

LIZAMORE
& Associates

GROUP EXHIBITION

30.11.13 - 01 .02.14

NEW VOICES II

ASPIRING ARTISTS

EXPLORING THE FLEETING ENCOUNTERS OF THEIR EXISTENCE

New Voices is Lizamore & Associates' annual group exhibition that showcases the work of a wide range of creative & talented emerging visual artists. *New Voices II* presents a platform for new artists who have been persistently pursuing their thriving careers in the market while being consistent in presenting their work on various group exhibitions, national art festivals and the art competition circuit. Selected pieces stands as a marker for the artists' oeuvre at this stage in their careers.

Curated by emerging curator and artist, Ronél de Jager, *New Voices II* investigates the fragility of time and existence. In a strict philosophical sense, existence - according to the likes of Heidegger and Sartre - is the "kind of being" that applies exclusively to humans. "To exist" does not merely mean to be present, but rather it is "self-design", being open to possibilities and freedom. One's own existence, with its particular terms and conditions, can become an artistic subject and thus, serve as model for the self-encounter of the viewer? Time, on the other hand, implies movement and change. The way we experience, think, and perceive time is in constant flux, as is the artistic concept of time. The possibilities for visualizing time using artistic means inevitably change over the course of time.

After the success of De Jager's curatorial debut in 2012, Lizamore and Associates appointed her as curator for *New Voices II*. De Jager worked as Gallery Manager and assistant curator at Lizamore and Associates gallery from 2007- March 2013 and is currently an independent art project manager and curatorial assistant for various industry professionals in South Africa.

Artists participating in New Voices II are: Steven Bosch, Heidi Fourie, Rebecca Haysom, Claire Jorgensen, Vivien Kohler, Nina Liebenberg, Isabel Mertz, Tshepo Mosopa, Ross Passmoor & Talita Swarts.

STEVEN BOSCH



Steven Bosch is a lecturer in Communication (new media and development communication) at the North-West University. He completed a B.Bk (Business Communication) Cum Laude in 2001 a Masters in Development Communication Cum Laude focusing on HIV/AIDS prevention.

He has coordinated the Aardklop Visual Arts appreciation program for scholars from 2005 to 2007. He has also exhibited as part of the group exhibition Streek at Aardklop 2007 and 2008 and is co-curator of the photographic exhibition Potchefstroom 170 at Aardklop in 2008.

He was included in the finalist exhibitions of Sasol New Signatures in 2008, 2009, 2012 and 2013 and he was included in the top 100 of the Absa L'Atelier art competition in 2010 and 2013. In 2009 he held his first mini solo exhibition during Aardklop titled Stasis.

Bosch has also participated in group exhibitions such as the Oor die Einders van die Bladsy / Transgressions of the Boundaries of the page artist's book exhibition that travelled the country in 2010 and L'Origine du Monde – This is not a porn song during Aardklop 2010. He was co-curator of the group exhibition Dismotief for Aardklop 2012.

In 2013 Bosch was included in group exhibitions such as Tom Waits for no man, Reflective conversations, Perceptions and Young Voices II at Lizamore & Associates.

ARTIST STATEMENT

The birds in this series of works represent spiritual aspects of life such as love, forgiveness, loss and the sublime. There is a reverse metaphor in the drowned birds that alludes to the story of Noah's ark – where the bird is used as a symbol that evokes hope and new beginnings.

On another level, the work also serves to remind the viewer of our urban ecology and the manner in which birds are nearly the only form of wildlife in our suburban surrounds.

The titles are derived from the lyrics of male singer-songwriters that capture the essence of the above.

The artist feels strongly about the ethics around the sourcing of birds in his photography. All birds used in this body of work were found, and not killed by human means.

Steven Bosch

I watched it for a little while

2013

Photographic print on 100% cotton artist paper

60 cm diameter | Edition of 10

R 7 500,00 (Excl VAT)

R 8 550,00 (Incl VAT)



Steven Bosch

I'll place the sky within your eyes

2013

Photographic print on 100% cotton artist paper

60 cm diameter | Edition of 10

R 7 500,00 (Excl VAT)

R 8 550,00 (Incl VAT)



Steven Bosch

Our dreams will break the boundaries of our fear

2013

Photographic print on 100% cotton artist paper

60 cm diameter | Edition of 10

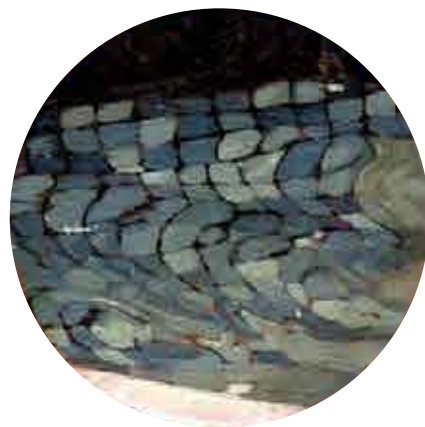
R 7 500,00 (Excl VAT)

R 8 550,00 (Incl VAT)



HEIDI FOURIE

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 is currently working as a full-time Fine Artist and has participated in a number of group exhibitions in Pretoria and Johannesburg and has also been a finalist in Sasol New Signatures (2011, 2013), ABSA l'Atelier top 10 (2013), Thami Mnyele Fine Art Awards (2012, 2013) and SPI Portrait Awards (2013).



