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Cameron Platter

Monster

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Cameron Platter's interdisciplinary work examines consumption, excess, detritus, identity and violence within a fragmented society. Through engagement with unorthodox and transient sources, his work schizophrenically documents and unearths contemporary reality.

Entitled *Monster*, this exhibition presents an installation of new sculptures, drawings, ceramics and tapestries that look towards an internal landscape while cannibalizing the personal, political and social. These hybrid monuments to transience and impermanence and nightmare highlight Platter's continued subversion of both medium and content.

In his sculptural series, 'Aliens', carved wooden forms recreate totem-like artifacts. Drawn from disparate sources such as Brancusi and Moore; ethnographic objects (from the future or the past); futuristic sci-fi weapons; sex toys and fetish objects – they are an attempt to produce an authentic sculpture in an inauthentic manner.

The monolithic sculpture 'Monster' is a shape-shifting collage/ assemblage that embodies the collapse of meaning and medium. Standing over 3 m tall, it is parts totem, dysfunctional consumerist object, monument and portal to the 4th dimension, a relic from a dystopian future.

The drawings presented in *Monster* act as formal and conceptual links between the different works. The focal point of these drawings is 'Stations II' a large-scale pencil crayon triptych that reflects the artist's ongoing investigation of the residues of excessive consumption and decay. In the same vein, the 'Stain' series of pencil crayon studies capture fallouts and defects, reclaiming unresolved fragments (of other drawings) and reanimating them as formal compositions. 'River', a series of charcoal drawings, has its genesis in a set of drawings made in strip clubs. These nocturnal public performances have mutated into a meditative private engagement with drawing and note-making in the studio.

'Invasion', a large tapestry, is part of an ongoing series called 'Drift', which reconfigures the artist's two-dimensional oeuvre and acts as a bridge between his drawings, paintings and digital works. The process-driven works in 'Drift' are concerned with therapy, and the collage of archive, landscape and South African history. They challenge the assumed hierarchy of the traditions of craft and painting.

Cameron Platter lives and works in Cape Town and KwaZulu-Natal, South Africa. Recent exhibitions include *Public Intimacy: Art and Other Ordinary Acts in South Africa*, SFMOMA, San Francisco; *Imaginary Fact*, South African Pavilion, 55th Venice Biennale; *De Leur Temps*, Musee des Beaux-arts de Nantes; *Impressions from South Africa, 1965 to Now*, Museum of Modern Art, New York; *Rencontres Internationales*, The Centre Georges Pompidou (2010), The Palais de Tokyo (2014), Paris; Le Biennale de Dakar 2010, Dakar, Senegal; *Coca- Colonization*, Marte Museum, El Salvador; and *Absent Heroes*, Iziko South African National Gallery.

His work is in the permanent collections of MoMA, New York and the Iziko South African National Gallery and has been highlighted in *The New York Times*, *The Wall Street Journal*, *Vice Magazine*, *NKA Journal of Contemporary African Art*, *Artforum*, *Utflukt*, *Art South Africa*, and *L'Officiel Art*.