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Cameron Platter / Selected Works

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Selected Works

Cameron Platter

Cameron Platter (born 1978 in Johannesburg) lives and works in Shaka's Rock, KwaZulu-Natal, South Africa. He studied at Michaelis School of Fine Art, Cape Town.

His work is an intoxicating vision of Good vs. Evil, documenting contemporary morality through the telling of simple stories drawn and appropriated from the media; TV; films; art; history; pornography; battle scenes; politics; music and religion.

His targets and influences include Lamborghinis, Kawasakis and beautiful women in fishnets. Megalomania and the mass media. James Bond and Richard Pryor; corrupt politicians; penis extension machines and strip clubs. Children's stories, crime fiction and gangster films. Southern African woodcut and craft masters; tabloid horror stories; wildlife, real life and things falling apart...

Mixing traditional and new mediums, Platter creates a tableau that becomes a sincere homage to historical themes, an ironical take on contemporary Africa, and an ultra primitive, anti-aesthetic view on what it means to be alive today in South Africa.

Platter works with the time-consuming medium of drawing, video animation, and hand carved sculpture to create comedy-noir interactive installations filled with sex, irony, cynicism and approaching love.

He has been called, amongst other things, 'the delinquent love child of Quentin Tarantino and Dr Seuss', 'the undisputed king of Afro-bling' and 'an agent provocateur with a sinister agenda.'

***Lamborghinis, Kawasakis
and beautiful women in
fishnets; megalomania
and the mass media;
James Bond and Richard
Pryor; corrupt politicians;
penis extension machines
and strip clubs; children's
stories, crime fiction and
gangster films; southern
African woodcut and craft
masters; tabloid horror
stories; wildlife, real life
and things falling apart...***

PRINCE BARRACK HUSSEIN

HE GUARANTEES PROVEN & TESTED SERVICES IN:

PSYCHIC TEST RESULTS

Service	Score
Telepath	10/10
Clairvoyant	10/10
Psychic Medium	10/10
Pre-cog	10/10
Medium	10/10



PRINCE BARRACK HUSSEIN
astrologer, herbalist healer, and researcher
in powerful Chinese, Indian & African herbal
medicines in southern Africa and all over the world.



FOR MEN
SERIAL PROBLEMS

**3 in 1
Penis
COMBO**

STRICTLY
BY
APPOINTMENT

IN GOD HERBS
AND ANCESTORS

- 1. SIZE (LENGTH & THICKNESS)
- 2. POWER (HARDNESS & STRONG ERECTION)
- 3. STOP EARLY EJACULATION & MAKE MORE ROUNDS

NO SIDE EFFECTS

1. Bring you to see your enemies and make demands on them using a mirror.
2. Bring back lost lover, even if lost for a long time in 3 days.
3. Remove bad luck, Witchcraft takolache & demons from homes
4. Ensure that promotion you have desired for a long time at work Or in your career.
5. Those pursuing dream careers eg sports, politics, music etc.
6. Herbal medicine for enlarging the penis in both length & girth permanently
7. Guarantee you to win that troubling court case no matter what stage
8. Quit Alcohol, Smoking, Drugs Using Purely Herbal Therapies With No Side Effects.

Guarantee you eternal love
and happiness. **FOREVER**

9. Honest & accurate psychic readings, Karma, Tarot
10. Get Your Loved One Quickly Out Of Prison In 48 Hours
11. Ensure Success As You Get Rich Quickly
12. Extreme protection for those doing dangerous jobs like security guards, Bank managers, cash transporters etc.

- DIVORCE
- DIFFERENCES
- LOST LOVE

NO PROBLEM

(ALL THESE CHALLENGES CAN BE OVERCOME WITHIN 5 DAYS)

STOP SUFFERING IN SILENCE AND RUSH TO GET THAT HELP THAT YOU NEED. IF NOT YOU, DO IT FOR YOUR LOVED ONE.

CONFIDENTIALITY GUARANTEED

CELL: 072 712 3082

GUARANTEED RESULTS

FOR ALL YOUR NEEDS



I ♥ Durban, 2010, pencil crayon on paper, 170 x 170.5 cm



The Kilimanjaro Action Bar (Open 24hrs), 2010, pencil crayon on paper, 168 x 167 cm



In the Beginning Things were Good, 2010, pencil crayon on paper, 172 x 170 cm



Nasty Secrets and Dirty Tricks, 2010, pencil crayon on paper, 178 x 178 cm

DR. WOLF BLITZER

STOP SUFFERING IN SILENCE AND RUSH TO GET THAT HELP THAT YOU NEED.

IF NOT FOR YOU, DO IT FOR YOUR LOVED ONE.

CONFIDENTIALITY GUARANTEED

IS YOUR SITUATION GETTING WORSE? JUST CAN'T TAKE IT ANYMORE? DON'T LOSE HOPE.

Sorry machines is not working.

SPECIAL TREATMENT

Quick Love In 48 Hours. money, massage parlour. Driving around in car. Destitute. Bring your own personal casino into your home.

TO STOP YOUR LOVER FROM CHEATING
TO FIND A LOVER & TO BE LOVED
TO BE LIKED ALONE BY YOUR LOVER
psychadelic transport etc.

* CNN, Big Boobs, black Jack.
* With No Side-Effects.
* Extreme dancing Shakira,
* Sleaze, politics, hookers,

WITHIN 3 DAYS SOLUTIONS GUARANTEED RESULTS

UNLOCK YOUR LIFE NOW!!!

Have you visited many doctors and never god help? Then this is the right time to get the right in your needs.

CELL: 072 712 3082

Dr Wolf Blitzter, 2010, pencil crayon on paper, 180 x 180 cm

EROTIQUE

BEST CHARTER KFC

THE PEOPLE SHALL GOVERN **R 70**

ALL SHALL BE EQUAL BEFORE THE LAW!!! **R 30**

STREETWISE ONE **14.90** BUCKET YOU DESERVE
STREETWISE TWO **19.90** LIMITED EDITION
STREETWISE THREE PIECE **29.90** 164.90 21 PIECE IT...

