

Ordinary People Extraordinary Lives

Group Exhibition

Curator - Gordon Froud

The theme of the group exhibition is one that touches the lives of ordinary people. My approach is that ordinary people may lead extraordinary lives. So I am hoping to get a slice of art that celebrates the extraordinary in the ordinary. This often necessitates the investigation of family, identity and even strangers.

The Viewing Room Art Gallery is proud to present
Ordinary People Extraordinary Lives



THE
VIEWING
ROOM

ART GALLERY

Ordinary People, Extraordinary Lives

curated by Gordon Froud

2nd Floor @ **St. Lorient Fashion and Art Gallery**

492 Fehrsen Street, Brooklyn Circle, Pretoria

Opening 18:00 – 20:00 on 23 November

Exhibition closes in January 2019

Featuring works by:

Helena Hugo Lelane Nicolaisen Linda Rademan Vusi Mfupi
Vivien Kholer George Holloway Derek Zietsman Diane Victor
Collin Cole Dina Kroon Andrew Ntshabele Isa Steynberg
St John Fuller Nico Ras Moira MacMurray Jaco Van Schalkwyk
Alexa Pienaar Katelyn Chetty Ayanda Tloti Yannis Generalis
Bev Butkow Sybrand Wiechers Adena Richardson Karin Preller
Michael Meyersfeld Dayne Straightful and others



Bev Butkow



Moving between form and disintegration, Bev Butkow's practice is marked by a deep exploration of materiality as a way of embedding social issues within making practices. Through the translucency of the chosen media and shadow drawings, she asks questions about imposed boundaries and power systems.

Bev Butkow



What usually goes unseen
Assemblage of Perspex on Perspex
Sheeting
110 x 132 x 8 cm
2014

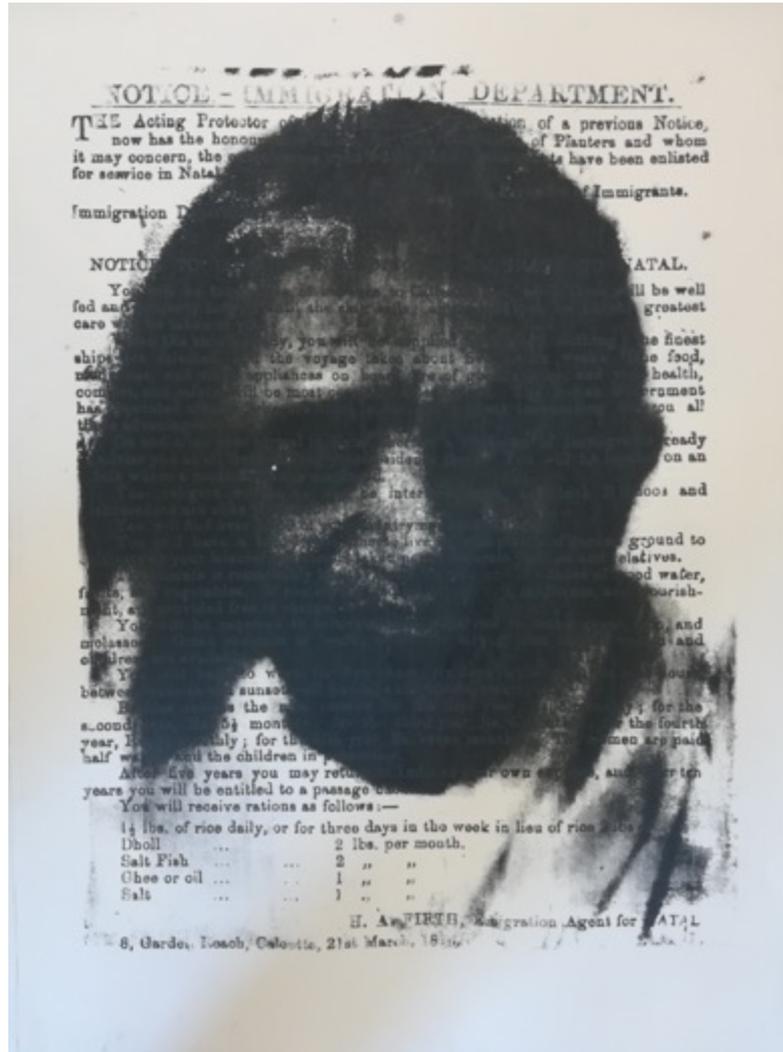
Kate'lyn Chetty

He (the coolie) is introduced for the same reason mules might be introduced from Monte Vixen... the object for which he is brought is to supply labour and that alone. He is not of us, he is in every respect an alien, he comes to perform a certain task before returning again to India (Natal Witness 8 January 1885 Cited in Thiara 2001:130)

The aim of this body of work is to look at the role of analogue photography in relation to aspects of omission and reflective nostalgia found within my family's history in South Africa. This history is rooted in the arrival of Indian migrant labourers from 1860-1911. There are three sets of family members that I have been able to trace back within the official archives of indenture. The Mukhei Nerho, Jhunna Debeet and the Chetty families form the premise of this study, as I explore photographs and documents from after their arrival. From their arrival in 1898-1907 information has been omitted from within both official archives as well as personal archives, this omission has resulted in my curiosity towards this history.

