



## **BEEZY BAILEY** LET THERE BE LIGHT



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27 April – 1 June 2022



## BEEZY BAILEY | LET THERE BE LIGHT

Everard Read is delighted to present these exhibitions of new paintings and sculpture by Beezy Bailey across two venues its London gallery in Chelsea and at Boughton House, one of Britain's finest historic homes.

Part of an 11,000-acre estate in Northamptonshire, Boughton is one of the seats of the Duke of Buccleuch. Famed for its beauty, its collections, and that it has survived virtually unchanged since the 17th century, Boughton possesses a medieval core, while its exterior evokes an opulent French chateau, prompting the distinguished architectural writer, John Cornforth, to coin the phrase, *The English Versailles*.

The idea for a Boughton exhibition grew from a friendship between the present owner, Richard Montagu Douglas Scott, the 10th Duke of Buccleuch, and the artist. It reflects the Duke's interest in ensuring that Boughton House continues to be the setting for lively, artistic projects that bring it vividly to life and encourage cultural exchange.

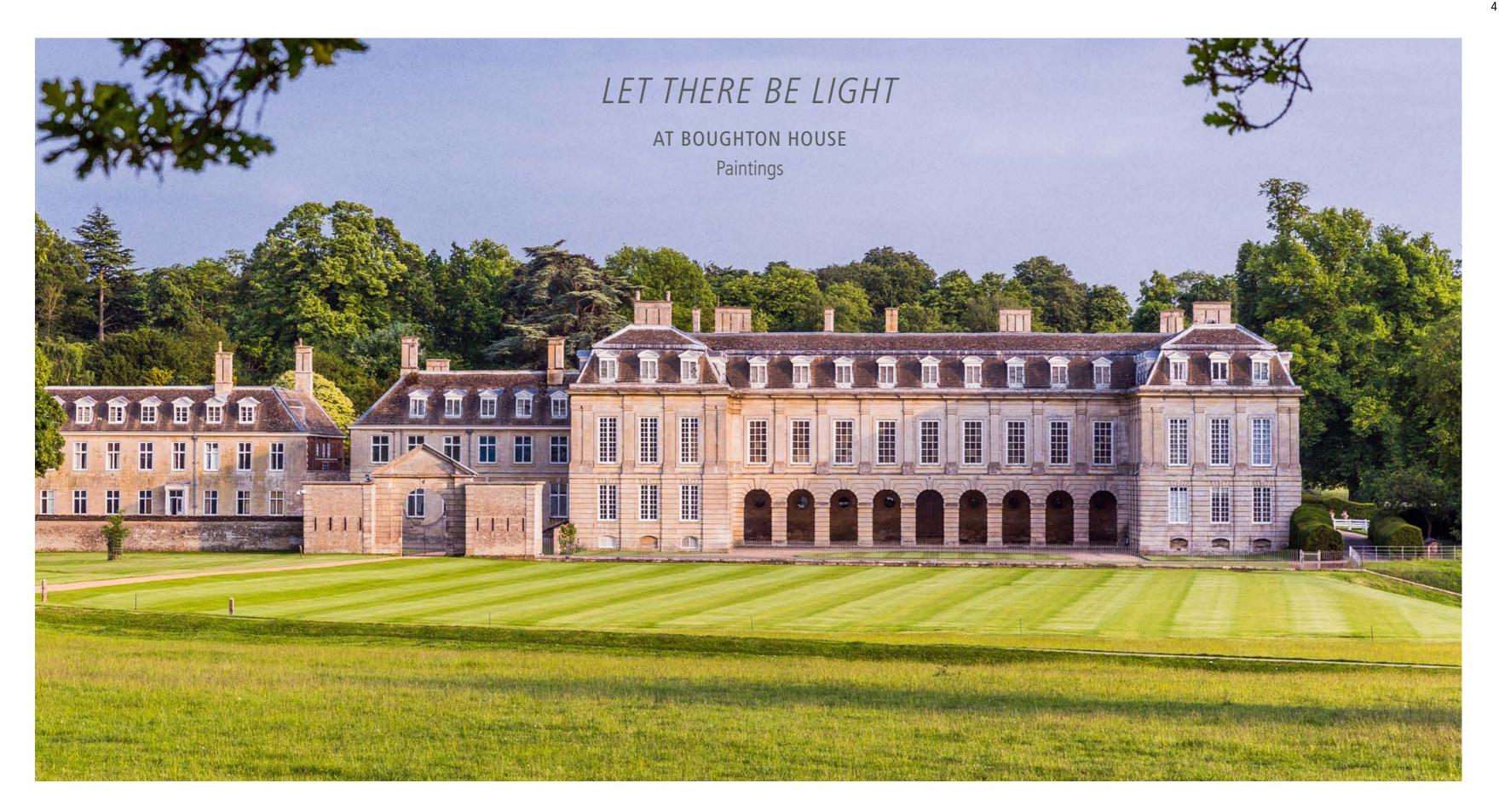
Bailey's exhibition responds in the artist's inimitable way to the architecture, collections, gardens, and history of Boughton. Bailey has drawn on the Buccleuch art collection for inspiration including family portraits, celling murals and Leonardo da Vinci's Madonna & Child, as well the extensive parklands surrounding the estate.'Referencing King Henry VIII, Jane Seymour, Elizabeth I and other historical figures, juxtaposing their traditional formal portraits with an imagined, somewhat surreal African environment has been an exhilarating process," says Bailey. "An essentially human commonality with subtexts of colonial exploitation, glory, cruelty, beauty, ugliness, love and sadness under crowned heads in the otherworldly places of my canvases.'

The work in these two exhibitions also continues Bailey's interest in the Anthropocene and the degradation of the planet we inhabit.

'The destruction of the earth and its wildlife is something that gives me a sense of claustrophobia', says Bailey. 'My art seeks to capture this in a transcendental way. I aspire to capture beauty and light in a world that can be so dark. It is against the dark sky that we see stars. I seek to remind us of the essential importance of colour, light, movement, and beauty, which is often missing in our two-dimensional lives.'

