

WHITE TERMITE

Liza Grobler

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Liza Grobler: White Termite

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Texts by Laurie Ann Farrell, Murray La Vita and Lien Botha

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Installation view, White Termite
2012
Dimensions variable

White Termite

Life giving forces live just below the surface:

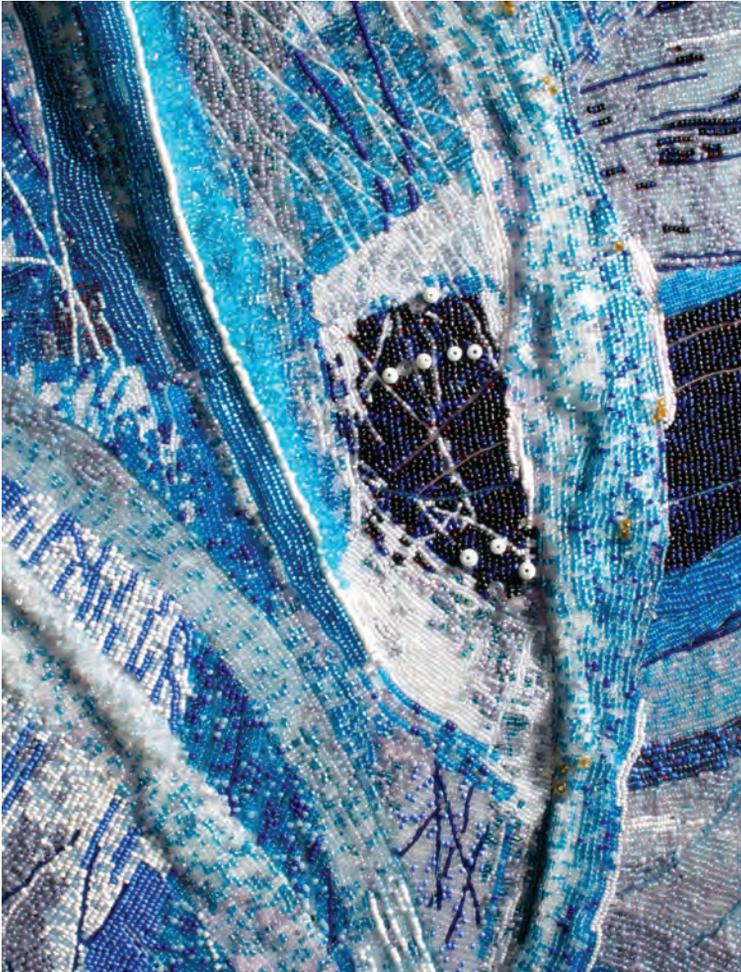
The Work of Liza Grobler

Laurie Ann Farrell

Liza Grobler's newest solo exhibition *White Termite* coalesces her many creative modes of expression into a unified experience-based installation. Descending the stairs into the subterranean gallery visitors encounter an immersive environment with blue walls, networks of blue crocheted fibrous forms linking a series of portable pools, monumental beaded panel paintings, drawings and a series of objects that all hint to the exhibition's namesake – termites.

While working on a project exploring the formal and biological qualities of hair, Grobler read Eugène Marais' *The Soul of the White Ant*¹, a book that serendipitously had resurfaced in numerous conversations throughout many years. Struck by the complex interconnected workings of the termitary, along with the significance of water as a life-giving force, Marais' findings proved inspirational to the artist. The paradoxical relationship of construction and destruction in termite culture, coupled with their sensory mode of living (the blind termites rely heavily upon other senses to build their intricate nests), and the nest's dependence on the welfare of the queen termite, informed much of the structure and content for Grobler's site-specific installation.

¹ A South African writer, lawyer, naturalist and poet, Eugène Marais first published *The Soul of the White Ant* in Afrikaans under the title *Die Siel van die Mier* in 1937.



Detail, White Termite
2012
400 x 200 cm

White Termite



Installation view,
Crochet, Gym & Tonic
2012
Duration: 3:21

²Originally called the Qalo Bead Studio, the collective was founded by Jeanetta Blignaut. Grobler has collaborated with this beading collective on many occasions for the past 8 years.

From hand-made sculptures to illustrated fantasy-scapes, performance to immersive installations with hints of Louise Bourgeois and Annette Messager, along with a visual vocabulary that resonates ever so slightly with the work of Penny Siopis, Grobler's installation also features video footage from a previous performance, *Crochet, Gym & Tonic* (2011), along with a series of planned new performances that will unfold through the duration of the exhibition. Water, which is omnipresent in this installation, also bears personal significance for Grobler. The artist recalls a reoccurring childhood nightmare in which she sees an approaching tsunami as she stands frozen in place, unable to flee, or seek cover. This ominous premonition manifests in some of the large beaded panels that were realized over the period of the last year in collaboration with the Qubeka Beadwork Studio.² The luminous swirls of beads loop and crest like waves of water against a dark, foreboding background.

The queen termite of Grobler's realm is represented by the presence of her crown resting on a royal blue velvet pillow. A delicate light blue crocheted column rises from the crown adorned with a blue inset jewel.

White Termite

The queen termite is all in Marais' account: all life emanates from her cell where she can produce up to 50,000 eggs in a 24-hour period. If the queen perishes all activity and life in her nest ceases, or her clan of termites dedicate themselves to a neighbouring queen. A series of small biomorphic nest-like sculptures rendered in copper wire with a blue patina and semi-precious stones rest on pedestals as artefacts, or relics taken from the nest near Grobler's crown.

