

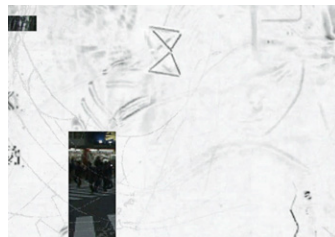
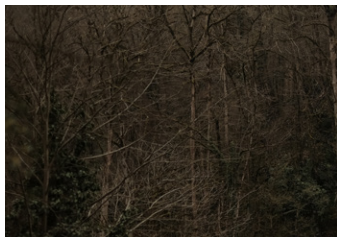
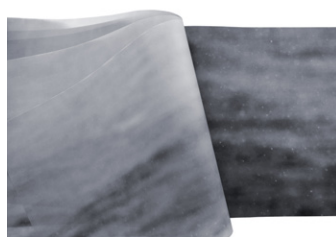
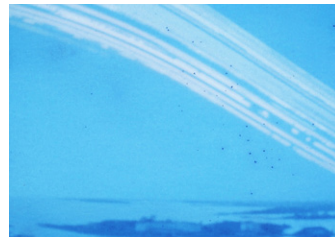
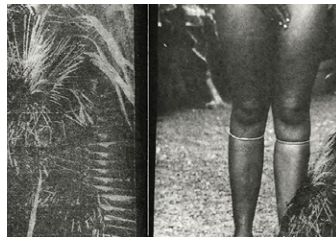
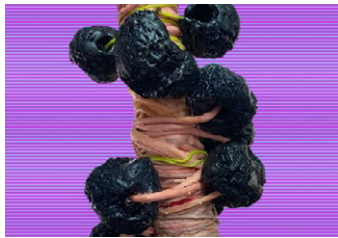
'THE INVISIBLE THREAD'



Curated by Swain Hoogervorst: Elize Vossgätter (SA / DE), Inés Molina (CL), Joonas Parviainen (FI), Liza Grobler (SA), Mehrali, Razaghmanesh (IRAN), Mia Thom (SA), Natalia Schmidt (DE) Nives Sertić (HR), Sonia Martins Mateus (FR), Swain Hoogervorst (SA), Timo Herbst (DE), Warren Maroon (SA), Wonder (SA).

Main Gallery / New Media Room - 19.01.23 - 02.03.23

Catalogue



Detail of (Clockwise)

- Elize Vossgatter - 'Heart on a stick'
- Inés Molina Navea - 'Ejercicios mínimos para un Jardín de invierno. Ejercicio 9'
- Joonas Parviainen - 'Solarigrafía III'
- Liza Grobler - 'Shroud'
- Natalia Schmidt - 'Dig-gnity'
- Warren Maroon - 'Ships in the night'
- Warren Maroon - 'Among the waters'
- Sonia MARTINS MATEUS - 'Shape of the Wind I & II (Diptych)'
- Swain Hoogervorst - 'Time is a long thin hand'
- Wonder - 'Lilith' from the series Contemplation of Dreams'
- Mehrli Razaghmanesh - 'Untitled From the "A or I" series'
- Mia Thom - 'Bloom'
- Timo Herbst - 'Attempt at Exhausting a Place (3)'

'THE INVISIBLE THREAD'

Curated by Swain Hoogervorst

This exhibition of thirteen artists, (seven from abroad and six local) was inspired by a residency that artist and curator Swain Hoogervorst attended at the Cité Internationale des Arts in Paris (2022).

This show starts an inter-continental, cross-cultural conversation, using a range of media to present fresh perspectives within the context of contemporary art in South Africa.

By curating local and international artists in a single space we address some of the geographical, political and psychological boundaries constructed over time by the societies in which we live.

The works encourage viewers to consider how they interpret the world around them, challenging preconceived ideas. By bringing together various artists this exhibition highlights both the interconnectedness as well as the individual voices within a hybrid world.



'Elize Vossgätter'

Elize Vossgätter (1981) is a South African artist. She has held 6 solo shows in Cape Town and numerous group shows internationally. She is represented by Everard Read, Cape Town. Currently, she is completing her Masters in Fine Art at the University in Cape Town and working towards a show in Dakar, Senegal in May 2023.

In my work, I am engaging with a post-natural state in which the co-mingling of the synthetic, organic and digital environments creates a new natural- seeking connection between the past, present and future versions of our land.

