

Correlative Conjunctions

An Exhibition by:
Zyma Amien and
Ingrid Bolton



Held at Association of Arts Pretoria in July 2018 & thereafter

Sasol Art Gallery Sasol Place

September/ October 2018

Artists Statements



Zyma Amien has a generation link to the garment and textile industry, hence her focus on this industry. The nature of manufacture and production asks of the worker to remain in one position and at one station for the entire working day. The days lead to weeks, months and years. The workers continue to do repetitive work for their entire working life. This repetitive and alienation became the point of departure when creating the work. Amien created print using techniques like woodcutting, etching, marking making on copper plates, monoprints and lino cuts. These techniques require the artist to work alone and focusing only on the work and performing repetitive actions. Paraphernalia of the garment and textile industry such as pins, dress patterns and cotton paper was used specifically as a reference. Amien uses her role as an artist in society to highlight the plight of the garment workers, but is thoroughly aware that art cannot fix anything.



Ingrid Bolton was born in Johannesburg South Africa in 1963. She now resides and works in Cape Town. Bolton's area of interest is taking pressing global issues and bringing them into the public space for discussion. Installation is the predominant medium she uses but has also included video. With a background in microbiology, her interest fuels the need to make the microscopic world visible. A few years spent running a farm lead her to focus her attention on the changes in climate conditions and weather.

Recently she has exhibited work that looks at the role of microscopic organisms in the oceans, cable theft and ocean acidification – all global problems. She won the Sasol New Signatures competition in 2012 and her work is included in the Sasol and Pretoria Art Museum and the Kilbourn collections. She has had solo shows at the Pretoria Art Museum, Sasol Art Museum and at Iziko South African Museum. She completed her Masters degree at Michaelis School of Fine Art in 2016.

Correlative Conjunctions

If a correlative conjunction connects two equal grammatical items, then so too are Zyma Amien and Ingrid Bolton connected equally through their working processes. Not only do they share a studio space and a job but also have won the Sasol New Signatures competition. Both Amien and Bolton correlate in a pair, working together in this joint exhibition to show equally impacting work that highlights current social issues.

Amien has a familial link to the garment and textile industry, hence her focus on this field. The nature of manufacture and production asks of the worker to remain in one position and at one station for the entire working day. The days lead to weeks, months and years. The workers continue to do repetitive work for their entire employed life. This repetitive and alienating process became the point of departure for creating her artwork.

Amien creates prints using multiple techniques like woodcutting, etching, mark making, monotypes and linoleum cuts. These techniques require the artist to perform repetitive actions in much the same way as the garment workers. Materials used in the garment and textile industry such as pins, dress patterns and cotton paper are used specifically as a reference to that found in the factory. Amien uses her role as an artist to highlight the plight of the garment workers in society.

Bolton's habit is to look at seemingly unrelated issues with an underlying environmental focus and connect them either visually or metaphorically. Alarmed by the top down approach of the Cape Town municipality to propose that a tax be placed on solar panels and of the reluctance of the National government to commit to renewable energy, this body of work proposes to highlight how we look at sustainable energy. By using compounds like turmeric, coal and calcium carbonate in her work Bolton plays with multiple meanings and associations by juxtaposing them in the landscape. Bolton, like the philosopher Felix Guattari before her, compares the visual manifestation of the horizontally growing rhizome to the vertically growing taproot. Unlike the hierarchical nature of a taproot, a rhizome grows in a lateral direction with various nodes and tubers growing from it. These nodes can grow to be of similar sizes to each other and send shoots to the surface, seeking the light.

Coal and calcium carbonate are also visually connected. By burning fossil fuels like coal, ocean phytoplankton is struggling to produce their shells. This is due to the increasing acidity of the water, which depletes the levels of calcium carbonate needed for shell production. Associations are made between the golden coloured organic shaped turmeric and the dark, hard angular coal. Analogies are drawn between wind turbines and wave gliders that collect data on our oceans, and mountains of coal in the landscape. If authorities were to encourage their citizens to live more sustainably rather than employing a more dictatorial approach, a brighter future would be envisaged.

In this exhibition Correlative Conjunctions these two artists aim to draw attention to current socio-political and environmental concerns.

