

ART EXHIBITION AT MENLYN MAINE PRESENTS BY ST. LORIENT FASHION & GALLERY





Developed to be one-of-a-kind in South Africa, the iconic new Central Square will open in Pretoria at Menlyn Maine on 21 September 2016.

- Menlyn Maine is a ground-breaking 315,000sqm decentralized green city mega-development and the 65,000sqm R1.8 billion mixed-use Central Square will become its vibrant heart when it opens in less than a month.
- It will offer a 30,000sqm boutique shopping mall with a piazza as its focal point, top-end restaurants, health and beauty and pampering experiences, an apartment and conferencing hotel, an office tower and a lush public park complemented by the first and only Virgin Classic gym and a Bounce trampoline park in Pretoria.
- Commenting on the new Central Square, Henk Boogertman, Architectural Director of Menlyn Maine Investment Holdings (Pty) Ltd says: *“Central Square is in line with the Menlyn Maine vision to create a modern, New Urban city precinct, where everything is right on one’s doorstep and people can live full, balanced, responsible and exciting lives in a well-secured environment. Central Square is a magnificent shopping and leisure destination that introduces an unparalleled experience. Central Square’s strength is its exceptional retail mix, convenience, design, location, and the many reasons to visit the centre on a daily basis. It is an entirely new and unique experience that forms the city centre of Menlyn Maine.”*
- Boogertman adds: *“Central Square adds a new dimension to the diversity of retail sector in Pretoria, and complements the existing shopping offerings in and around the Menlyn node with a distinctive and unique experience.”*
- Central Square is co-owned by joint investors Menlyn Maine Investment Holdings and the Government Employees Pension Fund (GEPE) represented by the PIC. Its tenant mix has been carefully crafted by Flanagan & Gerard Property Investment & Development, which has earned a sterling reputation for leasing high-end niche malls, such as Sandton’s Morningside Shopping Centre and Nicolway Bryanston.
- Central Square features over 50 hand-picked retailers, restaurants, entertainment experiences and services within an exceptional boutique-styled architectural development that benefits from all amenities that any visitor may need.
- Designed to meet the day-to-day requirements of its immediate high-end shoppers and beyond, Central Square will provide a singular shopping experience with exceptional leisure and entertainment offerings. It boasts three supermarkets – Spar, Pick n Pay, and Woolworths – and a Clicks pharmacy as anchor tenants.
- Chris Teague, Leasing Director at Flanagan & Gerard says: *“Spar will provide owner-operated flair with design elements never before seen in this country. Pick n Pay’s exceptional brand and prices in a new generation store will be compelling. Plus, shoppers can enjoy the unique ranges that can only be found at a Woolworths supermarket. Clicks will offer a full complement in its new Central Square store. Together, this creates a powerful proposition for daily convenience shopping.”*
- Joining these big names in retail are over 25 concepts focused on health, wellness, sports, outdoors and beauty, creating a never-before-seen mega-hub of health and well-being in Pretoria.