'In a world where we are slaves to smart phones and computers, we have forgotten so much of our humanity and have become disconnected from the fast-disappearing birds, bees, trees, flowers, fishes, and all other wonders of the world ... We have been dumbed down. Let us not forget to see beauty and light around us.'

Everard Read has represented Bailey for almost 15 years. This is his fourteenth solo exhibition with Everard Read galleries.







*War of the Roses* oil on canvas 150 x 200 cm 59 x 78 <sup>5</sup>/8 in *Peaceful Battlefield* oil on canvas 150 x 200 cm 59 x 78 <sup>5</sup>/8 in



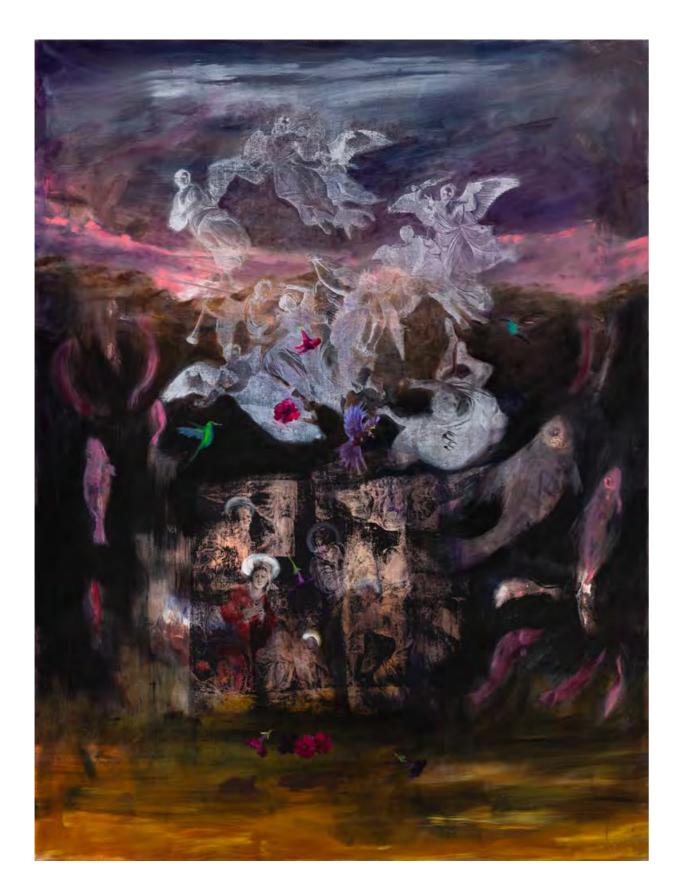






*Night Time Under the Sea When the Beatles Were Born* oil on canvas 150 x 200 cm 59 x 78 <sup>5</sup>/8 in *The Reign of Jane* oil on canvas 150 x 200 cm 59 x 78 <sup>5</sup>/8 in



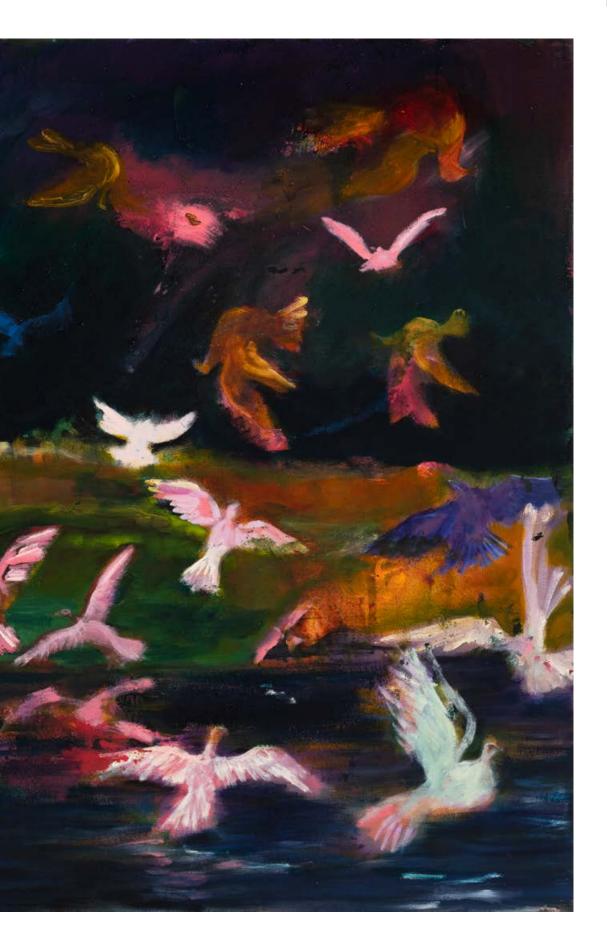


*The Birth of the God of Love* oil on canvas 200 x 150 cm 78 <sup>5</sup>/8 x 59 in



