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OLIEWENHUIS-KUNSMUSEUM / ART MUSEUM

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JOHANNES STEGMANN-KUNSGALLERY / ART GALLERY

Sasol Biblioteek, Universiteit van die Vrystaat,
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The Mesh | Keith Armstrong

17 Jul 20:00

17-22 Jul 09:00 - 18:00 & 24 Jul-11 Aug
Maan - Vry / Mon - Fri 08:30 - 16:30

Johannes Stegmann-gallery, Sasol-biblioteek, UV /
Johannes Stegmann Art Gallery, Sasol Library, UFS

The Mesh is 'n interaktiewe ervaringsgegronde solo-uitstalling deur Keith Armstrong. Die vyf kunswerke op uitstalling ondersoek hoe die 'maas' (mesh) van omgewings-, sosiale en kulturele ekologieë ons wêreld skep, en vra dan hoe ons ons plek en aksies binne hierdie netwerke kan verbeel as 'refuturing' (d.w.s. gesamentlike aksies wat bydra tot verlengde tyd in die toekoms).

Toeskoers beweging op nie-liniêre wyse verby die werke, sien kinetiese lig-werke, teleskopiese tunnels van onaardse beelde en klanke, asook sagkens posende, dubbelsinnige oppervlakte. In alle opsigte verlig *The Mesh* die stille, skaduryke versperings van kulturele misverstande wat verhoed dat ons onself as 'n toekoms-bevaarde spesie kan indink.

The Mesh is an interactive, experiential solo exhibition by Keith Armstrong. The five artworks on exhibition each investigate how a 'mesh' of environmental, social and cultural ecologies form our worlds, asking how we might re-imagine our place and actions within those networks through the lens of 'refuturing' (i.e. concerted actions that help increase time left in the future).

Audiences navigate these works non-linearly, encountering kinetic light works, telescopic tunnels of ethereal imagery and sound and gently pulsing, ambiguous surfaces. Overall *The Mesh* seeks to shine a light upon the silent, shadowy barriers of cultural misunderstanding that prevent us from re-inventing ourselves as a future-sustaining species.



?Boek / Book? curated by Dead Bunny Society

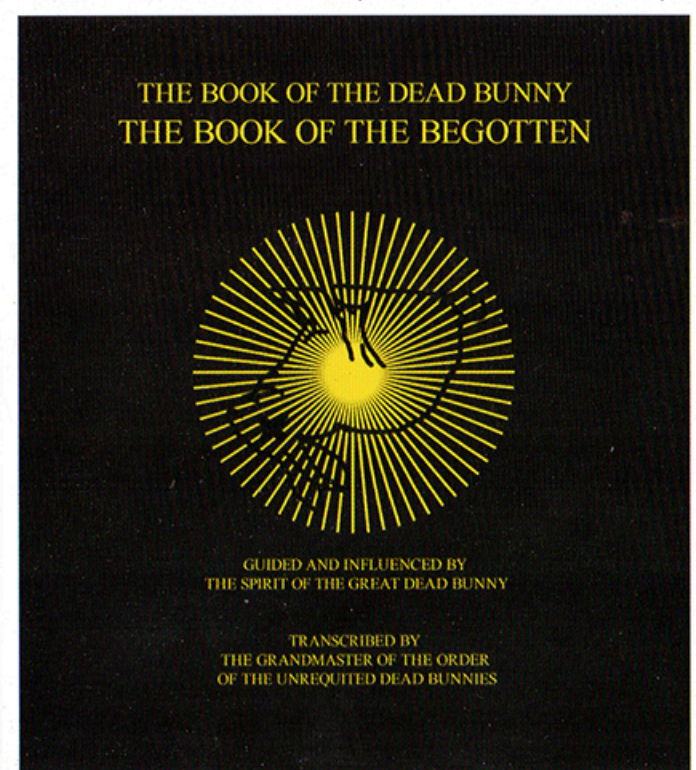
17 Jul 19:00

17-22 Jul 09:00 - 18:00 & 24-28 Jul 10:00 - 15:00

Euufees Gallery, Euufeeskompleks, UV /
Centenary Art Gallery, Centenary Complex, UFS

Met hierdie uitstalling verken die *Dead Bunny Society* 'n wye reeks verskynsels van die boek as 'n kunswerk. Die genre word dikwels verkeerd verstaan as óf 'n boek waarin 'n kunstenaar werk, óf 'n visuele dagboek. Die *Dead Bunnies* hou hierdie in gedagte wanneer hulle die genre van boek-kunste ondersoek deur middel van die meer aanvaarde formaat van die kunstenaarsboek in sy tradisionele formaat asook die meer alternatiewe vorms wat boeke kan aanneem.

