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goldenluckydean@gmail.com

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<https://goldendean.art>

Goldendean

portfolio 2022

In an ever-evolving series of works, Goldendean presents moments of radical softness celebrating the right of bodies like theirs to be seen as beautiful, safe, and loveable – from mantras made textual meditations to glowing, breathing sculptures that tenderly defy the social violence that would rather see bodies like ours triggered and traumatised, invisible and erased – the tenderqueer resists. Critical of tempting hypervisibility again, the artist asks how we let ourselves feel when it is safer for us to be invulnerable? In these “comfort objects”, Goldendean is developing intimate works at the intersection of art and love...

WHO IS GOLDENDEAN?

Dean Hutton is a genderqueer trans media artist provoking dialogue about the gaze, queer bodies, love and social justice. They have worked across photojournalism, print, digital, video and social media, performance and community action since the late 1990s. In an evolving public performance, as Goldendean, their strategy of simple and often improvised, disruptive actions by a "Fat Queer White Trans body" share moments of soft courage to affirm the right of all bodies to exist, to be celebrated and protected. Their extensive studio practice, as a photographer and a visual artist producing works on paper, digital video and sculptural objects, bridge intersecting genres of documentary, fiction and fantasy to produce radical queer counter narratives.

Genderneutral Pronouns: They/ Them

[ZA. 1976]

AKA Dean Hutton, Goldendean is an evolving public performance of a Fat Queer White Trans body as a social and political concern.

goldendean.art
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***available for rental/
exhibition***



SOFT VXNXS

Large Scale Inflatable sculpture approx 5m x 4.5m x 2.5m
CHAPTER 40UR, ABUNDANCE, curated by Simon(e) van Saarloos
HETHEM, Amsterdam - May 2021 -
What we see Festival, Utrecht Library - November 2021
Zeitz MOCCA - February - August 2022



BIG FAT TRANS LIGHT MERQUEER

South African artist Goldendean makes inflatable soft sculptures that represent the contours of their own body. Especially for the NDSM shipyard they created the 'Big Fat Trans Light MerQueer', a hybrid between humxn and sea monster that seems to have crawled out of the IJ-water – with tentacles.

Originally commissioned by NDSM for "To The Light" curated by Petra van Heck 2021. Inflated size approx 10m x 4,55m x 4,05m. Needs electricity and sandbags.

edition 1 of 3

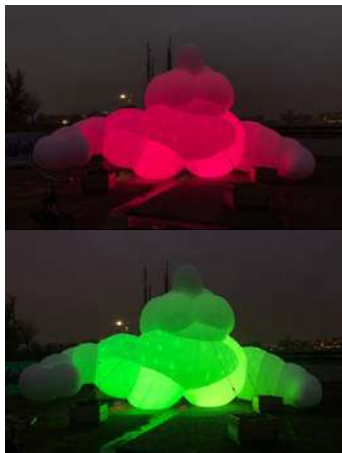
10m x 5.44m x 4.05m

Insurance value: €20000

Rental negotiable.

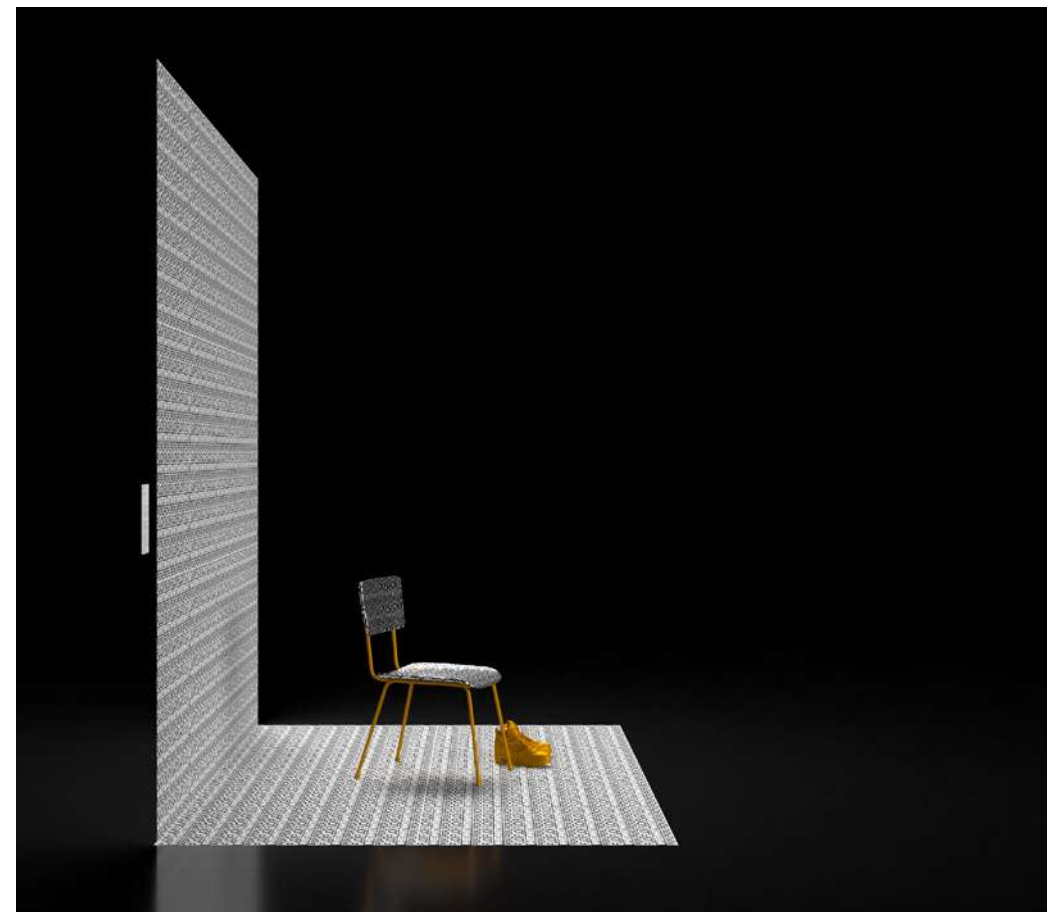
Currently only available in Europe.

Other territories from 2025.



BREATHE. 2019.
SPIER LIGHT FESTIVAL,
STELLENBOSCH, SOUTH AFRICA
Large Scale Inflatable light sculpture
approx 5mx2.5m high with airblower 1 of 1
Insurance value R40000
rental negotiable





#FUCKWHITEPEOPLE

First shown at IZIKO NATIONAL GALLERY, 2016-2017
Coming soon to Museum Wolfsburg, Germany (2022)

In July 2017 the South African Equality dismissed charges of Hate Speech against the exhibition of posters using the words "FUCK WHITE PEOPLE" in the South African Iziko National Gallery. The Chief Magistrate found that the work's context, as art, brought attention to structural racism and white supremacy, and drew South Africans to a "critical moment of self-reflection" and situates Dean Hutton's work in a broader anti-colonial struggle to "confront, reject and dismantle structures, systems, knowledge, skills, and attitudes of power that keep white people racist."

public installation,
exhibition rental negotiable



sculpture/installation



BREATHE
Cast acrylic lightbox
400x555x60mm
LED 3000k warm light.
Limited edition 1 of 10



