

Duck & Rabbit Projects

Presented by First Floor Gallery Harare and Guns & Rain



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Duck & Rabbit projects is a collaborative pairing between long time studio partners Arlene Wandera and Richard Zeiss, designed as an experiential conversation between their vastly different artistic practices and backgrounds. Wandera is a sculptor who was born in Kenya and raised in the UK, with a rigorous figurative and political element to her work. Conversely Zeiss is painter and installation artist, with a strong interest in history of painting and abstraction. Together, Duck & Rabbit is dedicated to producing site-specific exhibition projects aimed at engaging the viewer in the push and pull of their two artistic approaches within a single space.

For the AKA A fair in Paris, the duo will present a project comprising objects and paintings inspired by the writing of one of Parisien? art history's most famous multi-culturalists Gertrude Stein: "The care with which there is incredible justice and likeness, all this makes a magnificent asparagus, and also a fountain." Stein's artistic vision is a touch-stone for an ability to reveal the truth of things, by breaking down conventional descriptions and prescriptions. In the same fashion, in their AKA A project Duck & Rabbit will immerse audiences in a re-orienting experience, which brings out the humanity of every person, beyond the social, political, racial and cultural boxes that we use as a convenient yet outmoded default.

Duck & Rabbit Projects » est le fruit d'une collaboration de longue date entre Arlene Wandera et Richard Zeiss, conçus comme des conversations expérimentales entre ces deux artistes aux pratiques et aux origines très différentes. Arlene Wandera, née au Kenya et élevée au Royaume-Uni, sculpte en s'inspirant d'éléments strictement figuratifs et politiques. À l'inverse, Zeiss réalise des peintures et des installations avec un intérêt fort pour l'histoire de la peinture et pour l'abstraction. Duck & Rabbit est dédié à la production de projets in situ ayant pour objectif de plonger le spectateur, au sein d'un même espace, au cœur des effets d'attraction et de répulsion de ces deux approches artistiques opposées.

Pour AKA A 2017, le duo présentera un projet constitué d'objets et de peintures inspirés d'une citation de Gertrude Stein, qui est l'une des marchandes d'art parisienne les plus célèbres de l'histoire de l'art: "The care with which there is incredible justice and likeness, all this makes a magnificent asparagus, and also a fountain." La vision artistique de Stein est une pierre angulaire dans la révélation de l'essence des objets, car elle élimine les descriptions et les prescriptions conventionnelles. D'une façon similaire pour AKA A, « Duck & Rabbit Projects » plongera le public dans une expérience de réorientation, mettant à l'honneur l'humanité de chacun, au-delà des catégories sociales, politiques, raciales et culturelles que nous utilisons souvent par commodité mais qui sont aujourd'hui dépassées.

