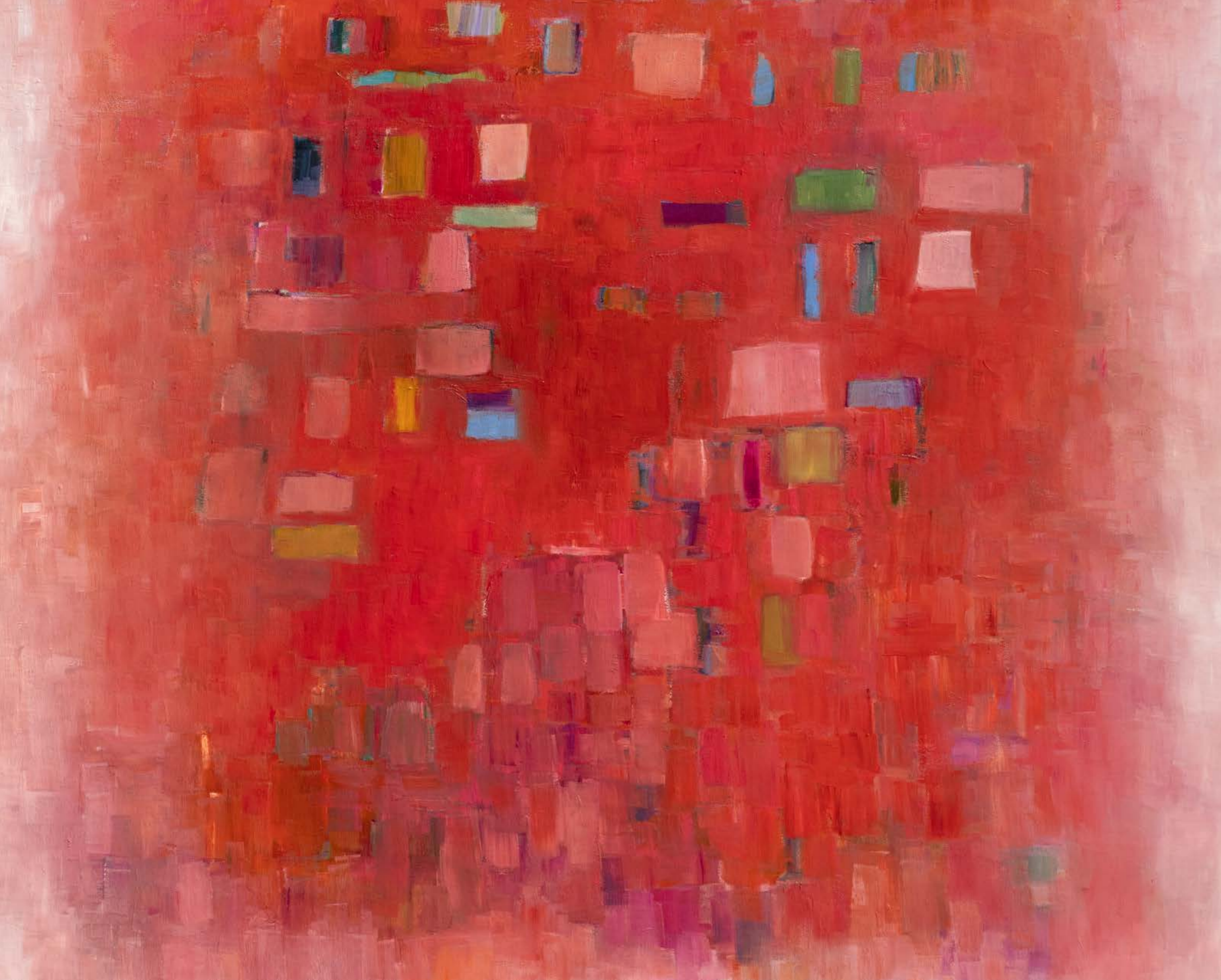


SUMMER 2022





SUMMER 2022

15 July – 6 September 2022

FEATURED ARTISTS

Click on the artist's name below for a full biography

[BEEZY BAILEY](#) | [LIBERTY BATTSON](#) | [DEBORAH BELL](#)

