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Everard Read London Presents

SUMMER 2021

6 JULY 2020 - 1 SEPTEMBER 2021

BEEZY BAILEY | DEBORAH BELL | EMALIE BINGHAM | GUY DU TOIT | MATTHEW HINDLEY | BECKWITH
KRAFT | JOP JUNNEKE | KILMANY-JO LIVERSAGE | DENBY MEYER | JOHN MEYER | WILLIAM PEERS
TANYA POOLE | BRETT SEILER | LIONEL SMIT | GARY STEPHENS | PHILIPPE UZAC | ELIZE VOSSGATTER

Everard Read London is delighted to present its annual SUMMER exhibition of new paintings and sculpture. Featuring work by more than 15 artists, largely from South Africa, the exhibition aims to represent a plurality of artistic practices currently occurring in that part of the world.

The exhibition includes **Beezy Bailey's** *Peaceman (medium)* cast in bronze with an indigo patina. One of South Africa's leading artists, Bailey's eclectic and effervescent approach to art has attracted a stellar list of collaborators, including David Bowie, Brian Eno and Dave Matthews. His is a storybook career that included early encounters with Andy Warhol, which was to inspire Bailey's own Cape Town version of *The Factory*. Bailey aspires to create art as a balm for a mad world – a corrective for our most lamentable human qualities – and in this spirit his serene *Peaceman*, eyes closed and palm open, offers a symbol of peace to the world.

Celebrated for her monumental bronze sculptures, in this exhibition, acclaimed South African artist, **Deborah Bell** contributes two small paintings from her *Pink Suite*. Describing the genesis of these paintings and recalling her special relationship with the late English/South African painter, Robert Hodgins, Bell says, "When I was a Master's student, and Robert Hodgins was my supervisor, I made a series of paintings called *Mediterranean Affairs* (1982). I used a particular pink that Robert fell in love with, and he in turn used this colour to create his Pink Suite which he dedicated to me and then gifted to me some years

later. The recollection of those early years surfaced recently, and I decided to make my own “Pink Suite” in memory of Robert. Robert was my lecturer, friend and mentor. He instilled a great excitement in me for the adventure of making art. And through him I learned to love my time in the studio, and to live my life with the creativity of an artist.”

Emalie Bingham presents one of her signature edgy, hand-drawn abstractions characterised by energetic brushstrokes, complex patterns and jittery scribbles that fascinate the eye. Bingham’s work is satirical, humorous and self-reflexive and this work entitled, *Kidney Huang Shu*, alludes to the artist’s interest in Eastern medicine and remedies.

One of South Africa’s most accomplished sculptors, **Guy du Toit** has had a long fascination with hares. His bronze creatures, with distinctive long ears, have a lightness of being. Fellow artist, Wilma Cruise, remarked that they “are like quick sketches in the landscape, something glimpsed out the corner of the eye, like a flash of truth.” Certainly, we see ourselves in their many guises as they sit pondering, thinking, or spectating with “Paw on Knee” or, in the case of his *Naughty Hare*, looking sheepishly over its shoulder.

Matthew Hindley presents a triptych of radiant abstraction. These are vibrant and energetic compositions inspired by the rainbow which the artist describes as “the ecstatic expression of the infinite possibilities of colour”. Hindley’s work occupies a space amongst photography, graphic images, painting and drawing. His abstract works are textured with gestural brushwork, splattered paint and layering that gives each work a three-dimensional quality.

The guiding thread of Zimbabwe-based artist, **Beckwith Kraft’s** work, is the process of decay and renewal in nature. Her practice speaks to an appreciation of the exquisite craftsmanship of nature and a reverence for the natural world, from the intricacy of a daisy flower to the sculpture of bone beneath flesh. In this exhibition Kraft’s meticulously carved cow skull is a contemporary *memento mori* that honours these beasts of Southern Africa.

Much of **Jop Kunneke's** work reflects his interest in the interconnectedness of humans and their fellow creatures. Immaculately crafted, his bronzes are often playful, and in this exhibition, he presents *Howler*, one of his signature hounds, resting on its hind quarters, head thrown back and howling at the heavens.

Kilmany-Jo Liversage's paintings challenge the conventional boundary between fine art and street art. The Cape-Town based artist fuses Renaissance portraiture and still life conventions with a strident urban sensibility and a psychedelic palette. "Liversage's focus is on the here and now, on sites of both decay and gentrification, where the tag, squiggle and scrawl of graffiti carry as much gravitas and value as the high art of her forebears." *

Denby Meyer's paintings help us to see the beauty in the everyday and in familiar landscapes. In these works, she captures the dappled light in the forests of Cape Town and the vibrant red-orange hues of the naturally occurring clivias and strelitzias, while the silhouette of Table Mountain provides a recognisable backdrop.

