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SOUTH AFRICA / USA

ANJA MARAIS

2020

PORTFOLIO (SELECTED WORKS)

WWW.ANJAMARAIS.COM
IG@ANJAMARAIS

TEL: 305 393 9853
ART@ANJAMARAIS.COM



FOR MORE INFORMATION

www.anjamarais.com

art@anjamarais.com

[ig @anjamarais](https://www.instagram.com/anjamarais)

305 393 9853

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BLACK MOTHER WHITE MOTHER

ORLANDO MUSEUM OF ART, *orlando, fl*

CORCORAN GALLERY OF ART, *washington, dc*

HARVEY B GANTT CULTURAL CENTER, *charlotte, nc*

[2019 - 2020]

INSTALLATION

SCULPTURE

AUDIOWORK

ASSEMBLAGE

AUDIO

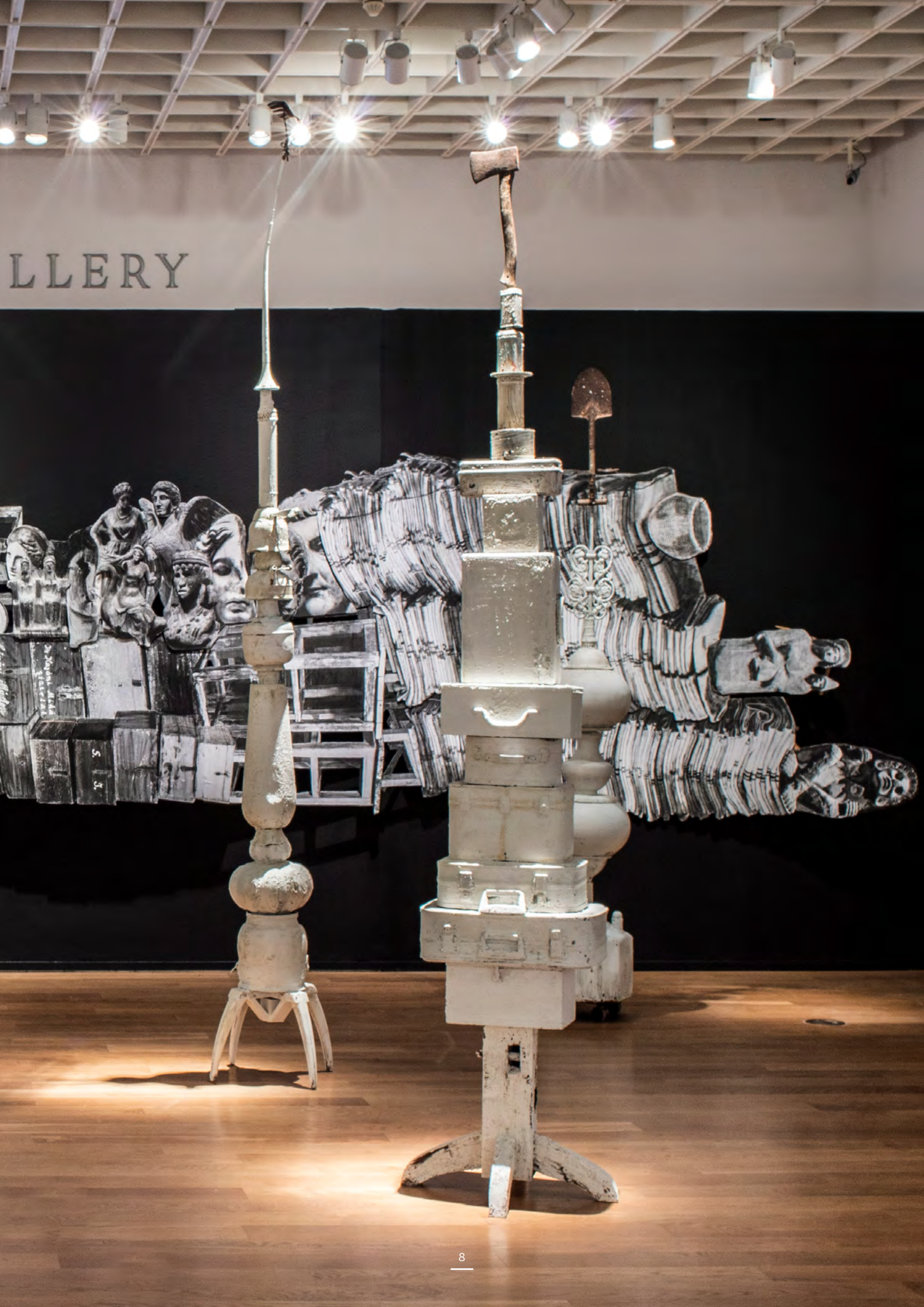
BLACK MOTHER, WHITE MOTHER is at the interstices of categories, where photography merges with sculpture or sculpture with installation. Exploring niches that feel both traditional and contemporary. My sculptures depend upon found materials. Domestic objects, furniture, or demolition debris collected from depressed Miami neighborhoods at night before refuse collectors pick it up. These objects come infused with a history. It is as if they resonate with the lives of those who before lived with them.

This way of art making creates a collaboration between myself and an anonymous collective in my city. The found objects are embedded with their histories and narratives, and reclaim renewal. They are not dead but wobbles on the verge of disintegration and transformation. I do not see these objects as a representation of 'waste' but that of 'possibilities'. Where the discarded, the broken, the unwanted can metamorphose and regain dignity.

