

# *Apart / A Part*

*A Group exhibition centered on the social distanced theme*

*Curated by Laurette de Jager*

*11 November – 4 December 2020*

*art.b Gallery*

## *Participating Artists:*

### ***The Mundane***

Ydi Coetsee Carstens  
Stian Bam  
Laurette De Jager  
Sunita Hansen  
Ingrid Engelbrecht  
Lisa-Marie Myburgh  
Danielle Jordaan  
Ilse Nieman  
Marike Kleynscheldt  
Amanda Hayes

### ***The Sublime***

Stian Bam  
Hermann Niebuhr  
Ilse Nieman  
Paula Louw  
Susan Grundlingh  
Veronica Reid  
Gwenneth Miller  
Monique Day-Wilde  
Ydi Coetsee Carstens

### ***The Abject***

Marlise Keith  
Hannalie Taute  
Judy Woodborne  
Tiaan van Deventer  
Marike Kleynscheldt  
Gwenneth Miller  
Monique Day-Wilde

# ***Apart / A Part Curatorial Statement:***

*A group exhibition showing socially distant art*

*It can feel heavy with longing, and heavy with longing, in my mind, is preferable to hollow, which one also feels. If I'm heavy with longing, at least I have some idea of what I want. Robert Pinsky*

This year has forced us to live, create and become apart. As the pandemic crept across the globe, the reality of living separate lives crawled into the global consciousness, like an ever-advancing flood. Yet, as humanity have been forced to be *Apart*, we remain *A Part* of the greater whole. The uncertainty, the loss of surefootedness, the general feeling of the very earth shifting constantly only served as confirmation that nothing will ever be certain again. We, the storytellers, illustrators, creators responded by observing, researching, reflecting the new social reality. We did what we do best, we made meaning of an utterly incomprehensible reality. Months into the pandemic, the first *Lockdown* themed exhibitions started appearing. Galleries both locally and abroad strove to regain some footing by launching online exhibitions, almost universally with a lockdown theme. Calls went out across the world for artists to submit work they created during lockdown, all social platforms were flooded with masked portraits, scenes from mundane life, even horrific reflections of the impact of the pandemic. Recent comments and reactions on social media reflect a sense of *lockdown art* *Ad Nauseum*, leaving you, the reader to wonder what new sense could still be made from this “*fresh hell*”(Meade 1989:i).

*Apart / A Part* is not intended to explore the banality nor the cliché of lockdown art. The intention of this group exhibition is to delve into the human psyche, to explore the longing, the reflection, and the horror of living social distant lives: as artists we almost universally create in isolation. Solitude provides rich and fertile soil for creation; we are no strangers to it. However, what has become apparent over the past few months is an interesting manifestation of the longing of the human psyche for connection. Within the pandemic zeitgeist, three universal themes have emerged as indicators of where the human soul searches for connection. These themes: *The Mundane*, *The Sublime* and *The Abject*, are reflected in the work created by selected invited artists. Within these spheres, we see the reflection of the human condition as it manifests when connections are stretched, severed or temporarily suspended. As the artists submitted work for this exhibition an interesting phenomenon emerged: the themes overlapped, they intermingled, it became a beautiful organic process, completely unplanned. I have come to realize that all of life is essentially a dance on the precipice between the mundane, sublime and abject.

Laurette de Jager (Curator)

Source: Pinsky, R 2019. *The Mind Has Cliffs of Fall: Poems at the Extremes of Feeling*. New York: WW Norton Publishing  
Meade, M. 1989. *Dorothy Parker: What Fresh Hell Is This?* New York : Penguin





## ***The Mundane***

## ***The Mundane***

*It's the simple things in your life that make up the bulk of it. The mundane is where we live and we end up missing most of it. We find it again in the silence and in attention of everyday life (Overby 2019:2)*

*The Mundane* reflects a slice of life approach, wherein artists interpret their daily surroundings. The iconography is simple; the bread they had for breakfast, family heirlooms, pillows and furniture, everyday objects. There is a nostalgic element to this theme, a longing for simpler times, a yearning for the safe, the familiar.

Reminiscent of the Intimism of the late 19<sup>th</sup> and 20<sup>th</sup> century, these works will serve, now and in times to come, as a reminder to the time we spent indoors, confined to the safety of home and family. Although thematically similar there are a variety of stylistic approaches and media, ranging from photo-realism to naturalistic representations of everyday objects. The beauty of the mundane is simple yet poignant. These works evoke a sense of the real, an affirmation of the only certainty existing is to be found in the current moment. The selection resists traditional stylised still life compositions, focussing on a *Slice of Life* approach rather than an idealised interpretation.

## *YDI COETSEE CARSTENS*

### *Artists Bio:*

Ydi Coetsee Carstens (b. 1990, South Africa) graduated with a MA (FA) from the University of Stellenbosch in March 2015. During her masters studies she spent four months on an exchange at Makerere University (Kampala) and this continues to inspire her work. Her current practice is focused on figurative painting and includes both landscape and interiors themes. Many of her paintings explore religious spaces in her hometown where her father worked as Dutch reformed pastor. After her studies Ydi spent a year working at a contemporary gallery in Stellenbosch, and since 2016 she has been freelancing and painting. Ydi had her first solo exhibition *Bly/Stay* at the Rust-en-Vrede Gallery in 2018. She was a Sasol New Signatures finalist in 2015 and a Top 40 finalist in the Sanlam Portrait Awards in 2017.

### *Artist Statement:*

What interests me at the moment is the lives of ordinary people. Historically one of the features of Genre painting is that, unlike History painting which portrays well-known people or momentous events, it presents the lives of 'anonymous' people and places. Homes, institutions, cheap hotels, homestays, motels and public spaces inspire my work. Sometimes I know an interior viscerally; sometimes I am an incidental passer-by, or a stranger invited into another persons' environment. I typically don't arrange objects or manipulate the scene. Painting ordinary spaces is not only cathartic for the artist but can be a silent protest against the veneer of digital media and the glorification of celebrity and affluence. Translating material from photography (i.e. light painting) to oil painting (pigment painting) is a laborious process but demands of the artist to become deeply familiar with the subject. I believe the empathy inherent in the painting process - loving objects into reality - allows the image to become more than just a representation, instead becoming an affective manifestation of the physical world in which the lines between the physical and psychological, inner and outer world, starts to unravel.





Ydi Coetsee, *Church foyer with spirit level* (2020). Oil on board, 30cm x 30cm, unframed.



Ydi Coetsee, *Waiting Room* (2020). Oil on board, 60cm x 60cm, unframed.

## *STIAN BAM*

### *Artists Bio:*

Stian Bam (B. 1977, Namibia) spent most of his childhood in Walvis Bay, but permanently moved to South Africa in 1994. He matriculated in 1995 after which he was on a working holiday in Britain for 2 years. He studied Drama at the University of Stellenbosch and is known for his work as an actor. Stian is mostly a self-taught artist. He attended an Andries Gouws workshop in 2014 and developed his artistic skills under mentorship of Henk Serfontein. Stian has participated in numerous group exhibitions and was a finalist in the Sanlam Portrait Awards Top 100 (2019) and Top 40 (2015) Award, respectively. His first solo exhibition *Flora* was hosted at Rust en Vrede gallery in 2019.

### *Artist Statement:*

We are surrounded by and interact everyday with inanimate objects that play a part in our narrative. The mundane, the genuine; earthly objects free of pretense and affectation. The epitome of secular. We perceive these objects as dull, lacking interest or excitement and therefore they mostly go unnoticed, hidden in our subconscious. As I have always been interested in narrative and how it is imbedded in our primordial psyche, I naturally tend to look at the inanimate, everyday object and investigate that which lies hidden. The physical quality, stories that could be told and what the significance is of the object's symbolic nature. There are certain cultures that believe all things possess an inherent virtue, power or wisdom. Feathers are symbols of trust, honour, strength, wisdom, power, and freedom. As a feather falls from the sky there is a belief, in certain cultures, that this unexpected, but not without purpose, gift carries all the bird's energy. The dull grey found-feathers of the sometimes pesky and annoyingly vocal Hadedas have their own aesthetic quality. The sweet potato is a symbol of peace. In intertribal wars it was used to signify peace between warring tribes. A sweet potato left in the pantry for too long grows new shoots. This signifies the inherent urge for new life. A lover's hand holding a peace offering to the sun and earth and to himself.