I work with Beeswax: a sensual, mercurial material; porous to contaminants, sensitive to temperature and preservative by nature. I use this medium to question the human capacity for constant innovation – the ambivalent-perverse-paradoxical cycle of human intervention as discovery, utilization, cultivation, extraction, multiplication, destruction, protection, preservation, reversal.

Heart on a stick, is a solitary suspended form: embellished with pigmented wax.
These 'wrapping works' speak to the futility of holding on to dead matter.
A ridiculous attempt to fortify that which is already gone.

'The avoidance of suffering is a form of suffering. The avoidance of struggle is a struggle. The denial of failure is a failure. Pain is an inextricable thread in the fabric of life, and to tear it out is not only impossible, but destructive: attempting to tear it out unravels everything else with it'
Manson,M; The Subtle art of not giving a F*ck' (2016)



Elize Vossgätter
"Heart on a stick", 2023
Beeswax, pigment, wood and string
290cm x 5cm
R36000 (Inc VAT)



‘Inés Molina Navea’

Born in Santiago, Chile, lives and works in Paris.

Graduated in fine arts with a PhD in philosophy, she is currently working with reproduction techniques between photography and engraving of the 19th century. She is also conducting postdoctoral research at Paris 8 University about the concept of “hallucination” with Éric Alliez and teaches at the Université Polytechnique Hauts-de-France.

Ejercicios mínimos para un Jardín de invierno [Little exercises for a Winter Garden] is a research project that explores the relationship between the perception of images and the construction of historical narratives. The work is based on anthropological photographs produced by Pierre Petit inside the Jardin d’Acclimatation in Paris, during the Ethnographic shows, on October 12, 1888. The work is built through multiple exercises, made in digital and analogue photography, photocopies, photo engraving, engraving and other images between these two techniques. Each exercise develops a particular problem of Petit’s photography. Collectively, they question the origin of the anthropological photograph in the 19th century.



Inés Molina Navea

Ejercicios mínimos para un Jardín de invierno. Ejercicio 9 [Little exercises for a Winter Garden. Exercise 9] / 2022

Handmade transparent stereoscope on polypropylene sheet with six stereoscopic postcards of 13X18cm printed in dye ink on glossy paper.

40cm x 70cm

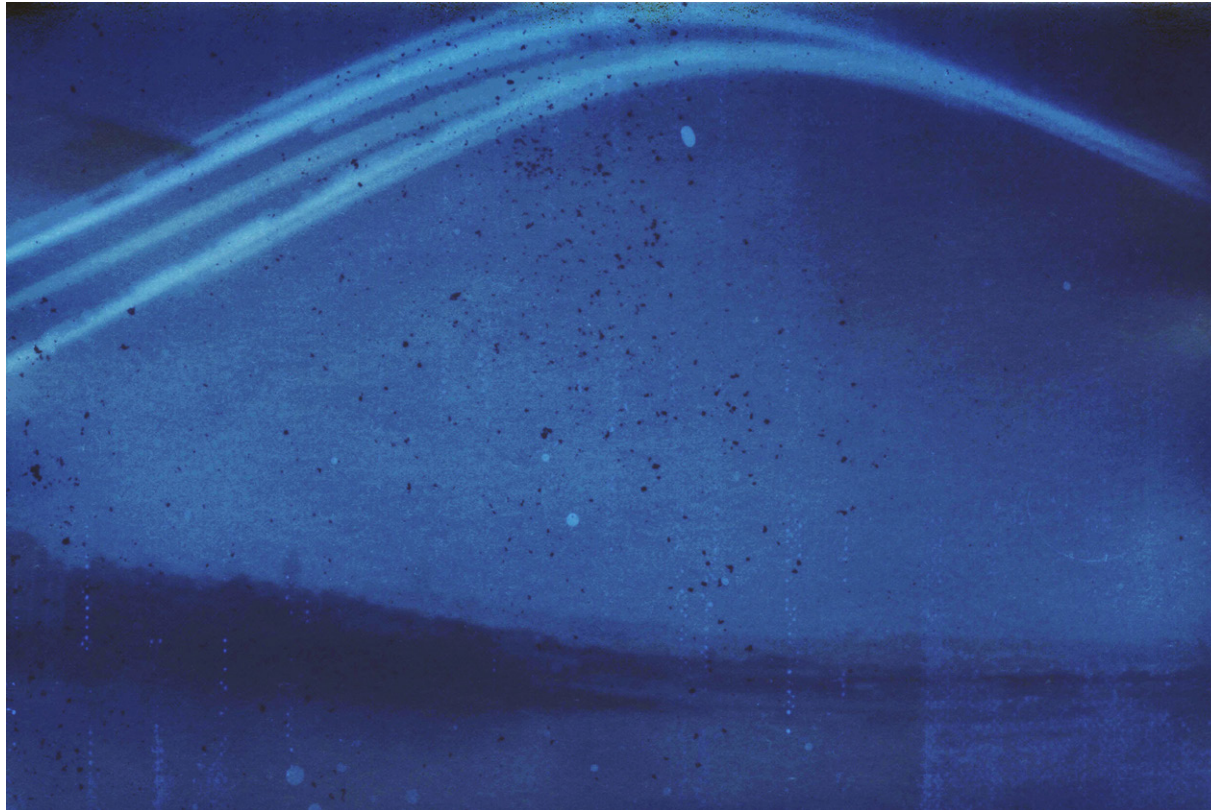
R7500(Inc VAT)



