

LAST NIGHT I HAD THE STRANGEST DREAM

curated by Layla Leiman



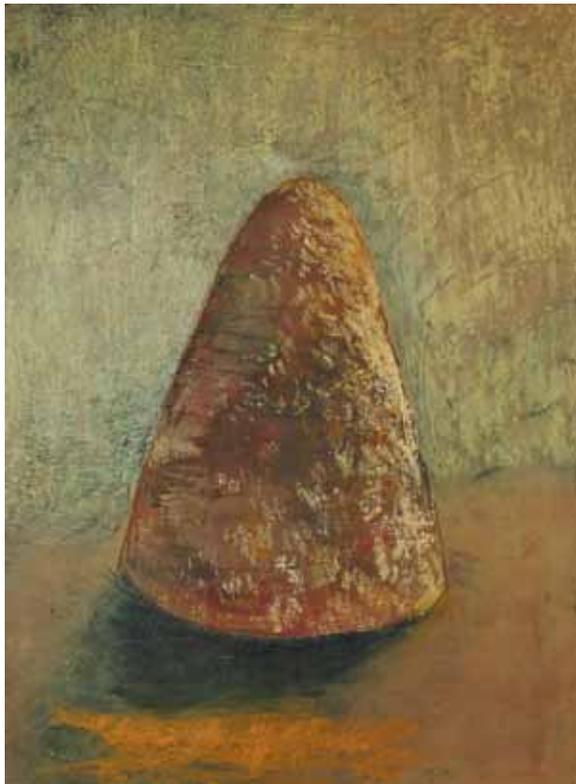
// NIAL BINGHAM //

Artist Statement

In *Lens Flare* and *Glass Half Full* Bingham presents two canvases that were partially completed whilst on a residency in Maboneng Precinct at the end of 2014. His current body of oil paintings continues his exploration and positioning of self within an artistic landscape. In these two canvases we see Bingham moving away from a collaborative working model, preferring to paint alone. Bingham's current focus in painting is on the materiality of pigments collected in his home province, and used to make his own oil paint. These canvases serve as ruminations on, and experiment in colour, in relation to memories and landscapes.

Bio

Niall Bingham is the printmaking technician at the WITS School of Arts in Johannesburg where he is currently completing his MAFA. He spent five years at the David Krut Workshop collaborating with, and editioning fine art prints for artists such as William Kentridge, David Koloane and Diane Victor, to name a few. His expertise in the medium of printmaking permeates his own practice, although he also works in other media such as film, photography, painting and performance. He has been on various group shows at Kalshnikovv Gallery, The Johannesburg Art Gallery, KZNSA, The Tatham (Pietermaritzburg), Michaelis Galleries and NiroxProjects. His last solo show took place at M.O.A.D in May 2014, and was titled *Mirror Images*.



Glass Half Full, 2015
Oil and pigment on canvas
83,5cm x 59cm
R6000



Lens Flare, 2015
Oil and acrylic on canvas
75cm x 75cm
R7000

// HEIDI FOURIE //

Artist Statement

The strange shifts and impending disasters in dreams create as much excitement as fear, as it rapidly approaches but never seems to reach the dreamer. Philosopher Emmanuel Kant explains the sublime as fearfulness without being afraid.

The limited waking imagination renders the dreamer unable to rightfully grasp or explain the magnitude of the spectacle. Familiar signifiers are rearranged, inverted, magnified and illuminated, but remains in the periphery.

The liquid, nature of paint is emphasized in this series, to suggest a paused state within rapid movement. The series with seemingly unrelated scenes can be viewed as a dream, spontaneously jumping from one setting to the next, with a feeling of being unsure how one got there. A menacing disaster lurks on the horizon without ever reaching the dreamer and in the rare occasion where it does, the dreamer transports to a different location, without post-traumatic shock, scars, or a sense of heat or cold.