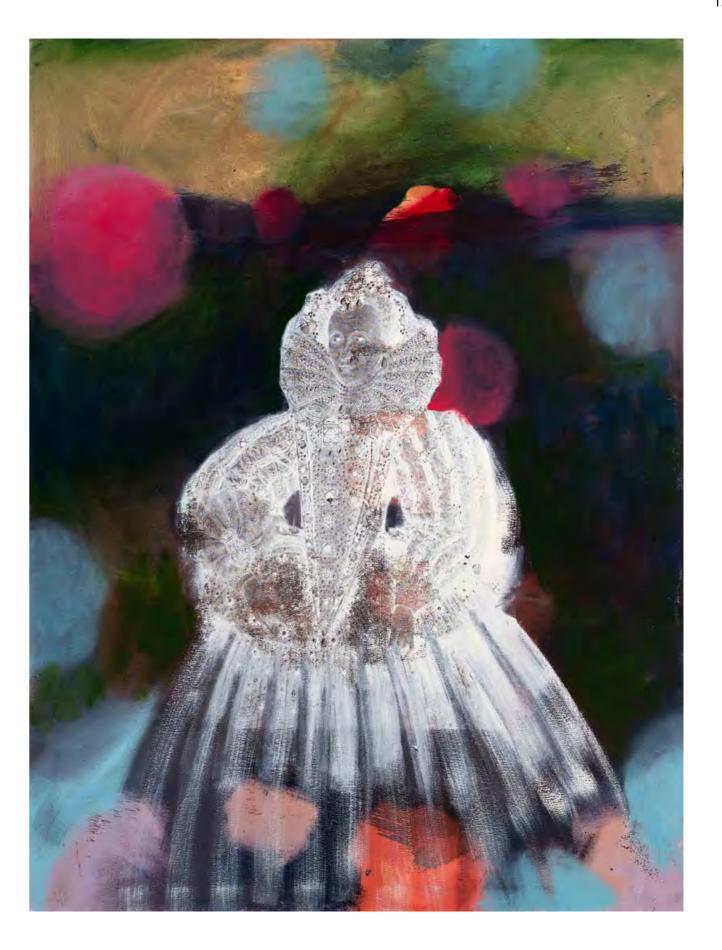


*Moon Light Rider* oil on canvas 200 x 150 cm 78 <sup>5</sup>/8 x 59 in *Midnight Birds* oil on canvas 120 x 90 cm 47 <sup>1</sup>/8 x 35 <sup>3</sup>/8 in



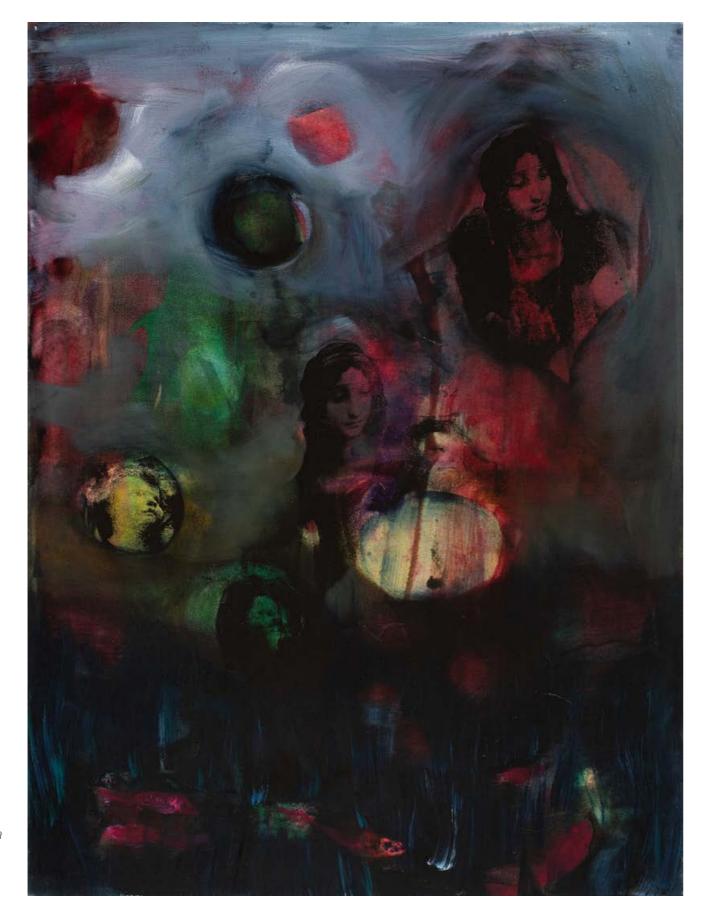


*Ebony* oil on canvas 120 x 90 cm 47 <sup>1</sup>/8 x 35 <sup>3</sup>/8 in *lvory* oil on canvas 120 x 90 cm 47 <sup>1</sup>/8 x 35 <sup>3</sup>/8 in



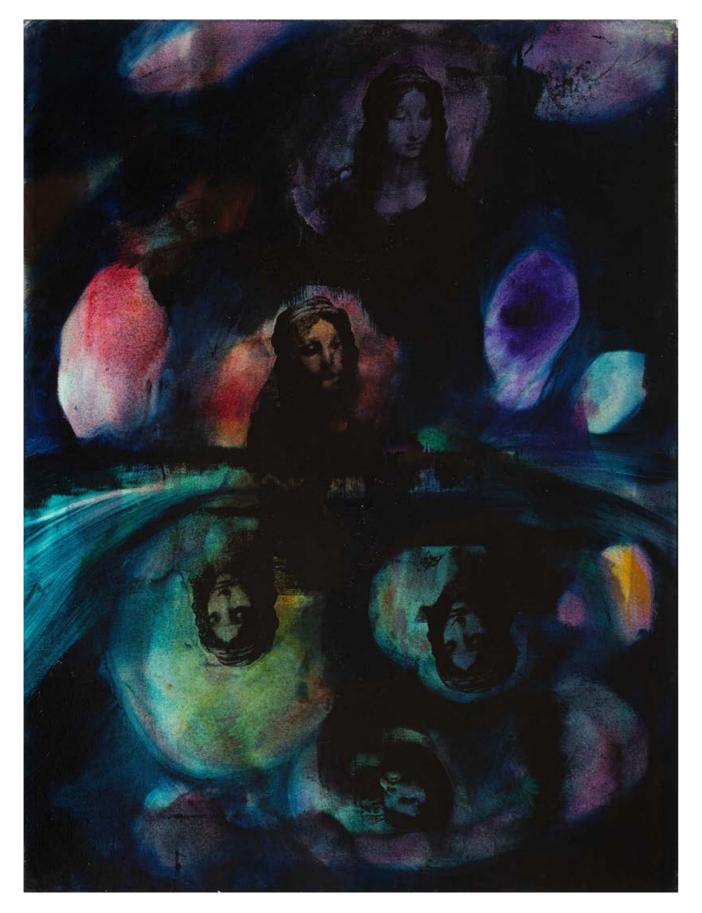






Underwater Madonna oil on canvas 120 x 90 cm 47 1/8 x 35 <sup>3</sup>/8 in Lucy in the Sky With Diamonds oil on canvas 120 x 92 cm 47 <sup>1</sup>/8 x 36 <sup>1</sup>/8 in