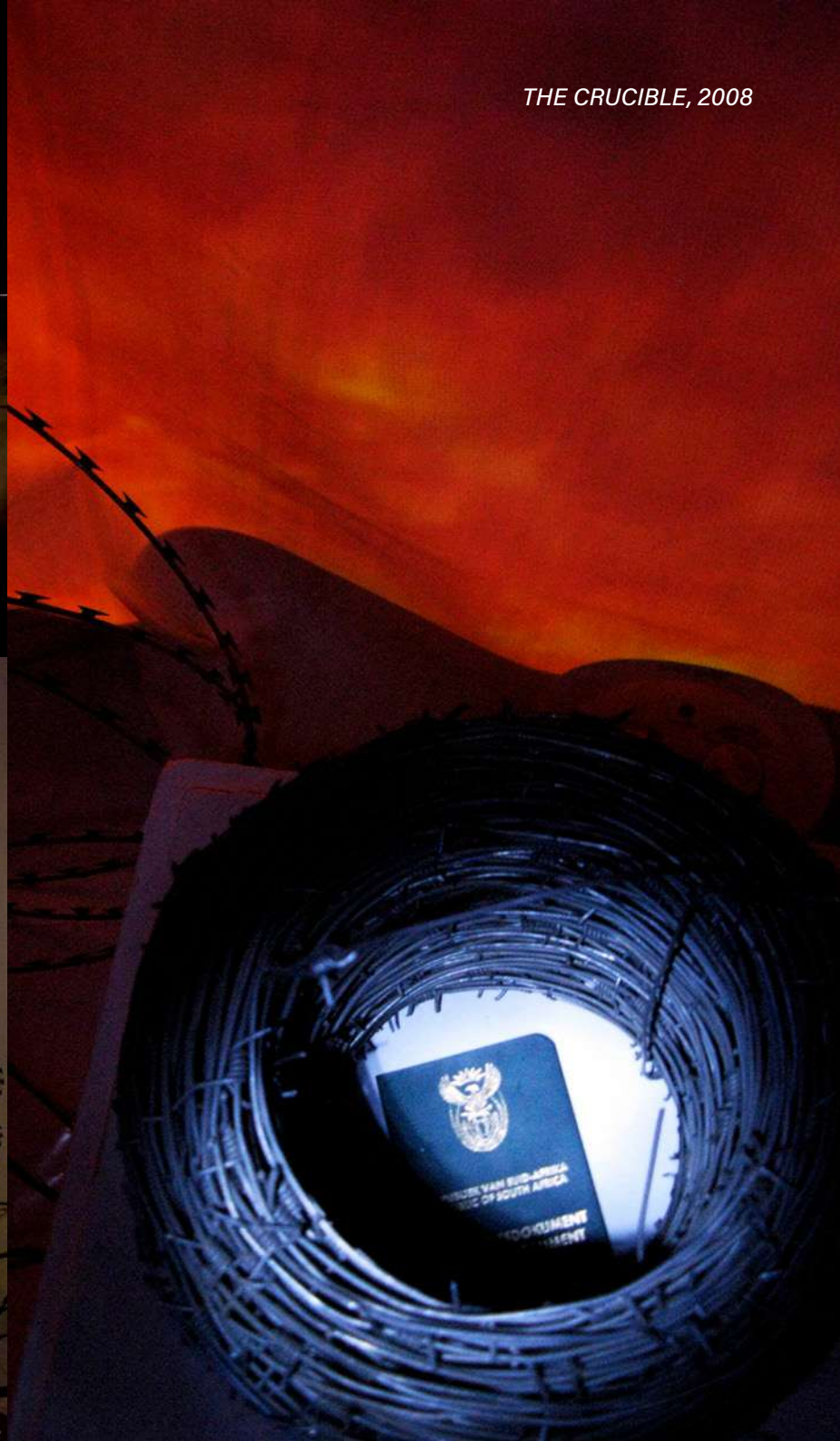
BIRTH OF VXNXS
Poly plastic
300x132x155mm
Limited edition 1 of 30



VXNXS IN REPOSE
Poly plastic
197x130x155mm
Limited edition 1 of 30



*TRANSITIONS, IN SEARCH OF AN
AUTHENTIC QUEER*



**FREE SUSHI
FOR ALL**



**NATIONALISE
THE NATIONAL GALLERY**



**THE PEOPLE
MUST ENVY
YOUR BODY
AS YOU WALK**



*MINISTRY FOR THE MOST GLORIOUS PRESERVATION OF
THE TREASURES OF THE MUTHACITY,
INFECTING THE CITY, 2010*







SKIRT INVADERS,
MAME Arcade Game,
2010



*THE CRADLE, 2015, GOETHE ON MAIN
IN COLLABORATION WITH ALBERTA WHITTLE*



performance





BRAAMFONTEIN



BERLIN



ACCRA

GOLDENDEAN



CAPE TOWN



BERLIN



LAUSANNE



NEW YORK

video: performance documentation



BREATHE GOLDENDEAN, 2018 Dorky Park: Verlin, Berlin. <https://vimeo.com/tanzforumberlin/breathe-goldendean> password: 1238 9318



BREATHE.GOLDENDEAN, 2019. Nirox Sculpture Park. 7:08mins. <https://vimeo.com/280399852>



PLAN B, A GATHERING OF STRANGERS. SCHWEIZER PROPAGANDAKONFERENZ, THEATER NEUMARKT, 2019 [HTTPS://VIMEO.COM/377292463](https://vimeo.com/377292463)

painting / drawing



CADMIUM YELLOW 1
Trans-lucent
LED Backlit painting
Acrylic on canvas,
300mm x300mm
1 of 1