'Joonas Parviainen e'

Joonas Parviainen (born 1989) is a Finnish sound artist, photographer and architect based in Helsinki, Finland. Parviainen creates spatial and organic ambient music inspired by silence and the subliminal, focusing on how we experience soundscapes as abstract spaces within our bodies.

'Solarigrafia I, III & VII' is a triptych of solargraphs from the Suomenlinna fortress islands in Helsinki, Finland. Solargraphs are extremely long exposures of days, weeks, months or even years, making visible the sun paths and varying light conditions throughout the chosen period. Accumulated time is recorded into one image, like a complete video work exposed onto a single still image. Revealed solar lines form a score for the accompanying sound work.



Joonas Parviainen

"Solarigrafia I," Solargraph / 2010

Giclée Print on Hahnemühle

Photorag 308 Gsm

26,7cm x 40cm

R9800(Inc VAT)



Joonas Parviainen

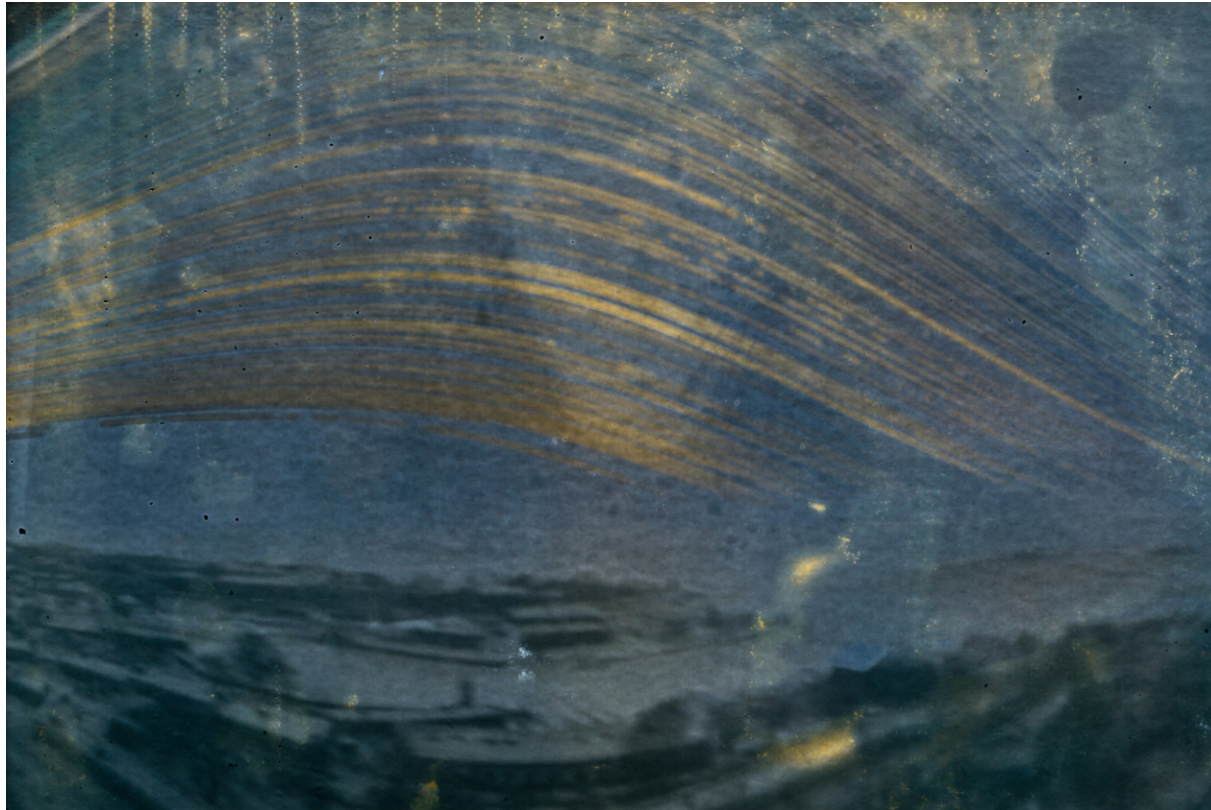
"Solarigrafia VII", Solargraph / 2011

Giclée Print on Hahnemühle

Photrag 308 Gsm

26.7cm x 40cm

R9800(Inc VAT)



Joonas Parviainen
"Solarigrafia III", Solargraph / 2010
Giclée Print on Hahnemühle
Photrag 308 Gsm
26,7cm x 40cm
R9800(Inc VAT)



'Liza Grobler'

Liza Grobler is an artist currently based in the Klein Karoo. She is a compulsive maker of things. Her work exists in physical space, but the worlds she create are manifestations of imagined landscapes. The viewer is an accomplice that can step through the portals and move unhindered between fact and fabrication.



Liza Grobler
"Lay of the Land", 2023
Rope, mohair, porcelain
260cm x 140cm
R110000 (Inc VAT)



Liza Grobler
"Shroud", 2022
Rope, air drying rubber
130cm x 80cm
R55000 (Inc VAT)



'Mehrali Razaghmanesh'

Mehrali Razaghmanesh (b. 1983) is an Iranian Photographer based in Tehran. He received his MFA in photography from the University of Tehran. The poetic style and distinctive influence of Iranian art and philosophy is clearly evident in his works. He has been taking photos of nature and landscapes for years, concerning human existence, nature and our impact on the environment. Razaghmanesh has shown his works in different galleries in Tehran, Iran, and internationally in Foam Photography Museum, Unseen Amsterdam, Netherlands; "On Earth: Imaging, Technology and the Natural World" exhibition by Foam at Le Lieu unique, Nantes; Les Rencontres d'Arles 2019, Arles, France; Raf Projects in cooperation with CLB. Berlin, Germany. Photo lux festival, Italy.

