard traditional materials such as marble, steel and wood in writing my story...evoking a wordplay of sexuality, politics, culture, trauma, memory and love...My stories are tactile, semi-erotic and 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. My life written in silence.

'Sculpture has the capacity for exorcism.

Three-dimensional work has the power, because in becoming solid and physical, a sculpture captures a memory and makes it available for transformation. The catharsis that is exorcism occurs in the process of creation as I struggle with my chosen material, re-encountering the fears that impel my creativity and arriving at a finished work that finally tames those fears by making them real.

My sculpture allows me to re-experience my fears, to give it physicality so that I am able to hack away at it. Fear becomes a manageable reality.'

IZANNE WIID



"Catch-22"
Bronze, Steel & Wonder stone

SYBRAND WIECHERS



Condensed CV:

Since his first solo Exhibition at the Pretoria arts Association in 2005 Sybrand has made a living as a fulltime sculptor, with four solo exhibitions and more than seventy two group show under his belt. He has won 3 competitions in his field and has been awarded numerous private and public commissions.

"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."

Artist statement:

Totem: an object (as an animal or plant) serving as the emblem of a family or clan and often as a reminder of its ancestry.

Through the ages many societies have had a tradition of tree trunks, standing stones and poles and even thou they varied greatly in there decorative appearance the they share a undeniable phallic similarity. This I believe is because for most of the past 200 000 years the species main focus was one of survival and procreation. In a world where we have overcome most of these challenges my totem whilst still potent and up right asks the next logical question: "Why?"

SYBRAND WIECHERS



"F*it (a Nihilist Totem)"

Steel

300 mm x 300 mm x 2500 mm

YANNIS GENERALIS



Artist Statement

Totems universally represent the protective animal or plant of a given tribe. I have chosen to use the three national animals/ symbols of South Africa: the springbok, the galjoen and the blue crane. Totemic representations are meant to be sacred and the animal portrayed is protected by the totem's tribe. Interestingly the meaning of a totem can and should change according to where it is placed or moved. These totems I have made are meant to migrate from place to place with ease.

I have used a cypress tree that was struck by lightning in my garden, blanching the wood and then burning patterns in - after carving. Several discarded/ found objects from the city environment have been included in the works. The charring and pigment for colouring add totemic/ symbolic impact.

Entitled:

National symbol 1: "the birds are hungry"

National symbol 2: " the buck is thirsty"

National symbol 3: "the fish are jumping"

YANNIS GENERALIS



NATIONAL SYMBOL 3
"the fish are jumping"

Carved and charred cypress tree branches, found objects, metal rods, pigment, varnish

1 800mm

ANDRE NAUDE

Andre Naude became part of this field; he exhibited, curated and became involved in a dream which he had nurtured when still attending art school. Naude is well known as a professional painter and academic in the South African art circle. Apart from teaching, he held his first solo exhibition in the Springs municipal library in 1974 and has since subsequently presented Solo's in Paris France, Palma de Mallorca in Spain and several reputable local galleries; including Everard Read gallery Johannesburg, The NSA gallery in Durban KZN, A.V.A gallery Cape Town, Fried Contemporary Pretoria, Pretoria Arts Association and Alliance Francais in Pretoria etc.



Andre Naude is a prolific artist who is innovative without straying from his recognizable style. He has been in the industry for many years and his works are instantly recognizable. He is best known for his expressive use of colour and bold representations.

For the South African and international art buyer, it is important to purchase works by an artist who has maintained a constant presence in the South African art arena. Naude has steadily been producing works since 1974. His growth potential in hard currency is excellent and prices range from R4000.00 to R50.000. A painting by Andre Naude is not only an aesthetic investment but it also offers visual engagement. His work transcends the ideal of popular taste, securing a meaningful experience for the viewer and owner in future years. He was invited as Festival Artist at ABSA KKNK arts festival in Oudtshoorn in 2006, which was followed by an invite to show at the SASOL art museum, university of Stellenbosch.

The Pretoria Arts Museum presented a mid career exhibition of his oeuvre in 2001. Naude is a prolific producer of superb canvas pieces as well as lithography and Marquette's of small table sculptures. Being in the industry for many years, he has established his highly individual style; which is suitable for and very desirable for a sophisticated audience and collectors of both private and public.

ANDRE NAUDE



"Red"

Painted super wood

Acrylic paint and Assemblage

28 cm x 42 cm x 42 cm { Base }

1,32 cm x 29 cm x 29 cm { Sculpture }

ISA STEYNBERG



Artist Biography

Isa Steynberg was born and grew up in Pretoria. She is the daughter of the sculptor Coert Steynberg.

Formal art education started at the University of Pretoria and then at the painting school of the Royal College of Art in London. During this period a lot of time was spent in museums and galleries, studying different styles of sculpture, drawing, painting and stained glass.

Etching, engraving and intaglio printing was studied at the atelier of George Hayter in Paris.

Competence in sculpture was acquired while working as an apprentice in her father's studio.