Moving further into the installation five portable pools filled with water and coins are joined by fibre constructions that will become further connected as additional fibre constructions continue to amass between them. During the run of the show projections of performers crocheting pieces to add onto the web-like labyrinth between the pools will be cast onto the water. Grobler, who states that she has always been fascinated by repetitive actions, began incorporating fibre works into her oeuvre in the mid 1990s. From *Oos Wes, Tuis Bes* (1999), where she worked collectively with a community to cover a wooden house with polychromatic crochet patterns, through to the suggestion of crochet costumes and

Dino, Dina en die gevalle alles,
from *Tjorts!/Cheers*
2012
60 x 42 cm



elements in *Tjorts!/Cheers!* (2012), the artist has employed this labour intensive medium that straddles the high/low art continuum consistently throughout her career.

The repetitive use of the colour blue, water and a series of interconnected objects and references suggest that each artwork is a small organism within Grobler's bigger system. And while each item is linked to the next, Grobler is cognizant that the installation will disintegrate as works are sold. The artist hopes that viewers will have intuitive responses to the installation that go beyond the

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assertion of nature in their midst. For Grobler, as with Marais, the structure of the life of the termite is comparable to the human experience. And while some viewers may seek to unearth a political message in the *White Termite* title, they would do so at the expense of missing the larger themes and connections offered by Grobler's installation. Grobler is a child of a musician and a scientist, and understands that both music and science rely on systems. "Those who excel in these areas know how to honour the system, but make regular leaps of faith." says Grobler.³ Perhaps viewers to *White Termite* will take this leap and journey beyond the artist's interest in the natural world into the realm of imagination where anything is possible.

³ E-mail communication with the artist, April 15, 2012.

Laurie Ann Farrell is an art historian, curator and executive director of exhibitions for the Savannah College of Art and Design (SCAD). In this role she directs the exhibition program for all SCAD galleries in Savannah and Atlanta, Georgia; Lacoste, France; Hong Kong and at the SCAD Museum of Art.

Text edited by Sean O'Toole



Detail,
Termite Eye View #1
2012
240 x 160 cm





White Termite

Of termites, queens, floating hair, big waves, and a little girl's recurring dream

Murray La Vita in conversation with Liza Grobler

Why is this body of work called *White Termite*?

The title is based loosely on Eugène Marias' *The Soul of the White Ant*, which I knew about but I had never read. It came up in different conversations at different times of my life. All of a sudden people started referring to this book in different contexts. I like the idea of a termite which on the one hand is a master builder and on the other hand, a force of destruction.

Although individual pieces can exist in isolation, this exhibition also functions as a single "organism".

This seems to resonate with the relationship that termites have with their termitary (ant-hill) and their queen?

This is very important to me because I work in a wide range of media. Especially as I often incorporate traditional media and even craft, but then try to, by association, create a kind of installation that is perhaps more contemporary. In a way there is a contradiction between the materials that I use and the end product. If you look at trends in the art world, people are inclined towards the one or the other, but

*Previous Spread: Detail,
Fabrication of Memories
2012
Dimensions variable*

I am very much trying to integrate the two. As I work in such a wide range of media, I want to emphasize the fact that there are definite connections between these things.

I work in a very intuitive way. I start with an impulse and then certain things evolve or develop from there. When I start working on an exhibition I might begin with a painting and then start making things in wire for example. All the little pulses are connected. That is what interests me about the termites; all the parts are ultimately related to the queen. I find this to be quite humorous because in the contemporary art world you have this idea of the "art-star", for better or worse. It is the interplay between branding and process that fascinates me.

Do you think of yourself as the Queen Bee in this project?

(Laughs) I do in a way. I've always liked the symbol of the crown. That is why there is a crown at the entrance to the exhibition. It is there to symbolize the creative force or impulse that one would find in the queen's nest (until she dies and everything dies with

White Termite

her). It's a bit tongue-in-cheek because the crown is much too small to fit on a human head; I like the play and its possible link to fairy tales. You have this power or royal potential that is not quite there, or maybe it is, because in the creative process nothing can come about if there is not a trigger that sets the process in motion. There's that on the one hand, but there's also the idea of being on top of your game, something one could never really be.

You have also mentioned that you picked up the impulse for this exhibition in Norway, from a piece that you thought at the time was a beehive. Could you elaborate?

When I started working on this show there were two things. The first was that I wanted to work with hair, and that hair in a way is line and that line continues, but also that hair continues to grow after death. The duality of life and death and the dualistic nature of objects is something that I am very interested in. I initially looked at hair as a cultural signifier and the network of connotations than a specific aspect thereof. After this I kept hearing about this termitary; add to that the fact that I have created many things

Left: Queen
2012
11 ø x 585 cm
(Dimensions variable)



White Termite

in landscapes, outdoor works, which often had to do with trails or elements that are connected where you have to follow the lead from the one to the next. This reminds me of a Paul Klee quote, "Drawing is taking a dot for a walk".

Initially I started working with artificial hair and referencing actual hairstyles, but this was not the path I wanted to take. Instead I am interested in the potential of line to connect seemingly unrelated things. This has been my interest since 2001. I first thought it was a beehive but then realised it was actually a termitary after I read *The Soul of the White Ant*. I was working on the large paintings and continued to hear mention of *The Soul of the White Ant* and I became quite curious. What struck me most in this text is that the termitary is a compound organism where every part fulfills a role to the greater good of the whole in order for it to function.