"A or I" series is about the northern forests of Iran, which have been the subject of border conflict between Iran and Azerbaijan. In the laws of UNESCO which are based on alphabetical order, Azerbaijan's name has been given to this forest since it starts with an A (and Iran with I), although almost 90 percent of this forest is located inside the borders of Iran. Iran of course would not accept this.

"The wave rose from the wave".

About the second series "Raw Reverie"; This series has been born from A or I, although they might seem different. At first, I was most interested in the structure of the wave and its technical mechanism, and how each wave leads to the next and the chain continues. And then it revealed the revolutionary character of the sea to me ... Of course, Hokusai has been influential in this process.



Mehrali Razaghmanesh

“Untitled from “Raw Reverie” series”, 2020 - 2021

Giclée Print on True Fibre Matt 200 Gsm

50cm x 70cm

R12500 (Inc VAT)



Mehrali Razaghmanesh

“Untitled From the “A or I” series”, 2017 - 2020

Graphite on Chromatographie handprint
on japanese paper, mounted on acrylic glass

50cm x 70cm

R12500 (Inc VAT)



'Mia Thom'

This work offers a condensed iteration of Thom's audio-visual installation at the 2022 Dakar Biennale, titled Bloom (A Gentle Erosion). Here Bloom comprises of a single hourglass containing the hand-processed fines from one stone found along a Western Cape shoreline, as well as an audio excerpt through headphones. The length of one audio loop mirrors the time contained in the hourglass. Inspired by Radiohead's 2011 release of the same title, Bloom's sonic material is made up of vocal fragments composed by Adrian More. The soundscape (generated from these sung motifs) is coded by Lucy Strauss according to ocean data from Melax, a fixed buoy located in the southern Senegalese ocean. More specifically, a machine learning algorithm receives fluctuations in temperature, dissolved oxygen count and sea level height, then manipulates the playback level and overdub of each vocal fragment in Max MSP, according to the collective state of the data it receives.