Stian Bam, *Veer* (2020). Charcoal on Fabriano, 40cm x 57cm, unframed



Stian Bam, *Patat* (2020), Charcoal on Fabriano, 50cm x 40cm, unframed.

## *LAURETTE DE JAGER*

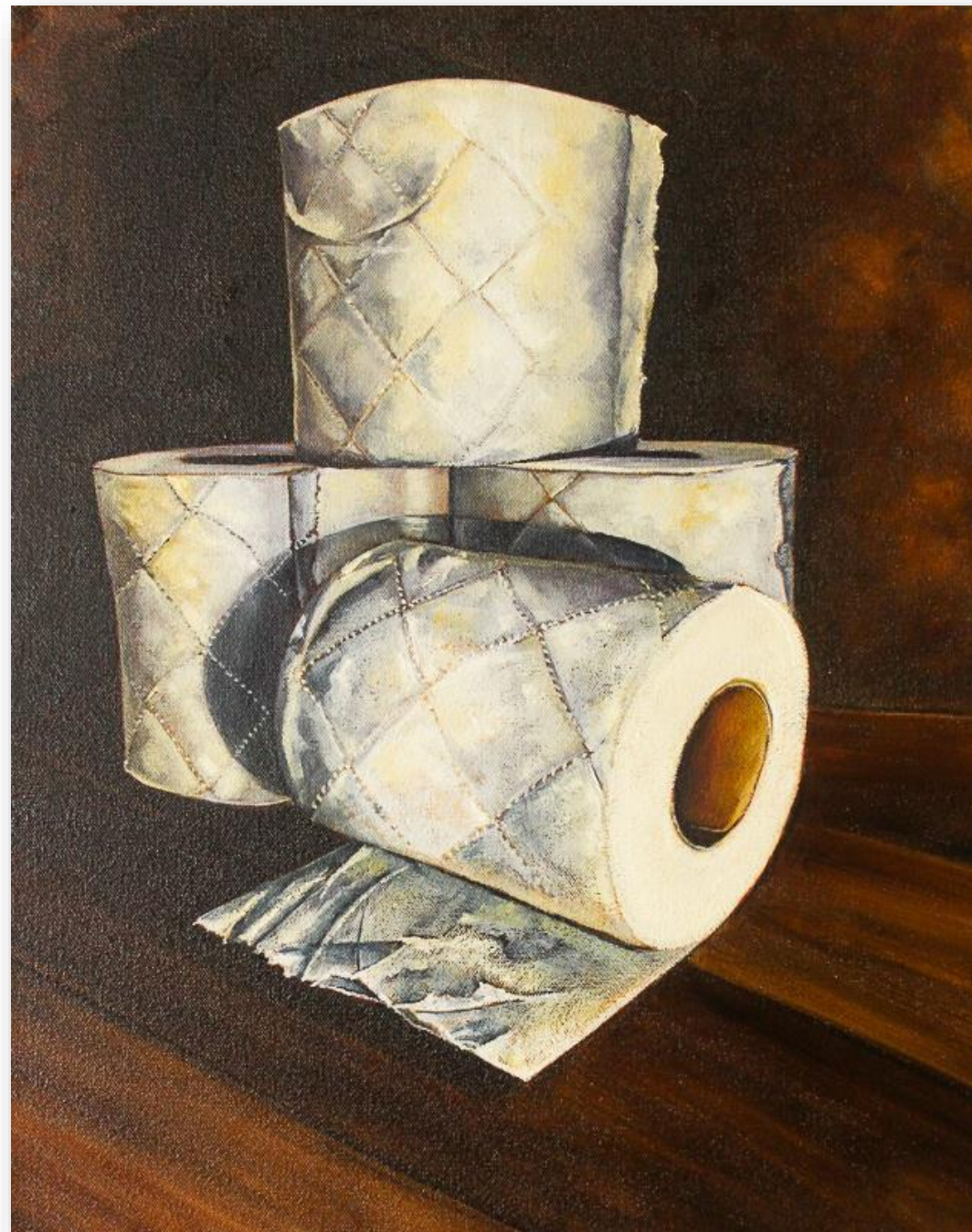
### *Artists Bio:*

Laurette de Jager holds a MA in Visual Arts (Unisa) (Cum Laude), ND in Jewellery Design & Manufacture (CPUT) and an NHD In Jewellery Design and Manufacture (CPUT). After completing her NHD in Jewellery design and manufacture, Laurette went on to achieve several awards during her career as a professional jewellery designer. She lives, works and teach in the Northern suburbs of Cape Town. Laurette has participated in numerous group exhibitions; her work is represented in private collections in South Africa and abroad. The concept of making strange the familiar and familiar the strange is a leitmotif in Laurette's work. While her style has been described as contemporary surrealism, she works in a variety of media. Her work focuses on looking beyond the discernible to that which functions as undercurrents for society. Her MVA exhibition, *Poetry of Decay* was exhibited at the art. B gallery (March 2019) and at Youngblood Africa (October 2019).

### *Artist Statement:*

This year has, without a doubt, been the strangest, most perplexing time. Being forced to spend every waking hour of life confined to my home with husband and offspring underfoot for nearly 3 months, has been demanding in the strangest of ways. Sharing my studio with my family was by far the most challenging; for one simply cannot keep them out of the sacred space. Had it not been for the familial tendency to meet everything in life with a decent shot of whimsy, the household might have suffered. Yet here we are: body, soul and sense of humour intact. Pandemic Gold is essentially an Ode to the De Jager Family's sense of good humour and ironic worldview. For if we live in a world where nothing is certain, and the most banal items become worth their weight in gold, how can we not meet life head on, with a sardonic smile and a healthy sense of absurdity?

Laurette de Jager, *Pandemic Gold* (2020). Oil on canvas,  
50cm x 40cm, unframed.





## *SUNITA HANSEN*

### *Artists Bio:*

Sunita Hansen was born in Robertson and studied at Paarl Teachers' College with art as one of her subjects. She is currently a Pre-Primary teacher in Bellville, teaching art as an extra-mural to Grade 4-7 learners. She is a self-taught artist.

She has participated in group exhibitions in Heidelberg, Scarborough, Tulbagh and Bellville. She is a member of SASA and received 3rd place in their annual drawing competition in 2020. She was a finalist in the Vuleka Competition at Art.B gallery in 2019.

She paints in a Realist/Impressionistic style and admires the art of Manet, Sargent and Sorolla. She prefers to work from life and 'en plein air'. Her current practice is focused on landscapes, still life and interior themes in oil, watercolour and charcoal.

She views her art as a continuous process of seeking, connecting and discovery.

### *Artist Statement:*

I enjoy capturing the beauty in mundane objects and places. Different mediums allow me to express different ideas. I choose subjects or places with which I feel a connection, preferring to paint 'en plein air' or use reference material in the studio. I often set up a still life at home, or I use photographs that I took at specific places close to my heart. When I work in oil I prefer working alla prima. With sketches and watercolour paintings I use a more timeous method with more detail. I am drawn to natural elements like rocks and water. My eyes are always searching for a painting and I often go out to find new venues to paint. To me the creative process is something you do on a daily basis, like breathing. I aspire to inspire and let the viewer into my world, leaving a positive footprint behind.



Sunita Hansen, *Morning Light* (2020). Oil on canvas, 37cm x 42cm, framed.



Sunita Hansen, *Shelter* (2020). Oil on canvas, 84cm x 59cm, unframed.

## *INGRID ENGELBRECHT*

### *Artists Bio:*

Ingrid Engelbrecht was born in Mutare, Zimbabwe and grew up in Johannesburg, Gauteng and Nelspruit, Mpumalanga. She currently lives and works in Durbanville, Cape Town. She has developed her art practice through self-study together with regular classes and workshops. She studied at the University of Stellenbosch and completed a BA in Fine Arts and a postgraduate degree in Illustration under Paddy Bouma. Engelbrecht has done illustrations for Maskew Miller Longman, taken part in some small private and group exhibitions and done commissions in the time since. Her work hangs in private homes throughout the country, and her preferred media are the classical charcoal, pen and ink, pastel, acrylic paints, and oil paints. Having grown up in the beautiful Mpumalanga, and travelled extensively throughout Southern Africa, she has been greatly influenced and inspired by the African landscape and textures, colours and people in it. The themes in her work mainly centre around women, food, domestic life and the environment.