Arlene Wandera

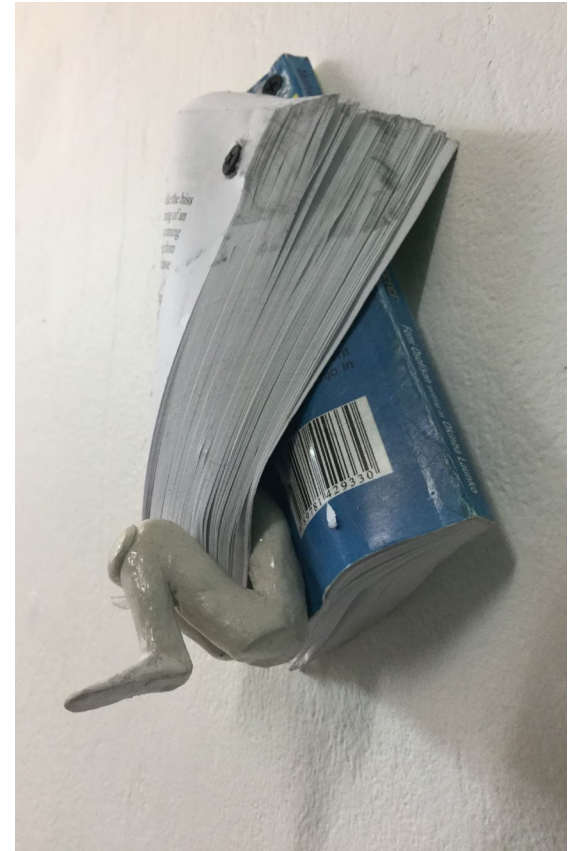
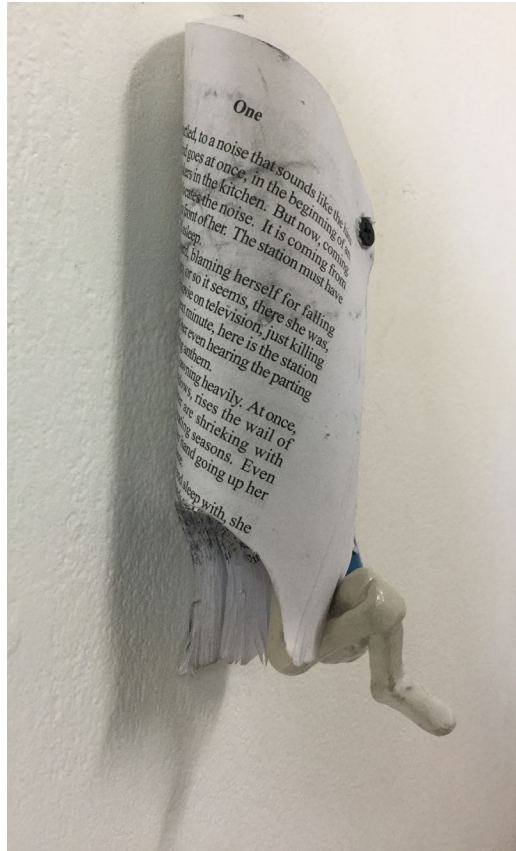
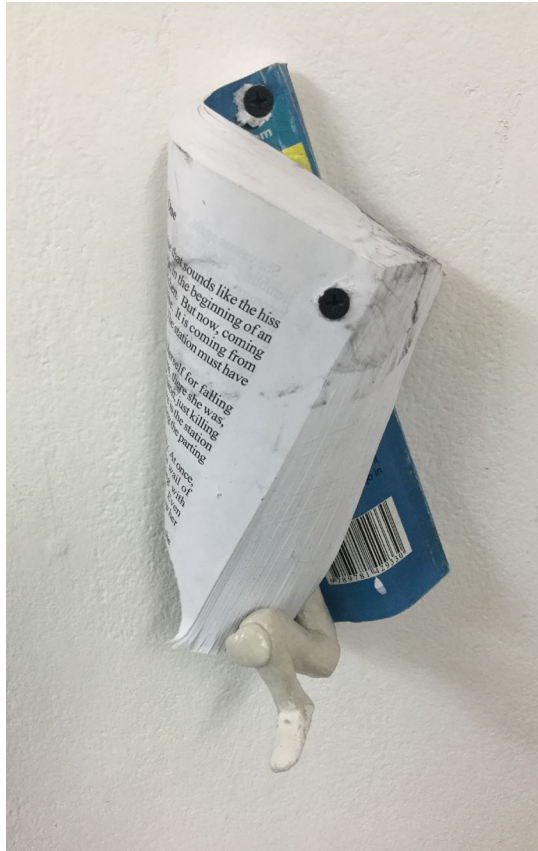
Arlene Wandera, née à Nairobi, Kenya, vit à Londres avec sa famille depuis son enfance. Elle a obtenu une licence (BA) en Beaux Arts à la Slade School of Fine Art à Londres et son travail a été exposé au niveau national et international, en Afrique du Sud, au Sénégal, en Allemagne, en Espagne et en Corée du Sud. Elle a également fait des performances artistiques en différents lieux en Angleterre, tels la Tate Modern à Londres ou le Théâtre Barbican à Plymouth. Ses sculptures ont été en exposition à Dak'Art, pour le 11ème Biennale de l'Art Contemporain Africain à Dakar, Sénégal où Arlene Wandera fut sélectionnée comme un des artistes à suivre. Son travail a été présenté au 1-54 Contemporary African Art Fair, Londres et se trouve également dans d'importantes collections privées.

