



RUBBER EVER AFTER
HANNALIE TAUTÉ | 2014

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WHAT CAME BEFORE “RUBBER EVER AFTER” : WHO IS HANNALIE TAUTÉ?

For the past year I have been writing principally about Estonian artists with a nod here and there elsewhere. I was not even in Estonia for half of the past 12 months but again and again my interest was piqued by what I have experienced here in museums and galleries. I have also been buying Estonian art over the past few years.

I had previously collected contemporary South African art, all of which remains in my abandoned South African home in the Klein Karoo region of South Africa. I was not shy about talking about art; I just didn't write about art and artists, except in passing.

The one South African artist that I would have written about was Hannalie Tauté.

I was fortunate to be at her very first commercial group showing, (“Siembamba the toys are us” “, Knysna Fine Art 2003) and at its opening I promptly bought up a wall of Polaroid artefacts that the then 26 year old had created, each one bearing a homily to the role of little girls. We've been friends ever since!

<http://hannaliet.wix.com/hannalie-taute#!from-madam-choose-your-personality/zoom/c199s/imagegre>

I have continued to add works by her. Some quite large scale, others in between such as a group of fragile plaster dolls, almost voodoo in nature that I eagerly hung from a prominent beam in my house to ward off would be housebreakers. I was also able to attend her first major solo show at the prestigious KKNK festival in Oudtshoorn, South Africa in 2008.

Hannalie may look positively metropolitan but she has always led a very normal, down to earth existence as a boerevrou, though without the farm. Her drop dead gorgeous husband, Hendrik Carsten is a diesel mechanic, having to travel over the western Cape to earn sustenance for his growing family. He and Hannalie are the parents of 2 young boys and Hannalie feels strongly that mothers should stay at home for a child's first 5 years, until they start school.

Yet Hannalie has never shied away from addressing feminist issues in her art. And it is her very good fortune to have found a partner who respects her art and herself as a person, not common traits in provincial South African society.

As a person I find Hannalie quintessentially South African, fiercely proud of her heritage. Resolute. As an artist, she has remarkably always been of the world, even though she has been confined to a very small geographical area, even within a South African context, with infrequent forays to Cape Town and Johannesburg. If she were not so pleasant a person, I might describe her as a *bête noire*. Her art provokes effortlessly.

I have thus followed her peripatetic moves in the western Cape, much I have myself moved during the early years of this century. She has lived in the communities of Prince Albert, George, Oudtshoorn and now Still Baai, all due to financial necessity, never

achieving a financial breakthrough with her art despite consistently picking up admirers along the way.

Until now.

<http://hannalietaute.files.wordpress.com/2014/03/not-a-pushover.jpg?w=560&h=415>

“I’m not a pushover” embroidery on rubber/inner tube in box frame

Her 3rd show under the KKNK auspices, 2008, 2011 and now this year in 2014, “Rubber Ever After” was a bona fide hit with Hannalie all but selling out her show and receiving a nomination for and still in the running for the preeminent Kanna visual art prize. The following digital calling card from 2013 gives a more rounded approach of Hannalie’s recent exhibited work.

http://issuu.com/neilnieuwoudt/docs/hannalie_taute_2013_catalogue

It is not surprising to see Hannalie making a virtue out of necessity using recycled rubber from inner tubes as a backdrop for her mixed media works. She probably has quasi secret sources for the yarn she uses for her telling embroidery.

<http://hannaliet.wix.com/hannalie-taute#!portfolio/c12oa>

The next, long overdue, step for Hannalie Tauté is to receive international recognition. She’s been ready for a good 10 years.

Robert von Anzen

ARTIST STATEMENT

Rubber ever after⁴

Once upon a time, at the 20th ABSA KKNK, will Hannalie Taute⁵ visualize a fairytale. You might just encounter Bluebeard, Eve or even Iron Man⁶; but don't be afraid, because after that everything will be Rubber Ever After⁷.

Footnotes:

⁴The title "Rubber Ever After" reference the "Happily ever after" found in Fairytales, but also the medium that won't perish easily.

⁵A finalist previously for the KykNet Fiesta and ABSA l' Atelier awards. This is her 3rd time exhibiting at the KKNK art festival

⁶Fairytales and roles of individuals in society will be looked at with this exhibition. Hannalie embroiders with needle and thread on rubber characters to role-play in her fairytale, with which she explores the notion of being a woman and mother while she tries to understand relationships while stripping it from sentimentality.