Bio

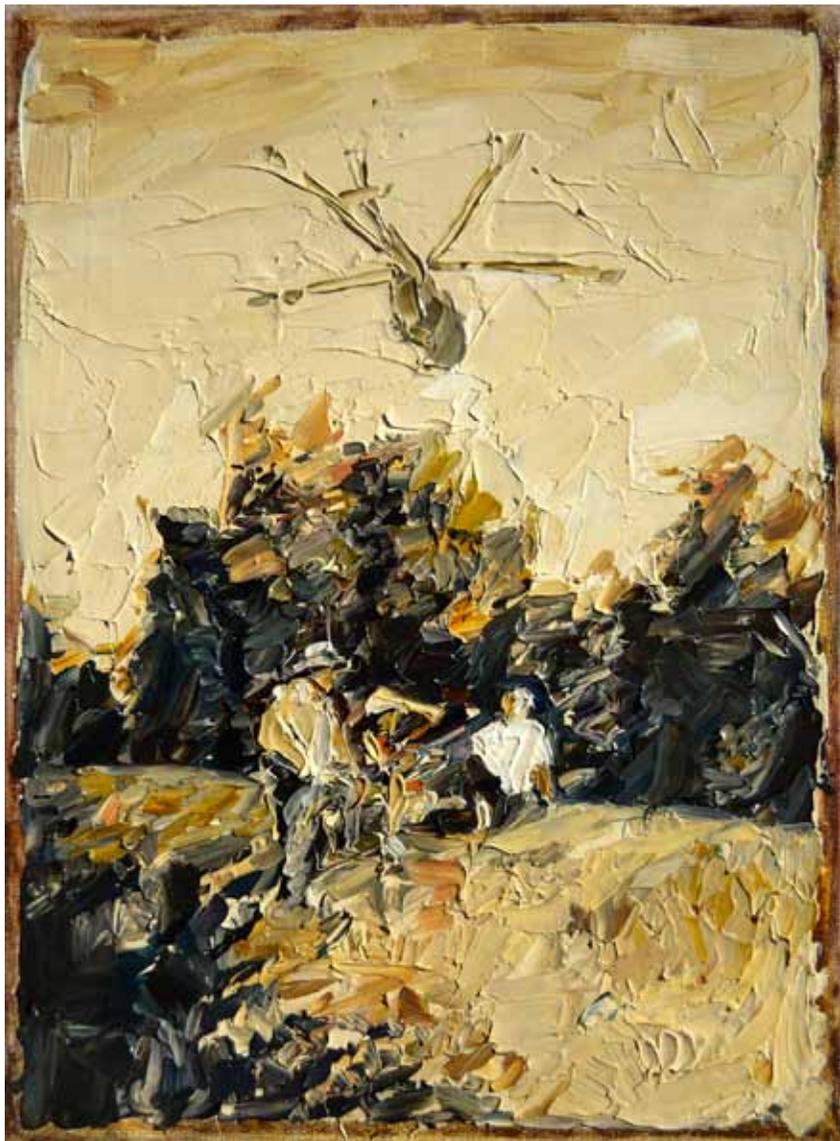
Heidi Fourie was born on 24 August 1990 and grew up in Pretoria. She completed her BA Fine Arts (cum laude) in 2012 at the University of Pretoria, specialising in painting, where she received the Bettie Cilliers Barnard bursary for Fine Arts. She has participated in a number of group exhibitions in Pretoria, Johannesburg, Cape Town, Port Elizabeth and Antwerp and has also been a finalist in Sasol New Signatures (2011, 2013), ABSA l'Atelier (2013(top 10), 2014), Thami Mnyele Fine Art Awards (2012, 2013) and SPI Portrait Awards (2013). She is currently working as a full time fine artist and had her first solo exhibition in 2015 at Lizamore & Associates Gallery under the mentorship of Frikkie Eksteen.



Cumulopestis Pigmentus, 2014
Oil on paper (framed)
77,5cm x 62,5 cm
R8800



Looming Large III, 2015
Oil on paper
19cm x 26 cm
(paper size 25cm x 32cm)
R3100 Framed



Looming large II, 2015
Oil on canvas (framed)
28cm x 38 cm
R5200



Looming large I, 2015
Oil on canvas (framed)
28cm x 28 cm
R4000

// CHONAT GETZ //

Artist Statement

With our dreams and imagination as the scaffolding and science as the tool, we have smashed the sublunary shackles that bind us to the mundane and have peered through time and space at the great transcendent truths that underpin the universe. The ancient conception of the cosmos as a huge dome over the earth, with the stars attached like lights, has been transformed beyond recognition. We now know that The Milky Way, with its billions of blazing suns, is only one of an estimated additional 170 billion galaxies, each bedecked with thousands of millions of stars.

Blake's Passage examines the struggle to reconcile the worlds of dreams and the unknown with the world of science. *Gibboline* talks about our striving towards immortality in the age of the cyborg.

Bio

Chonat works mainly in the medium of printmaking and sculpture. When making prints her preference is for hard ground etchings, drypoint or relief prints. She prints with Collin Cole at the Blue Door Studio. Sculpturally, she combines both kiln-formed glass and various metals. Conceptually, the same themes are carried through both media.

Chonat was formerly a Mathematics lecturer at the University of the Witwatersrand for thirty years. Drawing on her expertise in mathematics, she helped to create a popular interest and involvement in mathematics by elucidating the nexus between mathematics and traditional African craft objects, and has been involved in the production of numerous articles, books, TV documentaries, videos and DVDs relating to that topic. More recently Chonat has been the mathematician involved in the development of the series *Africa meets Africa* (www.africameetsafrica.co.za). After leaving Wits University, Chonat studied art at UNISA from 2004 to 2007 and also attended several glass courses both locally and in England, given by international glass artists. She has exhibited on numerous group shows Pretoria, Johannesburg and the Western Cape.



