


curated by dead bunny society

**I had a dream last night (but I can't remember
what it was about).**

08 - 14 march 2016 | no end contemporary art space | 60 4th avenue | linden | johannesburg

DEAD BUNNY SOCIETY at NO END COTEMPORARY ART SPACE

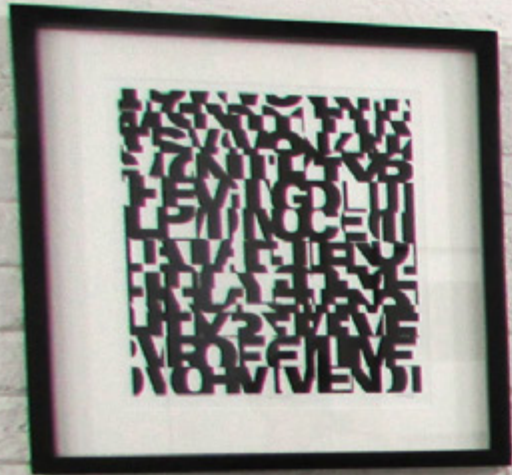
08 MARCH - 14 MARCH 2016



DIRK BAHMANN | BIANCA BRAND | FREDERICK CLARKE | STEPHAN ERASMUS
MINIEN HATTINGH | REBECCA HAYSOM | TIM HOPWOOD | LAETITIA LUPS
PETER MAMMES | NEIL NIEUWOUTD | ELIZAVETA RUKAVISHNIKOVA | REE TREWEEK



INSTALLATION VIEW OF *I HAD A DREAM LAST NIGHT (BUT I CAN'T REMEMBER WHAT IT WAS ABOUT)*. AT NO END CONTEMPORARY ART SPACE



INSTALLATION VIEW OF "I HAD A DREAM LAST NIGHT (BUT I CAN'T REMEMBER WHAT IT WAS ABOUT)". AT NO END CONTEMPORARY ART SPACE

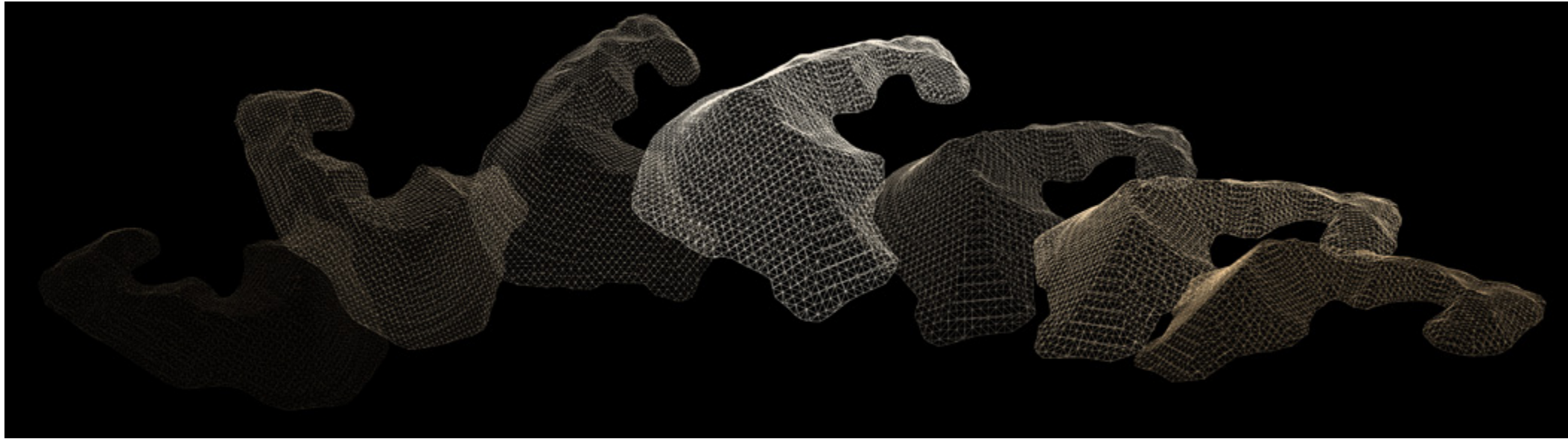


INSTALLATION VIEW OF "I HAD A DREAM LAST NIGHT (BUT I CAN'T REMEMBER WHAT IT WAS ABOUT)". AT NO END CONTEMPORARY ART SPACE

