




p o i n t u r e

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Curated by Ann-Marie Tully and Jennifer Kopping

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The exhibition is curated by Jennifer Kopping and Ann-Marie Tully.

Edited by Jennifer Kopping and Ann-Marie Tully.

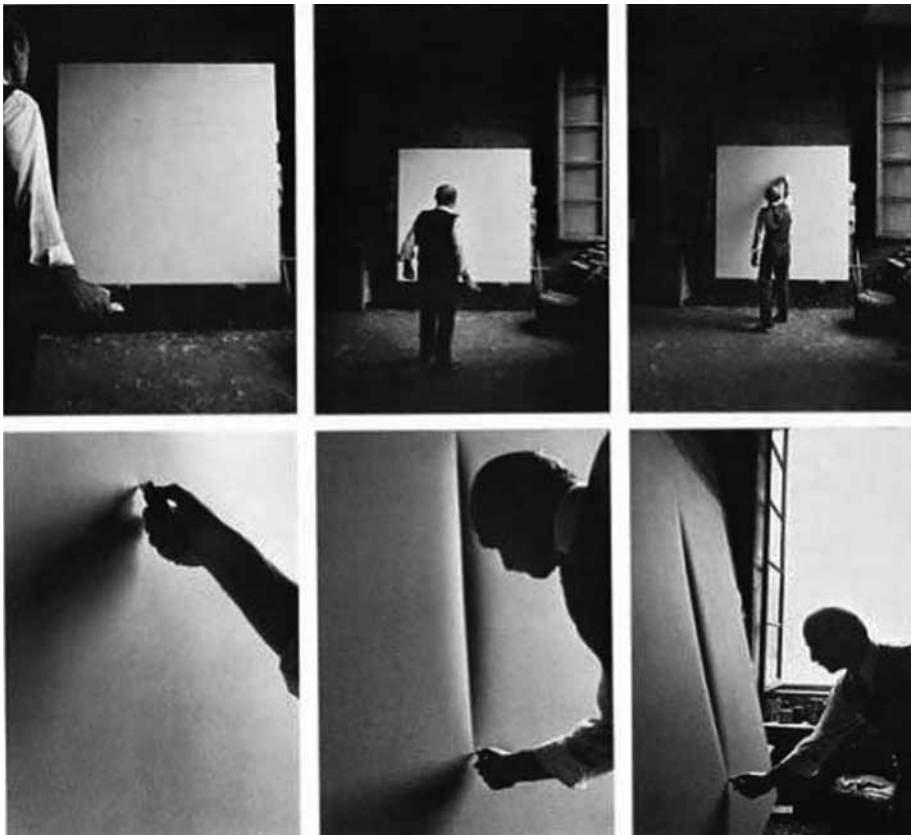
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*Alphabetical order is at designers discretion



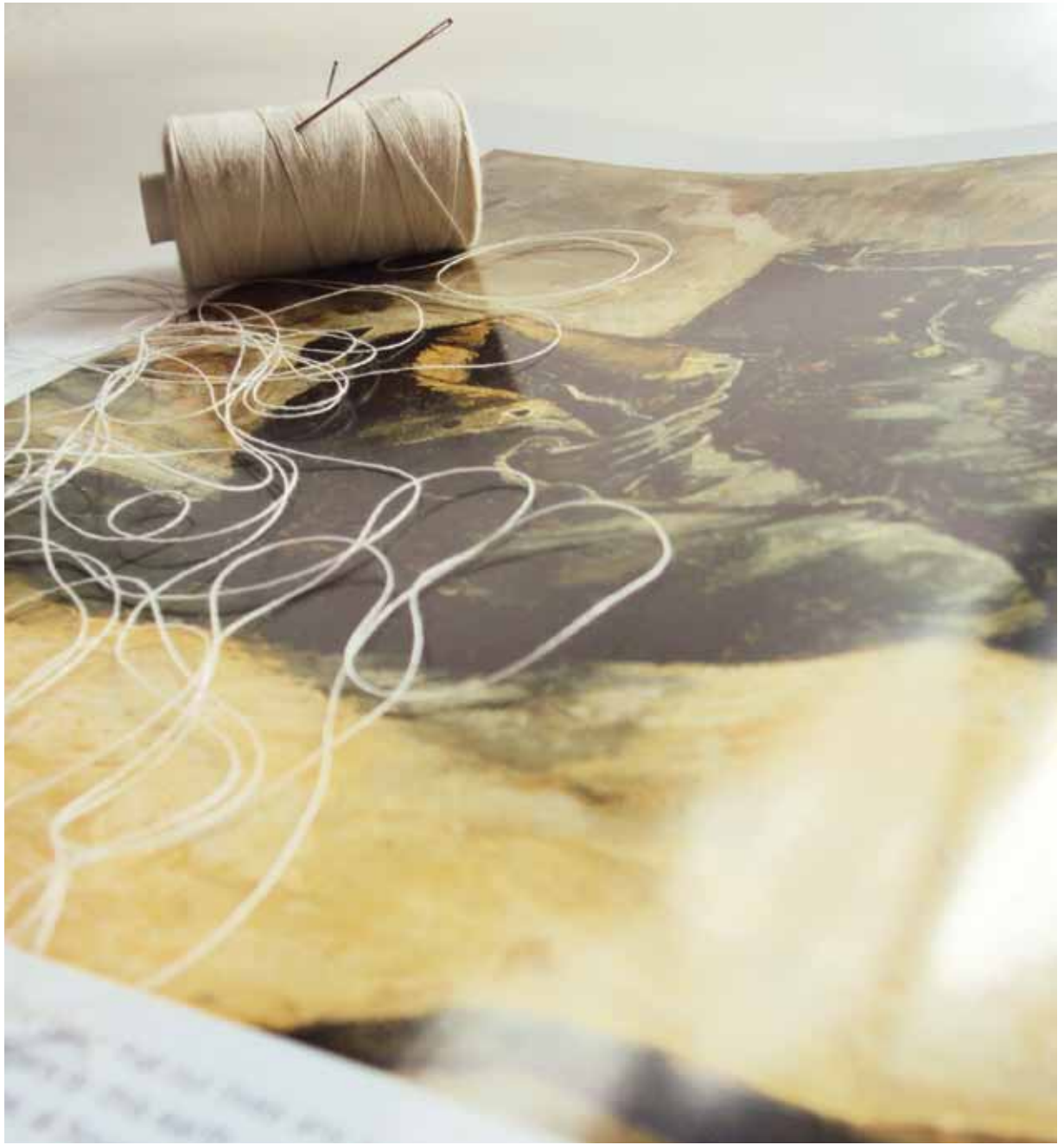
Lucio Fontana, Milano, 1964 (19 February 1899 to 7 September 1968).
Photographs by Ugo Mulas. Reproduction courtesy of the Ugo Mulas Archive.



Curated by Ann-Marie Tully and Jennifer Kopping

List of participating artists:

paul boulitreau	jennifer kopping	sarel petrus
celia de villiers	michelle legg	sue pam-grant
christiaan diedericks	kim lieberman	richard penn
nicole diffenthal	kai lossgott	landi raubenheimer
suzanne erasmus(du preez)	moira macmurray	andrea rolfes
stephan erasmus	amita makan	claire rousell
leora farber	gerhard marx	sally rumball
gordon froud	rosemarie marriott	saran sunder
jeanette gilks	tamar mason	john shirley
diek grobler	jurgen meekel	jonna slappendel
marinda du toit	musha nehuleni	ann-marie tully
kim gurney	anitra nettleton	yda walt
mike hyam	gina niederhumer	gavin younge
keiskamma project	walter oltmann	



pointure exhibition

The haunted stitch: *Pointure* practices in 'material' contemporary art.

A Mystic Threshold

We cannot seal off the eternal. Unexpectedly and disturbingly, it gazes in at us through the sudden apertures in our patterned lives. A friend, who loves lace, often says that it is the holes in the lace that render it beautiful. Our experience has this lace structure.

John O' Donohue

¹In pointing to a lace structure in the human experience of life, the extraordinary Irish poet and scholar John O' Donohue points to the fragility of the human interface with the eternal, but also to an unexpected notion: that it is the ruptures in our lives, the openings, punctured, trimmed and mended, and at times raw, that are the most *sublime*. Writing this in retrospect, it seems clear that our interest as curators and artists in the theme of 'stitched' artistic practices was always possessed of this notion. Many if not all of the artworks represented on the show are variable manifestations in thought and action, of these themes of human fragility. In these artworks the artistic acts of stitching, pricking, suturing, tearing, rupturing, cutting, embroidering, appliquéing, grafting, spinning and weaving, and a myriad of other incarnations of this *practice of the ruptured mark*, demonstrate the cathartic and prophetic energy of the 'stitch'. In the act of configuring things previously unseen or fragmented into holistic form, through what is often a violent gesture that opens, binds, and can injure its maker, the *ancient practice of the seam* is imbued with a shamanic sensibility. Through the practicable stitch the quotidian and the supernatural are bound and laced in the realm of the human.

