



Front of Line

Anthony Harris on success in the Arts.

Anthony Harris is one of Nelson Mandela Bay's First Citizens of Art. A prominent artist and noted entrepreneur, Anthony remains a tireless advocate for the development and promotion of the local arts scene and local artists.

For Anthony, education is key to cultivating and sustaining a society with a love and need for the work of talented artists. Having talent is simply not enough as the odds are sometimes heavily stacked against you.

"Only a very few aspiring artists will make it through to the arts scene, the visual arts scene in particular. Of my class of 26 in my first year of university 40 years ago, only 7 graduated. And of those 7, only myself and Bronwen Findlay are still practicing artists that are making a living out of art. When you

leave university you find that as an artist you exist in a society which is very much blue collar working class. There are very few patrons who actually understand art. Arts, Culture and Heritage also form such a minor part of our education curricula. You have young people leaving high school who aren't educated in the arts, which is a tragedy as we have a rich and internationally respected domestic arts scene. We are also not funded by the state as is the case in Europe where artists are given a basic salary to create art. To be an artist in South Africa is to struggle like hell to make it."

Anthony believes that South African artists need to embrace business principles in order to succeed in the industry. "I've always maintained that I am an artist first and an entrepreneur second. Given the

society we find ourselves in, if you choose to be an artist then you have to have an entrepreneurial spirit as well. You have to do everything from producing your art; to marketing and the accompanying administration. You see fantastic artists, really brilliant young artists, coming out of our universities that fall by the wayside because they don't have the tenacity to carry it through. You have to believe in yourself as an entrepreneur and in your work as an artist, because when you first start out no one believes in you."

"Tretchikoff comes to mind. He was a magnificent marketer and has only recently become acknowledged as a good artist. He was one of the first pop artists, in that he made art popular. Other pop artists such as Warhol came along later, but Tretchikoff was 20 years ahead of him."

Anthony is an accomplished entrepreneur who has started, ran and sold a number of highly successful

businesses, and his life as an entrepreneur has informed upon his career as an artist. "After studying fine art at university I embarked on a career in education. I spent 16 years teaching in Kwazulu-Natal before resigning. The Education Department thought I was too young to hold a senior position at the school I was teaching at, so I gave them middle finger and went up to Johannesburg," he laughs. "I started working for Clifford Gundel and that really taught me a basic groundwork of what marketing and business was all about. Eventually I resigned and moved to Cape Town to start my own business. Over the years I have had 7 successful ventures and have worn many hats, from manufacturer to restaurateur. I also started a number of art galleries in the course of my career, of which ART Gallery in Central is the fifth."

"In fact, it's 10 years ago to the month that I opened my first art gallery here in Nelson Mandela Bay. It was a Victorian house we restored in Park Lane, called Textures."

During the course of his career, Anthony has been at the forefront of efforts to develop the local arts scene. This, he shares with us, was born out of professional necessity.

"I first got involved in helping to develop the local arts scene partly through my personal frustrations

in trying to promote my own work. In focusing on my own work and trying to get out into the marketplace, I discovered that I wasn't the only one trying to promote myself as an artist. I soon realised that a lot of artists didn't have that ability to promote themselves. So I became involved through a need to help other artists come to the realization that they have a fantastic product and that it needs to be marketed. Success leads to sustainability."

"Institutions that support the arts will go a long way to making the job easier, but it will always be the efforts of individuals that will make the difference at the end of the day."

Over the years, Anthony has seen the local arts scene evolve. "Things have changed significantly over the years. We have achieved something extraordinary here in Nelson Mandela Bay that is not seen anywhere else in South Africa. There is a perception in other cities that you have to be in opposition to other galleries, but here in the city gallery owners actively collaborate to promote the arts as a collective. So it's people like Robyn Sharwood of the GFI; Bretten-Anne Moolman of Art on Target and Cedric Vanderlinden of Underculture."