INHALEXHALE 2022
ORIGINAL HANDMADE
23ct gold leaf on Fabriano
700mm x700mm



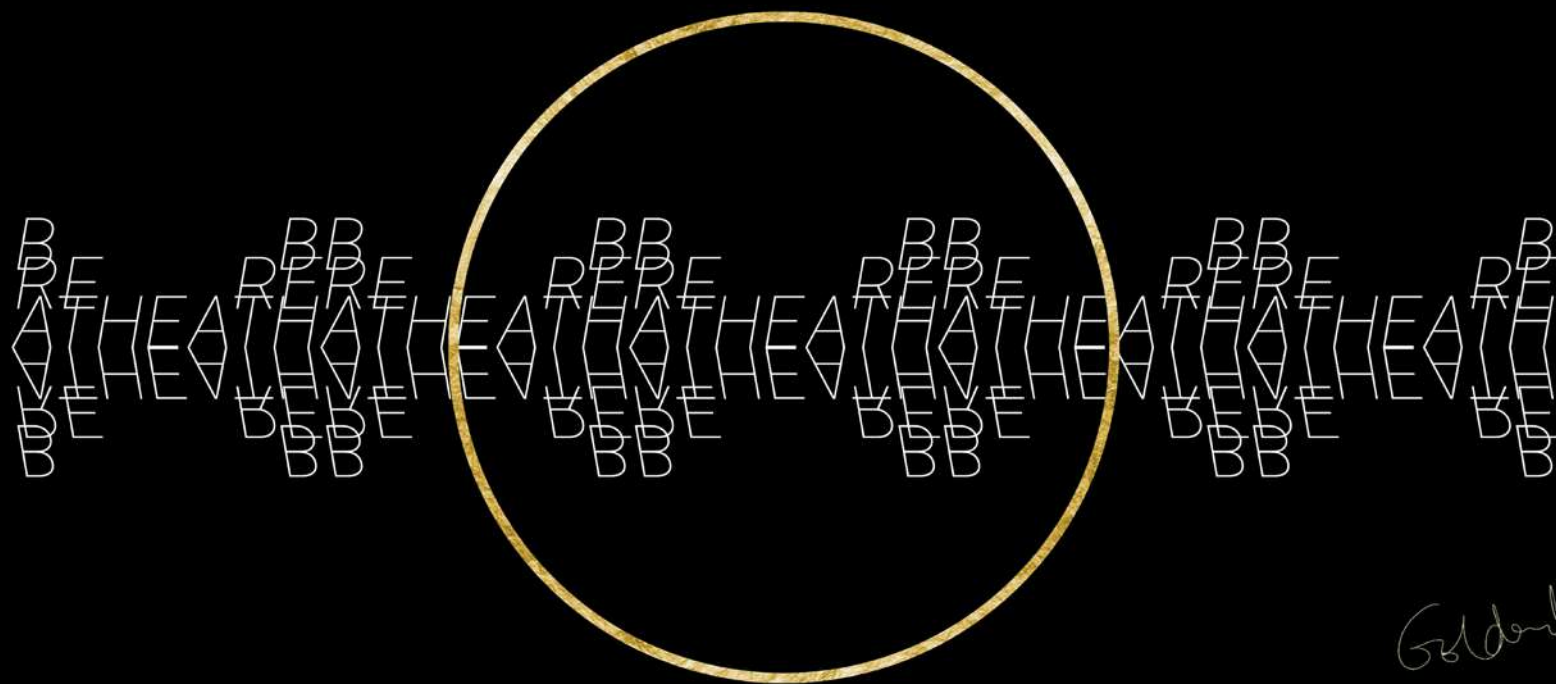
UNTITLED,
2019



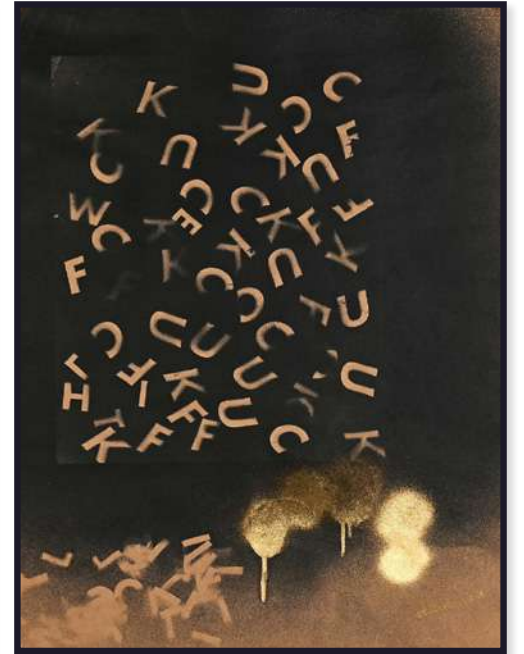
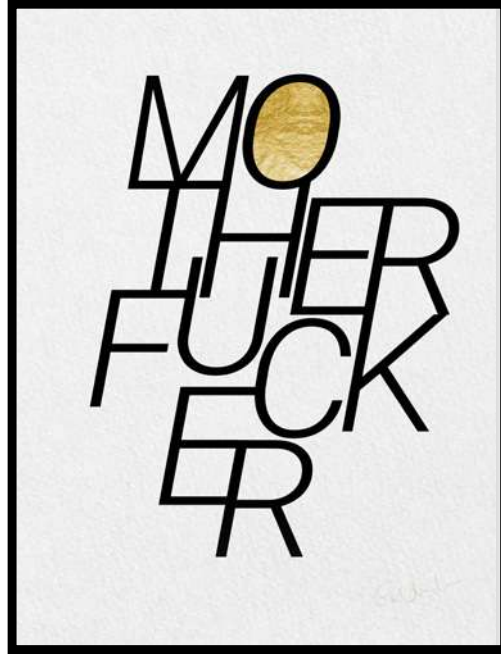
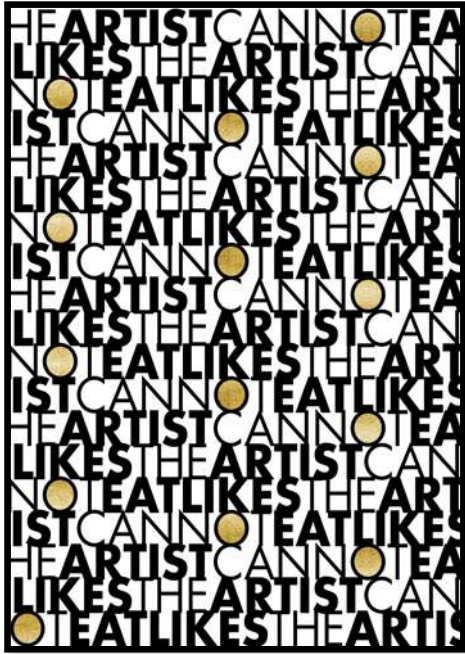
UNTITLED,
2019