Artwork credits:

Score: Adrian More, inspired by Radiohead's 2011 release, Ocean Bloom

Soundscape coder: Lucy Strauss

Vocals:

Francesca Biancoli

Thandeka Dladla

Kate Farquharson

Denise Onen

Mia Thom



Mia Thom
"Bloom", 2020 - 2022
Hourglass, crushed stone,
looped audio through headphones
23cm x 12cm
NFS

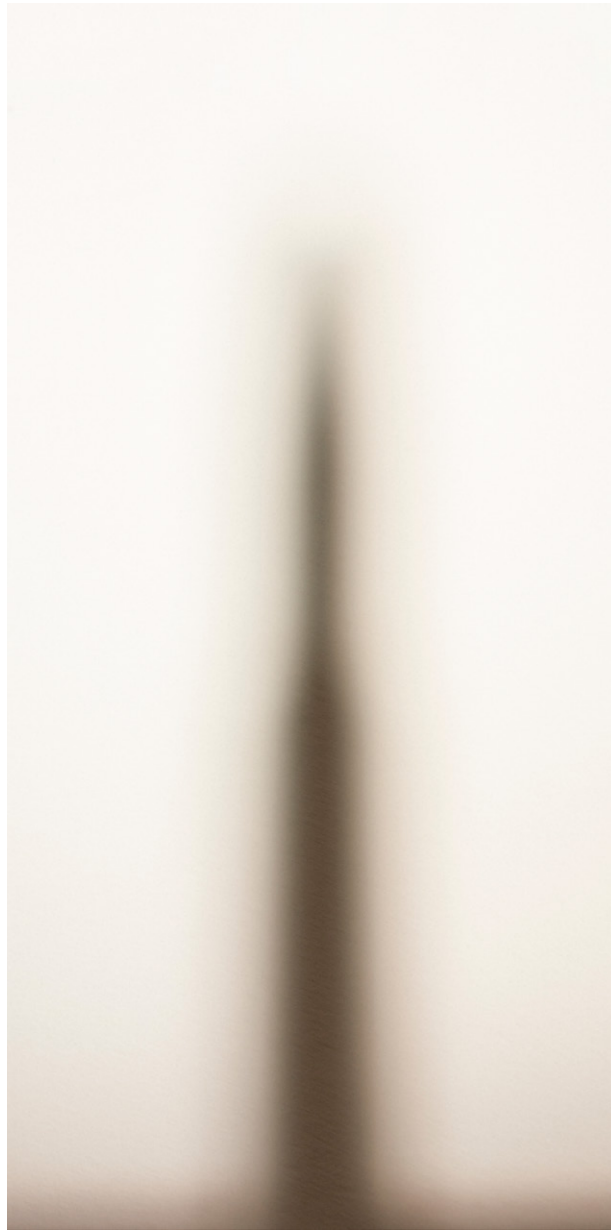


'Natalia Schmidt'

Natalia Schmidt studied media art until 2017 - previously art history, philosophy and cultural studies and worked as an author and curator. Since 2013, she has focused primarily on her artistic, research- based practice. The question of the documentary and ethical value of the image is at the center of an expanded concept of photography, which also experiences sculptural, musical interpretations.



Natalia Schmidt
"Dig-nity", 2021
Video.Sound. 4K/HD.
Duration: 00:08:16min
Upon request (8+1 Ap)



Natalia Schmidt
“M8x57 (*Babel*)”, 2014 - 2023
220cm x 100cm
R65000 (Inc VAT)