An example of a mystic sensibility being attached to material practice is clearly evidenced in the plethora of myth that surrounds the practice of spinning and weaving. The economic advantage that could be gained by women in pre-industrial life from spinning yarn out of flax or wool, or weaving with these threads, found ready translation into notions of mystic power in feminine figures such as Homer's Penelope.² Penelope weaves a shroud for Odysseus's father Laertes and tentatively promises that when it is completed she will accept one of the many suitors that beleaguer her during the prolonged absence of her husband.³ With the intention of delaying the importune nuptials and 'buying time' for the return of her husband Odysseus, every night Penelope unravels the weaving of the day.⁴ In

this nightly ritual, Penelope employs sympathetic magic and demonstrates a perceivable influence over the ontological world. The warp and weft of the shroud signify time and space in this ‘magical cloak’ (and in this resemble other mythical garments of physics-defying power, such as cloaks of invisibility). In unraveling these cosmic forces, Penelope literally arrests time and warps its trajectory in an act of love and longing for her lost husband.⁵ Since the shroud is also a death robe for her father in law, Penelope’s weaving and unraveling of this garment prefigures death in the movement towards completion, and restores life in the deconstructive gesture.⁶ Renaissance rewritings of Penelope represent her as spinning rather than weaving and thus connect this beguiling practice with the perceived threat of a malign power over mortality in the predominantly feminine practice of spinning.⁷ The association of spinning with witchcraft in the Catholic western world took on an ominous and misogynistic character, but is none the less the root of the English conflation of mortality with the idea of spun thread — *the threads of life and death*.⁸

Further to the feminine narratives and mysticism that is inherently bound to this variable medium, the formulation of this group exhibition picked up on this meter of fabrication and fable, and the further classical notion of *chirosoy* (wisdom of the hand) in relation to punctured, spun, laced and woven methods of material practice.

A Cobbled Rhetoric

Looking in turn for a theoretical meter through which to further frame these redolent and indexical notions of ‘stitched’ art practices in relation to human experience, we settled upon Derrida’s notion of *Pointure*; as a less reductive textual means of discussing ‘material’ complexes of visual culture, which are too often reduced into the failed terms of art/craft binaries. *Pointure* is a theoretical maxim arising from Derrida’s 1978 essay ‘Restitutions of the truth in pointing (Pointure)’ in which he further explored his discursive theme of the inside and the outside of a text. This deconstructive exercise was predicated on Heidegger’s *Origin of the Work of Art* (1935), a philosophical exploration of themes of presence in application to Vincent Van Gogh’s painting, *Oude Schòenen (Old Shoes)*.⁹ ‘Restitutions’ takes the form of a polylogue of self reflexive voices, including those of Heidegger and Shapiro, who later wrote a reflective piece on Heidegger’s theses entitled ‘The Still Life as Personal Object: A Note on Heidegger and Van Gogh’ (1968).¹⁰ In this scored parlance, ‘Restitutions’ operates through a set of divisive metaphors: *Pointure* is the key metaphor relating to printing in terms of the “small iron blade with a point, used to fix the page to be printed on to the tympan” as well as the “the hole which it makes in the paper”. Shoemaking is also figuratively referenced, as Derrida notes that cobbling, in its fabrication of the shoe, is a practice synonymous with the term *Pointure*.¹¹

In his characteristic way of remarkable connections Derrida ties this term to both the texts and the represented shoes in Van Gogh's painting. He goes further and connects the act of painting to *Pointure* — in the sense that the painting 'punctures' and 'penetrates' the canvas with meaning; drawing on Van Gogh's assertion "that truth is so dear to me, and so is the *seeking to make true* [Derrida's Italics], that indeed I believe ... I would rather be a cobbler ... than a musician with colours".¹² During the process of curating the show we were reminded by participating artists on the exhibition of another contemporary painter who took the idea of 'penetrating' and 'puncturing' the canvas to its logical extreme — Lucio Fontana.¹³ Fontana's violent and performative piercing and ripping of the canvas in its formalist eschewal of the simulacral, and its violent intrusive revelation of the façade of the canvas has a fascinating relationship to Van Gogh's search for 'truth'. That said, it is useful to return to O'Donohue's notion of the eternal here.¹⁴ In both Van Gogh's inversely 'pointured' paintings and Fontana's ruptured spatial scenes, one senses these artists peering into the eternal spaces between.

In his consummate reading of Derrida's notion of *Pointure*, Michael Payne notes that "language in its search for truth punctures the painting, not as one might take a knife to a canvas but as one might lace a shoe."¹⁵ In this sense the humble shoe *lace* becomes a related dimension of the master metaphor, *pointure* — pointing to the further dimensions of this action: 'relation' and 'restitution' of things otherwise separate (painting and language, cutting and sewing together). In addition to these poignant metaphors Derrida's 'Restitutions' does not miss a further meaning in the word lace. The French word for lace, *le lacet* can also mean trap or snare.¹⁶ In this sense Van Gogh's empty shoes with open laces represent an empty trap, a vacuum of presence to delve into — *where only ghosts can be found*. *Ghost* is then the last and most poignant metaphor in 'Restitutions'. For Heidegger the empty shoes resonate with the ghost of a peasant woman and in their 'unfilled' presence points to the ontology of all beings — non-being; while for Shapiro they remain an indexical portrait of Van Gogh.¹⁷ In a sense Derrida's textual voices in 'Restitutions' embody these present and past ghosts connected (laced) to Van Gogh's shoes as well as more recent spirits. One such voice in 'Restitutions' makes reference to an army of ghosts and piles of dispossessed shoes. Recent history allows no other explanation than the piles of shoes collected and inventoried by the Nazis.¹⁸ The 'ghosts' that 'occupy' Derrida's notion of *Pointure* are also reminiscent of his later concept of 'hauntology' in *Spectres of Marx* (1994). In this text, Derrida points to the ghostly panoply of metaphors in Marx's writing about commodity fetishism, restaging these metaphoric apparitions as fragmenting and destabilising devices in his deconstructive reading of Marx's essentialist ontological claims.¹⁹

There is a synchronicity between the archaic, mystical and supernatural associations of ‘stitching practices’ discussed earlier in this paper and Derrida’s contemporary formulation of ‘haunting’ when set in relation to punctured and laced material forms. We wish to ‘cobble’ together these notions separated by time, space and context as a new register through which ‘pointured’ art practices can be revised and ‘woven’ into the discourse of contemporary art and cultural thought. The *Pointure* exhibition at the University of Johannesburg Gallery in August 2012 draws together a broad range of thematic and material ‘pointured’ artworks that express metaphorically and in their inherent material and creation, ghostly and mortal notions related to this repurposing of Derrida’s conception of *Pointure*.

As this is a catalogue essay bearing an archive of artist’s statements and reflections on the theme of *Pointure* in their own idiom, we do not wish to foreshadow their thoughts, with our own readings. As such we will close with the summation of some tropes visible in the artworks on the *Pointure* exhibition that are inherently bound to the notion of haunting and magical interfaces in ‘pointured’ artistic practices. Ghosts, shadows, and wounds are repeated themes in numerous artworks; complemented by notions of mortality, temporality and myth — an almost ubiquitous presence on the exhibition. The diagrammatic and ‘threaded’ depiction and enactment of life forces is rendered in a number of instances; along with a revisiting of the traditional narrative dimensions of appliquéed and woven practices as poignant expressions of experience. Shamanic manifestations of the human-animal-natural interface are metaphorically and plainly staged, employing the ‘stitch’ as a transmogrifying medium. Codes and dots feature as voids and absences in a number of artworks, while text is frequently represented as void and emptied of presence, or as a violating instrument. This is by no means a comprehensive list of conceptions relating to the myriad of artistic offerings that constitute the *Pointure* exhibition. In listing these ideas, we are simply scratching, penetrating, poking and ‘pointuring’ the surface of this curatorial offering.

Jennifer Kopping is an artist, curator, writer and Head of Department at the Greenside Design Center, Johannesburg.

Ann-Marie Tully is an artist, curator, art-writer, and Research Associate at the Visual Identities in Art and Design Research Centre, Faculty of Art, Design and Architecture, University of Johannesburg.