LATEX / LOVESTORY GET IT NOW!!

072 712 3082

ALL SHALL ENJOY EQUAL HUMAN RIGHTS
THERE SHALL BE WORK AND SECURITY
THERE SHALL BE SHALL BE HOUSES, BOOZE AND COMFORT

XXX PEACE AND FRIENDSHIP XXX

Erotique Best Freedom Charter KFC, 2010, pencil crayon on paper, 176 x 178.5 cm



Secret Hi Tech Facility Lair, 2010, pencil crayon on paper, 180 x 168 cm



Africa No True, 2010, pencil crayon on paper, 96 x 96.5 cm



Shaka's Best BBQ, 2010, pencil crayon on paper, 96 x 96.5 cm



Blowjob from Outer Space, 2010, pencil crayon on paper, 96 x 96.5 cm



Erotic Ab Ex, 2010, pencil crayon on paper, 97 x 96.5 cm



Red Boots, 2010, pencil crayon on paper, 96 x 96 cm



Red Boots, 2007, acrylic on carved Jacaranda wood, 55 x 25 cm

The sound of a zip on red latex boots

Cameron Platter's work, which stretches from drawings to video to sculpture, can sometimes be hard to pin down. The best word I could get to describe it is apocalypsonaïve. It is a portmanteau of three separate words: Apocalypse, Calypso and Naïve; but in Platter's world of Sportswater-and-Penis Combos and killer transvestite scorpion zebras from outer-space it seems to fit right in.

Apocalypse, the first element, is because of the dark Sci-Fi undertones and storylines and the post-human characters. It is a world where LOLcats come back to haunt us. It is for the fear of KFC and WMDs. Apocalypse allows for an area of rich fantasy and, like all good apocalyptic narratives, a healthy dose of social commentary.

In the middle of my word is Calypso, the second element, for the syncopated rhythm of the islands. It is the Durban sun, the bright colours and the taste of the subtropics. It's the creole mix of a crocodile and a detective. It's the secret hideouts of Scaramanga and Dr No. It's the gaze of the colonialist. And it is the dirty parties when the sun goes down: the strippers and sex tourists, the drugs and speedboats. It's the sound of a zip on red latex boots.

Naïve, the third element, is for the childlike drawing, the cut-and-paste animation and the gratuitous use of paperback verbal cliché. It lends an innocence all the worse for the violent content. It's like watching kids playing with guns, sweetly involved and terrifyingly earnest. Linda Stupart once described it as the 'embittered and delinquent love child of Quentin Tarantino and Dr Seuss', which is as appropriate as funny.

RS: In most of your work there is a big contrast between the childlike style of drawing and the content that is violent or mean. How do you see it affecting the viewer?

CP: I think of it as a form of reportage. I only transcribe what I see around me: night clubs, hookers, sex, fast food. Tabloid horror stories, the art world, TV, films, politics and consumer culture. The fact that the 'style' is childlike, that's just how I see things. It doesn't really matter to me how it affects the viewer – they choose to eat it up how they want and then spit it out again. Treat adults like children and children like adults and you can't go wrong...

RS: It reminds me a bit of Tank Girl. Reacting to the wrongs in the world with reckless abandon.

CP: How can people not react? I'm astonished that people can go about their lives smiling, eating KFC, watching TV, buying cell-phones... wanting the latest 3-in-1 penis combo. Tank Girl. Doesn't she wear revealing outfits?

RS: She does. And reacts violently.

CP: I suppose I'm like a passive-aggressive-slacker-Lebowski type of reactor.

RS: Do you bowl?

CP: Leg-spin.

RS: I meant ten-pin...

CP: That's, like your opinion, man. Once or twice. In Parow².

RS: Your work has a very handmade feel about it even though it's digital.

Platter's animations are often made with simple colours, minimal movement and with cutouts glaringly stuck on. The backgrounds flash and the shots are long and drawn out, like anime from the 90s.

CP: Funny. My video work is almost the most handcrafted, hand-done, side of what I do. Even though it's digital

RS: Somehow things that are digital can look more handmade. I think it's because unslick digital drawings refer to the past.

CP: I think there's a return to doing things yourself. Making things from what you got. Not just in art. Like growing a vegetable, instead of buying one. Which may mean people would start making their own art instead of buying it.

Platter often repeats motifs, such as crocodiles, porn, fast cars, bars, John Muafengejo³ and KFC legs. Certain characters also make multiple visits, developing quirks of personality over time, resembling the repeated characters in crime novel series.

CP: The latest animation, *The Old Fashion*, started out as a remake of my 2005 animation *My BM is bigger than yours*. I literally re-storyboarded scene-by-scene and then just let it develop. It turned into something completely different to the original. And that's when I realized that things like the zebras, the crocodile had this real potential to be these important, familiar, characters. Like the players in a crime novel series. I love the contrast of high and low. And I love people, things, that don't take themselves too seriously.

Platter overtly refers to detective fiction and is a massive crime fiction fan. One of his repeating characters is a crocodile who talks like Chandler's Phillip Marlowe and falls in love with fallen women. The villains are often straight out of James Bond, though Blofeld's cat gets the active part.

RS: You refer to 'bad literature' or at least genres that aren't considered 'literature', like paperback Sci-Fi or James Bond-style spy thrillers and crime novels.

CP: I suppose I feel some sort of kinship with crime-fiction books. Primarily, the fact that they aren't perceived as 'hardcore'. I don't make politically correct installations dealing with violence, race, oppression, poverty and such. I make bright, colourful, 'childlike' works that are slightly funny, off-kilter or humorous. Doesn't mean I don't have a political agenda though.

RS: Crime fiction, especially the old kind (like Raymond Chandler and Dash Hammet) are in essence morality tales, but with an unconventional bend. Do you feel there is an off-beat sense of morality in your work?

CP: That's it. I'm big-time into morality tales. Doing the right thing but embracing contemporary sleaze at the same time.

RS: Is there a bigger morality power? Some of your animations end with a powerful external force cleansing the world. Like transvestite scorpion zebras.