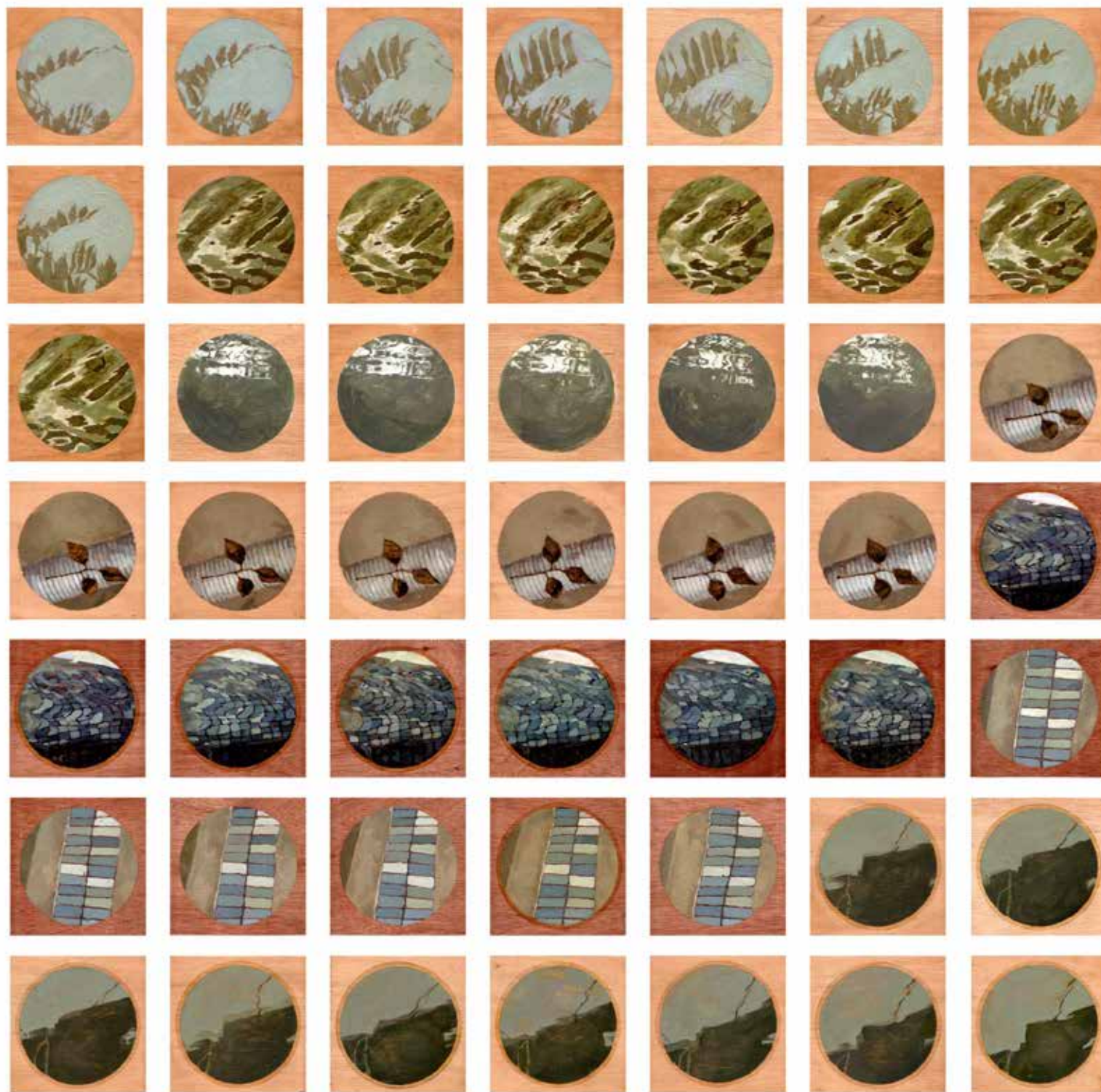
ARTIST STATEMENT

Small Changes is a series of small paintings which, when shown consecutively, creates moving instances of extreme close-ups of a swimming pool. When fragmented, the differences between frames are not easily discerned, but the gradual metamorphosis become visible when animated. The viewer is enabled to mentally fill the gaps as the paintings reel on the screen, as well as perceive the sleight of hand of the painter, where differences are too discordant.

A domestic swimming pool, along with its creepy crawly is an eminent signifier of the South African middle class. Its environment is completely controlled, monitored and artificial. Its biological activity is carefully regulated by the rhythmic pulsation of the pump, which forms perpetual artificial waves on the water's surface, which then musically distorts the perfectly patterned mosaic perimeters.

Small Changes hypnotically uncovers the progression of time in the quiet corners of the world, where nothing particularly noteworthy happens, the spaces that we humans have completely under control and suited to our covetous needs, and the to and fro cycling between blue and green, alive and sterile and light and dark.

Although I tend to paint in a realistic painterly manner, I constantly rethink the notion of "The painting" and the limitations of the medium. I believe paint can reveal meaning in the seemingly meaningless, and value in the valueless. I am fascinated by the fine balance between control, and uncontrollability, order and chaos, and figuration and its negation that comes into play when painting an image.



Heidi Fourie

Small Changes

2013

Oil on wood with video

113 x 113 cm

R 17 000,00 (Excl VAT)

R 19 380,00 (Incl VAT)

ARTIST STATEMENT

I think of my paintings as a collection of 'characters in search of an author'. Images culled from newspapers, personal photographs, the Internet, art history, and drawn from myths, literature and popular culture are re-invented to become fragments of a wry narrative.

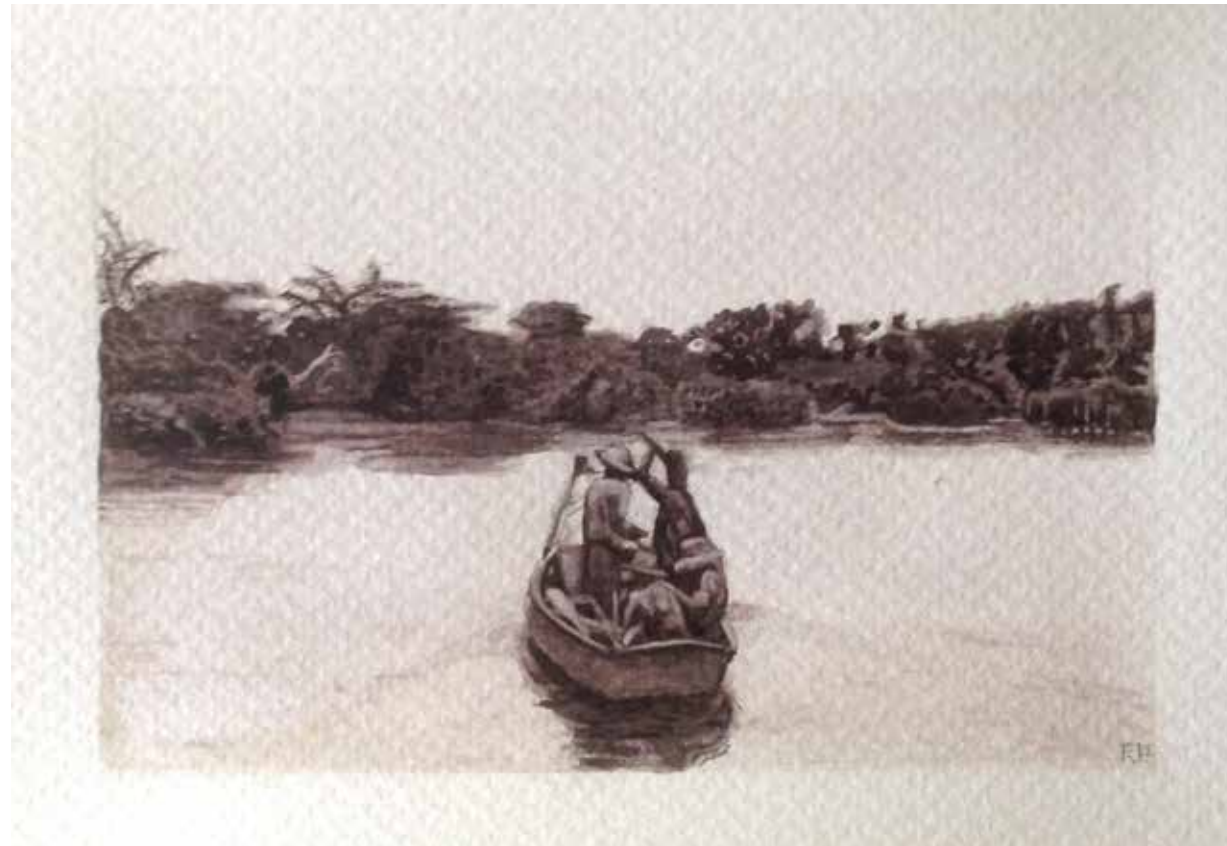
Operating mostly within the traditional genre of portrait painting and self-portraits, I am interested in the mechanisms of biography and the creation of 'selves' through storytelling. The current that runs through all my work is the simultaneous impossibility and necessity of narrative. This is often mirrored in the tension between the controlled technique of the painting or drawing and the awkwardness of, or ambiguity in the subjects.

