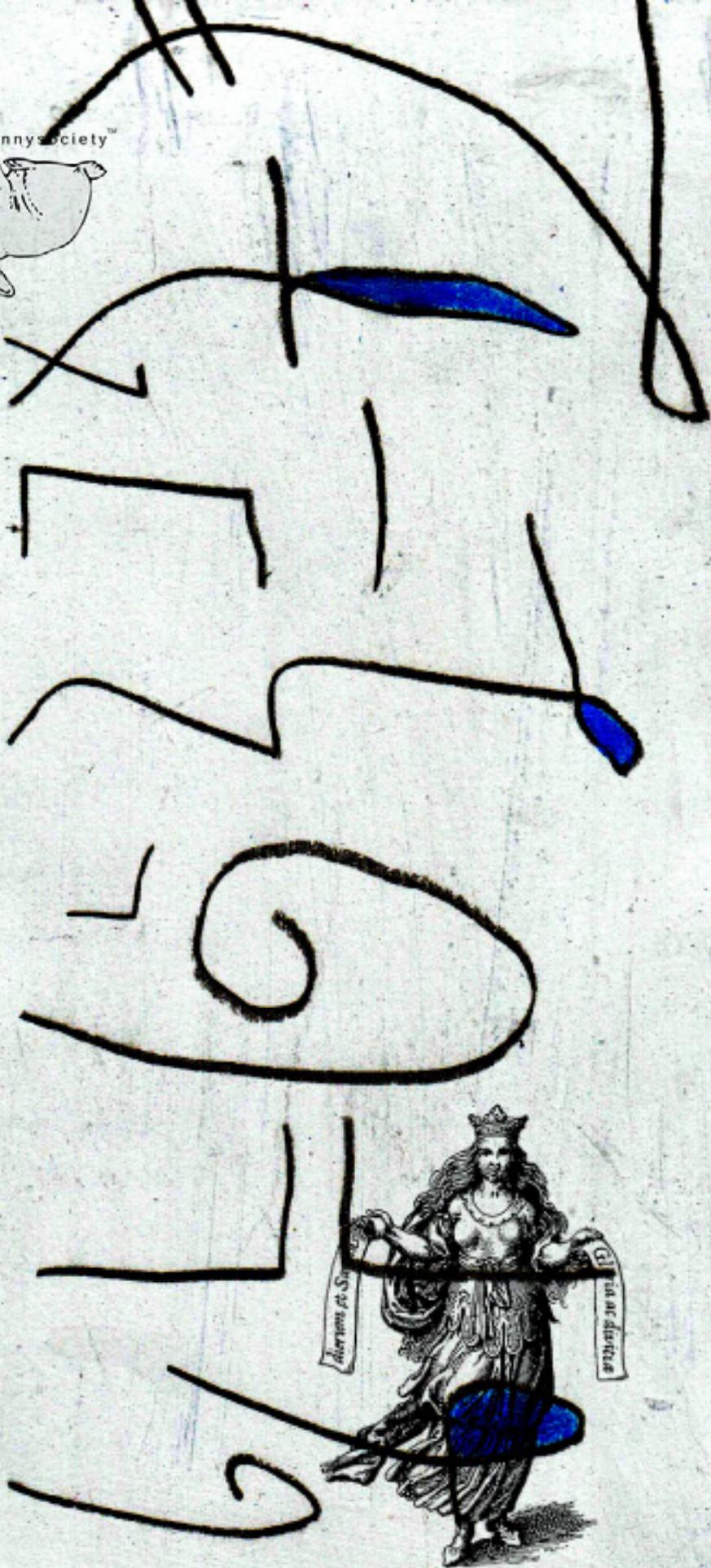
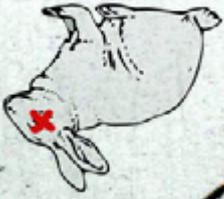


deadbunnysociety™



exhibition catalogue

the
long
dark
tea-time
of
the
soul
by neil
nieu-
woudt

11
march
to
01 april

curated by
the dead
bunny
society

23 voorhout
street, ellis
house,
new doornfon-
tein

THE LONG DARK TEA-TIME OF THE SOUL

By Neil Nieuwoudt

11 MARCH – 01 APRIL

**23 Voorhout Street, 2nd Floor, Ellis House, New
Doornfontein, Johannesburg**

Curated by the Dead Bunny Society

“Alchemy is a kind of philosophy: a kind of thinking that leads to a way of understanding.” Marcel Duchamp

A small body of Neil Nieuwoudt's work will be exhibited at the Dead Bunny Society space in Ellis House from 11 March to 01 April 2017. The works explore the sub-conscious imagery and recurrent symbols in Nieuwoudt's work. With particular focus on his altered, hand-bound and artist books, as well as several brand new screen prints.

