

ROOFTOP IX

8 October – 15 December 2017

Alex Trapani, Ania Krajewska, Anne-Marie Saayman, Batlile Ngcobo, Carolyn Parton, Celia de Villiers, Ciara Struwig, Gordon Froud, Gwen Miller, Karin Lijnes, Manu Manjesh Lal (invite image), Muzi Gigaba, Nathaniel Stern & Jessica S Meuninck-Ganger, Noa Maubane, Odun Orimolade, Paul Cooper & Kate Ferguson, Sarel Petrus, Siziwe Sotewo, Sylvester Mqeku, Timothy Dawson, Xolela Sogoni, Yvette Dunn-Moses.

Curated by Gwen Miller



STICKY TIME

Founder & Owner Lucy Anastasiadis



St. Lorient
PRÊT À PORTER
est. 1979

St. Lorient Fashion & Art Gallery, 492 Fehrsen Street, Brooklyn Circle, Pretoria
www.stlorient.co.za e-mail: lucy@stlorient.co.za

fashion & art gallery
Tel: 012 460 0284

Sticky TIME Curatorial statement. Gwen Miller

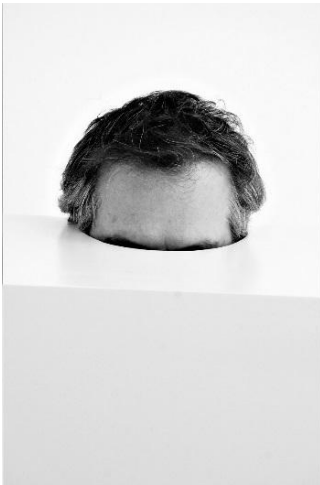
The plasticity of time in our present experience not only creates complexity but also can seemingly stretch or freeze the present negating the clock. Time could be slippery or sticky, proceeding with “increments and losses in transit, with resistances and transformers in circuit” (Kubler2013:28). It may also be regular and predictable - unstoppably marching forward.

In *Re-thinking technologies* Paul Virilio (1993) writes that time is interlinked with concepts of space, mechanics of motion, unfolding events and in particular, one’s own body:

Clearly the urbanization of real time entails first of all the urbanization of "one's own body," which is plugged into various interfaces (computer keyboards, cathode screens, and soon gloves or cyber clothing), prostheses that turn the over-equipped, healthy (or "valid") individual into the virtual equivalent of the well-equipped invalid.

A few decades after Virilio’s publication, electronic culture has saturated our existence beyond the tentative animosity one reads in Virilio. Exhibiting artists reflect on the multi-layered and complex idea of *Sticky TIME*. We probe ideas of how our warped bodies become incredible archives of time, how time is demographically dispersed, and how time becomes enacted and embodied in the objects, sites and experiences we are immersed in.

ALEX TRAPANI



Self-wetting portrait

The bottom half of the artist's body is reduced to approximately one tenth of its size and fitted with a fountain that overflows at the pants line. Impressions of wetting oneself out of nervous anxiety or fear of ridicule are apparent in the awkward partial self-portrait. Attention to detail is indicative of the commitment of the artist to his craft and the down-scaling of forms shows his insecurities with his practice as it pertains to his impressions of the establishment. The continuous flow of water accentuates the perpetual nature of the artist's discomfort and insecurity with being an artist.

A Hundred Year-long Wet Kiss

Duchamp's *Fountain* (1917) remains one of the most iconic artworks of the last hundred years. *A Hundred Year-long Wet Kiss* (2017) is a celebration of the paradoxical nature of *Fountain* (1917) and how it altered the way art was seen, made or thought about. This effect continued a hundred years post the artwork's conception. Arguably, Duchamp's intention was to question the role of the artist and the significance of art. When *Fountain* (1917) is faced with itself it suggests that it is self-referencing and affirms that the changes made by *Fountain* (1917) are constant.



ALEX TRAPANI
Self-wetting portrait
Mixed media
fountain sculpture
2016



Alex Trapani
A Hundred year long wet kiss
2017
Sketch and sculpture on exhibition

ANIA KRAJEWSKA



Time folds, space curves

The work alludes to the famous claim by Einstein that after the mystery of time space relationship is explained, everything else in the universe is just the matter of details.