UNTITLED,
2019



BREATHE, 2022
800mm wide





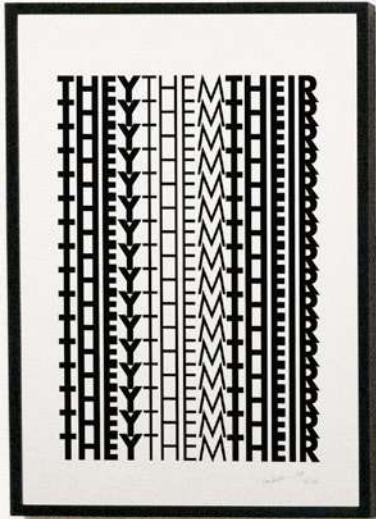
GOLDZILLA. 2019,



TRASHDEAN 2019,



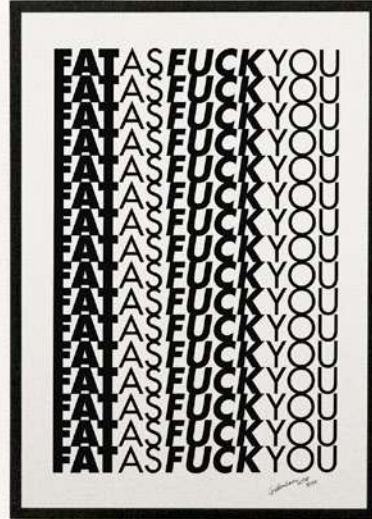
MXNNA. 2021,



THEYTHEYTHEIR
2019



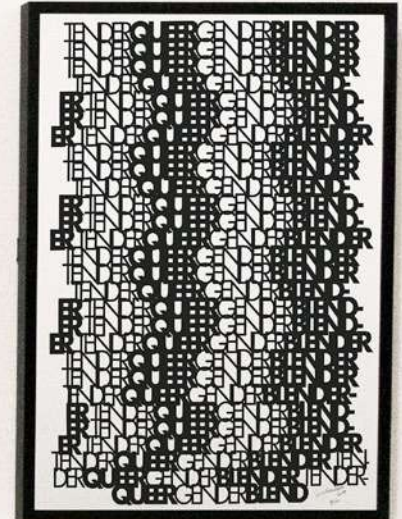
CHOKEMEDADDY
2020



FATASFUCKYOU
2021



INHALEXHALE
2021



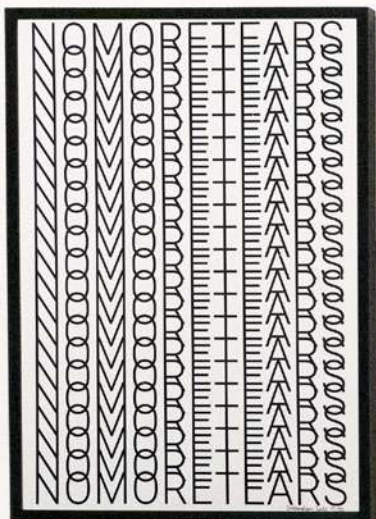
TENDERQUEER
BLENDGENDER, 2020

LIMITED EDITION POSTER PRINTS

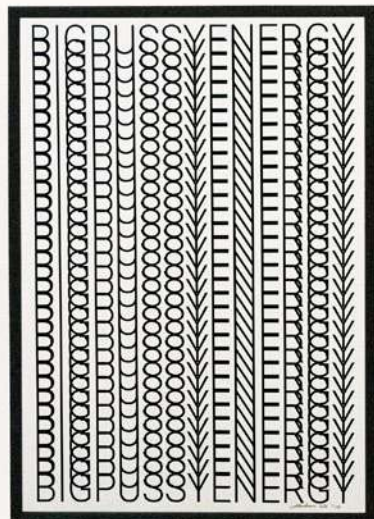
594mm x420mm
signed, 1/100



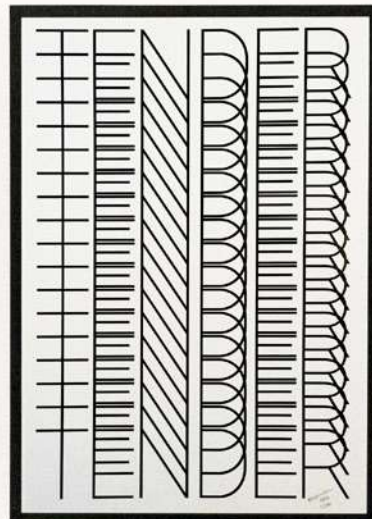
594mm x420mm
signed, 1/100



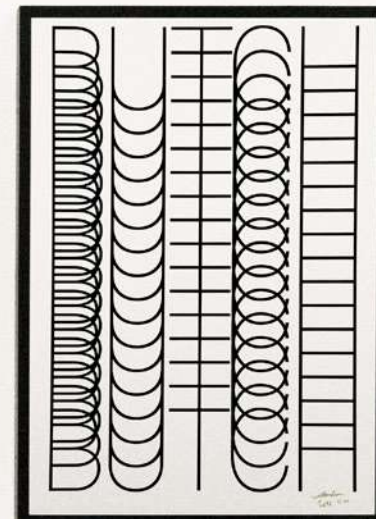
NOMORETEARS
2021



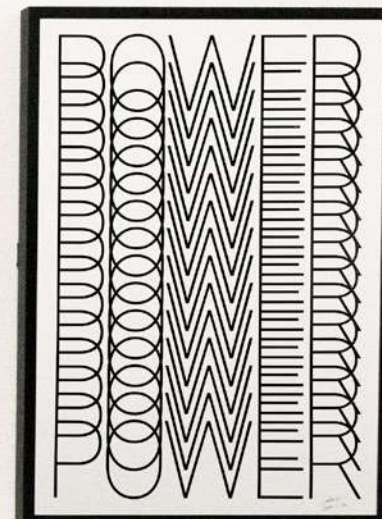
BIGB(P)USSYENERGY
2021



TENDER
2021



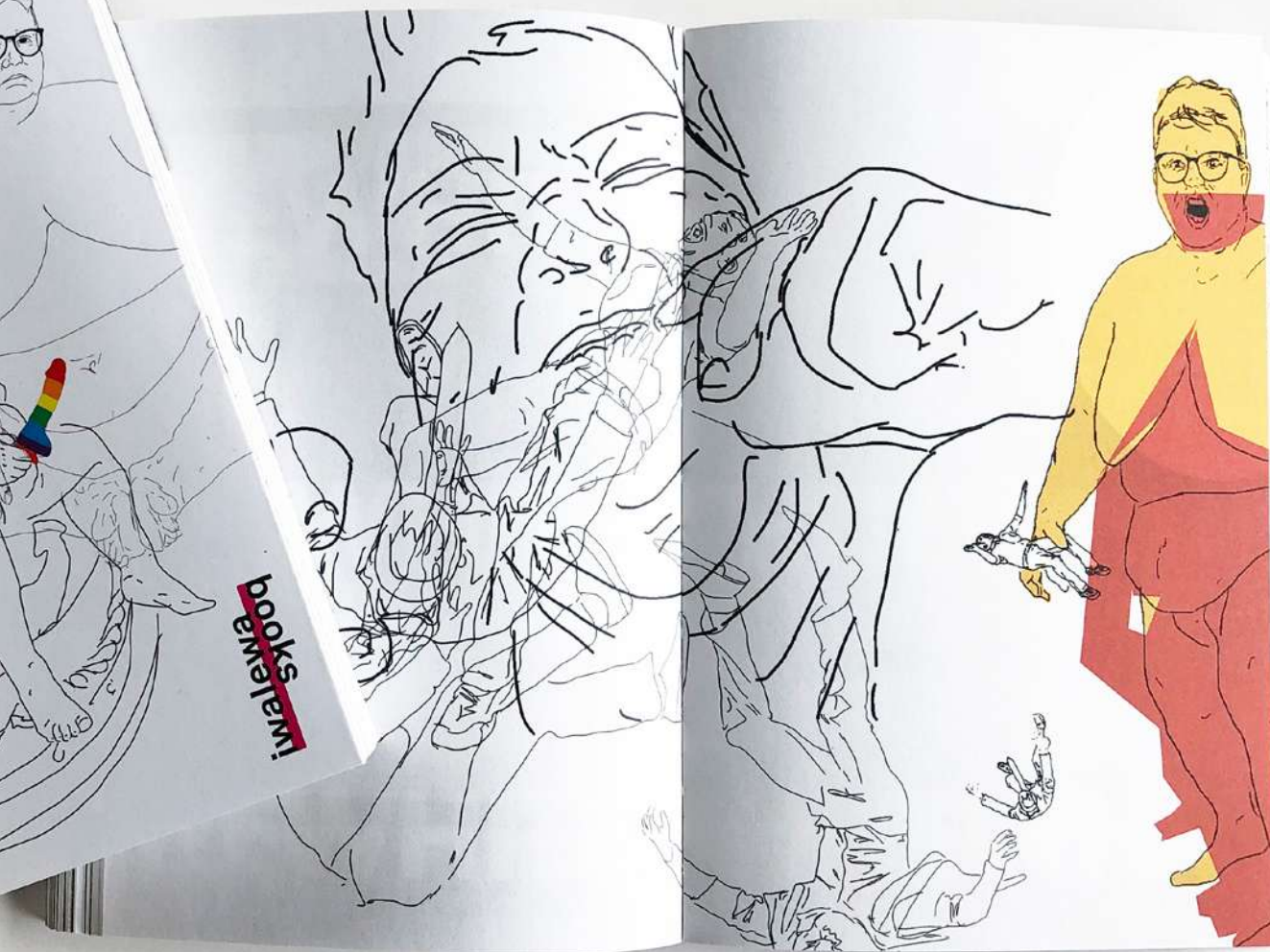
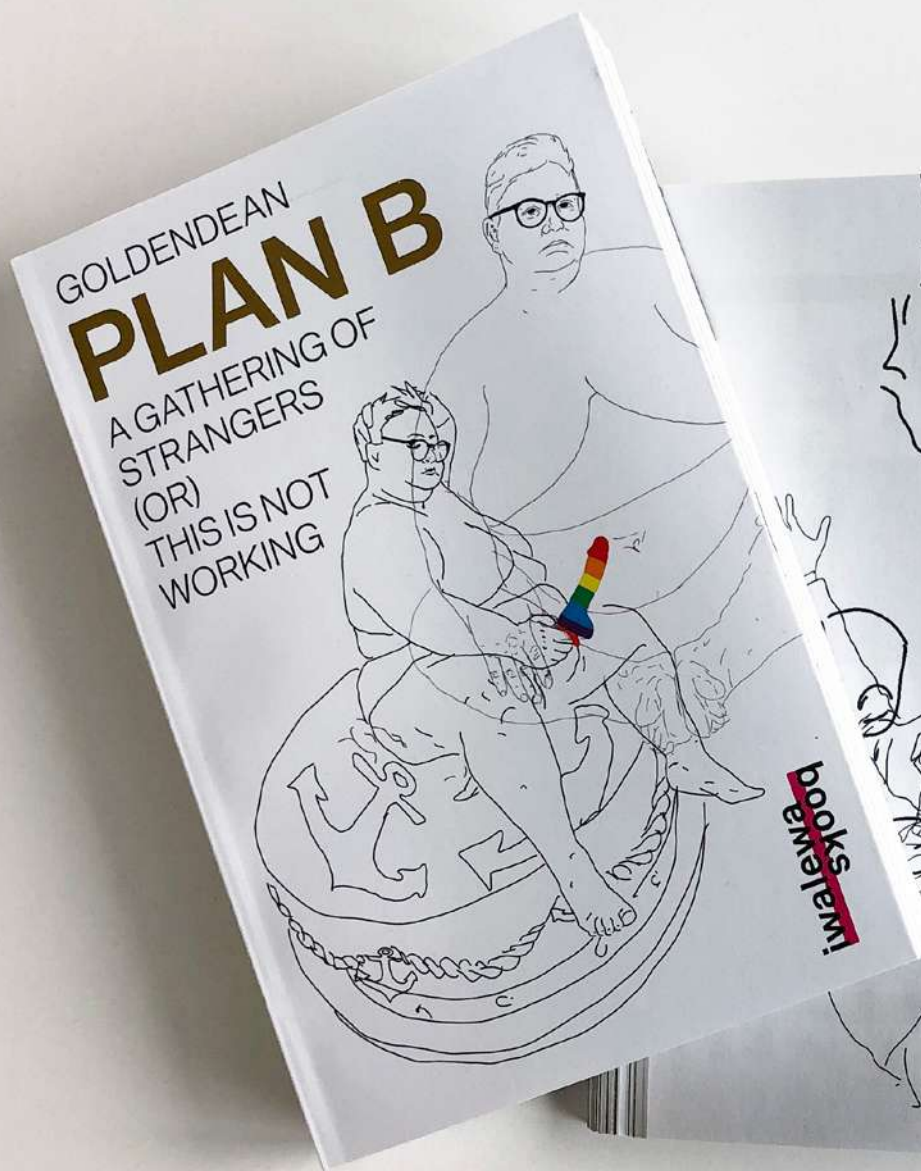
BUTCH
2021



