

IN-RESPONSE: Art of the Space Age

3 November 2022 - 21 May 2023



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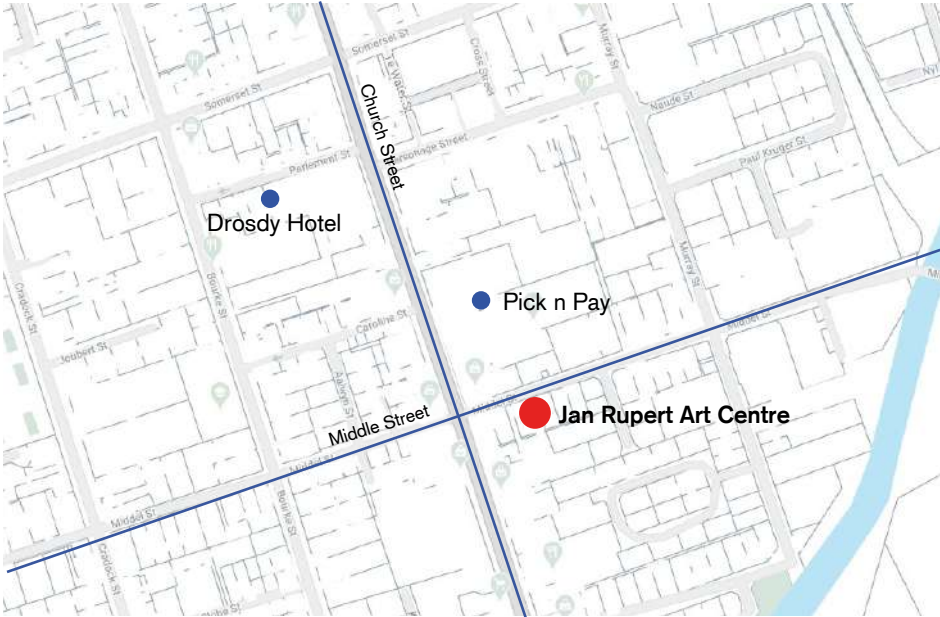
3 November 2022 – 21 May 2023

This exhibition opens a dialogue of 39 artist’s responses to the collection of Art of the Space Age hold in the Huberte Goote Collection, managed by the Rupert Museum, Stellenbosch.

It marks the second instalment of the Rupert Museum’s Open Call to all creatives from any platform.

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Cover: Installation view of *Futurist Garden* (1916-1930) by Giacomo Balla (Italian, 1871-1958) from the Rupert Museum



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Introducing the Jan Rupert Art Centre

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A BRIEF HISTORY OF THE JAN RUPERT ART CENTRE (KLEIN LONDEN) c. 1870

The Neo-Gothic building was erected around 1870 by the London Missionary Society as a place of worship for the so-called Mantatees, a refugee Sotho tribe, which fled across the Orange River in the 1820's. The building became known as the "Klein Londen" (Small London) to distinguish it from the "Groot Londen" (Great London) the other church of the London Missionary Society in Parsonage Street, also in Graaff-Reinet. In time the two congregations merged, and the building became vacant and neglected. The building was restored on the initiative of Dr Anton Rupert and named in honour of his brother, Jan. It was proclaimed a National Monument (Heritage Site) in February 1987.

After restoration, the building housed a spinning and weaving cottage industry, followed by various exhibitions by the Rupert Art Foundation and Rupert Museum.

The Centre has hosted the following exhibitions:

- The Johannesburg Station Panels by JH Pierneef (2002 – 2009)
- Art of the Space Age (2012 – 2015)
- Fear and Loss – The Industrial Karoo (2015 – 2016)
- Jean Lurcat (2016 – 2019)
- The Lay of the Land – a selection of 20th century South African Art (2019 – 2020)
- The Social Impact Art Prize – finalists and winners exhibition (September 2020 – February 2021)
- In Conversation with Colour Symphony – a group exhibition (5 March – 5 September 2021)
- Nature Morte – The Still from Life (11 November 2021 – 23 October 2022)

COLLABORATIVE EFFORTS

With the Jan Rupert Art Centre as a satellite museum of the Rupert Museum, Stellenbosch, a deliberate effort is made to bring the Centre to the Graaff-Reinet community and attract tourists to the town. Exhibitions in the past have broadened the view on artists whose works are in the collection of the Hester Rupert Art Museum.

This year marks another collaborative effort with the Rupert Museum's second Open Call to the public, launched in February 2022. The initiative thus far has been to use iconic pieces from the collections managed by the Rupert Museum and open them for visual commentary and response. The result – a selling group exhibition with successful applicants' work also aims to introduce both established and upcoming South African artists to Graaff-Reinet.



IN-RESPONSE: Art of the Space Age

Selling group exhibition

During 2012-2015 the centre hosted the exhibition ***Art of the Space Age*** featuring the works of international artists Giacomo Balla, Victor Vasarely, Auguste Herbin, and Yaacov Agam amongst others from the Huberte Goote Collection. Works featured were abstract, bright, colourful, and energetic; through optical illusions and kinetic movement, visitors were invited to question their eyes and doubt their perception.

IN-MOTION: Art of the Space Age a reworked exhibition featuring a bigger selection of these works opened end 2021 in Stellenbosch. With this, the second Open Call of the Rupert Museum was launched - inviting all creatives from any platform to respond to these iconic and ground-breaking inventions created in the eye of 1960s popular futuristic trends.

As a result, over 200 entries were received with the judging panel reaching a conclusion of 39 successful applicants whose responsive artworks are now the ***IN-RESPONSE*** exhibition. In summary, the pieces you are about to encounter provide a contemporary take and material-based approach to the icons that served as its inspiration. The artists sought symbolic meaning while exploring the possibilities of their chosen subject, material and its execution. Mediums include painting, printmaking, ceramics, textiles and digital displays with various materials from recycled plastic, wood and steel to the more traditional.

On the external wall of the centre and greeting you streetside is the mural and a proud collaborative effort with members of the community. The **Ilukuluku Collective** now features their permanent mural as landmark to the Jan Rupert Centre - the result of an outreach workshop with the **Imibala Trust** and 20 learners from the **Isibane Primary School** who worked to conceptualise and realize the designs.

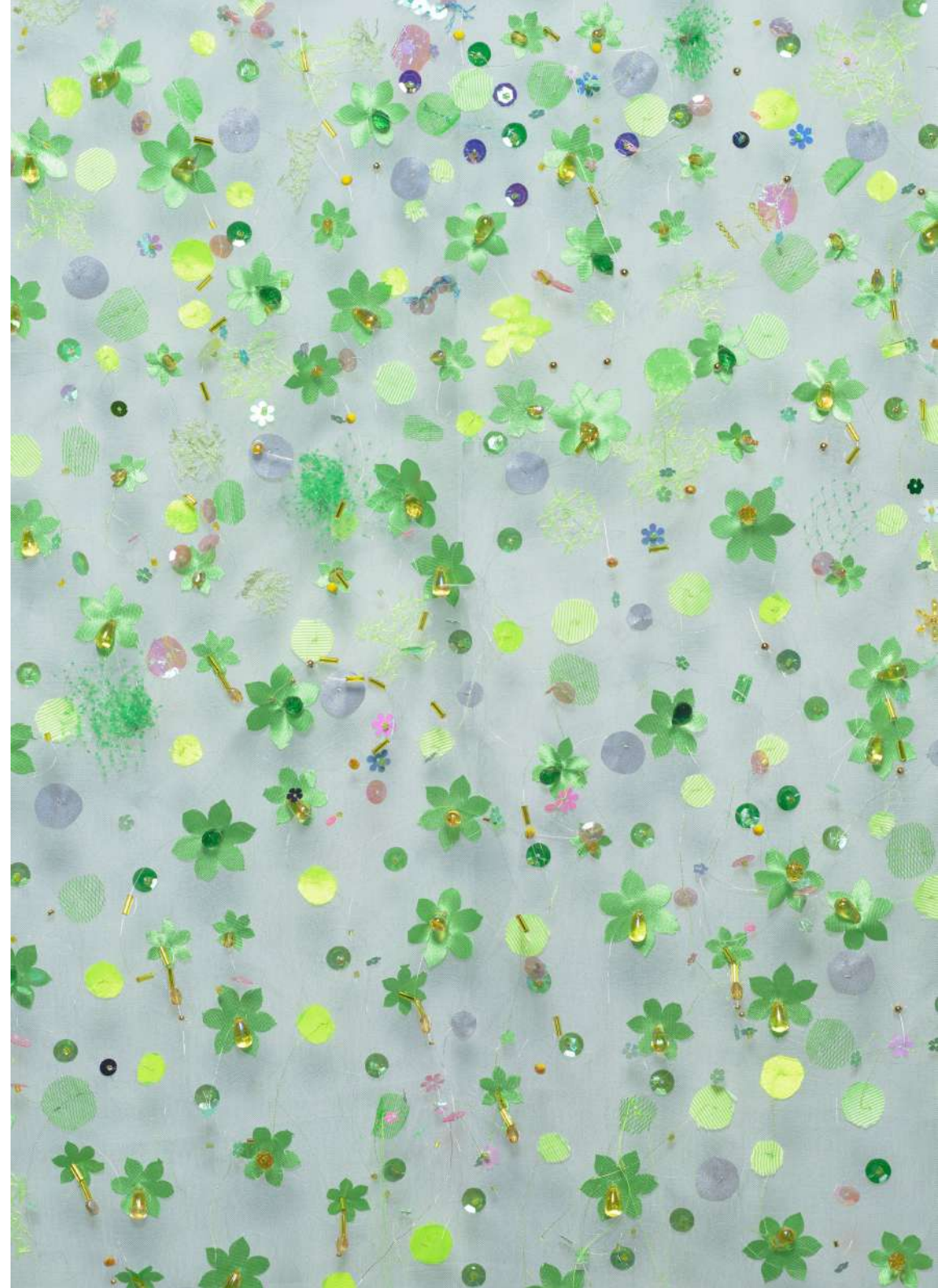
We invite you to journey through the exhibition to question, explore and engage. Each artists' statement about their response is expressed in this catalogue.

Featured artists

Amita Makan, Asha Zero, Bonolo Chepape, Cecil Cameron, Cecilia Maartens, Collin Cole & Dina Kroon, Cornelia Wessels, Dal Botha, Diana Vandeyar, Dylan McGarry & Teyana Neufeld, Erna Ziegelmeier, Eve de Jong, Gaelen Pinnock, Heather Moore, Hendrien Horn, Herman Pretorius, Ilze-Mari Maartens, Jacky Lloyd, John Bauer, John Lizamore, Kiveshan Thumbiran, Louw van Zyl, Maré van Noordwyk, Monique Day-Wilde, Monique Etsebeth, Nicholas Hales, Nicki Friedlein, Oliver Mayhew, Paul Birchall, Pedro Malada, Primrose Charmz, Pyda Nyariri, Rika Haasbroek, Sheila Walwyn, Tony Pietersen, Torick Hatha, Yolandi Schreuder and Ilukuluku Collective.



Detail



Amita Makan

Coral reefs in sunscreen – Giacomo Balla's Futurist Garden

Hand stitched with cut outs of polyester ribbons, sequins, glass and plastic beads, reflective tape, repurposed cellophane and nylon packaging, metallic, viscose, polyester and variegated threads on silk organza

200 x 120 x 6 cm

R49,000

Referencing the Futurist's "Plastic Complex", using specific materials like quotidian synthetics conveys the less joyous story of the impact of non-biodegradable plastic on the planet. These enchanting materials, that are often frivolously used and easily discarded, collide into a kaleidoscopic mandala that mirrors the changing coral reefs and our complicity in global warming.

We live in the world of Giacomo Balla's futuristic artificial floral sculptures, but this "future" is not joyful as the Futurists imagined. Rather, the devastating effect of "the artificial" on the environment is everywhere. The materialistic throw-away culture, including an insatiable desire for the fossil fuel-derived, non-biodegradable derivatives of plastic, is steadily supplanting and suffocating our natural environment and oceans.

The changes in the earth's coral reefs are a powerful metaphor of our predicament. Microscopic algae, known as symbionts, live within the coral tissue and are responsible for the corals' color and food. In the last decade, as a defense against rising sea temperature and excess light stress, the reefs algae symbionts produce "sunscreen" pigments that transform them into a startling fluorescent pink and neon green futuristic floral landscape that suggest "hope". But this defense is not sustainable, and under prolonged stress, symbionts are expelled and the coral succumbs to "coral bleaching" – becoming white skeletons, ceasing to sustain the bio-diversity needed for the food chain on which we all, ultimately, depend.

www.art.co.za/amitamakan



Images courtesy of the artist



Asha Zero

. / ... / .

Collage

40 x 45 cm (unframed)

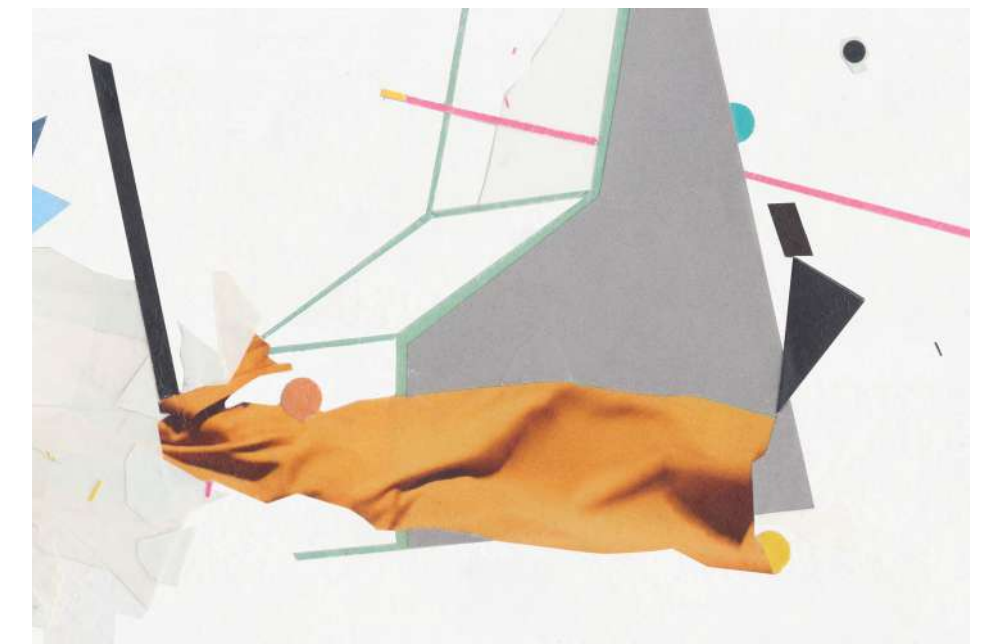
40 x 45 cm (framed)

R18,500

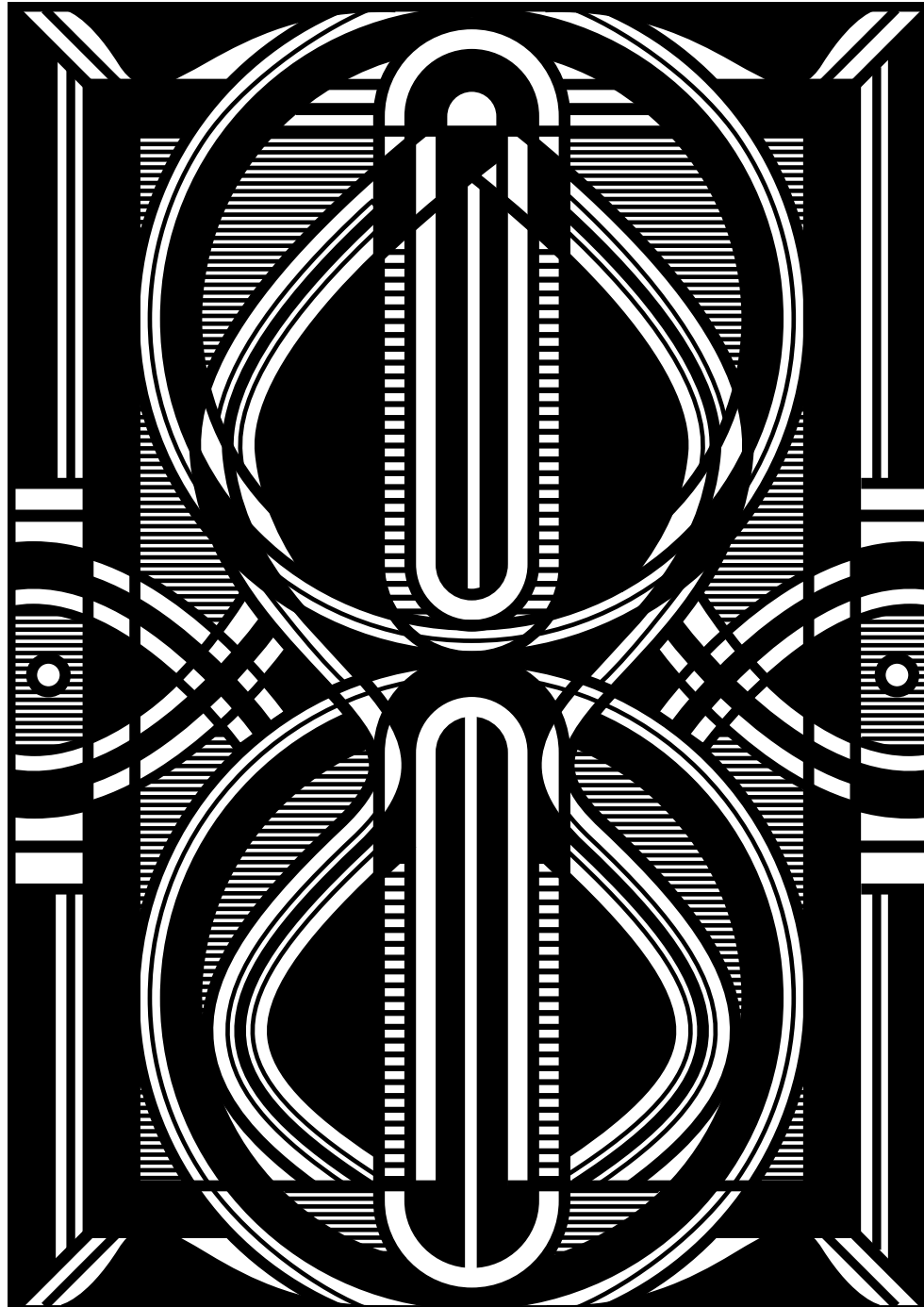
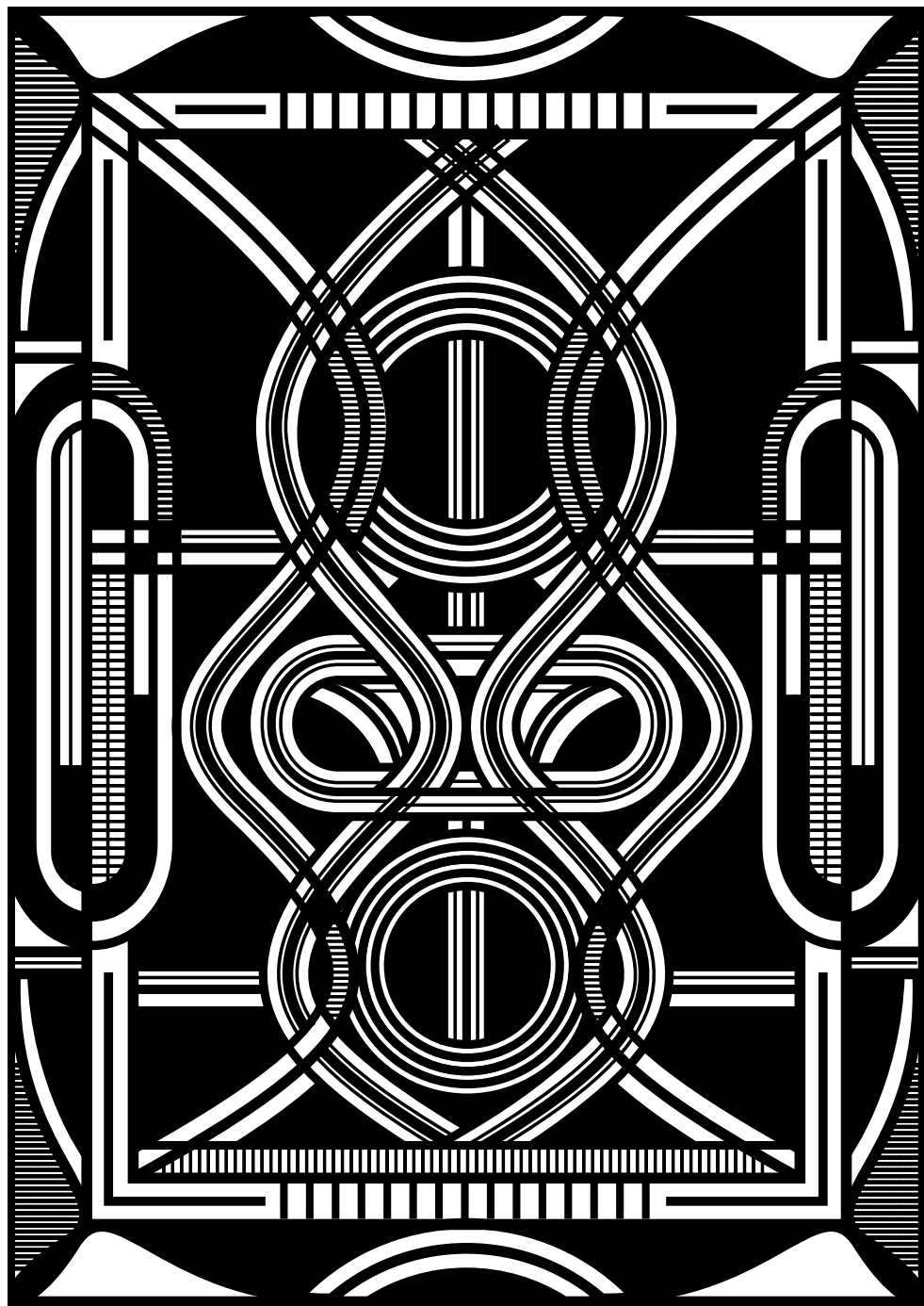
The collage artwork titled . / ... / . is a work in dialogue with several artworks that comprise the exhibition *In-Motion: Art of the Space Age*. It references elements from the artworks included in the exhibition such as the *Futurist Garden* by Giacomo Balla as well as artwork by Jean Tinguely, the abstract geometric compositions of Auguste Herbin and Victor Vasarely's *Constellations*.

