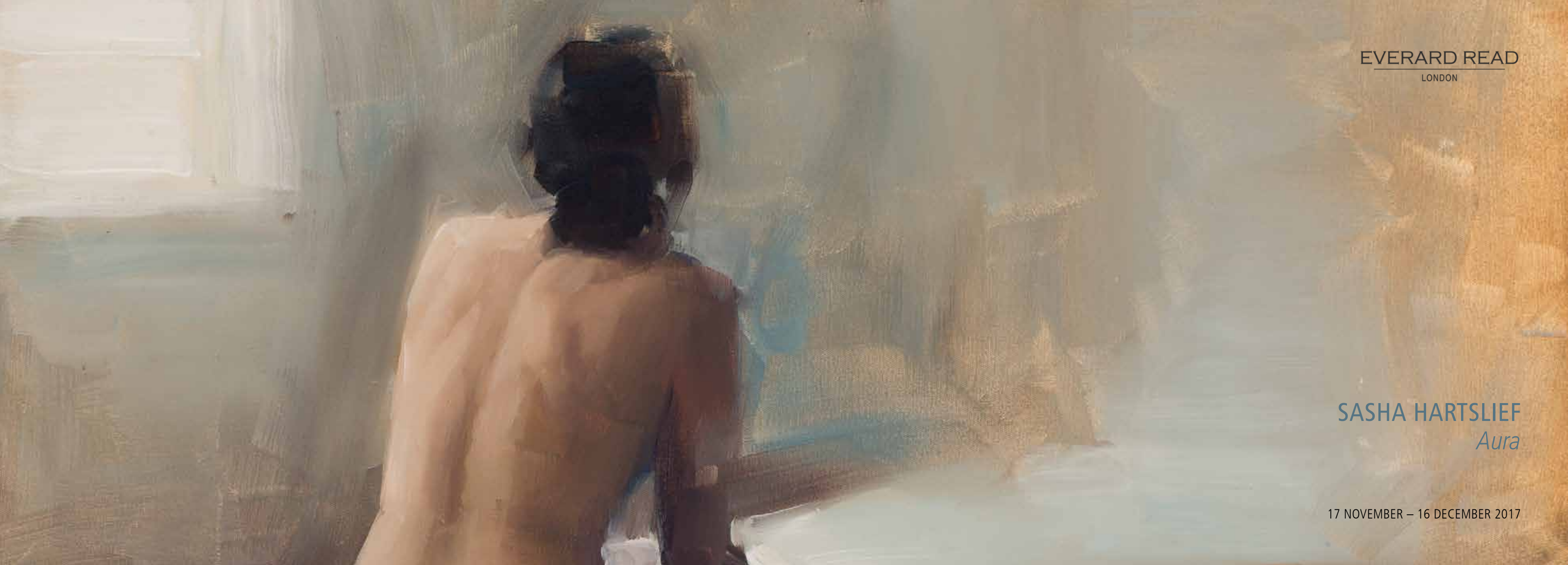




SASHA HARTSLIEF
Aura



EVERARD READ
LONDON

SASHA HARTSLIEF
Aura

17 NOVEMBER – 16 DECEMBER 2017



SASHA HARTSLIEF

AURA

In choosing my subject matter, I can become fascinated by something as inchoate as a mood, or specific as a visual concept. I am drawn to paint the light at lost and forgotten parts of the day, to capture the contrast between a cool white wall in the evening and the elusive warmth spilling out from a window, to depict the almost tactile sense of edges that are lost in the shadows and emerge crisply into the light.

In general, my ideas are more emotive and pictorial than intellectual. I never start out with an abstract idea and then try to attach an image to it, but sometimes I am haunted by a certain mood or visual concept, and I will explore it from many angles before it releases me. Just as often, though, I have many disparate ideas for which the only common thread is that they all arise from a striking visual moment, which arrests my attention and demands to be painted.

I try not to label myself as an impressionist, a realist or any such thing, although I believe a person's style of painting is as peculiarly their own as their manner of speech or the cast of their features. Similarly, I find myself deeply drawn to the works of many artists as demonstrations of

uninhibited mastery, but I believe that no artist should focus exclusively on one particular medium or style of painting when looking for inspiration.