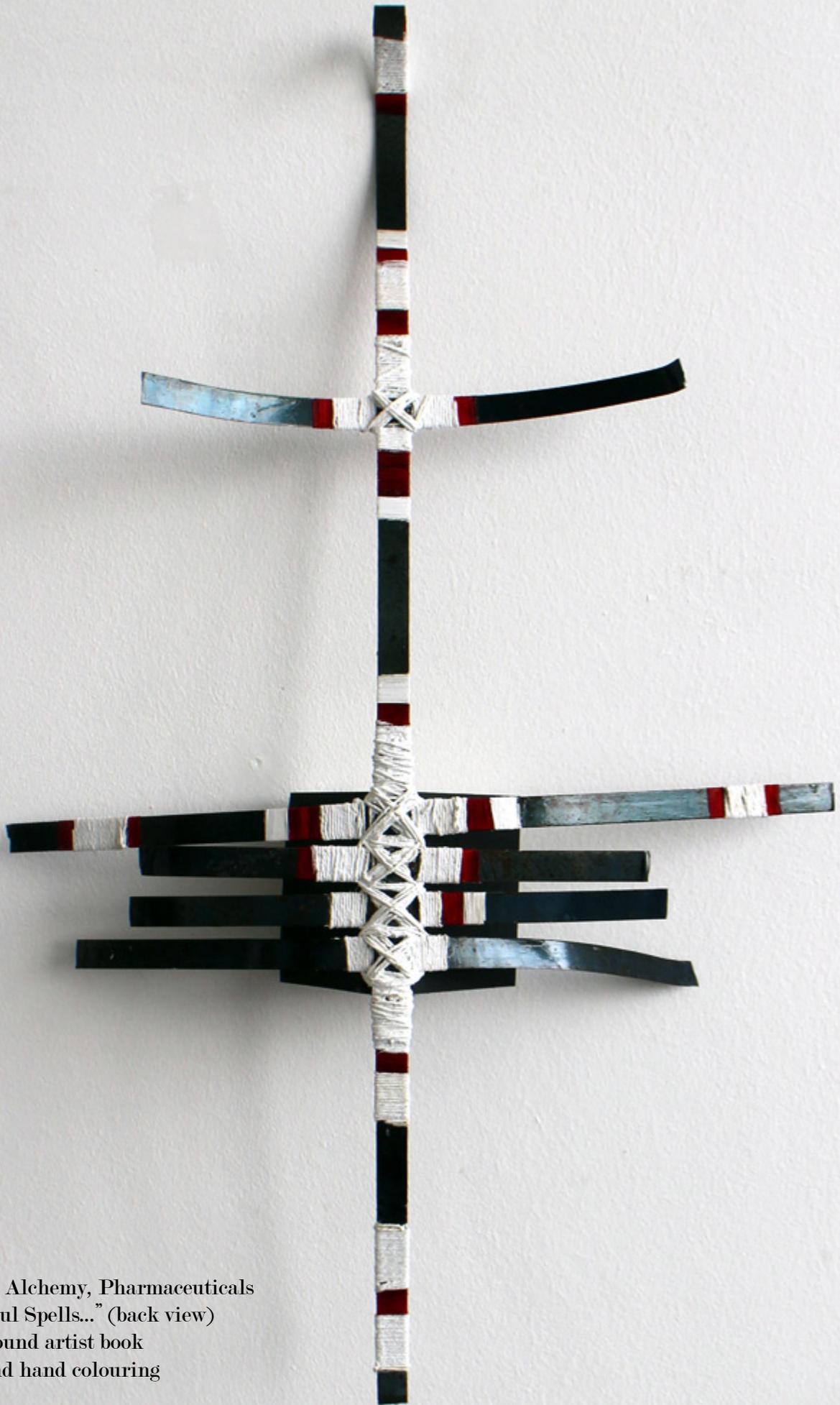
Language and symbols form the basis of thought, for most of us. Nieuwoudt has studied the occult arts and practices, the use of symbols and imagery as language for more than twenty years. For him symbols and meaning have become more bizarre and surreal. So much so, that he is working on his own language to decipher it all. His main interest is in alchemy, which is just such a thing, a language. Otherwise also referred to as The Art.