Sa pratique de l'art l'a aussi amenée à animer des ateliers d'art dans les écoles et les communautés locales en Angleterre comme à l'étranger, notamment à Jérusalem. Elle fut un des artistes choisis pour représenter le Kenya dans le Pavillon Kenyan à la 57ème Biennale de Venise en 2017. Sa pratique artistique est nourrie par ses expériences, explorant des souvenirs d'enfance, des interactions socio-historiques et des notions d'identité (raciale). Elle s'exprime dans de multiples disciplines ; la sculpture, l'installation sonore, la performance.....

Le conflit et la relation entre l'héritage de Wandera et sa vie aujourd'hui façonnent sa production, menant à des œuvres qui explorent les dualités inhérentes à la vie, et qui restent, en même temps, une invitation pour le visiteur, une invitation faite de narratifs subtils et poignants.

Arlene Wandera was born in Nairobi, Kenya and moved to London along with her family as a child. She holds a BA in Fine Art from The Slade School of Fine Art, London and has shown her work both nationally and internationally, namely South Africa, Senegal, Germany, Spain and South Korea. She has also performed in venues around the UK namely Tate Modern London, Barbican Theatre Plymouth among others. Arlene's sculptures have been exhibited in Dak'Art, (11th) Biennial of Contemporary African Art, Dakar Senegal where she was selected as one of the 10 artists to watch. Her work is held in prominent private collections and has been featured at 1-54 Contemporary African Art Fair, London. In addition, Arlene's practice has also involved running workshops in schools and communities in the UK and abroad namely Jerusalem. She is also one of the artists representing Kenya in the Kenyan Pavilion at the 57th Venice Biennale in 2017.

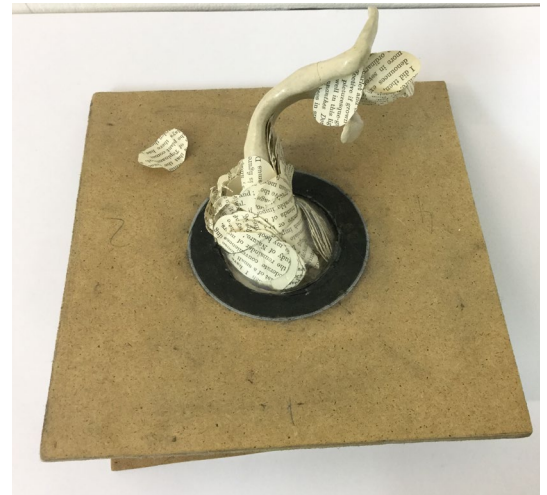
Arlene's practice is informed by her experiences, exploring childhood memories, complex social-historical interactions and notions of [racial] identity. She works with multiple mediums, including sculpture, installation sound and performance. The conflict and relationship between Wandera's heritage and her current life inform her production, resulting in works that explore the dualities inherent in life, while at the same time inviting the viewer with their subtle and poignant narratives.



192 Corkscrew
Paperback book, air-drying clay, wood screws
10 cm x 17 cm



A bottle of wine, 2017
Hardback book, wood screws
13 cm x 15 cm x 24 cm



A glass of Light bulb, 2017
Cut-outs from a hardback book, 1 ceramic Everymen, glass bulb, hardboard sheets
20 cm x 20 cm x 12 cm



A painting of mice, 2017
Hardback book jackets, 1 ceramic Everymen, Artist's canvas board
18 cm x 18 cm x 24 cm



Consider the Lilies, 2017
Hardback cover cut-out, air-drying clay, plaster, filling knife
19 cm x 13 cm x 8 cm