- Highlights include Pretoria's first Virgin Classic Gym, which will open in a state-of-the-art club, and Pretoria's first and only Discovery store, where Discovery members can do Vitality assessments and health checks as well as get expert assistance for new and existing members. Alternative health and wellness retailer Wellness Warehouse will open its first ever store in Pretoria as well as its health bar café. Plus, the sensational Bounce trampoline park will make its Pretoria debut at Central Square.
- Central Square also offers a dozen restaurants, cafés and entertainment options including Pretoria's first Starbucks. It introduces Old Town Italy, a family-owned and run Italian restaurant deli, and South Africa's first Ribs and Burgers, which puts a whole new slant on high-quality casual dining.
- What's more, it offers a bespoke mix of appealing fashion, accessories, services, speciality stores and more.
- *"Central Square's carefully considered retail mix creates an unusual high-end quality niche mall. This uniquely designed boutique styled mall is ideal for convenient daily shopping yet, at the same time, creates a luxury experience that will be a major attraction. It elevates retail development in South Africa,"* says Teague.
- Like great city centre spaces the world over, Central Square has its own piazza where people can mingle and meet. The Central Square piazza is surrounded by eateries set around big trees, water features, and public artworks. A public park runs through the entire city precinct and alongside Central Square which offers a new and distinctive dimension to the precinct – a space for people to relax and refresh!
- While Central Square at Menlyn Maine is set to delight visitors, there is much more to this ground-breaking development than first meets the eye.
- Menlyn Maine is South Africa's first green, mixed-use city precinct. As a partner of the Clinton Climate Initiative, Menlyn Maine is one of 16 green cities being built in various countries, and the only one in Africa. In line with Menlyn Maine's exceptional sustainability benchmarks, all buildings in the precinct are set to be rated 4 Green Star SA or higher by the Green Building Council of South Africa. It is also targeting a LEED ND certification for the precinct.
- The construction of Central Square began just over two and a half years ago, in November 2013 and in that time it has created thousands of construction jobs. When it opens, hundreds more permanent and part-time jobs will also be created within the centre.
- Adding to Central Square's appeal is its superb accessibility. Located minutes from the N1 motorway's Atterbury and Garsfontein interchanges, Central Square will have six access points from the surrounding road network as Menlyn Maine is bordered by Atterbury Road, Garsfontein Road, January Masilela Road and Lois Avenue.
- Its superb highway access also supports easy links across Gauteng, including to OR Tambo International Airport, and beyond. Plus, Central Square is well served by public transport. There's a Gautrain Bus stop directly outside Central Square and the city's new Bus Rapid Transport system will include a stop only 400 metres away, on Atterbury Road, which is being upgraded to provide access to Menlyn Maine and to facilitate the new BRT station.
- Additionally, Central Square enjoys street and direct links to the spectacular Sun International Time Square casino, 5-star hotel and 8,000-seater multi-purpose arena development planned for Menlyn Maine. Both the underground parkades of Central Square and Time Square are linked to facilitate easy parking and access between the two complimentary facilities.
- This is supported by generous parking too. Central Square offers around 1,800 basement parking bays and 300 open parking bays, enhancing its ease of access, convenience and pedestrian linkages into the surrounding precinct.
- Boogertman says: *"Our vision was to develop the most exciting retail and entertainment experience of the highest possible standard at the heart of our new city centre, one that offers an outstanding boutique-styled shopping and leisure experience, which will not only be a great work of architecture, but also be a real asset to its owners, retailers and customers. We are excited to share the exceptional Central Square experience with everyone when it opens on 21 September."*

SIYABULELA NDODANA



"Igoduka"
Resin (Material 1)
H: 70cm x 45 x 45 cm

ADRIAAN DIEDERICKS

SYNOPSIS



Innate holds true to the three symbols within my work: man, horse and ship. Not only are these three symbols metaphorically symbols for an international colonial conquest, but also that they have been re-imagined to become more accessible to the viewer and this allows for more engagement. The wood in the figures hand from one angle appears to form a cross, a way in which many colonial conquests were motivated. The horse stands as metaphor not only to a re-imagined symbol of colonialism, but also man's abusive nature.

BURDEN: This sculptural piece speaks to the journey of an aggregated life: the body as vessel shaped and burdened by a colonial past (referring to an infliction of hardship and distress, the guilt of privilege, the shipwrecked hopes of the artist as a contemporary white South African male).

The green patinated bronze bust leans forward to support a wooden mass on his left shoulder: a piercing cross, a broken mast; remnants of a lived and inherited past. DH Lawrence's *Tortoise Shout* comes to mind: "Why were we crucified into sex? Why were we not left rounded off, and finished in ourselves, / As we began, / As he certainly began, so perfectly alone?"

As a stoic the figure supports, is and becomes the weight of Burden itself.



