

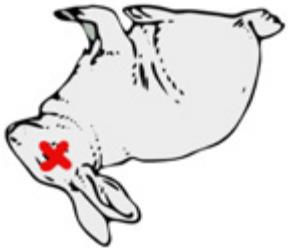
DEAD BUNNY SOCIETY  
&  
FRIED CONTEMPORARY ART GALLERY

## DEATH AND TAXES

21 JANUARY - 20 FEBRUARY 2016

CATALOGUE

deadbunnysociety™



fried  
contemporary

# FRIED CONTEMPORARY

21 JANUARY - 20 FEBRUARY 2016

DEAD BUNNY SOCIETY  
IN ASSOCIATION WITH FRIED CONTEMPORARY

CURATED BY THE DEAD BUNNY SOCIETY

DIRK BAHMANN | STEPHAN ERASMUS | REBECCA HAYSOM | PETER MAMMES  
RICHARD MEADE | NEIL NIEUWOUDT | MARC PRADERVAND | STEPHEN ROSIN  
ELIZAVETA RUKAVISHNIKOVA | BARBARA WILDENBOER & ADALA MICHELLE PREVOST

“Art, like science, not only does not seek orders, but by its very essence, cannot tolerate them. Artistic creation has its laws - even when it consciously serves a social movement. Truly intellectual creation is incompatible with lies, hypocrisy and the spirit of conformity. Art can become a strong ally of revolution only in so far as it remains faithful to itself.”

Leon Trotsky, “Art and politics in our epoch”, published in the Partisan Review in 1938. In a time when the arts seem to be ordered to serve the ideals of nation building, of job creation and of establishing social cohesion, the autonomy of the arts, free of the constrictions of a political reality, needs to be emphasised. As before and as in the time of Trotsky maintaining and preserving this autonomy has proven to be a constant endeavour, something that artists, arts administrators and everybody interested in the arts should strive for. And should, for some reason, the arts opt to “serve a social movement”, as Trotsky suggested, then the obligation is to problematize the social problem; not to offer a social solution. This would be in line with Walter Benjamin’s idea that art can only have the correct political “tendency” if it has aesthetic “quality”.

This seems to be the position taken by the Dead Bunny Society (DBS) established in March 2015 and comprising four practising artists with a wide variety of artistic and curatorial experience: Dirk Bahmann, Stephan Erasmus, Peter Mammes and Neil Nieuwoudt.

For the first curated DBS exhibition in Pretoria Nieuwoudt has selected and excerpt from the Trotsky article as a brief for the participating artists “to interpret the text freely in whichever way or through whichever belief that they hold - be that anti-political, anti-revolution, pro-political, pro-revolution or any other way that they may interpret the text”.

As curator of this show, Death and Taxes, Nieuwoudt encourages reading against the grain as a subversive act, as a protest against reality and ultimately as an act that could form part of a really creative piece of work. He urges the participating artists to frame political and artistic forms as problems, to re-frame tradition and to explore ways to depart from it; to interrogate contradictions between individual and society; to be open to possibilities; to be aware of the constant flux of form and lastly, possibly to engage viewers “to whom reading ... would present difficulties”, to quote Benjamin outside the original literary context.

With flux in mind the title of the exhibition, taken from a letter written in 1789 by Benjamin Franklin to his friend the French scientist Jean-Baptiste Leroy in Paris, comes as no surprise: “Our new Constitution is now established, everything seems to promise it will be durable; but, in this world, nothing is certain except death and taxes.”

Although said of the US Constitution one should be wary of all sorts of promises made at any time and at any place. Bearing in mind that truly intellectual creation is incompatible with lies, hypocrisy and the spirit of conformity.

Independent Writer, Johan Myburg

## The Very Lively Dead Bunnies

Pauline Froschauer interviews the members of the Dead Bunny Society, 14 January 2016

PF: While artists Dirk Bahmann, Stephan Erasmus, Peter Mammes and Neil Niewoudt were sitting around talking one evening in March 2015 (there may also have been some wine involved), the Dead Bunny Society (DBS) was born. What are the aims of the DBS?

Neil: All four of us, apart from being artists in our own right, have considerable experience of working in galleries, and curating and project managing exhibitions. We decided to join forces and create our own opportunities. The aim of the DBS is to work proactively towards building a network of artists and other collaborators - not just for ourselves, but for other artists in the same position as us and who feel the same way. There just aren't enough platforms in South Africa to accommodate all the great art that is out there and so much just slips through the cracks.

Although we are based in Joburg, we work across South Africa. In fact, the first exhibition we curated was held at Underculture Contemporary in Nelson Mandela Bay. We're always on the lookout for new possibilities for artists and would even like to work abroad eventually.

We are also building up long-term relationships with studios, framers and other service providers to the art industry. There is an advantage to doing this as a group and being able to recommend these services to other artists.

PF: And from where does the name 'Dead Bunny Society' originate?

Neil: It was late at night, the name just came to me and it stuck. Afterwards we did give it a lot of thought though. The word 'Society' is important to us. A society is formed for a particular purpose by a group of people working together in the same direction for mutual benefit. The 'Dead Bunny' is just a bit different, not too serious, perhaps there's also something of the Dead Poets' Society in there somewhere.

PF: When you curate an exhibition you invite various artists to participate. How do you decide which artists to approach?

Neil: We like to work with like-minded artists whose work we admire and incorporate new artists wherever possible. No matter which one of us is curating an exhibition, the four of us will reach a consensus on the artists to be invited before we go ahead.

PF: You are currently curating the exhibition 'Death and Taxes' which opens at Fried Contemporary in Pretoria on 21 January 2016. Have you done exhibitions in Pretoria before and what draws you to Pretoria?

Neil: This is our first exhibition in Pretoria, but we are keen to do more. There is an exciting, though often overlooked, art scene in Pretoria with a lot of good young artists who unfortunately often move to other cities to gain more exposure.

PF: I couldn't agree with you more. One of my aims is to create an awareness of Pretoria as an art city. We seem to forget how many of South Africa's great artists have lived and worked in Pretoria.

But coming back to your exhibition 'Death and Taxes', the title is taken from a letter written in 1789 by Benjamin Franklin to his friend the French scientist Jean-Baptiste Leroy in Paris in which he said: "Our new Constitution is now established, everything seems to promise it will be durable; but, in this world, nothing is certain except death and taxes." Do you see a link between this and South Africa of the present?

Neil: There certainly is a link with present day South Africa, but perhaps more importantly, worldwide we live in a time of great uncertainties. Everything is shifting, including our collective consciousness which knows it is time for change. Across the world people are asking why we are doing what we're doing and for whom?

PF: The brief given to artists for the 'Death and Taxes' exhibition was based on an excerpt from Trotsky's 1938 article 'Art and Politics in our Epoch': "Artistic creation has its laws - even when it consciously serves a social movement. Truly intellectual creation is incompatible with lies, hypocrisy and the spirit of conformity. Art can become a

strong ally of revolution only in so far as it remains faithful to itself.” I find this quite a complex brief - how have your selected artists reacted to it?

Neil: We asked participating artists to approach the brief from whatever viewpoint they want to. Political landscapes shift. Opinions change. One person's terrorist is another's freedom fighter and so on. One can believe that to a greater or lesser extent everything is political (even attempting to be non-political). We wanted the artists to go deeper than contemporary popular opinions and let the viewers make up their own minds as to what an artist is saying.

PF: Two members of the Dead Bunny Society have been part of the Lizamore & Associates' Johannes Stegmann Mentorship Programme. In 2014/15 Dirk was mentored by Stefanus Rademeyer and in 2015/2016 Peter was mentored by Dianne Victor. Peter and Dirk, tell me more about how these mentorships work and how did you experience them?

Peter: The mentorship programme was established in 1998 with the aim of exposing an emerging artist to the insights and critique of a well-established practitioner who has grappled with their own career. During the mentorship, the mentee works towards a solo exhibition which is held at Lizamore & Associates Gallery in Parkwood. I will be holding my show in March this year.

Over the period of the mentorship, Diane and I held an intensive discourse around what it means to be a professional artist, which led to the refinement of my technique and ideas. I have realised that while the mentorship programme culminates in the exhibition, this refinement is a lifelong process.

Dirk: In our time together, Stefanus and I advanced the conceptual framework of the show. Q: The show specific to this mentorship or exhibitions as a whole? The mentorship show in specific. This informed his process of imaging - Q: please explain this better, essentially my inner world - the world of my imagination from where my artworks originate and develop from and where I explore ideas, images, dreams and symbols etc, my work to develop in unexpected ways.

PF: Dirk, you work across disciplines from photography and physical computing, to sculpture and architecture. Do you see the integration of these disciplines as a key component of your artistic work?

Dirk: For me, my primary medium is the process of making. This affords me the capacity to explore in a non-rational manner. Each medium has the ability to articulate the world in a specific manner and generate a certain paradigm of thinking. By working across disciplines I develop insights that may not be apparent in one particular medium. My primary reason for making art is to generate subjective insight, meaning and intuitive understandings. By reflecting on my work through different lenses it allows me to explore several, and at times contradictory, aspects of an idea.

PF: Peter, I believe you travel extensively to find the imagery and patterns you use in your work, spending months in different locations so as to assimilate the culture and surroundings of that particular society. Tell us more about your experience in Varanasi in India.

Peter: I stayed in Varanasi for 6 months. I knew from a previous adventure that it was one of the most interesting places in the world. It's a place where people go to die and be cremated. I saw hundreds of bodies engulfed in fire. Varanasi is a holy place, but it's not a sad place or a city of mourners. Instead the people celebrate the passing of their family members.

PF: What did you learn in your time in Varanasi?

Peter: I went to Varanasi to experience the contradictions and juxtapositions of their society. I was also forced to question my own assumptions about almost everything. It was a very harsh and unforgiving place and it hardened me emotionally, but at the same time the experience was one where I saw beauty in the grotesque. Life and death are intertwined in Varanasi, a beautiful symmetry like no other place I have ever experienced. The drawings I made in Varanasi were a beginning of something I'm still trying to fully express. I will go back there soon.

PF: Stephan, through your vast experience in the art world you have developed skills as an educator, curator, (gallery) sales person and as an artist. Tell us more about your role as an educator?