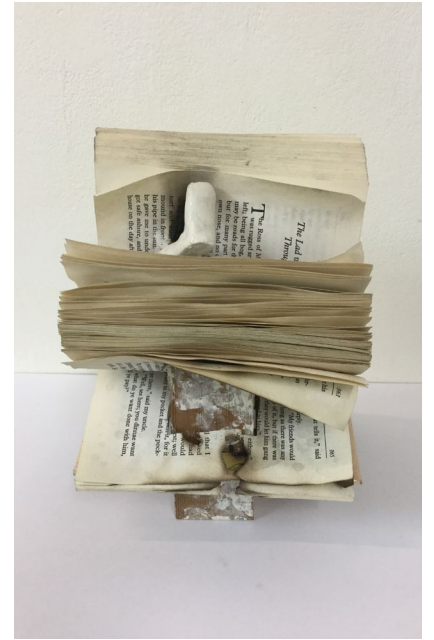


Foie Gras. 2017
Book jackets, air-drying clay, empty jar, sand paper block
11 cm x 10 cm x 22 cm



Gnocci.

Linoleum sheet, cut-outs from a hardback book, hardback cover cut-out, air drying clay
20 cm x 25 cm



Kidnapped cheese block, 2017
Hardback book, air-drying clay, wooden block
14 cm x 14 cm x 20 cm



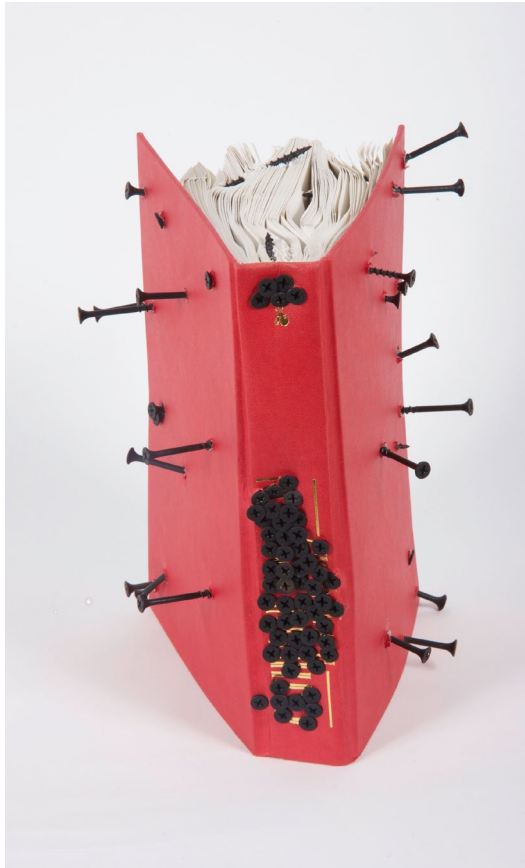
Photography. 2017
Pages from a hardback book, marble block
23 cm x 14 cm x 24 cm



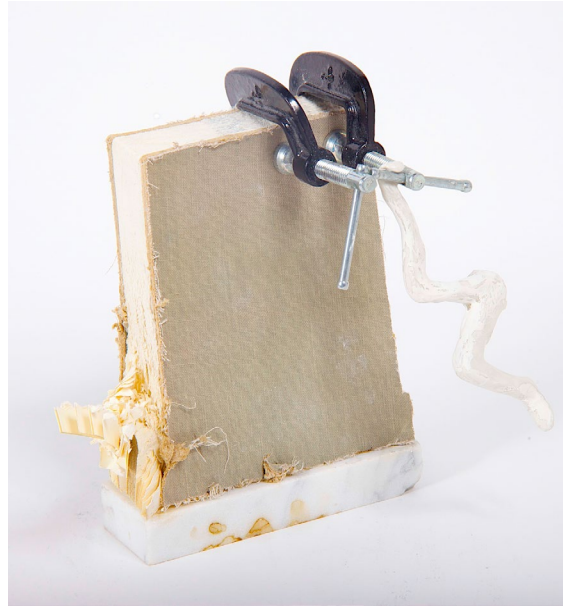
Sack of sticky feathers, 2017
Paperback book, air-drying clay, Artist's canvass board
23 cm x 16 cm x 15 cm