In this exhibition the *Dead Bunny Society* explores a wide variety of manifestations of the book as an artwork. The genre is generally misunderstood as either a book that an artist works in or a visual diary. With this in mind the *Dead Bunnies* aim to explore the genre of book arts through the more accepted format of the artist book in a traditionally bound format as well as more alternative ways in which the book can take shape.



[my] SELF curated by Angela de Jesus

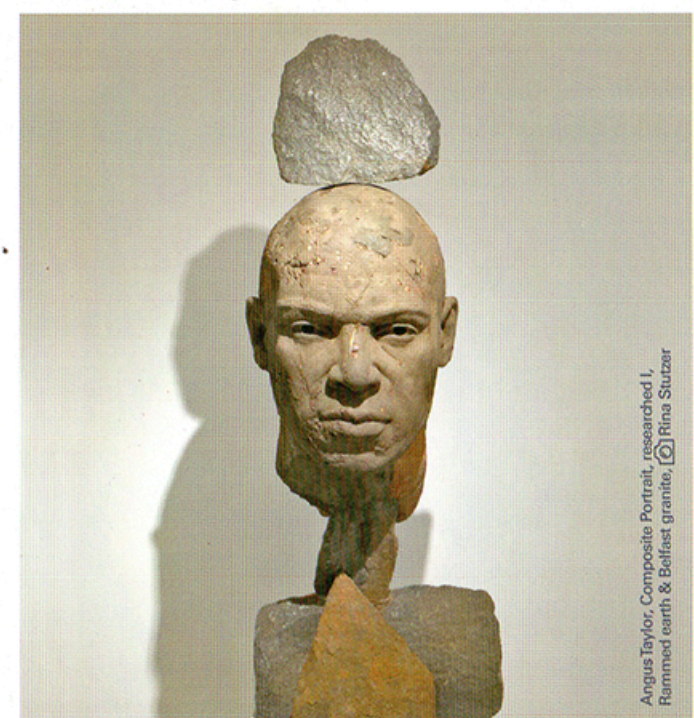
17 Jul 18:30

17-22 Jul 09:00-18:00

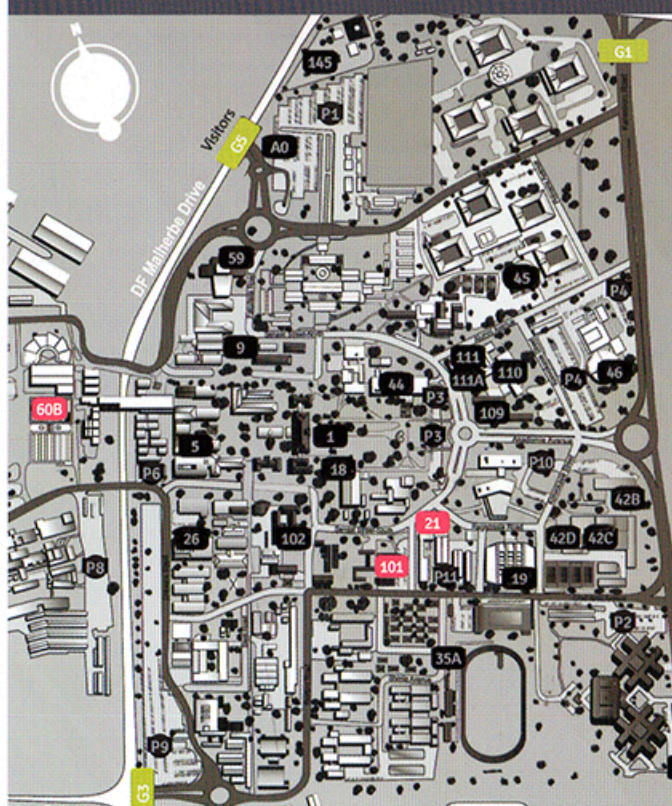
kykNET-Scaena voorportaal, UV /
kykNET-Scaena foyer, UFS

Met die uitstalling *[my] SELF* verken kunstenaars die kompleksiteit van identiteit en wat dit beteken om teen die agtergrond van ons sosiale, politieke, en kulturele klimaat te behoort. Deur hul eie liggaam as subjek of uitgangspunt te gebruik ondersoek kunstenaars kwessies van die SELF in verhouding tot taal, ras, geloof en/of gender. Die uitstalling vertoon werke deur plaaslike kunstenaars insluitend Sandy Little, Toni Pretorius en Gerrit Hattingh, tesame met nasionale kunstenaars soos Angus Taylor en Mohau Modisakeng.

In the exhibition *[my] SELF* artists explore the complexities of identity and belonging over the backdrop of our social, political and cultural climate. Using their own body as subject or point of departure, artists investigate issues of SELF in relation to language, race, religion and/or gender. The exhibition showcases works by local artists such as Sandy Little, Toni Pretorius and Gerrit Hattingh alongside national artists like Angus Taylor and Mohau Modisakeng.



