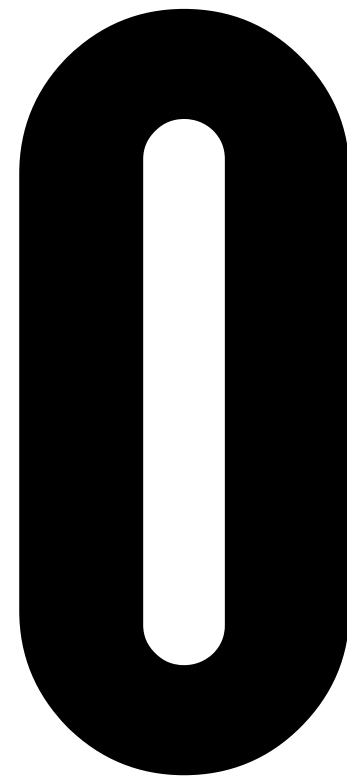


07 april - 01 may 2016 / soma art + space

300 commisioner street / maboneng / johannesburg

catalogue

zero



deadbunnysociety™



SOMA ART + SPACE

07 APRIL - 01 MAY 2016

DEAD BUNNY SOCIETY
IN ASSOCIATION WITH SOMA ART + SPACE

CURATED BY THE DEAD BUNNY SOCIETY



DIRK BAHMANN | MAAIKE BAKKER | WAYNE BARKER | JAYNE CRAWSHAY-HALL | STEPHAN
ERASMUS | GORDON FROUD | SHENAZ MAHOMED | PETER MAMMES | WAYNE MATTHEWS
NEIL NIEUWOUDT | NINA TORR | MJ TURPIN

To signal the Dead Bunny Society's first year birthday anniversary we choose to look back at our past in the broader sense and place ourselves into historical context. History repeats itself, and will always do so.

In his article from 1962, "Reaching the Zero Zone," the art critic John Anthony Thwaites related a discussion that he had had with Otto Piene. Of ZERO, the artist had said: "It's not a style. It's not a group. It's not a movement. And I don't want it to become one." Whereupon Thwaites asked: "What is it, then?" Piene replied: "A point of view."

ZERO

Between the late 1950s and the mid- 1960s, a new artistic movement emerged in Europe that came to be known under the name of ZERO, as artists from Germany, Italy, the Netherlands, Belgium, France and Switzerland sought new ways to collaborate and create new platforms for their art. In a cultural landscape bereft of conventional networks and opportunities, many avant-garde artists of postwar Europe took it upon themselves to function as the managers and editors of their own exhibitions, events and publications. From today's perspective, one might say that within their own exhibition spaces and in the few private galleries run by like-minded owners, these artists were also active as "curators."

THE ARTIST AS CURATOR

According to The New Oxford American Dictionary, the English term "curator" derives from the Latin verb *curare* ("to care for") and the word has been used in English-speaking world since the mid-seventeenth century, in the sense of a "keeper or custodian of a museum or other collection." In the seventeenth century, curators consisted primarily of artists (especially court painters) who cared for the fine art collections of kings and nobles. One famous example is Charles Le Brun, who was named "garde général du Cabinet des tableaux et dessins" (general custodian of the collection of paintings and drawings) of King Louis XIV of France in 1664. Toward the end of the nineteenth century, after the founding of public museums during the period of the French Revolution, the task of managing collections (acquisition, preservation, research, and presentation) became a profession independent of that of the artist and in service of the general public. However, since temporary exhibitions have taken on an increasingly important role in the museum business, and the manner of presenting the works has become just as important as the works exhibited, the function of the exhibition curator has emerged: someone who did not necessarily have the training of a collection curator, but could also come from a creative field and was seen as the "auteur" of the exhibition. In contrast to collection curators, exhibition curators are not necessarily tied to an institution, but can also work freelance. The profession of the exhibition curator was influenced by the art historian Harald (Works - Concepts - Processes - Situations - Information), left his post as director of the Kunsthalle Bern in 1969 to work as a freelance exhibition organizer for his Agentur für geistige Gastarbeit (Agency for spiritual migrant work).

But long before the exhibition curator became an autonomous profession distinct from that of the art historian and the collection curator, artists initiated and organized exhibitions themselves, thus acting as exhibition curators *avant la lettre*. The first modern example of a group exhibition organized by artists is generally agreed to be the first Impressionist exhibition, which was held in the Paris studio of the photographer Nader in 1874.

