



BELINDA BLIGNAUT, *Thrown*

March 2018

# MANIFESTO

To process being the real work  
To not being about product  
To never being finished  
To not knowing  
To finding an answer every day  
To the everyday  
To art that's useful  
To placing yourself in the middle  
To the body as a way of knowing the world and others  
To the fight for acceptance of difference  
To blood, sweat and tears  
To the fight  
To transmutation  
To mutation  
To adaptability  
To humility  
Because of our smallness  
Because humans matter most  
Because of the earth  
To finding moves during the dance  
To never leaving the mosh pit  
To risk, intuition and play  
To following the gut and to taking 'punches to the gut'  
To being thrown every single day  
To indescribable joy in moments of transcendence and intense purpose  
To having something to say and letting it burn  
To setting it alight





blank is pleased to announce *Thrown*, a solo exhibition by Belinda Blignaut. This is the artist's second show with the gallery, following on from *Blown* held in 2013. First emerging as an artist in the early 1990s, Blignaut was part of the generation of young Johannesburg-based conceptual and experimental artists whose work served as a commentary on the shifting ground of South Africa's social and political landscape at that time.

Throughout her practice, Blignaut has engaged with issues around transformation, with the body at the centre of all. Using readily available and everyday materials to process her immediate surroundings, she hopes to translate the ways in which human beings adapt; a quiet, visceral investigation into life and the creative process. Surfacing in all of Blignaut's work is an active resistance to the effects of institutionalised culture and an insistence on the urgency for protest and change.

Recently, her interest in materiality as a metaphor for psychological transformation has manifested in a new series of clay vessels; hand-built shapes sculpted in an entirely intuitive process. Digging her own wild clay from riverbeds and using plant ash as glaze, Blignaut seeks complex surfaces, unpredictable texture and 'error'; her use of unprocessed materials allowing for chance events and natural reactions in the kiln. At times, these unknowns can cause small explosions, melting or breaking the objects, the remnants of which are often cut and joined to make 'an other' whole.

Working with others, with a specific focus on people with special needs, is as much part of Blignaut's practice as the making of her own work. She has a registered nonprofit organisation and together with psychologists, works with all ages, facilitating expression through production while documenting research in clay therapy. From these processes arose two performative pieces: "Working From The Inside" and "Fire From The Inside". In "Working From The Inside", the artist works from the inside of her large-scale vessels as she builds them, shaping the clay around her own body, responding to her own physical limits and the limits of her material. In "Fire From The Inside" she sculpts around a work as it's being fired from within. According to Blignaut, these intense and immersive experiences are situated somewhere between wrestling and allowing the object to find its own personality, working from the inside and outside simultaneously.

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Belinda Blignaut was born in 1968 in Humansdorp, South Africa. Her first solo exhibition, *Antibody*, was held at Everard Read Contemporary in 1993. Subsequently, she exhibited at the 1994 Sao Paulo and 1995 Africus Johannesburg Biennales. After a decade-long hiatus, Blignaut returned to her practice in 2009 and participated in a few local projects as well as two international exhibitions, *No Government No Cry* (2011) and *Newtopia: The State of Human Rights* (2012). In 2010, she presented the installation *Stealing the Words* at YOUNGBLACKMAN. In 2012 she curated the group show, *A Shot To The Arse*, at the Michaelis Galleries, Cape Town. Twenty years after her first solo exhibition, blank hosted *BLOWN*, her second solo. Recently, she has shown in group exhibitions including *CLAY/GROUND* at Cavalli Estate, curated by Roelof Van Wyk (2016-17), and *Booknesses* at UJ Art Gallery (2017). Also in 2017, Blignaut performed "Working From The Inside" at the Edge Of Wrong Festival in collaboration with Jacques van Zyl and Chris Morgan Wilson.





*Raw (Thrown By This), 2018*

Raw materials

10 x 270 x 62 cm (installation dimensions variable)

R 90 000 excluding VAT









*Breaking and Breakthrough (exploded 'Working from the Inside'), 2018*

Unintentionally exploded fired clay

43 x 200 x 50 cm (installation dimensions variable)

R 60 000 excluding VAT









*Working from the Inside*, 2018  
approx. 95 x 28 x 36 cm  
R 60 000 excluding VAT









*Fire from The Inside I, 2018*  
Wild clay fired from inside, raw clay outside  
In collaboration with Chris Morgan Wilson  
approx. 31 x 31 x 25 cm  
R 36 000 excluding VAT





*Fire from The Inside II*, 2018  
Wild clay fired from inside, raw clay outside  
In collaboration with Chris Morgan Wilson  
approx. 32 x 29 x 26 cm  
R 36 000 excluding VAT



*Wild clay, metal, blood, raw clay outside, 2018*  
approx. 37 x 29 x 28 cm  
R 36 000 excluding VAT