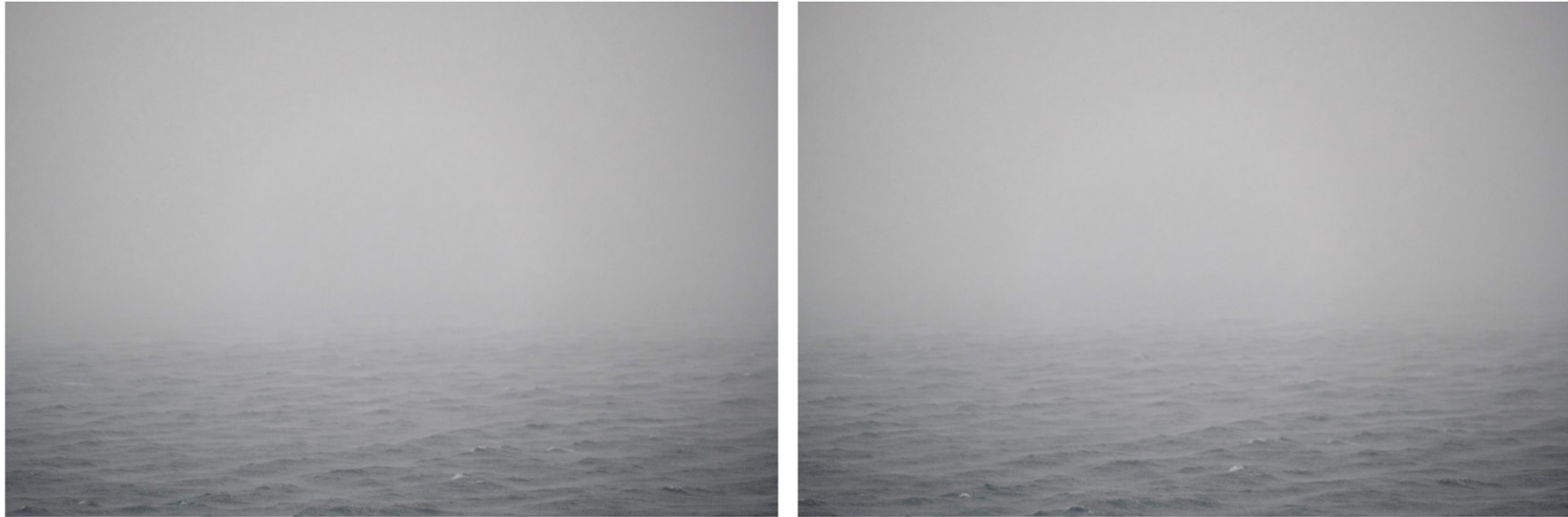
'Nives Sertić'

multimedia artist, graduated on New media department, Academy of Fine Arts in Zagreb, Croatia.

Her interests vary from long-term interdisciplinary projects, to poetic short installations and performances. Fluid in media, research of the spaces of their overlap and crossing, she states that the photography and film are still the most in her work, but reding-into the topic and context of work are those that define the final media and form of her works. Regarding that her projects are usually composed of multiple media and cross-media works that allow to read the story from various angles.

Recently in her work she is dealing with the personal inter-relation with the scenery, questions of temporality, long-term observance and contemplation about space, time through changes light and color. Long-term observance as an act of contemplation is her long-term working method: 60 years 15 days (2016), 3 to 10, trees (2017-2020), Desappearing vision (2018), House is a Forest is a House (2019), In Giardino, down, in between (2019 -), Object for movement, light and sound (2022 w Jppnas Parviainen).

Since 2016 she is an author of visual identity and design for Supertoona film festival in Šibenik. As a graphic designer and multimedia artist she collaborated with D. Gamulin and A. Sevsšek on award-winning projects as Lipa pamti, ethnographic museum permanent setup (2017), If I forget you... holocaust pavillion (2020) and Museum of cetinska krajina region (2021). She was a lecturer at University of Zagreb School of design and Open University Zagreb.