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### *Artist Statement:*

This work had its origin in a workshop in which nostalgic imagery from classic black and white films was used and then re-invented on the canvas, with a series of interventions and techniques to create interesting effects. It was completed in 2020 during lock-down. As the work evolved, a theme emerged around the mundane practice of sharing a meal together.

The painting speaks to the nostalgia one felt during lock-down for such a mundane event as visiting elderly relatives and sharing meals with family members or friends. The notion that such a gathering suddenly felt not mundane at all, and in fact was longed for by many. In spite of the pedestrian nature of the concept, the work does bring with it a sense of whimsy; one understands so well the feeling of visiting a relative or elder and participating in the procedure of dishing up the food or passing the potatoes. This painting speaks to home life and the ordinary process of sharing a meal with multiple people.





Ingrid Engelbrecht, *Nostalgia for the shared lunch* (2019). Oil on canvas, 60cm x 80cm, unframed.

## *LISA-MARIE MYBURGH*

### *Artists Bio:*

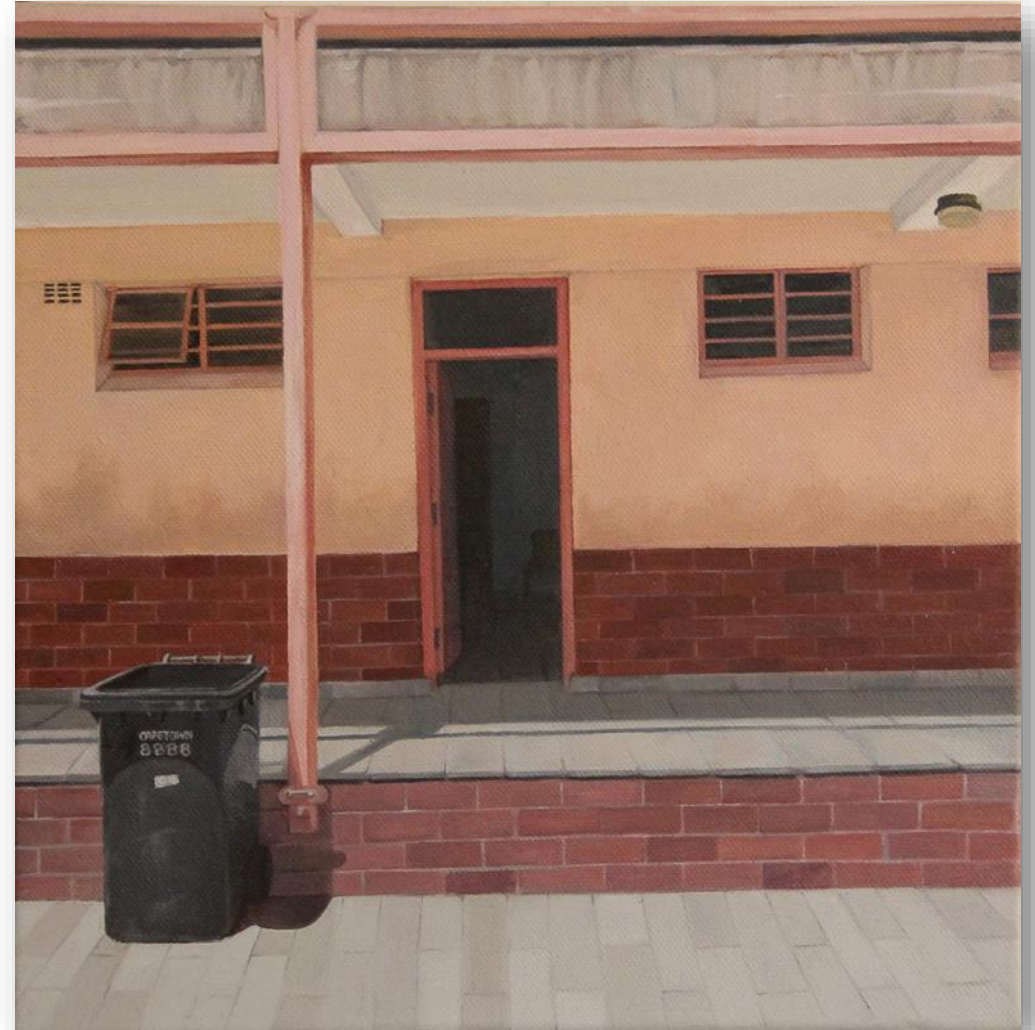
Lisa-Marie is a small town earth-dweller with a love for creating. Mostly self-taught, she seeks to expand her frontiers on art and culture through explorations of mediums, thought processes and life experiences. She has always loved drawing and sees this as her first and introductory love to art. Lisa also enjoys oil painting, producing Lino cuts, dabbles in stop-motion, digital art and partakes in progressive literature studies.

### *Artist Statement:*

I don't dissect art too much while I am making it. I enjoy letting my mind slip away and allowing true expression to take over. Because of this I find writing artist statements irksome, bewildering and unsettling. I love being the observer; creating my own narrative for pictures and therefore I naturally strive to make art that can create a similar space for others - where their imagination can roam freely and they feel comfortable in creating their own narrative.



Lisa-Marie Myburgh, *Sound (e)scape* (2019). Oil on woodblock, 18cm x 18cm, framed.



Lisa-Marie Myburgh, *Danie Ackerman* (2019). Oil on canvas, 30cm x 30cm, unframed.



## AMANDA HAYES

### *Artists Bio:*

Amanda Hayes works as a strategic planner, workshop facilitator and project developer. She paints figuratively, loves colour and is happiest when breaking rules and playing. She has no institutional art training. She studied watercolours with Margie Johnson two decades ago and has been a student of Greg Kerr's since 2013. The effect of this is often to be seen in the eclectic personal and art-historical imagery in her work. Amanda was originally from Johannesburg, and now lives in Cape Town. She does not usually paint to sell, but sometimes gives away work on impulse.

### Artist Statement:

When people zol, they put, saliva onda paper, my fellow South Africans, when its 08:55 and you're 5km from home, no of cases and deaths by age, morning exercises breakfast and tidy up, will I be able to order a take-away? cases are clustered, my starter has risen up like crazy, you are in a high risk group, Teams meeting tips: connect from a quiet place keep your microphone muted, 2020 is missing from your resume, the Covid-19 relief is not available to the refugees, asylum-seeker and migrant community, your Covid19 test result is NEGATIVE, continue to adhere to the safety measures, her mom just passed away from Covid, her sisters and brothers all have Covid, she gets her test results tomorrow, please help us to help those in need provide meals with dignity, over 7 200 000 meals served, Goth Anti-Vaxxer Refuses to Listen to the Cure, what day is it? Thursday, every day is Thursday, STOP letting stores use contactless scanners, they're not taking your temperature, they're erasing your memory, can't believe its loadshedding, I still have my covid-19 decorations up, your Race the Comrades Legends number is 67730, our thoughts and prayers are with the virus, Jerusalema ikhaya lami Ngilondoloz.



