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ART GALLERY & STUDIO



Bodies in transition catalogue

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Gallery hours: Fri 10h00 - 18h00 Sat 10h00 - 14h00 Sun 15h00 - 18h00

The exhibition has been curated by Elfriede Dreyer

Catalogue essay by Amanda du Preez

Elfriede Dreyer

Elfriede Dreyer is associate professor in Fine Arts at the University of Pretoria and an interdisciplinary arts academic, artist and gallerist. She teaches and publishes in the fields of Fine Arts, Art History and Visual Communication, but also produces art and exhibits mixed-media works and video installations. The topics of utopia/dystopia, deconstruction, posthumanity, technoculture and romanticism are ongoing interests in her practical and theoretical research.

Elfriede has curated major shows such as the *Digital Art* exhibition for Unisa in 2002; the *Reconciliation* exhibitions for the University of Pretoria's Arts and Reconciliation festival in 2005; the travelling exhibition, *Little Deaths*, at Fried Contemporary Art Gallery and Bell-Roberts Gallery in 2007; the UP Centenary exhibition, *Visuality and Commentary* in 2008; and the internationally travelling exhibition, *Dystopia* (2009 – 2010).

Amanda du Preez

Amanda du Preez is associate professor in Visual Studies at the University of Pretoria where she lectures History of Art and Visual Communication. Her areas of interest include gender, cyber-culture, identity politics and the sublime. She also shows a keen interest in the budding new field of visual culture and its relation to art history. She co-edited a book entitled *South African visual culture* in 2005 and has written various articles and chapters in books on the topics of interest.

Recently she published the book *Taking a Hard Look: Gender and Visual Culture* (2009) as editor as well as *Gendered Bodies and New Technologies: Rethinking Embodiment in a Cyber-era* (2009). She currently acts as co-chair for the Gender Institute. Amanda is also on the editorial board of *Fragmente* and *Die Vrye Afrikaan*.

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EXHIBITION ESSAY:

Amanda du Preez

For most of us having a body seems an uncontested fact. It is natural to have a body. But perhaps thinking differently about our bodies, namely also considering that not only do we have bodies, but what's more we are our bodies, could be a useful endeavour. In other words, just as much as HAVING a body is part of the deal; to the same extent is BEING a body part of human existence. Why make this distinction? In the culture that we live in we have come to place excessive prominence on the having-a-body part and not being-a-body. What this means is that we have developed a mostly instrumentalistic attitude towards our bodies. For many of us, our bodies are obstinate pieces of meat that refuses to do what we want it to do. It eats too much, it does not respond well to exercise; it turns lethargic in the afternoons. Or for the lucky ones their bodies are malleable substances that obey every whim. And if that does not work there is always plastic surgery?

Fortunately, the real embodied experience of what it means to be human challenges uncomplicated consumerist notions of the body e.g. the "be whatever you want to be" slogan of our times. This assumption that everything is malleable flow is aptly described by Dave Willis (1995: 81): "The postmodern economic simulacrum, the system of exchange that seems to be posited on purer and purer flow, an always more fluid abstraction from the solidity of the commodity, simply occludes its own reliance on a play between solid and fluid forms".

Please excuse me if I tread on toes – the fact is you cannot be whatever you want to be without taking the given or the solid into consideration. Let me explain: In contrast to fashionable ideas that propagate an endless flow of material possibilities, I would propose there are limits to how the body can materialise. Elizabeth Grosz agrees: "The body is not open to all the whims, wishes, and hopes of the subject ..." (1994, 187, original emphasis). This is not to imply that bodies are stable and unchanging entities (the 'anatomy is destiny' dictum of Freud), but rather to foreground matter as vigorous intelligence with a 'mind' of her own manifesting in 'multiple modalities' (Kerin 1999: 91).

Embodiment is, accordingly, not understood as form (mind) imposing itself on matter (body), but rather as a process that irrupts in mind-matter and becomes a "state of matter" (Battersby 1998: 9). Central to my argument is the notion that embodiment is a prerequisite for existence, for, once ruined, embodiment cannot be replaced. Katherine Hayles (1999: 49) reiterates: "Embodiment can be destroyed, but it cannot be replicated. Once the specific form constituting it is gone, no amount of data massaging will bring it back."

Therefore, returning to the matter at hand here: bodies are in transition, definitely. They are not however transitioning beyond their own inherent natural possibilities. Let me emphasize: Even if you change your body drastically through surgery, or your body gets mangled in an accident, it is still the given parameters that you are living through, cell by cell, thought by thought, on a daily basis. In other words, you still have to embody all the changes, albeit painful, joyful or a disappointment. There is no getting beyond the body and it is my contention that the contemporary emphasis on having a body allows us to forget that fact quite often.

We also ARE our bodies.

Bruno Latour sums it up: "the opposite of body is not emancipation, the opposite of body is death" [my emphasis].

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CELIA DE VILLIERS

CURRICULUM VITAE

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.

The artist's work has featured in fourteen solo and sixty group exhibitions worldwide. She has curated and adjudicated numerous exhibitions locally and abroad of which the most recent are National judge for the 23rd ABSA L' Atelier Awards, 2008 adjudicator for the Thami Mnye National Fine Art Award in 2009 and curator of the UNESCO endorsed African Mêleé in France, 2009. International companies have commissioned her textile as well as glass creations. Some of her works are in the permanent collection of UNISA and the American *Museum of Art and Design* in 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 is a member of the board of directors of the *WasteArt* Foundation and serves on the advisory board of the South African Department of Arts and Culture. Celia has won numerous awards for her contribution to empowerment projects in the Arts and Crafts sector. She has lectured in Drawing, Painting Sculpture, and Conceptual art at the University of South Africa since January 2001 and presented research papers at Universities in South Africa, France and Brazil.

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ARTIST STATEMENT

The slippage between siren and cyborg

Due to humankind's feelings of limitation and inadequacy the Biosphere treats humanity as malleable material which is open to modification. Fictional designer bodies and Utopian fantasies containing biotechnology, neurotechnology and Nanoscience engineering have become the order of the day.

However, the natural body as inadequate is not a new concept. Synthetic biology, bio interfaces and the symbiosis of human, animal & artificial intelligence is amply illustrated by the indestructible ancient myth of the siren and her hybrid body. Historically this mythological nymph took on one of three forms; a shapeshifting fish-woman (mermaid), an enticing bird-woman (harpy) or the seductive snake woman (Lillith, Melusine). These legendary females have become symbolic of the supposed torment of erotic desire which lures men to self destruction and premature death. Ironically the siren's hybrid body cannot satisfy the passion invoked by their enchanting music and bewitching beauty.

The myth of the siren and the contemporary cyborg both deal with male anxiety and reflect the sensory dialogue between, desire and defence - life impulses and death impulses. Futuristic speculation about a post-human existence where new and otherworldly hybrid mutant identities such as sirens or cyborgs may be fantasized into being continues to raise age old questions about fear, moral prejudices, sexual politics, power, and gender relations.

Measures of control

The author of *Eroticism, Death and Sensuality*, George Bataille (1986:39) is of the opinion that "desire is usually closely linked with terror, intense pleasure and anguish".

Recent research has shown the global increase in the appetite for ritualistic, erotic masochism which coincides with our culture's shift towards greater emphasis on individuality and the cultivation of a unique, autonomous, and authentic identity. People who are the most vulnerable to the stressful burden of self have the highest rates of masochism and use it as a tool to alter consciousness to come to terms with the contradictions, fears and insecurities of contemporary culture. There is a belief that Immersion in sensory intensification of extreme pleasure and pain serve as tools, to awaken the senses and provides therapeutic physiological affirmation of identity.

This neo-Gothic* chastity belt represents fetish devices, amulets and erotic codes which facilitate such games of 'mental narrowing'. It serves as a metaphor for intense experiences of fear and fascination. It may signify taboo, infidelity, torture and control or, sexual pleasure and includes the phenomena of simultaneous aversion and attraction.

*Paradoxically the authenticity of romanticised medieval chastity belts has recently been called into question resulting in the removal of several of these objects from European museums.



Celia de Villiers,
The slippage between siren and cyborg (detail), 2010.
Plexiglass, stainless steel, resin.
150 x 45 x 25 cm (Size 5 shoes).



Celia de Villiers,
The slippage between siren and cyborg (detail), 2010.
Plexiglass, stainless steel, resin.
150 x 45 x 25 cm (Size 5 shoes).