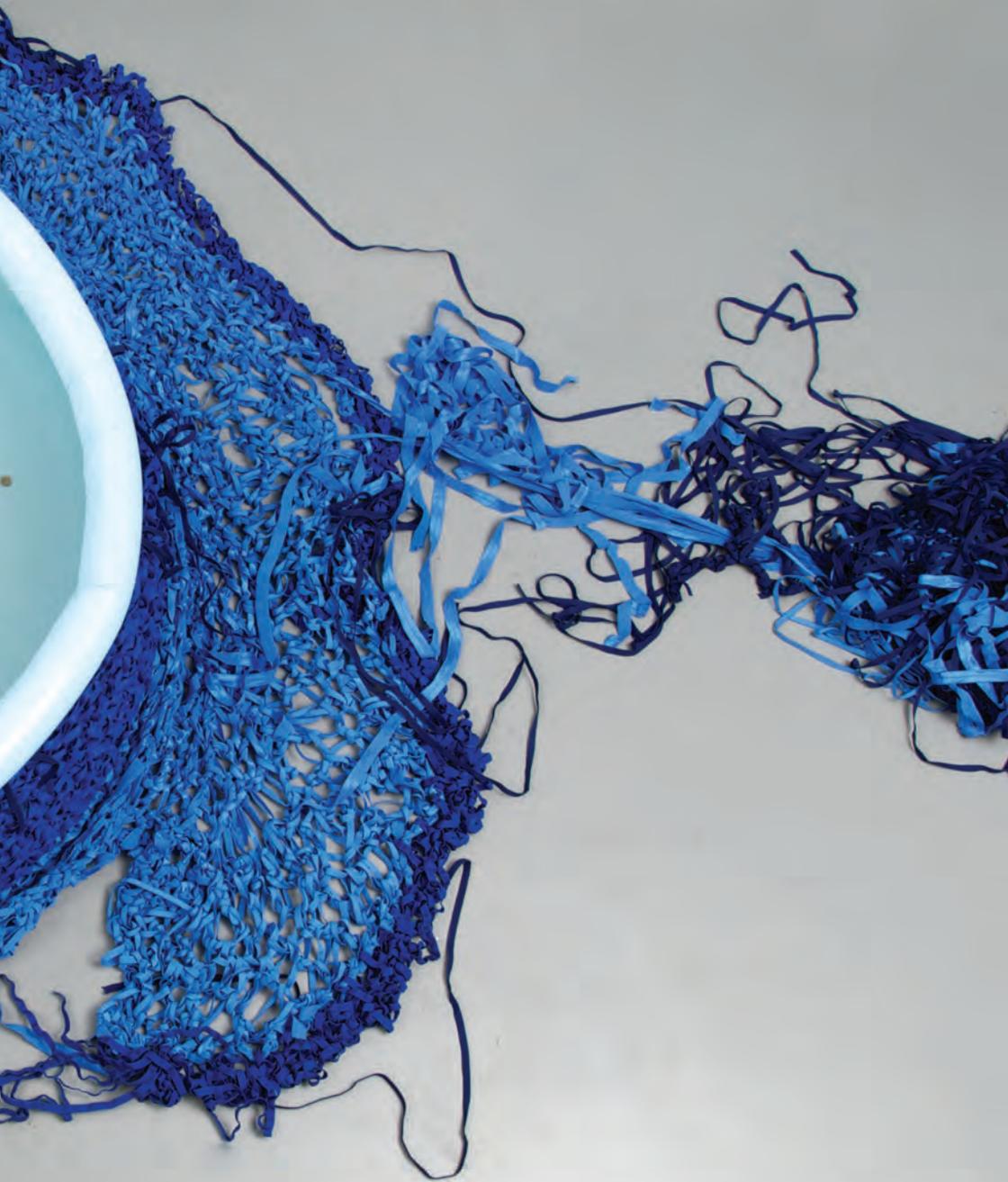
Marais further draws a parallel to the human body. There is a specific article in there that talks about the elasticity of skin and hair. Your skin will never dissolve in water when you are alive, but the minute you die the body starts to disintegrate within a couple of hours. Likewise, a healthy termitary can withstand

rain and hailstorms, but when the queen dies the nest will disintegrate. The two things came together for me because of my interest in the networks that underpin life and the subtle transition between life and death. This natural phenomenon (the termitary) is actually an example of this network. When I made the work I used many images, photographs and memories of different types of hair as a reference, but the water became very important as a life-giving force.

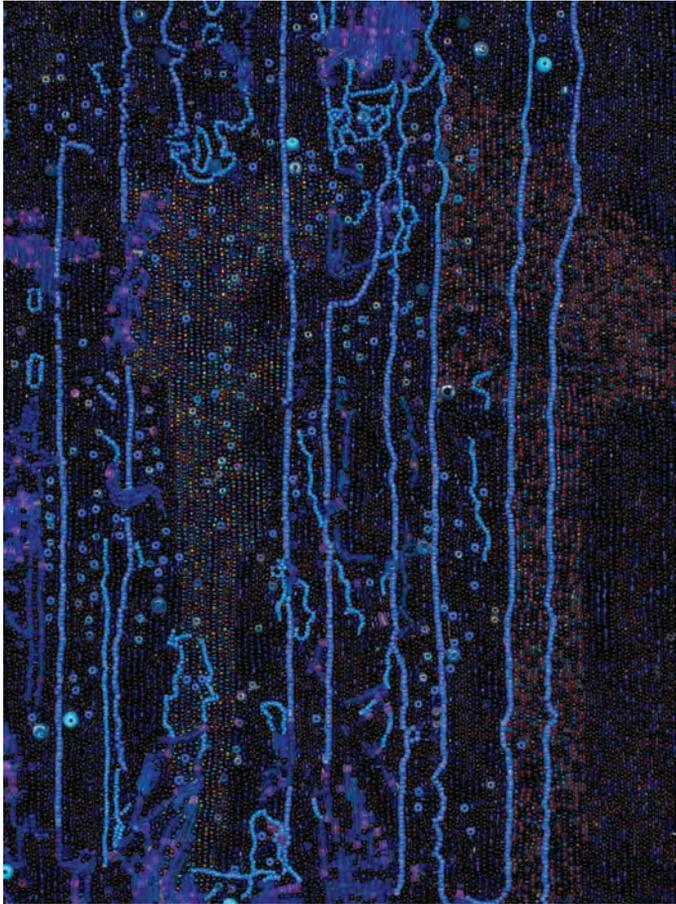
Can we talk about how all this presents itself in the exhibition, the plastic porta-pools, for instance?