In South Africa's pre-eminent realist painter, **John Meyer's** new painting entitled, *Towards Tuli*, the artist deploys the magical properties of paint to capture an evocative landscape bathed in sunlight and defining the branches of the baobab trees that are characteristic of the Tuli Block - a narrow fringe of land near Botswana's eastern border wedged between Zimbabwe and South Africa. At a time when travel is constrained, Meyer's painting illuminates an extraordinarily beautiful part of the world, presenting his, and perhaps our, memory of landscape, and how it feels – or might feel – to be in these places.

Inspired by the natural environment, **Tanya Poole** presents a delicate study of tangled foliage and a web of branches that appears monochromatic, but on closer inspection reveals gradations of charcoal, grey and blue. Poole exploits the inherent qualities of ink and water in a process which is notoriously hard to control. The resulting shape-shifting work hovers between representation and abstraction, Poole's leaves occasionally morphing into opalescent cells that embody the very essence of all living things.

* Hazel Freidman, journalist and art critic

Cornwall based sculptor **William Peers'** organic forms in Carrara or Portuguese marble are a celebration of form and shape which echo the recurring patterns in nature. They emerge from periods of intensive carving and then sanding to hone and shape their sinuous curves. In this exhibition Peers' sculptures are offset by bespoke black Tunisian marble bases.

Caryn Scrimgeour's immaculate aerial-view paintings of table settings are puzzles, much like our identities, made up of fragments that are freighted with memories and experience. They are vanitas paintings for our age, the delicate feather, glistening fig and speckled birds' eggs alluding to the fragility and transitory nature of life.

Showing for the first time at Everard Read London is **Brett Seiler**, following his successful exhibition with Everard Read Cape Town in early 2021. With his trademark use of roof paint and bitumen and hand-made wooden frames, Seiler's work wrestles with notions of masculinity, home and loss. His work reads as a personal diary of sorts – intimate moments and memories of a life, seen here as scribbled notes and painted snapshots.

Best known for his contemporary portraiture executed through monumental canvases and sculptures, with this new painting **Lionel Smit** uses his trademark bold, gestural brushstrokes in hues of clay, ochre and blue, to create the serene profile of a woman. The artist also presents new bronze busts of female muses in coppery and pale green patinas as well as the torso of a female figure, the fissures in her body evoking cracked earth.

Working in chalk pastel, watercolour and his signature folded paper technique, Johannesburg-based artist **Gary Stephens** presents two small portraits which are part of a larger body of work that celebrates the many young, gay men in South Africa living their lives with courage and dignity. The heroic treatment of his subjects pays homage to those who are helping to transform social rules by bravely proclaiming their gay pride. Stephens explains further: "I am grateful for the new voices that expand society's acceptance of being gay... and for the freedoms they earn for all gay people by courageously living open lives."

Philippe Uzac's shimmering abstract works take their name from the isiZulu word for Johannesburg, *eGoli* or "city of gold". Texture and patina are important elements of Uzac's work. "My paintings are pieces of decay inspired by the inner-city industrial fringes where my studio is located. Downtown Johannesburg is an area that has tentatively been recovered from deterioration. Some of its surroundings are still rusted, stained, faded or disjointed... forming interesting patterns with rich textures, colours and tones in which any attentive observer can find beauty."

Elize Vossgetter makes her debut at Everard Read London with two new paintings. "Painting is an instinctive, observational reaction to the natural patterns of the world," she says. Vossgetter's relationship with paint involves an ongoing quest to push the limits of the material, by engaging the oil pigments with various solvents and additives, in an effort to find new streams to convey meaning. In these two works the surface of the canvases is transformed with beeswax mixed with both synthetic and organic pigments. By carving into the wax, the artist creates a multi-layered relief, evoking the physical laws of nature from which she draws her visual vocabulary.

All artist biographies are available on the gallery website [here](#).

SUMMER continues until 1 September 2021. The gallery is open Monday to Friday 10am – 6pm, Saturdays 12 noon - 4pm or by appointment.

Ends./

About Everard Read London

Everard Read galleries are specialists in contemporary art from South Africa and the diaspora.

Established in 1913 in Johannesburg, we are Africa's oldest and one of its largest commercial art galleries with gallery spaces in London, Johannesburg, Cape Town and Franschhoek.

The galleries each present a year-round programme of solo and group exhibitions, advise both public and private collectors around the world and have an ongoing commitment to nurturing South African talent.

South African artists are part of the global conversation. We seek to make their voices heard.

Everard Read London is located at 80 Fulham Road, London SW3 6HR and is open weekdays, 10am – 6pm and Saturdays, 12pm – 4pm.

www.everardlondon.com

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