Extract taken from ZERO - THE ARTIST AS CURATOR (Collaborative Initiatives in the International ZERO movement 1957 - 1967)

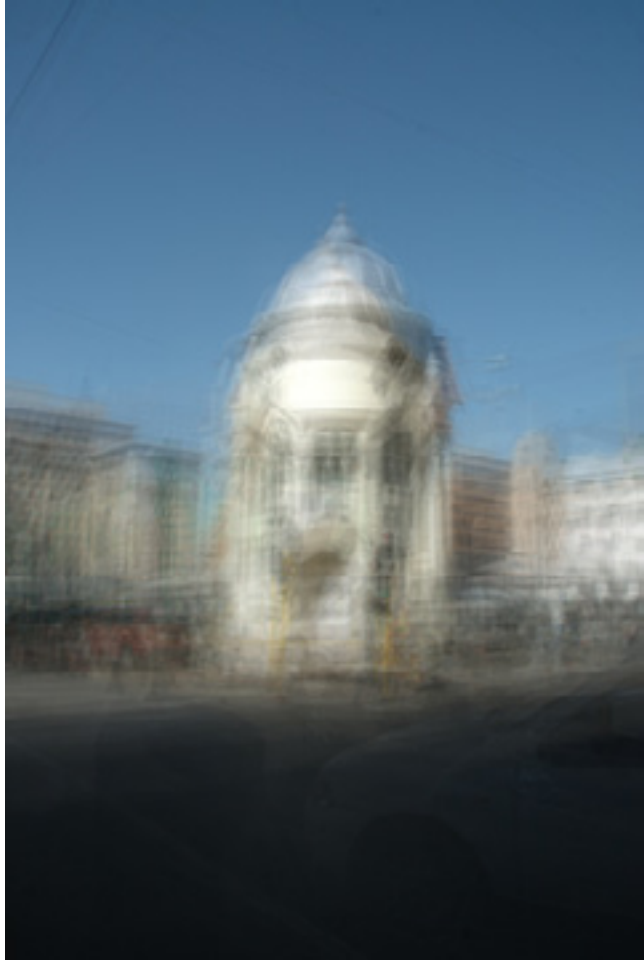


INSTALLATION VIEW | ZeRO | SOMA

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



FLANERIE I, II and III (2015)
DIGITAL PRINT ON ARCHIVAL PAPER
EDITION 1/1
30 x 19,6 CM
R 3 500 (EACH)

DIRK BAHMANN



AXIS MUNDI STUDY II (2015)
LASER ENGRAVING ON BLACK ANODISED ALUMINUM
73 X 43 CM
R 6 500

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)

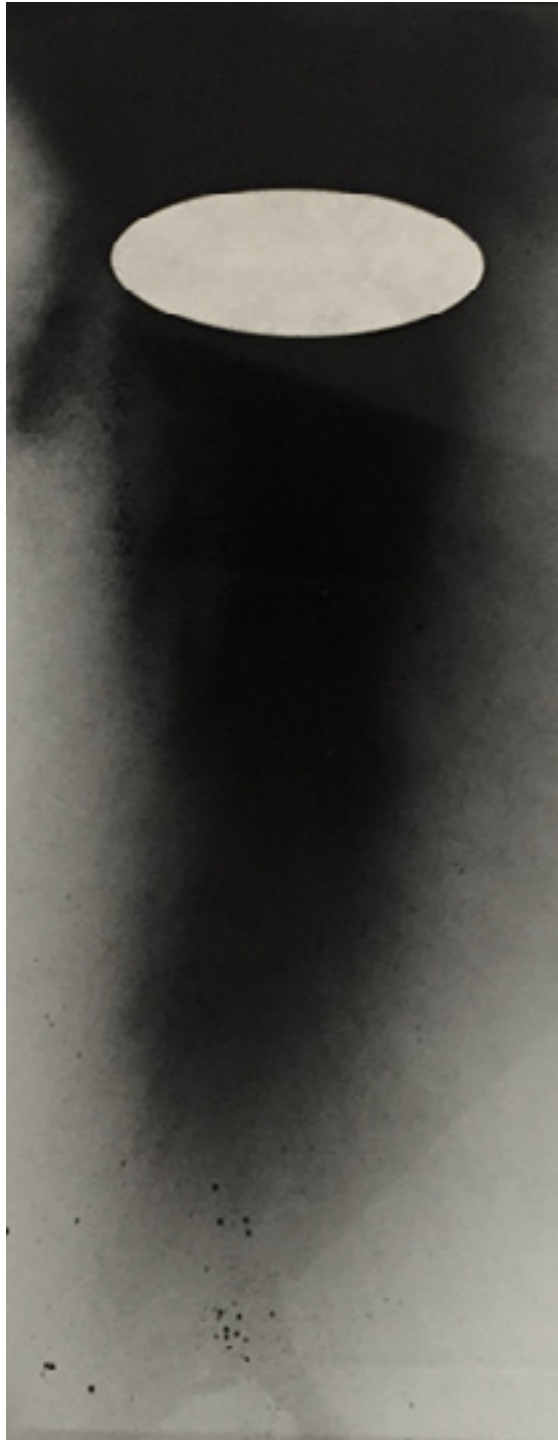


INSTALLATION VIEW | ZeRO | SOMA

MAAIKE BAKKER

Maaïke Bakker, born 1986 is visual artist working with various drawing, sculpture and installation based mediums. Bakker's work predominantly explores themes of notation and ephemerality. Her practice also investigates limitations imposed by systems or structures and aims to determine at what point such structures may become excessive and irrelevant, ultimately exploring futility.