Celia de Villiers,
Measures of control, 2010.
Stainless steel, leather, satin,
34 X 35 cm

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ERNA BODENSTEIN

CURRICULUM VITAE

Erna Bodenstein was born in 1958, in Pretoria. She completed her BA(FA) degree in 1980 at The University of Pretoria, and completed her MA(FA) degree, (with distinction) in 1998 at The University of Pretoria.

She lectured in printmaking at The Department of Fine-Arts, UP, from 1981 to 1991 after which she lived, and produced art, in Barcelona, Spain, over a period of several years. Moving between Barcelona and South-Africa, she continued teaching part-time at the Department of Visual Art, University of Pretoria, focusing on Conceptual/installation art. She has also lectured in art at various other art Institutions in Pretoria over the years and is currently teaching part-time at, UP and at TUT while also working as an artist.

She has participated in numerous group exhibitions in both locally and internationally since 1981.

She has produced eight solo exhibitions in South-Africa and four in Barcelona, Spain.

The artist's work have been taken up in a number of public collections, namely; The Human Sciences Research Council (HSRC), University of Pretoria, University of South-Africa, The Pretoria Art museum, ABSA Bank, Johannesburg.

ARTIST STATEMENT

"Mother; here you still exist, and I do too, but one of us is bound to remain the shadow of the other." (Trinh T. Minh-ha)

The works created for this exhibition revolves around issues of identity in a cross-cultural or 'bi-cultural' context.

To this end I am drawing on the personal experience of raising three Black children, two brothers and a sister, for the past thirteen years.

They have been raised by myself and my late husband (and still being raised by me) in a predominantly White, Afrikaans cultural context. How deep their roots are embedded in their traditional, Sepedi cultural origins, depends (amongst other factors) on the amount of years spent with, and raised by, their biological mother.

Having to deal with this complicated situation of being between cultures, and between mothers, obviously impacts on their sense of identity in a profound and ongoing process, an ever evolving and fluctuating sense of 'reality' and of 'self'. They will always be defined by their 'otherness'. Regarded as different, 'other', by both Black and White cultures.

In the works displayed on this exhibition I focused on my twenty-one year old daughter, Lebogang as a vehicle to visually explore and draw on how she experiences her bi-and-a-culturation and the effect that it has on her identity.

By using Lebo as both subject and object in my art, I might be simultaneously 'stripping off' her identity and trying to 'paste it back on'. An illusory reflection of the multiplicity of her layered identity.

In one of the works, a digital print, '*My little Sangoma*', an old photograph of Lebo was combined with an ink and wash drawing, layered with her handwritten thoughts about aspects regarding her bi-or-multi-cultural identity.

In the other work, '*Lebo: bleached*' I am 'interpreting' her through ink and wash drawings of her face which was then 'bleached'.



Erna Bodenstein,
Lebo Bleached, 2009.
Series 1, ink and bleach on paper. 25x20cm

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Majak Bredell

CURRICULUM VITAE

- 1945 Born in Kroonstad.
- 2004 After 23 years in New York, returned to South Africa to live against the Drakensberg in Limpopo.
- 2006 Group exhibition, "Flesh" at KKNK, Oudshoorn.
- 2007 Solo exhibition, "2 DECADES +" at Fried Contemporary with catalogue.
- 2009 Solo exhibition, "ALTER IMAGES 1" at Association of Arts Pretoria.

Solo exhibition, "ALTER IMAGES 2" at the University of Johannesburg Art Gallery with catalogue for both exhibitions.

ARTIST STATEMENT

ON HER BODY

The symbolic, political, and real body, particularly that of the female, has been in transition and flux since time immemorial. In prehistoric and early literate times attitudes to the body were probably body-friendly, but under patriarchal philosophy and religion it became distinctly body-loathing. Restrictions and controls were inscribed on the body in general, and on the female body in particular. These masculinist ideals, controls and restrictions impacted the way society perceived, feared and treated women. How much of this misogynistic imprint still affects contemporary attitudes to the female body? How much of the tyranny of slenderness is residue from ages of supposed female inferiority that served to minimize women? I see the female body against its historic placement that in itself is a transition that spans millennia. In these works I extract moments in this historic transition.

On the left-hand panel I transferred ideas and just plain misogynistic constructs inscribed onto the female body for over two millennia.

On the central panel I transferred theories and ideas held sacred by the inquisitions of the witch-hunts alongside stories of some who were broken and burned.

On the right-hand panel I transferred feminist writings "on the body" that accentuate the battle against ideas on being female that have become so embodied that they often stand between a woman and her real body.

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ARTIST STATEMENT

ON HER BODY - I

In ancient Greece, a father had to decide by the fifth day after birth whether the child would live or die. The mother had no say in it. — “A boy is the flame in the line, a girl the ashes of a house”. — Reproduction theory held that the male sperm contained all the qualities the newborn would have, including the soul... woman wasn't a parent, she was an incubator — the differences between a generative principle definitive of GOD and MEN, and a nurturant principle exhibited by EARTH and WOMEN. — A mother's womb is full of standing blood, which flows therefrom in menstruation. But, at God's will, a drop of whiteness enters and falls into its midst and behold a child is formed. — Under the rule of the father, women had no complex choices to make, no questions as to their nature or destiny: the rule was simply OBEDIENCE. — In 1880 Charlotte Perkins Gilman was advised by her physician, Dr Mitchell, when she complained of depression to: “Live as DOMESTIC a life as possible. Have your child with you all the time. Lie down an hour after each meal. Have but two hours of intellectual life a day. And NEVER TOUCH PEN, BRUSH OR PENCIL AS LONG AS YOU LIVE”. — ARISTOTLE: The male is by nature superior, and the female inferior; and the one RULES and the other is RULED... for females are weaker and colder in nature, and we must look upon the female character as being a sort of natural deficiency. — 14th century proverb: “A horse, whether good or bad, needs a spur; a woman, whether good or bad, needs a lord and master, and sometimes a stick”. — Women through whom DEATH, suffering, and toil came into the world, were creatures dominated by their sex. So taught the Bible and patristic tradition. To control and punish women, particularly their bodies and their dangerous, disruptive sexuality, was MAN'S WORK. — Neo-Aristotelian images and principles established a firm connection between male anxieties and fantasies and female bodies.

What was said about women in the Middle Ages, was said by men who rejected their society, men whose position obliged them to embrace CELIBACY and CHASTITY. Ancient views were piled one upon another like archeological relics, devoid of any scientific or ethical base. — Men held up distorted images of women. Occasionally women rejected those images, but inevitably the imposed images INSCRIBED THEMSELVES IN WOMEN'S VERY FLESH and shaped their lives. — FREUD: “Throughout history people have knocked their heads against the riddle of the nature of femininity ... Nor will YOU have escaped worrying over this problem — those of you who are MEN; TO THOSE OF YOU WHO ARE WOMEN THIS WILL NOT APPLY — YOU ARE YOURSELVES THE PROBLEM”. — Yahweh's curse: “I will greatly multiply thy sorrow and thy conception; in sorrow thou shalt bring forth children; and thy desire shall be to thy husband, and he shall rule over thee”. — TERTULLIAN: “Dost thou not know that thou, too, art Eve? Even today God's judgement applies to all thy sex, hence thy sin must also subsist. Thou art the Devil's portal; thou hast consented to eat of his tree, and thou wast the first to renounce the law of God”. — JOHN CRYSTOSTOM: “Physical beauty is only skin deep. If MEN could see beneath the skin, the sight of WOMAN would make them nauseous... Since we are loath to touch spittle and dung even with our fingertips, how can we DESIRE TO EMBRACE SUCH A SACK OF DUNG?” — Marbode of Rennes: “Woman was a temptress, a sorceress, a serpent, a plague, a vermin, a rash, a poison, a searing flame, an intoxicating spirit”. — AUGUSTINE: “We are born between urine and feces”. — HILDEBERT OF LAVARDIN: “Woman is a fragile thing, steadfast in nothing but crime and always harmful. Woman is a voracious flame, the utmost folly, MAN'S INTIMATE ENEMY, who learns and teaches every possible way of doing harm... All consuming in vice, she is consumed by all. A predator of men, she becomes in turn their prey”.

1 PETER 3:7: "Likewise, ye husbands, dwell with them according to knowledge, giving honor unto the wife, as unto the WEAKER VESSEL". — MARTIN LUTHER: "God formed her body to belong to man, and to have and to rear children... let them bear children till they die of it... that is what they are for". — DARWIN: "Man is more powerful in body and mind than woman, and in the savage state he keeps her in a far more abject state of bondage than does the male of any animal; therefore it is not surprising that he should have gained the power of selection". — With limited information, but plenty of sexist bias, our libraries came to be filled with NONSENSE: "When she uses her brains more, her procreative organs will function less", states a late nineteenth century physician.