Stephan: I first started teaching in my 3rd and 4th years of study at the Witwatersrand Technikon - now part of the University of Johannesburg (UJ). After completing my

B.Tech Degree I taught Art and Business Economics at high school level. While I was completing my Masters Degree at the University of the Witwatersrand, I worked as a Lecturer's Assistant for the first year students and then became a part-time lecturer at UJ, teaching Sculpture and Conceptual Studies.

I have also held private art classes, book-binding workshops and art talks. I was invited to carry out a Mentoring Programme at Assemblage, and I'm planning to do various book binding workshops as part of the DBS calendar this year. The skills I have obtained in formal education structures have proved invaluable in engaging with and educating gallery visitors and new art buyers.

PF: Neil, you've been invited to join the Ampersand Fellowship by doing the residency in New York this February. What are you looking forward to in this residency?

Neil: The residency provides artists an opportunity to live in New York for a month and experience as much as possible of the city art scene. Artists are invited by the current Fellows, and once they have completed their residency they then become a Fellow and are eligible to nominate the next artist for the residency. Artists are not required to produce any work while they are there, but obviously it generates many ideas for new works. I have never been to New York, so everything will be a first experience for me, which I'm really looking forward to! I also hope to make connections and contacts to further expand our horizons as the DBS.

One of the trends in New York is the recent opening of four or five galleries run by artists. While this is not a new idea, it is interesting to see it starting to take hold in the very competitive New York art world.

PF: Do you see this trend taking off in South Africa?

Neil: Wayne Barker co-founded the Famous International Gallery (FIG) in 1989 as a venue for up-and-coming young artists and as a way to challenge the monopoly of commercial art galleries. FIG closed in 1995, but clearly South African artists were already thinking this way in the late 1980s. This concept seems to be re-emerging now and it will be interesting to watch its development. Galleries play a very important role in the art market, but young artists these days are more business-oriented than in the past and are not afraid of promoting themselves on social media and selling online.

PF: In 2015 you had a booth at the Turbine Art Fair (TAF) in Joburg. How did the DBS experience the art fair and would you consider participating in more?

Neil: TAF definitely exposed the DBS to a wider audience and it was a great launch pad for what we are trying to achieve. We are applying to participate again this year and will also consider exhibiting at the Cape art fairs next year.

PF: Lastly, what are the DBS and its individual members' plans and projects for 2016?

Neil: I'll be primarily focusing on the DBS, as well as my own art. Stephan is a full-time curator at the ABSA Gallery in Joburg and Dirk lectures in architecture at the University of the Witwatersrand, but both of them will also be seizing every opportunity to pursue their art careers. Stephan will be curating a show at Klein Karoo Nationale Kunstfees (KKNK) in Oudtshoorn in late March. Peter also has his solo show coming up at Lizamore & Associates in March, and DBS will be curating an exhibition at SOMA in Maboneng in April. It's going to be a busy year ahead!

PF: Thank you so much for your time. It's been interesting talking to you and I wish the Dead Bunny Society all the best in 2016 and beyond.



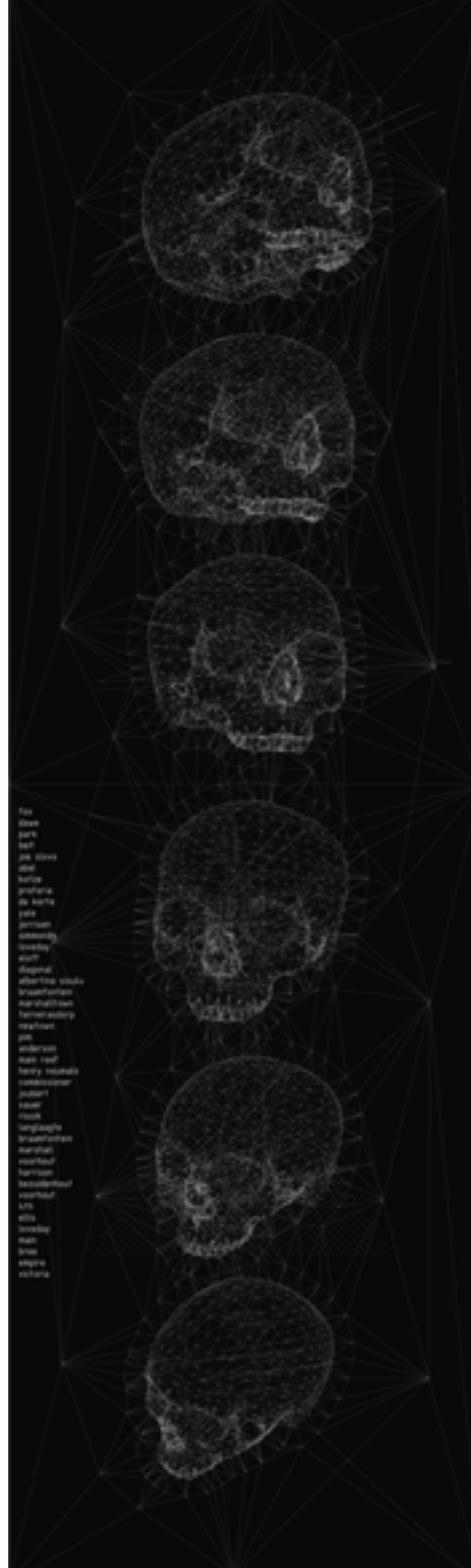
INSTALLATION VIEW  
DEATH AND TAXES

DIRK BAHMANN

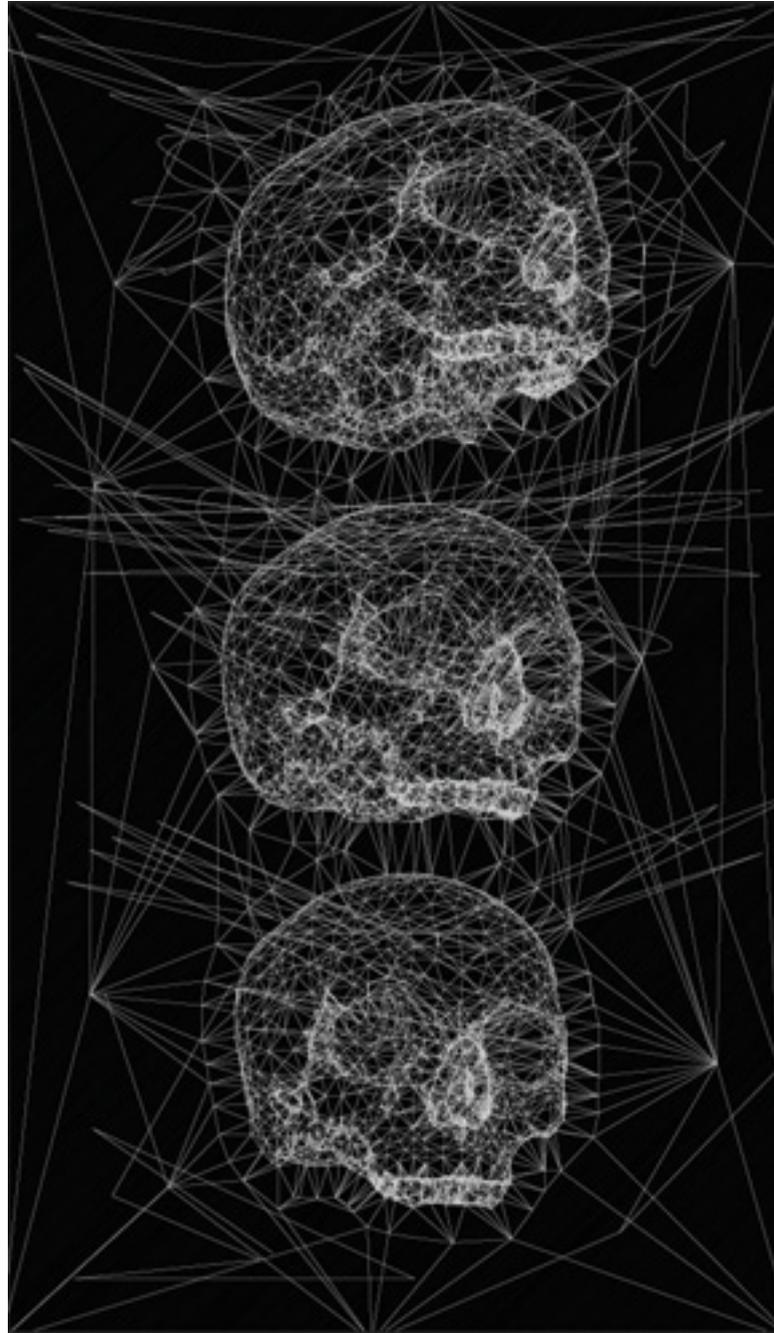
Dirk is an architect and artist, who was born and lives in Johannesburg. He studied Architecture at the University of the Witwatersrand and obtained his qualifications, a BAS in 1997 and B.Arch in 2000 with distinction. His work spans and combines a number of diverse disciplines ranging from photography, physical computing, sculpture, and architecture. Central to his work is the exploration of the existential dimensions of the nature of place of Johannesburg.