MAAIKE BAKKER



IT TOOK THE NIGHT TO BELIEVE (2015)
INK AND ENAMEL ON FABRIANO AND GLASS
99 x 44 CM
R4800

MAAIKE BAKKER



DEAD FORMAT (2016)
INK AND SPRAY PAINT ON FABRIANO
60 x 44 CM
R3700

MAAIKE BAKKER



|||||\\|||||/// (2016)
INK AND SPRAY PAINT ON FABRIANO
71 x 51 CM
R 4100

WAYNE BARKER

Wayne Barker is a fine artist based in Johannesburg, South Africa. He rose to prominence in the late 80s, at the height of political unrest under the apartheid regime. He remains one of the most prolific and influential artists to have emerged from the country. Barker's work has featured in several global biennales, art fairs and important retrospective exhibitions. He works in various mediums, including but not limited to painting, printmaking, sculpture, video, performance and installation. In addition to collaborations with other artists, Barker has collaborated with the Qubeka Beadwork Studio based in Cape Town, South Africa, to realise large-scale glass beadworks. Major concerns have included the legacy of colonialism in South Africa, issues of land and contestation as evidenced in works referencing the paintings of J.H Pierneef, issues around race, reconciliation and accountability as well as an evidenced sensitivity to humanist concerns that border on poetic. His works have influenced contemporary art practice in South Africa on a major scale, with several of his contemporaries and younger artists citing his work as turning points in perspective and practice. Barker was born in Pretoria, South Africa on the 27th July 1963 to a white, working-class family at the height of Apartheid. Barker's father was a South African Air force pilot, later turned commercial pilot and as a result, Barker and his siblings grew up on the Valhalla military base in Pretoria. Valhalla is the oldest Air force base in the country, functional since 1921. Growing up in the highly conservative atmosphere of Pretoria in the 70s could in some ways be seen as a catalyst and contributing factor to Barker's particularly rebellious and aggressive attack on that exact conservatism.

Barker remains an active participant in the South African contemporary art sphere.



INSTALLATION VIEW | ZeRO | SOMA



WAYNE BARKER



CROSS FIRE I (2016)
100 X 71 CM
SCREEN PRINT ON FABRIANO
A/P 1
R25 000

WAYNE BARKER



CROSS FIRE II (2016)
100 X 71 CM
SCREEN PRINT ON FABRIANO
Edition 2/2
R25 000

JAYNE CRAWSHAY-HALL

Jayne Crawshay-Hall is an independent curator, artist and academic interested in starting new conversations within the art industry by presenting and participating in experimental exhibitions that encourage dialogue and new possibilities in understanding. In 2013 Crawshay-Hall graduated with her MA Fine Arts (specialising in curatorial practice) maintaining a strong focus on contemporary South African art. In addition to practicing as an artist, Crawshay-Hall collaborates with Maaïke Bakker as Curated by_Collective - an independent curatorial collective that aims to present explorative exhibitions that encourage further dialogue between art/curating. Crawshay-Hall is also part owner in the artist-run, Johannesburg, gallery space, No End Contemporary Art Space.