ON HER BODY - II

The terror of the Inquisitions lay in their power to reach into any man's, woman's or child's life and to snuff it out in blood and fire, without cause other than the pleasure of a madman empowered to do so. — The BREAST RIPPER was used red hot or cold. Its four claws slowly ripped to formless masses the breasts of countless women condemned for heresy, blasphemy, adultery and other LIBIDINOUS ACTS. The oral, rectal or VAGINAL PEAR were forced into the mouth, rectum or vagina of the victim and there expanded by force of the screw to the maximum aperture of the segments. The inside of the cavity in question is irremediably mutilated, nearly always fatally so. — A woman who had no legal counsel, protection by her natal family, or the support of the church, protected herself with the only weapon she knew; THE SHARP TONGUE of the curser or scold. — Scolding done by a female was considered a crime and was punished by the scold's bridle, which LOCKED THE VICTIM'S HEAD inside an IRON CAGE that drove spikes through her tongue. — Searching the accused woman's body for the devil's teat was one of the chief proofs of witchcraft. — The devil's mark would have no feeling or blood when stabbed.

In 1649 a well-known Scottish PRICKER was hired to rid a town of witches. He was promised twenty shillings for every woman he condemned. Thirty women were brought into the Town Hall and STRIPPED and then openly had pins thrust into their bodies. Most of them were found GUILY. — In Dilligen, WALPURGA HAUSMÄNIN, an elderly MIDWIFE accused of witchcraft was publicly executed in her hometown. Her breasts and arms were torn five times with red-hot irons, her right hand cut off, her body burned at the stake, and her ashes thrown into the river. All her goods and estate went to THE BISHOP'S TREASURY. — It was the HANGMAN who searched the bodies of accused women for the devil's mark, giving him every opportunity to rape his prisoners. But the possible outcome of an inquisition, the death penalty, was more dire even than rape, and flaunted the POWER OF THESE MEN over the very lives of the women they abused. — All witchcraft comes from carnal lust, which in women is insatiable... wherefore for the sake of fulfilling their lusts they consort with devils... it is sufficiently clear that it is no matter for wonder that there are more women than men found infected with the heresy of witchcraft... and blessed be the Highest Who has so far preserved the male sex from so great a crime.* — Women's power was in their PERCEIVED ability to manipulate magical forces. But POWER CREATES FEAR, and power based on magic can cause PANIC. The role of healer, long respected and even seen as essential, became suspect. — Once accused of being witches, few women ever returned to a normal life. Almost everywhere more women than men were accused and killed — EIGHTY FIVE PERCENT OF THOSE KILLED WERE WOMEN. — ISOBEL YOUNG's magic had cured some of her Scottish neighbors, but this did not prevent nineteen of them crying her out a witch; Isobel was hanged and burned. — The Bavarian shepherd CHONRADT STOCKLIN had cured some men and animals who had been stricken by witches, yet his neighbors turned on him, burning him as a witch in 1586.

A poor woman of Eichstätt was accused in 1637 by fifteen persons of passing through locked doors, riding through the sky, attending the Sabbath, having a demon lover, raising storms, but not of harming humans or animals. Imprisoned, subjected to a body search to identify the devil's mark, she begins bravely enough, LAUGHING HEARTILY and denying all charges, UNTIL SHE IS STRETCHED ON THE LADDER. Then she CONFESSES she is a witch, only to retract the statement as soon as the ropes are loosened. Day after day, as the torture continues she confesses to many crimes even some she is not accused of. But each time they lessen the torture, she denies all that she has said. Finally her mind grows confused; she now confesses without prompting of the ladder. After TWELVE DAYS, the court presses charges of storm raising. In order to elicit her confession to this monstrous crime, she is placed in the Spanish boots that crush her leg bones. She confesses to exhuming the corpse of her own child, buried six years earlier in order to cook the remains to make a magic powder that she gave to her devil. She dies penitent, having assured the judges that they have HELPED IN HER SALVATION. They have every advantage over her — of education, community prestige, and access to the IMPLIMENTS OF TORTURE. — The rack literally “prolonged” by force of the winch... dislocation and extrusion of every joint in the arms and legs, dismemberment of the spinal column, and the detachment of the muscles of limbs, thorax and abdomen — effects that are, needless to say, fatal. — *MALLEUS MALEFICARUM: “... unless God, through a holy Angel, compels the devil to withhold his help from the witch, she will be so insensible to the pains of torture that she will sooner be torn limb from limb than confess any of the truth”. — That her SILENCE indicated her INNOCENCE, was not considered while the aether is rent by the screams that reverberate across the centuries

ON HER BODY – III

The body is the battleground whose self-determination has to be fought for. — SB While women's presence in the public sphere has expanded, the IDEAL FEMALE BODY has been shrinking. — MM Women's flesh is evidence of a God-given wrongness. Whereas fat men are far gods. — NW Though we are arguably more in touch with our bodies than ever before, they have become alienated products, texts of our own creative making, from which we maintain a strange and ironic detachment. — SB Men look at women. Women watch themselves being looked at. This determines not only the relations of men to women, but the relation of women to themselves. — JB Culture stereotypes women to fit the beauty myth by flattening the feminine into beauty-without-intelligence or intelligence-without-beauty; women are allowed a mind or a body but not both. — NW The “bite-size” candy genre represents female hunger as successfully contained within the bounds of appropriate feminine behavior. These commercials, no less than the Victorian CONDUCT MANUALS, offer a virtual blueprint for disordered relations to food and hunger. — SB The body is our basic reality. — RP Through the disciplines of self-modification, women continue to memorize on our bodies the feel and conviction of LACK, of INSUFFICIENCY, of NEVER BEING GOOD ENOUGH. — SB Taught from their infancy that beauty is a women's scepter, the mind shapes itself to the body, and roaming round its gilt cage, only seeks to adorn its prison. — MW Almost all of us who can afford to be eating well are dieting — and hungry— almost all of the time. — SB Why, when avoiding pain and seeking pleasure are such primary human motivations, have we for so long been taught that the pleasures of sex are sinful and bad? — RE The body is a powerful symbolic form, a surface on which the central rules, hierarchies, and even metaphysical commitments of a culture are inscribed and thus reinforced through the concrete language of the body. — SB