DIRK BAHMANN

ANCESTRAL AXIS MUNDI I (2015)  
LASER ENGRAVING ON BLACK 1,5MM  
ANODISED ALUMINUM  
DIPTYCH / EDITION OF 5  
R 10 500 (EACH) (FRAMED)



DIRK BAHMANN



AXIS MUNDI STUDY III (2015)  
LASER ENGRAVING ON BLACK 1,5MM  
ANODISED ALUMINUM  
73 x 43 CM  
EDITION OF 5  
R 6 500 (EACH) (FRAMED)

DIRK BAHMANN & PETER MAMMES



THE HORSEMEN (2016)  
UV PRINTING ON PERSPEX  
43 X 146 CM  
EDITION OF 5  
R 9 540 (UNFRAMED) | R 12 000 (FRAMED)



INSTALLATION VIEW  
DEATH AND TAXES

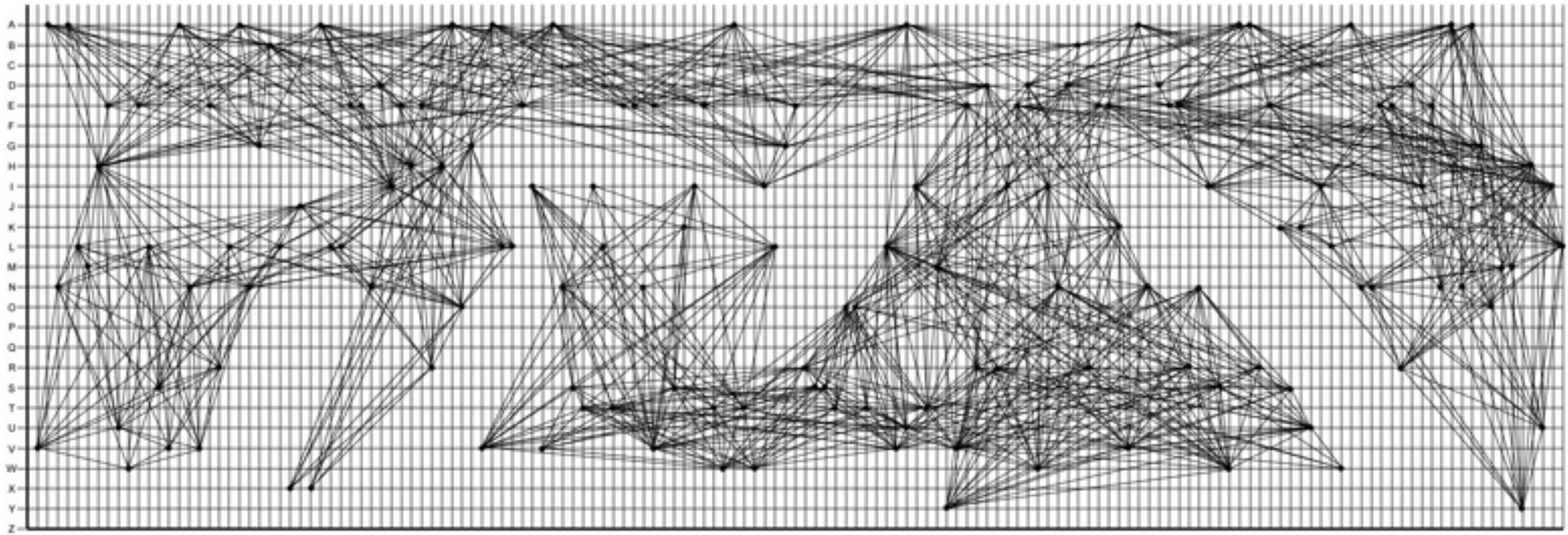
## STEPHAN ERASMUS

Stephan has been a practicing artist for more than 20 years and has gained experience the gallery industry by working in a wide variety of galleries that includes municipal, commercial and corporate galleries.

Through his experience in the art world he has honed his skill as an educator, curator, sales person and as an artist.

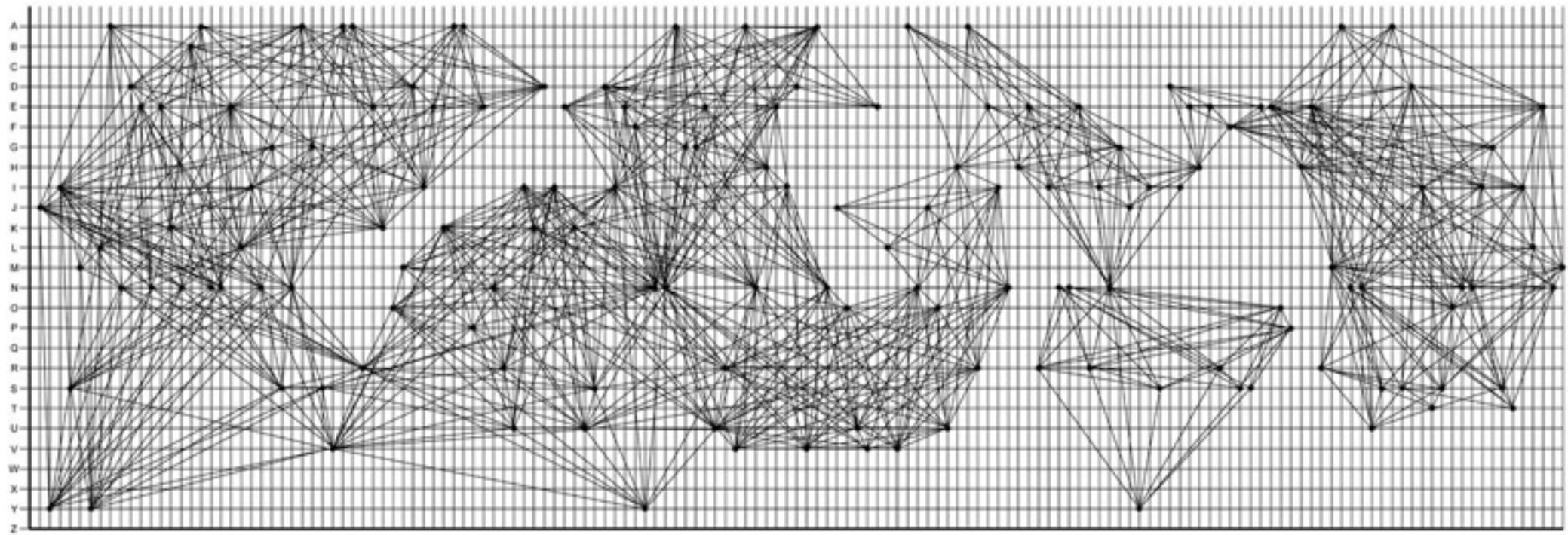
In his artistic career he has established himself as a recognised artist represented in corporate, university, museum and private collections locally and internationally.

STEPHAN ERASMUS



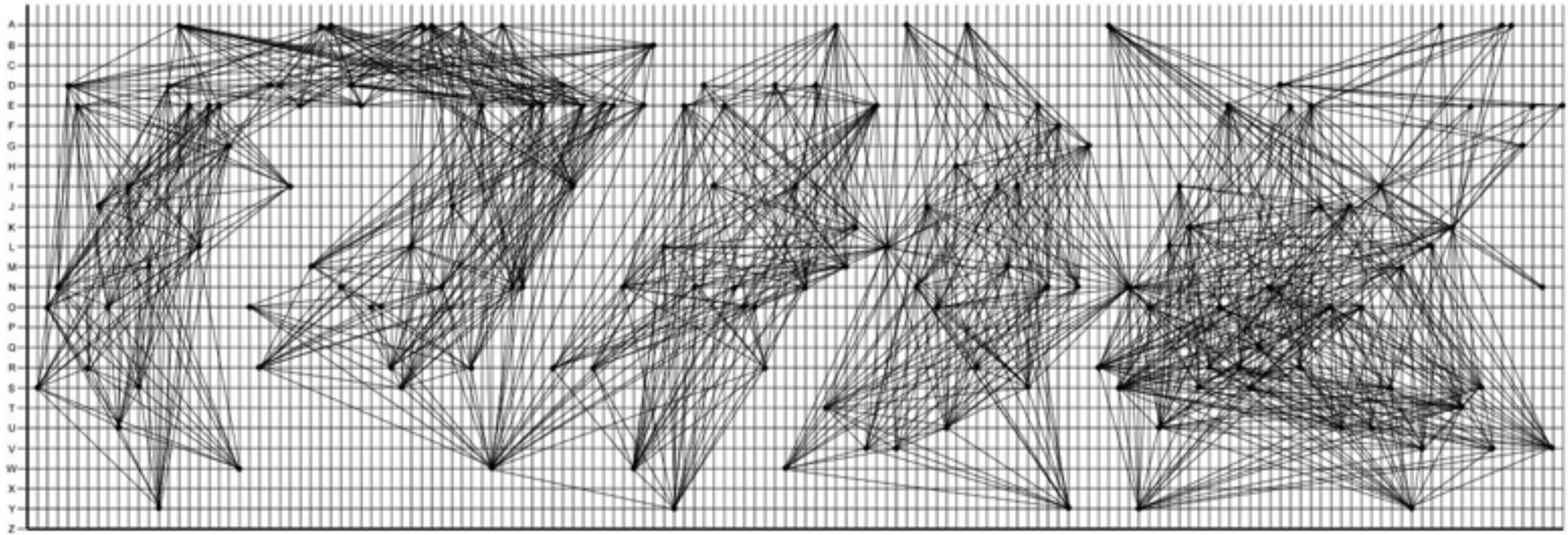
VIR MY VROU  
SILKSCREEN PRINT  
58 x 102 CM  
EDITION OF 10  
R 4 500 (UNFRAMED)

STEPHAN ERASMUS



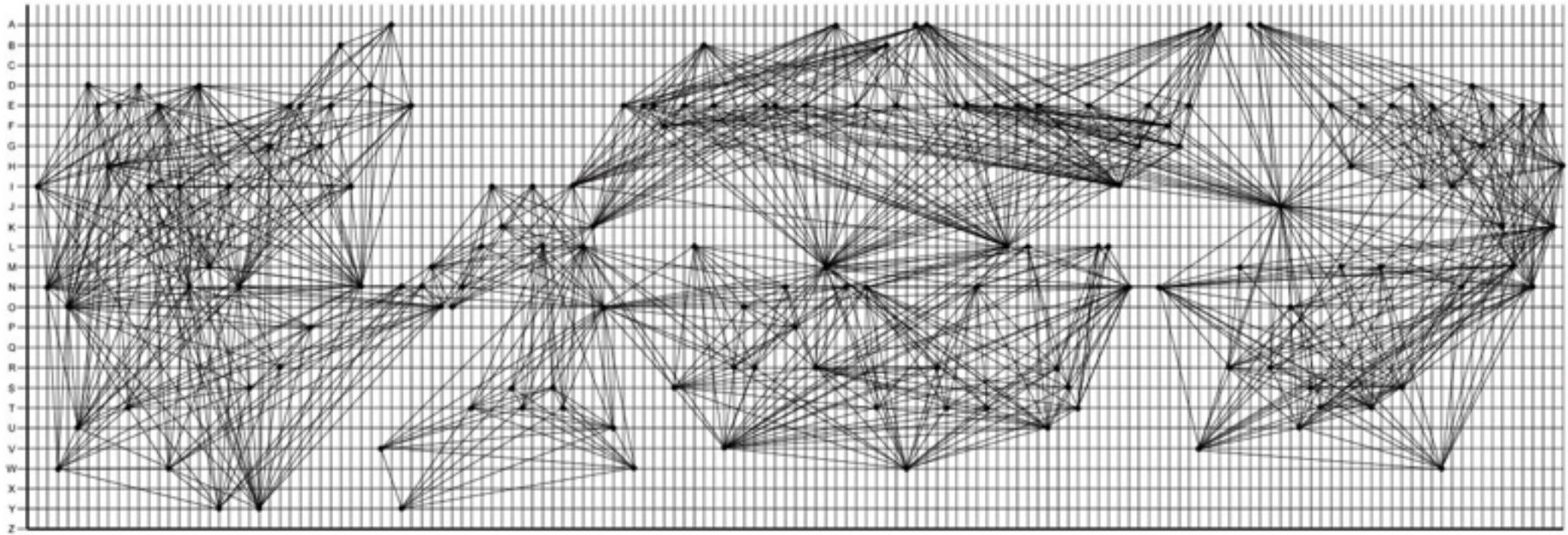
VERLANGE  
SILKSCREEN PRINT  
58 x 102 CM  
EDITION OF 10  
R 4 500 (UNFRAMED)

