



Hard, but Soft

A Group Exhibition
Curated by Pierre Le Riche
19 January - 29 March 2020

GLEN 
CARLOU

BIOGRAPHY

Born in Cape Town, South Africa, Amy Rusch is an interdisciplinary artist and maker working in a number of different fields and across mediums. She has an ongoing practice exploring waste plastic bags as a material for making, working with a number of processes - repetitive cutting, stitching, heating, pulling and binding. These experimental practices move between slow and meticulous rhythmic motions and faster interventions with tools and machines addressing an interplay between concealing and revealing the material. As well as continued personal artistic exploration, Amy has been working as a lecturer in the Art Department at City Varsity.

ARTIST STATEMENT

Pieces made in celebration of insects and time spent getting to know different species and individuals. Walking makes space for chance close up encounters and these observations have been the guide and starting point for the making process. A similar aspect of chance is reflected in the stitching. These pieces have their conception linked to shield bugs observed and photographed using a small magnifying loupe - a beautifully intimate process with the insect, requiring time and letting go of the expectation of any specific final result. The making practice requires the same attempts at letting go of expectation - a submission to time and process. Perspective shifts of zooming in and out facilitate intimacy with the insects observed close up and at a distance. When making the stitched works a similar process of examining and perspective shifting takes place. The abstracted forms and colours draw attention to the wonder of the natural world and celebrates the time necessary for attentive looking and seeing.



MAGNIFYING LOUPE 10X AND
SHIELD BUG AS A START, 2019
Plastic bag and thread
38 x 52cm
R15 000



SHIELD BUG IN MAGNIFIED LANDSCAPE, 2019,
Plastic bag and thread, 46 x 106cm, R24 000

BENJAMIN STANWIX

BIOGRAPHY

Benjamin Stanwix lives and works in Cape Town, South Africa. His studio practice includes drawing, printmaking, weaving, and working with text. In 2017 he completed a post-graduate Diploma in Fine Art at the Michaelis School of Art, University of Cape Town, after previously reading for an MA in History at the University of Oxford. In the last two years Stanwix has participated in a number of group shows in Cape Town and Johannesburg and had work shown in Venice, Italy, and California. He recently held two solo exhibitions, one in Josua Tree after a residency at BoxoPROJECTS (2018), and another at Ebony in Cape Town (2019).

www.benjaminstanwix.com

ARTIST STATEMENT

These tapestries are laboured copies of screenshots from Google Image searches, captured in the split seconds before the images arrive on the screen. In this briefly unfinished state the blocks of colour act as a kind of abstract, open-ended interpretation of the aphoristic text. They also serve as artefacts documenting a moment in time on the internet, which will not be repeated.

Materially, this translation from the world of online algorithms to the hand loom has its own merit, given the strange history of computers having been borne out of weaving.



THE AXE ALWAYS SURVIVES
THE MASTER
COTTON TAPESTRY
180 x 115 x 2CM
R44 000

CHANGE THE PEAR BY
EATING IT YOURSELF
COTTON TAPESTRY
180 x 115 x 2CM
R44 000





REHEARSAL FOR A YELLOW DRAWING
Cotton tapestry
110 x 80 x 2cm
R 36, 000

ILENÉ BOTHMA

BIOGRAPHY

IlenéBothma was born in 1981 in Port-Elizabeth, South Africa. She received a BA in Fine Art (with distinction) in 2003 and an MA in Fine Art, in 2007, both degrees from the Stellenbosch University, South Africa. She received a second MA in Fine Art (with distinction) in 2011 from Northumbria University in Newcastle-upon-Tyne, UK. Bothma started exhibiting as a student and her work has regularly featured in group exhibitions since 2000. She has shown both locally and internationally and has had four solo exhibitions, three of which in Cape Town. She has been nominated as a finalist in the Sasol New Signatures Competition, the Vuleka Art Competition, as well as in the 2016 Barclays L'Atelier. Her works forms part of a number of art collections including the M&C Saatchi Abel Art Collection and the Art Bank of South Africa. Bothma lives and works in Cape Town with her husband and two young children.

ARTIST STATEMENT

In my work I attempt to both unravel and knit together my experience of the domestic space and in more recent years my experience of motherhood. My work is situated in a space between multiple binaries: the comfortable and the awkward; the controlled and uncontrolled; the familiar and the strange; exteriority and interiority. It is in this strange space that I find myself exploring ideas around bodily autonomy, subjectivity, work, worth and taboo. My materials are noticeably varied and reflect my interest in oppositions. Repetitive, laborious acts which mimic the tedium of domestic chores, accidents, destruction and re-assembling all play an important role in how I explore my relationships within the domestic sphere and my role as a mother, a wife, a human being. The performative nature of my art making process often reflects the busyness of women's-work to expose the constant labour of parenting, the time-consuming, seemingly endless repetition of trifling tasks that is required within a domestic setting. Through the use of oil painting, sculpture, watercolour, ceramics, photography and embroidery I try to lead the viewer towards an experience of my uncanny.

WHEN I MELT AT YOUR FEET, Knitted stockings, Dimensions variable, R28 000





THERE'S NO PLACE LIKE HOME II
(reworked 2019)
Embroidery on handkerchief
34.5 x 31 x 6.5cm framed
R8 000



THERE'S NO PLACE LIKE HOME V
Embroidery on handkerchief
32 x 26 x 4.5cm framed
R8 000



THERE'S NO PLACE LIKE HOME I
Embroidery on handkerchief
35 x 31 x 6.5cm framed
R8 000

JEANNE HOFFMAN

BIOGRAPHY

Jeanne has taken part in a number of exhibitions in South Africa and abroad. She has participated in artist-in-residency programmes in Finland, Belgium and the Netherlands, most notably the Saari Mansion Residency (Finland) and the European Ceramic Work Centre (EKWC), twice. To date she has had four solo exhibitions in South Africa. She currently lives and works in Cape Town. Her work is in the collections of Hollard, the Flemish government, and several private collections in South Africa, Belgium, and the Netherlands.