DIRK BAHMANN

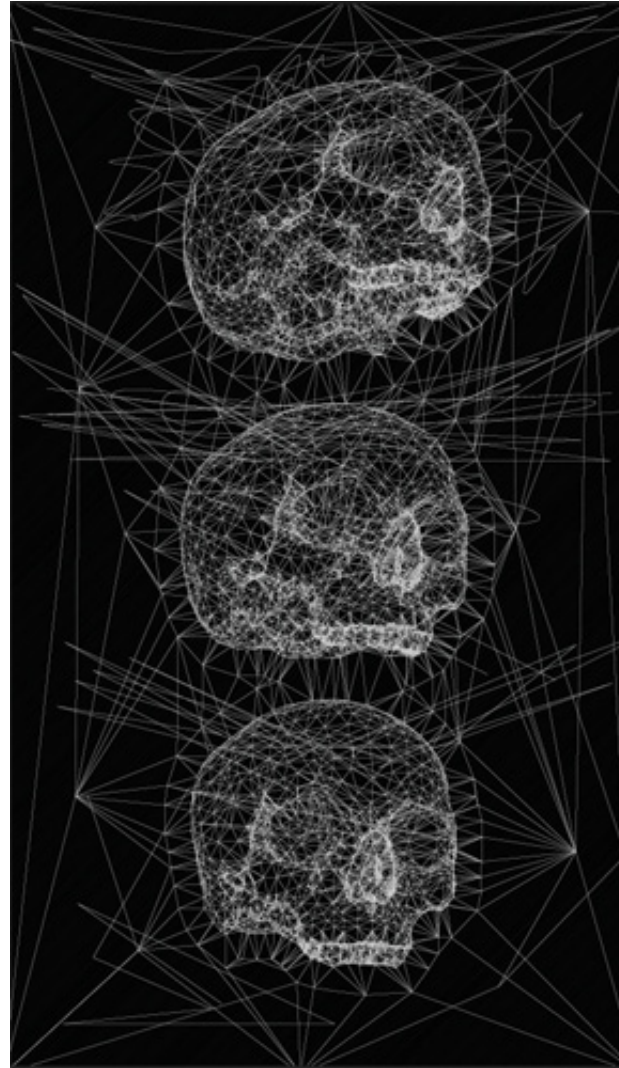
Dirk is an architect and artist, who was born and lives in Johannesburg. He studied Architecture at the University of the Witwatersrand and obtained his qualifications, a BAS in 1997 and B.Arch in 2000 with distinction. His work spans and combines a number of diverse disciplines ranging from photography, 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



UNSETTLED TOPOGRAPHY 2014-A(0036) | 2014 | SILKSCREEN ON PLIKE 330GSM | 103 X 31 CM | EDITION 1 / 5 | R 4 800 (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 (FRAMED)

BIANCA BRAND

Bianca Brand, born raised and currently living in Pretoria matriculated with an exemption from Willowridge High School in 2008 and received her honors for art in 2007. Bianca then started her studying career at the Vega School of Brand Leadership where she received a Higher Certificate in Photography (2009 - 2010), and Advanced Certificate in Professional Photography (2010 - 2011). She then furthered her studies at The Openwindow School of Visual Communication where she received a BA in Visual Communication along with other awards during her studies, which include a Bronze Loerie Award, for her Poster design in 2013, Top Illustrator in 2012 as well 2013 and Second place Antalis Paper Loves Competition in 2012. From all her studies Illustration has now become her favourite love- she explores all aspects that involve Illustration such as book covers, book illustrations, poster design to mention a few; she has also taken part in a couple of group exhibitions, as well as solo exhibitions.