*Wild clay, weeds, 2018*  
approx. 45 x 30 x 27 cm  
R 36 000 excluding VAT



*Wild clay, fynbos, ash glaze, ceramic shards broken from base of the same piece, 2018*  
approx. 49 x 16 x 19 cm  
R 24 000 excluding VAT





*Wild clay, ground minerals, shards of exploded works, 2018*  
approx. 47 x 20 x 19 cm  
R 24 000 excluding VAT



*Wild clay, fynbos, grand stones, 2018*  
approx. 42 x 22 x 18 cm  
R 24 000 excluding VAT





*Wild clay, grand stones, 2018*  
approx. 45 x 20 x 16 cm  
R 24 000 excluding VAT



*Wild clay, ground minerals, stones, 2018*  
approx. 46 x 15 x 12 cm  
R 24 000 excluding VAT





*Wild clay, ground stones, 2018*  
approx. 43 x 21 x 14 cm  
R 24 000 excluding VAT



*Wild clay, ground stones, plant ash, 2018*  
approx. 41 x 20 x 19 cm  
R 24 000 excluding VAT





*Wild clay, hand ground minerals from stones, 2018*  
approx. 42 x 22 x 16 cm  
R 24 000 excluding VAT



*Wild clay, kelp, plant ash, 2018*  
approx. 51 x 22 x 21 cm  
R 24 000 excluding VAT





*Wild clay, ocean materials, beach stones, metal from shipwreck  
(materials found along the Danger Point Coast), 2018*

approx. 39 x 18 x 14 cm

R 24 000 excluding VAT



*Wild clay, ocean materials, rusted metal from shipwreck, 2018*  
approx. 42 x 19 x 18 cm  
R 24 000 excluding VAT





*Weeds, ash, charcoal, 2018*  
approx. 46 x 20 x 14 cm  
R 24 000 excluding VAT



*Wild clay, various wild clays, grand stones, 2018*  
approx. 47 x 24 x 20 cm  
R 24 000 excluding VAT





*Working from the Inside (performance residue), 2018*  
approx. 37 x 22 x 18 cm  
R 24 000 excluding VAT



*Wild clay, slip wash, fynbos, 2018*  
approx. 25 x 12 x 10 cm  
R 12 000 excluding VAT





*Wild clay, parasitised plants embedded in clay, 2018*  
approx. 37 x 15 x 11 cm  
R 12 000 excluding VAT



*Wild clay, plant ash glaze, stones, 2018*  
approx. 22 x 12 x 10 cm  
R 12 000 excluding VAT



*Wild clay, weeds, weed/plant ash glaze, 2018*  
approx. 30 x 15 x 16 cm  
R 12 000 excluding VAT





*Wild clay, plant ash, 2018*  
approx. 46 x 18 x 14 cm  
R 12 000 excluding VAT



*Wild clay, plant ash glaze, ground stones, 2018*  
approx. 42 x 15 x 14 cm  
R 12 000 excluding VAT



*Wild clay, bound with a parasitic plant slate, 2018*  
approx. 33 x 16 x 15 cm  
R 12 000 excluding VAT





*Wild clay, flowers, hand-ground minerals, plant ash glaze, 2018*  
approx. 37 x 17 x 11 cm  
R 12 000 excluding VAT



*Wild clay, stones, 2018*  
approx. 36 x 15 x 14 cm  
R 12 000 excluding VAT



*Wild clay, fynbos, ash glaze I, 2018*  
approx. 18 x 10 x 8 cm  
R 12 000 excluding VAT



