

Gerard Cloete Gallery invites you to the opening of

POPSPEEL



An exhibition of works by artist

Riaan Vosloo

Thursday 8th November 2007, 18H00, 90 Loop Street, Cape Town
RSVP Riaan Vosloo 082 54 777 80 by 1 November

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“A picture says a thousand words...”
Doratia Vosloo, 1978

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Die Begin / How it Began

Ek het in 2004 vir ses maande as fotograaf op die Sun Princess gewerk. Elke liewe dag fotos geneem. Ongelooflike ondervinding opgedoen. In September 2004 het ek terug gekom. Een oggend in September 2004, omtrent 6:00am, het ek my enkelbed voor my kamervenster gestoot, die pop op my onopgemaakte bed gesit en die eerste reeks van 300 fotos van die "langbeenpop" geneem met my klein 4-mega pixel mik-en-druk kamera.

Ek wou met die kamera speel sonder om "precious" te raak. Sonder om te "worry" oor die "regte" lig, die "regte" F-stop, die "regte shutter speed", Net nog 'n medium, op dieselfde vlak as die goedkoop kwasse waarmee ek verf. Ek wou met die pop speel soos met 'n gevoellose, plastiese, weggoibare voorwerp. Ek wou die vroulike vorm gebruik, sonder respek, as net nog 'n (mis)bruikbare element in 'n kunswerk. 'n Model wat nie teëpraat nie. Daarom het ek die kop af gehaal.

In 2004 I worked for six months as a photographer on board the Sun Princess. I took pictures every single day. I gained incredible experience. In September 2004 I returned. One early morning in September 2004, about 6:00am I pushed my single bed in front of my room window, put the doll on my unmade bed and did the first series of about 300 photographs with my small, 4 mega pixel pocket camera.

My goal was to play with the camera without becoming precious. Without worrying about the "correct" f-stop, the "correct" shutter speed and the "correct" lighting. I wanted to use the camera as just one of my cheap, hardware store brushes. I approached the doll as a lifeless, emotionless, cheap, plastic, disposable, inhuman shape. My aim was to use the female doll shape without respect, as just another manipulable (amusable) component in a work of art. A "model" without a voice. Therefore I removed the head.

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'n Mond en oë lieg nooit

“Die lyn tussen liefde en haat is latex-dun”. Die lyn tussen absolute skoonheid en verskriklik lelik is ook latex dun. “Bitch” ek? Spot ek? Bevraagteken ek skoonheid? Lewer ek sosiale kritiek? Rebelleer ek?

Of aanbid ek?

Ja, ja, ja, ja en ja. Danksy my suster, Doratia. Sy was my oudste sussie, negentien jaar ouer as ek. Danksy haar het ek groot geword met “parfuum”, “Revlon”, “lipstick”, “skirt”, “make-up”, “Chanel”, “Joy”, “YSL”, “Worth”, “eyeliner”, “mascara”, “base”, “blush”, “panty”, “boyfriend”, “Femme”, “Miss Worth”, “eau de toilette” en “cologne”.

Volgens haar was rooi die mooiste kleur en Karin Barnard die mooiste vrou.

Danksy haar ken ek ook “Valium”, “Ativan”, “overdose”, “suicide”, “Serepax”, “Cape Velvet”, “Stikland”, “Valkenburg”, “Trisequens”, “PMS” en “divorce”. Ek het ook al die truuks gesien wat 'n vrou gebruik om n man om haar pinkie te draai.

Sy het my palm gelees toe ek gebore is (hoor ek) en gesê ek is 'n kunstenaar. Sy het my naam gekies.

Dit wat ek egter die duidelikste van alles onthou is hoe sy elke liewe oggend vir omtrent twee ure voor haar spieëltjie op die vensterbank gesit het en haarself grimeer het. Nie toe geplak van die “make-up” nie (“base” is baie goed “geblend” en gepoeier met 'n poeier wat “die vel nie “clog” nie, maar “laat asemhaal”).

