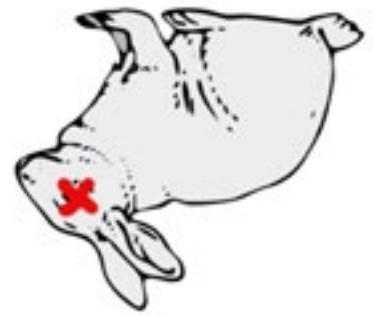


deadbunnysociety™



DEAD BUNNY SOCIETY  
AT TURBINE ART FAIR  
14 - 17 JULY 2016  
C A T A L O G U E

[www.deadbunnysociety.com](http://www.deadbunnysociety.com)

DEAD BUNNY SOCIETY IN ASSOCIATION WITH PRIEST

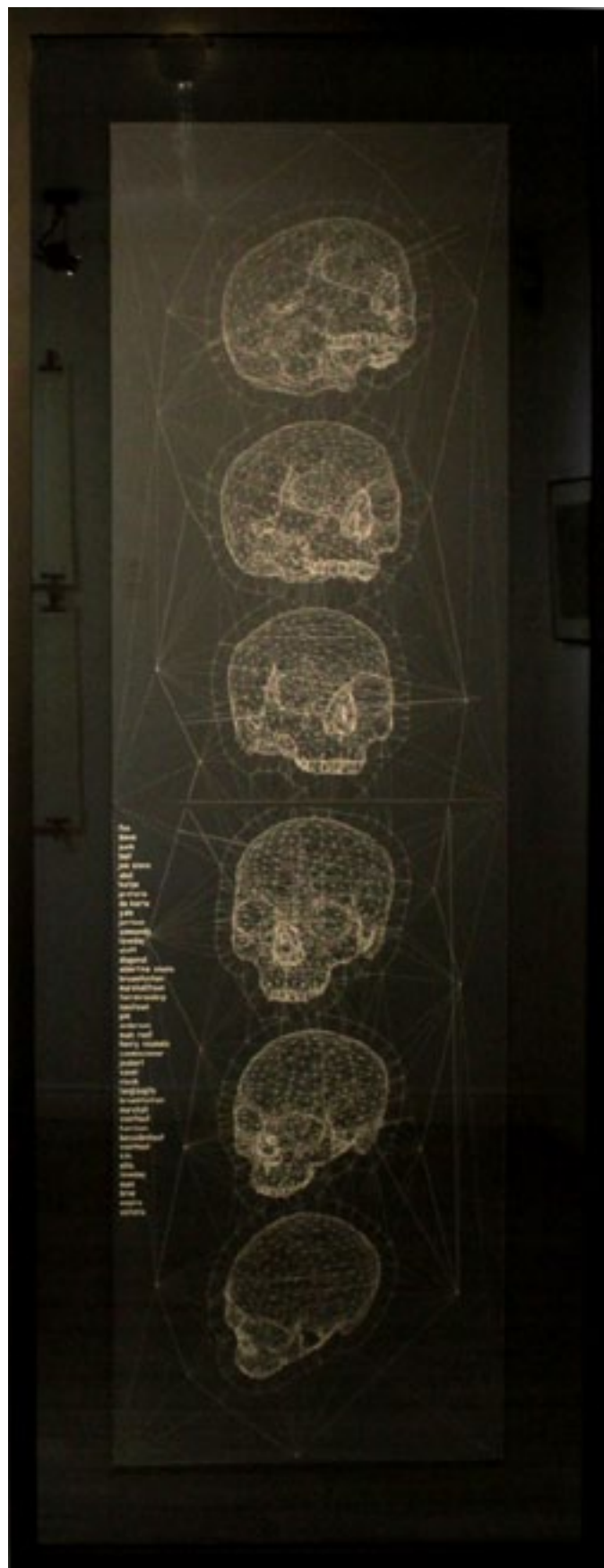
FEATURED ARTISTS:

DIRK BAHMANN | WAYNE BARKER | BIANCA BRAND | STEPHAN ERASMUS | MINIEN HATTINGH  
TIM HOPWOOD | ALLEN LAING | LAETITIA LUPS | SHENAZ MAHOMED | PETER MAMMES  
WAYNE MATTHEWS | RICHARD MEADE | NEIL NIEUWOUTD | JENNIFER ORD  
ELIZAVETA RUKAVISHNIKOVA | WILHELM SAAYMAN | JACO VAN SCHALKWYK | CHRIS SLABBER  
BARBARA WILDENBOER

# DIRK BAHMANN /

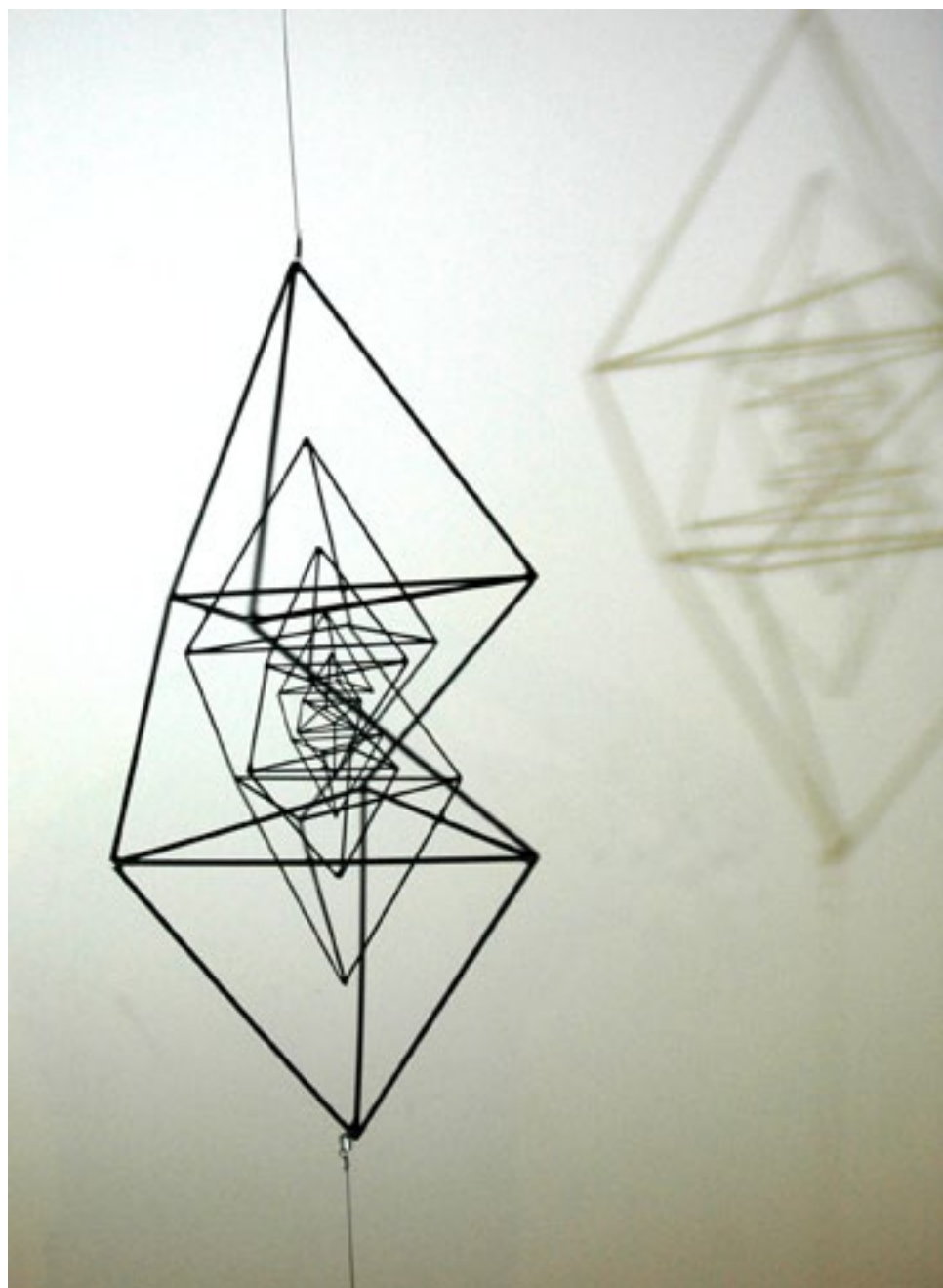
Dirk is an architect and artist, who was born and lives in Johannesburg. He studied Architecture at the University of the Witwatersrand and obtained his qualifications, a BAS in 1997 and B.Arch in 2000 with distinction. His work spans and combines a number of diverse disciplines ranging from photography, 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 / 63 X 78 cm / Edition of 5 / R 10 500 (framed)

