The image features a white background with a scattered arrangement of various colored squares and rectangles. The colors include shades of blue, teal, yellow, orange, pink, purple, green, and grey. The shapes are of different sizes and are positioned in a non-uniform, abstract pattern. In the upper-left quadrant, the text 'in-' is written in a bold, black, italicized sans-serif font.

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Catalogue no. 18

in-

30 January – 06 March

Design by James William King

Published by:

BRUNDYN + GONSALVES

71 Loop Street, Cape Town 8001

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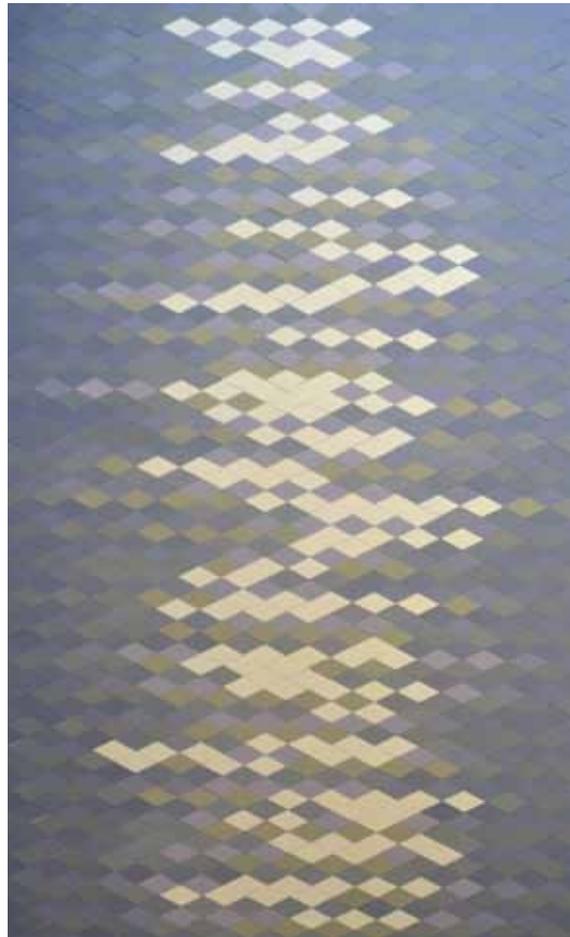
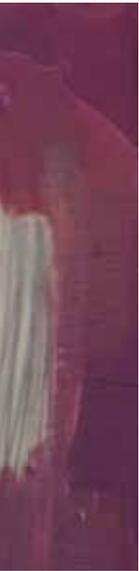
Printed by Hansa Print in Cape Town, South Africa

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ISBN: 978-0-620-55707-8

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In-

roduction

BRUNDYN + GONSALVES are pleased to present *in-*, an exhibition of work by recent graduates from the Michaelis School of Fine Art, the Ruth Prowse School of Art and the University of Stellenbosch. The exhibition focuses on a selection of young artists producing work through intuitive, process-driven or experimental means of production. Works are not necessarily undertaken with a clear endpoint in mind, rather they tend towards evolving dynamically through a testing of outcomes. The exhibition comprises a showcase of fresh voices, unconstrained by the preconceptions of *modus operandi* often imposed on more established artists.

In some instances, as with the sculptures that make up Miranda Moss's "imaginary solutions to unsolvable problems", the experiments may be intentionally futile. Similarly, Luami Calitz explores a fictional symbiotic relationship between the human body and a hypothetical costume/organism which continuously evolves in response to environment conditions. Sepideh Mehraban's paintings intuitively fuse her own memories with the stories of others to produce hybrid narratives of contemporary human experience. Both Matty Roodt and Sunette Viljoen use mediated representations of nature as a starting point for their particular process-driven translations and interpretations of natural phenomena.

Frances Marais's interrogation of found family home video footage yields anti-climaxes and uncomfortable juxtapositions. In other cases, such as Emma Nourse's visual representations of entropy; the outcome may be a stark revelation. Ruann Coleman focuses on arranging constructed and found objects into closed systems of equilibrium and balance. Finally, with Chris van Eeden's work, the artist's studio becomes a laboratory; a site of investigation, observation and a testing-ground for aesthetic hypotheses.