Wild Animals
Hardback book, air-drying clay
17 cm x 6 cm x 14 cm



A bottle of whisky, 2017
Hardback book, wood screws
13 cm x 18 cm x 24 cm



Mind, Body, Sugar.
Hardback book, G-clamps, air-drying clay, marble block
17 cm x 12 cm x 18 cm



Pot-Pourri from a Surrey Garden
Hardback books, air-drying clay, drill bit, marble block
30 cm x 33 cm x 23 cm



peas, 2017

Wooden frame, string, frame hooks, hardback cover, wood screws, air-drying clay
43 cm x 20 cm x 6 cm

Richard Zeiss

Richard Zeiss, né à Vienne, vit à Londres depuis 12 ans. Il a obtenu un Master en Beaux Arts(MA) au Central Saint Martins et un Master of Philosophy(MPhil) en peinture au Royal College of Art, Londres. Il a exposé en solo dans des galeries, parmi d'autres, telles que Gallery Asbaek, Copenhagen; Georg Kargl Fine Arts, Vienna et Da Wang Culture Highland, Shenzhen. Zeiss fut parmi les artistes présentés au Frieze Art Fair à Londres et ARCO à Madrid. Son travail se trouve également dans de nombreuses collections privées. Il a reçu les prix LICC (London Creative Competition) Award et le Battersea Power Station Artist Award.

Le travail de Richard trouve ses origines dans la tradition fortement moderniste. Après son Master au Royal Art College, il a commencé à explorer les vastes champs de la peinture et les concepts de la matérialité. Un des piliers/pivots de sa pratique artistique est la 'vision purement matérielle' (quelque-chose qui se voit avant que le sens ne soit établi) de Paul de Man : ce qui existe avant que la phénoménalité ne prenne place. Les matériaux qu'il utilise comme la bâche et la tempera à l'œuf ont des références externes fortes, qui, suggère-t-il, finissent par s'annuler mutuellement comme des vecteurs tirant en sens opposé, chacun subvertissant les connotations de l'autre, rejetant ainsi tout référent externe dans son travail.

Richard Zeiss, was born in Vienna and moved to London 12 years ago. He holds an MA in Fine Art from Central Saint Martins, London and an MPhil (Painting) from the Royal College of Art, London. He has had solo shows with Gallery Asbaek, Copenhagen; Georg Kargl Fine Arts, Vienna and Da Wang Culture Highland, Shenzhen among others. Richard's work is held by numerous private collections, and his work has been featured at the Frieze Art Fair in London and ARCO in Madrid. He is also the recipient of LICC (London Creative Competition) Award and the Battersea Power Station Artist Award.

