

# Terra Pericolosa

Tribute artist

Diane Victor

23 June - 28 July 2012



with

Diek Grobler | Gwen Miller | Carolyn Parton | Sybrand Wiechers  
Keith Dietrich | Karin Preller | Paul Cooper | Georgia Papageorge

*Specialists in contemporary South African art*

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# Terra Pericolosa

■ Exhibition essay - by Elfriede Dreyer

■ Diane Victor

■ Diek Grobler

■ Gwenneth Miller

■ Carolyn Parton

■ Sybrand Wiechers

■ Keith Dietrich

■ Karin Preller

■ Paul Cooper

■ Georgia Papageorge



Terra Pericolosa installation image at Fried Contemporary art gallery 2012

The fourth and last exhibition in a series of four exhibitions curated by Elfriede Dreyer, *Terra periculosa* explores the relationship of the self to place, land, soil or territory. The works on this exhibition dealing with the theme of *terra periculosa* engage with perceptions of spaces that are 'empty', a kind of metaphoric 'no-man's land' that potentially harbour danger and pose a threat to those entering the zone. The concept of *terra periculosa* could furthermore refer to the uncovering of buried histories, that could reveal new facts and narratives; memories and visions of perilous zones; or land under threat, albeit political or environmental.

Meaning 'dangerous land', the Italian term of *terra periculosa* is a well known phrase derived from Italian Renaissance cartography to denote areas that are believed to be hazardous and unsafe, mostly due to the fact that such land has been unexplored. At the time the content of this phrase has been mostly founded on superstition and the belief that unknown territories are inhabited by wild savages and uncivilised cultures. Another term related to *terra periculosa* that similarly articulates such superstition, apprehension and fear of the unknown is the term 'here be dragons', also used to denote dangerous or unexplored territories. This term is similarly found in ancient cartography and especially the medieval practice of putting sea serpents and other mythological creatures in uncharted areas of maps. Ancient Roman and Medieval cartographers used the term '*HIC SVNT LEONES*' that translates as 'here are lions'. The Ebstorf map (c.1200), for instance, shows a dragon in the extreme

south-eastern part of Africa, and the map Cotton MS. Tiberius B.V. fol. 58v (c. 900) from the British Library Manuscript Collection, includes a Latin inscription stating *hic abundant leones* ('here lions abound'), along with a picture of a lion near the east coast of Asia. This map also contains the words *Zugis regio ipsa est et Affrica. est enim fertilis. sed ulterior bestiis et serpentibus plena* ('This region of Zugis is in Africa; it is rather fertile, but on the other hand it is full of beasts and serpents').

As tribute artist the exhibition includes the work of Diane Victor, one of our country's most prestigious artists who has established herself internationally as an artist of major importance. Victor is celebrated for her expert printmaking, draughtsmanship, technical skill and inventive techniques such as smoke, charcoal dust and stain, but also for her razor-sharp political and social commentary. The other artists are the award winning Stellenbosch Professor in Fine Arts, Keith Dietrich; Georgie Papageorge who has work in the Smithsonian collection as well as the British Museum; Unisa Visual Arts lecturer, Gwenneth Miller; Johannesburg based artist and researcher, Karin Prelle; academic and artist, Paul Cooper; Cape Town based Carolyn Parton; award-winning artist Diek Grobler; and the well known Pretoria based sculptor, Sybrand Wiechers.

Reference:  
Kominko, M. 2005. The Map of Cosmas, the Albi Map, and the Tradition of Ancient Geography. *Mediterranean Historical Review* Volume 20,2:163-186.