Sy het haar lippe en oë so mooi gegrimeer dat ek nie my oë daarvan kon afhou nie. Vol, dieprooi lippe en sagte, bruin “eyeliner” met “mascara” wat haar oë so groot en onskuldig soos Bambi se oë laat lyk het. Van toe af kyk ek altyd na mans en vrouens se oë. Veral hoe 'n vrou haar oë en mond grimeer. Vandaar af waardeer ek altyd mooi oë en 'n mooi mond.

“'n Mond en oë lieg nooit nie”. Ek is nie meer seker hoe waar dit is nie.

Skoonheid is universeel, die “schoonheid” wat my skilderkuns-lector, Vivian van der Merwe, van gepraat het. Die skoonheid wat die aardse, wêreldse grense oorsteek en raak aan dit wat ek “magical” noem. Die skoonheid wat net kan kom vanuit 'n eerlike en opregte hart. Die skoonheid wat nie altyd mooi is nie, nie altyd sag op die oog is nie, maar soms seermaak en baie lelik is. Die skoonheid wat gebeur wanneer die mens in die kunstenaar eenkant toe staan en nie inmeng nie.

“Woman must play 'hard to get'?”

“Moenie soos 'n appel in 'n man se skoot val nie”

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The mouth and eyes never lie

“The line between love and hate is latex thin.” The same can be said about the line between supreme beauty and hideousness. Am I bitching? Ridiculing? Questioning beauty? Voicing social commentary? Rebelling?

Or am I worshipping?

Yes, yes, yes, yes, yes and yes. Thanks to Doratia, my sister. She was the oldest child, nineteen years my senior. Under her influence I grew up with “perfume”, “Revlon”, “lipstick”, “skirt”, “make-up”, “Chanel”, “Joy”, “YSL”, “Worth”, “eyeliner”, “mascara”, “base”, “blush”, “panty”, “boyfriend”, “Femme”, “Miss Worth”, “eau de toilette” and “cologne”.

According to her red was the most beautiful colour and Karin Barnard the most beautiful woman.

She also introduced me to “Valium”, “Ativan”, “overdose”, “suicide”, “Serepax”, “Cape Velvet”, “Stikland”, “Valkenburg”, “Trisequens”, “PMS” and “divorce”. I saw the games women play to manipulate men.

She read my palm, said I am an artist, chose my name.

What I remember best is how she sat in front of her little mirror on the window sill, doing her make-up. Not thick and heavy, the base was always blended perfectly, finished with translucent “non-clog” powder allowing the skin to “breathe”.

She did her eye and lips make-up in a way, so beautiful; it was difficult to tear my eyes away from it. Deep, red lips, soft, brown eyeliner and mascara made her look more innocent and vulnerable than Bambi. From that point onwards I always observe women and men's eyes and mouths, always noticing the way in which a woman did her eye and lip make-up and appreciating beautiful eyes and mouths.

“The mouth and eyes never lie”. I do not know how true this is any more.

“Skoonheid” (beauty) is universal. It is the “skoonheid” Vivian van der Merwe, my painting lecturer, explained. True “skoonheid” crosses and breaks all earthy boundaries and rules, touches what I call “something magical”. It can only come from an honest, pure heart, not influenced by preconceived, historical, worldly ideas about beauty. Beauty is not always beautiful. True beauty is sometimes hideous and can be hurtful.

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I will cut off your dick if I see you playing with dolls again- 1976

Ons was weer in die Kaap want Reinette was weer in Rooikruis. Ek en Carine het met haar poppe gespeel. Ek was vier.

'n Seuntjie speel met karretjies en 'n dogtertjie speel met poppe.

Speel mans met vroue?

Mans is die jagters?

“Woman must play 'hard to get'?”

“Moenie soos 'n appel in 'n man se skoot val nie”

Reinette were hospitalized in Red Cross therefore we were in Cape Town again. Carine and I were playing with her dolls. I was four.

Boys play with toy cars and girls with dolls.

Do men play with women?