. / ... / . also features as a video animation which accompanies the collage artwork. The audio component of the animation . / ... / . features audio that was sampled at the location of *In-Motion: Art of the Space Age* at the Rupert Museum in Stellenbosch and incorporated into the soundscape of the animated artwork . / ... / .

Image courtesy of the artist



Detail



Bonolo Chopape

LEFT

In the presence of time: Day

Digital print on ILFORD fibre based paper

119 x 84 cm (unframed)

127 x 92 cm (framed)

R29,800

RIGHT

In the presence of time: Night

Digital print on ILFORD fibre based paper

119 x 84 cm (unframed)

127 x 92 cm (framed)

R29,800

The artworks are a representation of the constant, ever-evolving and moving time, expressed through a stylised depiction of an hourglass, which forms the central motive from which all other elements and decorative lines are derived.

The hourglass is a symbol of how life is like the sand in an hourglass: in constant motion and flowing with no ability to negotiate with it, to pause its motion, slow it down or to make it move faster.

The linear work tries to capture the rigid and strong hold of time in our lives. A structured and balanced geometric design, hinting at the subtle beauty and nuanced possibilities that exists within the use of time, it tries to depict the balance of day and night, darkness and light, strong and gentle, and all complexities that time brings along with it. We don't have all the time in the world, but we surely can transition with it, respond to it, flow with it, be in perfect harmony and in motion with it.

Images courtesy of the artist



Cecil Cameron

Beetle Mirror 2

Mild steel

80 cm dia

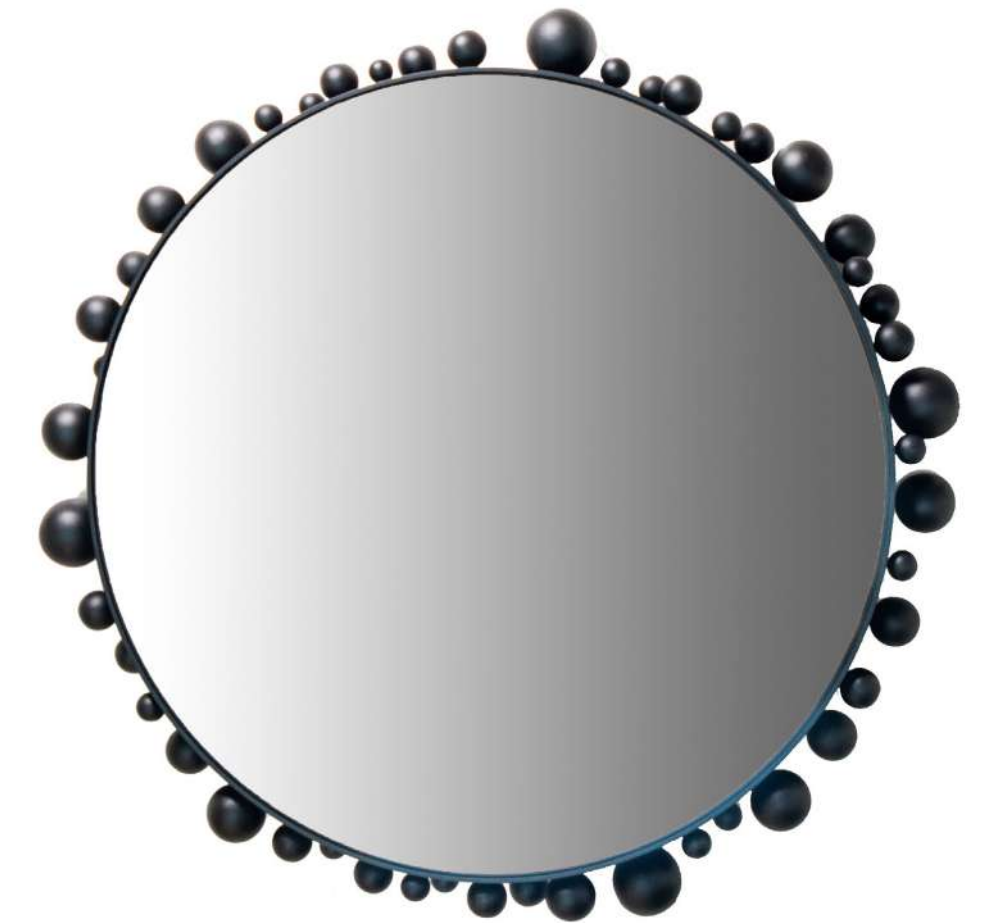
R7,480

When it comes to geometry, texture and design nothing can compete with mother nature. Inspiration was drawn from the insect world whilst designing the mirror. The fascination and appreciation with the world of beetles started by studying macro photographs of beetles. Inspired by the various textures and patterns that appear on the exoskeletons of beetles, I wanted to create a "shell" to house the mirror and emulate some of these textures and patterns. Some patterns and textures appear completely symmetrical whilst others appear more random.

The mirror frame is made from thick mild steel, rolled and welded into shape. The frame is laser cut with holes before being rolled. Next, threaded rods are welded to hollow mild steel spheres in various sizes. Everything is powder coated and then hand assembled.

www.cameroncollective.co.za

Images courtesy of the artist





Cecilia Maartens

Passage of Time, 2019 – 2022

Mixed media installation

240 x 250 x 250 cm

R34,000

Umberto Boccioni (1882–1916) is generally regarded as the greatest artist from the Italian Futurist movement, in which the progression and innovation brought about by the industrial revolution is accentuated by experimenting with the creation of images of movement (action) and speed in art. Boccioni comments on the movement of people pertaining to arrivals and departures. Some people stay behind while others are moving away. Simultaneous with the fascination of mechanised speed, time and movement, Boccioni suggests in his paintings the emotive inner perceiving of the forceful environment related to Bergson's concept of intuition residing in consciousness. Boccioni endeavours to translate the sensations informed by related memories of the past, while underscoring his view on the synthesis of the remembered and the perceived. The actualisation of the past in the present as something new, implies inner movement, change and invention a product of the evolution of time, as conceptualised by Henri Bergson.

Passage of Time thus transfers the slow, rotating swing-sculpture to the continuous movement of the “inner experience of time”, which has no beginning or end, elongating the past into the present. The elusive moving shadows play on the infinite universe, which may evoke the viewer's imagination in relation to the illusion of reality and the ever-changing environment.

Image courtesy of the artist

The suggested place names relate somewhat to the intended meaning of the main inscribed words on the respective seats, as well as the processes of *durée réelle*, the prolonging of the past in the present. Place names on the seat with the inscribed words are, for example, 'Ende', 'Futura', 'Mohlolo' (Sesotho for 'miracle' or 'wonder'), 'Malepa' (Sesotho for 'puzzle'), 'Tsaratsa' (Sesotho for 'flow out little at a time') and *Omnia Mutantur* (Latin for 'everything changes').



Collin Cole

Velocity
Collage
140 x 140 cm

R38,000

This response to *IN-MOTION: Art of the Space Age* revolves around the idea that these works were created by artists, responding to a significant time in our technological history: A man on the moon, a space race during a cold war, forcing science and technology into accelerated forms, advancing in leaps and bounds.

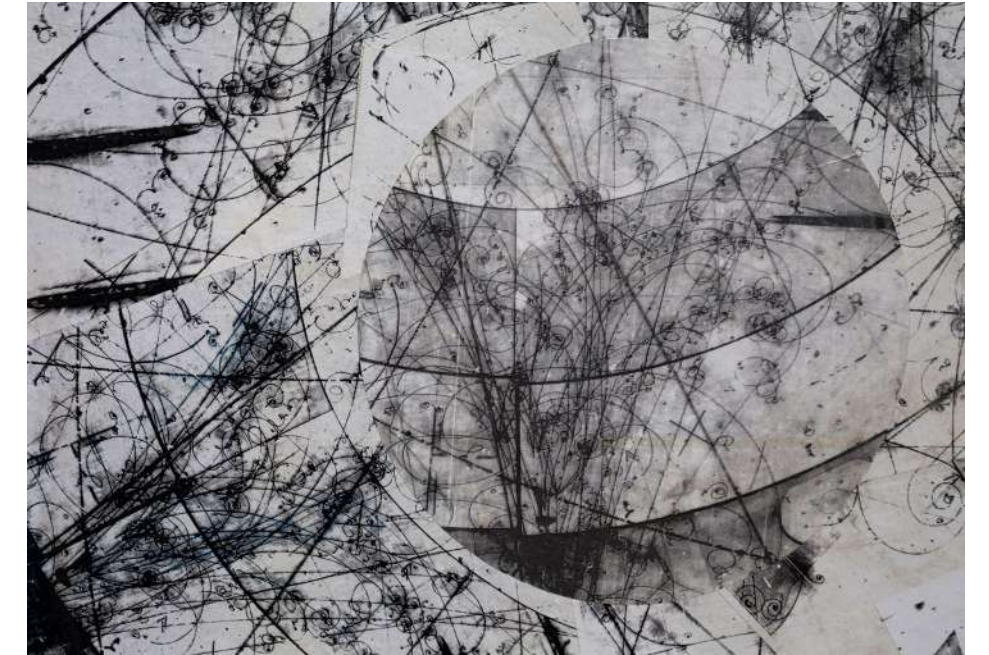
The images all carry the distinctiveness of a technological attitude: hard edged, abstract, clinical, geometric and experimental. The materiality of the work all carries the legacy of exploration and experimentation.

Velocity is a direct response to the characteristics that are intrinsic to this exhibition. The point of departure is a project known as CERN (the world's largest and most powerful particle accelerator) which started in 1954, post war.

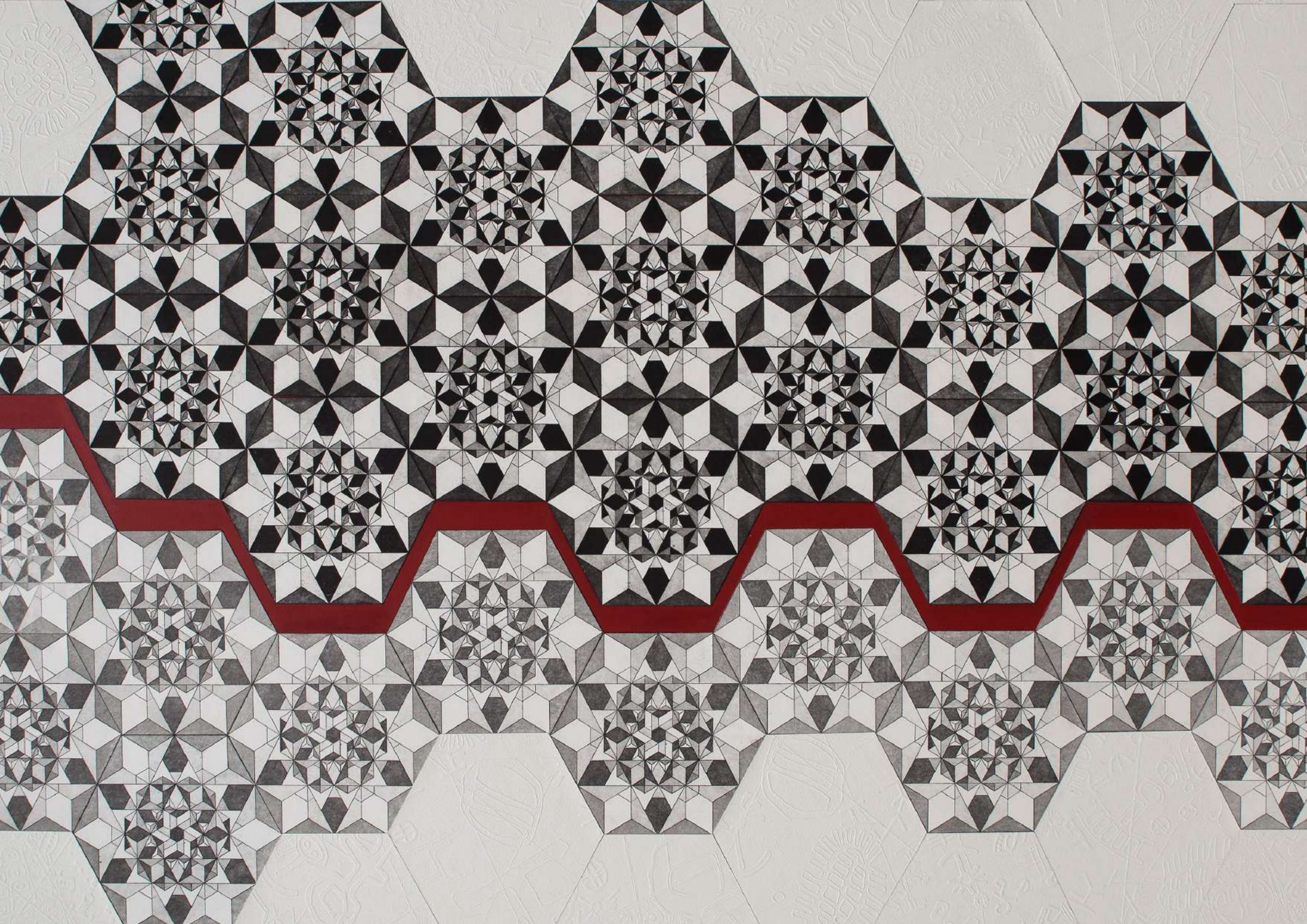
The fascination by the post collision data captured, takes the form of linear explosive patterns that trace the life span of post collided particles. Using these post collided pattern images from laboratory photographs, a large amount of digital copy prints of different sizes and tonal values were made, followed by the construction of a collage made by cutting and reassembling the data images into a dynamic and interesting kaleidoscopic linear interpretation of fragments of a scientific encounter.

www.bluedoorprintstudio.co.za

Image courtesy of the artist



Detail



Collin Cole & Dina Kroon

Convergence

Etching, embossing, collage on board

120 x 120 cm (unframed)

125 x 125 cm (framed)

R38,000

Reflecting on *IN-MOTION: Art of the Space Age*, one is reminded of words like dynamic, optical, geometric, colourful, playful, lyrical, ambiguous, monochromatic, pattern and rhythm.

Not unlike today, these works were created in a period when new media and the acceleration of technology made it possible to explore and question one's perception of the visual image and its purpose. The space age is continuing, only now with a more commercial attitude, and assisted with a magnificent array of technologies that seems futuristic only a short while ago.

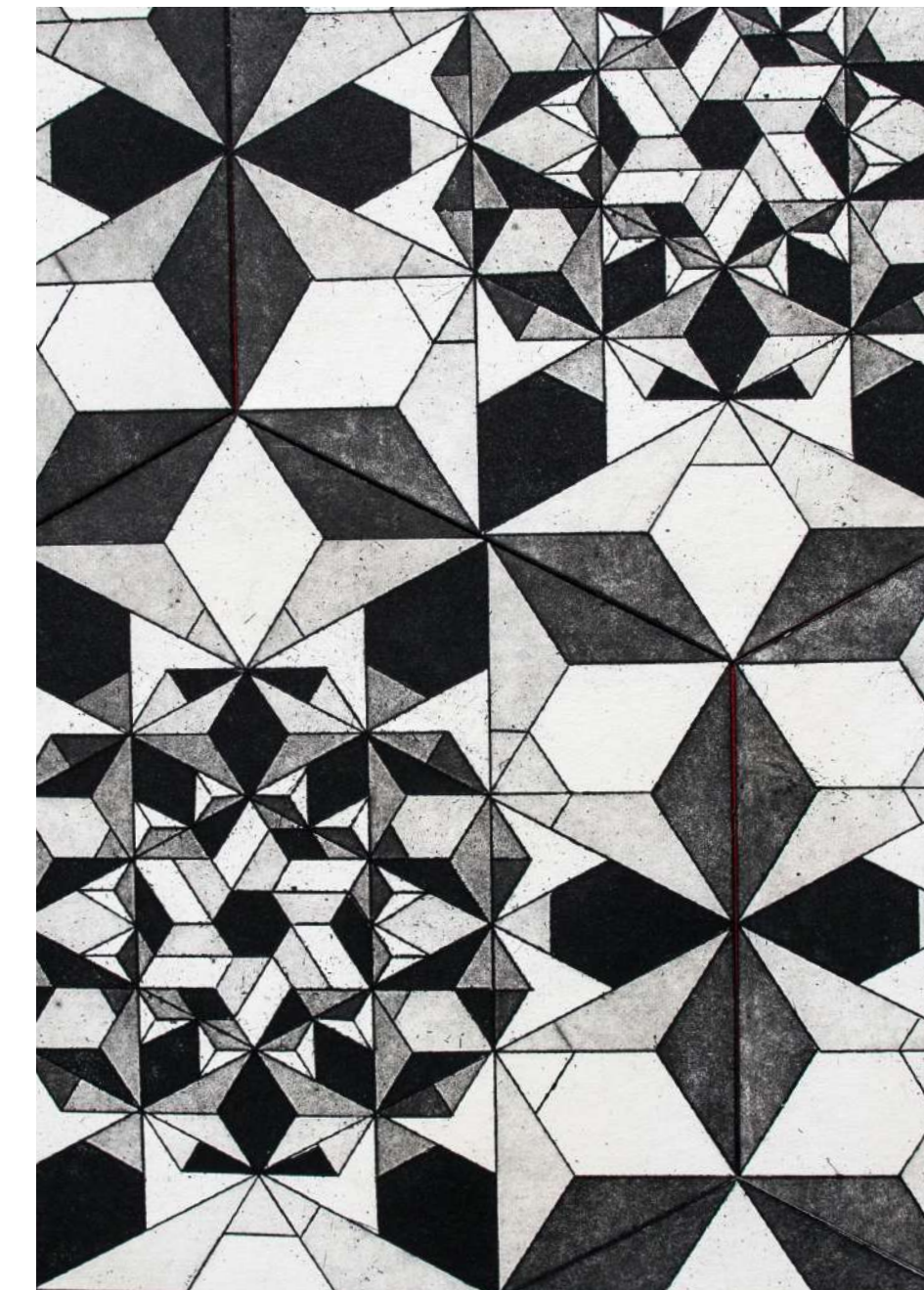
The work *Convergence* is a collaborative response. It is a nostalgic interpretation, incorporating key elements and principles present in some of the works on exhibition. *Convergence* relies on bringing together both ancient and modern geometry in a lyrical, playful and ambiguous way.

Ageometric design contained in a hexagon form on an etching plate with aquatints was constructed. Some 31 prints were pulled with several "ghost" prints for the lighter tonal values.