UV-kampus Galerye/ UFS Campus Galleries



HEKKE / GATES

- G1 Hoofingang: Nelson Mandela-rylaan / Main Gate: Nelson Mandela Drive
- G3 Wynand Moutonrylaan (Mediese Hek) / Wynand Mouton Drive (Medical Gate)
- G5 DF Malherberlylaan / DF Malherbe Drive

GALLERY / GALLERIES

- 21 kykNET-Scaena voorportaal / kykNET-Scaena foyer
- 60B Johannes Stegmann-kunsgalery, Sasol-biblioteek / Johannes Stegmann Art Gallery, Sasol Library
- 101 Euufees Gallery, Euufeeskompleks / Centenary Art Gallery, Centenary Complex

Visuele Kunste Visual Arts

Safari van uitstalling-openings / Safari of exhibition openings

16 Jul: **Oliewenhuis-kunsmuseum / Art Museum**
17:00 *Giidanyba (Lugwesens / Sky Beings)* | Tyrone Sheather

17 Jul: **UV-Kampus / UFS campus**
18:30 kykNET-Scaena voorportaal / kykNET-Scaena foyer: *[my] SELF*

19:00 **Euufees Gallery, Euufeeskompleks / Centenary Art Gallery, Centenary Complex:**
?Boek/Book?

20:00 **Johannes Stegmann-kunsgalery / Johannes Stegmann Art Gallery:**
The Mesh | Keith Armstrong

18 Jul: **Oliewenhuis-kunsmuseum / Art Museum**
18:00 *Carceral Spaces: Anticipating the sublime* | Marieke Kruger

19:00 *Terugblik* | Ben Botma
Propitas | Miné Kleynhans

Toegang tot al die uitstallings is gratis / Entrance to all exhibitions are free

Giidanyba (Lugwesens / Sky Beings) | Tyrone Sheather

16 Jul 17:00

17 - 30 Jul: 09:00 - 17:00 & 17:00 - 20:00
(Nagtelike werk / Nocturnal work)

Oliewenhuis-kunsmuseum (voorste grasperk) /
Oliewenhuis Art Museum (front lawn)

Giidanyba (Lugwesens) bestaan uit sewe figuuragtige beeldhouwerke. Hierdie sewe figure verbeeld naggeeste wat kennis en leiding verteen aan die Eerste Nasionale Gumbaynggir- volk van Australië. Die *Giidanyba* verander van onbeligte beelde gedurende die dag na helder en glansende wesens in die aand. Uit hierdie geesagtige vorms stroom beligting en klanke wat op die beweging van toeskouers reageer. Die strukturele elemente van die installasie is van glasvesel en staal, terwyl tradisionele okers op die oppervlakte van die individuele figure deur Gumbaynggir-gemeenskapslede, onder leiding van die kunstenaar, aangewend is.

Giidanyba (Sky Beings) consists of seven figure-like sculptures, depicting nocturnal spirits that impart knowledge and guidance to the First Nation, Gumbaynggir people of Australia. The *Giidanyba* transforms from unlit statues in the daytime to bright, shimmering beings in the evening. Emanating from within these spirit-like forms, are sound and light that are responsive to the movement of audiences. The structural components of the installation are made of fibreglass and steel while traditional ochres have been applied to the surface of the individual figures by Gumbaynggir community members, under the direction of the artist.



The Elements of Incarnation I-IV Janna Kruger

18 Jul 18:00

18 Jul-20 Aug 2017 Maan-Vry / Mon-Fri 09:00-17:00
Sat & Son / Sat & Sun 09:00-16:00

Oliewenhuis-kunsmuseum (Reservoir) /
Oliewenhuis Art Museum (Reservoir)

The Elements of Incarnation I-IV is 'n uitstalling van gewapende betonbeelde wat die uitstalling van Marieke Kruger in die Reservoir aanvul. Janna Kruger gebruik die proses van beeldhou om geestelike opvattinge en invloede wat sy lewe beïnvloed te ondersoek en toe te lig. Hy verbind dan hierdie abstrakte bevindinge in tasbare monumente as "bakens" van herinnering, beraadslaging en/of instruksie.

The *Elements of Incarnation I-IV* is an exhibition of reinforced concrete sculptures accompanying the exhibition by Marieke Kruger in the Reservoir. Janna Kruger employs the process of sculpting to distil and elucidate spiritual notions and influences affecting his life. He then consolidates these abstract findings into tangible monuments as 'beacons' of reminiscence, deliberation and/or instruction.