Isa works from her studio in Pretoria, doing both sculpture and painting and has exhibited solo as well as in group shows. She has executed commissions for portrait busts, also in relief, large historical relief panels in bronze (incorporating perspective), stained glass windows, paintings and book covers.

Artist Statement & Motivation

My work consists of 5 torsos strung onto a phallic totem pole

This sculpture is a protest piece against the belittlement and abuse of the female body in a patriarchal society. All sentient bodies, irrespective of age or shape are precious and should be respected as such.

ISA STEYNBERG



"TORSO TOTEM"

Sculpture

Concrete, steel, polystyrene, fabric and Material 1

THABO MASHILO

ARTIST STATEMENT



A 26 year old Installation artist Thabo Setlamorago Mashilo, born- 15 August 1987. He is a trained visual artist who lives and works in Pretoria. He graduated at The Glen HiHE GLEN HIGH SCHOOL: Grade 12 Matriculation in 2005 and his development as an artist was profoundly influenced by his introduction to postmodern theory and his Sepedi upbringing. He studied at Tshwane University of Technology obtained a National Diploma in Graphic Design (2008), (Currently completing 2nd year in Fine Arts). Mashilo works in various media including drawing, sculpture and printmaking.

SELECTED AWARDS/RESIDENCIES: 2013 PPC Young Concrete Sculptor Awards Finalist, PPC YCSA Fans Favourite Award, Visiting Artist, Bag Factory Art (Sep-Dec 2013), 2014 Assemblage Peer Mentoring (Feb-April 2014). SELECTED PUBLIC COMMISSIONS/COLLECTIONS: Harrie Siertsema Art Collection, SELECTED PUBLICATIONS & CATALOGUES : PPC Young Concrete Sculptor Awards 2013

I employ the use of 'dika le diema' (Sepedi Proverbs and Idioms) which incorporate objects, images, stories and songs inherited from my collective Sepedi upbringing. As a result, I unpack my own spiritual and psychological connections with these established systems of thought or ideologies and how they still condition our contemporary lives – the very same systems created by previous generations to secure our being and give them what we/they seek from life.

What takes place in my work is a strange monologue – recited, sung – scenes and acts that are eerily fateful and transcendent, stories that resonate individually and collectively about our sense of loss, nostalgia and inherited memories and the future. My work becomes one form of me talking about how the values of our societies are deeply encoded in these stories and how that extrapolates into the communities we grow up in.

Artist Statement

Mabu a u tswitswe!

The thorny issue come discourse concerning land in South Africa/Africa has always been a contentious dialogue to engage in with my grandparents. Setlamorago Mashilo senior, my grandfather, is central to this conversation. Before retirement and reverting back to farming, the old man was an industrial worker who fulfilled the ultimate paradox – wealthy in terms of owning a piece of land yet still assuming a somewhat proletariat status. This discourse has expanded beyond the mere historical rhetoric that informs it. There are seemingly new complexities that emerge with the interrogation of this sensitive issue as there is a collective understanding that the land was stolen from the indigenous people's who occupied it.

This view still persists in Africa's contemporary society, to the extent where it expands to politics and economics. For instance, South Africa and Zimbabwe is a prime example of how land continues to be at the crux of the economic imbalance which informs the tragic contrast between extreme poverty and gluttonous wealth. Political figures have also made utterances that suggest that indigenous people are in fact refugees in the land that houses their histories, their cultures and their traditions. As it would have it, the year 2013 marks over 500 years since maize was first imported into Africa. Moreover, the 1913 Natives Land Act was promulgated by the South African government a hundred years to this year. Overcoming its legacy is, of course, the story of incremental progress in the face of monumental injustice coupled with a lasting effect that refuses to fade away.

The 500 piece installation is titled 'Mabu a u tswitswe'. The title of the work is in fact a Sepedi idiom which literally means 'the soil has been stolen'. It is intentionally placed on the floor, heaped in an attempt to convey the idea of earth or ground. This is also reminiscent of the drying process my grandparents use to preserve the harvest maize. Significantly, every mielie also represents a remnant of landscape isolated within a rural/settlement context. Despite the simplistic presentation, the work is layered with a multiplicity of narratives, all engrossed in the exploration of these potent questions around land. 'Mabu a u tswitswe' extends its critique of the land discourse to the plant.

The work explores the notion that upon its introduction to Africa, maize was forcefully fed to the indigenous peoples who occupied the land, until it became their staple diet. It further suggests that farming methods were drastically altered to accommodate this alien plant which was violently forced onto a land that had no need for it. Therein resides strong connotations –not only of the land being stolen, but also being exploited, or 'raped', as Setlamorago Senior would often tell me when I was a young boy. This is but one of the many loaded topics on the African landscape. The artwork easily replicates into other trajectories.