⁷She uses inner tube/ rubber because she enjoys the contrast needle, thread and the materiality of rubber.

Rubber ever after⁴

Eendag, by die 20ste KKNK, gaan Hannalie Taute⁵ 'n sprokie visualiseer. Jy mag dalk net vir Bloubaard, Eva en Ysterman raakloop.⁶ Maar moenie vrees, want daarna is alles 'rubber ever after'⁷.

Voetnote:

⁴Die titel 'Rubber ever after' dui op die 'Happily ever after' van sprokies, maar ook op die medium wat nie sommer gou sal vergaan nie.

⁵n Finalis in die Kyknet-Fiesta toekennings, en Absa-Atelier finalis. Hierdie is haar 3de tentoonstelling by die KKNK.

⁶Sprokies, verganklikheid en rolle in die samelewing word ondersoek. Met naald en gare borduur sy karakters op rubber om in die 'sprokie' sekere rolle te vertolk, waarmee sy vrouwees, moederskap en verhoudings probeer peil/verstaan. Die werke in hierdie uitstalling sentreer rondom bogenoemde temas en sy stroop dit van enige sentiment.

⁷ Sy gebruik juis rubber-binnebande omdat sy hou van die kontras tussen naald, gare en die swart rubber.



The Artist at the “Rubber Ever After” Exhibition during KKNK | Oudtshoorn | 2014

ARTWORKS



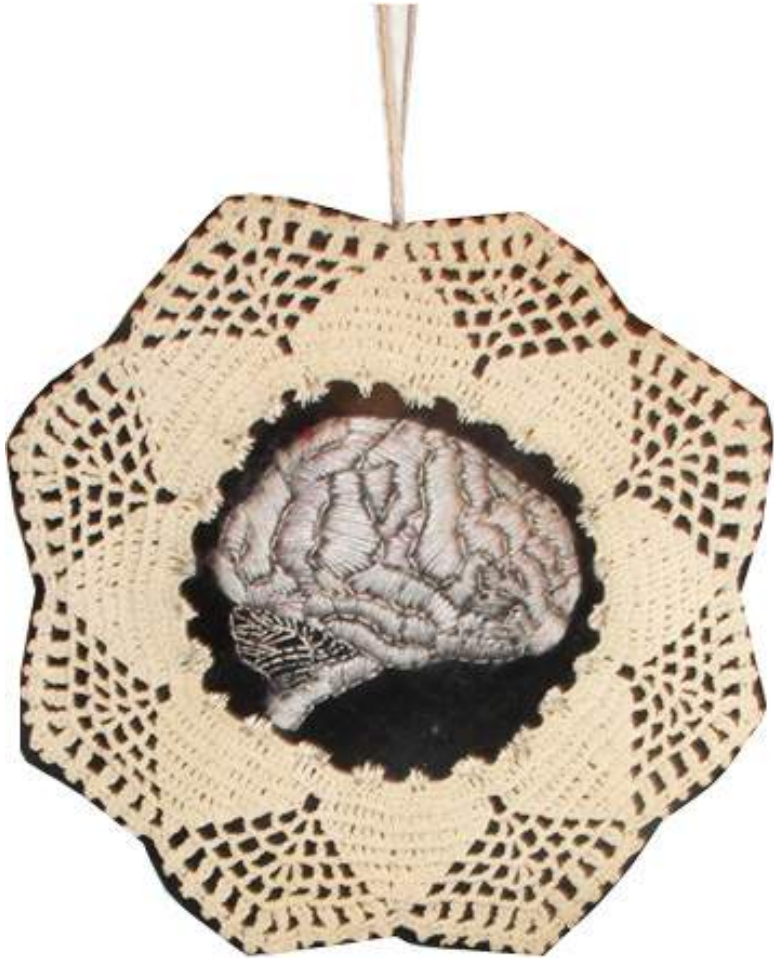
Little iron man says... | 84 x 64 cm | Embroidery on rubber and vintage frame



Back to the future | 129 x 62 cm | Embroidery on rubber / inner tube



She married him anyway (bluebeard) | 60 x 80 cm | Embroidery on rubber / inner tube, found doillie and custom made frame



Some pieces of her that you've never seen (brain) | 18 cm (diameter) | Embroidery on rubber / inner rube and found doillie



Young wife series... | Variable sizes | Embroidery on rubber and altered pages of books