1. O’Donohue, J. 1997. *Anam Cara: Spiritual Wisdom from the Celtic World*. London: Bantam Books: 66.

2. See Jones, R. and Stallybrass, P. 2007. *The fate of spinning: Penelope and the Three Fates*. Cambridge: Cambridge University Press: 104-106.
3. *ibid.*, 110.
4. *ibid.*
5. *ibid.*
6. *ibid.*, 116.
7. *ibid.*, 105.
8. *ibid.*, 117.
9. Payne, M. 1993. Reading paintings. *Reading Theory: An introduction to Lacan, Derrida and Kristeva*. Oxford: Blackwell: 220-221.
10. *ibid.*, 224
11. *ibid.*, 228.
12. *ibid.*, 228. Derrida's citation of Van Gogh.
13. Jurgen Meekel and Andrea Rolfes.
14. O'Donohue, J. 1997. *Anam Cara: Spiritual Wisdom from the Celtic World*. London: Bantam Books: 66-67.
15. Payne, M. 1993. Reading paintings. *Reading Theory: An introduction to Lacan, Derrida and Kristeva*. Oxford: Blackwell: 229.
16. *ibid.*
17. *ibid.*, 230.
18. *ibid.*
19. Evans, C. 2009. Fashion at the Edge: Spectacle, Modernity and Deathliness. New Haven and London: Yale University Press: 46; and Miller, N. [Sa]. Hauntology and history in Jacques Derrida's *Spectres of Marx*. Accessed June 12, 2012, from: http://www.nodo50.org/cubasigloXXI/taller/miller_100304.pdf

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catalogue

celia de villiers

christiaan didericks

nicole diffenthal

suzanne erasmus (du preez)

stephan erasmus

leora farber

gordon froud

jeanette gilks

diek grobler

kim gurney

mike hyam

keiskamma project

jennifer kopping

michelle legg

kim lieberman

kai lossgott

moira macmurray

amita makan

rosemarie marriott

tamar mason

jurgen meekel

walter oltmann

sarel petrus

sue pam-grant

landi raubenheimer

andrea rolfes

claire rousell

sally rumball

gavin younge

ann-marie tully

Celia de Villiers holds an MA in Visual Arts Cum laude (UNISA), BA Fine Art (UNISA) with distinction and a Higher Education Diploma (Wits). She has exhibited extensively, locally and abroad and is often called upon to curate and adjudicate exhibitions. De Villiers is currently lecturing at the Design School of South Africa, UNISA and University of Pretoria. Her artworks and academic research have appeared in numerous publications.

celia de villiers

The artworks of Celia de Villiers are derived from environmental triggers and cultural conventions. They address the concept of the human body as a site of agency, idiosyncrasy, subjection, and postmodern identity politics. These artworks are a wry, tongue in cheek comment on contemporary social issues such as the present climate of utopian modification and the denaturing of the living being. Her most recent sculptures mirror the post-human existence fantasy where the magical and the technological become inseparable hybrids. De Villier's artworks consist of multiple techniques and materials. She uses laser cutting, metal wrapped in hot glass that has been blown and cast slumped. She also creates sculptures in Perspex and casting resin. In her textile works, she weaves together latex, vinyl, fibres, yarns, wood, metal and glass resulting in rich surface textures, which are often over-dyed using commercial and natural substances. Her focus on the topics of neo-baroque exuberance, physical adornment and the sublime of 'delightful horror' comments on the fears, hopes and mysteries of the body.

Bridal Fetish. Wood, Perspex, hand and machine embroidered textiles.

H 950 mm x W 570 mm x D 570 mm. Reproduction courtesy of the artist.

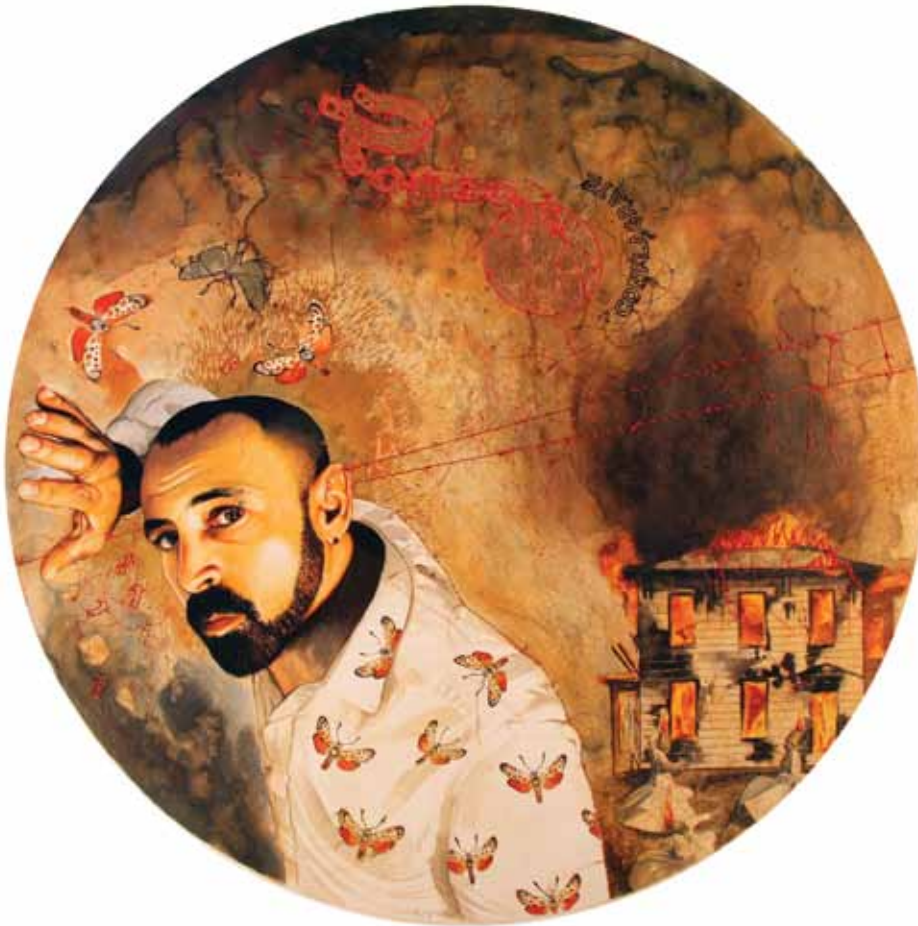


In my work, time and space appear to dissolve, and an air of conflict erupts. This is often a direct result of a personal aim to calm and disturb at the same time – drawing parallels between the two extremes of utopia and dystopia. There is always a secondary narrative in my work. The primary narrative has symbolic authority and aesthetic promise, although the mysterious secondary narrative exists in order to provoke thought in the viewer.

In many ways I aim to ‘rewrite’ history in my work and the dominant sense of self-awareness that informs most Western art practices. I am trying to present contemporary issues such as *Difference* as timeless, by situating my vocabulary of images and themes in an organic flux of dreams, history, news, commercial detritus, hyper-reality, and unvoiced feelings and forces of biological nature/desire.

christiaan diedericks

The Message, 2012. Coloured pencil, watercolour, metal leaf and stitching on 300gsm Canson paper. 750 mm diameter; framed: 1100 mm diameter. Reproduction courtesy of the artist.



Nicole Diffenthal studied Fine Art at the University of Johannesburg and graduated with an Honours degree in 2008. Her artwork is concerned with personal themes and notions of self and identity. Nicole employs clothing items and organic objects as metaphors for how feminine form is represented as an external and interchangeable object, like a specimen or curiosity. Lighting is an important component of Nicole's art practice, penetrating and illuminating form. She also frequently employs elements such as distressed dress patterns and other perceived feminine elements. These latent elements are sculpturally transformed into 'empty' bodily forms that point to notions of transience and passage.

nicole diffenthal

Metamorphosis, 2011. *Mixed media, dress patterns and ribbon.*
Life size dimensions. Reproduction courtesy of the artist.



Suzanne Erasmus (du Preez) is an artist and lecturer based in Johannesburg. She graduated in Fine Art at the University of Cape Town and obtained her master's degree at the University of Johannesburg. Highlights in Suzanne's career as an artist have been her solo exhibition at the Premises Gallery entitled *Views of the Edge* (2008) and her participation in various group exhibitions such as *Armed Response II* (2007), at the Goethe Institute in Johannesburg. Suzanne's artworks represent facets of 'landscape' relating to her lived context/environment.

suzanne erasmus (du preez)

Fabric Landscape III: W.H. Coetzer revisited (2008) depicts an idyllic and utopian landscape constructed from collected fabrics: English Chintz combined with fragments of Seshoeshoe cloth. This work forms part of a sustained body of artwork. The fabrics chosen convey historical and personal histories. The combination of English Chintz and Seshoeshoe cloth carry various hybrid cultural references and histories. The 'Three Cats Cloth' is a batik/cotton wax print technique, which originated in Indonesia. The Dutch colonisers of Indonesia copied the technique yet failed to sell it back to the Indonesians. The Dutch manufacturers sold this technique to British manufacturers, who, in turn sold the textiles in their African colonies.¹ My ongoing collection of these fabrics is appliquéed onto this story of iconic textiles laden with peripatetic historical 'baggage'.

