

Biennale

2005



Standard
Bank

Dear friends of the arts

This has been the 13th Standard Bank Biennale and as it is hosted every second year, it means that it has been up and running for 26 years. The Biennale was therefore in existence long before our country became independent and it has survived some turbulence and grown tremendously over the last 26 years.

The Standard Bank Biennale has, without a doubt, become the most prestigious art competition on the Namibian calendar and a forum, which provides courageous artists with the possibility to display their works to be judged by national and international judges as well as the Namibian public. It has become a measurement tool for Namibian artists to test their ability and talent by exposing themselves to criticism and at the same time testing their popularity as their works are for sale to the Namibian public.

Art is very important in the cultural development of any nation. It celebrates the power of human creativity and imagination, brings people from all walks

of life together and paves the way for talented people to do something constructive and stay out of harms way thereby ultimately leading to self sustainability.

We are rather proud of having been part of the Biennale since its beginnings as today it is synonymous with quality and nationwide entries. We overcame the initial teething problems and grew to include sculpture, photography, crafts and digital images. Some of the highlights include the fact, that we opened the Biennale for international judging for the first time in 1987. In 1997 our Biennale exhibit traveled internationally for the first time and dabbled in electronics when we hosted the entries on our website in 1999. There have been a number of 'firsts' this year as well, which Joseph Madisia, well-known artist and Director of the National Art Gallery of Namibia, has highlighted in his message.

Together with the National Art Gallery of Namibia we try to expand, improve and grow the Standard Bank Biennale every



time and remain open to new challenges and adventures.

I salute all the entries of the 2005 exhibition and want to thank the artists who participated. Unfortunately only a few can win and congratulations to those of you that have received an award.

We hope to see all of you back again –

bigger and better in 2007

Kind Regards



Theofelus Mberirua
Managing Director
Standard Bank



director's message

3 awards

7 2005 exhibition

20 judges

22 judges' report

24 timeline

contents

director's

message



There is a great deal of curiosity amongst art lovers in Namibia to know how Standard Bank Namibia and the National Art Gallery of Namibia are making the Biennale happen every second year to such an extent, that every time something new and exciting is offered and it is not a repetitive sponsorship.

The Standard Bank Biennale has become the most prestigious art competition and a forum, which provides courageous artists with the possibility to display their art work to be judged by national and international adjudicators as well as the Namibian public. Artists concerns are voiced through their work and the Biennale offers the artists a platform to express their concerns while the public is also given the opportunity to participate in the dialogue created from the artworks.

Both Standard Bank and The Namibia National Art Gallery realize the

importance of art and the role it plays in a democratic country and therefore try to find new ways and means every time to make it exciting for both the artists and the art lovers. 2005 was by no means an exception and a number of 'firsts' were introduced.

For the first time in twenty-six years all Biennale entries were sent to Windhoek for judging and no pre-selection took place in the regions. This new approach created a platform to give recognition to all artists of the country and gave the art lovers and judges a chance to have an overall view of both traditional and contemporary artworks from all regions of Namibia. For the first time an exhibition of those works that did not make it into the finals was also held at the Windhoek Show Grounds, which gave people an opportunity to view and purchase works from all over Namibia.

Looking back at the history of the Biennale, it also became important to

introduce floating trophies in order to be able to enhance the momentum and importance of the Biennale and to have a record of the winners of the years to come. These trophies will be presented to the overall winner and the winner of the new signature categories.

A category for new signatures i.e. up and coming artists with their own set of prizes was introduced to encourage the youngsters to enter their work and to become part of the Namibian professional art scene. Digital art was also welcomed as a new category in 2005, as we could not ignore the 21st century sensitivities in which we live today.

When looking at the entries of the 2005 Standard Bank Biennale both contemporary and traditional art entered was considered to be of a good technical quality. It was,

however, felt that there is a great need that the Biennale should be used as an opportunity for artists to live up to new opportunities in the development of their work, thereby challenging some critics. As the new director of the National Art Gallery and being involved for the first time in the organising of the Biennale, I was hoping for more works by artists who are not afraid to exceed limits of ordinary gallery art.

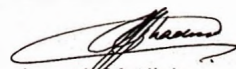
It is not possible to compare one Biennale with another, as the artworks are unique every time and are based on experience by the artists and the people.