Installation view of "The Long Dark Tea-time of the Soul" by Neil Nieuwoudt



**“Little Book of Alchemy, Pharmaceuticals
and Other Useful Spells...”**
unique hand bound artist book
digital print and hand colouring
EV 8 | 2017
77 x 45 x 15 cm
R 3 000.00



“Little Book of Alchemy, Pharmaceuticals
and Other Useful Spells...” (back view)
unique hand bound artist book
digital print and hand colouring
EV 8 | 2017
77 x 45 x 15 cm
R 3 000.00



“Little Book of Alchemy, Pharmaceuticals
and Other Useful Spells...”

unique hand bound artist book
digital print and hand colouring

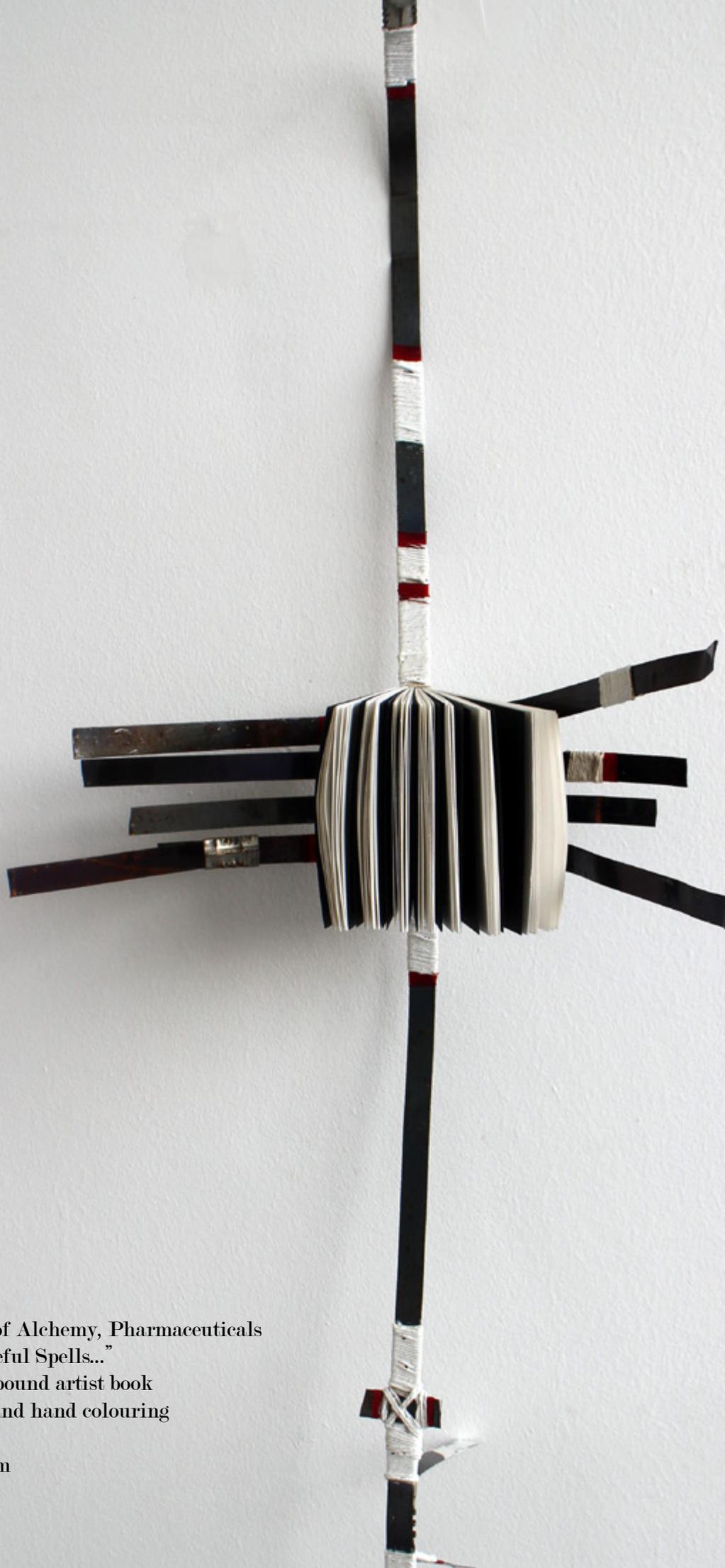
EV 9 | 2017

77 x 45 x 15 cm

R 3 000.00



“Little Book of Alchemy, Pharmaceuticals
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“Little Book of Alchemy, Pharmaceuticals
and Other Useful Spells...”