Blake's Passage, 2014
Mixed Media (monoprint, collage, hand drawn & painted)
on Hahnemühle paper
107cm x 69cm (Framed 130cm x 74cm)
R8750



The Gibboline, 2014,
Relief print, 1/7
100cm x 70cm
(Framed 120cm x 87cm)
R6000 Framed

// REBECCA HAYSOM //

Artist Statement

In this series of collages, some of the images evoke deviant parables while others are light-hearted jibes at art-history. Playing with the visceral nature of collage, these tongue-in-cheek images celebrate a more playful female-centred erotica. Utilising images from both art history and glossy magazines, they are simultaneously affectionate and irreverent.

Bio

Rebecca Haysom (b Johannesburg, 1983) holds a BAFA from UCT (2005) and an BA (Hons) in English Literature with distinction from WITS (2011). She has exhibited extensively; most recent exhibitions include Empire, Everard Read Cape Town (2015); and Point of Departure, Lizamore and Associates (2015). She was one of the top 40 in the National SPI portrait competition in 2013; and in the top 100 in the Absa L'atelier awards 2014. While primarily working in oils and pencil, she has recently started exhibiting collage works, which have been a side project for years. These works continue her interest in the mechanisms of myth, story-telling, and narrative. In this medium she was recently commissioned to do a set of illustrations for the cult theatre show *We didn't come to hell for the croissants*. She works from her studio at Twilsharp Studios, Bertrams, Johannesburg.



Anatomy Lesson, 2015
Collage
29,5cm x 23cm
R2250



Yass Queen, 2015
Collage
18cm x 15cm
R1875



Untitled, 2015
Collage
17cm x 32cm
R2000



Self-portrait of the Artist
2015
Collage/ mixed media
29,5cm x 23cm
R2250



For Emily, 2015
Collage
23cm x 15.5cm
R2000



Just Beastly, 2015
Collage
16cm x 12cm
R1875



Tower of me I, II, III, 2015
Collage
13cm x 16cm
R1750 each
or R5000 set

// MATTHEW HAZELL //

Artist Statement

My work deals with the disjuncture of objects and place. Interweaving images so as to create a space in which reality can interact with that which is more magical in nature. The image delves into a dreamlike world where there often is a feeling of absence even in a crowded landscape. This allows one to question what has been created by one's consciousness and what has been formed through that which is experienced and understood.

Bio

Matt Hazell was born in Johannesburg in 1992. He obtained his Bachelor of Fine Arts from Rhodes University in 2014. He has exhibited in a group show with other artists from the Eastern Cape at Ann Bryant Gallery, East London in 2014. He is currently a resident artist at Assemblage Studio, where he showed his work at the Open Studio event as well as participating in the recent exhibition at Constitution Hill entitled On The Back Of His Words.



Endangered Species, 2015

Oil on Canvas
100cm x 80cm
R2500

// DIANA HYSLOP //

Artist Statement

For the most part Diana likes to let her work to speak for itself. However, to sum her work up broadly, Diana's work is largely informed by comics and film, and explores magical realism and a universe of possibilities in which unexpected combinations are viable, all co-exist, and where everything can happen at once. She is interested in the duality of existence, a solitary/social phenomenon though which an eminent encounter can sometimes determine our pathways. And go beyond it.

Bio

Diana Hyslop lives and works in Johannesburg, South Africa. In her mid twenties she worked for Marvel Comics in London. On her return to South Africa Hyslop joined the film industry working on feature and documentary films. In the late eighties she studied painting at Bill Ainslie's now legendary Johannesburg Art Foundation. In the nineties she spent a year at the Santa Monica Fine Arts Studios in California before returning to Johannesburg where she spent time between filming and painting.

It was in 1998 that Hyslop committed to full time painting after having her first solo show at the AVA Gallery in Cape Town. In 2002 she joined the Fordsburg Artists Studios (aka the Bag Factory Studios) as a permanent tenant artist.

Hyslop has exhibited locally and abroad, and has her work in numerous collections in South Africa and has participated in international art workshops in Botswana, Kenya, Namibia, South Africa and Uruguay.



Mr and Mrs on my Mind, 2013

Etching

64cm x 48cm (Framed 73cm x 59cm)

Edition 5/10

R8750 Framed

// RONÉL DE JAGER //

Artist Statement

De Jager's work traverses the mediums of painting, video, mixed and multi-media art. Her recent début solo exhibition *A.M. After Midnight* was a multi-media, multi-spatial exhibition which unfolded in three parts in a series of diverse spaces with the first *A Prelude* hosted by ROOM Gallery & Projects in Braamfontein, Johannesburg. The second installment of the exhibition, *An Interlude*, was one of the featured installations at the 2014 Turbine Art Fair. This series of exhibitions culminated in the third and final part (hosted by Lizamore & Associates gallery, Johannesburg). As each new element of the project is unveiled, previous incarnations exist in memory. Across this evolving body of work, the recording and capturing of light acts as a register of moments of silence, movement, flux, transition and metamorphosis. By exploring the transient qualities of Time, Space and Memory, de Jager continues her exploration of the fleeting and ephemeral nature of the transcendental.