Men are the hunters?

Women must play “hard to get”?

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Allowed me to play with dolls

When I first saw the image of Glo Barbie, I stared at the image for some time. Was it déjà vu or some distant, deep action been brought to the surface? Riaan has managed to capture, and freeze, a moment of my past. Its like been given the opportunity, by a higher being, to step outside yourself and take a look at a happening in your past..... Like one of those frozen panoramic photographs, popular on current TV commercials.

The photographs have been executed with passionate precision. Riaan has painstakingly found the right composition, angle and moment in time, both in capturing his emotions and releasing this body of work.

I thought dolls were simple toys for children to play with, but Riaan has explored and found places I did not know existed. These close-ups expose the doll and the action of playing with the doll for what it really is. A complex human condition, passed from generation to generation; the notion that dolls are for girls and cars are for boys.

Riaan is allowing me to play with dolls. As a grown man, I can now release to pressure that has been capped for so long and play with his dolls. Better still, he has made it socially acceptable for me to do so.

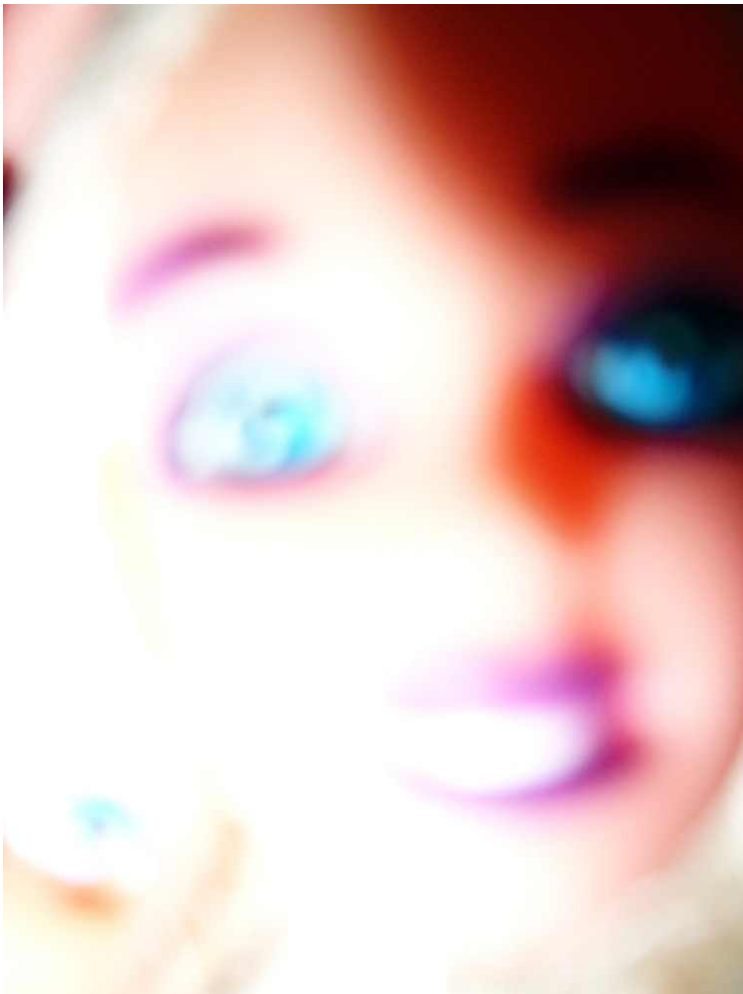
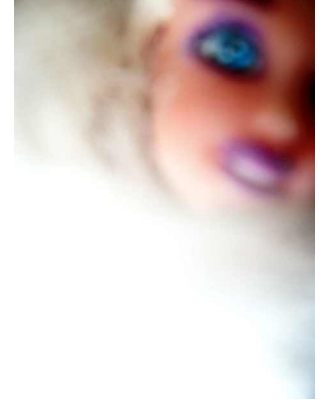
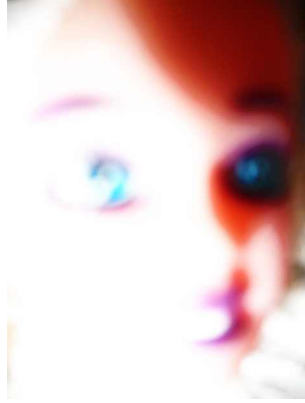
I am also fascinated by the graphic execution and computer manipulation of the images. Riaan is not scared to play with his work and then present it on a platter for the art world to eat.