My collages continue the dialogue of the found object sculptures through found images. Collected from my family albums, city dumpsters, internet searches, and recycled magazines. These layered images become visual sediment of past doctrines and the mundane. They characterize a combination of absence -presence, by creating a world of what we remember and what we do not even know that we forgot. A reminder of the end of our own memories and death.

My interest in the innate resonance of inanimate objects comes from African animistic religions. Especially oral delivered histories, like ethnopoetry. To prepare for this new body of work, I first started with a narrative. The story I am telling is in poetry form and became part of the installation as an audio component.

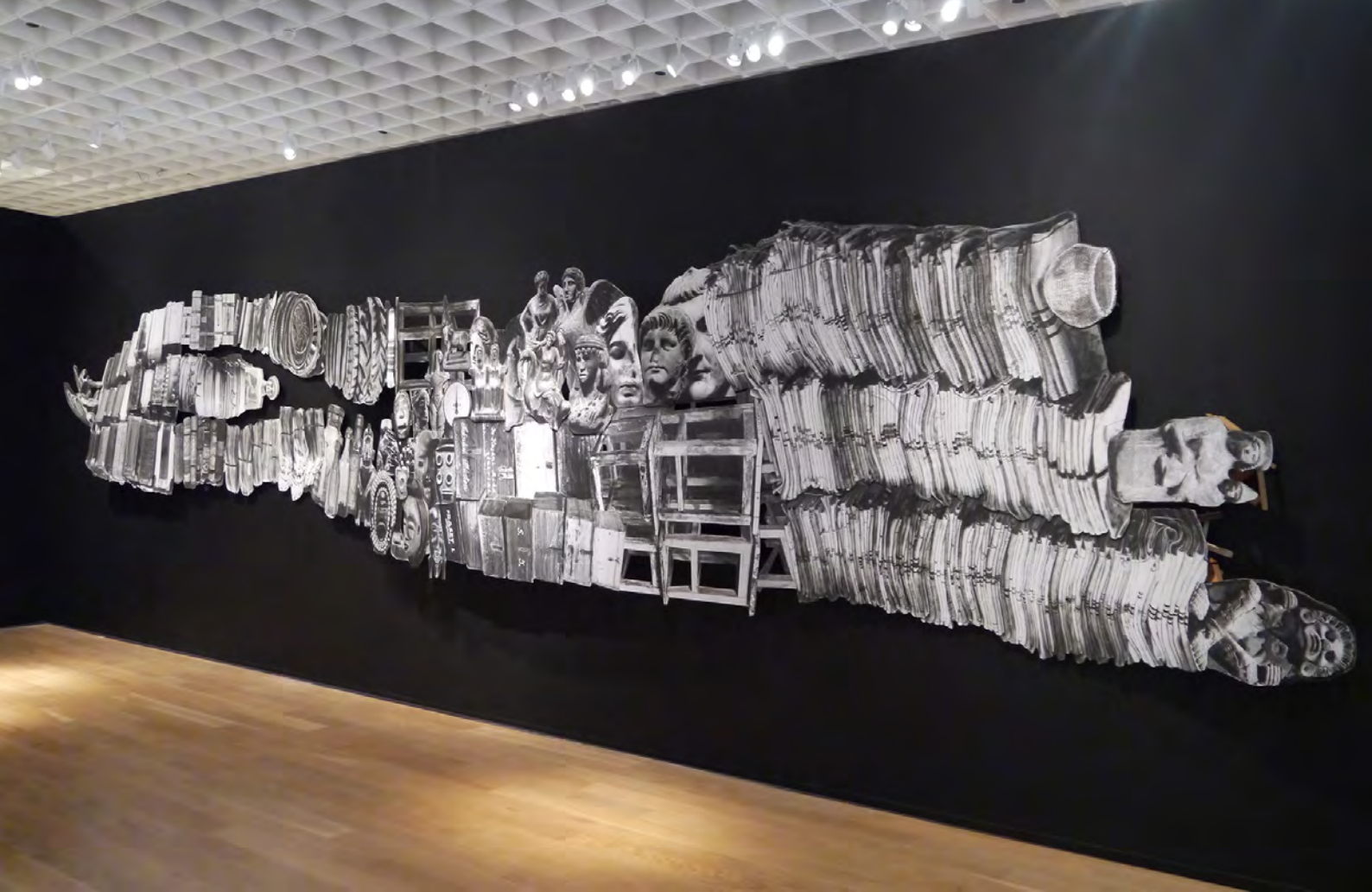


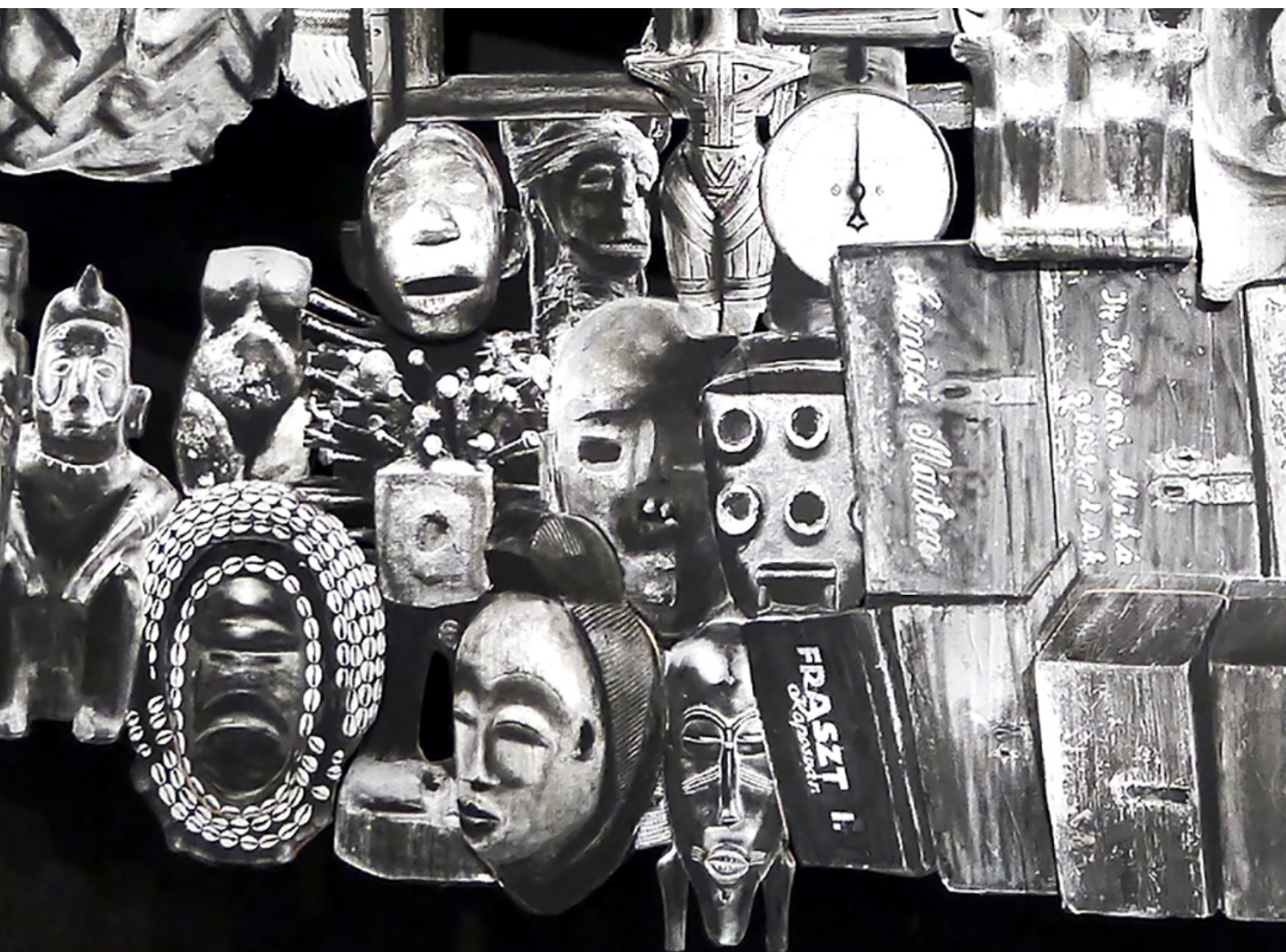
















I NOMADIZE, THUS I AM.

ORLANDO MUSEUM OF ART, *orlando, fl*
ABANDONED POSTOFFICE BUILDING, *young artist*
initiative (yai), fl
BRIDGE RED PROJECT SPACE, *miami, fl*

[2017 - 2019]

INSTALLATION

PHOTOGRAPHY

ASSEMBLAGE

VIDEO

I NOMADIZE THUS I AM, is a fragmented installation in multiple locations and abandoned buildings.

I subtitle a Segment of the project “Out of sight; Out of mind”. It is an interplay on a dual perspective. First, the sense of sight as a distorted vision and second, the concept of the peripheral views in human history. I photographed second-generation immigrants and DACA program holders in Miami. These young Haitians and Cubans dressed like their ancestors. Each is holding an object, - ax, shell, book, etc - that resemble trades their families brought to the country. Immigrants never arrive empty-handed or ungiving.

I installed these portraits into inconspicuous and hidden corners of build-

ings. These hidden portraits depend on the interactive discovery of the viewer. As they move through the space, they will stumble upon these skewed faces in nooks and crannies. Resembling the ever presence of migrant workers and immigrants from behind the scenes in the functioning of a first world country. Conveniently not seen and not acknowledged.

“Libation for the Lineage of the Unlived.” is the portraits combined with video and audio work. It brings ritual and ethnopoetics from the ‘other’ into the space of the exhibition.