Water symbolises potential, as long as there is water there is also the possibility of life, progress and procreation. There is a link with the idea that contained bodies of water can be contaminated in certain instances. Although it is positive presence, this can easily change; it can become quite harmful and dangerous. Yet again we touch on the fact that objects have the potential to go either way. Similarly when you have an idea, you can be inspired to change things in a positive way or have an idea that sets off a chain of negative reactions.





White Termite



Previous Spread: Detail,
Sonorous Synergies: a tall tale
2012
Dimensions variable

Detail, *White Termite*
2012
400 x 200 cm

Within this whole network of potential I began thinking of these shallow bodies of water as wishing wells into which you can put a kind of hope or aspiration. Water is being approached as a creative force. There is the awareness that when things are isolated (like the pools) they function within a specific context and space, but ultimately all things are connected. That is why during the course of the exhibition the pools become increasingly linked through the crochet-work.

The territory is a place of constant movement. You seem to invoke that in your show by (for instance) incorporating a video-clip of *Crochet, Gym & Tonic*, one of your previous performance pieces that contains continuous movement; you crocheting and another person exercising.

Apart from the video, other actions take place in the space and at certain intervals. I'm hoping to create a dialogue between the physical action and the memory of a previous action (the video). The performance itself was a seven minute performance between myself and the dancer, Leán Coetzer. It

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examines body movement in a confined space. We repeated the performance 21 times, every 30 minutes. All these actions are meant to be links in one's lifespan; these small actions in themselves are often insignificant as are many isolated, and often absurd, actions that keep us busy.

This links up with the varying roles of the ants in the termitary and the often relentless way in which these actions are performed. Marais writes that there is a driving force of nature behind all of this but yet the ants don't always make the right decisions - they merely act out roles. For instance, when an intruder damages the termitary they will rebuild it, but they might rebuild it in the wrong way. The mere fact that you are acting and reacting as nature intended is not always positive but it is almost inevitable; we have to act and react, we can't just be passive.

What are your thoughts on the work *White Termite*, the large centrepiece constructed from small glass beads?

The painstaking labour involved in creating the work reminds me of the small actions of individual ants which result in a magnificently intricate termitary.



Performance Stills,
Crochet, Gym & Tonic
2011
Photos: Kilmany-Jo Liversage

White Termite

The work is also visual reminiscent of Katsushika Hokusai's famous art work, *The Great Wave off Kanagawa*.

The one thing that I believed - I can't say where it comes from, it is probably something I have read - is that any action, if maintained for long enough, will amount to something. It doesn't really matter how small the action. If you persevere, the energy that is generated through the process will be visible, or someone will experience it if it is not visible. If a great deal of energy is invested in something, the energy itself becomes the power. I often work in craft techniques like crocheting, knitting, beads - I've been working with the (beading) group Qubeka for eight years. I'm very interested in small things, small objects, almost like the bread crumbs (in the fairytale *Hansel and Gretel*), they lead to something, it builds up.

I only have one dream that I can remember very clearly from my childhood. It is a recurring dream in which I stand on Somerset Beach. We used to go there often because my grandparents lived there. In the dream the light suddenly changes and it becomes quite dark. I see a wave rising out of the



White Termite (in progress)
In association with the Qubeka Beadwork
Studio and Jeanetta Blignaut Art Consultancy
2012
400 x 200 cm
Photo: Oscar Shih

White Termite

sea, like a tsunami, and I am just standing there. I am a young child and I see a wave, a lead-grey wave. It just becomes bigger and bigger and I am totally in awe, filled with fear, but I am torn between running and staying and watching. It's at this point that I realise I have to run, simultaneously I realise that it is too late because I have wavered for too long. The artwork by Hokusai, I think a lot of people like that work, but for me it just conjured up the dream. With the recent tsunami in Japan, I saw the footage and strongly related to it. The vastness of the water; the presence of this soft; water is soft but it can also be so destructive. So, in a sense, the work comes from that. Again we have that dualism: on the one hand water is so safe and so nurturing, but it can also be so destructive. When I was thinking of *White Termite* and the dependency on water and the destructive nature at the same time, this wave is what came to mind.

I was working with hair initially so somewhere in the back of my mind I wanted to create a wave out of hair that would look like water. This is how the image came about. The most common example of a compound animal (they congregate in groups of thousands) is a blue bottle or Portuguese man o' war

(Physalia physalis) growing up to 50 metres in length. They resemble hair floating in water but, once again, it is something that has the potential to become something in its own right, an independent organism. In its compound form it is like a water version of a termitary. A single blue bottle functions perfectly by itself but when it is in the proximity of others like it, it fuses with them and they start functioning as a single organism. Within a larger society, we as individuals are also small parts of a bigger whole.

Why have you decided on a monochromatic, predominantly blue, body of work?

I generally work in a wide range of colours. I find colour important as a creative tool, I enjoy it and indulge in it. When I started planning this exhibition I thought about the notion of controlling or reducing colour. By the way, I love Rothko's art and I saw a beautiful exhibition of his work in New York a few years ago. The painting that struck me was a muted blue and a greyish green; and just the effect of this field of colour.

I thought I should perhaps just immerse myself in a colour; blue is a very contemplative colour. It can be

White Termite

quite vibrant, but deep, dark blue is often associated with the subconscious. I always think of the space in which I work when I conceptualise a show. And in this gallery everything is happening below street level, underground. This is interesting vis-à-vis the white termite reference: it is all happening below the surface; you can access it but you can't see it. You need to go down under. Blue just seemed like a natural choice because of its link to water and (the) underground. I think of it as colour that links the conscious and the unconscious. It is moving between the two. It is interesting how our actions and our rational thoughts are influenced by our unconscious. The place where the two fuse or switch over from the one to the other is where you can slip into a daydream or a fantasy, I am both interested and prone to that.