STEPHAN ERASMUS



SONDER JOU IS MY DAG LEEG  
SILKSCREEN PRINT  
58 x 102 CM  
EDITION OF 10  
R 4 500 (UNFRAMED)

STEPHAN ERASMUS



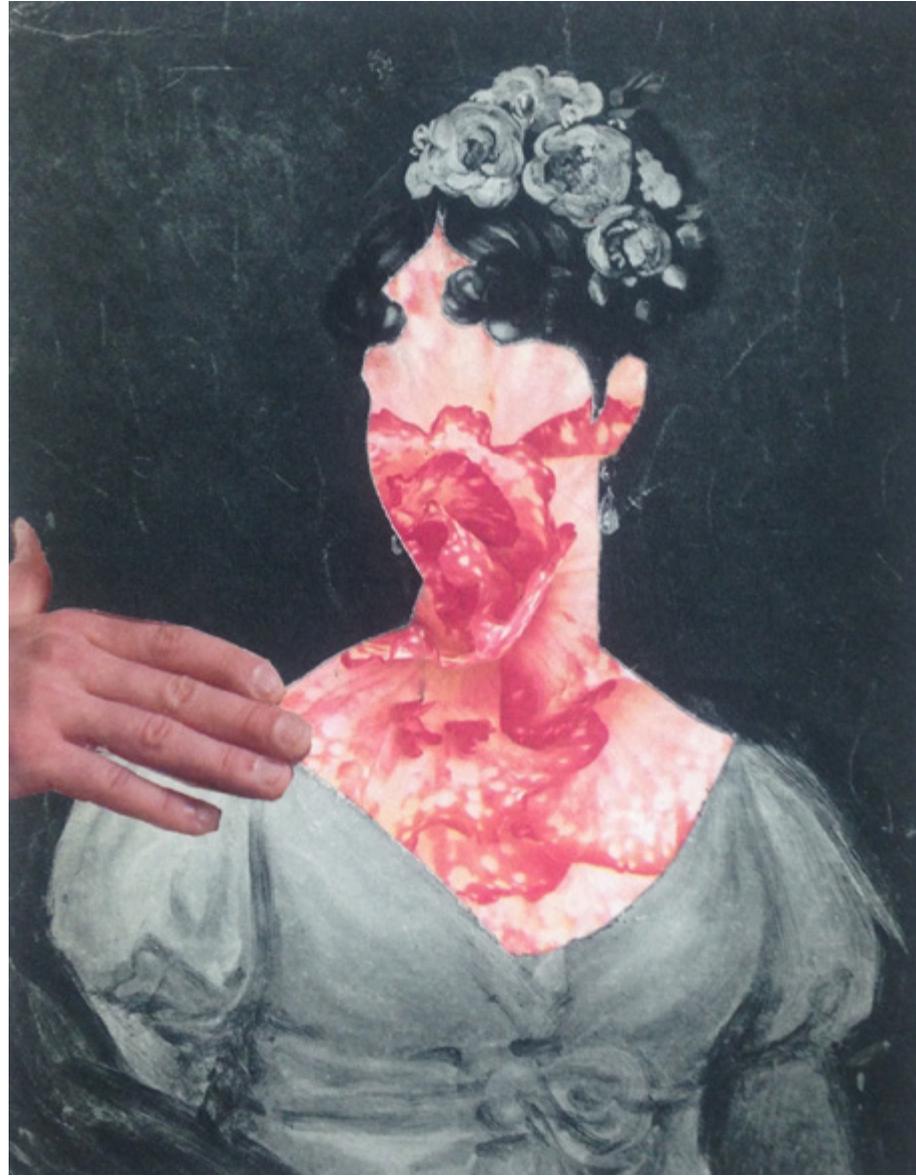
JOU STEM HET MET DIE WIND GEKOM  
SILKSCREEN PRINT  
58 x 102 CM  
EDITION OF 10  
R 4 500 (UNFRAMED)

## REBECCA HAYSOM

In her new series of collage works, some of the images evoke deviant parables while others are light-hearted jibes at art-history. Playing with the visceral nature of collage, these tongue-in-cheek images celebrate a more playful female-centred erotica. Utilising images from both art history and glossy magazines, they are simultaneously affectionate and irreverent.

Rebecca Haysom (b Johannesburg, 1983) holds a BAFA from UCT (2005) and an BA (Hons) in English Literature with distinction from WITS (2011). She has exhibited extensively; most recent exhibitions include Empire, Everard Read Cape Town (2015); and Point of Departure, Lizamore and Associates (2015). She was one of the top 40 in the National SPI portrait competition in 2013; and in the top 100 in the Absa L'atelier awards 2014. While primarily working in oils and pencil, she has recently started exhibiting collage works, which have been a side project for years. These works continue her interest in the mechanisms of myth, story-telling, and narrative. In this medium she was recently commissioned to do a set of illustrations for the cult theatre show We didn't come to hell for the crossiants. She works from her studio at Twilsharp Studios, Bertrams, Johannesburg.

REBECCA HAYSOM



OH! I (2015)  
COLLAGE  
29 x 25,5 CM

R 2 500 (FRAMED)

REBECCA HAYSOM



OH! III (2015)  
COLLAGE  
37 x 30 CM

R 2 500 (FRAMED)

INSTALLATION VIEW  
DEATH AND TAXES



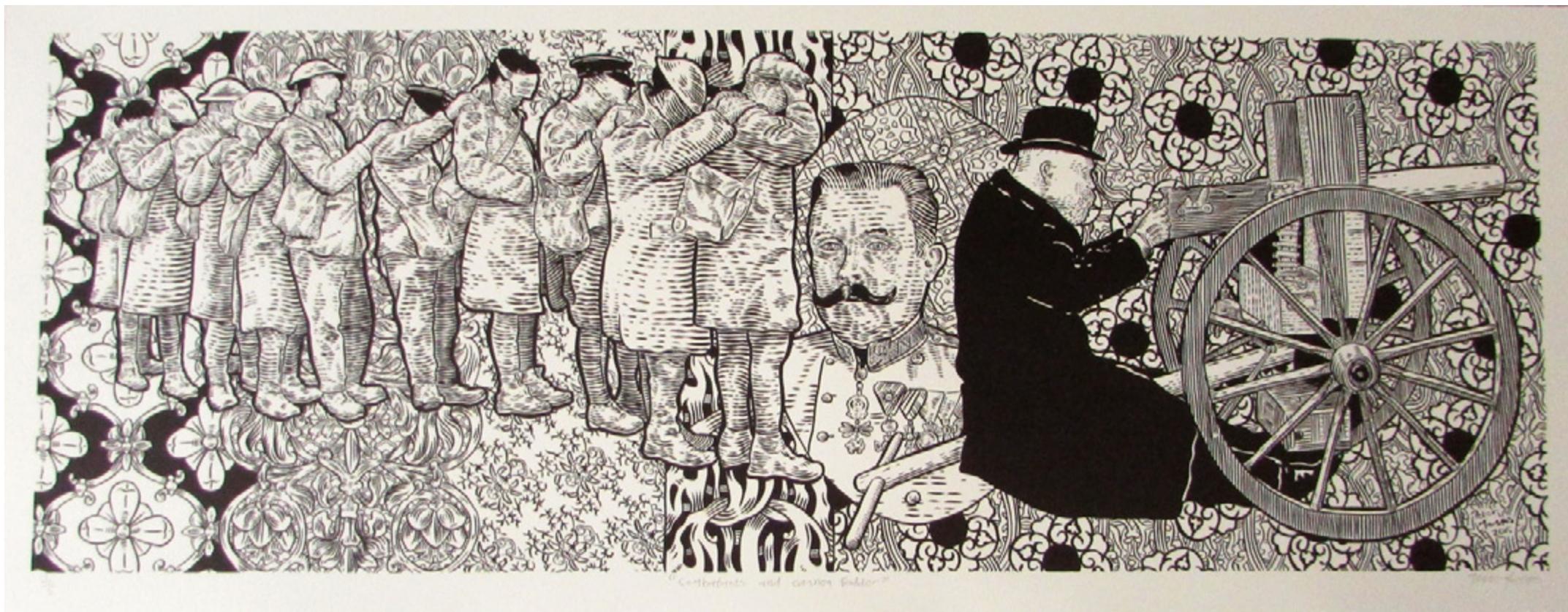
## PETER MAMMES

Peter has always had an interest in the macabre and absurd, he began drawing as a young child and attended the National School of the Arts in Braamfontein where he finished school in 2004. Peter has worked as a puppeteer's apprentice and a prop maker specializing in making hangman's nooses for a few theatre productions. Peter is an autodidact and reads on a wide range of topics and is very interested in economics, philosophy and physics. He has exhibited extensively and has had several solo exhibitions, he went into hiding for a long period to develop a new technique and style, only exhibiting in a group show or two during that period but emerged reinvented with a completely new style of drawing. Peter travels extensively to find the imagery and patterns he uses in his work. He collects medical instruments, specializing in birth instruments. Peter has worked for months in different locations so as to assimilate the culture and surroundings of that particular society first in Moscow, Russia and more recently in Varanasi, India where one can see open air cremations. Peter is influenced by Kathe Kolwitz, Helnwein, Van Gogh and Klimt. "Peter's work is incredible because it exposes the vulnerability, the essential otherness that every person's self-awareness permits, and that has the potential to either connect or estrange human beings from one another."