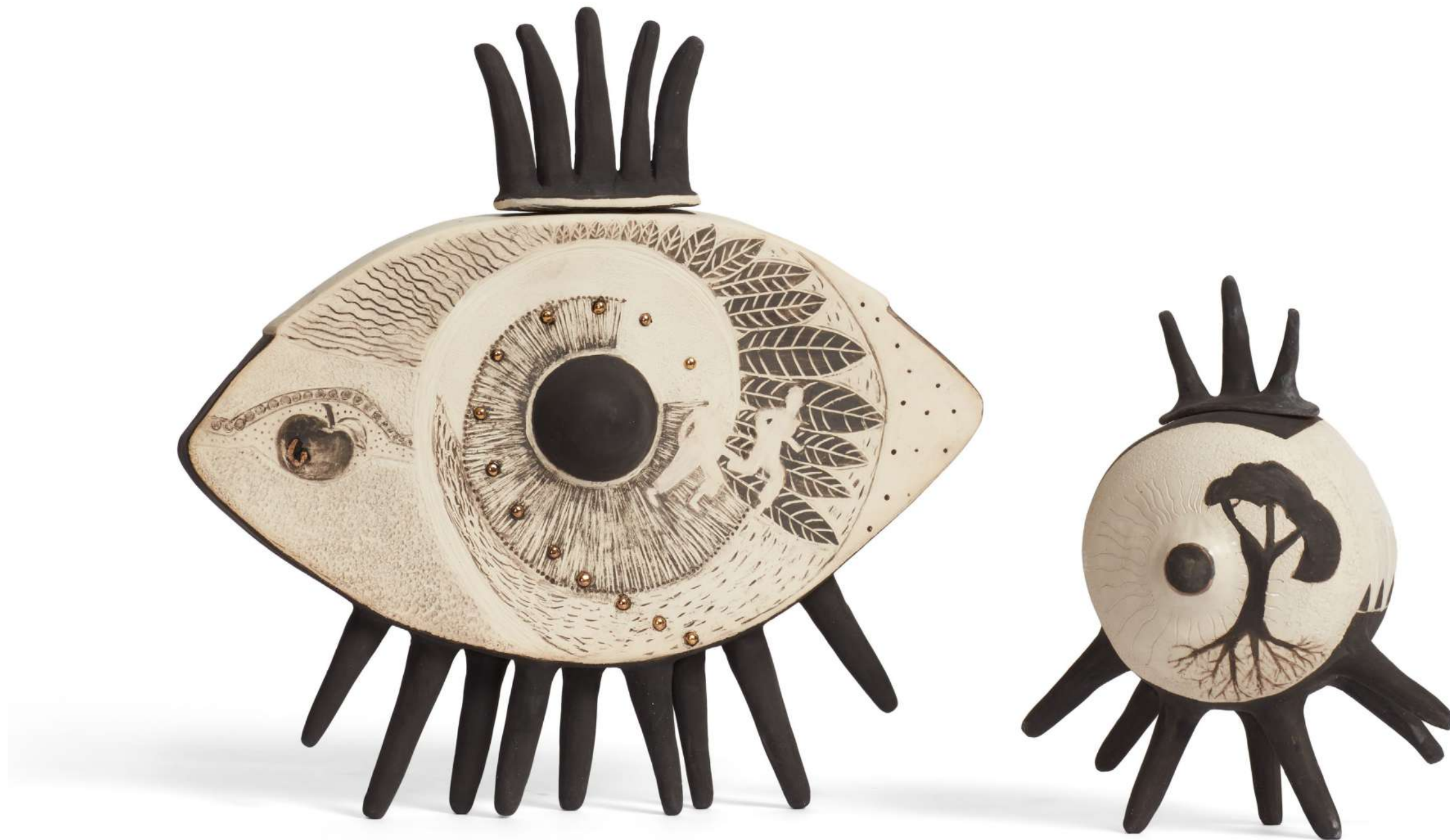
The second plate was made using ancient geometric engravings sourced from a site outside Kimberley, known as Driekops Eiland. This plate with its geometric glyphs was deeply etched for the purpose of embossing the images (representing the old). They were cut into hexagonal shapes reflecting the aquatinted etchings. A collage was then built utilizing the embossed glyphs as the outer surround. This then extended into the black and white etchings (representing the modern).

Complex tessellated patterns were formed when the single black and white etchings were collaged next to each other. The composition is divided into a top and bottom half and the red line that divides these two components represents the space left or the converging point for their unity.

Image courtesy of the artist



Detail



Cornelia Wessels

LEFT

I see : Apple of my eye

Ceramic

39 x 38 x 4.5 cm

R3,600

RIGHT

I See : Growth

Ceramic

26 x 21 x 13 cm

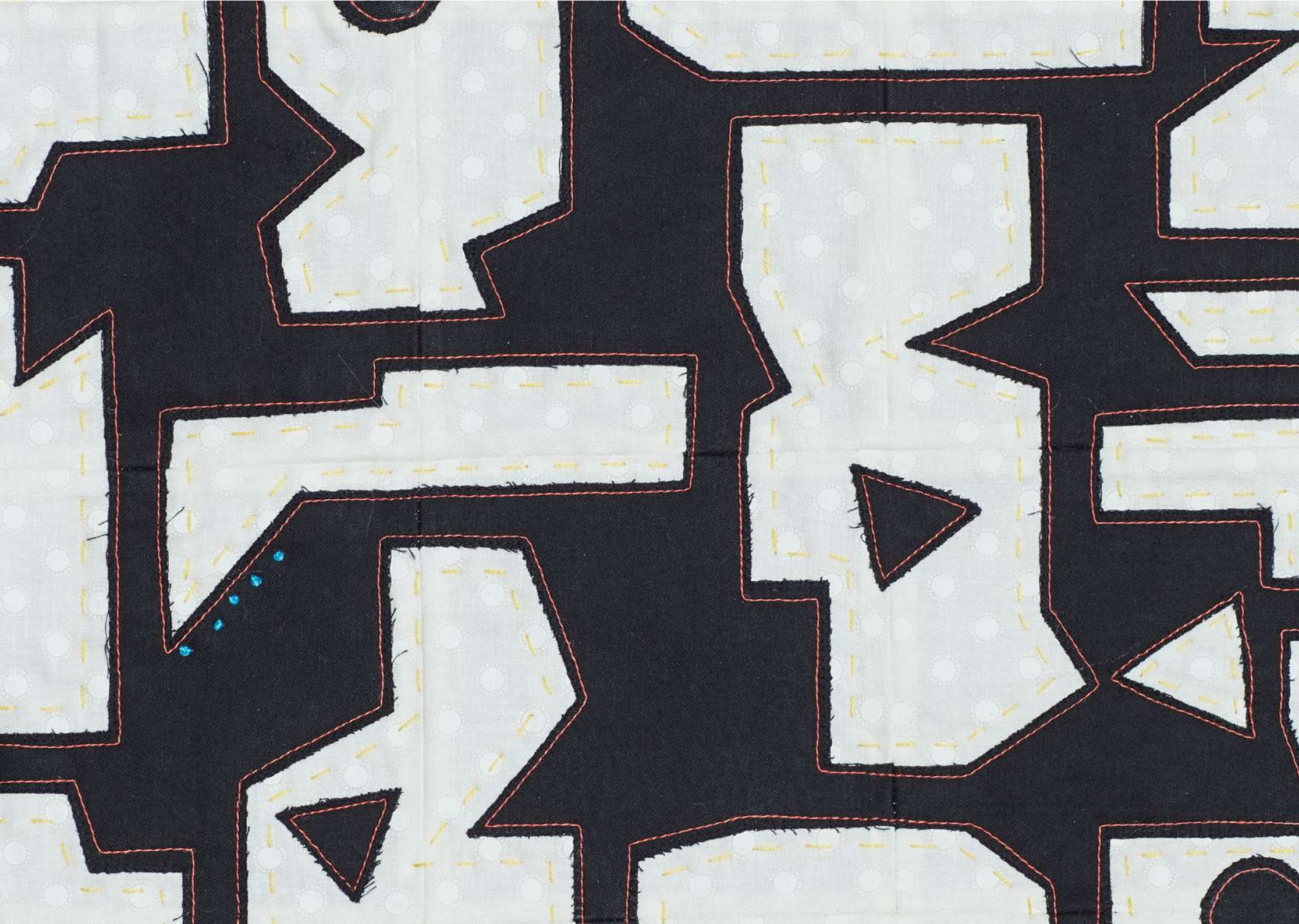
R3,100

I see

After a recent lens transplant, I once again realized the wonder of technology. The wonder of the space age. Industrial growth is always in motion, but so is being human. The motion of technology creates an income for the specialist, but also a second motion or life for the patient.

Often perception comes from within. Not everything is in plain sight. We might be in the Space Age, but humans will still be filled with emotions. Nevertheless, like an eye always connected to a body, so are humans. They will grow, love, dance and dream. Life has its cycles. Being in motion, the road might spiral. The question is: Will this life be a life of growth and fruit bearing (or meaning)?

Whatever we see, in whatever time we live, beauty will always be in the eye of the believer.



Dal Botha

In the Garden of the Lunar Grapefruits

Silk, hand and machine stitching

52 x 41 cm (unframed)

53 x 62.5 x 3.5 cm (framed)

R4,200

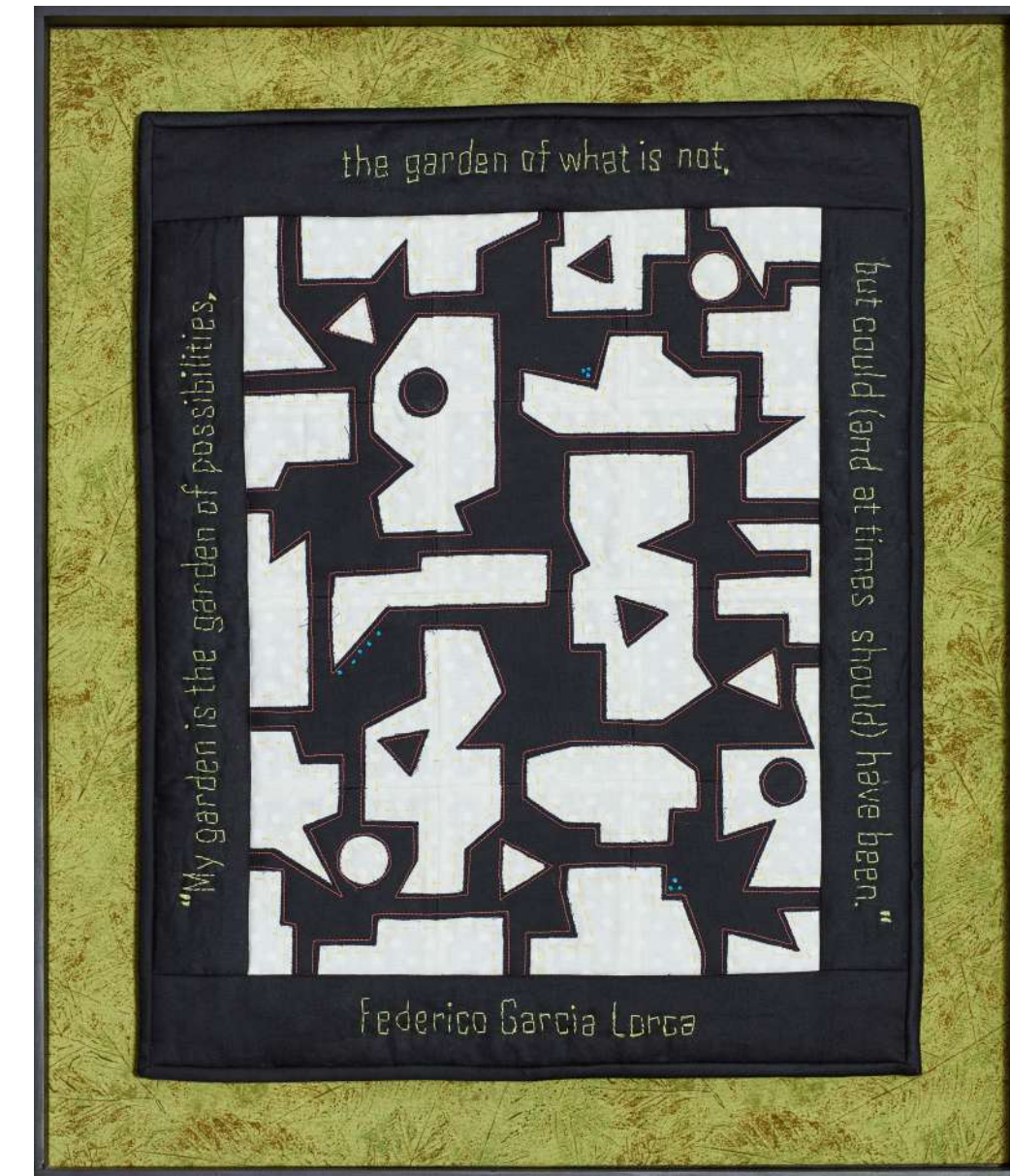
Giacomo Balla's *Futuristic Garden* brought to mind Federico Garcia Lorca's poem 'In the Garden of the Lunar Grapefruits' I am in a fanciful period of my life where I am greatly attracted by art or writings that display a certain whimsy. Lorca's poem title displays this delightful quirkiness even though the content of his poem is about leaving, loss and what might have been.

The combination of Balla's *Garden of many shapes* and Lorca's poem title gave birth to this work, which started with a ruler and pencil without knowing where it would end and what shapes would be produced. The medium of fabric, as well as machine and hand stitching, creates textures, points and curves as are seen in the *Futurist Garden*. The hard, geometric shapes of the black fabric contrast with the off-white fabric to create sharp points while the negative off-white spaces recede into a softer background emphasized by the hand stitching. Once the design had worked itself out, it was interpreted in fabric. The shapes dictate how the stitching will be done, whether by hand or by machine. The colours – blue, green, yellow and orange – echo the colours in Balla's *Futurist Garden* while the black and off-white resound more with Lorca's struggle recorded in his poem.

Lorca said of his poem: "My garden is the garden of possibilities, the garden of what is not, but could (and at times should) have been. Each word in the poem was a butterfly and I have had to hunt them down one by one."

The same could be said of an artist's desire to create and finish an elusive work. On a more positive side, the joy when the butterflies are finally captured and the work created, is indescribable.

Detail





Diana Vandeyar

Quilt in Motion

Fibre art

93 x 93 cm

R10,000

Colour placement and the shift in intensity of the hues and saturation of colour add movement and divert the eye from the simple linear shapes, which create new, interacting, and interwoven secondary patterns. The creation of movement and texture with cloth and thread is mesmerising. I am passionate about juxtaposing traditional patchwork elements with modern quilting and textile art interpretations. The simple geometric elements in the classic twisted log cabin quilt block, though similar to Juraj Dobrović's suspended 3D piece in *IN-MOTION: Art of the Space Age* are not the same, yet the hypnotic sensation is comparable.

www.dianavandeyar.wordpress.com

Image courtesy of artist



Dylan McGarry & Teyana Neufeld

The Morse code blanket

Cotton cloth – woven in Lesotho

157 x 187 cm

R30,000

This blanket contains a Morse code woven pattern, and is made in memory of Mgcineni Noki, who was shot and killed during the Marikana massacre, known as “the man in the green blanket”. The blanket has Morse code woven into it that quotes Nomarussia Bonase and says: “If we are invisible in our own countries, imagine how invisible the workers will be in outer space.” The image of the man in the green blanket has become an iconic symbol of resistance against the mining industry and extractivism. Noki in the days before his death tried to raise morale, talking to the strikers through a megaphone, his left hand beating the air, urging them to stay until Lonmin agreed to negotiate: “We are tired of being captive. We will decide who will remain here – either the police or us. You cannot have two bulls in the same kraal.”

www.dylanmcgarry.org





Iron & Clay Vessel #1
Stoneware Basalt Clay
36 x 34 x 34 cm

R26,000



Iron & Clay Vessel #2
Stoneware Basalt Clay
29 x 37 x 31 cm

R18,000



Iron & Clay Vessel #3
Stoneware Basalt Clay
21 x 31 x 31 cm

R16,000

Erna Ziegelmeier

The inspiration comes from Old World symbols, shapes and form. In the wake of the Fourth Industrial revolution, I tried to reconnect back to the Old World, through stoneware clay and iron oxides. Using digital technology to design the hand carved ancient symbols, the vessel, used throughout antiquity, is slab built and coiled as a reminder of where we came from.

Moving from Biblical clay and iron to the Space Age and a technology driven AI environment, it is imperative to hold onto the imperfections of human hand-built objects to keep us grounded and connected to especially Africa and Mother Earth, now more than ever before.

Eve de Jong

Impossible garden

Plastic, wire and cement bases

Various sizes and prices

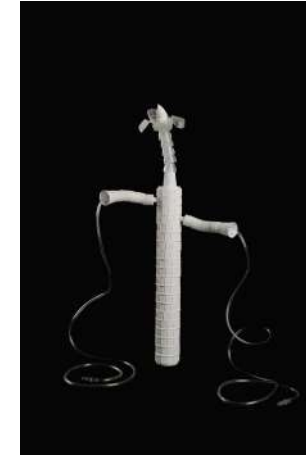
In their desire to throw off the shackles of the past and artistic and creative convention, the Futurists opened the way for radical new forms of artistic expression, influences of which can be seen in *IN-MOTION: Art of the Space Age*. Even the extremes of the decades that followed could not blunt the optimism of a movement, based on a belief in the wonders of science. How do we understand the beauty of this belief in progress – and the real benefits it has brought – with the cost at which it comes?

Technology delivered new materials and media for artists too, spinoffs from the vast industrial-energy complex, but the planet paid the price in environmental degradation and global warming. It felt appropriate to respond to this call in a medium that encapsulates this terrible bargain – plastic.

The artificial brilliance of Balla's *Futurist Garden* inspired these works, an "Impossible Garden", made not of polychrome wood, but plastic in its various consumer incarnations.

These 19 "plants" can function individually but are most powerfully experienced as a collection, an impossible garden. For these too are artificial plants in a futurist garden, more removed from Balla's still naturalistic stylings to resemble perhaps those to be found on alien worlds. At the same time, the individual plastic components are immediately recognisable, the tops and enclosures of the products we consume daily.

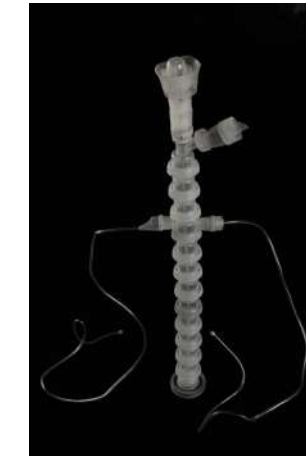
Impossibly bright and fade-resistant colours are sterilely seductive, without smell or subtlety of texture. And yet they remain objects both of beauty and of redemption, repurposing the plastic that would otherwise litter the landscape, retaining some of the original optimism and hope of the space age, whilst recognising the impossible price we pay in the choices we make daily.