De Jager describes her works as evolving from traces of light which become fragments of a greater whole – chance encounters that either resonate and linger, or are seen and forgotten. Her recent body of work is dedicated to her brother Marius who passed away in August 2013 and to the many fleeting moments of our existence.

Bio

Ronél de Jager studied BTech Fine Art at the Tshwane University of Technology, where she obtained distinctions in painting and printmaking in her final year. She has been a regular finalist in national art competitions such as Absa L'Atelier Art Awards (in 2008, 2013 and 2015), Sasol New Signatures (in 2007, 2008 and 2010), Thami Mnyele Fine Arts Awards (in 2006 to 2011) and has participated in curated group exhibitions at South Africa's major art festivals, including the KKNK, the Grahamstown National Arts Festival and Aardklop. From 2007 to 2013, in addition to pursuing her career as a visual artist, De Jager acted as Gallery Manager and Assistant Curator at Artspace Gallery (now Lizamore & Associates) in Johannesburg. In 2012, De Jager made her début as curator with *New Voices* and was invited back as an independent curator for the *New Voices II* exhibition the following year. During 2013, De Jager assisted contemporary artist Usha Seejarim with various projects including the implementation and development of the *Art of Access* webinar series, community projects with children from the St James Preparatory School in Johannesburg, and more significantly, assisted with the creation and development of the official portrait for the late President Nelson Mandela's funeral in Qunu in December 2013.

The past five years have seen a dramatic increase in interest in her work and she is represented in the art collections of Sasol, Telkom, Spier, Rand Merchant Bank, South African National Library, Nando's UK and Malaysia, with various works in private collections nationally and internationally.



Slow dance of night I, 2014/2015
Oil & mixed media on board
60cm x 80cm
R11 000



Slow dance of night II, 2015
Oil & mixed media on board
60cm x 120cm
R13 000

// COLBERT MASHILE //

Artist Statement

Colbert Mashile draws on his rural upbringing – the rites, ceremonies, and folklore of this background inform much of his visual language. As an adult he realised that expressing his emotions through art was a powerful way of healing past traumas. Images of phallic towers, cowry shells, zoomorphic and anthropomorphic forms, huddled crowds, whispers and ominous secrecy resonate through the work. Mashile's work can be seen as a form of contemporary surrealism that is local in its nuances.

Bio

Colbert Mashile was born in 1972 in Bushbuckridge, Mpumalanga and currently lives and works in Johannesburg. Mashile received his Diploma in Fine Arts from the Johannesburg Art Foundation in 1994 and later continued his studies at the University of Witwatersrand where he obtained a BA in Fine Arts in 2000 and a Post-Graduate Diploma in Heritage Studies in 2002. Since then Mashile has presented eleven solo exhibitions, with the most recent being *Beast of Burden* at NIROX Projects, Arts on Main, Johannesburg in association with SMAC Gallery. Mashile has participated in a number of group exhibitions both locally and internationally. His most important shows include *A Decade of Democracy: Witnessing South Africa* in 2002 at The Smithsonian, Boston and Gibbs Museum, Detroit, United States and *New Painting* in 2006 at the KZNSA Gallery, Durban; The Johannesburg Art Gallery, Johannesburg and the Unisa Art Gallery, Pretoria. In 2000 Colbert Mashile won a Merit Award at the annual ABSA L'Atelier Competition and in 2005 he won the Brett Kebble Art Award.



Congregation I & II

Drypoint and Indian ink on Hannemuhle paper, Edition 5

56 x 78cm (unframed)

R6000 Unframed

R7200 Framed

// MONGEZI NCAPHAYI //

Artist Statement

Alongside being a fine artist, Ncaphayi is also a music/jazz improviser and is inspired by music itself, everyday objects, things he sees along the way and life's situations and memory. Often his musical interests assist in providing titles to his work. His work is essentially informed by music improvisation/interpretation, mostly jazz music. Thus, he is exploring the relation between music and the visuals.

Bio

Born in 1983, Benoni, Gauteng (Johannesburg), South Africa. Ncaphayi first studied art formally in 2004 at the Ekurhuleni East College, Benoni, graduating with a Diploma in Art & Design. In 2006 he enrolled at the Artist Proof Studio for a Professional Printmaking Certificate and has recently obtained a Certificate in Advanced Studies from the School of the Museum of Fine Arts, Boston, U.S.A. Ncaphayi is the 2013 recipient of the Absa L'Atelier Gerard Sekoto Award, spending time at the Cite Internationale Des Arts in Paris. Over the course of his career, Ncaphayi has participated in a number of group exhibitions and public art projects. He has taken part in a residency program with Netherlands' artist Toon Verhoof. Among other shows he has participated in exhibitions at the ABSA Gallery; Boogertman+Partners and the Thompson Gallery; Boston Public Library, U.S.A, Tufts University Gallery, U.S.A and the Johannesburg Art Gallery to name a few. His work is part of a numerous private and public collections locally and abroad, with a recent collection by the Museum of Fine Arts Boston, Mr Jack Ginsberg of The Ampersand Foundation, and the Southern New Hampshire University, U.S.A. 2011 he was awarded a fellowship by The Ampersand Foundation, and undertook an artist residency programme in New York and spent a year-long residency at Mixit Print Studio in Boston. U.S.A.