"We 'Galleristas', as Cedric has dubbed us, meet on a regular basis and discuss strategies and plan future events. I am very fortunate to work along-

side a group of dynamic individuals who are helping to make things happen."

While the arts scene remains a tough industry to survive in, Nelson Mandela Bay is growing as an arts destination. "Many students leave the city to go to Cape Town or Johannesburg because of the perception that nothing's happening here. What they encounter on the other side are puzzled gallery owners who cite all the activity happening here in Nelson Mandela Bay! Many who leave are returning and good things are happening for them."

"I believe that there is money here, but the artist needs to market to the right audience. Many of our wealthy citizens leave it up to an interior decorator to buy art on the client's behalf. The artist needs to be presented to the market that can afford their works. Our last 3 exhibitions have done very well and sold in excess of 70% of all works displayed, mostly to local buyers. This is a major revelation to major artists that they can sell here and sell well. The key though, is to show them quality."

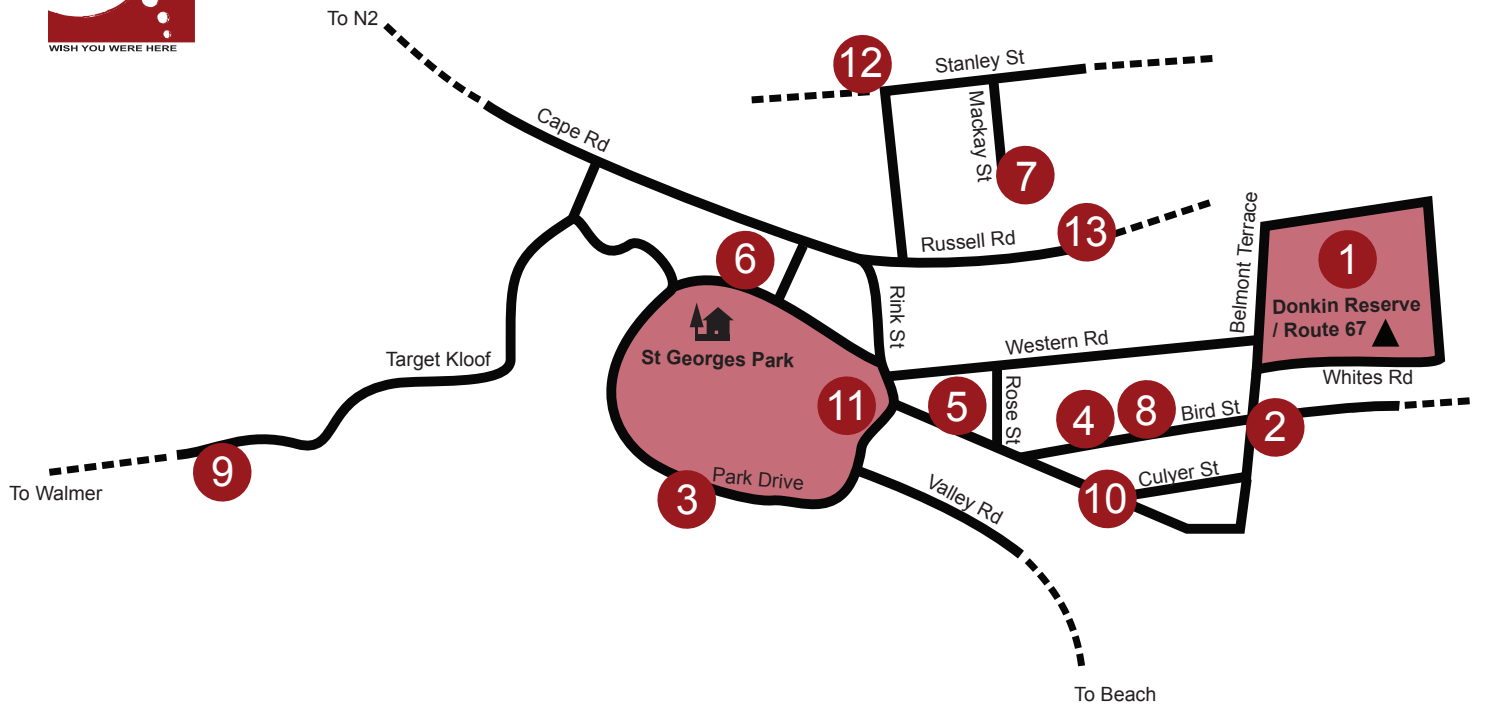
ART Gallery

📍 51B Cuyler Street, Central. PE

☎ Anthony: 072 379 5933



Art Map Central, Nelson Mandela Bay



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| 1
Route 67
<small>The M&A's Route 67 consists of 67 Public Art Works spanning Nelson Mandela's 87 years of work dedicated to the Freedom of South Africa and includes 67 sites leading up the second largest bay in Africa.</small>
http://www.mda.co.za/ | 2
ATHENAEUM
<small>7 Belmont Terrace</small>
Phone: 041 585 1041
Email: athenaeum@gmail.com
Website: www.theathenaeum.co.za/ | 3
GFI ART GALLERY
<small>30 Park Drive</small>
Phone: 041 586 3973
Email: gfi@nwweb.co.za
Website: www.gfiartgallery.com | 4
ARTEC
<small>THE BRINK COMMUNITY ART CENTRE</small>
<small>58 Bird St</small>
Phone: 041 585 3641
Email: gallery@artecpe.co.za
Website: www.artecpe.co.za | 5
ART GALLERY
<small>51b Cuyler St</small>
Phone: 072 379 5933
Email: art.events@nelsonma.net