INSTALLATION VIEW  
DEATH AND TAXES

PETER MAMMES



COMBATANTS & CANNON FODDER (2016)  
SILKSCREEN PRINT ON FABRIANO  
90 x 35 CM  
EDITION OF 5  
R 4 500 (UNFRAMED) | R 6 550 (FRAMED)

PETER MAMMES



THE RAINBOW NATION (2016)  
SILKSCREEN PRINT ON FABRIANO  
47 x 50 CM  
EDITION OF 5  
R 3 500 (UNFRAMED) | R 4 725 (FRAMED)

PETER MAMMES



HUMAN NATURE (2014)  
PAINTBRUSH AND INK ON DRAFTING FILM  
80 X 174 CM  
TRIPTYCH  
R 10 000 (FRAMED)

PETER MAMMES



CHILDREN IN THE FIRING LINE (2014)  
PAINTBRUSH AND INK ON DRAFTING FILM  
30 X 84 CM

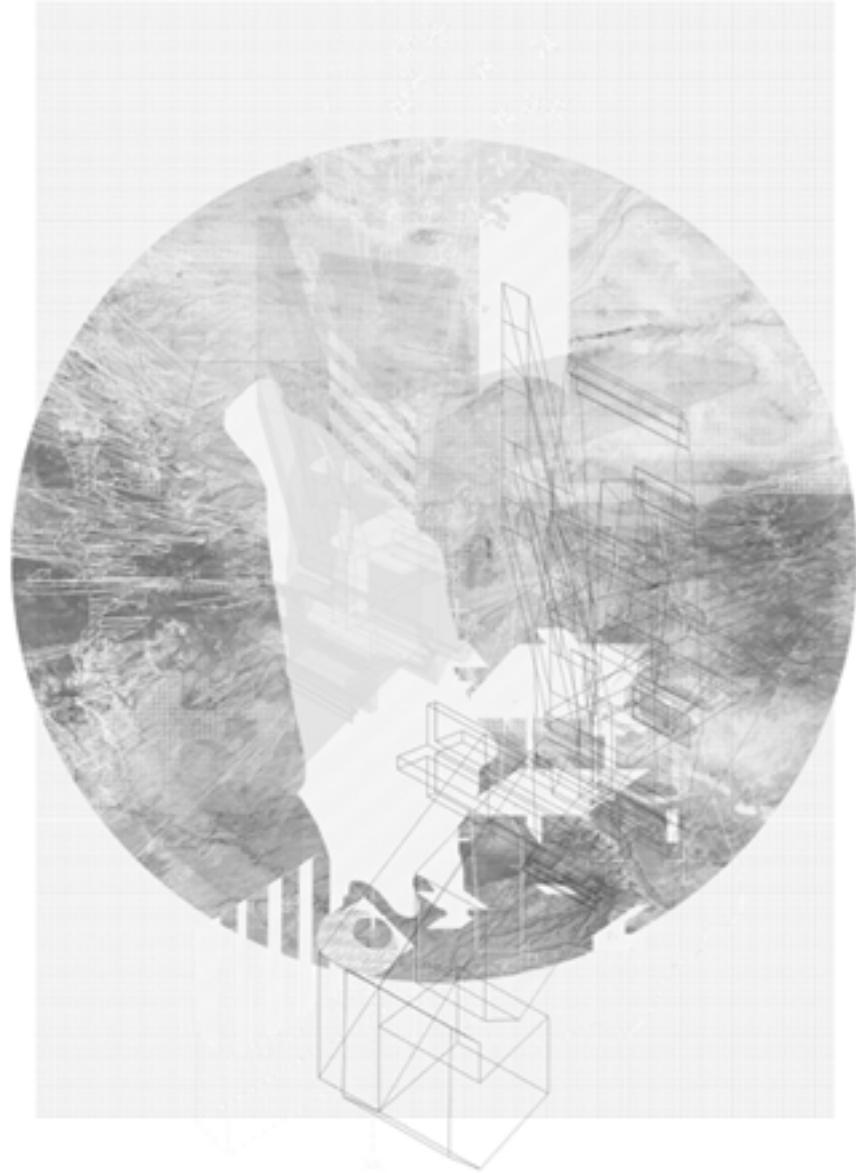
R 10 000 (FRAMED)

RICHARD MEADE

Richard Meade is young South African architectural student currently completing his Masters degree at the University of Johannesburg. His journey towards architecture started 9 years ago when pursuing a career within the design field. After completing a degree in Interior architecture, he then pursued a degree in architectural design. Currently in his final year of studies, his interests within the profession of architecture have shifted from perfecting the practice to rather questioning the traditional approach towards architecture. Richard's personal standpoint on the traditional practice has him questioning the making of architecture and proposing the question, what makes architecture?

“There are three mistakes people commonly make when thinking about the future. The first is to assume that nothing will change, that everything will remain the same. The second is to assume that everything will change, that nothing will remain the same. The third, and most dangerous mistake is not to think about it at all“

RICHARD MEADE



MORPHOLOGY NO:1 (2015)

84,1 X 59,4 CM

DIGITAL PRINT ON INNOVA WHITE MATT 280 GSM

ED 1 / 6

R 4 400 (FRAMED)

RICHARD MEADE



MORPHOLOGY NO:2 (2015)

84,1 X 59,4 CM

DIGITAL PRINT ON INNOVA WHITE MATT 280 GSM

ED 1 / 6

R 4 400 (FRAMED)

RICHARD MEADE



MORPHOLOGY NO:3 (2015)

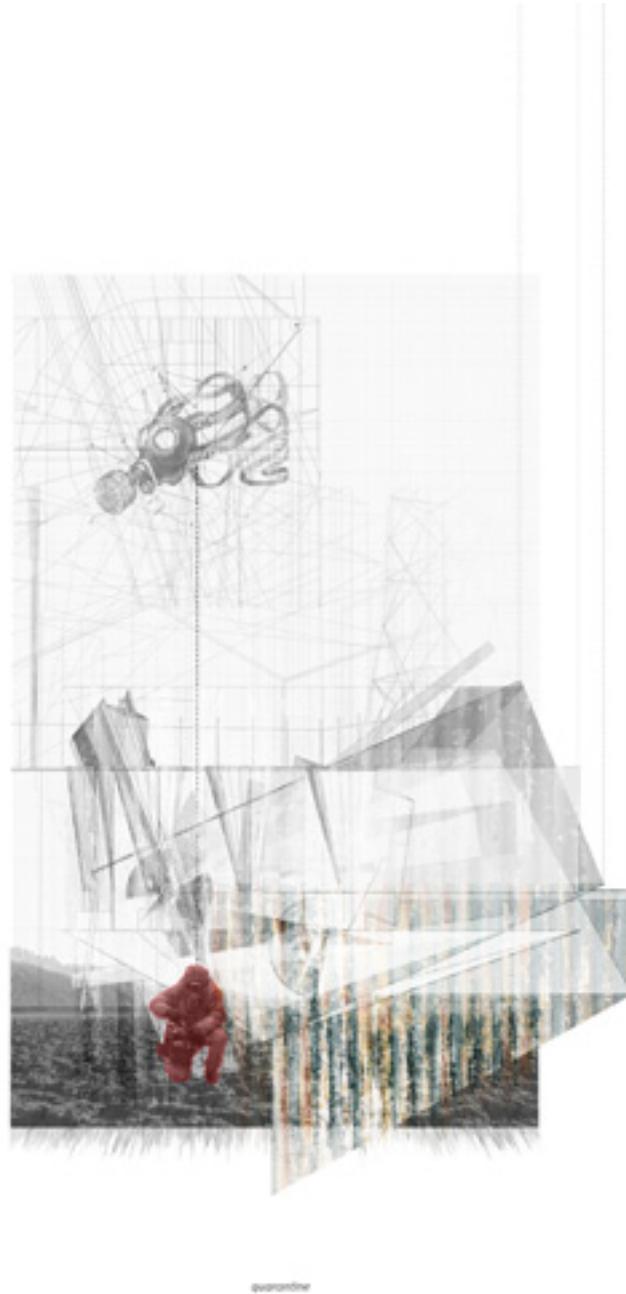
84,1 X 59,4 CM

DIGITAL PRINT ON INNOVA WHITE MATT 280 GSM

ED 1 / 6

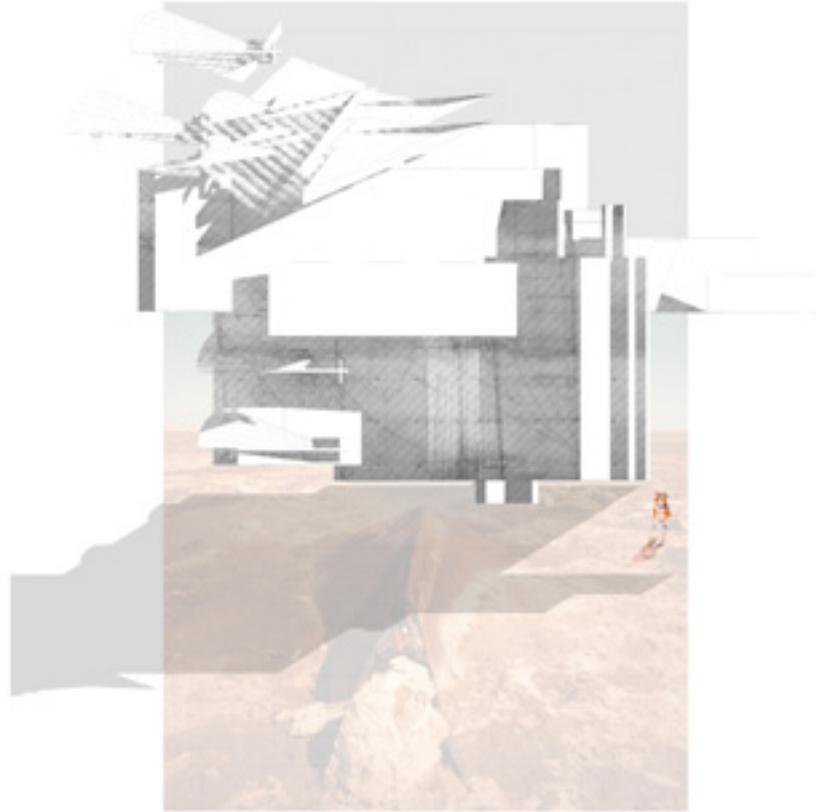
R 4 400 (FRAMED)