CP: I think it is just an easy Beckettian way to end – otherwise the stories would just go on and on and never end. The Zebras are also like Steven Seagal. So it's like a combo of Beckettian and Seagalian wrath cleans shit up. But I do like finality, and there is something quite comforting to me about a sudden ending: Finish and klaar.⁴

RS: Like a premature ejaculation?

CP: Or coitus interruptus.

Pornography's a theme in Platter's work. His recent video 'Black Up That White Ass II' started with a 7 minute graphic animated porn scene.

RS: I noticed that you love the seriality of the characters. But the similar sequels and repeated characters remind me of porn as well as crime fiction. What is your relationship to porn?

CP: I was a pornographer in a previous life. I love porn but I hate it. I think it's such an important thing. Everyone has sex, and sex is porn. My/our relationship to porn is way too complex for me to be able to sum it up. For me, it changes everyday. But art's relationship to porn is a poor cousin in tatty underpants.

RS: I like how all porn has this dark side, which I think you put into your videos. Like the flip side of this eroticism is death and fear.

² Parow is an area in Cape Town known for its seedy bars and endless middle class bad taste.

³ Muafengejo was a Namibian-South African artist. Most of his work comprised starkly graphic linocuts. He trained at the Rorke's Drift Art Centre and embodies the naive style of that school.

⁴ A common South African saying, half-English half-Afrikaans. It literally means finished and finished. It has taken on a slightly ironic tone in recent history after Jackie Selebi (SA Police Chief on trial for corruption) said his relationship with mafia boss Glenn Agliotti was as a 'friend, finish and klaar'.

CP: There is definitely fear and death lurking in whatever I do. I think the dark side comes naturally – there is no conscious effort to include this in my stories. It just happens. And then gets extreme.

RS: There seems to be a new common motif of giant KFC legs in your videos.

CP: It's a reaction to the trivialized, homogenized, dumbed-down nation of franchise stores, franchise restaurants and franchise people that South Africa is fast becoming. Every brown paper bag on the street is a KFC bag. KFC is the World Food Program. And the Colonel? How much more ridiculous can you get?

RS: I know. It is scary that Chicken and Evil can be so closely related. Do you ever eat it? Maybe when you are hungover?

CP: Never. I'll eat fried chicken. But only if I make it, and only if I know the provenance of the chicken.

RS: There's an element of Afro-kitsch in your work, especially in *Black Up That White Ass II*, referencing quack African herbalists and John Muafengejo.

CP: I do like the notion that my stuff isn't from a single source. It can be about dictators, KFC, Lebowski, porn, South African politics, Metallica, penis problems, crime stories and zebras all at the same time. And it can make perfect sense. To me, at least. I don't see it as Afro-kitsch. Maybe I'm just colour blind and can't see the wood.

RS: You mean it's not kitsch or not specific to Africa?

CP: I don't go out to create something kitsch. Maybe I'd call it 'DirtyAfroBaroque'.

RS: Maybe kitsch is the wrong word. Too much value judgment.

CP: I think it has something to do with growing up around that type of art. John Muafangejo, Tito Zungu, Cecil Skotnes, Azaria Mbatha.

Platter lives outside Durban, KwaZulu-Natal. It's a city on the east coast of South Africa, which like many port cities is a vibrant mix of cultures and industry. It is also rapidly developing.

RS: Tell me about Durban. Has moving there permanently been a big change?

CP: Durban's described in Chi-Chi W Magazine as a 'gritty port city'. Go figure. I live a little outside Durban. It's the chance to focus, concentrate, and get back to the basics about why I make art / stuff. I mean, I work in a sub-tropical forest 2 km from the warm sea. And I have a Pug called Salvo.

RS: I once heard your house described as this island of jungle amongst new triple storey housing developments. True?

CP: True. And I think it gives real insight into what comes out of me.

RS: That you have your own island secret island lair?

CP: Amidst the KFC drive-thrus and Scarface-Tuscan mansions. Amidst golf-estates, and corrugated-iron shacks, Hindu temples, churches above auto-body shops. Sub-tropical beaches and sewer pipes.

RS: Islands have this amazing wealth of kitsch. I was reading the other day about dictator kitsch, the kind of imagery that Kim Jong Il and Adolf Hitler surrounded themselves with. And how these idealistic representations of the world say something so much darker.

CP: It's humorous, but then very quickly becomes super sad and scary. All the mirror glasses that the 'villains' wear in my latest video *The Old Fashion* are Charles Taylor's. It's interesting what they reflect...

Robert Sloon is a writer, a pseudonym and an artist. Some parts of the interview are extracted from his blog ArtHeat.net



CLUB DIRTY DIRTY



ALL YOU CAN
EAT BUFFET
MON-THURS - 2PM

MENU

STEAKS



ALL OUR MEAT IS CHILE AT AINSWORTH
DRIY AGED MINIMUM OF 21 DAYS
WE ~~LOOK INTO THE~~ ONLY USE OUR
SECRET BASTING
SECRET SPECIALTIES.

PRIME RIB RECOMMENDED RARE/MEDIUM RARE

ROAST PORK 1KG 500gms / 750gms

T-BONE 1KG 500gms / 750gms

WE ALSO STOCK RUMP, SIRLOIN AND FILLET

RIBS + EGG



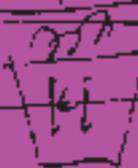
^{PORK} PRIME - PRIME RIBS

WE ~~ONLY~~ DO "MEMPHIS
STYLE" LO & SLO RIBS

SLOW SMOKED FOR RIB SATISFACTION
WITH SECRET RUBBING SAUCE

NOT SATISFIED, WE PAY YOU YOU EAT FOR FREE
SIDES = SOLESHAW \$1.40 /

CRISPY CHICKEN

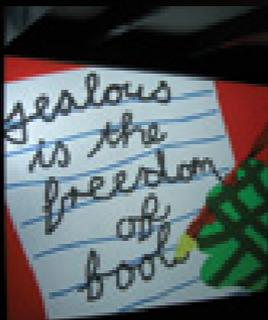
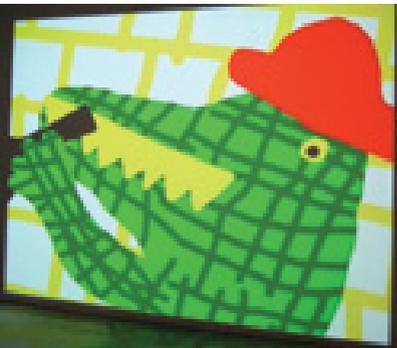


BETTER THAN THE
COLONELS. ALL OUR
CHICKENS FREE RANGE

OUR SKIN IS THE BEST

DRINKS SEE OUR SEPERATE MENU.