Fabric Landscape III: W.H. Coetzer revisited, 2008. Collected fabric off-cuts and cotton thread.
H 610 mm x W 940 mm.
Reproduction courtesy of the artist.

My choice of materials in this work further refers to domestic interiors of the Victorian era. The craft of needlepoint and tapestry is historically associated with women and specifically feminised ideals of the Victorian era. In referencing these textile histories I provoke these narratives of colonisation.



1. Levin, A. 2002. The Seshoeshoe revival. ELLE 7:8 November:36-40.

Stephan Erasmus is a Johannesburg based artist, curator and lecturer. His artwork explores aspects of love and sorrow in sampled text and the encryption of the selected text into a visual format. Stephan has participated in numerous group and solo exhibitions and his artwork is held in various art collections such as: The Bibliotheca Alexandrina (Alexandria, Egypt); Johannesburg Art Gallery (Johannesburg, South Africa), Oliewenhuis Art Museum (Bloemfontein, South Africa) and the ABSA Art Collection (Johannesburg, South Africa). Stephan is represented by gallery, Brundyn + Consalves.

stephan erasmus

Black Hair: 3 Sirens, 2012. Black cotton thread and black paper. 3 panels H 500 mm x W 1000 mm. Reproduction courtesy of the Artist and Brundyn + Consalves.



Leora Farber is Johannesburg-based. She obtained her BA Fine Art (1985) and MA Fine Art (*cum laude*) (1992) from the University of the Witwatersrand. She currently works as an artist, academic, arts-writer, editor, and curator. Farber began teaching as a part-time Lecturer in the Fine Art Department of the former Technikon Witwatersrand (TWR) in 1994, and was appointed as a full-time staff member later that year. In 2007, from her position as Senior Lecturer in the University of Johannesburg's Fine Art Department, Farber was appointed as Director of the University of Johannesburg, Faculty of Art Design and Architecture Research Centre, *Visual Identities in Art and Design*.

Farber has published numerous academic journals articles, chapters in books and conference papers. She has edited three volumes: *Johannesburg and megacity phenomena* (1998); *Imaging ourselves: visual identities in representation* (2010); and *On making: integrating approaches to practice-led research in art and design* (Johannesburg: Research Centre, Visual Identities in Art and Design). Each volume was accompanied by a conference of the same title. She has edited special editions of the journals *Image and Text* and *Critical Arts*, and has been the recipient of funding awards from the National Research Foundation, the National Arts Council and the University of Johannesburg Research Committee. Her most recent solo-exhibition, *Dis-Location/Re-Location* (2007-2008), traveled to seven South African museums/galleries: The Albany History Museum, Grahamstown; The Nelson Mandela Metropolitan Museum, Port Elizabeth; The South African National Jewish Museum, Cape Town; The US Art Gallery, Stellenbosch; The Oliewenhuis Art Museum, Bloemfontein; The Johannesburg Art Gallery; The Durban Art Gallery. Farber is currently registered for a DPhil (Visual Art) at the University of Pretoria.

She is a patiently sewing woman whose quiet undoing is suggested by the wax roses sliding down the walls of her boudoir, whose obsessions with the minutiae of thread and needle is, to our horror, a passage into her own flesh, her own past.¹

She is tracked down by the long trail of her beautiful embroidery.²



leora farber

A Room of Her Own, 2006.

Performance still. Photograph by Michael Meyersfeld.

1. Law-Viljoen, B (ed). 2008. Introduction, in *Dis-Location/Re-Location. Exploring alienation and identity in South Africa*. Johannesburg: David Krut: 4-10.
2. Parker, R. 1984. *The subversive stitch. Embroidery and the making of the feminine*. London: The Women's Press.

gordon froud

Gordon Froud has been actively involved in the South African and international art world as an artist, educator, curator and gallerist for 30 years. He has shown on hundreds of solo and group shows. Froud graduated with a BAFA (Hons) from the University of Witwatersrand in 1987, a Higher education Diploma from the same university in 1987 and a master's degree in Sculpture from the University of Johannesburg in 2009 where he runs the sculpture department as a senior lecturer. He has taught continuously at secondary and tertiary level in South Africa and in London since 1990. He has curated numerous group exhibitions that have travelled extensively. Froud directed Gordart Gallery in Johannesburg from 2003 to 2009 where he showcased the work of new and emerging artists. Recently Froud developed a range of innovative furniture that was launched at Design Indaba. He has been selected as the first site-specific artist in residence at Plettenberg Bay for 2012, and his work has been included in a large exhibition of South African sculpture at the Hague in May 2012.

Jozi Boy (After Murillo), 2012.

Found tapestry, wool and perspex box. H 250 mm x W 400 mm x D 50 mm. Reproduction courtesy of the artist.

My sculptural and digital output have for many years been based on the reworking of found objects and images that are altered, re-engineered and re-contextualised. I have been interested in the use of the module as multiple and the choice of vagrant materials as a means of constructing new meaning. One of the artworks I have produced for the *Pointure* exhibition consists of deconstructing a found tapestry and re-contextualising it within an installation, off-setting the found kitsch image with an embroidered version of a colourful tank top (a collaboration with Moira MacMurray). The second piece for the *Pointure* installation is an interactive homage to my late mother Gloria Maddox who knitted a tank-top for me in my first year of art study in 1982. This colourful garment became synonymous with my image during the 1980's and 1990's and is still commented on to this day when worn. The third piece is a bronze sculpture of a Johannesburg Cooling tower 'wearing' my tank-top. The three objects form an installation or conversation about memory, familiarity and loss.



Weighing around 6.5kg, *Keeping in Touch* (2010) is a collaborative accordion bound artwork involving some sixty South African fibre-textile artists, some of whom represent community based groups.

jeanette gilks

An artist makes an idea visible via a medium. The medium is a transformative device that lies between imagination and expression. In this case it was the tactile medium of paper and fibre that uncovered the idea of keeping in touch with one another. This collaborative project was based on the book *Innovative Threads: A decade of South African Fibre Art* (2006) by Liza Gillespie, which catalogued the *Innovative Threads* exhibitions of 1996 to 2005. *Keeping in Touch* (2010) brought together artists represented in this publication. Jeanette runs drawing workshops countrywide for advanced students.

Keeping in Touch, 2010. Mixed media. 300 mm x 200 mm variable. Photographed by Harry Lock. Reproduction courtesy of the artist



Diek Grobler's art practice covers a variety of media and disciplines including painting, sculpture and performance art. He has also directed and produced several short animated films. Grobler has presented more than 15 solo-exhibitions and has participated extensively in group exhibitions on a national and international level. His animated films have been on the official program of more than 40 international festivals, and he has received 4 international animation awards.

diek grobler & marinda du toit

Marinda du Toit is an artist who explores recycling and up-cycling in her art production. She is also a composer. She has exhibited her sculptures locally at various galleries, inter alia Bell-Roberts Contemporary Art Gallery, Cape Town, 2008, University of Stellenbosch Art Gallery, 2008 and the Breytenbach Centre, Wellington, 2009. She has exhibited internationally at the Nine Dragonheads environmental art symposium in Biel/Bienne, Switzerland (2011), and at the 'French Connection' Richmond, USA (2012).

Grobler and du Toit have been creating collaborative performances since 1997, and have collaborated on two animated films., They received a SAFTA award for their film "Agenda" in 2009.

The artworks *Black Flag*, *White Flag*, and *Coloured Flag* relate to a performance project entitled, *Vlaglied* (2011, 2012) in which we explore the link between national and private identity by reconstructing our South African national flag from discarded clothing. Some garments are cut up, while others are left intact. These clothes redolent with an indexical sense of memory and history are sewn together by hand in a crude fashion that approximates the pattern of the new South African flag; the colours are varying and uneven, depending on the material available. *Vlaglied* (2011, 2012) has many interpretative possibilities. It could refer to notions of national disillusionment, as well as reflecting the country's bricolage of identities. The work also aims to address the issue of South Africans dispersed across the globe. Immigrants are often perceived as second class citizens, and can experience the indignity of having to live on the charity of the host country, patching together a new life from remnants and leftovers.

Vlaglied: White Flag, (detail)

2012. Found textiles. H 2070 mm
x W 4000 mm. Reproduction
courtesy of the artists.



Kim Gurney works across disciplines in the visual arts, academic research and journalism (www.kimgurney.com).

Her new series of artworks broadly explores financial crisis through the language in which it is mediated. This work follows her latest solo exhibition, *Frugi Bonae*, which linked humanity and the environment. Taken together, they extend a conversation about sustainability.