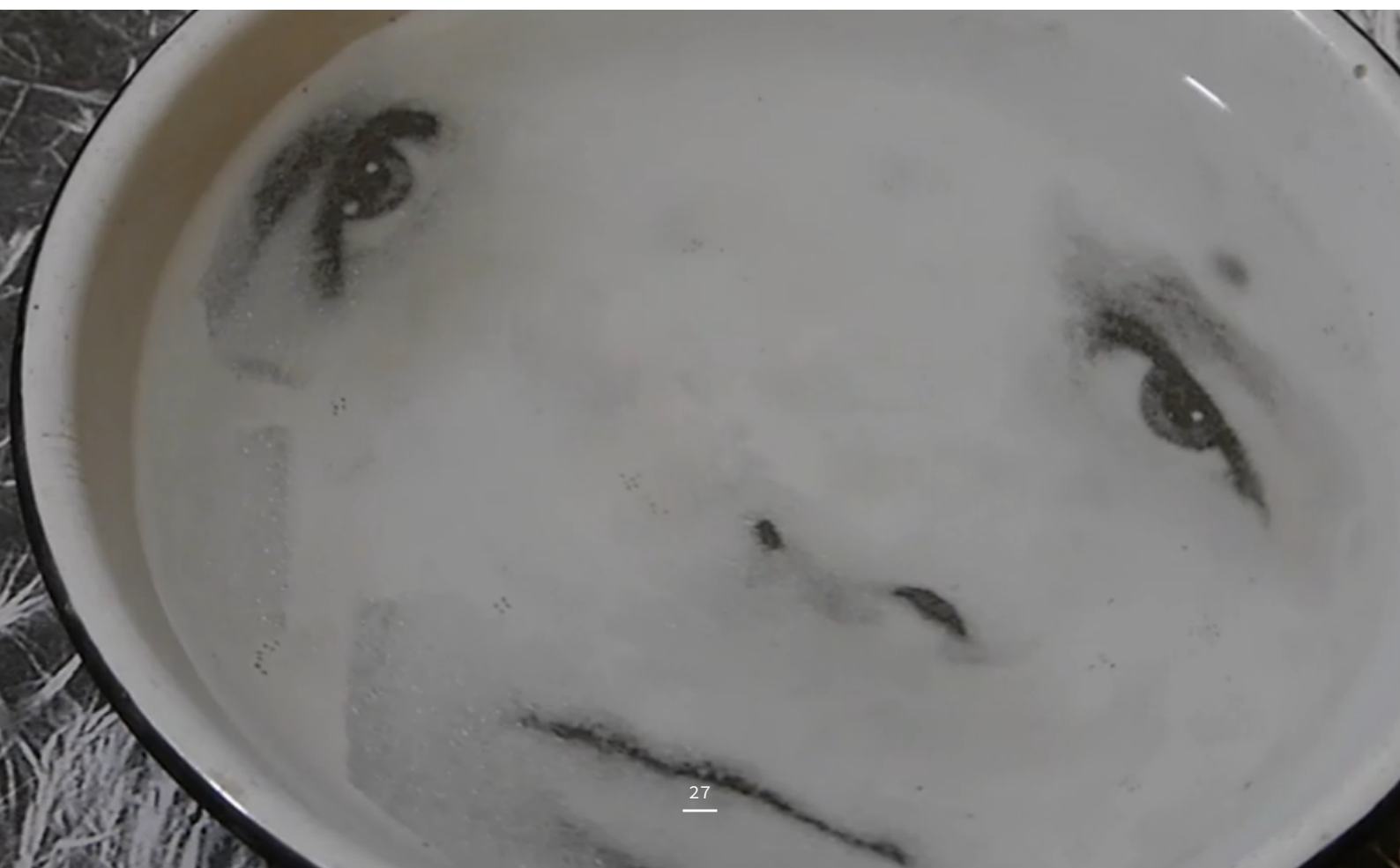
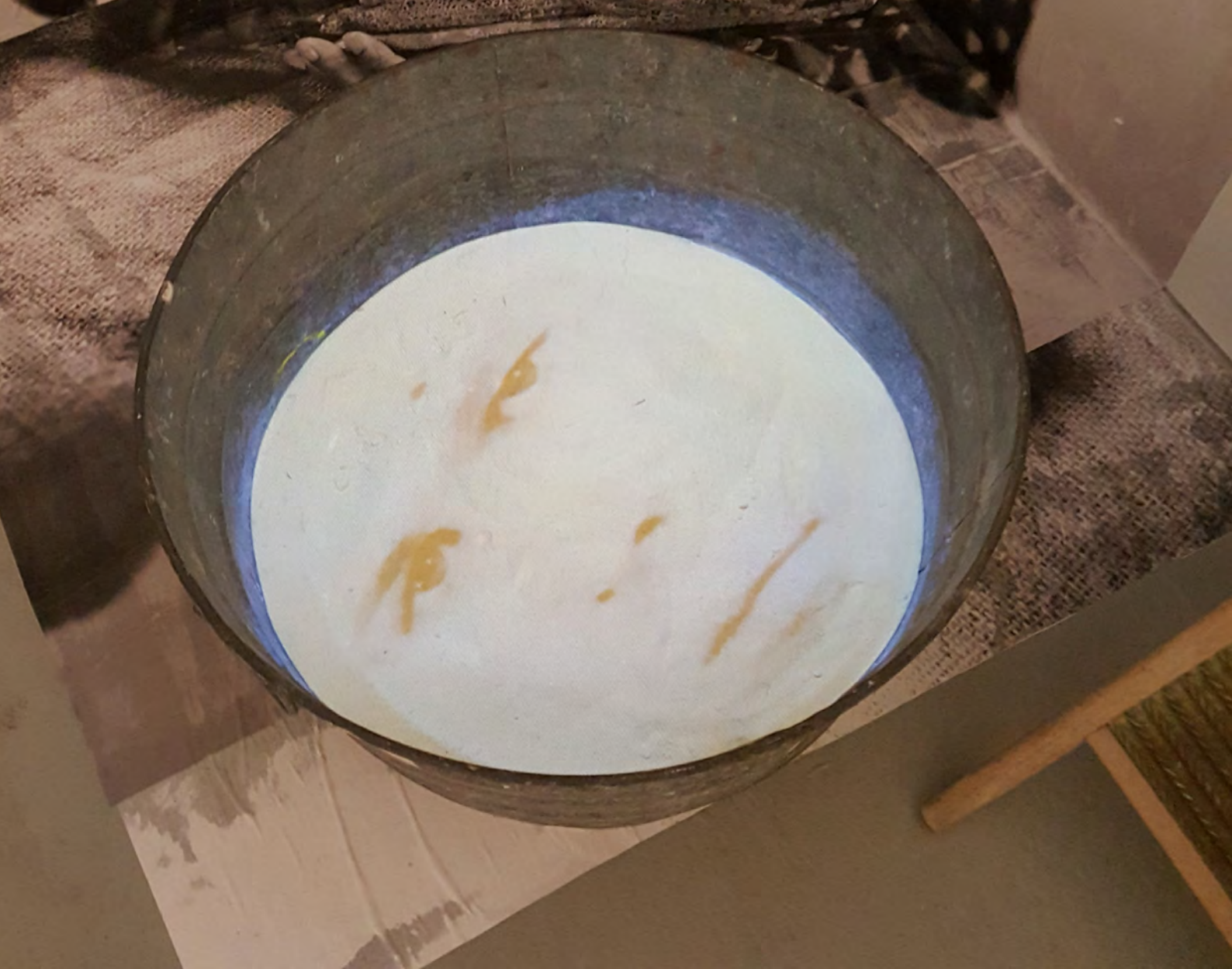