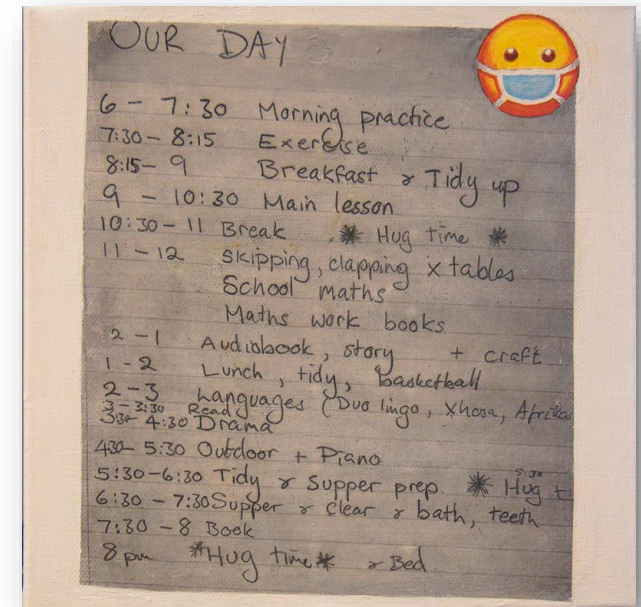
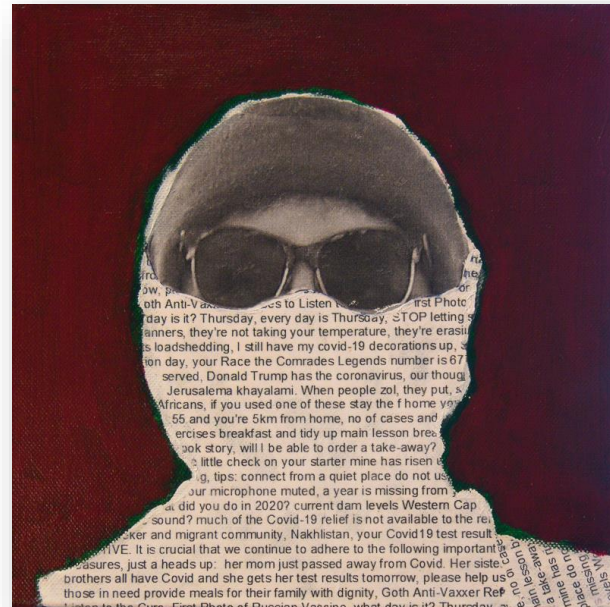
Amanda Hayes, *Level 5* (2020). Acrylic and oil on canvas, 25cm x 25cm, unframed.



Amanda Hayes, *Nakhlistan dreams* (2020). Acrylic on canvas, 25cm x 25cm, unframed.

Amanda Hayes, *Ngilondoloze* (2020). Acrylic, 25cm x 25cm, unframed.

Amanda Hayes, *Our day* (2020). Acrylic on canvas, 25cm x 25cm, unframed.







*The Mundane*





Sunita Hansen, *Mosbolletjies* (2020). Oil on canvas, 32cm x 39cm, framed.



Ilse Nieman, *Plaaskoffie* (2011). Oil on boxed canvas, 70cm x 50cm, unframed.

## *DANIELLE JORDAAN*

### *Artists Bio:*

Danielle Jordaan (Born 1996) grew up in the northern suburbs of Cape Town, South Africa. Her inspiration and familiarity with the art world came from her artist mother. Danielle holds a diploma in fine art from Ruth Prowse School of Art majoring in oil painting and illustration. After her studies she spent a year in Tel Aviv, Israel volunteering and traveling, which shaped much of her inspiration behind her paintings. She's exhibited in numerous group exhibitions and collectors from all across the globe, including Israel, America, Sweden, Canada and the U.K. has acquired her paintings. Danielle is currently furthering her career as a creative and studies graphic design at the Red & Yellow School of Design in Salt River, Cape Town.

### *Artist Statement:*

My approach to painting is much like journaling. I paint what I see happening around me. I capture the detail of the seemingly banal/ insignificant objects and places that surround me. It is the small, seemingly insignificant nuances of life I want to highlight and celebrate through my art.

In my latest series of works titled, "Death by Domestic Sentimentality", the everyday, almost cliché household items take centre stage. Hiding between the folds of the pink draped sheets lies themes of sentimentality, memory and privacy. With the world locked in and forced to stay home during lockdown, the domestic space and its corners took on a new meaning for many. Prison to some, refuge to others, the duality is that a space which is supposed to bring rest, solitude and safety can have the complete opposite meaning to two different people. Much like the draped sheets, behind the private walls of the domestic life lies secrecy.



Danielle Jordaan, *So Sag, So Seer* (2020). Oil on wood panel, 50cm x 30cm, framed.

Danielle Jordaan, *So Soet, So Sag* (2020). Oil on wood panel, 50cm x 30cm, framed.





## *MARIKE KLEYNSCHELDT*

### *Artists Bio:*

Marike Kleynscheldt is a self-taught artist from Durbanville, specialising in realistic acrylic still life. Since her solo exhibition in 2008 she has taken part in numerous group shows, curated exhibitions and auctions. Kleynscheldt is currently preparing work for her upcoming Solo exhibition in 2021 with Rust-en Vrede Gallery in Durbanville.

Her subject matter has expanded from sentimental still lifes to complex compositions, creating a deeper narrative for the viewer as well as a slightly more telling portrait of the artist herself. Kleynscheldt is fascinated by fables, mythos, superstitions and legends, and she uses these to imbue her everyday objects with depth and whimsy. Her aim is to create tableaus that please the eye and give the viewer layers of detail as well as layers of meaning to delve into. Ultimately this shared 'story' and understanding, like a shared sentiment creates a connection between the painting and the viewer, and as such a conversation of sorts between the viewer and the artist.

### *Artist Statement:*

I'm compelled to make paintings that have weight and narrative in order to form a connection between the painting and the viewer, and in doing so start a conversation between the viewer and myself.

Marike Kleynscheldt, Cerulean (2016). Acrylic on canvas, 40cm x 50cm, unframed.







# ***Apart / A Part***



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## ***The Sublime***

*Beauty is Terror. Whatever we call beautiful, we quiver before it.* (Tartt 1993:45)

*The Sublime* in art originates from the British philosophical concept that the sublime in nature is distinct from beauty, following Burke's (1844) statement that sublimity and beauty are mutually exclusive. *Khalepa ta kala*, beauty evokes terror. Whereas the beauty in the mundane is consolatory, even soothing in its familiarity, the greatness of the sublime evokes the purification of being devoured by something far greater, and more boundless than mere beauty. There is, among the works created during the pandemic, a resurgence in the sublime. Not only the transcendentalist yearning to return to nature but being consumed by the sublimity of nature. Thematically beyond mere reproductions of natural landscapes and idyllic beauty, these works do not rely on mere mimesis, they evoke a sense of overwhelming greatness.

A beauty that not only terrifies but leave the viewer in the grip of Stendhal syndrome, overcome and consumed. Therefore, the selection resists traditional landscape and nature paintings, focussing instead on the psychological response to being consumed by greatness, as an emotional response to humanity's overwhelming sense of a loss of control and of urgency for something greater to look toward to.

Source: Burke. E. 1844. A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful. New York: Harper.  
Tartt. D. 1993. The Secret History. New York: Penguin

## *MONIQUE DAY-WILDE*

### *Artists Bio:*

A qualified Textile designer, Monique has had a varied art career beginning in the hand weaving industry, designing for commissions and the 'Fiber Graphics' solo exhibition at the SA Association of arts in Pretoria.

She has lectured in Bloemfontein and Johannesburg, given private classes and Authored/co-authored 14 'how to' Art books published locally and abroad. Some titles translated into Afrikaans, German, Russian, Mandarin and Czech. She also has 5 adult colouring books available worldwide. Currently Monique works with Mixed Media where printmaking forms the core of her practice. She regularly participated in group exhibitions and has been a finalist a number of times in both the Vuleka and Tollman Bouchard Finlayson Tondo competitions.

Monique has work in private collections in the United Kingdom, Netherlands, France, Poland, USA, Canada, Australia, New Zealand and South Africa.

### *Artist Statement:*

Standing at my bedroom window in the first days of lockdown, I watched the swallows swoop and swirl while they caught insects in the warm, still summer sunshine. How long would it be until we could go out again? How do we navigate this? My current collection of foraged treasures of shells, seedpods, feathers and plants, would have to suffice, as walking was out of bounds, sorely missed!

The teabags in my work, always a 'metaphor' for social interaction, became all the more appropriate as the shared cups of tea with a neighbour, she in her driveway and me in mine, proved to be a lifeline. Those shared with friends, family and others online, made us 'all zoomed out', but mindful of the immense sorrow and loss around the world.

But things change, move on – Soon it will be summer again and the swallows will be back....



Monique Day-Wilde, *Universal Being I* (2020). Mixed Media:  
Monotype collage, ink, graphite, metal leaf, thread,  
48cm x 43cm, framed.



Monique Day-Wilde, *Universal Being III* (2020). Mixed Media:  
Monotype collage, ink, graphite, metal leaf, thread,  
48cm x 43cm, framed.



## *HERMANN NIEBUHR*

### *Artists Bio:*

Hermann Niebuhr is a full-time painter, currently based in De Rust in the Klein Karoo.

He graduated from Rhodes University in 1997 with a Fine Arts degree specializing in painting.

He has exhibited extensively both locally and internationally and his works are held in numerous public and private collections around the world.