ANIA KRAJEWSKA

Time folds, space curve

2017

Triptych. Drawing on Prints on metallic
photo paper

ANNA MARIE SAAYMAN



Floating man...

The theme relates to the continuous stigma (branding) associated with the obese body, and the interpretation of how swimming can contribute to the feeling of weightlessness.



Anna-Marie Saayman
Floating man...
2017
found objects

BATLILE NGCOBO



Half past

When we consider time in traditional art, we are more likely to think of the concept of timelessness rather than incorporating time into the work. My works is of traditional art which captures a moment of time and holds it frozen for as long as the piece survives. The work depicts motion

The exploration of the impact and effect time had on my work: The bicycle was frozen in between a block of red wood which represent the wall. The bicycle riding through the wall can also be seen as the fantasy, however fantasy is expressed in Surrealist works, its shows how time repeats itself from Surrealist movement to Postmodern movement.



BATLILE NGCOBO
Half past
2017
Mixed media

CAROLYN PARTON



Hypostasis (Windswept 1)

This is a work from a series called 'Hypostasis', inspired by the book 'What Painting Is' by James Elkins

"Hypostasis is the feeling that something as dead as paint might also be deeply alive, full of thought and expressive meaning. One moment paint is nearly nothing, an excuse for some historian to write about the influence of Florence on Siena, or the difficulties of realistic painting — and then suddenly it is also there in all its stubborn weight and thickness, clinging to the canvas, gathering dust, wrinkling with age." (James Elkins)



Carolyn Parton
Hypostasis (Windswept 1)
2017
Paint collage

CELIA DE VILLIERS



Everyday Polynomial

For physicists following Albert Einstein's relativity theory, time and space form co-equal parts of the larger concept "space-time". In his famous mathematical equation, velocity or speed is proven to be dependent on the gravity of an object in motion divided by the time it has travelled. His contemporary, René Magritte was particularly interested in painting objects (such as rocks) as if defying gravity. Variable and indeterminate conditions of acceleration are expressed as a Polynomial in time. In the timing of this unexpected photograph during recent building renovations at my artist's residency in Portugal, both I and the rock, were captured in a polynomial moment, as described by the early 20th Century artist and the scientist.