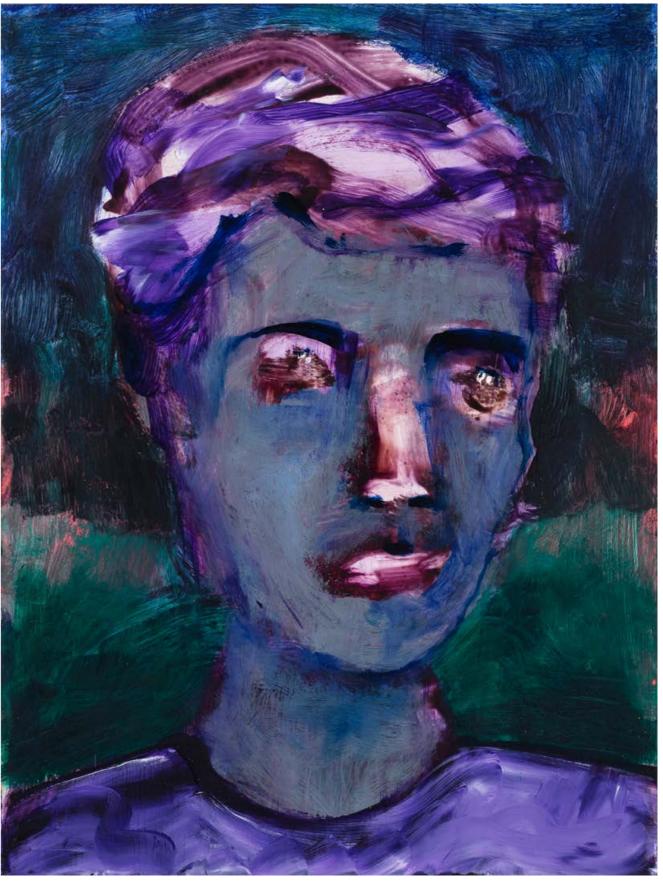


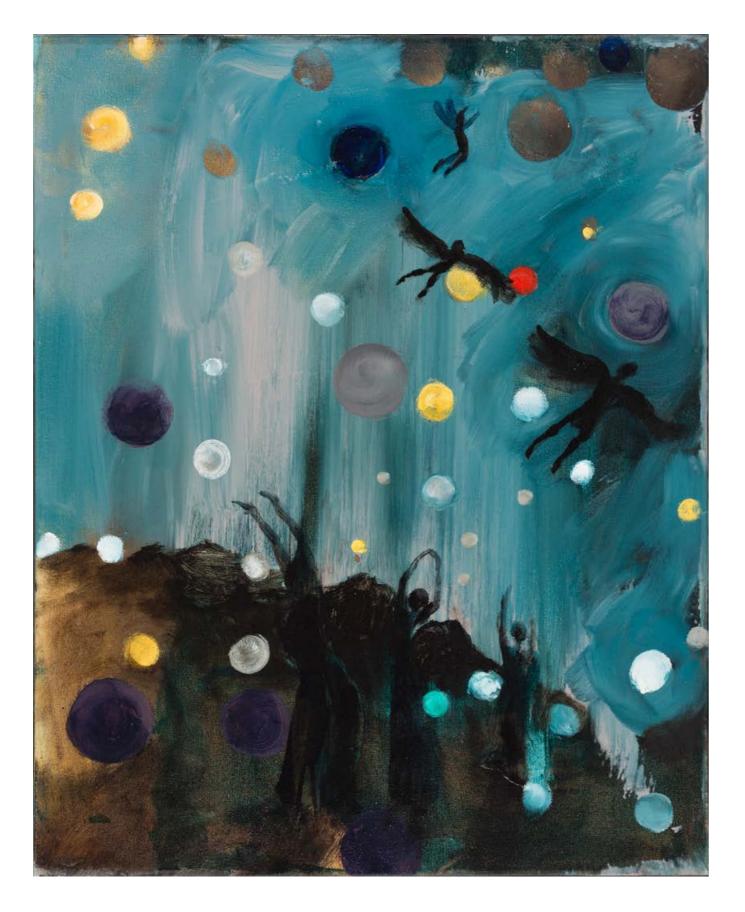
Submarine Reflections oil on canvas 120 x 90 cm 47 1/8 x 35 <sup>3</sup>/8 in *Owl and Pussy Cats in Avocado Land* oil on canvas 120 x 90 cm 47 <sup>1</sup>/8 x 35 <sup>3</sup>/8 in



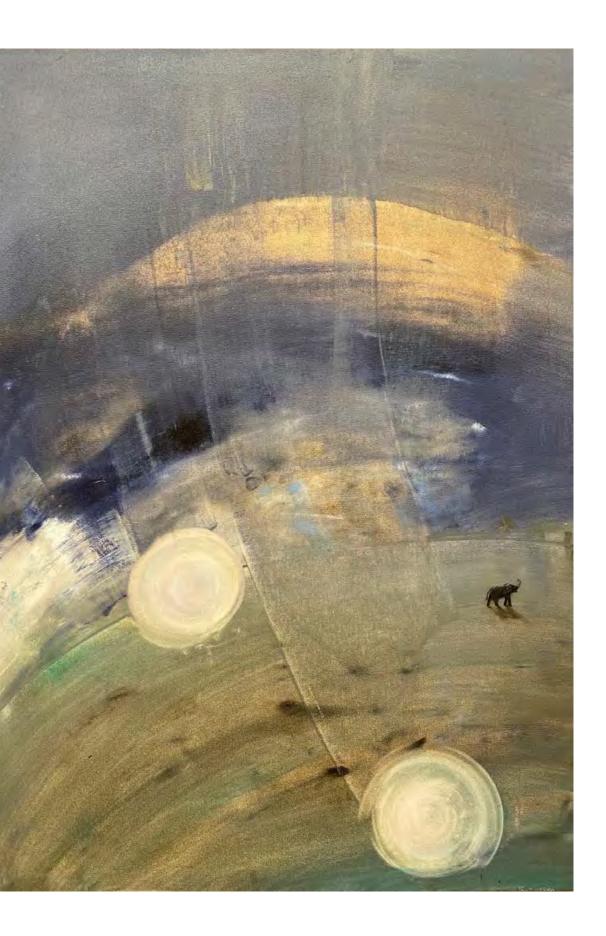


*The Duke's Hounds* oil on canvas 50 x 100 cm 19 <sup>5</sup>/8 x 39 <sup>1</sup>/4 in *Blue Face* oil on board 40.5 x 30.5 cm 15 <sup>7</sup>/<sub>8</sub> x 12 in