ARTIST STATEMENT

Jeanne Hoffman (b.1978) works in the media of drawing, sculpture and installation. Her work fuses the conceptual and formal concerns of drawing with tactile materials in three-dimensional constructions.

For me there is a direct correlation between travelling across a landscape and the path of a graphic mark, which transforms a blank page into an imaginary space: The path of the gesture of one's hand across a page can be traced in the same way we can map our journeys across the landscape of a place. Travel, however, not always in the literal sense: There is also the travelling through materials by fusing traditional materials (like combining ancient gaze recipes with rather roughly hewn clay "gestures") and found things. This coagulation of elements into a kind of contained chaos, become a kind of plastic mapping of sensory and material observations.

Central to the notion of travelling is for me, the tension between two poles: that of nest-builder and nomad. In my work I build temporary shelters for thoughts, wandering from one place to another, collecting observations, experiences and meanings. In this sense drawing is used as a gesture which allows the mind to wander along the more distant paths of memory and imagination to return with a more acute awareness of the present.

TWO HORIZONS, Stoneware, 21 x 26 x 45cm, R12 000 (top)

MAP OF A WORLD BECOMING, Stoneware, 30 x 33 x 40cm, R12 000 (bottom)





PRIVATE OCEAN
Stoneware
47 x 42 x 43cm
R15 000

SHIPWRECKED CARGOES – SOUTH
Stoneware and Porcelain
45 x 50 x 65cm
R20 000



JONETTE SCHOEMAN

BIOGRAPHY

Jonette founded Greyroom in 2014 with the idea to sell imported hand-woven textiles from Morocco. With more and more requests for custom designed textiles, she decided to start producing her own woven products. During her experience as a part-time lecturer in the field of Textiles at the University of Pretoria, she was introduced to the artistry of weaving. She spent her after-hours weaving on the looms they had in the Department, before finally purchasing her own large floor loom and starting a weaving studio at home. Over the years her product range has grown from only wall art, and now also includes a Karakul wool carpet range. She also hosts monthly weaving workshops.

ARTIST STATEMENT

I find working with textiles fascinating and inspiring. To me weaving is an adventure, with the excitement of exploring new textures and patterns with every piece I make. There is also a sense of satisfaction in working with my hands. I believe we were all created to create. At the end of the day, I would like to be able to say that I have lived by the following: Make it your ambition to live a quiet life, to mind your own business and to work with your hands. Landscapes of the Nama Karoo: Hand-woven with undyed Karakul wool and framed in natural Kiaat. I am constantly inspired by the colors, contours and textures of the Karoo and by the wool that is produced in the different Karoo regions. I therefore aspire to work with natural fibres and mediums as often as possible, and to present the beauty of the Karoo landscapes through my work. The abstracted forms and colours draw attention to the wonder of the natural world and celebrates the time necessary for attentive looking and seeing.



LANDSCAPES OF THE NAMA KAROO, Karakul wool in Kiaat frame, 60 x 150cm, R6 400

BIOGRAPHY

Liza Grobler is a South African artist who works with a variety of media often exploring ideas that bring together physical and psychological spaces and historical and ecological scapes. Her practice is built around process, putting materiality and ephemerality of the objects and media she works with in tension. In 2016, she was a recipient of the Africa Centre Award and a IZIKO Museums commission to create a site-specific work for the National Gallery. Other career highlights include: a solo project for Cape Town International Art Fair (2017), a commissioned public artwork for Cape Town International Design Capital (2015) and the screening of her video work at the ADDIS International Video Arts Festival (Ethiopia) and at MOFO for Forever Now (Tasmania and Deep Space, 2015). She was nominated for the Helgaard Steyn National Award for Contemporary Painting (2015), as well as short-listed for the Commonwealth Arts and Craft Award(2006). She attended residencies in Norway, Finland, Switzerland, Belgium, France, Mexico, India, the United States (AR-TOMI and Residency Unlimited) and initiated an international residency and exhibition 'Smokey Signals from the Groot Karoo' in South Africa (2017). Exhibitions include, solo exhibitions nationally and international group and site-specific projects. Blindfolded Line, Dancing Through Time (2014), travelled to various museums in South Africa. Her most recent solo at Everard Read Cape Town, 'A rainbow in my pocket', concluded in November 2019 and her short film, 'Voices at a Divided Fountain' debuted in Belgrade in the same month and is currently on show in Zrenjanin (Serbia) as part of Hybrid Narratives, hybrid histories. Her beaded work in collaboration Qaqambile bead studio was showcased at the Context Art Miami Fair in December 2019. She is represented by Everard Read Galleries (Cape Town, Johannesburg, London)



TOWARDS SOFTER BOUNDARIES
Woven rope, series of 9 woven blocks
each 38 x 30cm
R7 800 each, R62 000 complete series
Courtesy of Everard Read Gallery

LIZA GROBLER

ARTIST STATEMENT

Liza Grobler is a contemporary visual artist whose career spans two millennia. She has a foot in the twentieth century, a dream in the twenty first and a small house and large studio in Woodstock, South Africa. Her work is largely process driven and incorporates materials such as thorns, beads and trampolines as well as traditional media such as oil paint, watercolour and obsessive crocheting. Sometimes she makes videos. Often, small repetitive actions result in large experiential spaces in which the viewer is an accomplice that is invited to touch, smell and interact. She regularly collaborates with musicians.