THE UNSPOKEN DIALOGUE OF A PEOPLE

MUSEUM OF CONTEMPORARY ART, north miami, fl
SPINELLO PROJECTS @ -ANNEX, miami, fl
SANTA FE ART INSTITUTE, santa fe, nm
UCROSS FOUNDATION, wyoming
MILLAY ART COLONY, new york

[2016 - 2019]

INSTALLATION

VIDEO

SCULPTURE

DE-COLLAGE

THE UNSPOKEN DIALOGUE OF A PEOPLE encompasses a hybrid of disciplines that include: photography, sculpture, mixed media collage, assemblage, and film. Born and raised in South Africa, but of French Huguenots refugee ancestry, my work explores themes of displacement and cultural heritage, exploring traces of colonization through the trek of the refugee, the pioneer, the pilgrim, and the exiled. This project grows from a split-individuality, a marginality, and ambivalence caused by my own personal equation, that of being a white African, a long-lost European, a Colonizer, and the Colonized.

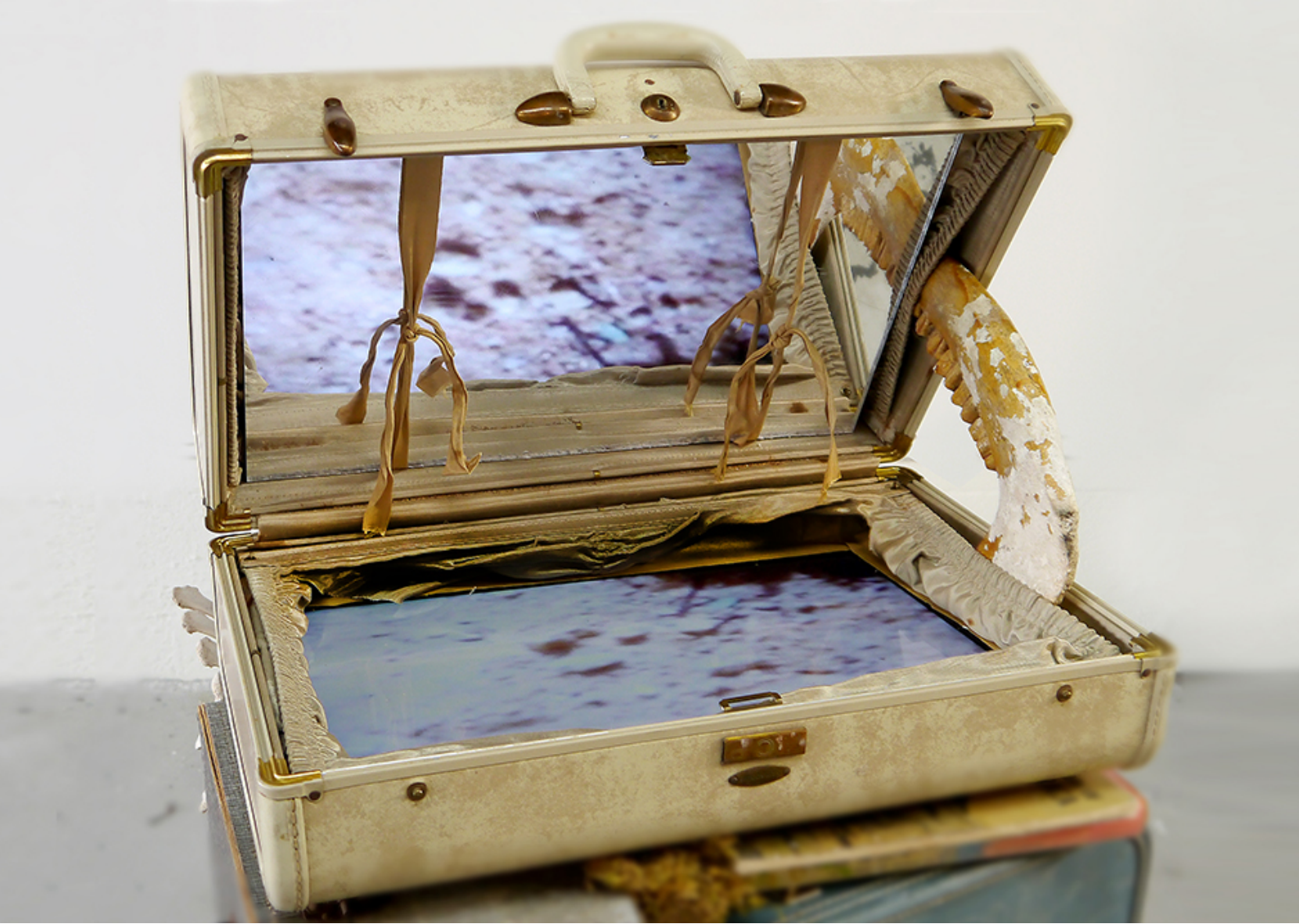
Central to this project is the disintegration of material, creating metaphors for the human condition and the erosion of truth. Interested in how things deteriorate, morph, and the process of transformation, I oftentimes repurpose found objects into my artwork, particularly those