POWER
2021

LIMITED EDITION POSTER PRINTS

594mm x420mm
signed, 1/100



I took one tool to NYC, and that was my phone. Set it to Instagram and turn on the camera and plugged into the network. I took it to Los Angeles, Paris and to Cape Town and at home in London. I almost missed everything since. It is often #NEW. I've travelled, played and loved from New York to Los Angeles, Paris and to Cape Town and at home in London.

My mission is to explore how these new avenues have changed how we interact as communities. how we physically live on an international stage in the virtual and how our restriction. The accessibility of the tools reflects another interest in making art that is useful, consumable, simple and beautiful. Bridging the gap between artist, subject and the audience's relationship to us. My interest remains the narratives of people who inform social concerns, so I make work for people, not for art's sake, not for artist's sake. It's not made within and for public spaces and the people occupying them. It is visceral, immediate. No an exercise but a story, feelings, friendship, human beings being human. **Love**

The technology is as fast as being queer. It is prolific, a fast-moving self-reflection. I've spent years of contemplation by action. And though I don't publish every single thing and am not interested in doing my life or of what I do immediately share it. I reflect, within the trajectory, the transition and the framework of social being and a pre-mediated, or pre-mediated focus. In the same way that queer has unleashed me from myself, the technology focuses and pre-occupies me, enabling me to release the risk in that rising, and I am assessed with it, the confusion of my vulnerability, my acceptance of it, and the sharing of that experience with everyone else who is living out there too.

I love the way that the online public world makes us aware of our imperfections. And I love living a life - beautifully - in the hurricane. The speed, my CPU and heart rate accelerate as I find that, while technology might increase the mediation of our lives it gives us the potential to mediate our own experiences. That's powerful.

Life is a continuum. Creation is re-invention. Queer. Not gay as in happy, queer as in fuck you, I'm happy.

Dean Hutton

i must learn to love the fool in me
i must learn to love the fool in me
i must live with my quiet rage
i must live until i die
i must let the show go on

#transitions. In search of an authentic queer

by DEAN HUTTON



One day the Hibrow tower started to cry. Real tears poured down its sides collected in the gutters, and ran down Banket Street, and when the other buildings started to weep in sympathy they started to weep in sympathy too. Soon the whole city was crying. The tears flowed over the rooftops, they cascaded down the sides of the towers, and soaked the streets. They carried us into a river where our dreams grew taller than buildings.

NADINE HUTTON does not love JOBURG. She craves it. She is obsessed with JOBURG. She treats its streets and its people much like a stalker would. She is a menace. JOBURG is not just home, she is a muse.

with text by Maria Fidel Regueros, Myer Taub, Lestey Perles,
Germaine de Larch and Philippa Yaa de Villiers.
www.2point8.co.za



1, JOBURG
PHOTOGRAPHY BY NADINE HUTTON

VIDEO ART



in queer time, 2021. 10mins. <https://links.goldendean.art/inqueertime>



AN APPEAL TO PATRIARCHY, 2020, 4:22mins. <https://links.goldendean.art/anappealtopatriarchy>



