



TRIUMPH PROSTHETICS FOR THE PEOPLE | PETER MAMMES
26 October - 16 November 2014

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Peter Mammes' investigation of the fluid nature of civilization, the underlying nature of how events really were and how circumstances would probably be perpetuated regardless of what we were meant to learn from history.

An elaborate and purposeful creation of otherness through patterned compositions of drawings. A reassessment of the human race's current condition by looking at the obscured and hidden objects that society has deemed grotesque and inappropriate, Peter Mammes' intent is to make the viewer question his or her assumptions and preconceived ideas. Mammes is not stating an ultimate truth, he is only leading the viewer to question and discuss this age and societies particular assumptions and taboos.

Mammes has worked on his distinctive style of drawing by collecting subject matter from strange and far away locations, he has also incorporated found objects like unwashed blankets and sheets from mental hospitals.

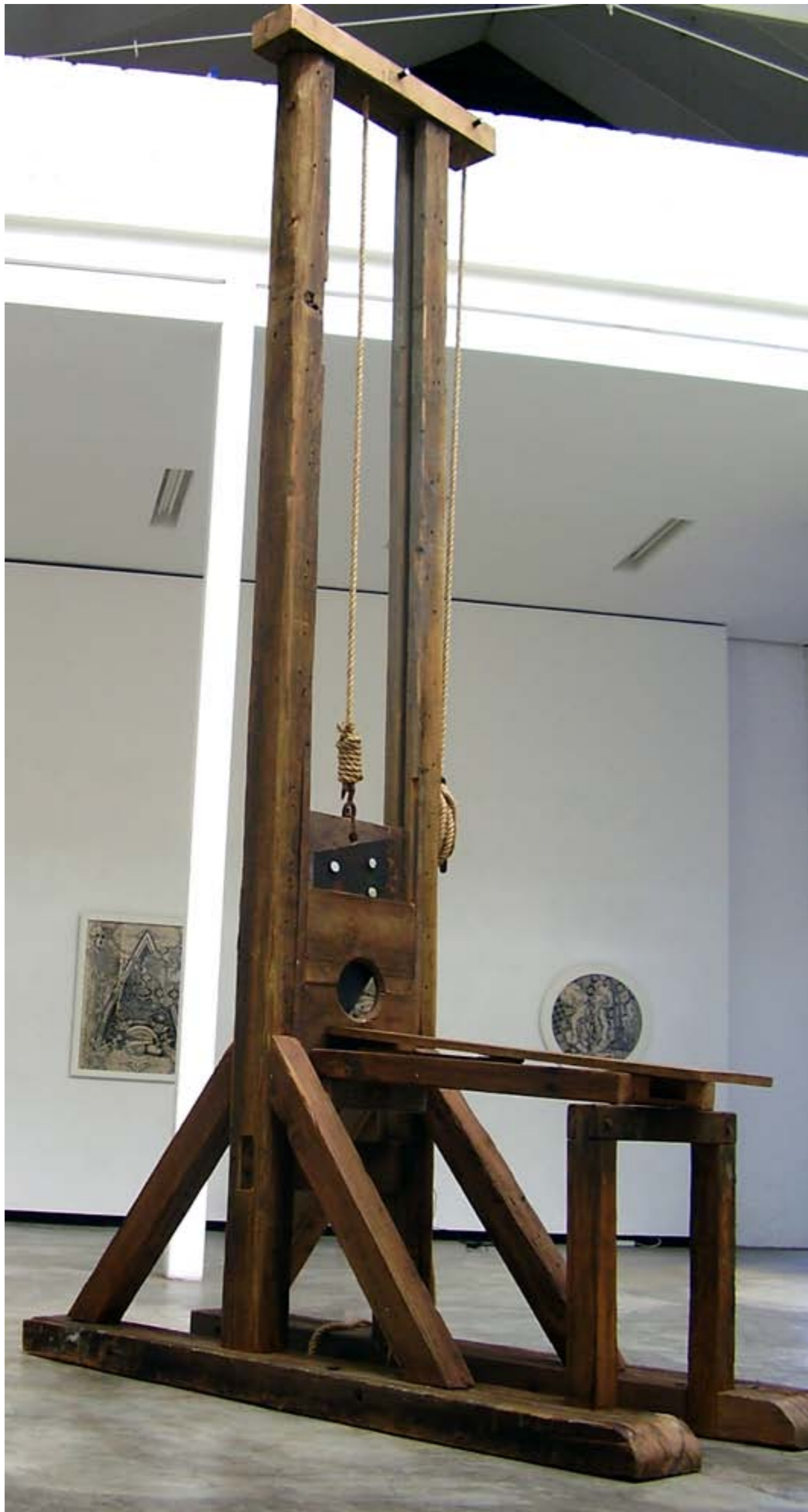
The drawings are simultaneously a critique and homage to dubious figures and sinister subjects that can be interpreted in multiple ways and has purposefully been illustrated in an unambiguous way.