In the above quotation the purpose of indenture is made clear. Indentured labourers were introduced to perform a service or a task and that alone and were thus dehumanised. The conditions surrounding indenture has resulted in a disavowed history from within personal archives and a forgotten history within official archives. There are various memories relating to these overlooked pasts that are explored in my work when recreating and tracing family archives by using analogue photographs that I have collected from family members. Ironically my journey of discovery/rediscovery also suffers from omissions that have occurred as a result of missing photographs of family members, as well as missing and often incorrect information about my family from within the archives of Indenture.

Kate'lyn Chetty



Jhunna
Silkscreen on sugarcane
paper
100 x 70 cm
2018

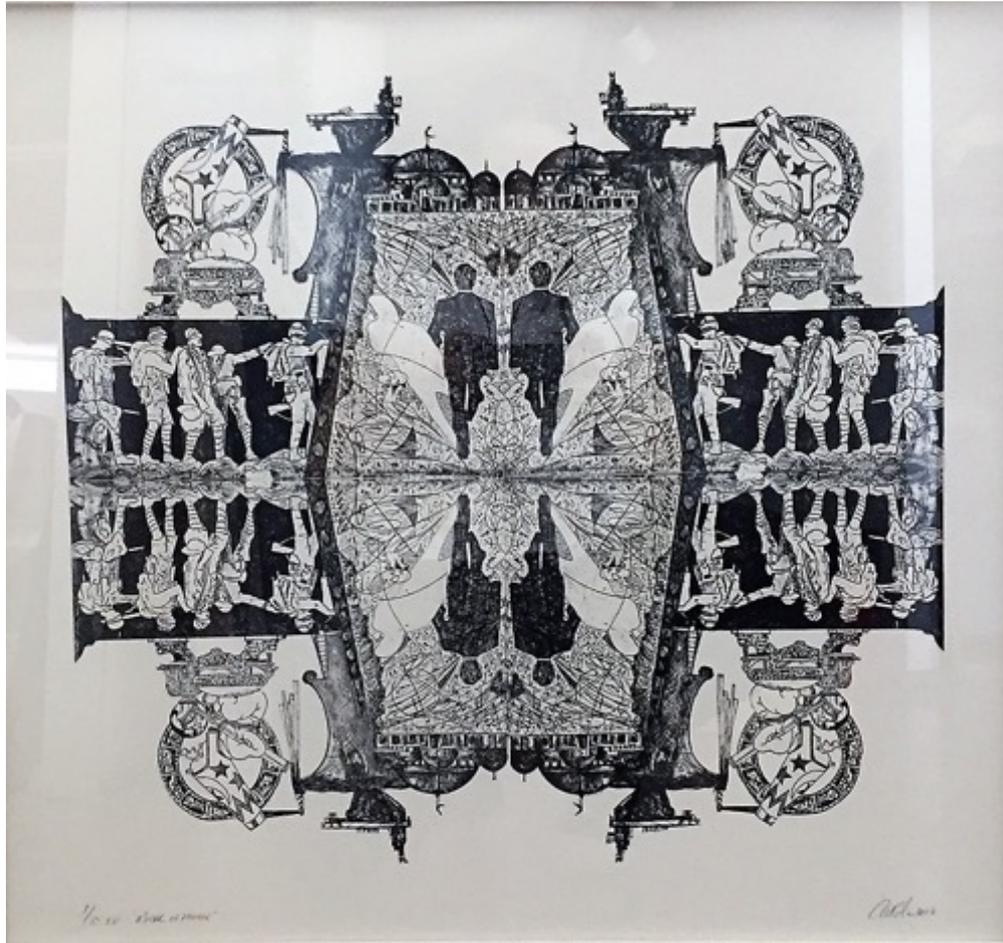
Collin Cole



“Peace through superior firepower.” This work portrays stories of personal sacrifices that resulted in the highest distinction of courage and respect.

Where did we find such men? We find them where we always found them, achieving their mission. Out of 40 million fewer than 3600 have been awarded.

Collin Cole



Medal of Honour
Hard ground etching and Chine-collé
122 x 76 cm
2013

St. John Fuller

'The Bubble' is an exploration of the latent prejudices that we have and how we ignorantly reveal ourselves through the statements we make. And then finally what happens when we are asked to confess something of ourselves that we may not be aware of.

In the series of photographs shown all the subjects are confessing to the same shortcoming. They have been asked to pose for ID style pictures. There are before and after photographs. In between the two pictures being taken, the subjects have been asked to read a confession that they have been unprepared for.

The resultant pictures are a glimpse into the brief interaction that took place. They were done as simply as possible so as to try and have the minimum influence on the resulting reaction. The viewer gets to see the pictures in a bubble. The style of presentation mimics Victorian stereographs. In this way the eyes try to see the photographs in 3D, but they are unable since they are before and after images. In this way I am trying to create a feeling of dissonance between what is expected and what is seen. This mimics the brain in that sometimes it's an explanation for things that we were not conscious of.

Pasted onto the bubble are phrases that are used in everyday conversations by people to defend a position that is actually quite bigoted. Others reveal positions of understanding that are once again, to varying degrees, quite prejudiced. These phrases have been recorded into a sound track which is played to the viewer within the bubble. The idea has been to try and create a background bubble from which punctuated phrases come out.

