

CAP



CAP Workshop: Education in Contemporary Art Practice for emerging and established artists.

WORKSHOP 14 - 18 DEC 2020
EXHIBITION 18 DEC - 24 JAN 2021

The workshops in contemporary art practice entail a specialist training programme consisting of workshops and visual presentations. Specific objectives are to improve technical competence, to gain theoretical and technical knowledge and insight, to develop critical reflection ability and resourcing methodologies, and to understand idea development processes.

The workshops consist of theoretical discussions, concept, creative and critical thinking development, training in digital and technical skills, and critical assessment. During each workshop a topic relevant to art production, art exhibition, art marketing or art writing is theorised and discussed. Each participant receives individual attention as well as learn through observing the development of the work of others and the discussion thereof.

The CAP educational model is grounded in my 30+ years' experience of being a professor in art, writing course material for university students, developing new university degrees, accrediting course material with education authorities, founding and running a successful contemporary gallery for 10 years, curating exhibitions nationally and internationally at reputable galleries and museums, and on the side, making art myself.

It's a matter of taking artists further.

Prof. Elfriede Dreyer

Gallery at
GLEN CARLOU



Prof. Elfriede Dreyer

An art academic, curator, artist and researcher, she has been working in the domain of South African academia and the professional art industry for more than 30 years. She lectured full-time at Unisa in the Art Department from 1990 to 2003 and was Head of Department there for four years.

From 2003 to 2014 she lectured full-time at the University of Pretoria as Professor in both Fine Arts and Art History and specialising in postgraduate studies. She was the Academic Dean at the Open Window Institute from 2014 to 2015. Since 2015 she has been affiliated

with the University of South Africa again as an Extraordinary Professor in Visual Arts. She has published widely.

Elfriede has worked with major multi-national organisations and museums and provide art consultation to corporates, embassies and private collectors on art collecting and installation. She also provides curatorial and consulting services and does freelance curating at festivals, galleries and various other venues.

She has adjudicated at most of the national competitions such Absa l'Atelier, Sasol New Signatures, The Sanlam Portrait Award and others.

She founded Fried Contemporary Art Gallery in Pretoria in 2005, together with Charles Gijzelaar as partner, which she curated and managed until 2014.

She founded the CAP Institute for Contemporary Art Practice in 2015 and offers workshops, online Short Courses and an online Certificate in Contemporary Art Practice to emerging and established artists.

Snoops & Treks

Workshop Theme

New normal is a term we have lately become accustomed to. What does it mean? Getting out of our boxes of daily normalcy? What is normal? Living our lives in our proverbial boxes, we occupy specific spaces containing operating systems and structures that we create ourselves and consistently default to. We feel safe and comfortable there. Until some brutal unexpected (or planned) event shoves us out.

In a different way this is often applicable to artists too. In this workshop, Snoops & Treks, we considered what is normal for an artist; which are the conventions, the easy solutions, and the traps artists fall into. The artists were introduced to artist snooping and encouraged to explore and find inventive ways of thinking, processes and techniques.

Artists were also guided into 'trekking' to become a flâneur and journey away from their box. The workshop aim was to rekindle creativity in thinking and doing, and to find new opportunities in a world outside the boundaries of our boxes.

During the workshop Prof. Dreyer taught artists how to become a snoop and a trekker: discussing essential coping and production skills for any artist. Some of the questions dealt with were: What are the advantages and limits of being a curious traveller? What are your proposed destinations and goals? There was a focus on each workshop participant's individual art production, techniques and thought processes. Advanced experimental thinking and creativity was also cultivated and developed.

Each participant produced at least one new artwork during the workshop. This catalogue showcases their works.