JAYNE CRAWSHAY-HALL



BETWEEN CONVICTION AND DOUBT (2016)
GLITTER ON CANVAS
102 X 102 X 40 CM
R 5 750

JAYNE CRAWSHAY-HALL



PROMINENT (2016)
GLITTER ON PAPER
40 X 31 CM (FRAMED SIZE)
R1500

JAYNE CRAWSHAY-HALL



PROTRUSION (2016)
GLITTER ON PAPER
40 X 31 CM (FRAMED SIZE)
R1500

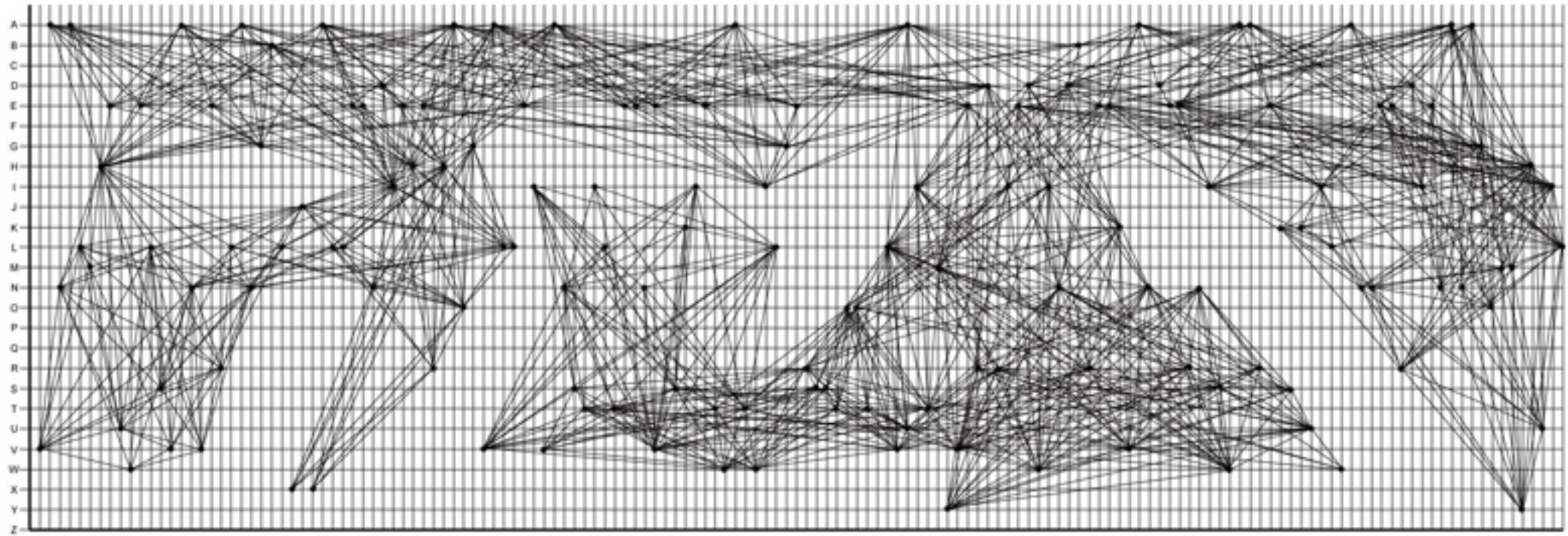
STEPHAN ERASMUS

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.

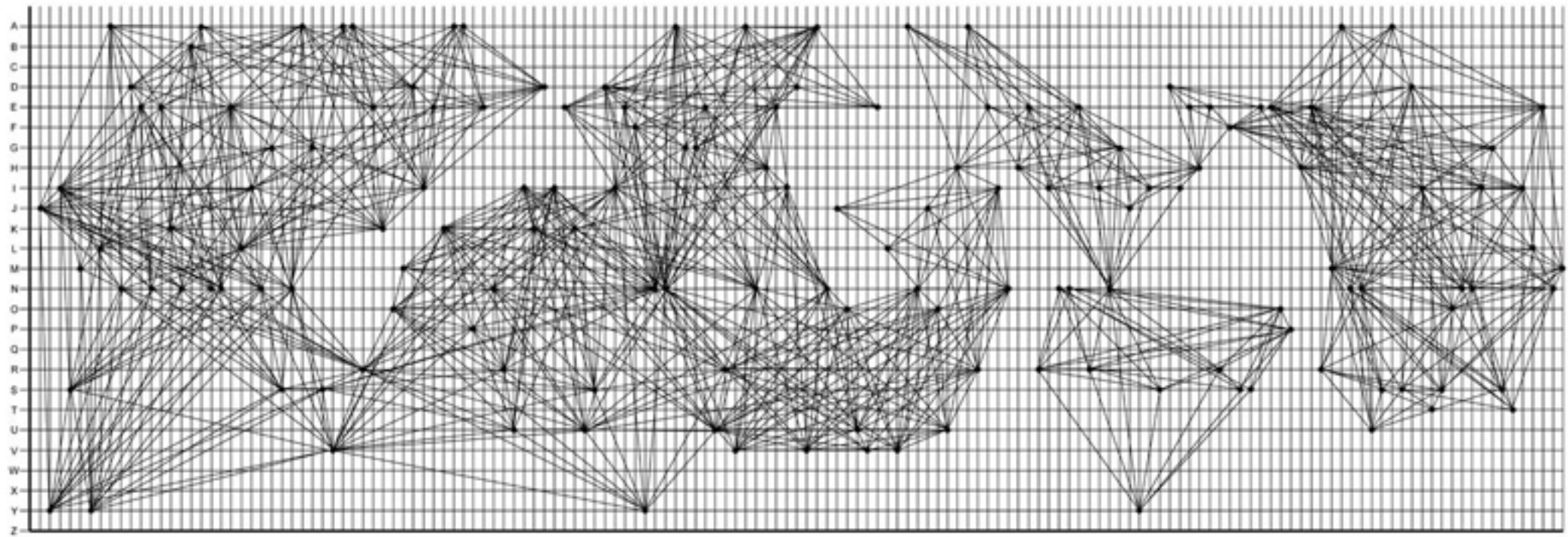
In his artistic career he has established himself as a recognised artist represented in corporate, university, museum and private collections locally and internationally.

