



# *Dossier*



*The Photo Issue*  
*Winter 2012 | R50*

# Hot Young Things

*Daniel Scheffler gives a selection of hot young things that impress and thrill, from artisanal to elegant.*



## - Missibaba -

Known for its experiments with surface detailing and colour and its locally sourced leather (combined with special pieces from India, England and Argentina) are what makes this brand unrestrained and interesting. Started in 2005 in Cape Town by young lass Chloe Townsend, the label has taken itself to London to showcase and now the latest collection 'Missibaba and the Search for the Golden Scarab' is currently available at the Woodstock studio.

<http://www.missibaba.com/>



## - The Alphen boutique hotel -

Listed on Conde Nast's hot list of hotels across the world the historic property has 21 suites, two restaurants and a bar away from the tourist masses in the Constantia valley. The Alphen, dating to the 17th century, is a national monument and has hosted guests like Captain Cook and Mark Twain. But recently the hotel opened after a serious renovation with a youthful new look that includes some very over the top bling merging with original antiques.

<http://www.alphen.co.za/>



## - Label Orange -

The owners of Label Orange, Jonathan and Choi, are new arrivals in Cape Town and has opened shop in Greenpoint to distribute Dutch fashion and lifestyle brands to the South African market. With a typical Dutch cheer and a range of brands that include the iconic Droog, Dutchtub, Cowboysbelt, Cowboysbag and Artist Not Armies the duo decided that Cape Town should be home after a short visit down south.

<http://www.labelorange.com/>



## - The Greenhouse restaurant -

Completely off the international trend of home-cooked or foraged food, the fairly new Greenhouse restaurant presents a deconstruction, existential take on cuisine. The chef Peter Tempelhoff shows off technique and satisfies with a completely extravagant experience. The restaurant has limited seating and presents a thrill in fun conceptual eating.

<http://www.cellars-hohenort.com/greenhouse>





## - Rosetta Roastery -

The unique personalities of the youthful owners that includes a love for micro roasting and an obsession with sampling is what makes Rosetta a celebration in the fine knack of coffee. Their offering of single source origin and estate coffees from South and Central America, Africa and Asia is just part of what they do extremely well and that is presenting the genius of coffee in the most simple and unpretentious way. Free delivery around Cape Town and proper advice about the creation of the perfect cup are just some of the perks of supporting them.

<http://rosettaroastery.com/>



## - Gorgeous by Graham Beck -

Attached to the Steenberg Estate in Constantia is a voguish new bar that celebrates the Graham Beck bubbles. The Graham Beck Cap Classiques all play together in the brand exclusive bubbly bar perfect for seekers of glimpses of glamour. Tucked away from the hungry tourists and haute seekers, the bar is a celebration of effervescence and shows off with Vivienne Westwood wallpaper and Tom Dixon lighting.

<http://www.gorgeousbygrahambeck.com/>



## - Nicole Sherwin -

Eco diva, global citizen and entrepreneur this ex-Cape Townian has returned to the mother city to continue her work as trailblazer in the areas of sustainability, wellness and social responsibility. Her Green Lounge Experience, a luxury conference and symposium, will be coming to Cape Town in 2013 and will feature businesses, celebrities and experts all committed to the eco-green cause. Nicole's beauty and inspiring way has shown the world that green is not only about hippies and tie-dyes but can include luxury.

<http://greenloungeexperience.com/>



## - &Union -

Known for its craft beers &Union is the premium beer choice of connoisseurs not only in Cape Town but now the Euro-zone too. The charming Rui Esteves is one of the ex-Vida E Café boys and has now brought a hardcore beer nerd element to Cape Town where artisanal and independence can be celebrated. &Union is luckily not too cool that it attracts only hipsters so beer drinkers interested in integrity and heightened taste levels can enjoy the replenishment, and evenings of live music.

