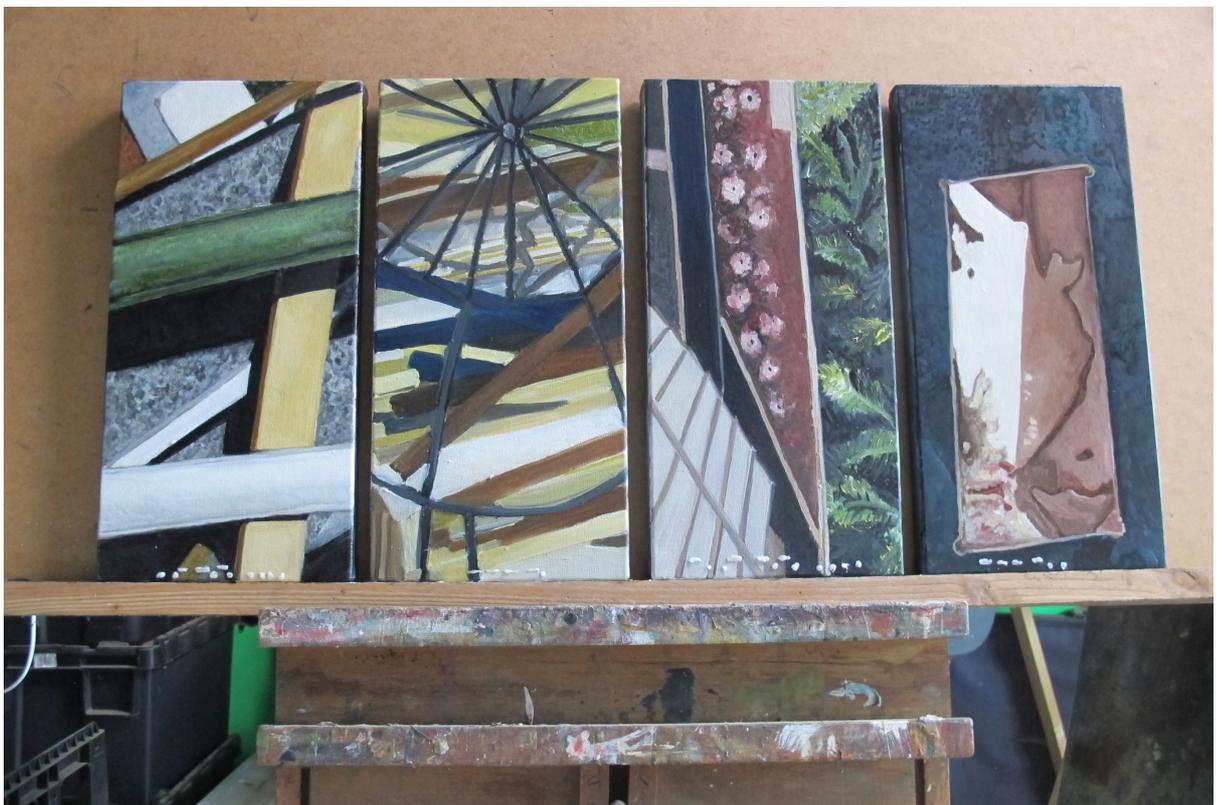


Kim Gurney

Current and available works: May 2018

Bio: My art practice generally responds to disappearances of different sorts and makes restorative gestures. This has ranged from mixed media artworks commemorating people forcibly ‘disappeared’ to largescale paintings about scorned urban space, making statistics of threatened species visible, bringing a defunct instrument back to life in a sound installation, and exploring financial crisis through word play. My studio is in Salt River, Cape Town, where I am currently engaged with a series of paintings and mixed media artworks around future cities and the anthropocene. I have been practising as an artist for over a decade, after graduating with distinction from UCT’s Michaelis School of Fine Art (2006). I have held two solo exhibitions in Johannesburg and participate annually on group shows while engaging other artists on ad hoc curatorial projects. I work in an interdisciplinary way between fine art, writing and academic research and have published two books that relate to contemporary art in South Africa.

1. *Factoid*



Title: *Factoid I-IV* (2017)

Medium: oil and beeswax on canvas

Dimensions: 42.5cm (h) x 20.5 cm (w) x 2cm (d) (each, unframed)

Factoid refers to a conflation of fact and fiction. This series references the remnants of a collapsed house, created by set-builders for a commercial depicting a rocky relationship. The fake house, built upon a circular axle, disassembled on a shoreline into the sea. Its remnants have been recycled into a new set build. The paintings are also inspired by *War of the*

Worlds; at one point in the novel, the main protagonist is imprisoned for days with a companion inside a collapsed house; they look out through a peephole to observe a transfigured reality.