When the painting is done, it is, in a sense, just as mysterious to me as anyone else, for it often contains allusions and cadences which I had never intended. People often ask me the meaning of my paintings, they want to know what a particular painting is 'about', but I would never want to limit the viewer's experience with anything as closed and final as an artist's intention or a particular narrative. Even though each painting depicts something objective, I feel that there is a mutable dimension buried in the light and mood which will strike each person differently, and that open element of interpretation is part of the joy of painting for me.

So, it is best to look at my work without any specific idea in mind, but rather void of thought, and inviting the painting to deliver you into your own world of imaginative experience.

— *Sasha Hartslied, October 2017*

COVER (DETAIL)

The Living Room of Louise Bourgeois
(From a photograph By Dominique Nabokov)

oil on canvas
100 x 120 cm

TITLE PAGE (DETAIL)

Nude on White and Gold

oil on canvas
70 x 90 cm

LEFT (DETAIL)

Blue Morning

oil on canvas
100 x 120 cm



Nude on White Bed
oil on canvas
45 x 60 cm



High-Key
oil on canvas
40.5 x 54.5 cm



Bather in Light
oil on canvas
60 x 45 cm

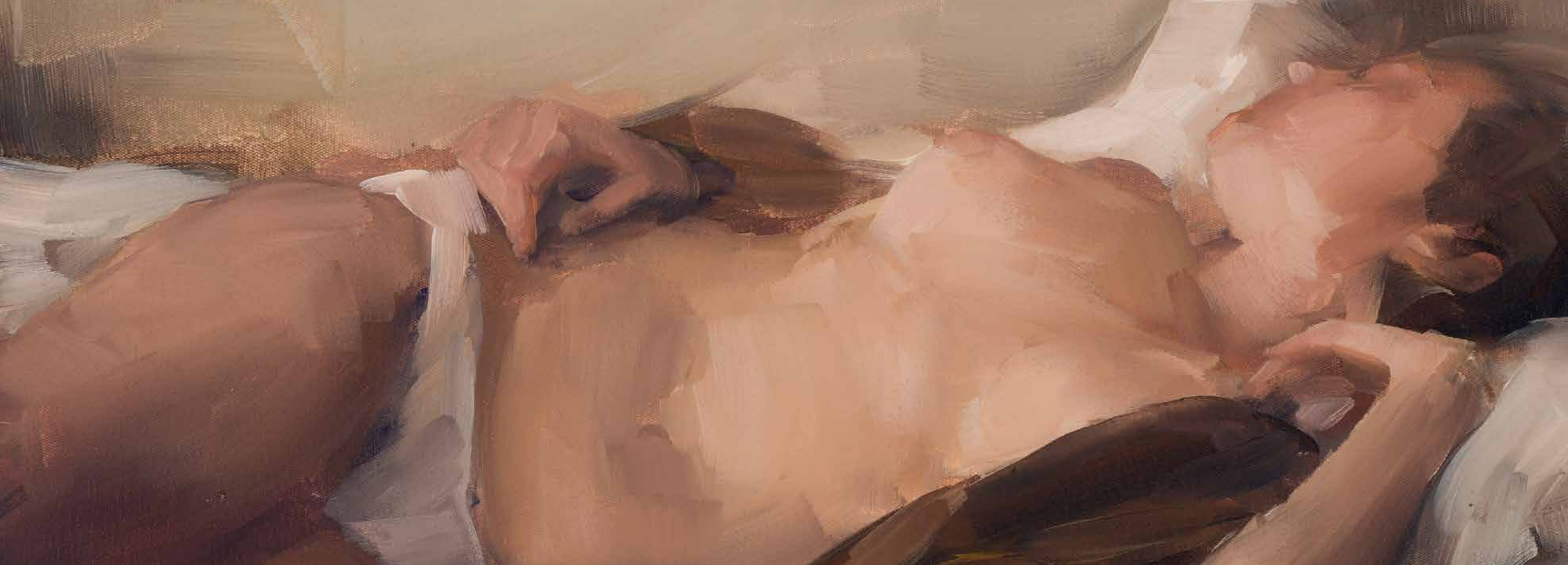


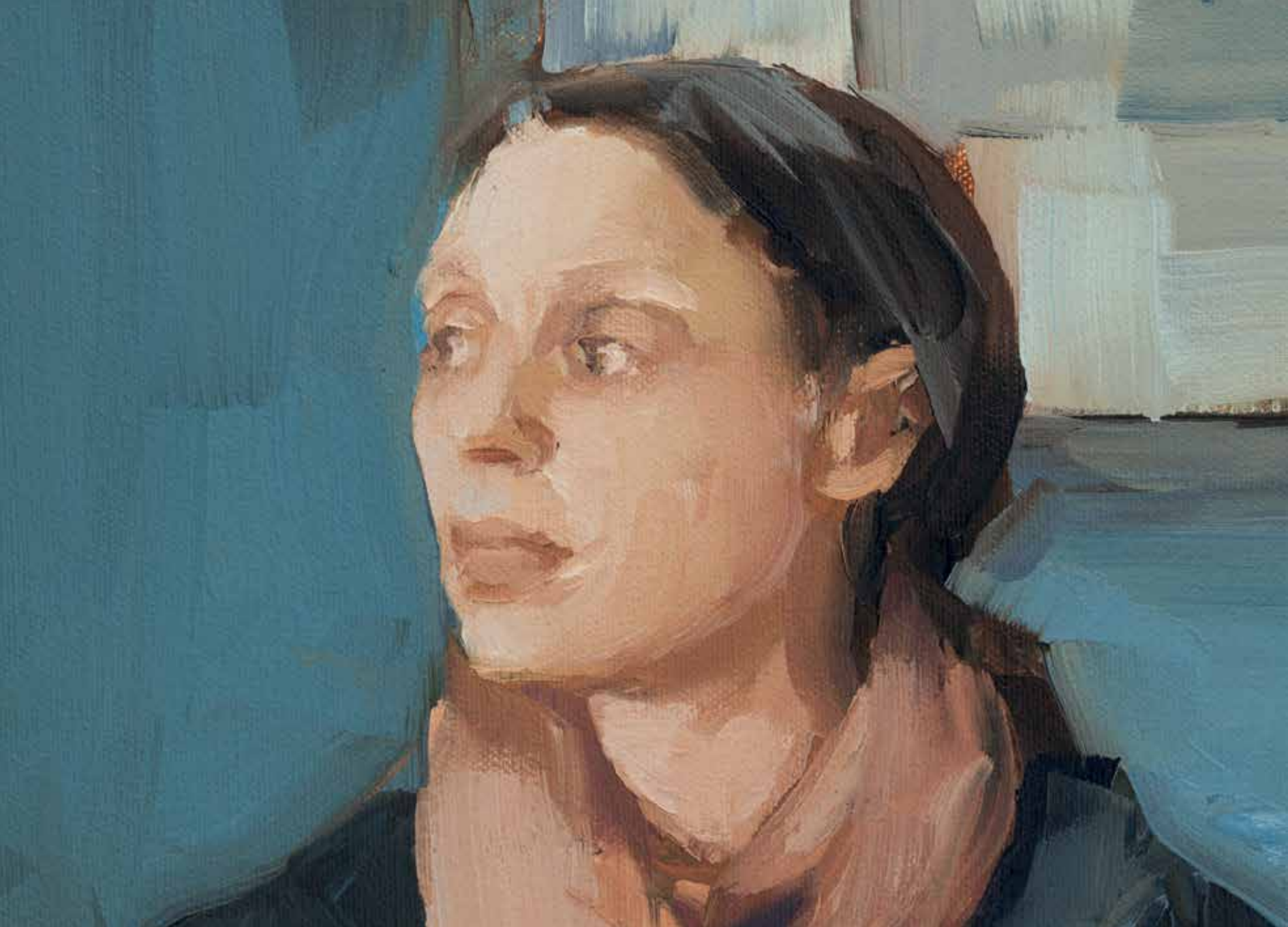


Nude on White and Gold
oil on canvas
70 x 90 cm