*Goodbye Jacob* oil on canvas 75 x 60 cm 29 <sup>1</sup>/<sub>2</sub> x 23 <sup>1</sup>/<sub>2</sub> in A New Home on a Faraway Planet mixed media on canvas 150 x 90 cm 59 x 35 <sup>3</sup>/8 in







*Earth Heavenly Dinner* oil on canvas 150 x 200 cm 59 x 78 <sup>5</sup>/8 in





*King* hand painted bronze Edition of 8 217 x 27 x 9 cm 85 <sup>3</sup>/8 x 10 <sup>5</sup>/8 x 3 <sup>1</sup>/2 in Queen hand painted bronze Edition of 8 202 x 29 x 8 cm 79 1/2 x 11 3/8 x 3 1/8 in





*Fallen Angel* bronze Edition of 8 212 x 122 x 65 cm 83 <sup>3</sup>/8 x 48 x 25 <sup>1</sup>/2 in









*Peaceman* bronze Edition of 8 205 x 91 x 47 cm 80 <sup>5</sup>/8 x 35 <sup>3</sup>/4 x 18 <sup>1</sup>/2 in



*The 1000 Year Dance Cure III* bronze Edition of 8 170 x 75 x 23 cm 66 <sup>7</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>2</sub> x 9 in

*Walking Tall* bronze Edition of 8 240 x 150 x 18 cm 94 <sup>3</sup>/8 x 59 x 7 in









*Peaceman (medium)* bronze Edition of 12 118 x 16 x 49 cm 46 <sup>3</sup>/8 x 6 <sup>1</sup>/4 x 19 <sup>1</sup>/4 in









*The Last Birds in Paradise had no Echo* oil on canvas 150 x 200 cm 59 x 78 <sup>5</sup>/8 in

Heaven and Earth oil on canvas 200 x 150 cm 78 <sup>5</sup>/8 x 59 in

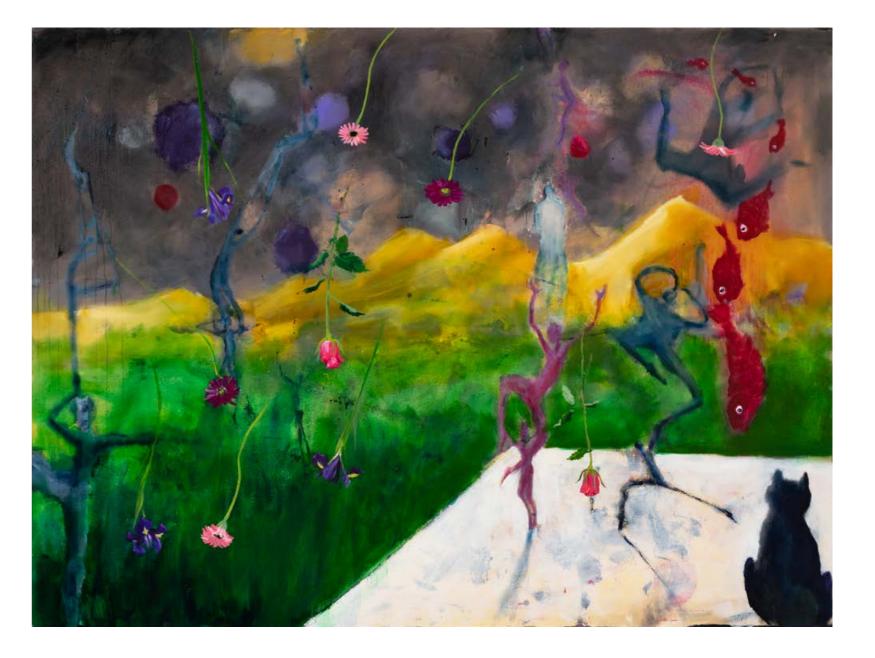




*King & Queen (maquette)* hand painted bronze Edition of 12 104 x 40 x 5 cm 40 <sup>7</sup>/8 x 15 <sup>5</sup>/8 x 2 in *No More Masks* oil on canvas 120 x 90 cm 47 <sup>1</sup>/8 x 35 <sup>3</sup>/8 in







*In Spring, We Sprung* oil on canvas 150 x 200 cm 59 x 78 <sup>5</sup>/8 in

*Rising Stars* oil on canvas 120 x 90 cm 47 <sup>1</sup>/8 x 35 <sup>3</sup>/8 in





Brazil hand painted bronze Edition of 8 173 x 14 x 8 cm 68 x 5 1/2 x 3 1/8 in





A Boy Called Gillian hand painted bronze Edition of 8 123 x 74 x 35 cm 48 <sup>3</sup>/8 x 29 <sup>1</sup>/8 x 13 <sup>3</sup>/4 in