that connect to memory, the construction of ritual, the structure of exile, and geographical belonging, and the impact of these on the construction of identity.

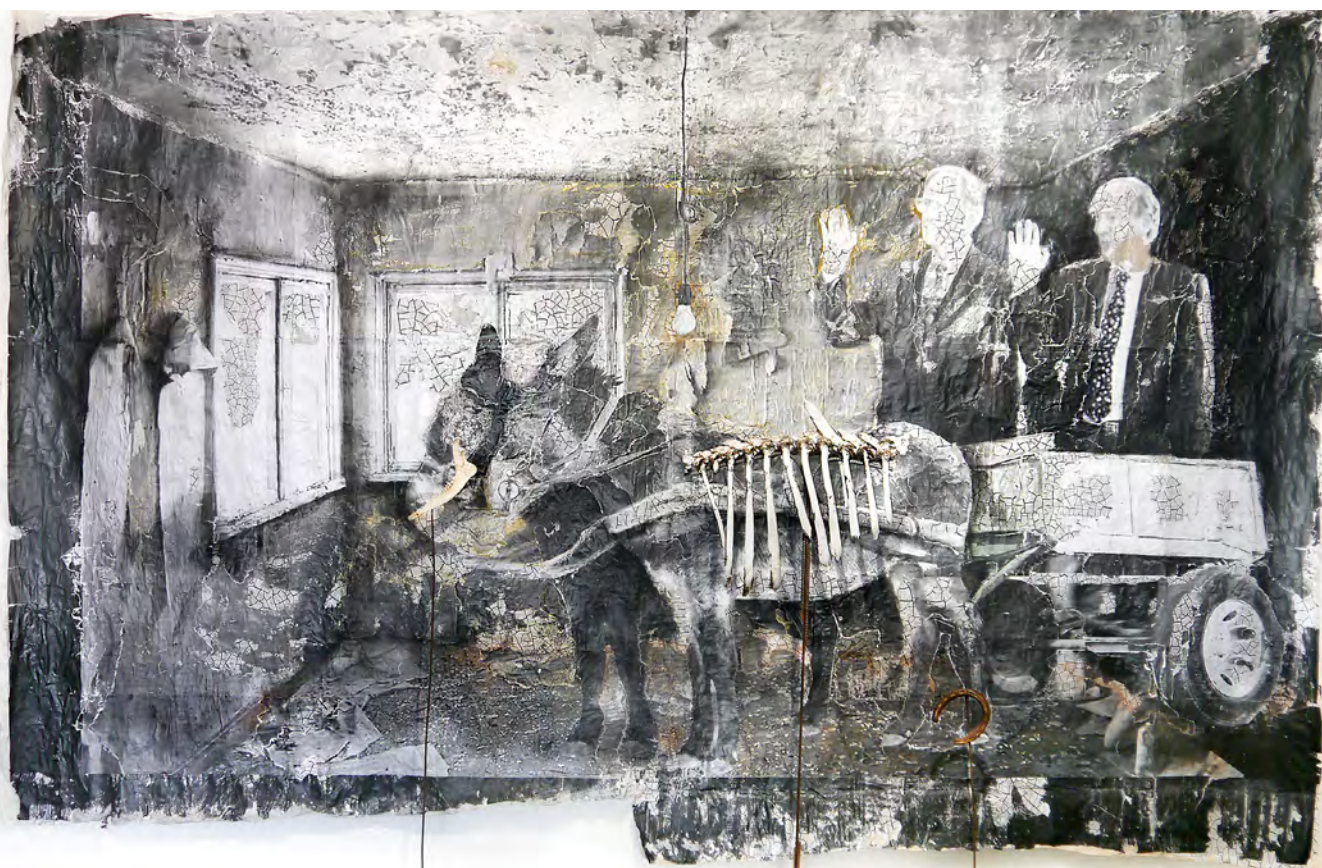
My interest in the innate resonance of inanimate objects comes from African animistic religions, often passed down several generations through oral-delivered histories. Many of my works also address racial dominance and the will to oppress, recontextualizing the crimes of apartheid in relation to today's socio-political experiences.