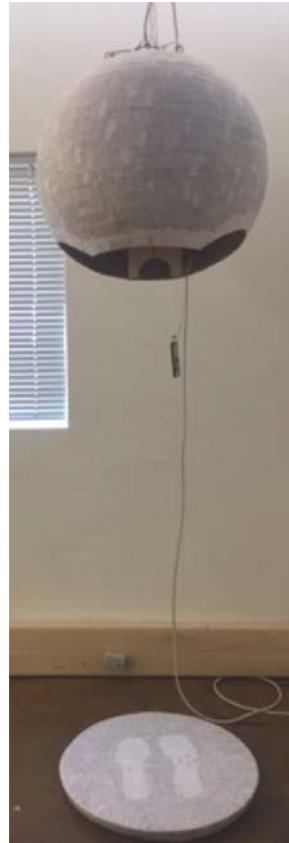
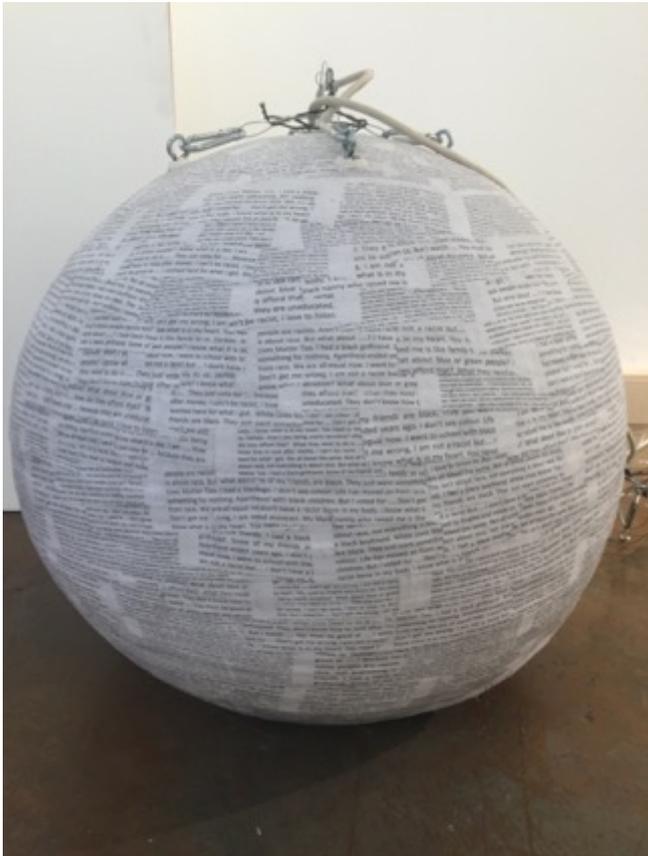
Why are all my subjects white?

With my historical position of privilege as a white person I didn't feel comfortable asking people from other race groups. Often we like to believe that we live lives that are without prejudice. Yet in our day to day routines there are interactions that can cast a little bit of doubt on our assertions. Sometimes these come in the form of a disclaimer, "You know I am not, but". Unfortunately the "but" presages a reveal that questions the assertion. For the series 'The Confession' I asked people to confront, what for many, will be the unthinkable. Openly stating that they are something which they would like to think is far from the truth. The reason being is that I feel that we are stymied by our fears of facing parts of selves that we find uncomfortable, or perceive will exclude us from society.

In this way, rather than finding an open platform to work through and look at these issues that cause us discomfort, by and large, we either choose to disown them, or we find ourselves stuck in a insular discussion that either way the result means that we are unable to move forward.