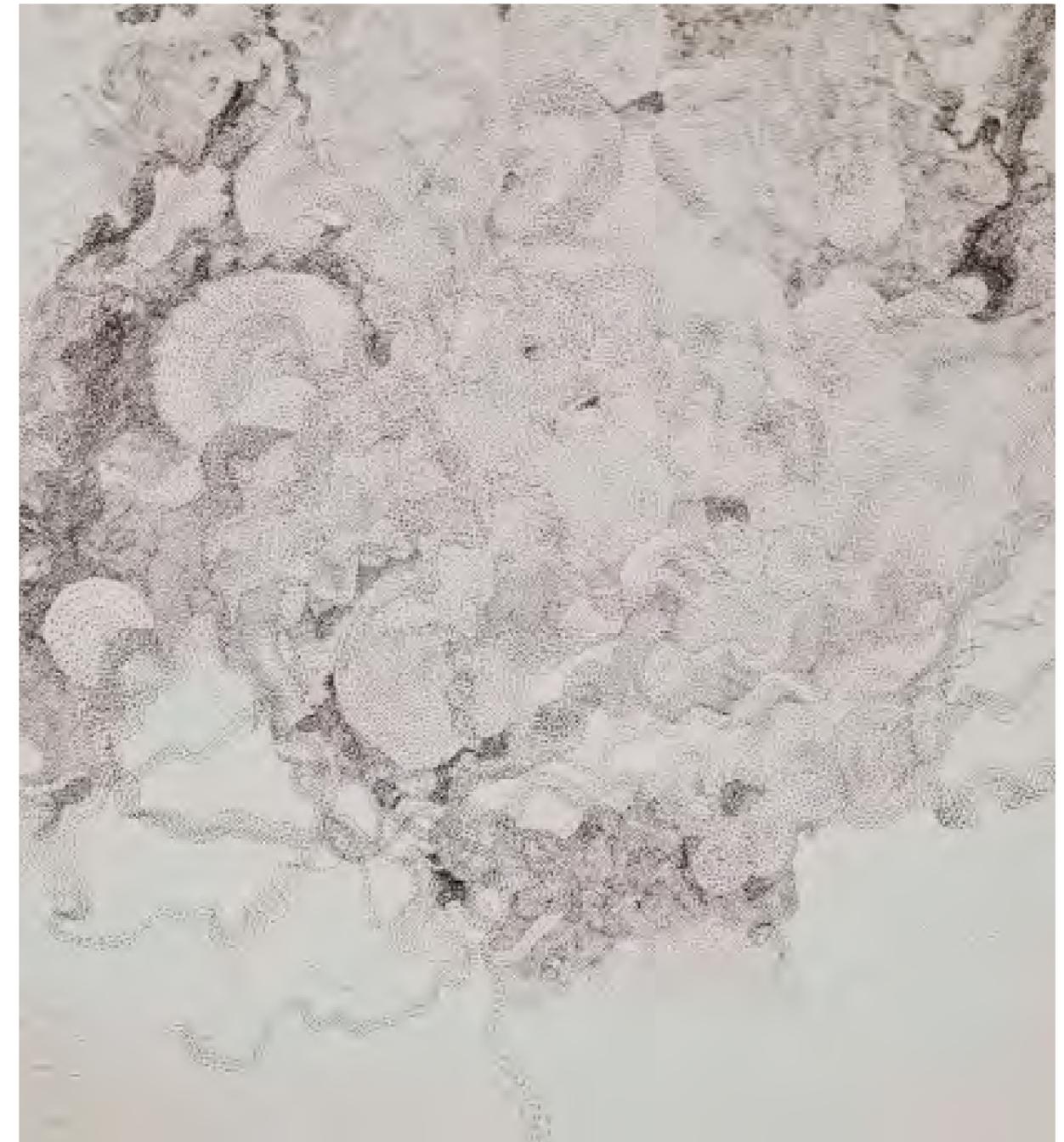
Zyma Amien



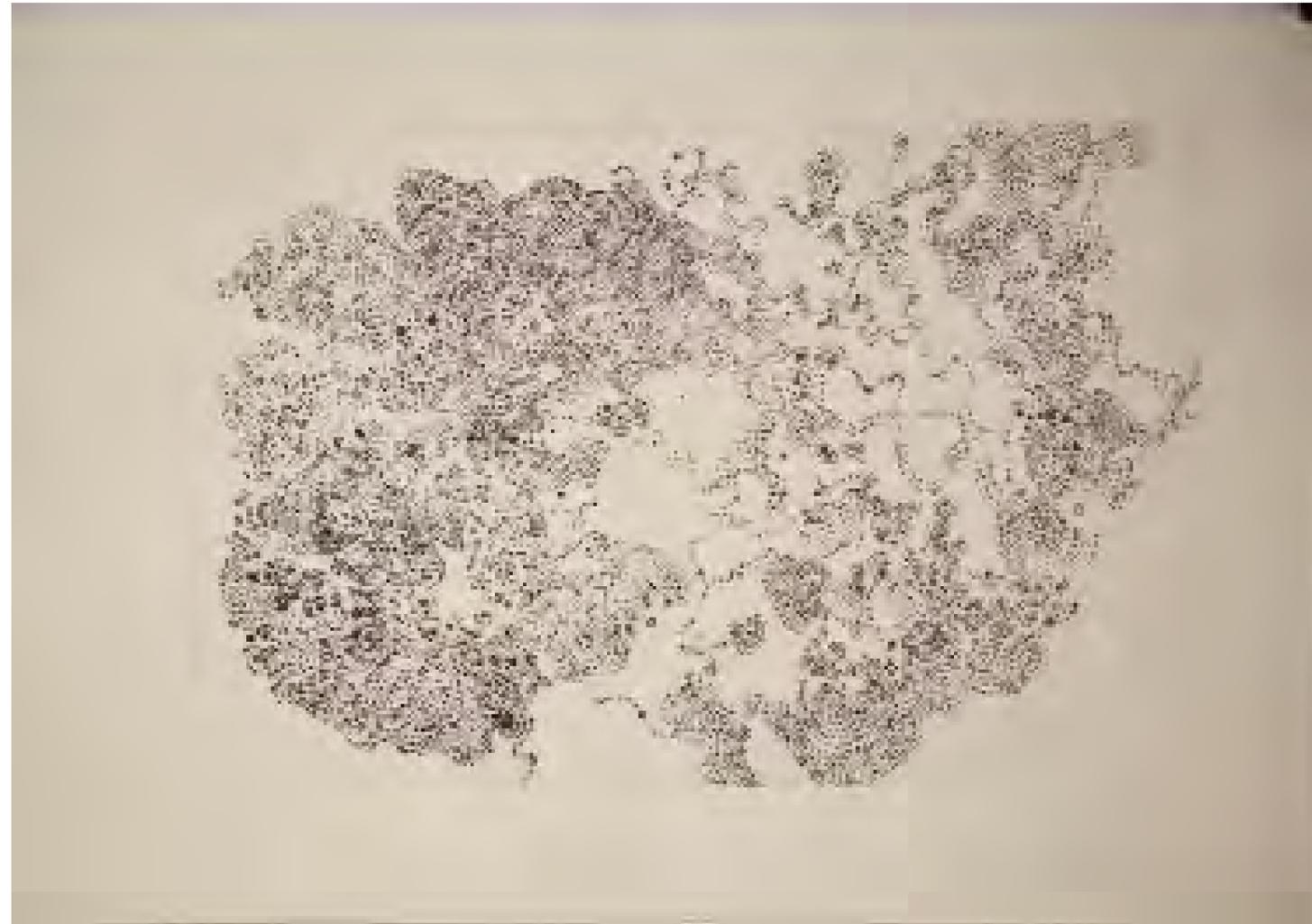
Notch. Monotype on Hahnemule paper as well as a transfer



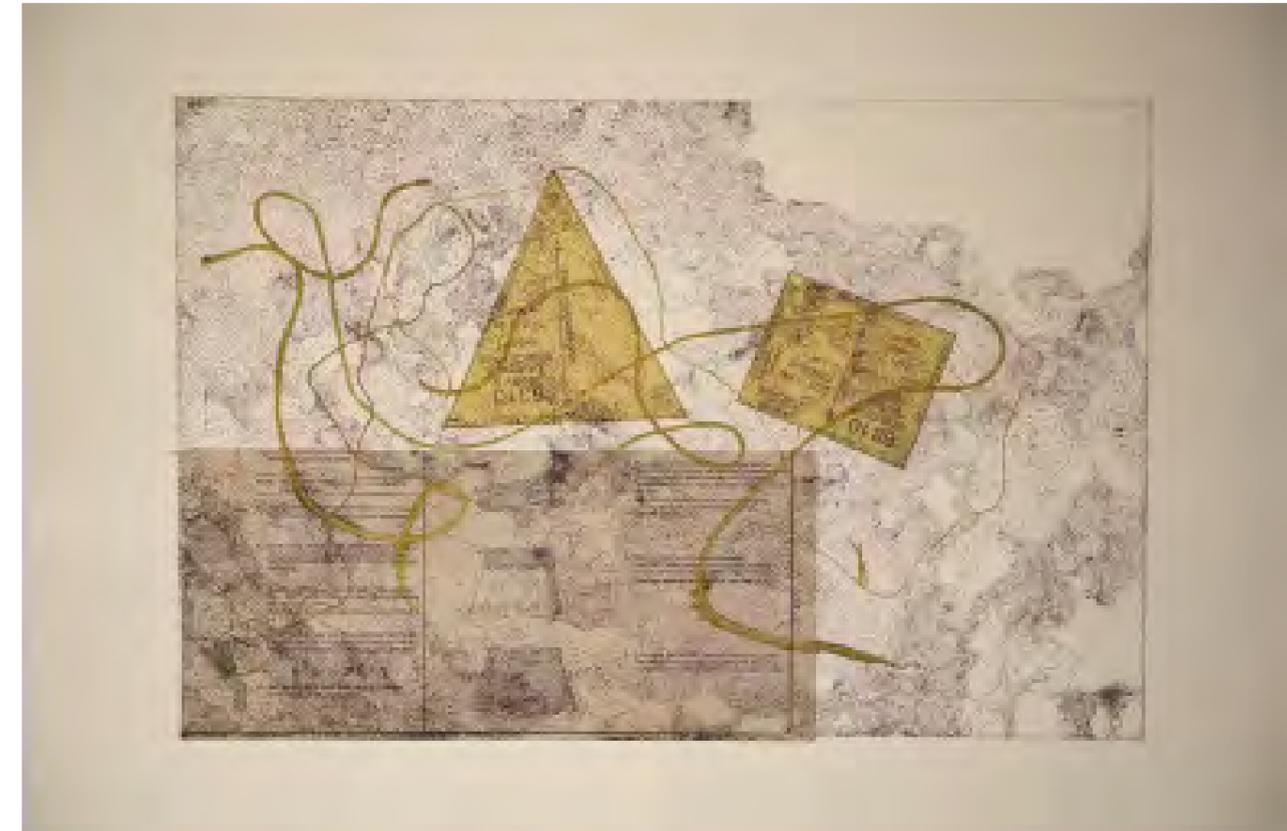
Time line. Woodcut, dressmakers pattern, thread.
Edition 1/20 Variable



Iteration. Pen on Hahnemule Paper



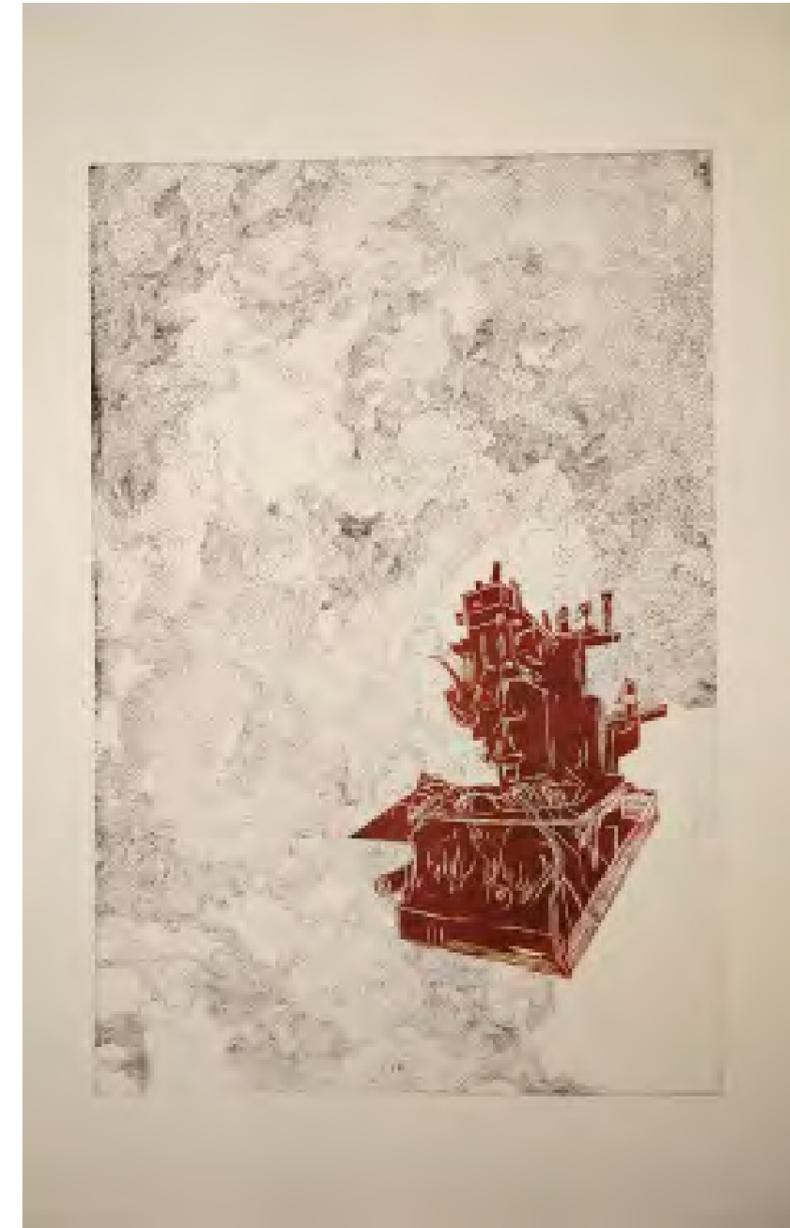
Detachment. Sugarlift print made with dressmakers pin on Hahnemule paper.



