



lamb of god



pure american metal

Shooting Stars

1 December 2015 - 31 January 2016

Cover image:

Vetman van der Naam, *Lamb of god, City Hall, Cape Town, 2014.*
Colour photograph.

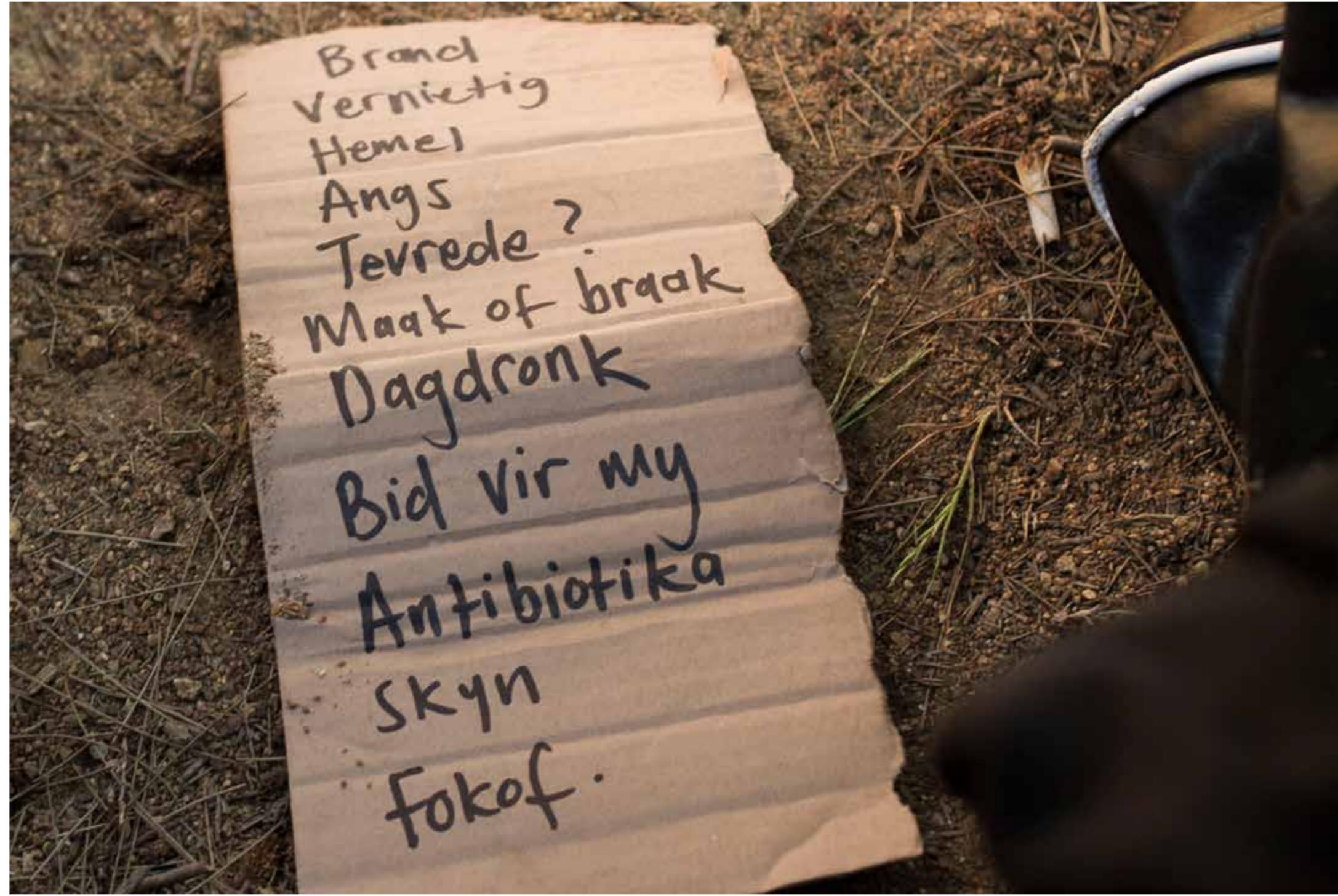
Pierre Rommelaere
Vetman van der Naam
Hylton Boucher
Pierre Crocquet
Tim Hopwood
Roger Ballen

Digital technology changed both the photography and music industries. Remember the pop song, *Video Killed the Radio Star?* Horn, Downes and Whooley who wrote the lyrics in 1978 said it referred to “the concerns of the impact of modern technology”. Through the works of six photographers we now explore how the digital era has impacted on music photography. Erdmann invited two final year students to research the local music photography scene. Mirac Rasch and Maysoon Matthysen selected the works of three young photographers, whom they considered to be the three rising stars of music photography in the Cape today; this is their debut exhibition.