STEPHAN ERASMUS



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

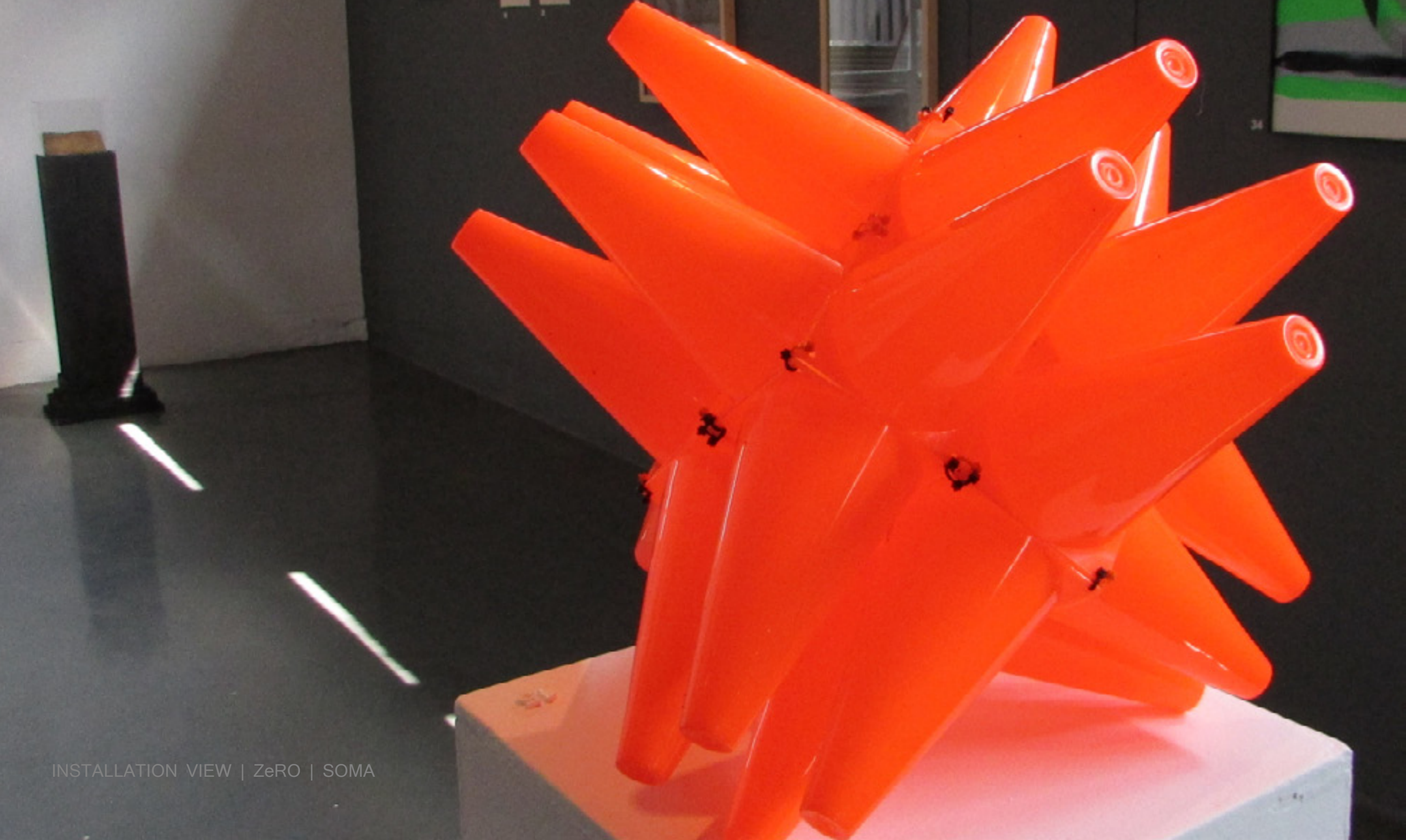
STEPHAN ERASMUS



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

GORDON FROUD

Gordon Froud has been actively involved in the South African and international art world as artist, educator, curator and gallerist for more than 30 years. He has shown on hundreds of solo and group shows. Froud graduated with a BA (FA) Hons from the University of Witwatersrand, and a master's degree from the University of Johannesburg, where he runs the Sculpture department as a senior lecturer. He has curated numerous group exhibitions that have traveled the country. He regularly shows on more than 20 exhibitions a year including showing in Washington, Holland and Paris 3 years ago. He was selected as the first Site - Specific artist in Residence at Plettenberg Bay for 2012 and again for 2013 as a participating artist in the Site - Specific land art Biennale. Three sculptures were selected for an exhibition of South African Sculpture in the Hague in May 2012, one of which was acquired by the SA Embassy there. He showed at Nirox Sculpture Park and at Stellenbosch Botanical Gardens as part of the 'Heavy Metal' outdoor Sculpture exhibition in 2013 and 2014. He is represented in many public and private collections. Froud recently curated 2 shows of SA contemporary Art to Appalachian State University, North Carolina and the Biejing Bienalle 2015 which were also shown at Pretoria Art Museum and University of Johannesburg Art gallery.