Pedagogy. Intaglio etching, chine colle, dressmakers pattern, thread on Hanemule paper and dressmakers tissue patterns.



Alienation. Sugarlift print, chine colle, linocut on Hanemule paper with dressmakers tissue patterns.



Estrangement. Intaglio print, linocut on Hahnemule paper.



Frontline. Cotton paper made from garment workers overalls.



Facing. Cotton paper made from garment workers overalls.



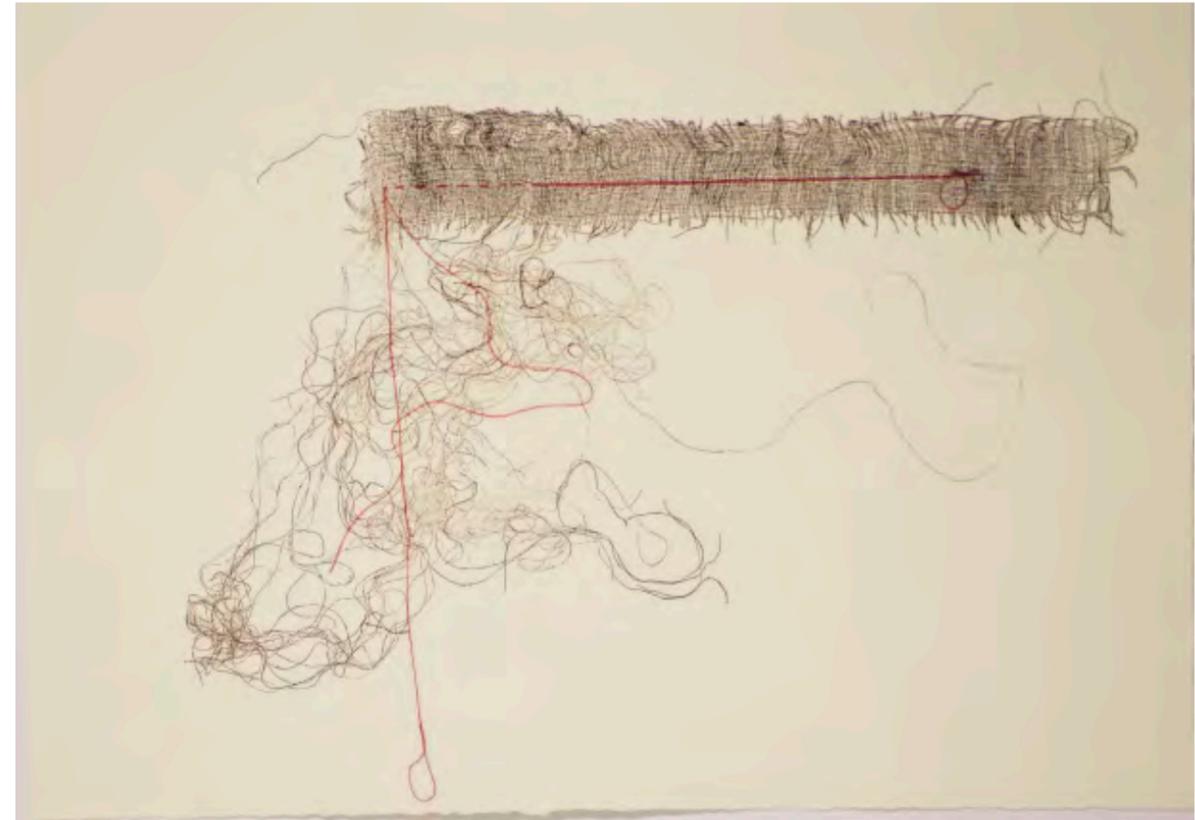
Mock-up. Cotton paper made from garment workers overalls.



Choker. Cotton paper made from garment workers overalls and red thread.



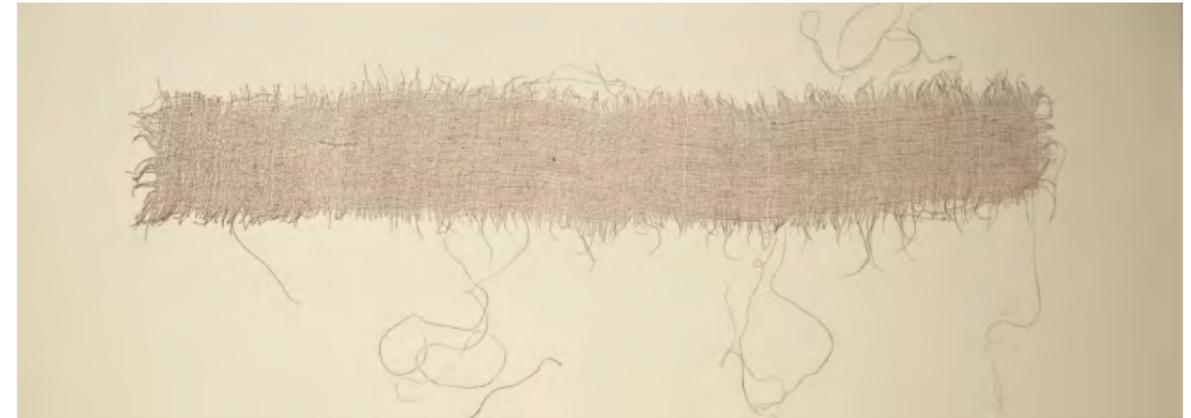
Draper. Monotype on Hahnemule paper.