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DIANE VICTOR



Diane Victor, *No-man's land*, 2012  
Drawing, 300 x 150 cm

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## STATEMENT

As in the rest of her oeuvre, Diane Victor mainly engages with notions of the unseen, the hidden and the 'buried'. In some works the hidden entail political unspeakables and horrors, whether found in her former critique of apartheid or in her current depictions of elderly white men who are often suffering from perceptions of being considered 'dated' and obsolete in the present political dispensation. In other cases her burial imagery depicts narratives and histories of unknown events, people and places that will probably remain silent forever. In *No-man's land* (2012), a magnitude of fragmented figures are 'buried' in the landscape in an almost apocalyptic way; in a manner of anecdotal reference to known and unknown things. The scene recollects a sixteenth-century Pieter de Brueghel the Elder depiction of figures that are similarly engaged in various everyday acts - mainly simply living their lives - in earthy and unsentimental way. Also, the composition of the work resembles triangular Renaissance structure with a massive cavity or abyss splitting the scenery in the centre. Likewise Victor's *Let sleeping crocs lie* (2012) reflects on what is hidden and suggesting maybe that it should remain untouched. In this work as in *Bearer*, 2010, the female figure (in both cases self-portraits) has an intimate relationship with the animal: in *Bearer* she is carried in her crucified and broken state by a horse also in strain and pain, both becoming ritualistic figures bound and adorned with African beads and seeds. In Victor's *Let sleeping crocs lie* the artist presents the female as exposed and vulnerable to many danger and threats, to the point of being eaten alive (by the crocodile). Yet, her depiction transcends gender and it becomes a statement on a human condition rather, evidenced in the embossed background of sperm and decorative flower emblems that touches on current social issues such as HIV AIDS and violence. Victor has never comprised and continues to address potent subject matter, albeit disturbing or taboo in nature.

## BIOGRAPHY

Diane Victor received her BA Fine Arts Degree from the University of the Witwatersrand in Johannesburg with a major in Printmaking. In addition to graduating with distinction and winning various awards, Victor also became the youngest recipient of the prestigious Volkskas Atelier Award in 1988. The Volkskas Award granted Victor a ten-month stay at the Cité Internationale des Arts in Paris, allowing her time to work collaboratively with other experienced print-makers and to observe and reflect on a society very different from her own.

From 1990 to 2007, Victor was a part-time lecturer, teaching drawing and printmaking, at various South African institutions including the University of Pretoria, Wits Technikon, Pretoria Technikon, Open Window Academy, Vaal Triangle Technikon, the University of the Witwatersrand, Rhodes University and the University of Johannesburg.

In 2009, in a change to her usual methods of working, Victor originated and editioned a series of drypoints at David Krut Print Workshop, called *Birth of a Nation*. She exhibited these works along with a series of smoke drawing portraits at David Krut Projects, New York in 2010 and returned in January 2011 to show at Grinnell College in Iowa.

Victor was the subject of TAXI-013 from the David Krut Publishing TAXI Art Book series. This publication was followed in January 2012 by *Burning the Candle at Both Ends*, published to co-incide with Victor's two-part exhibition *Ashes to Ashes* and *Smoke to Dust* at the University of Johannesburg Art Gallery. The exhibition ran from November 2011 until the end of January 2012.

In March 2012, Victor returned to work in the US for two months which culminated in a second solo exhibition at David Krut Projects, New York. In April, *Burning the Candle at Both Ends*, the recently released monograph on Victor's work, was presented at an artist talk at the New York Public Library, with Victor in conversation with Judith Hecker, Assistant Curator, Department of Prints and Illustrated Books at MoMA, and David Krut.

Victor's works are included in many collections, including: The Metropolitan Museum of Art, NY, Museum of Modern Art, NY, Baltimore Museum of Art, MD and the Minneapolis Institute of Arts, MN among others. - Bio from David Krut Projects



Diane Victor, *Let sleeping crocs lie*, 2012  
Etching and embossing, 120 x 80 cm



Diane Victor, *Bearer*, 2010  
Etching and digital print, 200 x 100 cm

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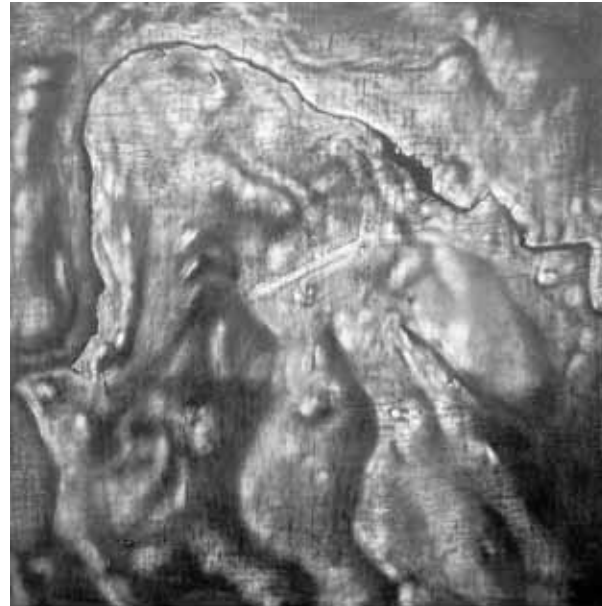
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# DIEK GROBLER



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## BIOGRAPHY

Diek Grobler obtained his BA Fine Arts degree from the University of Pretoria in 1987 and his Masters Degree in Fine Arts from the University of the Witwatersrand in 1996. He has exhibited professionally since 1988 and his work is included in several major public and corporate collections.