INSTALLATION VIEW | ZeRO | SOMA

GORDON FROUD



CONEVIRUS MUTATING
PLASTIC
60 X 60 X 60 CM
EDITION OF 10
R 3 500

GORDON FROUD



VARIATION ON A VIRUS
PLASTIC
270 X 270 X 270 CM
EDITION OF 10
R 15 000

GORDON FROUD



JACOB XX
BRONZE
50 X 50 X 36 CM
EDITION OF 5
R 85 000



SHENAZ MAHOMED

Shenaz Mahomed (b. 1992) is a Pretoria based artist and works predominantly in the medium of hand-cut paper. Mahomed has obtained a BA degree in Fine Arts at the University of Pretoria in 2014 and is currently a MA (FA) student there as well as an assistant curator at Fried Contemporary Art Gallery. Mahomed has participated in a number of group exhibitions and prestigious art competitions in South Africa. Mahomed has successfully curated her first group show at Fried Contemporary titled Young Collectors in 2015.

Mahomed's visual artistic practice consists mainly of combining contrasting mediums in an experimental manner. The hand paper cut work contrasts the performative photography as it entails an intense labour process of hand cutting intricate Islamic patterns commenting on the deep history of abstraction in Islam. Mahomed is also particularly interested in printmaking processes. Conceptually, she aims to take a rather different turn from re-visioning to now re-mystifying Islamic aesthetics, commenting on the representation of Islam as well as her daily experience of what it means to be a female Muslim in South Africa. Through her work, Mahomed critically looks at how contemporary Islamic art pushes the boundaries of what it is traditionally supposed to be. Mahomed not only contrasts mediums but concepts as well such as abstraction and figuration from a cultural perspective.



SHENAZ MAHOMED



MUSALLAH (2015)
HAND PAPER CUT FABRIANO
100 X 150 CM
R 30 000

SHENAZ MAHOMED



SHAPE FOUR (2016)
DIGITAL PRINT AND HAND PAPER CUT
25.5 X 25.5 CM
ED 1 OF 3
R 3 400

SHENAZ MAHOMED



SHAPE SIX (2016)
DIGITAL PRINT AND HAND PAPER CUT
25.5 X 25.5 CM
ED 1 OF 3
R 3 400

SHENAZ MAHOMED



SHAPE SEVEN (2016)
DIGITAL PRINT AND HAND PAPER CUT
25.5 X 25.5 CM
ED 1 OF 3
R 3 400



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. 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



TRIUMPH PROSTHETICS FOR
THE PEOPLE (2014)
PAINTBRUSH AND INK ON DRAFTING FILM
64 x 84 CM
R 16 000

PETER MAMMES



ATTACK UNMOTIVATED (2014)
PAINTBRUSH AND INK ON DRAFTING FILM
29,7 CM DIAM
R 5 000

PETER MAMMES



MIRRORED BEAUTY (EXPERIMENT 1) (2014)
PAINTBRUSH AND INK ON DRAFTING FILM
49 x 83 CM
R 6 000

PETER MAMMES

POWER LUST AND FALLEN GLORY (2015)
PAINTBRUSH AND INK ON DRAFTING FILM
27 x 84 CM
R 10 000



PETER MAMMES



BOYHOOD DREAMS (2015)
LASER ENGRAVED ON WOOD
50 x 51 CM
R 6 000

WAYNE MATTHEWS

Wayne Matthews was born in 1982 in a grey coal mining town called Vereeniging situated on the Vaal River in the nether regions of the Gauteng Province. There, faced with grey winters coloured primarily by soot from veld-fires, he sought a richly tinted interior life.

He started his artistic edification, informally and unceremoniously in 1998 at a then Johannesburg based artist, Spies Venter, in exchange for removing his clothes as an artist's model. After cunningly vanishing from the inept socialisation of a plethora of model C schools Wayne completed several short courses at UNISA including certificate courses in Visual Literacy and Painting. In 2003 Mr. Matthews enrolled at the Nelson Mandela Metropolitan University, then Port Elizabeth Technikon, and concluded his B. Tech (Cum Laude) in 2006. Despite majoring in Painting, however, he ironically produced mainly sculptural works that fall within the assemblage and installation idioms.

From 2002 Wayne has participated in numerous group exhibitions both locally and internationally and has sold work to several anonymous benefactors.