nightwatch zion. 4:37mins. <https://links.goldendean.art/anappealtopatriarchy>

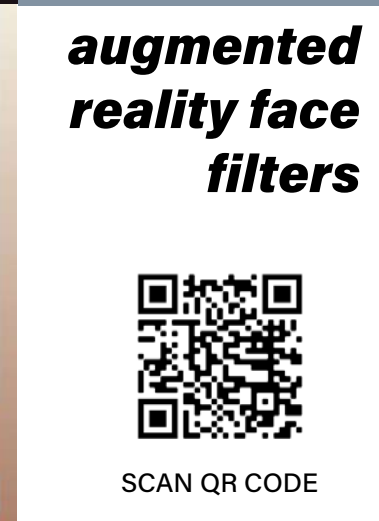
FILMOGRAPHY

- 2021 [In Queer Time. 100 Ways to Say We](#). Online Video art Installation For Venice Biennale
- 2020 [An Appeal to Patriarchy](#). Video art Installation directed by Dean Hutton
- 2017 [TW: White People Made Visible](#). Video art installation directed by Dean Hutton
- 2017 ICA Live Art Festival. Trailer, short documentation film directed by Dean Hutton
- 2016 [The Destruction of Shackville](#), UCT produced by Dean Hutton
- 2015 [The Cradle](#). Video art documentation edited by Dean Hutton
- 2014 [African Futures](#), Goethe Institut. Trailer, short documentary film directed by Dean Hutton
- 2013 [New Imaginaries](#), Goethe Institut. Trailer, short documentary film directed by Dean Hutton
- 2013 Informal Studio, 2610oS, Trailer, short documentary film directed by Dean Hutton
- 2013 Marlboro South, 2610oS Trailer, short documentary film directed by Dean Hutton
- 2012 [Memoirs of a Killarney Houseboy](#) (reboot 2015) Experimental film directed by Dean Hutton
- 2011 [Transitions #NewYorkCity](#). Experimental video art film directed by Dean Hutton
- 2011 [Madame L, #NewYorkCity](#). Experimental video art film directed by Dean Hutton
- 2011 [Über\(W\)unden - Art in Troubled Times](#) – Goethe Institut, documentary film directed by Dean Hutton
- 2010 [M.T.H.A.F.K.R. The Ministry for the Most Glorious Preservation... of The Mother City](#), Infecting the City
- 2009 [Iggy in a paddock](#) for Robyn Orlin's Dressed to Kill, Killed to Dressed dance theatre production
- 2009 [Toni Morkel is Toni Morkel](#) for Robyn Orlin's Dressed to Kill, Killed to Dressed dance theatre production
- 2009 [Raphael en Afrique](#) for Robyn Orlin's Dressed to Kill, Killed to Dressed dance theatre production
- 2009 [Vusi Kunene, Swenka, Man of God](#) for Robyn Orlin's Dressed to Kill, Killed to Dressed
- 2009 [Mcebo keeps a close watch](#) for Robyn Orlin's Dressed to Kill, Killed to Dressed dance theatre production
- 2009 [Adolphus, Man about town](#). for Robyn Orlin's Dressed to Kill, Killed to Dressed dance theatre production
- 2008 [Alien Invasion \[or\] Burning People is as South African as Braaivleis](#). Experimental video art film
- 2008 [Resurrecting Lady Di](#). Experimental video art film directed by Dean Hutton
- 2007 [DaggaBoys](#); Experimental video art film directed by Dean Hutton
- 2007 [Ignore me](#); Experimental video art film directed by Dean Hutton
- 2006 [Written on her face](#); Experimental video art film directed by Dean Hutton
- 2006 [Nightwatch Zion](#); Experimental video art film directed by Dean Hutton



wearables/ textiles

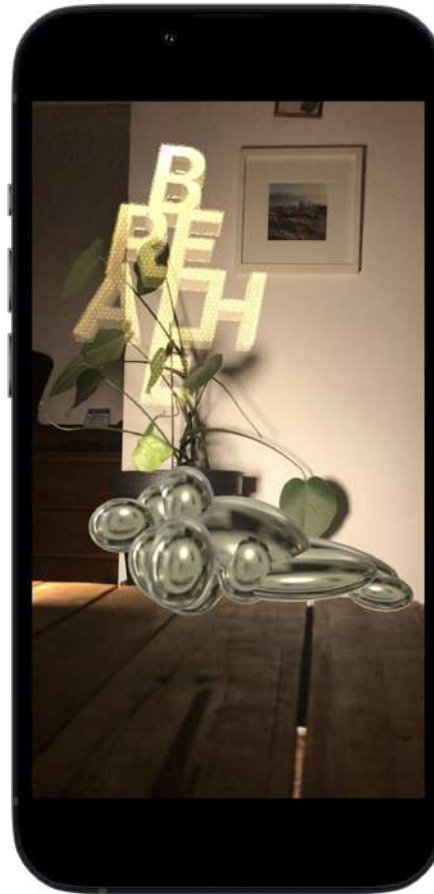




augmented reality



SCAN QR CODE



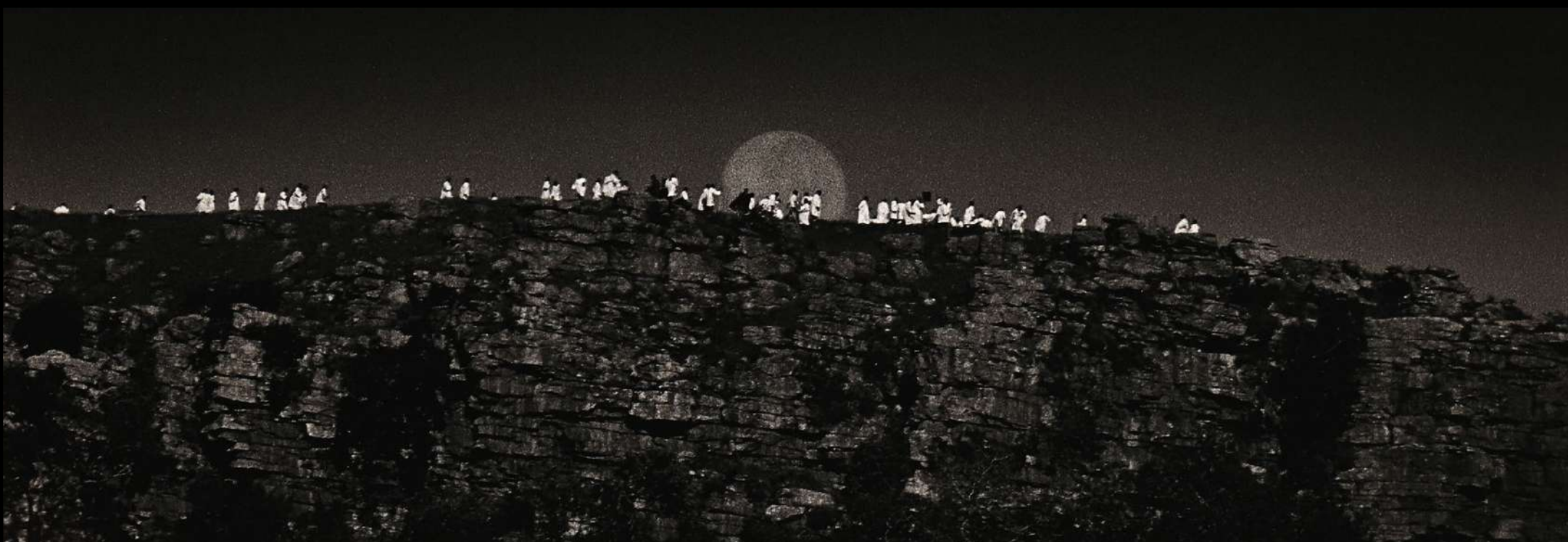
photography



30 MINUTES WITH BRENDA
 from Memeza interview 1997
 Contact sheets
 on glicee
 600mm x 600mm, 1 of 5
 R9000 (10% discount R8100)



DEAN'S BED
Glicee unboxed portfolio print,
420x297mm, signed, unframed, 1/5
R5000 (10% discount R4500)



SHEMBE, NHLANGAKAZI HOLY MOUNTAIN, 2001

glicee on cotton rag paper

223x420mm

ltd edition 1 of 3 + 1A.P.

signed, unframed

R7000 (10% discount R6300)



MOONDEAN (2015)
Gliceee print
300mm x 841mm
Original 1 of 3 + 1A.P.
signed, unframed
R9000 (10% discount: R8100)



MISTRESS LEIA. PARIS 2014, Glicee Print, 594mm x 841mm, ltd edition 1 of 10 + 2A.P.
signed, unframed R10000 (10% discount R9000)



DELISHAS MONSTER, 2014
digital print
800mm x860mm
ltd edition 1 of 3 + 2A.P.
signed, unframed
R12000
(10% discount R10800)



TRANSITIONS
SERIES
300x300mm
ltd edition 1 of 10
signed, unframed
R4000 per print
(10% discount
R3600)



I HAVE FALLEN, 2002-2006
 500x500mm
 ltd edition 1 of 3 + 2A.P.
 signed, unframed
 R8000 per print
 10% discount R7200





I HAVE FALLEN, 2002-2006
 500mm x 500mm
 ltd edition 1 of 3 + 2A.P.
 signed, unframed
 R8000 per print
 10% discount R7200





GODS LAND 2013 (CITY OF GOLD SERIES)



JOBURG ANGELS (CITY OF GOLD SERIES)



KING GEORGE STREET, 1998. CITY OF GOLD SERIES



MZANSI FO REAL. 2010 (CITY OF GOLD SERIES)