In-

ception

Chris van Eeden

"What is it? In fact it is objects!"

-Marcel Broodthaers

My work manifests as the result of an exploration of form through process that is directed by my personal conceptual concerns. Its exploratory nature imbues the work with the aesthetics of a question, or perhaps, questionable aesthetics. This open-endedness implies incompleteness; how much does the work need to hold without becoming overdetermined or "complete"? Indeterminacy, or a certain sense of confusion, is a result of a response to contemporary conditions of communication and to my unwillingness to make statements through the work. This collage of related or disparate elements facilitates the ability to shift and mutate the work, to continuously evolve it depending on circumstance, context and development. Therefore, juxtaposition is paramount.

Deploying binaries creates a series of co-ordinates within which the work can be navigated or read. This loosely demarcated space implies a third form, George Bataille's "Base Materialism", the third matter, the destabilising parameter that disrupts boundaries and binaries and introduces flux. To facilitate this difference, the use of the installation form overturns monumentality through destabilising the position of the art object as singular. It is merely an additional co-ordinate within cultural production, related to the field it exists within through a multiplex of signifiers. It becomes another "way of using the world", a proposal, a semantic element in a continuing conversation, a part in an experimental process with no predetermined outcome, a game.

Chris van Eeden
Monument to the n th
2012
Mixed media
Dimensions variable



In-

closure

Luami Calitz

Central to my work is a concern for the limitations of the human body. Inspired by science, science fiction and costume, I imagine alterations and improvements akin to the evolutionary process. Here, the elements used in the construction of costume come alive, either fusing with the human body to create hybrid beings or growing and multiplying on its own. In costume we are able to adapt quickly, albeit temporarily, to a new environment that is otherwise hostile to us.



(Detail above) Luami Calitz

Homolepido (Skubbeman) I

2012

Ink, wax crayon, oil pastel, etching needle on Fabriano

150 x 200 cm



In-

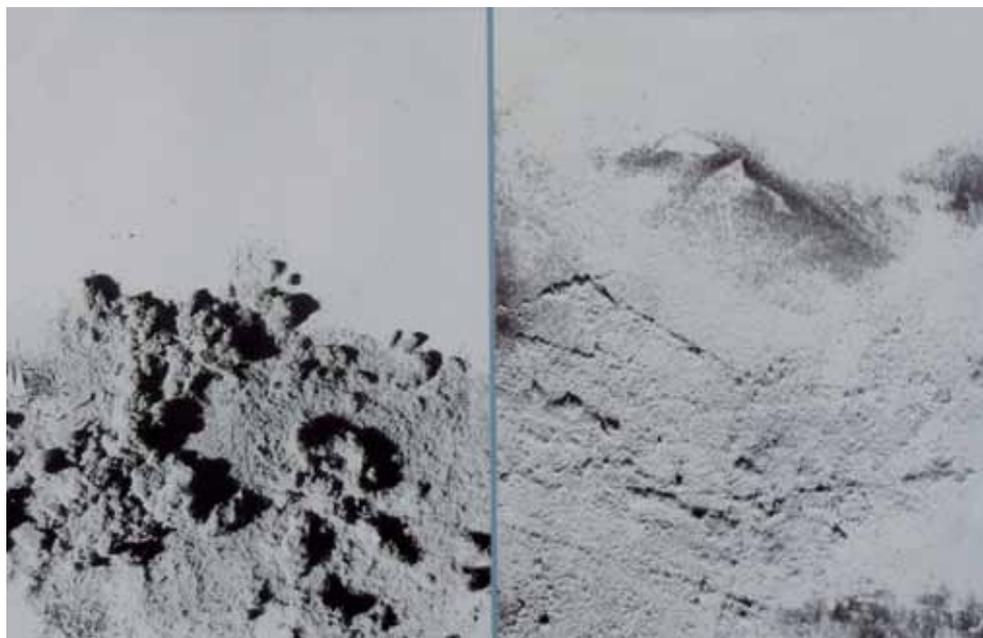
formation

Sunette Viljoen

This project takes as source material images from the well-known German travel publication, *Merian* magazine. The magazine was first published in 1948 and set out to provide travel inspiration and an optimistic view of Germany and Europe after the destructive war. Classically composed black-and-white images represent a setting instead of a scene or narrative and seem to invite the viewer to imagine and muse about the potential marvels of a visit to such a destination. I looked at ways to rework and alter these images so that it manifests a personal view and experience - a way to access these proposed potential wonders.