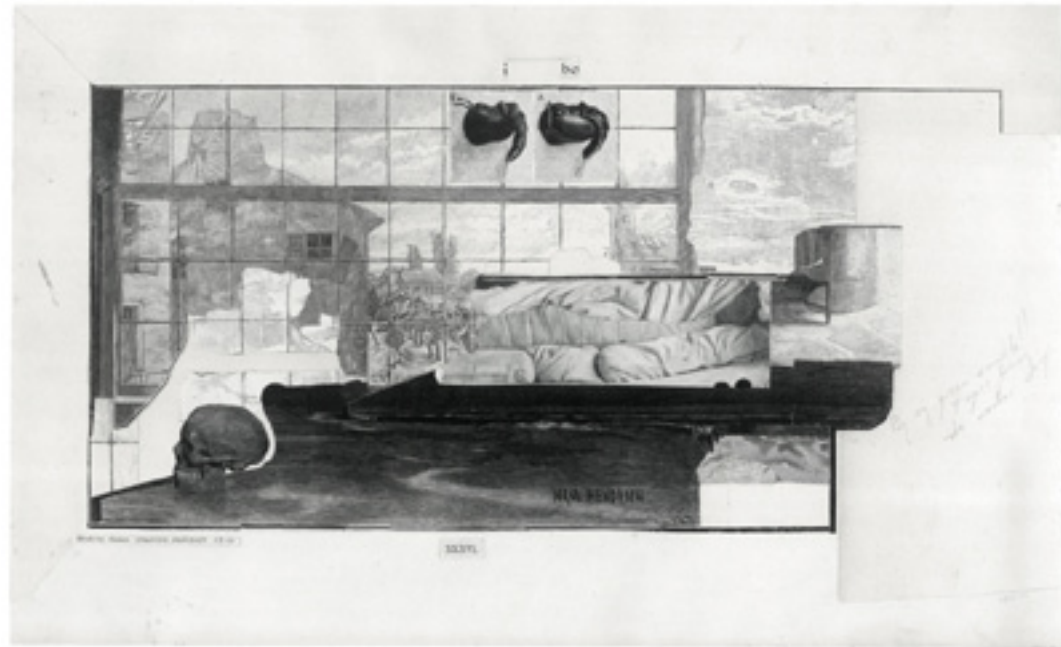
During 2007 and the second successful year of entering work for the ABSA l'Atelier he received a Merit award for his labours and the labours of his work titled Europa's Libation. Since then he has found employment at the NMMU as both Third year Art Theory lecturer and as "Painting" lecturer for second-and third year students and has also had the authorization of formally fostering several B. Tech fine art students of his own. More recently he has found temporary lodgings in Pretoria where, as a lecturer, he has distributed information regarding art historical theories and practises while also transferring drawing and creative writing skills under the employ of a Private tertiary institution of education. Mr. Matthews is currently working as Gallery Manager and Curator at the ArtEC gallery in Port Elizabeth. He has shrewdly and consistently used his time to disseminate dangerous ideas regarding the arts and has acted as promulgator of mixed media and cross disciplinary artistic practices.

WAYNE MATTHEWS



MADAM I'M ADAM (2016)
MIXED MEDIA - COLLAGE DIPTYCH AND
SCULPTURAL FOUND/ALTERED OBJECT
DIMENSIONS VARIABLE
R16 000

WAYNE MATTHEWS



THE DIVINE VIRGULE: A MONAD'S GONADS (2016)
COLLAGE
24 x 28 CM
R 3 800

NEIL NIEUWOUDT

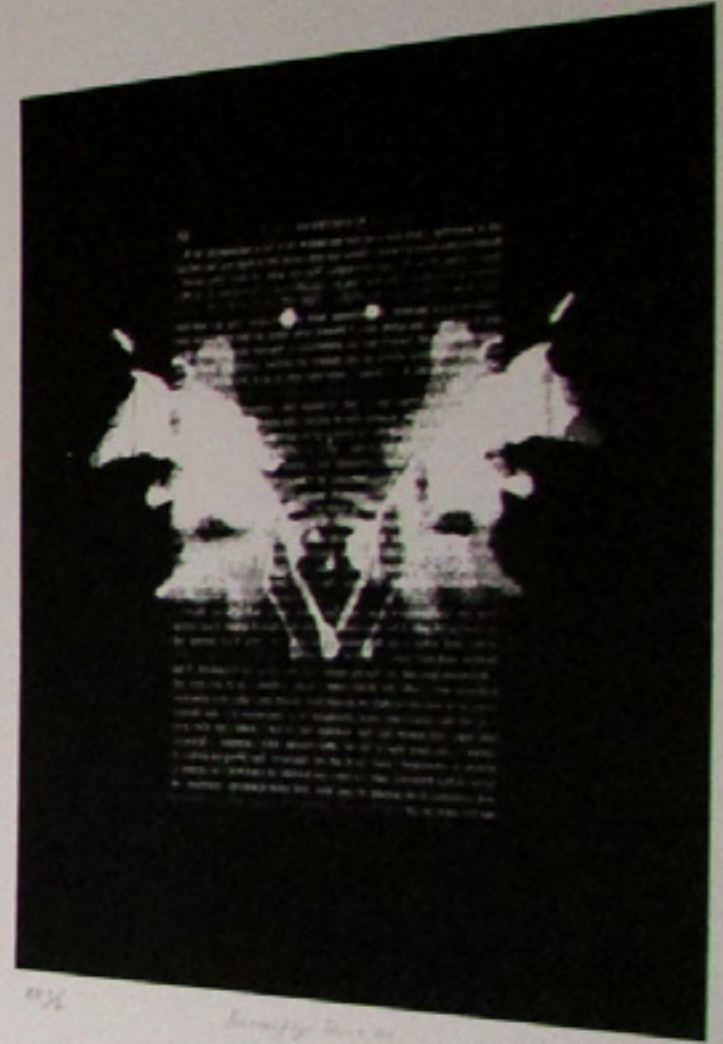
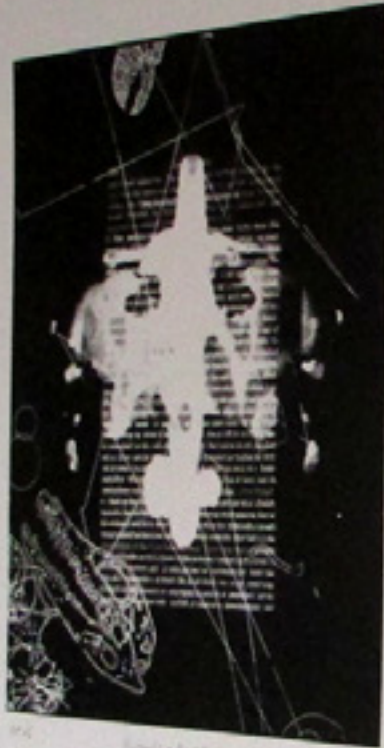
Neil is a visual artist and has been curating professionally since 2008 (Cape Town) until beginning 2015 (NIROXprojects, Johannesburg) where he worked as gallerist and has been project manager/ curator for numerous independent projects.