MIND DUMP (CITY OF GOLD SERIES)



MINE DUMP. 2014 (CITY OF GOLD SERIES)



SPACE TO LET. 2014 (CITY OF GOLD SERIES)



"THE LARGEST MAN-MADE FOREST" (CITY OF GOLD SERIES)



ALEXANDRA. 2014 (CITY OF GOLD SERIES)



FROM HILLBROW TOWER. 2014 (CITY OF GOLD SERIES)



RAINBOW SEESAW (WRITTEN ON HER FACE/ CITY OF GOLD SERIES)



GAY PRIDE 2002 CITY OF GOLD SERIES



CBD 2014 (CITY OF GOLD SERIES)

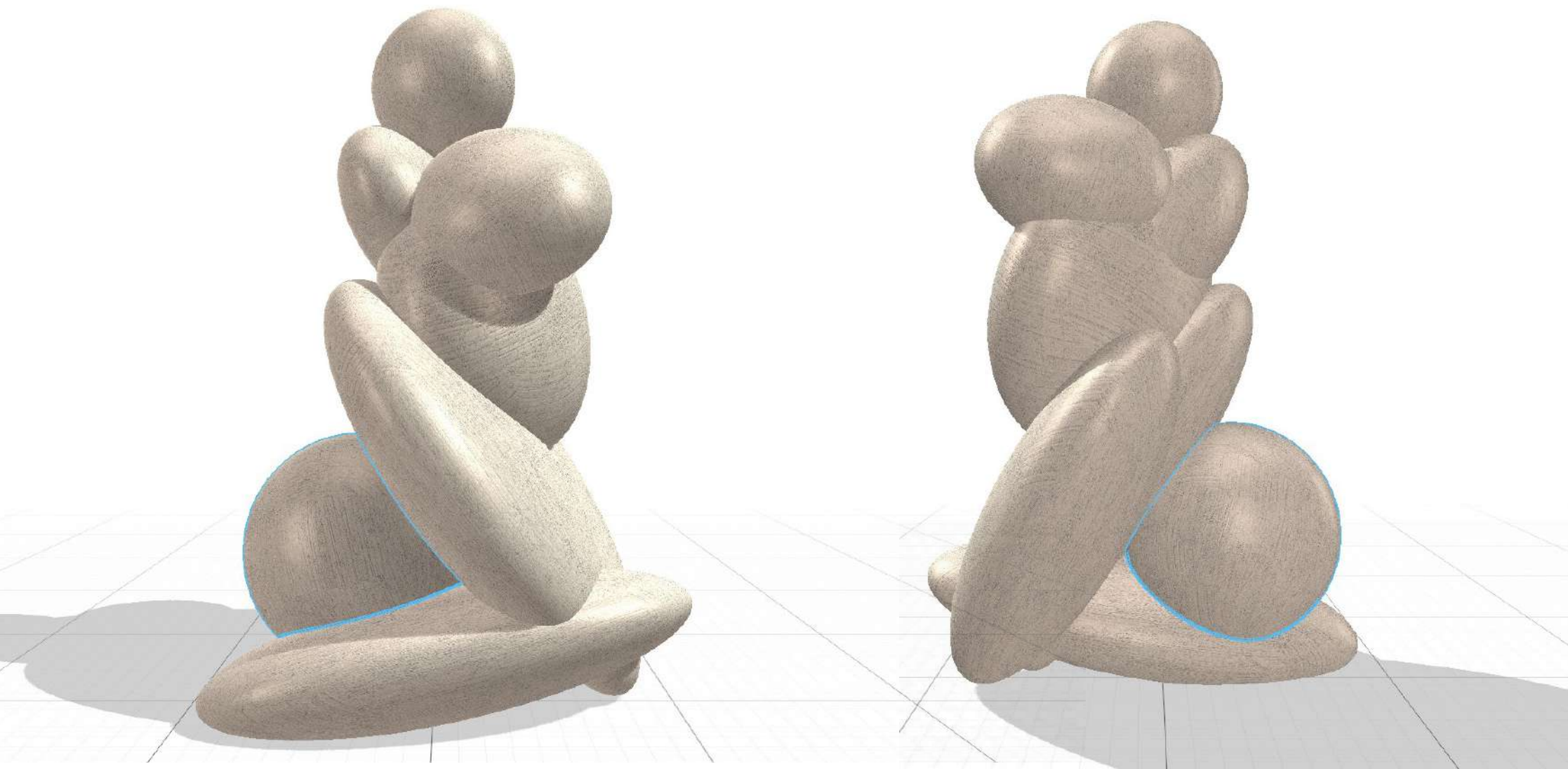


END STREET. 2010/2022 (CITY OF GOLD SERIES)



MOSELEY STREET. 2010/2022 (CITY OF GOLD SERIES)