RICHARD MEADE



CONFINEMENT - QUARANTINE (2015)  
84,1 X 59,4 CM  
DIGITAL PRINT ON INNOVA WHITE MATT 280 GSM  
ED 1 / 6  
R 4 400 (FRAMED)

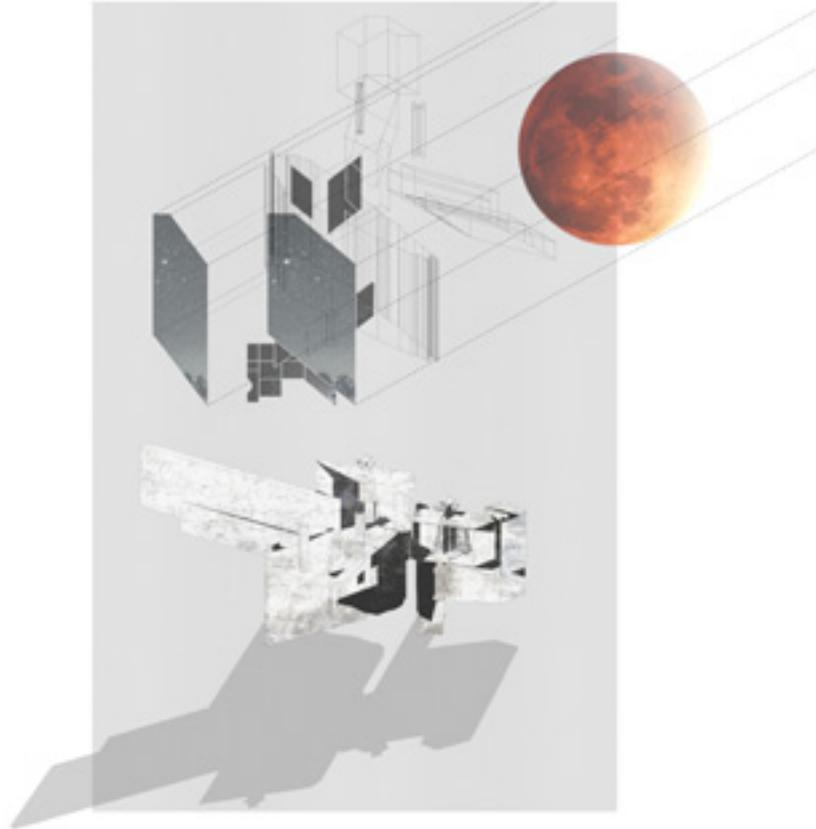
RICHARD MEADE



CONFINEMENT - SHELTER (2015)  
84,1 X 59,4 CM  
DIGITAL PRINT ON INNOVA WHITE MATT 280 GSM  
ED 1 / 6  
R 4 400 (FRAMED)

shelter

RICHARD MEADE



CONFINEMENT - SOLAR FARM (2015)  
84,1 X 59,4 CM  
DIGITAL PRINT ON INNOVA WHITE MATT 280 GSM  
ED 1 / 6  
R 4 400 (FRAMED)

solar farm



INSTALLATION VIEW  
DEATH AND TAXES

## NEIL NIEUWOUDT

Neil is a visual artist and has been curating professionally since 2008 (Cape Town) until beginning 2015 (NIROXprojects, Johannesburg) where he functions as gallerist and has been project manager/ curator for numerous independent projects.

He has recently co-created the Dead Bunny Society (March 2015) alongside Dirk Bahmann, Stephan Erasmus and Peter Mammes which aims to create an independent fringe platform for exhibiting and curating various exhibitions around the country and abroad.

His own work has been included in exhibitions around the world, Berlin, San Francisco, Luxembourg, and locally in Port Elizabeth, Cape Town and Johannesburg. He has also recently been invited to join the Ampersand Fellowship by doing the residency in New York, NY (February 2016)

His artwork primarily explores notions of subjectivism / objectivism, the creation of symbols and sigils, asemic writing, using found books and collage to reinterpret the meaning that these objects and symbols hold for us.

His work is held in prominent private collections.

NEIL NIEUWOUT



DEAD ZEN PRACTISE (2015)  
INK, PAINT, VARNISH ON ACID FREE  
MOLESKINE, A4 PAPER  
R 3 900 (FRAMED)

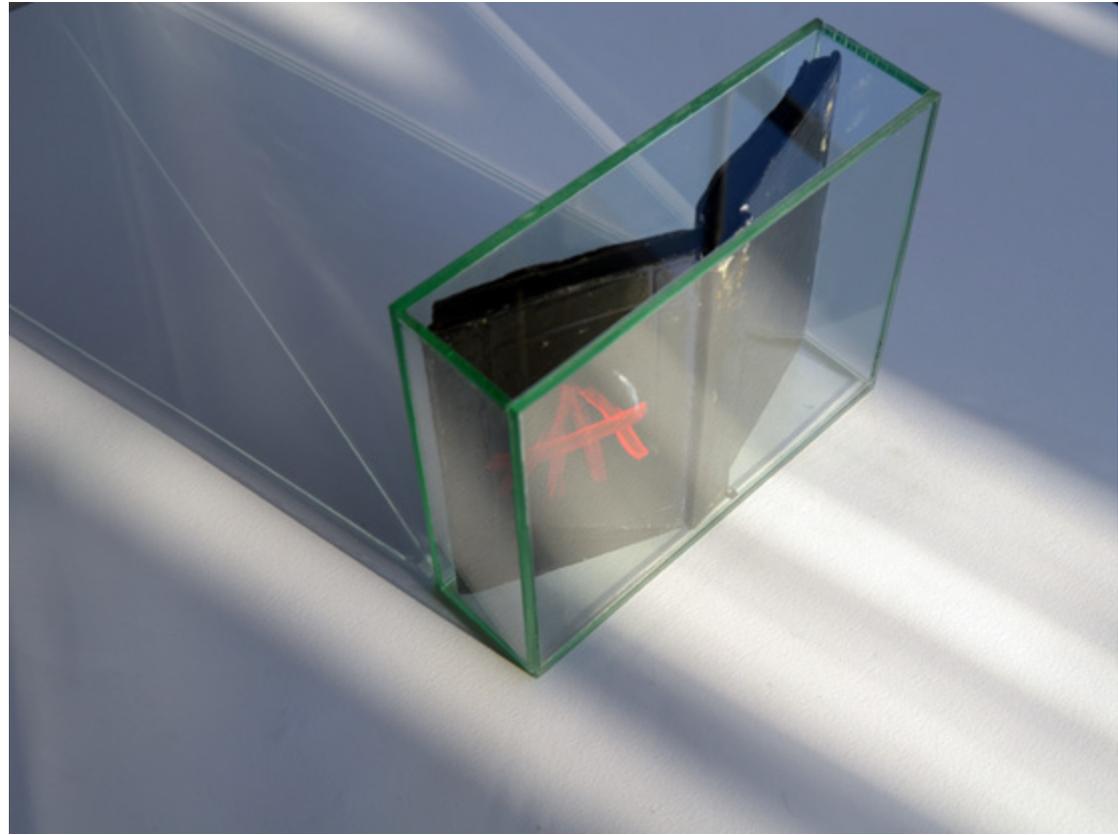
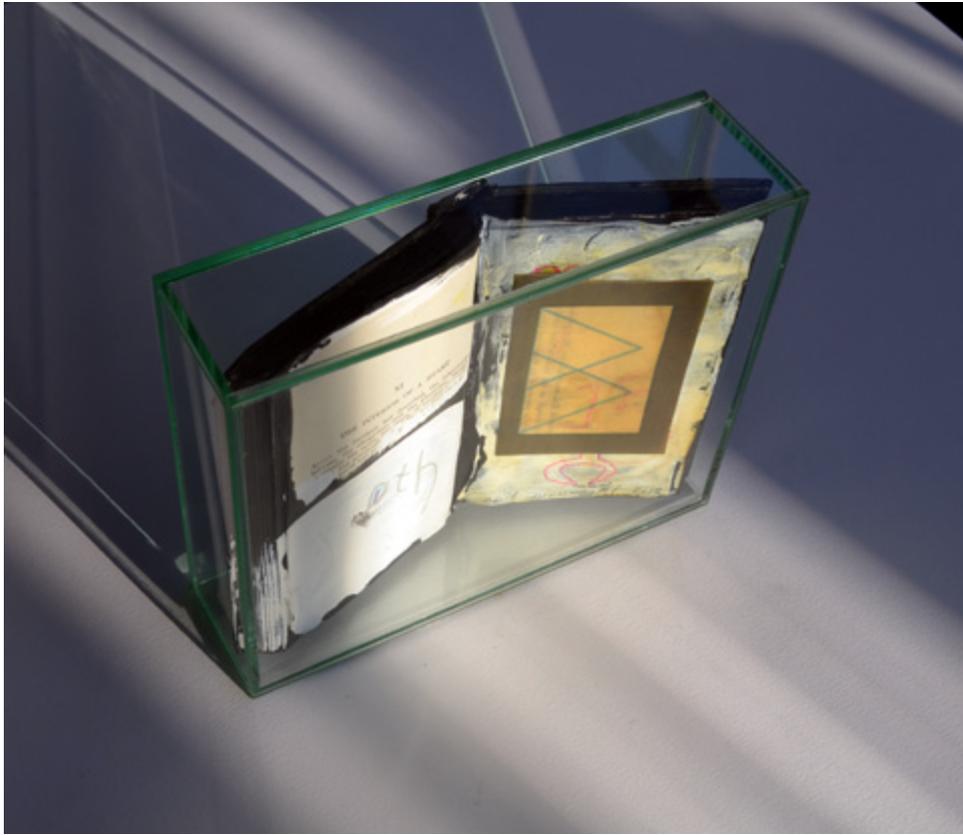
neil nieuwoudt '15

NEIL NIEUWOUT



PSALM 69 (2014)  
ALTERED BOOK  
DIMENSIONS VARIABLE  
R 4 000

NEIL NIEUWOUDT



THE INTERIOR OF THE HEART (OS) (2015)  
ALTERED BOOK  
DIMENSIONS VARIABLE  
R 4 000

NEIL NIEUWOUDT



SELECTED POEMS (2014)  
ALTERED BOOK  
DIMENSIONS VARIABLE  
R 4 000

NEIL NIEUWOUT



PATTERNS II (2015)  
ALTERED BOOK  
DIMENSIONS VARIABLE  
R 6 000

## MARC PRADERVAND

Marc Pradervand was born in East London and grew up in the Eastern Cape. He has lived in various parts of South Africa and briefly in the UK. Presently he lives and works in the rural hamlet of Riebeeck East.