DIRK BAHMANN /



Internal Vison (2015) / Brazed piano wire / 19 x 16 x 37 cm / R 5000

# 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.

WAYNE BARKER /



Disasters of War (2016) / Silkscreen print / 63 x 78 cm / AP / R 16 000 (framed)



# WAYNE BARKER /



This is Truth (2016) / Silkscreen print / 63 x 78 cm / AP / R 16 000 (framed)



WAYNE BARKER /



Bed of Death (2016) / Silkscreen print / 63 x 78 cm / Edition 6 of 9 / R 16 000 (framed)

# WAYNE BARKER /



The Results (2016) / Silkscreen print / 63 x 78 cm / Edition 6 of 10 / R 16 000 (framed)



WAYNE BARKER /



Nothing the Event Will Tell (2016) / Silkscreen print / 63 x 78 cm / Edition 6 of 10 / R 16 000 (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 /



We Still Groove After Death (2016) / Silkscreen print / 80 x 65 cm / Edition 2 of 10 / R 6500 (framed) / R 5700 (unframed)



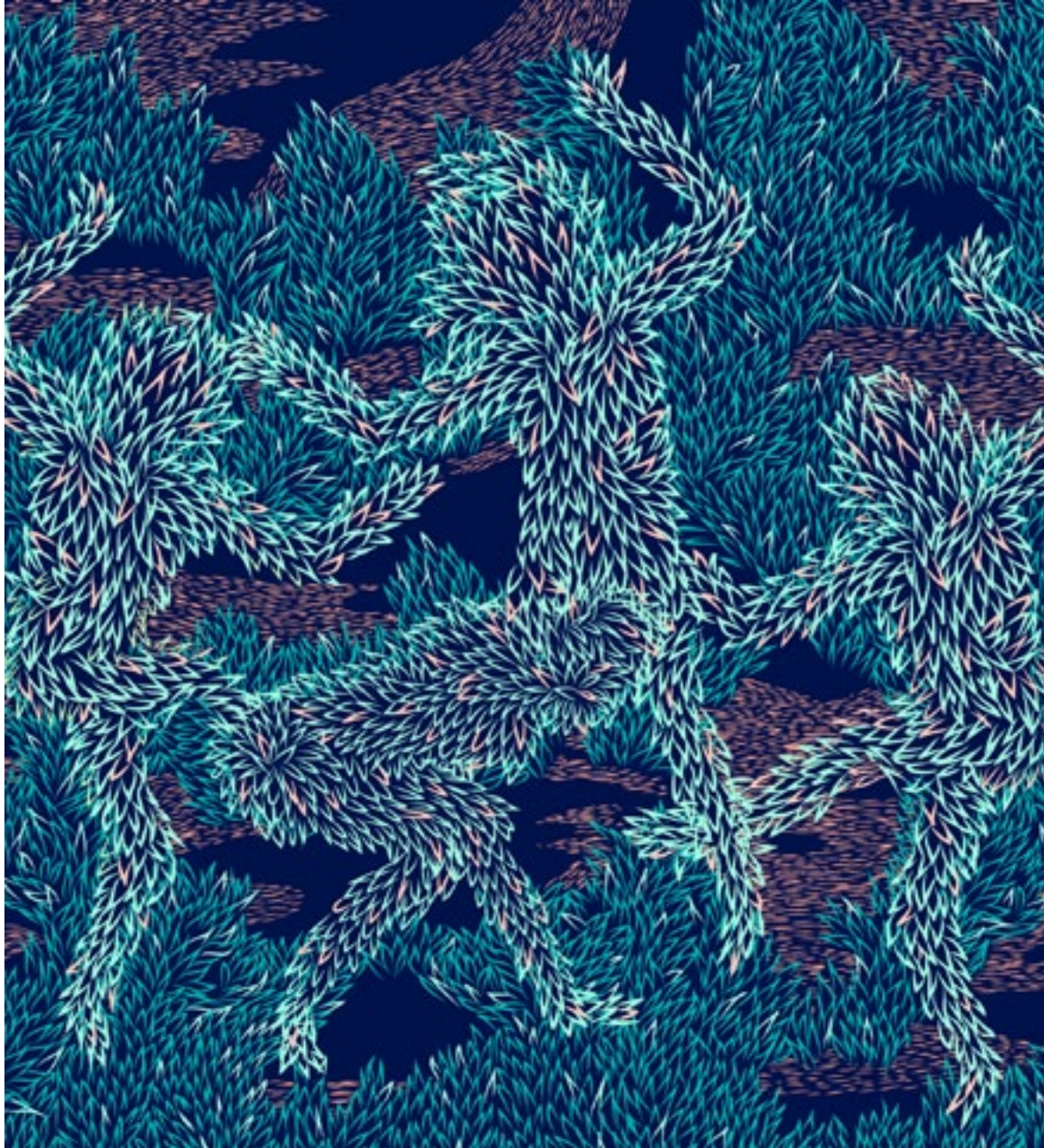
BIANCA BRAND /



Plant Man (2016) / Silkscreen print / 45.2 X 45.2 cm / Edition 1 of 6 / R 3800 (framed) / R 3400 (unframed)



BIANCA BRAND /



Dancing Leaf Men (2016) / Silkscreen print / 75 X 62,42 cm / Edition 1 of 6 / R 6100 (framed) / R 5400 (unframed)



BIANCA BRAND /



Eat Some Worms (2016) / Silkscreen print / 38 x 38 cm / Edition 1 of 6 / R 1800 (framed) / R 1400 (unframed)

# 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 /



Dark Text I - IV | watercolour on paper | 27,5 x 18 cm | 2015 | R 7 000 (each)

# STEPHAN ERASMUS /



Dark Text V - VIII | watercolour on paper | 27,5 x 18 cm | 2015 | R 7 000 (each)



# MINIEN HATTINGH /

Minien Hattingh, (b.1992) in Pietersburg, currently resides in Pretoria where she has completed her BA Fine Arts (hons) degree at the University of Pretoria (2014). With a childhood background of psychology babble and a distinct knowledge of the esoteric, her work naturally represents the otherly and unusual.

The themes most commonly expressed in her work range from spirituality, social consciousness, humour entwined with a child-like prospect, but with an edgy flavour. She likes 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. Victorian and gothic art also plays a role in what inspires her. Somehow contradictory, there exists a child-like quality in her work maybe because she's drawn to the innocence, directness and sincerity of children (a child should not be feign).

The working process she follows is mainly based on intuition and finding inspiration in the mundane, it's the first place to look. When she makes art the first thing she trusts is her gut, it's not as pragmatic as the brain and not as romanticised as the heart.

Thus far she has had the opportunity to exhibit her work in various galleries spanning from Pretoria to Cape Town . She has been fortunate enough to be chosen for Sasol New Signatures art competition Top 100 in 2014 as well as 2015. A defining moment in her career was her first solo exhibition entitled Invisible mother: Infantilised child at Art Lovers Gallery in April 2015.

In late 2015 she received the Thami Mnyele Fine Arts Merit award for Multi and New Media.

Currently, she is a full time Visual Artist represented by State of the Art Gallery in Cape Town as well as The Daville Baillie gallery in Johannesburg South Africa and an associated artist of the Dead Bunny Society.



MINIEN HATTINGH /



Broad and Her Children (2016) / Mixed media / 53 x73 cm / R 3000 (framed)

# MINIEN HATTINGH /



Creature of the Wind (2016) / Mixed media / 53 x73 cm / R 3000 (framed)



MINIEN HATTINGH /



Trepanated Alice (2016) / Mixed media / 53 x73 cm / R 3000 (framed)

MINIEN HATTINGH /



Pet (2016) / Mixed media / 53 x73 cm / R 3000 (framed)

MINIEN HATTINGH /



Sisters of (in)difference (2016) / Mixed media / 53 x73 cm / R 3000 (framed)

# ALLEN LAING /

Allen Laing was born in Pretoria in 1990. In 2012 he obtained a BA Fine Art from the University of Pretoria, with a distinction for his practical work, and the Eduardo Villa prize for best sculpture student. After spending two months on residency at the Cité Internationale des Arts in Paris, Laing moved to Johannesburg in 2013 to work as a foundryman and studio assistant at Workhorse Bronze Foundry, where he helped create sculptures for many acclaimed South African artists, including William Kentridge. At the end of 2014 Laing moved to Nirox Foundation's 58makersplace where he is currently the studio manager and works with local and international artists-in-residence.