Pierre Rommelaere



Night Beats, Cape Town, b/w photograph
Setlist, Darling, 2015, colour photograph



The Plastics, Cape Town, 2014, colour photograph



Rommelaere and van der Naam are two of the three rising stars, both are self-taught photographers. Van der Naam started taking photographs at concerts in 2008, Rommelaere in 2011. Boucher, the other rising star, studied photography, but only after he had documented the rock and roll and heavy metal scenes in Windhoek, Namibia in his late teens. Their archives are filled with images taken at live music events in Cape Town and Stellenbosch, and music festivals around South Africa.

With pit and all access passes they get onto the front and back stages of live music events; like street photographers, they shoot fast and from the hip. All three rising stars shoot to no brief, there are no creative directors, agencies or record labels to answer to. They only take their cue from on-stage performances. They use social media platforms for the distribution of their images. They are professional gig photographers at night, their day jobs pay rent.

Vetman van der Naam



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Biffy Clyro, Elandskloof Farm, 2014, b/w photograph, open edition
Francois van Coke, Durbanville, 2013, b/w photograph, open edition
Black Cat Bones, Northam, 2015, b/w photograph, open edition







Hylton Boucher







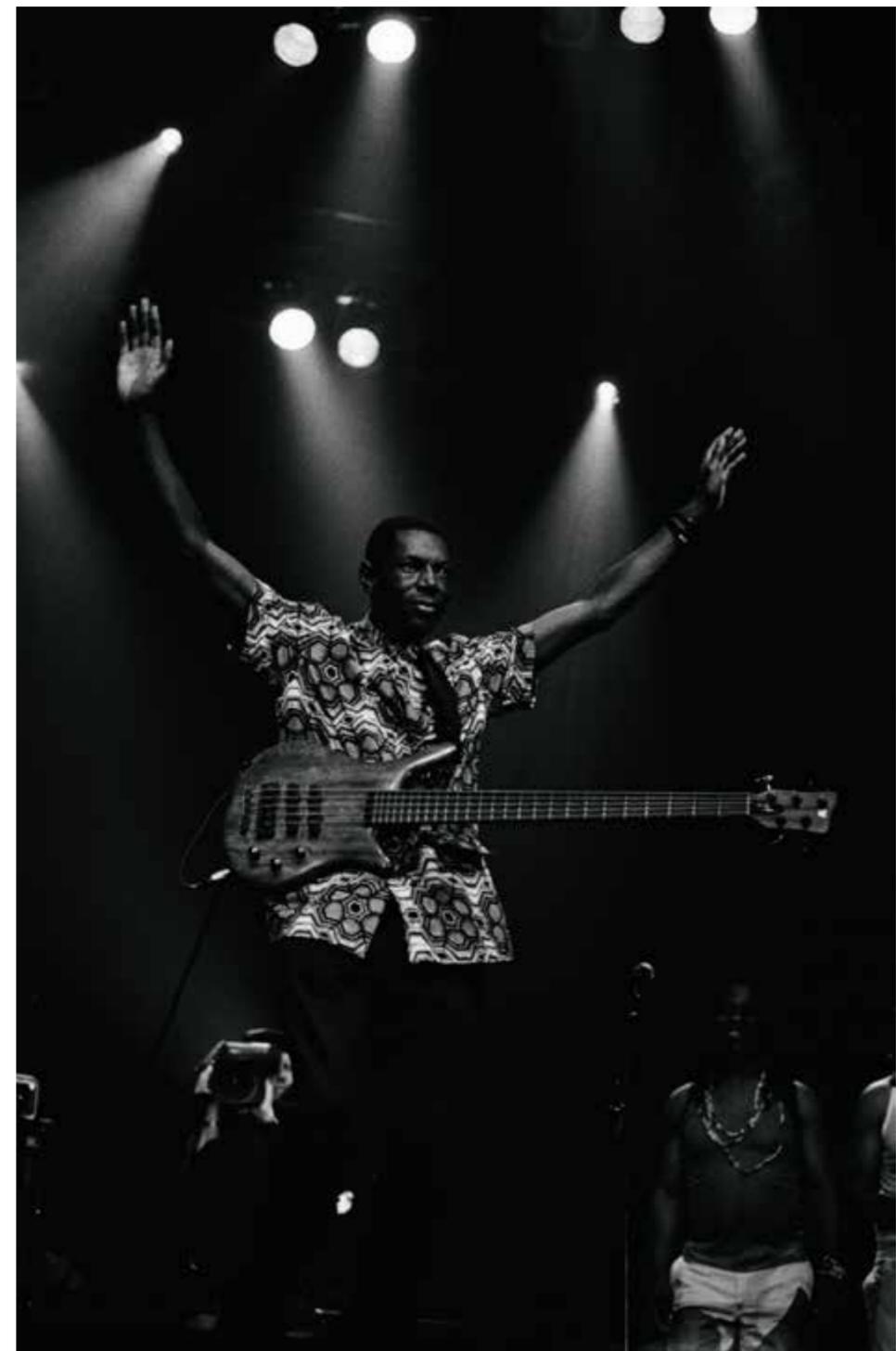
Darling, 2015, b/w photograph, open edition
Deborah Anne Dyer, Darling, 2015, b/w photograph, open edition
Donovan Copley, Cape Town, 2014, b/w photograph, open edition
Shane Durrant, Swellendam, 2014, b/w photograph, open edition
Kobus de Kock Jnr., Darling, 2013, b/w photograph, open edition