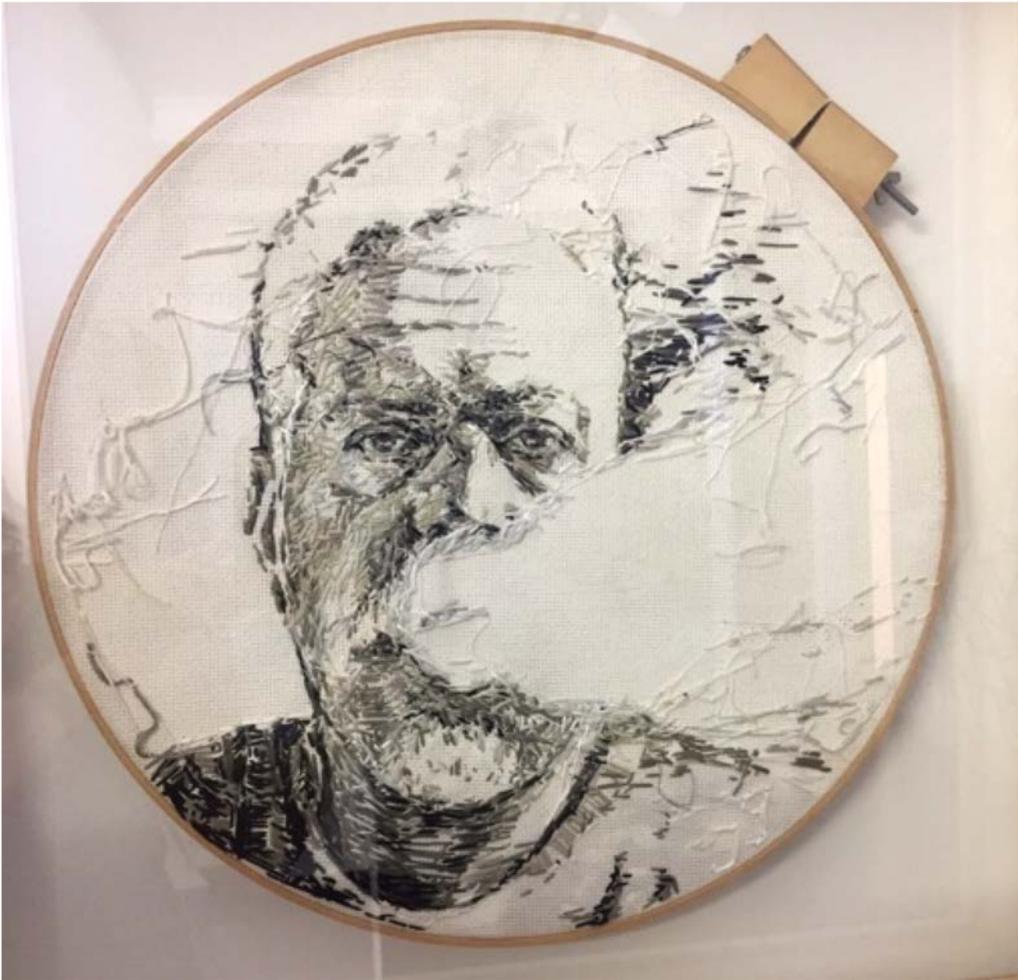


St. John Fuller



The Bubble
Mixed Media
Installation
2018

Yannis Generalis



"Introspect"- (Self-portrait)
Embroidered thread on bleached
canvas, in a wooden ring.

58 x 58 cm

2018

George Holloway



Hang Loose
Welded cold drawn wire
200 x 38 x 30 cm
2017

Helena Hugo



Helena Hugo's work is detailed portraits of sugar cane workers. Using as a point of departure sugar cane cutters and sugar cane, Hugo explores the human condition and the fate of us all.

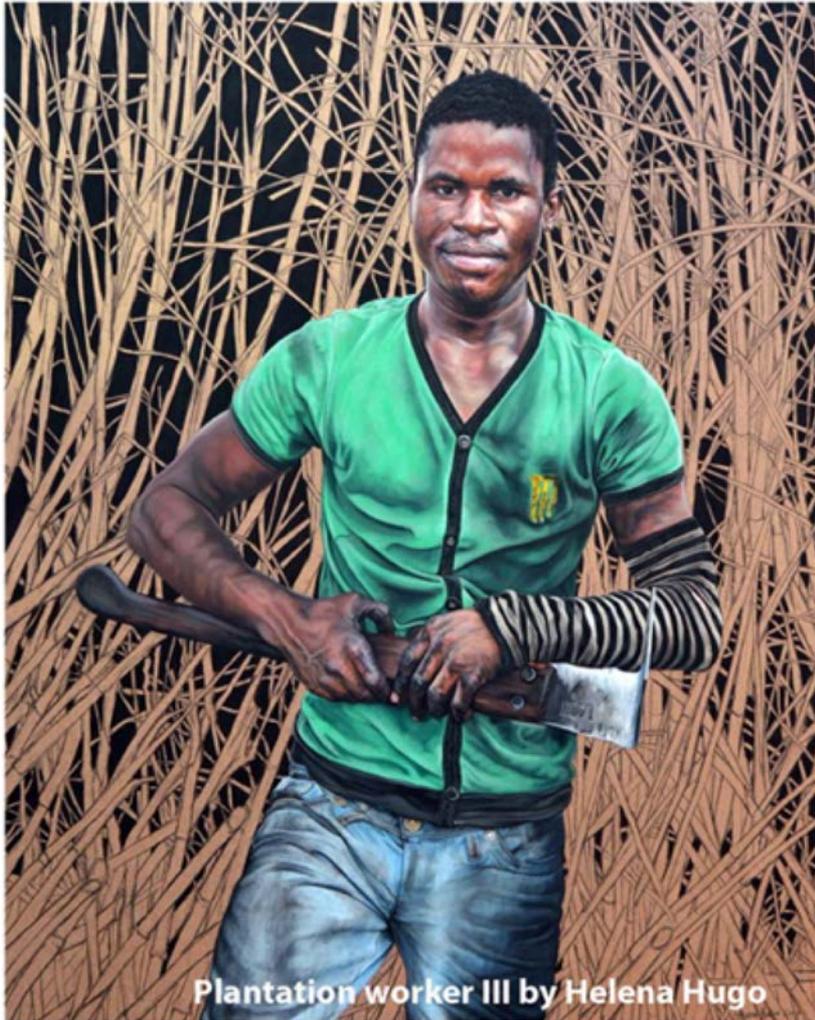
Sugar cane – which in essence is nothing but grass - becomes a metaphor for our lives and the impermanence thereof and also represents the cycle of birth, death and resurrection. Like the grass of the field or a wild flower our earthly time is short and our lives are vulnerable and unpredictable - withering away.