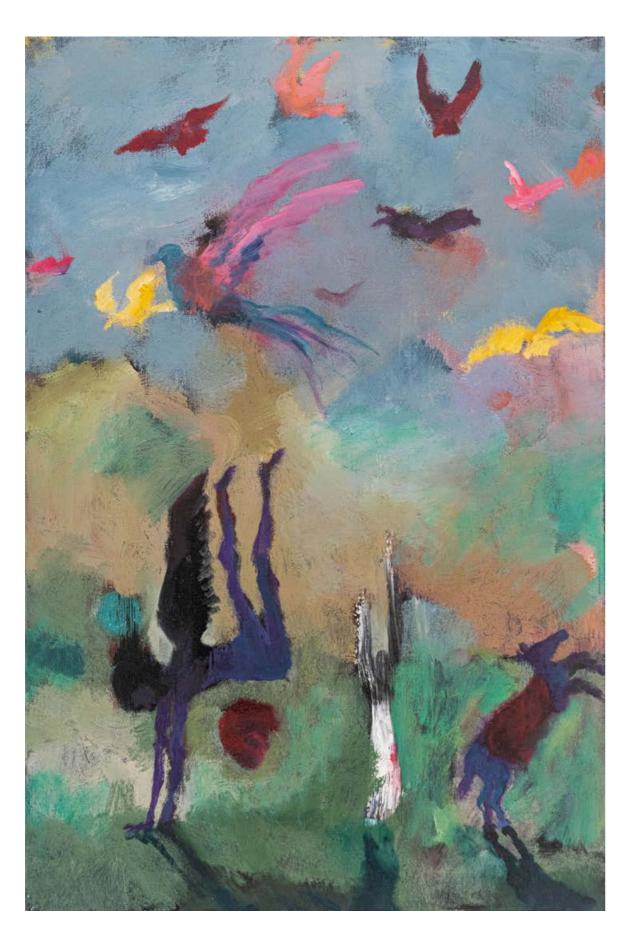


Poseidon's Last Dance oil on canvas 50 x 100 cm 19 <sup>5</sup>/8 x 39 <sup>1</sup>/4 in

Three Cats oil on canvas 60 x 75 cm 23 1/2 x 29 1/2 in







*Spring Love* acrylic and oil on paper 76 x 55.5 cm 29 <sup>7</sup>/8 x 21 <sup>3</sup>/4 in

*Happy Morning* oil on canvas 76.5 x 51 cm 30 x 20 in









Sonic Love oil on canvas 50 x 70 cm 19 <sup>5</sup>/8 x 27 <sup>1</sup>/2 in *Floating my Boat* oil on board 30 x 35.5 cm 11 <sup>3</sup>/4 x 14 in

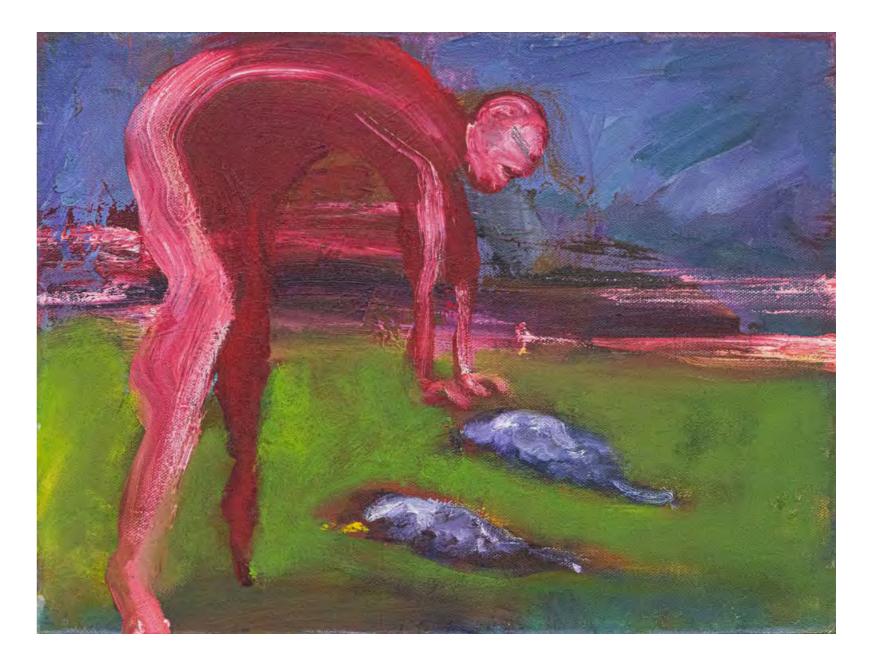


All Around Stars and Flowers oil on canvas 30 cm diameter 11 <sup>3</sup>/4 x 11 <sup>3</sup>/4 in

*Love Rising Love Falling* oil on canvas 40.5 x 30.5 cm 15 <sup>7</sup>/8 x 12 in







Walking and Flying oil on canvas 30.5 x 40.5 cm 12 x 15 <sup>7</sup>/8 in *The Fish Tickler* oil on canvas 30.5 x 40.5 cm 12 x 15 <sup>7</sup>/<sub>8</sub> in