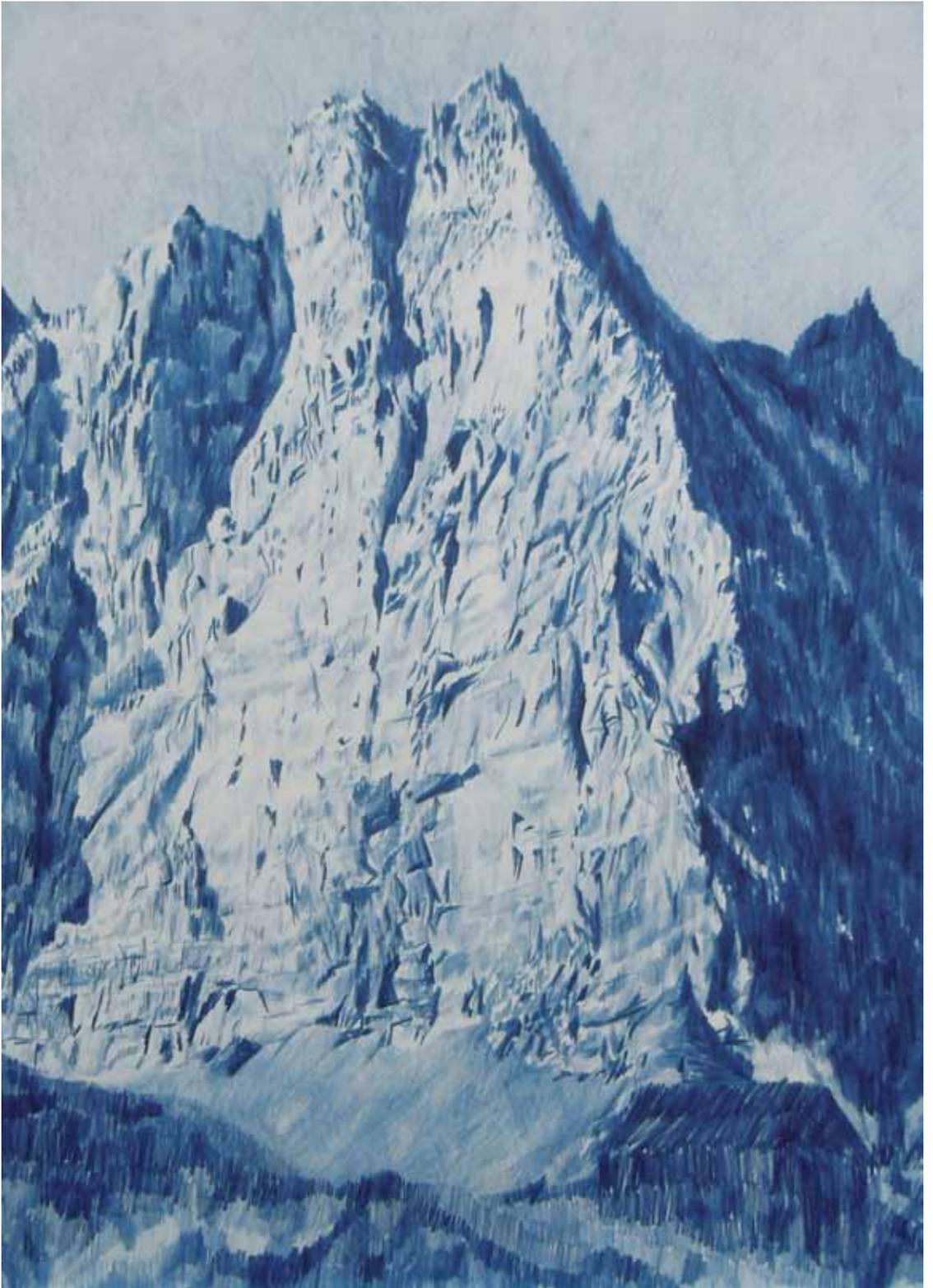
With a slow, careful and selective sanding down of these images with fine abrasive paper, the ink is not erased but relocated. The original information is still present in the textures and shadows left on the page. Imagery that was previously used to represent desirable destinations, can now display this need as transient and part of a new narrative.