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[SHANY VAN DEN BERG](#) | [BARBARA WILDENBOER](#)

[FLORIAN WOZNIAK](#)

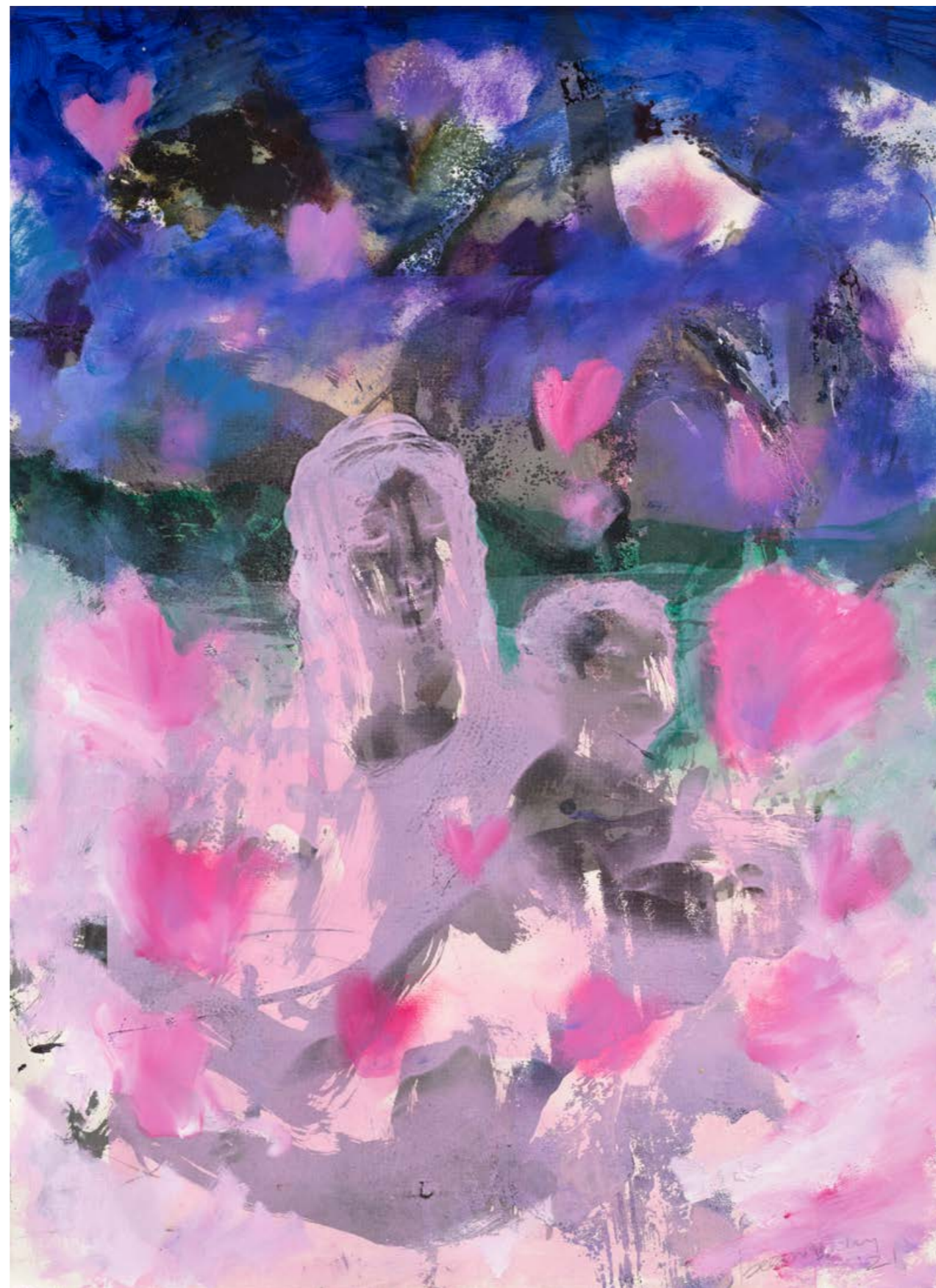




BEEZY BAILEY

b. 1962 Johannesburg, South Africa

Beezy Bailey is an artist set alight by the need to find expression for his creativity. His artistic practice eludes easy categorisation – painter, sculptor, printmaker, performance artist, surrealist, collaborator, iconoclast, opportunist – these are some of the names that have been used to describe this restless artist. He 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.’



BEEZY BAILEY

Spring Love
acrylic and oil on paper
76 x 55.5 cm

LIBERTY BATTSON

b. 1990 Benoni, South Africa

Liberty Battson is inspired by Modernism, more specifically the Modernist theories around abstraction and the pursuit for 'truth' and 'true art'. More recently, Battson has used Dadaism as her source of inspiration, using unconventional ways of transferring paint to canvas. She focuses on the aesthetic of abstraction to conceptually address bigger issues and encourages the audience to decode the artwork through the playful engagement.





LEFT
LIBERTY BATTSON
Néné
automotive paint on canvas
100 x 80 cm

RIGHT
LIBERTY BATTSON
Gav
automotive paint on canvas
127 x 92 cm



LEFT
LIBERTY BATTSON
Fridz
automotive paint on canvas
100 x 80 cm

RIGHT
LIBERTY BATTSON
Kazi
automotive paint on canvas
127 x 92 cm



DEBORAH BELL

b. 1957 Johannesburg, South Africa

Deborah Bell is one of South Africa's most celebrated contemporary artists. She works in a range of media on canvas and paper, produces dry point etchings and large-scale bronzes. She has developed an immediately recognisable visual language, her images simple, stark, symbolic – grounded, silent, still, poised. In her iconography she draws from a range of cultures, philosophies and psychologies, with her work arriving out of an internal and personal place that Bell occupies in the world as an artist, a woman and an explorer.