ADRIAAN DIEDERICKS
"Innate"
Resin on Steel base
1 800 X 500 X 550 mm
Life-size
Edition of 12



ADRIAAN DIEDERICKS

burden

Resin on Steel base

Edition of 12

410 x 270 x 120 mm



ADRIAAN DIEDERICKS

"Dolos-Dolus II"

Resin on Steel base

580 X 380 X 900 mm

BATHUSI

Artist Statement

The work is about an investigation in a form of recording change, the process of recording change is achieved through the process of producing each piece that is part of the series Titled "Nothing is new under the Sun". Organic material (sheep head, goat head and bones), were reproduced and the replicates were created, each copy of the organic material represents the organic, (the original) but not completely. Each copy was expected to be the exact copy of the original, the organic, but Changes beyond my control took place. The copies of the organic material are made of concrete. Deformity, cracks and the use of concrete itself are the obvious and apparently the changes that took place in forming the replicates. These changes were manipulated, in form and in colour. The manipulation creates new meaning and new feelings, for instance when bones now look like concrete and concrete like bronze, an illusion is created, a new identity is created but traces of the truth is apparent "hair on the concrete". A lie that feels like the truth, the truth is organic and cannot exist on its own anymore. In the case of this piece, Lucy and its identity crisis the piece looks like a bronze piece, when photographed, this informed me that perception is an important substance in the formation of an identity, for us to identify an object; we heavily rely on the visual image of the thing we are identifying. But this understanding also highlighted a danger of illusion, for when I created the piece; I created a new identity by manipulating the colour and the form. This also made me realize why it is difficult for me to define myself as an African in the post-apartheid South Africa, for the African identity went through changes during colonialism and those changes are manipulated thus an identity is created. It is only my skin colour and the texture of hair that relates to what was regarded as African before colonization. My definition of an African would be of that which is responsible for manipulating the changes, thus new feelings about a modern African persist, which in essence may not relate to Africans before colonization. A figure is represented as an idea not a body; the pregnant figure is a metaphor for the misconception of a female body. A false representation of the female body, in form it looks like a female body but in function is identified as an instrument of marketing, remote control or a ride to a satisfying sexual destination. The head is of a male goat and it suggests sacrifice, like sacrificial animals, used to clean or wash away dirt or evil. (Ritualistic form) it also highlights identity crisis, for the head of a male goat and a human body creates a crisis in the mind of the viewer and thus makes it hard to identify what is presented to the eye.



BATHUSIMAQINA
"Lucy in my dreams"
Concrete



BATHUSIMAQINA
"Venus of What?"
Concrete



BATHUSIMAQINA
"Untitled"
Installation
Concrete



BATHUSIMAQINA
"Untitled"
Wood, bones and concrete

NOKO MELLO

Artist Statement: "African Equations", Bagwerana II



The title of the sculpture is "African Equations", Bagwerana II (Ancestral worship). The title entails the ancestral worship that involves animal sacrifice, as the life of the animal is sacrificed; in honour of the ancestors. The ancestors are honoured for their guidance, good luck and protection in the future. The ancestral worship is performed to link the individual to the potent spiritual world. This custom is critical to individual and provides the necessary structure for individual growth and development. This ritual solves contradiction and gives an individual the ancestral support to discover and fulfil their life mission.

The sculpture is comprised of various elements used in cultural practices: when slaughtering. It consists of bronze casts and animal skin. The focal area is the Goat's skull and the slaughtering, which is symbolized by a hone blade attached to a jawbone. The Goat's skull symbolizes the deceased ancestors. This sculpture depicts the sacrifice that went through in worshipping the ancestor.

The three bronze elements are linked to each other from the finger with a hone blade, to a jawbone with a blade and the skull. The bronze elements are composed on top of a goat's skin to symbolize the dead goat. The animal skin signifies cultural identity. The bronze medium is used to symbolize the importance the ancestors, as well as the prosperous custom.