Author: Setlamorago Mashilo

THABO MASHILO



Thabo Mashilo
"Setima Mello" (the Snuffer of Fires)
[Installation]
Concrete, Patina and wax
60cm x 45cm x 110cm

ELSA ENGERL

ARTIST BIOGRAPHY

Elsa Ingerl is an aspiring young artist, who currently graduated with her Btech degree at the University of Johannesburg. Elsa graduated in 2012 with a National Diploma in Fine Arts, majoring in sculpture and has showcased her work in several exhibitions in Gauteng. She has worked as an intern at Louis Olivier's Work Horse bronze foundry, where she has gained experience in the processes of bronze casting and had the opportunity to work on a series of bronzes for William Kentridge. Elsa has also served as a technical assistant to Gordon Froud, senior sculpture lecturer, at his creative studio, August House. Furthermore Elsa assisted Froud in the construction of a large modular sculpture at the independent South African Burning Man regional event in Tankwa, earlier last year.



ARTIST STATEMENT & DESCRIPTION

Menhirs are any single vertical standing stone any prehistoric structure consisting of a tall, large stone. Menhirs can be found in Ireland and southwest England. Such a megalith is often isolated erected by a family or tribe as a memorial stone for some deceased hero or some great event. It may have been a religious object for worship like the American Indian totem pole. The sculpture further explores the idea of totem is through repetition and the vertical stacking of rhombus shapes that converge at a pentagonal point.

ELSA ENGERL



"Geometric Menhir"
Sculpture
Plaster of Paris

LOTHAR BÖTTCHER



"Panopticon"
2014

Hand blown mirrored glass, steel, stone

CELIA DE VILLIERS & KRIS VAN'T HOF

Celia de Villiers *Curriculum Vitae (Abbreviated)*



Celia de Villiers

The artworks of Celia de Villiers are derived from environmental triggers and cultural conventions. They address the concept of the human body as a site of agency, idiosyncrasy, subjection, and postmodern identity politics. Her artworks are a comment on contemporary social issues.

She has a Masters Visual Arts (UNISA, Cum Laude), BA Fine arts (UNISA with distinction) and a Higher Education Diploma (Johannesburg College of Education/Wits). The artist's work has featured in fourteen solo and sixty six group exhibitions worldwide. She has curated and adjudicated numerous exhibitions locally and abroad of which the most recent are National and regional judge for the ABSA L' Atelier Awards, adjudicator for the Thami Mnyele National Fine Art Awards and the PPC Cement sculptor's Award. Curatorships include the UNESCO endorsed African M  le in France 2009 and the corporate collection of the SA Military Health Service 2013.



Kris van't Hof

International companies have commissioned her textile as well as glass creations, some of her works are included in corporate collections, such as the Raiffeisen Bank, Germany, Le Tousserok Sun International Hotel, Mauritius, EnviroServ, The Development Bank of South Africa, UNISA, Michigan State University, USA and the Museum of Art and Design, New York. She was awarded an art fellowship by the Sacatar Foundation of California in 2004. The artist travels to venues outside Gauteng to facilitate and consult for the *Arts interAction* community outreach initiative. She has won several awards for her contribution to empowerment projects and job creation in the Arts and Crafts sector in SA.

She has served on the advisory board of the South African Department of Arts and Culture and was a member of the board of directors of the *WasteArt* Foundation. Celia has lectured in Drawing, Painting Sculpture, and Conceptual art at the University of South Africa, The Design school of South Africa and The University of Pretoria in undergraduate and postgraduate levels. She has presented and published research papers at Universities in South Africa, France, Brazil and Romania.

Description of the work

Title of the work: *Toyi-Toyi*

The South African tradition of *toyi-toyi* (swaying or dancing with joyous abandon) –is a unique phenomenon. It reveals a democratic lust for everyday life and may express an infinite array of meanings for example; joy at celebrations, mourning at funerals and grievances at political protests.

Toyi-toyi is an inversion of social order and hierarchies because there is no distinction between the leader, the performer, and the audience; they become one. It can be regarded as a display of passive aggression and creative chaos with the potential to turn a political rally into a surreal festival. The artists have designed totemic emblem after drawing inspiration from such a swirling, rhythmic group of people.

CELIA DE VILLIERS & KRIS VAN'T HOF



"Toyi-Toyi"
Steel

IAN REDELINGHUYS



IAN REDELINGHUYS
"FRANKLY MY DEER....."
Steel, waxed & painted

RENIER LE ROUX



ARTIST CV

Renier le Roux was born in Cape Town in 1973. He completed his National Diploma in Fine arts in 1995 at Pretoria Technikon (now Tshwane University of Technology). He is currently the Sculpture subject leader/coordinator at TUT and enjoys teaching methods and techniques to the senior sculpture students. He has participated in many national Art Competitions in both student and professional categories and has been recognized and awarded through many of these. His sculptures have been taken in to art collections like the Sasol Collection and the Pretoria Art Museum Permanent Collection. Commercially he has been awarded many commissions and is active in sculpture production and manufacture

DESCRIPTION OF THE WORK

Personally detached from the spiritual culture of the “Totem”, I decided to exhibit a conceptually suitable sculpture that is layered and upright. The conventional tree trunk metaphorically converted to raw timber, contained and placed on previous and existing structure are reflective and questioning the changeability of spiritual culture.

RENIER LE ROUX



"Houdstoel met emmer hout"

Steel and Bronze

196 x 37 x 43cm