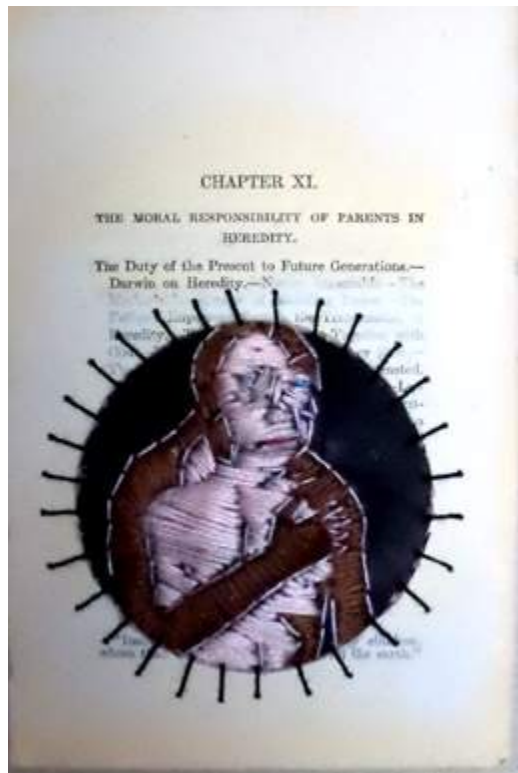


(Selected images) *Young wife series...* | Variable sizes | Embroidery on rubber and altered pages of books

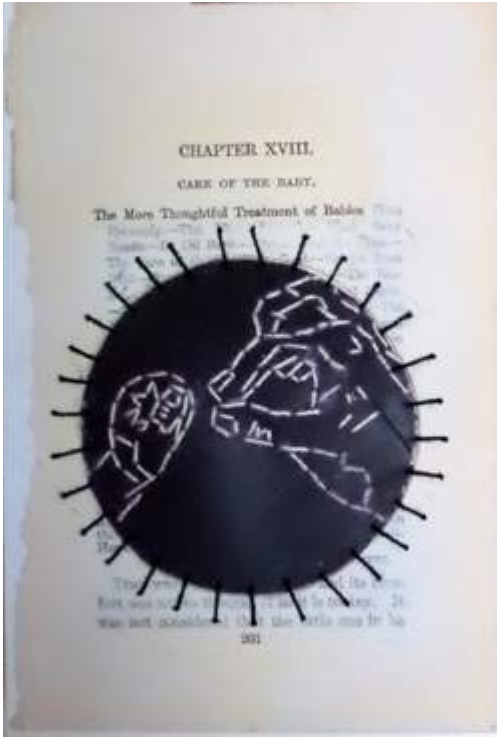
In their beginning life together. How refreshing to find occasionally a father and mother who care little what "they say," and who regard their daughters as persons who stand on their own feet, and their own opinions of what is right about them are doing.

Wedding presents are a happy reminder of a happy occasion, but they often prove a snare.





(Selected images) *Young wife series...* | Variable sizes | Embroidery on rubber and altered pages of books



(Selected images) *Young wife series...* | Variable sizes | Embroidery on rubber and altered pages of books

The... ..
... ..
... ..

Study form and outline until you can take them in at a glance. If you have never cultivated an artistic taste do so at this time.



(Selected images) *Young wife series...* | Variable sizes | Embroidery on rubber and altered pages of books



Pandora | 67 x 30 x 35 cm | Embroidery on rubber



Woman is... | 20 x 13 cm | Embroidery on rubber



Wives are... | 20 x 13 cm | Embroidery on rubber



Women give... | 20 x 13 cm | Embroidery on rubber



Rubber rubber on the wall, who is the toughest of them all? | 62 x 42 cm | Embroidery on rubber / inner tube, found doillie and vintage frame



Eat your words | 30 x 18 cm | Embroidery with fishingline on rubber / inner tube and found frame



Fancy fool | 50 x 15 x10 cm | Doll, cloth, thread, embroidery on rubber / inner tube, wooden base



Not a pushover | 66 x 51 cm | Embroidery on rubber in box frame



Tong uitsteek is soentjies vra | 42 x 22 x 11 cm | Embroidery on rubber / inner tube and found doillie



Bust (untitled) | 42 x 26 x 19 cm | Cement fondue, embroidery on rubber / inner tube, steel, wood



Not part of the fairytale but hang in there | 95 x 61 cm | Embroidery on rubber / found doillie, wooden frame



No hard feelings | 80 x 75 cm | Embroidery on rubber / inner tube



Some kind of fairy godmother | 40 x 26 cm | Embroidery on rubber and found cloth



Not a thread | 39 x 29 cm | Doll, cloth, thread, embroidery on rubber and glass dome