Helena Hugo



Lady cutter II
Pastel on board
128 x 105 cm

Helena Hugo



Plantation worker III by Helena Hugo

Plantation worker III

Pastel on board

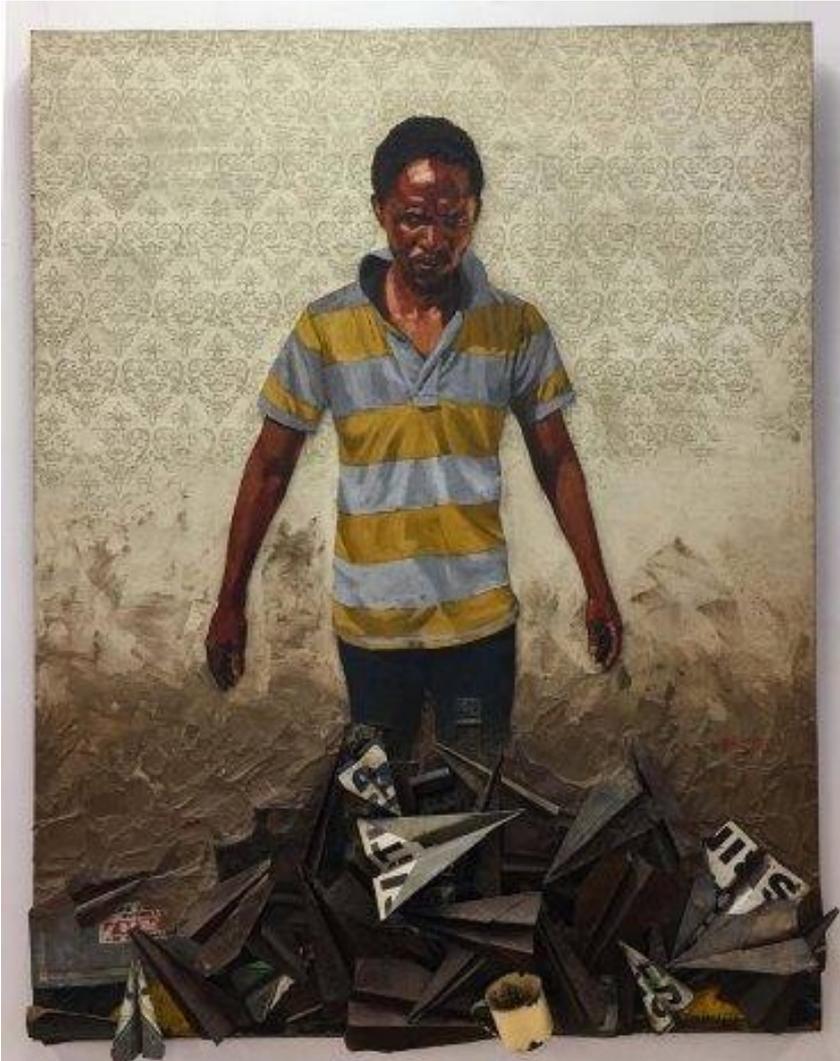
128 x 105 cm

Vivien Kholer



Artists have the ability to restructure the residue. They can find meaning within the chaos and build on the inherent positivity, optimism and history that emanate and flow from the cracks among the residue.

Vivien Kholer



Flying Man
Found metal, tile grout and oil on
board
160 x 120 cm
2013

Dina Kroon



...and it happened again ...
Standing on the surface casting a shadow.
Lying veiled below,
is all that is not....
...and it happened again...

Dina Kroon



"And it happened again"
Dry point with etching and
Chine- collé
61 x 39 cm

Moira MacMurray

Amelia's Journey

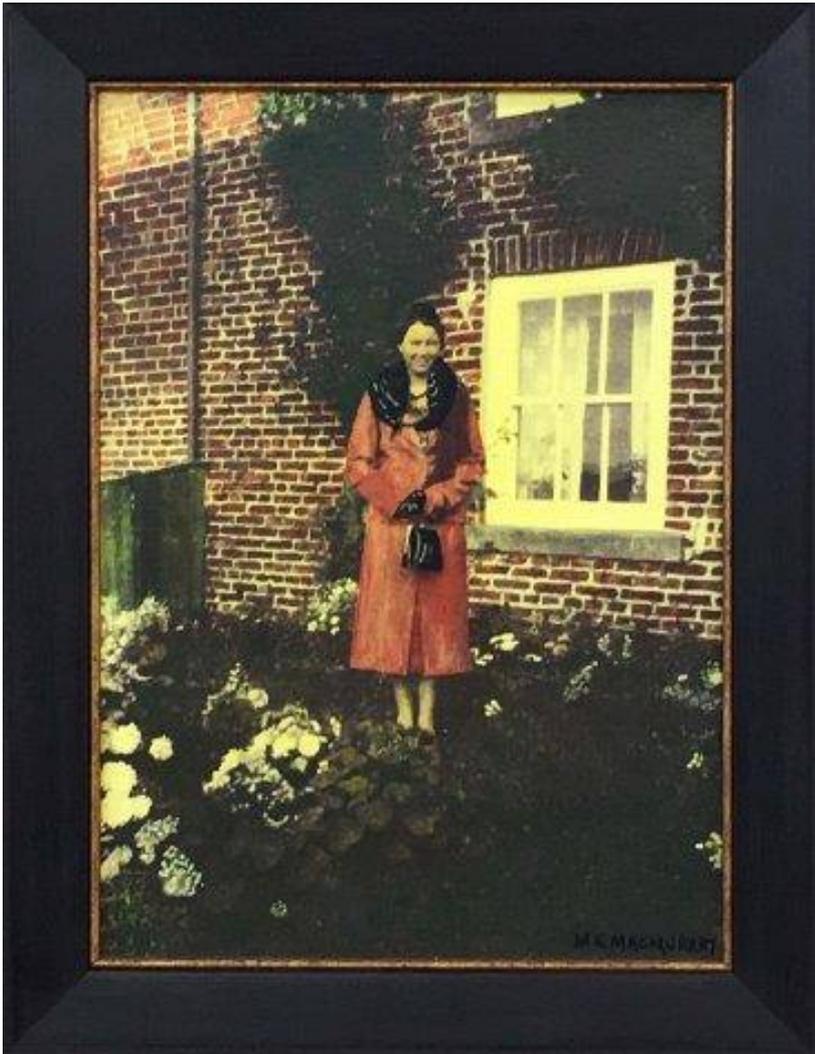
In 1983 I bought this 1947 Morris 10. It was in its original condition and pretty worn. Being a good old Morris engine it was still in running order, but the upholstery needed refurbishing and it needed a general facelift. It still sported the original TJ number plate and had obviously had numerous owners. Renovating our next home and bringing up 4 children left little time and Amelia spent her time tucked away in the garage.