Say what you want, I enjoyed devouring these images, my eyes picked at the delicate soft vignettes, my mind absorbed the complexity of the condition.

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Riaan Vosloo

Beauty



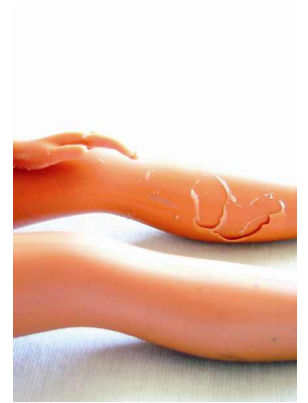
Die plastieklyfie het gepraat. Die volgende oggend wou ek sien wat die kop gaan doen.

The little plastic "component" suddenly had a voice. What does the head has to say?

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Riaan Vosloo

Human



Tot my verbasing het die koplose voorwerp baie gou 'n "kop" ontwikkel voor die kamera, 'n lewe gekry (en gevoel!), respek af gedwing, die "photo shoot" gelei, die kamera "seduce" en my nie toegelaat dat ek dit misbruik nie.

Die resultaat was "grainy", uit fokus uit, lewendig en bowenal sensueel

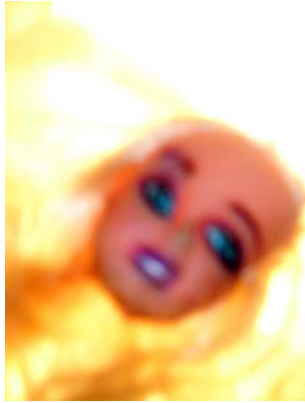
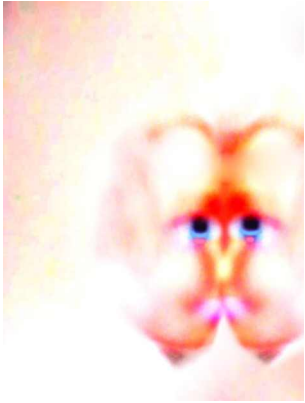
To my utmost surprise the "component" very quickly development a "head", a "voice" and a life. The "component" started leading the shoot, seducing the lens and not allowing any abuse.

The result was "grainy", out of focus, very much alive and sensual.