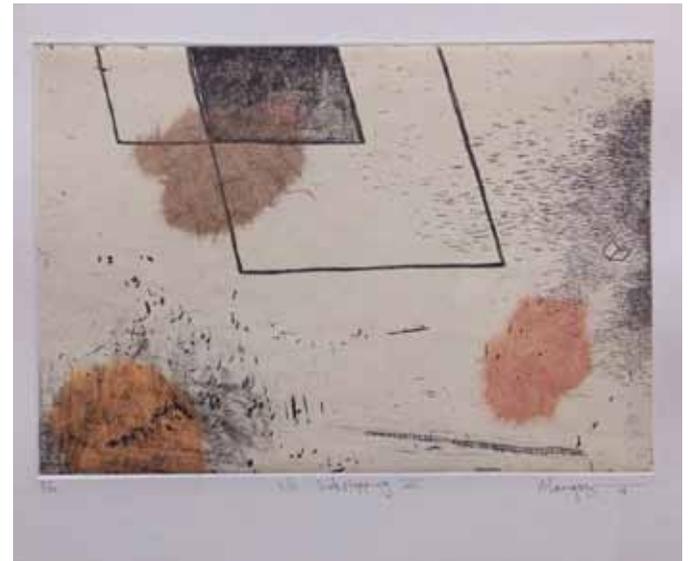
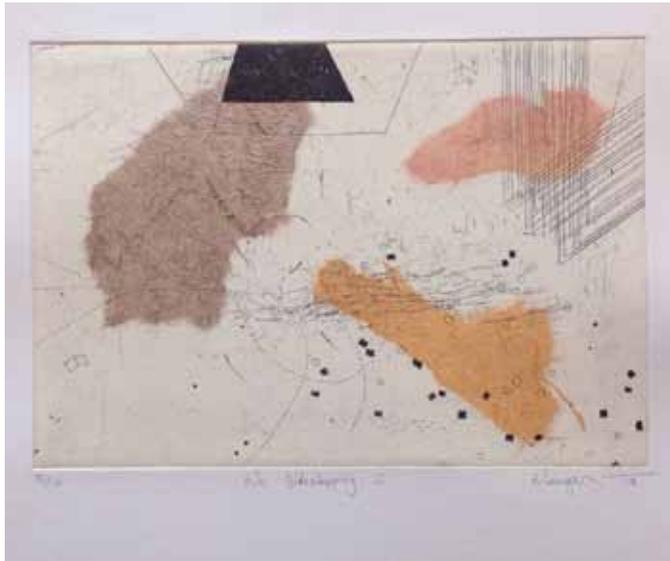
La Forme de Choses à Venir, 2014

Lithograph
37cm x 56,5cm
Edition 3 / 15
R5000



Spontaneous Intervention, 2014

Lithograph
54cm x 39,5cm
Edition 1/2
R5000



No Side Stepping I – VI, 2015

Etching and Chine-colle

35cm x 50cm

Edition 5/10

R3562,50 Unframed each

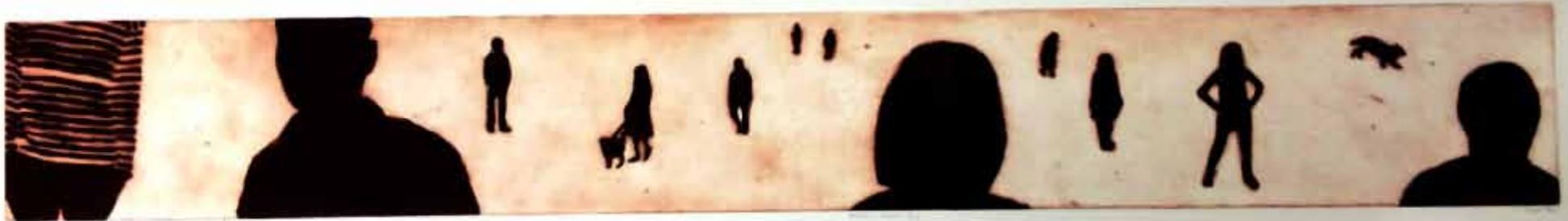
// FIONA POLE //

Artist Statement

These two Carborundum prints are from the series Family History and were made in 2014. They are printed in an edition of 4 and numbered 1 to 4 with 1 Artist's Proof. I began to work with Carborundum, which is a grit or sandy substance when I still lived in Paris and began this series with a large print called 'Sunday Afternoon'. To achieve this kind of print, glue is painted onto a surface, in this case Plexiglas, and then Carborundum is poured over the glue drawing. This medium lends a textural, grainy quality to the prints.