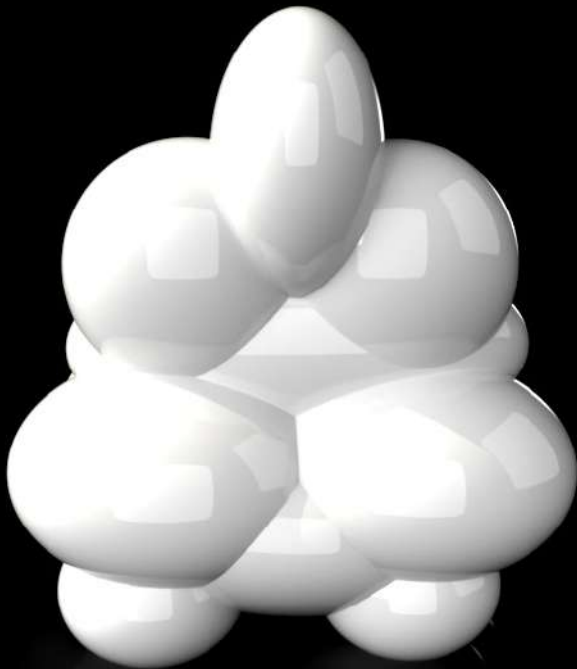
seeking commission



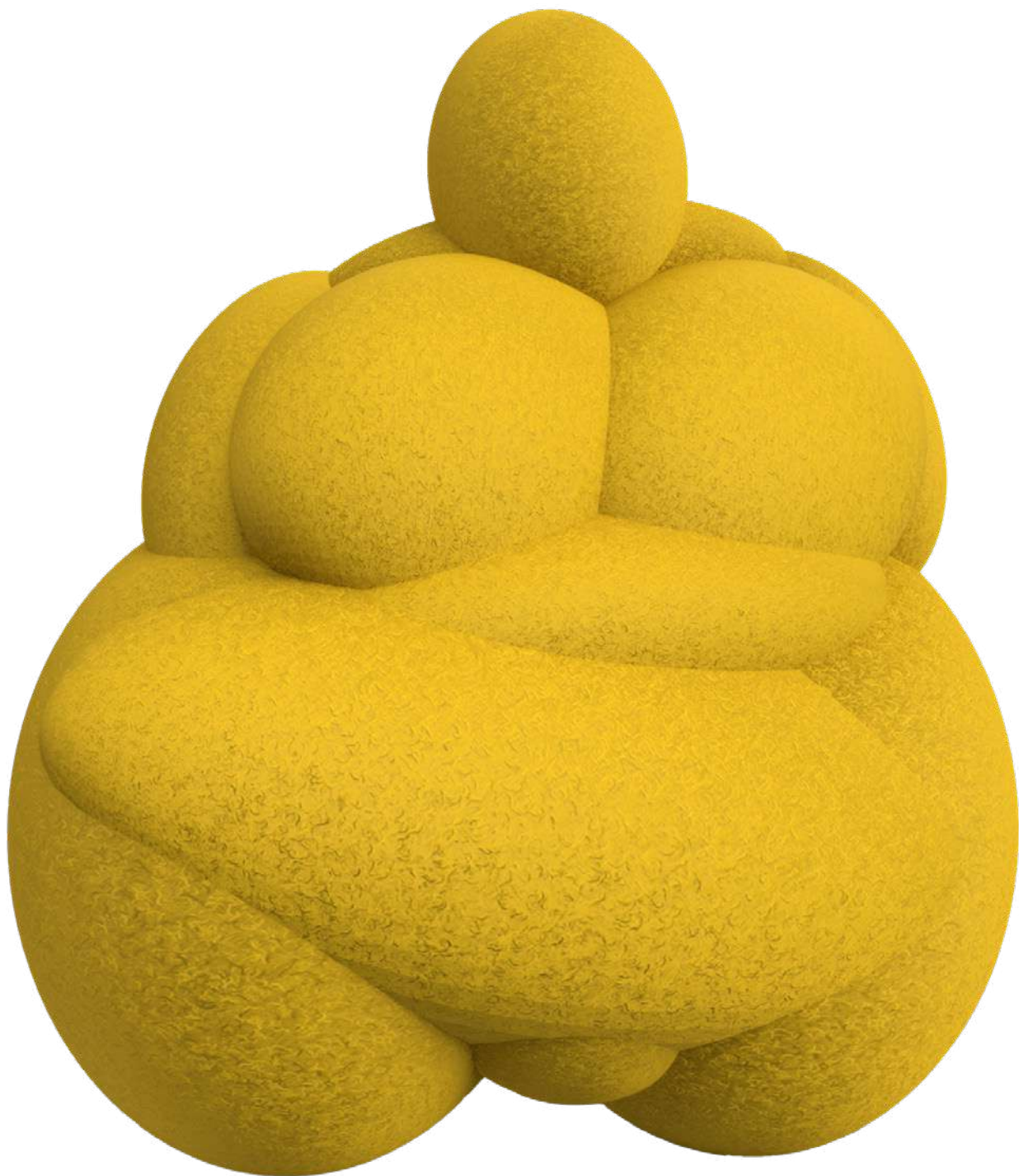
(BOULDER VXNXS)
work in development,
Seeking Commission



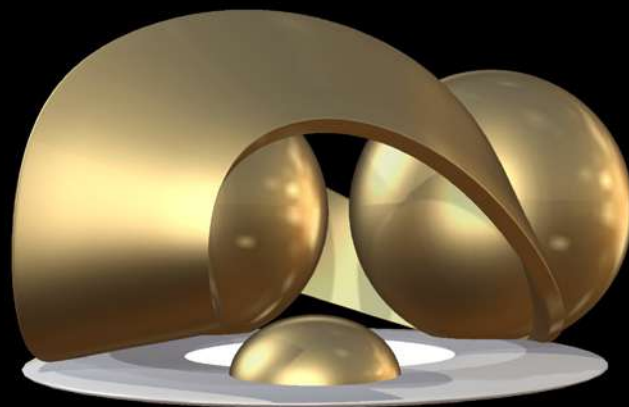
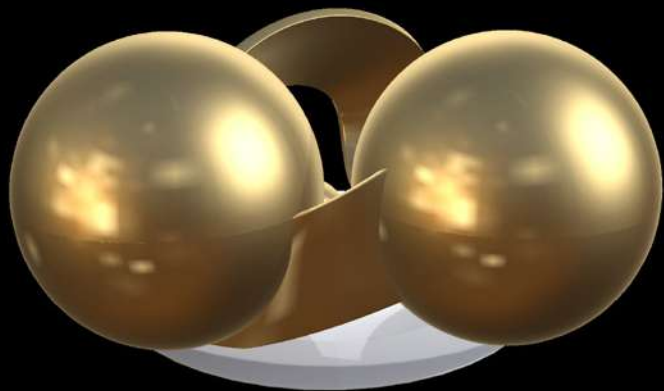
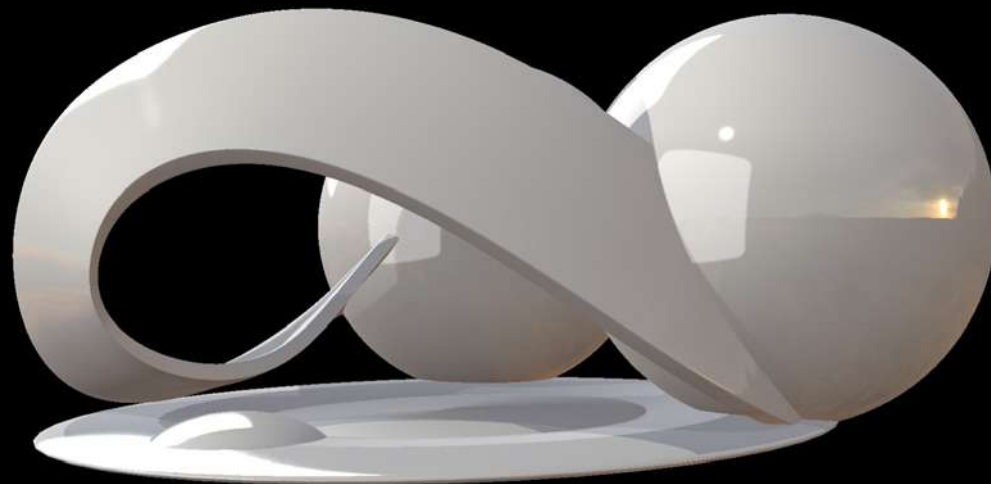
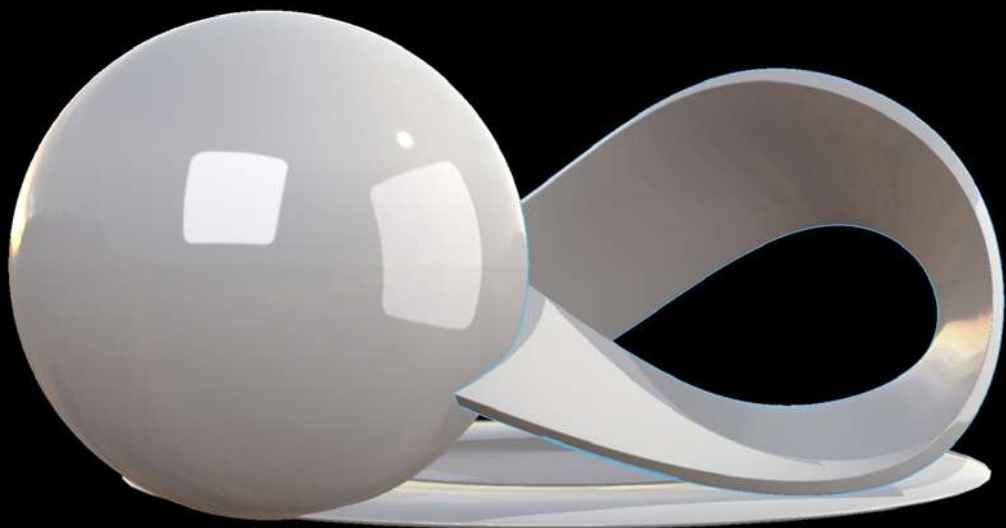
(IDOL VXNXS)
work in development,
Seeking Commission



(LAZY BOIS VXNXS)
work in development,
Seeking Commission



(VELVETEEN VXNXS)
work in development,
Seeking Commission



(VXNXS MOBIUS)
work in development,
Seeking Commission

(B/PUSSY)
work in development,
Seeking Commission