2. *Índice*

This is a body of work about the unfinished business of the past and how it plays out in the present. The series of 20 works is a partner to *Appendix* (2008), which was a commemoration of South Africa's politically disappeared - people who were killed by the apartheid regime and whose remains were never found. *Índice* takes its name from a list of enforced disappearances as listed by Brazil's Truth Commission, which began work in 2011. Its report, published in December 2014, comprised the names of 434 people missing or dead over the 21-year period of the former military regime's rule. *Índice* lists these names in alphabetical order. Superimposed on the names are figures replicated from generic autopsy reports. Beeswax, thread and tracing paper stitch the works together in a restorative gesture. The honeycomb shape represents the structure of bone which holds memory in its form.

This full series comprises 20 individual works, and was exhibited on THAT Art Fair in Woodstock, February 2016.



Title: *Índice* (2015) I-XX

Medium: Beeswax, thread, tracing paper, ink, rosapina fabriano, engraved autopsy drawings on perspex

Dimensions: 355mm (l) x 270mm (w) x 30mm (d) (each, framed)

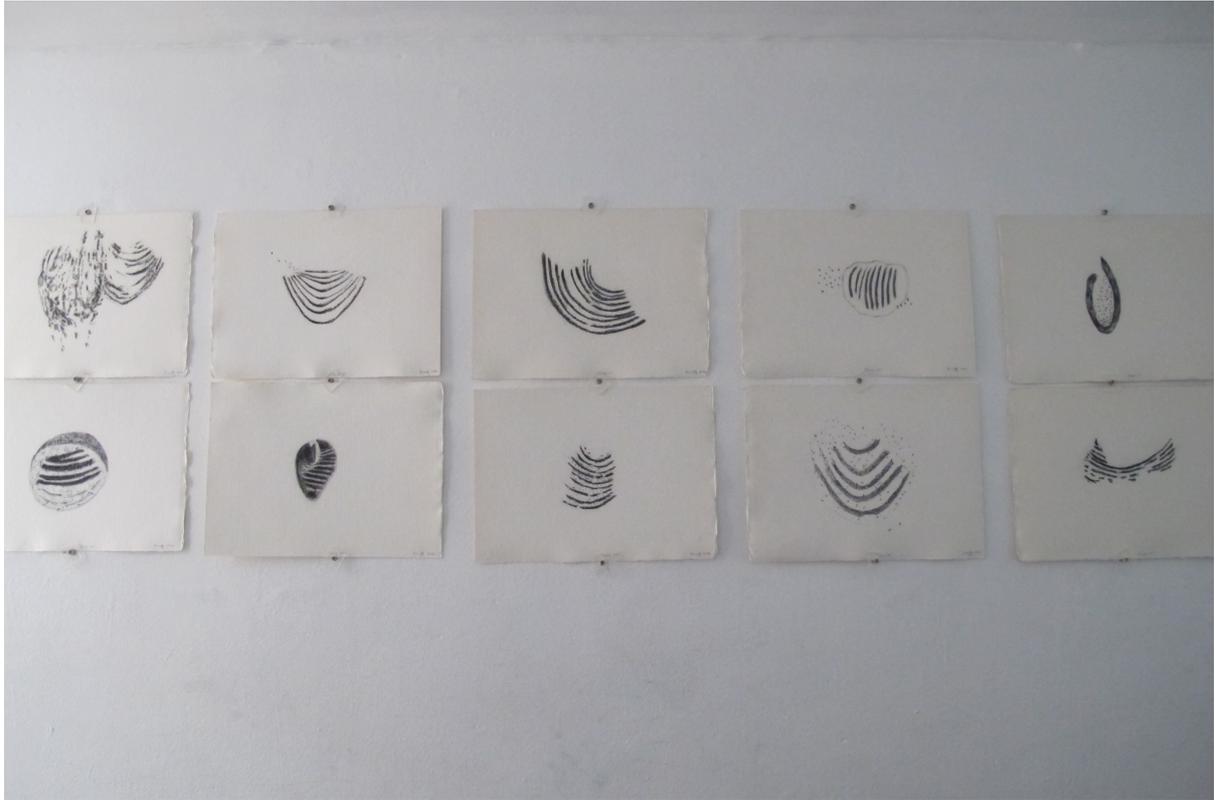
3. *Pulse*



Title: *Pulse* (2016)
Medium: Timelapse film (still)
Duration: 4'07''
Photograph: Daleen Nel Hall