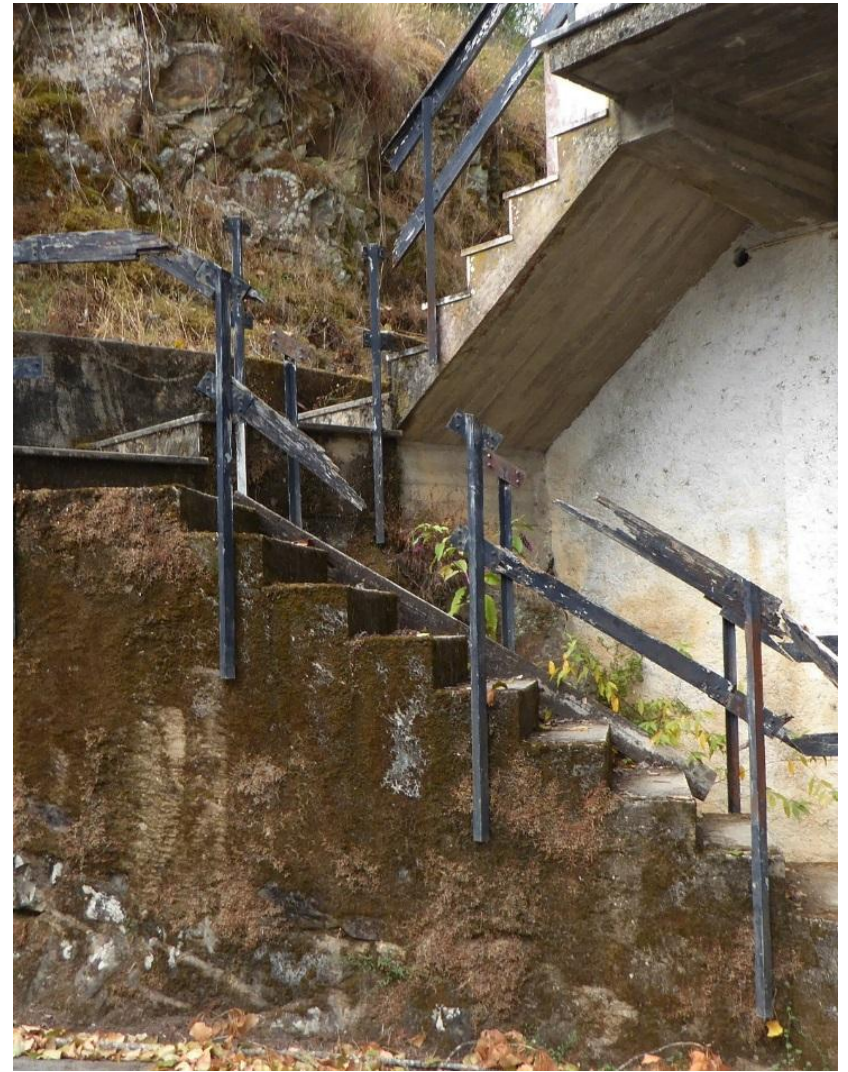
Ravaged by time

Time and places are "always in a process of becoming, seething with emergent properties"(Edensor, T. 2010. *Geographies of rhythm. Nature, place, mobility and bodies*. Surrey: Ash gate). For the past three years I have uneasily witnessed the synchronic relationship between corrosion, temporality and space at this derelict hotel on the banks of the Rio Alva, Ponte da Mucela, Portugal. In 2000, a new, faster route bypassed the village, leading to the scenic hotel being abandoned and almost forgotten.



Celia de Villiers
Everyday Polynomial
2017

Photograph: ultra-chrome ink on paper



Celia de Villiers
Ravaged time
2017

Photograph: ultra-chrome ink on paper

CIARA STRUWIG



Autopsy

Structures of Generational Memory

Structure Imprint I, II and III

The works explores the idea of transgenerational epigenetic inheritance.

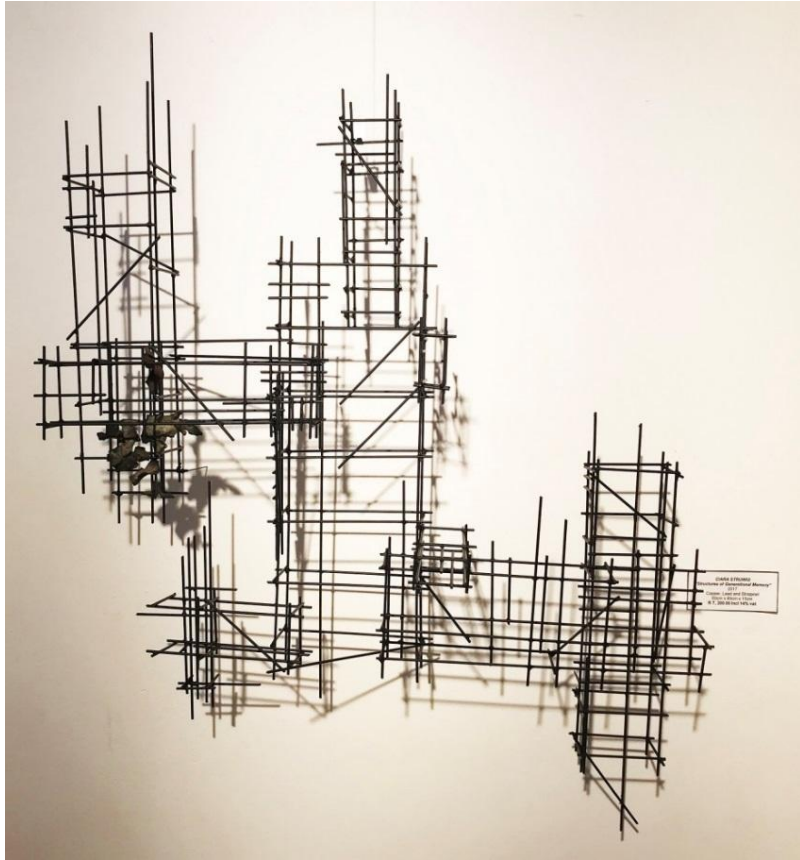
Experiences, both physical and psychological, of our direct ancestors are never gone, even if they have been forgotten. They are able to be passed on through a form of genetic memory becoming a part of us, a molecular scar holding fast to our genetic scaffolding.