Laing's sculptures are regularly shown at exhibitions across South Africa and his work is owned by a number of prominent private collectors. Laing has twice been selected for the top 100 of the ABSA l'Atelier and twice for the top 10 of the Thami Mnyele art competitions. He has completed sculptural commissions for private and corporate clients. Laing is a founder and director of Found Collective, an NPO focussed on the empowerment and upliftment of Pretoria based artists and creatives. Laing is currently enrolled in a Master of Technology of Fine Arts degree at the University of Johannesburg.



ALLEN LAING /



Tragicomic Phasor (2016) / Wood, steel and Spanish Plaster / Dimensions variable / R 9000 (incl. stand) / R 7500 (excl stand)

ALLEN LAING /



Thigh Face (2016) / Bronze, wood and steel / Dimensions variable / R 9000 (incl. stand) / R 7500 (excl stand)

ALLEN LAING /



Anti-bourgeois Cuisses (2016) / Steel and wood / Dimensions variable / R 8200

ALLEN LAING /



Jacaranda City Workbench (2016) / Wood / Dimensions variable / R 14 500



ALLEN LAING /



Rat Temple (2016) / Wood, copper, steel / Dimensions variable / R 17 000

# LAETITIA LUPS /

My work is very much inspired as a visual diary. At first glance it looks like the work is about self identity. On further inspection you realise that the work comments on what we think we are and what and who we define ourselves as. In fact, we are not what we think we are. We are much the products of the society we live in and make of us. It is about rules that we are controlled by as much as what is trendy at a particular point in time in history. I attempt to make work that blurs the line between reality/ life as well as art and history.

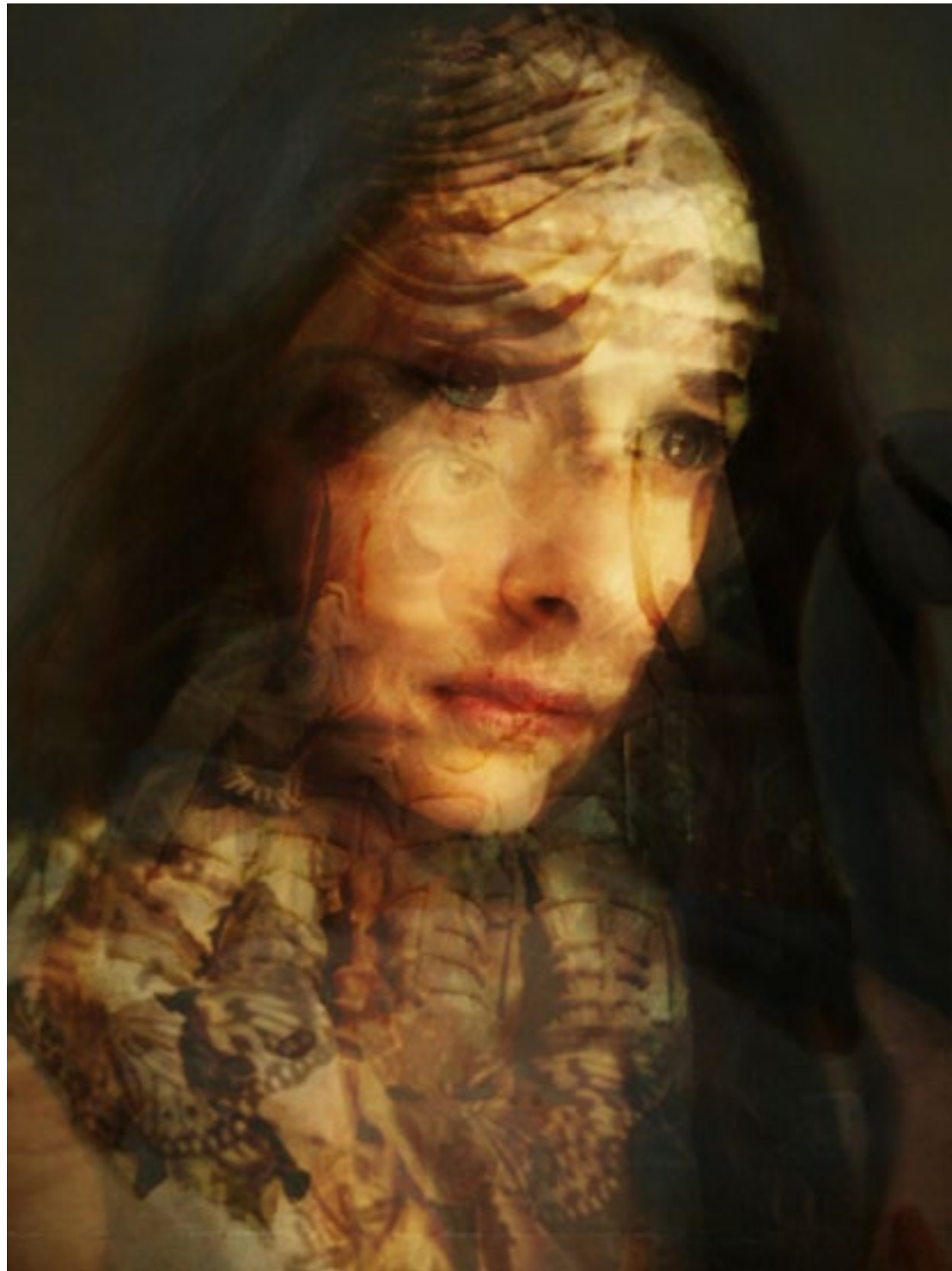


# LAETITIA LUPS /



Exodus (2016) / Acrylic print / 61 x 42 cm / Edition of 3 / R 5600

LAETITIA LUPS /



Revelations (2016) / Acrylic print / 61 x 42 cm / Edition of 3 / R 5600

LAETITIA LUPS /



Revolutions (2016) / Acrylic print / 61 x 42 cm / Edition of 3 / R 5600



# LAETITIA LUPS /



Resurrection (2016) / Acrylic print / 61 x 42 cm / Edition of 3 / R 5600

# SHENAZ MAHOMED /

Shenaz Mahomed (b. 1992) is a Pretoria based artist who works predominantly in the medium of hand-papercut. She 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 the exhibitions curator at Fried Contemporary Art Gallery. Mahomed has participated in a number of group exhibitions and prestigious art competitions in South Africa.

She 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. 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.

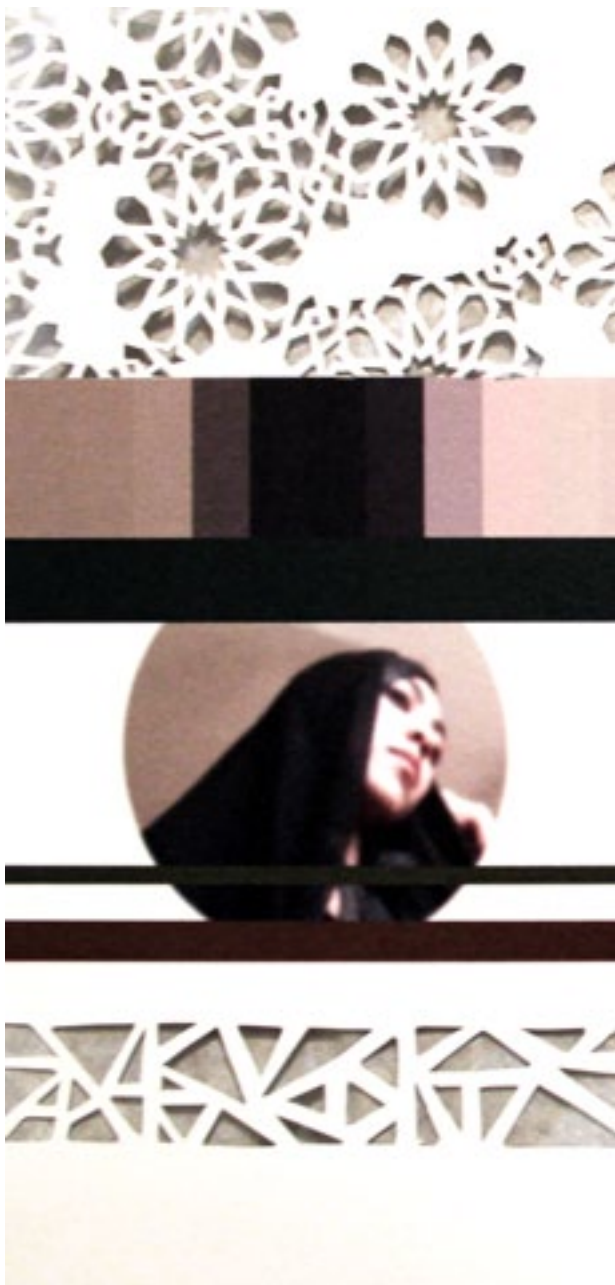
SHENAZ MAHOMED /



Hue 40 (2016) / Digital print and hand paper cut / 19 x 8 cm (paper size) / Edition of 3 / R 3000