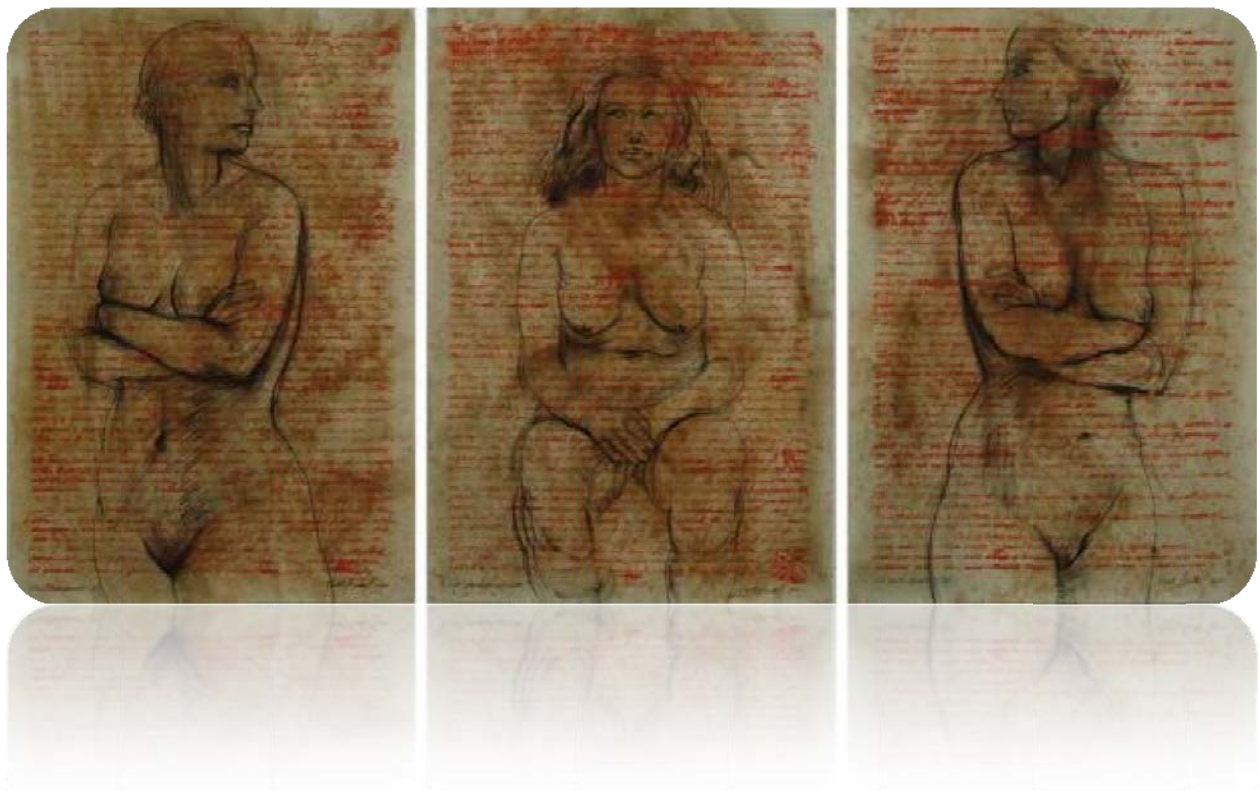
The emaciated and skeletal bodies of runway models, stand in stark contrast to the strength of feminism. In the 1920's, when ready-to-wear clothing was born, a new era emerged. Women had to fit into standard sizes. They began to feel, on a deeply individual level, that the problem was their body rather than their clothes. — MM Women have been objectified and alienated as social subjects partly through the denigration and containment of the female body. — EG For over two millennia, whether purported by the male philosophers and ecclesiastics, or underlying modern day eating disorders, body-loathing is at heart a deep fear of the FEMALE, with all its more nightmarish archetypal associations of voracious hungers and sexual insatiability. — SB Thoughts, emotions and beliefs become part of our biology — and the more deeply they are held, the more profound their effect on our physical lives and health. — CN Contemporary body-fetishism expresses and reflects our alliance WITH culture AGAINST all reminders of the inevitable decay and death of the body. — SB If everyone were brought up with a familiarity of the birthing vulva, it would be difficult for anyone to imagine the female gender as passive. — JC The woman's body is the terrain on which patriarchy is erected. — AR An anorectic woman: "You make of your own body your very own kingdom WHERE YOU ARE THE TYRANT, the absolute dictator". — SB Women must resist the incarceration in the body that has been the legacy of patriarchy without either recoiling from our bodies or pretending we can live without them. — AR For all the dressing-room nightmares I've lived and will live, I'd rather be successful at fitting comfortably into my own skin than into clothes meant to cover someone else's. — e j a. All that has been written about women by men should be suspect, for men are at once judge and party to the lawsuit. — FP The slim and flawless cover girl is an icon created by capitalism for the sake of profit. Millions of women pay it homage. — S H-B

In a fundamental sense there IS no body that exists neutrally, no body that passively awaits the objective deciphering of trained experts. — SB Bodies are not born. They are made by culture. — DS

SUSAN BORDO — MARGO MAINE — NAOMI WOLF — JOHN BERGER — RACHEL POLLOCK — MARY WOLLSTONE CRAFT — RIANA EISLER — ELIZABETH GROSZ — CHRISTIANE NORTHROP — JUDY CHICAGO — ADRIENNE RICH — erin j aubry — FRANCOIS POULAIN — SHARLENE HESSE-BIBER — DONNA STANTON

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- Judy Chicago: 1982. "Through the Flower: my struggles as a women artist". Anchor Press. USA.
- Adrienne Rich: 1986. "Of Woman Born: Motherhood as Experience and Institution". W W Norton & Company. USA.



Majak Bredell,
On her Body I, II and III, 2009.
Gesso, graphite and oil transfer on Stonehenge paper.
77cm x 112cm (X3).



Majak Bredell,
On her Body 1 (Detail), 2009.
Gesso, graphite and oil transfer on Stonehenge paper,
77cm x 112cm.



Majak Bredell,
On her Body 2 (Detail), 2009.
Gesso, graphite and oil transfer on Stonehenge paper.
77cm x 112cm.



Majak Bredell,
On her Body 3 (Detail), 2009.
Gesso, graphite and oil transfer on Stonehenge paper.
77cm x 112cm.

FRIED

CONTEMPORARY
ART GALLERY & STUDIO

JENNA BURCHELL

CURRICULUM VITAE

ABOUT ME

Collaborative interactive installation artist,
independent contractor and aspiring
curator/exhibition designer. EXPLORING the
relationship between organic decay and
communication technology. CREATING personal
narratives and REVEALING untold stories.

EDUCATION

Bachelor of Fine Arts at University of Pretoria 2003-
2007 with distinction in art practical.

SELECT PRESS

@.Joburg: Published June 2008 - Exhibition review for
"Murmur. Silence. Touch." Available at
<http://www.atjoburg.net/?tag=jennaburchell>

SAFM: Broadcast 20 June 2008. Radio Interview on Art
Matters in relation to my career as a contemporary
artist and my current exhibition at the time "Murmur.
Silence. Touch".

House & Leisure: October 2009 pg 38.

Mention in 'Art Smart'

Standard Bank website: review in the 'New Talent
section' : accessed September 2009.

Design Indaba: 4th Quarter '08. review on pg7

SELECT EXHIBITIONS

June 2008 : *Murmur. Silence. Touch* in Rainforest
Project Room: Gordart Gallery;

March 2009: *The Point will be Defeated* group
exhibition at Platform on 18th Gallery

April 2009: *Addict Lab 09* Group exhibition.
at Design Quater JHB.

May 2009: *Dystopia* group exhibition
at Unisa Art Gallery

June 2009: *Thami Mnyele Fine Arts Award*
multimedia merit award.

August 2009: *Sasol New Signatures* group exhibition at
Pretoria Art Museum.

October 2009: *Dystopia* group exhibition at Museum
Africa.

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CONTEMPORARY ART GALLERY & STUDIO

EXPLORING the relationship between organic decay and communication technology. CREATING personal narratives. REVEALING untold stories.

Through building spaces that illustrate the mental inscape of individuals, I aim to play with the barriers of visual imagery to find new ways to portray images of people in their context. This interchange is often created through electronically controlled, interactive objects stripped down with bereft aesthetics, parodying the hard technology with organic beauty. While surrounded by such a flux the viewer can find in their own mind how each artwork can exhibit the multi-layering of self.

ARTIST STATEMENT

Cameos & Genotypes

Collaboration between Tempest van Schaik and Jenna Burchell.

Cameos & Genotypes is an interactive installation exploring channels of communication or miscommunication with previous generations. A projected cameo shape frames a typewriter. When a participant types, shadows of the typewriter letters escape from its silhouette. The trinket-bound stilts supporting the typewriter are evidence of the intangible legacy of an older generation, just as the letters formed are intangible except for the shadows they cast. The unpredictable outcome of interacting with the typewriter sculpts an unique shadow of a dialogue. The fusion between the typewriter, participant and the shadowed narrative creates a dynamic cameo left for the audience to find.

'Can you tell'

This installation speaks of movement and change over an individual's portrait. This includes elements of physicality, psychiatry and interconnections with others. The installation focuses on a story describing the endless questioning, movement and change that cross over the inseparable concepts of preservation, decay and, perchance, regeneration within a given culture. Balancing precariously on a flimsy pedestal of industrial bricks, Tamith Hattingh, the art object, is

painted with white acrylic paint that, initially, acting as a clinical shell around the body, preserving its exterior in stillness, solace and stasis. Decomposing and cracking with every movement, the figure squeezes itself through a portrait frame. It begins to show the traces of all the living actions made as the white shell begins to decompose, molt and fall to the floor like white ash. Placed on this pedestal, not to speak, but to rather become a voyeuristic object against the gallery wall, the installation is featured like a painting. The redundant use of white paint on a Caucasian and the fleeting style of the performance represents a decay of understanding between different cultures each trying to preserve their individual heritage within the political and ideological

shift that is being witnessed in South Africa. It brings into question the changing roles of different cultures. It is only a completed story when on display for the first night of exhibition. After this, the unsustainable flux between preservation and decay is lost when the model, chafed and cracked, gives in, too exhausted to carry on. Left behind are the props covered in an 'ash-like' evidence of the flaked paint acting as the record of the installation's curious question.