A TEL.

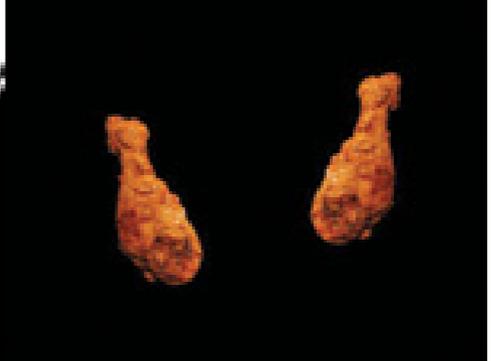




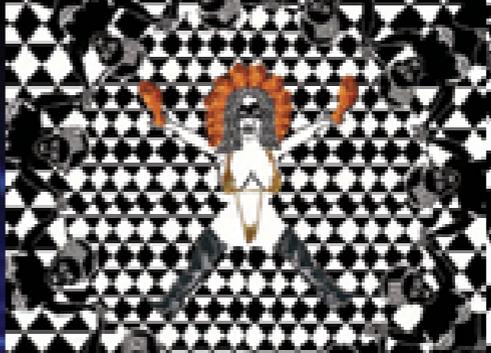
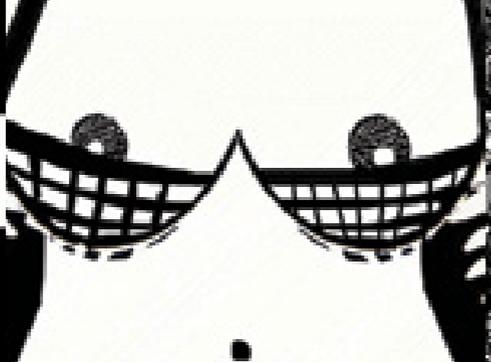


THE MEN BECAME
HYNOTISED BY SEX,
MONEY AND MEAT.
THE WOMEN, WHO
SPENT THEIR TIME
STAMPING CORN,
PAYING TAXES,
MAKING THINGS
WORK, ETC., WERE

CLUB
DIRTY
DEN



INTERRACIAL
LATEX
LOVE STORY



Previous: Black Up That White Ass II, 2009, video stills, duration 26:55; colour & sound

Black Cock, 2009, unique sculpture for video Black Up That White Ass II, edition 5 + 2AP



THE GOOD SHEPARD
PRESENTS



**DR. BOMBOKA STOP SUFFERING
IN SILENCE**

HIS SPECIALTIES INCLUDE, BUT ARE NOT LIMITED TO: Guarantee Eternal Love And Happiness.
Read And Tell All Your Problems Before You Mention Them To Him. Get Your Loved One Quickly Out Of Prison In 48 Hours.
Bring Back Lost Lover, Even If Lost For A Long Time. Extreme Protection For Those Doing Dangerous Jobs
Herbal Medicine For Enlarging The Penis In Both Length And Girth Permanently, Casino Dice, Black Jack, Machines Etc
It Stimulates Growth Tissues And Muscle Thus Increasing Size.
Bring You To See Your Enemies And Make Demands On Them Using A Mirror. Guarantee You To
(ALL THESE CHALLENGES CAN BE OVERCOME WITHIN 48 HOURS) Win That Troubling Court Case

CALL: 072 712 3082 CONFIDENTIALITY GUARANTEED



Black Up that White Ass II, 2009, pencil crayon on paper, 240 x 240 cm



The Battle of Rorkes Drift at Club Dirty Den (About 2009), 2009, pencil crayon on paper, 240 x 240 cm

IN A FARAWAY GALAXY...

IN A FARAWAY GALAXY (IMAGE OF GALAXY) TEXT (FONT ADRIAL HANDDRAWN, IMAGE AFTER FONT)

ON A FARAWAY PLANET - IMAGE OF MOON OR MARS ROTATING. ZOOM IN
POPULATED ENTIRELY BY TRANSVESTITE ZEBRAS

ARCADIA SCENE (MATISSE CUT OUTS / BLUE LAGOON /
ZEBRAS IN TRAINIE GEAR WALK ACROSS SCENE

MAYBE NOT / MAYBE JUST KILLERS!!!
FLAT COLOURS BKG/END
FUN SWIMMING, REAL BUTTERFLIES,

EVERYTHING
WHICH THEY CALLED



ON THEIR PLANET,
ASSTROPOLIS, WAS

PEACEFUL

- REAL BUTTERFLY (DIGITALLY COLOURED IN) FLIES PAST
- MACKANDA SOUND



VIOLENCE DISEASE DEATH TAXES

MONEY CORRUPTION POVERTY UNHAPPINES

MURDER / HIV AIDS / DEATH / WIFE / MONEY / POLITICIANS / HOMELESS - FLASH INBETWEEN.