unique hand bound artist book
digital print and hand colouring

EV 10 | 2017

77 x 45 x 15 cm

R 3 000.00



“Little Book of Alchemy, Pharmaceuticals
and Other Useful Spells...” (back view)

unique hand bound artist book
digital print and hand colouring

EV 10 | 2017

77 x 45 x 15 cm

R 3 000.00



**“Little Book of Alchemy, Pharmaceuticals
and Other Useful Spells...”**

**unique hand bound artist book
digital print and hand colouring**

EV 11 | 2017

77 x 45 x 15 cm

R 3 000.00



“Little Book of Alchemy, Pharmaceuticals
and Other Useful Spells...” (back view)
unique hand bound artist book
digital print and hand colouring
EV 11 | 2017
77 x 45 x 15 cm
R 3 000.00



**“Little Book of Alchemy, Pharmaceuticals
and Other Useful Spells...”**

**unique hand bound artist book
digital print and hand colouring**

EV 12 | 2017

77 x 45 x 15 cm

R 3 000.00



“Little Book of Alchemy, Pharmaceuticals
and Other Useful Spells...” (back view)
unique hand bound artist book
digital print and hand colouring
EV 12 | 2017
77 x 45 x 15 cm
R 3 000.00



Installation view of "The Long Dark Tea-time of the Soul" by Neil Nieuwoudt



"The End I"

collaboration with Minien Hattingh

silkscreen print on Venicelux Oyster 250 gsm

edition of 6 + 2 AP's

R 2 200.00



"The End II"

collaboration with Minien Hattingh

silkscreen print on Venicelux Oyster 250 gsm

edition of 6 + 2 AP's

R 2 200.00



"The End III"

collaboration with Minien Hattingh

silkscreen print on Venicelux Oyster 250 gsm

edition of 6 + 2 AP's

35 x 50 cm (unframed)

R 2 200.00 (unframed)



Installation view of "The Long Dark Tea-time of the Soul" by Neil Nieuwoudt



“PAGE I”

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)



"PAGE II"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)



"PAGE III"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)



"PAGE V"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)



"PAGE VI"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

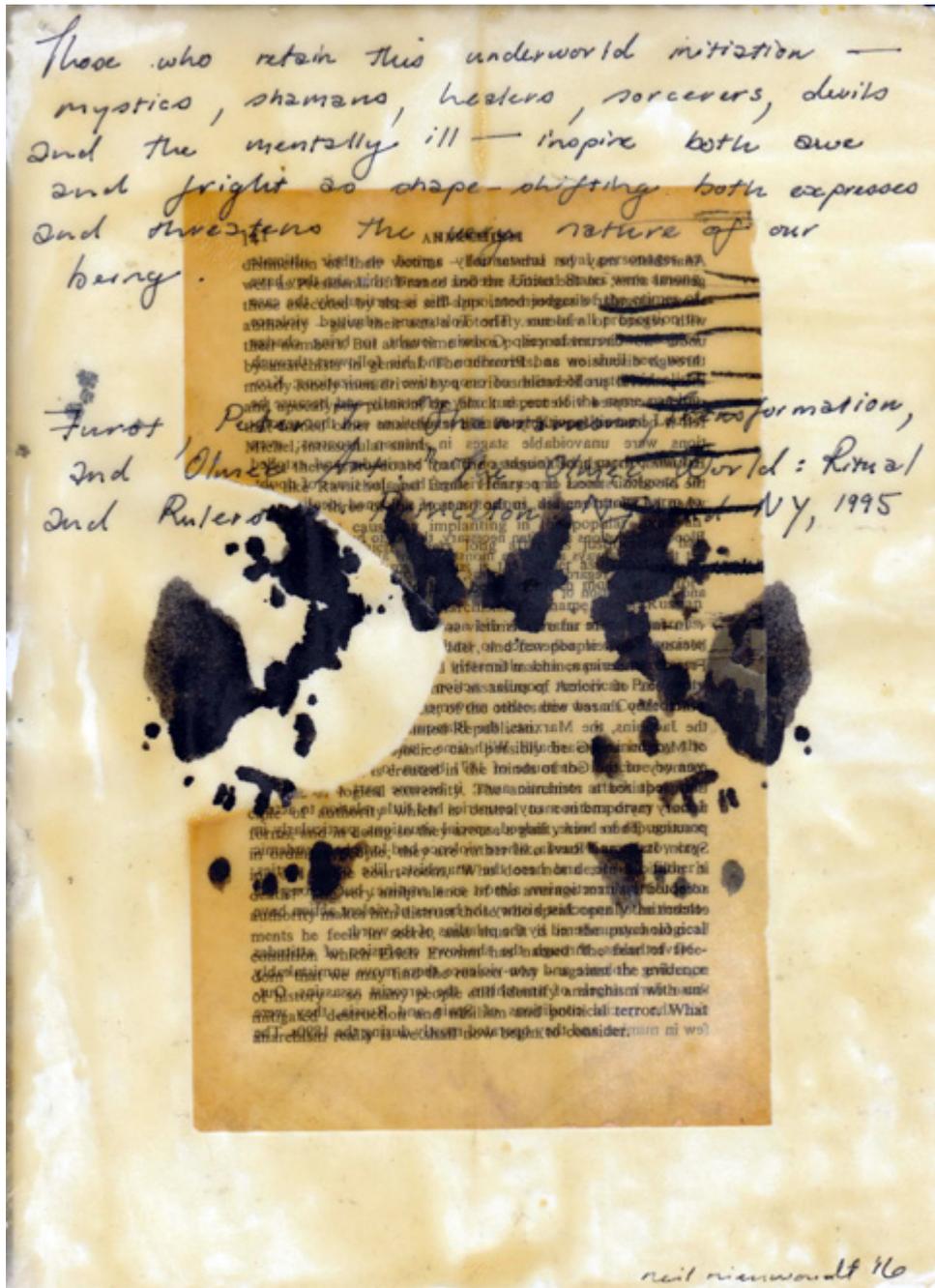
R 1800 (unframed)