<http://www.andunion.com/>



## - The Fold -

The Fold is a young collaborative practice In Cape Town that did not want to limit themselves to a particular discipline in design, but rather wanted to hover between mediums of interest from architecture, set-design to typography. Their clients include small businesses and people in the arts - some of their new clients include blue chip property portfolios. What makes The Fold unique is its ability to break away cleanly from the traditional approach to, for instance, architecture by allowing a free creativity to projects. Their complete lack of megalomania also adds to the charm.

<http://www.thefold.co.za/>



## - Porky Hefer -

Porky Hefer, visionary and mad-creative, believes in solving problems, not just briefs from advertising agencies and clients. Porky is the founder of creative collective Animal Farm and now works as a designer that is interested in kicking over the proverbial apple cart - properly kicking it over that is. Known for his rousing Design Indaba talk, almost unsexy Maverick fragrance adverts, futuristic woven nests and the iconic Coca Cola crate man, the man is young at heart.

<http://www.animal-farm.co.za/>



Born in Johannesburg, the now Manhattan crawler is the blue eyed boy of the art world for the moment. The youngest artist to hold a solo exhibition at the National Arts Club in New York and an insatiable hunger for the female form the artist has taken his signature blue, an almost homage to Yves Klein, and worked it into the New York art world.

Trained in South Africa, Conor has 'been painting all his life' and after school (he attended Hilton College outside Durban) studied at the Pratt institute in

New York. The golf scholarship that brought the young artist to the US and to North Carolina was just a first step to get to nearby New York where his real inflamed zeal lives.

The young artist's work, he says, is a way to 'critique contemporary ideas of sexual, racial and social identity' and he often uses friends or people he has acquainted himself with in his work. His work is expressive in its fluidity and allows the viewer to swim in its great expanse of blueness. Evocative





*I just get the urge  
to paint – it's the  
only thing that  
relaxes me'*

- Daniel Scheffler -



images with safari-inspiration and bright oceanic blues feel fresh and unseen, especially so far away from South Africa.

A said 'jet set model attractor' Conor's very blonde hair, very blue eyes and cheeky personality is what gives him, and his work, media attention. Connor speaks about Africa as the soul of his inspiration and remains connected to his heritage back south, 'my roots are very much embedded in the African soil and I believe if you are born in Africa, it never leaves your soul'.

In 2009 his exhibition at the David Brown Fine Art Gallery in Johannesburg gave him his first taste for gallery shows and so Connor persisted in his craft and came to New York for a solo show. Connor's most recent exhibition, in March this year, was at the Charles Bank gallery in Soho where he recreated a life-size shack. A piece of fence from Robben Island acts as a visor to the biggest artwork of the show, 'Atlantic Explosions', a blue diptych on canvas. The rest of the show was all part of his collection of blue paintings.

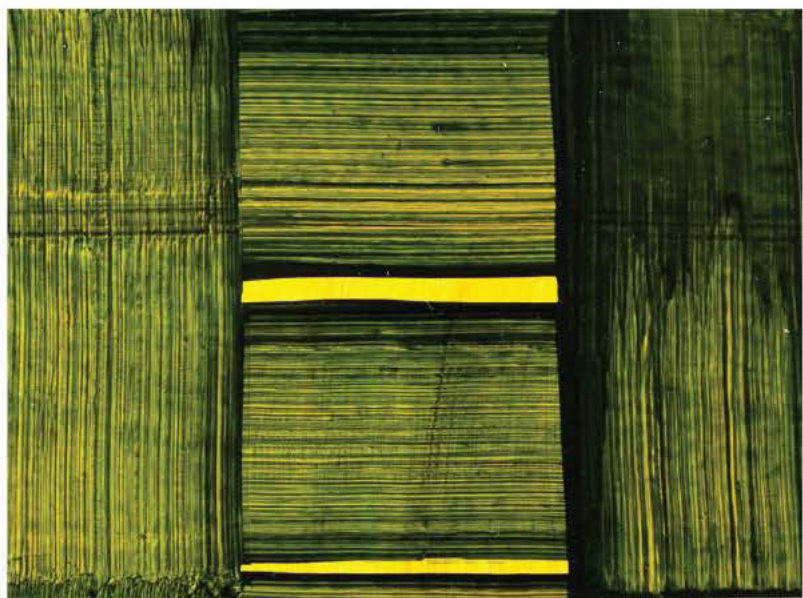
The determined artist splits his time between the steel and concrete of Manhattan and the back of open Land Rovers in the African bush – a perfect dichotomy for intriguing work.