Title: *Nest VII* (2016)
Medium: Burnt beehive charcoal remnants on fabriano
Dimensions: 38 x 28 cm



Title: *Nest I-IX* (2016)

Installation view

Medium: Burnt beehive charcoal remnants on fabriano

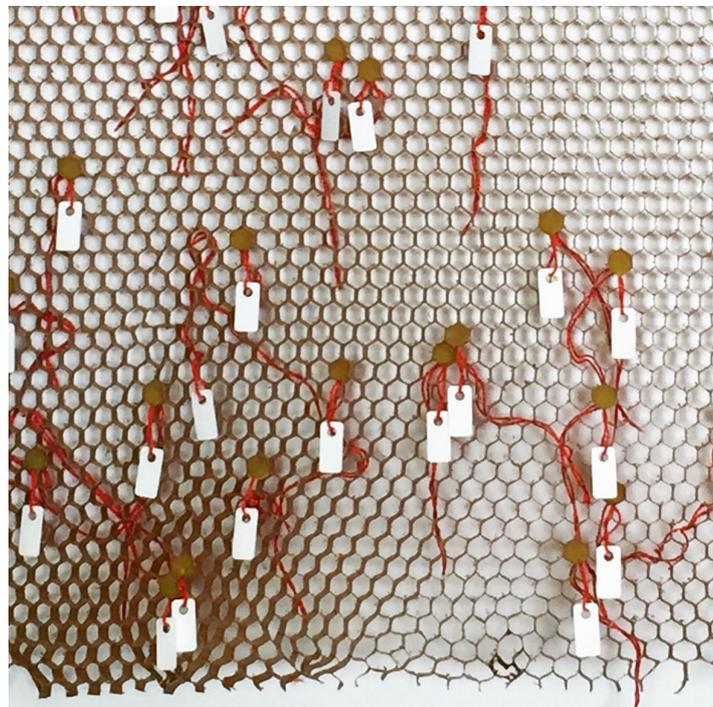
Dimensions: 38 x 28 cm

This timelapse artwork burns a defunct handmade beehive to ashes and creates a series of bees' nest drawings from its charcoal ashes, *Nest i-x*. The nests are transposed from documentation by Harald Pager (1971). Fire is the only way to battle a current bacteria, American foulbrood, which currently besets Cape hives. The film's soundtrack features the !goi!goi or bullroarer, a San honey-gathering instrument to attract and settle swarms of bees, sculpted back to life by the artist from archival dimensions, from the wood of another hive. The performed sounds are remixed into a pulsating sonic loop.

4. Recently completed



Title: *Future city* and *Flash crash* (2017)
Oil and rabbitskin glue on canvas
Dimensions: 120 x 90 x 4cm (each, unframed)



Title: *Red List: Cape Flats Nature Reserve* (detail) (2018)
Medium: honeycomb panel, patternmakers putty, 95 tags, shellac
Dimensions: 112 x 83 x 1cm (unframed)

5. *The Mother of All Firewalls*



Title: *The Mother of All Firewalls* (2012)

Medium: Reclaimed acoustic tiles, graphite, bitumen, shellac, rabbit skin glue, beeswax pellets, gold glitter, aluminium honeycomb panel

Dimensions: 2800 x 480 x 45mm (approx)

The Mother of all Firewalls explores financial crisis through the language in which it is mediated. In *The Mother of All Firewalls*, commonly repeated financial jargon from news reports is run through Google Insight software to plot its incidence in archived news articles between 2008 and 2012. These findings in the forms of graphs are visually transposed onto reclaimed acoustic tiles from Johannesburg inner city building rubble, to skeptically silence the result. The medium is deliberately visceral, including beeswax and rabbitskin glue, to counteract the disembodied spectral debt structures that ultimately formed an anvil of rupture. The honeycomb substrate upon which the tiles hang also references the mortgage debt crisis.

The work was first exhibited on 'Pointure' at UJ Art Gallery (2012). A pair of related works *Austerity* and *Bailout* was exhibited on the exhibition 'small works' at Everard Read Cape Town (2012). Most recently, *The Mother Of All Firewalls* was exhibited during 2013 at a group exhibition 'Suspicious Mind' at UCT Michaelis Gallery followed by a second run at Iziko SA Museum Annexe mid-year in 2014.

Images: Kim Gurney©
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