Plant #1
72 x 52 x 25 cm
R3,000



Plant #2
79 x 25 x 25 cm
R3,000



Plant #3
86 x 70 x 46 cm
R3,000



Plant #4
24 x 40 x 40 cm
R3,000



Plant #5
106 x 35 x 35 cm
R4,000



Plant #6
83 x 40 x 30 cm
R3,000



Plant #7
62 x 40 x 40 cm
R5,000



Plant #8
65 x 35 x 35 cm
R3,000



Plant #9
88 x 20 x 20 cm
R5,000



Plant #10
100 x 60 x 23 cm
R4,000



Plant #11
52 x 28 x 28 cm
R3,000



Plant #12
83 x 35 x 15 cm
R3,000



Plant #13
62 x 23 x 15 cm
R3,000



Plant #14
43 x 16 x 13 cm
R2,000



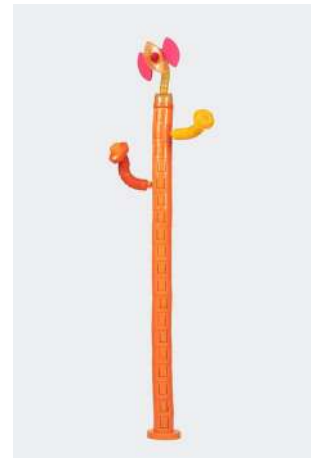
Plant #15
52 x 42 x 14 cm
R2,000



Plant #16
82 x 52 x 52 cm
R5,000



Plant #17
60 x 33 x 15 cm
R3,000

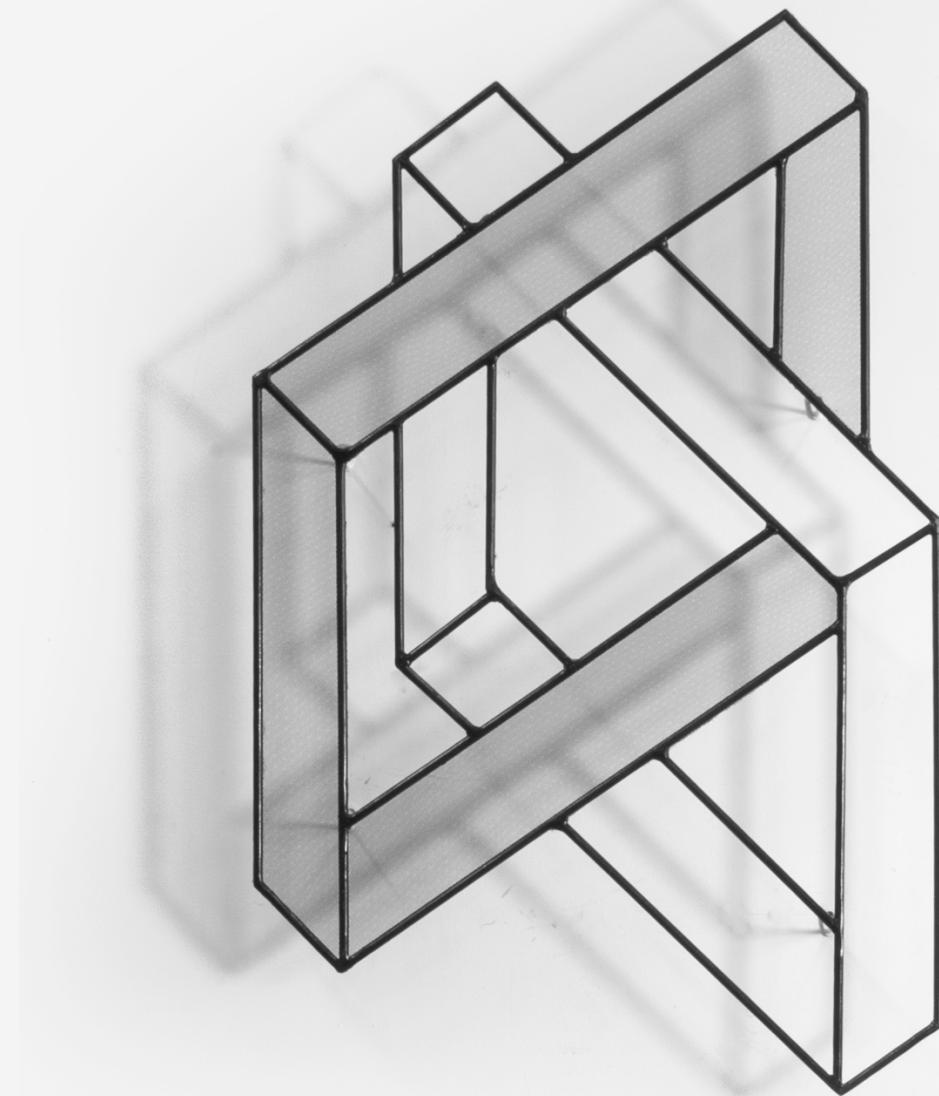
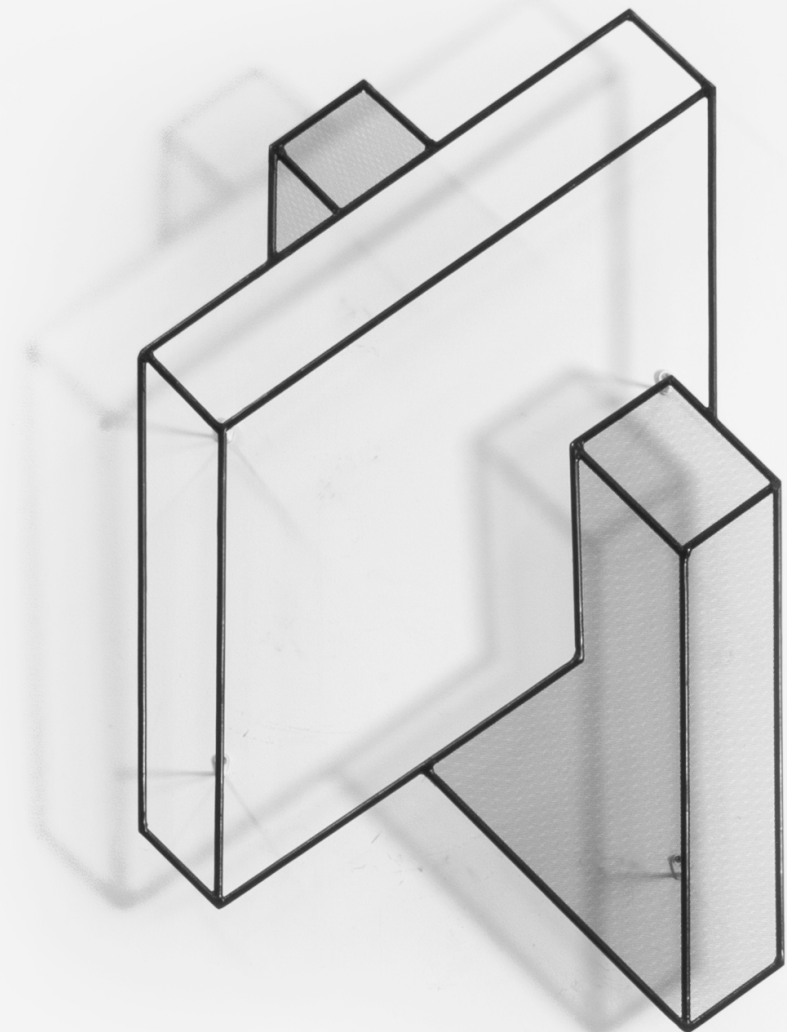


Plant #18
105 x 30 x 15 cm
R4,000



Plant #19
50 x 33 x 20 cm
R4,000





Gaelen Pinnock

LEFT

Binary #1A

Coated steel and polyester mesh

57 x 90 x 7 cm

R10,000

RIGHT

Binary #1B

Coated steel and polyester mesh

57 x 90 x 7 cm

R10,000

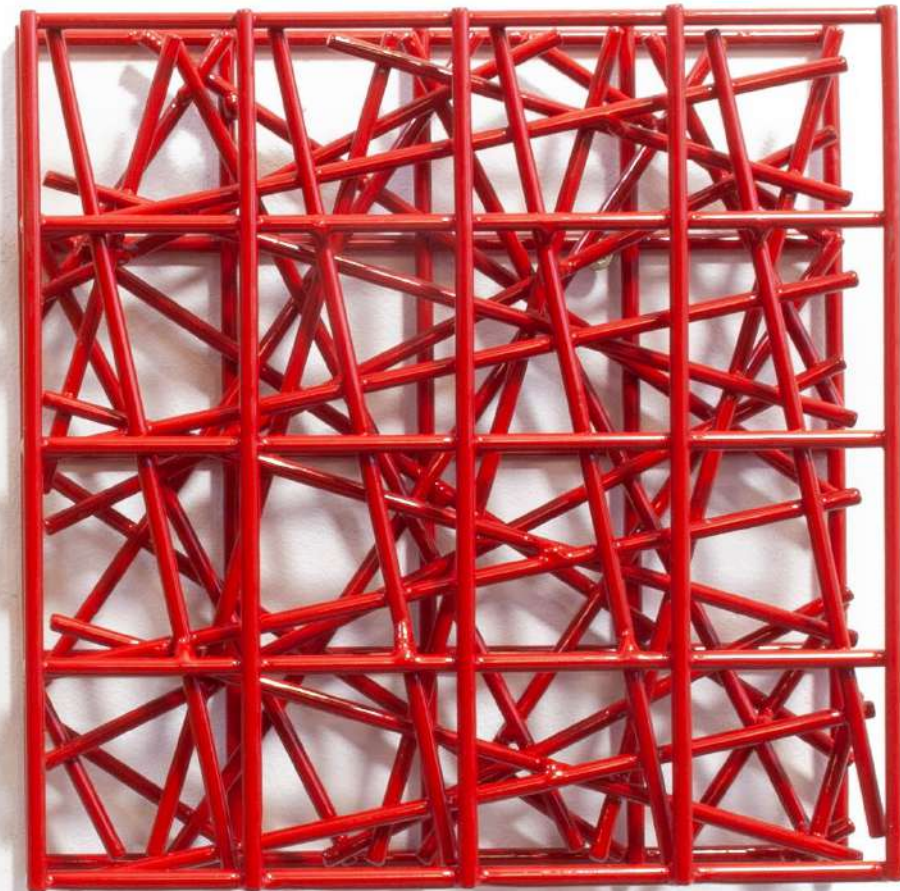
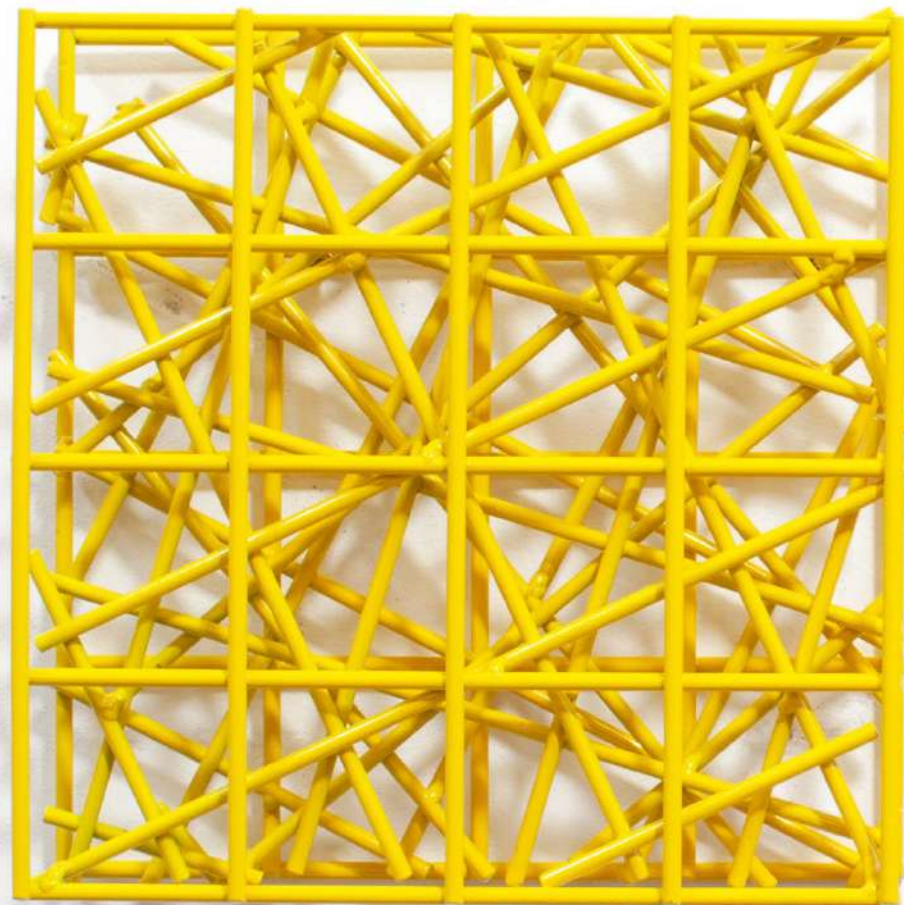
As an architect and sculptor, I use two-dimensional representation to develop and describe an idea that may be created in a three-dimensional world. I work the other way around, often distilling three-dimensional reality into two dimensions, but luring a viewer into reading the third dimension.

To be accurately described and communicated, the X, Y and Z axes – the fidelity of Cartesian space – must hold true for space and form. But every paradigm begs questioning. Our perception relies on an intrinsic trust in Cartesian accuracy, even when it's not there.

These works distort or unravel the base matrix. They tease the viewer's perception of space and form. Is it flat? Does it take up space? The only way to tell is to shift your position, to look again, to scrutinise.

www.gaelenpinnock.com

Images courtesy of the artist



Gaelen Pinnock

LEFT

Nest 6 (yellow)

Steel with polymer resin coating

20.5 x 20.5 x 4 cm

R4,500

RIGHT

Nest 6 (red)

Steel with polymer resin coating

20.5 x 20.5 x 4 cm

R4,500

This series plays with the X, Y and Z axes used to define Cartesian space. This base matrix is used to map out everything around us from buildings to cities, countries and continents... all “captured”, described and documented by human coordinate systems.

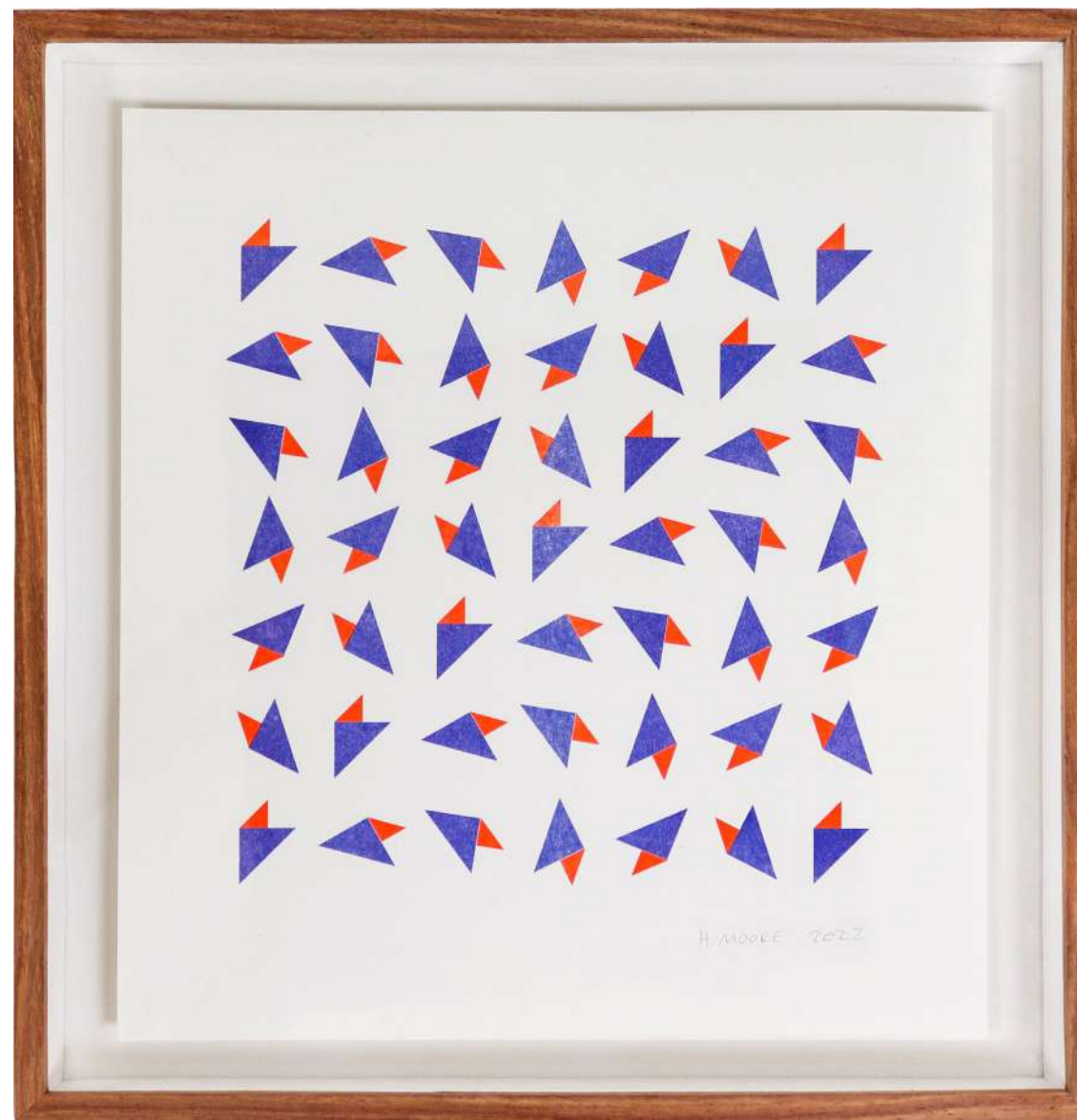
Besides being useful to describe and communicate our material interests and movements in space, these coordinates are also a system of control. They give us a way of knowing the unknown, of feeling secure. A new religion to fill the gaps in our knowledge and hide from the impossibility of achieving omnipotence.

These works layer up and distort the base matrix. They devolve our systems of assurance into frivolous, impracticality.

Images courtesy of the artist



Shift
Risograph print on paper
Edition 8/13
29.7 x 42 cm (unframed)
48 x 36 cm (framed)
R1,450



Freedom
Risograph print on paper
Edition 14/20
30 x 30 cm (unframed)
36 x 36 cm (framed)
R1,250



Progress
Risograph print on paper
Edition 12/16
29.7 x 42 cm (unframed)
48 x 36 cm (framed)
R1,450

Heather Moore

Shift, *Freedom* and *Progress* are all visually energetic designs with Op-Art vibes, but the inspiration was due to the slow, peculiar weeks and months when the whole world was locked up at home.

While confined to our apartment during Lockdown, I had time to watch our little Siamese cat's keen investment in the progression of the wintery sunshine falling across the living room rug through our wooden blinds.

As the days passed, I watched how the angled patches of light on the rug changed shape, shifting slowly as the morning progressed.

I started drawing the shapes in my sketchbook, then turned the shapes into an overlapping pattern to stitch onto a tapestry canvas.

A few months later, when we were permitted to leave our homes (such strange times!), I began exploring the shapes in my studio, printing onto linen using masking tape cut into progressively shifting shapes.

I was thinking of the shard of light tracking across the living room rug and how shapes progress over time. I became intrigued creating a kind of time-lapse of a shape moving through states and returning to where it had begun.

www.skinnylaminx.com

Images courtesy of the artist



Hendrien Horn

Poiesis ("To make")

Clay 3D print

31 x 15 x 15 cm

R7,000

Grasping that I had pushed my body too far, it was already too late. A chest injury from overworking on my pottery wheel in 2019 halted my work abruptly and without warning.

The realisation that my future looked inherently different from what I had previously contemplated was absolutely terrifying. Faced with limited options at the time, I turned to a new art movement - Clay 3D printing.

Reinventing a world where man and machine can work together to create art has been hugely impactful in my journey. I am truly grateful for the opportunities that the Space Age has afforded me with the advent of new technologies and materials.

The unpredictability and uncertainty of our environment is reflected in my clay piece. The exposed clay layers of my form reflect moments in time during the printing process that are part deliberate and part chance.

Intentionally creating warped states, the fragility of the work in its final state bares the manganese-stained lines of balance and chaos. The form has been pushed to its structural limits, creating a three-dimensional view that is paradoxical at every turn.

Purposely only printing with clay - our future weighs on my mind as I watch the surge of plastic 3D printing take hold. To make for the sake of making is no longer a way of preserving our future and it will require change as we move into a new Age of Sustainability.

www.hendrienhorn.com

Herman Pretorius

Four Connected Cubes

Pen and colour pencil on ivory paper (7 pieces)

22 x 20.5 cm (unframed)

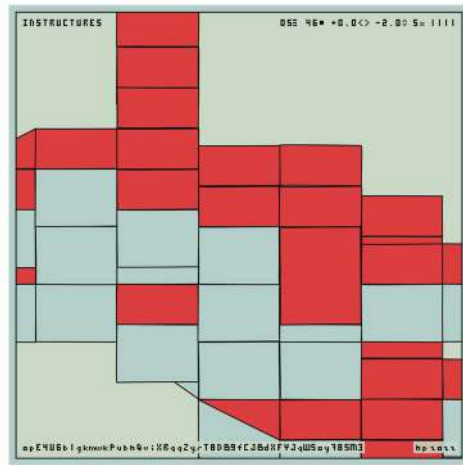
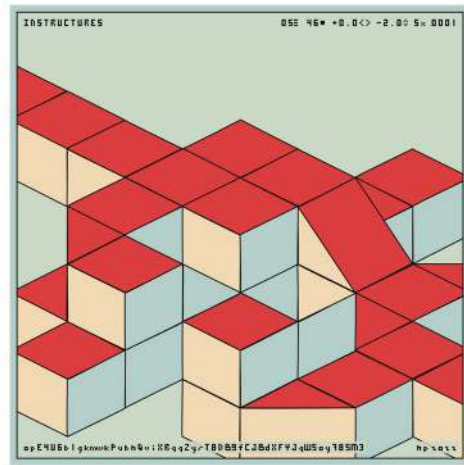
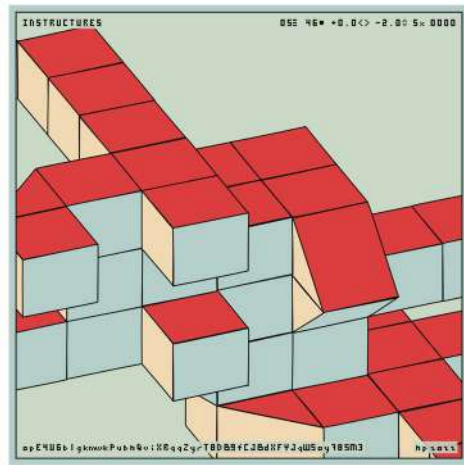
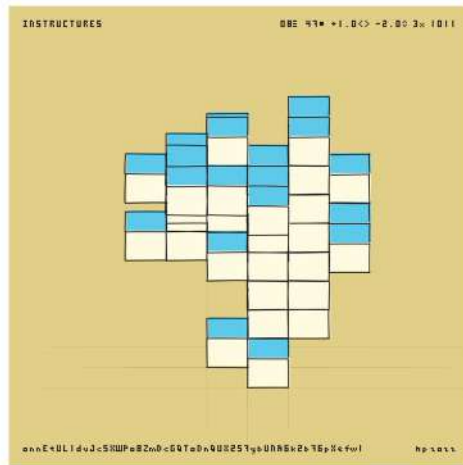
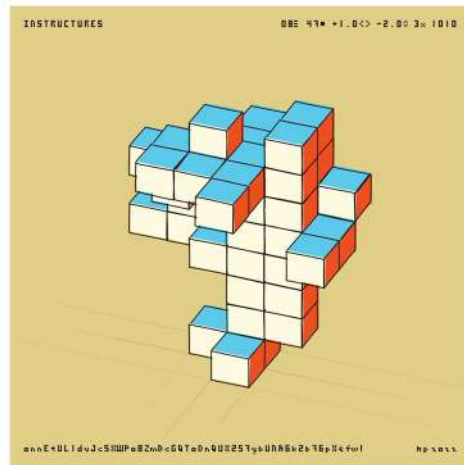
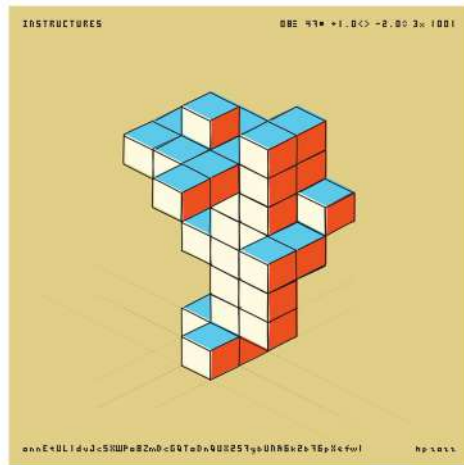
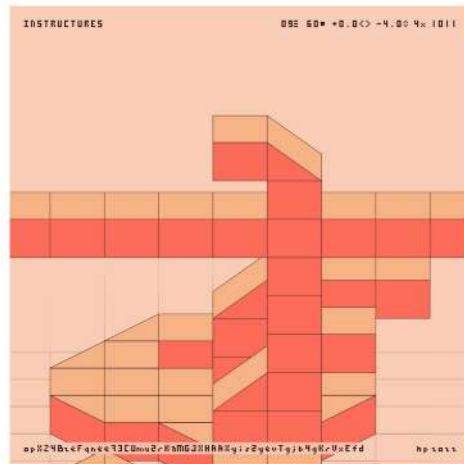
27 x 22 cm (framed)

R3,500 (each)

All possible configurations of four connected cubes.

www.sizeight.com

Images courtesy of the artist



Herman Pretorius

Instructures

Archival pigment print (9 pieces)

36 x 36 cm (unframed)

38 x 38 cm (framed)

R4,500 (each)

Instructures is a computer program that explores the endless and diverse outcomes when a minimal and straightforward set of instructions are followed to build structures out of cubes. Each time the program executes, a random signature is generated. The program accepts this signature as an input and outputs a corresponding artwork using a deterministic generative algorithm. Using the signature, the algorithm generates 4 to 8 instructions to build a structure out of cubes, for example “Stack 4 cubes on top of each other”, “Place 7 cubes to the left/right of any other cube” or “Add round corners”. The signature is displayed bottom left on each artwork, and a unique signature will always generate the same output.