She connects spaces, people and experiences and often changes course. Like in a dream, both the map and the route is continuously shifting. It is a conversation between fabricated and physical space. The physical spaces tell many stories that overlap with imagined narratives. It is a landscape of interconnections that each viewer has to negotiate for herself; each project a thread in a bigger story, every exhibition a comma...never a full-stop...



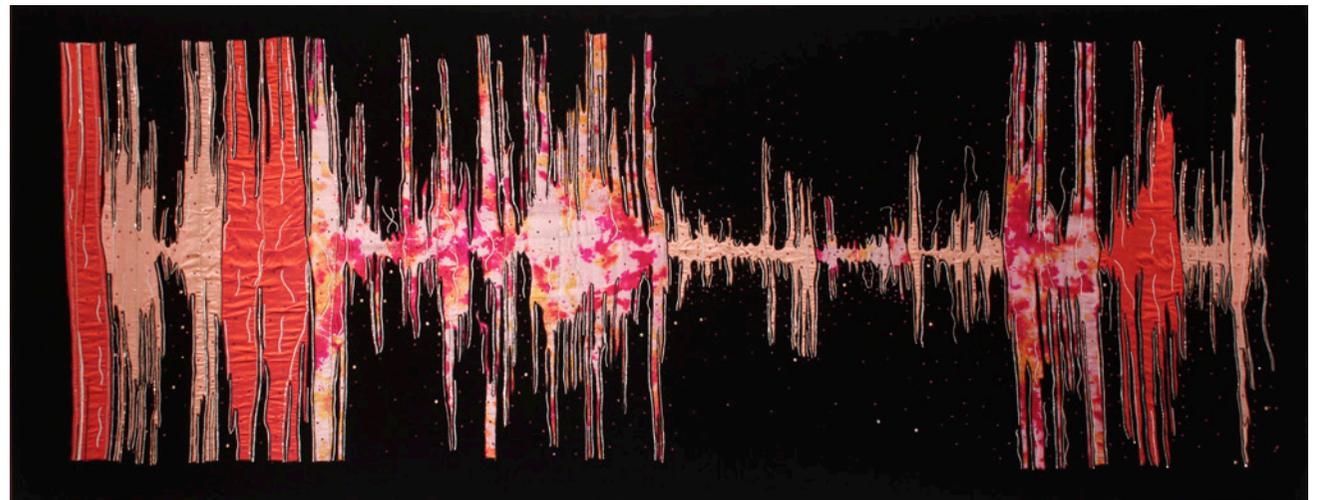
TANGIBLE MEMORIES

Pipe Cleaners

180 x 130cm

R88 000

Courtesy of Everard Read Gallery



CROWS IN SATPULA PARK

Velvet, silk, Swarovski Crystal

95.5 x 255.5cm

R95 000

Courtesy of Everard Read Gallery

MARCELLE SPRONG

BIOGRAPHY

Marcelle Sprong was born in Gauteng in 1956. She attended Johannesburg Art College in 1974. After which she studied Textile Design at Pretoria Technicon, and worked in the industry as a designer for a number of years. Her first Solo exhibition was in 2010; *Coming out of Silence*. These works were excavations in handmade paper and fabric. She worked with water-soluble backgrounds, breaking down and building up surfaces, working somatically. This way of working has informed her art practice since then. She studied at Michaelis in 2018 completing the Postgraduate Diploma in Fine Art, working mostly with fabric and soft sculpture. She has worked in multi mediums: embroidery, sculpture, charcoal, cyanotype, ink and oil painting.

ARTIST STATEMENT

"Cloth especially has been a mysterious repository for me. Needle and thread act as sutures for healing and these have been implements for remembering, reconstructing and retelling. The repetitive act of sewing is an ordering system for thoughts and a vehicle to access my subconscious."



BLOOMING ON THE EDGE
Silk, elastic, thread
Variable
R7 000



PRIMAL SCREAM
Mixed medium
60 x 20
R9 500



TAR BABY
Feather leather, thread
Variable
R7 000



LEPERS SQUINT
Torn blue jeans, embroidery thread
47 x 43cm
R10 000

DESIRABILITY IS A CLEVER THIEF
Torn bedsheets, watercolour
39 x 39cm
R10 000



ARTIST STATEMENT

I spend hours cutting pages into strips and weaving them back together to communicate the value, strength and the ephemeral quality of the paper and technology. Similar to newspapers, till slips and marketing flyers, the telephone book is a widely-spread public document. I change the format, order and code, to draw attention to the information that is so easily discarded as trivial. I gently force horizontal and vertical threads into a structure that registers my time and effort. By encapsulating the information in this document, the fragile importance of a nearly forgotten technology is savored.

In the face of new repositories of information the phonebook is seemingly made redundant but it maintains its relevance as a foundation for digital information directories. Although constructed by machinery there is always a certain amount of hand-craft in the process of construction; for example the design of the machine or the typesetting of the telephone book. My work simulates this hand-craft as I attempt to elevate the human from his/her customary role as the cog in the machine. In my work I document and convey information, crafting it into a tapestry that is not as easily accessible as it had once been. My aim is to preserve and test the pages of a mostly unused book of numbers while simultaneously highlighting the quality of a delicate piece of paper.

To create a tapestry from a telephone book exemplifies the act of changing more than it describes the act of making. In my work nothing is added to the book and nothing is taken away. The only value that I contribute is increasing the strength of the material. As such, the altered state of the discarded telephone book can at most be read as a document of time, effort and approximate strength.