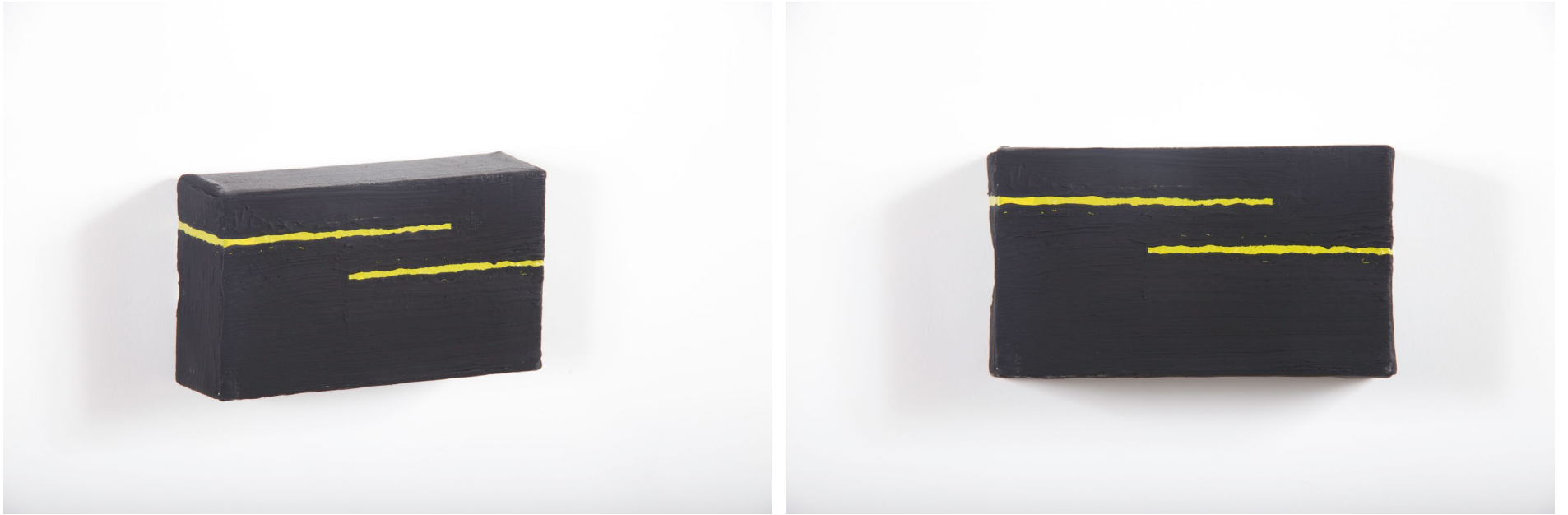
Richard's work originates from a strongly modernist tradition. After his research project at the Royal College, he began to investigate the expansive field of painting and concepts of materiality. One of the lynchpins of his practice is Paul de Man's "pure material vision", (something that is seen before meaning is established) which exists before phenomenality takes hold. The materials he uses such as tarpaulin and egg tempera come with strong external references, which, he suggests, ultimately cancel each other out like vectors pulling in opposite directions, subverting each other's connotations, thus rejecting external referents within his work.



No.99, 2017
Egg tempera and household paint on canvas
13 cm x 8 cm x 4 cm



No.100, 2017
Egg tempera and polyethylene on canvas
13 cm x 8 cm x 4 cm



No.101, 2017
Egg tempera and polyethylene on canvas
13 cm x 8 cm x 4 cm



No.102, 2017
Egg tempera and polyethylene on canvas
13 cm x 8 cm x 4 cm



No.107, 2017
Egg tempera and varnish on suede
15 cm x 15 cm x 4 cm



No.108, 2017
Egg tempera on bin liner
13 cm x 18 cm x 4 cm



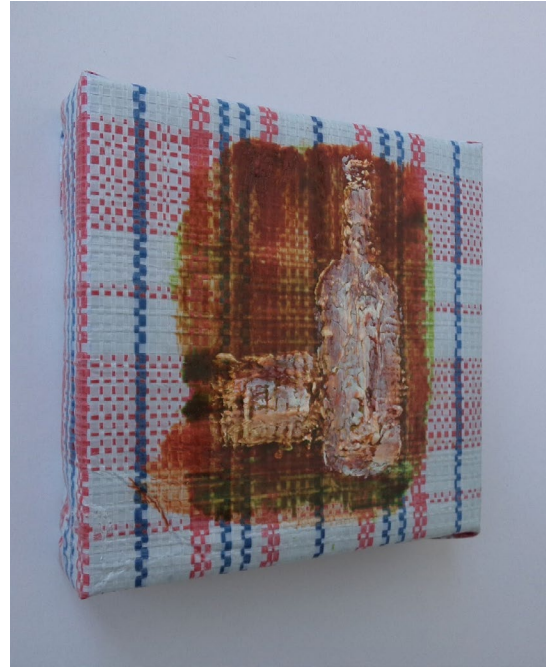
No.109, 2017
Egg tempera on bin liner
20 cm x 20 cm x 2 cm