Mammes will also be revealing a special installation at the opening of his solo exhibition on Sunday, 26 October at 12pm.

BIOGRAPHY

Born in Johannesburg in 1986, Peter has always had an interest in macabre and absurdity, he began drawing as a young child and attended the National School of the Arts in Braamfontein where he finished school in 2004. Mammes has worked as a puppeteer's apprentice and a prop-maker specializing in making hangman's nooses for a few theatre productions. Mammes is an autodidact and reads on a wide range of topics and is very interested in economics, philosophy and physics. Mammes has exhibited extensively and has had several solo exhibitions, he went into hiding for a long period to develop a new technique and style, only exhibiting in a group show or two during that period but emerged reinvented with a completely new style of drawing. Mammes travels extensively to find the imagery and patterns he uses in his work. He collects medical instruments, specializing in birth instruments. Mammes has worked for months in different locations so as to assimilate the culture and surroundings of that particular society first in Moscow, Russia and more recently in Varanasi, India where one can see open air cremations. Mammes is influenced by Kathe Kolwitz, Helnwein, Van Gogh and Klimt.

"Peter's work is incredible because it exposes the vulnerability, the essential otherness that every person's self-awareness permits, and that has the potential to either connect or estrange human beings from one another."



Installation view of life-size working replica of the first guillotine to be used (circa 1792) and was originally designed by a German builder, Tobias Schmidt | Mild steel and wood taken from old mining shafts | Crafted mainly with hand tools



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Young Men, Hopes and Prospects, Glory | 64 x 84 cm | Digital print on mirror | Edition of 10 | R 2850 (incl VAT)



The Springbok | 158 x 113 cm | Silkscreen print on sheet from Sterkfontein Hospital | R 17 100 (incl VAT)



Begging, killing and different stories of Museums | 143 x 143 cm | Silkscreen print on sheet from Sterkfontein Hospital | R 19 830 (incl VAT)