Even though the program is focused on generating unique structures, the additional variations in scale, composition, colour, viewing angle and drawing style create an even wider array of generative outcomes. Some outputs are recognisable as three-dimensional isometric drawings whilst others are more abstract. The unique artworks are also meant to be used as points of departure for creating new artworks using methods of drawing, painting, print making, sculpting, etc. My aim with *Instructures* is to strike a balance between traditional art and the more technical nature of computers and programming art by blending visual cues from both disciplines. My hope is that the works can be appreciated by audiences from both of these worlds.

Images courtesy of the artist



Ilze-Mari Maartens

Immortal

Ceramic

103 x 76 x 4.5 cm

R15,000

Every ceramic block was individually handmade and painted. Art of the space age is immortal. Colour, design, and craft is timeless in any era. As time passes, people tend to pull the basis of previous eras and sleek lines and colour remain timeless.

Every block will be different, unique, one of a kind. No two pieces will ever look the same. That defines uniqueness. Art is supposed to be unique. It is supposed to be made special.

Looking at the *Immortal* piece, I find myself going back as every look changes.. It's almost whimsical, seeing something new for the first time. Every pattern changing within a glance. Your eyes cannot stop wondering back and forth.

When it comes to black and white, those colours are the beginning of art. Think of the first silent films, paintings and portraits that couldn't be fully viewed as images when they were discovered, they were all in black and white. It is the genesis of art and *Immortal* will be incomplete without black and white, giving it the balance.

It needs breaking the simplicity of colour and producing a time piece. The black and white designs shift your focus to the entire art piece keeping you focused on the entirety of the art, not individual pieces.

Colour will always be immortal, just like the Space Age.

www.ilzeceramics.co.za

Image courtesy of the artist



Jacky Lloyd

Exist-Exit (Psammobytes geometricus / Sterretjie)

Carrara Statvario marble

18 x 15.3 x 8.5 cm

R16,000

As a stone sculptor often working in the method of bas-relief carving, I am familiar with the contrivance of contrasting light and shadow to create the effect of form and illusion of depth. I was reminded of this visual challenge of inversion in the works of optical illusion by artists such as Jean-Pierre Vasarely and Alberto Biasi.

Initially intending to work with a Vasarely derived geometric composition, I subsequently discovered his earliest optical composition to be that of zebra. That image was to inspire the course of his future “numerical” work. I chose then an equally optically algorithmic animal: the critically endangered geometric tortoise, *Psammobates geometricus* or “Sterretjie”, with its beautiful physical expression of a domed grid of hexagons and stars.

The hexagonal grid is a foundational structure, expressed in amongst others: crystallography, flower forms, bee combs, insect eyes, snowflakes, carbon, in energy field patterns generated by the human brain during hallucinogenic experiences. In the carapace of *Psammobates geometricus* it is overlaid with a grid of stars, a pattern given spiritual significance in wall decorations of ancient Muslim religious buildings.

The atomic grid patterns that underlie solid forms are expressed endlessly in their outer visual manifestations. The complexities of camouflage are an evolutionary expression of this, and designed to confuse the eye of perceived depth of field, in exactly the manner so effected by much of the work from the Op-Art movement.

This work is a study in three-dimensional algorithmic patterning in the natural world, and a comment on the grief and urgency felt in relation to species loss. The pattern is one we share, bound to it through our bodies and psyche. The projected disappearance of this species is an ominous precursor of far wider losses. Far from the last century celebrations of the Space Age, we have entered an age of Species Loss.

www.jackylloyd.com



John Bauer

It's Meant to be Fun

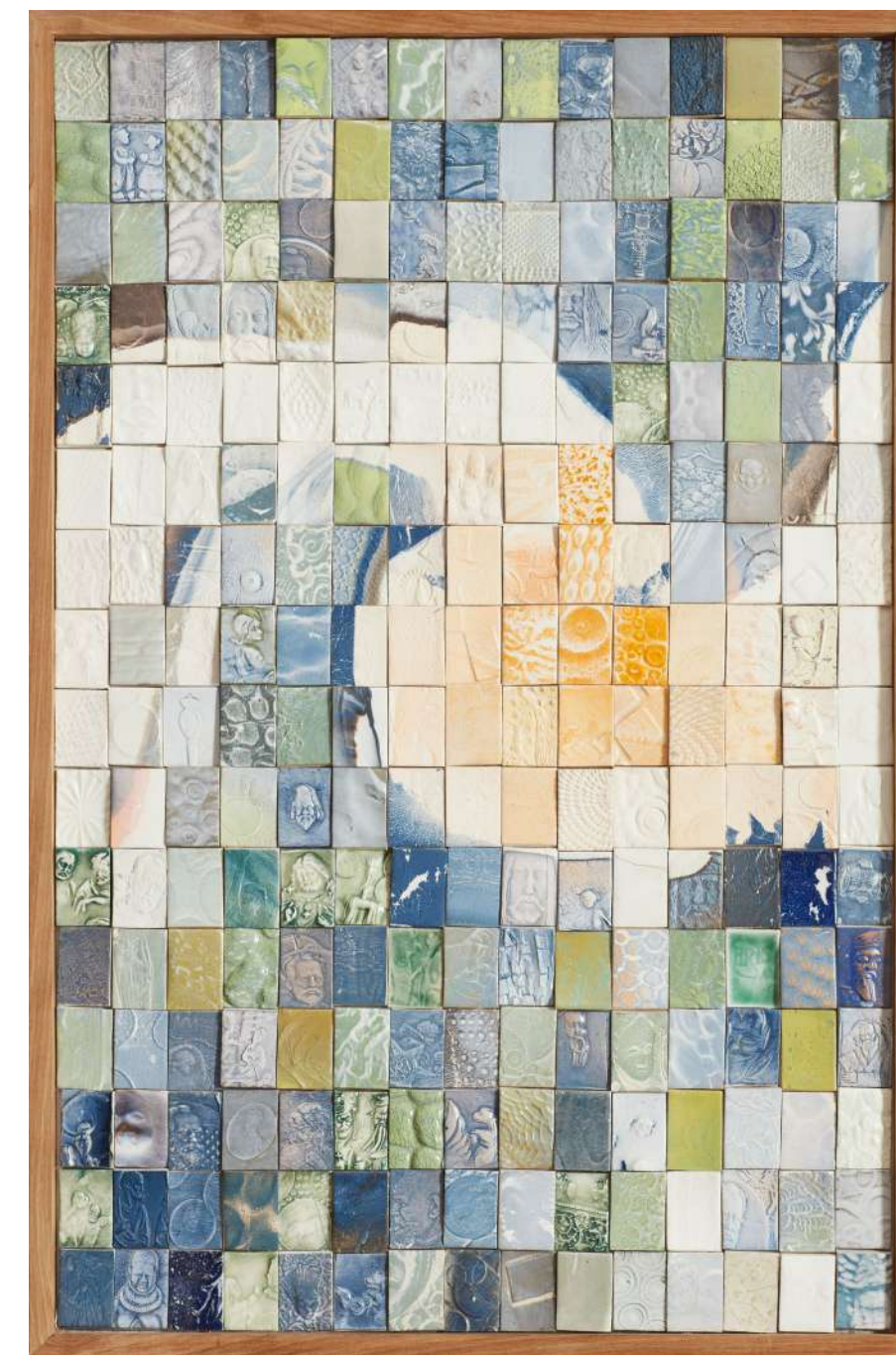
Porcelain tiles with wood frame

80 x 52 cm

R45,000

As a child I was really impressed with the visual effects of warp drive in Starwars. *It's Meant to be Fun* is a reaction to this. Instead of stars, I'm using cultural artefacts creating an interstellar explosion of childhood memories and objects of delight. I like to hunt markets and antique arcades for treasures that capture memory, movement across time and space. These relics are worked and reworked again, dissecting and extracting the essence of global culture. *It's Meant to be Fun* is a cultural Rosetta Stone that will allow future archaeologists to unravel mystery.

Detail





Where are we from?
Ink, pigment, pen on paper
51 x 27 cm
R2,000



Where are we now?
Ink, pigment, pen on paper
46.5 x 39.5 cm
R2,500



Where are we going?
Ink, pigment, pen on paper
22.5 x 31 cm
R1,500

John Lizamore

The series of “spacescapes” seek to explore time and space.

Juxtaposing the old and the modern, the detailed and the holistic, the human hand and technology, black and vibrant bright colours, all inspired by space and time.

The works have been created in a fragmented layout to symbolise the shortcomings of human knowledge and understanding when it comes to the universe or space.

The works are inspired by the colours and patterns identified in space, images which have come to our knowledge using modern technology. However, rather than using a modern medium or technique, the works were all created by hand using pigment stamps, ink and coloured pens.

Dotting the colours to create the images was a very time-consuming task inspired by the slow process of the creation of the universe and its existence, which the human mind cannot truly comprehend.

The works ask three questions relevant to our human existence on earth and a possible future in space: (1) Where are we from?, (2) Where are we now? and (3) Where are we going? Time will tell, before it is all forgotten.

To link the works to the past and the future at the same time, they are framed in antique wood frames, that have been redone and framed with modern art glass. The frames were carefully selected and sourced to resemble the simplicity found in modern design. Juxtaposing the old and the new. In a way using the old to form the outline and foundation of the new.

Finally, the works seek to draw the viewer in, into the vast openness of space where the colours come alive. Pitch blackness against vibrant hues of blues, reds and purple.

Images courtesy of artist



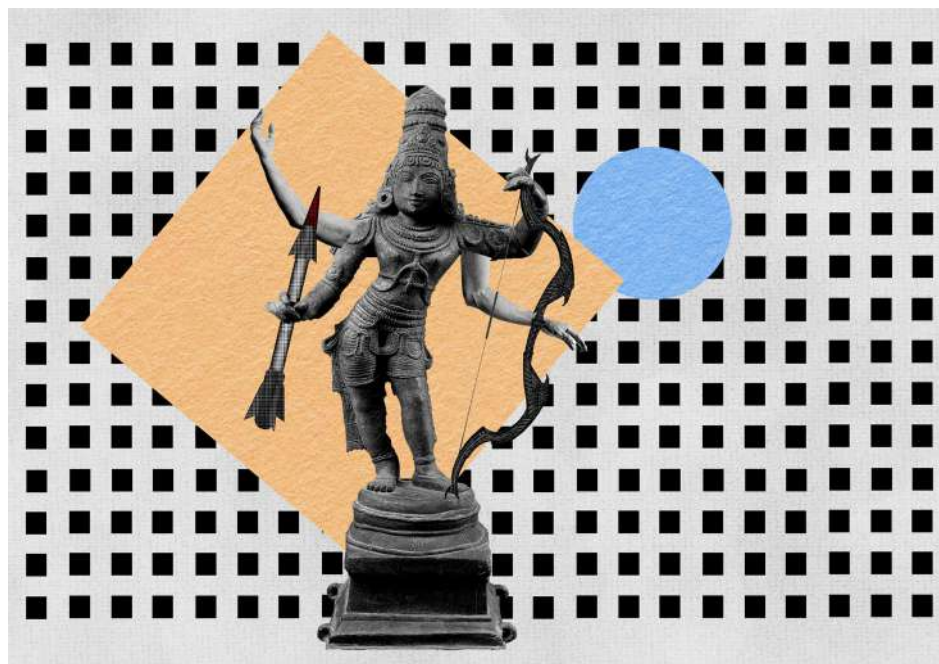
Lakshmi



Hanuman



Shiva



Ram

Kiveshan Thumbiran

Brahmgyani series

Digital print on Epson advanced Matte archival paper

Edition 1/5

29.7 x 42cm (unframed)

42.5 x 52.5 cm (framed)

R6,500 each

In this series of works, I explore the idea of the Space age as experienced by a Hindu child, who had grown up hearing the tales of gods and demons who transcended human constraints in what is known as Space. This series of works uses Hindu deities such as:

Shiva (Nataraja), who is doing his dance of destruction and two skulls adorning his head, showing him to be the master of Death as he dances through the cosmic unknown and brings an end and a new beginning to existence as we know it. Moreover, we see Lord Rama who holds his mighty bow, and *Astra* (supernatural weapon) whose power is akin to that of rockets or nuclear weaponry.

This series explores the ideas of contemporary art/design through a South African Hindu lens (which is the visual style of the artist) in relation to the very geometric and line-based shapes, which were explored by some of the artists in *IN-MOTION: Art of the Space Age*. It further explores my own idea of the Space age and how I, as a young child, interacted with the idea of Space through certain oral renditions of Hindu mythology, where gods and their dark counters would interact in Space as if it were the same plane of existence as the one which we currently walk on.

The works use an aesthetic of collage/digital print while also reacting to the geometric interventions as found in the works of Yaacov Agam, Giacomo Balla and Auguste Herbin. Their works tend to fall into the background of the deities whom the artist grew up imagining and worshipping.

The series fundamentally questions, *which of the ideas of the Space Age should be valid?* Would it be the Western interpretation of actual space exploration by humanity or the religious teachings that believe that for the right being, even space could be easily reached?

Images courtesy of the artist

Louw van Zyl

Onwards

Oil on canvas

51 x 91 cm (unframed)

55.5 x 95.5 cm (framed)

R18,000

This artwork represents a photographic study of a Matterport screenshot in motion.

Technology in the Space Age is largely focused on digitizing our world – teaching computers to think and map or “see” as humans do. We often find ourselves, by choice or unwillingly, experiencing the world through the processes of a computer. A digital wall of guided perception.

This work shows Giacomo Balla's *Futurist Garden* in an exhibition room as “seen” through the Matterport program. The viewer is caught in the process of moving through the installation. Movement and passing time is illustrated by fading colours and iterated lines. The movement is realistic, yet unnatural: space wrapped around the viewer in a slight fish-eye perspective provides visceral views of the broken up past blending into the future. Remnants are still billowing in your peripherals as the future vantage point lies clearly ahead. Anxious and overwhelming, like the seemingly inescapable advancement of technology.

Balla challenged the way abstract art could be experienced by breaking away from the constraints of a 2D plane. This picture extends that function by illustrating movement in a new reality – virtual reality – by showing accurate 3D movement on a flat plane with the help of technology. Abstract art is here created by combining learnt reality and imagination.

This painting serves as a self-conscious perspective of how we are able to view the world in the Space Age. An exhibition within an exhibition. A critique on technology presented in a dizzying and kaleidoscopic time warp, with Balla's geometric and modular flora providing futuristic and colourful context.

www.jwlvanzyl.wixsite.com/lvanzylart





Maré van Noordwyk

Pixel composition 4 (Bosjes Garden Café)

Oil on canvas

100 x 100 cm

R48,000

The use of science-driven digital tools like photography, photo manipulation, vectors, sketch and colour analysis programs aid and enrich traditional oil painting methods.

The nonfigurative theme juxtaposes precision technology and reflection, celebrating the accuracy and speed of scientific advancement and the sentimental longing for contemplation and meaning.

I am fascinated by the use of glass in architecture leaving the viewer conscious of man-made excellence and progress while appreciating the poetry of changing landscapes reflected. Steyn Studio's buildings at Bosjes Estate are impressive examples.

Our fast paced world of instant gratification and senseless consumption are underpinned by technological progress: this is contrasted in the laboriously meticulous execution of the painting.

Our eyes are led along structured lines, inside the pixilation while trying to move further away to comprehend its entirety. This process is de-constructive while at the same time constructive as we are searching for a familiar scene. The subtly coloured squares show us an alternative way of viewing the world around us, pixel by pixel, atom by atom.

Science has penetrated our emotions and become part of our culture. It is inextricably entangled with everything that makes up our life yet again creating a layer of separation dictated along access to technology. It also poses questions about reality and perception and the limitations of our body and mind to grasp our environment at unit level.

www.mvn.name

Detail

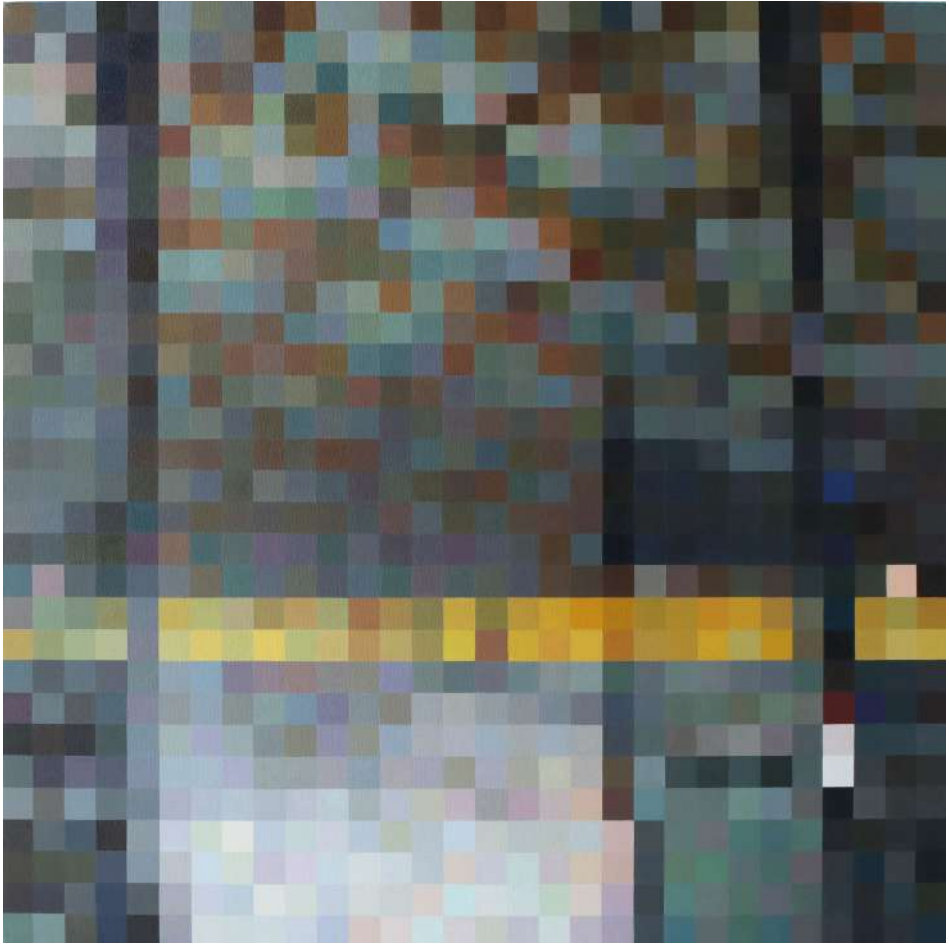


Image courtesy of the artist

Monique Day-Wilde

LEFT

What goes up must come down

Botanical monoprints assemblage with stitching

30 x 30 cm

R3,200

RIGHT

What goes down must come up

Botanical monoprints assemblage with stitching

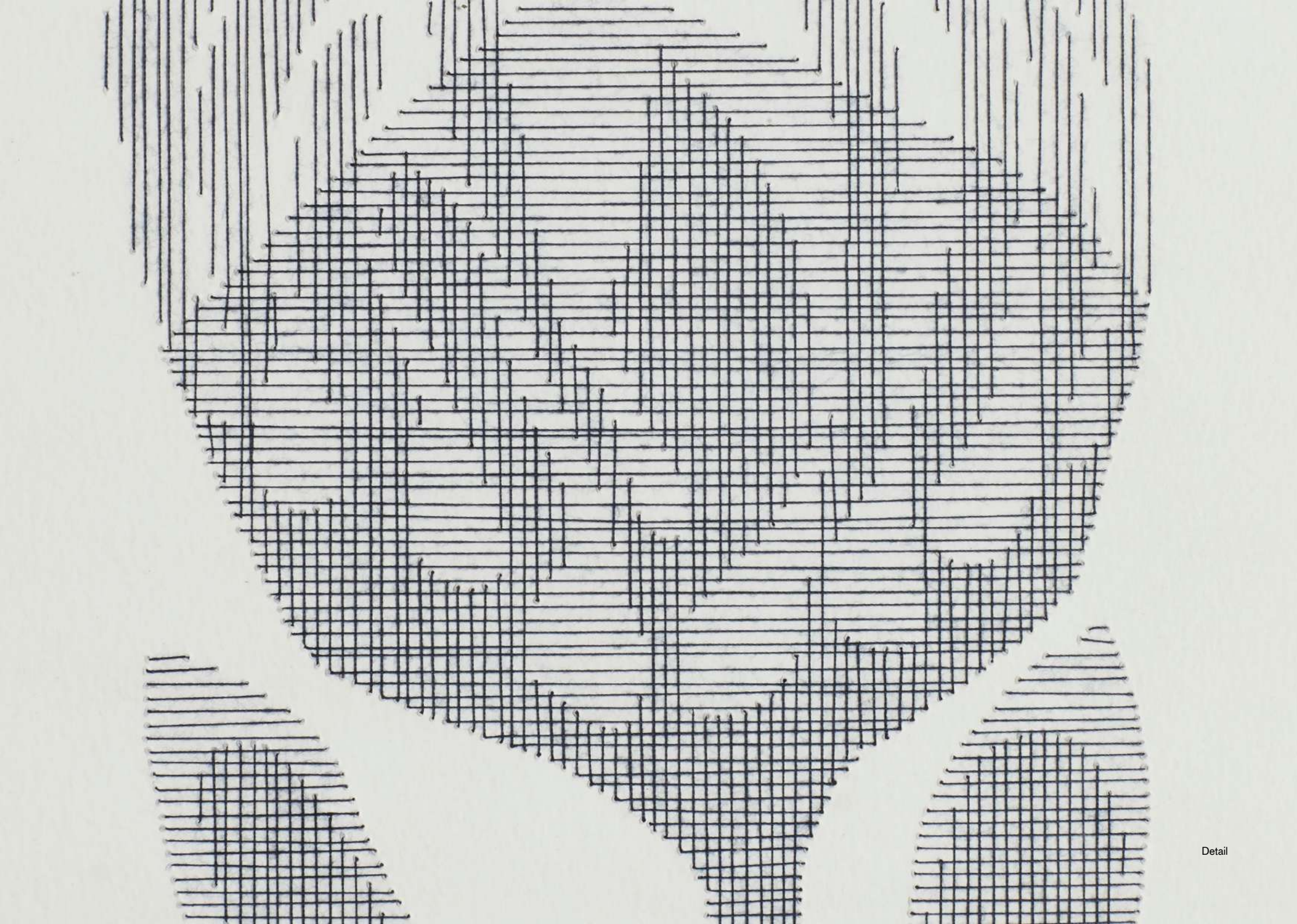
30 x 30 cm

R3,200

My initial response to *IN-MOTION: Art of the Space Age* was one of surprise! I had expected to see a collection of moving sculptures and before seeing the exhibition, wondered if I would be able to submit work. I related to much of the art, with elements of shape and colour taking me back to my childhood and teenage years in the 60's and 70's.

