

FRIENDS
OF THE
IZIKO
SOUTH
AFRICAN
NATIONAL
GALLERY



THE PRINT
COLLECTION

The Friends Print Collection

The Friends Print Collection is an opportunity to acquire an original limited-edition work while knowing that the proceeds from this purchase go towards furthering the work which The Friends of the South African National Gallery.

Since 1968, the Friends have added to the permanent collection, supported education projects and assisted with exhibitions and events at the Gallery.

This project has been made possible by the generosity of the respective artists and their galleries.

Print 1/100 of each edition has been donated to the permanent collection.



Athi-Patra Ruga
*The Intervention on the Anglo Boer
Monument by the FWWOA Circa
2012*
2012
C-print on Fuji Crystal Archive
paper
sheet size: 54cm by 37cm
edition of 100 + 2 AP

In a site-situational work (gone slightly awry), Athi Patra Ruga as the *White Woman of Azania* performed lavishly for casual bystanders (on the streets of Grahamstown) giving them a privileged opportunity to capture his image on their cellphones; hear the squeak of paint-laden balloons rub against each other; feel the spurt of colourful liquid as Ruga violently popped balloons against a Boer War statue, and engage face-to-face with the intense emotion of this figure occupying their streets. The print is a still from this iconic performance.



Gerald Machona

Millennium Bar II

2010

C-print on Fuji Crystal Archive
paper

sheet size: 35,7 by 45,6cm

edition of 100 + 2 AP

The photograph was taken in 2010 whilst Machona collaborated with Bettina Malcomess, Dorothee Kreutzfeldt and other artists on a project called *The Millennium Bar*.

They had sourced materials from buildings that were being demolished to make way for developments in the run up to the FIFA World Cup soccer tournament and reconstructed a pop-up bar in various cities around South Africa during the tournament. Machona contributed the performance Ndiri Barman which was part of a larger series of masked performances where various vocational expectations of foreign nationals were performed whilst masked with sculptural head-dresses made from various decommissioned African currencies.

This image was taken in Khayelitsha and a pop up performance was done at Blank Projects. Whilst Machona had released images taken from the performance in Woodstock as part of his solo exhibition Vabvakure (People from Far Away) in Johannesburg last year, this print is of the Khayalitsha documentation of the performance which had not been previously published.



Penny Siopis

From My Lovely Day

2016

inkjet print on cotton paper

sheet size: 44 by 50cm

edition of 100 + 2 AP

Video gives artists a way of making tangible the usually invisible process of art-making, according to leading South African artist Penny Siopis:

"In painting, there is always something about the process that is as significant as the end product - but that process is private. With installation and video, the process seems to bring itself out much more because the viewer has to literally experience some of it."

Her point was underscored by the screening of *My Lovely Day* - a 21-minute film that formed the main focus of her lecture. Created for the 1997 Johannesburg Biennale, this video comprises reconstituted sequences from home movies filmed by the artist's mother. The images are superimposed with subtitles that tell a life story through the eyes of the artist's grandmother.

Siopis said the materiality of the medium held interest for her over and above its function as a vehicle for the work; it was also part of its meaning. She said: "The dust spots and markings are all part of realising it's a construction. There is a sense that it registers something niggling below the surface that cannot get captured in an image."

This print is a still from the film.