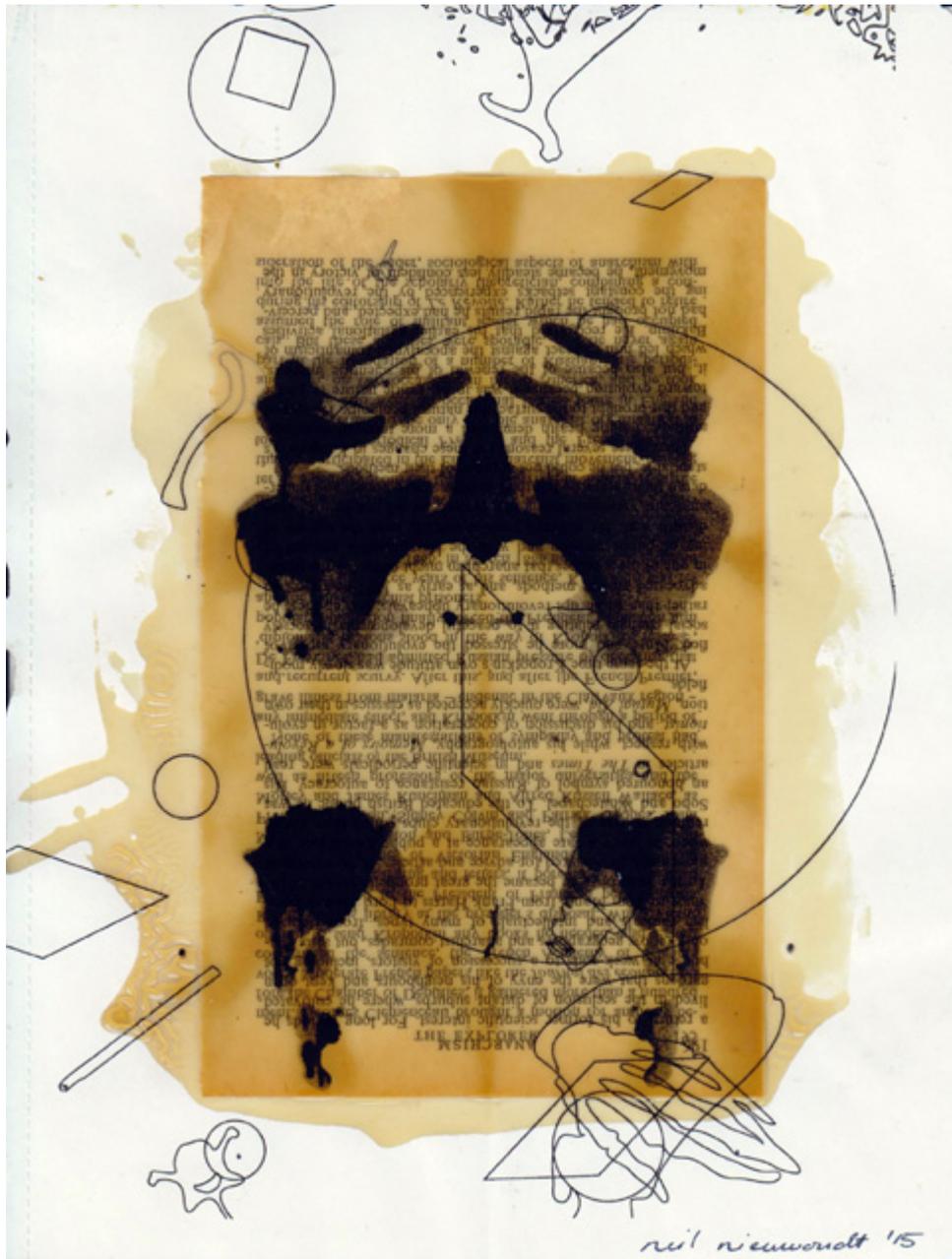
"PAGE VII"
mixed media collage
1/1
approx 24 x 18 cm (unframed)
R 1800 (unframed)