Fauna and flora (aka beauty and the beast) | 71 x55 cm | Embroidery on rubber and found cloth



Some kind of monster | 22 x 16,5 cm | Embroidery on rubber / inner rube and found frame



Goddess of filth | 20 x 15 cm | Embroidery on rubber / inner tube orb



Weeping mother | 20 x15 cm | Embroidery on rubber / inner rube orb



No more children | 38 x 16 x 10 cm | Embroidery on rubber



Wie is die vark in die verhaal? | 67 x 46 cm | Embroidery on rubber

MEDIA LINKS

ART TIMES

<http://arttimes.co.za/taute-wins-kanna-award/>

TIMES LIVE

<http://www.timeslive.co.za/thetimes/2014/06/03/art-spot-rubber-ever-after>



Bo: Dag 1 – Taute gebruik die mondstuk as simboliek dat sy net lewe gee aan haar kuns en dat die kunswerk self die "praatwerk" doen.

Dag 5 – Taute as 'n kruising tussen Gouelokkies en 'n Mickey Mouse-karakter. Die relevante kunswerk is It is not the fairy dress that makes the fool.

Links: Dag 3 – Elke sprokie het 'n held. In Taute se verhaal is dit 'n soldaat.

Vir rubber en soetkoek

Verwonge sprokieskarakters is vanjaar die konsep van Hannalie Taute se visuele kunsuitstalling Rubber ever after. Taute heg honderde seshoekige rubberblokkies aanmekaar om haar 'skilderdoek' te vorm. Dan word die gitswart rubber met borduurwerk ingekleur. As die finale stap word Taute daaglik een van haar karakters. Cara-Lee Scheun het Taute in haar die vele gedaantes deur die strate van Oudtshoorn gevolg terwyl sy rondgeleef en koekies aan feesgangers uitgedeel het.



Een van Hannelie Taute se rubber-en-borduurwerke, Bloubaard en sy bruid.

Taute verken verhoudings

Die kunstenaar Hannelie Taute se uitstalling op vanjaar se Klein Karoo Nasionale Kunstefees – *Rubber Ever After* – het sprokies as vertrekpunt.

Die spreekwoordelike sprokieseinde van *happily ever after* kry hier 'n meer standhoudende medium om deur voort te leef, naamlik rubber.

Verganklikheid en rolle in die samelewing word ondersoek. Daar word ook probeer om vrouwees, moederskap en verhoudings te verstaan. Daar is egter geen sentiment in die temas nie. Met naald en gare borduur Taute figure wat sy uit rubber-binnebande maak. Volgens haar hou sy van die kontras tussen die twee verskillende materiale.

Sy was al 'n finalis in die kykNET Fiësta-toekennings, en 'n Absa L'Atelier-finalis. Die tentoonstelling is haar derde op die KKNK.

Rubber brand 'is in ons lywe'

Twee vroue sit voor 'n ou opstal, langs 'n grondpad wat kilometers ver strek.

Die een is besig om binnebande uitmekaar te skeur. Die ander rook 'n sigaar.

Alles op die maat van ritmiese begeleiding.

Dan word die rubber gebrand, voordat die twee die verte in hardloop. Een met 'n wapperende rooi rok en die ander met lang rooi hare.

Marinda du Toit is 'n kunstenaar wat onder die alias Johanna Brandt vir die fees werk.

Sy en Hannalie Taute is die enigste vroue wat by die visuele kunsuitstalling uitstal en het besluit om saam te werk.

Brandt "maak" gedurende dié fees verskeie kunswerke wat met vuur verband hou, terwyl Taute bekend is vir haar rubber-borduurwerk.