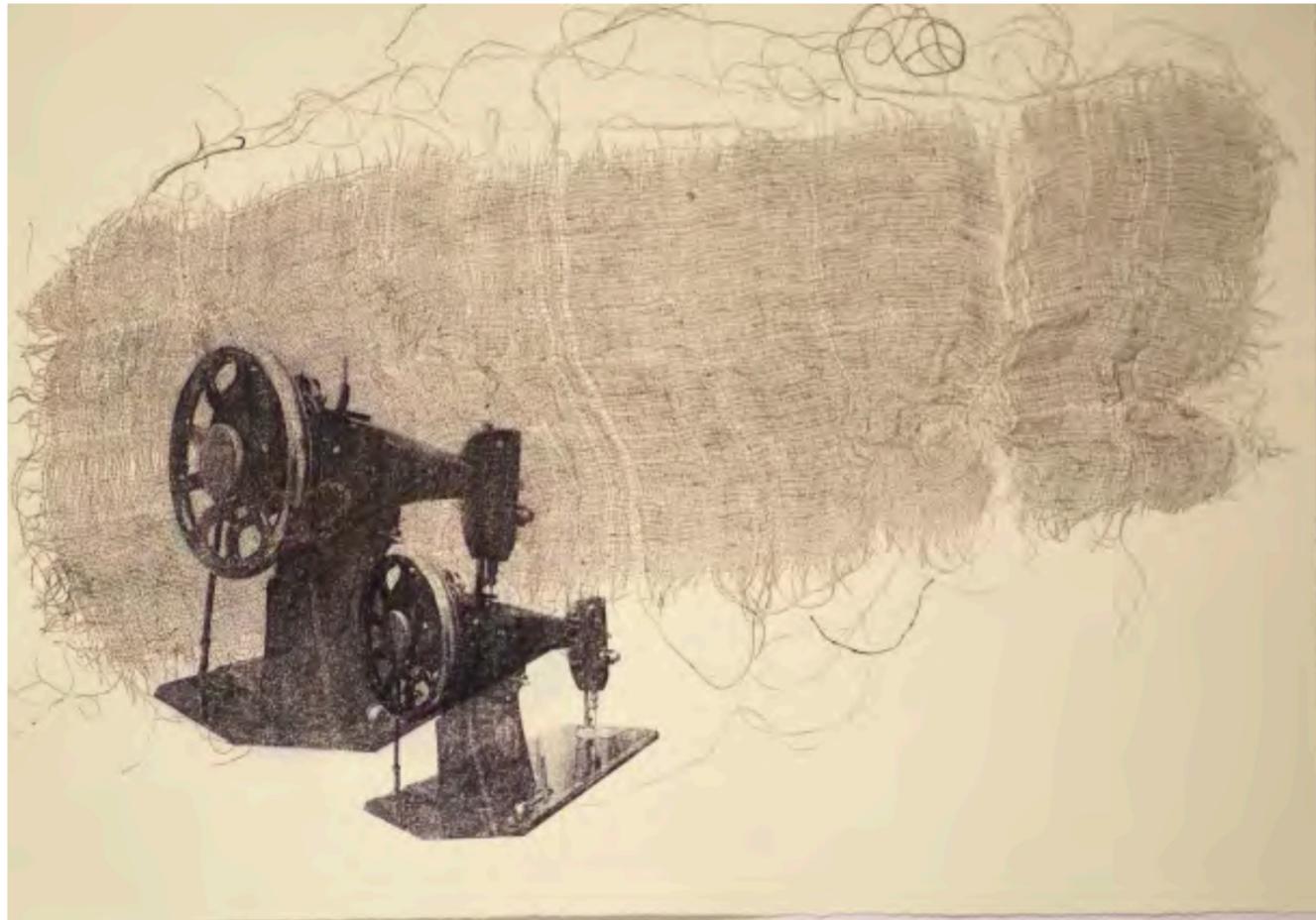
Thread. Monotype on Hahnemule paper.



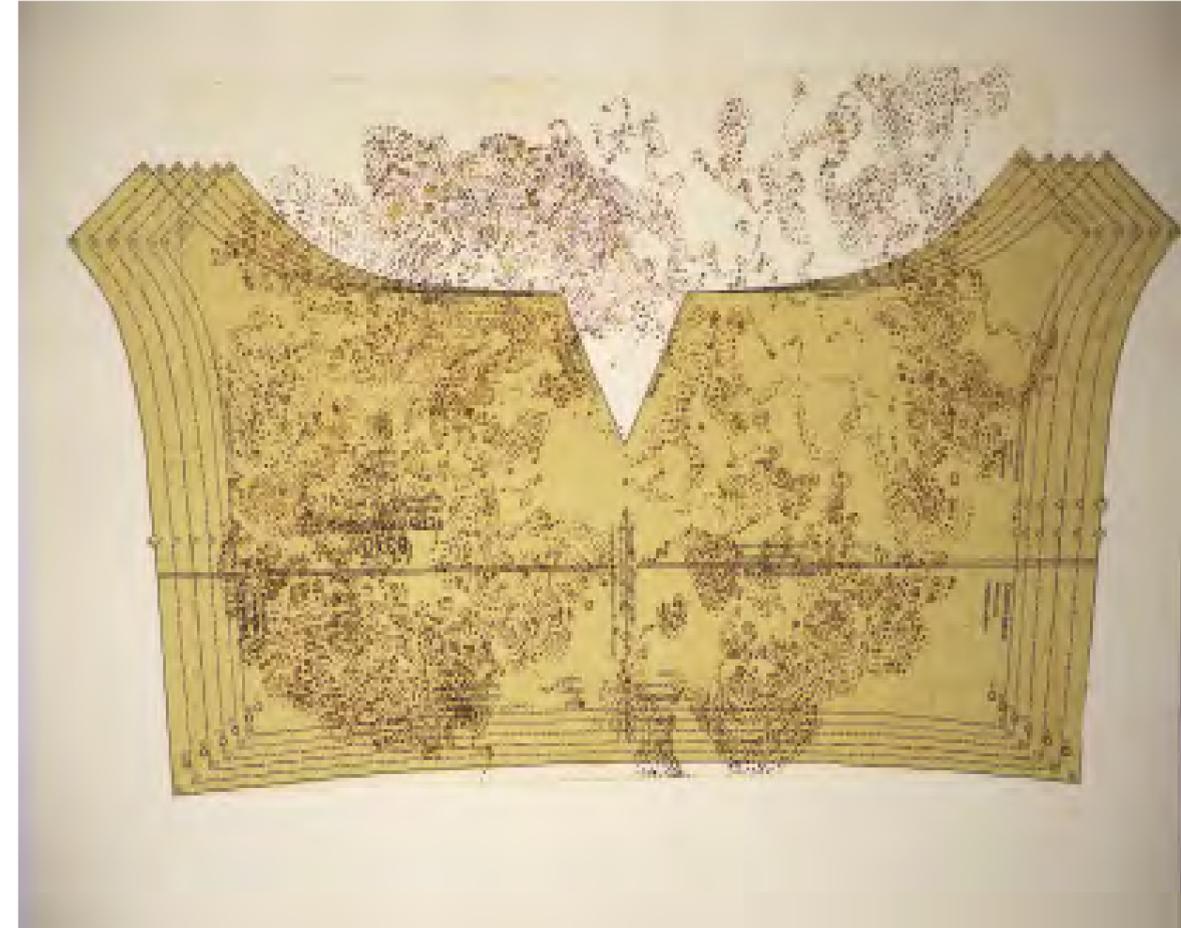
Notch. Monotype on Hahnemule paper as well as a transfer



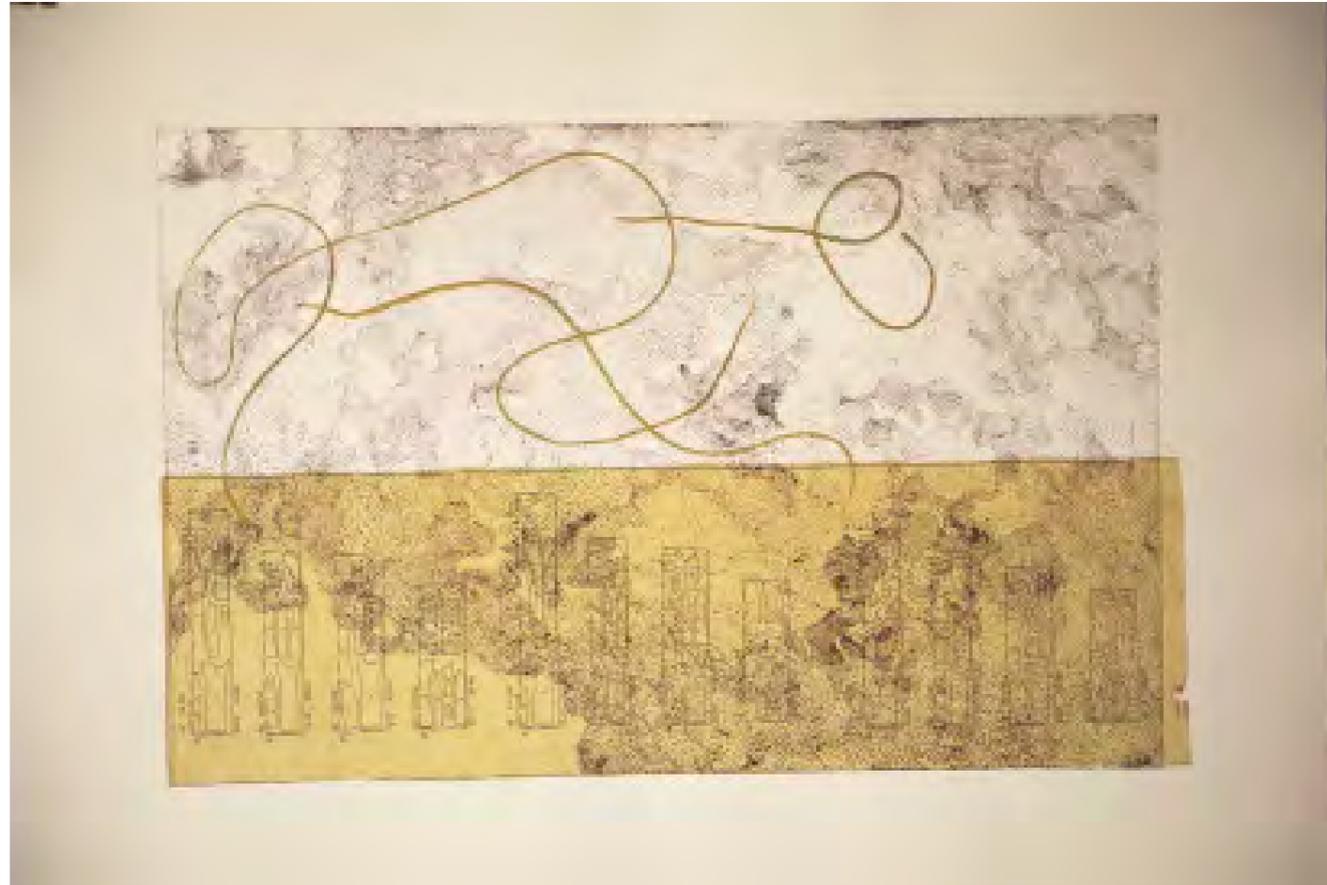
Tourniquet. Monotype on Hahnemule paper.