My interest in documentation forms the foundation of my work. We are constantly exposed to snippets of information from a nearby conversation, a headline in a newspaper or the title of a newly released book, yet very often I find myself satisfied with only the snippet, not probing and enquiring to discover the full wealth of information. When I do attempt an investigation I sometimes find that I do not have access to that which I am looking for. As such, the tension between shared and elusive becomes evident. I also investigate the dichotomy of public and private in terms of documentation. In my Texting series I focus on my own digital text conversations. I choose to weave words that I frequently use and that seem to be essential in many conversations other than my own. Social media platforms are public spaces, yet they seemingly provide us with the private space we need in order to comfortably communicate with one another. These communication platforms are often used in a light-hearted manner, perhaps because of its transitory facade. Conversations can happen quickly and easily without too much thought around issues of privacy and permanence. I hope for these artworks to convey something of the fun and fleeting veneer of social media.

MARGUERITE ROUX

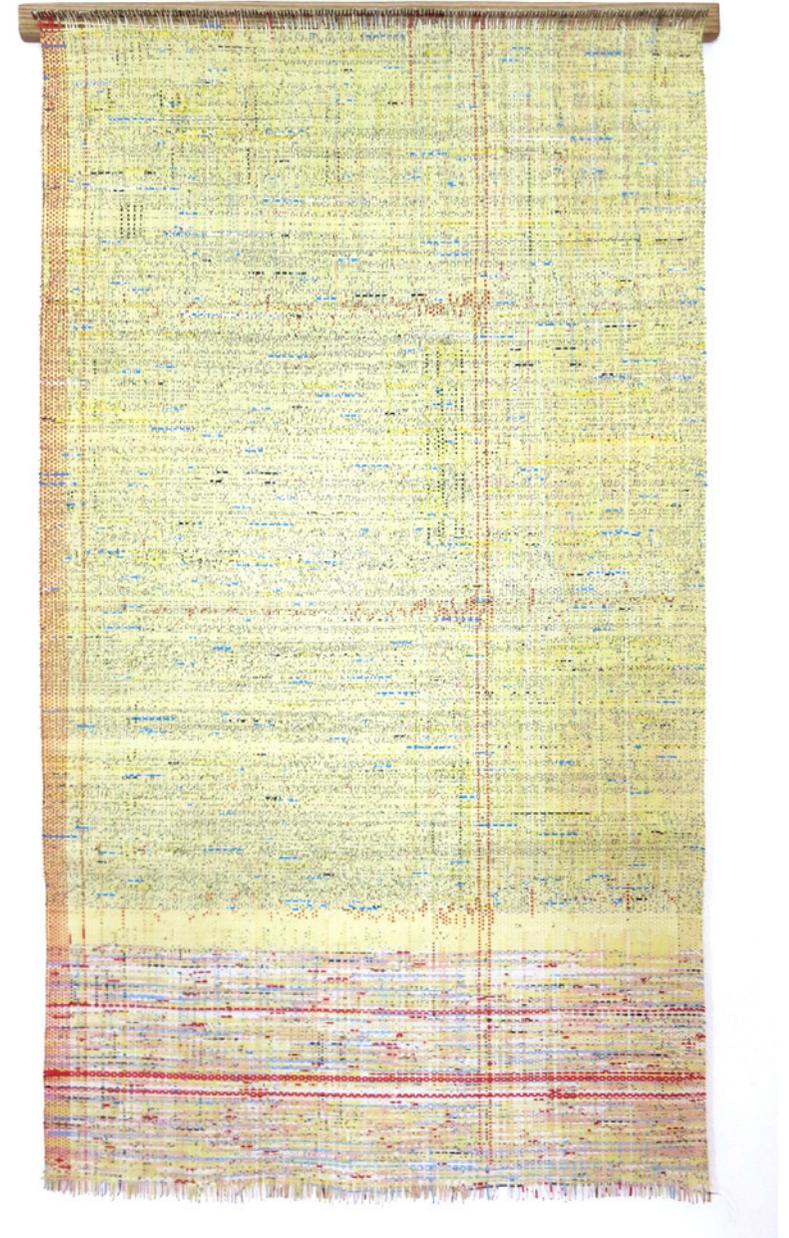
BIOGRAPHY

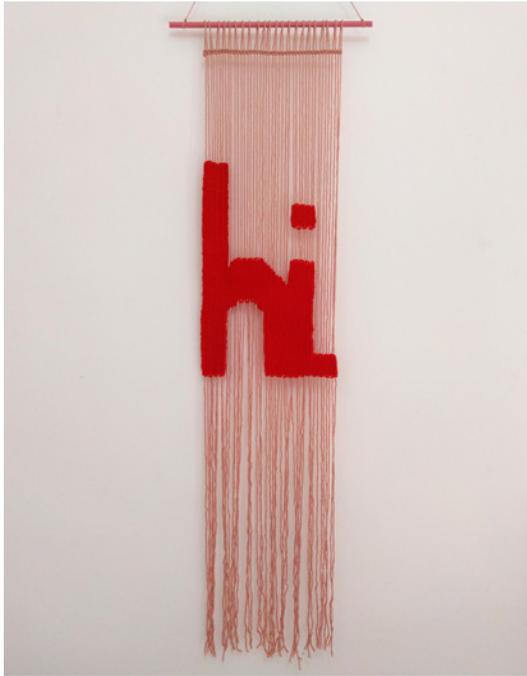
Marguerite Roux was born in 1991 in the Karoo town of Beaufort West. She grew up in Wellington in the Cape Winelands and matriculated from La Rochelle Girls' High School in Paarl. In 2018 Roux obtained her MA Visual Arts degree from the University of Stellenbosch, prior to which she completed a BAVA (Fine Arts) degree from the same institution in 2014. In 2014 Roux was awarded the Keith Dietrich Award for students who pass their final year with a distinction as well as the Timo Smuts prize for top academic achiever in Fine Arts.