His latest exhibition titled 'homecoming' was held at his studio/gallery in De Rust in September 2020 to much acclaim.

### *Artist Statement:*

At one level these works are about our relationship with the earth. A relationship which we are inextricably linked to and yet willfully separate ourselves from.

The small sadness of a fallen bird is writ large, a love song with the implied grief of its ending, of the loss.

The stillness of the bird's repose speaks to the silencing of its song as well as the end of its motion as a flyer.

A still-life. Still life.

A world with an ending.

The moment of its passing allows us to examine it up close like never before. And with the viewers gaze comes a complicity in the Anthropocene era we find ourselves in.



Hermann Niebuhr, *Anthropocene II* (2019)  
Oil on canvas, 120 cm x 150 cm , unframed.



Hermann Niebuhr, *Anthropocene I* (2019) Oil on canvas, 85 cm x 200 cm , unframed.

## *ILSE NIEMAN*

### *Artists Bio:*

Ilse originally trained as a textile designer in the mid 90's. She started doing paper art in 2015 specializing in cutting paper. Her recent solo at Rust-en Vrede Gallery showcased a selection of paper cuts inspired by nature. The challenge of cutting an image from a single sheet of paper and for all pieces to remain connected, requires complex and fine planning. Working from personal photographs, the process starts with re-drawing and developing a stencil design. Cutting starts with the finest detailed areas first to prevent tearing and a medium size paper cut on average takes roughly 100 hours to complete. Ilse lives and works from her home studio in Boston, Bellville.

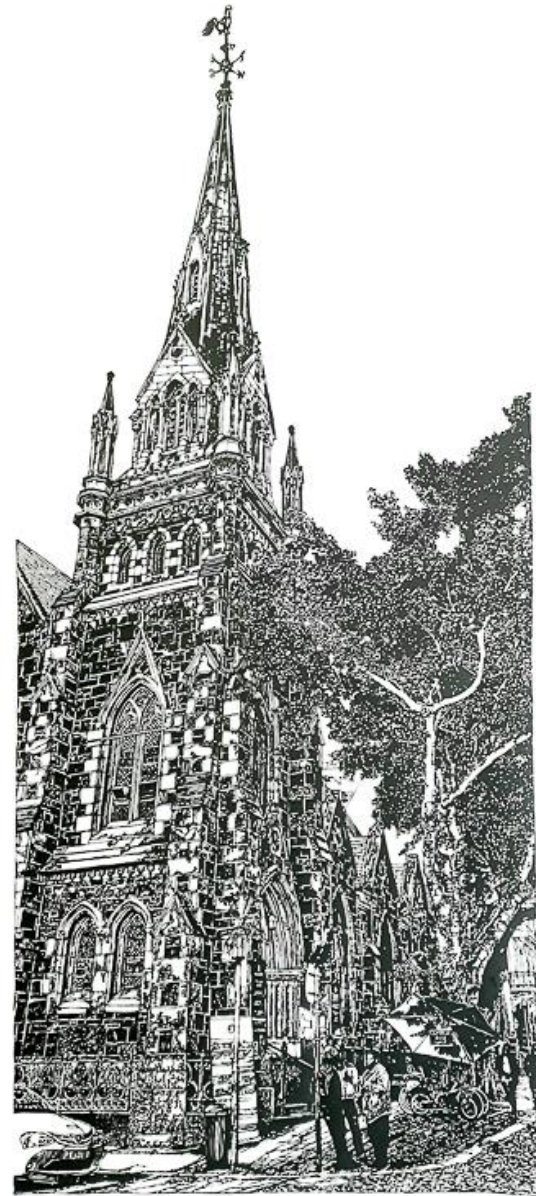
### *Artist Statement:*

THE CENTRAL METHODIST MISSION, CAPE TOWN

This sublime Victorian-Gothic structure has always been one of my favourites. The surrounding modern buildings tower in sharp contrast to the decorative medieval building isolated in the city centre. Despite its construction during colonial rule in 1876, it has become a modern icon of liberty in its support to social injustice.



Ilse Nieman, *The Central Methodist Mission, Cape Town*  
(2019). Hand cut Paper, 93.5cm x 40cm, framed.



## *PAULA LOUW*

### *Artists Bio:*

Paula Louw is an artist living and working in Johannesburg. She has an MA in Fine Arts from Wits University (cum laude)(2006), a BA in Fine Arts from Unisa(with distinction) (2002) and a Diploma in Fine Arts from the Pretoria Technikon (1976). Paula has had several solo exhibitions and has taken part in many group exhibitions. Her work can be found in numerous collections, both in South Africa and abroad, including the U.K., France, Australia and the USA.

Since 2006, she has been involved in making art that is conceptual, much of which has to do with the disassembling of machines, like typewriters, guns and pianos. She also draws and paints.

Her conceptual emphasis is on communication and peace, and to this end she makes use of wire writing, using meaningful or quirky quotes.

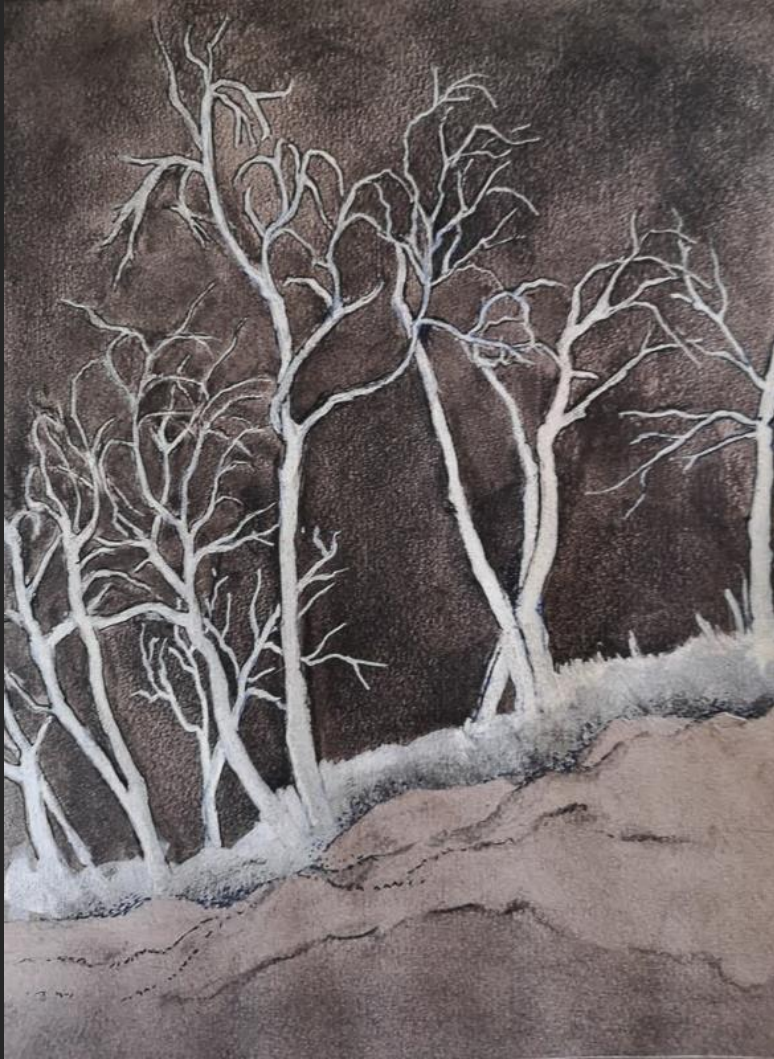
### *Artist Statement:*

The source material for these drawings was inspired by my love of nature and especially of trees.

For the past 15 years my main creative focus has dealt with the deconstruction of 3 dimensional mechanical objects. Feeling a need to get back to drawing as a medium for expression, I recently created a number of very large charcoal drawings of trees, which was shown in an exhibition entitled Under the Milkwood Tree.

In the works being shown here, I've veered back towards a place of intersection between the mechanical and the hand drawn. This was initially prompted by having been given a box of glass negatives some of which, to my delight, dated back to 1929. Their very age gives them weight, lending them a sense of time and history, even mystery. I started experimentally scratching into the black substance (silver salts) which forms the negative image. The results are fascinating and have led me down a new path where I have drawn into and over photographic negatives creating some very different impressions. Of these on this show, Dances with Wolves is a slight variation, in that it is purely hand drawn, and uses ink, charcoal and collage.