No.110, 2017
Egg tempera on bin liner
20 cm x 20 cm x 2 cm



No.111, 2017
Egg tempera and varnish on stretched carrier bag plastic
12 cm x 18 cm x 4 cm



No.112, 2017
Egg tempera and varnish on polyprop bag fabric
15 cm x 15 cm x 4 cm



No.113, 2017
Egg tempera and varnish on plastic carrier bag
56 cm x 70 cm



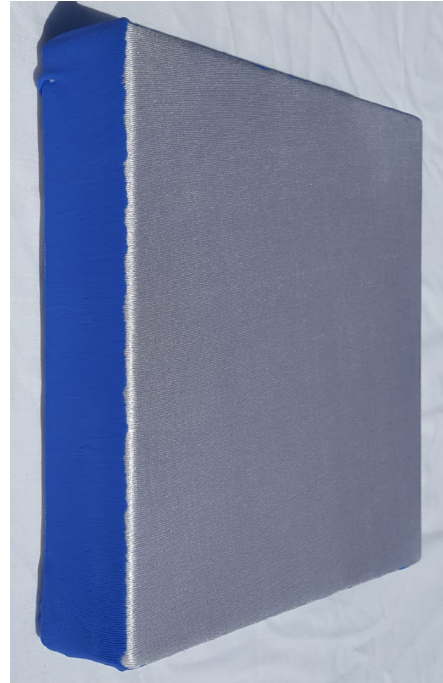
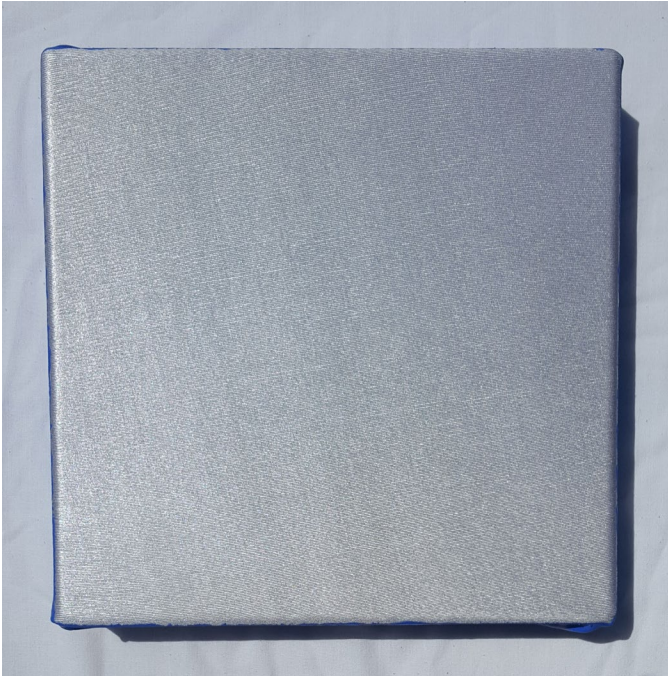
No.114, 2017
Stretched suede, jersey fabric, egg tempera on tarpaulin
strips
20 cm x 20 cm x 2 cm



No.115 (In Memory of Stephanie Grossauer), 2017
Crochet-work stencil image superimposed by spray paint on egg tempera and varnish on tarpaulin
30 cm x 30 cm x 2 cm



No.116, 2017
Egg tempera on jersey fabric
20 cm x 20 cm x 4 cm



No.117, 2017
Egg tempera on jersey fabric
20 cm x 20 cm x 4 cm



Painting in a jar I, 2017
Oil paint, egg tempera and gesso in perspex jar
16 cm x 16 cm x 20 cm

Collaborative Artwork by Arlene Wandera and Richard Zeiss



125 Ladder (Collaboration)
Silver gelatine on ruled paper on marble block
18 cm x 15 cm x 2 cm



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