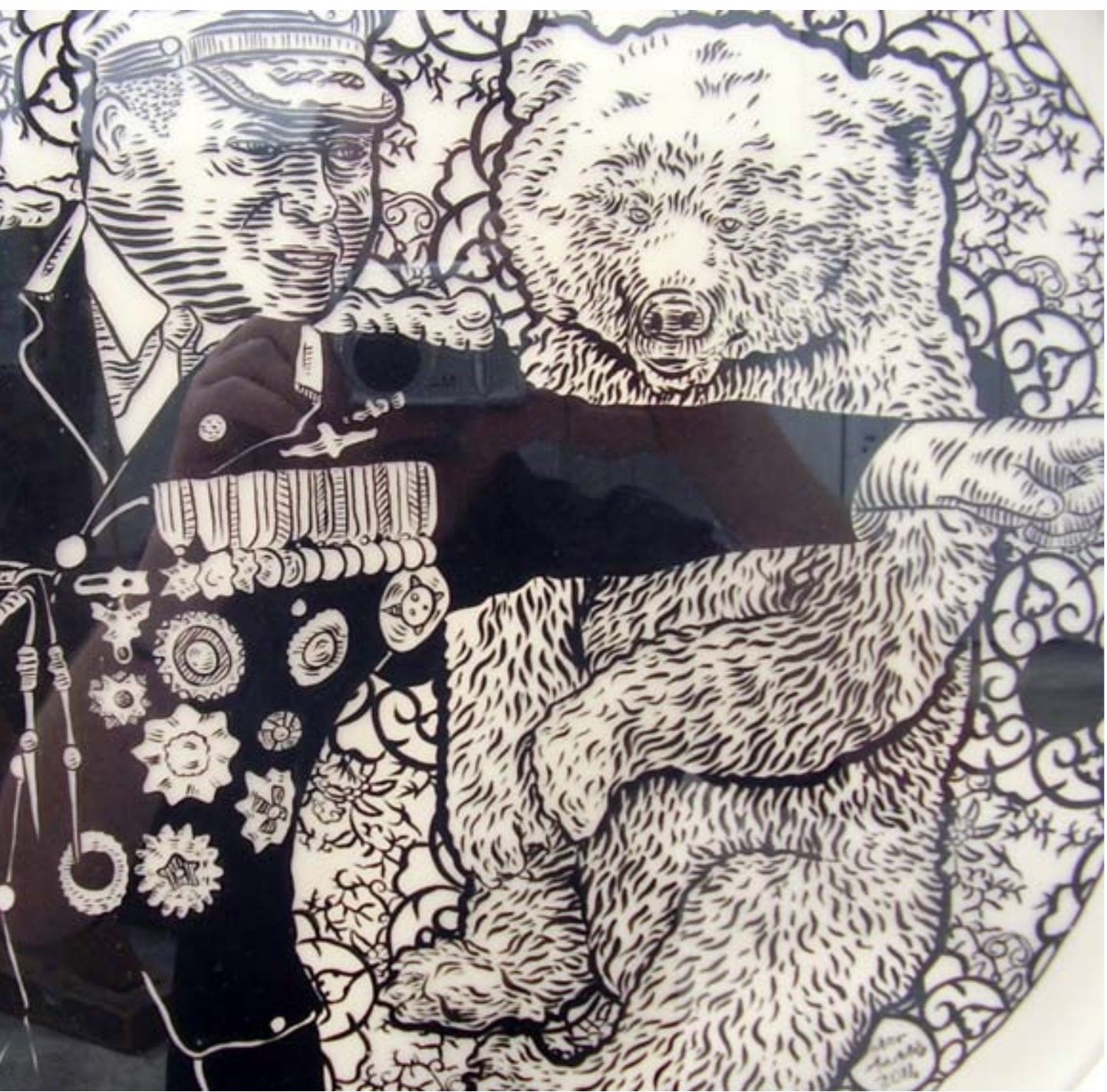
Perpetual reoccurrence of humanity | 133 x 192 cm | Silkscreen print on sheet from Sterkfontein Hospital | R 19 830 (incl VAT)



Beggar prosthetic delusions | 48 x 35 cm | Layered reverse glass painting with oil paint on plexiglass | R 5130 (incl VAT)



Symmetrical Study 1 | 105 x 130 cm | Oil paint on inlaid copper, brass aluminium and wood with hospital sheet | R 27 360 (incl VAT)