Paula Louw, *Dances with Wolves*. (2020). Ink, charcoal, collage on paper, 36cm x 29cm, framed.



Paula Louw, *Rhythm of the Night*. (2020). Ink, photographic negative on paper, 43cm x 29cm, framed.



Paula Louw, *Do not go Gentle into that Good Night*. (2020). Ink, photographic negative on paper, 38cm x 29cm, framed.

## *SUSAN GRUNDLINGH*

### *Artists Bio:*

Susan Grundlingh (1952 Cape Town) studied at Michaelis Art School UCT, art and ceramics at Technikon Bloemfontein and UNISA. She worked as a ceramic artist and lecturer for 25 years before embarking on a fulltime career as a painter.

She was a selector for the Absa L'Atelier Art Competition, Vuleka Art Awards and Corobrick National Ceramic Biennale.

She spent three-month-residencies twice at the Cite des Arts in Paris, France.

Grundlingh had 9 solo exhibitions and participated in several group shows in South Africa and abroad. Her portrait entry was one of the finalists selected for the first Sanlam Portrait Awards and exhibited at various galleries throughout South Africa.

Currently she is living and working in Gordons Bay and on her farm in the Klein Karoo.

### *Artist Statement:*

My work has been concerned with belonging and displacement for some time. In recent years there has been a shift from displacement to place, as I became aware that my love for plants and the place they inhabit is where I feel grounded. Apart from place and land being an emotionally loaded subject, in the South African context, belonging, nature and being grounded speaks to the sublime.

When I find myself in the Klein Karoo, amidst the plants, landscape and open space, I find myself besieged by beauty. Not the soft consolatory beauty of the western landscape, but the harsh unforgiving beauty of the African land: Only the sky and plants defy all ownership.

These plants have adapted in harsh environments with an abundance of shapes and colour. I zoom in on recognizable areas and with strong contrast of light and shadow, I try to reach a tangible three dimensionality. This close observation reveals a new universe of abstract form and pattern. With these obsessive plant studies, I hope to convey something about the psychological space and issues beyond these deceptively plain indigenous plants.





Susan Grundlingh, *Takke* (2019). Oil on canvas, 100cm x 100cm, unframed.



Susan Grundlingh, *Klip Dagga* (2019). Oil on canvas, 100cm x 100cm, unframed.

## *VERONICA REID*

### *Artists Bio:*

Veronica Reid is a Cape Town based artist, who studied Graphic Design (1966-69 ) and worked in that field for a few years. Her attention was then on family, before following her love for drawing and painting. Initially painting with watercolour, she now works primarily in pastel and oil. She paints scenes from nature, but her focus is on portraiture and figure studies. As a member of the Artist's Cooperative, she attends weekly life drawing sessions. She has enjoyed workshops with Greg Kerr. A Fellow of SASA ( South African Society of Artists ), she regularly exhibits in their Annual and Merit exhibitions. Also exhibits with Art.b, Rust en Vrede Gallery and the Cape Gallery. Veronica achieved Top 100 finalist in the Sanlam Portrait Award in 2013 and 2015, Top 40 finalist in 2017 and 2019

### *Artist Statement:*

Although I often paint everyday subjects, the creative process takes me out of everyday life, to a place of escape and concentration. I try to express what captures me or amuses me about what I see. I have no fixed formula, and in the end, the painting speaks for itself. Although my painting style has been described as painterly and naturalistic, my work evokes emotion without sitting firmly in the expressionist tenet. The response it evokes from the viewer varies greatly, veering from whimsy to tenderness. Thematically my work focuses on the beautiful and good in everyday life.





Veronica Reid, *...and one flew away* (2020). Oil on canvas board, 47cm x 37cm, framed.

Veronica Reid, *Oh Ophelia* (2020). Oil on canvas, 40.5cm x 50.5cm, unframed.



# *Apart / A Part*



## *The Sublime*





Ydi Coetsee, *Church reflected in a pane of glass* (2020). Oil on board, 40cm x 60cm, unframed.

Monique Day-Wilde, *Seeking true North* (2020). Mixed Media: Botanical monotypes on tea bags, brown paper, ink, acrylic, pastel, hand and machine stitching, 94cm x 83cm, framed.



## ***The Abject***



## ***The Abject***

*But that word, "fear"- a fluid haze an elusive clamminess- no sooner has it cropped up than it shades off like a mirage and permeates all words of the language with nonexistence, with a hallucinatory, ghostly glimmer. (Kristeva 1982:6)*

*The Abject* resides where the sublime meets horror, evoking a deep-seated fear, a dread of the incomprehensible, and the uncanny. The viewer cannot help but be enthralled by the abject, it is a part of human nature: *Kristeva's (1982) concept of becoming corpse as ultimate abjection, corresponds to Burke's (1844) philosophical enquiry into the sublime in that the sublime essentially evokes overwhelming feelings of dread and melancholy in its terrifying infinity* (De Jager 2019:85).

The pandemic conjured up images of death, and destruction. In the works of Hieronymus Bosch, Peter Bruegel the Elder and more recently David Wojnarowicz, these artists grappled with making sense not only of our finitude, but of death on a grand scale. Artists working during the pandemic turned to the abject as a means of trying to make sense of the horror of global loss. The selection refrains from literal masked (be they gas or surgical masks) depictions, instead artists who invoke the uncanny, the strange as symbol for these strange times, were invited to exhibit works which speaks to horror on a conceptual and symbolic level.

Source: Kristeva, J. t. b. L. S. R. 1982. Powers of Horror. illustrated reprint ed. [SI]: Columbia University Press.  
De Jager, L. 2019. The Poesis of Decay: A Painter's Response to the Dystopian Aesthetic. MVA Dissertation. UNISA

## *JUDY WOODBORNE*

### *Artists Bio:*

Woodborne is a printmaker and painter. She obtained her B.A.F.A from Michaelis School of Fine Art in 1988; an advanced Diploma in Printmaking awarded with Distinction in 1989 and was awarded her Master of Fine Arts Degree with Distinction from UCT in 1993. She currently runs her own printmaking studio, Intagliostudio teaching classes, workshops and curating exhibitions and projects.

Woodborne completed residencies at the Grafische Werkstatt im Traklhaus, (Austria) as well as taking part in collaborative printmaking portfolios with artist/curator Jan Jordaan, Veerle Rooms, and Prof. Teresa Cole. Woodborne was selected as the ABSA Klein Karoo Kunsfees Festival Artist in 2007. She curated and published a portfolio of 16 etchings, *The Exquisite Corpse*, selected for the Klein Karoo Kunsfees 2009. She was a guest curator for the Woordfees 2018 and 2019 and presented a print portfolio of 14 artists under the theme *Endless Horizon* for the Festival in 2018, and *Yesterday, Today & Tomorrow* for the 2019 Festival. She has participated in many International Print Biennales and her work is represented in many International Public Collections and Museums. A recent print exhibition held at Lizamore and Associates showed a selection of experimental prints constructions - *The Anatomy of the World* series. She was awarded the prize of S.C. Bes Romania S.R.L. in the International Contemporary Engraving Biennial, Romania in 2020 for her engraving *The Weaver*.

### *Artist Statement:*

My work is inspired by creation mythologies of diverse cultures combined with an interest in natural science and the nature of matter. Hayden Proud (Curator at Iziko Museum, Cape town, S.A) has described my work as "symbolist", implying that the creative process I employ comprises many layers.

In my printmaking process, I have departed from the tradition of creating an image on copper plate, finalizing the design and then printing an edition. Instead, I have created a number of images or prototypes - my "Adam & Eve", and then taken each print through different processes resulting in each etching being a unique print and not part of an edition as such.



Judy Woodborne, *Speak no Evil from the Bride Stripped Bare Series* (2020). Mixed Media, 40cm x 30cm, framed.



Judy Woodborne, *Hear no Evil from the Bride Stripped Bare Series* (2020). Mixed Media, 40cm x 30cm, framed.



Judy Woodborne, *See no Evil from the Bride Stripped Bare Series* (2020). Mixed Media, 40cm x 30cm, framed.