Website: www.artjourney-nelsonmandelabay.co.za | 6
UNDERCULTURE CONTEMPORARY
<small>68A Park Drive</small>
Phone: 041 373 0074
Email: cedric@underculturecontemporary.co.za
Website: www.underculturecontemporary.co.za | 7
af Alliance Française
<small>17 Mackay St</small>
Phone: 041 585 7889
Email: portet@afn.co.za
Website: www.alliance.org.za | 8
Nelson Mandela Metropolitan University
<small>Makulu School of Music Art and Design, Bird Street Campus</small>
<small>Postgraduate visual arts students, Jazz Unit and the Music Conservatory for pre-tertiary learners. NMMU Art Gallery opening mid 2015</small>
Website: http://mdu.nmmu.ac.za/ | 9
ART ON TARGET
<small>2 Target Kloof</small>
Phone: 041 373 3334
Email: info@artwork.co.za
Website: www.artjourney-nelsonmandelabay.co.za/ | 10 Tin House Gallery,
34 Cuyler St
11 NMM Art Museum,
1 Park Drive
12 The Art Gallery on Stanley,
Stanley Street
13 Galerie NOKO,
109 - 111 Russell Road |
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Photographer: Phoebe Hsu.

Models: Imke de Lange; Jade Simkins and Ramsey Lewis.

Chaos Theory

Chaos-inspired collection wins student fashion show.

A mohair collection inspired by chaos took top honours at the Collective Graduate Fashion Show – Nelson Mandela Metropolitan University's chic annual event to showcase the talent of its final-year fashion design and textile students.

The event, held on October 31, is a collaboration between fashion, textile, graphic design, photography and interior design students, but the highlight is always the unveiling of the end-of-year ranges of both diploma and degree fashion design and textile students.

This year's winner was Tayla Nguskos, a third-year National Diploma fashion student, who took first place in both the "Best Mohair Outfit" and "Best Range" categories.

"Third-years students at NMMU have to design a range with mohair, sponsored by Mohair South Africa, as part of their curriculum," said Lindsay Humpheys of Mohair SA. "Every student submits a story board to a panel of judges. Successful students go on to produce their ranges which are featured in the Collective Graduate Fashion Show.