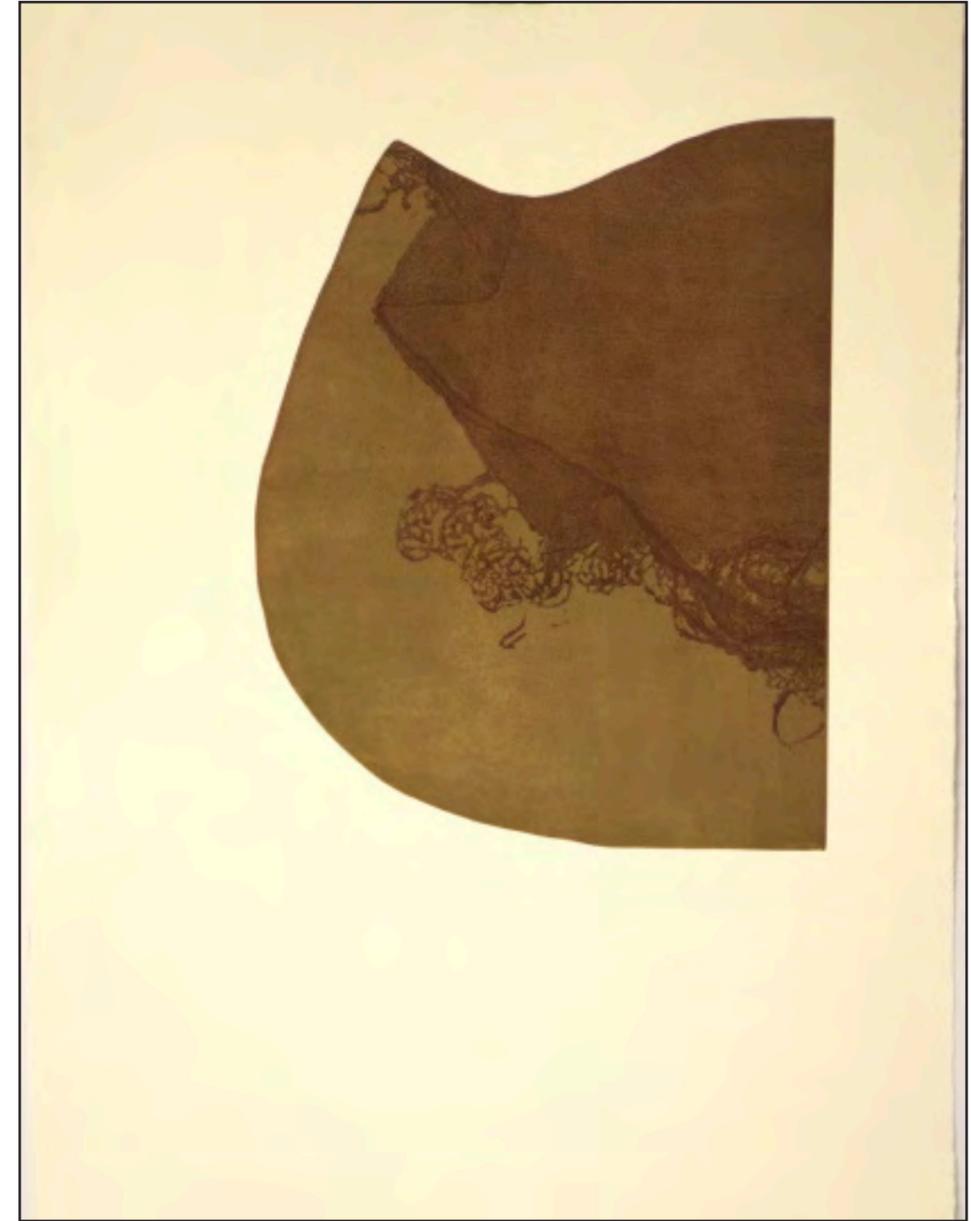
Modus Operandi. Monotype on Hahnmule paper and transfer



Template. Sugarlift made with dressmakers pin, pattern and chine colle on Hanhmule paper.



Andragogy. Intaglio print on Hahnemule paper and Chine Colle with dressmakers papers.



Prototype. Softground, intaglio print on Hahnemule paper.