Bones ossify and then degenerate over a life-time, retaining physical marks that testify to life events. *Autopsy* excavates the skeleton and presents it for anthropological analysis. Through making use of salvaged materials that carry traces of their former uses, I can equate the bruises of the materials with the biographical traces retained in human bone.

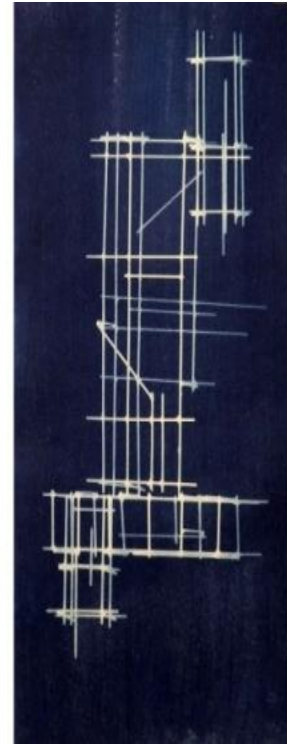
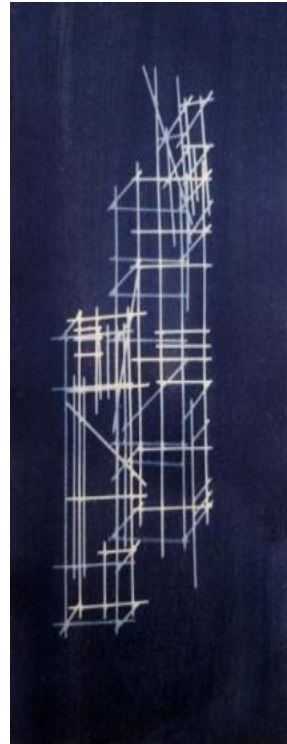


Ciara Struwig
Autopsy
2016

Salvaged mortuary gurney,
salvaged hemlock
(*Tsuga Canadensis*) wood
196cm x 720cm x 1120cm



Ciara Struwig
*Structures of
Generational Memory*
2017
Copper, Lead and Shrapnel
60cm x 60cm x 15cm



Ciara Struwig
Structure Imprint I, II and III
2017
Cyanotype print on Hahnemuhle
53cm x 26cm

GORDON FROUD



The Sand of Time ...

Clock symbolise the passage of time.....The white rabbit and quotations are from *Alice in Wonderland* and refer to the human nature of lives we lead. The hourglass (and infinity symbol) shows that the process of life is ongoing. The viewer is invited to add names of people they know that have passed on as an ongoing monument.



Gordon Froud
The Sand of Time ...
2017
Mixed media



JESUS AD
Judith Mason 2016
Barend de Jot 2017
Lionel Abrams
Walter Bottius 1997
Gladys Mgulandu 1982
Themiakosi Lantadi
Aida Pedro 2016
THABA SETSIFA
RIP
Ray Mayne
Christofer Lee
J.R.R. Tolkien

GWEN MILLER



Superabundant fold

Composed of collage fragments of cloth details from Late Renaissance paintings and *Vlisco* wax print designs, this painting evokes a sense of earthly opulence and an energetic play of order and disorder. The work also evokes a melancholic grandeur of religious paintings – anticipating godliness but offering only second-hand draperies.

A ‘superabundant’ world is a concept described by Simon O’Sullivan to be “like a lake teeming with fish, with smaller fish between these fish, and so on ad infinitum. There is no boundary between the organic and the inorganic here; each is folded into the other.” This is a description of an in exhaustive or open-ended world. O’Sullivan describes “the fold” amongst others, as an inside that is “nothing more than a fold of the outside”. My painting considers these ideas of opulence and appearance. Fragments of textile are devoid of bodies, leaving hollow shapes and traces of figures that once filled these draperies.