<http://www.conormccreedy.com/>

By Daniel Scheffler







*Jonathan  
Freemantle*

## *Born in Cape Town in 1978 this now Edinburgh gentleman has taken on the art, photography and the fashion world with grace and an intense pleasure.*

At age 17, he was selected to study at St Oswald's, in London, for an intensive training in drawing, painting, sculpture and geometry and since has taken his work to challenging depths. Driven by beauty and by a quest for making sense of the world Jonathan pursued a hybrid creative career where he has been involved in some captivating work. Dossier explores some of his work and Daniel Scheffler catches up with the creative in his Edinburgh studio.

From his solo exhibitions across the globe, to showcasing his creative collective Noir! with his wife, to being the art editor of the South African publication JRNL with his brother, to starting the International Edinburgh Fashion Festival this year, vigor is apparent in his work and his incredible charm.

*Tell me about this great love you have for art, for painting, for creating.*

I love to paint. Painting is a quiet friend. When I'm painting I'm in a place where the din of the ego is less throbbing. It's where I feel most at home. My work is an attempt at unpeeling the myriad of layers of the apparent visual world, seeking ways to reveal a deeper reality beneath. I'm looking for meaning, like all of us, in what's around me.

*How do you involve other disciplines of creation?*

All my work, be it photography, painting, drawing, curating, directing etc is an attempt at a language through which I can approximate my intimate feelings for the vastness of this magical reality we experience daily. Buffeted constantly by the passing malaise I use my work as the steady line of enquiry, keeping me connected to my inner landscape. Whenever I'm not working I feel like I'm not breathing.

*What drives your work more than anything?*

The defining principle behind the work is the pursuit of the sublime, the search for truth or illumination. Sometimes it feels futile when I acknowledge I'm in a constant state of flux, that there are no fixed points, just an ongoing enquiry. But I'm held by a wonder I have for the world around me, natural or man-made. Ever since I was a child I felt a kind of marvel at the ephemeral, shining, passing world - The large in the small, the small in the large, the overwhelming in the ordinary.

*Tell me about your workspace and work you're doing there now.*

In February this year I moved into a new studio, a large former laboratory at what was Edinburgh's Royal Veterinary School (the Royal Dick). Now called Summerhall, the building is Edinburgh's newest award winning venue for the arts. It's a great place to be working, I love the space and the work I'm doing in it. Being in a lab I feel like an Alchemist, cooking up potions. Also, I'm working bigger again after a period of small concentrated works. The struggle is to keep the intensity of the small works on the large canvases but I'm enjoying the fight. Often at times like this I return to the core of my practice and my love of the raw materials. I make my own oil paint, stretch my own canvases, mix my own mediums and now – with the challenge of scaling up, I'm making my own brushes. Most of the time I'm just a guy in a shed bashing things together and hoping for the best!

*What's next on the calendar for you?*

I've also been preoccupied recently with setting up the Edinburgh International Fashion Festival. Anna, my wife is the Director (I'm Creative

Director) and August 2012 will be the inaugural year. It's exciting to be working with Anna and building something new from scratch with some massive global names, all of which have bought into the concept so generously and intuitively.