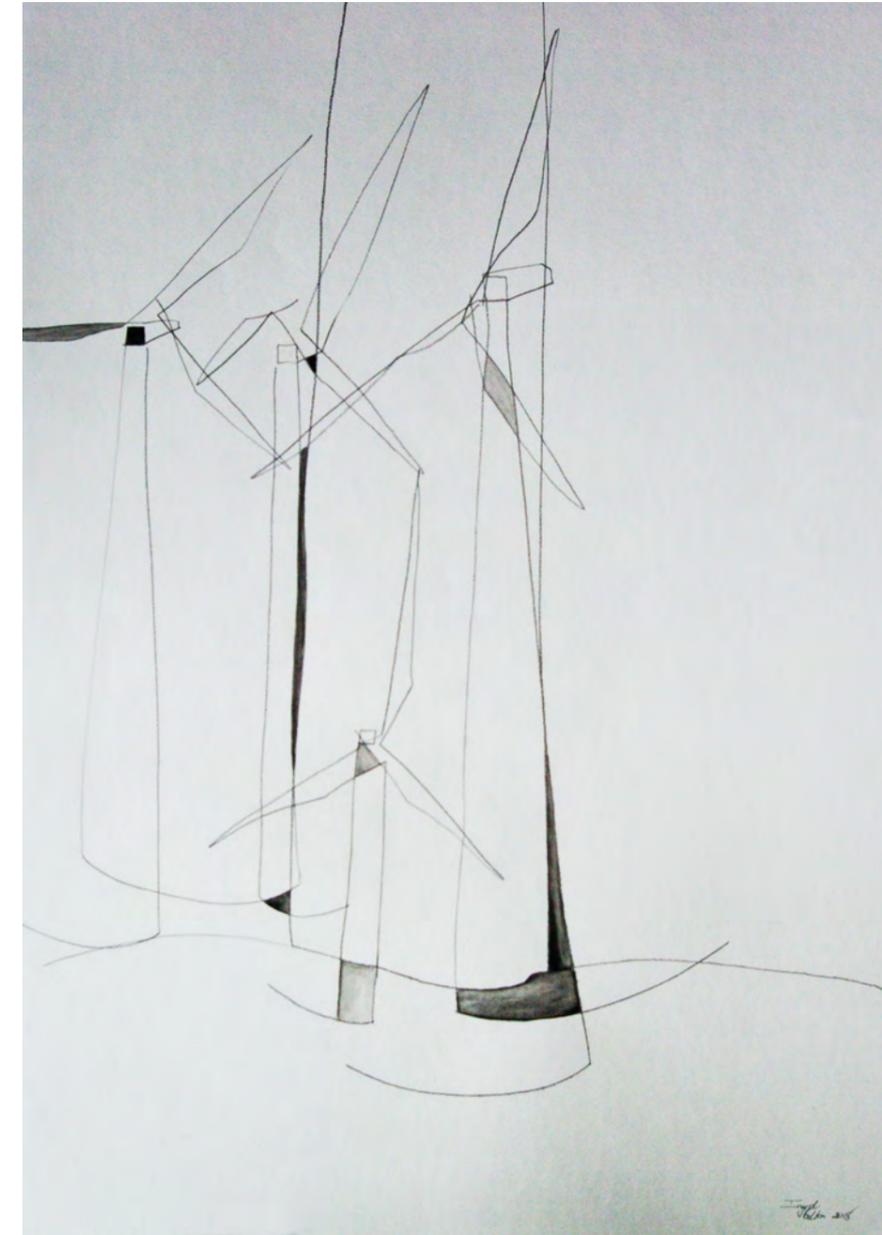
Ingrid Bolton



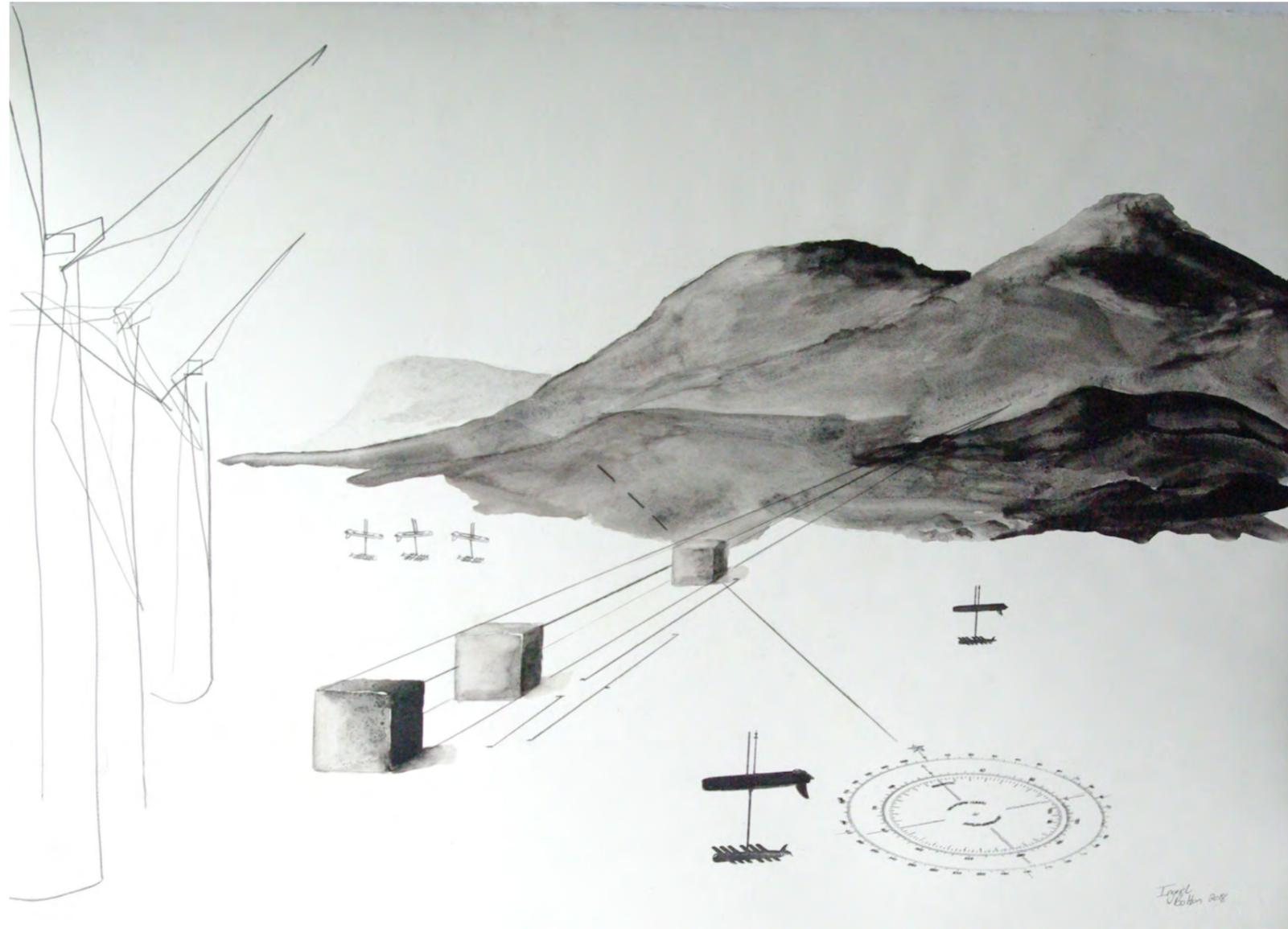
And / or, If / but
2018, coal dust, tumeric, charcoal



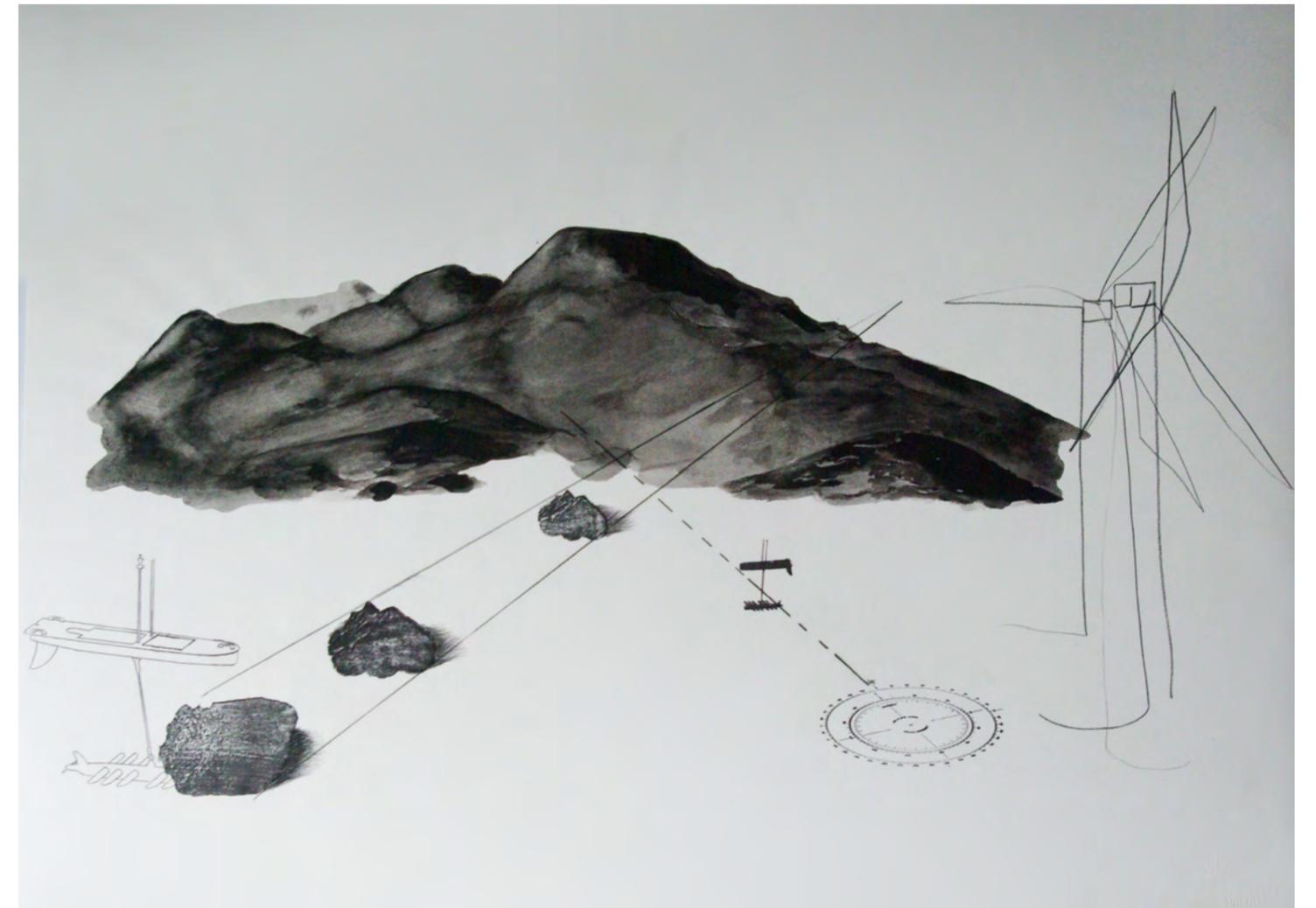
Both/And
2018, 100 x 70cm
Coal dust, charcoal, tumeric