## HANNALIE TAUTE

### *Artists Bio:*

Hannalie Taute (b. 1977 Fochville, Gauteng) lives and works in Riversdale, Western Cape. Taute obtained a National Higher Diploma in Fine Art at PE Technicon in 2000. Nine years ago, she started working with rubber and particularly repurposed rubber inner-tubes and in 2012 she added embroidery to her list of preferred media. Her first solo exhibition called: *Siembamba- let's play pretend* in 2004 was held at the Joao Ferreira Gallery in Cape Town. Her recent solo exhibition (2020) was presented in Sydney Australia, with MContemporary gallery. Taute was a finalist in 2004 for the ABSA l'Atelier exhibition and a nominee for the Fiesta award in 2012 and 2015 and 2017. She received the Kanna-award for best visual art production at the 2014 KKNK art festival for her solo exhibition called: *Rubber ever after*. In 2017 she represented South Africa at the Museum Rijswijk Textile Biennale in the Netherlands. She has participated in several group exhibitions. Her work can be found in various private collections as well as the academic collection of UNISA.

### *Artist Statement:*

My work is in a constant state of evolution, which in itself mirrors many of the ideas behind my art. The process is methodical and laborious. The work depicts moments in time – capturing instances in which a non-traditional medium (in this case rubber) undergo a violent process of change. I juxtapose delicate cotton thread with industrial discarded inner tubes by embroidering items that can decay, such as flowers and flesh, with moments of violent disruption. The resulting organized chaos resembles our daily lives and external influences. One central theme or unifying characteristic is the repeated exploration of identity and/or relationships within my “paracosmic fantasy”.

I am continually creating a “paracosm” as a way of orienting myself in reality. The coarseness of the rubber is counteracted by the delicacy of the thread, but this is subverted, as often the stitching and composition of the rubber inner tubes are delicate, and the thread seems almost rough in its arrangement. I want the medium of the piece to interact with the subject matter in a way that forces the viewer to deeply engage and question with the art-works, and my aim is to create a moment of respite from the chaos while simultaneously depicting it.

Hannalie Taute, *A Violent Bunch* (2020). Cotton thread and rubber, 65 cm x 65 cm, unframed.

Hannalie Taute, *KABOOM!* (2020). Cotton thread and rubber, 115cm x 23cm, unframed.

Hannalie Taute, *BOOHOO* (2020). Cotton thread and rubber, 81cm x 81cm, unframed.



## *MARLISE KEITH*

### *Artists Bio:*

Keith's subject matter is vast, drawing inspiration from a mental medley of horrific news headlines, colonial history, friends' pets, psychopathology, girlhood memories, dreams, Pinterest, her persistent, chronic migraines and roadside memorials. Subjects too daunting, too confused or too subliminal to articulate in neat words and sentences, are processed through mark-making; offering an alternative "understanding" of a world that often does not make sense in traditional, logical language. This violence emerges in plentiful paint; sometimes it's suggested by the very act of mark-making itself – surfaces are gouged, scratched, sanded, torn, folded and nailed.

### *Artist Statement:*

I'm a hermit, I battle misanthropy everyday. I devour science and post apocalyptic fiction. I was completely suited and well prepared for the lockdown. The major disappointment was that there were no zombies, just a deadly unpredictable virus. I was even prepared for the severe disappointment in human nature, I am a student of misanthropy after all. But I wasn't prepared for the immense silence in isolation. In the quiet, I hear the constant keening of souls. I am not prepared.





Marlise Keith, *Somebody...?* (2020).  
Collage, Polychromos pencils, Schminke  
Ink, FW Acrylic Ink, (trimmings) synthetic  
fibres, 35 cm x 39.5 cm, unframed.



Marlise Keith, *Skies Fell* (2020). Collage,  
Polychromos pencils, Schminke Ink, FW Acrylic Ink,  
(trimmings) synthetic fibres, 35 cm x 39.5 cm,  
unframed.



Marlise Keith, *Moist Puppet* (2020). Collage,  
Polychromos pencils, Schminke Ink, FW Acrylic  
Ink, (trimmings) synthetic fibres, 35 cm x 39.5  
cm, unframed.

## *TIAAN VAN DEVENTER*

### *Artists Bio:*

Tiaan van Deventer is a well-known and experienced photographer based in Boston, Bellville. He trained in the analogue era of photography and received his National Diploma in photography from Peninsula Technikon in 1999. After subsequently working in the photographic industry he travelled to London, UK where he worked for Kingsbridge Art Specialist Framers.

After his return he furthered his studies & graduated from the Cape Peninsula University of Technology with a BTech degree in Photography. He is also the owner of Kingsbridge Art, which is a well-established, respected provider of framing and photographic services.

For his work “Die Uitgewerptes” he received the Conrad Theys 1st prize at the Vuleka competition of 2018. His work is part of private collections in various countries, including the UK, Germany, the Netherlands and South Africa.

### *Artist Statement:*

Tiaan van Deventer is a visual artist with analogue photography being his primary medium of expression. His art is first and foremost an investigation into the subconscious dystopian state of the human mind. He explores this theme by means of framing paradoxical symbols onto photographic emulsion and by capturing mostly unseen; almost Surrealist situations onto film. His creative approach to subject matter is grounded in reality; with an almost documentary style with a twist approach to his imagery. His latest project “Die Uitgewerptes” focuses on homeless Afrikaner men caught up in the battle of drug addiction





Tiaan van Deventer, *Touchlife, hug silence and master the art of making moments happen* (2019). Giclee print on Hahnemühle Baryta paper, 61 cm x 81 cm, framed.



Tiaan van Deventer, *Mense is baie goed* (2019). Giclee print on Hahnemühle Baryta paper, 61 cm x 81 cm, framed.



Tiaan van Deventer, *Rolex and the Pope* (2019). Giclee print on Hahnemühle Baryta paper, 61 cm x 81 cm, framed.

## *GWENNETH MILLER*

### *Artists Bio:*

Gwen Miller is a multimedia artist and senior lecturer at Unisa. She did a BFA in the 80's and was immersed in the philosophy of the Neo-Romantics. She started a Masters at UP during the 90's with research focused on sublime aesthetics and was appointed at Unisa in the year she completed her Masters (1997). During this time she immersed herself in several local and African collaborative projects. Miller also experimented with digital processes and has since completed her Doctorate at Unisa (2015) in practice-led research on intermediality. Working in two- and three-dimensional media, her art often explore the reciprocity between people, and objects of mediation. She has been the recipient of various awards and participated in over 160 exhibitions and projects, both nationally and internationally. She is represented in private and public collections such as Absa, Telkom, Centurion City Council, UNISA, SAHMS, SASOL, NWU and Pretoria Art Museum.

### *Artist Statement:*

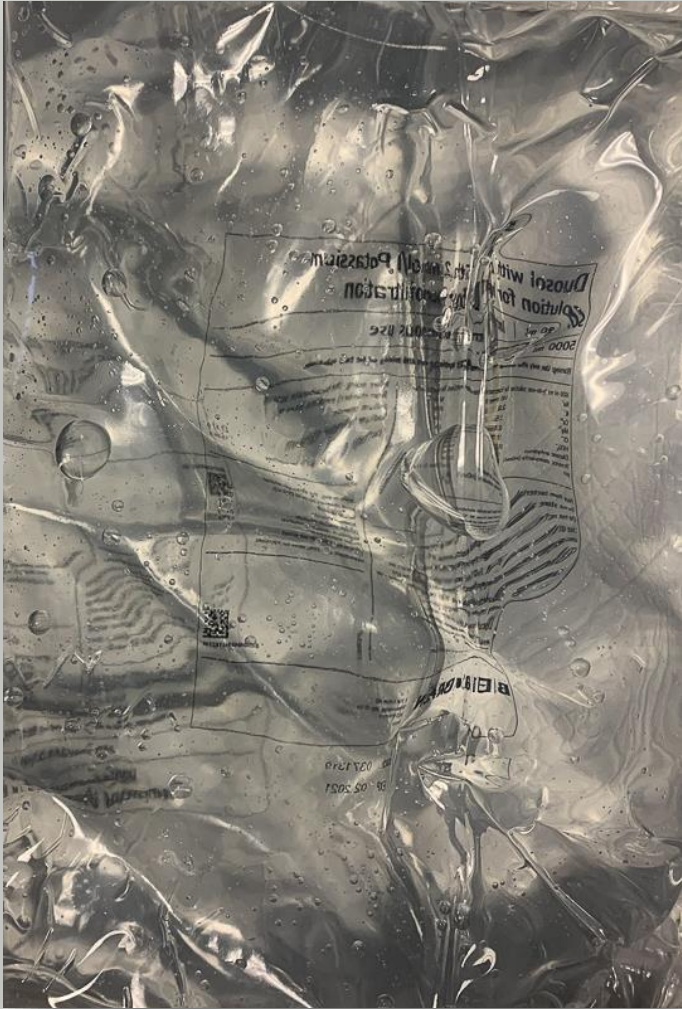
These images speak of finding beauty in the moment, even during profound trauma.