Noko Mello
"African Equations"
Bagwerana I
Resin



Noko Mello
"African Equations"
Bagwerana II
Resin

CAITLIN GREENBERG



Artist Statement

Inner child – a part of your consciousness, that which is naturally innocent, playful, uncomplicated. Are the dreams so far? When I was a princess and happily reined over my empire of dolls, mud cookies and sunlight liquid bubbles. With the swing of a wooden spoon, rainbows conquered thunderclouds and looming shadows that left you feeling small were banished to the bottom of the toy box. Childhood dreams as fragile as soap bubbles, if only they could be captured.



Caitlin Greenberg
"Childhood Dreams"
Concrete & mixed media
2015

SIFISO MKHABELA



Artist Statement.

Currently I am working with both geometric forms, and other organic structures. All of my work is interactive and the environment affects each piece differently. My process is spontaneously promoted by a natural tendency; I use a recyclable material as a means of raising awareness and promotion a green environment.

My work comes from an emotional response from observing conditions that we endure and conform to, while trying to find a place where we belong in the world. A sense of belonging is important for everyone, as much as it is curtail to keep up with the ever developing, and transformation society while avoiding displacement.

With this work, I aspire to capture the essence of the moments when personal experiences and public environment converge with our daily lives. My works serve as an essential component of the whole theme of 'displacement of people in society'.

I combine this theme with my constructive sculptures, with the aim to strike a balance between the state of mental and emotional tension, while I am using a material that can be seen as a symbol of progression, however, my urge to communicate using this material remains a constant struggle.

The more I worked with the medium, the more I found new ways of manipulating the material and raise awareness on recyclable material in art making



SIFISO MKHABELA
"Hybrid 1"
Recyclable Rubber
80 cm x 40 cm



SIFISO MKHABELA
"Hybrid bust"
Shoe sole Rubber
60 cm x 30 cm



SIFISO MKHABELA
"Hybrid Man"
Shoe sole Rubber
90 cm x 38 cm

SYBRAND WIECHERS



Artist statement

We live in a world where lies have permeated every aspect of our daily lives, whether they are from parents, preachers, corporate entities or politicians. It is so prevalent that we normalize it by describing it in sanitized phrases like "election promises", "clever marketing", "spin doctoring" or even negating the impact of it with childish rimes. But the truth of it is that lies not only damages the lied to but also ties up and blinds the liar.

Quotem is a commentary on my aversion for the use of falls science in arguments and especially advertising to give credence to a claim.

Good old days, I'm often struck by how people romanticize the past, how every thing was better in the olden days. Their memories edit out all the imbalances and cruelty. I presented a tool of torture and humiliation as an idealized totem.



SYBRAND WIECHERS
"Quotem"
Steel & wood



SYBRAND WIECHERS
"Good old days"
Mixed Media



SYBRAND WIECHERS
"Just Stepped out"
Sculpture
Bronze, Steel & wood

JACO SIEBERHAGEN



Artist comments

Coco Chanel said: "Fashion starts where necessity ends." Perhaps fashion has become a necessity in the process of constructing an identity.



JACO SIEBERHAGEN
"Girl called Necessity"
100 cm x 56,5 x 22 cm
{In white}

SOLOMON ROY NDINISI



Solomon Roy Ndinisa Born: 1954, Swaziland Training: Mostly self trained. He did not have formal schooling, but taught himself to read and write. He joined PAMDA, a Pretoria based art appreciation organization. He was encouraged by Walter Batiss.