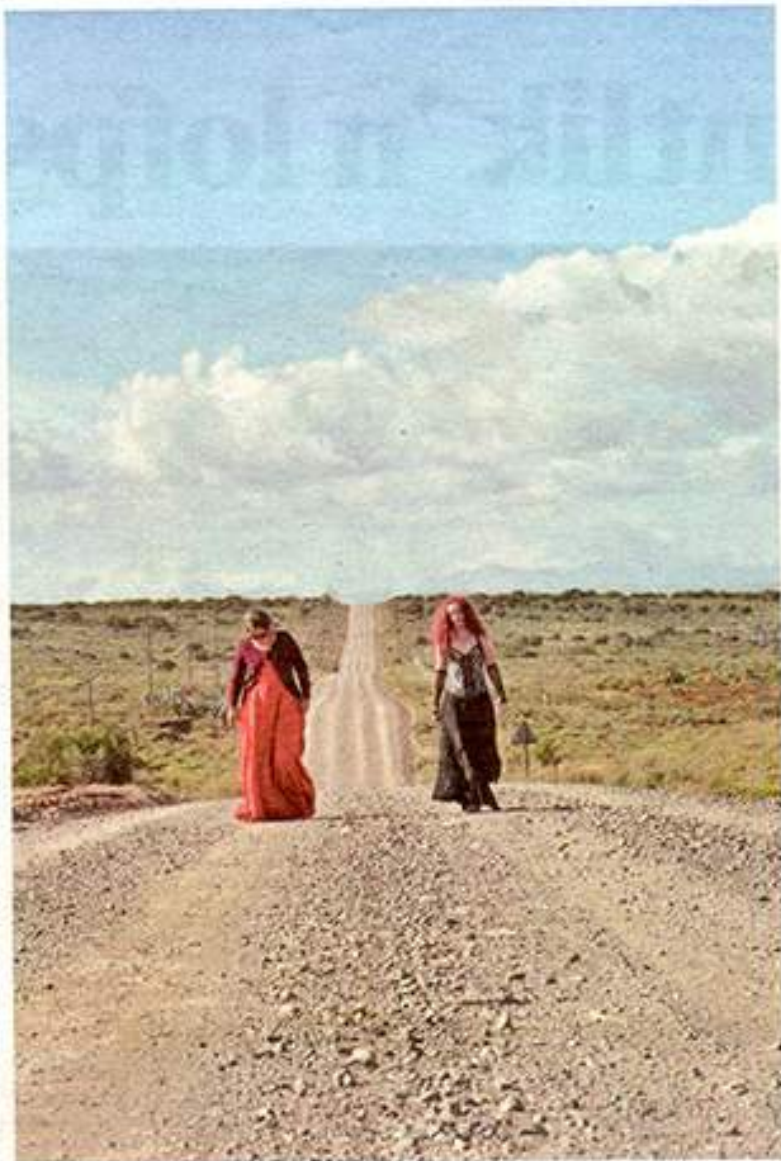
En as hulle saam is, brand hulle die rubber.

Maar hoekom?

"Ons wil fun hê.

"Ons wil dit doen omdat dit in ons lywe is," sê Brandt. –

Nielen de Klerk



Marinda du Toit (alias Johanna Brandt) en Hannalie Taute. Foto: LERATO MADUNA

BIOGRAPHY

Hannalie Taute was born on the 13th of August 1977 in a small town called Fochville. During her childhood she and her family moved around from town to town. Matriculated in 1995 at Outeniqua High school in George, and in 2000 she obtained a National Higher Diploma for Fine art at PE Technicon (now the NNMU). In 2004 she had her first solo exhibition called: “Siembamba- let’s play pretend” at the Joao Ferreira Gallery in Cape Town. Finalist in 2004 for the ABSA l’Atelier exhibition and a nominee for the Fiesta award in 2012. Since 2004 she was involved in several group and solo exhibitions. She received the Kanna award for best visual art production at the 2014 KKNK art festival for her latest solo exhibition called: “Rubber ever after”. Her work is being increasingly collected both here and abroad.



ACKNOWLEDGEMENTS

First of all I want to thank the curator of the 20th KKNK Visual Arts program: Sandra Hanekom for including my exhibition 'Rubber Ever After' in the 2014 Festival program.

Thank you to the Kanna awards panel and judges as well as Kuns Onbeperk for the award for Best Visual production at this year's festival.

I would like to give thanks to the following persons (not in any particular order) who helped made this exhibition memorable:

Rhona van Heerden for baking the star shaped cookies (my promotional handouts).

Kia Hattingh and Pakketmoles in Stilbaai for the stationary and printing of stickers etc.
Kloof houtwerke for some of the frames.

Johannes Naude from Branded DVD for the grandfather clock sound

Tiger wheel & Tyre, Supaquick, Trent Tyre and Tyre&Treads in George for the inner tubes.

Hantie Cronje at Curtains up in George for the stuffing.

Neil Nieuwoudt for the digital catalogue.

To all the fellow artists who made it a wonderful time spent and all the new friendships and acquaintances made during the festival.

Last and not least my husband Hendrik Carsten and our two little boys for the inspiration, patience, love and understanding;

And of course thank goodness for fairytales...