The criteria were higher this year and have been taken into consideration by the artists to ensure we as organisers and the artists live up to the ever changing expectations of our time. Future

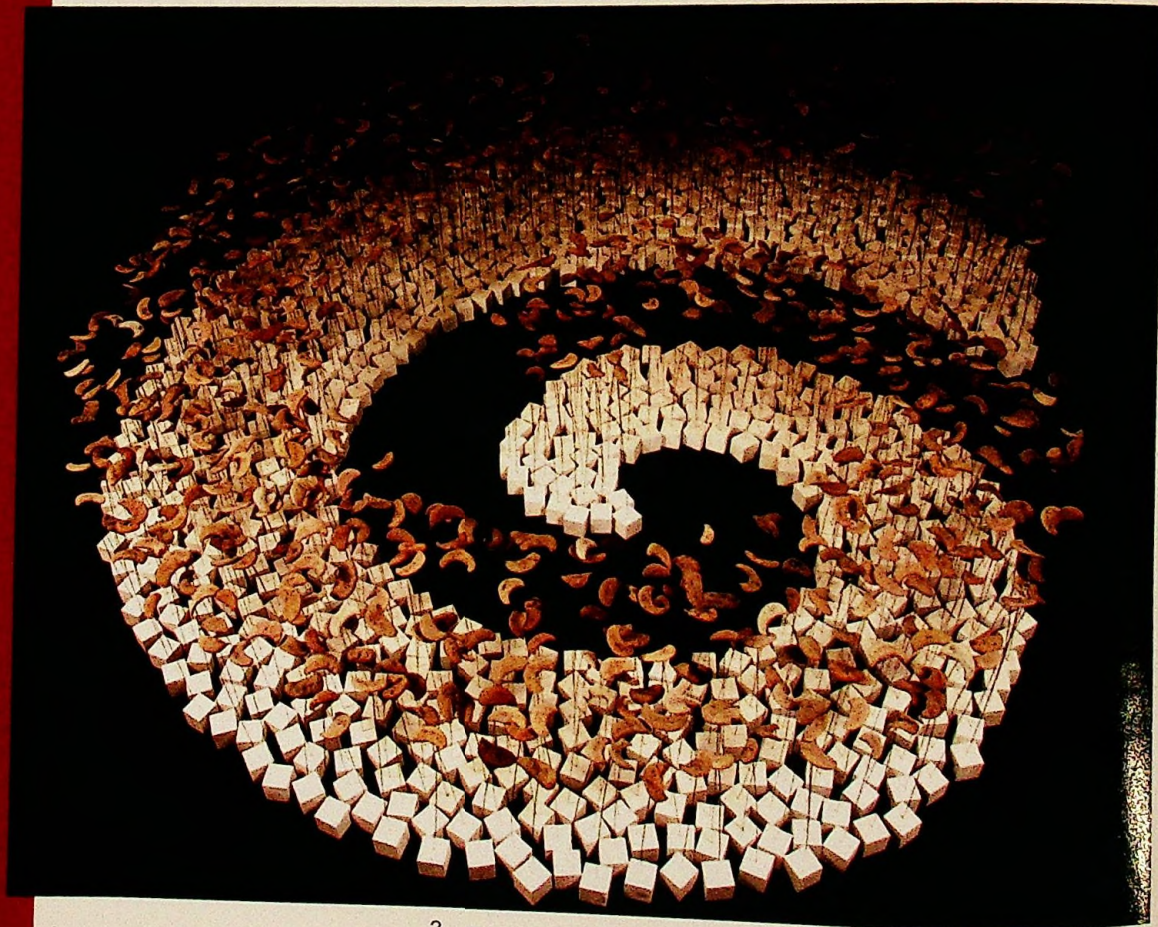
Bienniales will have their own dynamics, suitable to their time. It is not our intention to create paradigms. The Biennale is and always will be unique and we sincerely hope to be able to grow and expand it every year to ensure happy artists, art lovers, organisers and sponsors.

Last but definitely not least I would like to thank Standard Bank for their unwavering support over the years. Without their sponsorship which stretches over 26 years this would not have been possible and Namibia could have been a much 'poorer' country in terms of art and culture.

I thank you.