The work presented here is the beginning of a body of work that explores these ideas, looking at the marginalia of the lives of historic female idols, beginning with my greatgrandmother, Doris Trace.

REBECCA HAYSOM

Rebecca Haysom was born in Johannesburg, 1983. She holds a BAFA from UCT and a BA(Hons) in English Literature from WITS. She currently works from her studio in Newtown, JHB.





Rebecca Haysom

*Doris II (Going ashore to allow Dr Humphrey a
close up of an old bull elephant)*

2013

Watercolour on paper

27 x 30.5 cm

R 5 000,00 (Excl VAT)

R 5 700,00 (Incl VAT)



Rebecca Haysom

Doris III (Thoroughly domesticated is she not?)

2013

Watercolour on paper

27 x 30.5 cm

R 5 000,00 (Excl VAT)

R 5 700,00 (Incl VAT)



Rebecca Haysom

Doris IV (Buster keeping his feet dry

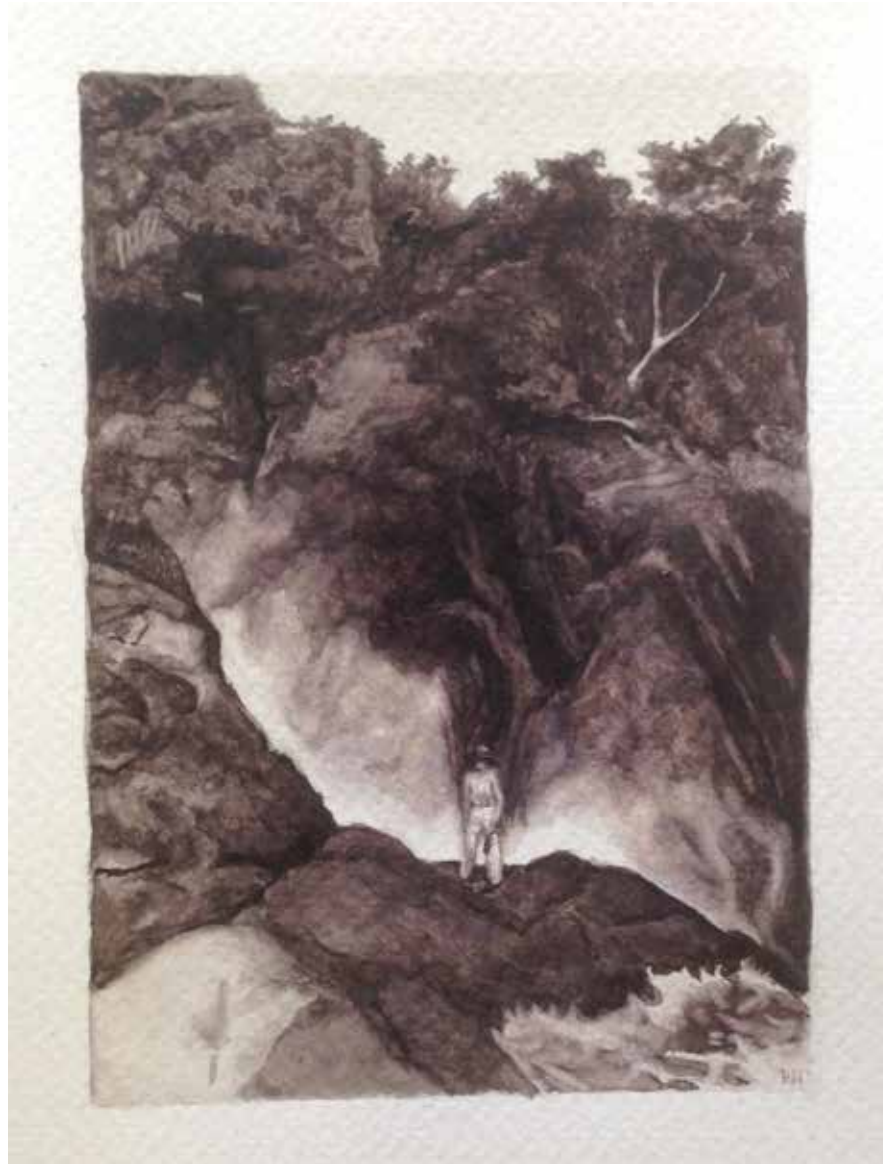
2013

Watercolour on paper

27 x 30.5 cm

R 5 000,00 (Excl VAT)

R 5 700,00 (Incl VAT)



Rebecca Haysom

Doris I (Doris at the edge of the gorge)