Nives Sertić

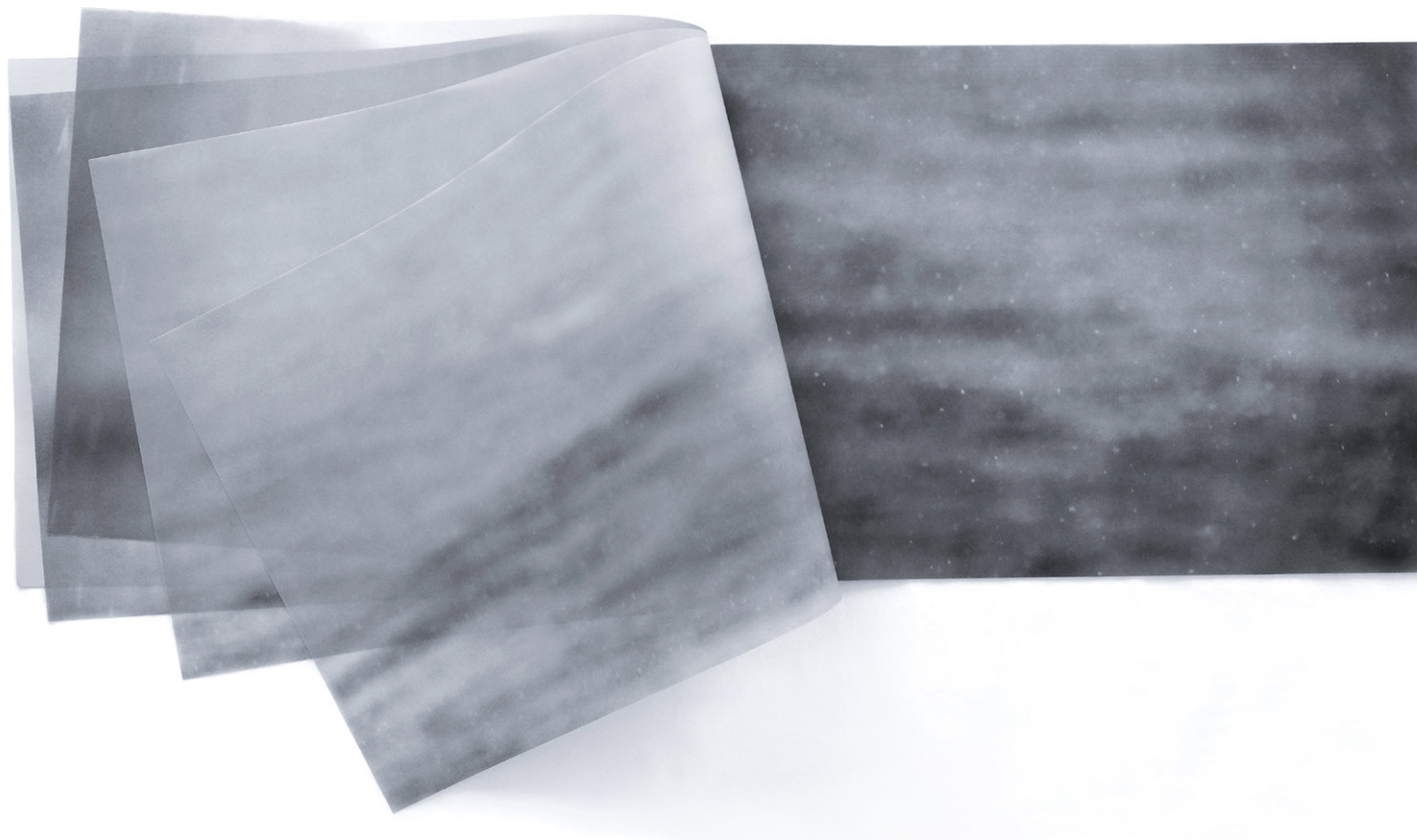
“Among the waters (Diptych)e”, 2000

photography diptych, color, edition 2/5 +

1A, digital print on archival paper, dibond

70cm x 204cm

R55000 (Inc VAT)



Nives Sertić

"Among the waters", 2000

printed on majestic silver 120 g/m² and

translucent transparent 92 g/m²,

publisher A la Maison, Paris, Juin 2022

28.5cm x 40.5cm

R2000 (Inc VAT)



'Sonia Martins Mateus'

Sonia Martins Mateus was born (1989) in Caen (France) and graduated from École Supérieure d'Arts & Médias de Caen in 2019. She is descended from a Portuguese family from the village Pe-rais, located in Beira-Baixa, who had to flee Portugal for economic reasons linked to the dictatorship. Her work deals with history, territory and its memory, human imprints and popular cultures.

"Near my house, there is a thousand-year-old holm oak. This tree is one of the largest in Europe and is a Portuguese historical monument. Four years ago, it started to die from the inside. What you have in front of you are two pieces of wood belonging to it, saved but dead. The stars fall on the ruins of its roots."

Her art is arid, rocky and burnt.