Grobler has been involved in public art projects, and organised and curated the Artwall Metrorail Art Gallery, a public mural project which received two Business and Arts South Africa awards in 2001.

Diek Grobler work in a variety of media and disciplines: ceramic sculpture, oil, and gouache paintings, scraperboard drawings. He also works in time based disciplines: performance art, computer aided 2D animation and stop-motion animation. He lives and works in Pretoria.

## STATEMENT

*Terra periculosa*: "dangerous land", used in cartography to denote regions that are believed to be likely to put the travellers in jeopardy. Such regions would probably not have been mapped or documented fully.

My work was inspired by the diary and hand drawn maps of a friend who was a 2nd Lieutenant in the Artillery, in the Angolan war in 1975. At the mercy of forces outside his control – the unknown country where he was a part of an idealistic 'secret' war, he drew a map from memory of the battlefield over which he moved. He also wrote a diary of his 45 days at war, documenting the experiences of a nineteen year old boy waging war, apparently naively fearless and self assured. I juxtapose these hand drawn maps and pages from the diary with maps of imaginary battlefields, drawn/painted using a scraperboard technique.



Previous page:

Diek Grobler, *Terra periculosa 1 & 2*, 2012

Diptych of Scraperboard panel, and digital print - unique,  
2x (440 x 440 mm).5 x 169.5 cm

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GWENNETH MILLER



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## BIOGRAPHY

Born in 1962 in Musina, South Africa, Gwen completed the MA (Fine Arts) at Pretoria University in 1997 and is currently registered for a DLitt et Phil degree at UNISA. She lives and works in Pretoria, lecturing at UNISA where she is the current coordinator of Visual Arts. She exhibits nationally and internationally, and has participated in 120 group exhibitions and projects, and 4 solo exhibitions. Ecological and social concerns often drive her works, which is reflected in a range of two- and three-dimensional media, including digital media. Her works are represented in private and public collections, such as Absa, Telkom, University of the Northwest, UNISA and SASOL.

## STATEMENT

*Residual system* was created as part of a series of works, which dealt with systems of ordering and memory. In this work laboratory glass is arranged with a personal order in mind: an order that speaks of transference, escalation and an inter-related network. The original starting point was that of the family system and the complexity of the chemistry of biological inheritance. The system of residue refers to unknown strains of influence over time. As the works progressed, the idea of contamination developed: the glass and order resembles clarity and idealism and in sharp contrast black drops hover ominously within the system. This 'leaking' suggests a threatening process. The most perfect system will always contain some residue, dangerously trickling into our existence. *Leak 1 & 2* is a continued contemplation of this flawed system.

The tension between purity and stain, between order and defect, brings to our cultural and industrial systematisation a sense of looming threat. Laboratories are places of control where great rigour is applied, yet at the same time the experimentation pushes boundaries, not only of technology but also of planetary tolerance. In the relational system between nature and culture, growth and progression do not necessarily have corresponding conclusions. The fissures result in radioactive spills; acid draining that contaminates water and pollution of the seas with oil.

The residue of purity holds its own menace.

Previous and current page:

Gwenneth Miller, *Residual system*, 2011/12

Laboratory glass, handmade glass, Perspex, rusted iron plate, light fitting

157.5 x 107 x 30 cm



Gwenneth Miller, *Residual system*, 2011/12 - Detail views  
Laboratory glass, handmade glass, Perspex, rusted iron plate, light fitting  
157.5 x 107 x 30 cm

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CAROLYN PARTON



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Previous page:

Carolyn Parton, *Fall - Landscape*, 2012

14.300kg of reclaimed and reconstituted spent paint in frame

84 x 52cm plus frame

This Page:

Carolyn Parton, *Fall - mound*, 2012

Reclaimed collected spent paint of all types

Approx 180 x 150 x 30cm

## **BIOGRAPHY - Carolyn Parton**

Born Cape Town 1964

### **Design background:**

Qualified as a graphic designer in 1985 and worked in the industry in SA and London. Started my own design business in 1992. Designed many prestigious projects including the logo of the new Constitutional Court of South Africa. Took on partners in 1994 and became Hippocampus. Until present: creative director at Hippocampus, doing work in SA, Kenya and Europe