2013 Watercolour on paper

30.5 x 27 cm

R 5 000,00 (Excl VAT)

R 5 700,00 (Incl VAT)

CLAIRE JORGENSEN

Jorgensen (b. 1985) received a BAFA degree in Painting and History of Art at the Wits School of the Arts (Witwatersrand University, Johannesburg) and completed her MFA degree in Painting at the Michaelis School of Fine Art (University of Cape Town, Cape Town). She has participated in numerous group exhibitions at the University of Johannesburg, the Wits School of the Arts, the Michaelis School of Fine Art, and Sasol New Signatures. Some of these include Diptych, Johannesburg (2013) Thresholds, Michaelis Galleries, University of Cape Town (2011); Space, Ritual, Absence, FADA Gallery, University of Johannesburg (2011); This is Not Final, Michaelis School of Fine Art (2010); In Principal, Michaelis School of Fine Art (2009); and Sasol New Signatures, Pretoria (2011 as a Merit Winner, 2007). Jorgensen is currently working as the Assemblage Intern in Johannesburg (2013) and has recently completed a Residency at Greatmore Studios (Cape Town, 2011 – 2013).

ARTIST STATEMENT

Waterblommetjies (Reflections I) is a video installation from the *Waterblommetjies* video series (2010), projected on to a perspex screen lined with rivulets of water. In the nature of the original series, the installation continues an exploration into issues of nature and artifice, and indigenous and alien through the mutability of water. Cast in ice, the *Waterblommetjies* are a local reference to Monet's celebrated *Waterlilies* paintings, harking back to a early modernist approach towards nature and the environment. The flowers appear to bleed against their icy background of lily pads at a quietly glacial pace, their flow fragmented into fine pixels of colour and light as water runs down the screen's surface. Harnessing reflections conceptually and technically, the front end of the installation simulates the feeling of observing *Waterblommetjies* reflected against rushing water. The ghostly result invokes questions on time, fragility and flow. On second inspection, the other side of the screen instead foregrounds the water, placing emphasis on the mechanics behind the installation. A third final dimension to the show appears in the reflection of the water and video against nearby surfaces. The water transforms into dark ink. What was once a nurturing and fluid element in the installation now becomes a dark stain seeping into the *Waterblommetjies* and submerging the images.





Claire Jorgensen

Botanical studies I

2010

26 x 23.5

Watercolour on Saunders waterford 300gms

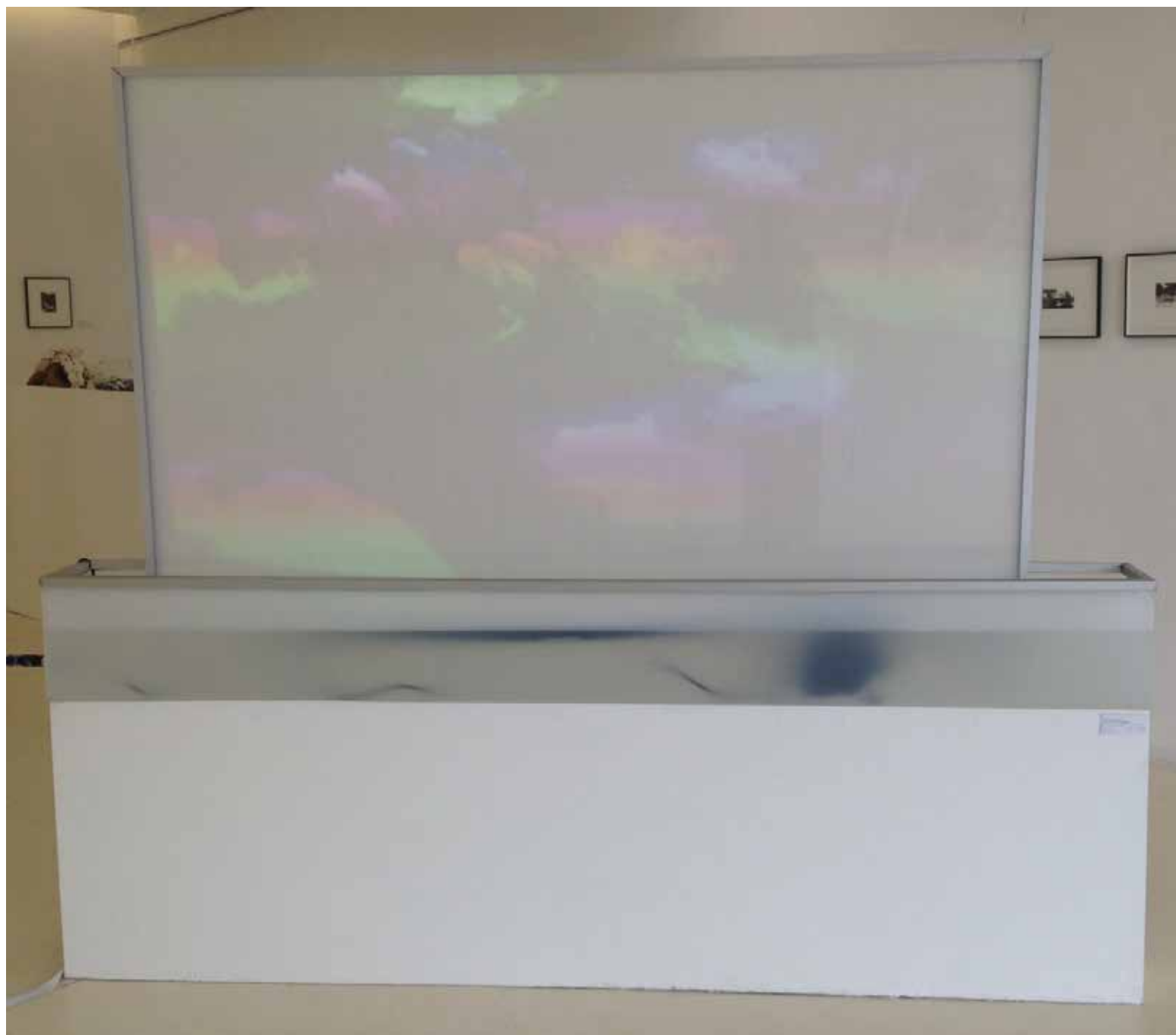
R 2 750,00 (Excl VAT)

R 3 135,00 (Incl VAT)



(Video stills)

Claire Jorgensen
Waterblommetjies (Reflections I)
2013
Video
200 x 198 cm | Edition of 5
R 2 200,00 (Excl VAT)
R 2 508,00 (Incl VAT)



Claire Jorgensen

Waterblommetjies (Reflections I)

2013

Water, Waterblommetjies (2011), perspex,
Fountain pump, irrigation tubing, aluminium

200 x 198 cm | Edition 1 of 5 video

R 55 000,00 (Excl VAT)

R 62 700,00 (Incl VAT)

VIVIEN KOHLER

Born in Cape Town and growing up on the Cape Flats, Vivien has always been passionate about art. After studying Graphic Design at the then Peninsula Technikon, Vivien went to study Fine Art at The Ruth Prowse School of Fine Art in Cape Town in 1999.