LEFT
DEBORAH BELL
Sentinel IV
bronze
230 x 40 x 40 cm



RIGHT
DEBORAH BELL
Sentinel V
bronze
236 x 40 x 40 cm





DEBORAH BELL
Meditations: Charioteer III
 bronze
 Edition of 12
 53 x 19 x 16 cm



DEBORAH BELL
As the Earth Senses You
 bronze
 Edition of 12
 52 x 19 x 14 cm



DEBORAH BELL
From the Land II
 collage, charcoal, ink on paper
 24 x 18 cm



DEBORAH BELL
From the Land III
 collage, charcoal, ink on paper
 24 x 18 cm



DEBORAH BELL
From the Land IV
 collage, charcoal, ink on paper
 24 x 18 cm



EMALIE BINGHAM

b.1987 Cape Town, South Africa

Emalie Bingham uses pattern-making and surface-design as a medium through which she interrogates societal patterns and conventions. For Bingham, drawing provides both refuge and stimulation, detachment from and an intense connection to the world around and within her. She describes it as the ultimate meditation, enabling her to both accept her limitations and use her practice to transcend them. Her paintings are striking compositions created from her hand-drawn designs which are often edgy, satirical, humorous and self-reflexive.



EMALIE BINGHAM

*The Past is a Folly, the Present is a
Fire, the Future is a Mushroom II*
mixed media on canvas
120 x 120 cm



EMALIE BINGHAM
*The Past is a Folly, the Present is a
 Fire, the Future is a Mushroom III*
 mixed media on canvas
 120 x 120 cm



EMALIE BINGHAM
*The Past is a Folly, the Present is a
 Fire, the Future is a Mushroom I*
 mixed media on canvas
 120 x 120 cm



NIC BLADEN

b.1974, South Africa

Nic Bladen has become known for his extraordinary botanical sculptures which celebrate the subtle and diverse beauty of the plants that grace his native Western Cape, South Africa. Bladen has pioneered a way of developing perfect castings of organic matter to preserve or fossilize plants and flowers. Using the ancient lost wax method, Bladen makes molds from organic material, and then transforms these into unique sculptures of entire plants.