### **Qualifications:**

Diploma in Graphic Design (CPUT)

Degree in Visual Art (cum laude) UNISA

### **Solo exhibitions:**

1999: Amani Gallery (now closed), Stellenbosch

2007: *Release*, as part of X-Cape, at Hippocampus

### **Group Exhibitions:**

2005&6: Unisa Student Exhibitions, Art B Gallery, Cape Town

2010: Spier Contemporary, City Hall, Cape Town

2011: *Transcodes*, curated by Gwen Miller, at Unisa Gallery, Pretoria  
*Threshold*, curated by Virginia MacKenny, at Michaelis Gallery, Cape Town

### **Publications:**

Research article: 'Extended Traces: Tracking the impact of painter upon environment' published in De Arte journal

### **Awards:**

2008: UNISA merit award for top 4th year student

2010: Spier Contemporary finalist

### **Collections:**

Constitutional Court of South Africa

UNISA Permanent Collection

UCT/Michaelis Permanent Collection



Previous page:  
Carolyn Parton, *Fall - Landscape*, 2012  
Acrylic, oil, paint medium on canvas  
120 x 74.5cm

## STATEMENT

No longer restricted to geographical areas that are defined by pre-existing dangers, it can be argued that the potential for contemporary *Terra periculosa* exists everywhere. Increasingly under threat from the cumulative damaging transformation of matter by human intervention, the very ground beneath our feet seems capable of becoming a place of dangerous territory. This threat seems unmappable and boundary-less. In terms of personal experience, the result is a sense of things falling to pieces both socially and geographically. Working from a very personal perspective with paint that is spent or has been discarded, I explore through a creative process the possibilities of transforming the unwanted/ the discarded/ the outcast, into that which could be desirable, cared for and valued\*.

Therefore, this work emerges from a question: whether the origins of future *Terra periculosa* potentially reside in our psyche - where decisions are continually made on how to treat that which we no longer have use for and subsequently refuse to look at. And whether things are falling to pieces ... or falling into place?

*\*An example can be found in the treatment of landfill, still the principal means of managing most waste (South Africa produces around 40 million tonnes of waste a year, and approximately 95% is disposed on land). Because landfill produces extensive amounts of methane - a significant climate change culprit - a constructive approach to the treatment of landfill is transformative. Methane is both an asphyxiant and a powerful energy resource. It can create chaos, or it can create energy.*

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# SYBRAND WIECHERS



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## BIOGRAPHY

Born on spring day 1970 in Pretoria, Sybrand Wiechers spent his formative years in the capital. Being a third generation sculptor it was only natural that after completing his schooling and compulsory military service Sybrand pursued his tertiary studies in the field of fine arts. He spent the next seven years studying sculpture and multimedia at the University of Pretoria, the Technicon of Pretoria and UNISA. Over the next ten years Sybrand travelled the country and world working predominantly in the film and television industry. In 2004 he returned to his roots on the northern slopes of the Maggadies Berg and resumed his sculpture career in earnest, starting with his first solo exhibition at the Association of Arts Pretoria in 2005. In 2006 Sybrand won the best Sculpture prize at the Ekurhuleni Fine Arts Award and the technical excellence in concrete award at the PPC Young Concrete Sculptor Awards. He has been exhibiting extensively across the country partaking in more than thirty group and collaborative exhibitions, including another solo show at the Gordart Gallery in Johannesburg in 2007 and at the Association in 2009. His works are represented in many private and corporate collections both locally and internationally. Sybrand's work marries contemporary sensibilities with a strong sense of sculptural tradition; he does this with humour, a passion for objects.

## STATEMENT

In the "good" old days the concept of dangerous earth was very closely link to the fear of the unknown. In those days the unknown was a lot closer to home, over the next hill or in the swamp at the end of the tribes territory. In an attempt to give a face to there fears they populated these places with mythological creatures that could be fought or appeased, "here be dragons".

In these "enlightened" days we have banished most monster with knowledge and reason, but the fear remains. The only change is that the dragons are now what we know, that we are the main cause of the threat to our existence and that when terra really strikes we are powerless. The other big fear is that we through the way that we interact with terra give birth to the very dragons that we fear.