*Give me some more insight into the Edinburgh International Fashion Festival.*

The EIFF programme is a fusion of salon and catwalk shows, master classes, exhibitions, talks, music and gala events. It's an addition to Edinburgh's International Festivals and will be a stimulating environment for creative people from across the fashion industry to share ideas with each other and the audience. For four days in August at Summerhall and other venues across Edinburgh we will showcase fashion as an art form.

*So is it art?*

Fashion is art. So in many ways it's a unique event and will allow visitors to meet the innovators behind the brands and gain a wider view of creativity within fashion today.

*Who is going to be involved this year?*

So far we have confirmed participation from Juergen Teller, Stella Tennant, Amanda Harlech, Hussein Chalayan, Sissel Tolaas, Aurora Passero, Borchert, Quentin Jones, Penny Martin, Harvey Nichols, North Circular, Vogue Magazine, Chanel and Frazer Parfums and many more. We're announcing the full programme in late June.

*Sounds like you have your hands full, but what else are you working on?*

Also in August I'll be exhibiting my own work at Summerhall as part of the Edinburgh Art Festival and then take new work to a show in Bergen in Holland in October. My Edinburgh show will be exploring my recent and varied cross-discipline collaborations. So I'll be showcasing projects with South African dancer, Hannah Loewenthal, Polish photographer, Wojtek Kutyla, Dutch sculptor, Frode Bolhuis, Scottish poet, Michael Pedersen, British writers Alex Renton and James Fergusson and Scottish band, The Machine Room.

*Besides for work what fills your life?*

So it's pretty busy at the moment, and that's not counting the two other loves of my life (besides Anna), my two boys Maximilian and Leonardo jostling for attention. To be honest, they are like rays of sunshine. Cheesy I know, but it's true. And sunshine is one thing we're seriously lacking here in Scotland...

*Define your work; give me an anecdote or turn of phrase that gives some insight.*

To sum up, I'll defer to a greater wordsmith. For my December 2011 Exhibition in Amsterdam I asked my friend, the Poet Michael Pedersen, to write something about my work. In all my fumbling with the written word I've never come close to the accuracy his summation of my practice. Here's an extract:

"Jonathan's is a world where face value and gritty urban realism is at most a playful veil; a world where carousels and cultivations of the imagination take a firm precedence in documenting the sights and sounds around him; where Doors of Perception are constantly wedged open, like a cat-flap into the unconscious conscious; the grandiose in gruels; a world where a wisp of orange engulfed by blue is the flick of seaman's hood blinking out from within the greatness of massive ocean; where the sun can shed and unravel like thread into delicate fibers of crisp copper." - **Michael Pedersen, Poet**

written by Jonathan Freemantle





*Prada  
Schiaparelli:  
Impossible Conversations*





**Left:** Guido Harari (Italian, born Cairo, 1952), Portrait of Miuccia Prada, 1999, Courtesy of The Metropolitan Museum of Art, Guido Harari/Contrasto/Redux

**Previous page:** George Hoyningem-Huené (Russian 1900-1968), Portrait of Elsa Schiaparelli, 1932, Courtesy of The Metropolitan Museum of Art, Hoyningen-Huené/Vogue; © Condé Nast

## *The Costume Institute has brought 'Impossible Conversations' to the Metropolitan Museum of Art in New York this spring, and explores the likeness and the contrasts between Miuccia Prada and Elsa Schiaparelli.*

The Australian director Baz Luhrman (upcoming 'Great Gatsby' and famed for 'Moulin Rouge') directed the simulated conversation between these paragon females. Miuccia Prada on the one end of the table and Elsa Schiaparelli (over-played by Judy Davis) on the other end. Their conversations span across the similar themes explored in their work: sex, beauty, femme fatale, and modernity and how differently they approached them. Schiaparelli's paraphrased excerpts come from her autobiography, 'Shocking life' and reflect her futuristic vision of fashion somewhere between the 1920s and 1950s.

Connections between notions of taste level, what is considered beautiful and hideous and the edges of glamour are explored through this special exhibition. The show features roughly 100 designs and 40 accessories by the late Schiaparelli (she passed in 1973) and the Italian darling Miuccia Prada.