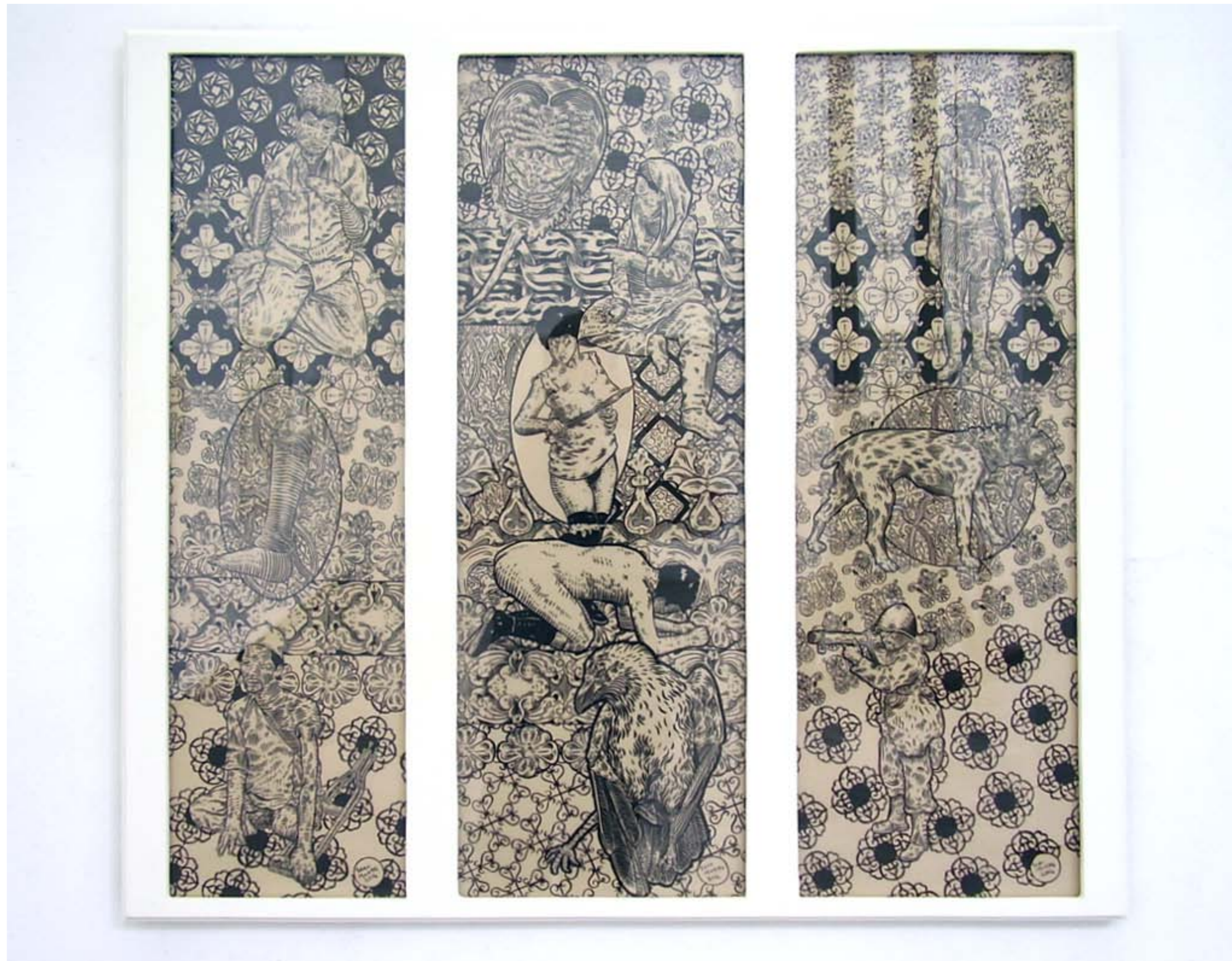
Dictator's Legacy | 148 x 66 cm | Triptych | Paintbrush and ink on drafting film | R 13 680 (incl VAT)



War amongst the animals and other machines of murder | 174 x 80 cm | Triptych | Paintbrush and ink on drafting film | R 14 820 (incl VAT)



Human Nature | 174 x 80 cm | Triptych | Paintbrush and ink on drafting film | R 11 400 (incl VAT)



Intermediary Subjection | 98 x 87 cm | Triptych | Paintbrush and ink on drafting film | R 17 100 (incl VAT)



Paying your debts at the altar of power | 84 x 104 cm | Paintbrush and ink on drafting film | R 10 260 (incl VAT)



Deformity, Culture, Pattern | 56 x 65 cm | Paintbrush and ink on drafting film | R 5130 (incl VAT)



Inseparably mundane | 75 cm diameter | Paintbrush and ink on drafting film | R 7980 (incl VAT)



Beauty Juxtaposition | 63 x 29 cm | Digital print on mirror | Edition of 10 | R 1368 (incl VAT)



Boyhood dreams | 108 x 193 cm | Silkscreen print on sheet from Sterkfontein Hospital | R 17 100 (incl VAT)



Insignia and Glory | 96 x 101 cm | Oil paint on inlaid copper, brass aluminium and wood with hospital sheet | R 25 080 (incl VAT)



The blank slate | 84 x 50 cm | Paintbrush and ink on drafting film | R 5700 (incl VAT)



Fallen Glory, a homage to the past | 64 x 84 cm | Paintbrush and ink on drafting film | R 6840 (incl VAT)



Stalin and the Fallen Glory | 63 x 29 cm | digital print on aluminium | Edition of 10 | R 1368 (incl VAT)



Normality | 63 x 29 cm | digital print on aluminium | Edition of 10 | R 1368 (incl VAT)



Installation view of life-size working replica of the first guillotine to be used (circa 1792) and was originally designed by a German builder, Tobias Schmidt | Mild steel and wood taken from old mining shafts | Crafted mainly with hand tools



Peter Mammes | Triumph Prosthetics for the People

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Curated by Neil Nieuwoudt

Catalogue layout and design by Neil Nieuwoudt