The knot that cannot be untangled (2020) developed from an end-of-life experience. Moving between the edges of known and unknown, the artist explores the folds in hospital bed sheets and luminous tubes, which curve as if they are roused, free from the body. This work vitalizes absence and anticipates memories enfolded in the complexity of our synapses as conduits. This sublime aesthetic is both spiritual and real in its surrendering to lost connections in an unpresentable interface between life and death.

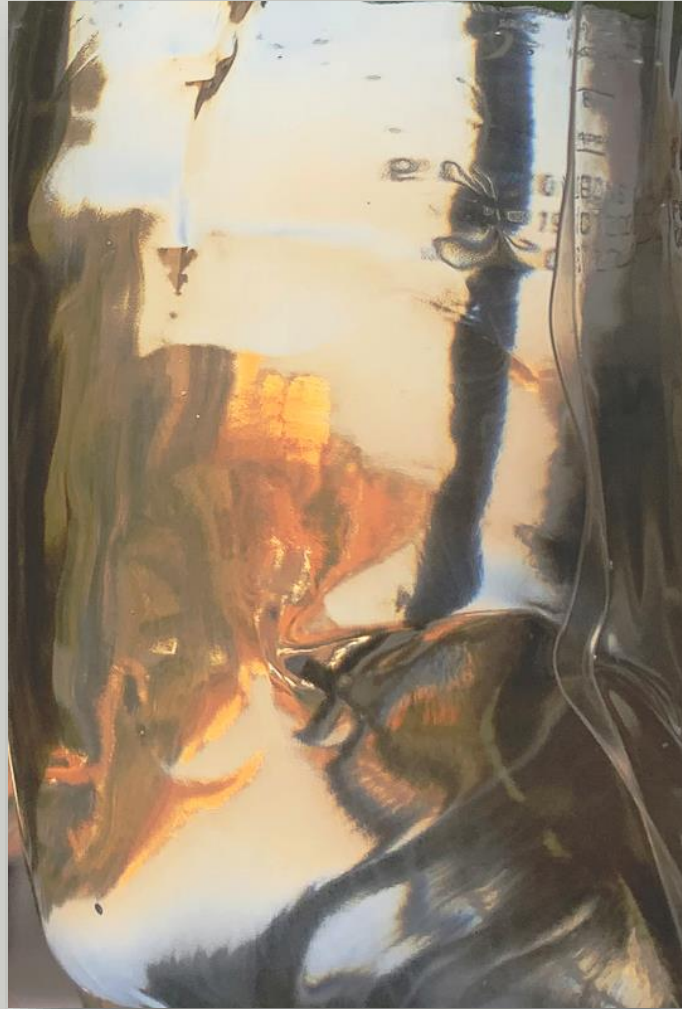
In the triptych Reservoir I-III (2019 – 2020), photographed medical bags are transformed through light into subliminal abstractions. On contemplating familiar hospital objects such as drips and dialysis bags, the works not only depict life-providing fluid containers, but also become agents of transformation - visually and metaphorically changing what we see and how we look at life. The cropped images hint at the search for gradually unfolding meaning of our finite existence in a time of new technologies and the ailing body.

Black tears and the sea recalls the idea of the abject in the presentation tears as bodily fluid in its title. This depiction freezes all motion, and like a still from a motion picture, it captures a moment in-between and references rain, rather than tears.

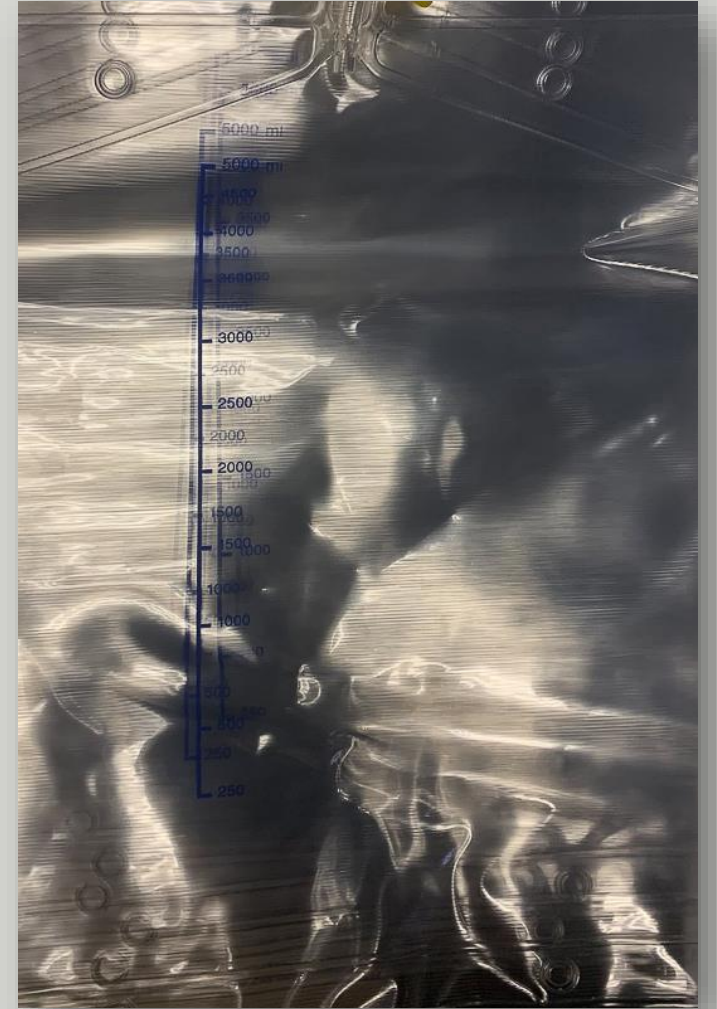




Gwenneth Miller, *Reservoir I* (2020).  
Ultrachrome Inks on Cotton paper (Acid free museum quality paper), 66 cm x 52 cm, framed.



Gwenneth Miller, *Reservoir II* (2020).  
Ultrachrome Inks on Cotton paper (Acid free museum quality paper), 66 cm x 52 cm, framed.



Gwenneth Miller, *Reservoir III* (2020).  
Ultrachrome Inks on Cotton paper (Acid free museum quality paper), 66 cm x 52 cm, framed.

Gwenneth Miller,  
*Black tears and the sea* (2020).  
Ultrachrome ink on  
acid-free cotton  
paper,  
40 cm x 53 cm.  
framed.





Gwenneth Miller,  
*The tangle of  
change that cannot  
be rethreaded*  
(2020).  
Ultrachrome Inks  
on Cotton paper  
(Acid free museum  
quality paper), 51  
cm x 68 cm,  
framed.







Marike Kleynscheldt, *Vanitas with Meerkat skull* (2011). Acrylic on canvas, 49cm x 59cm, framed.



Monique Day-Wilde, *All Zoomed Out* (2020).  
Botanical monotypes on tea bags with hand  
stitching, 20cm x 20cm, framed.



## *About the Curator:*



Laurette de Jager holds a MA in Visual Arts (Unisa) (Cum Laude), ND in Jewellery Design & Manufacture (CPUT) and an NHD In Jewellery Design and Manufacture (CPUT). She lives, works and teaches in the Northern suburbs of Cape Town. Laurette has participated in numerous group exhibitions; her work is represented in private collections in South Africa and abroad. Laurette's work focuses on looking beyond the discernible to that which functions as undercurrents for society. Her MVA exhibition, *Poetry of Decay* was exhibited at the art. B gallery (March 2019) and at Youngblood Africa (October 2019). *Apart / A Part* (November 2020) showcased at art.b is Laurette's curatorial debut.



Catalogue compiled and designed by Laurette de Jager  
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Curated by Laurette de Jager