ABOVE AND PAGE 10-11 (DETAIL)
Reclining Nude I
oil on canvas
45 x 60 cm

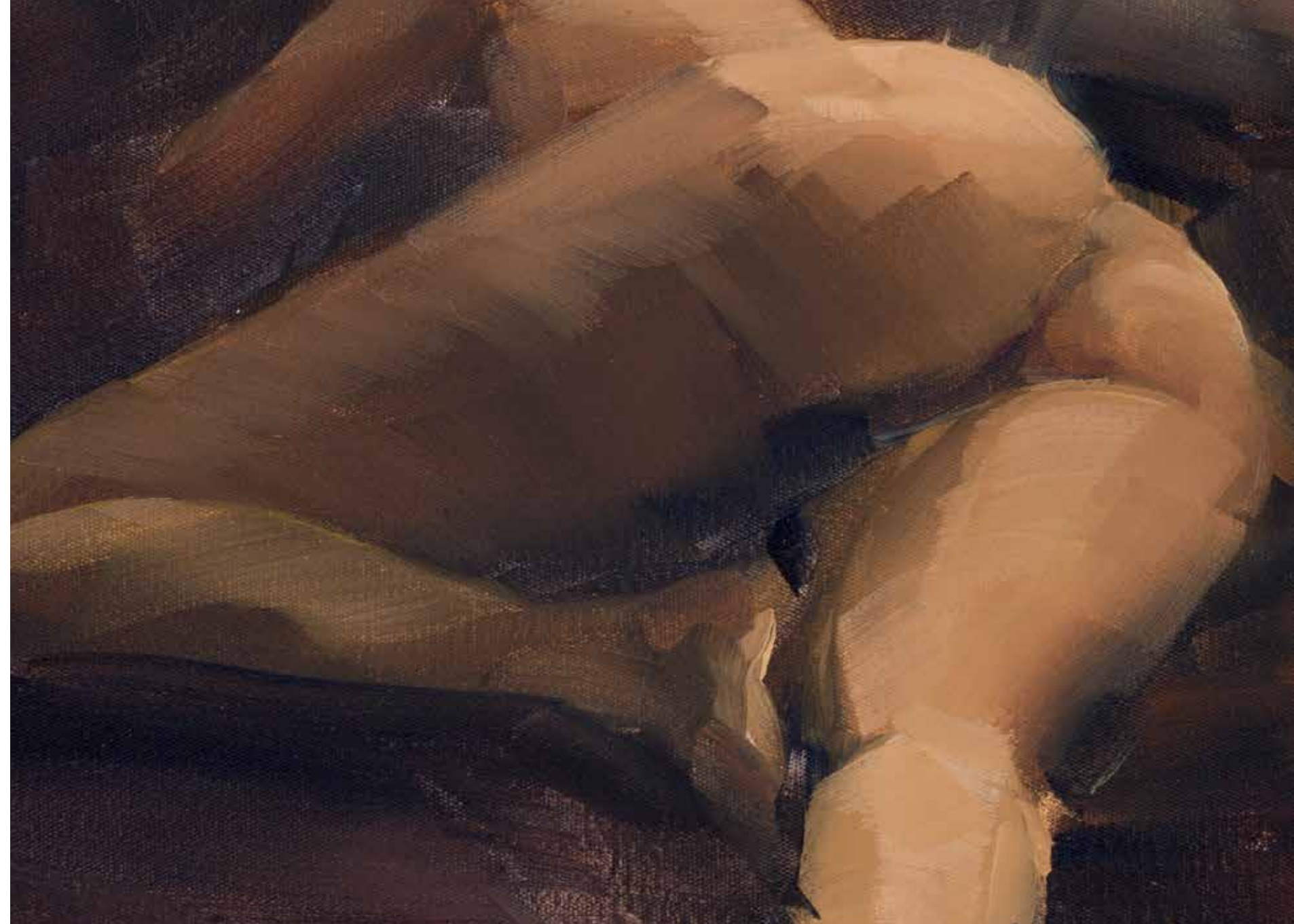




Self Portrait with Painting
oil on canvas
80 x 45 cm



Reclining Nude II
oil on canvas
45 x 60 cm





Morning Light
oil on canvas
88.5 x 70.5 cm



Late Night TV
oil on canvas
110 x 75 cm



LEFT AND PAGE 20-21 (DETAIL)
Celebrating a New Space
oil on canvas
90 x 90 cm





Nude in Blue Room
oil on canvas
100 x 120 cm



Blue Morning
oil on canvas
100 x 120 cm



Cape Town Station
oil on canvas
90 x 130 cm



Kitchen
oil on canvas
100 x 120 cm



City Lights
oil on canvas
85 x 120 cm





Studio by Lamplight
oil on canvas
100 x 120 cm



The Living Room of Louise Bourgeois (From a photograph By Dominique Nabokov)
oil on canvas
100 x 120 cm



Midnight Epiphany
oil on canvas
140 x 100 cm





LEFT (DETAIL)

Nude in Blue Room
oil on canvas
100 x 120 cm

INSIDE BACK COVER (DETAIL)

Studio by Lamplight
oil on canvas
100 x 120 cm

BACK COVER (DETAIL)

High-Key
oil on canvas
40.5 x 54.5 cm

SASHA HARTSLIEF

(b. 1974 Gauteng, South Africa)

At the age of seventeen, Sasha Hartsliet moved to Cape Town to study English and Philosophy at the University of Cape Town. Passionate about drawing from an early age, Hartsliet is largely self-taught, closely observing other artists and avidly researching drawing technique.

