

SCULPTURE ON THE CLIFFS: GROUP EXHIBITION

EchoLocation

CURATED BY LIEN BOTHA

The spark for *Sculpture on the Cliffs 2017* came from a poetry anthology by Karen Press. In the prologue to *Echo Location* (Gecko, 1998) she wrote: 'mesmerized by a bead on a string and the string is a net and the net falls over us and we lie there like silver fish. . .' The ten artists and their evocative proposals were charted on the map of Gearing's Point; a lookout from history where once families would wait to spot their loved ones coming home from the sea.

As is often the case when one is in the process of assembling an exhibition with its different participants and dynamics, a thread is the thing to trust - not unlike Paul Klee's walking line. Each work installed in this year's event signals a point of resonance with one or another, be it in the materiality of the work, the referencing of ecology or aspects of the Old Harbour. This heritage site has been included in *Sculpture on the Cliffs* for the first time, by kind permission of the Old Harbour Trust.



Hermanus aerial photograph - courtesy Google earth

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| 1. Jaco Sieberhagen - <i>The Whale Caller</i> | 5. Right Mukore - <i>Remembering Fish</i> | 9. Richard Forbes - <i>Sonar Sound</i> |
| 2. Bronwen Clacherty - <i>Visbaai Reprise</i> | 6. Raymond Smith - <i>'I is another'</i> | 10. Hasan and Husain Essop
- Cape Town, South Africa |
| 3. Ledelle Moe - <i>Lament II</i> | 7. Karen Press - <i>The Whale's Song</i> | 11. Hannelie Coetzee - <i>Klipkoppe 2</i> |
| 4. Brahm van Zyl - <i>Elysium I & II</i> | 8. Emma Willemse - <i>Counting stones</i> | |

BRAHM VAN ZYL

Remote: Perceiving Elysium I & II

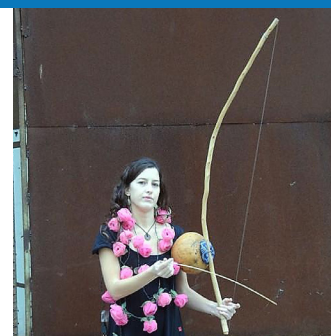
The current rapid evolvement of personal technological appliances such as cell phones, tablets and laptop computers is coupled with an emphasis on saving and sharing information. This type of technology is available and at the finger tips of most members of society, and everyday experiences are stored and shared, aided by these resources. These experiences seem to become important only once they have been published on social media such as Facebook and Twitter, and specifically only once a virtual discussion is triggered. Homo sapiens is depicted as a free-form, fragmented character consisting of hundreds of short lines of steel - in sharp contrast to the real world.



BRONWEN CLACHERTY

Visbaai Reprise

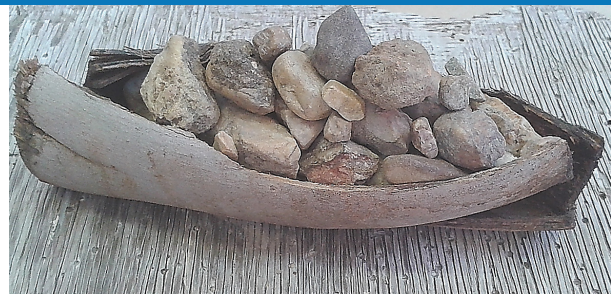
If you stood in the Old Harbour about 100 years ago, what would you have heard - the wind, the sea and the calls of the boatmen, the fisherfolk singing? Yet where are these people now? In homage to these voices musician Bronwen Clacherty recorded present-day sounds from the space and songs and stories from elderly fisherfolk who once worked at the Old Harbour and has woven them into an hour-long composition. The prerecorded music will be played through hidden speakers triggered as people walk along the FynArts promenade to connect them, through echoes, to those who were there before.



EMMA WILLEMSE

Counting stones

As a commemoration of the many lives lost in ships wrecked on the shores of Southern Africa, *Counting stones* employs symbolic associations related to the uses of stones since the earliest times: piles of stones were used to designate a sacred site and stones served as tools for early counting systems. Today, stones are still sometimes placed on graves or spontaneously piled up on paths to serve as a marker of presence. The intent of *Counting stones* is to raise questions about the measurability of psychological trauma. How many stones equal the losses suffered during displacement?