BIANCA BRAND



BEINGS THAT GATHERED IN THE NIGHT SKY | 2016 | DIGITAL PRINT | 87 X 119,5 CM | EDITION OF 5 | R 6 500 (FRAMED)

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



SPLIT TEXT I | 2015 | DIGITAL PRINT ON ARCHIVAL PAPER | 48,3 x 32,9 CM | EDITION OF 6 | R 4 300 (FRAMED)

STEPHAN ERASMUS



SPLIT TEXT IV | 2015 | DIGITAL PRINT ON ARCHIVAL PAPER | 48,3 x 32,9 CM | EDITION OF 6 | R 4 300 (FRAMED)

STEPHAN ERASMUS



GRAY SERIES I | 2015 | DIGITAL PRINT ON ARCHIVAL PAPER | 48,3 X 32,9 CM | EDITION OF 5 | R 4 300 (FRAMED)

STEPHAN ERASMUS



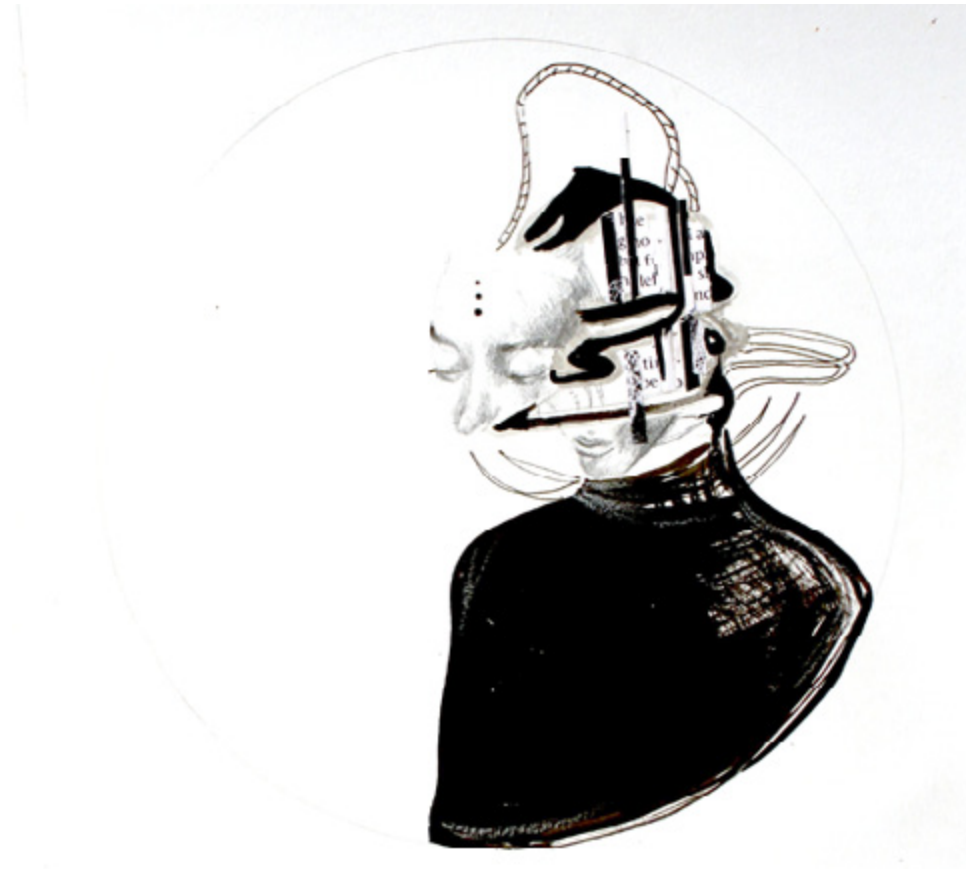
GRAY SERIES II | 2015 | DIGITAL PRINT ON ARCHIVAL PAPER | 48,3 X 32,9 CM | EDITION OF 5 | R 4 300 (FRAMED)

MINIEN HATTINGH

I am Minien Hattingh, born in Pietersburg, currently residing in Pretoria where I have completed my BA Fine Arts (hons) degree at the University of Pretoria in 2014. With a childhood background of psychology babble and a distinct knowledge of the esoteric, my work naturally represents the otherly and unusual. The themes most commonly expressed in my work range from spirituality, social consciousness, humour entwined with a child-like prospect but with an edgy flavour. I like working with death and the unknown. This and the macabre has been somewhat of an innate interest, since both seem to be misunderstood and feared. Near death experiences also interest me having gone through one myself. In addition, Victorian and gothic art plays a role in what inspires me. Somehow contradictory, there exists a child-like quality in my work maybe because I'm drawn to the innocence, directness and sincerity of children (a child should not be feign). Therefore I oppose abuse of children in any way that bereft them from this realness. Influential vehicles in my art include psychological consciousness, mythical creatures and visual narratives. Materials that I employ comprise wax, human hair, ink on material and mixed media. Wax is a malleable material that can achieve varying qualities ranging from polished to rough textures. Ink and pencil is a very bourgeois medium which is much more of a self explanatory instrument.