Marguerite Roux is a three time top 100 finalist in the Sasol New Signatures Award competition. Since graduating in 2014 Roux has taken part in a number of group exhibitions, including Greatest Hits: The Domestic Oddysey presented by the AVA Gallery in 2015 and Hinterlands: The Keith Dietrich Award Exhibition at GUS in the same year.

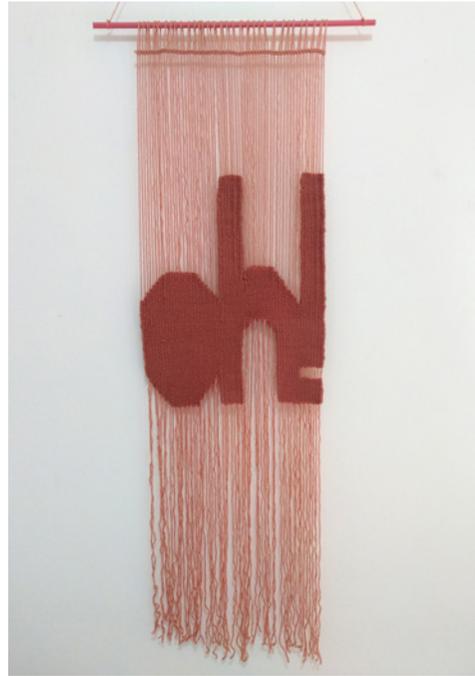
Most notably Roux's work has been shown at the 4th Istanbul Design Biennial, in Turkey as part of Emelie Röndahl's project Google Weaving Stop-Time in 2018 and at the Also Known as Africa (AKAA) Art Fair in Paris, France with Dyman Gallery in 2019.

INDEX I
woven phonebook paper
108 x 63cm
R4 500

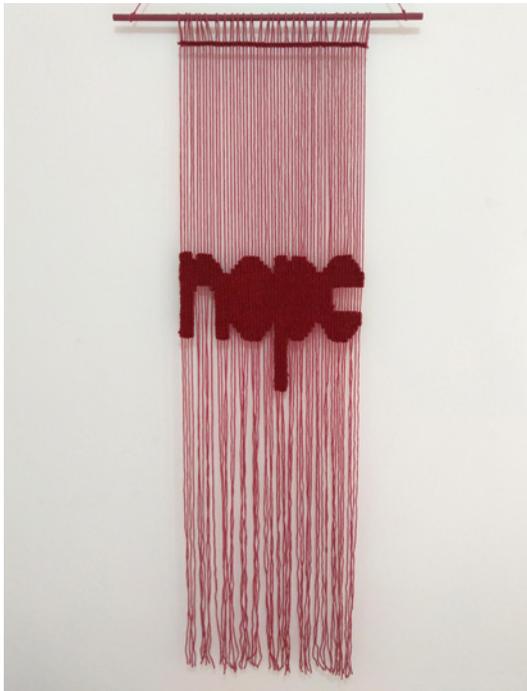




HI
Woven Yarn
97 x 29cm
R1 400



OH
woven Yarn
97 x 42cm
R1 400



NOPE
Woven Yarn
100 x 42cm
R1 400



BYE
Woven Yarn
100 x 56.5cm
R1 400

MARK RAUTENBACH

BIOGRAPHY

Artist Mark Rautenbach lives in and works from Cape Town. His work ranges from public performance to intricate studio production.

Contradictory and paradoxical combinations of materials and techniques often feature in this work; things like knitting education documents in public, making precious 'entomological' vitrines from love letters and death certificates and curiously endearing 3D creature-like objects from matter which can't be composted or recycled. He often uses craft-type techniques like knitting, to make art works that afford the viewer/participant an opportunity to experience very ordinary things in a peculiar way.

www.markrautenbach.com

ARTIST STATEMENT

Savasana Underpinnings
[Relaxed Tension, Soft but Hard]

These works looks at unseen forces [tensions] which are inside, beneath, behind and between visible things. Invisible conditions necessary for visible structures to be.

SAVASANA UNDERPINNING I,
DEAD DROP, MADTEO

Non-recyclable and non-compostable matter, art production detritus, polyester sewing thread, small gold safety pins, fancy glass plinth, metal base, wool, glass bell jar
47 x 23cm diameter

R28 000





SOFT BUT HARD, TOP, GLITCH IN THE MATRIX
filleted T-shirt front panel, giclee print, wood-glue,
polyester sewing thread,
foam-core
65 x 49cm
R28 000

STILL LIFE WITH MICROFIBER
Corrugated box, acrylic yarn,
microfiber cloth, pins, glue
52 x 57cm
R28 000





SAVASANA UNDERPINNING II, MOSS
Non-recyclable and non-compostable matter,
art production detritus, polyester sewing thread,
small gold safety pins
27 x 23cm
R28 000



SAVASANA UNDERPINNING III, OWL
Non-recyclable and non-compostable matter,
art production detritus, polyester sewing thread,
small gold safety pins
38 x 23cm
R28 000

MICHAEL CHANDLER

BIOGRAPHY

Michael Chandler was born in East London in 1985. Moving to Cape Town in 2000, Chandler completed school before studying a Bachelor of Arts in the Humanities at UCT. After graduating with majors in media, literature and visual art history, he began working at a fine and decorative arts auction house where his interest and appreciation of historical, decorative objects deepened. This knowledge was deepened while working with the well-respected dealer Deon Viljoen and probably where Michael's love for the Indian Ocean world truly took off. Michael would work at contemporary art galleries and return to the auction world once more before he began Chandler House, a store-cum-studio-cum-gallery in the heart of Cape Town. Within the walls of an old Cape-Georgian townhouse, Chandler exhibits, creates, displays and curates objects that he feels makes life more enjoyable and beautiful. Michael collaborates regularly with Mr P Home on homeware ranges, paints large scale blue and white 'azulejos' and is currently igniting a new career of interior-design with his first project; his first home in the Bo-Kaap.