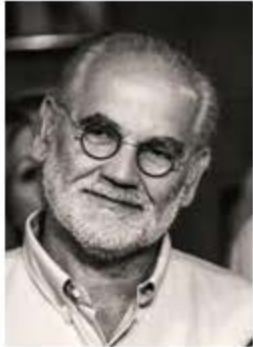
Exhibitions: Since 1981 he exhibited nationally and internationally on at least 25 occasions. Amongst the exhibitors were Le Bulletin de L'Alliance Francaise (Pretoria), the Fuba Gallery (Johannesburg), Natalie Knight gallery (Johannesburg, Vancouver and Toronto), the African Museum (Johannesburg), the Unisa Art Gallery (Pretoria), the Soul of Africa Exhibition (the Development Bank of South Africa) as well as the Mandela@90 exhibition. He participated in the exhibition 'Tributaries' that was sent on tour to Germany. Later he contributed to the 'African Encounters' exhibition that toured Washington, New York and Toronto. **Awards:** Elected to represent South African artists at an exhibition on the new South Africa by Knight Galleries International in Toronto (1994).

Memberships: Founder member of the Tshwaraganang African Giants Arts and Crafts cc **Collections:** His work is included in the collections of the National Cultural History museum (Pretoria) and UNISA. **Preferred medium:** Acrylic textured woodcuts, ink and water colour drawings **About his work:** My work mostly speaks about African cultural and spiritual life, preserving my ancestral African roots. I also look at the interchange between traditional rural life and an increasingly Westernised African urban life. Sometimes in the early days my work also dealt with political issues.



SOLOMON ROY NDINISI
"President hot sit"
Painted steel
154 cm x 51 x 51 cm

ANDRE PRINSLOO



André Prinsloo (Sculptor) The creation of my sculptures is a very private act that originates from deep within my subconscious. Often the idea just happens without much conscious thought. Verbal communication – especially with strangers, does not come naturally to me. Thus sculpture—like music, has become my universal language. In the act of creation I therefore talk to myself and it has become a way of exploring my inner emotions.

For me there are many ways in which I can start a sculpture. Usually movement is the spark that inspires, but lately just a simple stillness (as in yoga) in a pose can also be the trigger. As we are all human we can all identify with the emotions and feelings irrespective of our backgrounds. Therefore the human form has become my universal language in which I prefer to express myself. The extreme poses portray extreme emotions. The figures are often androgynous. Often, when I start sculpting, the rhythm, feeling and line are the important factors. Only towards the end do I have to decide on a gender and by then usually the sculpture itself has determined its own sex.

As the nature of sculpture is three-dimensional it therefore intrudes into our living space and becomes a lot more intimate by nature. It is tangible and the sensation of touch is one of our most important senses. Everybody enjoys touching or being touched by those dear to us. I find the duality of bronze as a medium fascinating. During the actual casting there-of it is hot and liquid as water. Once cast it becomes cold and hard. The sculptor's art is to understand this medium and to create shapes and textures that will still entice the viewer to reach out and touch the warmth and softness that is captured within the work. When and if you the viewer touches my work, I have been successful to communicate with you despite our various backgrounds.



ANDRE PRINSLOO
"Dancer"
Bronze on steel base
Life Size



ANDRE PRINSLOO
"Lightness of Being"
Steel & Fibre-glass
Length 1830mm x Width 1100mm x
Height (approx)2000mm
Edition - 1/1 (Unique)

TAY DALL

ARTIST STATEMENT



It's the cliché of 'it's for me to know and you to find out'. I do not fall into any canons of modern art, I do not school myself after the masters of my time, I do not express a social or political cause and I do not pretend to paint for a particular audience. I do, however, paint for the purest pleasure of creation, for the free flow of subconscious thought, for the need to escape the confines of law and order. Mostly, my art expresses my way of seeing things. I paint the essence of my existence within my own sense of timelessness. It is through this timelessness that I appreciate the imperfect beauty of a straight line, the subtle splash of winter sunlight and the texture of rough canvas. If I had to describe my work in one sentence, I would say it is pure-raw-genuine soul. My soul. What you see is what you get!

I treat my canvas with sublime indifference. A flickering thought or an incessant feeling can spark off my creative impetus. Each painting conveys its own state of consciousness and its own menu of styles from surrealism to abstraction. There is no overall plan to my individual works. Images are born onto the canvas as they are born into my mind. This is my personal struggle with art; the incongruous relationship between structure and space. This struggle represents a wholeness that encompasses all of my life's energies.