Companion pieces, *What comes down must go up* and *What goes up must come down* is a playful take on the exhibition. Drawing on the geometric shapes prevalent in much of the work, the diamond shapes are reminiscent of kites, not only of my own childhood, but that of my children too – a happy time. This is an assemblage of layered botanical monoprints, cut and stitched together, mounted in a grid formation. The shadows cast by the shapes “dance” as one moves which only enhances the effect of the thread “tails” from the stitching. These refer to the dance studies in Giacomo Balla's work.

www.moniquedaywilde.co.za



Detail



FRONT



REVERSE

Monique Etsebeth

Protea #2

Spun Yarn on 300g paper

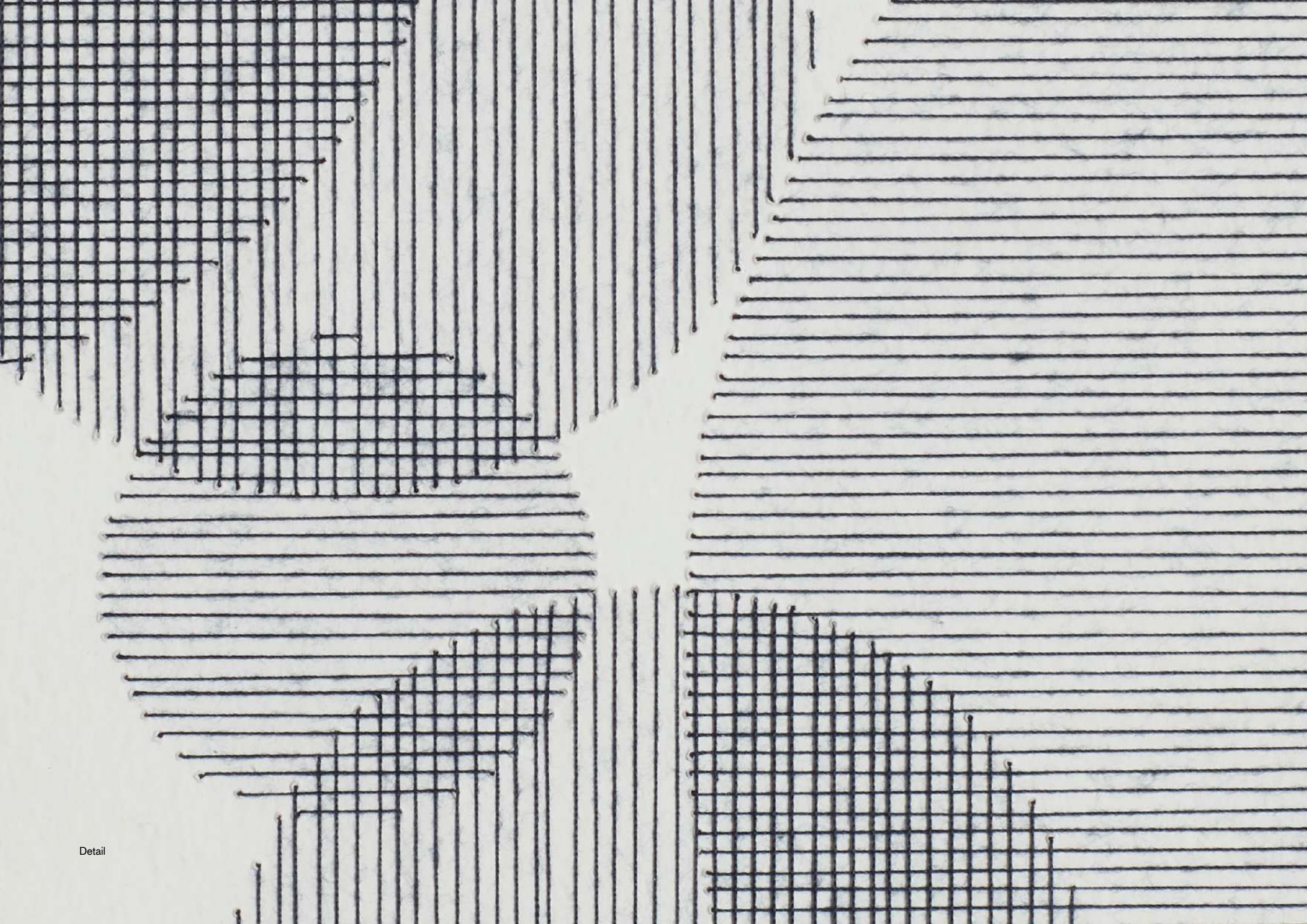
42 x 30 cm (unframed)

44 x 32 cm (framed)

R2,200

Having recently moved to the Cape Winelands from Johannesburg, I am inspired by the flora of the Western Cape. Still keeping true to the pure clean lines with balance and symmetry that, but looking closer within the new environment.

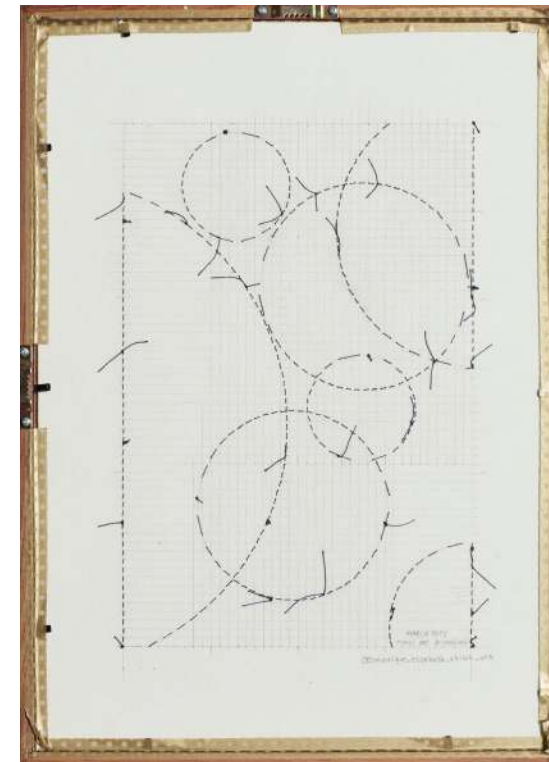
Influenced by Mid-Century Modern Art, this piece reflects pure clean lines that have balance and symmetry with laying. I started creating stitch art during lockdown and continued with this medium only enlarging the sizes of the pieces.



Detail



FRONT



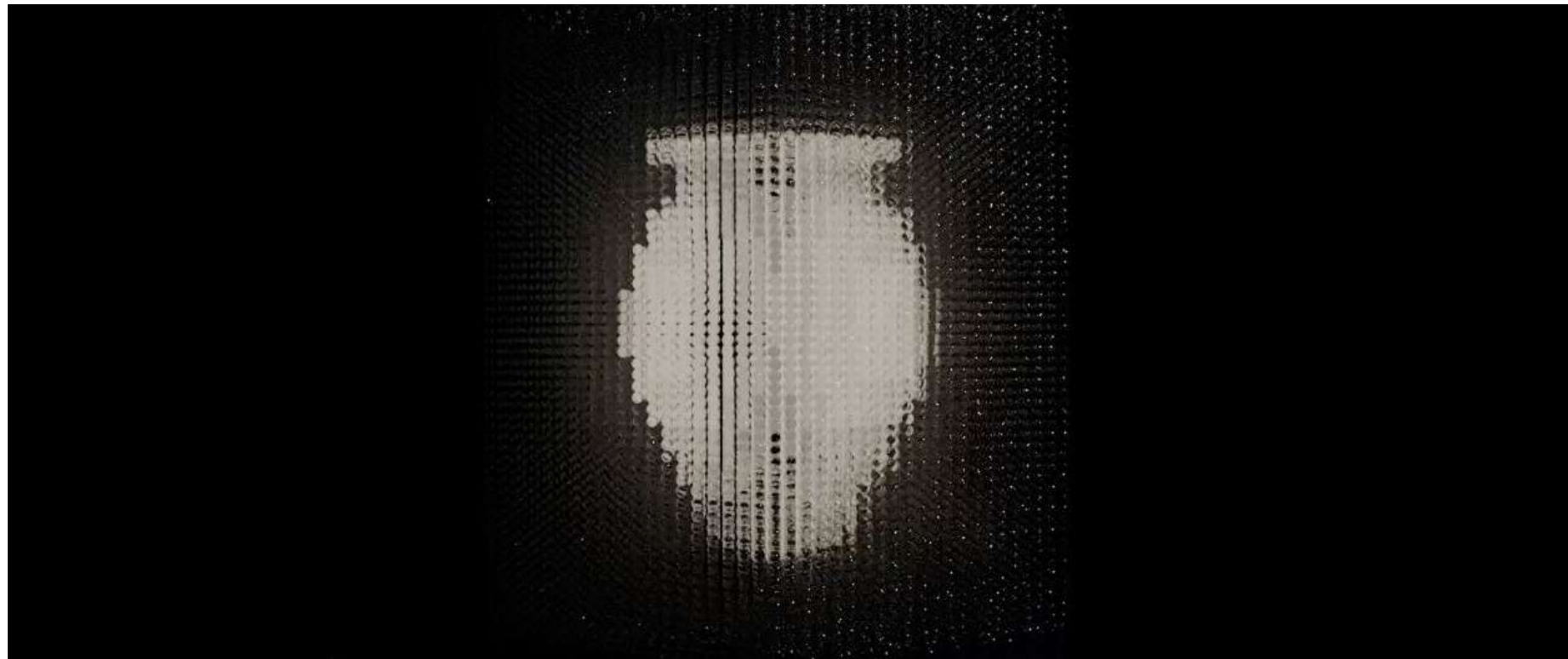
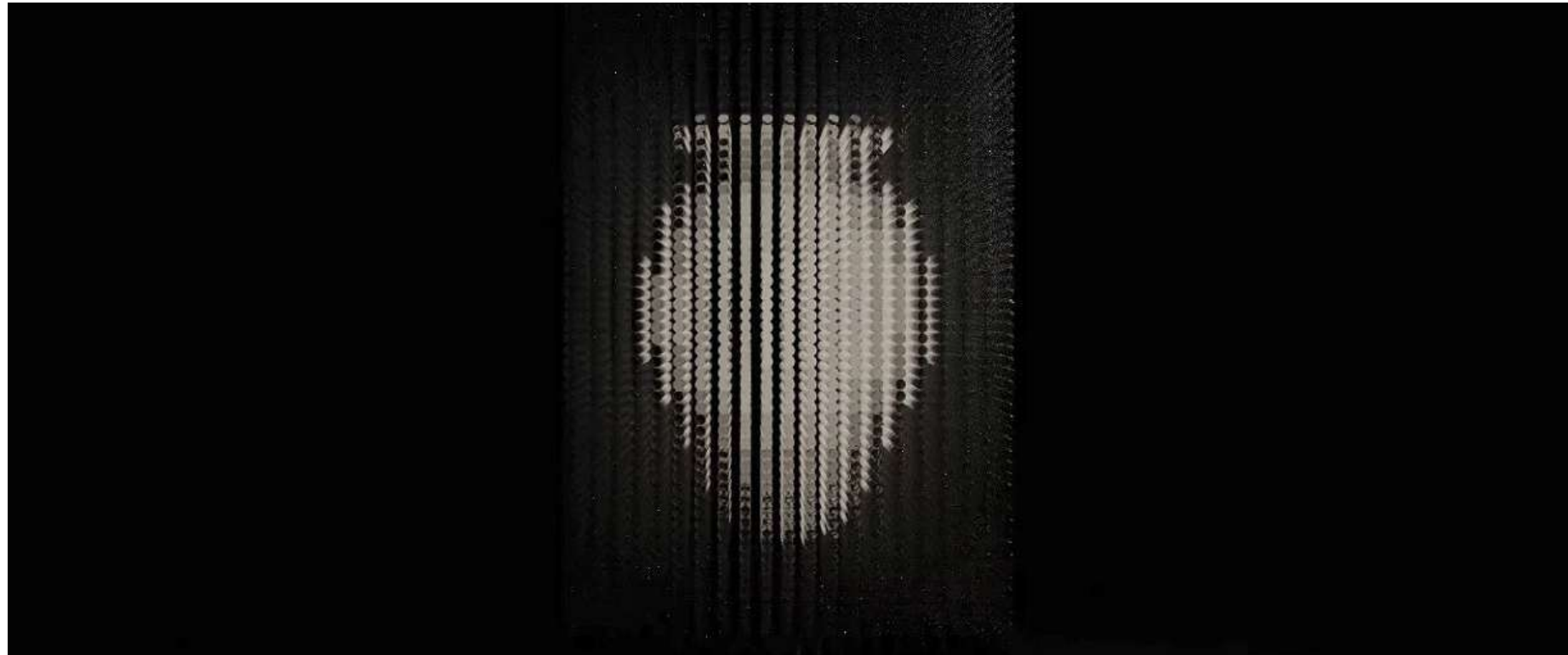
REVERSE

Monique Etsebeth

Times are a-changing
Spun Yarn on 300g paper
42 x 30 cm (unframed)
44 x 32 cm (framed)

R2,200

At the time of creating this piece in March 2022, I felt the world was already in a state of flux and the spheres were starting to move. The large spheres were moving out and the smaller spheres growing with layers.



Nicholas Hales

Alchemy in the Pandemic

Video

2 min 16 sec

Written & Directed by Nicholas Hales

3D design & animation by Jaques Geldenhuys

Music by Joao Orecchia

NFS

This artwork utilises contemporary technology in 3D modelling and animation. It is an installation built and created in the virtual world. Using the motion of a digital camera moving around and through this virtual artwork.

Alchemy is traditionally known as attempts to turn a base metal into gold. A lesser known alchemy was “inner alchemy” where a practitioner would still their mind so that suppressed aspects of the self come into ones awareness, are seen, felt and integrated.

With the containment, restrictions and austerity that the pandemic brought, I began to feel that collectively we were undergoing a type of “alchemy”. With these “restrictions” and “containments” and often a lack of distractions, suppressed traumas seemed to rise, individually and collectively. The pandemic produced a “pressure cooker” and the question that seemed to be asked, individually and collectively, did we have the strength to “hold” a space for these unresolved issues to be seen, felt and integrated?

This work is a digital installation. 197 mala strings, hang, forming a rectangle in a darkened space. A mala is a string of 108 beads. A meditator shifts the beads through his/her fingers, as they recite a mantra. A process to still the mind. The lighting of the beads to form a vessel shape, is a metaphor. As the mind stills, the vessel is created and sealed and what is hidden or unresolved is brought into “light” or “awareness” and transformed.

Each bead could be read as an individual or a community which is part of a larger community. The rectangle shape of malas is in reference to a room/house where many people spent lockdown. This virtual installation also references how we collectively were forced even more into a virtual world.

www.nicholashales.co.za

Stills from video courtesy of the artist



Detail

Nicki Friedlein

Equilibrium

Mix media

60 x 45 x 45 cm

R9,800

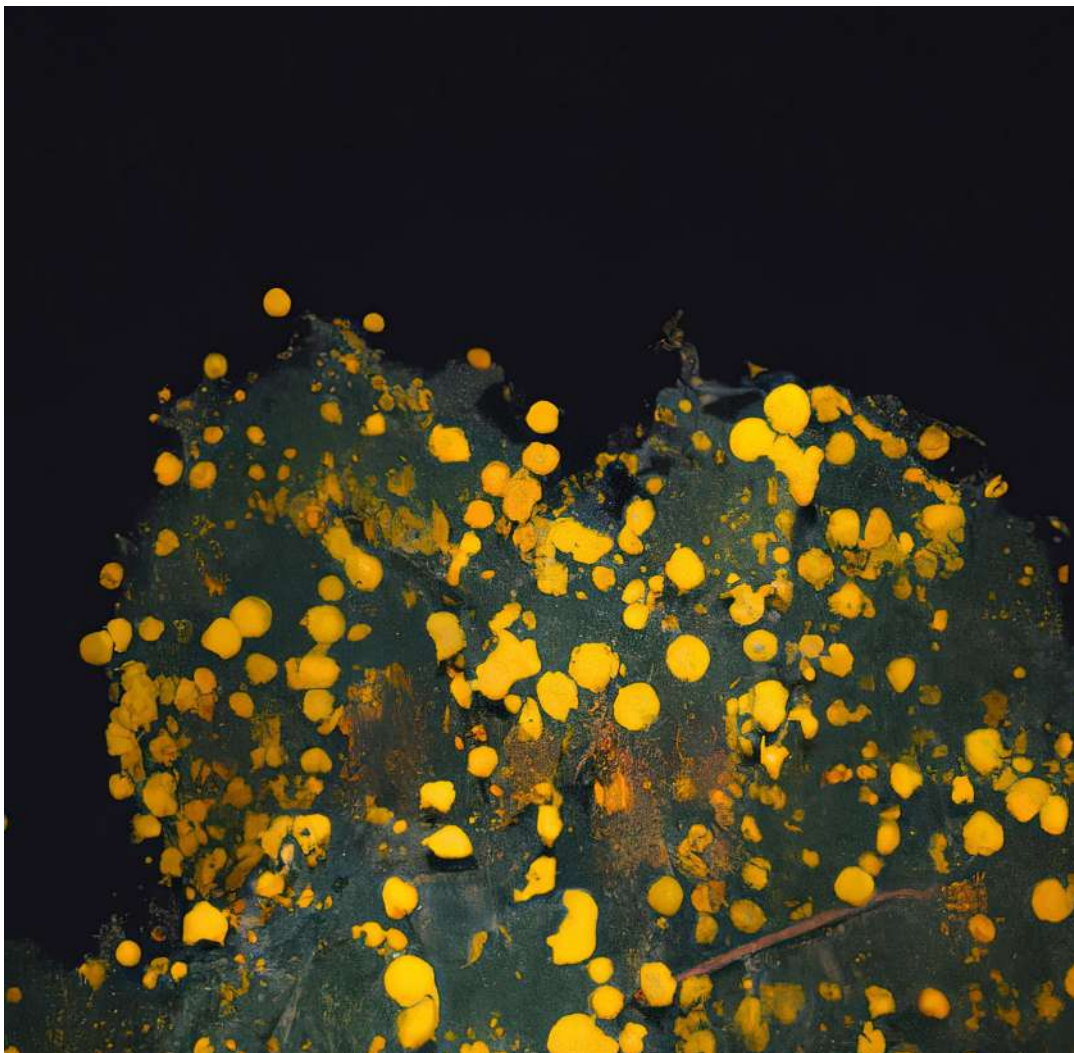
The integrity of this work is created through the delicate counter balance thread-wound embroidery hoops and vintage travel hangers.