"PAGE VIII"
mixed media collage
1/1
approx 24 x 18 cm (unframed)
R 1800 (unframed)



“PAGE IX”
mixed media collage
1/1
approx 24 x 18 cm (unframed)
R 1800 (unframed)



"PAGE X"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)

(er) of materialistic philosophy can be considered as extended and divisible, while the monads are mere mathematical points and indivisible. Finally, and this is a point where these monads of Leibnitz closely resemble the Elementals of mystic philosophy—these monads are representative Beings. Every monad reflects every other. Every monad is a living mirror of the Universe within its own sphere. And mark that the power which depends the power possessed by these monads, and upon which their work may be done, is an mirroring the world, they are not mere passive reflective agents, but *spontaneously self-acting*—they produce images spontaneously, as the soul does a dream.

Therefore, the adept may read everything, even the future. The Elemental is a looking-glass that can speak. . . ."

It is a point that Leibnitz's philosophy breaks down. There is no distinction established, between the monad of a high Planetary Spirit, or even the Soul. . . . even goes so far as to sometimes doubt whether he has ever made anything but Monads or substances whatsoever. . . . (Examen des Principes du P. Malebranche.) He draws a distinction between Monads and Atoms,* because, as he repeatedly says, "Atomes would all their qualities are only phenomenal, like the rainbow." *Corpora omnia cum omnibus qualitatibus suis non sunt aliud quam phenomena bene fundata, ut Iris* (Letter to Father Desbosses, Correspondence, letter xviii.)—but soon after he finds a provision for this in a substantial correspondence, a certain metaphysical bond between the monads—*vinculum substantiale*.

Esoteric philosophy, teaching an objective Idealism, though it regards the objective Universe and all in it as *Maya*, temporal illusion—draws a practical distinction between collective illusion, *Mayamaya*, from the purely metaphysical stand-point, and the objective relations in it between various conscious *Egos* so long as this illusion lasts. The adept, therefore, may read the future in an Elemental Monad, but he has to draw for this object a great number of them, as each monad represents only a portion of the Kingdom it belongs to. "It is not in the object, but in the modification of the cognition of the object that the Monads are limited. They all go confusedly to the point of the all, but they are all limited and distinguished by the point of the all."

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mit rissmond 76

"PAGE XI"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)



“PAGE XII”
mixed media collage
1/1
approx 24 x 18 cm (unframed)
R 1800 (unframed)



"PAGE XIII"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)



"PAGE XIV"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)