SHENAZ MAHOMED /



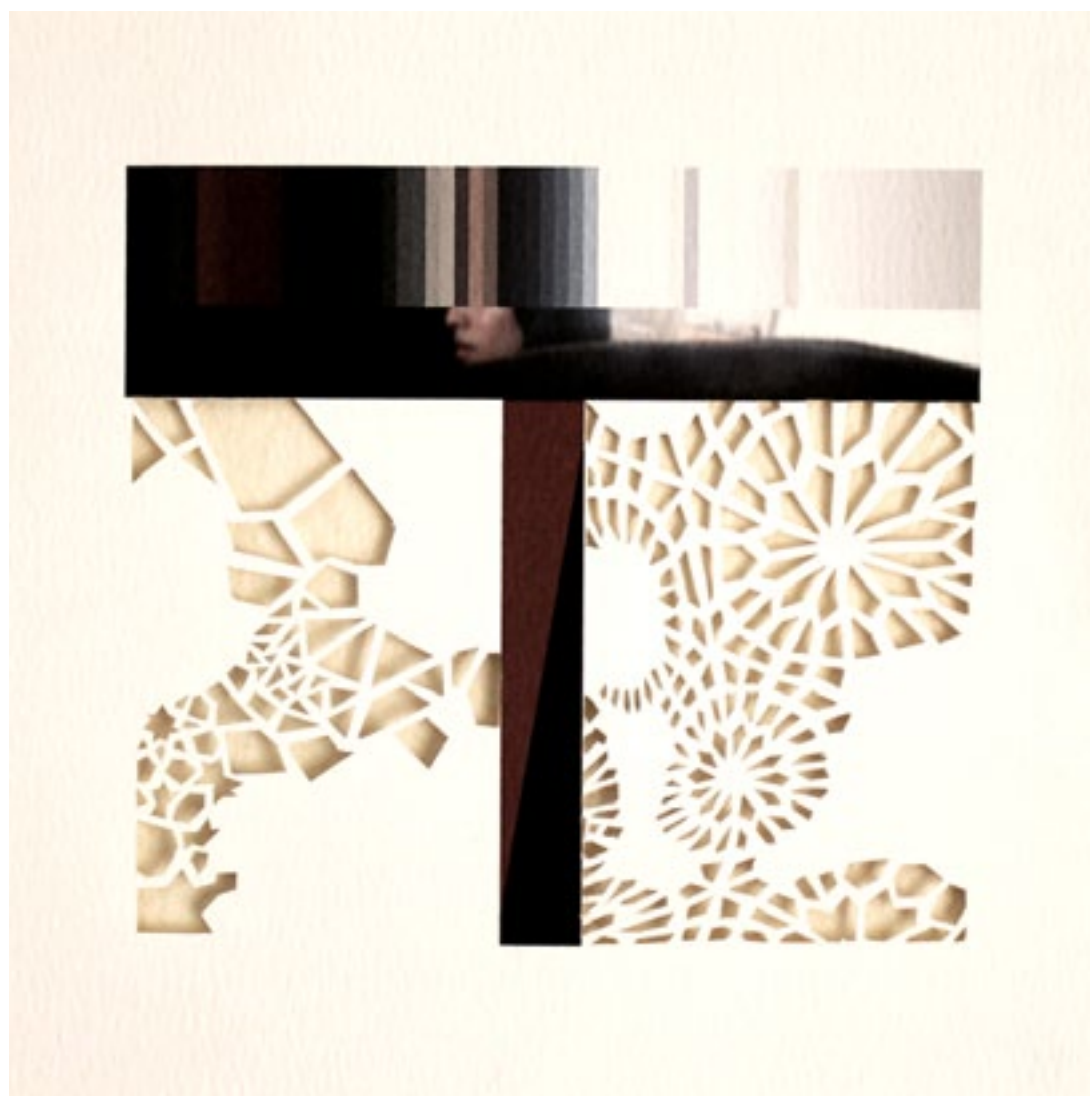
Hue 60 (2016) / Digital print and hand paper cut / 19 x 8 cm (paper size) / Edition of 3 / R 3000

SHENAZ MAHOMED /



Hue 330 (2016) / Digital print and hand paper cut / 19 x 8 cm (paper size) / Edition of 3 / R 3000

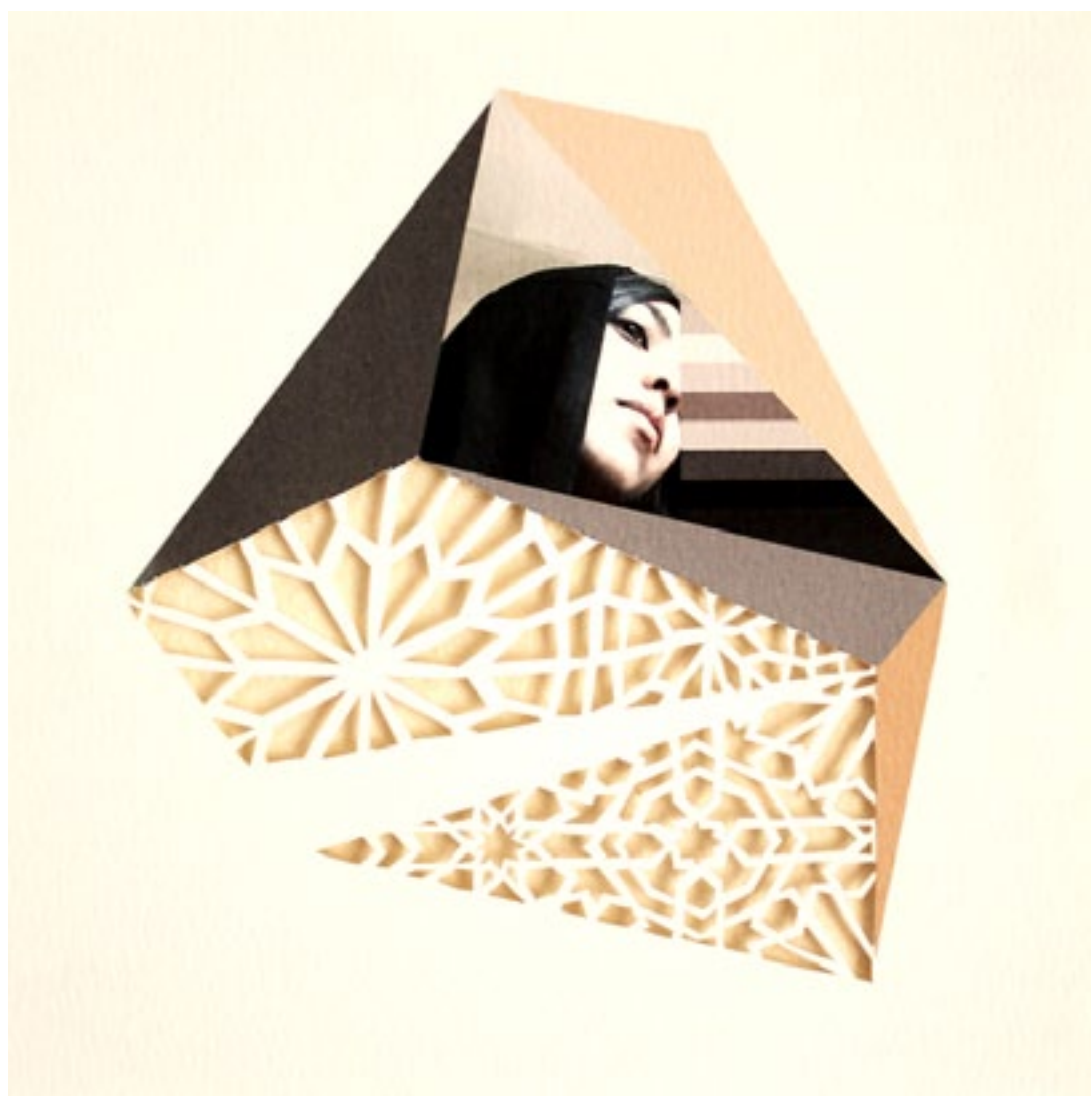
SHENAZ MAHOMED /



Shape Four (2016) / Digital print and hand paper cut / 25.5 X 25.5 cm / Edition of 3 / R 2800



SHENAZ MAHOMED /



Shape Six (2016) / Digital print and hand paper cut / 25.5 X 25.5 cm / Edition of 3 / R 2800

SHENAZ MAHOMED /



Shape Seven (2016) / Digital print and hand paper cut / 25.5 X 25.5 cm / Edition of 3 / R 2800