Each hoop spins a story about the precarious imbalance in our natural environment: ice melting, soil eroding, forests burning, earth unravelling.

A shift in one of the hoops affects each other hoop in turn, speaking of the deeply interrelated ecosystems on our planet that can shift or stabilize the whole. The core hoop that drops as a plumb line at the centre of the piece is empty, representing what may come to pass should we continue to travel our current path.

Images courtesy of the artist





Oliver Mayhew

LEFT

Die Doring, Die Mier, Die By, Die Blom

Dall-e 2 generated image printed on Felix Schoeller paper

Edition 1/5

66 x 62 cm (unframed)

75.5 x 72 cm (framed)

R6,000

RIGHT

Naghemelvuur

Dall-e 2 generated image printed on Felix Schoeller paper

Edition 1/5

66 x 62 cm (unframed)

75,5 x 72 cm (framed)

R6,000

The sweet thorn acacia (*Vachellia karroo*) is a pioneering tree and is a tree of life in its own right. It supports an incredible amount of insects, lichens and mosses which combined with its +-50 meter tap root can create nitrogen in the soil bringing life to barren areas such as the Karoo. This is why the sweet thorn acacia is also a favourite plant for gardeners when addressing soil erosion and damaged soils.

This project was created using a diffusion model called DALL-E 2 which allows for image creation through text prompts. The artworks displayed were made through variations of the text prompt: “The sweet thorn acacia that said: I am, because we are.” It is the view that the Sweet Thorn Acacia is an embodiment of the Ubuntu collective values.

Going to barren places such as Mars is a step in furthering humanity’s survivability, but this step is a tough engineering problem to solve and will require a diverse amount of people to achieve. This is why this project is advocating for the refocusing on areas where soil erosion and damage has occurred in our own backyard, South Africa, and thus furthering our chances of success.

This project is imagined as an exhibition space within a panoramic photo of Mars captured by NASA’s Curiosity Rover. This digital exhibition is paired with Sunset Giant Marigold seeded paper prints of the works of art. The planting of these seeded papers is part of the project and will be recorded on final artwork printed on archival paper. This process takes inspiration from the Loblolly pine seeds that were carried aboard the Apollo 14 flight. These seeds were planted all over America and a number of these moon trees are still growing.

To view a walk-through of “The sweet thorn acacia that said: I am, because we are” click **here**.

Images courtesy of the artist



SIDE 1



SIDE 2



Paul Birchall

LEFT

Imagine if everything stopped moving

Stoneware

35 x 31 x 6 cm

R6,000

RIGHT

Advance

Stoneware

35 x 36 x 6 cm

R6,000

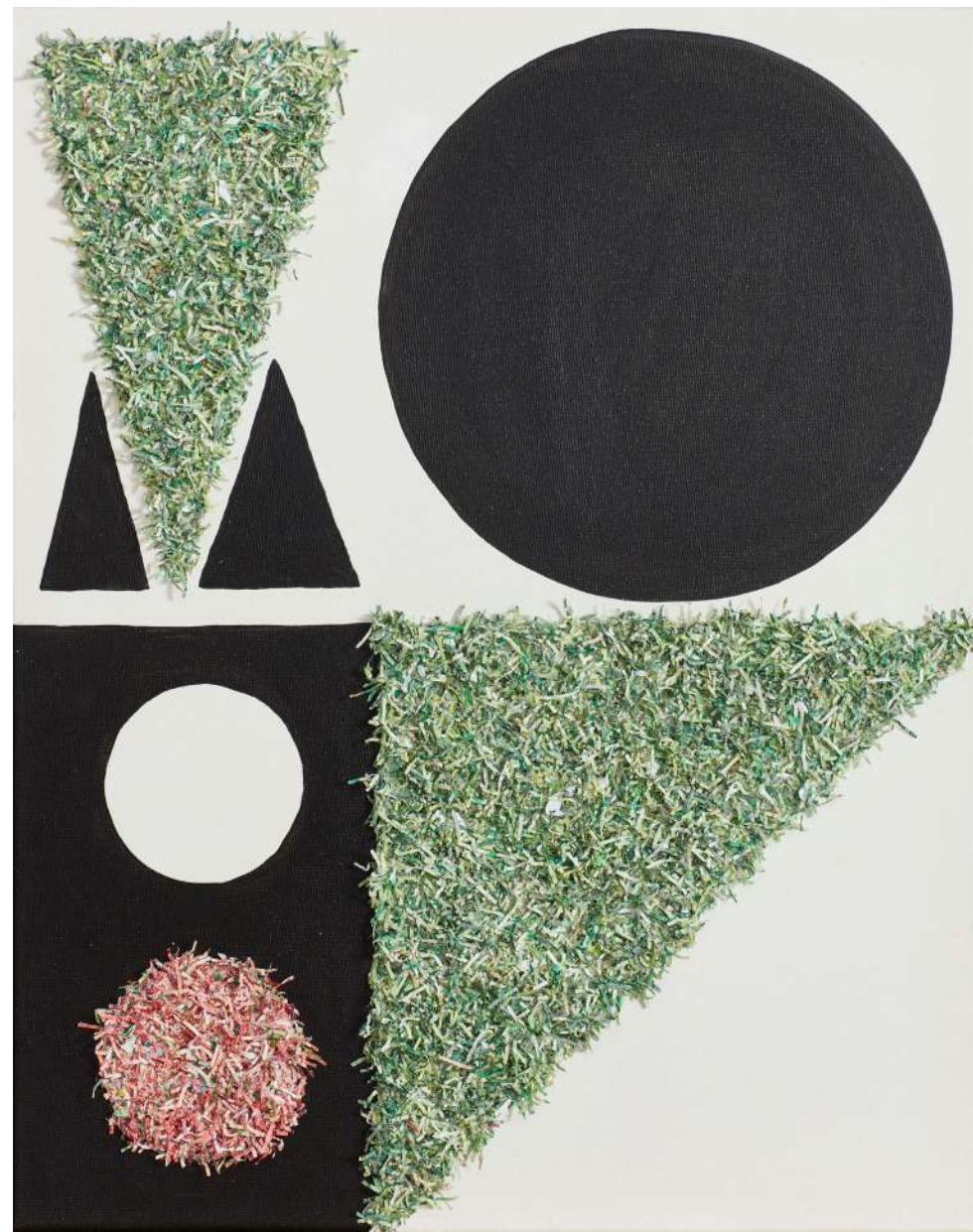
Part of a developing body of work, this piece has taken the art practice to new levels. Potters and artists often create beautiful but sometimes very static objects.

Often pots are created through movement. This ever turning object, whether it is created on a wheel or hand built, goes through a process of constantly being turned.

Trained as a painter, not as a potter, this body of work is an exploration into making these pots have a sense of movement.

The influences include the work of Kandinsky and the futurist movement, Op-Art and influence from artist Bridget Riley have crept into the work.

A pot can have two different sides and by turning it you get to appreciate the other side. Like every situation in the world today, it has two sides and two stories. More recently the work is a reaction to current happenings around the world.



Pedro Malada

LEFT

Paying my dues in silence I

Shredded money, acrylic on canvas

40 x 50 cm

R11,400

RIGHT

Paying my dues in silence II

Shredded money, acrylic on canvas

40 x 50 cm

R11,400

The key issue is to investigate the concepts of formalism, materialism, consumerism and the perceived value of shredded money as a re-appropriated symbol. Addressing authenticity, consumer culture, conservation and sustainability through shredded money art in a South African socio-economic and political context.

The work was inspired by amongst others, Victor Vasarely, Yaacov Agam and Giacomo Balla. These artists' approach to form and geometry explores optical sensations through the use of visual effects such as recurring simple forms and rhythmic patterns. Taking note of this, the works produced employ visual tricks that manipulate perspective, mix colours and create a sense of movement. By using complimentary colours and repetitive patterns a tension is created which provides an illusion of movement.

The Reserve Bank has the mandate to protect the value of the rand as well as the sole right to make and destroy bank notes and coins in South Africa. Technically it is illegal to destroy official currency as an individual so this implies constraints on producing the desired artworks. To find a solution to this problem, the artist approached the South African Reserve Bank as well as the Bank Note Company and acquired various denominations of shredded money from the only institutions who have the license to print and destroy official currency.





Primrose Charmz

Baxter's Fynbos: Rainbow Pincushion
Embroidery on stretched Monk's cloth
60 x 60 cm

R17,000

As a nature-lover and artist who enjoys making use of geometry in many art-works and pattern designs, the decision was to create responsive artworks to Giacomo Balla's work. The continuous celebration of plants is showcased in a geometric "futuristic" style.

The focus was on the Cape Floral Region, wherein a concentration of 9,600 plant species can be found and 70% of these plants do not grow anywhere else on Earth.

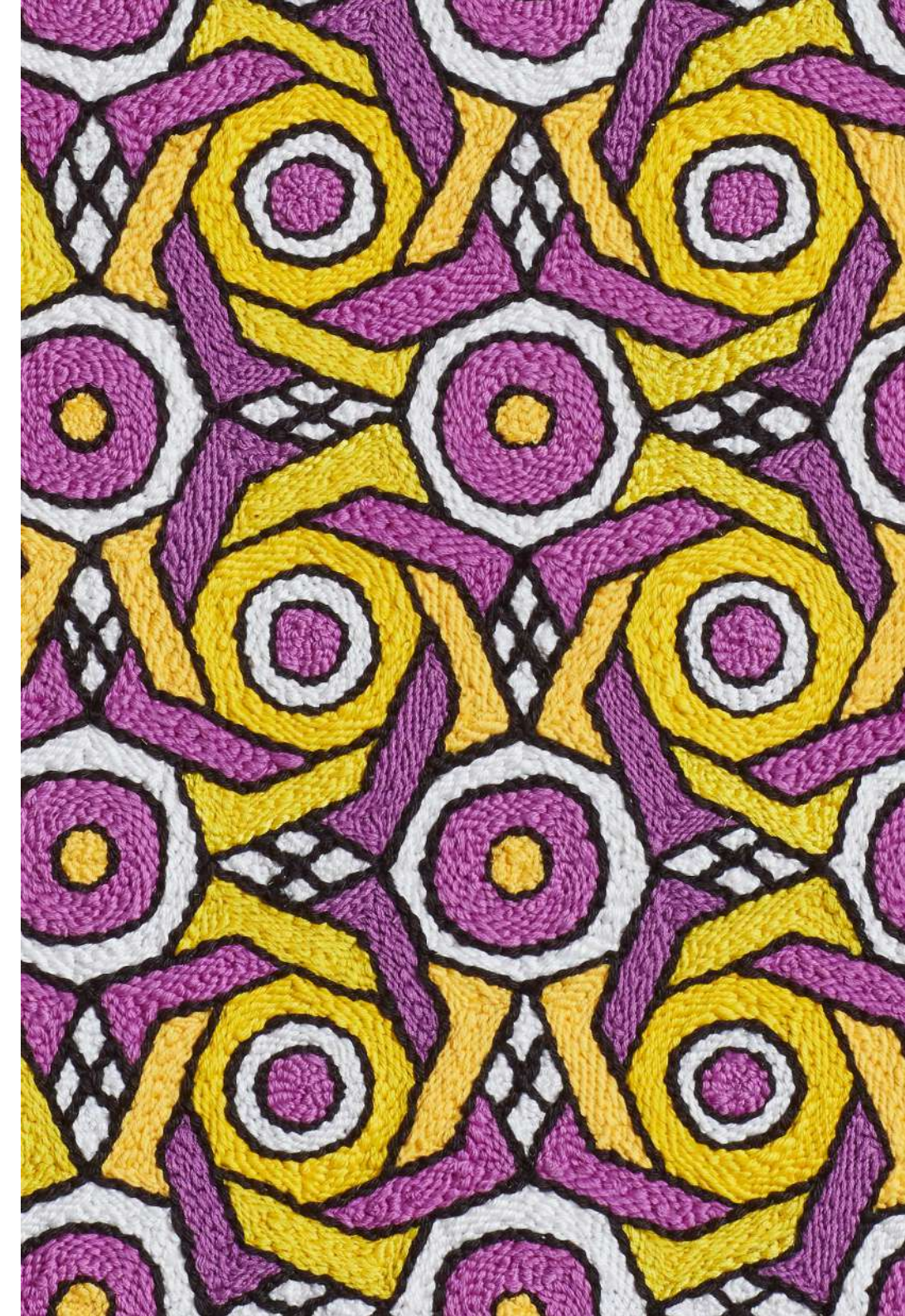
The work is also partly inspired by South African palaeoecologist and nature photographer Andrew Baxter's *Floristic Fireworks* photographs: fynbos plants captured in a varying range of detailed angles shot against a black background. The uniqueness of one of the photographs was chosen as the subject matter, namely an aerial shot of a Rainbow Pincushion flower.

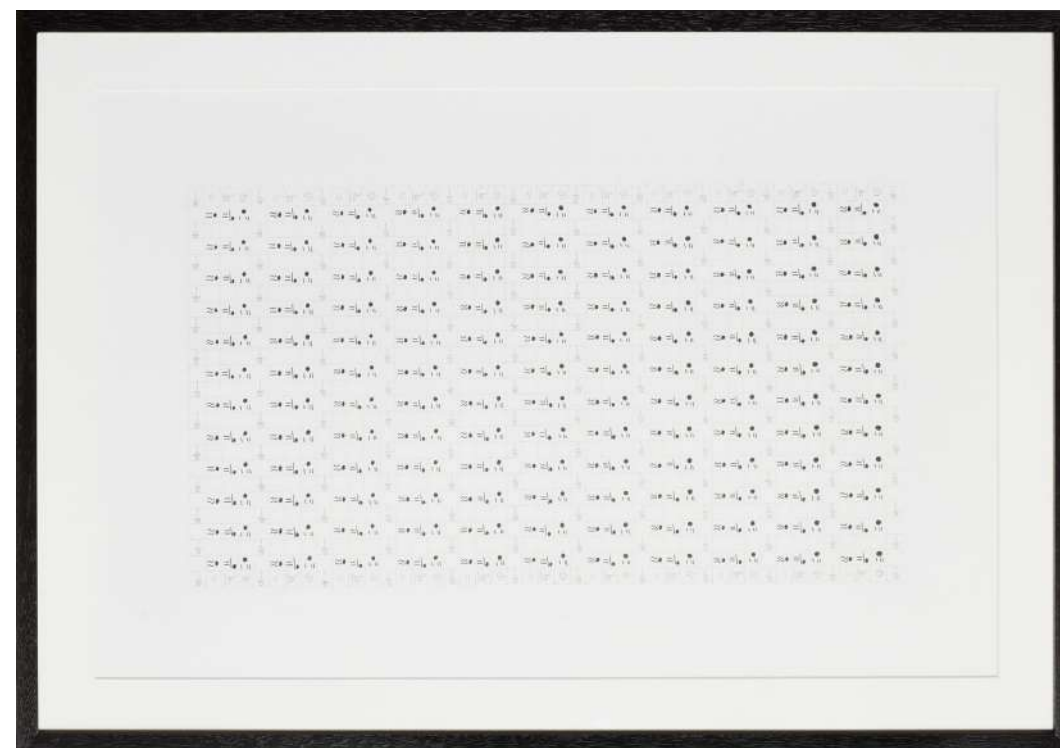
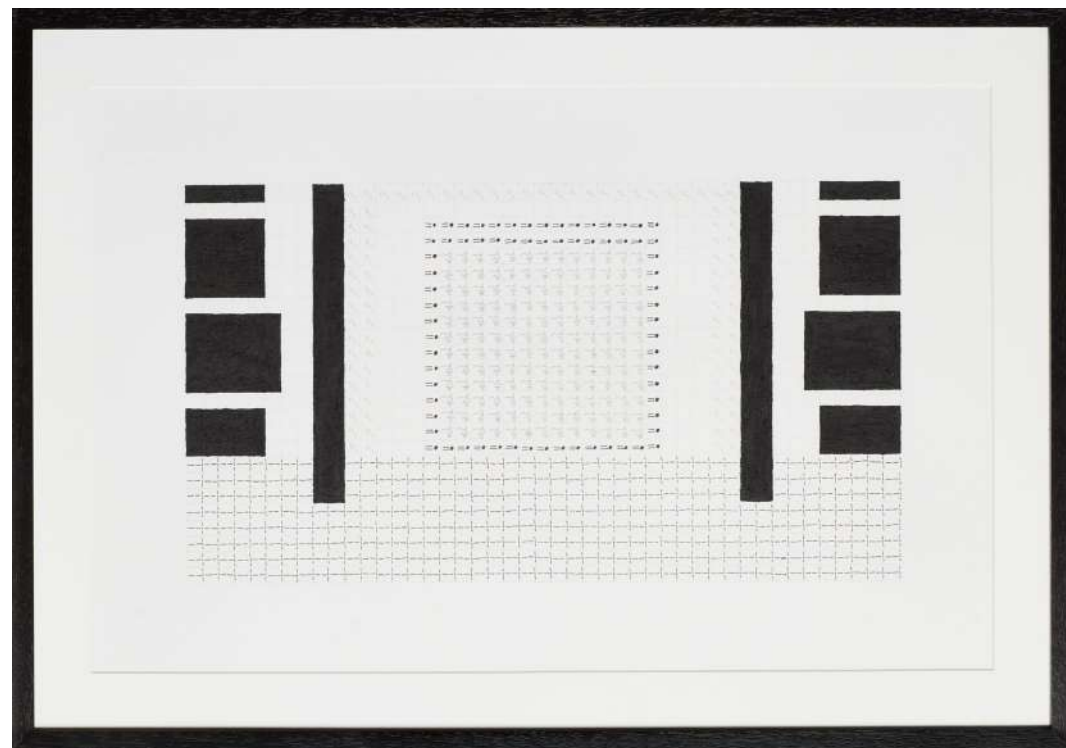
Close inspection of the shot gave the impression that the styles of the flower were rotating in a clockwise "twirl" which brought the thought of a twirling skirt to mind. The flower styles were "painted" in a vibrant hue of yellow with beautiful purple tips rounded off in white. The centre of the flower was displayed in an off-white colour. This imagery and colour palette were used to create *Baxter's Fynbos: Rainbow Pincushion 1A*.

As per some of the artworks showcased in *IN-MOTION: Art of the Space Age*, some viewers may be pushed to a state of doubt as to what they really see in the artworks – either by chance or deliberate design.

The hope is that the artworks may inspire some viewers to go home and see if they can find a creative way to showcase how the flowers they see in their gardens can be turned into futuristic plants.

www.primrosecharmz.com





Pyda Nyariri

LEFT TO RIGHT

Pidgin Score no' 101

Pidgin Score no' 103

Pidgin Score no' 105

Pidgin Score no' 109

Charcoal pigment & black ink on paper

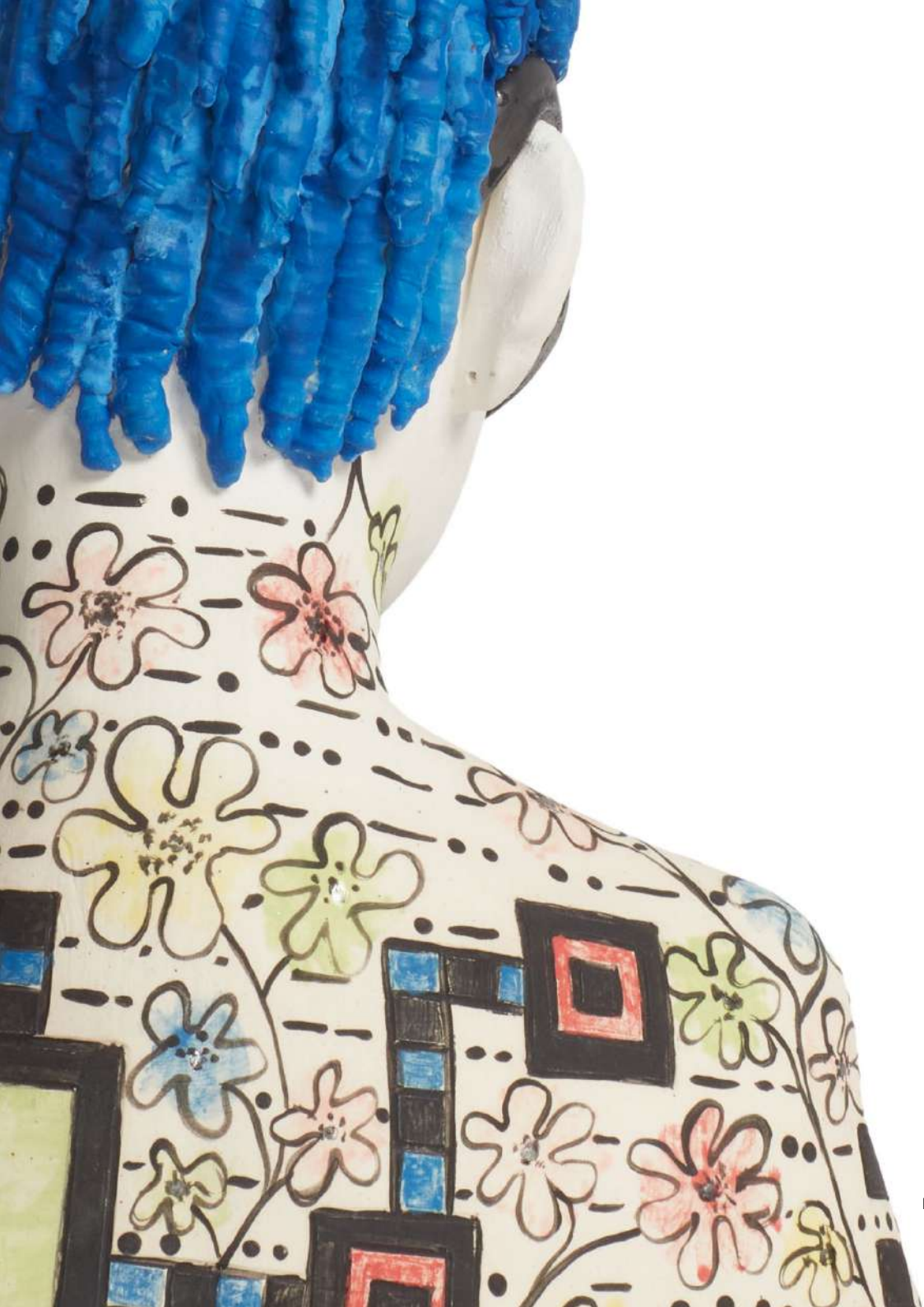
65 x 50 cm (each)

10 scores originally created, a selection of 4 included for exhibition
(enquiries can be made if interested in the 10 part series)

R3,800 (each)

Speculative fiction, mythology and trickery to imagine the ways in which pidgin languages came into the world. A pidgin language happens when two or more languages meet/collide to create a third hybrid language. A pidgin can also happen when a dominant language is broken and taken apart to create a remixed version of the dominant language. A strong engagement with the written, oral, visual and sonic traditions is used to build a fictional character known as "Pidgin". This character is the physical manifestation of pidgin languages and is an entity that is rarely ever seen, but exists and is understood through the traces of itself that it leaves behind.