I was interested that both these forms of fear manifests it self in a cultural desire to revere to terra as "mother earth", I think this is more of a powerless appeal for the earth to be "gentle" than a actual experience of nurturing.

Previous page:  
Sybrand Wiechers, *Mother*, 2012  
Wood and steel  
1425 x 1000 x 650mm

Sybrand Wiechers, *Core*, 2012  
Man made stone, steel, wood  
1655 x 290 x 555mm



Previous page:  
Sybrand Wiechers, *Cloud*, 2012  
Steel  
970 x 350 x 350mm

Sybrand Wiechers, *Deluge*, 2012  
Bronze  
1566 x 800 x 450mm

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# KIETH DIETRICH



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Keith Dietrich, *Many Rivers to Cross | Conflict Zones, Boundaries and Shared Waters*  
(Artist's book)  
2012  
Four volumes in a solander box.  
EPSON UltraChrome™ inks on Innova Smooth  
Cotton High White 215gsm IFA.  
Each book (closed) measures 25x25 cm

## BIOGRAPHY

Keith Dietrich was born in Johannesburg in 1950 and studied graphic design at Stellenbosch University, where he graduated with a BA degree in Visual Arts in 1974. Between 1975 and 1977 he studied painting at the National Higher Institute for Fine Arts in Antwerp, Belgium. He obtained his MA in Fine Arts (*cum laude*) in 1983 and his D Litt et Phil in Art History in 1993, both at the University of South Africa (Unisa). He has lectured at the University of Pretoria and Unisa, and is currently Chair of the Department of Visual Arts and Director of the Centre for Comic, Illustrative and Book Arts (CCIBA) at Stellenbosch University. He has participated in over thirty community interaction projects in southern Africa and has received a number of awards, in South Africa and abroad, for both his creative and his academic work. He has participated in over 65 group exhibitions and biennials in Belgium, Botswana, Chile, Egypt, Germany, Italy, Namibia, the Netherlands, South Africa, Spain, Sweden, Switzerland, the United Kingdom and the USA, and has held 20 solo exhibitions in South Africa. His work is represented in 37 corporate and public collections in South Africa and abroad.

## STATEMENT

*Many Rivers to Cross | Conflict Zones, Boundaries and Shared Waters* is an artist's book comprising four volumes that focus on three major river courses in South Africa, namely the Gariep, Great Fish and Vaal rivers. The book comprises four volumes that

focus on three major river courses in South Africa, namely the Gariep, Great Fish and Vaal rivers. This book is informed by the rich historical and archaeological arena in which successive power struggles played themselves out across these rivers; by the entangled conflicts of diverse human populations that inhabited our land around these rivers and by the complex relationships between colonial contact and terrain.

In a country with extremely limited and fragile water resources, these three rivers also constitute important water courses that are linked in a web of shared waters or inter-basin transfer systems that play a significant role in sustaining water for industrial, agricultural and domestic use, serving as the lifelines for most of the country's population. With the rapidly increasing demands placed on their waters, and the toxic effluents being drained into them, these three rivers are at risk.

Considering the conflict that has taken place along and across these rivers, Keith Dietrich uses them as metaphors for the pain and suffering that our country has undergone. At the same time they also represent the importance of shared water for the future hope and survival of our country. The images in the book map the body over the land. Suffering and hope are depicted as patterns and centres of energy superimposed over riverbeds, while bodily organs and circulatory systems mirror these river catchments as webs and folds of life.

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KARIN PRELLER



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## BIOGRAPHY

Karin Preller is a Johannesburg based artist. She obtained the degrees B Proc and LL B at RAU (UJ) and practiced as an attorney/legal advisor before pursuing a career in art. After a BA(FA) at Unisa and an MA(FA) at the University of the Witwatersrand she lectured in Art History and Critical Studies at UNISA and Greenside Design Center College of Design. At present she is a full time artist and an Affiliated Researcher in the Research Centre, Visual Identities in Art and Design at the University of Johannesburg.

Preller has had numerous group and solo exhibitions and her work is represented in a number of corporate collections such as Sasol, ABSA, UNISA, Webber Wentzel Bowens, the ATKV, Rand Merchant Bank, Oliewenhuis Art Museum, Standard Bank, as well as the Johannesburg Art Gallery. Her art is an investigation of a certain type of photo-based painting in which the interaction between painting and photography plays a central role.