SHENAZ MAHOMED /



Blessings (2016) / Hand paper cut on Hahnemühle / 19 x 19 cm (paper size) / Edition of 3 / R 2800

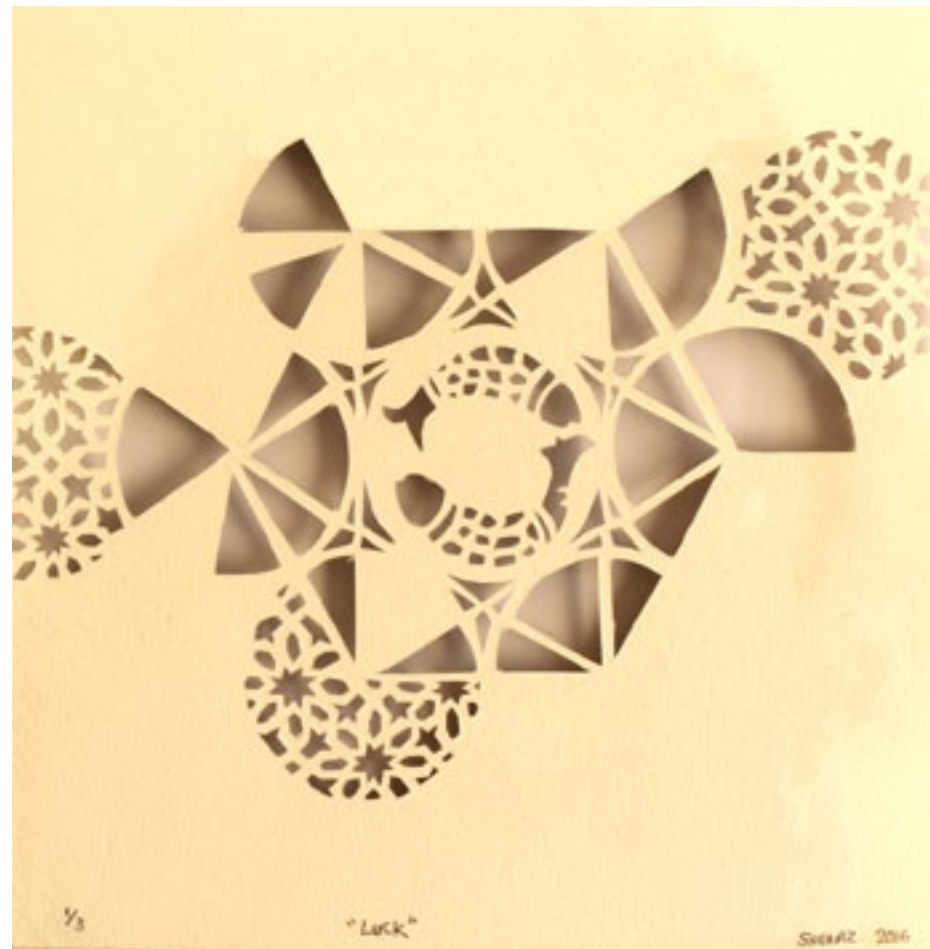
SHENAZ MAHOMED /



Good Fortune (2016) / Hand paper cut on Hahnemühle / 19 x 19 cm (paper size) / Edition of 3 / R 2800



SHENAZ MAHOMED /



Luck (2016) / Hand paper cut on Hahnemühle / 19 x 19 cm (paper size) / Edition of 3 / R 2800

# PETER MAMMES /

Peter Mammes was born in 1986, he attended the National School of the Arts in Braamfontein, Johannesburg and received no further formal training. Mammes makes patterned drawings with a paintbrush pen and ink. He is a full time artist based in Johannesburg and has had several solo exhibitions and regularly participates in group shows. Mammes set up studios in Russia and India and travels extensively to source new ideas and often finds material in obscure places such as in medical museums in India, cemeteries and war museums in Moscow. These have provided him with a rich stock of idiosyncratic visual material. In India Mammes found lepers and deformed people who became subjects for his drawings. He also met his wife, who is from Russia, in India. Some time later he went back to India and worked on drawings for six months in Varanasi. He believes art should be beautiful and tries to find beauty in the obscure, absurd and macabre. Mammes' interests further extend to politics, philosophy and science as they inform his practice. His work often deals with several ideas at once; he tries to find nuanced and indirect ways to express thoughts in an array of patterned compositions.

“I combine images that convey thoughts and emotions. My process puts an accent on the beauty of the macabre. I believe ultimately that art should be beautiful. I have chosen drawing as the way to convey my jostling with ideas and pushing my own understanding as I further my self-education. “

# PETER MAMMES /



Combatants and Cannon Fodder (2016) / Silver plated hotrolled steel / 43 x 95 cm / Edition of 2 / R 15 000



# PETER MAMMES /



Fascism Amongst People (2016) / Silver plated hotrolled steel / 43 x 95 cm / Edition of 1 / R 10 000



# PETER MAMMES /



Empire (2016) / Layered, reverse glass silkscreen / 98.5 x 44.7 cm / Edition of 3 / R 12 000

# PETER MAMMES /



Subjugation (2016) / Layered, reverse glass silkscreen / 98.5 x 54.5 cm / Edition of 3 / R 14 000



# PETER MAMMES /



Royal War Mongering for the People (2016) / Layered, reverse glass silkscreen / 98.5 x 54.5 cm / Edition of 3 / R 22 000



PETER MAMMES /



Death and Pattern (2016) / Acrylic resin and wax / Dimensions variable / R 12 000

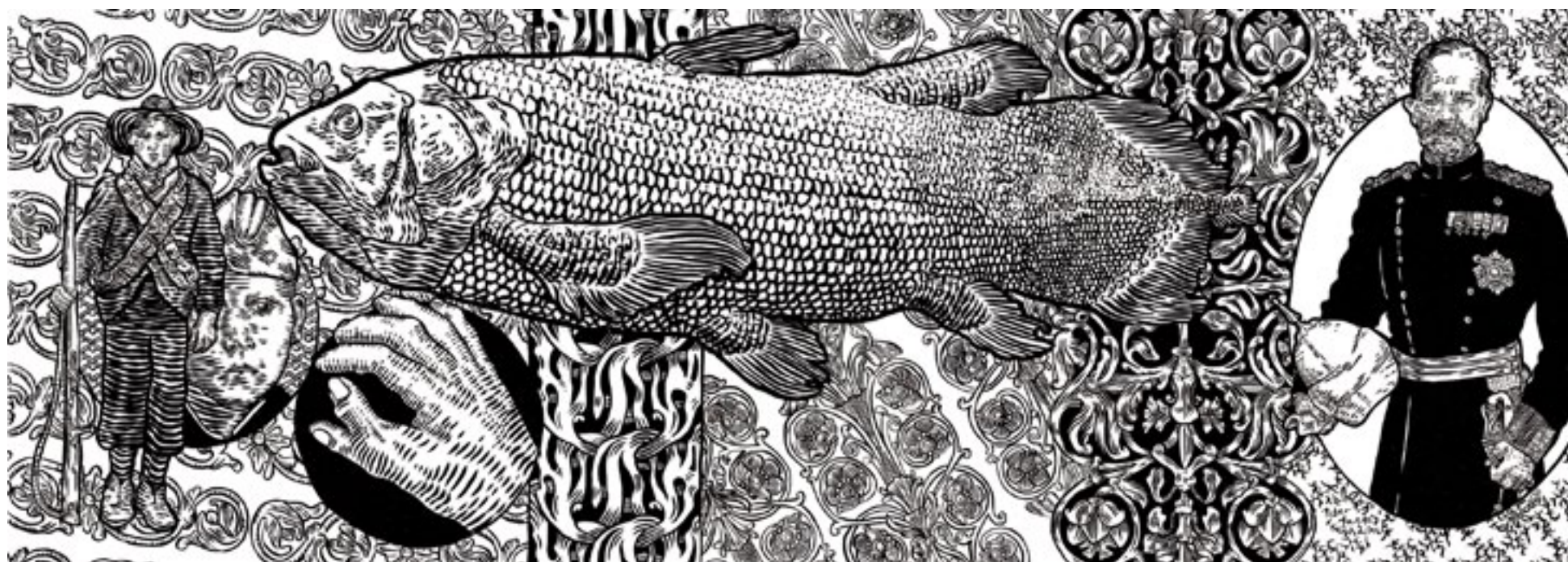


# PETER MAMMES /



Victims (Victors) (2016) / Paintbrush and ink on drafting film / 40 x 45 cm / R 10 000