The working process I follow is mainly based on intuition and finding inspiration in the mundane, it's the first place to look. I usually don't follow a structured process, but when this does happen I commonly mind map ideas or constantly argue with myself. Silly as it may be, I usually wear my great-grandmother's pendant to ensure good luck and overall good -vibes. It also acts as a source of protection. When I make art the first thing I trust is my gut, it's not as pragmatic as the brain and not as romanticized as the heart. Lastly, I have a strong tendency to work at night, as everything is still and calm and you become friends with your shadow.

MINIEN HATTINGH



ONEIRIC I | 2016 | GRAPHITE, INK ON FABRIANO | 31 X 32,5 CM | R 1 350

MINIEN HATTINGH



ONEIRIC II | 2016 | GRAPHITE, INK ON FABRIANO | 31 X 32,5 CM | R 1 350

MINIEN HATTINGH



ONEIRIC II | 2016 | GRAPHITE, INK ON FABRIANO | 31 X 32,5 CM | R 1 350

MINIEN HATTINGH



NEFARIO | 2015 | MIXED MEDIA | DIMENSIONS VARIABLE | POR

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

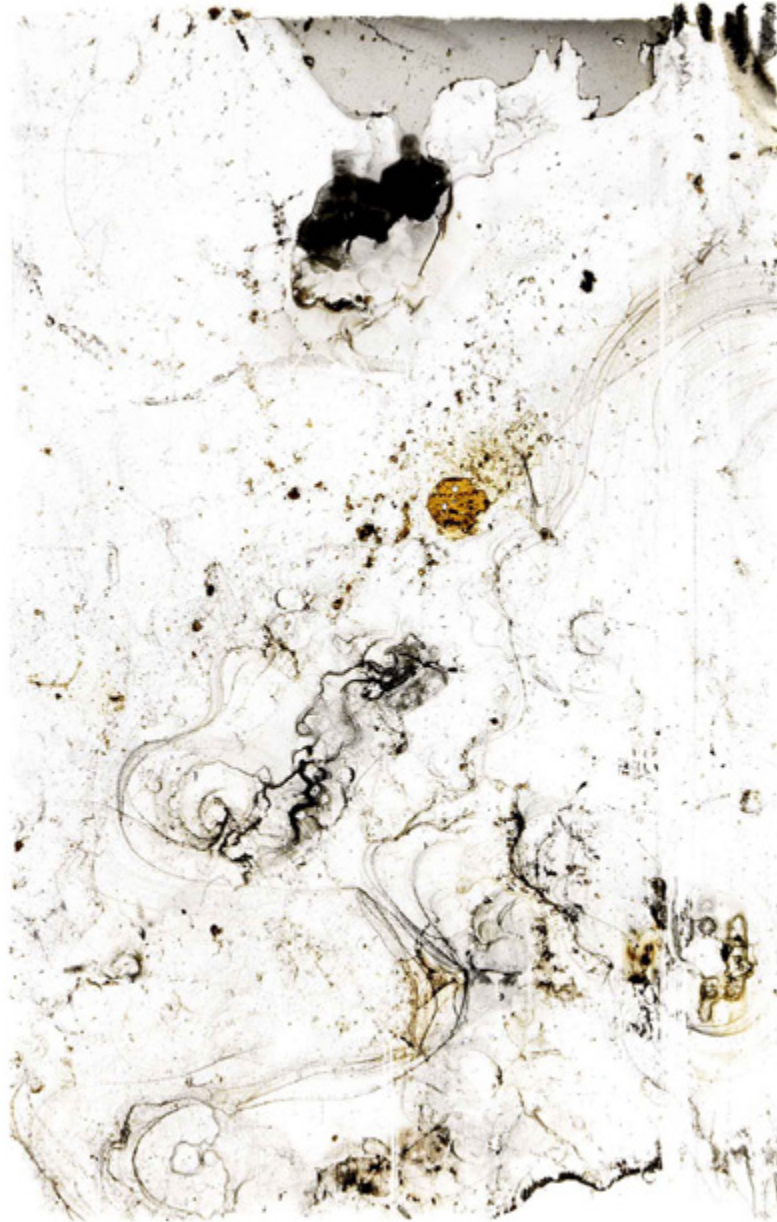


OH! III | 2015 | COLLAGE | 37 X 30 CM | R 2 500

TIM HOPWOOD

Tim Hopwood was born in Pretoria but grew up in Port Elizabeth. He studied Graphic Design at the PE Technikon and then did a B.Fine Art at Rhodes University, where he majored in photography. He lived in Cape Town for four years before returning to PE in 1997. He has held 9 major solo exhibitions, and has participated in numerous group shows, mainly in Port Elizabeth. He was the first contemporary photographer to have his work purchased by the Nelson Mandela Metropolitan Art Museum, in 1990, and now has more than 40 works in their permanent collection. He also worked as a photojournalist for the Sunday Times from 2003 until the bureau moved to East London in 2007. He gave up photography for about five years and became a songwriter, returning to photography in 2012 with a solo exhibition at the KKNK of his images of the Voelvry Tour. Most of his work deals with notions of mortality and decay, with a particular focus on the built environment of Port Elizabeth.