Pierre Crocquet

Heidi Erdmann selected the works of three other participants. Her objective was to find the counter-balance. Crocquet, Hopwood and Ballen are established talents, each with a series of work suited to this exhibition, but they are not music photographers.

When Crocquet started work on *Sound Check*, he was new to photography and the South African jazz scene was new to him. He had been out of the country for more than five years; he left behind a career in banking to pursue his interest in photography. Three years into the series, Standard Bank Art Gallery in Johannesburg offered him an exhibition, acquired twenty five photographs from the series and published his book, *Sound Check*. Crocquet photographed South African jazz legends at concerts and music festivals around the world. His interest in the jazz scene did not cease with the publication of his book in 2005. He continued with this series until 2009, always alongside his other projects.





Abdullah Ibrahim, McCoy Mrubata, Sipho Gumede, Simphiwe Dana
b/w photographs printed by Silvertone International, Johannesburg
Edition/20
Prints released by Pierre Crocquet Estate



Tim Hopwood

Theo Crous, b/w hand print, 1995, edition/5

Bernoldus Niemand en die Swart Gevaar 3, b/w hand print, 1989, edition/5

Bernoldus Niemand en die Swart Gevaar 2, b/w hand print, 1989, edition/5

Johannes Kerkorrel 7, b/w hand print, 1989, edition/5

Johannes Kerkorrel 5, b/w hand print, 1989, edition/5

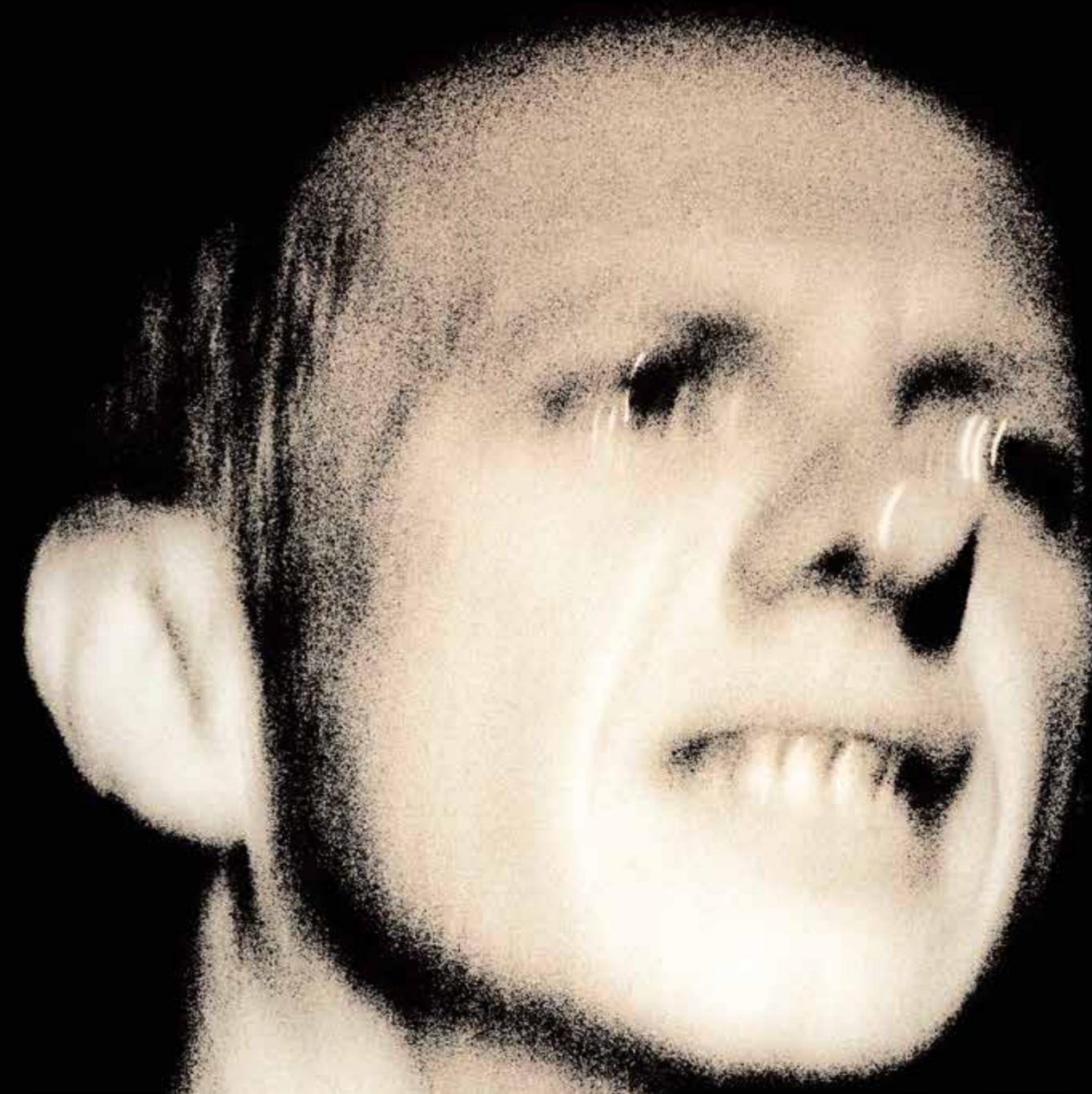
Mark Bennett 4, b/w hand print, 1989, edition/5

James Phillips 6, b/w hand print, 1989, edition/5

Tim Hopwood worked as a professional photographer for more than two decades, but could not bear the thought of going digital, and became a songwriter instead. He is represented in this exhibition with a small series of photographs taken at a Voëlvry music concert in 1989; he was then a final year photography student at Rhodes University in Grahamstown. His quiet and deeply atmospheric portraits of musicians were shot on film and hand printed by him.