HANNELIE COETZEE

Klipkoppe 2

With *Klipkoppe 2*, Hannelie continues her site-specific practice which started in 2010 with works that depicted her extended family. *Klipkoppe 2* is the first family portrait of herself and her immediate family, her wife Reney Warrington who she has been with for 20 years. Reney's grandparents (who lived in Kleinmond until their recent passing) told them that five generations back, two Warrington brothers from America were aboard a ship heading to or from Cape Town. The direction is unclear. They fell ill and were let off the boat, which proceeded to sink a few days later. They were founding members of the Hermanus community. The Warrington Place shopping complex in Hermanus, close to where the sculptures will be placed marks this family history.



HASAN AND HUSAIN ESSOP

Cape Town, South Africa

Cape Town, South Africa was part of the *Halaal Art series (2010)*, an exhibition of photographs and a video installation by twin brothers Hasan and Husain Essop. The exhibition, as with all their work, dealt with notions of performance, representation, and the tension between self and other. *Halaal Art* extends the artists' preoccupation with the role of the individual in society, in particular the space that Muslim youth negotiate in a secular environment. The thread that ties the images together is their subjects: in Islam, the rendering of the human form is considered haraam or forbidden, and the artists are deliberate about limiting this to their own bodies and bearing the responsibility.



JACO SIEBERHAGEN

The Whale Caller

Jaco's emblematic profile steel installation is a comment on the senseless whaling industry and the hunting of species after species to the verge of extinction - the same model being used in modern fishing today. Protecting the whales - not just from hunting but the many other daily threats they face - would be a signal that we are serious about all ocean protection. Whilst clearly commenting on environmental issues, the work does however also bring to mind the carved wooden figureheads found at the prow of ships largely between the 16th and 20th centuries. Ironically these figureheads died out at the same time as military sailing ships.

KAREN PRESS

The Whale's Song

Karen has published, amongst others, eight collections of poetry. Her anthology, *Echolocation*, was the seed that gave rise to the theme for Sculpture on the Cliffs 2017. In conclusion she has contributed a new, site-specific poem, titled *The Whale's Song*.

*breath clouds
blood mist
salt tears you are
seven-tenths sea*



LEDELLE MOE

Lament II

'*Lament II*' includes a series of large weighty recumbent forms that belong to no specific place but can be moved from site to site, displaced. The sculptures allude to solidity and structure, yet are inherently modular and transient. The repetitive act of carving each sculpture in various locations gave voice to the act of being in a place while considering the collective migratory patterns of creatures - of flocks, swarms and pods. Also in play are issues of permanence and impermanence, location and dislocation, and place and displacement.



RAYMOND SMITH

'I is another'

'*I is another*' (from a letter by French poet Arthur Rimbaud (1854 - 1891) to Georges Izambard 13 May 1871). This striking comment by Rimbaud, demands introspection about how we perceive others. The double-sided mirror reflects the same person on either side, implying that you are 'the other.' A double-sided mirror reflects back and forward. It is a neutral element which is impartial to context. If it was able to reflect this specific environs through time, we would have been able to observe how this space changed, heard the sounds and experienced the activities which took place here. This installation invites us to consider this and our role in it.





RICHARD FORBES

Sonar Sound

'*Sonar Sound*' is a circular, mild steel piece which will be able to move fractionally back and forth to allow for a resonate gentle chime occur as a call to the whales and a hail to the fishermen to come home safely. With time the corrosion from the salt and ocean will erode the mild steel and slowly take this large and gentle man-made sculpture away, reminding us that all is impermanent, time-bound and that we are gifted briefly with the wind on our cheeks as we gaze over this glorious bay.



RIGHT MUKORE

Remembering Fish

Right Mukore sees deep into the heart of a tree to recognize a personality. He brings these characters - fish, angels, sometimes an entire family - to life through expressive carving, polishing, shaving and sanding. From larger than life-size sculptures to small-scale functional art, Right's spellbinding creatures have become an endearing addition to many Cape Town gardens. *Remembering Fish* is a small school of twelve fish 'hovering' above the cliffs as testament to the fishing community's history in the Old Harbour below.

