

Brendhan Dickerson was born in 1968 and raised in Johannesburg. He moved to Cape Town in 1987 to study towards a Masters in Fine Art at the University of Cape Town; awarded, cum laude, in 1995.

Thereafter (apart from four years living in Ireland and rural South Africa) he continued living in Cape Town, making sculpture and lecturing intermittently at the Universities of Cape town and Stellenbosch.

In 2014 he left Cape Town and moved to Basel, Switzerland.

He has worked principally in wrought iron, often in combination with wood or bronze. The intense, almost alchemical process of transforming a resistant material by working it while glowing hot resonates with his quest for inner transmutation.

Through his work he seeks to articulate a sometimes lyrical, often ironic and frequently satirical outlook. However it is his perception of sculpture as fundamentally performative which drives his formal imperatives, and most animates his practice.

His works are often interactive, inviting viewer participation. When not interactive they are nevertheless likely to be kinetic or suspended, seldom standing. They are always dynamic, performative, evoking movement, poised for transcendence.

In the nineties, in parallel to his studio-based work, he began an exploration of performative fire-sculpture. For him there is something atavistic about fire-sculpture, something primal and compelling in its immediacy and transience. As a transient, un-collectable art form, it is a counterpoint to the permanence of iron and bronze sculpture, and the proprietorial inclinations of the art world.

In recent years he has extended his interest in performativity, in the enigma of *presence*, in subtle embodied communion. This has led him deeper into playfulness, movement and dance - especially Butoh dance - seeking to tap unmediated subliminal sources

The work emerging from this shift intersects performative sculptural objects with the spontaneous performing body. It exists on a continuum where objects are wrought, resisting their production by the body desiring them, contrasting with its qualities, yet augmenting it, invoking the ineffable.

Performative objects - resonant with effort and intent - draw continua between the performances of their making, their existence and to bodies performing with them. The work is the entire continuum.