Joseph Madisia
Director: National Art Gallery of
Namibia



Imke Rust

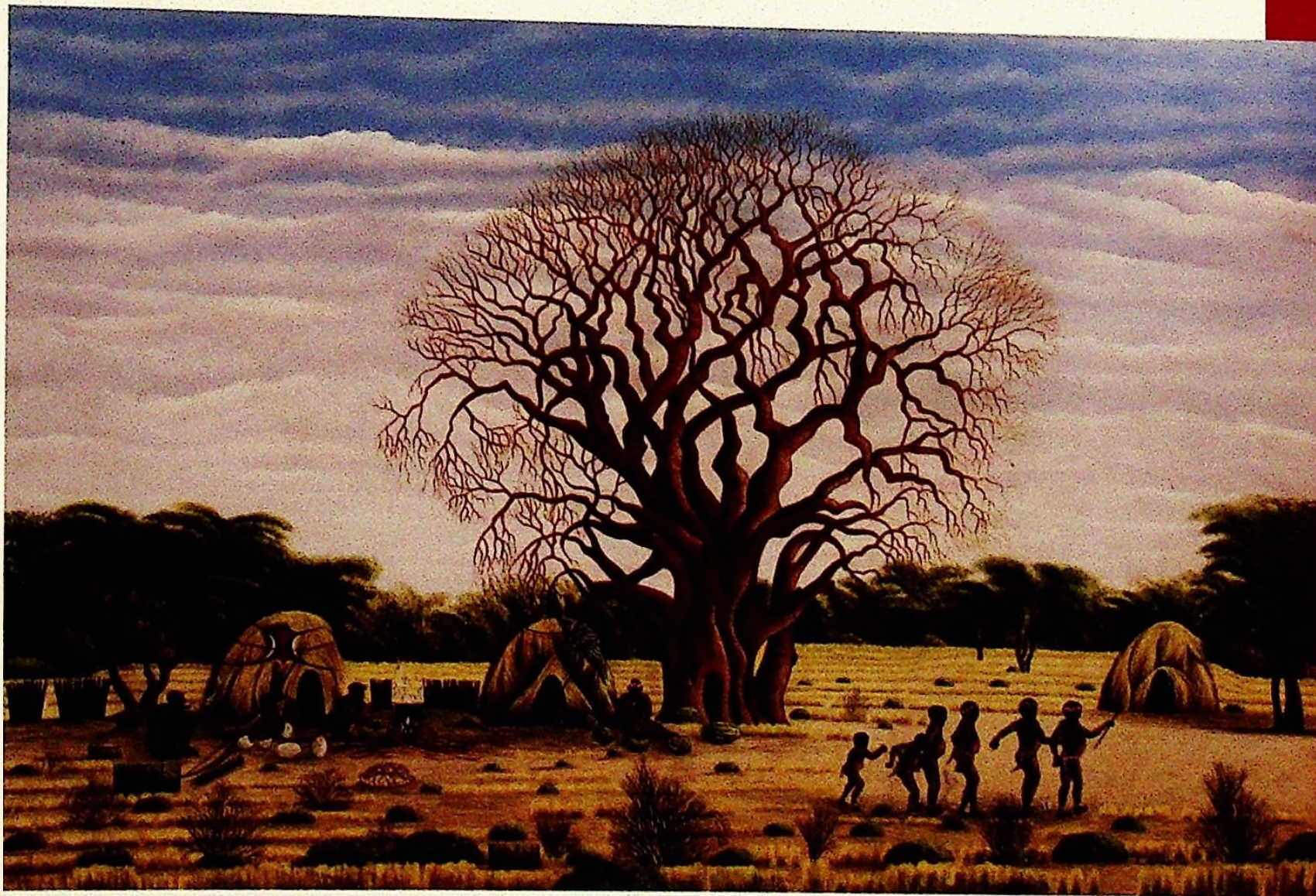
Title: The Camel Thorn
Code

Medium: Installation:
Camelthorn pods,
wire & wood

(wood proudly sponsored by
TimberCity)

New Signature Award

aWards



Libbious Nekunde

Title: Celebrating
humanity

Medium: Oil on Board

Size: 80 x 118 cm

Two Dimensional Category

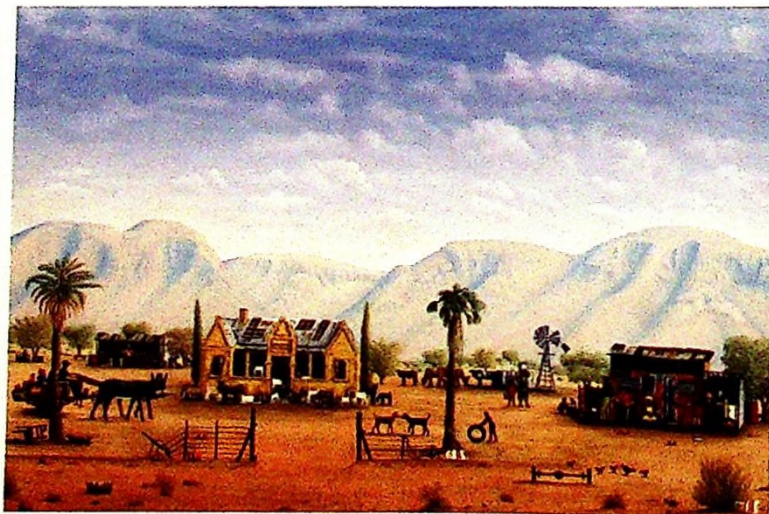
1. Anita Heystek

Title: The Thread that Binds us
Medium: Pastels and Charcoal on paper
Size: 94 x 99 cm