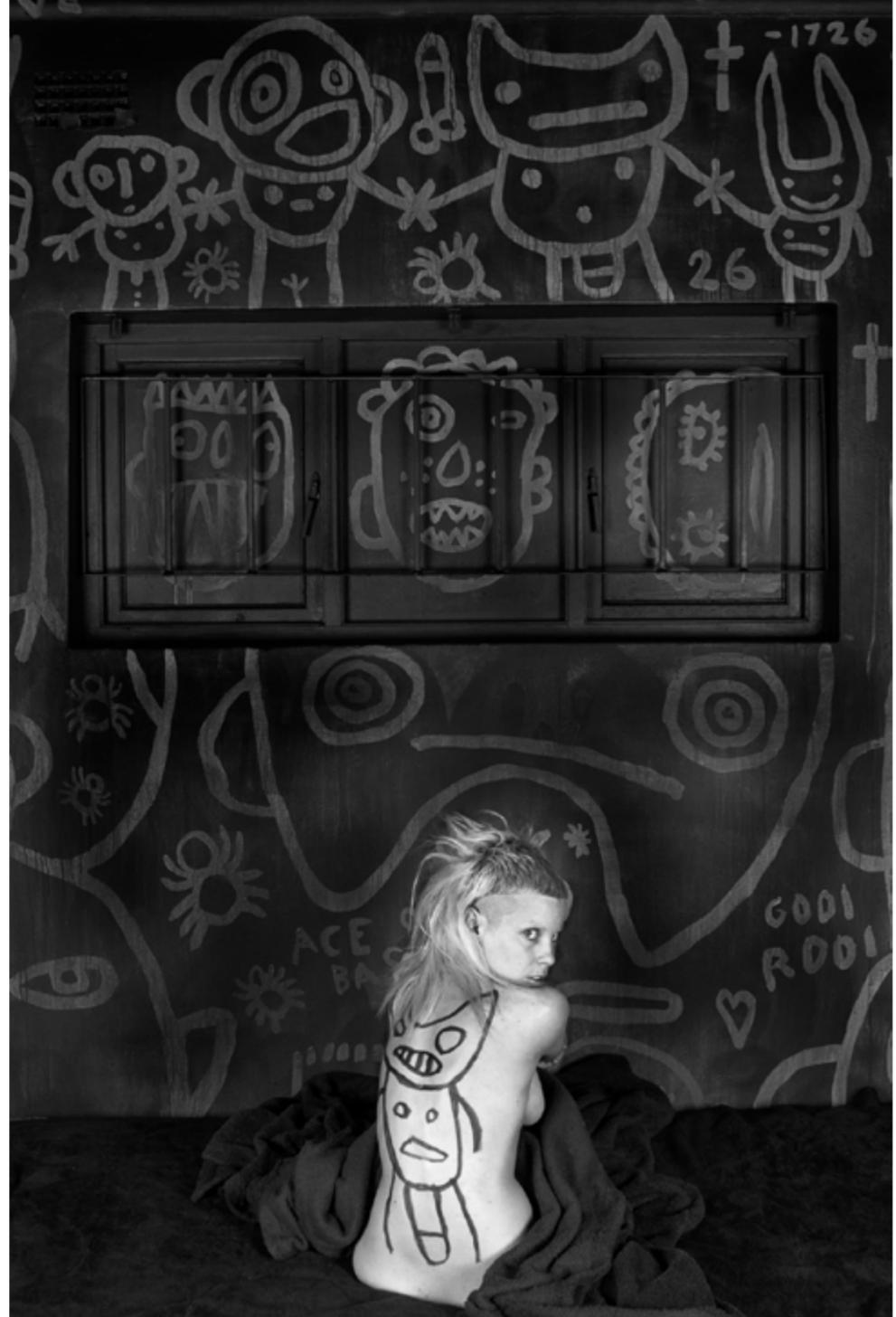




Roger Ballen

Ballen's photographs from Roger *Ballen/Die Antwoord* series points to the collaborative potential between artist and musicians. They were taken behind the scenes during the making of the music video *I Fink you Freeky*, directed by Ballen and Ninja. The music video became an internet sensation with more than 50 million hits. Video may have killed the radio star, but the digital age gave us Internet Stars.







- Die Antwoord 2008*, archival pigment print, 40 x 40cm, edition/50
Gooi Rooi, archival pigment print, 28 x 35.5cm, edition/50
Skelm, archival pigment print, 28 x 35.5cm, edition/50
Yo-Landi and Rats, archival pigment print, 28 x 35.5cm, edition/50



This e-catalogue is designed on the occasion of the *Shooting Stars* exhibition hosted at ErdmannContemporary.

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Designed by Nicola Roos

2015

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