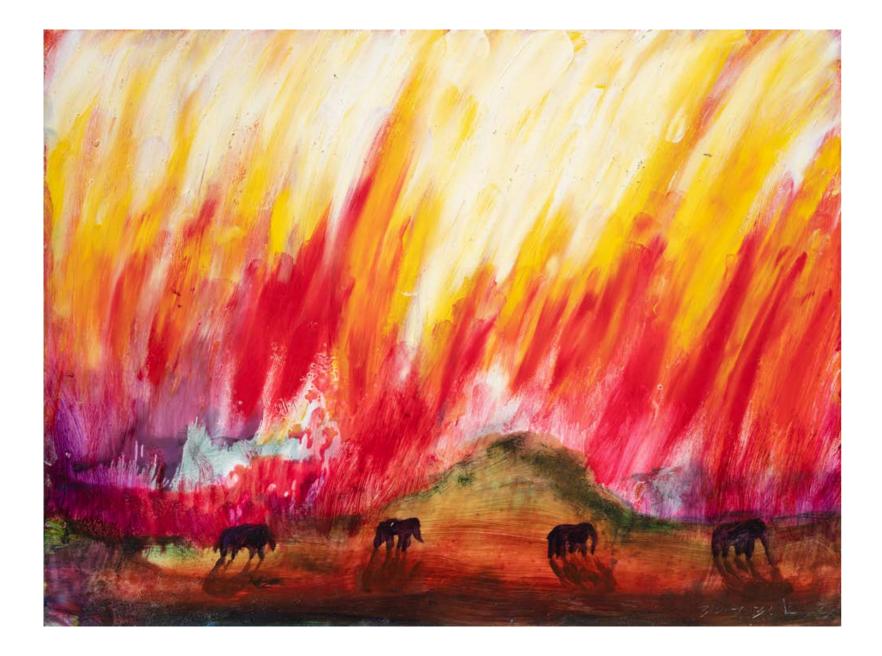




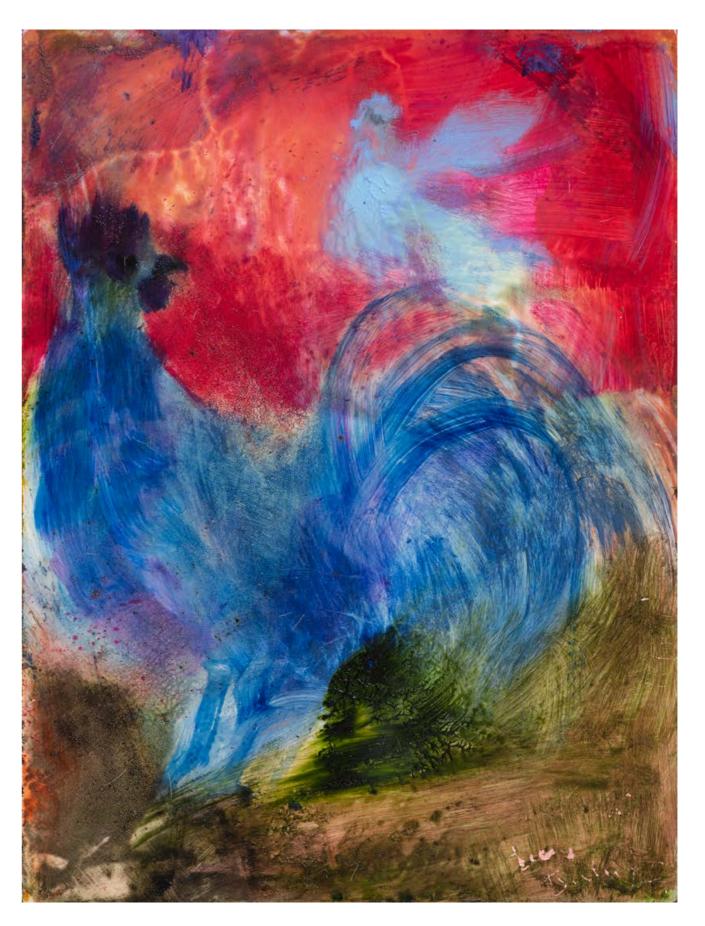
*In the Sky* oil on canvas 30.5 x 40.5 cm 12 x 15 <sup>7</sup>/8 in



*Cat in a Tree* oil on board 40.5 x 30 cm 15 <sup>7</sup>/8 x 11 <sup>3</sup>/4 in



*Hot Migration* oil on board 30.5 x 40.5 cm 12 x 15 <sup>7</sup>/8 in



*Blue Cock* oil on board 40.5 x 30 cm 15 <sup>7</sup>/<sub>8</sub> x 11 <sup>3</sup>/4 in





**BEEZY BAILEY** b. 1962, Johannesburg, South Africa

Beezy Bailey is an artist set alight by the need to find expression for his creativity. His artistic practice defies easy categorisation - painter, sculptor, printmaker, performance artist, surrealist, collaborator, iconoclast, opportunist - these some of the names that have been used to describe this restless artist. Perhaps the most accurate of all is simply to say 'artist', a definition truthful beyond its seeming simplicity in the scope it has offered Bailey for a fascinating life lived in art.

Richard Cork, art historian, editor, critic and exhibition curator, says of Bailey, 'Looking back over Beezy Bailey's restlessly inventive career, we soon become fascinated by its defiant unpredictability. At every turn his work is filled with surprises, and united above all by a fundamental urge to challenge the status quo.' Bailey's eclectic and effervescent approach to art, has attracted a stellar list of fellow polymaths as collaborators, including David Bowie, Brian Eno and Dave Matthews. His is a storybook career that has spanned early encounters with Andy Warhol – which was to inspire Bailey's own Cape Town version of The Factory Brian Eno described Bailey in this way: 'Beezy paints like he cooks: complete confidence, no recipe, wild exuberance and lots

of strong, rich colours. He's an African artist, as colourful as the tropics, and as full of life'.

A love of story-telling on a grand scale is perhaps not surprising for an artist whose own family history reads like an adventure story. Bailey's father, Jim Bailey, was the publisher of the seminal magazine Drum, and grandmother, Mary, was a pioneer of aviation. We see these early influences in a dizzying array of engaging, often lyrical characters including mystical, flying, winged creatures, falling florals and dancing figures.

Bailey aspires to create art as a balm for a mad world – a corrective for our most lamentable human qualities, including a planet brutalized by extremes of wealth and poverty, environmental ignorance, and negligence. The sources of his imagery are elusive. In his own words: 'frozen dreams, images and legends enter from my subconscious, the realm of my imagination. I act as a conduit for visual messages greater than I am.'

Over the past three decades, Bailey has exhibited extensively in South Africa and around the world. He was part of the official program at the Venice Biennale in 2015 and in 2011 the Chenshia Museum in Wuhan, China staged a retrospective exhibition.

## SELECTED EXHIBITIONS

- **2022** Let There Be Light, Everard Read London & Boughton House, UK
- **2021** *Summer 2021,* Everard Read, London, UK *The Love Revolution,* solo, Everard Read, Cape Town South Africa *Double Vision,* with Stuart Dodds, Gallery at Glen Carlou, Stellenbosch, South Africa
- **2020** *Us*, (online exhibition) Everard Read *Staring Straight to the Future*, (online exhibition) Everard Read *A Celebration of Fine Art Sculpture*, Everard Read, Franschhoek, South Africa Investec Cape Town Art Fair, with Everard Read, Cape Town,

South Africa

Winter, Everard Read, London, UK

**2019** Solo accompanying the launch of his monograph at Everard Read, Cape Town, South Africa

Summer, Everard Read, London, UK

Context Art Miami, with Everard Read, Miami, USA *Southern Aspect*, Everard Read, London, UK

**2018** *Light Beyond the Dark*, solo, Everard Read, London, UK Investec Cape Town Art Fair with Everard Read, Cape Town, South Africa