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Riaan Vosloo

Making Faces

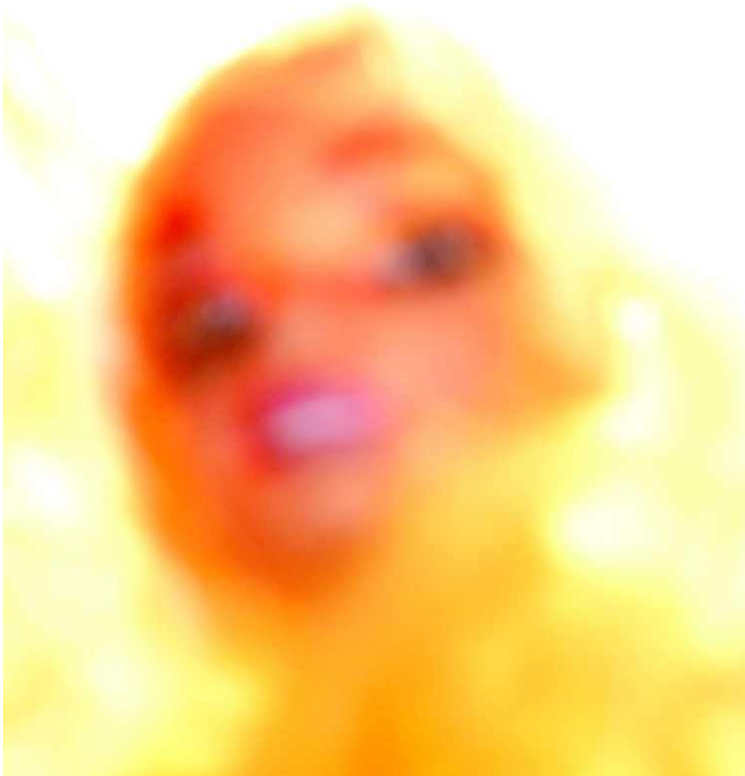


Haar speelse kant? Haar “cheeky” sy? Miskien wou sy my wys sy is in beheer en nie ek nie. Miskien was dit haar manier om haar sin te kry. Miskien: “I got you” of selfs “I told you so.”

Wat ook al die geval, sy het my gewys, soos met elke model, sy wil ook eendag 'n “aktrise” word.

Her playful side? Or even her cheeky side? Maybe this was her way of showing me she was in charge all along and not I. Maybe this was her way of having her way. Maybe saying: “I got you”, even “I told you so”.

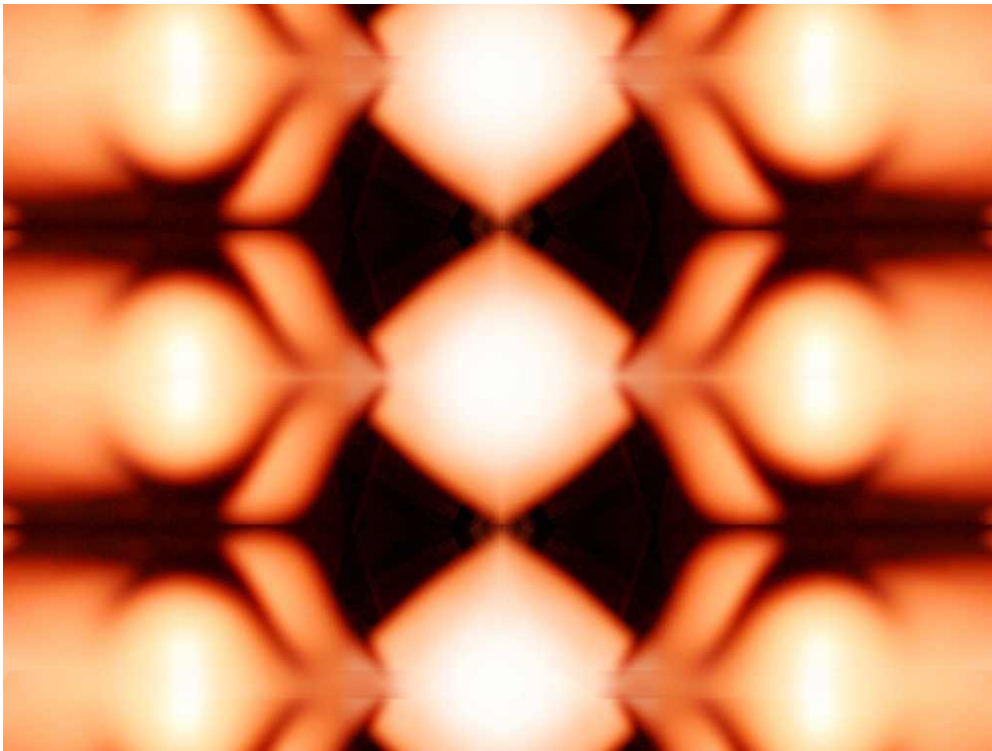
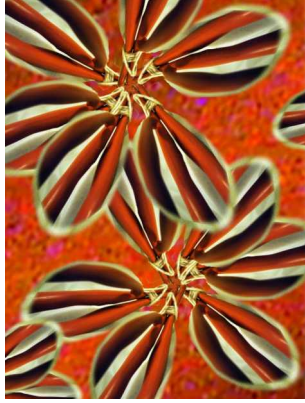
What even the case might have been, as with every model, she also had dreams of being an “actress”.