I want the show to be experiential. The viewer becomes part of the fantasy or escape. It is a sensory experience, not just a visual one. It is about how you feel inside the space and I thought if the colour was dominant it must also resonate with that feeling. It is something you feel in your body rather than in your mind.

Detail, Termite Eye
View #1
2012
240 x 160 cm



Murray La Vita is a profile writer and columnist for Die Burger.





Looking back on acts of enchantment

Lien Botha

On a map you would give *Mooiuitsig* a miss. It seems too estranged from the sea and the lakes surrounding Betty's Bay - like an independent outpost at the foot of Voorberg. In your mind's eye you could imagine the settlement being suspended between the acceleration of Sunday bikers on Clarence drive and the north-east corner of the biosphere. Here, but not here.

It is Thursday the first of March, and an informal meeting has been called by the artist Liza Grobler and her two collaborators Hannah Paton and Swain Hoogervorst in anticipation of the forthcoming *Hangklip Art Week* and her *artventure* for this event. Called "*from Mooi Uitsig to Mooiuitsig*" it is the seventh stop on the trail for cultural sleuth-hounds. The focus of this juncture being the wishes of children from the pre-primary school called *Penguin Kidz*, but the entire community needs to be on board – and so this gathering is held in the community hall on a late summer's afternoon.

Imagine the room: about sixty square meters in size with fake quarry tiles and a knotty pine ceiling which weighs down much too low. Small square windows with burglar bars, through the south facing window you can see the sea: still and blue like a cut-out. From

*Previous Spread: Detail,
White Termite
2012
400 x 200 cm*

Right: Detail, From Mooi Uitsig to Mooiuitsig - Stop 7
2012
Mooiuitsig community interaction (Penguin Kidz)



the east the mountain looms in shades of scrubland slowly recovering from a fire that ravaged through the *fynbos* not yet “due” for its penitent regeneration. In a flame everything goes, creatures great and small with wings pulled in, singeing and popping into metamorphosis. Legend has it that the fire was started by a visiting grandchild from Botriver who was playing with matches. Apparently the grandmother remained in her house for weeks after the shame of the incident.

There are twenty one people present, mostly women in their forties and fifties and two thin men

White Termite



Studio sketch for *Visitor*
2009
Photo: Lien Botha

who appear to be ageless. Liza takes to the floor. She epitomizes Paul Klee's line that never stops walking. For her, art is integrated livelihood and the process paramount, forget about *Seven days in the artworld* (2008). In this territory, *World* and *Art* equals one. Here she conducts chaos into the gracious suspension between a convergence of different networks: jumping on a castle with her son *Storm*, sharpening pencils for first year architecture students, stitching a crown for the Myrmecoleon queen until two in the morning.

Now regard this artistic apparition from Woodstock in front of the attentive crowd of expectant *Mooiuitsig* inhabitants: she is wearing a floral skirt made from pajama material tied in a whopping bow on her left hip. Her arms and legs are covered in tiny spots of blue paint from an earlier working session. From top to toe: an irregular semi-spiky cut of raven black hair, sea green sneakers. Something about her demeanour once brought Louise Bourgeois to mind, but today she is defying the eccentrically deceased Ms B. The crowd looks and listens: women with headscarves and open shoes - mostly sandals. Notice the spiritual messages on the walls: *God se grootheid omring ons*

elke dag. The room makes no sense. Somewhere to the right, a makeshift stage with burgundy curtains has been created. In the middle of this thespian delusion, an exceptional amount of wiring seems to be holding a television set intact. Like a paradise gone wrong underneath a low heaven.

Liza introduces Hannah the photographer who will be working with black and white images of the sleeping *Penguin Kidz*. Hannah's vigor equals Liza's, but Hannah doesn't do needlepoint. The community is their beat. *Gemeinschaft und Gesellschaft*, not for them the isolated cultural worker of the Renaissance.

The captivated audience is introduced to the *dream*. Follow their gaze: the woman who is wearing a spotted headscarf and pale yellow top without any significant detail on the fabric. It is just material, no buttons, no pockets, no zip. It hangs on her plump shapeless body over a skirt of quizzical red and black patterning. The dress sense in the room is one of the absent cupboard, the hand me down space of the clothes of the first-born passed onto the second born. The *quizzical skirt woman* gets up to use the public facility. She walks with a degree of difficulty but when she returns, her walk is straightened out.

Detail, From Mooi Uitsig to
Mooiuitsig - Stop 2
2012
Site specific intervention
Photo: Swain Hoogervorst



White Termite



Detail, From Mooi Uitsig to
Mooiuitsig - Stop 3
2012
Site specific intervention

She has a face made for Pixar. You could pull and twist her cheeks and it would follow the sculpting contours with ease, she has no teeth even though she doesn't smile, you can see it from the way her mouth is imploding towards the socket. She is slightly cross-eyed. Long before the Chainoquas were hunted, and *Mooihawens* a landing place for hunter-gatherers, this woman was already beaten.

But let's dream. As preface to this project the children were asked what they were dreaming about. One girl said that she dreamt about a big snake, an anaconda that was biting her – hence the marks on her small body. The children dreamt in color. On the wall facing Voorberg you will notice five watercolour paintings on A4 paper, mostly in green and blue and reminiscent of Rorschach tests. They could be

¹ Merrily Harpur cited in Margaret Wertheim, *Figuring in the landscape of ideas*, <http://bit.ly/ggOI01>, 2011

of whales or of monster hearts or of fallen trees. Or even of an ant-hill in a veld somewhere. You wonder if the *Struwwelpeter* grandmother is in the room. In the front row to the far right is a woman who seems detached from everyone else: she is wearing the palest blue sweater and a blue skirt. Her grey hair is tied back and she is knitting a blanket because summer will pass soon.