# PETER MAMMES /



# 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. 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 /





# WAYNE MATTHEWS /



# WAYNE MATTHEWS /



# WAYNE MATTHEWS /







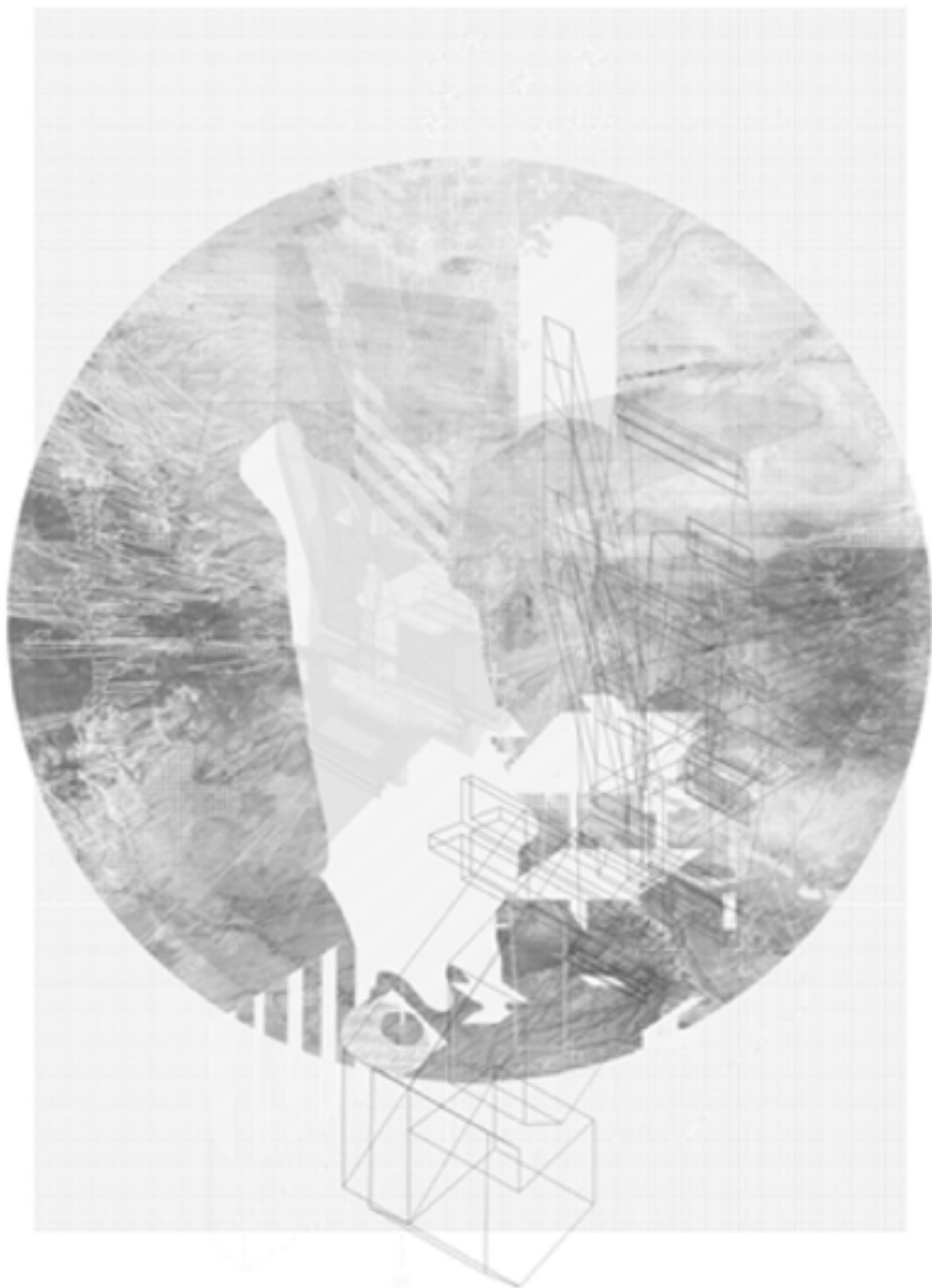


# RICHARD MEADE /

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 /

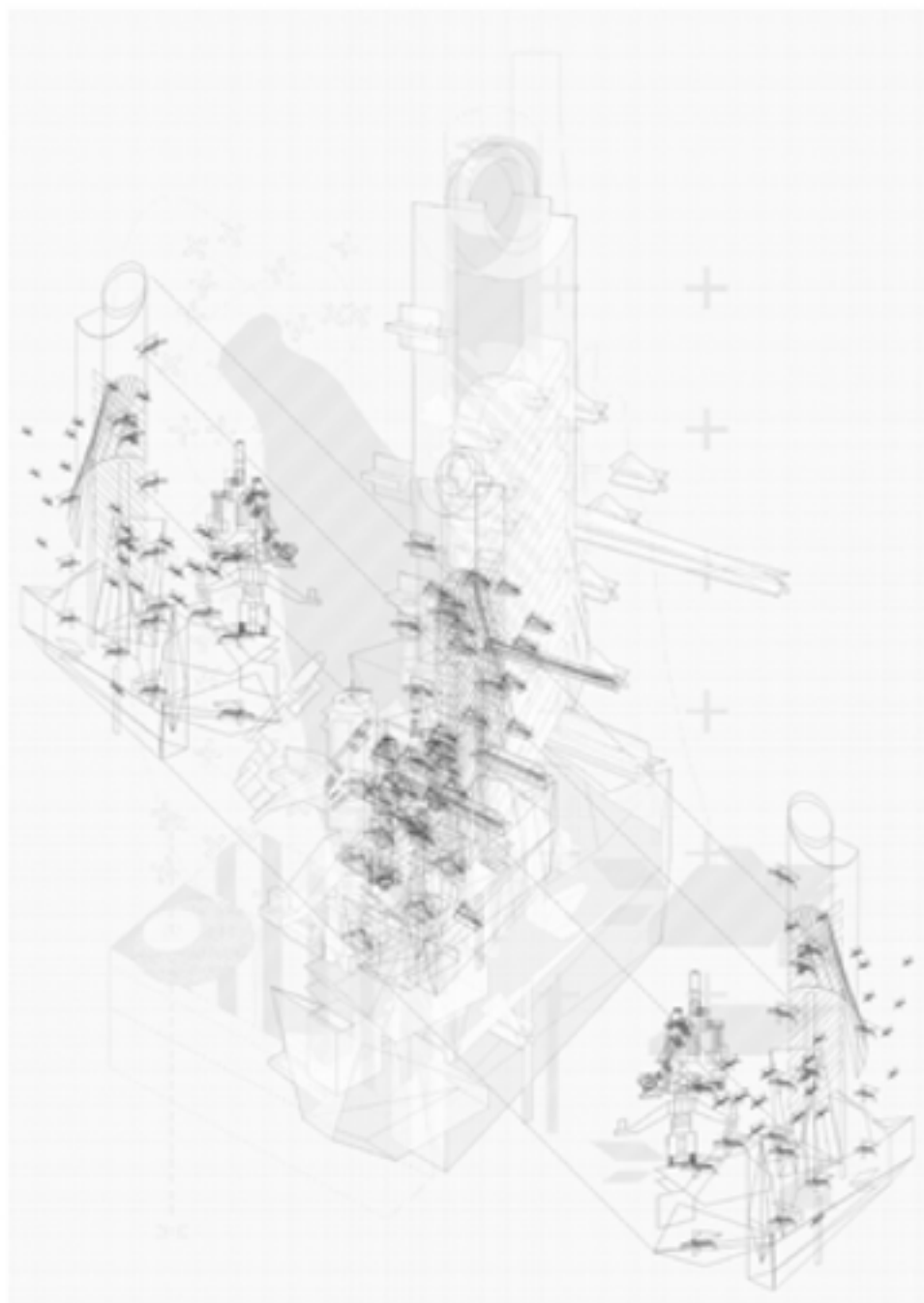


Morphology No:1 (2015) / Digital print on Innova white matt 280 Gsm / 84,1 X 59,4 cm / Edition of 6 / R 4400 (framed) /