The Blue drawings also depict some of the dramatic subject matter found in the magazine. The subject matter – a cliff and a waterfall – is rendered in Prussian blue pencil with a repetitive, mechanical, mark. This distant, removed depiction of imagery is intended to disguise the spectacular reality of the photograph, and draw focus to a jutting, blue texture.



Sunette Viljoen
Above: Dust from Merian Magazine 5
2012
Inkjet images assemblage
42 x 29 cm each

Sunette Viljoen
Right: Blue drawing 2 (cliff)
2012
Pencil on paper
42 x 59 cm



In-

terpolation

Ruann Coleman

Balance is finding equilibrium (equal distribution of weight), used to produce counterpoise, mental steadiness or emotional stability. It is regarded as the remainder or the rest, the composition or placement of design as figures, forms or colours; used to arrange, adjust or proportion the parts of symmetry. Through the fabrication and refining of found objects, I seek out the parameters of balance and the unexpected incongruities therein. Exploring the apparent nature and fixity of material, this body of work questions the slippages and fissures in 'natural' and 'known truths'.



Ruann Coleman

White I

2013

Wood and plywood

Dimensions variable



Ruann Coleman

Black I

2013

Wood and plywood

Dimensions variable

In-

terpretation

Matty Roodt

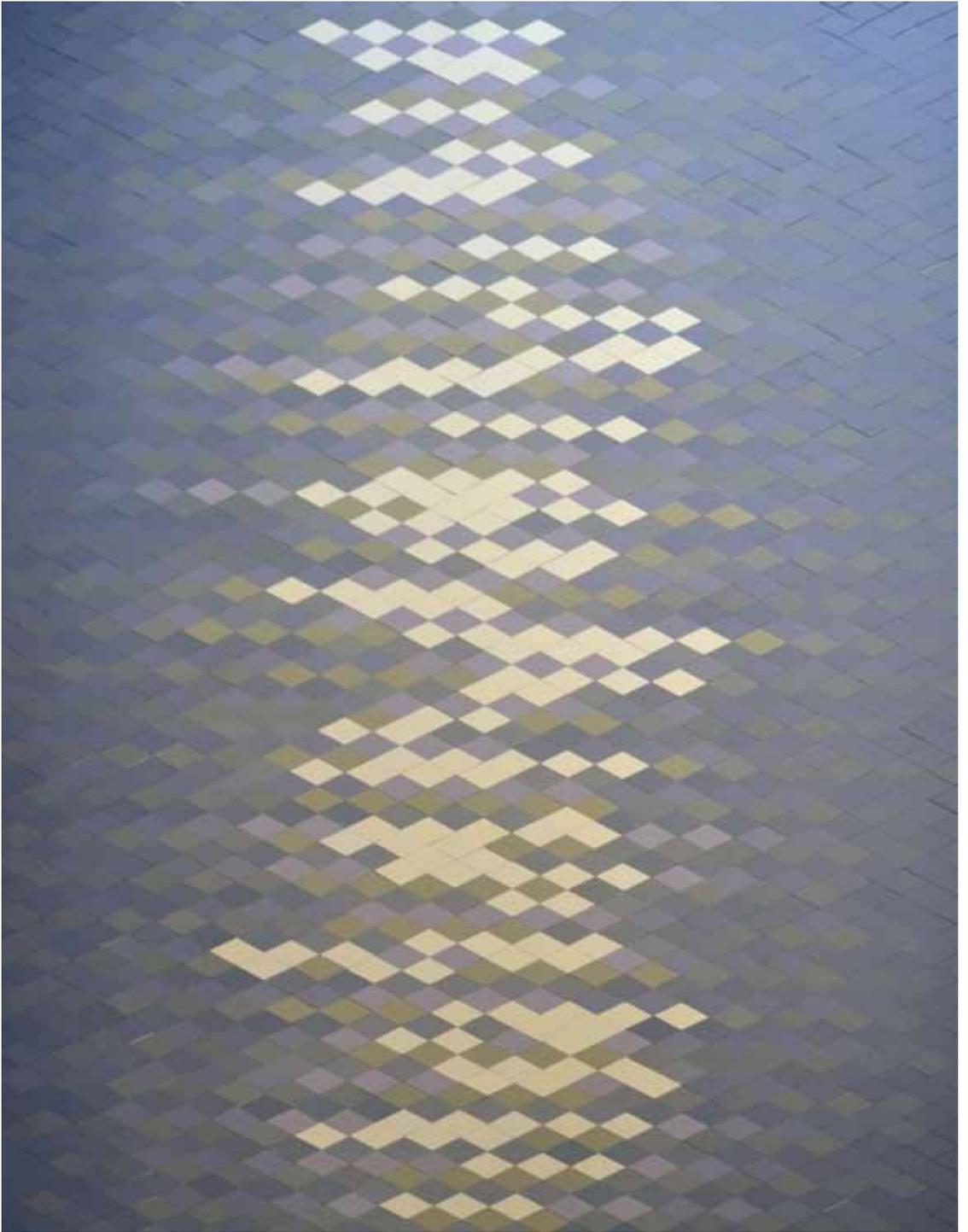
The one is the light of the sun seen through frosted glass, creating a golden haze. The other is the light of the moon reflecting on the jagged surface of water. The moonlight seems more mystical than the nostalgic and oneiric golden light. The colours of these two appearances of light one might find on a dream summer vacation are broken down and divided into rhombuses. These diamonds of captured colours act as samples in a scientific examination of these magical images.