In 'A Poem for the Sharpevilles', I use press images from traumatic events in history and washes them away to recede and merge into the landscape, an attempt to memorialize landscape as a mute witness to the actions of man.















THE MOUNTAIN WITHOUT A SHADOW

UNIVERSITY OF THE ARTS OF PHILADELPHIA,
sculpture gallery, pa

BRIDGE RED PROJECT SPACE, *miami, fl*

THE FIREHOUSE GALLERY, *baton rouge, la*

MARIANI GALLERY, *university of northern colorado, co*

[2015 - 2019]

INSTALLATION

MIXED MEDIA

SCULPTURE

THE MOUNTAIN WITHOUT A SHADOW, themes of displacement and cultural heritage permeate this project. Often using photography combined with found objects, it imbues the work with a ritualistic quality. Central to the work is the disintegration of material, creating metaphors for the human condition, geography, and memory. Photography forms the basis of the mixed media work, but I also use archaic materials like maize, soil, rust, etc to realize the works. My work subtly alludes to the impact of racism in South Africa—a country immersed in political and social turmoil during my upbringing. I am interested in interpreting direct experiences that contradict our conditioning. With first-hand experience we don't see things as they are, but how we see them as we are. An opportunity to discover dis-

sonance between what we know and what we are born with.

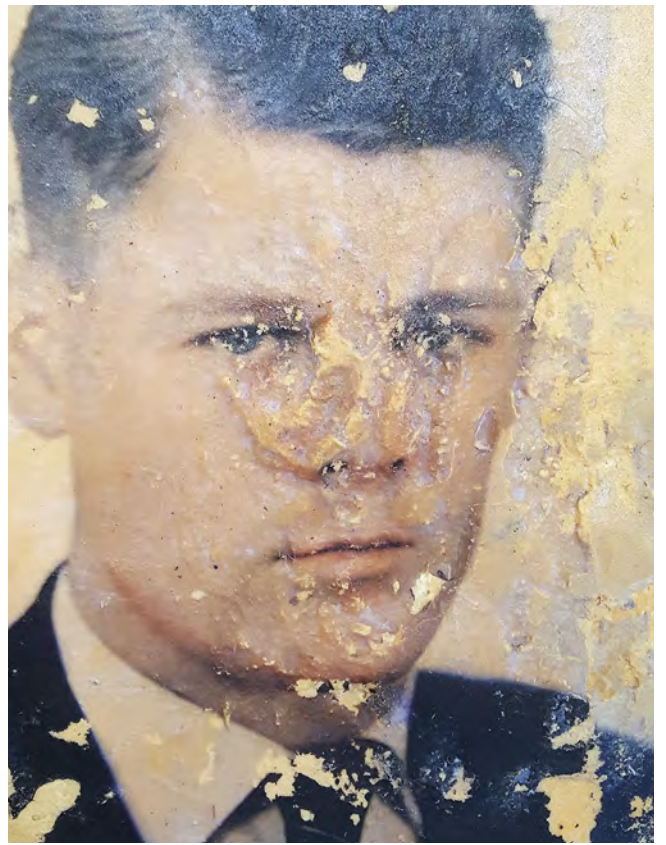
The project comprises works most telling from around 'the sins of the fathers'. In 'The Transparency of Rocks', one of the larger pieces in the project, I combine images of a child merging with rocks, a reflection on carrying the transgressions of our forefathers. Also featured are sculpture works enmeshed with Maize. Corn is a symbol for colonization and domestication.

















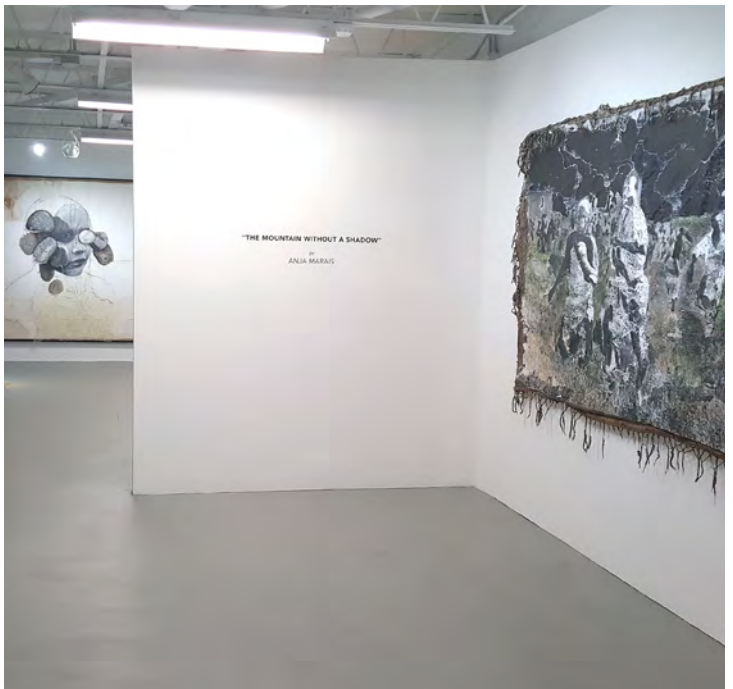












STAGES OF THE DENIZEN

MUSEUM OF HISTORY OF ST PETERSBURG, russia

MDC MUSEUM OF ART + DESIGN, miami, fl

GROUND MOSCOW, st. petersburg, russia

THE FIREHOUSE GALLERY, baton rouge, la

MARIANI GALLERY, university of northern colorado, co

[2013- 2016]

INSTALLATION

VIDEO

SCULPTURE

MIXED MEDIA

STAGES OF THE DENI-ZEN, creates an environment that questions experiences of transitioning and eco-feminism.