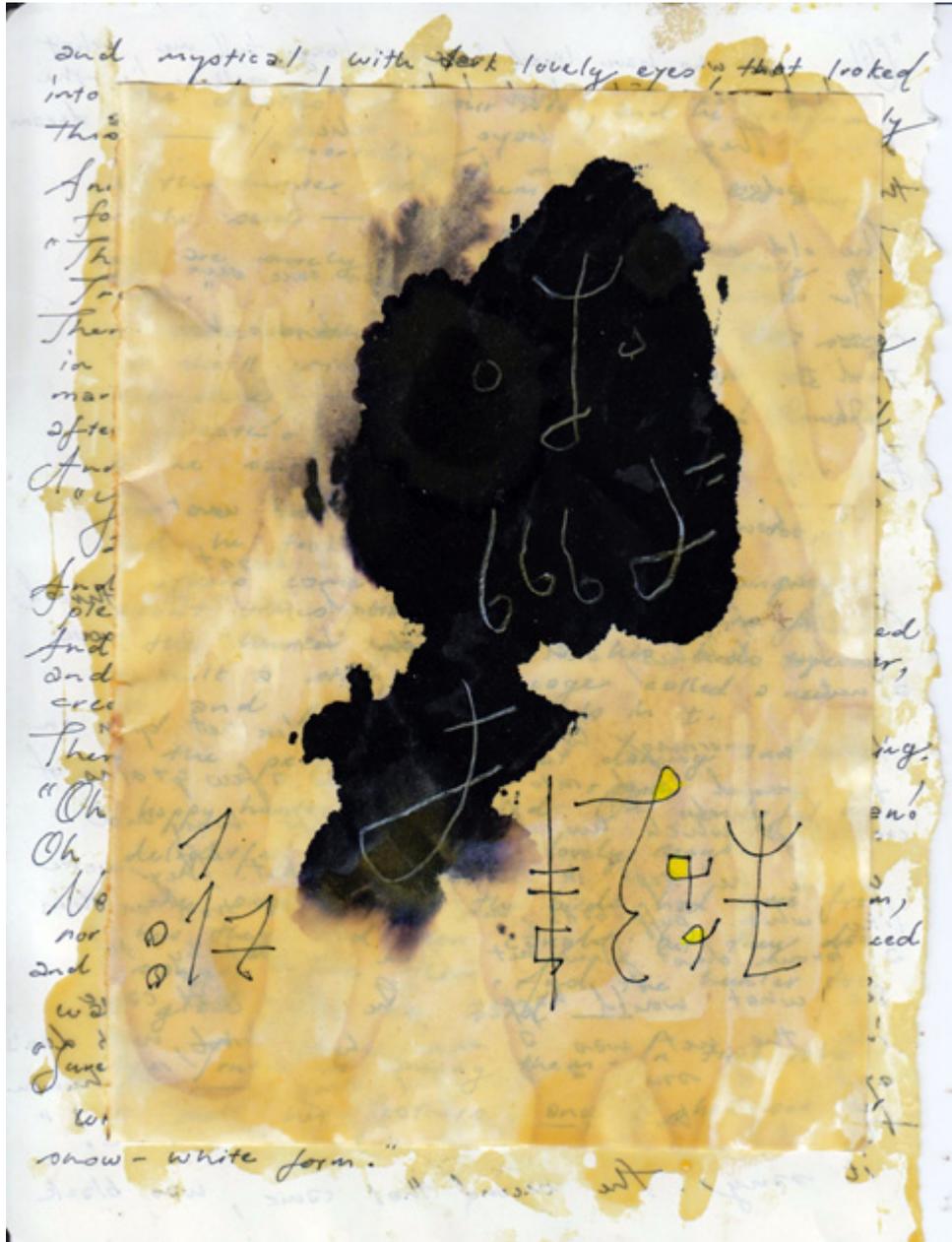
"PAGE XV"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)



"PAGE XVI"

mixed media collage

1/1

approx 24 x 18 cm (unframed)

R 1800 (unframed)

Detail of "A Dead Rabbit" by Neil Nieuwoudt.
In reference to Joseph Beuys "How to Explain
Pictures to a Dead Hare.





"A Dead Rabbit" (2017)
soft sculpture
190 x 50 x 25 cm
R 5000

In reference to Joseph Beuys "How to Explain
Pictures to a Dead Hare"



“Little Book of Sex and Death”
Edition variation v (2016)
leather, galvanized binding wire,
natural waxed 5 ply linen thread,
140 gsm paper white, 120 gsm
paper black
digital print
approx. 32 x 12 x 8 cm (when
closed)
R 2 400 (SOLD)



“Little Book of Sex and Death”
Edition variation v (2016)
leather, galvanized binding wire,
natural waxed 5 ply linen thread,
140 gsm paper white, 120 gsm
paper black
digital print
approx. 32 x 12 x 8 cm (when
closed)
R 2 400 (SOLD)



“Little Book of Sex and Death”

Edition variation iii (2016)

leather, galvanized binding wire,

natural waxed 5 ply linen thread,

140 gsm paper white, 120 gsm

paper black

digital print

approx. 24 x 18 x 10 cm (when
closed)

R 2 400 (SOLD)

**“Little Book of Alchemy, Pharmaceuticals
and other useful spells...”**

Edition variation vi (2017)