A painter and photographer, Pradervand , who holds a Higher Diploma in Education and a National Diploma in Photography from the NMMU, has to date had 8 solo exhibitions.

Most of his work deals with social issues such as violence, power and the abuse thereof and societies obsessive “wealth at any cost” mentality.

He has been an ABSA L’Atelier finalist three times, Association of Visual Arts, Cape Town, 2007 Portrait Finalist and has been a finalist in the NMM Art Museums 2008 and 2014 Biennials. Some of his work forms part of the NMM Art Museum’s permanent collection.

MARC PRADERVAND



ARRIVAL OF AN EASTERN CAPE  
SETTLER (2015)  
ACRYLIC ON CANVAS  
75 X 65 CM  
R 6 000

MARC PRADERVAND



DR, REV, GENERAL, THREE ANGRY IMPUNDULU  
BIRDS AND THE MIGHTY HYENA OF GREED (2015)  
ACRYLIC ON CANVAS  
180 X 120 CM  
R 15 000

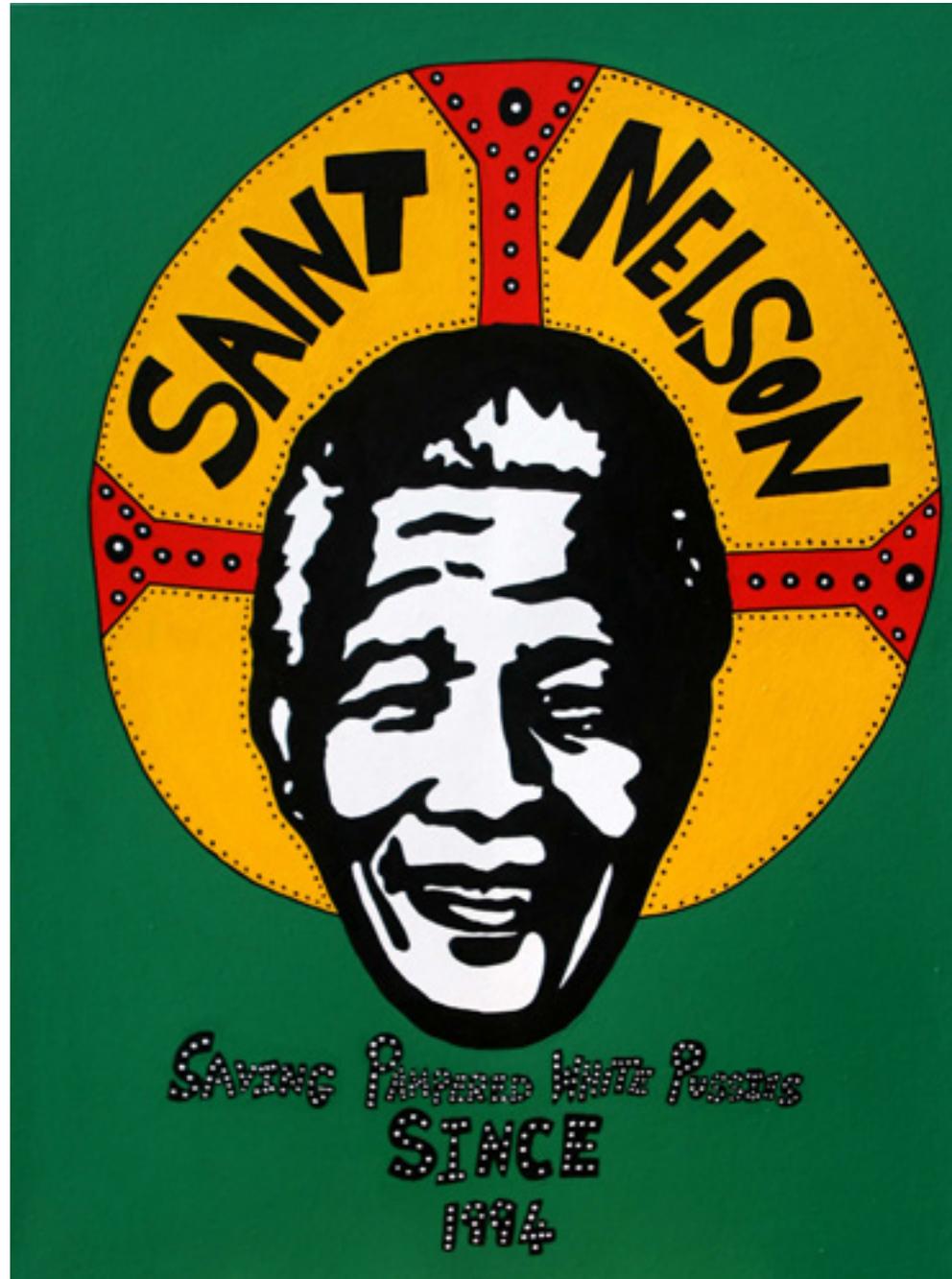
MARC PRADERVAND



PAINTING WITH NO NAME (2015)  
ACRYLIC ON CANVAS  
120 X 90 CM

R 8 000

MARC PRADERVAND



SAINT NELSON (2015)  
ACRYLIC ON CANVAS  
80 X 60 CM

R 6 000

MARC PRADERVAND

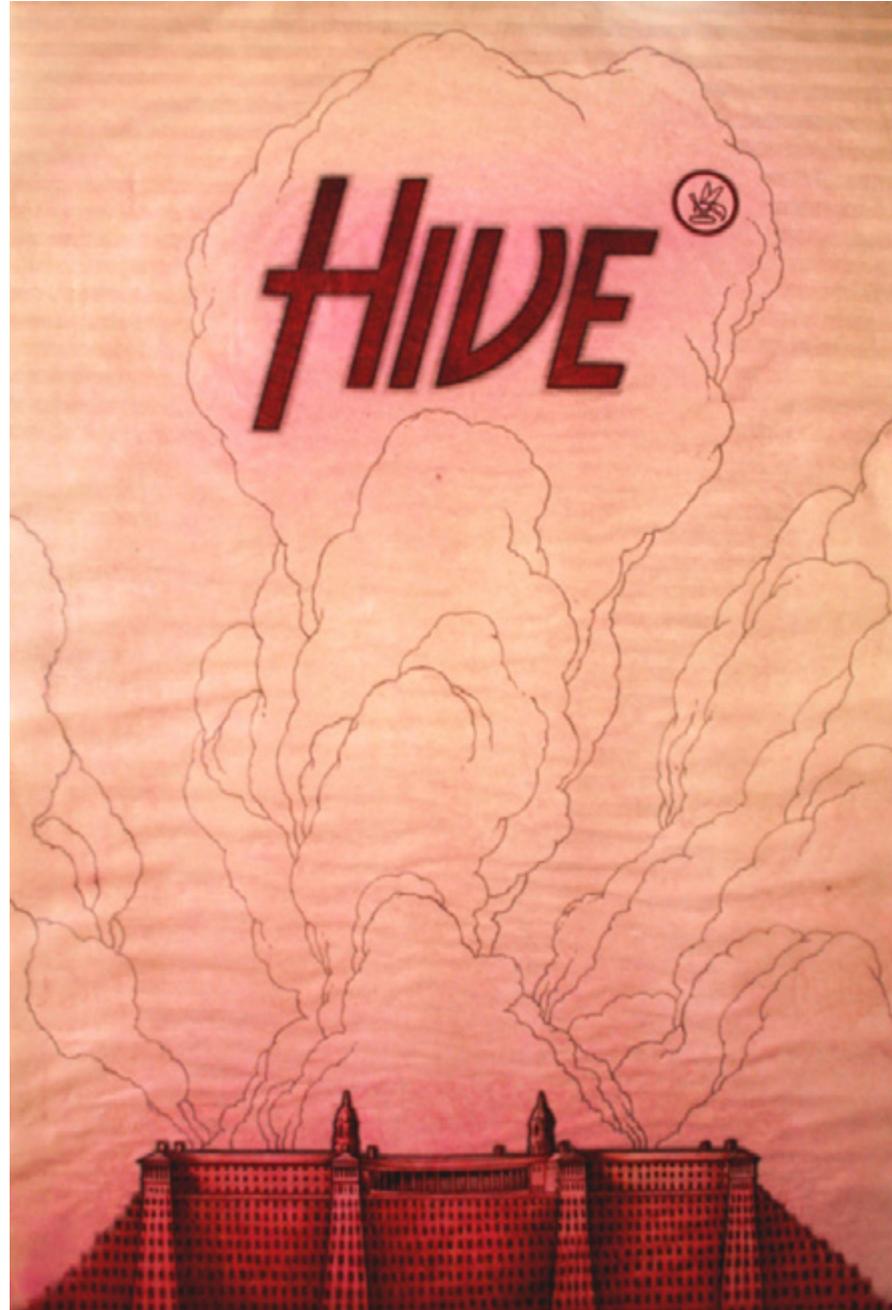


UIT DIE BLOU - PORTRAIT OF OUBAAS STEVE  
HOFMEYER (2015)  
ACRYLIC ON CANVAS  
120 X 90 CM  
R 8 000

## STEPHEN ROSIN

Rosin was born in 1975 and graduated from the Nelson Mandela Metropolitan University in 1999 with a B.Tech degree (cum laude) in Fine Arts and has been included in numerous exhibitions and the Absa L'Atelier art awards since 2007. He also has collections of his artwork around the country as well as international private collections in France, Iran, Norway and New Zealand to name a few.

STEPHEN ROSIN



COLLECTIVIST UTOPIA (2015)  
INK AND PENCIL ON BEESWAX IMPREGNATED  
NEWSPRINT, ARCHIVAL BOARD  
73 x 51 CM  
R 11 800

ELIZAVETA RUKAVISHNIKOVA

Rukavishnikova Elizaveta Alexandrovna, born in Moscow on 23 April 1988

The object of my interest and inspiration - this is my life and the incessant search in all the worlds, all the planets, search for continuing the path that is closed at infinity.

I like to observe. I love humans faces, nature and the game of shapes and colours. I like to take risks with my art.

I love to go beyond the material world around me and give deeper meaning to things. I like to swap pitchers of water, people and animals with their reflection in infinity.