2. Paul Kiddo

Title: Neglected Farm
Medium: Oil on Board
Size: 75.5 x 50 cm



3. Hans Rack

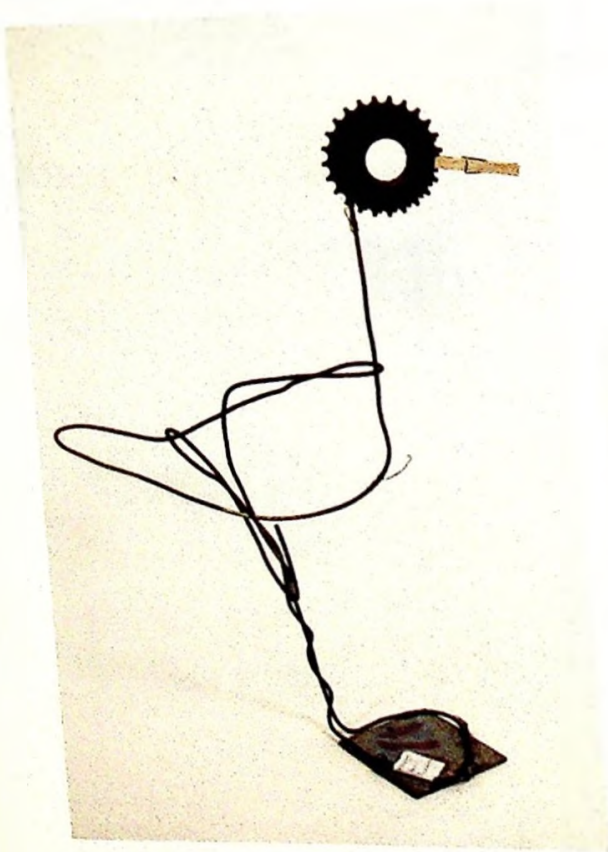
Title: Elephants from
Beneath
Medium: Photograph
Size: 120 x 80 cm



Three Dimensional Category

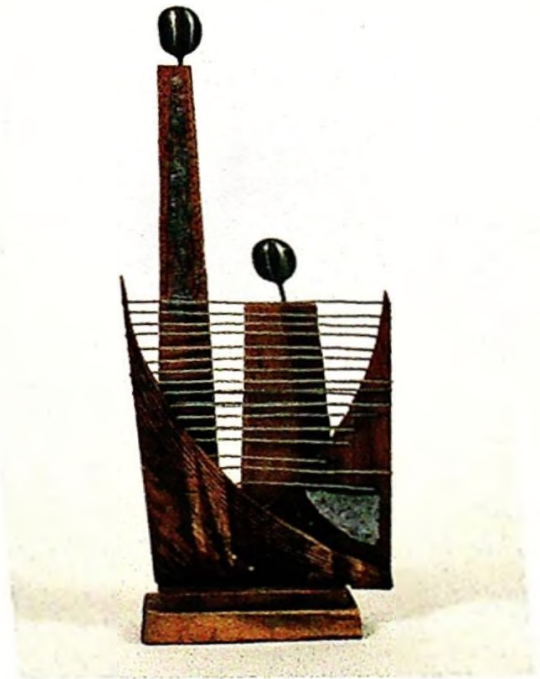
1. Kleopas Nhgikfelwa

Title: Kaxuxwena
Medium: Mixed Media
Size: 60 x 40 cm



2. Josia Shilongo

Title: Protection
Medium: Mixed Media
Size: 72 x 77 cm



3. Anna Iyambo

Title: Thorn Pot
Medium: Earthenware
Size: 28 x 30 cm

2005 eXhibition



Helga Kohl

Title: (left to right)