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 been awarded the Ampersand Fellowship and did 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



BUTTERFLY PRINT I (2016)
SILKSCREEN PRINT ON FABRIANO ROSAPINO BIANCO
29,7 x 21 CM (IMAGE SIZE) A3 (PAPER SIZE)
EDITION OF 6 + 2 AP's
R 1 500 (UNFRAMED)

NEIL NIEUWOUDT



BUTTERFLY PRINT II (2016)
SILKSCREEN PRINT ON FABRIANO ROSAPINO BIANCO
29,7 x 21 CM (IMAGE SIZE) A3 (PAPER SIZE)
EDITION OF 6 + 2 AP's
R 1 500 (UNFRAMED)

NEIL NIEUWOUT



BUTTERFLY PRINT III (2016)
SILKSCREEN PRINT ON FABRIANO ROSAPINO BIANCO
29,7 x 21 CM (IMAGE SIZE) A3 (PAPER SIZE)
EDITION OF 6 + 2 AP's
R 1 500 (UNFRAMED)

NINA TORR

Nina Torr is a Pretoria based illustrator and artist. She earned a BFA in Fine Arts from Parsons the New School for Design in NY in 2010 and is currently teaching illustration at The Open Window Institute in Pretoria in addition to regularly exhibiting in group and solo shows.

NINA TORR



EVERYTHING IS ALRIGHT (2016)
INK ON FABRIANO
33 x 22 CM
R 2 250

NINA TORR



DREAMS OF ADROWNED MAN PART II (2016)
INK ON FABRIANO
33 x 22 CM
R 2 250

MJ TURPIN

MJ Turpin was born in Johannesburg, South Africa(1982). He received his BA Fine Art (Honours) from the University of the Witwatersrand and has participated in numerous local exhibitions at spaces such as the Goodman Gallery, Circa, Nirox Gallery, Artspace, Bell Roberts, Johannesburg Art Gallery, Gus Gallery and several international exhibitions in Belgium, France, Australia and Taiwan. Residencies include BiljmAIR(Amsterdam)2012, A 2 week Absolut Residency in Maboneng (2014) a 2 week online Residency with Floating Reverie(2014). MJ Turpin is also one of the directors of Johannesburg based project space and gallery the Kalashnikovv Gallery and was one of the Mail & Guardian's 200 Young South Africans 2013. His most recent shows being at Gaité Lyrique(Paris - 2013) for South Africa/French Season ,”Working Title” at the Goodman Gallery(2013 - Group show) “I Take it all Back” Nirox project space(2014 - Group show), Gus Gallery Stellenbosch for “Gesture” (2014-Group show). “The Escape from self”(2014) at the Kalashnikovv Gallery(solo) and thus far in 2015 he has shown at the Flits Gallery/ I AM Institute Berlin. Post///Digital///Floating Reverie(Group Show) and “escape from self 2” Kalashnikovv Gallery(solo). Het Kunstenaarsbal - Prints on Paper(Amsterdam) Hazard Gallery “Protest”(Group Show) Fried Contemporary Gallery - “Occupy Room 1”(Group Show) Art Fairs include Turbine and FNB Art Fair 2015 Artist'

MJ TURPIN



@ (2016)
PAINTING AND SILKSCREEN PRINT
75 x 75 CM
E/V 1/5
R 8 550

Catalogue layout and design by Neil Nieuwoudt

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