What affects me are problems of society (such as differences between cultures and countries, these differences sometime reaching the point of absurdity) and religious traditions and ceremonies,

I believe that religious relationships with the political world make for a good joke.

Most of the main protagonists in my paintings are people, usually persons who are engaged in the most simple human labour and how they are affected by a huge machine - the state government. No matter what the relation between the state and the common working people , something always stays the same in this world.

By making my art I create harmony out of chaos, and break the harmony into chaotic particles, and in this way of doing it I share with others. For each viewer to see a different perspective.

I do not want to state facts so as to confine the viewer to a cage of a sick outlook, I want my paintings to the audience to find that moment of unity within themselves, as if watching the road stretching to the horizon.

ELIZAVETA RUKAVISHNIKOVA



GIVE YOUR MONEY TO THE LORD (2015)  
ACRYLIC AND GOUACHE ON PAPER  
100 x 48,5 CM  
R 5 000

ELIZAVETA RUKAVISHNIKOVA



ROCKETS OPERATE ON MILK (2015)  
ACRYLIC AND GOUACHE ON PAPER  
70 X 70 CM  
R 5 000

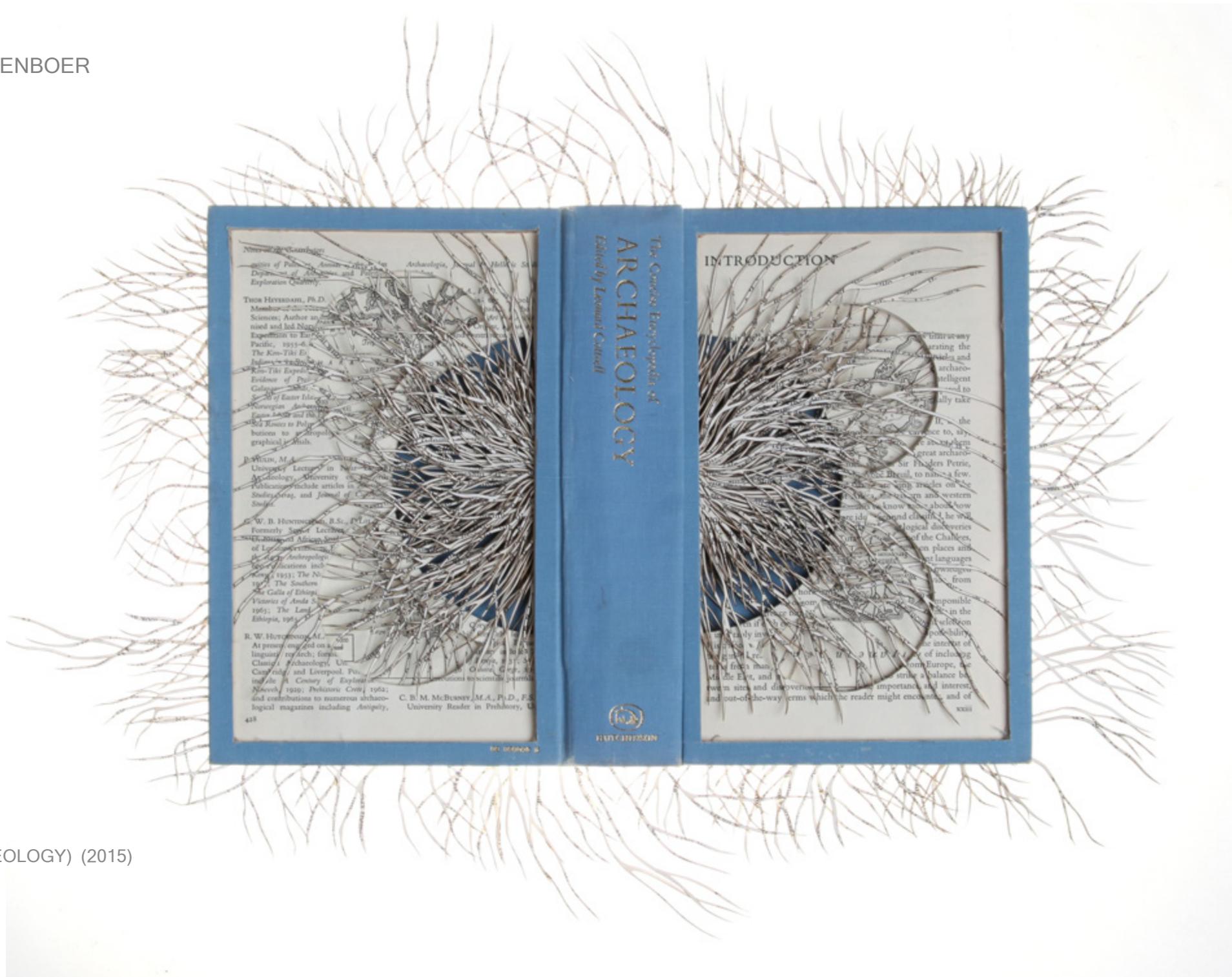
## BARBARA WILDENBOER

Barbara Wildenboer was born in Pretoria, South Africa in 1973. She completed a BA (Ed) with majors in English literature, Psychology and Pedagogics at the University of Pretoria in 1996. In 2003 she obtained a Bachelor of Visual Arts from UNISA followed by a Masters in Fine Art (with distinction) from the Michaelis School of Art at the University of Cape Town in 2007.

Wildenboer has been awarded several international residencies such as the Unesco-Aschberg residency (Jordan, 2006), the Al Mahatta residency (Palestine, 2009) and the Red De Residencias Artisticas Local (Colombia, 2011).

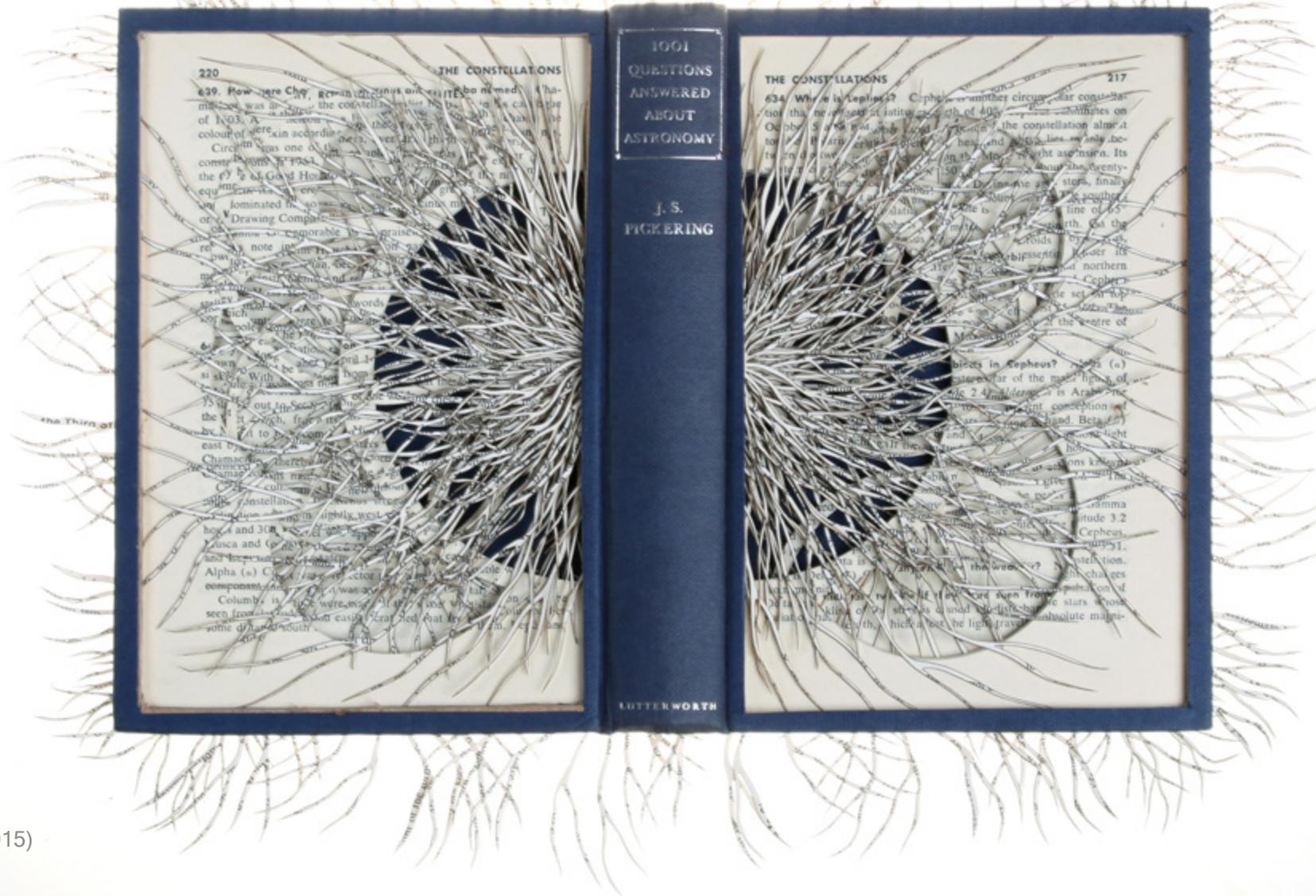
She has participated in several group exhibitions both nationally and internationally and will have her 5th solo exhibition entitled Library of the Infinitesimally Small and Unimaginably Large at ErdmannContemporary in 2011.

BARBARA WILDENBOER



OLOGIES (ARCHAEOLOGY) (2015)  
ALTERED BOOK  
40 X 50 CM  
R 30 000

BARBARA WILDENBOER



OLOGIES (ASTROLOGY) (2015)  
ALTERED BOOK  
40 X 50 CM  
R 30 000

BARBARA WILDENBOER  
& ADALA MICHELLE  
PREVOST



PARALLEL UNIVERSE (2015)

DIGITAL ANIMATION

SOUND RECORDED BY SPACE AGENCY OFFICIALS LANDED THE ROSETTA SPACECRAFT ON COMET 67P/CHURYUMOV-GERASIMENKO. THE COMET SONG CAPTURED BY ROSETTA IS PRODUCED BY OSCILLATIONS IN THE MAGNETIC FIELD SURROUNDING THE COMET).

14:19

EDITION OF 3

R 40 000

YOUTUBE overview of exhibition here: <https://youtu.be/cEGmZkcklmo>

Catalogue layout and design by Neil Nieuwoudt

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