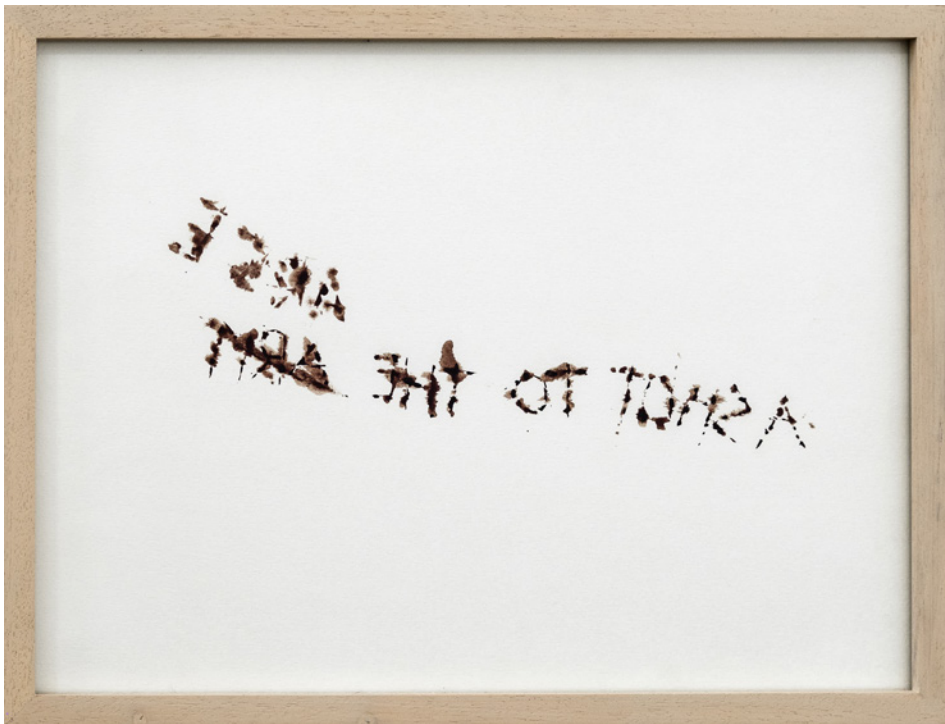


*Wild clay, fynbos, ash glaze II, 2018*  
approx. 18 x 10 x 8 cm  
R 12 000 excluding VAT



Works on paper

2011 - 2013



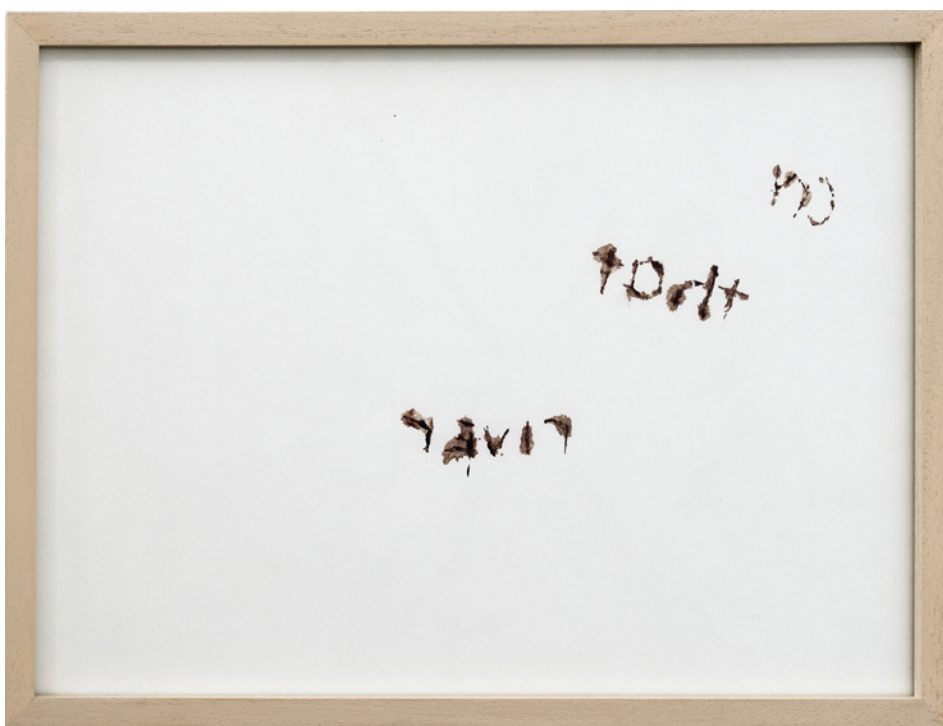
*Scarry Scarry Night (A Shot To The Arse), 2012*

Blood on Fabriano paper

30 x 40 cm

R 15 000 excluding VAT





*Scarry Scarry Night (Cry That River)*, 2013

Blood on Fabriano paper

30.5 x 43.5 cm

R 15 000 excluding VAT



*Scarry Scarry Night (A Girl Is A Gun)*, 2013

Blood on Fabriano paper

42 x 59 cm

R 20 000 excluding VAT



*Scarry Scarry Night (It's Only Skin), 2012*

Blood on Fabriano paper

42 x 59 cm

R 20 000 excluding VAT





*Scarry Scarry Night (Get Your Hands Dirty)*, 2011

Blood on Fabriano paper

59 x 42 cm

R 20 000 excluding VAT



*Scarry Scarry Night (Dont stop)*, 2013

Blood on Fabriano paper

50 x 70 cm

R 30 000 excluding VAT



*Scarry Scarry Night (Nothing .. lipstick, a little blood), 2011*

Blood on Fabriano paper

50 x 70 cm

R 30 000 excluding VAT





*Scarry Scarry Night (Love's Secret Domain)*, 2013

Blood on Fabriano paper

31.5 x 46 cm

R 30 000 excluding VAT

blank

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Gallery opening hours: Tue-Fri: 09:00 - 17:00, Sat: 10:00-13:00. Closed on Mondays & public holidays.