Bio

Fiona Pole was born in 1974 in Benoni, South Africa. She studied at Rhodes University, Grahamstown, South Africa where she obtained a Bachelor of Fine Arts (Honours) degree in 1996. In 2002 she graduated from L'Ecole Superieure Estienne, Paris, France with a mention of excellence for her work. She specializes in printmaking and has had a number of exhibitions in South Africa and abroad. Her work is in both private and public collections, nationally and internationally. Having lived in Paris for over ten years, she and her family have returned to South Africa recently. She lives and works in Johannesburg and is the co-owner of the atelier, which can be found at 44 Stanley Avenue, Milpark. Fiona is represented by Gallery AOP, Johannesburg.



Another winter's day, 2014

Carborundum print

139,6cm x 38,8cm Paper size

Edition 1/4

R12 675 Framed

// WILHELM SAAYMAN //

Artist Statement

'Well of course, we are meat, we are potential carcasses. If I go into a butcher's shop I always think it's surprising that I wasn't there instead of the animal.' Francis Bacon.

Carracci, Soutine, Cassinari, Rembrandt, Corinth and Bacon all painted animal carcasses. This fascination with dead, bloody meat shares a connection with the Crucifixion. The body of Christ and butchered animals are not too different. They shock us; make us avert our eyes. With *Too Young To Die* I set out to create an absurdist narrative in which a group of hooded men guard a carcass until its Day of Transformation when it will be reborn as a new, pure human being. Before this can happen, however, the piece of meat is stolen. A chase ensues. The thief has a car accident and tries to escape with his bounty in a wheelbarrow. He is tracked down and beaten to death and then buried in the middle of the desert. A rescuer delivers the carcass safely back into the Ocean of Love. It disappears from view. After a period of time the transformation is complete and a human hand emerges, rising out of the water. A fully-grown being steps out onto the sand. The cycle starts again...

Bio

Wilhelm Saayman is a painter who lives in Johannesburg and has works in the Iziko National Gallery, the Johannesburg Art Gallery and the Spier collection. His painting has developed into a figurative style that references film, literature and bad camera lighting to create arresting images that are often veer towards magic surrealism.