Liza wants to know what the adults are dreaming about. Literally. Utter silence for a split second, until the sounds of children playing in the dusty road outside rushes through the room like water. No drowning here, no pond in the middle of a gallery floor. Did the artist once equate the white cube to a burial ground? Is *White Termite* an endeavour to counteract this, to graft the visceral into the vacancy of cultural inertia, submerging it with the idiosyncratic acts of an artist resolute on “enchancing the conceptual landscape?”¹

A woman in the front row lifts her arm. She introduces herself as Cornelia Solomons and speaks a slow eloquent Afrikaans that urges attention. Her dream is to have a guest-house for visitors. She would also like to serve wine: chardonnay and such. Her

White Termite



44 Top: Detail, From Mooi Uitsig to Mooiuitsig - Stop 6 2012 Site specific intervention

friend Eugene Marais can teach the children computer classes. All in one go. The soul of the white ant travels far. Another silence. Then a hum. To the right another voice of a woman who feels that the spiritual life in the community needs to be dealt with. *Waiting for God*.

It is past seven, long shadows are closing in on the small hall in *Dina's corner*, the last road on the left in *Mooiuitsig*. From here you can imagine that on a clear winter's day one should be able to see the whales all the way beyond Draadbaai, unweaving their pattern of sound through a field of bluebottles.

Lien Botha studied languages at the University of Pretoria and worked as a press photographer for Beeld before moving to Cape Town in 1984. She obtained her Fine Arts degree from Michaelis School of Fine Art and is presently enrolled for an MA in Creative Writing at the University of Cape Town. She has participated in over eighty South African group exhibitions, nine solo shows and forty international exhibitions, the most recent being the ninth Bamako Encounters "Pour un monde durable" Mali (2011) and scheduled for Brussels in June 2012.



Selected works from **White Termite**



48

Queen

2012

24 carat gold plated copper with zirconia, crystal and crocheted yarn

11 ø x 585 cm

(Dimensions variable)



Crochet, Gym & Tonic

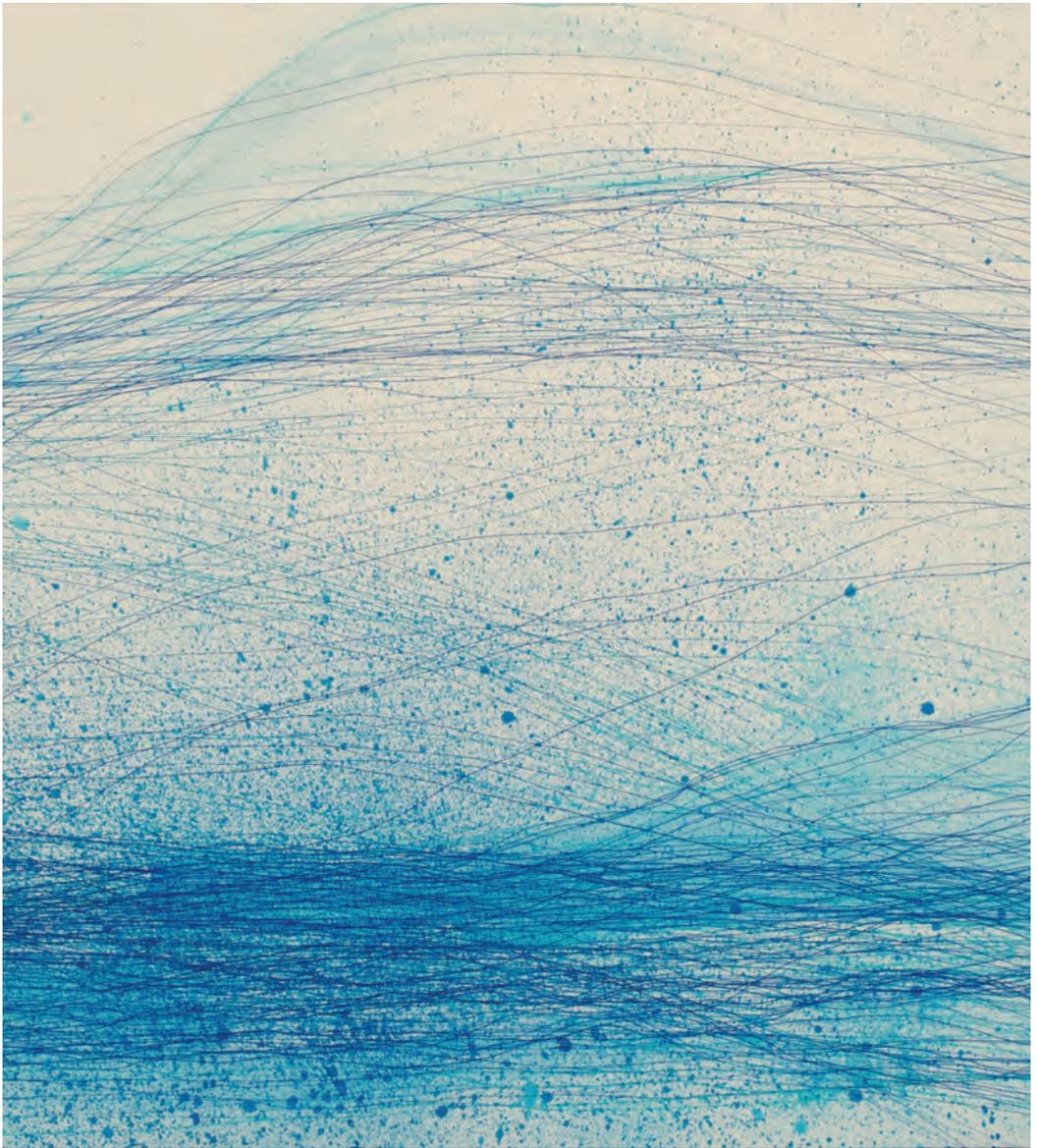
2012

Mixed media video sculpture with customized earphones

Duration: 3:21

Edition of 3





Detail, **Fleeting Thoughts # 6**
2012
Ink on paper
76.5 x 57.5 cm





Nesting (1 - 8)

2012

10 x 10 x 15 cm approximately





Termite Eye View # 2
2012
Oil on board
240 x 160 cm

White Termite





White Termite
2012
Glass beads on board
400 x 200 cm

White Termite



Fabrication of Memories

2012

Lien Botha's mother Helena's collection of tablecloths and tea towels

Yarn, oil and alkaline glue

Dimensions variable



White Termite



1.