In 2007, she was seen by a visitor to our B&B, he was an enthusiast and, with a heavy heart, I sold her, but knew that she was going to be returned to her former glory and loved. She now lives happily in Durban.

About a year later, I was given a very old film that Enrico had found under the mat, under the front seat whilst totally stripped. I decided to develop it. Unfortunately a lot of the prints were lost. We have no idea how many there were originally. Some of the unprintable ones had areas of interesting European signage. The 8 prints, naturally black and white, no colour at the time, that we have managed to salvage, tell part of Amelia's journey, in her early years. Her original number plate registered in England was FPE 115. Despite many attempts we are unable to trace the original owner, or the area the car was registered in. She was probably imported into South Africa in the 1950's as someone's private vehicle on a Union Castle Ship!

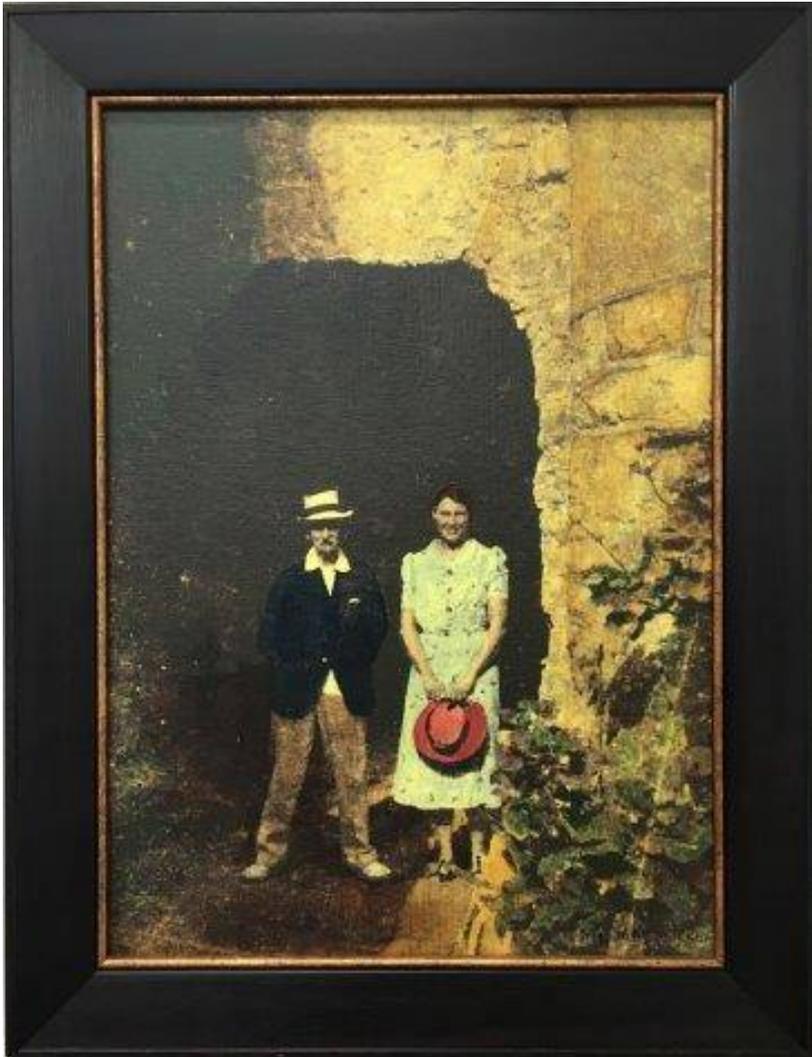


Moira MacMurray



Farewell Britain
Acrylic on Digital Print
50 x 38 cm
2016

Moira MacMurray



Cave in Northern Italy
Acrylic on Digital Print
50 x 38 cm
2016

Lettah Mantsewe



Ordinary people
Mix Media
15 x 22 x 20 cm

Letta Mantswe



Ordinary people
Mix Media
13 x 17 x 13 cm

Lettah Mantsewe



Ordinary people
Mix Media
22 x 11 x 15 cm

Michael Meyersfeld



Washer woman
Giclee print
76 x 60 cm
2014

John Vusi Mfupi



John Vusi Mfupi's collage works are tapestries of everyday life in South Africa. Water is a key symbol in his works as it symbolizes life and celebrates renewal. The cleansing properties of water wash away the burdens of every day, renewing life and giving life. John Vusi is a Johannesburg Artist whose adept mastery of the collage medium has him regarded as one of the most innovative collage artists in South Africa.