Source quoted: O’Sullivan, S. *Definition: ‘Fold.’* Available at <http://www.simonosullivan.net/articles/deleuze-dictionary.pdf> (Accessed on 5 July 2017)



GWEN MILLER
Superabundant fold
2017
oil on canvas



GWEN MILLER

Sketchbook

2016

Indian ink & ultra-chrome ink
on paper

KARIN LIJNES



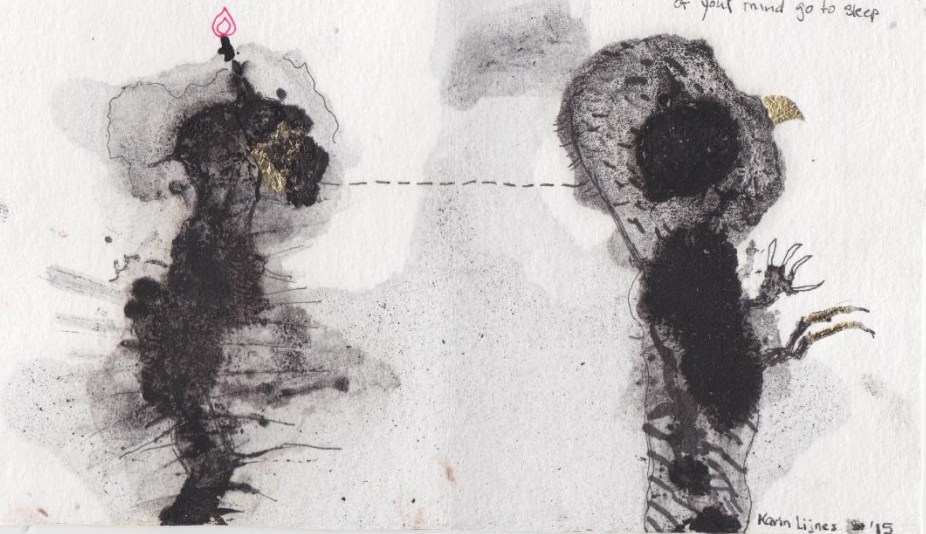
Doppels: SERIES I-IV

In my work, I examine, expand and negotiate ideas of female identity and subjectivity.

The paper works included in this selection are from the *doppels* Series. Inspired by the idea of Rorschach, a blob of paint is placed in between two pieces of paper and folded over, pressed and unfolded, in order to create dialogue. As complex and multi functional, this is a therapeutic dialogue.

this is when i carved your
name ~~in~~ my arm

in the deep dark well
of your mind go to sleep



in the deep dark well of the
river



Karin Lijnes
Doppels: SERIES I-IV
2016
Inks, Paint on Hahnemühle
26,5cm x 20,5cm framed