FNB Joburg Art Fair with Everard Read, Johannesburg, South Africa

- 2017 *People & Portraiture,* Everard Read, Cape Town, South Africa *Summer exhibition,* Everard Read, London, UK *Bronze, Steel and Stone II,* Everard Read, London, UK
- **2016** *Opening Gallery Exhibition*, Everard Read, London, UK *1000 Year Dance Cure*, solo, inaugural exhibition of CIRCA Cape Town, South Africa
- **2015** *The Sound of Creation: Sound Paintings by Beezy Bailey and Brian Eno*, 56th International Art Exhibition, Venice Biennale, Venice, Italy
- 2014 Landscapes with a Twist, solo, Everard Read Gallery, Johannesburg, South Africa Itica Pritica, Beezy Bailey and Dave Mathews, Everard Read Gallery, Cape Town, South Africa
- **2013** *As it is in Heaven*, solo, Everard Read, Cape Town, South Africa Itica Pritica, two man show with Dave Matthews, Robert Miller Gallery, New York, USA

**2012** As It Is in Heaven, solo, Circa on Jellicoe, Johannesburg, South Africa

*10,000 Trees Landscape*, greening project for the Cape Flats, South Africa

- **2011** *Icon-Iconoclast*, solo, Everard Read, Johannesburg, South Africa *15th Anniversary*, group exhibition, Everard Read, Cape Town, South Africa
- **2009** *Dancing Christ*, solo, Spring Art Tour, Everard Read, Cape Town, South Africa *Sex Power Money*, group exhibition, Everard Read, Cape Town,

South Africa

- **2008** Being blown backward into the future, solo, Everard Read, Johannesburg, South Africa
- **2007** *Fallen Angels & Other Dreams*, solo, Everard Read, Cape Town, South Africa

2006 Zwelethu Mthethwa / Beezy Bailey collaboration work acquired by the Kunsthal, Vienna A collection of 45 retrospective paintings were acquired by the

Ojai Valley Museum in California, USA

- 2005 Solo, Everard Read Johannesburg, South Africa
- 2005/4 Collaboration with Zwelethu Mthethwa, Prague Biennale, Czech Republic
- **2004** *Solo*, Everard Read Johannesburg, South Africa *Solo*, Knysna Fine Art, South Africa
- 2002 Curated the "Art for Aids orphans" auction for November Photographic collaboration with Zwelethu Mthethwa Vanessa Branston commission - statues and mural in the UK Ongoing exhibition of graphic works and water colours at the Art Factory and Shop
- **2000** *Back to the Drawing Board*, Pa Kua Gallery, Cape Town. Oneperson exhibition of ink-on-paper life drawings with live drawing performance on opening night
- **1999** Abakwetha Farmer, Warrior, Statesman, Intervention, Parliament, Cape Town Part of a public sculpture festival to commemorate Heritage Day. The bronze statue of Boer War General Louis Botha outside Parliament was converted into a Xhosa initiate - wearing a traditional blanket and hat, face painted with white clay. The statue's transformation received





extensive international press and TV coverage Learning to Fly Again, Beezy Bailey Art Factory, Cape Town, South Africa

- Lee Ping Zing, Performance at Womad music festival, Benoni, South Africa
- 1998 Solo exhibition, Beezy Bailey Art Factory, Cape Town, South Africa Fabric of the People, street fashion show, Beezy Bailey Art Factory, Cape Town, South Africa Beezy Bailey Art Factory and Shop, Opening in Cape Town, South Africa

*Group exhibition*, Augsburg, Germany Driftscapes, Hänel Gallery, Cape Town, South Africa

- **1997** District Six Sculpture Festival, District Six, Cape Town, South Africa
- **1996** *Through the Looking Glass*, Jibby Beane Gallery, London, UK
- **1995** Collaboration with David Bowie, London and New York, UK and US

Exquisite Corpses, Chelsea Gallery, Cape Town, South Africa

**1994** Vote for South Africa, South African Association of Arts Performance work to mark the first democratic elections in South Africa

A solo show of etchings produced in collaboration with various South African artists including Barend de Wet, Billy Mandindi and Norman Catherine

**1993** *Two Collaborations: South African Association of Arts, Cape* Town. Beezy exhibited concrete sculptures made in collaboration with Koos Malgas (assistant to Helen Martins at the worldrenowned Owl House sculpture garden in the Karoo) and painted photographs in collaboration with Adam Letch The Incisive Eye, Group show, Arts Association of Bellville, Cape Town, South Africa

The Cape of Great Hope, Group show, Visual Arts Foundation, Johannesburg, South Africa

Made in Wood, Group show, South African National Gallery, Cape Town, South Africa

1992	Landscapes,	Exhibition	with	two	artists	at The	Art	Scene,	Cape
	Town, South Africa								

- **1991** New Directions, Group exhibition of sculpture, Center for African Studies and Michaelis School of Fine Art, University of Cape Town, South Africa
- 1989 Artist in residence, South African National Gallery, Cape Town, South Africa
- **1988** Harbour Paintings, One-person show, The Art Scene, Cape Town, South Africa

Introducing Beezy Bailey, One-man show, Vanessa Devereux Gallery, London, UK

- **1987** Landscapes from France and Namibia, Exhibition with two other artists, Karen McKerron Gallery, Johannesburg, South Africa Standard Bank Drawing Exhibition: Group show, South Africa
- **1986** First one-man exhibition, Art Show Gallery, London, UK International Contemporary Art Fair Olympia, London, UK

## COLLECTIONS

Beezy Bailey's work is represented in the South African National Gallery and numerous private collections in South Africa, the United Kingdom and the United States including:

Absa, South Africa Bidvest, South Africa Bzw Bank London, London, England David Bowie Art Collection, London, England Durban Art Gallery, South Africa Getty Family Collection, USA Investec, South Africa Iziko South African National Gallery Oppenheimer Art Collection, California, USA Sasol, South Africa Standard Bank Collection, South Africa

Established in 1913 | Modern and contemporary art from South Africa

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Opening hours: Monday to Thursday 10am – 6pm | Friday 10am – 5pm Saturday 12pm – 4pm

> PHOTOGRAPHY CREDITS Michael Hall Photography, John Adrian and Dan Weill