FISHFINGERS / EVANGELISTS / BULL SHITTERS / MROLOGISTS / FRANCHISE RESTAURANTS / (SERIES BIF, HIGHEST SMALL) QUICK QUICK

WAR RELIGION FAMINE

AND THE ZEBRAS MADE LOVE

OPENLY

- ZEBRAS MOUNTING EACH OTHER / PISTING, BLONTOG, I BECOMES ABSTRACT / ASSHOLE / PENIS
- CLOSE UPS, HEADS MOVING (EYES CAN) / QUICK ON REPEAT / BLOODS + BUTT PLUGS / MOUTH UP AND DOWN
- POSSIBLE SEX SOUND TRACK - CONTRASTS TO ABSTRACTION / DANCE TER-TYPE SCENE / FLASHING COLOURS
- JIMI HENDRIX / JOHN LETHBRUM / INTERCUT WITH DOLPHINS, OVENS, CARISSANT, BANY TREES, RAINBOWS
- FIREWORKS (SCENE ENDS WITH FIREWORKS) = HOLD ON BLACK = CLOSE UP !! WATER WAVE
- EXPLORING (WATER)

EVEN THOUGH EVERYTHING WAS

PEFECT (OR APPEARRED SO - YOU

DONT KNOW WHAT HAPPENS BEHIND CLOSED

DOORS) ON ASS TROPOLIS. THE

TRANSVESTITE ZEBRAS WANTED

TO GIVE BACK TO THE INTER-

- GALACTIC COMMUNITY

- SET UP LAYOUT IN WORD - BODY INTO FLASH
- TEXT DIFFERENT COLOUR/BGGRANDS/ ORANGE PURPLE/RED BLUE
- TEXT ON ZOOMS IN CAT SCENE
- TEXT BEFORE IMAGE ?? (OR KEEP 'EM GUESSING)
- SEX SCENE MOST IMPORANT??

ON EARTH WHERE BAD THINGS
HAPPENED ALL THE TIME, IT WAS
THE YEAR 2010, AND SHIT WAS
TOTALLY, COMPLETELY OUT OF
CONTROL... THE ZEBRAS (FEARING

THAT THE PROBLEMS ON EARTH
COULD, IN THE LONG TERM, IMPACT
NEGATIVELY ON ASSTROPOLIS'S
WELLBEING) DECIDED TO SORT THING
S OUT ONCE AND FOR, FINISH
AND KLAAR, BY FORMING A TEAM

OF
KILLER TRANS-
-VESTITE SCORPION
ZEBRAS FROM
OUTER SPACE

CALL 072712308

- CUT QUICKLY TO IMAGE OF KFC RESTAURANT IN PREVIOUS ARCADIA LANDSCAPE - HOLD FOR A WHILE - BIRDING
- ZEBRA WALKS TO IT, DOOR FLIPS OPEN, INTER GANGPLANK - OPENING (WITH DUST - PHYSICIAN - SHOWN FOUND)
- ZEBRA INSIDE, KFC, CHANGES??, ASS FLIPS OPEN TO REVEAL TIP OF SPACESHIP (ROCKET LAUNCHER) (SCENE)
- SHIP ZOOMS OUT VERY QUICKLY, CUT TO ON FLASHING GALAXY BKG/END (SHIP ZOOMING IN AND OUT)
- SHIP ZOOMS IN ON FLASHING GALAXY BKG/END (SHIP ZOOMING IN AND OUT)



Dance Daqnce Dnace, 2007, pencil crayon on paper, 210 x 140 cm







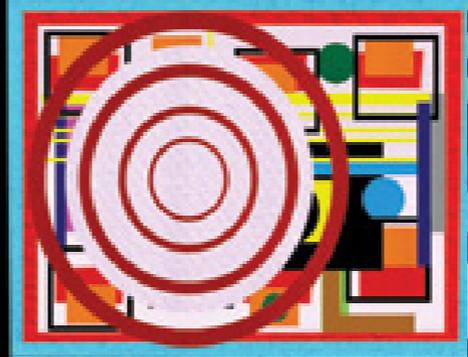
Gold Prince Barrack Hussein, 2010, bronze cast, 100 cm in height



I think of it as a form of reportage. I only transcribe what I see around me: night clubs, hookers, sex, fast food. Tabloid horror stories, the art world, TV, films, politics and consumer culture. The fact that the 'style' is childlike, that's just how I see things.

MEANWHILE

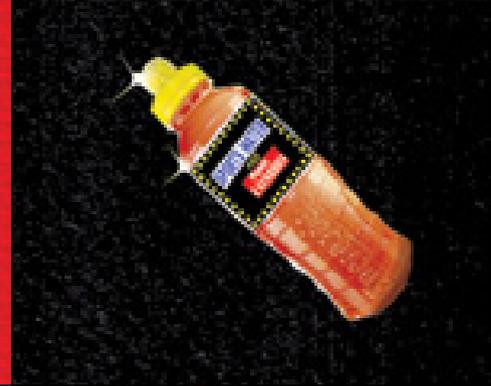
ON AN ISLAND
SOMEWHERE OFF THE
EAST COAST OF
SOUTHERN
AFRICA



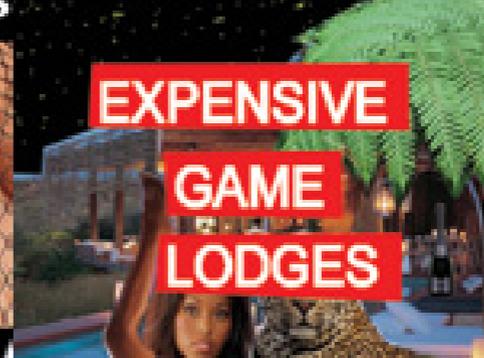
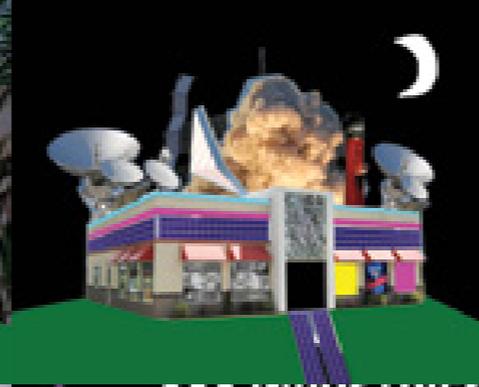
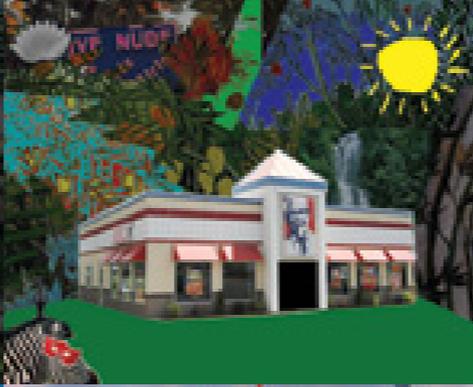
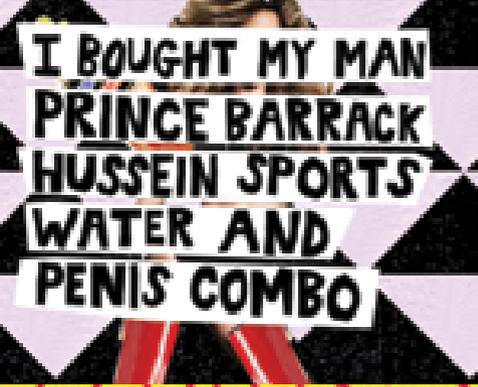
**WORLD
DOMINATION**