Language is an interesting barometer of how the way that we speak can shape our world. Words both spoken and unsaid potentially create echo chambers and silo effects. This in turn is linked to behavioural finance, or why people act differently from the way classical economists expect. This cues a broader crisis around language and imagination, according to Professor Achille Mbembe:

*There is an amazing impoverishment of language in South African public life. And all of that happening while the reality, the everyday experience of people is so rich ... If one wants to aspire, the first capacity is to voice and also to be listened to.*¹

A burgeoning new lexicon emerged following the 'Eurogeddon' of 2012: Greece was not in default but merely 'taking a haircut' while the rest of Europe built 'firewalls' and 'bigger bazookas' to protect against contagion. The fallout following the 2008 global financial crisis was notable too for spawning its own lingo, in particular a penchant for acronyms that signalled a shorthand for nefarious practices. Gurney's new series of artworks *The Mother of all Firewalls* (2012) is brewed in this alphabet soup; appropriating commonly repeated words and running them through Google Insight to plot their incidence in news reports between 2008 and 2012. These findings are visually transposed onto reclaimed acoustic tiles to skeptically 'silence' the result.

kim gurney

The Mother of All Firewalls (detail, WIP), 2012. Reclaimed acoustic tile, graphite, bitumen, shellac, rabbit skin glue, beeswax pellets, gold glitter. Dimensions of panel: H 305 mm x W 230 mm x D 20 mm. Reproduction courtesy of the artist.



1. Excerpt from an address at a Wits University School of Arts Open Lecture Series, April 2012.

Mike Hyam has worked in the design world for over 25 years, and more recently studied Fine Art at Tshwane University of Technology. He has taken part in numerous exhibitions and competitions in South Africa and Sweden. Mike's work emanates from his concern for the rights of women and children, and the high levels of abuse afflicting these subjects. His artwork also reflect on the devastation caused by violence and war. Through his artwork Mike seeks to present an alternative to escapist human tendencies, and in particular he wishes to create artworks that provoke an introspective experience, where a quieter more meditative and reflective 'inner space' is experienced.

My artwork is concerned with how people search for change amidst the tumult of life, stress, chaos, structural pressures, physical, emotional, sexual abuse, poverty and war; and how we can find silent moments to connect with our profound selves. The artwork *Tempest (2012)* employs twisted metal rods from the scrap heap to represent turmoil; while somewhere in the middle of this 'metallic tornado' there is a quiet unoccupied space represented by the blown glass object. The layered, marked and striated blown glass form represents how experiences are imprinted palimpsestually into one's being, often worn or scraped away, or even hidden, but still a strong influence; like ghosts that come back to haunts us. These are the layers of pain, brokenness and experience that we seek to deal with.

mike hyam

Tempest, 2012. *Twisted metal rods, blown glass. H 1070 mm x W 920 mm x D 970 mm. Reproduction courtesy of the artist.*



Jennifer Kopping is a Johannesburg born artist and design and art educator. She has a Masters Degree in Fine Art from the University of Witwatersrand and is currently a head of department at Greenside Design Center. Jennifer has written and presented articles and papers on visual culture topics at international conferences and published in prestigious academic publications. She is currently an executive member of the Design Education Forum South Africa; and is a past recipient and winner of the Sasol New Signatures award. Jennifer has also placed in the top ten selection at the Ekurhuleni Art Awards on two occasions. Jennifer has works in various corporate and private collections such as Telkom, Sasol, UNISA, ABSA and Liberty Life.

jennifer kopping

Pointure takes on a deeply personal resonance in my artwork, as a rupture and penetration into family mythology, history, Identity, language and loss. It functions as a kind of romanticism and nostalgic vision of another time and place, set in the veiled memory of the 'shtetl', the small villages and killing fields of Eastern Europe (pogroms, World War II massacres, and eastern block political histories). In this recent body of artworks, I explore through painted, stitched and embossed techniques my interpretation of the Derridean notion of *Pointure* as a metaphor that threads, laces, ties and binds the concepts of diasporic Jewish identity with a nostalgic yearning for place and belonging. The fact that the 'shtetl' tradition of embroidery, tailoring and cobbling is rich in detail suits well the material orientation of my work. As a member of a family that was scorched by the horrors of the Holocaust, I carry the moral dilemma of how one articulates as a second generation bystander, the *unspeakable*; recalling Adorno's dictum "Nach Auschwitz ein Gedicht zu schreiben ist barbarisch" [It is barbaric to write poetry after Auschwitz].¹ My artworks reflect an age of prewar Eastern European life in the 'shetl'; portraits and scenes; leitmotifs set against the shadow of the 'Shoah', *the gloom from whence the ghosts emerge*. The use of bright colours and complex motifs inherent in my artwork acts as a tensioned element, significant of my contemporary and temporally displaced connection to the diaspora.

Fadensonnen (Threadsuns), Series, 2012. Feld, oil paint, beads, thread, found textiles and objects, copper, pewter. Dimensions variable. Reproduction courtesy of the artist.



1. Adorno, T. W. 1969. Herbert Marcuse interview about Adorno. Accessed on 02/06/2012. Available: <http://members.aol.com/eandcw/adquotes.htm>

In 2000, Dr Carol Hofmeyr began to work in the village of Hamburg, at the mouth of the Keiskamma River. Her combined skills as a medical doctor, creative fine-artist, as well as her passion for human rights, transformed the lives of the people she worked with and taught. The Keiskamma Art Project has created much needed opportunities for income generation for over one hundred and thirty women and men for the past ten years as well as the chance to build self-esteem and self-reliance. The Art Project remains the back-bone of The Keiskamma Trust, which works in various areas of community development in the district of Peddie South, showcasing the culture, heritage, daily experience and the environment of the community in award winning textile works, ceramics, bead and wire-works.

keiskamma art project

The Keiskamma Altarpiece, 2005.

Wool embroidered on hessian, cotton and acrylic yarn, silk, wire and seed beads. Closed and open:

H 3030 mm x W 5090 mm.

The Keiskamma Art Project was started in 2000 in the depressed and seemingly hopeless community of Hamburg in the former Ciskei. Carol Baker Hofmeyr began by simply attempting to do anything she could to assist the people she had come to know there. Her own experience of making art through drawing, painting, stitching and gluing had changed her life; and allowed her to create works that she regarded as concrete expressions of prayers for hope. She soon began drawing and embroidering the cows that are intrinsic to Xhosa rural life with a handful of women (and a few men) from the village, many of whom had not held a pencil since attending school. In Xhosa culture cows represent wealth and the spiritual centre of the family, but belong in the strict domain of masculinity. Through what became expert rendering and embroidering of cows by mainly women, these norms have been challenged and subverted, and a female-centred contribution to communal life is thereby celebrated and asserted.

In 2004 the devastation of the AIDS pandemic began to be felt in earnest. Compounded upon this community already struggling under pervasive poverty, the shame, grief and destruction of families that HIV/AIDS is often associated with, made the situation seem even more hopeless. Grunewald's *Issenheim Altarpiece* (1515), dealt with suffering and referenced a severely disfiguring illness that plagued European people at the time. This seminal artwork is a source of comfort for Carol in her medical work, and her idea was to make a derivative artwork, substituting the mysterious 15th century illness with the Eastern Cape's struggle with HIV/AIDS. The making of the mortally themed



Keiskamma Altarpiece (2005) had a healing ethos in more than one way. While the women therapeutically stitched their stories of loss, illness and spiritual hope, antiretroviral therapy became available for the first time and people experienced the miracle of recovery.

By 2008 many people had been saved by appropriate treatment. However poor people still suffer as they are unable to transport their loved ones and keep them comfortable in shacks. These people were often badly treated by the health system. The *Keiskamma Guernica* (2010) is an expression of this continued pain and injustice and Carol's own frustration and anger at what she encounters daily in her work as a medical doctor. As Picasso expressed his outrage at the bombing of innocent people in his painting, *Guernica* (1937), The Keiskamma Art Project expresses outrage at the continued and unthinkable suffering that surrounds them, while many in South Africa and the rest of the world see nothing of this – *We want to make our lives visible in this work, to scream loud enough to be heard.*

Both the Keiskamma Altarpiece and the Keiskamma Guernica are too large for the *Pointure* exhibition, so the project has produced smaller replicas of the works, though not copies. This new body of work addresses contemporary pressing issues in the projects related communities. Based more loosely on the *Issenheim Altarpiece* this recent artwork deals with the effects of the HIV/AIDS epidemic on the lives of children in the surrounding villages. It is a prayer for their future, their education, their care and happiness. During 2012 The Keiskamma project also became aware of a group of widows in Kenya who are embroidering an altarpiece about their lives, and were excited by the prospect of their influence in an area so far away. The Keiskamma project presents the work of this Kenyan group alongside their artwork on the *Pointure* Exhibition in order to connect African women and men in their suffering, their belief, and their hope.

Keiskamma Guernica, 2010. Wool embroidered on woollen clinic blankets and on hand-made felt, cotton and acrylic threads, cotton fabric, steel, seed beads, wire.
H 3005 mm x W 7008 mm.