In an almost voyeur way visitors can listen and see two of fashion's greats talk candidly. Sections like 'Waist Up/Waist Down' discusses the way women sat down in a café society in the 1930s and how Schiaparelli focused her

designs for above the waist where as Prada focuses her work on below the waist as symbols of modernity and femininity. 'Neck Up/Knees Down' showcases Schiaparelli's crazy hats including 'the lamb chop' and 'the heel' and Prada's idolised footwear.

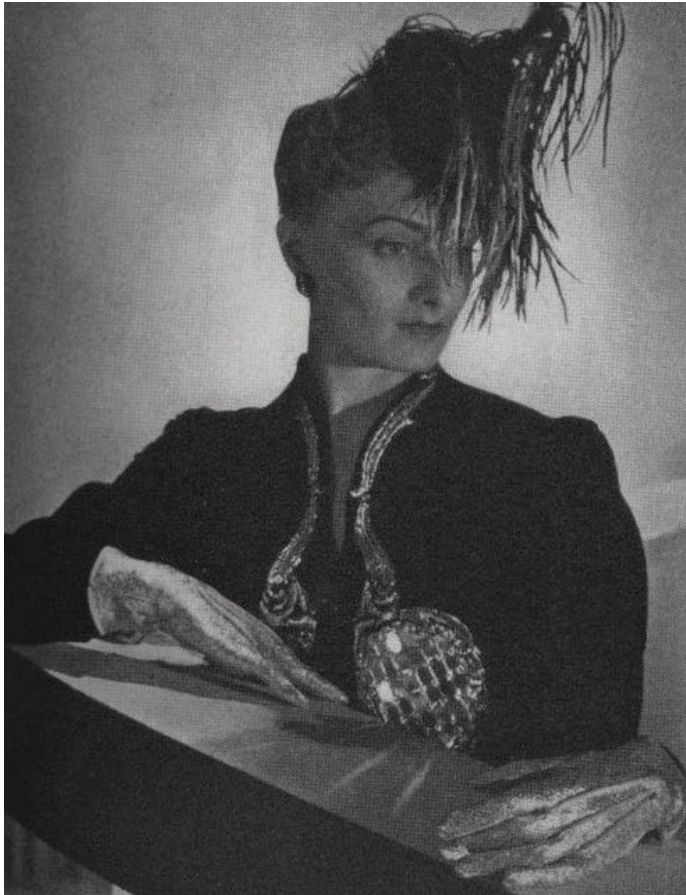
'Ugly Chic' reveals the relations both designers have with destabilised ideals of beauty and includes works that can be seen as 'ugly'. Both designers access this 'bad taste' through colour, prints and textile. 'Hard Chic' examines how menswear and military wear both compliment and challenge femininity. The similarities and differences between these two women become perfectly blurred as they both tackle social issues, through their work, with true gusto.

What makes Schiaparelli's work so astounding is her ability to completely break free, possibly with the help of friends like Pablo Picasso, from society's norms mid previous century and before. Her great love for surrealism and using surrealist ways to portray the female form is evident in her work as it blurs the lines of reality and unnatural. Although the exhibition does not showcase enough of her lesser known works and more rarefied pieces her genius and irreverent style is celebrated in the small exhibition.

As is said about Alexander McQueen, 'it's a tragedy that he was only celebrated after his death', the commemoration of Prada's dapper work whilst still alive is the true celebration of the exhibition. Unfortunately, often society will only celebrates the achievements of stars once after their death. Michael Jackson is now immortalised but before his death he was often referred to as a freak or a total whack job.