2.



5.



6.



9.



10.



3.



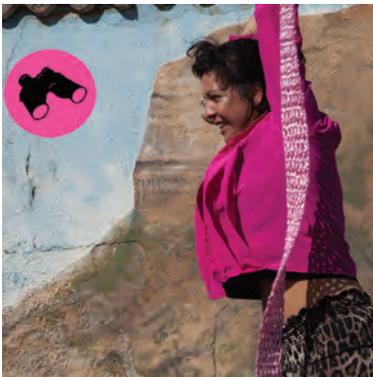
4.



7.



8.



11.

1. By Kilmany-Jo Liversage, 2012
2. By Norman O'Flynn, 2004
3. By Swain Hoogervorst, 2012
4. By Lien Botha, 2009
5. By Lien Botha, 2009
6. By Malcolm Dare, 2010
7. By Hannah Paton, 2012
8. By Hannah Paton, 2012
9. By Swain Hoogervorst, 2012
10. By Christopher Slack, 2010
11. By Hannah Paton, 2012





play
I am a superhero

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UNITE

White Termite



Acknowledgments

Liza Grobler

Many thanks to the Brundyn + Gonsalves team for assisting in numerous ways in order to realise this exhibition. Elana Brundyn and Ann Gonsalves especially for granting me the opportunity to paint their entire gallery blue!

(Thanks to Lauren Shantall and Plascon for donating 40 litres of Greek Island blue paint.)

I am in reverence of Laurie Ann Farrell, Murray La Vita and Lien Botha. They successfully molded my cacophony of thoughts and threads of ideas into invaluable and unique catalogue essays.

The Qubeka Beadwork Studio - Neliswa Skiti, Mandisa Masina, Nolobabalo Kanku and the late Luleka Damba - for the ongoing

collaboration, their admirable skill and for being such wonderful people!

Jeanetta Blignaut of Jeanetta Blignaut Art Consultancy for initiating my association with the beadwork studio and her support and encouragement throughout my art career.

Dancer Leán Coetzer for losing 4 cm whilst collaborating on *Crochet, Gym & Tonic!*

Artists Pierre Fouché, Alex Fourie and Swain Hoogervorst for partaking in the *White Termite* crocheting performance.

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James William King for designing the catalogue.

Barbara Wildenboer for useful tips, baby sitting and exchange of ideas whilst we were both preparing for our solo exhibitions.

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Every talented artist who has collaborated and inspired me through their friendship and encouragement over the years.

Lien Botha for opening my first solo exhibition in 2000, her ongoing support of my work, collaboration on *Visitor* and invitation to conceptualise an 'artventure' for HAWK 2012.

Swain Hoogervorst for assistance on the *Mooiuitsig* and *White Termite* artventures. Hannah Paton for her wonderful contribution to *Mooiuitsig* through the *Penguin Kidz* workshop and community interactions.

My gratitude to my husband Norman and son Storm O'Flynn, my parents Sias and Annatjie Grobler and my Ouma Dirkie Fourie for their encouragement and support and especially for their patience with me whilst preparing for this show.

Selected details from *Visitor*, pp. 46, 59 & 66 by Adrienne van Eeden-Wharton



Change it. Love it

BRUNDYN +
GONSALVES



LIZA GROBLER

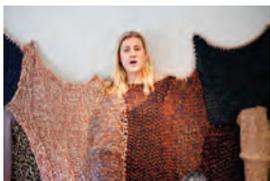
Born 1974, lives and works in Cape Town

SOLO EXHIBITIONS

2012 'White Termite', Brundyn + Gonsalves, Cape Town



2010 'Visitor' (The Square): a Solo Exhibition in Two Parts', iArt Wembley Project Space and iArt Gallery (now Brundyn + Gonsalves), Cape Town



2009 'Visitor', Irma Stern Museum (in collaboration with 23 artists), Cape Town

2007 '9 Chicks & a Dick', AVA, Cape Town



2005 'Groeisel #1', Outlet, Pretoria

2004 'Play with me', AVA, Cape Town

2003 'I can't see the wood for the trees, so I'm taking a line for a very long walk', João Ferreira Gallery, Cape Town

2002 'Almost a Valentine', Chelsea Gallery, Wynberg

2000 'The garbage men wear gloves', Chelsea Gallery, Wynberg

SELECTED GROUP EXHIBITIONS

2012 'Summer Salon', Brundyn + Gonsalves, Cape Town

'Tjorts/Cheers!' drawing exhibition after a poem by Danie Marais, curated by Marna Hattingh and Liza Grobler, AVA, Cape Town



White Termite

- 2011 'Alptraum', Travelling drawing exhibition: Berlin, Los Angeles, Cape Town
'Open Books', iArt Gallery, Cape Town
'Collection 13', SMAC Art Gallery Cape Town
'Johannesburg Art Fair', Brundyn + Gonsalves



- 2010 'Divisions: Aspects of South African Art (1948-2010)', SMAC Gallery, Stellenbosch



'The Menippean Uprising',
curated by Pierre Fouché and

- Hentie van der Merwe, Blank Projects, Cape Town
Frans Masereel Centre Annual Printmaking Show, Kasterlee, Belgium