WAIT



**I BOUGHT MY MAN
PRINCE BARRACK
HUSSEIN SPORTS
WATER AND
PENIS COMBO**



**PRINCE
BARRACK
HUSSEIN
SPORTS WATER
AND
PENIS
COMBO**

**EXPENSIVE
GAME
LODGES**

**HIS ASSETS
INCLUDED**

FOREVER

GAURANTESS YOU ETERNAL
HAPPINESS AND FORGIVENESS

XXX INDUSTRIES

This website is for

CASINO

HIS ASSETS INCLUDED HIGH RATED HOTELS
 EXPENSIVE GAME LODGES
 BEAUTIFUL APARTMENTS
 EXCLUSIVE GENTLEMANS CLUBS
 THEMED BARS
 HE HELPED MANY DISADVANTAGED WOMEN
 SOME WENT ON TO BECOME FILM STARS (WITH HIS PRODUCTION COMPANY)
 HE HAD FRIENDS IN HIGH PLACES
 THEY HELPED HIM FACILITATE DIALOGUE FOR
 THE STRATEGIC IMPLEMENTATION OF NECESSARY
 DEVELOPMENTS LIKE: SECURING GOVERNMENT ARMS CONTRACTS
 'CHANGING THE CONSTITUTION
 WINNING TROUBLING COURT CASES
 AND IT WENT WITHOUT SAYING THAT HE SAT ON THE BOARDS OF
 ENERGY COMPANIES, FINANCIAL INSTITUTIONS, FAST FOOD
 AND VARIOUS N.G.O's CONGOMORATES



ISLAND RESORTS



CLASSY B&Bs



AND



CUT TO L.S. OF MR X POOLSIDE • C.U. BLACKBERRY RINGING • C.U. MOUTH WITH TEETH
 CUT BACK TO POOLSIDE SCENE • CUT TO C.U. OF 'KENDRA'S' FACE • I WANT A MARTINI
 C.U. MR X FACE • C.U. KENDRA FACE • C.U. CLOSER MR X FACE • C.U. CLOSER KENDRA
 C.U. VERY CLOSE MR X FACE • L.S. POOLSIDE - MR X STANDING UP WITH AK IN HANDS • MEDIUM SHOT - MR X
 FULL FRAME, GUN JERKS BACK AND FORTH, ULTRA QUICK RED, WHITE, BLACK FLASHES (HEAVY METAL, ODB AUDIO)
 MY QUICK CUT BACK TO POOLSIDE SCENE. MR X RECLINING, MARTINI IN HAND, POOLSIDE PLEASANT AUDIO -
 KREEPY KRAWLY, FADE DOWN SLOWLY TO BLACK & SILENCE



Kwakuheisa, 2007, installation view of sculpture and painting, Bell-Roberts Gallery, Cape Town



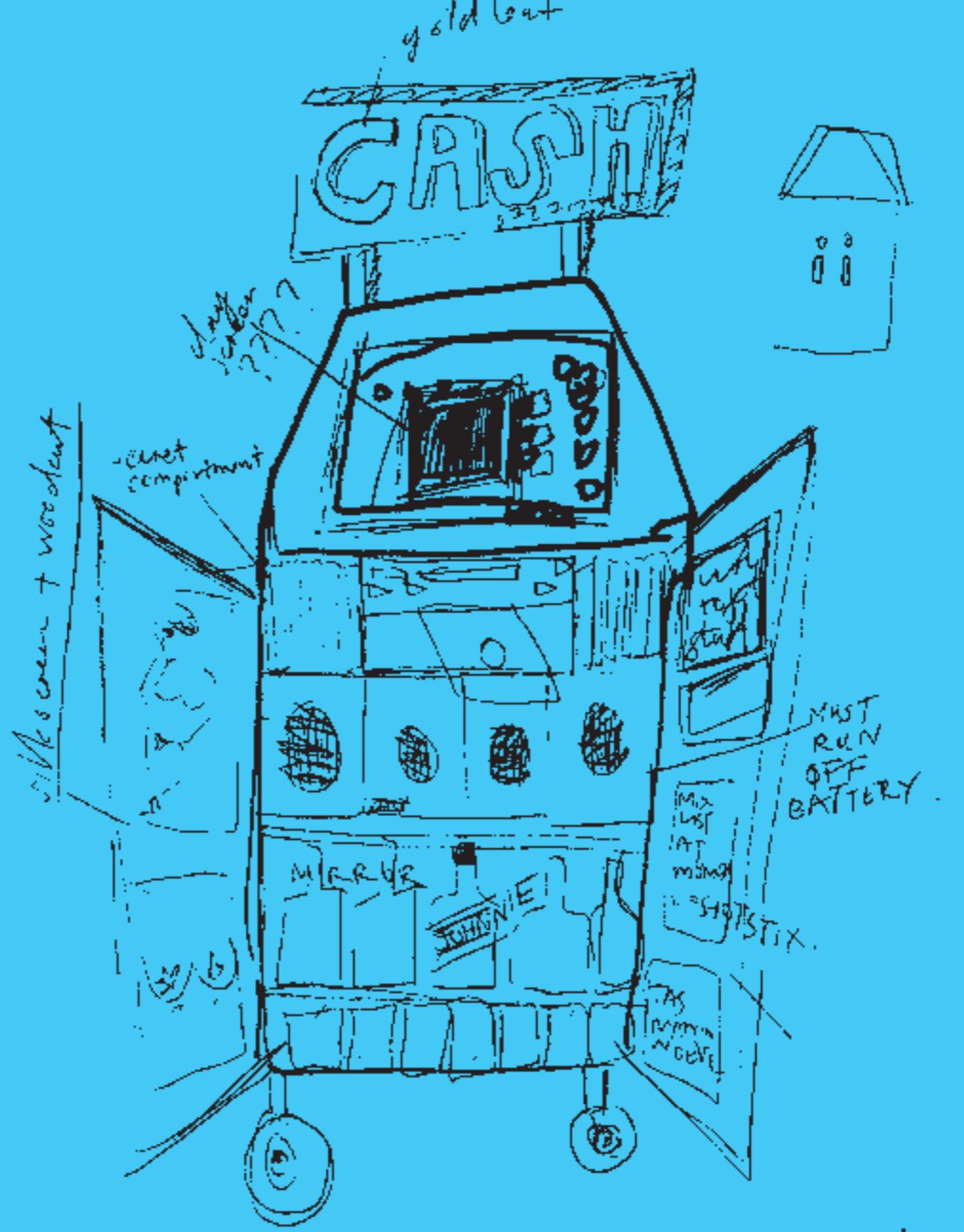
Ship, 2008, acrylic on carved Jacaranda wood, 250 x 220 cm