TIM HOPWOOD



THREE MEN DESCENDING FROM AN AIRCRAFT | 2015 | ARCHIVAL GICLEE PRINT | 77 X 52 CM | EDITION OF 20 | R 3 450 (FRAMED)

LAETITIA LUPS

Born in Klerksdorp in 1974, Laetitia Lups furthered her studies in Bloemfontein at the University of the Free State and completed BA (Fine Arts). She recently has also completed BA (Health Science& Social Services) and BA HONOURS in Psychology at Unisa. Recent group exhibitions include Gray, Niroxprojects; JHB Fringe; Salon I, Upstairs@Bamboo; Sasol Signatures and some of her work was also published in DOSIER Magazine. She works with altered digital images of herself and her three daughters in which she explore outward appearances versus inner psychological thoughts. Her interest is in interrogating communal beliefs and establishments in which we define ourselves and our believes in what is being perceived as “normal”.

LAETITIA LUPS



WIRED | 2015 | LASERJET TRANSFER ON CANVAS | 60 X 30 CM | EDITION VARIATION OF 2 | R 3 200

LAETITIA LUPS



MEMORIA | 2016 | OIL ON CANVAS | 67 X 57 CM | R 8 500

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."

PETER MAMMES



UNLIKENESS | 2014 | PAINTBRUSH AND INK ON DRAFTING FILM | 84 X 27 CM | R 8 000

NEIL NIEUWOUDT

Neil is a visual artist and has been curating professionally since 2008 (Cape Town) until beginning 2015 (NIROXprojects, Johannesburg) where he functioned 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 awarded the Ampersand Fellowship and completed the artists' 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 AND VARNISH | APPROX A4 PAPER | R 3 900 (FRAMED)