Untitled

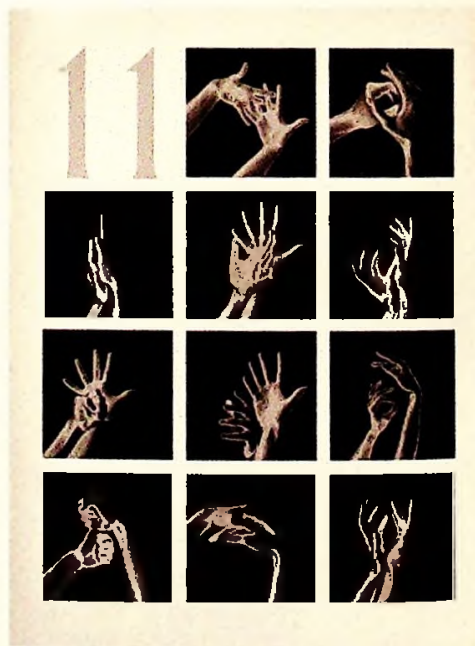
Infinity

Medium: Photograph

Werner Hangula

Title: Gate of Africa

Medium: Mixed Media



Amy Schoeman

Title: Eleven

Medium: Photograph



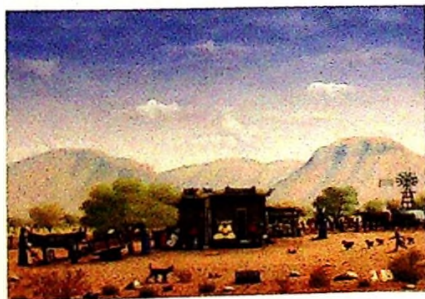
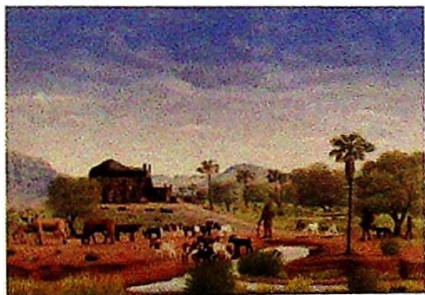
Werner Hangula

Title: Every Good Apple Falls
Medium: Acrylic on Canvas

Paul Kiddo

Title: (top to bottom)
Himbas with their herd
Hereron ūi /haub

Medium: Oil on Board



Burkhard Dobiey

Title: (left to right)
Converging parallels
Fiery Sphere
Medium: Photograph



Barbara Pirron

Title: Mountain dawn 2
Medium: Mixed Media

Engelhardt Kock

Title: Desert shield
Medium: Canvas on Board





Ndasuunye Shikongeni

Title: Original Spirit

Medium: Cardboard Print

Andre du Pisani

Title: Embedded

Medium: Photograph



Nicky Marais

Medium: Enamel on Board

Size: 224 x 120.5 cm

Meryl Barry

Title: Saturday night on the farm

Medium: Oil on Canvas



Hilary Chivell

Title: Communication

Medium: Oil on Board



Samuel Amunkete

Title: The good Shepherd

Medium: Lino Print



Silke Berens
 Title: Homeland
 Medium: Oil on Canvas

Theo Nampala
 Title: Urbanization
 Medium: Oil on Canvas



Erik Schnack
 Title: A Portrait of Three Soul Survivors
 Medium: Mixed Media



Barbara Pirron
 Title: Night Flight
 Medium: Oil on Canvas



Phillipus Sheehama
 Title: Broken Lock
 Medium: Mixed Media



Daniela Herzsprung
 Title: Tides
 Medium: Oil on Canvas

Sandra Fitchat

Title: Untitled

Medium: Acrylic on Canvas



Velesenius Nangolo

Title: Hat

Medium: Palm Leaves



Aune Komeya

Title: Basket

Medium: Palm Leaves



Silke Berens

Title: Lüderitz Light

Medium: Oil on Canvas



Libolius Nekundi

Title: Harvest Season

Medium: Oil on Board



Willem van Schalkwyk

Title: (top to bottom)