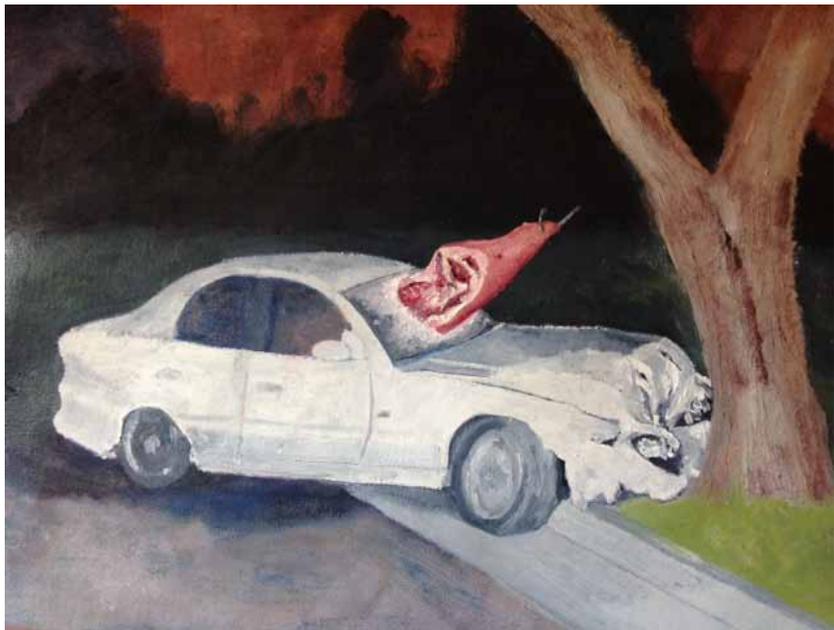
We Are Legion, 2015

Oil on canvas
79cm x 49cm
R9375



Sooner or Later, 2015

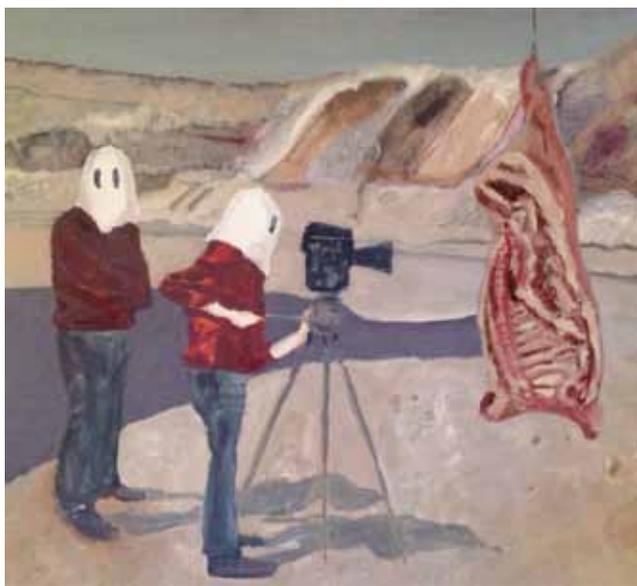
Oil on canvas
60cm x 47cm
R8125



Coma, 2015
Oil on canvas
50cm x 33cm
R6250



New Recruit On The Jetty, 2015
Oil on canvas
70cm x 62cm
R7500



Last Shot Of The Day, 2015
Oil on canvas
75cm x 62cm
R10000



The Safe House, 2015
Oil on canvas
50cm x 45cm
R6250

// SARA-AIMEE VERITY //

Artist Statement

Sara-Aimee's work is primarily centred on technical experimentation in printmaking – for the purposes of the print collaborations she facilitates as a technician. As a result, her work explores the technician's role as both central and marginal to the artists' 'frame'.

Sara-Aimee's interest lies in the periphery and error and, the role of production for and on behalf of the artist. For the series included in *Last Night I had the Strangest Dream*, she has extended her interest in the notion of dreams and their retelling as erroneous acts.

Bio

Sara-Aimee Verity is a printmaker and currently manages the Artist Proof Studio's professional printmaking unit in Newtown, Johannesburg. Prior to this, she received NAC funding for a residency in Buenos Aires, Argentina where she took up employment in a print studio.

Additionally, Sara-Aimee apprenticed under Zhane Warren of Warren Editions, a studio she managed, between 2008 and 2012.

She received her BA (Fine Art) Honours degree from the University of Pretoria and, in 2006 earned a Post-Graduate Diploma in Art (Printmaking) from the University of Cape Town. She works in various printmaking techniques; intaglio, lithography, photopolymer gravure, relief, silkscreen and paper-making. Sara-Aimee has editioned for, and worked collaboratively with numerous South African and international artists in print, most recently; Doris Bloom, Bridget Baker and Bianca Baldi, Colbert Mashile, William Kentridge, Adrian Kohler and Basil Jones of the Handspring Puppet Company, Mongezi Ncaphayi and Chloe Rachel Reid. Sara-Aimee has exhibited on the 2012 SGCI (Milwaukee, USA), on various group print shows in Cape Town, Johannesburg and Buenos Aires and is an Ampersand Fellow (2015).



Monuments I & II, 2012-2015

Photolithography, etching, 1/1
and photopolymer gravure
52cm x 64cm (Framed 54cm x 66cm)
R4225 Framed each



Untitled I-VII, 2015
Etching, chine-collé and hand-colouring
29cm x 41cm (Framed 31cm x 43cm)
Variable Edition
R2875 Framed each

// BEVAN DE WET //

Artist Statement

When the veil falls we are untamed and unmasked; we are displaced and confronted with our own sense of unease: disconnected and fragmented. A new uncharted space is constantly unfolding itself, an unplottable and unconquerable spatial platform, an inverse space perpetually deconstructing and collapsing itself. In a dream the material body is stripped down, eroded into its skeletons, damaged and exulted. It is somewhere in this transcendent apex of suspended consciousness that we are confronted with an eternal drama, barely recognisable in our waking state but repeatedly shaping its trajectory.

Bio

Bevan de Wet (b.1985) is an artist and printmaker based in Johannesburg. He studied Fine Art at Rhodes University, Grahamstown, majoring in printmaking and completed his BFA with distinction. Since 2011 de Wet has worked at Artist Proof Studio in Newtown as a professional printmaker, print technician and academic facilitator. He has worked with artists such as Gerhard Marx, William Kentridge, Norman Catherine and also The Handspring Puppet Company. de Wet also facilitates regular printmaking workshops at Sharon Sampson studio in Illovo. He has exhibited extensively both locally and internationally including *Bevan de Wet: Vestige*, NIROX Projects (2014); *TWENTY: Contemporary Art from South Africa*, North Carolina (2014); *South African Voices: A New Generation of Printmakers*, Washington Printmakers Gallery (2014); *Multiplied Art Fair*, Christies Auction House, London (2013); *Making Connections*, Southern Graphics Conference International, Milwaukee (2013). de Wet's work is in a number of private and public collections including The Wits Art Museum in Johannesburg, The South African Embassy in Washington DC, and the Ahmanson Foundation in LA. In 2012 de Wet was awarded a fellowship from the Ampersand Foundation (New York 2013) and also received the Thami Mnyele Art on Paper Merit Award. In 2014 de Wet was an ABSA L'Atelier Merit Award Winner with the Sylt Foundation, granting him a 2-month residency on the Island of Sylt (Germany 2015). He also received an ImpACT Award for Visual Art from the Arts and Culture Trust.