Carceral Spaces: Anticipating the sublime... | Marieke Kruger

18 Jul 18:00

18 Jul-20 Aug 2017 Maan-Vry / Mon-Fri 09:00-17:00
Sat & Son / Sat & Sun 09:00-16:00

Oliewenhuis-kunsmuseum (Reservoir) /
Oliewenhuis Art Museum (Reservoir)

"'n Ontdekking van die sublieme met die krag van veelseggende tekening wat die buitelyne skets van transformasie van die self en die ander." In haar versameling tekeninge verken die kunstenaar die transformerende krag van suggestie as 'n manier om 'n sekere gevoel vas te vang wat tot 'n belewing van die sublieme kan lei - spesifiek die ontsagwekkende in 'n tekening. Kruger fokus op grootskaalse portrettekeninge van die self en die ander (in hierdie geval gevangenes met wie sy interaksie het) en genoemdes se spesifieke verhouding tot ruimte waardeur 'n manier gevind word om die psigologiese en spirituele effek van die sublieme in tekening te verken, met die gevolglike transformatiewe effek op die self en die ander. "An exploration of the sublime through the power of suggestive drawing trace towards the transformation of the self and the other."

In her body of drawings the artist specifically explores the transformative power of suggestion as a means towards containing a certain presence which could lead to an experience of the sublime - specifically the awesome in drawing. Kruger focuses on large scale portrait drawings of the self and the other (in this case, prison inmates with whom she interacts) and its particular relationship to space thereby creating a means through which the psychological and spiritual effect of the sublime in drawing is explored, as well as the drawing's subsequent transformative effect on the self and the other.



Terugblik | Ben Botma

18 Jul 19:00

18 Jul-27 Aug 2017 Maan-Vry / Mon-Fri 09:00-17:00
Sat & Son / Sat & Sun 09:00-16:00

Oliewenhuis-kunsmuseum (Hoofgebou) /
Oliewenhuis Art Museum (Main Building)

Ben Botma haal Chuck Palahniuk aan: "The unreal is more powerful than the real. Because nothing is as perfect as you can imagine it. Because it's only intangible ideas, concepts, beliefs, fantasies that last. Stone crumbles. Wood rots. People, well they die. But things as fragile as a thought, a dream, a legend, they can go on and on."

Kuns, argitektuur, musiek en poësie is die manifestasies van die mens se drome, vrese, spiritualiteit en gedagtes. In die werke op uitstalling is die plaaslike kunstenaar Botma op soek na die onderliggende onderbewuste band tussen hierdie kulturele manifestasies. Hierdie uitstalling bestaan uit 'n seleksie van werke in verskeie media van sy studentejare tot vandag.

Ben Botma quotes Chuck Palahniuk: "The unreal is more powerful than the real. Because nothing is as perfect as you can imagine it. Because it's only intangible ideas, concepts, beliefs, fantasies that last. Stone crumbles. Wood rots. People, well they die. But things as fragile as a thought, a dream, a legend, they can go on and on."

Art, architecture, music, poetry - these are the manifestations of man's dreams, fears, spirituality, thoughts. In these works local artist Botma is searching for an underlying subconscious line between some of these cultural manifestations. Included in this exhibition will be a selection of works from his student days until today, in a variety of media.



Propitas | Miné Kleynhans

18 Jul 19:00

18 Jul-20 Aug 2017 Maan-Vry / Mon-Fri 09:00-17:00
Sat & Son / Sat & Sun 09:00-16:00

Oliewenhuis-kunsmuseum (Anneks-gallery) /
Oliewenhuis Art Museum (Annex Gallery)

Die werke in hierdie uitstalling flankeer met hedendaagse reklame en steek die draak met besittings en verbruikersgoedere. Op satiriese dog geïsoleerde wyse teiken die kommersiële aanbod van hierdie werke die houdings, verwagtinge en begeertes van die meeste middelklas-huishoudings. Daar word verbeeldingryk gespeel met elemente uit die verskerings-, sekuriteits-, bemakings- en spirituele bedrywe deur die ontwerp van kwasi-verbruikersprodukte met fiktiewe pseudo-transendentale aspirasies. Die werke spreek tematies toe, en oor, die menslike behoefte aan koestering, sekerheid, sinvolheid en betowering in die kommersiële sowel as die huishoudelike sfere.

The artworks in this exhibition flirt with contemporary marketing and poke fun at ideas about property and consumer products. The commercial offer made by these works target prevalent attitudes, expectations and desires in the average middle class household in a satirical yet solitary way. The works play imaginatively with elements from the insurance, security, marketing and spiritual industry by ways of the design of semi-commercial products with fictional pseudo-transcendental aspirations. The works speak thematically to, and about, human desires regarding cherishing, surety, significance and enchantment in commercial as well as domestic spheres.