To me, the circle of life begins and ends in the exact same spot. There is often a furious circular quality evident in my compositions. Many of the organic forms in my works are but mere extensions of the circle. I use my mediums in thick layers to bring depth and richness to a lifeless surface. My palette includes oils, acrylics, watercolours, pastels, ink, charcoal, and pencil. Although I enjoy working on canvas and board, I tend to disregard conventional surfaces by using old doors, windows, planks of wood and any other unusual material I may find. These castaway items become a realm of possibilities beneath my brush and elicit an ironic truth about my sense of natural beauty.



TAY DALL
"Red Suspended Animation"
Acrylic on canvas
160 x 100cm

BATLILE NGCOBO



Biography

Batlile Ngcobo is a graduate of Tshwane University of Technology Fine and Applied Art. Batlile obtained a Diploma in Fine Art in 2010 and in 2011 he graduated with a B-Tech in Fine and Applied Arts with majors in Painting and Art Theory. Whilst pursuing his Diploma and B-Tech studies in Fine Art Ngcobo was a student Assistance and Administrator at Tshwane University of Technology (Electronic Resources Centre).

From 2012-2013 he was part of the Preparatory Programme at the Pretoria Art Museum. The Preparatory Programme prepared him to be a tour guide at the Museum, an art making Workshop Facilitator for the Children Tile Art Project 2013 and a Trainee Curator within its Curatorial Program wherein he was responsible for co-curating the Children Tile Art Project 2013 Exhibition. Besides being an art practitioner, he is presently a full time Gallery Assistant at the St. Lorient Fashion and Art Gallery situated at Brooklyn Circle, Pretoria.



BATLLE NGCOBO
"Happy accident"
Acrylic on canvas
140 x 100 cm

SANUSI OLATUNJI



ARTIST BIOGRAPHY & CV

My name is Sanusi Olatunji from Nigeria. Born, 4th September 1982. I attended school at Yaba College of technology and obtained a diploma in General Art. I am currently a profession and full time artist.

Exhibitions: I have participated in several group exhibitions, I have worked and exhibit at National Cultural History Museum. I once had a solo exhibition at American Embassy and been published by different media



SANUSIOLATUNJI
"African Beauty"
Paper Collage on Canvas
91cm x 91cm



SANUSIOLATUNJI
"Love"
Paper Collage on Canvas
100cm x 127cm

ANDRE NAUDE



At first glance, the artwork of Andre Naude can be regarded as overpowering, because of the strong use of colour and line. By introduction one could refer to the work displaying a dynamic vitality. Although this can be interpreted as visceral, it tends to be more misleading.

This present showing of non-figurative canvasses, engages the viewer to investigate the subjective inner world of the artist. One is subtly involved in being aware of how the artist's eye interprets form in his immediate environment. This is evident when observing a curl of a tree fern unfolding, or a curl from the cast iron banister on his staircase, emerging amongst painterly expressive daubs of paint on a canvas.

The title "*Circumspect*" entices the viewer to experience or interpret the meaning of the word as "*cautious*", "*discreet*", "*heedful*" in the process to glimpse at the "*umwelt*" (world). Vibrant and gestural use brush marks tends to attract the observer to pause and ponder on an individual painting. One might become aware of a feeling of general silence and calm.

The emotion of a passing moment tends to introspect almost to a level of spirituality or mysticism.

This important and established South African artist, who has been painting for almost forty years, has also contributed and still does energetically, to teaching at U.P. and Unisa, and lately from his studio.

His work is sought after and is represented in most important public, corporate and private collections in South Africa and abroad

ANDRE NAUDE



ANDRE NAUDE
"Under construction II"
120 x 100 cm
Oil on board



ANDRE NAUDE
"Under construction II"
120 x 100 cm
Oil on board

JOHN YANNIS GENERALIS



Tertiary Education:

1986-1990 – University of the Witwatersrand, Bachelor of Arts: majors in Psychology, International relations, African literature, Modern Greek, Politics

1990-1992 – Johannesburg Art foundation- Fine Art foundation course.