John Vusi Mfuphi



Imbhokodo 1
Collage on paper
67 x 70 cm
2018

John Vusi Mfupi



Imbhokodo 2
Collage on paper
67 x 70 cm
2018

John Vusi Mfupi



Imbhokodo 3
Collage on paper
67 x 70 cm
2018

John Vusi Mfupi



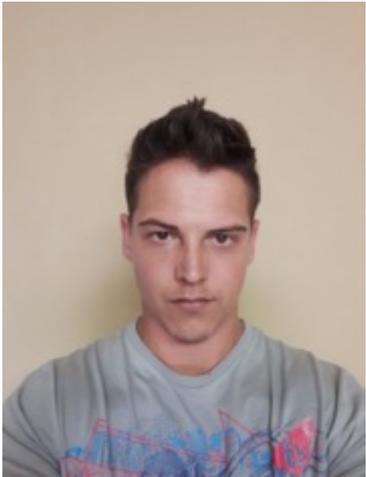
Imbhokodo 5
Collage on paper
67 x 70 cm
2018

John Vusi Mfuphi



Imbhokodo 6
Collage on paper
67 x 70 cm
2018

Rankin Mostert



My work explores the identity behind an individual's tattoo. By simply taking the time to look closely, with an open mind, it's amazing what stories the artwork on ones skin can tell about them as an individual.

The viewer can find out what type of person they are, hobbies, interests, religious beliefs and so on, by simply looking without immediate judgment.

Rankin Mostert



The bone Collector
Oil on board, gold leaf
and spray paint
92 x 140 cm

Lelani Nicolaisen



I am influenced by the relationships between my surroundings and South African society in general. These relationships inform the content of my artwork in the way I portray people in the places I am exposed to on a daily basis, for example people fixing the roads or people waiting for a train after work. There is something significant for me in the interactions between people and between people and the spaces they occupy in their everyday life.

The people depicted in this painting are with unknown identities performing ordinary or indistinct activities. It is a Friday afternoon and they are waiting for the Gautrain towards Pretoria at Sandton station.

Lelani Nicolaisen



*Waiting for the 14:56 train
on a Friday afternoon*

Oil on canvas

80 x 60 cm

2018

Andrew Ntshabele



The Contractors Lunch
Acrylic on Newspaper
140 x 165 cm
2018

Zvikomborero Parirenyatwa



Self Portrait
Terracotta
52 x 35 x 30 cm
2018

Alexa Pienaar



Stil is die Moedertaal (2017) delves into what it means for me to be a white, Afrikaner female in contemporary South Africa and, through an exploration of my upbringing, experiences and cultural inheritance, how I fit into this contemporary, multicultural society. I confront what is considered stereotypical and often shameful in my Afrikaner culture while, at the same time, I embracing certain Afrikaner qualities and where they and I come from. I try to determine my place in contemporary South African society, and my displacement therein, by including animalistic features, elements of the Afrikaans language and my Christianity, the physical land on which I find myself and my own naked body as a subject of confrontation.

Alexa Pienaar



Stil is die Moedertaal
Dye, Paint & Soft Pastel
on Leather
200 x 80 x 50 cm
2017

Alexa Pienaar



Die Lied(g) van Jong Suid-Afrika
Dye, Paint & Soft Pastel on Leather
200 x 80 x 50 cm
2017

Karin Preller



Karin, 1960s
Oil on canvas
95 x 95 cm
2015

Linda Rademan



This art work parodies the patriarchal hunting trophy, but instead celebrates ordinary women as a personal reaction against their omission from the Afrikaner historiography of the previous century. This portrait is embroidered in direct rejection of needlework being trivialised as 'craft' during the twentieth century.

Linda Rademan



Van trofee tot triomf iv

Rusted steel, copper, embroidery on cotton

70 x 60 cm

2017

Nico Ras



I unpack discourses around whiteness and white Afrikaner identity in South Africa. In my work I aim to transform the white skin. Through this process I create an internal monologue reflecting on a sense of self-awareness of my whiteness and the unwanted aspects that form part of the constructed Afrikaner identity and my need to disavow from it. I further explore my position as a white Afrikaner in a post-apartheid African landscape and how I inhabit that space often creates a sense of displacement and ambiguity."

Nico Ras



I've got your skin!
Cyanotype with Embossing
98 x 48 cm
2018

Nico Ras



Gerub: Raphael
Charcoal
83 x 68 cm
2018

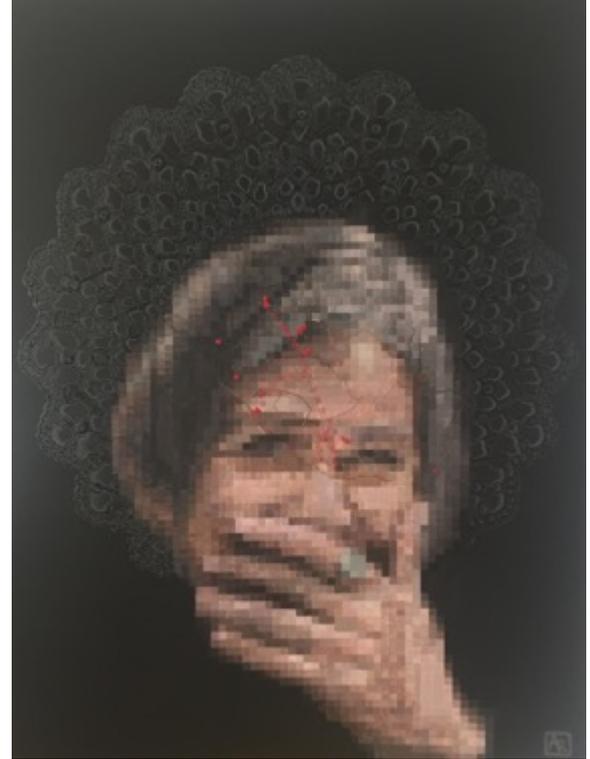
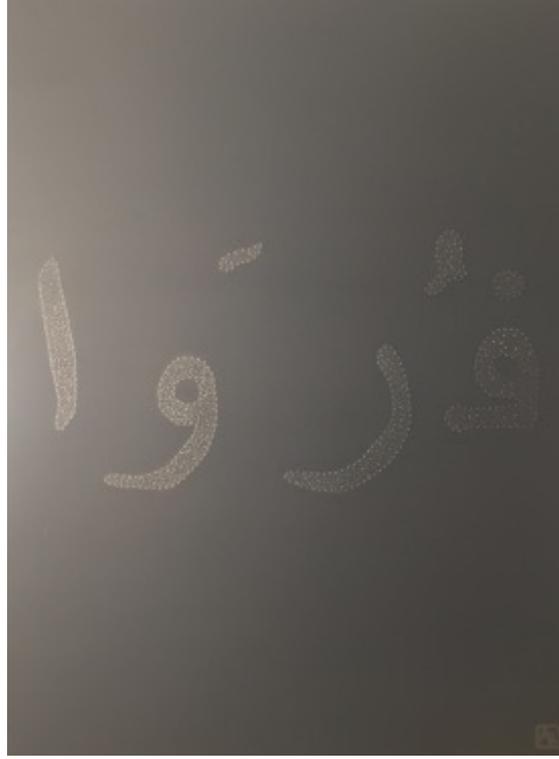
Adena Richardson