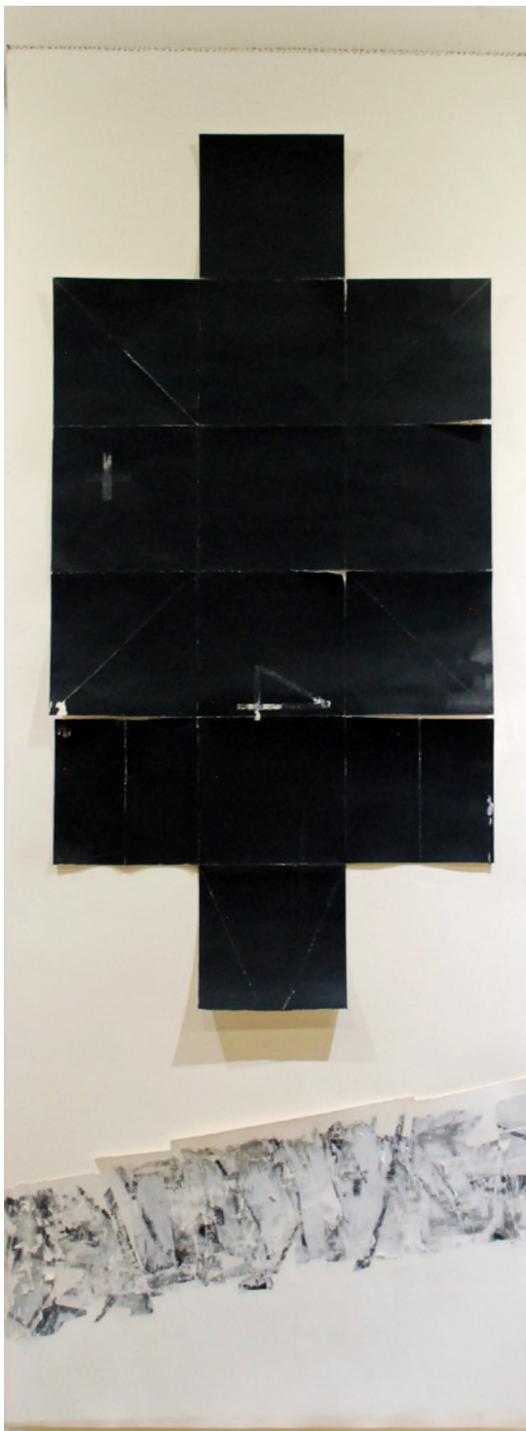


Above
Alicia Hindson | RESTATE, 2020
mixed media on Fabriano paper | 73 x 50 cm, unframed
R 1 800

Left
Alicia Hindson | LIMINALITY, 2020
Acrylic and charcoal on canvas | 79 x 64 cm, framed
R 4 500

My work explores self-identity through the process of deconstruction. As an ever-changing state, it reflects on the internalised interaction between technology and self-perception. The work serves as a momentary pause within the impact of the binary and the analog. Somewhere between the conscious and the sub-conscious.





Alta Botha,
HOPSCOTCH, 2020
Rives paper 300gsm,
Indian ink, activated charcoal,
linen thread and mixed media
291 by 108 by 3 cm, unframed
R 25 000

*Since 2012 I have been immersed in a journey of questioning and discovery around notions of place. It was sparked by a retracing of steps that led to my childhood place, evoking memories of experiences, textures and materials. This work **hopscotch** represents a self-made place which makes room for abundant play.*



Left
Berdine van der Mescht
SISTERS (for the set R 6 000)

TEN YEAR OLD, 2020 (left)
Organic material | dimensions variable
R 3 000
&
WINGED BABY, 2020 (right)
Organic material | dimensions variable
R 4 000

Below
Berdine van der Mescht
MAKE BELIEVE, 2020 | tea bags, paper, glue
Approx. 25 by 20 by 15cm
R 1 000

***Sisters** is a work that was constructed by crochet and knitting with organic materials. I am inspired by my love of nature and family. In this work I explore concepts surrounding belonging and loss, vulnerability and fragility, youth, relationships and nature. The **Make-Believe** work is a construction made up of mundane disposable teabags. These teabags are crafted into a vessel that resembles a cradle. The work expresses themes of closeness, solace and caring.*