# RICHARD MEADE /

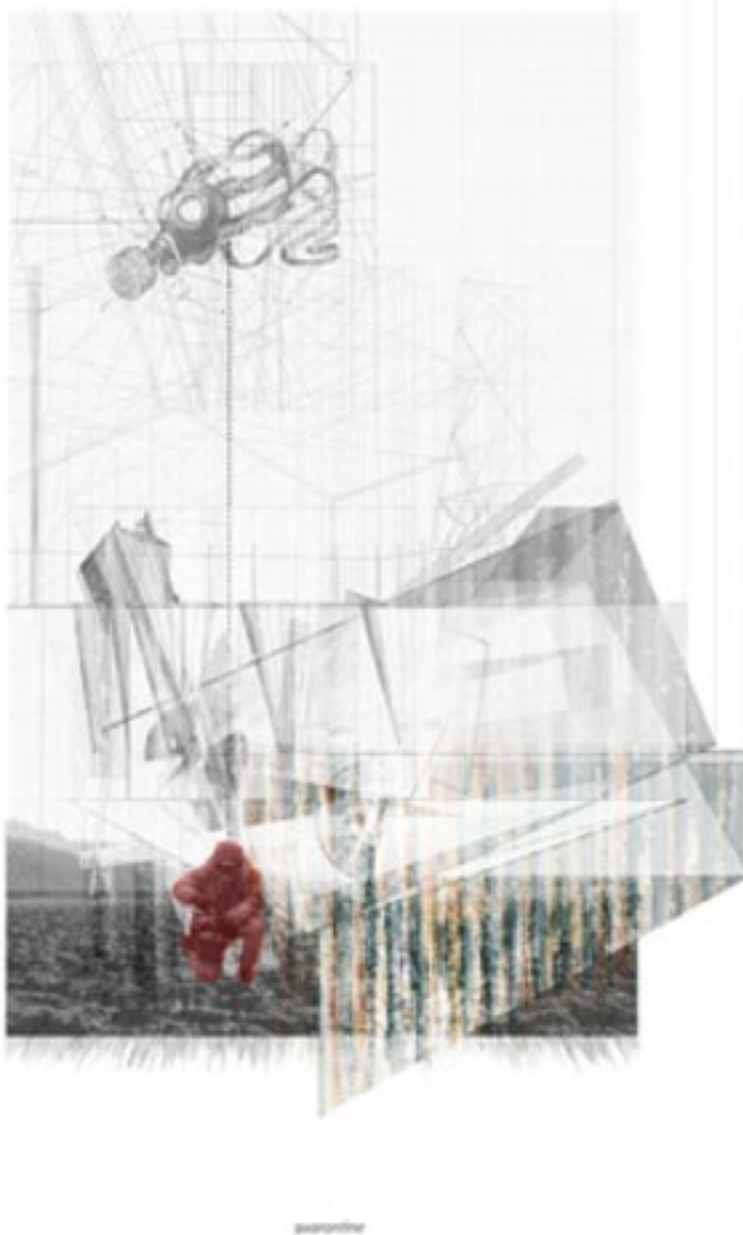


# RICHARD MEADE /





# RICHARD MEADE /



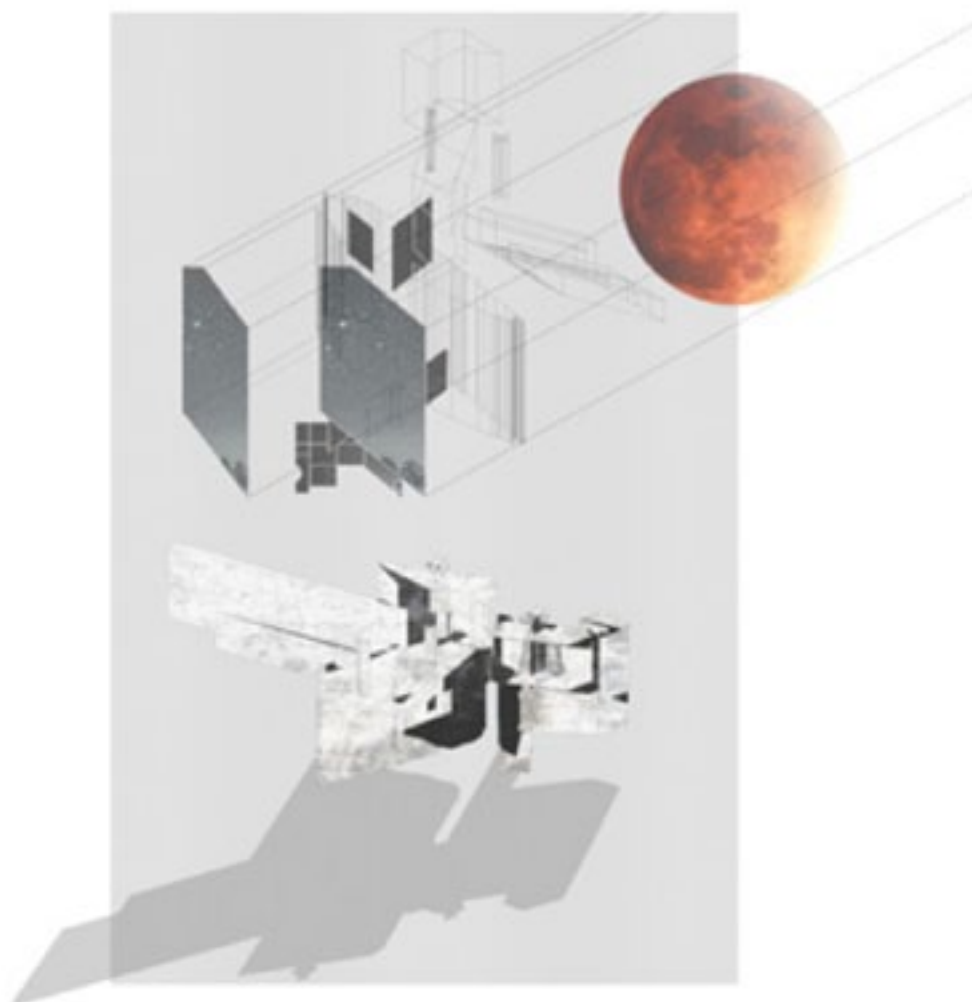
Confinement - Quarantine (2015) / Digital print on Innova white matt 280 Gsm / 84,1 X 59,4 cm / Edition of 6 / R 4400 (framed)

# RICHARD MEADE /



Shelter

RICHARD MEADE /



solar farm

Confinement - Solar Farm (2015) / Digital print on Innova white matt 280 Gsm / 84,1 X 59,4 cm / Edition of 6 / R 4400 (framed)

# 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 curator 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 completed the Ampersand Fellowship 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.

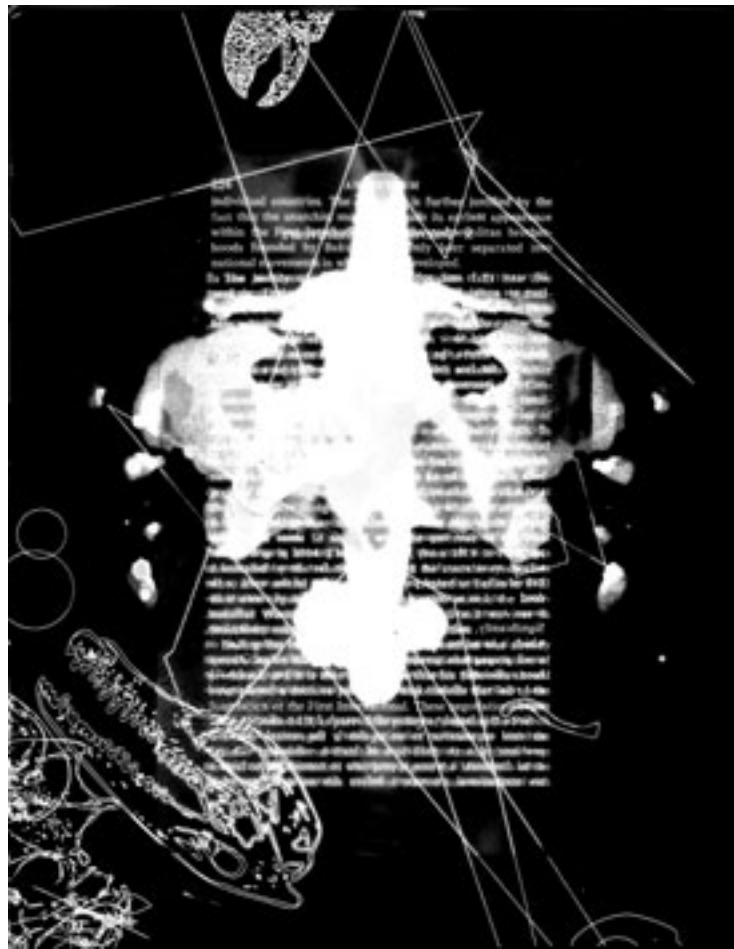


# NEIL NIEUWOUTD /



Butterfly Print I (2016) / Silkscreen print / 29,7 x 21 cm (image size) / Edition of 6 + 2 AP / R 1500 (unframed)

NEIL NIEUWOUTD /



Butterfly Print II (2016) / Silkscreen print / 29,7 x 21 cm (image size) / Edition of 6 + 2 AP / R 1500 (unframed)

# NEIL NIEUWOUDT /



Butterfly Print III (2016) / Silkscreen print / 29,7 x 21 cm (image size) / Edition of 6 + 2 AP / R 1500 (unframed)

# JENNIFER MARY ORD /

Jennifer Mary Ord's formal art education commenced with a B.F.A. (distinction) and ended with a M. Tech. F.A. (cum laude). From the mid-nineteen eighties, Ord used visual art as a means of metaphorically and sometimes symbolically expressing ideas regarding what appears to constitute our uni- or perhaps, more correctly, multi-verse. These ideas have been derived from both formal and informal studies of Western European and Buddhist philosophy and the various sciences. To this end, the imagery, media and techniques used have varied: from figurative/semi-figurative to abstract subject matter; from painting and drawing with a mixture of traditional materials to the assembling of found and fabricated, 3-dimensional forms, and the construction of site-specific works. In other words, the type of imagery (or subject matter) and the choice of medium and technique, have always depended on which aspect of humanity and its inner and outer world has been targeted for scrutiny and elliptical commentary, tinged by a delicate dash of the absurd.