Matty Roodt
Above: Nag Maan Reference Sketches



Matty Roodt
Right: Nag Maan
2013
Acrylic and wood
200 x 250 cm



In-

tropection

Emma Nourse

Historically, humankind has been humbled by natural phenomena, with ideas in art expressing a kind of insignificance that humans feel in the natural world. Now we as a species have become a force of nature, leaving a trail of destruction that inspires a new sense of awe. We are now humbled by the destruction our species, as a whole, is capable of.

My imagination is plagued by the uncertain fate of our natural environment, especially of our oceans. Images of rough seas and storms are replaced by quiet, fragile oceans plundered by giant fishing vessels, violent oil-spills and the drastically changing atmosphere. Most often my ability to comprehend the devastation we have wrought is overwhelmed. My practice is a form of quiet protest, using old techniques to bring to life the concept of entropy - the decline and disintegration of an ordered system into chaos.



Emma Nourse

Untitled

2011

Oil and wool on tapestry

250 x 180 cm



In-

tuition

Sepideh Mehraban

My work explores the relationship between my own memories, the recollections of others and present experience to form a hybrid narrative of contemporary human experience. I have observed how my work and personal experience is overlaid with narratives remembered and constructed by the viewer, prompting me to explore yet further connections.

Although I approach painting intuitively my work is not without enquiry. I find the following words of Nan Goldin useful in this regard: "My works are about letting life be what it is and not trying to make it more or less, or altered. What I'm interested in is capturing life as it is being lived, and the flavour and the smell of it, and maintaining that in the pictures."