Car, 2008, carved Avocado and Jacaranda woods, 390 x 150 x 100 cm



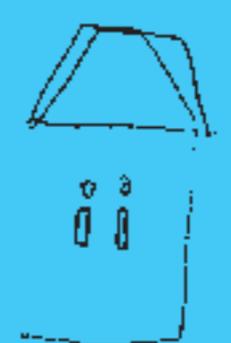


like screen + woodcut

SECRET COMPARTMENT

SECRET COMPARTMENT

CASH
gold leaf



MUST RUN OFF BATTERY.

MIX LOST AT MOUNTAIN
STATISTIX.

AS PART OF W/DEVE.

WHAT WE NEED NOW



ATM / Minibar / Soundsystem, 2008, carved Avocado wood, mixed media, found objects, 170 x 60 x 80 cm



Chair, 2008, carved jacaranda wood, 55 x 47 x 90 cm



Cinder Blocks, 2008, carved jacaranda wood, 15 x 20 x 35 cm (each)



Suicide, 2008, acrylic on carved Jacaranda wood, height 100 cm



Man With Gun, 2008 acrylic on carved Jacaranda wood, length 130 cm



Owl, 2008, acrylic on carved Jacaranda wood, height 130 cm

I only transcribe what I see around me: night clubs, hookers, sex, fast food. Tabloid horror stories, the art world, TV, films, politics and consumer culture. The fact that the 'style' is childlike, that's just how I see things. It doesn't really matter to me how it affects the viewer – they choose to eat it up how they want, and then spit it out again.