'Schiaparelli and Prada: Impossible Conversations' continues through August 19 at the Metropolitan Museum of Art. <http://www.metmuseum.org/impossibleconversations>

By Daniel Scheffler



**Above:** Elsa Schiaparelli, Vogue, September 15, 1938, Courtesy of The Metropolitan Museum of Art, Photography by Horst, Horst/Vogue, © Condé Nast



**Above:** Wallis Simpson in Elsa Schiaparelli, Vogue, June 1, 1937, Courtesy of The Metropolitan Museum of Art, Photography by Cecil Beaton, Cecil Beaton Studio Archive at Sotheby's



**Above:** Miuccia Prada, spring/summer 2011, Courtesy of The Metropolitan Museum of Art, Photography © David Sims

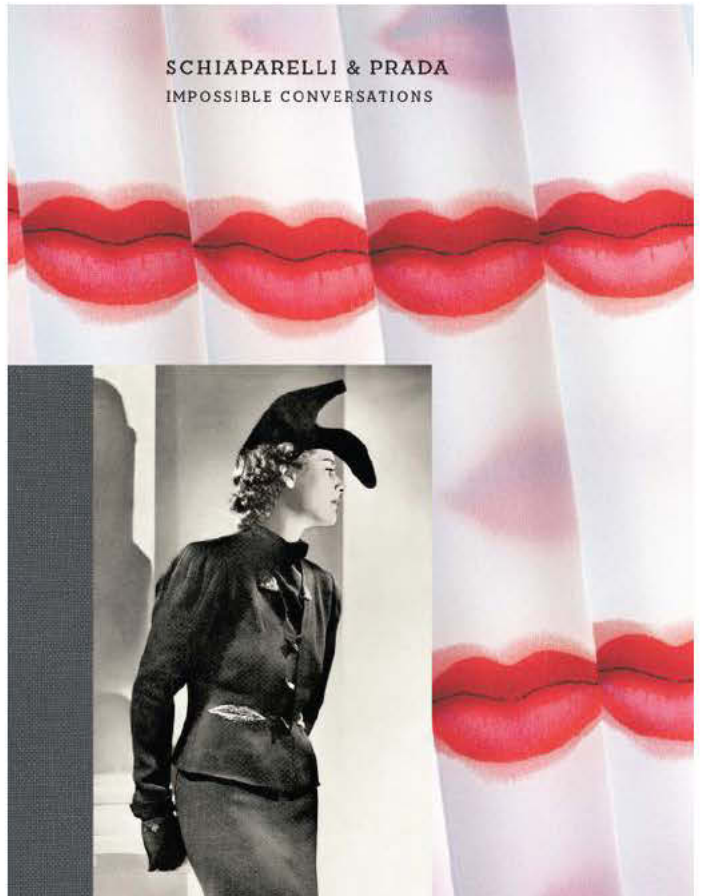


**Above:** Miuccia Prada, spring/summer 2005, Courtesy of The Metropolitan Museum of Art, Photography © Toby McFarlan Pond





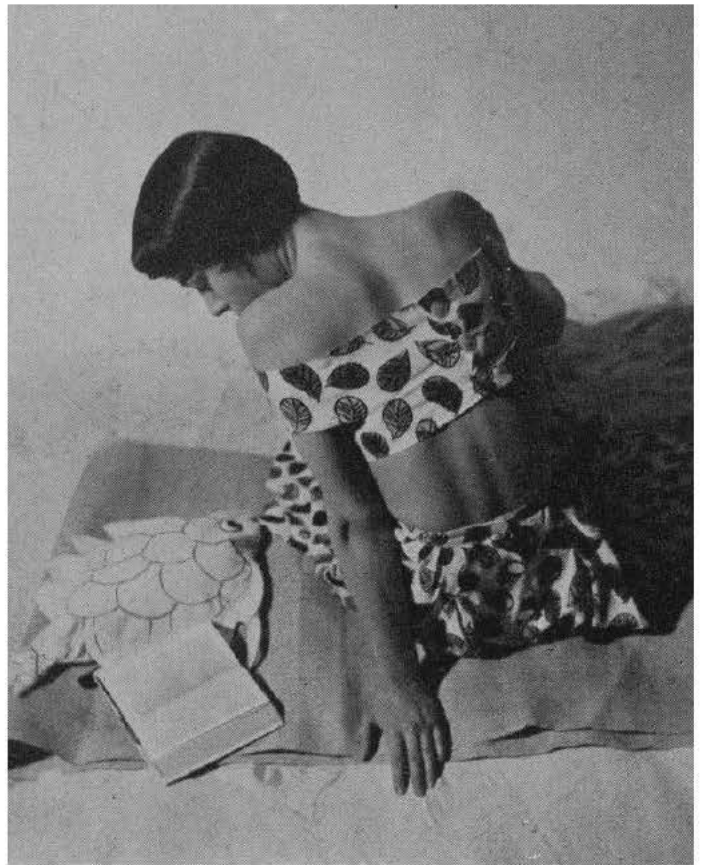
Above: Miuccia Prada, autumn/winter 1996-97, Courtesy of The Metropolitan Museum of Art, Photography © Toby McFarlan Pond