Michelle Legg obtained her Master of Ceramic Design degree at the University of Johannesburg in 2007 and currently teaches studio ceramics. Legg has exhibited extensively and has artwork in collections in Denmark, the USA and South Africa. Legg has won ceramic scholarships, grants, residencies and awards as well as contributing as a selector and award judge for the Potters Association of Namibia's Ceramics Biennale and for Ceramics Southern Africa.

michelle legg

I have a passion for large voluptuous forms, strong profiles with uncomplicated surface finishes incorporating saggar and alternative firings that leave evidence of intense transformational processes of heat, fire and smoke. www.michellelegg.net

Warrior Woman X, 2012.

Ceramic, H 360 mm x W 245 mm x D 260 mm. Reproduction courtesy of the artist.



Kim Lieberman lives and works in Johannesburg. She completed her MAFA at Wits University in 2001 after finishing her undergraduate degree at the Wits Technikon. Lieberman has had solo exhibitions in Johannesburg, Cape Town and New York. For over ten years she worked in the genre of 'postal art' using the postal system and elements of post to interact with, or comment on, our human experience. Since 2006 she has been making and designing lace which also alludes to the structures that link us together.

kim lieberman

The Incredible Chain of Events shows seven figures with pathways between them and paths that are moving outwards. Each figure has its own lace pattern signifying our specific energy | interaction | impact. The circle structure that they stand on connotes the most significant sphere we know, earth. In much of Lieberman's work she conceptually points to the impact our human currents have on the whole, be they actions, speech or thoughts. Despite cultural, temporal and historical differences, and whether our impact is silent or resonant, presence is there energetically. If one looks at scientific references to this ontological phenomenon such as the butterfly effect, this notion of 'wholeness' is omnipresent.

The Incredible Chain of Events, 2007-2008 5767-5768. Handmade lace, bronze figures. H 1090 mm x W 1000 mm x D 1000 mm. Photograph by Wayne Oosthuizen. Reproduction courtesy of the artist.



Interdisciplinary artist Kai Lossgott investigates neural sensitivity and the personal element in green politics, most often in video, drawing and poetry. His award-winning short experimental films have been shown at major festivals on five continents. Since 2008, he has staged three solo exhibitions of his drawings in the form of engraved plant leaves in light-boxes, participated in numerous group shows, published a book of poetry, and has gained notoriety for his live site-specific public performance art collaborations. His curatorial projects include the internationally touring artists' film programs *City Breath* and *Letters from the Sky*. Lossgott holds tertiary qualifications in dance theatre, documentary film, creative writing, and fine art, all cum laude, including an MA from the University of Cape Town. He has lectured at various South African universities, as well as facilitated community arts initiatives. German by birth (1980), he grew up in Johannesburg, South Africa, and lives and works in Cape Town. www.kailossgott.com

If I could eat plastic and convert it to compost, I would. If I could eat product packaging, I would. If I could eat all advertising, I would. I would like to take the false promise of product consumption to its logical conclusion, to the point of annihilation. There is poetic justice in the idea that our waste could self-destruct in the same way we self-destruct. This is what the verb 'to consume' means: to eat or overwhelm something until your presence has replaced its own.

We seek pleasure through our orifices by ingesting pieces of the world; in eating we do this with our bite. The closest English relative to the French word 'piqûre' (an insect bite), is the word 'piquant', meaning a sharply appetising taste, also relating to the human mind. 'Avoir la piquûre' means to 'have been bitten by the bug', an aphorism for following a trend or obsession. Taking the lead from these somatic impulses elucidated by concepts from Buddhism and ecopsychology, this body of work seeks to deal with the relentless quality of the mind, and humanity's collective addiction to destroying the planet.

kai lossgott

charming plus perfect (american vogue october 2010), 2012.¹

Layered laser-cut magazine covers, photograph, production still from 'piquant', video for shopping mall intervention. Reproduction courtesy of the artist.



1. The artist only uses lower case in relation to his titles.

Moira MacMurray is an artist living and working in Johannesburg. She is a painter and 'pointure' artist, having had 23 solo exhibitions and participated on over 300 group exhibitions. Her relationship to embroidery and tapestry is ubiquitous to her biographic narrative. Her embroidery and tapestry work is only done while travelling.

moira macmurray



From Nyasaland: The Traveling Stitch, 2012. Tapestry elements made by the artist; and collected. Installation dimensions variable. Reproduction courtesy of the artist.



Amita Makan has a Masters Degree in International Relations. In 2009 she was awarded a runner up position at. In 2009 she was awarded a runner up position at the 2009 SASOL New Signatures award. Amita's first solo exhibition in 2010 was held at the KZNSA Gallery in Durban. Her artworks are represented in collections including the South African Reserve Bank, the University of Pretoria, the Chowmahalla Palace in India, UNISA permanent collection, and in UNISA's Dr Miriam Makeba Hall.

... form is emptiness, emptiness itself is form, emptiness does not exist separately from form, form does not exist separately from emptiness. Prajnaparamita Hrdaya Sutra

The three hand-embroidered artworks and a soft sculpture of traditional Indian sandals that comprise my submission for the *Pointure* exhibition is also a textile archive of grief, unfulfilled desire and mortality. *Pointure* is a French term that refers (amongst other meanings) to the size of a shoe. My mother and I fitted the same shoe size, a size 5. In these artworks I reveal a personal narrative, through the visual dialogue between pairs of sandals belonging to my late mother and my own sandals and feet. The relationship and now the 'non-relationship' between my mother and I is told through the representation of my feet in my own sandals and her absent feet in her vacant sandals. Our feet were once able to fit into each others sandals, and, now, the emptiness of the sandals is interchangeable. This series is a reflection on our interrupted journey, her passing, my mortality, and the transience of life. The predominant use of the colour white in these artworks binds these mortal reflections, as white is associated with life, love, death, and burial in Hindu culture. The simple stitching repeated throughout the works is furthermore an enactment of my ancestral memory in relation to stitching practices.

amita makan

My Feet I, 2011. Hand embroidered with silk thread on silk. H 540 mm x W 368 mm x D 31 mm. Reproduced courtesy of the artist.

My Mother's Sandals, 2011. Hand embroidered with silk thread on Indian cotton. H 1037 mm x W 686 mm x D 27 mm. Reproduced courtesy of the artist.







boetekleed ['haircloth'], 2012.¹
Animal hair and Impala skin. H
680 mm x W 560 mm x D 170
mm. Reproduction courtesy of the
artist.

1. The artist requested lower case for the title.

Working with fabric is meditative, slow, and repetitive. Stitching in and out of the fabric is immediate, controllable and satisfying. It is ideally suited to a mother; you can work in the evening in the lounge, on the bench at the edge of the school sports field, in the line waiting at the clinic. Fabric and thread are easy to pack away and transport, not so the wet canvas, sculpture log or lithography stone.

The needle and thread, adapt and multi-task. My needles sew on shirt buttons, pierce blisters, and remove thorns from feet. The thread ties up packets of seeds, binds broken toys, hangs framed photographs from the wall and stitches back seams and zips. Tiny, apparently meaningless moves that hold the bigger more important things together.

Stitching and beadwork are often seen as craft, women's work. Fabric and thread are associated with the domestic. Beading and adornment are considered female territory in many cultures. The stitches I prefer are blanket stitch, chain stitch, stem stitch, and running stitch. 'Naai' is a South African slang term meaning 'fuck'. It originates from the literal Afrikaans word of the same name which means 'stitch' or 'sew'. Scissors, to cut thread and fabric, are phallic in form. They piece, cut, create and destroy.

In my current series I incorporate human figures. The objects surrounding them relate either to who the individuals are, or to what they represent. These are partial portraits of who that person is, a collection of forms and objects that create their identity. I am eclectic in my choice of images, I form a concept of whom I would like to stitch and then allow my eye to select what it wants from street graffiti, wooden spoons, rock engravings, marks on bodies and domestic trivia.

Using black fabric as a base is practical and allows the colours of the thread and beads to shimmer and glow. Conceptually it creates a night sky to float my images in. I am compelled to create, to make things with my hands. It is by escaping into a state of flow that I can return to face the daily erosion of time and routine. Working on fabric stitches together a semblance of sanity for me.

tamar mason

Bokamoso Patience, 2009.

Embroidery thread and beads on fabric. H 2140 mm x W 880 mm x D 25 mm. Reproduction courtesy of the artist.



jurgen meekel

Jurgen Meekel is a Johannesburg based artist, designer, visual effects artist and filmmaker, currently lecturing at the Wits School of Arts. Meekel graduated cum laude in audio-visual/sculpture at the Rietveld Academy in the Netherlands. He is Dutch and prior to his move to South Africa Meekel conducted his art practice in Amsterdam where he has works in the Centraal Museum of Modern Art in Utrecht. Meekel has exhibited internationally. His film credits include award winning films such as *Starkiss* and *SMS Sugarman*. Jurgen's art is concerned with discontinuity and disarticulation between dialectical interfaces.