In 2003 Vivien took part in the "Ero-Sensual" group exhibition at the Grosvenor Villa Gallery which was opened by Brett Kebble. He later moved in to Greatmore Art Studios where he met fellow artists with whom he started the Umsi (the smoke) collective. August of that year an "UMSI" workshop sponsored by Everard Read was held with mentors J.P. Meyer, Velaphi Mzimba and Zwelethu Mthetwa. In 2006 they had their first group show at the Association of Visual Arts.

Mid 2007 he was invited onto the prestigious group exhibition curated by Prof. Michael Godby of UCT. The exhibition entitled "Is There Still Life" featured the cream of South African artistic talent. On the show Vivien was compared to Walter Batiss, Cecil Skotnes and Willie Bester.

At the beginning of 2008 he curated his first group exhibition along with Nico Eilers at the Association of Visual Arts (AVA) in Cape Town entitled Provoke. 2008 saw Vivien return to his studies at Ruth Prowse part time. 2009 he returned to complete his 3rd year full time.

In 2010 Vivien took part in the Amani Exhibition at Look Out Hill in Khayalitsha. He also took part in the Rouge World Aids Day benefit in collaboration with Gavin Rajah at the Audi Centre in Cape Town. His work was also featured at the Lisa King Gallery at the Cape Quarter as one of the "Must Have" pieces of 2011.

The beginning of 2012 saw Vivien holding his first solo exhibition (14 works) at the AVA in Cape Town as well as co-curating the group exhibition titled Ingekleur which dealt with issues of mixed or creolised identity. August of 2013 saw Vivien become a finalist in The Lovell Gallery Competition, in which he then took first place and in October 2013 he has also become a finalist of the Ithuba Fund Exhibition.



ARTIST STATEMENT

Politics in its various forms, be it social, racial, financial, ancestral, physical, etc... These are all factors which hinder our personal progress. Yet conceptually they are only superficial. In Ben Okri's words, "The most authentic thing about us is our capacity to create, to overcome, to endure, To transform, to love and to be greater than our suffering".

As an introspective extension of this theme I am concerned with interrogations into race politics and ancestry of self as a Cape Coloured male. My heritage being that of one birthed from two different racial groups and its inevitable political discharge.

My works do not hide the realities of unfair perception, but symbolically display it in relation to the liberating verdict of the human spirit upon its surroundings.

Vivian Kohler

H_me

2013

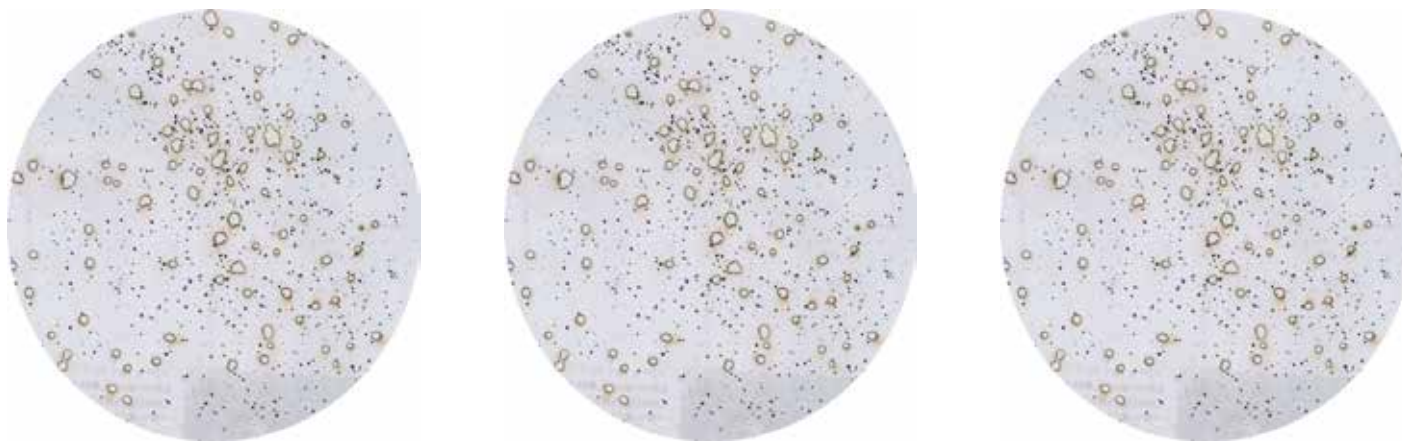
Oil on parquet on board

68 x 37.5 x 6 cm

R 11 670,00 (Excl VAT)

R 13 303,80 (Incl VAT)





NINA LIEBENBERG

Nina Liebenberg completed her MFA at the University of Cape Town (2011), and her BAFA from the University of Stellenbosch (2003). She is a practicing artist and has exhibited in a variety of shows. Drawing on the expertise of individuals from a myriad of disciplines ranging from chemistry, medical imaging, physics, engineering and botany, she seeks to portray the intersection between the quantifiable and the poetic - using these scientific vocabularies to evoke feelings of 'what might have been', 'if only' and other yearnings of the heart.

ARTIST STATEMENT

"We are on the line 157 337. We will repeat this message. We will repeat this on 6210 kilocycles. Wait."

On July 2, 1937 Model 10 Electra 1055 piloted by Amelia Earhart with navigator Fred Noonan took off from Lae Airfield, New Guinea and was never seen again. Earhart's last radio message was estimated to be within 200 miles of her destination Howland Island.