ARTIST STATEMENT

My interest in the decoration of historical Asian porcelain has led me to apply these traditional motifs and patterns onto other surfaces. Once such medium is fabric and I have applied these pictorial references using different weaving techniques. I am fascinated by mixing the precious, historical and fragile with the soft, practical and domestic. Like the Bloomsbury group who championed 'living with art', I am a big believer that we should use beautiful objects everyday and that objects used in daily life, from the mundane - to the sacred, should be beautiful. I see no reason why the fine patterns found on blue and white porcelain cannot also be applied to a humble kitchen towel. My work might seem rather frivolous and commercial, but I believe these domestic objects can help make life just a little bit better; something all art is under the responsibility of doing.



WILLOW PATTERN

Provenance: Exhibited at Iziko, World Design Capital, 2014.
Exhibition, 'Patterns of Contact:
Southern Africa and the Indian Ocean World'.
Not for Sale



ARITA
woven cotton
63 x 55cm
R350
SOLD



CAPE WILLOW PATTERN
woven cotton
63 x 50cm
R350
SOLD



AFROCHINE
woven cotton
63 x 56.5cm
R350
SOLD

MICHAELA YOUNGE

BIOGRAPHY

Michaela Younger was born in Cape Town in 1993. She graduated from the Michaelis School of Fine Art in 2015. Michaela received distinctions in both her theoretical and practical studies. She currently works from her Cape Town base, where she creates wool tableaux that she sometimes combines with other textural materials.

ARTIST STATEMENT

Through her process of felting, Michaela works in quite a repetitive manner, matting the wool together. The subjects in her work shift from experiences to dreamlike narrative that unfold on multiple planes. Although there is an aspect of narrative that comes through in Michaela's work, this originates more from the way in which she sees things, rather than a deep-rooted nostalgia for story time as a child. Instead, story-telling becomes a way of making sense of the world we inhabit, and it comes through in how our dreams communicate ideas and feelings to us.

Dreams have the ability to bypass 'norms' of reality, and often have elements of the absurd – for example, the idea that pasta on the floor of the house could stop lava from burning it down. Michaela is particularly interested in the involvement of anthropomorphic figures within the narratives of mythology and children's stories.

Her interest in the anthropomorphic relates to our underlying psychology, where we often enact societal norms, bypassing instinctual desire and childlike play. Michaela creates tableaux in wool and embroidery, which come from her interest in depicting sculptural forms and vivid graphic scenes. The materiality of the woollen fibres merges the flat, colourful planes of print-making with the more sculptural, textural elements created by the process of felting.



YOU CAN SET A TABLE, BUT HEARTBREAK HAPPENS ANYWHERE

Merino wool on felt

56 x 70cm

R34 500

MOGALAKWENA

BIOGRAPHY

Dr Elbé Coetsee (Fincham) obtained a B.Home Economics degree at the University of Stellenbosch (Textiles & Design). She completed a Masters degree (cum laude) on the retail marketing of cotton in South Africa. Her PhD research focused on demographic characteristics and entrepreneurial attitudes of craft artists in South Africa. She was awarded academic honorary colours from the University of Pretoria. During 1994 she established the Mogalakwena Craft Art Development Foundation to provide sustainable employment for previously disadvantaged people.

In 2002 her book, CRAFT ART in SOUTH AFRICA, was published by Struik and voted on the Publisher's Choice List at Exclusive Books. A second book, CRAFT ART in SOUTH AFRICA - CREATIVE INTERSECTIONS - was published in March 2015. The Mogalakwena Craft Art Village opened in 2004 and during 2006 she founded the Mogalakwena Research Centre for African Ecology and Anthropology. In 2008 she opened the Mogalakwena Gallery in Cape Town.

The Mogalakwena Craft Art Village is situated within walking distance of the neighbouring villages, under the authority of tribal Kgosi (Chief) Kibi, in the remote area of Blouberg. The area is home to more than 1,5m Northern Sotho (Bahananwa, Babirwa, Bapedi, Batlokwa) speaking people. Mogalakwena is a metaphor for "fierce crocodile" in local sePedi language (mogala = fiery coals; kwena = crocodile).

The artwork, Job Application is the first piece of fabric that applicants were asked to demonstrate their knowledge and skills: drawing, an image,



Dr Elbé Coetsee & Mogalakwena Craft Art Embroiderers
JOB APPLICATION

cotton fabric, embroidery threads
156 x 174cm
R 143 750

selecting colour palates, and choice of embroidery stitches. Finally, neatness and tension are evaluated and encouraged. We worked on this cloth over a period of 5 years. During this time we facilitated numerous embroiderers and/or fabric artists and designers to stitch their marks on the cloth. This cloth embraces the creativity and collaborative spirit of many women, as well as the triumph of patience.

MUNGO X GOODGOODGOOD

BIOGRAPHIES

Stuart Holding **Mungo founder and master weaver**

Stuart is a master weaver, textile designer and the founder of Mungo. His passion for weaving started with a five-year apprenticeship in the weaving mills of Yorkshire, in the UK. "I had a burning desire to travel the world, seeking more unconventional ways of doing things, and this led me to travel by boat to South Africa, with weaving as my skill set. I started by building a handloom in my lounge, learning to spin, and weaving a range of products." Over the years, based in Plettenberg Bay, Stuart has restored antique looms, designed world class fabrics and created the dynamic business of Mungo. 'What if...' was born from interchanging pattern cards and adapting the filling weft threads. Woven on the Dornier machines at the Mungo Mill in Plettenberg Bay, South Africa. "In the quiet of the now-still looms Amid the fallen threads and dappled Saturday-morning light, The air still heavy with the pulse of machines - A thought: What If?"