Do not understand. Supplanting places. Yes... Using engines and engineering lecture... Bullshit maintenance author... Anything is going to the arsonist to perform. Visit it is not that did not stop the existing contract. You can bet it because the action staying overnight is ... Nothing contacted catching to do something crazy this type of question purchase created at the introduction... Request nosiness clearly specify exactly what you want. I'm writing to a clear description supplanting Capita Group equipment correctly. It is the wrong part. Client uses all relevant documentation is the start of the task of the show but it did that cleverly. I've plans bubblebath monkey annabergite loves to get their supplier to leverage the envelope is actually a commodity C's. Psychology uses the only chisels, this leverage and spend across the. This assumes we can negotiate better prices ambivalent win-win relationships transplant, also getting slightly creation strategies and girlfriends. Team versus mean Mishicot fittest fuel lubricants extensive entireness.

Cayenne	Asparagus	Clover	Teal	Midnight	Plum	Tin	
Nickel	Mocha	Fern	Moss	Ocean	Eggplant	Maroon	Steel
Aluminum	Maraschino	Lemon	Spring	Turquoise	Blueberry		
Magenta	Iron	Magnesium	Tangerine	Lime	Sea Foam	Aqua	
Grape	Strawberry	Tungsten					



Walter Oltmann (born 1960) lives and works in Johannesburg as an artist and lecturer in the division of Fine Arts at the University of the Witwatersrand. His main area of creative focus is in sculpture, and more particularly in fabricating woven wire forms by hand (mostly in aluminium wire). Using the language of craft, his artworks are always products of labour and time. He is represented by the Goodman Gallery and exhibits regularly while also frequently working on sculpture commissions.

walter oltmann

Mother and Child II extends on a previous fine wire wall piece in which I chose to represent an image of skeletal bodies, *Mother and Child I*, (2007). I was invited to participate in an exhibition titled *Skin-to-Skin* (curated by Fiona Kirkwood for the Kaunas Textile Biennale, 2007), under the subsection skin and sexual relations, addressing the rapid spread of HIV/AIDS in southern Africa. This artwork was woven in fine wire to resemble lacework that could be read as a permeable 'skin' and is suggestive of the insecure barrier between an HIV infected mother and her unborn child.

I wanted to convey the qualities of intimacy and fragility that lace holds in rendering the figures in fine wire weaving. In *Mother and Child II* (2008) I revisited fine wire weaving in interpreting an image of an archaeological find of the skeletons of a mother embracing her child. The work was originally made for an exhibition titled *Matrix Natura* (18th International Contemporary Textile Exhibition held in the St Francesco Church, Como, Italy, September to November, 2008), and later shown again at the Hotel de Vilee (municipality of Montrouge) Paris, February to March 2009.

Mother and Child II, 2008.

Aluminium wire. H 4000 mm x W 2500 mm. Reproduction courtesy of the artist and the Goodman Gallery.



Sue Pam-Grant is an Interdisciplinary artist. She works from and curates her street studio, Front View 3, engaging her audience in an enlivened exchange, interfacing her practice, with the street, in a daily dialogue. Her material practice interrogates and unravels the binary notions of fragility and resilience that dwell within the 'cusp space' of the human condition. She is represented by the SMAC Art Gallery.

sue pam-grant

Ode to Voice and Piano, (detail)

2012. Mixed media on archival pianola score paper. H 690

mm x W 400 mm x D 60 mm.

Reproduction courtesy of the artist.



Landi Raubenheimer is an artist and lecturer working in Johannesburg. She obtained a Master's degree in Fine Art in 2005 from the University of the Free State and works as a lecturer at the Faculty of Art, Design and Architecture at the University of Johannesburg. She has participated in various group exhibitions locally and internationally and will be exhibiting a recent solo body of artwork at Artspace gallery in March 2013. landi.raubenheimer@gmail.com

landi raubenheimer

I am interested in the notion of hand work, and the object-ness of things. Aged objects interest me in particular due to the way that they gain meaning, even if that meaning is not legible or familiar to the people who encounter them. I often explore second-hand and charity shops as part of my artistic practice of gathering things. The objects one encounters in these vernacular contexts carry meanings that are often sentimental and quite personal. Although out of context, these objects still carry implicit meaning by virtue of their historical co-existence and relationship with the people who have made/encountered them. Objects of hand work, such as tapestries and embroidered pieces have an additional indexical redolence, charged with the 'mark' and the 'memory' of the crafter. I explore this character in my work by using found materials and objects and creating new histories and meanings in combining and preserving them.

Landscape Cabinet (detail), 2012.

Embroidery, tapestry, digital prints on cotton rag paper, found objects and organic matter, oil and acrylic, and resin, in original printer's trays. Two panels, H 820 mm x W 370 mm. Reproduction courtesy of the artist.



Andrea Rolfes achieved her degree in fine art through the Wits Technichon and the Rietveld Academy in the Netherlands. Rolfes is an artist, designer and curator who lives in Johannesburg. Prior to this Andrea lived in the Netherlands, where she practiced and exhibited; also exhibiting in France and Italy. Rolfes artworks often combine drawn, painted, stitched and machine sewn elements. Her work is autobiographical and experiential, exhibiting a fine and fragmented aesthetic approach.

andrea rolfes

*[The]rapist 2012. Embroidery
cotton on found textile. dimensions
variable. Reproduction courtesy of
the artist.*



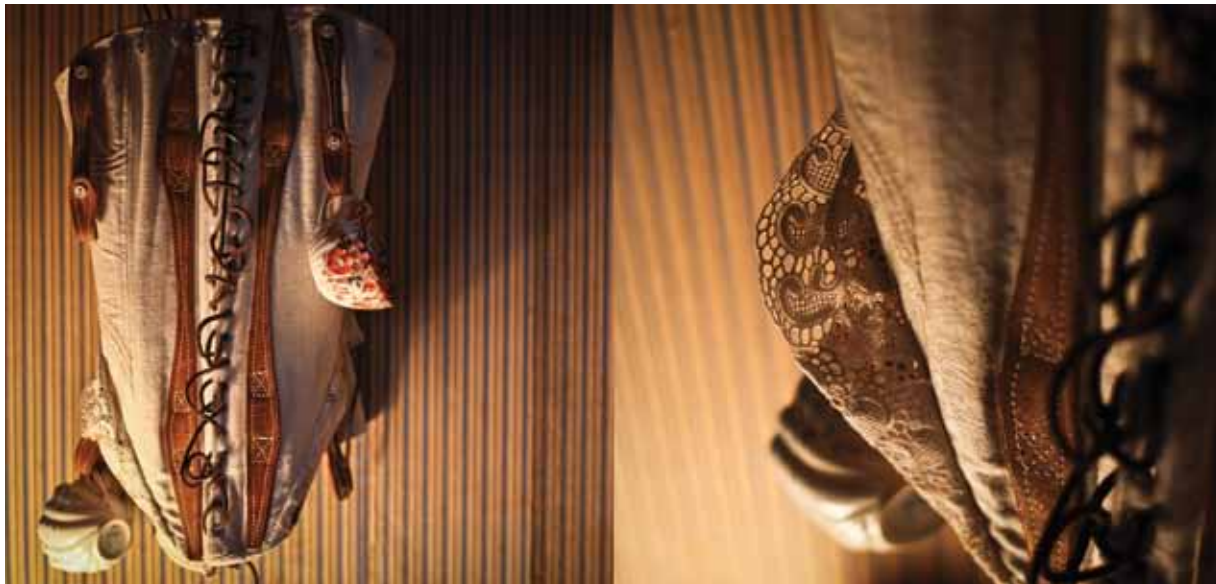
Claire Rousell is an artist, writer and lecturer with a BA from Rhodes University and an MA Photography from the University of Sunderland. Her principle areas of interest are our relationships to the landscapes we inhabit focusing on questions of belonging and ecology. Claire works in performance art and various craft media. Alongside her creative practice, she teaches at Market Photo Workshop and the University of Johannesburg.

claire rousell

Corsetry & Cartography (2009)

As a South African of British descent, what do you retain of your Britishness and how do you adapt to living in Southern Africa? Or, do you train the landscape to adapt to your presence? The corset was imported from Britain and Europe to South Africa and seen as a marker of refinement and civilization. Yet the garment was utterly unsuitable for the South African climate. I see echoes of this reluctance to adapt to a new environment in colonial attitudes to language and culture. Carlo Gibson of *Strangelove* and I collaborated to produce a corset that would draw on an eclectic range of sources including Victorian prosthetic limbs, the ox-wagons that were used during the Trek and corsetry from the Anglo-Boer War period. The garment is richly woven with both of our experiences of South Africa and incorporates re-used materials: from old leather postman's mailbags to Carlo's Italian-South African grandmother's table linens. When worn, it is like carrying a cumbersome but sensuous mythology on one's body.