Nina Liebenberg

Amelia

2013

Lace trimmed handkerchief,
embroidery frame & Perspex

50 x 50 x 3cm

R 4 000,00 (Excl VAT)

R 4 560,00 (Incl VAT)



Nina Liebenberg

Amelia

Detail



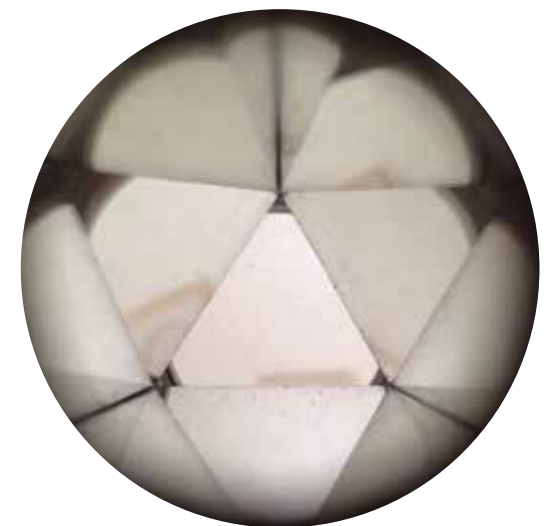
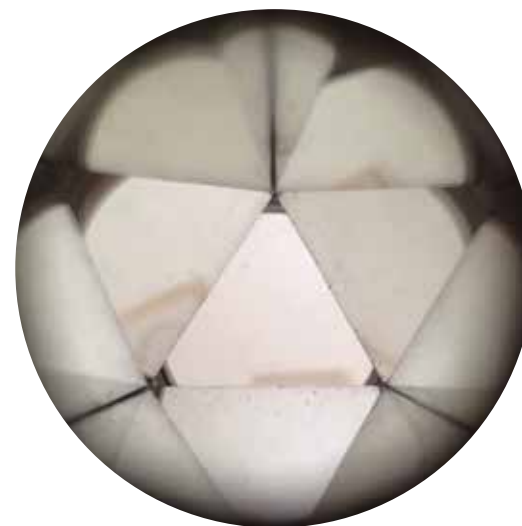
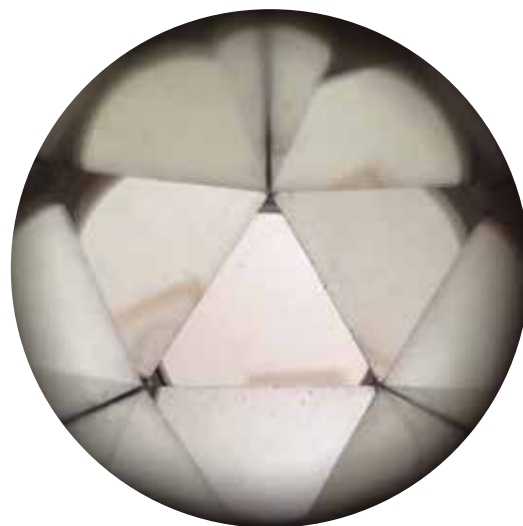
ISABEL MERTZ

Isabel Mertz is an aspiring sculptor born in 1987 based in Pretoria. She graduated in 2010 with a BA(FA) from the University of Pretoria with a distinction in her practical work. In 2011 she received the Gerard Sekoto award and a merit award at the annual Absa L'Atelier Art competition.

ARTIST STATEMENT

A map is a visual representation of an area , they are symbolic depictions highlighting relationships between elements of that space such as objects, regions, and themes. Most maps are commonly used to depict geography, but they may represent any space, real or imagined.

Not quite the right way is a map fragment of the area I grew up as a child and is an imagined representation of the route I walked to school.





(Detail)

Isabel Mertz

Not quite the right way

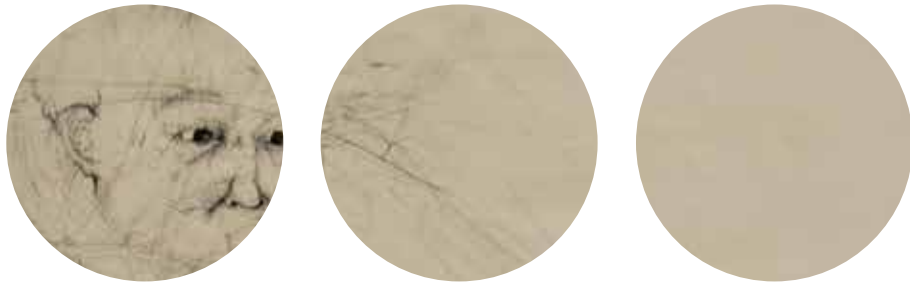
2013

Wood, Glass

41.5 x 34 x 34 cm

R 9 800,00 (Excl VAT)

R 11 172,00 (Incl VAT)



TSHEPO MOSOPA

Born in Pretoria, Tshepo Mosopa is currently working in Johannesburg. Tshepo Mosopa was the first recipient of the Reinhold Cassirer Award (2011) supported by Nadine Gordimer at the Bag Factory Artists Studio, South Africa. He is also a recipient of the Robert Sterling Clark Fellowship Award (2013), Vermont Studio Centre, United States of America.

He obtained a National Higher Certificate in Fine and Applied Arts (2007) from Tshwane University of Technology, majoring in Glass and Printmaking. He has participated in the in numerous Art Fairs, Turbine Art Fair (2013), Decorex (2013), FNB Joburg Art Fair (2012), Joburg Fringe (2013, 2011) and also was part of the Thupelo International Artist's Workshop (2012). His work has been exhibited in a number of exhibitions as, the Bag Factory Artist's Studios 21years Anniversary Retrospective exhibition titled 21BF Retrospective(2012), Ithuba Art Gallery: Traversed and Recorded(2012), Move(mo)-Ments: Bag Factory Artist's Studios(2011), Pretoria Art Museum:For Sale Project Exhibition-Homecoming(2008), Centurion Art Gallery: Rehearsal(2008). He was also one of the recipients of the Ithuba Arts Funds in 2012.

Mosopa's work has been selected in major Art Competition's as a finalist: The Lovell Gallery Artist Competition (2013), Absa L'atelier (2013, 2009), Brainstorm Calendar Competition (2012), Sasol New Signatures (2008, 2007). He was a short listed artist for the Africa Centre Residency Programme (2012), nominated for the Sovereign African Art Prize (2012 – 2013) and a top 4 finalist in the Artspace Mentorship Programme (2011). He has taken part in International Artist Residencies in South Africa (Bag Factory Artist Studios), France (Centre D'art Marnay Aer Centre (CAMAC)) and United States of America (Vermont Studio Centre)

ARTIST STATEMENT

Analyzing on the context of Tshepo Mosopa's work is an ongoing research on a continuous process of self identity within the current, past and future political, economic and cultural influence the world and people have on each other in a multicultural universe, across all geographic spaces from different communities. The research tackles socio-economic structures in the world, on how they create social hierarchy, physical and psychological conditions.