She uses the specificity of the site, its materials, its colours and its stories contained in the earth, its landscapes and in the memory of its inhabitants. She works with the ancestral and artisanal techniques of the territories she visits. Attached to the notion of Entropy, she questions the landscape and the space that we cross and inhabit, reflecting on the pollution of our land and the urban planning policies of our societies. She abuses the material by using corrosive liquids and fire and from these burns her images appear. Between image and sculpture, her installations blur and question the borders and the states of time through an art in tension, praising slowness.



Sonia Martins Mateus

"Shape of the Wind I & II (Diptych)", 2022

Bleach paintings on black textile, wood,
handmade black hood 1mm

175cm x 69cm

R45000 (Inc VAT)



Sonia Martins Mateus

"Tears of roots", 2022

Two pieces of wood of a thousand year old holme oak,
handmade black hook 1mm and coral beads

185cm and 207cm & 32cm and 25cm

R20000 (Inc VAT)



'Swain Hoogervorst'

Swain Hoogervorst (b.1988) lives and works in Cape Town, South Africa. He has exhibited both nationally and internationally as well as attended numerous international residencies, most notably, Cité internationale des arts in Paris (2022). His most recent solo, *Time is a Long Thin Hand* (2022) took place at Everard Read Gallery in Franschoek by whom he is represented in South Africa and London in the UK.

To me painting is the process and accumulation of time pursued in isolation; a reflection of, and a subconscious as well as conscious unraveling and coming to terms with, one's own lived experience.

My paintings are a slow accumulation of painted memories and moments layered on top of one another – until I land on something fleeting that reveals itself.



Swain Hoogervorst

"Time is a long thin hand", 2022

Oil on Canvas

100cm x 150cm

R54000 (Inc VAT)



'Timo Herbst'

Timo Herbst's works take movements from artistic, everyday and political spheres as starting points for new visual forms which result in multimedia installations that include drawing, video and performance. Recent exhibitions solo Kunsthalle Göppingen, solo LOAF Kyoto, ZAK Berlin, Kunstzeughaus Rapperswil. Currently he is a fellow at Fiminco Foundation Paris.



Timo Herbst

"Attempt at Exhausting a Place (3)", 2022

Graphite on Chromatographie handprint on japanese
paper, mounted on acrylic glass

70cm x 48cm

R44000(Inc VAT)



Timo Herbst
"Rhythmanalysis (Kyoto/Tokyo)", / 2020
Responsive projections on drawings
on acrylic glass
Dimensions variable
R88000(Inc VAT)



'Warren Maroon'

Warren Maroon (b.1985) lives and works as an artist in Cape Town, South Africa.

Warren grew up on the Cape Flats in a suburb called Mitchell's Plain, an area most commonly associated with gangsterism, drugs and violence. Being exposed to some harsh realities at an early age Warren took to art as a way to escape.

In 2011 he graduated from Ruth Prowse with a Diploma in Fine Art but it was only until 2018 that he found his voice as a sculptor. Warren, inspired by a somewhat Arte Povera aesthetic, creates work using mostly found objects to communicate aspects of his lived experience.



Warren Maroon
"Ships in the night", 2023
Suitcase, wood and rope
90cm x 90cm x 30cm
R28000 (Inc VAT)



'Wonder Marthinus'

Lilith

From the series 'Contemplation of Dreams' 2023

I came across "Lilith" (Adam's first wife) a few years ago reading Faust by Goethe. She's only mentioned once in the Chapter Martha's Garden. In my mind, I could paint the scene from my imagination. My work at the time was elsewhere and I wasn't ready to approach the concept, yet. I was living and working between Cape Town and Germany (Freiburg) and my work dealt with orientating where I was at the time (the Series 'Inside out,' 2015). It would be nine years after the 'thought,' a few things had to happen.

COVID-19 played a big role in my shift from painting addresses and location. I entered the National Portrait Competition with my first portrait in painting an Artist, Photographer and Performer (Neena Borrill/TN Photography). Our conversations in drawing, painting and photography drew me to look at early figurative work (Henry Fuseli's 'The Nightmare' 1781), from which I created an existing work (The Daydream, Union Fair 2022). It was in this condition I started drawing class in my studio and drawing many drawings everyday that lead me to the title and painting, 'Lilith' 2023.



Wonder

"Lilith' from the series Contemplation of Dreams", 2023

Oil and Acrylic on Canvas

100cm x 70cm

R23000(Incl VAT)



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