One of these traces is an alphabet that the was created and presented as *Pidgin Scores*. The alphabet was made and is inspired by music from Africa as well as the ancient writing systems from Africa. Pidgin uses this alphabet to communicate, however we can never understand it but can only imagine it as a sonic experience. The Pidgin Scores are meant to be understood as pieces of writing that evoke a sense of wonderment and that propose a poetics of language not from this world. Through the repetition of some of the characters we begin to understand it as language and through the repetition of patterns, we begin to sense that a message is being conveyed as if it were urgent or meaningful. *Pidgin Scores* aims to be enchanting and mysterious and plays an important role in the overall mythology of Pidgin.



Detail



Rika Haasbroek

Anatomy of a QR-H

High fired stoneware

27 x 22 x 15 cm

R6,500

This sculpture was inspired by the theme of all things Space Age. This meant advancement of technology. The thought-processes and research lead to an interesting discovery of barcodes and QR Codes and their history. It jogged an early memory of religious conspiracy theories about barcodes and the 666, or mark of the beast, and the doom that it will supposedly bring with it.

Today, having lived with barcodes since the late 40's, it is hard to remember a time before them. Their anatomies could be related to humans and how we 'work' – and down the rabbit hole I went.

I wanted the sculpture to be human and interactive and for the viewer to connect. But being inspired by technology, it could require reams of paper to relay the message, which would have defeated the purpose. Instead, a QR code was created which can be found on the Space Age sunglasses. We all view the world differently and when people interact with us, they "scan" and analyse and read us for our messages too. Those things that are unsaid and can't be seen with the naked eye. "I am more; more than a number, more than meets the eye and more than just a code."

The viewer will be able to hold their QR code scanner app or smartphone up to her glasses (which are readable even from this photo by zooming in on the image), scan the code and it will redirect you to a [blog page](http://www.rikahaasbroekceramics.co.za) where the artists observations, explanations and conclusions are laid out.

www.rikahaasbroekceramics.co.za



Sheila Walwyn

Moving On

Textile

66 x 87 cm

R5,000

Bold colours and strong geometric shapes are prevalent in the works of Auguste Herbin, where he explores the interactions of circles, half-circles, triangles, squares and rectangles with colour. The eye-catching juxtapositions of Victor Vasarely and Giovanni Pizzo's striking black and white designs were also strong influences in the design of this work. The dynamic futuristic designs of all these artists appeal to the of pattern which is founded on a development of fibre art works originating in traditional American patchwork designs.

The starting point was the unusual use of colour in the *Futurist Garden* by Balla – orange, yellow, dirty pink, rose, teal, peppermint green, grass green, bottle green...

The artwork consists of pure cotton fabrics, which are machine pieced, and the black and white shapes have been added by means of fusing. The top is layered with a batting and cotton backing and the three layers are quilted with "matchstick" quilting which helps to integrate the abstract shapes into a cohesive whole.

This work represents a step in the journey from the representational work to abstraction.



Detail

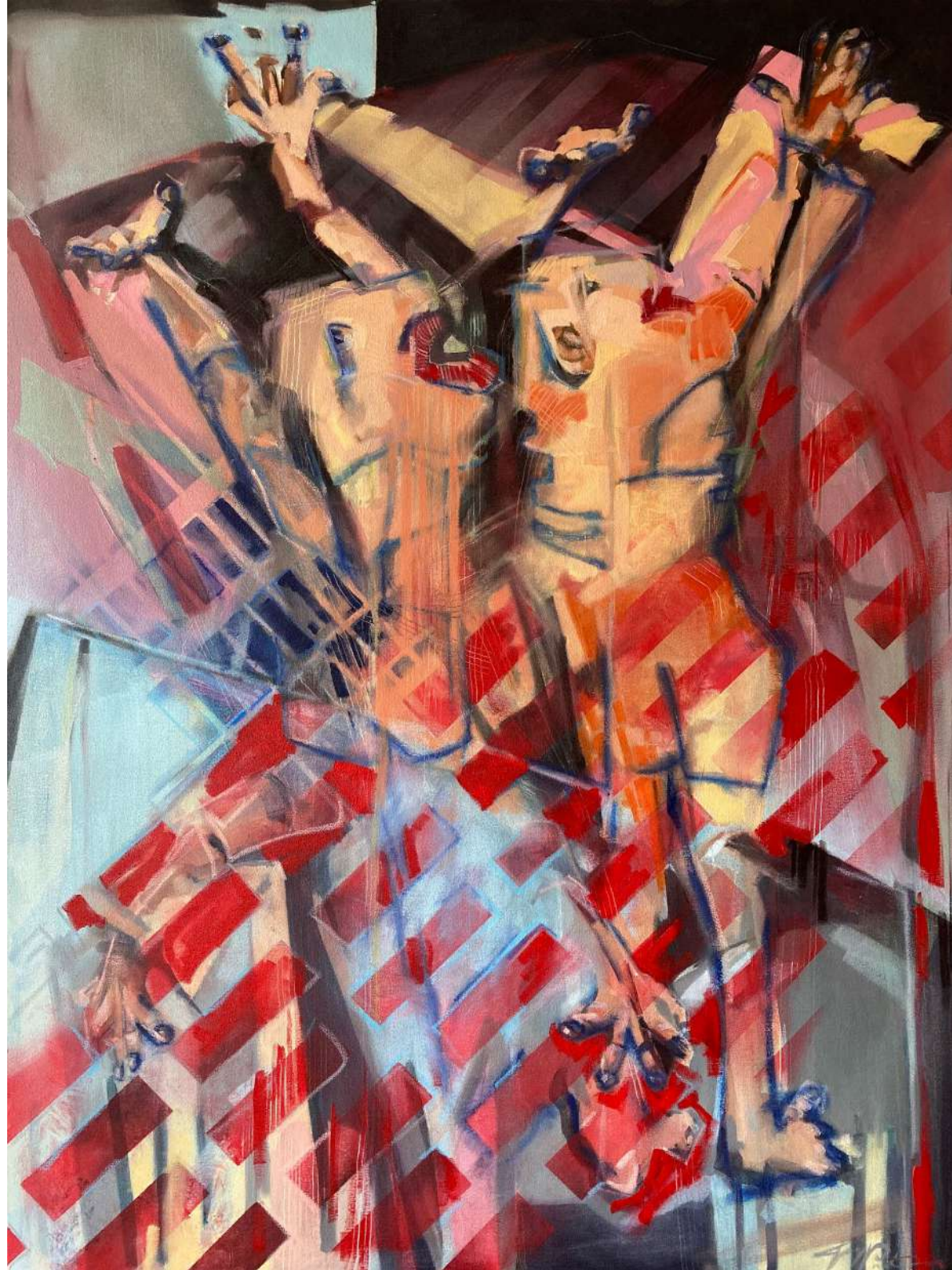


Image courtesy of the artist

Tony Pietersen

Hope Rises: A new space a new age

Oil on canvas

122 x 91 cm (unframed)

125 x 95 cm (framed)

R24,000

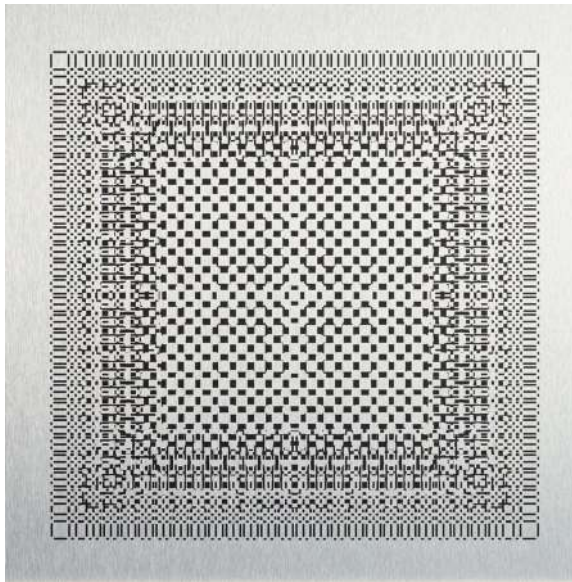
The works in *IN-MOTION: Art in the Space Age* speak of the excitement of embracing a new age, an age of technical and visual sophistication; an age of synthetic expression that on occasion causes the view to even doubt what they are seeing, in spite of the clarity of material.

This response moves us from the position of doubting what we actually see, to an uncertainty of time, an uncertainty of beauty.

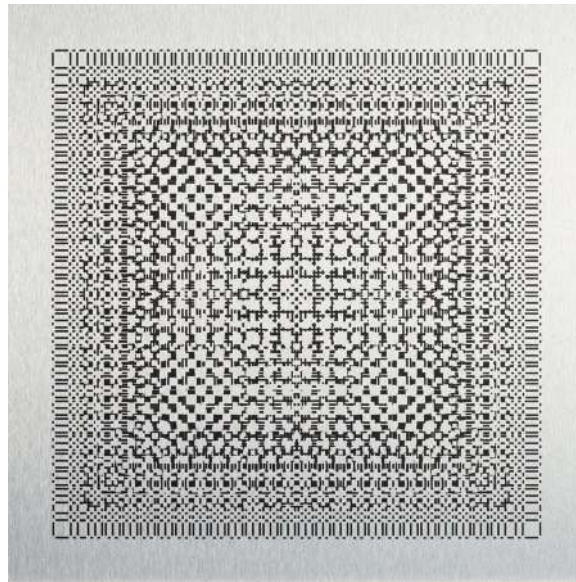
In *The Weight of Glory*, CS Lewis wrote, “The books or the music in which we thought the beauty was located will betray us if we trust to them; it was not in them, it only came through them, and what came through them was a longing. These things – the beauty, the memory of our own past – are good images of what we really desire; but if they are mistaken for the thing itself they turn into dumb idols, breaking the hearts of the worshippers. For they are not the thing itself; they are only the scent of a flower we have not found, the echo of a tune we have not heard, news from the country we have never yet visited.”

I believe each of us has a longing for things as they should be, for beauty; no employment of illusions and fake news. The work speaks of this longing, more than a simple longing, rather a more tangible dimension expressed in a rising hope, to a new space in a new age. As we linger in that dimension, reflect on the past, contemplate the new, we gain fresh vitality; vitality invigorated and pointing to an even higher beauty.

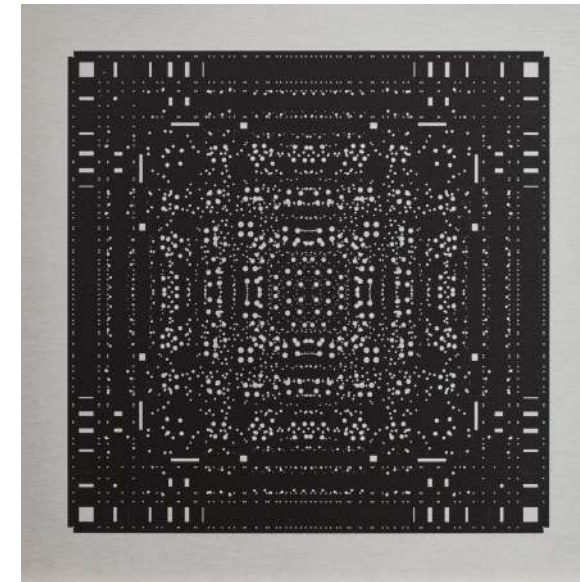
www.tonypietersen.co.za



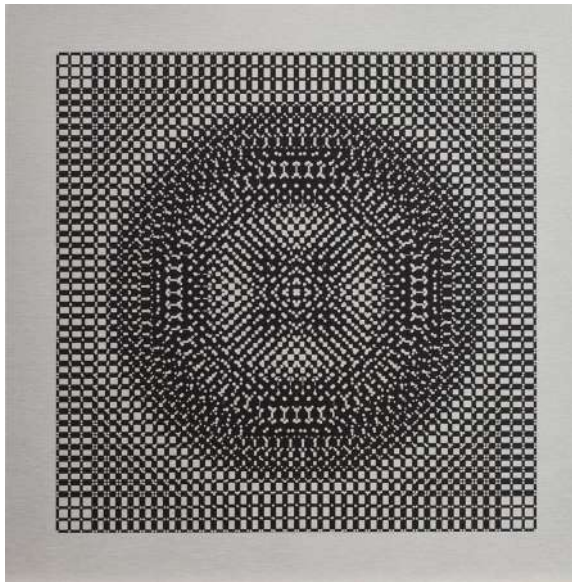
Principle Study 00001



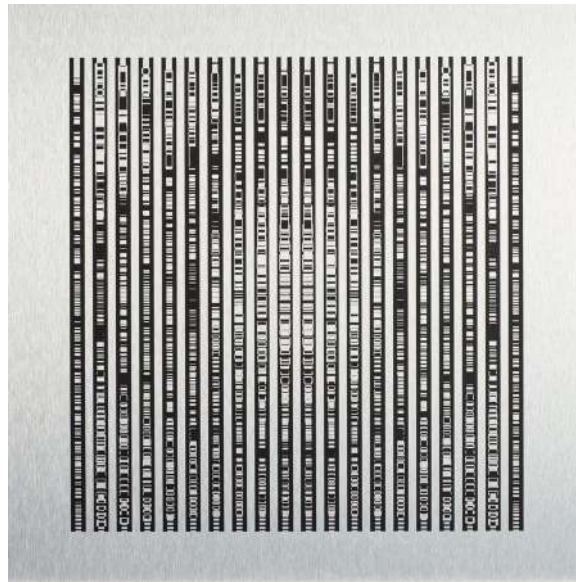
Principle Study 00010



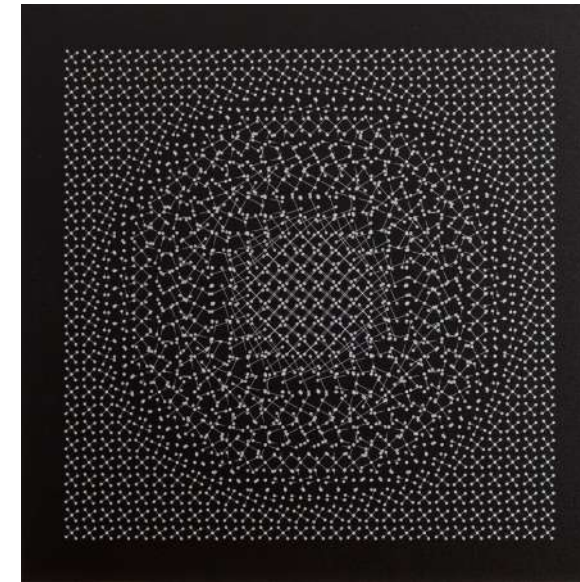
Principle Study 00011



Principle Study 00100



Principle Study 00101



Principle Study 00110

Torick Hatha

Principle Study Series

Digital artwork printed on brushed aluminium

40 x 40 cm

R5,500 (each)

Generative art and creative coding is the Art of the Space Current Age. This artistic method utilises the latest technological advantages afforded to us in the digital age and explores concepts such as distortions, illusions and probabilistic approaches to art. As a recent mechanical engineering graduate who currently works as a data scientist, I am very familiar with computer programming. Immersed in the world of creative coding in which a new form of abstract art is blossoming with its roots in the early artistic movements of the Space Age.

This series depicts the initial exploration of this medium focussing on the principles of contrast and pattern. The technique for the different works all start from the same base code in which a simple building blocks such as a x or :: is repeated and distorted to create the dynamic grids. They are entitled with the numbers 00001, 00010, 00011, etc. which are the numbers one to six in binary code, harkening back to artwork's original computational origin.



Strelitzia
41 x 47.5 x 11 cm

Cape Aloe
36.5 x 34 x 34 cm

Springbok
54.5 x 52.4 x 12 cm

Quiver Tree
65 x 49 x 49 cm

Protea
28.5 x 52.5 x 52.5 cm

Yolandi Schreuder

Futurist - South African Garden
Carved plywood & oil paint

R5,175 (per piece)

“Keep it simple, stupid!” or KISS is a design principle coined by aircraft engineer, Kelly Johnson, which states that systems perform best when they have simple designs rather than complex ones. The objective was to revisit and reimagine how we see organic shapes and lines in the natural environment and reinterpreting these into geometric lines, whilst maintaining a balance between symmetry and asymmetry.

Futurist South African Garden, is the conceptualisation of icons of the South African landscape in a playful manner that sparks joy and reminds the viewer of quirky abstract landscape art. A sense of depth was achieved by using vibrant colours and by strategically applying various tones and exploring how the artworks will cast shadows when on display.

With a background in industrial design, there is a keen interest in transforming two-dimensional shapes and flatpack designs into three-dimensional objects and by playing with scale.

The drought-resistant fauna and flora depicted in this series is to initiate a conversation of ecological conservation and for us to reconsider how we will take responsibility for our natural heritage.



Interested and thinking of investing?

If you are interested and thinking of investing, please read through the buyer's guide below. Any further enquiries can be directed to the contacts provided.

What is for sale?

All the artworks listed in this catalogue are for sale. All sales are subject to availability and will follow a first come first serve system. All technical information (medium, size, and selling price) for each artwork has been provided within the catalogue. Please note, that the specifications of size are the dimensions of the actual artwork, unless specified, exclude frame size.

What is included in the selling price?

The artwork is sold as is, all artworks are furnished with a hanging system, which can be either a frame or mounting. Details to the frame aesthetics can be shared upon buyer's enquiry. 0% VAT is applicable, and all prices listed are in South African Rand.

What is excluded from the selling price?

All specialized packaging and transport costs will be quoted on request. We are able to offer basic wrapping and on-site collection at the Jan Rupert Art Centre at no additional cost. Transport cost will vary as it is dependent on the delivery destination, weight and size of the artwork.

Timeframe from purchase to delivery -

[If I buy when will I get the artwork?]

Owing to the nature of the presentation of these artworks as a group exhibition, we aim to share them with the public audience for the full duration of the exhibition, therefore the artworks will be on display until 21 May 2023. If you are able to wait a bit for your latest addition to your collection, we can assist in shipping the piece at no cost to one of the main depots of our trusted courier, ready for collection by 16 June 2023. Depots applicable for this offer is situated in Johannesburg, Port Elizabeth, Cape Town and Stellenbosch.

However, we understand if a buyer would like the work immediately, we would be able to remove the artwork from exhibition to secure the sale and support the artist.

How can I purchase an artwork?

We offer the following payment options:

In-House payments via Debit or Credit card – Mastercard and Visa (Card Machine available at the Jan Rupert Art Centre, Graaff-Reinet)
Direct cash deposit (Invoice with banking details will be provided)
Electronic Funds Transfer [EFT] (Invoice with banking details will be provided)

Insurance Policy (Post-Sale):

The artwork will be fully insured on condition that the artwork remains on display for the entire duration of the group exhibition. The buyer will then enter into a loan agreement with the Rupert Museum. Insurance during transit will be covered if the shipping method, using our trusted couriers, to one of the main depots is agreed to by the buyer. Purchases being shipped immediately after the sale or before 21 May 2023, will need to be insured by the buyer.

All administration of sales is managed by the Jan Rupert Art Centre, Graaff-Reinet.

Please do not hesitate to contact Audré du Preez
+27 (0)49 892 6107 | 083 260 5892 | janrupertcentre@telkomsa.net