NEIL NIEUWOUTD



MIRRORWORLD I | 2014 | OIL ON CANVAS | 30 X 30 CM | R 3 000

NEIL NIEUWOUTD



MIRRORWORLD II | 2014 | OIL ON CANVAS | 30 X 30 CM | R 3 000

NEIL NIEUWOUDT



OBLIVIANA | 2009 | FABRIC, STRING, OIL, ACRYLIC, VARNISH AND DOLL'S HEAD | DIMENSIONS VARIABLE | R 6 660

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



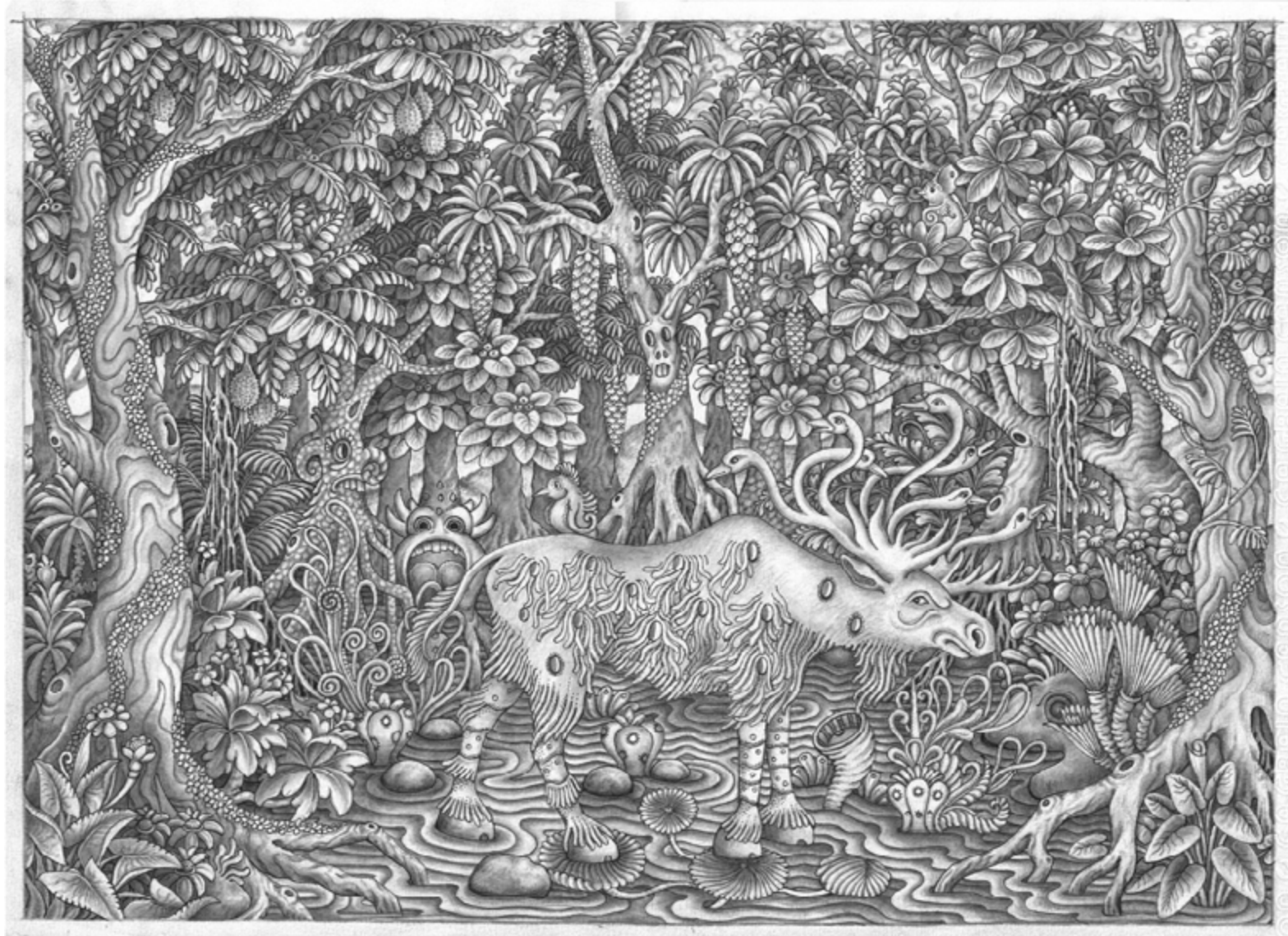
GIVE YOUR MONEY TO THE LORD | 2015 | ACRYLIC AND GOUACHE ON PAPER | 100 X 48,5 CM | R 5 000

REE TREWEEK

Ree Treweek (B 1978) is a world builder - a sculptor, painter, illustrator, animator and director. Co-creator of The Blackheart Gang, a fantasy art collective, with Markus Wormstorm, awarded a special distinction award at the Annecy Festival in France 2007 for the animated story The Tale of How. Treweek's sculptures, paintings and drawings have been exhibited nationally and internationally in her solo capacity and collectively with The Blackheart Gang.

Treweek completed studying Fine Art at the Technikon Natal in 1999 and has been seeking out spaces that find their resonance somewhere in between what is considered the Primary world and perhaps what may be a Secondary world. It's from these spaces that Treweek mines visual cues, stories and aesthetics that develop her visual language.

REE TREWEEK



BASHAAR BARRY | 2012 | POLYMER PHOTOGRAVURE PRINT | 53 X 63 CM | EDITION OF 10 | R 6 000

REE TREWEEK



THE MOLES | 2012 | POLYMER PHOTOGRAVURE PRINT | 53 X 63 CM | EDITION OF 10 | R 6 000

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NO
END,
CONTEMPORARY ART SPACE

deadbunnysociety™