Jenna Burchell & Tempest van Schaik,
Cameos & Genotypes, 2009.
Interactive installation.
Dimensions variable.



Jenna Burchell,
Can you tell, 2009.
Performative installation and framed photograph,
dimensions variable.

FRIED

CONTEMPORARY
ART GALLERY & STUDIO

EDNA GEE

ARTIST STATEMENT

Profile, 2010.

The work is an installation consisting of a framed image (dimensions 64 x 60 cm unframed), chair with pillow (with same print as framed image), and table with notebook computer displaying interchanging Facebook profiles.

The work explores digital narcissism. The self-publication encouraged by social networking mediums such as Facebook is a manifestation of narcissism as a post-modern condition. Digital photography allows for instant image gratification and the internet for instant distribution. There is no limit to the amount of pictures that can be created and uploaded. Images are constantly produced and replaced but also remains in the digital sphere for reusing. It serves not only as self documentation but almost eternalising existence as images can remain relatively indestructible in the database of cyberspace. One can cease to exist but your Facebook account will still be on view.

It is an environment for the narcissist's indulgence of their own image. The obsessive documentation, negotiation and display of the self is normalised in the space of Facebook, one is simply changing a profile picture or updating one's status. Where one wouldn't normally give out pictures of oneself to people it is normalised in the space of Facebook where one can share one's life in the "safety" of a cyber room.

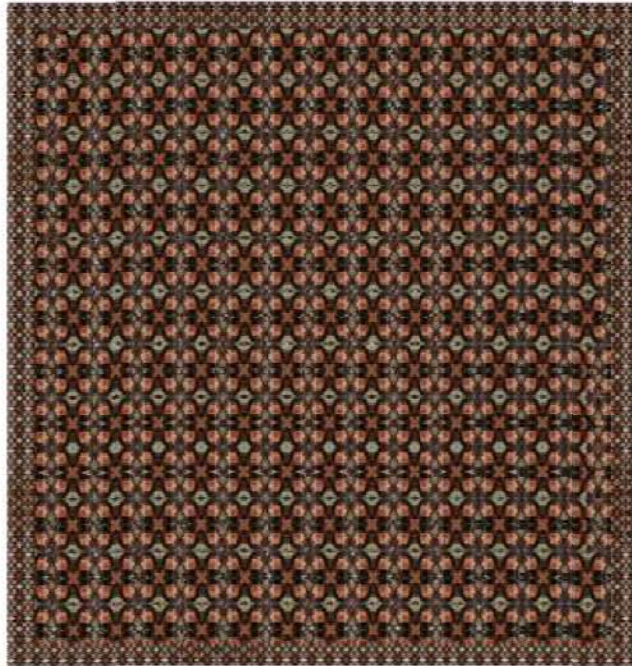
Paparazzi, 2008.

The work deals with narcissism as post-modern condition as manifested in celebrity culture and encouraged by digital environments such as blogging and social networks. The idolisation of the self is the narcissist's own trap. They become the idoliser and idolised, the scrutinizer and scrutinised.



Edna Gee,
Paparazzi, 2008.

Digital print on German etching paper, 40 x 40 cm.



Edna Gee,
Profile, 2008.

Installation, dimensions variable
(digital print 64 x 60 cm).



Edna Gee,
Profile, 2008 (Detail).
Installation, dimensions variable
(digital print 64 x 60 cm).

FRIED

CONTEMPORARY
ART GALLERY & STUDIO

Karin Lijnes

CURRICULUM VITAE

Karin is a practising artist living and working in Noordhoek, South Africa. She completed her MA/FA Unisa, has had two solo shows and participated in numerous group exhibitions, local and international.

In 2008 she took part in the South African curated section, *Skin to Skin* at Kaunas Biennale, Lithuania and at Standard Bank Galleries, Johannesburg.

She has an upcoming solo show at the AVA in Cape Town April 2010.

ARTIST STATEMENT

In these works I present ideas of corruption (disintegration) and transformation manifest in cultural traditions facing a consumer driven nation. These are explored through the use of over-lapping, see throughness, the combining of different materials for example, beads and plastic and the reference to brands and logos.

In a world obsessed with control, containering and branding, we become fabricated for consumption. In direct line of brands, we are re-packaged into the object of the corporation's desire, our inner 'tribal' self displaced. The Bantwane women, depicted in the works, in spite of the impact of consumer culture manage to still make and wear elaborate beaded collars as part of their tribal customs. The birds and semi hemisphere implicate movement and possible renewal and rebirth.



Karin Lijnes,
The other of the same, 2009.
Plastic, ballpoint, koki, beads, plastic figures, organza,
nuts, bolts and Perspex, 130 x 90 cm.



Karin Lijnes,
Despatched, 2009.
Plastic, ballpoint, koki, beads, fishline, nuts, bolts and
astroglass, 70 x 48 cm.



Karin Lijnes,
Displaced, 2009.

Plastic, ballpoint, koki, beads, fishline, nuts, bolts and
astroglass, 70 x 48 cm.

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CONTEMPORARY
ART GALLERY & STUDIO

NATHANI

LÜNEBURG

CURRICULUM VITAE

Nathani Lüneburg was born in Modjadji's Kloof and grew up in White River, Mpumalanga. She completed her Masters in Fine Arts at the University of Pretoria in 2006 and specializes in stop-frame as well as digital animation. Recently her work was exhibited at the International Triennial of Contemporary Arts 2008 in Prague (Czech Republic), the African Studies Association of Australasia and the Pacific Conference in Melbourne (2008), the Frankston Arts Centre in Australia (2010), the Switchback Gallery in Gippsland in Australia (2009) and the Monash University's Art Gallery in Melbourne (2008 and 2010) and the Aardklop 2009 Art exhibition.

She received an Absa L' Atelier Merit Award in 2006 and the Best Multi-Media Art Award at the University of Pretoria in 2004. Her first solo exhibition entitled *Altered World* was held in 2006 and she has participated in various South African art exhibitions at galleries such as the Absa Gallery in Johannesburg; the Artscape Theatre in Cape Town; the Sasol Museum; Stellenbosch University; University of Johannesburg Art Gallery; the University of Pretoria: Department of Fine Arts; North West University Gallery; Pretoria Art Association; Pretoria Art Museum; Gordart Gallery in Johannesburg; Fried Contemporary Art Gallery in Pretoria; Moonlight Cinema Film Festival in Johannesburg; Design Indaba Expo 2007 in Cape Town; Oliewenhout Art Museum in Arboretum; ArtSPACE in Durban and the Anne Bryant Art gallery in East London.

Lüneburg's artworks are in the art collections of the National Gallery of Prague (Czech Republic), the Monash University Art and Design Faculty (Australia) and several private collections in South Korea, Australia, the UK and South Africa. Currently Lüneburg is a part time artist, freelance graphic designer and a Brahman stud-farmer.

ARTIST STATEMENT

Contrap[c]tion

2min23sec DVD Format

This artwork illustrates the separation of the Self from the Body. It specifically deals with the subject of female fertility and the artificial 'contraptions' developed to inhibit reproduction. It refers to contraceptive medications such as the Pill, and objects like the Merena®. These have become an inherent part of the human body, thus rendering the womb and technology inseparable. This, in combination with a dependence on technology and the genetically modified food we consume, has led to a rise in infertility. Strangely enough however, we try to remedy this condition through the use of more technology in the form of artificial insemination. This vicious cycle has led to a state of estrangement which cannot be reversed. Many artificial substances are slowly but surely engulfing the human body like a fast spreading cancer. The survival of the human race depends on the functioning of the reproductive system. Once this natural ability is rendered defunct, the artificial womb takes over and one is prone to experiencing a sense of loss and futility.



Nathani Lüneburg,
Contrap[c]tion, 2009.
Stop frame animation, 2 min, 23 sec.
Edition 2.