Bevan works primarily on paper, exploring various forms of printmaking namely intaglio, relief, monotype and screenprinting.



The Devil's Obstacle Course, 2015

Salt paper photographic print

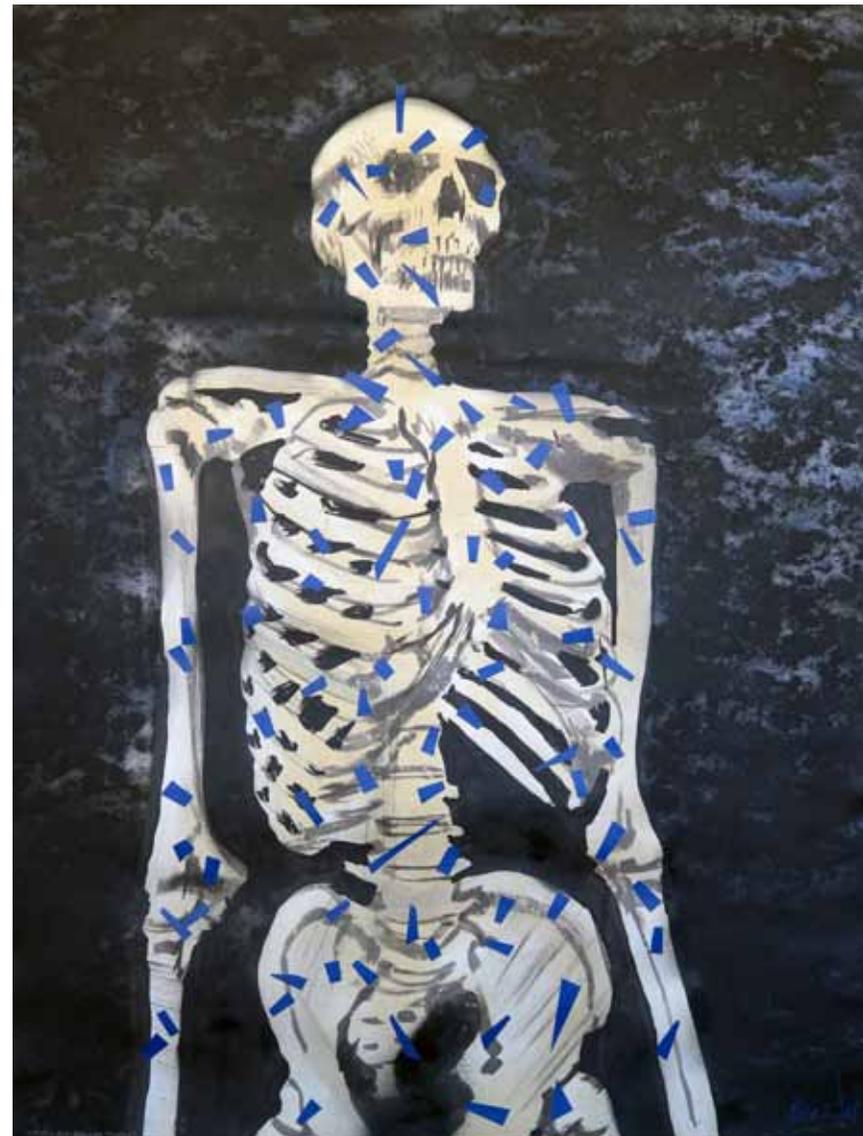
26,5cm x 32,5cm

Edition: E/V 1/2

R3 400 Framed



***Stripped Bare (Dream Figure II)*, 2015**
Ink and masking tape on blotting paper
74,5cm x 101cm
R17 000 Framed



***Stripped Bare (Dream Figure I)*, 2015**
Ink and masking tape on blotting paper
101cm x 77,5cm
R17 000 Framed

// ISAAC ZAVALA //

Artist Statement

This body of work is about the strange dreams that I have had in past years. Most of these are about people that I have never met in real life. I decided to illustrate these dreams by using different colours and portraits to portray these different personalities. I used glow in the dark ink to enhance the dream-like quality, because dreams are vision that you see at night when you're asleep.

Bio

I am aware of my mixed cultural background as someone who's half South African and half Mozambican. Now a South African citizen I understand as someone who left Mozambique at the early age during civil wars of Frelimo and Rinamo which made my family flee to South Africa for a better life in 1989. But South Africa was the same because here we met the crisis of Inkatha and ANC war during the late 80s and early 90s.



Abadala 1,2, 3 2015

17,5cm x 22,5cm

Silk screen, Edition 7

R1000 Unframed each

R1625 Framed each