Namib Panorama

Naukloof landscape

Medium: Oil on Canvas



Amy Schoeman

Title: Water Balance - A Fine Act

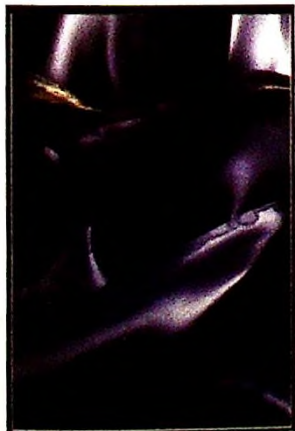
Medium: Photograph



Burkhard Dobiey

Title: Black Satin Sheen

Medium: Photograph



Ndasuunye Shikongeni

Title: A E I O U

Medium: Cardboard Print

Siiri Abed

Title: Basket

Medium: Palm Leaves



Hilma Wilbard

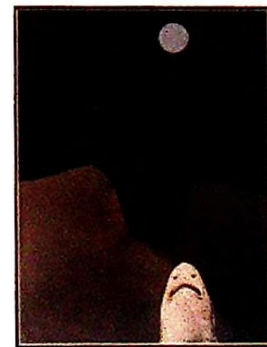
Title: Basket

Medium: Palm Leaves

Alpheus Mvula

Title: Women a Powerment

Medium: Serpentine Stone



Pedro Vorster

Title: Enticement

Medium: Photo Collage

Helmut Lauschke

Title: The Refugee
Medium: Steel construction
on tree socle



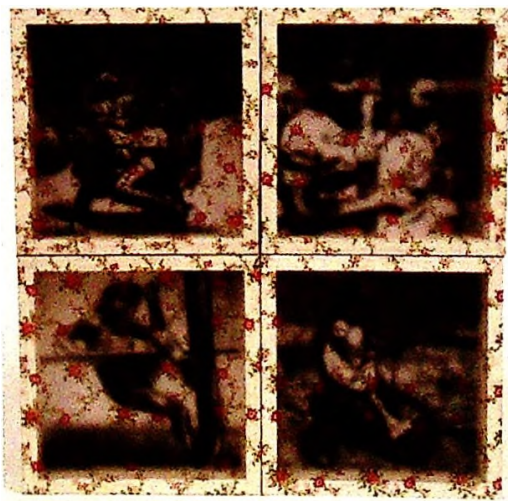
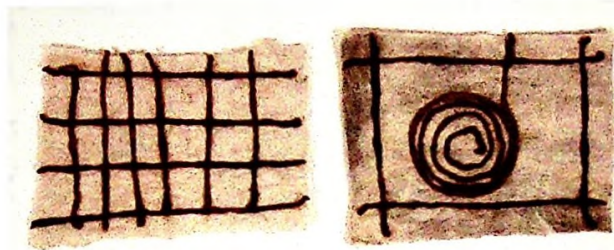
Aina Nekunde

Title: Basket
Medium: Palm leaves & wood



Ponofi Veico

Title: Place Matt x 2
Medium: Felted wool



Imke Rust

Title: Memory series
Medium: Mixed media: Digital prints, charcoal
& antique shower curtain

Ponofi Veico

Title: Everyday Shoes
Medium: Mixed Media



Gerdie Stadtherr

Title: (top to bottom):
Best Before
Sell By
Expiry Date
Medium: Drawing



Jacobus Dreyer

Title: Thu Sus (Cultural Pot)
Medium: Cardboard Print



Frings Ender

Title: In between
Medium: Oil on Board



Kaleb Haipinge

Title: Mbalantu Girl prepared for the wedding
Medium: Cardboard Print

Aune Iita

Title: Basket
Medium: Palm Leaves





Jamanowandu Urika

Title: Artist Introduction to Life

Medium: Cardboard Print



Filemon Amalovu

Title: The Longest Dream

Medium: Mixed media on paper



Pedro Vorster

Title: Biosphere Rocks, Tree, Sky

Medium: Oil on Canvas

Mark Hoffman

Title: My First Car

Medium: Distorted Metal



Teofilia Josef

Title: Milk Pail - Basket

Medium: Palm Leaves



Andrew van Wyk

Title: No Money No Food

Medium: Litho Print

Alpheus Mvula

Title: Woman a Powerment

Medium: Serpentine stone



J. Jason

Title: Basket

Medium: Palm Leaves

Victoria Bormeus

Title: Basket

Medium: Palm Leaves



J Andreas

Title: Hand bag

Medium: Palm Leaves

Hans Rack

Title: (top to bottom)