Nathani Lüneburg,
Contraction , 2009.
Digital illustration Printed on
Picasso Canvas
100cm x 50cm



Nathani Lüneburg,
Contraction , 2009.
Digital illustration Printed on
Picasso Canvas
155cm x 40cm

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CONTEMPORARY
ART GALLERY & STUDIO

THELMA

VAN RENSBURG

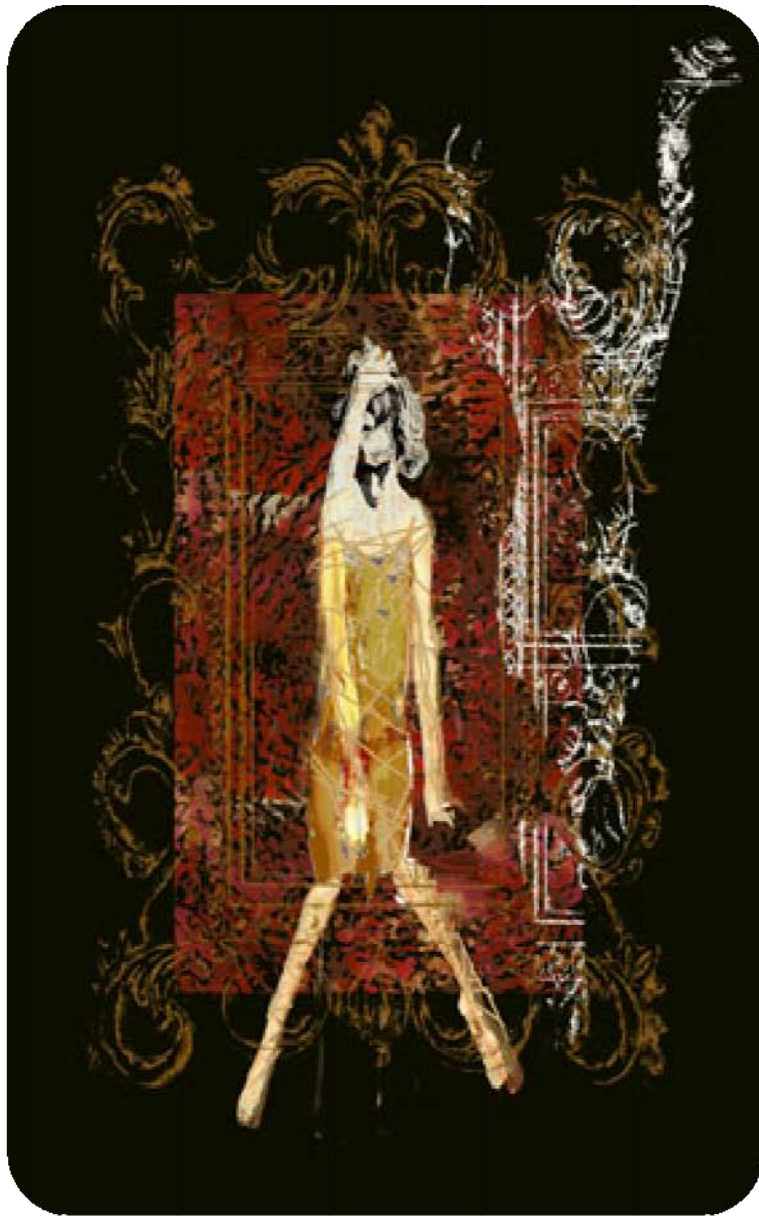
CURRICULUM VITAE

Thelma was born in Pretoria, South-Africa in 1969. She has studied and traveled extensively in her home country and abroad. She always had an interest in art but only pursued it as a career in 2004. She received her B Tech Degree in 2007 from the Tshwane University of Technology in Pretoria and majored in painting and printmaking.

Since 2008 Thelma's focus is predominantly on the female form and the masks women use as an extension of their identity. She explores the masquerade, as an extension and fundamental phenomena of identity.

ARTIST STATEMENT

My main means of art making are digital collages manipulated with Photoshop. Sometimes these images evolve into sculptures or paintings. Artists that inspire me are the digital artist, Ray Caesar, the photographer Cindy Sherman and the pop artist, Madonna.



Thelma van Rensburg,
Panties, 2009.
Digital collage on Hahnemühle paper, 50 x 71 cm.
Edition 1/3.



Thelma van Rensburg,
Dress up Doll 2, 2009.
Pastel drawing on Fabriano paper, 42 x 60 cm.



Thelma van Rensburg,
Posed, 2009.

Digital collage on Hahnemühle paper, 25 x 40 cm.
Edition 1/25.

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CONTEMPORARY ART GALLERY & STUDIO

SENZENI MARASELA

CURRICULUM VITAE

EDUCATION

1998 Bachelor of Arts in Fine Art, University of the Witwatersrand, Johannesburg, South Africa

RECENT EXHIBITION HISTORY

2009

October Dystopia, Johannesburg, South Africa

August Innovative –Black women in South African Contemporary Art

July - August "Witness." Art on Paper, Johannesburg South Africa

February – May *Beauty and Pleasure*, Group show curated by Selene Wendt and Khwezi Gule, The Stenersen Museum Oslo, Norway

February 5 "Oh my God you look like shit. Who let you out of the house looking like that?" Solo performance, Sternesen Museum, Oslo, Norway

Feb – August *Unbounded: New Art for a New Century*. Group show, Newark Museum, New Jersey.

March *JONGA - look at me! A Museum of Women, Dolls and Memories*
Solo show, Devon Arts Residency, Devon, Scotland

March-May *Developing Democracy: A New Focus on South African Photography*, Group Show, and Kyle Kauffman Gallery, New York.

2008

April-September, *Black Womanhood: Icons, Images, and Ideologies of the African Body*, Hood Museum of Art, and Dartmouth College, New Hampshire. Travel to Davis Museum and Cultural Center Wellesley College, MA and San Diego Museum of Art, San Diego, CA.

2007 September, *Jive Soweto*, Hector Pietersen Museum, Soweto

2006 February, *Erase Me from Who I Am*, Group exhibition, Las Palmas, Canary Islands, Spain

2005 October, Beijing Biennale, China

Representative South Africa

August, *Click*. Group exhibition, Goodman Gallery, Johannesburg

September, Art on PaperSolo Exhibition, Johannesburg

AWARDS/GRANTS/SCHOLARSHIPS

2009 January 10 – April 6, 2009, Devon Arts Residency, Devon, Scotland

2008 Recipient Artist Residency fellowship, Ampersand Foundation & Axis Gallery, Tribeca, New York, June 2008

2002 Upstream Grant. The International Art Event to Commemorate the Founding of the Dutch East Indies Company. Amsterdam, Netherlands
Thami Mnyeale Scholarship, Amsterdam, Netherlands.
Top 10, Absa L'Atelier Art Competition, Johannesburg, South Africa.

2001 Visiting Artist, Kokkola Fine Arts Academy, Vasa, Finland. Visual Cultures in Dialogue Exchange Programme, Umea University, Umea.

2000 Fresh, Artist in Residence. South African National Gallery, Cape Town.

COLLECTIONS

Museum of Modern Art, (MOMA), New York
Hood Museum of Art, Dartmouth College, New Hampshire, USA

The Newark Museum, Newark, New Jersey USA
South African National Gallery, Cape Town, South Africa.

Davis Museum and Cultural Center, Wellesley College, Wellesley, MA, USA

Rand Merchant Bank, London, UK

South African Broadcasting Corporation, South Africa

Hollard Contemporary Art Collection, South Africa

Johannesburg Art Gallery, South Africa



FRIED

CONTEMPORARY
ART GALLERY & STUDIO

ARTIST STATEMENT

My work looks at the issue of black women in migration to the cities especially Johannesburg. Theodorah travels to the city with an aim to finding out exactly what it is that has made many people disappear into Johannesburg. She isn't really sure of what she is looking for. Theodorah's Johannesburg is abandoned, dilapidated and she cuts a lonely figure within it. This presents new possibilities for Theodorah to maybe begin to attempt to change the city of gold.



Senzeni Marasela,
Theodorah comes to Johannesburg 2004,
Klipspruit horizon.
Photograph, 40 x 50cm.



Senzeni Marasela,
*Theodora comes to Johannesburg 2004, Inside an
old shop in Klipspruit.*
Photograph, 40 x 50cm.



Senzeni Marasela,
Theodorah comes to Johannesburg 2004,
Dilapidated shop in Klipspruit.
Photograph, 40 x 50cm.



Senzeni Marasela,
*Theodora comes to Johannesburg 2004, Turbine hall
in Newtown.*
Photograph, 40 x 50cm.