- 'Twenty Years of South African Sculpture', curated by Andrew Lamprecht, Sculpture Park, Cradle of Humankind
'Johannesburg Art Fair', SMAC Art Gallery

- 2009 'Black: the antithesis of the fraudulent sensuality of culture's façade. An experiment in voluntary asceticism', Blank Projects, Cape Town

'Warren Editions, Monotypes and etchings' at Curious, Whetstone and Frankley, Cape Town, 2008

'The Bijou Burns Again', UCA Gallery, Observatory

'Women in Craft', Spier Estate, Stellenbosch

2007

'Common Ground', Lönnstrom



Contemporary Art Museum in collaboration with Jeanne Hoffman, Rauma, Finland

'South African Art on Paper', Gallery Barry Keldoulis, Sydney, Australia

'TACT', Artspace, Pretoria

2006

'STEEK', a two-person exhibition in collaboration with Barend de Wet, Blank Projects, Cape Town

'ROEM', curated by Sandra Hanekom, interactive sculptures for Marthinus Basson's production of 'Die Storm', KKNK, Oudtshoorn

'Flesh!', curated by Chris Diedericks, KKNK, Oudtshoorn

'the blank paper project' as part of Cape 07, Blank Projects, Cape Town
'Just like home' in collaboration with Norman O' Flynn, Solothurn, Switzerland

'20<Artists>06' travelling exhibition, coordinated by Norman O'Flynn, Bell-Roberts Contemporary, Cape Town & Art on Paper, Johannesburg

2005

'Of Want and Desire', João Ferreira Gallery, Cape Town

'Cape Biennale at blank projects', curated by Andrew Lamprecht, Cape Town

'The 5th International Florence Biennial for Contemporary Art', Fortezza de Bastilica, Florence, Italy



'Synergy, Michaelis Collection contemporary beaded designs- as part of the history of beads in Africa', Iziko Museum, Cape Town

White Termite

2004 'Stolen Affections', Goethe
Institute, Bahai, Brazil



'Artomi', Omi, New
York, USA
'The Art of Drawing',
Durbanville Cultural
Centre, Durbanville

2002 'Low Rider', Polvo Art Studio,
Chicago, USA

2000 'Majority Rules', Free Gallery,
Glasgow, Scotland
'YEA-R 2000', Chelsea Gallery,
Wynberg

SELECTED SITE SPECIFIC PROJECTS



2012 'From Mooi Uitsig to
Mooiuitsig: an Artventure',
with Hannah Paton and Swain

Hoogervorst, commissioned
by Lien Botha for Hangklip Art
Week, Hangklip, Cape Town
2010 'Cocoon', Nirox Sculpture
Park, Cradle of Humankind,
Johannesburg



'Imagination: for humans' –
'The Laboratory for Recycled
Revolutions', curated by Isa Suarez,
Greatmore Art Walk, Cape Town
2009 'The 1-day Residency project'
in conjunction with 'Visitor' in
collaboration 14 visiting artists at
Irma Stern Museum, Cape Town
'Gift', a picnic and lace making
performance with Pierre Fouché,
Cape Town
2007 'Afrikan Tähti/ Star of Africa',
route and public intervention
after a Finnish board game,
in collaboration with Jeanne
Hoffman, Rauma, Finland.

'C-Units', in collaboration with
Jeanne Hoffman, Big Bay
'Icarus project', in collaboration
with Norman O' Flynn, Cape Town



2006 'Soft Rock Project', Sunset
Beach, Cape Town
'Teardrop Project', Solothurn,
Switzerland
'Heritage Cache', a site specific
group project coordinated by
Cobus van Bosch and Arlene
Amaler-Raviv, Cape Town



2005 'GroeiSEL no. 2', a crocheting
performance and installation
at the Aardklop Arts Festival,
curated by Abrie Fourie,
Potchefstroom



2004 'D.I.E.N.S.' in collaboration
with Pierre Fouché, Norman
O'Flynn and Johan Thom, a street
intervention, KKNK, Oudtshoorn
2003 'Excess: Proudly South African',
in collaboration with Jesus
Macarena-Avila, Cape Town
2002 'Momentary Monument', in
collaboration with art students,
Rauma, Finland



'Music Concrete-YDEsire Art
Night', curated by James Webb
and Kim Stern, in collaboration
with Jeanne Hoffman, the Cape
of Good Hope Castle, Cape Town

White Termite

'Fantastic Rubbish', curated by Jeanne Hoffman, a mixed media installation, World Summit on Sustainable Development, Johannesburg

2001 'R.I.P.', in collaboration with Jeanne Hoffman, Durbanville



'Forest Cross', Dalsåsen forest, Norway

1999 'Oos Wes, Tuis Bes', curated by Mark Coetzee and Leze Hugo, Oudtshoorn Arts Festival, Oudtshoorn



AWARDS & RESIDENCIES

- 2010 ABSA Atelier Finalist
- 2009 Frans Masereel Printmaking Residency, Kastelee, Belgium
- ABSA Atelier Finalist
- 2008 ABSA Atelier Finalist
- 2006 ABSA Atelier Finalist
- Pro-Helvetia Residency, Altes Spital, Solothurn, Switzerland
- Short-listed for Commonwealth Arts and Craft Award
- 2005 ABSA Atelier Finalist AVA Public Sculpture Competition
- Selected for 3rd Brett Kebble Art Competition
- 2005-12 Artist-in-residence, Bijou Art Studios, Cape Town
- 2004 ARTOMI International Artists' Residency, Hudson, New York, USA
- 2003-4 Artist-in-residence, Greatmore Art Studios, Cape Town
- 2002 Rauma Artists' in Residence, Finland
- 2001 ABSA Atelier Finalist
- 2001 UNESCO Ashberg Award, Nordic Artists' Centre Dale, Norway