Sepideh Mehraban
Above: Forever
2012
Mixed media on board
41 x 30 cm each

Sepideh Mehraban
Right: Unknown 3 (Detail)
2012
Mixed media on board
30 x 46 cm



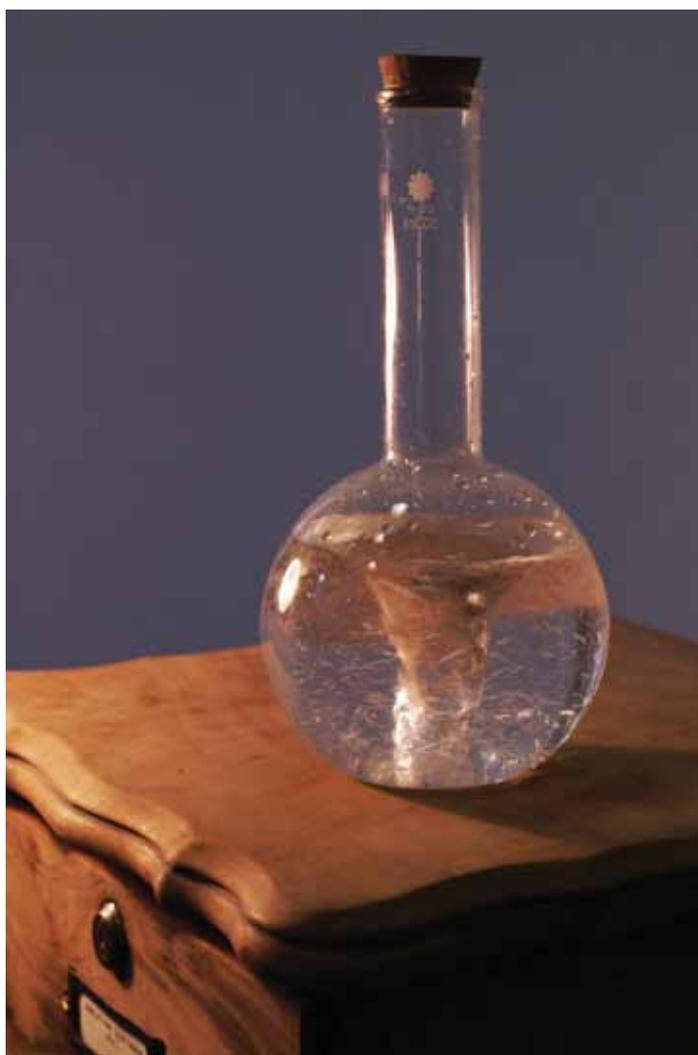
In-

vention

Miranda Moss

Lingering somewhere between the sublime and the pathetic, my absurd experiments try—as well as fail—to capture ephemeral phenomena. The scientific method is referenced in a hopeless attempt to quantify uncertainties of human understanding; it is in these cracks of an empirically safeguarded reality that the imaginative, personal and poetic are able to seep in.

Taking as my starting point the idea of both Science and Nature as culturally embedded phenomena, the ever-mutating relationship between humankind and the natural world is of key concern, where dichotomies of power/fragility and artificial/natural are unrelentingly obscured. Inspecting the extent to which these clinical structures are able to contain and convey elements of human experience, the works constitute attempts at trying to solve life's mysteries, like imaginary solutions to unsolvable problems.



Miranda Moss

Maelstrom Specimen I

2012

Flat-bottomed flask, Nestle Pure

Life® still water, motor, Imbuia

30 x 33 x 155 cm



Miranda Moss

Reactivation Strategy II

2012

Wilting plant, antiseptic fluid, Pantene Repair and Protect conditioner, resistor, broken machine, altered clock mechanism, LED.

30 x 30 x 36 cm

In-

vestigation

Frances Marais

During apartheid, family documents of white South Africans served as blissful domestic disguises concealing an underlying social rupture. In present day, they remain as ominous and eerie mementos of South Africa's past atrocities in the world beyond the framed Utopian display. Nostalgia and guilt collide in their presence to alter our perception of the South African family.

Home movie footage is one such medium of domestic documentation. The video works, *Suspicion*, *Parade* and *Finale*, manipulate home movie footage, journalistic media footage, and extracts from a 1960s Hollywood spy movie filmed in Cape Town. All were recorded in South Africa during a time of traumatic political turmoil.

My work seeks to explore the bi-polar attitudes of apartheid society as well as observe the collision of guilt and nostalgia that these relics evoke in the modern day viewer.



Frances Marais

Suspicion

2012

Stills from single channel
video projection

Duration 1 min 53 sec

Frances Marais

Parade

2012

Stills from single channel
video projection

Duration 1 min 27 sec



Frances Marais

Finale

2012

Stills from single channel
video projection

Duration 2 min 24 sec

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ISBN 978-0-620-55707-8



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