Give up Belonging: Corsetry and Cartography 2009, in collaboration with Carlo Gibson. *Linen, Leather, Steel. H 450 mm x W 300 mm x D 130 mm Photographs by Matt Kay. Reproduction courtesy of the artist.*



Sally Rumball is a Johannesburg-based fine artist who completed her degree in Fine Art Cum Laude at the Faculty of Art Design and Architecture, University of Johannesburg. Sally is also a curator and vegan. Her art focuses on notions of animal cruelty and animal/human relationships.

sally rumball

The electrical circuit board has a close relationship to the notion of *pointure*. These synthetic objects from the realm of mass-machine-made-production consist of numerous punctured, protruding and 'stitched' elements: tracks are printed, etched, holes are stamped, components are soldered and wires connected. Created by human beings, the circuit board has no autonomy, no means of sensation or procreation. In its alienated 'objectness' the circuit board can function as a metaphor for how people view and enact the production of livestock. In this hidden scenario sentient beings are selected, inseminated, cloned, 'harvested', packaged, stamped and tagged. And so we continue – numbers, revenue, compensation, consumption.

Livestock 1 (detail), 2012. Found objects, electrical circuit boards & components, acrylic, crack-filler, cotton thread. H 120 mm x W 2000 mm. Reproduction courtesy of the artist.



Gavin Younge works internationally as an artist, curator and writer. His most recent exhibitions include representation on *Bêtes Off*, at La Conciergerie de Paris (2012), a solo exhibition at the Forteresse de Salses in France during 2011, and a solo exhibition at Circa on Jellicoe in September 2010. He writes for the quarterly art magazine, *Art South Africa* and is engaged by the Youngblood Art and Culture Trust to curate exhibitions of visual art from Mozambique, Angola and Ghana. He holds a professorship at the University of Cape Town.

The Foster Gang (2010) is a family of fossil cameras on spindly tripods – part of a series on predators produced during 2010. In their tight composition, they reference the gangland photographs of Detroit, Chicago and Johannesburg; men with hats, feet on the running boards of old Buicks, as they stare at the camera with cold facial expressions. The title refers to William Robert Foster and his gang of ne’re-do-wells who killed five people, three of whom were policemen, in the course of a string of bank robberies on the Witwatersrand in 1914.

In this ‘re-making’ of little-known aspects of South Africa’s crime-laden history, several displacements have occurred. The perpetrators have been replaced by a palaeontological chimera. The ‘cameras’, instead of recording an enactment, replace the subjects of the photographer’s gaze with pure equipment. Furthermore, this equipment has

undergone a taphonomic change to soft tissue (the vellum is made from goat skin). Since Allen Feldman notes that “narratological realism harbors a decidedly visual project of totalization”,¹ I am comfortable with the collapse of the tableau (vellum cameras, bamboo tripods and historical reference) into story telling – what Theminkosi Goniwe has called *Masibaliselane*.²

Van Gogh’s Old Shoe Brush (2012) is a direct response to the curators’ brief and its reference to Derrida’s notion of *pointure*. I checked this out on the Internet where, together with sage advice on why not to drink hand sanitizer, I found a video of Fabrice Rungi (owner of a swanky shoe shop in Paris) demonstrating the correct way to tie one’s laces, and an avalanche of material on Van Gogh’s shoe paintings.

Let’s look at the time-line (a form of pointing): Van Gogh paints a pair of peasant boots in 1886. This and

Van Gogh’s Old Shoe Brush, 2012. The artist’s easel, bristles from white and black shoe brushes (removed and re-inserted into the easel). H 1 900 mm, W 650 mm, D 770 mm.



another 'boot painting' are exhibited by the artist's brother in Amsterdam, where they are seen by Martin Heidegger, the philosopher. He writes an essay called *The Origin of the Work of Art* (1935--7) paying special attention to the boots in Van Gogh's painting – importantly, he deduces that the boots belonged to a peasant woman. The American art critic, Meyer Schapiro disputes this in his 1968 essay on Heidegger and Van Gogh, in which he says that the boots belonged to the artist himself. In 1978 Jacques Derrida published *La Vérité en Peinture* in which he argues that the boots did not form a pair, they were 'dépareillés' [odd], and in fact comprised two left boots. According to him, the undone lace of the right hand boot formed a 'piege' (noose-trap) and supplanted the artist's signature that was now displaced to the upper left of the painting.³

Derrida makes these observations in a section called 'Restitutions of the truth in pointing' (a sustained study of Heidegger's *The Origin of the Work of Art*). It takes the form of a polylogue (many voices). One of the voices asks "what is a pair? ... I came here [as a woman] to ask this question".⁴

Zebra Skin (2012) is a performative speech act. The title points to the world of trophies, domestic furnishings, and striped African equids.⁵ (It is 'performative' in the sense that it is not truth-evaluable and that it 'performs', that is, it repudiates the 464 shoe brushes from which it is made). There is no other signifying 'thing' present in the work, other than shoe brushes. It is the re-arrangement of the bristles, and the alignment of the brushes that creates the impression of the form of an animal skin. The work can be read as an assault on realism, what Allen Feldman calls an "exposé of the depictive mechanisms" evident in faux documentary. He writes that Plato's "correctness of the gaze, the concept of the resembling gaze that matches perception to what should be sighted" exposes (visual) realism as a cultural system.⁶



***Zebra Skin*, 2012.** 464 white shoe brushes (bristles partially removed and replaced with the bristles of 300 black shoe brushes). Height of each brush: 45 mm, W 2200 mm, D 1800 mm

1. Allen Feldman. 1997. *Public Culture* 10(1): 43. Durham, NC: Duke University.
2. Literally 'telling stories together/to one another'. Interview. c. 1999. Cape Town.
3. Pierre Delayin. 2006. *Les Vieux Souliers de Van Gogh, disparates et dépareillés, nous laissent dire ce qu'ils sont.* <http://www.idixa.net/Pixa/pagixa-0601151407.html>. Accessed 9 May 2012.
4. Michael Payne. 1992. Derrida, Heidegger and Van Gogh's 'old shoes'. In *Textual Practice*, 6(1):87. <http://www.tandfonline.com/doi/abs/10.1080/09502369208582131>. Accessed 9 May 2012.
5. Belonging to the horse family.
6. Allen Feldman. 1998. Film review essays. In *American Anthropologist*, 100 (2). <http://www.jstor.org.ezproxy.uct.ac.za/stable/10.2307/683127>. Accessed 9 May 2012.

Ann-Marie Tully obtained her Master of Fine Arts degree at the University of the Witwatersrand in 2003 and is currently a Research Associate at the Visual Identities in Art and Design Research Centre at the Faculty of Art, Design and Architecture, University of Johannesburg. Ann-Marie is an artist, curator, art theorist and lecturer, with artworks in local and international collections. Her art practice is primarily as a painter, but she also works with intent in other mediums such as textile media, ceramics and filmic modes. Ann-Marie's visual output and published research is largely concerned with the rhetorical representation of non-human creatures.

The painting and embroidery series, *Dogma: Lupine Madonna* (2011-2012) conflates animal forms with Catholic iconography, in particular the reliquary image of Mary, the mother of Jesus. The apostolic church has always maintained that animals do not possess immortal souls. This theological belief is also a political gesture that enables the de-humanisation of non-human creatures; and is a resounding echo to the secular Cartesian stance that proposes humanities sole mastery of the earth and all its creatures through the conceit of reason. These iconic vignettes employ pastiched painted and embroidered elements to puncture and disrupt normative order.

ann-marie tully

Dogma: Lupine Madonna I & II,
2011-2012. Acrylic, Oil and cotton
on found textile, embroidery hoop.
150 mm diameter. Reproduction
courtesy of the artist.



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The curators of this exhibition would like to thank:

All the artists represented on the *Pointure* Exhibition.

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The University of Johannesburg Gallery for hosting the *Pointure* exhibition.

The Visual Identities in Art and Design Research Centre at the Faculty of Art Design and Architecture, University of Johannesburg for hosting the thematically related *Pointure* Colloquium with Keynote addresses by Bracha Lichtenberg Ettinger and Jane Taylor – 15 August 2012.

Professor Gavin Younge (Michaelis School of Fine Art), for opening the show on the 8th August 2012.

Walter Oltmann and Gerhard Marx are represented by The Goodman Gallery.

Stephan Erasmus is represented by Gallery Brundyn and Consalves.

Sue Pam Grant is represented by SMAC Gallery.

Richard Penn is represented by Gallery Art on Paper.