Art Career: Upcoming Art exhibitions:

October 2014, "Cool Capital", Pretoria city exhibitions.

October 2014, Hellenic Arts, annual showcase, Melrose, Johannesburg.

September/October 2014, " Rooftop VI: Contemporary Totem Poles", St. Orient Art Gallery, Pretoria. September 2014, "Twenty - Contemporary South African Artists" curated by Gordon Froud under the banner of University of Johannesburg, FADA and the Visual Art department , Turchin Center, Appalachian State University, North Carolina, USA

September 2014, Ronald Dahl group exhibition, curated by Werner Burger, Long street Art lovers contemporary Gallery, Pretoria.

August 2014, "the Chair" group show, curated by Gordon Froud. North West University gallery.

August 2014, Solo show "Parous Pilgrimage", North West University Art Gallery, curated by Christina Naurattel

August 2014, "performing Woman- addressing the performativity of masculinity in the new South Africa", curated by Derek Zietsman, University of Johannesburg contemporary Gallery.

July 2014, "Salon 1", group show, curated by Andrea Rolfes and Ann-Marie Tully, Bamboo Gallery, Melville, Johannesburg



JOHN YANNIS GENERALIS
'Vanitas'
(Based on Viagra – Bitter Pills series)
120 L x 100 W x 15 H cm Polyurethane foam,
material 1, and paint



JOHN YANNIS GENERALIS
'Dogma'
(Bitter Pills series)
65 L x 9 H cm
Polyurethane foam, material 1, and paint

ROSSOUW VAN DER WALT



Rossouw Van Der Walt
Man on the stand
Cast Marble on A wooden Base
108 cm x 90 cm x 35

THELMA VAN RENSBURG



The Artist:

Thelma Van Rensburg

Artist Statement

(I interpreted the theme conceptually addressing way women are forced into a preconceived form of beauty.)

The materiality of the female biological body has for the most part been excluded from representation in art and society. This exhibition is aimed at finding *alternative forms of female representation: therefore forms that will re-present the material female body as voluminous body and not only two-dimensional surface as propagated by the mass media (Pollock 2003:191). Devices of the mass media such as advertising, advertorials and beauty advice impose nearly impossible standards of beauty on women, thereby convincing them that they are valued only for their appearance.*

My art thus addresses representations of women that stress women's corporeality as perfected surface and commodity. Such representations also serve the purpose of deconstructing phallogentric representations of women as objects of the male gaze.



The Artwork:

"Virgin or Hore"



THELMA VAN RENSBURG
"Virgin or whore" (& the garment)
115 x 87 cm
Edition: 1/1
Digital Collage on German etching
paper (original)

FROUD GORDON

Artist Biography



The Artist
Gordon Froud



The Artwork:
"Wallpiece"

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.



GORDON FROUD
"Wall piece" (& the garment)
Plastic Hangers
156 x 170

GWENNETH MILLER

ARTIST'S STATEMENT: "Continuum system"



The use of laboratory glass equipment recalls the continuous alliance between technology and our urban lives. This representation speaks of the values of purity or idealism that society puts forward, yet underneath it the organic imperfection of physical existence labours on. The system feeds and at the same time withholds sustenance from the decomposing urban cityscape. The visualised structure is on the one hand a rather nostalgic reflection, but on the other hand it is a reference to the individual being at the mercy of systems such as large institutions or industries. 'Continuum', a term borrowed from a mathematical context, refers to transitions: matter or energy can only be transformed or redirected in a closed system. We co-create the structures that we find ourselves in.

The interdisciplinary nature this "Beyond Fabric-ation" Fashion and Art event afforded us the space for stimulating conversations and fresh perspectives from other creative specialists. Our shared concern for the body in various industries linked material and mood, and generated playful concepts.