MANU MANJESH LAL

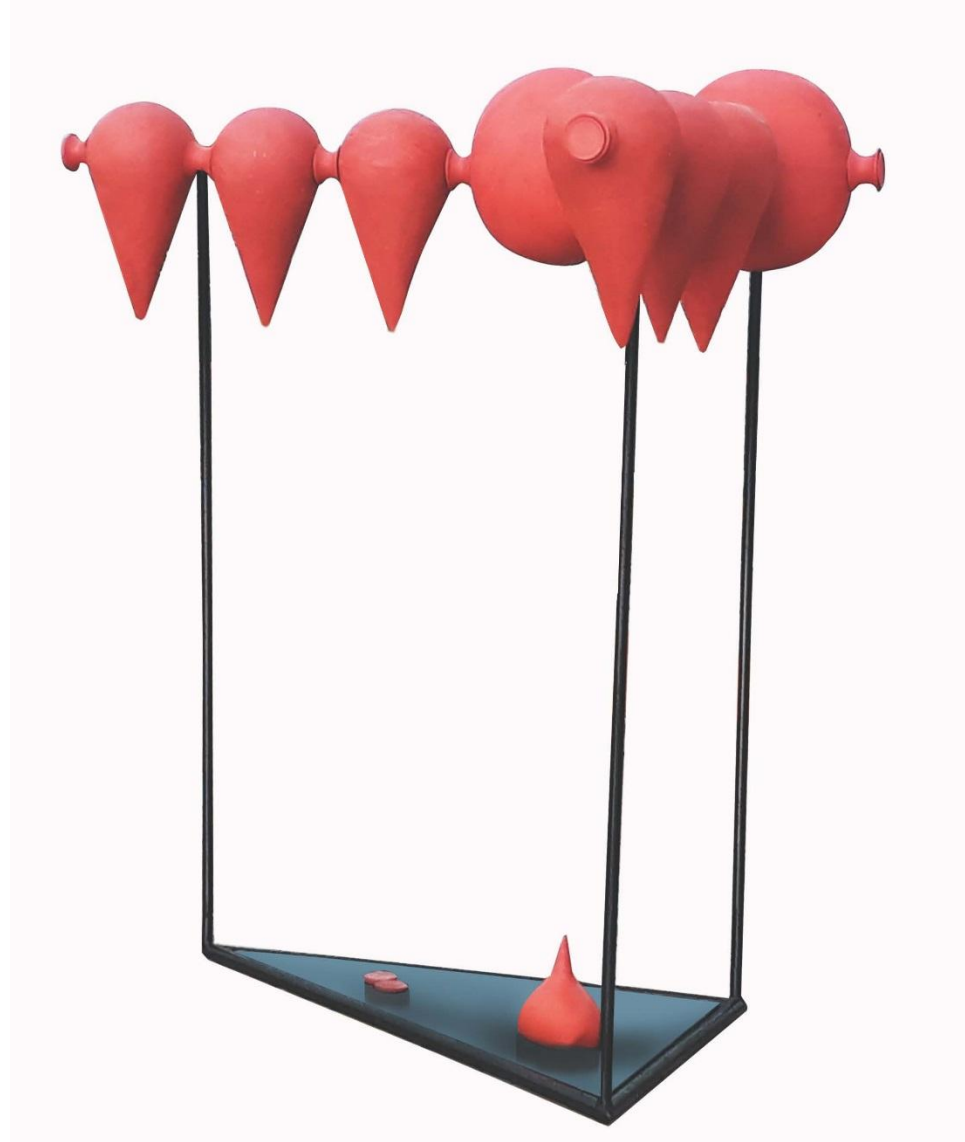


Mafoko A Utlwetse (*Words that are fallen into my ears* [Setswana Translation])

This work has developed from my immense affection to the place that I am living for the last 17 long years, Botswana. I heard so many good stories, tales, poems and histories. I have appropriated them into a sculpture using the traditional methods of pottery making and later assembled all the objects together like beading an amulet. I have used processed termite-mount clay for the sculpture. I have experienced the earth in my hand and it touched my being, I witnessed. This experience was so intense and intimate. Hence the work became so... delicate!

Interstice

The genesis of this work is derived from the point where when two objects fuse together to become a third entity, there is an indispensable period of existence that remain superlative in the formation of the new. I visually interpret intercultural pairing as forms, where this phase as the interstices of episodes in the transformation cannot be ignored at all.



Manu Manjesh Lal
Mafoko A Utlwetse
(*Words that are fallen into my ears [Setswana Translation]*)
2017
Clay and pigment



Manu Manjesh Lal
Interstice
2017
Fibreglass, foil and paint

MUZI GIGABA



Transformation

My artwork is a presentation of a mechanical animal mask-like painted ceramic form that is mounted on a board that has an optical illusion painted surface that also has names of the month written in the isiZulu language.

My work comments on the sophistication of the concept of time today; I have drawn on the mask to evoke an idea of how humans come up with ritual processions as signifiers of time to signal a change of human conduct. Whereas, the faintly written names of the month in the background, evokes the idea of the fading oral knowledge of relating to nature as a means to navigate time. The names of the months in isiZulu language are based on an observation of the reaction of nature through each season. My work poses a question of what happens when humans distance themselves from nature and cultures for the sake of economic gains and urban ways of living.