JENNIFER MARY ORD /



The Generative Case of Nelson's Needle (2016) / Acrylic on prepared Masonite / 115 x 59 cm / R 23 100

JENNIFER MARY ORD /



A Slice of Paradise (2016) / Acrylic on prepared Masonite / 65 x 49 cm / R 12 100

# 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 /



Air Plant (2016) / Acrylic on board / 120 x 80 cm / R 10 000



# ELIZAVETA RUKAVISHNIKOVA /



Woman and Borsch (2016) / Acrylic on board and found object / 58 x 93 cm / R 15 000

# WILHELM SAAYMAN /

I create work that speaks about the horror of urban existence, albeit with humour and irony. I look for magic in the mundane and I don't shy away from questions of mortality and morality. The results are funny, violent, disturbing, surreal, playful and startling. My paintings and drawings recall sketches found in the back of teenagers' school exercise books, film story-boards, graphic novels and the etchings of George Grosz and the Chapman Brothers. At once sensitively artful and apparently artless, these works give vent to the private thoughts that polite society compels us not to speak.

Wilhelm Saayman draws, paints and lives in Cape Town. He has work in the permanent collections of the Iziko National Gallery, the JAG and Spier.

# WILHELM SAAYMAN /



Hard to tell Who is Talking (2016) / Oil, ink stick on board / dimensions variable / R 1100

# WILHELM SAAYMAN /



I Thought He Was One of Us (2016) / Oil, ink stick on board / dimensions variable / R 1950



WILHELM SAAYMAN /



The Critic (2016) / Oil on Board / dimensions variable / R 950

# JACO VAN SCHALKWYK /

Jaco van Schalkwyk grew up in the faith home, Jatniël: the headquarters of the Latter Rain Mission International. This background informs his world-view and continues to influence his work. He holds a BA degree in Historical studies from the University of Pretoria and his knowledge and appreciation of art history provides ongoing content for his creative dialogue with past and contemporary art forms.

Van Schalkwyk was a Finalist in the 2011 Absa L'Atelier Award and in 2013 won a Merit Award in this prestigious national competition. Residency awards include the New York Art Students League (2008) and Kunst: Raum, Sylt Quelle, Germany (2014).

JACO VAN SCHALKWYK /



Memento Mori III (2016) / Oil on Belgian linen / 50 x 90 cm / R 36 000

# CHRIS SLABBER /

Every so often, as a predominantly digital artist, I find the need to switch off the computer and go back to the basics of art. Getting out the pen and paper and exploring a subject.

The work is inspired by the anatomy illustrations of the 1920's. While looking through a book I came to realise that there are only records of known species. That got me thinking what about all the "fictional" beasts from the greek mythology. The idea of these beasts had to come from somewhere, but there is not much documented research to prove any of their existence. But if there could be records of their skeletons, that would have to mean that they existed.

I started by researching skeletons of similar types of known beasts and fusing them together to create a representation of what we were told these creatures looked like.

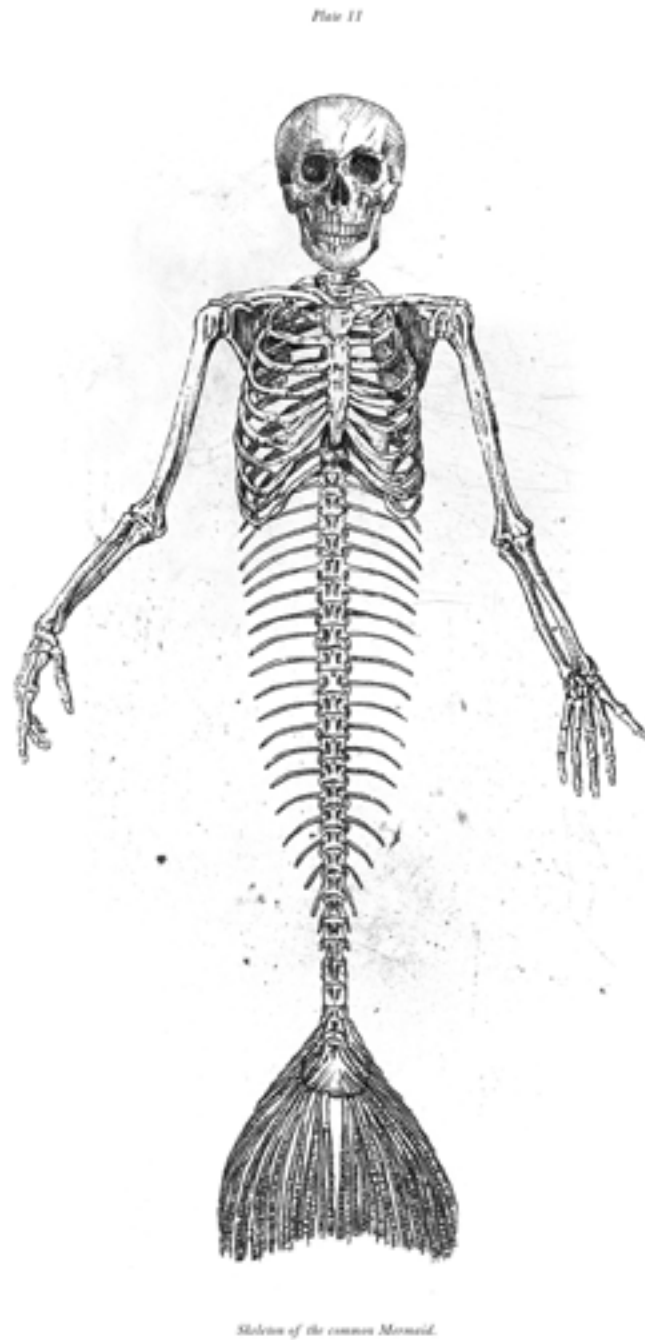
I used archival ink pens on Fabriano paper to recreate the feeling of an etched plate print.

I am hoping that the viewer will be convinced by these illustrations to the point where they might actually wonder if these creatures did exist.

I believe that visual art is a documentation of our existence. Not just our physical existence, but our fictional realm as well. Looking back on the history of art we can see how we as a civilisation have evolved, but when we look at the more surreal and abstract art forms, our subconscious mind's visions carries a great similarity throughout the history of fine art. I believe that great artists are always intrigued by the unknown and that they had to explore the depths of their subconscious in order to explain their visions.



CHRIS SLABBER /



Mermaid (2016) / Digital print on Fabriano paper / 29,7 x 42 cm / Edition of 25 / R 2700 (framed) / R 1450 (unframed)

CHRIS SLABBER /



Satyr (2016) / Digital print on Fabriano paper / 29,7 x 42 cm / Edition of 25 / R 2700 (framed) / R 1450 (unframed)

# 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 /





# BARBARA WILDENBOER /



# BARBARA WILDENBOER /



Human Nature III (2016) / Photocomposite printed on cotton paper / 50 x 36 cm / Edition of 3 + 2 AP / R 16 500 (framed)

DEAD BUNNY SOCIETY IN ASSOCIATION WITH PRIEST

VIDEO INTERVIEWS

Allen Laing: <https://youtu.be/VFuHHnqsJXY>

Shenaz Mahomed: <https://youtu.be/FaU6hltecuc>

Wayne Matthews: <https://youtu.be/TMUhcA8rzDg>

DBS Founders: [https://youtu.be/fKctbQC7\\_kl](https://youtu.be/fKctbQC7_kl)

CONTACT

Neil Nieuwoudt / 072 350 4326 / [neil@deadbunnysociety.com](mailto:neil@deadbunnysociety.com)

[www.deadbunnysociety.com](http://www.deadbunnysociety.com)

[www.priest.co.za](http://www.priest.co.za)

deadbunnysociety™