The Textile designer:
Clara Jansen



The designers'
sketch



TUT-2nd year
Fashion Design Students

Textile Designers' Rationale

Clara Jansen: The design on the fabric is silkscreen printed in process colours, a popular technique for mass art production and it makes the image almost impersonal, as it is just a reproduction with no artistic interpretation. This represents the rise and taint of industry.

Fashion Designers' Rationale

Statement of Gwen Miller's inspired art work- we were required to work with an art work by Gwen Miller, this art work contains glass test tubes that one would find in a lab, so we interpreted these into working designs for full outfits and accessories, our designs represented a very industrial feel, yet it's shows characteristics of feminism.

The industrial feeling represents the masculine characteristics, by means of making use of very rough fabrics like scuba, but on the other hand the feminine side comes alive in the corset, train and leggings. This combination gives the outfit a very unique feel. This garment contains very industrial colors such as black and tan and the white which softens the garment up bit



The Textile designer.
**Mayuri Ramkolowan &
Sibusiso Mahlangu &
Tshepiso Maleyebe (MESAW)**



The designers' sketches.



*TUT-2nd year
Fashion Design Students*

Textile Designers' Rationale

This project was something new and different for us at Mesaw studio to be involved in. It has been a long process but an exciting one. Working with Artists like Gordon Froud and Tanisha Bhana has been a privilege for us.

Unlike with Tanisha, Gordon allowed us free reign with the use of his artwork imagery for the garment. This was great because it allowed us to be a bit more playful and create more of a fun piece for the fashion designers to work with.

At Mesaw studio we love everything South African and being part of this Cool Capital experience has been a privileged opportunity for us.

Mayuri Ramkolowan, Sibusiso Mahlangu and Tshepiso Maleyebe.

Fashion Designers' Rationale

Gordon Froud's Wall piece gave us a monochromatic, structural, 'Hangers appeal'



GWENNETH MILLER
"Continuum System" (& the garment)
Photoshop illustration
95 x 53 cm

ANTON SMIT



**The Artist:
Anton Smit**



**The artwork :
"Spirit of
Tshwane"**

ARTIST CV

Born in Boksburg, South Africa, in 1954, Anton Smit began his artistic career at a very early age, winning his first sculpting competition at 16, and taking first prize at the SA Association of Arts' New Signatures Competition at 25.

He began exhibiting his work throughout South Africa, and started to garner international acclaim in the 1990s as his pieces were presented across Europe, the US and Asia. In 1994, he had the honour of presenting an exhibition at the inauguration of President Nelson Mandela. The March 2014 solo exhibition epitomizes not only Smit's exceptional skill at imbuing his pieces, motionless though they are, with an undeniable feeling of movement as if they were about to reach out and touch or speak to those gazing at them. These pieces also demonstrate the artist's inventive approach to his materials themselves. He works not only with metals and stones, but has also created a unique iron and polymer cast mixture, which combines metal with several other mediums

Anton Smit celebrates more than 40 years of sculpting with his latest exhibition "IN RETROSPECT" together with the launch of his coffee table book, RETROSPECTIVE

Anton Smit

Artist Statement: "The Spirit of Tshwane"

The symbolic interpretation is very important to me as it is my intention to interpret "The Spirit of Tshwane" and infuse my interpretation with positive elements. I believe we require a spirit of faith, hope and love and we need to express it amongst each other, making this the basis of our national pride! On a lighter note; this is the "unbearable lightness of living in South Africa"—it's so light you just want to stay here! The thought process is to create lightness. I want people to identify with the piece and see humour and playfulness in it and the diversity of our urban landscape.



*The artwork :
"Spirit of Tshwane"*

Interpretation of the theme:

"Beyond Fabric-ation " Fashion & art event

"Fashion is an art form and in its most elevated state can be drawing , painting and sculpture combined"-Anton Smit .



ANTON SMIT
"Spirit of Tshwane" (& the dress)
Mixed Media
Not for sale