Muzi Gigaba
Transformation
2017
Mixed media
40 x 40 x10 cm

Nathaniel Stern and Jessica Meuninck-Ganger



The great wave | Midst

Underbrush | Keep to the path

In this collaborative series the artists approach both old and new media as form by permanently mounting translucent prints and drawings directly on top of video screens, creating moving images on paper.



They incorporate technologies and aesthetics from traditional printmaking – including woodblock, silk screen, etching, lithography, photogravure, etc – with the technologies and aesthetics of contemporary digital, video and networked art, to explore images as multidimensional. Their juxtaposition of anachronistic and disparate methods, materials and content enables novel approaches to understanding each.



Nathaniel Stern & Jessica Meuinck Ganger
The great wave, 2009
Woodcut print, LCD with video, Edition 3.



Nathaniel Stern & Jessica Meuinck Ganger
Midst, 2009
Woodcut print, LCD with video, . Edition 3



Nathaniel Stern & Jessica Meuinck Ganger
Underbrush, 2009
Etching, sugar lift, LCD with video



Nathaniel Stern & Jessica Meuinck Ganger
Keep to the path, 2009
Photo etching, LCD with video

NOA MAUBANE



Conflict Confront

The body of work of three wall mounted bronze portraits have different expressions forming a narrative. The suggested conversation can be read as taking place intermittently.



NOA MAUBANE
Conflict Confront I, II & III
2017
Bronze

ODUN OLIMOLADE



The Id

In Freudian theory, the Id, is the uncoordinated or unorganized part that embodies all basic drives which never should stand alone in all its wrath, and inability to decipher right and wrong. This engagement of a critical reflection of the most base part of ourselves, questions its galvanizers in the space of cultural and institutionalised authority.

Into the woods

It references the ideology of shared history through diverse perspectives while highlighting collective origins and components that connect people. highlighting possibilities of reflective reasoning in pooling information from history and memory. it explores the veracity of memory weighted up against that which has been collectively constructed to order cooperative behaviour.



Odun Orimolade

The Id

Digital print on Felix Schöller
true rag etching 305gsm archival
420 x 297 mm



Odun Orimolade

Into the woods

Digital print on Felix Schöller
true rag etching 305gsm archival
420 x 297 mm

PAUL COOPER & KATE FERGUSON



Cosmic dancing

Portal

Cedar tree house is a visionary creative collective focusing on authentic expression in the sacred space of awakening, mindfulness and healing.



In these collaborative watercolours, doodling is presented as a meditative way to spend time together.





Paul Cooper & Kate Ferguson
Cosmic dancing
Water colour drawing
30 x 20 cm



Paul Cooper & Kate Ferguson
Portal
Water colour drawing
30 x 20 cm

SAREL PETRUS



Departure

Whether you are the trapper or the captured, your departure is imminent.



Sarel Petrus
Departure
2017
Bronze and steel
2200mm x 500mm x 500mm



SIZIWE SOTEWU



Ukutshila

The artworks focus mainly on the developmental stages of a girl from infant right through the events leading to the *Intonjane* custom up to the graduation ceremony. They express growing up, and *Intonjane*, a rite of passage, which consist of various stages: pre-liminal, liminal, and post-liminal. The liminal stage is portrayed by ceramic sculptures of female teenage figure as on this exhibition, titled *Ukutshila*.



SIZIWE SOTWU
Ukutshila
Left: detail of one pair
2016
Clay, pigment, wire, wool

SYLVESTER MQEKU



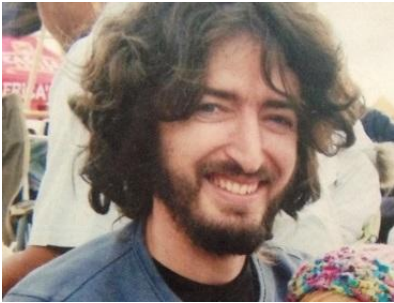
Project 37

This work responds to theme in its concerns for mutation and the plasticity time, by questioning the nature of reality itself, presenting a newly discovered and out of place artefact, seemingly fossilized at the moment of mutation.