Previous page, from left to right:

Karin Preller, *Most people think Marv's crazy*  
2012  
Oil on canvas  
60 x 70cm

Karin Preller, *The customer is always right*  
2012  
Oil on canvas  
60 x 70cm

Karin Preller, *Show's over*  
2012  
Oil on canvas  
60 x 70cm

Karin Preller, *The hard goodbye*  
2012  
Oil on canvas  
85 x 95 cm.



## STATEMENT

Images are everywhere. They infiltrate daily life and influence the way the world is perceived, interpreted and understood. The extent to which new image technologies disseminate and constitute reality, rivalling fiction, ironically results in a world at once more visible and yet strangely invisible. In a discussion of the "lapse of attention" caused by image overload, Paul Virilio (2005:4-5) notes that "more than anything else we now no longer seek to see, to look around us, not even in front of us, but exclusively beyond the horizon of objective appearances".

The paintings that constitute *Screen* are about a world made strange by means of details extracted from the 2005 film *Sin City*, based on Frank Miller's graphic novels of the same title. Isolated and further cropped, the chosen stills are not intended as any kind of direct recreation of the film or its narrative. It does not pretend to be anything but a translation, into paint, of an already surrogate reality, in this instance of a film that employs digital technology in the creation of a neo-noir, over-the-top, violent narrative. There is no particular reason for the choice of the film, other than that it resonated with me personally. While the stills seem randomly selected, the process involved watching the recorded sequences over and over, still by still.

Where painting deliberately cites another medium, such as photography or film, the resultant duality of surface, registering the idiom of both media, potentially reinvests the split second with a presence denied it by the fleeting filmed sequence of events. It makes visible the 'screening' of vision, forcing the viewer to project onto the painted surface – the surface being indexical of the painter's 'hand' as opposed to the lens or technological transmission. In the context of images immediately available and discarded, the painted surface is what holds and refocuses the viewer's attention; painting becoming content and signifier in itself.

The paintings are about spaces at once seductive and uncomfortable, made strange because of their reappearance in paint. They are merely suggestive of the unfolding of a narrative, of imminent danger and a psychological unease – rendered by means of the selective use of colour, darkness and light, and the stark contrasts of the film. By extracting details that remind of still life rather than overt violence or human drama, dangerous territory here suggests a world both sinister and seductive, a world increasingly experienced and lived through the screen.

Individual titles are drawn from both the film and the graphic novels.

### References:

*Sin City*. 2005. Feature film directed by Frank Miller and Robert Rodriguez. Guest director: Quentin Tarantino. Miramax.

Virilio, P. 2005. *Art as far as the eye can see*. Translated by Julie Rose. Oxford & New York: Berg.

Karin Preller, *A shot and a brew*  
2012  
Oil on canvas  
60 x 70 cm.

Karin Preller, *You take it slow now*  
2012  
Oil on canvas  
60 x 70 cm.

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PAUL COOPER



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Previous page:  
Paul Cooper, in collaboration with Landi  
Raubenheimer  
*Hermes se Echo (vs.1)* 2012  
Found object  
210 x 300 x 180mm

Paul Cooper, *Shroud*, 2012  
Black wall panel cast in M1  
Edition of 5  
1000 x 500 x 15mm

## BIOGRAPHY

Paul Cooper is trained in the visual arts (Fine Arts) and art history with a specialisation in sculpture and space. He lives and works in Johannesburg, tasked with coordinating and teaching learning programmes in critical studies and visual culture. In addition to this he exhibits his own work widely and is working towards a solo exhibition. In a PhD study through Rhodes University, he directs a research focus around a trans-disciplinary and theoretical revision of what we understand to be site-specific art in the African context. These contentions are interrogated as they play out in site-specific installations and performances.

## STATEMENT

The three works I am exhibiting on the *Terra Pericolosa* show all encapsulate (in varying degrees) my thoughts around space, place and placelessness. This metaphorically references those precarious moments of frustration, uncertainty and anxiety resulting from an uncomfortable or awkward experience of unfamiliar 'place'. In these works I draw metaphorically on specific experiences in recent travels abroad of alienation, aimless wandering and frustration. *Walk Interminable* alludes to an experience of something never ending – an infinite aimless wonder-