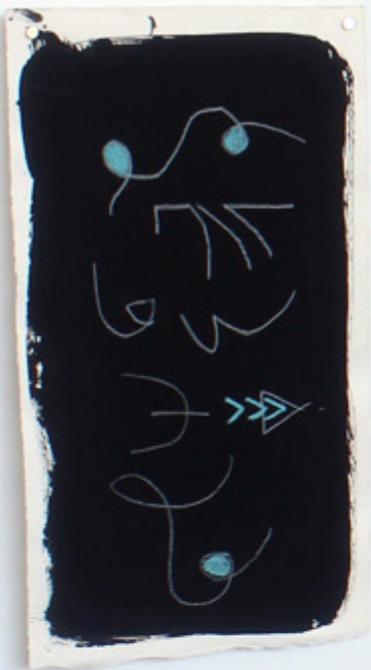
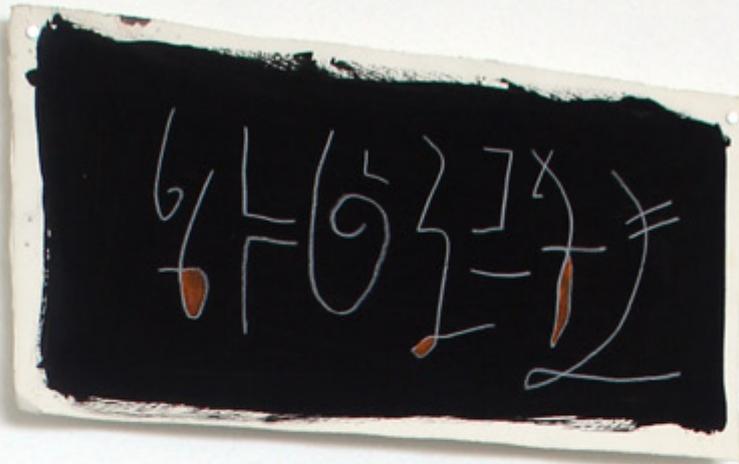
leather, natural waxed 5 ply linen thread,

140 gsm paper white, 120 gsm paper black

digital print

approx. 13 x 13 x 5 cm (when closed)

R 2 000



"Temple of the Celestial
Mumblings" (2015)
paint and pencil on paper
(asemic writing)
varying sizes
R 1500 (each)

Small text label on the right side of the wall, likely providing information about the artwork.



“Diary of an Alien” (2016) (top /photo: front, bottom photo: back)
altered book
22 x 27 x 7 cm
R 4000 (SOLD)



“Various Traditions” (2016) (top /photo: front, bottom photo: back)
altered book
23 x 27 x 7 cm
R 4000



“Lectures and Lay Sermons” (2016) (top /photo: front, bottom photo: back)
altered book
20 x 27 x 7 cm
R 4000



"The Heavenly Stair" (2016) (top /photo: front, bottom photo: back)
altered book
20 x 25 x 6,5 cm
R 4000

The contents of “The Little Book of Alchemy, Pharmaceuticals and Other Useful Spells...” can be viewed here: https://issuu.com/neilnieuwoudt/docs/lboap_complete

BIO

d.o.b: 11 October 1979

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

He is a founding member of 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. <http://creativefeel.co.za/2015/07/dead-bunny-society/>

<http://www.pressreader.com/south-africa/house-and-leisure-south-africa/20140701/282080569895997/TextView>

His own work has been included in exhibitions around the world, Berlin, San Francisco, Luxembourg, and locally in Port Elizabeth, Cape Town, Pretoria and Johannesburg. He has also been awarded the Ampersand Fellowship and completed the month residency in New York City, NY (February 2016).

STATEMENT

Nieuwoudt's primary interest lies in text, books, symbols, sigils and language and our subjective interpretation thereof. Furthermore his studies in alchemical theory and various occult tenets also help to inform his work as an artist.

“We suggest that the entirety of the culture in which we currently reside is no less than the dismembered corpse of of magic (although somehow still with a seeming capacity for speech) and that this no doubt necessary process is exemplified by the alchemical principle of SOLVE, or analysis. Our thesis is that what is now required is a complimentary process of COAGULA, or synthesis, in order to complete this all-important formula. To this end we propose that art and magic should be more closely connected to the massive benefit of both endeavours as argued in my essay FOSSIL ANGELS, and that the next step should be to enhance the existing bond between the Arts and Sciences, including psychiatry, which I have elsewhere characterised, not disrespectfully, as occultis in a labcoat.”

Extract from Alan Moore, *The Art of Magic*.

Nieuwoudt also employs various forms of asemic writing in his work. Asemic writing is a wordless open semantic form of writing. The word asemic means “having no specific semantic content”. With the nonspecificity of asemic writing there comes a vacuum of meaning which is left for the reader to fill in and interpret.

The secret is that asemic writing is a shadow, impression, and abstraction of conventional writing. It uses the constraints of writerly gestures and the full developments of abstract art to divulge its main purpose: total freedom beyond literary expression.