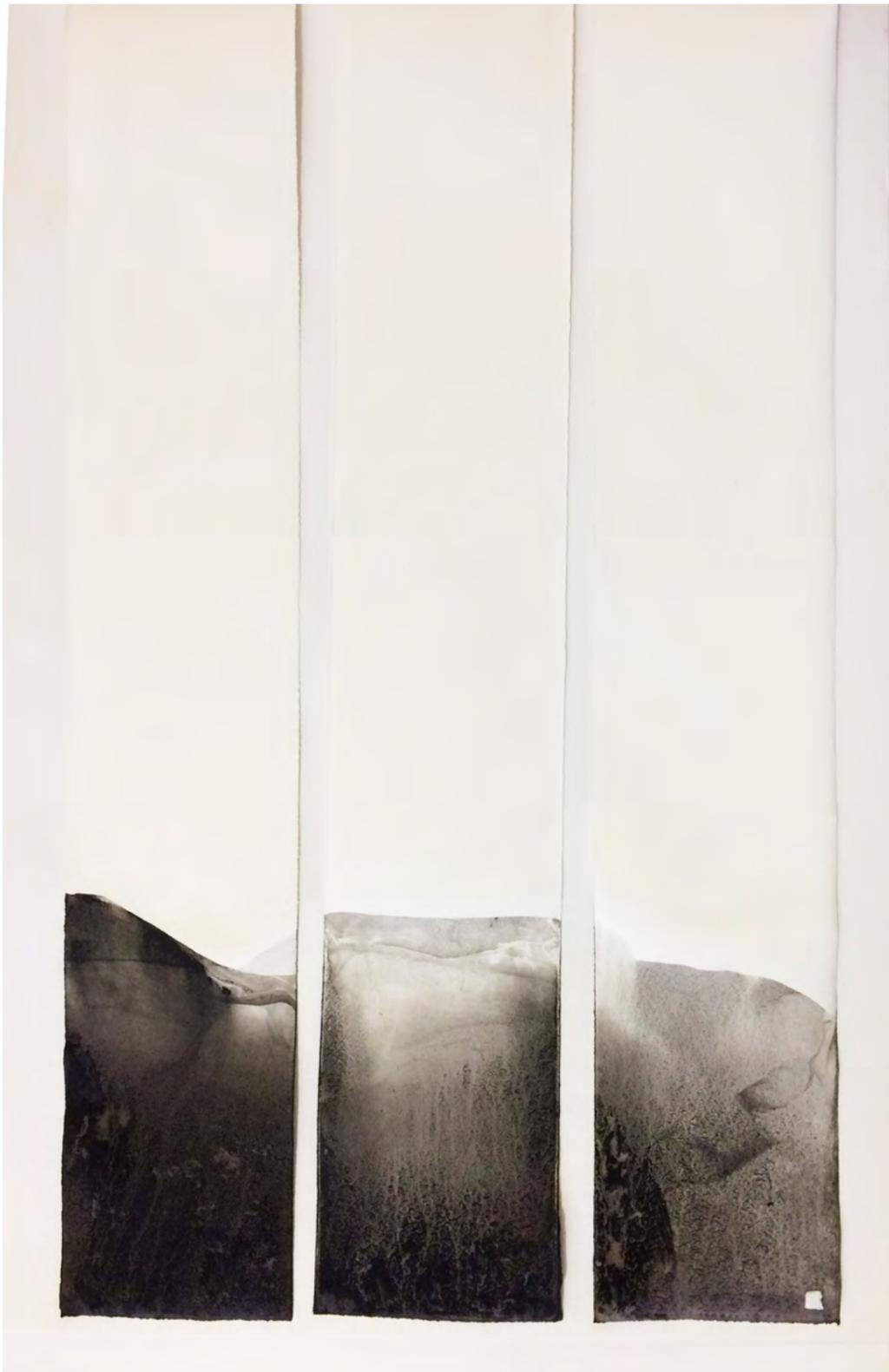
Hardly/When 2018, 100 x 70cm
Coal dust, charcoal



Just as/So
2018, 57 x 77cm
Coal dust, transfer, charcoal



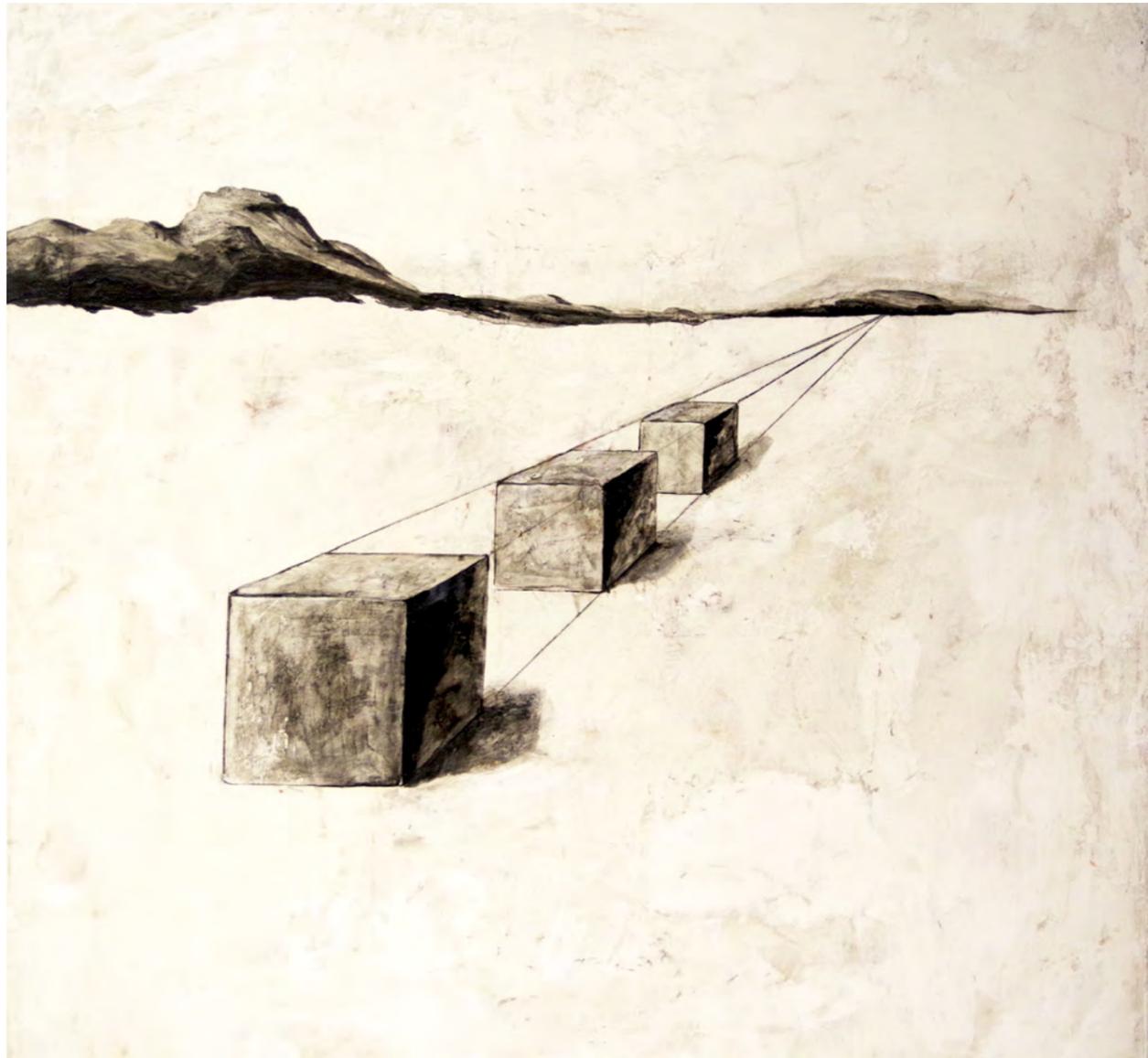
Not only / But also
2018, 57 x 77cm
Coal dust, transfer, charcoal