"The 'Best Mohair Outfit' award has gone on to become a prestigious and sought-after prize with past winners such as Laduma Ngxokolo, Kelly Esterhuyse, Ruth McNaughton and Natalie Creed having gone on to highly successful careers and critical acclaim."

This year also marked the 10th anniversary of the strong partnership between Mohair SA and NMMU, which has served as a model for similar international partnerships, with Mohair SA now also working with Mode Gakuen University in Ja-

pan, Donghua University in China and about to embark on a project with Nottingham Trent University in London. But it all started at NMMU.

Winner Tayla said she was “very shocked when they announced my name on stage”.

“In previous years, the judges chose more over-the-top and conceptual designs, whereas my range is a mixture of conceptual and ready-to-wear outfits.”

“We loved it!” said Anle Marais, also of Mohair SA. “Tayla’s contemporary collection of classic silhouettes highlighted the beautiful natural lustre of woven mohair cloth, which was combined with interesting handmade textures. Her collection appealed to a younger market which is a key focus of Mohair South Africa’s marketing efforts.”

Tayla found her inspiration in one of the fundamental forces of nature: chaos.

“I started off with a book called ‘The Butterfly Effect’ which basically states that small changes made early on in a sequence of events can cause huge changes further on down the line. It may cause a whole chain reaction of differing events to occur.”

This single aspect of causality piqued her interest and led her to the much broader Chaos theory. She knew immediately that this interpretation of a natural phenomena was what she would base her designs on.

Tayla chose to use chaos and fractals (repeating patterns) in combination. In mathematics, fractals demonstrate how patterns occur in seemingly chaotic structures, especially in nature. By using fractals to analyse a snowflake, for example, one will find infinite patterns which repeat themselves on a progressively smaller scale. She describes fractals as “images of chaos; mathematical pictures and representations that show the overall behaviour of a chaotic system”.

“I chose to show one side that looked chaotic to the viewer, while the other side allowed you to find patterns in something that looked seemingly chaotic. I translated this into making very chaotic patterns that looked random, then contrasted this with normal patterns that looked structured and purposely done.

“I initially chose only black yarns, but later decided to add blue mohair to my designs as black tones can seem quite flat. The added blue mohair made

the designs more dimensional and complimented the way in which black yarns pick up light in different ways. I managed to do this by using an array of fabrics and texture techniques picked up during my years of study.

“It was such a pleasure working with mohair as it’s such a versatile material. You can do so much with it and can create various textured effects. It also takes dyes extremely well and you are able to produce just about any colour you want with it.”

“Mohair SA endeavours to assist all students who wish to continue working with mohair after they graduate,” said Lindsay. “We are always happy to assist and provide the platform for them to be recognised. At the Design Indaba 2014, Mohair SA showcased three former students’ ranges on our expo stand, all of which had great success.”

“It is imperative that the younger generation of design students are educated on the uses of mohair as they are the drivers of future growth,” said Anle.

So what’s next for this talented young designer?

“I’d like to continue with my studies next year and work towards completing my Btech. Afterwards, who knows? I’d like to get out into the world and see what’s out there.” said Tayla.



Photographer: Phoebe Hsu. Model: Imke de Lange.