Monet's Bridge, 2008, glazed clay, 60 x 22 cm

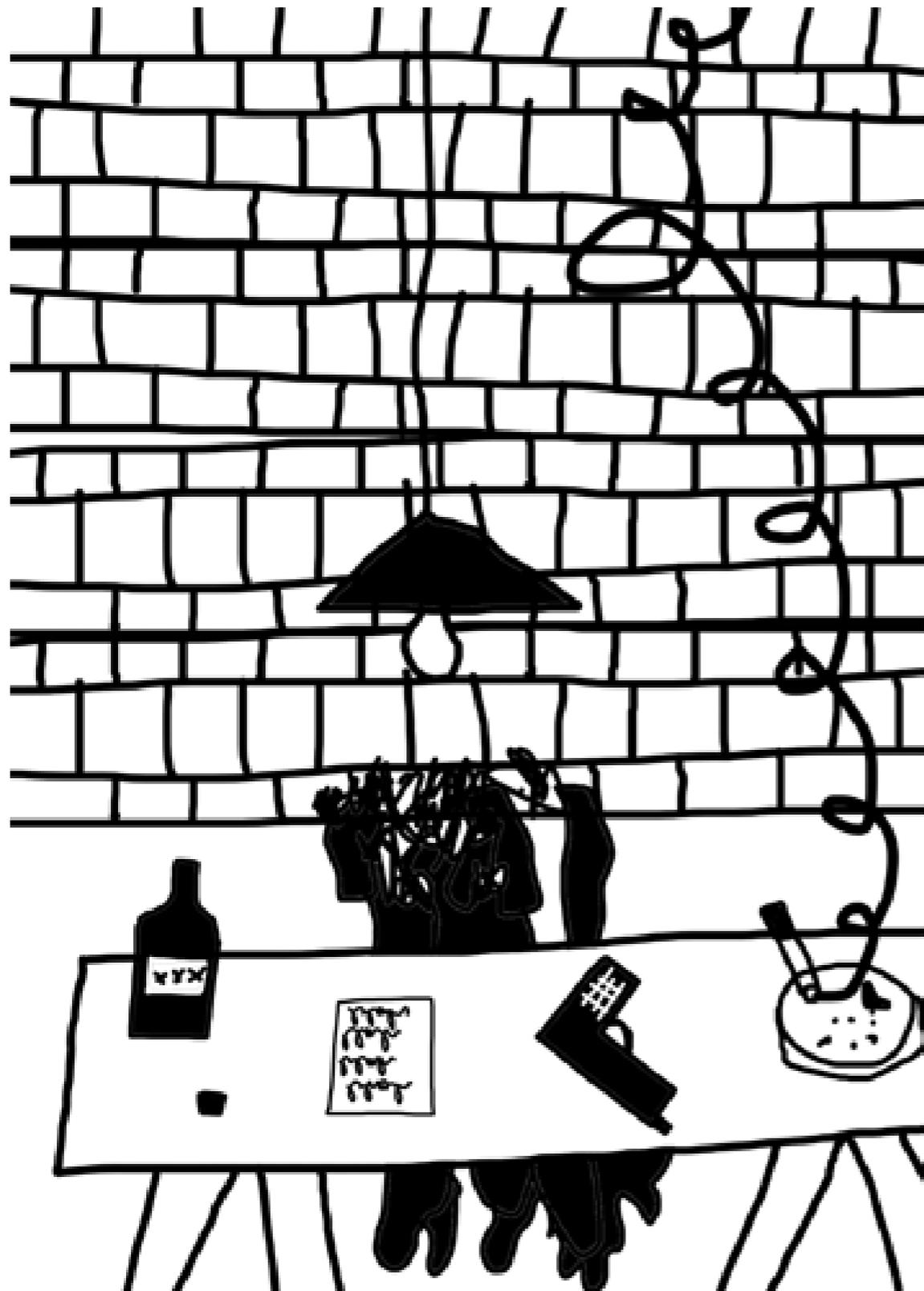


How the Crocodile Got His Shoes, 2007, video stills, duration 5min 32sec, colour & sound



The Love is Approaching, 2004, installation views, João Ferreira Gallery, Cape Town





Party Time, 2007, installation view, Blank Projects, Cape Town

Selected Solo Exhibitions

2010:

Hard Times, Great Expectations
Whatiftheworld/Gallery, Cape Town,
South Africa

The Old Fashion VOLTA NY, New York, USA

Cameron Platter Rio Loco Festival,
Toulouse, France

I Am Loneliness Hilger Contemporary,
Vienna, Austria

2009:

Black Up That White Ass II YoungBlackman,
Cape Town, South Africa

2008:

Studio, KNSA Gallery, Durban,
South Africa

3 Stories KZNSA Gallery, Durban,
South Africa

Too Much of Anything is Very Dangerous
Hilger Contemporary, Vienna, Austria

2007:

Kwakhlekisa Bell-Roberts Gallery,
Cape Town, South Africa

2006:

Party Time Blank Projects, Cape Town,
South Africa

Beware the Curves Labia Cinema,
Cape Town, South Africa

3 Missed Calls Bell-Roberts Gallery,
Cape Town, South Africa

2005:

Life Is Very Interesting Bell-Roberts Gallery,
Cape Town, South Africa

2004:

Storm NSA Gallery, Durban,
KwaZulu- Natal, South Africa

The Love is Approaching João Ferreira
Gallery, Cape Town, South Africa

Selected Group Exhibitions

2010:

Spier Contemporary, Travelling, South Africa

2009:

Clair/Obscur Film Festival Basel, Switzerland

Manifesto CO-OP, Johannesburg,
South Africa

Word Up! AVA Gallery, Cape Town,
South Africa

Volta 05 Basel, Whatiftheworld/Gallery,
Cape Town, South Africa

Sing Into My Mouth Whatiftheworld/Gallery,
Cape Town, South Africa

Johannesburg Art Fair KZNSA Gallery

2008:

On a Clear Day You Can See Forever
Hilger Contemporary, Vienna, Austria

Art 39 Basel Hilger Contemporary,
Vienna, Austria

Prints & Editions 08
Whatiftheworld/Gallery, Cape Town,
South Africa

Viennafair Galerie Ernst Hilger,
Vienna, Austria

2007:

Love South Beach Emporium, Miami, USA

Art Cologne Galerie Ernst Hilger,
Cologne, Germany

2006:

Analog-Digital-Fractal Galerie Ernst Hilger,
PULSE, Miami, USA

Tour, a slice of life Hilger Contemporary,
Vienna, Austria

Rotterdam International Film Festival
Rotterdam, Holland

About Face Klein Karoo National Art Festival,
South Africa

2005:

KO Video/1st Durban Video Festival Durban
Art Gallery, Durban, South Africa

Shots New Directors Showcase London,
England and Cannes, France

Printtttt AVA Gallery, Cape Town,
South Africa

In Motion Franchise, Johannesburg,
South Africa

2004:

Negotiate Conciliation Johannesburg Art
Gallery, Johannesburg, South Africa

Brett Kebble Art Awards Cape Town,
South Africa

In Motion Erdmann Contemporary,
Cape Town, South Africa

Saatchi and Saatchi New Directors Showcase
Cannes Lions Festival, France

Contra Mundi AVA Gallery, Cape Town,
South Africa

ABSA Atelier ABSA Gallery, Johannesburg,
South Africa

2003:

Picnic Bell-Roberts, Cape Town, South Africa

Art as Usual Johannesburg Art Gallery,
Johannesburg, South Africa

Galerie Puta 2a Dysart Road, Cape Town,
South Africa

2001:

YDETAG South African National Gallery,
Cape Town, South Africa

Stolen Painting Art Night Out, Cape Town,
South Africa

2000:

Returning the Gaze One City, Many
Cultures, Cape Town, South Africa

Emergency Bell-Roberts Gallery, Cape Town,
South Africa

Filmography

The Old Fashion
2010

Black Up That White Ass II
2009

The Battle of Rorkes Drift III About 2009
2009

Color Blind (Vivid Raw) Vol 2
2008

*The Stripper and the Zebras; Mr Muafangejo and
the Lion; and the Crocodile and God (Also known
as 3 Stories)*
2007/08

*How the Crocodile Got his Shoes and Other
Collected Stories*
2007

Beware the Curves
2006

*My BM is Bigger Than Yours (Also known as
When Days Are Dark Friends Are Few)*
2005

Strangers in the Dark and Stormy Night
2004

Vexation Island
2004

Jealous is the Freedom of Fools
2004

The Love is Approaching
2004

The Attack of the Killer Zebras from Outer Space
2004