ing across unknown territories; an experience of being lost that results in a certain warped time-space. *Shroud* is a dark work that references the impassability of geographic, personal or conceptual boundaries. As in *Walk Interminable*, *Shroud* references an experience of being trapped or stuck – jammed, if you like, in a moment, situation, dream, physical experience. In the former work this experience of being jammed occurs as a result of endless movement through space. Conversely in the latter, this experience is the result of boundaries or borders that enclose, incarcerate or restrict movement through space. Finally, the image of an old disused post box in *Hermes se Echo (vs.1)* brings together signifiers of place (geographical, cultural and ideological points in time and space) but also suggests a powerful device through which communication is channelled or incidentally lost. It metaphorically references the risky central point through which one engages with or is disingenuously disengaged from, the outside world. This is further emphasised in the ominous presence of the numbers 4-1-9 that were coincidentally part of the original found object. The inevitable link to scurrilous deeds in various forms of postal communication (digital or otherwise) is fitting in the context of this work.



Installation of Paul Cooper, with: *Hermes se Echo (vs.1)* 2012 (in collaboration with Landi Raubenheimer), *Shroud*, 2012 and *Walk Interminable* (2012), Bronze, 180mm x140mm x80mm

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GEORGIA PAPAGEORGE



**NEXT**



Previous page:  
Georgia Papageorge, *Inferno* (2011)  
Inkjet print framed in aluminium steel  
1810mm x 1210mm

This page:  
Georgia Papageorge, *Inferno* (2011) - Detail  
Inkjet print framed in aluminium steel  
1810mm x 1210mm

## BIOGRAPHY

Georgia Papageorge was born in 1941 in Simonstown. Since 1945 she has lived and worked in Pretoria. In 1979 Papageorge obtained a BA (FA) from UNISA, she went on to study a Higher Diploma in Graphics and also furthered her studies through the Slade School of Art in London.

In 2004 Papageorge received the National Award for the 'Awaiting Trial Basement' commission in the New Constitutional Court, Old Johannesburg Fort, Johannesburg. She has had a number of solo shows, including the *Africa Rifting series* at the Nelson Mandela Metropolitan Museum (Port Elizabeth) in 2008/2009, the *Kilimanjaro/ColdFire* 2010 solo at the Art First Gallery, London.

Current projects include *The Shepherd Principle* - Simultaneous solo shows to be held during 2014 at both Fried Contemporary and UJ Art Gallery, Johannesburg.

Papageorge has showed at a vast number of group shows both locally and internationally, more recently including (2006) *Body of Evidence* at the National Museum of African Art in Washington, *Tapping Currents: Contemporary African Art and the Diaspora* at the Nelson-Atkins Museum, Kansas City- USA in 2008/9, the 2009 *Continental Rifts: Contemporary Time-based Works of Africa* at the Fowler Museum, UCLA, Los Angeles, USA. In 2011 she participated in *Environment and Object in Recent African Art* in New York at the Skidmore College as well as *Water: the Delicate Thread of Life* at the Standard Bank Gallery, South Africa. In 2013 Papageorge will participate in the *Earth Matters* exhibition, to be held at the National Museum of African

Art in Washington, the *Kilimanjaro/ColdFire* video included in *Terra Pericolosa* will be a part of this travelling exhibition.

## STATEMENT

*KILIMANJARO/COLDFIRE* project deals with two of the most debated issues on the subject of Global Warming today: Melting Ice and Deforestation at Tropical zones. Destruction of rain forests at tropical zones accounts for approximately one fifth of recent human produced Co2 emissions. As Robert Henson says, "Weather has always seemed to transcend politics but human-induced climate change is wedded to politics." This sociological context is explored from an internalised perspective that becomes amplified through an exploration of a uniquely African geological armature - The Great East African Rift Valley. The work explores origins of Rift through a kind of ordered and therefore non-human induced chaos to a disordered present that is indeed produced by man.

Red cloth used in the (2001-2007) *Africa Rifting* series was symbolic of fire and blood. Installations with bags of charcoal sold on all main roads in Central Africa and beyond, use red and chevroned cloth in a similar arterial context that becomes symbolic not only of the death of living trees but also Africa's endangered wildlife. The extent of charcolisation that manifests both through the video and the *Inferno* artwork was filmed and photographed during several voyages along the Rift Valley in 2006, 2007 and 2009. As intended in both the film and the *Inferno* installation, a metaphorical exploration of Fire and Ice in the *Kilimanjaro/ColdFire* work emerges through a Dantesque vision of Heaven and Hell.

**BACK**