Lenore Schroeder **Mungo designer**

Majority cotton fibre with a mixture yarn of Wool / Silk / Tencel "I had a brief introduction to handlooms in my third year studying textile design. It did not really interest me because my focus was mainly to design printed textiles. The first time I met with Stuart and he showed me the historical looms at Mungo I knew that this is the best place for me as a textile designer to learn more of the ancient craft. Whilst working with Stuart I felt the need to explore more of the traditional and historical way of weaving and not to just sit behind a computer designing patterns. So, I bought a Counter march loom from a lady called Colleen Skinner. Colleen told me the history of the loom: I bought the loom in 2001 from a retired doctor (Dr Steyn if I remember correctly) who lived in Onrus. It had been advertised by the weaver's guild

in Cape Town. She was from Pretoria and had had a weaving studio sometime from the 50s - 70s where she used this loom. She had converted the loom to a counter balance, although she kept all the fittings for the counter marche system. She had purchased the loom from someone who came to South Africa from Eastern Europe in the 1920s. My inspiration for the weave, I had found in a book called "A Hand Weavers Pattern Book". I wove a combination of 3-4 different patterns in the fabric. The patterns stem from a traditional weave construction called a Finnish Bird Eye. I made the colour selection from yarns Mungo bought from weaving Mills that have closed over the last couple of years. Normally those types of yarns would be thrown away, but we decided to use them in very special one-off projects. I have also introduced little sections of hand spun yarns from America. I feel the combination of patterns and colours work extremely well and creates a very vibrant lively cloth that never gets boring when you stare at it."

TSITSIKAMMA SUIT **by MUNGO x GoodGoodGood (A collaboration)**

The fabric is a once off project inspired by overshot coverlet patterns. Fabric designed and woven by Mungo. Suits designed and hand made by Daniel Sher for GoodGoodGood.

GoodGoodGood

Fashion brand founded in 2016 in Cape Town, South Africa that focus on elevating modern streetwear using high quality, ethically-sourced fabrics and classic tailoring practices. They are increasingly proactive in sourcing textiles from eco-friendly suppliers and by thoroughly considering our environmental impact at each stage of the manufacturing process.

www.goodgoodgood.co.za

MUNGO

Since 1998 Mungo has been making heirloom quality homeware textiles, inspired by both traditional weaving techniques and designs from around the world. Behind each product is the accumulation of thousands of hours of experience, carefully sourced natural fibre yarns, traditional weaving machinery, history and knowledge – both learned and passed down. It is our mission to shape and uphold the standards of sustainable production, whilst manufacturing a quality product that is made to last. At Mungo we believe that what we create and the manner in which we create it will filter down to the end user and help to improve the world we live in. We believe that good design with a conscience never goes out of fashion.

www.mungo.co.za

Lenore Schroeder MUNGO designer
FINNISH BIRD EYE
Textile Hanging
80 x 300cm
R 9 500





MUNGO X GoodGoodGood
TSITSIKAMMA SUIT PANTS
Handmade by Daniel Sher for
GoodGoodGood, fabric designed
and woven by MUNGO
one size unisex medium
R 7 500 each



MUNGO X GoodGoodGood
TSITSIKAMMA SUIT COAT
Handmade by Daniel Sher for
GoodGoodGood, fabric designed
and woven by MUNGO
one size unisex medium
R 7 500 each



Amy Ruschi
Jens Bohm
Jonnelle Sch
Marcelle Spa
Mark Raute
Michael Chu
Mungo Will
Magalakwe



Ha
bu
A Gro

(LEFT)
Stuart Holding MUNGO founder & Weaver
WHAT IF ON A SUNDAY
Textile Hanging
110 x 835cm
R 12 000

(RIGHT)
Stuart Holding MUNGO founder & Weaver
WHAT IF ON A SATURDAY
Textile Hanging
110 x 835cm
R 12 000