The content of his work focuses on sociology (study and classification of human society). Through this he records and communicates the plight of society by the process of interaction, observation and investigating the challenges and conditions, their impact, psychological on different geographic mappings.

The work acts as a catalyst for dialogue between different communities, the artist, the subject and viewer, the viewer is invited to engage with the work as an installation, an extension of the work. The work is subject to figurative scenes on specially prepared un-stretched canvas presented on large scale formats, to encompass the viewer as part of a continuation of the composition, or small format as a window, door way into a new reality. This creates a new composition to the artwork by confronting and invading the viewer with a new different reality, a new community with its political, economic and cultural influences that shapes ones identity.

In conclusion Tshepo Mosopa's work is about self identity through social hierarchy, where he uses the human form and its placement in space, by applying researched influences from politics, economy, and culture and how they reshape ones identity in an ever changing and growing world culturally.

Tshepo Mosopa

Untitled_2013_07

2013

Charcoal on canvas

156 x 88 cm

R 31 140,00 (Excl VAT)

R 35 500,00 (Incl VAT)



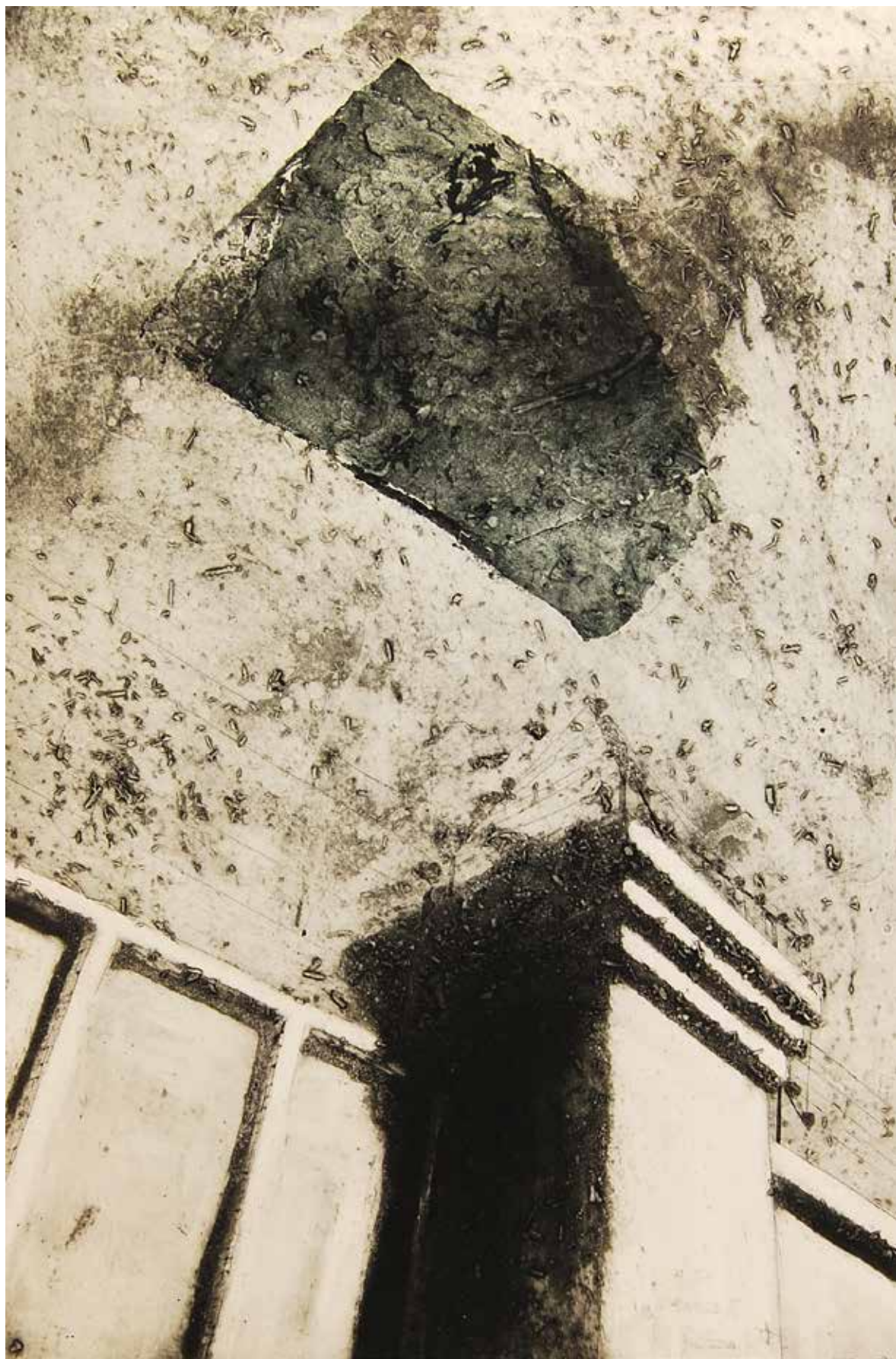
ROSS PASSMOOR

I was born in Durban in 1984 and raised in Pietermaritzburg. After completing my Masters in Fine Art (Cum Laude) at the University of KwaZulu-Natal, I taught art at St. Benedict High School in Pinetown. After two years I left teaching, in favour of a full time art career. I have been living and working as an artist in Johannesburg since the beginning of 2012. I have been working out of Assemblage Studios since the beginning of April 2013. Recently I have exhibited at the Turbine Hall Art Fair and the Johannesburg Art Fair as a winner of the David Koloane Award.



ARTIST STATEMENT

Architectural forms make up the subject of my recent work. The subjects range from prominent towers and buildings, to smaller seemingly less significant structures. These structures hold specific meaning to me as totems marking the space I live in. Some are seen only from a distance until I consciously choose to visit them. Others are casually passed by daily until noticed. The use of fragments in the work is synonymous with memory and my past. The fragments often contain aspects of my previous work, creating a link between my life in Pietermaritzburg and my new place in Johannesburg. I convey the subject in collagraph prints and enjoy using this medium to suggest strength and fragility, permanence and impermanence through texture, layers and perspective.