I can break this project down into moving images, sculpture, installation, and mixed media. The moving image work called “Cathedral” is a sepia stop animation created and filmed in St. Petersburg, Russia. A narrative on a female that surrenders herself over to nature. Based on the work of metamorphosis by Anna Akhmatova.

I compose the mixed media works and the sculpture from the still images of the stop animation work. It gives you an intimate look at a female that moves through states of fluidity (water) and stagnation (stone).

This project also includes a semi-permanent installation inside an abandoned 1800s Tuberculosis Hospital. I took the photographs down the street from the abandoned hospital at a nearby Cathedral of worshippers. Capturing moments of transcen-

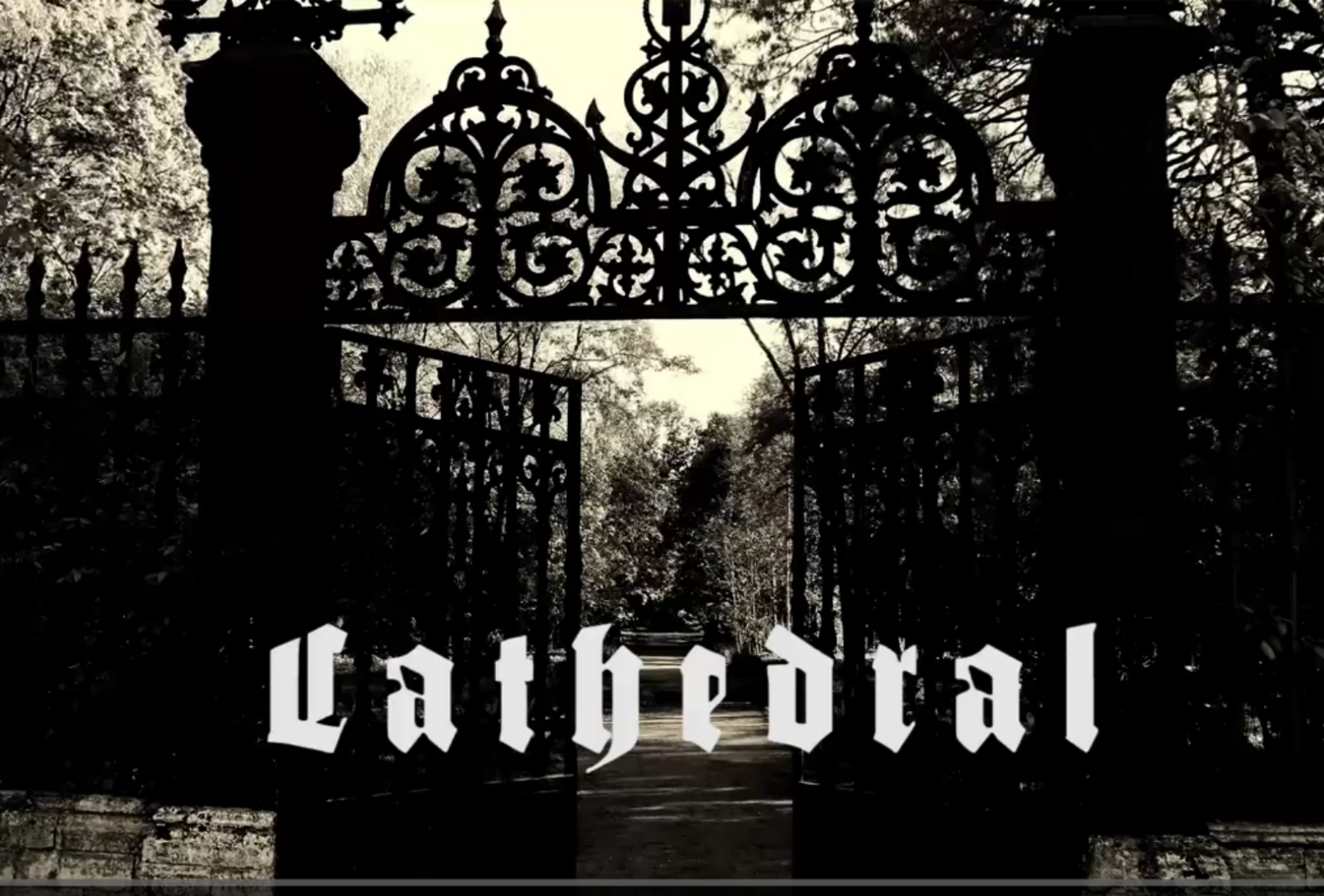
dence. I pasted the photographs in the TB hospital where it will slowly peel, fade and disintegrate the same way the patients and the building did. An interactive installation in which a video projection intersects with a live sculpture is part of the project. The experience is an overlay of moving water and the flight of a bird projected over a woman. Water is the vehicle of flight to the subconscious and a reflection on the stages of change.



















FOR MORE INFORMATION

www.anjamarais.com

art@anjamarais.com

[ig @anjamarais](https://www.instagram.com/anjamarais)

305 393 9853