Dune Splendour

Dead Vlei

Medium: Photograph



Kosta Shipenga

Title: (left to right)
Traditional Life - Namibia
Village development
committee

Medium: Card Board Print





Selma Komeya

Title: Clay Pot
Medium: Earthenware



Lesley Crawford

Title: African Experiences
Medium: Earthenware

Amy Schoeman

Title: Namibia Hiroshima
Medium: Photograph



Andre du Pisani

Title: Heaven for the Heart
Medium: Technical Photograph



Frigs Ender

Title: Valentine
Medium: Mixed Media

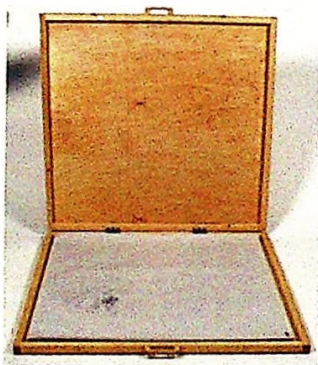


Leena David

Title: (left to right)
Clay Pot
Milk pail
Clay Pot

Medium: Earthenware
Mixed Media
Earthenware





Brigitte Zander

Title: Maps of Memory
Medium: Drawing on Transparent Paper



Licius Mbahuma

Title: Necklace
Medium: Mixed Media



Linea Kakonga

Title: Necklace
Medium: Mixed Media

John Nampala

Title: Oshiyaha
Medium: Stone ware



Patrick Shambwe

Title: Walking stick
Medium: Wood



Rolf Albrecht

Title: Moercat Pot
Medium: Earthenware



Selma Komeya

Title: Clay Pot
Medium: Earthenware

Mechthild Merdis

Title: Out There In There

Medium: Oil on Canvas & Earthenware
installation



Pedro Vorster

Title: White Heart

Medium: Oil on Canvass



Patsy van der Reis

Title: Flux 2005

Medium: Pastel & Pigment on paper

Trudi Dicks

Title: Because

Medium: Embroidered Original Inked



Anita Steyn



Anita Steyn, was born in Mariental and is a well known expressionist and mixed media artist of Namibia.

She studied Bachelor of Fine Art at the University of

Pretoria including weaving approach and design. She furthermore educated herself in the art of ceramics. Anita Steyn has given 10 solo exhibitions and works of her are held in 14 different countries.

Anita Steyn paints watercolours, oils, acrylics and works with mixed media. Her style can be described as expressionistic with its lively sweeping lines, dramatic concepts, vigorous colours and strong explosive compositions. She draws in charcoal, pencil and furthermore does weaving, textiles and ceramics. She is also

known for her handmade tiles and washbasins. She paints on ceramic surfaces which resemble oil paintings. Her subject matter is mostly objects and figures in a landscape setting.

Steyn says: "I have had quite a few highlights throughout my artistic career, but to me the most fantastic thing about my art is the fact that I can make a living out of art with my own hands in Namibia, whether it's functional or fine art."

Anita Steyn stays in Karibib and is currently busy finalizing the opening of the Anita Steyn art studio, which will include a gallery as well as a showroom for her handmade washbasins and tiles. She expressed her excitement about the Standard Bank Biennale, which she terms the pulse of artistic happenings in Namibia. 'To me the Standard Bank Biennale has always been the barometer through which the happenings in our country are expressed.

judge's

Barbara Freemantle



Barbara Freemantle has been the curator of the Standard Bank Gallery since 1999. This highly interesting, versatile and key job includes not only the various management functions such as budgets, transport, insurance, publicity and advertising, as well as education and outreach, for both local

and international shows but also the overall management of the Standard Bank Corporate Art Collection, the selection of exhibitions and furthermore the transport and insurance of all exhibitions for the National Arts Festival.

Barbara holds a Bachelor of Arts degree from the University of Witwatersrand, a Post Graduate Diploma in Museology from the University of Pretoria and has over the years also concluded various other studies such as Art History (UNISA) and Social Anthropology (University of Witwatersrand).

As curator and administrator Barbara does not necessarily have a favourite medium of art. "I really appreciate work in any medium that shows that indefinable "something" - that quality that makes an artwork grab you while others leave you uninspired."

Stephen Mogotsi



Stephen Mogotsi is the Principal Curator (Design) of the Botswana National Museum. He is responsible for the coordination of the Technical Support Services Division, which includes graphic design, exhibition

design, photography, woodwork and maintenance of the displays. He is also responsible for the department's development projects.

Stephen Mogotsi achieved his O-levels in 1979 where after he studied physical planning draughtsmanship. He also achieved a HND Exhibition Design and an MA Communication design, the latter two of which he completed in the UK.

Judges Report

While the craft work was considered to be of a good technical quality, the judges felt that for a fine arts competition, the technique is needed as a starting point in order to explore and to produce more interesting art forms as a means of expressing themselves. There was no feeling that the artists/craftmen or women were breaking the boundaries in either design, workmanship or skill development. In short, it was felt that there should have been more challenging responses to traditional forms and techniques both basketry and ceramics.

The judges felt that generally the quality of the work was of an average standard and stressed that there was need for all artists to work to a much better level. Unfortunately the work was generally graded "average". It was observed that artists should find ways of working together and interact more in order to raise standards. More established artists should be urged to act as role models and guide

younger artists not only to work for a Biennale but also to establish themselves as artists. There was also a need for artists to work with different styles and materials in such a way that they could become independent people creating functional art which could make them economically independent.

The artists commented on social aspects like alcohol, corruption and the HIV/Aids pandemic in their works but more attention could also have been addressed in their presentations depicting the economic well being of society. All artists are urged to work hard and to continuously establish their identity.

In the digital category, the judges were pleased with the work in general. Since this was a new category the judges felt that there was more encouragement to be given and more techniques needed to be taught to artists.

