AFRIKAANS – Angus en Rina

Die titel van die uitstalling, ***Dislodge (Loswikkel),*** verwys na ‘n doelbewuste verskuiwing of ontsnapping vanuit die veilige bekende of die stagnante na ‘n ongemaklike kopruimte waar vernuwing kan geskied.

Hierdie distopiese aanslag vereis noodgedwonge ‘n kritiese blik op dit wat agtergelaat word asook op die nuwe speelveld waar erkende verwysings en denkmodelle slegs deur onbetroubare brokkies inligting en persoonlike ervaring vervang kan word. Die kunstenaars gee erkenning aan die veranderlike aard van realiteit, aan die “tussen-in” of liminale ruimte van Victor Turner (GEE ASB DATUM) in die soeke na ‘n nuwe, substansiele waarheid. Strukture van betekenis, ideologie en metanarratiewe word dan ook in die post-strukturele tradisie op verskeie wyses en deur talle media dekonstruktief ontgin en bevraagteken

Angus Taylor gebruik grond as simbool vir die behoefte aan ‘n anker, ‘n gegrondheid, terwyl hy terselfdertyd gekonfronteer word met metodiek en ‘n leefwyse wat ontvanklik vir vernuwing wil bly. Hy ondersoek die materiele liminaliteit deur grondvorms vanuit ‘n natuurlike habitat na die mensgemaakte galeryruimte te verplaas om so die ongegronde toestand (ungroundedness) aan te toon. Hoewel ‘n blok grond hier die positiewe aspek van die negatiewe ruimte van ‘n graf weerspieel, dui dit nie alleen op sterflikheid nie, maar op die oorsteek van ‘n metaforiese grens, ‘n ontsnapping en loswikkeling.

RinRina Stutzer spreek die vlietendheid en die nomadiese deur haar roes- en patina skilderye aan: werke wat binne ‘n leeftyd gereeld verander, met slegs ‘n ink-kopie as simulacrum of herinnering aan dit wat was. Die onstabiliteit en veranderlikheid van haar medium verwys direk na die kortstondige oomblik en die oorgang na ‘n transformerende ruimte. So word die skilderye liminale oppervlaktes, konstant in ‘n toestand van verdwyning en wording. Motiewe soos die kraai, die landskap en die karavaan word voorts gebruik as verwysing na die nomadiese idioom.

ENGELS – Angus en Rina

The title of the exhibition ***Dislodge (Loswikkel)*** refers to a purposeful shifting from the safe haven of that which is known and the need to escape from the stagnant to the uncomfortable head space where revitalization can occur.

A focus on dystopia necessitates critical reflection on what is left behind as well as on the new playing field where accepted references and mental models are replaced by unreliable bits of information and personal experience. In order to obtain their own truth and comprehension of the world, the artists acknowledge the fickle nature of reality as well as the “in between” or liminal space Victor Turner refers to (GEE ASB DATUM). Deriving its impetus from the post structural tradition, structures of meaning, ideology and meta-narratives are thus questioned and revealed in deconstructive way through the use of various techniques and materials in a search for comprehension.

Angus Taylor utilises earth as symbol for the need to find a cognitive home and a sense of been grounded, while in contrast his methodology and life style embraces renewal. Part of his

exploration touches on material liminallity. Earth is for instance displaced from its natural habitat to the man made gallery space to indicate the absence of been grounded. Although a block of earth can be viewed as the positive of the negative burial space, it does not refer to death per se, but rather to a metaphorical transition and detachment.

Rina Stutzer addresses the nomadic and the fleeting through her rust and patina paintings, works that will change constantly over a lifetime with only a simulacrum or an ink copy as memory of the original state of the work. The instability of her medium refers to the momentary and the transition to a transformative space and the images thus become liminal surfaces, constantly in a state of flux or “in between”. The crow, the landscape and a caravan are furthermore used as reference to the nomadic idiom.