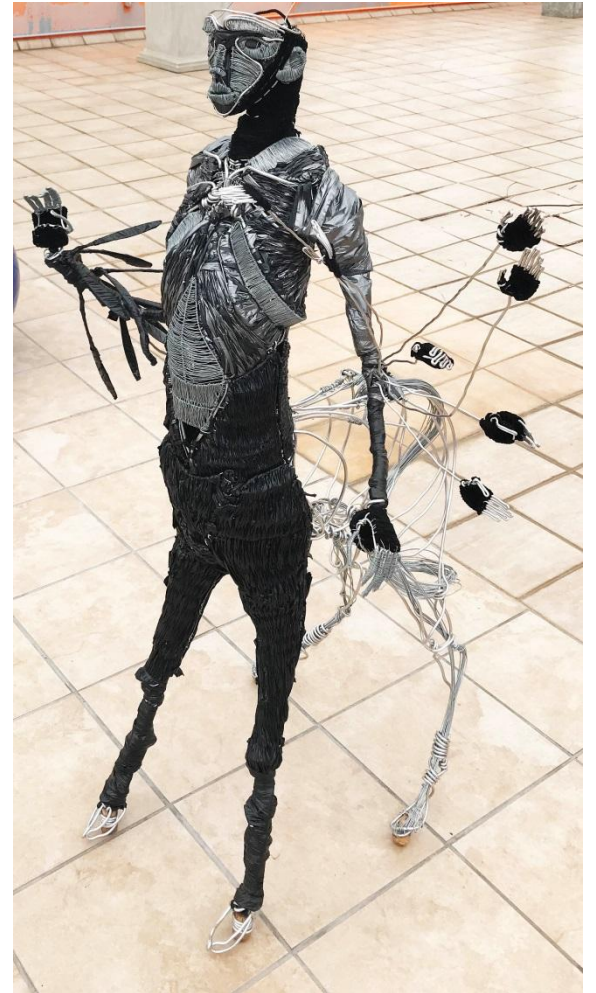
Sylvester Mqeku
Project 37
2016
Ceramic

TIMOTHY DAWSON



CENTAUR

The concept of 'multiple modernities' interests me and the implication that if the periphery develops at a different speed than the centre, then time becomes linked to place outside of the perpetual 'now' of cyberspace. Time becomes hybridised. Centaurs, as hybrid beings, disrupt the 'natural' definition of what is human, and like Pliny's monsters, they live on the periphery of the known world. As mythical creatures from a distant past, they have been reinvented throughout the ages from classical Greece through C.S Lewis to their modern incarnations in virtual worlds. As such they become a symbol not just of the symbiotic relationship between human and animal, but human and time as well.



TIMOTHY C DAWSON

Centaur

2016

Mixed media

XOLELA SOGONI



WHEN THINGS FELL AP/ART

The artwork was inspired by the current wave of violence that is taking place at lower and higher schooling systems where school pupils would find themselves in rather deliberate engagement to alarming hazards. In theory, the apparent display of violence by kids might also be attributed to an unstable upbringing and commotion in the home environment that finds kids wanting to exhibit the same behaviors in the classroom set up, most often without realizing the dangers attached.

The work depicts a school pupil in uniform as she plays a game called Upuca or Diketo, which is normally played with stones, however in the work, hand grenades are made an object of play. The anticipated explosion of the grenade is paralleled to the demonstration of anger and the intention to bully, attack, hurt or harm other individuals, which overlooks the innocence of the pupil in uniform.



XOLELA SOGONI
When Things Fell Ap/art
2017
Woodcut Sculpture

YVETTE DUNN-MOSES



Booty and the Butts

Yvette is a performance artist who lives in Pretoria and teaches part time at Unisa. Her work critiques our body obsession and in particular the new trend to butt-augmentation, as seen in the images tweeted by Kim Kardashian.

The energetic performance also evokes the pleasure of celebrating different body shapes.



Yvette Dunn-Moses
Butty and the Butts
2017
Performance

Catalogue compiled by
Gwen Miller

ROOFTOP IX
&
THE VIEWING ROOM GALLERY



STICKY TIME