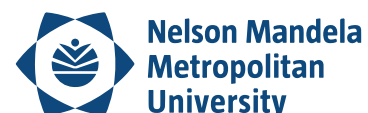
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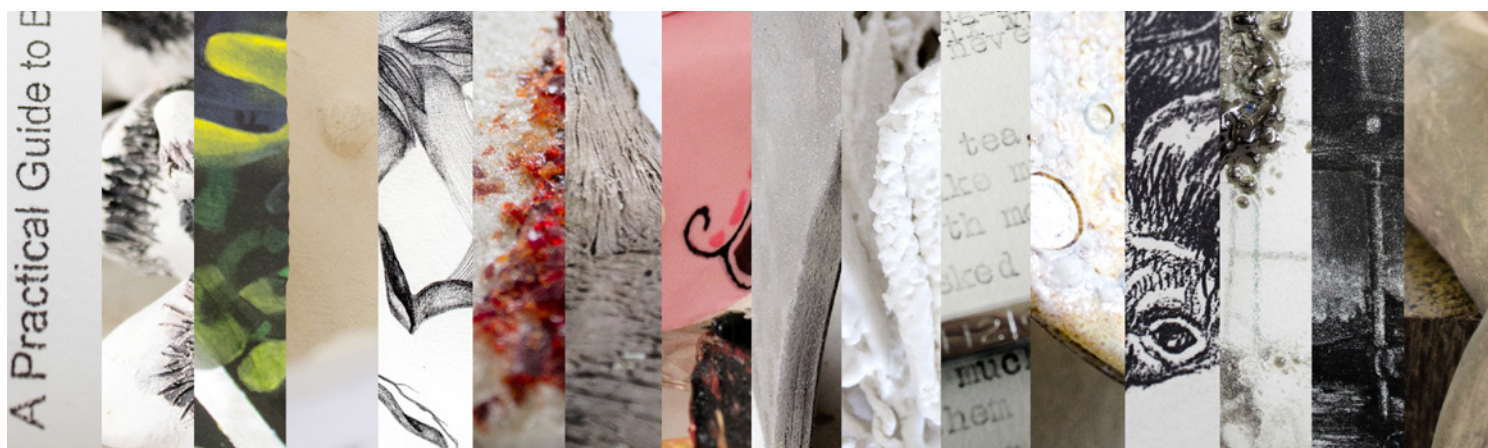
OPENING NIGHT:
12 NOVEMBER 2014
17 : 30 PM

OPEN WEEKDAYS:
13 - 27 NOVEMBER 2014
09 : 00 AM - 16 : 00 PM

**ATHENAEUM, CNR BELMONT TERRACE
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**Nelson Mandela
Metropolitan
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Donkin Downhill Dash video centres on urban theme.

The Donkin Downhill Dash, a longboarding meets public art extravaganza is, this year, interrogating urban spaces and combining the creative and the urbane, say organisers, who have just released the event's promotional video.

The video was shot by filmmakers Christiaan Kritzing and Scott Kelly and was an interpretation of rising national design star Pola Maneli's concept

for the poster artwork (see back cover).

Maneli, who collaborated with n_mb city on the piece, wanted to create an artwork that would stand out and speak to the heart of the inner city.

"I love Central. As grimy and uncouth as it is, I love it. There is just so much beauty to it. I wanted to portray that juxtaposition, so I chose one of cen-

tral's oldest inhabitants — pigeons, and gave them a wreath of roses around their neck. At one stage I considered using rats too, but that felt like overkill and skulls, because, well... skulls," Maneli said of his design.

"In the video we wanted to reflect the urban spaces we engage with on a daily basis. Skateboarding completely absorbs the urban and makes it a part of a way of being in a space," said Amy Shelver of the n_mb city project.

"But art — sporting or otherwise — is also reflection, so we took various urban elements, like pigeons and cats, sharp corners, streets, and city views, and combined them into a promo video that showcases the reality of a lived city — gritty and real, but beautiful. The result is a chase sequence with a difference. Now we wait to see if life imitates art, when race day comes and we integrate the two races."

The video sees an Alley Cat waking to the smell of food — or pigeon — who goes on a scamper through the Port Elizabeth inner city to satiate his hunger. On the trip he finds two Dashing Doves atop the Donkin Reserve and proceeds to chase them.

Check out the Donkin Downhill Dash 2014 Facebook page to see what happens next!

Elrie Joubert & Toni Pretorius

Tydelikheid

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22 NOVEMBER 2014

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