FRIED

CONTEMPORARY
ART GALLERY & STUDIO

ANTOINETTE

MURDOCH

CURRICULUM VITAE

Selected Qualifications:

2005 – 2010

University of the Witwatersrand

Currently completing MA Fine Art

Practical component completed in 2007

1995 – 1996

Technikon Witwatersrand

National Higher Diploma Fine Art (with distinction)

1994

Technikon Witwatersrand

National Diploma Fine Art

Employment:

2009 – 2010

Chief Curator and Head of The Johannesburg Art Gallery

2006 – 2009

CEO Art Bank Joburg

2006

LISOF (London International School of Fashion) Full-time

Marketing Manager

2004 & 2005

LISOF (London International School of Fashion) Full-time

Lecturer

1999 – 2004

Part-time positions held at the following institutions:

Midrand Graduate Institute

The King's School West Rand

LISOF

University of Pretoria

1996 – 1998

JHB Civic Gallery Full-time

Gallery Manager

1992 – 1996 Part-time positions held at the following institutions during the completion of studies:

Technikon Witwatersrand

AAA Design and Advertising School

Selected Awards:

2008

ABSA *L'Atelier*, one of top 100 artists selected

2007

One of three finalists of SA's Most Influential Woman in Business and Government, *CEO Magazine*, division: Arts and Culture

Selected Exhibitions:

2008

The Art Space (Johannesburg) – *Heptad*. Group exhibition

2007

The Premises Gallery – *Karaoke Confessions*. Solo MA exhibition

2003

KKNK(Klein Karoo Nasionale Kunste Fees) – *As Hy Weer Kom*. Solo Exhibition

2002

SPARK! Gallery – *Just Perfect/Eksie Perfeksie*. Two-person Exhibition with Doreen Southwood

1998

Standard Bank Gallery – *Gereformeer II*. Solo Exhibition

1996

JHB Civic Gallery – *Trane Trekkers*. Debut Solo Exhibition.



FRIED

CONTEMPORARY
ART GALLERY & STUDIO

ARTIST STATEMENT

Single 02-09 (After Mica: We are golden) is an extension of the artist's solo exhibition *Karaoke Confessions* that was held at The Premises Gallery in 2007. The work explores her private world, which can be universally related. A 30-something, single, mother-of-two, professional, exploring her need for partnership, the artist comments on the fact that she is made to feel like the proverbial doormat in the so-called dating scene. Intentionally garish colours have been appropriated from the pop video of the Mica song: *We are golden*. Murdoch has always embraced popular culture and commercial imagery although this work is taking a step away from previously labour intensive production. This seemingly narcissistic approach is comparable to the work of Young British Artist¹ Tracey Emin. Both the lyrics of the song that the artwork refers to as well as the laurel wreath surrounding the artist's self-portrait acts as affirmation in contrast to her feelings of defeat. The black-and-white photograph used for this piece was selected, as it seems to project self-confidence. The artwork is potentially one of several in a series of mats to follow.

"Young British Artists or YBAs (also Brit artists and Britart) is the name given to a group of conceptual artists, painters, sculptors and installation artists based in the United Kingdom, most (though not all) of whom attended Goldsmiths College in London. The term Young British Artists is derived from shows of that name staged at the Saatchi Gallery from 1992 onwards, which brought the artists to fame. It has become a historic term, as most of the YBAs are now in their forties." (Wiki)



Antoinette Murdoch,
Single 02-09. After Mica: We are golden, 2009.
Printed rug, 200 x 150 cm.

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CONTEMPORARY
ART GALLERY & STUDIO

WILMA CRUISE

CURRICULUM VITAE

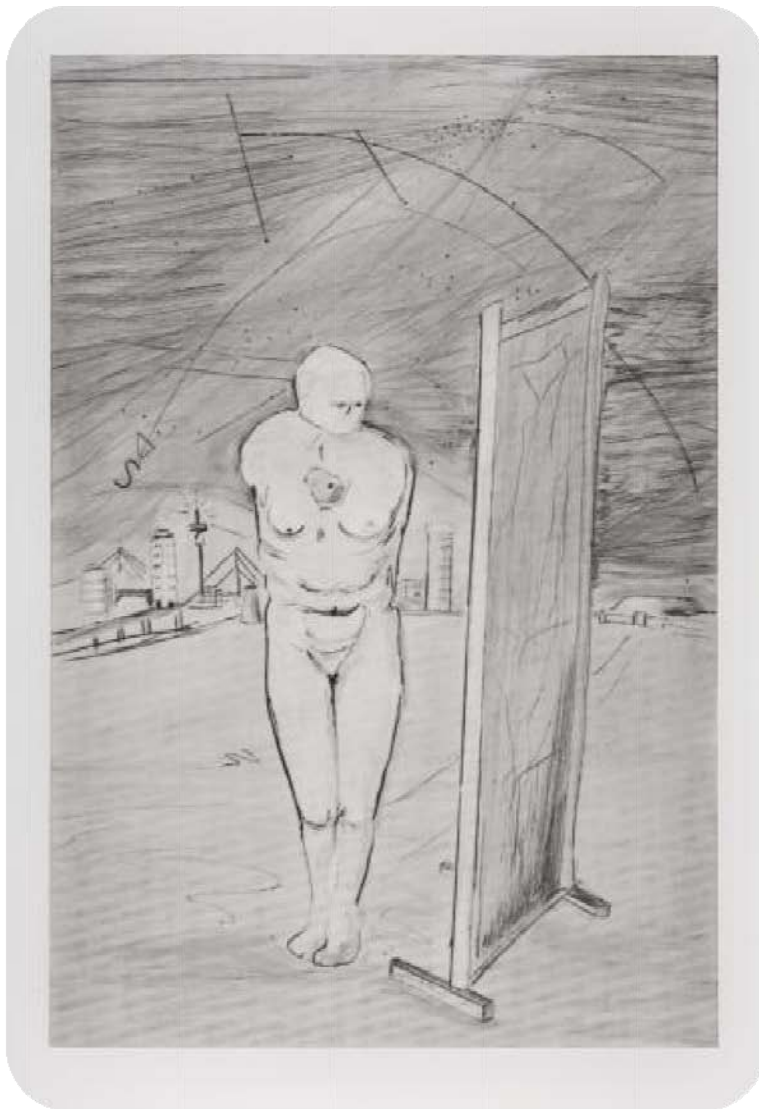
Wilma Cruise thirteenth solo exhibition *Cocks Asses & (I can't hear)* opened on in 2007 at University of Johannesburg. It has since traveled to Durban, White River, the Oliewenhuis Museum in Bloemfontein and the iArt Gallery in Cape Town. She has completed a number of public works including the National Monument to the Women of South Africa and the Memorial to the Slaves in Cape Town. Since 2005 Cruise has been collaborating with David Krut Art Resources in producing a series of intaglio prints.

Her work is represented in public and corporate collections amongst others The Iziko National Gallery, Sasol and the Constitutional Court.

ARTIST STATEMENT

Wilma Cruise's work is "... all about the shifting, clear and obscure relationships of human and animal bodies in space: bodies that are mute, enclosed, weighed down; bodies that are free standing, porous, and light; small and larger bodies which, in different ways, affect us, the world, as well as space itself.

If sometimes one body relates to another through sound alone; other times the relation is completely determined by mute feeling — a sensing in the dark. ... The writer Franz Kafka wondered whether there can be anything more foreign than our own bodies. And if French psychoanalyst Julia Kristeva is right, we are strangers to ourselves — then strangeness is a condition of all sentient beings." In contemplating herself in the mirror, the figure in *I can't see* (with mirror), confronts her strangeness — she cannot see herself but is weighed down by a condition of muteness, which contains only a glimmer of understanding (Wilma Cruise January 2010).



Wilma Cruise,
I CAN'T SEE WITH MIRROR, 2007.
Spitbite aquatint and drypoint, 121.5 x 80 cm.
Edition 4/10.

FRIED

CONTEMPORARY ART GALLERY & STUDIO

IRENE NAUDÉ

CURRICULUM VITAE

1981 BA University of Pretoria

1998 BAFA Unisa

2009 MVA (cum laude) Unisa

Selected exhibitions:

2009 *Affordable Art*, group exhibition, Fried Contemporary Art Gallery and Studio, Pretoria.

BMW Artist in residence project Polokwane.

2008 *Interventions*, Group Exhibition, Unisa Gallery, Pretoria.

Phantom Limb, solo exhibition US Art Gallery, Stellenbosch.

2007 *Phantom Limb*, solo exhibition (work completed for MVA degree, Unisa), Fried Contemporary Art Gallery and Studio, Pretoria.

ARTIST STATEMENT

This piece, *Handle with Care*, is made up of a black and white photograph where the concept is contained in the process of the art making as well as in the final image. I use an archaic method to confront an established construct that is contentious and still present in contemporary society. Griselda Pollock (2007:10) in her book *Encounters in the virtual feminist museum* explicates the current social expectation of women being more than cosmetic corrections by assigning a few women in the workplace, necessary, as this may be, but we need more, in the form of a "critical interrogation of the system some call patriarchy and other phallocentrism."