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Play



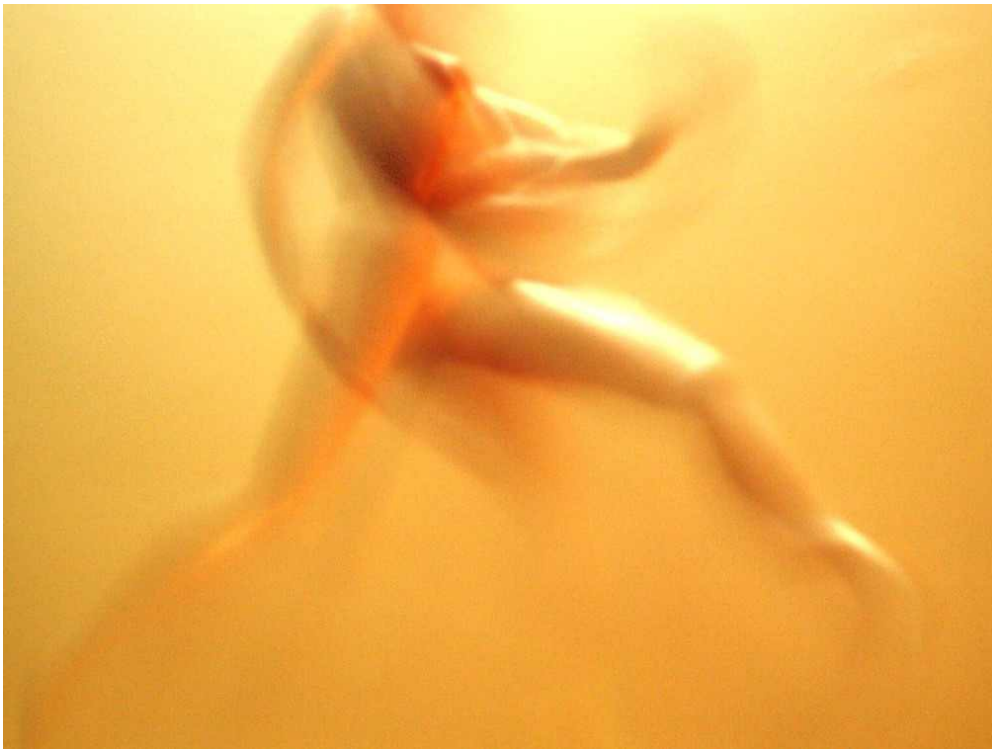
Sy het my heel duidelik vertrou. Dieselfde oggend het die lyfie rooi plastiek "boots" aangetrek., allerhande suggestiewe posisies in geneem en selfs toe gelaat dat ek haar klein voetjies vasbind!

A basis of trust was laid down. The same morning the little, plastic body but on a pair of tiny, red boots and even allowed me to tie her little feet together!

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Swing



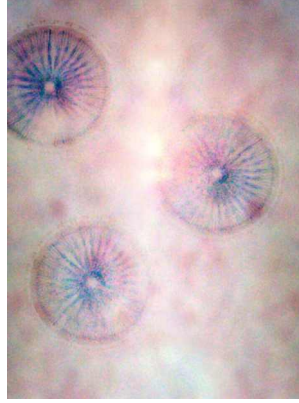
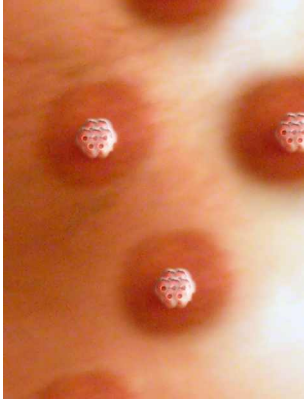
Ek het 'n tou om haar nek gebind en haar baie naby aan die kamerlig teen die plafon gehang en haar toegelaat om inhibisieloos te beweeg.