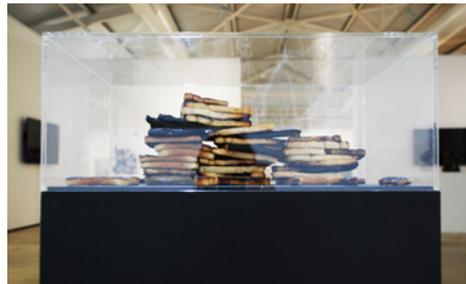


Charlene Jefferies
TRANSFORM, 2020
mixed media on paper
44 by 31 cm, unframed
R 650



Charlene Jefferies
TIME TICKS, 2020
mixed media on paper
52 by 39cm, unframed
R 650

Charlene Jefferies is a self-taught artist. She has spent the greatest part of her career teaching in the Waldorf educational philosophy. She also worked as a facilitator for the Butterfly Art Project and teaches art classes in her private time. These two mixed media artworks deal with the concept of mortality. These works depict the mule – a useful and hardworking animal – yet mortal, unremarkable and unmemorable.



Left
Erika Suter
NOT ENOUGH, 2020
Bread | 110 by 50 by 35cm
(installed dimensions)
R3500 (incl. plinth and perspex box)

The theme that has dominated my artistic practice is the literal as well as figurative significance of bread. Bread is a basic food staple, and the purpose of working is "to put bread on the table". Ever greater accumulation of material wealth, exacerbated by greed and corruption, can thus be signified as a perversion of bread. This perversion, enabled by the prevalent economic, political and religious structures, permeates and shapes our physical environment, both built and natural, as well as our mental states.

*In **More**, the marks of the excavated transfers convey these connections in the depicted cityscape. I responded to these with charcoal and pastels in the attempt to further render metaphorically, humanity's predicament. Responding to the warning inherent in the work **More**; **Not Enough** suggests an outcome with bread charred by fire and arranged in a way that alludes to ruins. My creative choices are directed by the selection of object metaphors and marks to convey ideas of lust/greed, contamination, destruction and loss of integrity. My artmaking is influenced by the work and writings of Wim Botha and Frikkie Eksteen.*

Below
Erika Suter
MORE, 2020
mixed media
67,7 by 97,3cm, unframed
R 4 500





Grietje Haupt | TERRA INCOGNITO, 2020 | mixed media on gesso board | 145 by 75cm, unframed | R 4 500

We live in a world claustrophobically filled with uncertainty. We only know partly, see fragments and hear distortions of the whole. I work with what we do not know, do not see, do not hear and therefore what we do not understand. Fragmented images and residue of the working process become the marks we leave in our effort to understand and make sense of the world and to break through the borders of the unknown to a new space of many possibilities.



Left
Inge Burman
BETWEEN, 2020
Mixed media on fabriano
Approx. 21 by 29cm, unframed
R 1 500

Right
Inge Burman
SHANGRI-LA, 2020
Mixed media on fabriano
100 by 70cm, unframed
R 3 500

My work deals with polarities and the liminal space between them. I use mixed media to piece together disparate elements drawn from my life, memories and experiences – these are woven into a new alternate reality, by means of embroidering onto the paper.





Left
Rosa Snyman-Wessels
MOVEMENT, 2020
Mixed media, paint and glue
120 by 145cm, unframed
R 3 500

My work relates to emptiness and simultaneously tries to embody the paradox of both everything and nothing. These works began with no set guideline for the finished product; therefore, the possibilities were infinite. These works examine concepts such as connectivity, the simple and mysterious, the whole and nothing. They also suggest a perfect form of movement – a sort of creative journey that could be triggered by memory, which give clues and guides one along the way.

Below
Rosa Snyman-Wessels
INTERFERENCE, 2020
Mixed media, gesso,
latex, seaweed
Dimensions approx.
120 by 90cm, unframed
R 3 000