The work references Arabic influence on Afrikaans, and the word Pseudo (meaning "not genuine") is representative of the artificial socio-political system of apartheid which the Afrikaner nationalists imposed.

My art making therefore probes an identity which is in a constant state of flux, and which exists in a liminal space of past and present, inside and outside, front and back, inclusion and exclusion.

Adena Richardson



Pseudo weg.
Acrylic and Embroidery thread on canvas
120 x 90 cm
2014

Jesse Shepstone



Self Portrait
Terracotta
36 x 48 x 29 cm
2018

Isa Steynberg



Hierdie Kind / This Child

Ceramic

20 x 34 x 17 cm

Dayne Straightfill



Watch your Neighbours
Linocut and monotype on Fabiano
197 x 110 cm
2018

Ayanda Tloti



Metaphysical
Mix Media
140 x 160 cm
2018

Barry van der Westhuizen



Character Location/ Karakter Plekke:

Drama Student (Blue)

Layered wood with Silkscreen and

Etching

100 cm x 80 cm

2017

Barry van der Westhuizen



Character Location/ Karakter Plekke:
Military Man (Red)
Layered wood with Silkscreen and
Etching
100 cm x 80 cm
2017

Jaco Van Schcalkwyk



Momento Mori II
Oil on linen
77 x 50 cm
2016

Diane Victor



A Hyena's skin of doctors

Manier Noir Litho

80 x 65 cm

Sybrand Wiechers



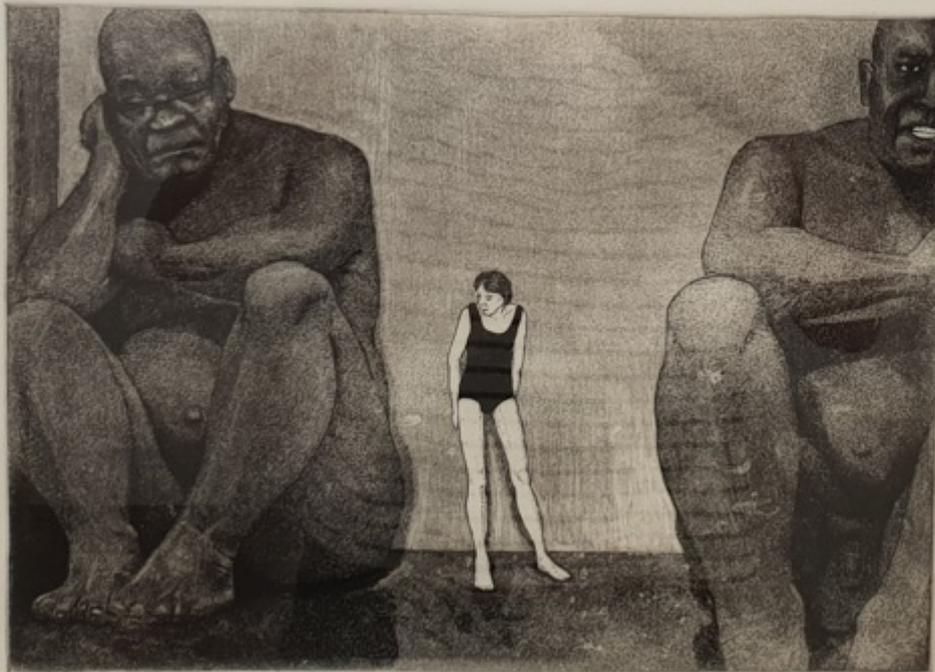
"Vanilla Scoop: The very concept of "Ordinary people" is probably one of the best examples of how subjective our perception of others and even self is. Most people believe themselves and theirs to be total vanilla and not rocky road at all. But there is always in everyone if you look closely a little twist in the tail."

Sybrand Wiechers



Vanilla Scoop
Mixed media
2018

Derek Zietsman



1/20

Tweedledum & Tweedledee n. 1/20

Tweedledum and Tweedledee
Etching with Aquatint
58 x 50 cm