Ross Passmoor

Electric fence

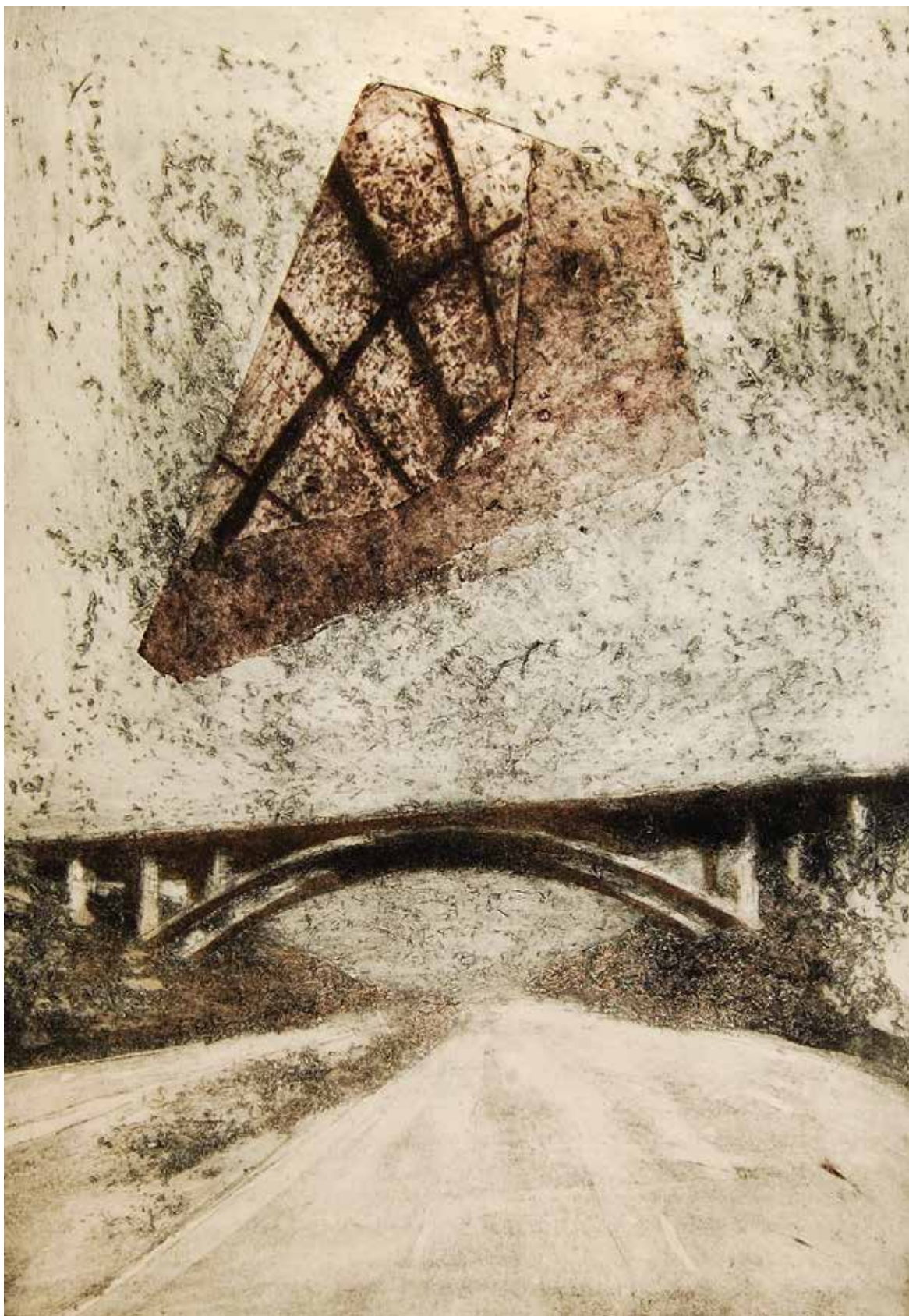
2013

Collagraph Print

100 x 70 cm | Edition 4 of 5

R 7 000,00 (Excl VAT)

R 7 980,00 (Incl VAT)



Ross Passmoor

Shifting skies

2013

Collagraph Print

100 x 70 cm | Edition 4 of 5

R 7 000,00 (Excl VAT)

R 7 980,00 (Incl VAT)

TALITA SWARTS

ARTIST STATEMENT

Talita Swarts currently lives in Cape Town, but was born in Ventersdorp in the North Western Province of South Africa. She matriculated at Hoërskool Ventersdorp in 2000 and was the overall winner of the Sasol New Signatures Art Competition in 2003. In 2004 she obtained her BA (Fine Arts) degree with a distinction for her practical work at the University of Pretoria. During 2005 she helped develop and implement a Teachers' Training Workshop dealing with the Arts and Culture curriculum for the Development Bank of South Africa. In 2007 she completed her MA (Fine Arts) degree at the University of Pretoria with an exhibition entitled *Between Two Silences*. During 2008 she was the project manager for a community empowerment project, The Centenary Rose Collaborative Arts Initiative, implemented by the department of Marketing and Communication at the University of Pretoria. During 2009 she participated in the Florence Biennale held at Fortezza da Basso in Florence, Italy. At the Biennale she won the Lorenzo il Magnifico award for fourth place in Installation art. During 2010 she was invited to exhibit work at the Fiji Biennale held at the Sheraton Fiji Resort at Nadi. After a two year break from the art industry Talita is currently working as a consulting art project manager and practicing artist in Cape Town.

The installation *Aspire* is a very personal artwork that refers to six separate incidents during which my son had episodes of lung spasms. At each of these moments I had to resuscitate my own child. Through the trauma experienced by both me and my son, a new understanding was reached on the beauty and importance of breathing. Essentially this is what the installation aims at representing. The shape of my son's lungs at the time of these incidents was transformed into tree like reliefs reminiscent of the microscopic images of areolas with reference to photosynthesis and the interconnectedness of all living things. The leaves of these trees were made from x-rays taken of my son's lungs in the months that followed. This acts as a reminder on the fragility of life, and the possibility of losing a life.





Talita Swarts

Aspire

(Detail)



Talita Swarts

Aspire

2013

Multi-media installation

12 x 10 x 9 cm p/box | Edition 1-7

R 2 000,00 (Excl VAT)

R 2 280,00 (Incl VAT)

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