To achieve this, a well-known artist could

judges
report

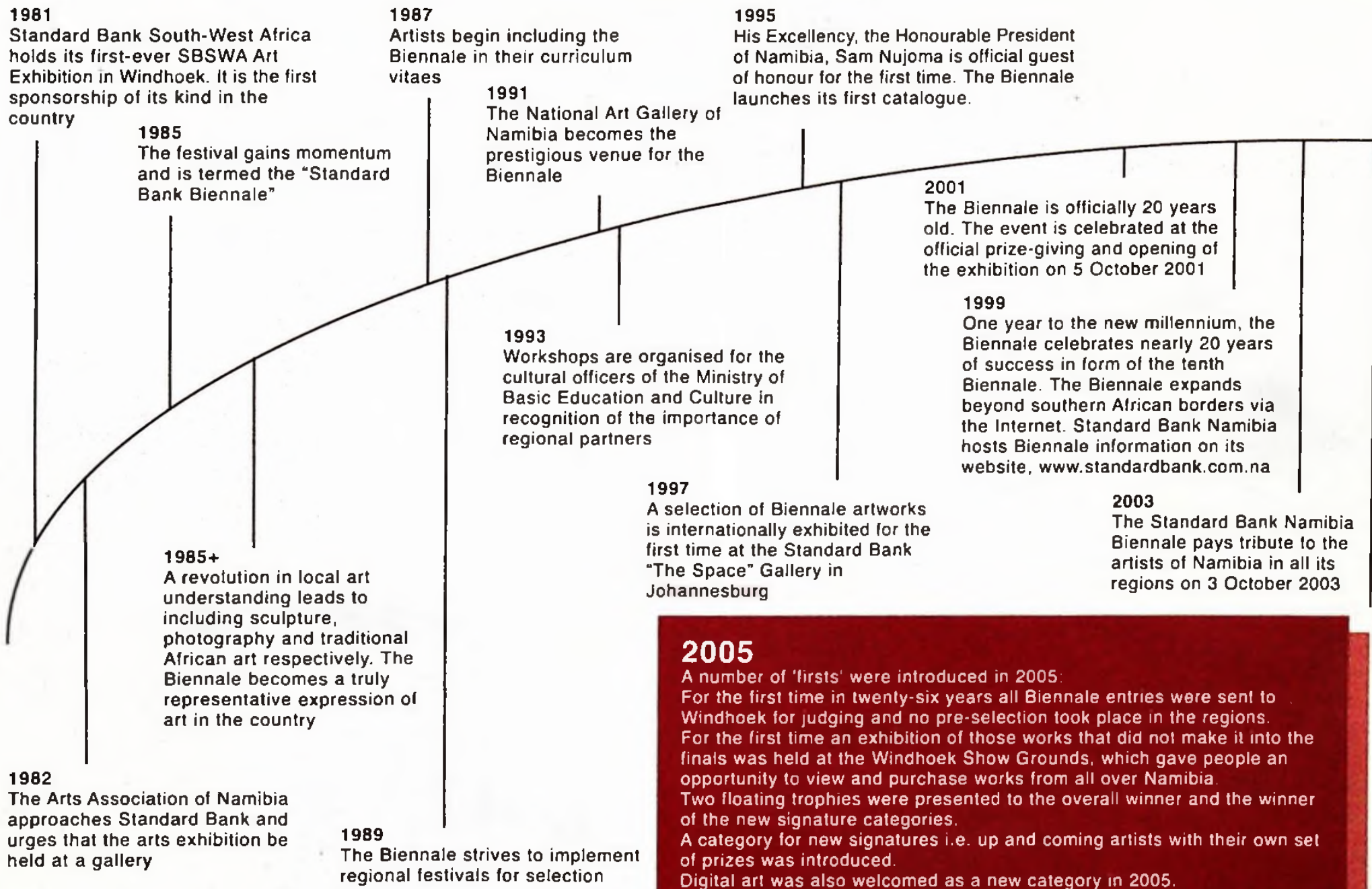


be contracted to run a workshop which would work in tandem with the Biennale. A workshop could be offered for any of the art disciplines such as two or three dimensional studies. In all cases, a professional artist should be contracted to do the work which will help artists to extend their boundaries to an acceptable level.

Conclusion

The judges were looking forward to being more involved with experienced artists in the future and it is hoped that positive interaction between the artists both new and old will continue to raise the standard of future Biennales.





Acknowledgements

Photography: Studio 7
 Hans Rack
 Tony Figueira
Cover Page: Jost Kirsten
 Winner: 2003 Biennale

copyright:



NAGN

National Art Gallery of Namibia



**Standard
Bank**