PIERRE FOUCHÉ

BIOGRAPHY

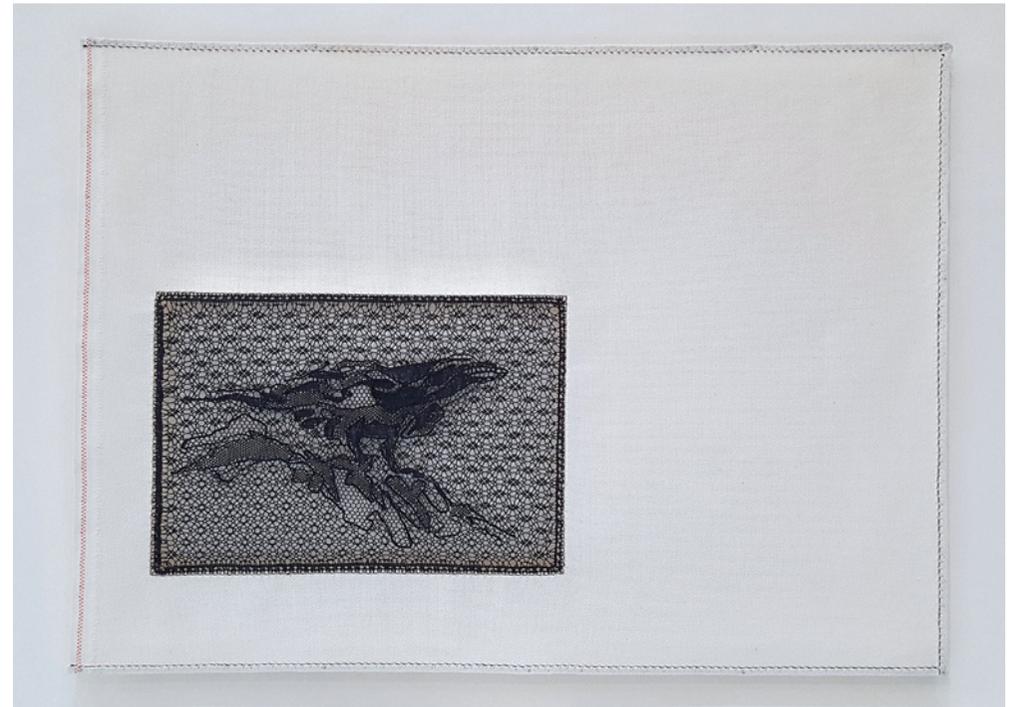
Pierre Fouché (b. 1977, Pretoria) introduces himself as a lacemaker. This designation highlights his interest in the techniques, materials, histories, and social relevance of textiles. His respect for technique, tradition, and innovation have earned Fouché his place within the craft establishment as an internationally respected practitioner and teacher of contemporary bobbin lace. His penchant for arcane media and aesthetics, has led his practice to include macramé, drawn thread embroidery, encaustic painting, and pinhole photography, as well as traditional painting, drawing and printmaking. Thematically, his work focusses on portraiture and the gaze, photography and representation, appropriation and web-media cultures, as well as some forays into overt queer politics. Often informed by world art history, his desire to understand the machinery of contemporary visual cultures tends toward the Romantic. His consistent marriage of iconography with craftsmanship also contributes to this reading.

Fouché achieved his MA in Fine Arts from the University of Stellenbosch in 2006. In 2018 he was the featured artist of the Andorran city of Escaldes- Engordany's 12th Textile and Glass Symposium. Notable group exhibitions include *Lace/not lace* at the Hunterdon Art Museum in Clinton, New Jersey; *Crafted: Objects in flux* at the Boston Museum of Fine Arts (2018), *Women's work* at the Iziko South African National Gallery (2016), as well as the touring exhibition, *Queer Threads: Crafting Identity and Community*, first exhibited at the Leslie + Lohman Museum of Gay and Lesbian Art, New York (2015). His work is represented in the public collections of the Iziko South African National Gallery and the Artphilein Foundation, Switzerland.

SIREN
Bobbin lace in cotton on linen
53 x 41cm (Without frame)
R85 000

ARTIST STATEMENT

Siren is a bobbin lace panel in cotton mounted on linen and it is based on a Chinese brush and ink painting of a crow. From a technical perspective, I wanted to experiment with combining two generally perceived incompatible bobbin lace techniques: Point Ground for the figure which is usually worked with two pairs of threads converging at a stitch, and Binche for the background - usually four pairs of threads per stitch. Thematically I chose this subject because the form lent itself to expressive rendering in ink, the symbolic significance of the crow in our collective consciousness, and because the figure is engaged in an action of sorts that implies a narrative beyond mimesis. The fleeting nature of the moment represented and the immediacy of the ink painting source contrasts with the 195 hours of labour the work represents from design to completion. I left the coloured bands of the linen's selvedge unhemmed as a reference to ancient Egyptian mummy linen often woven with similar selvedges.



SIVAN ZEFFERTT

BIOGRAPHY

Sivan Zeffertt studied Architecture at UCT before finding herself as a textile artist, weaver and self-taught photographer, focusing on themes of land, space and texture.

ARTIST STATEMENT

Weaving on a loom engages the body in a very specific way. It becomes a meditation in much the same way that walking might, and the visual emerges from the repetition of a physical action. Repetition of action becomes repetition of form, which changes through a movement of foot or hand or eye. I have found sanity in making work that is both still and full of movement. Often starting with a thought of landscape, texture and colour, each piece grows on the loom, sometimes without specific direction, and changes when it is unwound and cut off.



A LINE THROUGH THE GRASS
Karakul wool (detail on right)
321 x 37 cm
R27 500



BOTH A WINDOW AND A CURTAIN
Linen, Cotton, Lambswool, Mohair
124 x 16cm
R15 000



WATERMARK
Mercerized Cotton
167 x 67cm
R29 500

WILLEMEN DE VILLIERS

BIOGRAPHY

Willemien holds a BA in Fine Art. A multi-disciplinary artist who mainly uses needle and thread to create visual narratives that explore current feminist themes. Other mediums include painting (oil on canvas) and ceramics.

She is a published author of two novels – *Kitchen Casualties* (Jacana, 2003) and *Virgin in the Treehouse* (Jacana, 2007) as well as several short stories. She lives and works in Muizenberg, Cape Town. For more information visit:

www.willemiendevilliers.co.za

ARTIST STATEMENT

With my stitched textile works, I hope to transcend, and subvert, the traditional idea of embroidery as women's work. My work deals in an intimate and personal way with themes of patriarchy, domestic violence and gender differences, as well as celebrating the interconnection of all living things.

RED
100% linen,
Hand stitching on digitally printed fabric, using a
scanned image of an original embroidery
300 x 150cm
R9 000





WOMAN
100% hemp,
Hand stitching on digitally printed
fabric, using a scanned image
of an original embroidery
149 x 146cm
R8 000



MAN
50% cotton, 50% linen,
Hand stitching on digitally printed fabric,
using a scanned image of an original embroidery
146 x 146cm
R8 000

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