The desire to become an artist crystallised in 1995, when she enrolled at Cape College under the tutelage of Elizabeth Gunter. Gunter specialised in classical drawing and introduced Hartsliet to the work of Kimon Nicolaides, teacher and master of drawing, who devoted his life to documenting exercises that facilitate the shift in perception required to accurately represent an objective form.

During her studies, Hartsliet devoted as much as five hours a day to his exercises, pasting a quotation from Nicolaides above her easel as a daily reminder: *'If I were asked what one thing more than any other would teach a student how to draw, I should answer: Drawing – incessantly, furiously, painstakingly drawing.'*

'I defer to the classical Masters for inspiration,' says Hartsliet. Like the 19th Century French Impressionists, she uses brushstroke to evoke the transience of light, colour and movement. And like her Renaissance and Impressionist forebears, she employs everyday visual devices to explore the way in which atmospheric light and tonal modulations inform a surface, and to evoke environments and atmospheres fraught with symbolic subtexts.

Hartsliet's subtle investigations into the human condition through her atmospheric interiors, her nudes and character studies somehow strike a chord with us. Her subjects are often viewed from a philosophical, deeply personal perspective, resulting in striking works that are emotionally charged, pensive in mood and considered in composition.

Everard Read has represented Hartsliet for almost twenty years. This is her first solo exhibition in the UK.

SELECTED SOLO EXHIBITIONS

- 2016 *Sasha Hartsliel: New Works*, Everard Read, Cape Town, South Africa
 2013 *Hartsliel New Works*, Everard Read, Johannesburg, South Africa
 2012 *Sasha Hartsliel*, Everard Read, Cape Town, South Africa
 Solo Exhibition, Rosendahl, Thöne & Westphal, Berlin, Germany
 2011 *Recent Works*, Everard Read, Cape Town
 2009 *Sasha Hartsliel: New Works*, Everard Read, Cape Town
 2007 Solo Exhibition, Everard Read, Cape Town

SELECTED GROUP EXHIBITIONS

- 2017 Summer Exhibition, Everard Read London UK
 2016 *Nocturne*, Everard Read Gallery, Cape Town, South Africa
 2015 *Summer in the City*, Everard Read Gallery, Cape Town, South Africa
Homage, Everard Read Gallery, Cape Town, South Africa
WINTER, Everard Read Gallery, Cape Town, South Africa
EMPIRE, Everard Read Gallery, Cape Town, South Africa
 2014 *Summer Season Part I*, Everard Read Gallery, Cape Town, South Africa
Winter, Everard Read Gallery, Cape Town, South Africa
 2013 *100*, Everard Read, Cape Town, South Africa

This exhibition catalogue is published
 in conjunction with the exhibition
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 at Everard Read London
 17 November – 16 December 2017

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