I tied a rope around her neck, hang her very close to the ceiling light and allowed her to move freely.

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Vulnerable



Haar hare wat nie uitgeval het nie, was gekoek.
Haar bene het afgeskilfer. Daar was tekens van
mishandeling op haar rug en "questionable" vlekke
op haar lae rug en "lace panty". En "permanent
make-up" was, wel...permanent.

The hair which hadn't fallen out was entangled. The
skin on her one leg was peeling off. Signs of abuse
were noticeable on her back. There was a
questionable stain on her little, lace panty. And her
"permanent make-up" was, well...very permanent.

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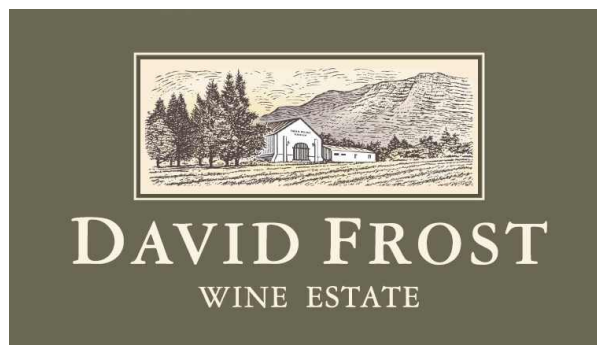
Biography

- 2007, Van Boerekitsch en ander Dinge
, Group exhibition for KKNK curated by Gordon Freud
, Klein Karoo National Arts Festival, Oudtshoorn
- 2007, Elements of the Landscape, Die Ateljee, Piketberg
- 2006, "ARTwords" exhibition, Rust-en-Vrede Art Gallery, Durbanville
- 2006, "HOMEtalk", solo exhibition, Gerard Cloete Gallery, Cape Town
- 2006, "Portaits" exhibition, Association for Visual Arts, Cape Town
- 2006, "Seven Deadly Sins" exhibition, Rust-en-Vrede Art Gallery, Durbanville (1)
- 2006, "Short Conversations", solo exhibition, Gerard Cloete Gallery, Cape Town (10)
- 2006, "O' Lyf", photography exhibition for the olive festival, Riebeeck Kasteel, South Africa (6)
- 2003, "Peep Show" exhibition, Gallery 38 Special, Cape Town
- 2003, "Puzzle" exhibition, Rust-en-Vrede Art Gallery, Durbanville
- 2003, "Homework" exhibition (Cape College Staff exhibition), The Castle, Cape Town
- 2003, "Self portraits" exhibition, Rust-en-Vrede Art Gallery, Durbanville (1)
- 2002/3, "Salon exhibition", Rust-en-Vrede Art Gallery, Durbanville
- 2002, "Krisp" exhibition, Art-B Gallery, Bellville
- 2002, "Koester/Cherish" exhibition, Rust-en-Vrede Art Gallery, Durbanville
- 2002, "Berg/Mountain" exhibition, Art-B Gallery, Bellville (1)
- 2002 Cape Town City Council bought work for their art collection
- 2002, "Vuleka" Sanlam Art exhibition, Art-B Gallery, Bellville
- 2002, Nedcor exhibition at Cine Nouveau, Cavendish Square (6)
- 2002, donated a work for The Bears ("Bere") Aids Fundraising Exhibition
- 2001, donated a work for the Kidsafe Art Project
- 2000, "The Container" exhibition, Rust-en-Vrede Art Gallery, Durbanville (1)
- 2000, group exhibition, Durbanville Hills Cellars
- 2000, "Miniatures" exhibition, Art-B Gallery, Bellville Took part in several group exhibitions in George (-1998)
- 1995, "4 Perspectives" exhibition, Art-B Gallery, Bellville
- 1994-1998, "Best of the Southern Cape"-exhibition, Strydom Art Gallery, George

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Riaan Vosloo

Gerard Cloete Gallery



Richard

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