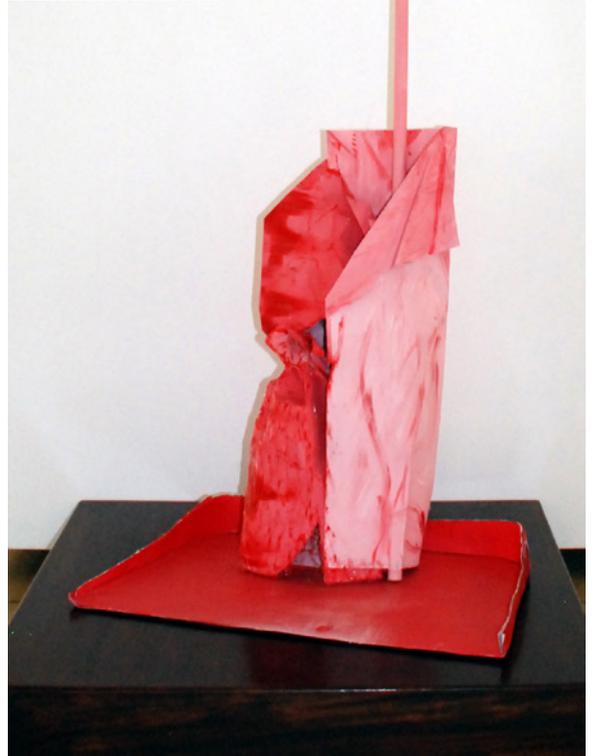




Above left
Salome Delpont | NURTURE, 2020
Fired stone and acryla
dimensions approx. 40 by 25 by 30cm
(From the Fixed series)
R 4 444 *SOLD*



Above right
Salome Delpont | SERVE, 2020
Fired stone and acryla
dimensions approx. 37 by 16 by 10 cm
(From the Fixed series)
R 2 800 *SOLD*



Right
Salome Delpont | DOUBLE, 2020
Mixed media with paper
Dimensions approx. 190 by 50 by 70cm
R 2 000

The Fixed series works explore the identities women assume intellectually, domestically, spiritually and in relationships, after half a century of feminism. The works are mainly in fired stone and acryla, reflecting the immobility of society despite egalitarian laws.

Double is a mixed media paper sculpture, reflecting how gendered identity roles remain folded into culture.



Above
Simone Redman
EXHALE, 2020
Photomontage on archival paper
43,6 by 31,2cm, framed
R 3 200

I work with analogue photomontage. By means of overlapping disparate imagery in order to construct heterotrophic realities.

Below
Simone Redman
AQUALUNG, 2020
Photomontage on archival paper
70 by 100cm, unframed
R 2 900





Sue Duthie
CAMOUFLAGE, 2020
Mixed media on paper
63 by 85cm, unframed
R 2 400



Left
Sue Duthie
OUTWARD A LANDSCAPE, 2020
Mixed media on paper
60 by 42cm, unframed
R 2 000

I am fascinated by the idea of “not fitting in one’s skin”. My works investigate the conversations and imaginations of the interior embodiment. That is to say, the search for an interior self - that which lies beneath and beyond the surface of the skin – that which cannot be contained by the skin of the outer body.



Above
Susan Grundlingh
GROWTH, 2020
Mixed media on paper, unframed
R 1 500



Left
Susan Grundlingh
BRANCHES, 2020
Oil on canvas
100 by 100cm, unframed
R 12 500

My passion for foliage and vegetation served as a point of departure for a new way of looking at my usual subject matter. In order to get out of my box, and away from my comfort zone of realism, I had to explore different materials and techniques to what I would normally use.

Viewing and Buying Art on this Exhibition

The exhibition will only be available online at www.glencarlou.com.
For more information, or sales enquiries, contact our gallery manager
Christa Swart at gallery@glencarlou.co.za.

Payments may be made via electronic fund transfer. All prices as listed on the website and catalogue are in ZAR including VAT.

Viewing

In accordance with Government mandates announced January 11th 2021, we are required to close our Visitor Centre in totality. Our Restaurant, Tasting Centre and Art Gallery will not be accessible and remain shuttered until we are advised that operating is legally permitted again.

During this time all artworks will be accessible to view online on our website or downloadable for offline reading in this catalogue. All artworks are fully illustrated and catalogued.

Shipping

All sold items may only be collected or shipped as from the 25th of January 2021.

Kindly email your shipping requirements to Christa Swart at gallery@glencarlou.co.za. We will arrange competitive quotations for your perusal and approval.

Buyers preferring to make use of their own shipping arrangements should advise accordingly.

Packing and courier fees are for the buyer's account.

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