The flaws in the photograph are a guarantee of authenticity of the process, it is also central to the concept of the work. The image is composed of layered photographs of two female faces. The black and white faces are superimposed to create a new image which integrates the separate entities. This alludes to the cohesion of the sisterhood in women. The background suggests the deconstruction of the societal constructs relating to patriarchy. A thick impasto red border was applied as a border binding the two women in their pursuit of equality. This was however sanded down alluding to the gradual elimination of these constructs.

The superimposed section of the image is centered on the mouth area creating an image where they have a shared mouth referring to the shared voice of women. A paperclip was added to bind the two images even more, incorporating the eyes in the process, which supports the concept of the collective experience of women in society. The metallic colour of the paperclip also contributes to the idea that technology binds us eliminating boundaries in our pursuit of equality.



Irene Naudé,
Fragile handle with care, 2010.
Silver gelatin photograph and oil, 133 cm x 143 cm.

FRIED

CONTEMPORARY
ART GALLERY & STUDIO

AMITA MAKAN

CURRICULUM VITAE

Amita Makan is from Port Elizabeth. She has a BA in English and Political Science, and Honours and Masters in International Relations, Rhodes University. She completed a one year course on History of Art and Practical.

She was a Researcher at UCT and was awarded a British Council Scholarship in 1994 to study Gender Policy at University College London. This research continued at the Human Science Research Council.

She moved to Switzerland in 1998. She completed a Cambridge diploma course in French. She worked at a ceramic art studio in Geneva until 2002.

Amita completed first year of Fine Arts at the University of Pretoria in 2003, and has done courses in oil painting, including at the Fried Gallery in 2007. She is working under the guidance of Johan Conradie towards her first solo exhibition.

She contributed to a group exhibition at the Fried Gallery in November 2007 and to the group exhibition "(Re)inventing Van Eyck". She exhibited works at the Australian High Commission Residence on Women's Day in 2009.

Amita is the recipient of the 'Runner Up' award for the 2009 Sasol New Signatures National Art Competition.

ARTIST STATEMENT

"Now I am ready to tell how bodies are changed
Into different bodies"
Ovid, The Metamorphoses
(Translated by Ted Hughes)

These two hand embroidered works entitled *Sleep* and *Suspended* are renderings of photographs of my dying Mother, taken a few weeks before her death.

Sleep conveys a blissful nirvana-like mood, masking pain and suffering.

Suspended embodies perfectly beautiful, youthful-looking skin and feet, defying an approaching death. Hatched, single threads of fine silk used in 'Suspended' underline the fragility and transitory nature of life.

Aging and death are overwhelmingly associated with atrophy, decay and the end of life.

The rendered images confound conventional associations, as one must reconcile the discovery that there can be beauty in dying.

The centuries-old technique to make silk involves a 'death' of insect larvae, to preserve the cocoon out of which silk threads are created. Here, too, we see that death can manifest itself in beauty and there is beauty in death.

Delicate thread used to represent skin, done on silk canvas, echo human fragility and the impermanence of life. Like the body, the dainty threads, the fine stitches and silk canvas are beautiful - and yet susceptible to time.



Amita Makan,
Sleep, 2009.

Hand embroidered with silk and rayon thread on silk.
30 x 32cm.



Amita Makan,
Suspended, 2009/2010.
Hand embroidered with silk and rayon thread on silk.
36 x 56cm

FRIED

CONTEMPORARY ART GALLERY & STUDIO

ANNA-LYNNE

MARAIS

CURRICULUM VITAE

Born in April 1972 in Pretoria, South Africa, I am an artist, painter, multimedia/graphic designer and photographer.

I studied BA.VC (HONS) Information Design at the Arts Faculty of the University of Pretoria, graduating in 1994 followed by a bachelor degree in "Interactive Multimedia / Visual Effects" at the Netherlands Film and Television Academy, a faculty of the "Amsterdamse Hogeschool voor de Kunsten", in the Netherlands. This I finished in January 2004. During 2003 I concurrently did a course at the Academy of Fine Art, Pretoria in "Advanced Painting" which I received with distinction.

I attended art classes presented by Andre Naude during 2006 and 2007, as well as Master classes, given by Dr. Elfriede Dreyer, during the beginning of 2009, in Pretoria, South Africa.

Professional activities:

During the period of 1995 – 2006 I worked in several art related genres. I designed film posters that have been used in several film houses in the Netherlands as well as in a multimedia exhibition in Cannes, France in 1996.

In my fourth year at the University of Pretoria I won the first prize for the best cover design, used for the publication "My Career 1996" of the Department of Labour, South Africa and in the same year I won the first prize for the advertising campaign and poster design of the "Kelvinator built-in-oven Launch".

In 1998 I worked as a designer at Qihole, an advertising and multimedia company, in Amsterdam.

I designed a Kruger rand in gold and silver, commemorating the hundred-year anniversary of the Anglo – Boer War in 2000. On several occasions I was asked to be the official photographer at various events in South Africa, as well as in the Netherlands

My photographs have been published in newspapers, books and used on websites, as well as exhibited in the Netherlands Film and Television Academy, Amsterdam, the Netherlands, during 1995 and 2004.

My work forms part of private collections in America, the Netherlands, Australia and South Africa.

Exhibitions:

2003: I was a member of the "Elite group of Artists" at the Academy of Fine Art exhibiting at the Inaugural Exhibition at the new State Theatre Gallery, Pretoria, South Africa.

2004: Finalist in "My Mythology and Utopia", an art competition held by the "Alette Wessels Kunsamer" in Pretoria.

2005: Exhibited at the "Alette Wessels Kunsamer", Pretoria

2005: Exhibited at "The Chris Tugwell Gallery", Pretoria.

2006: Finalist in "Juxtaposed", an art competition held by the "Alette Wessels Kunsamer"

2006: I took part in a group exhibition at the "Fried Gallery" in Pretoria.

2007: Finalist in the "Sasol New Signatures Art Competition".

2008: I took part in a group exhibition at the "Fried Gallery" in Pretoria.

2008: I formed part of "Nostalgia", a group exhibition at "Aspire Art Gallery", Pretoria

2009: Finalist in the "Sasol New Signatures Competition".

2009: I formed part of "Candy Coated", a group exhibition at "Magpie Gallery", Pretoria.

2009: I took part in a group exhibition called "Untitled" at "St. Lorient Fashion & Art Gallery" in Pretoria.

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ARTIST STATEMENT

“Aanhou beweeg en geraas maak...”

(Direct translation: Keep on moving and making a noise)

(Inspired by the short story written by Jan Rabie)

People live in an environment that is not so friendly anymore and don't always feel so comfortable being in it. Man used to live in a lush environment, green, fertile, predictable weather situations, but things have changed drastically, very few of the earlier status quo remains the same. The industrial revolution was welcomed with great vigour, not knowing that, that can potentially lead to man's downfall; the greenhouse effect, global warming, noise, pollution, high-density living situations, consumerism, globalism. Then came the information technology era, which made the pace of living faster, more rushed. As knowledge of everything was doubled every five years, where in the past information was doubled every hundred years, man had to rush keeping up with the demands that new information brought with it. Family time was halved, sometimes quartered or even non-existent because of extreme working hours; children are glued to the television, computers, and play stations. Mankind's health has deteriorated; stress related diseases are common; bad eating habits concur to worsen the situation. Over population in a harsh concrete jungle has killed the spirit of the individual. Values, morals, ideals and dreams are blurred in this fast paced, schizophrenic journey of life. Life as our grandparents knew it, doesn't exist anymore.

It has been said, “the more I learn of man, the more I love my dog”. That can be explained, as man nowadays doesn't feel comfortable in its own skin, being cornered in its living conditions the warmth of man remains to be seen. It's own creation will be its downfall, mankind has (un)knowingly engineered its own extinction. What has life on earth come to, other than keeping on moving and making a noise...?



Anna-Lynne Marais,
Aanhou beweeg en geraas maak I, 2009.
Photographic reproduction on Hahnemühle museum
etching paper, 91 cm x 123.5 cm.
Edition 1/3.



Anna-Lynne Marais,
Aanhou beweeg en geraas maak II, 2009.
Photographic reproduction on Hahnemühle museum
etching paper, 91 cm x 123.5 cm.
Edition 1/3.

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