Above: Schiaparelli and Prada: Impossible Conversations Exhibition Catalogue Cover, Courtesy of The Metropolitan Museum of Art

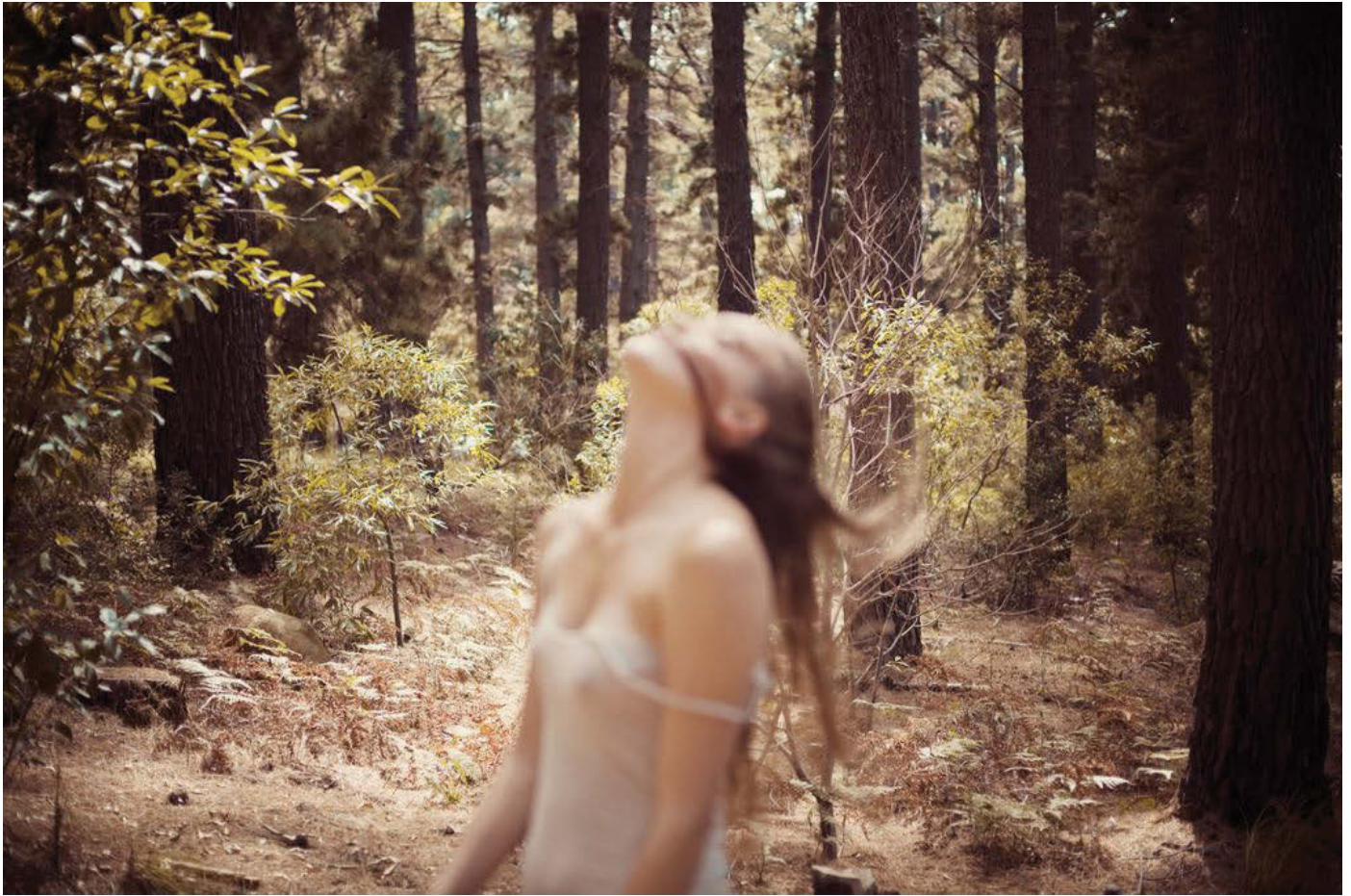


Above: Miuccia Prada, spring/summer 2006, Courtesy of The Metropolitan Museum of Art, Photography © Toby McFarlan Pond



Above: Elsa Schiaparelli, Vogue Paris, June 1949, Courtesy of The Metropolitan Museum of Art, Photography by Rutledge, Rutledge © Vogue Paris





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## Natasja Maria Fourie

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By Daniel Scheffler

'We need to explore our own fears and darkness instead of denying it' The proverbial 'enfant terrible' of the photography world in South Africa has a new photographic exhibition at the AVA gallery in partnership with Spier wines.

Natasja Maria Fourie is known for her brave ability to explore sensuality and nudity with no excuses and no pretenses. Her latest work 'Didn't want to be your ghost' embodies this courage so beautifully as she explores her shadow side with a surrendered openness.

Born in South Africa in 1986 in the pre breakup of Apartheid Natasja's creative nature was always palpable. She made waves early in her career when she allegedly was chased out of a Cape Town fashion magazine's offices and of course went on to publish with important magazines across the world.

Her latest work, that opened this May, offers audiences glimpses into her deeper psyche, her intimate shadows. She explains that this work comes from a more 'irrational place' and is guided by a 'primitive animal instinct' and so the exhibition explores her curious-side. Natasja goes on to say that her new work 'scrutinizes the complexities of companionship, intimacy and vulnerability' possible brought up from her own experiences as an almost mother, as she is currently pregnant.

Interested in telling human stories the majority of her work features the naked bodies often stripped to the point of destruction. She explains that her work is almost self-portraits where there is a finding and a losing of oneself with the refusal of becoming a ghost of a former self. After studying visual communication and then art and advertising Natasja decided to focus her career on fashion photography and worked at the iconic Dazed & Confused magazine in London. Her work has now been featured in magazines like VICE, Nylon, GUP, Eyemazing and PONCZ with some serious acclaim.

The curator of AVA Gallery show, Kirsty Cockerill commented on Natasja's latest work: 'Natasja work has been received like a breath of fresh air. South Africa is well known for its world-class photographers - photographers that utilize the language of documentary photography to convey content. Natasja's approach is refreshing because she captures her subjects with emotion, unashamedly free from objectivity. Natasja's exhibition has been seen as contemporary sensibility breathing life into the traditional still life and nude genres. Of course, as the recent events have shown (Brett Murray's the Spear), nude's are just as contentious to a conservative audience now as they ever were, and Natasja exhibition has not been without controversy on those grounds.'

Almost due, Fourie is currently heavily pregnant and living with her partner in Bermuda. <http://www.natasjamariafourie.com/>