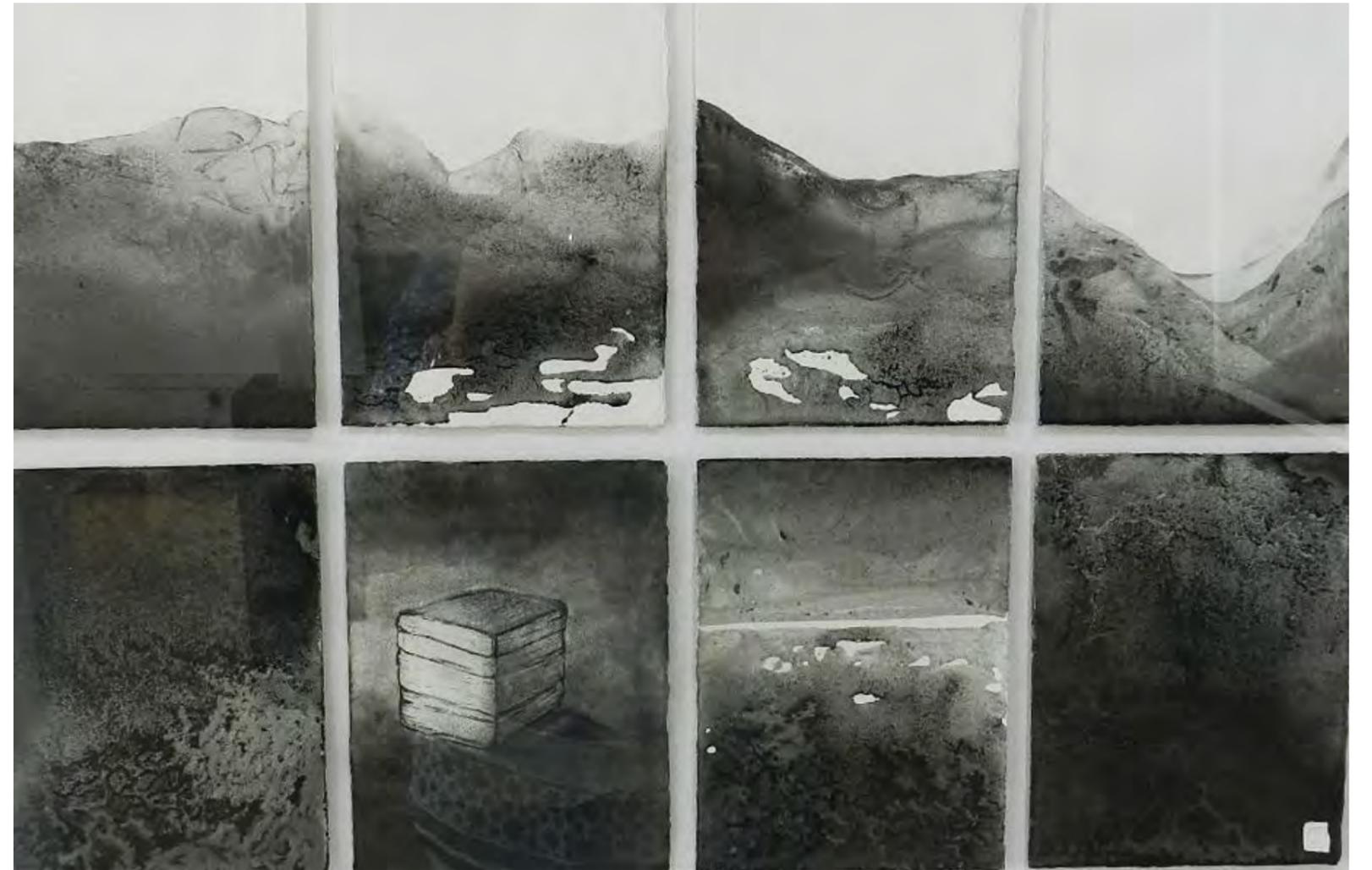
Low Horizon
2018, 100 x 70cm
Coal dust



Spill
2018, 36 x 24cm
Coal dust



If/Then. 2018, 1x1m
Coal dust, calcium carbonate



Fragmented Surface
2018, Coal dust



Coal but also Wind.
2018, 2 x 1.4m
Coal dust, calcium carbonate



Education:

2014 - 2015 MFA University of Cape Town (Cum Laude)
2008-2013 BVA University of South Africa
1982-1986 Diploma in Medical Technology (Blood Transfusion)

Solo Exhibition

July 2018 Correlative Conjunction, Pretoria Arts Museum
April 2017 Real Lives and ordinary object, AVA Gallery
July 2017 Womans work, Iziko National Gallery
August 2017 Real Lives and ordinary objects: Partisan strategies of art-making *with* garment workers of the Western Cape.
November 2015 MFA-Michaelis Gallery UCT

Collection

Masters Exhibition became part of SACTWU art collection.
PPC winning work is part of the PPC art collection.

Competitions

2016 Winnner of SASOL New Signature competition
2012 Winner of PPC- *Re- imagine* Concrete

Group Exhibition

October 2018 Ethics in Education Conference- Spier Stellenbosch
September 2018 Correlative Conjunctions - Sosol Art Gallery, Sasol PPlace
July 2018 Correlative Conjunctions - Association of Arts Pretoria
2018 February Percy Street Cronicles, Salt River.
2018 March Woordfees, Stellenbosch
2017 July Athlone in mind, Castle of Good Hope
2016 July 20/20 Hindsight, Mullers Gallery
2016 February Art week: Live architecture 55 minute hour, Salt River
2016 September 100 Geographies, Sasol Gallery Stellenbosch
2015 July Turbine Artfair - participant of outofthecube booth
2015 July Dystrophies
2015 November Fear and Loss, Olivenhuis
2015 August and/or Michaelis
2014 March Re-imagine Cape Town, Suideoostefees
2014 November Fourth year UNISA exhibiton, Lovell Gallery
2011 Novemeber Final Third year UNISA exhibition, ArtB

CV & Bio

Zyma Amien

Zyma Amien was born in Lansdowne, Cape Town in 1962. She is currently living and working in Salt River from her studio. Amien's main concern is located in socio-political issues focusing mainly on the exploitation, alienation and the repetitive nature of the manufacturing industry. This interest stems from her lineage of women who worked in the garment and textile industry. Her medium of working involve digital, installation, printmaking and drawing.

Amien completed her Masters (Cum Laude) at UCT after graduating from UNISA with BVA. She participate in multiple exhibitions and judged competitions including Sasol New Signature. She won PPC- RE-imagine concrete as well as Sasol New Signature. Her work is included in the South Africa clothing and textile workers Union collection. Currently she is a lecturer for UNISA as well as an assistant lecturer on a partime basis for University of Cape Town Michaelis

CV & Bio

Ingrid Bolton

Ingrid Bolton was born in Johannesburg South Africa in 1963. She now resides and works in Cape Town. Bolton's area of interest is taking pressing global issues and bringing them into the public space for discussion. Installation is the predominant medium she uses but has also included video. With a background in microbiology, her interest fuels the need to make the microscopic world visible. A few years spent running a farm lead her to focus her attention on the changes in climate conditions and weather.

Recently she has exhibited work that looks at the role of microscopic organisms in the oceans, cable theft and ocean acidification – all global problems. She won the Sasol New Signatures competition in 2012 and her work is included in the Sasol and Pretoria Art Museum collections as well as the Kilbourn collection. She has had solo shows at the Pretoria Art Museum, Sasol Art Museum and at Iziko South African Museum. She completed her Masters degree at Michaelis School of Fine Art in 2016.

Education

2014 - 2016
2008 - 2013
2003 - 2005
1983 - 1986

MFA University of Cape Town
BVA Unisa
N6 Diploma in Ceramics
Diploma Medical Technology in Microbiology

Solo & Collaborative Exhibitions

September 2018
July 2018
February 2018
November 2016
October 2016
February 2016
February 2014
August 2013

Correlative Conjunctions, Sasol Art Gallery, Sasol Place
Correlative Conjunctions, Pta Arts Association
Cape Town Art Fair, selected for Solo Booths, Berman Contemporary
Lines of Demarcation – IS art Gallery
Crossing the Ecoline – Iziko Museum South Africa
MFA - Michaelis Gallery UCT
Sasol Art Museum Stellenbosch
Pretoria Art Museum

Residencies

July 2017

Cite' Internationale Des Arts, Paris

Group Exhibitions

October 2018
September 2018
July 2018
August 2018
June 2017
September 2016
November 2015
August 2015
August 2014
August 2014
July 2014
December 2013
March 2013
November 2012
September 2012
June 2012
June 2012
May 2012
May 2012
November 2011
November 2010
October 2010
February 2010
July 2007
November 2005

Ethics in Education Conference- Spier Stellenbosch
Correlative Conjunctions - Sosol Art Gallery, Sasol PLace
Correlative Conjunctions - Association of Arts Pretoria
Shifting Boundaries: A selection of works showcasing South African Women of the past 100 years
Up My Sleeve – Mok Gallery
20/20 Hindsight - Muller's Gallery
Fear and Loss - The Industrial Karoo, Jan Rupert Art Centre
and/or - Michaelis Gallery UCT
Fear and Loss - The Industrial Karoo, Olievenhuis
Opening, IS Art Gallery
Turbine Art Fair, Lovell Gallery
Fusion, IS art Gallery
Digi Re-engineering, Unisa Gallery
Fourth year Exhibition, Lovell Gallery
Winner Sasol New Signatures, Pretoria Art Museum
Grahamstown Arts Festival, 2052 Karoo
Franschhoek Artists, IS art Gallery
Klein Karoo Nationale Kunsfees, 2052 Karoo
Franschhoek Literary Festival, IS art Gallery
Final Third year Exhibition, Art.b Gallery
Print, These Four Walls Gallery
Franschhoek Artists, IS art Gallery
Insight, Rust-en-Vrede Gallery
Franschhoek Goes to Town, Art.b Gallery
Taking it Further, Art.b Gallery