NIC BLADEN

Crassula tetragona

bronze and silver on crystal base

31 x 15 x 12 cm



NIC BLADEN

Aloe spectabilis

bronze

32 x 19 x 13 cm



GUY DU TOIT

b.1958 Rustenburg, South Africa

One of South Africa's most accomplished sculptors, du Toit describes being liberated by the advent of democracy in South Africa from having to concern himself and his art with the notions of identity, and he has happily turned his attention to pursuits such as reveling in form, concept and medium for their own sakes.

Du Toit's hares have a lightness of being – they dance, they fly, they sit pondering their thoughts. They are like quick sketches in the landscape, something glimpsed out the corner of the eye, like a flash of truth.



GUY DU TOIT
Dancing Hares
 bronze on stainless steel base
 235 x 140 x 70 cm



GUY DU TOIT
Hare on a Chair
 bronze
 Edition of 12
 140 x 140 x 75 cm



GUY FERRER

b. 1955, Algeria

Born in Algeria, Guy Ferrer is a French artist of Catalan and Italian descent. He is an artist who helps us hold onto poetry and defies the trend towards abandoning wondering. In a career spanning some 35 years, Ferrer continues to express wonder and mystery, lyricism and faith in the works that emerge from his studio in Perpignan, France.

Ferrer's work is fundamentally concerned with the mystery and beauty of life, with what's beyond and unknowable. His driving energy, it seems, comes from a spiritual necessity to make art as part of an ongoing search for solace and meaning. His paintings, drawings and sculpture seem to vibrate with an ethereal energy, and they connect at the deepest level with audiences across countries and cultures.



GUY FERRER

Contact
mixed media on canvas
130 x 97 cm



TERESA KUTALA FIRMINO

b. 1993 Pomfret, South Africa

'We heal by retelling our stories.'

Teresa Kutala Firmino's work negotiates trauma, both personal and collective, in everyday life. Her paintings are constructed scenes of the past and present, which are sometimes intertwined. Firmino carefully collects images from magazines, newspapers, historical documents and social media, and places them in colourful, box-like stages. This creates surreally baroque scenes which take place in tightly confined interiors, where the characters have the opportunity to re-enact their stories or construct new ones. This process allows Firmino to create alternative past, present and future narratives of Africa, thus rebuilding her own archive of African history.



TERESA KUTALA FIRMINO
Untitled I
 mixed media on canvas
 76 x 76 cm



TERESA KUTALA FIRMINO
Untitled II
 mixed media on canvas
 76 x 76 cm



CHONAT GETZ

b. 1943 Bloemfontein, South Africa

Chonat Getz works mainly in the media of printmaking and sculpture. Formerly a Mathematics lecturer at the University of the Witwatersrand for thirty years, she draws on her expertise in mathematics, elucidating the nexus between mathematics and traditional African craft objects.



CHONAT GETZ
Bucephalus
 bronze
 Edition of 15
 62 x 36 x 18 cm



CHONAT GETZ
Don Quixote
 bronze
 Edition of 15
 61 x 36 x 18 cm



CHONAT GETZ
Napoleon on Marengo
 bronze and wood
 Edition of 15
 48 x 30 x 12 cm



CHONAT GETZ
Caligula Crowns Initatus
 bronze and wood
 Edition of 15
 47.5 x 22 x 14 cm

DYLAN LEWIS

b 1964, South Africa

Dylan Lewis is Africa's most internationally renowned living figurative sculptor. Collectively Lewis' bronzes of felines form perhaps the most powerful commentary on nature and wilderness that has been made by any artist of this era. Whilst his cat sculptures have attracted collectors' attention, Lewis has gradually shifted vision and focus onto the human figure. Elements of humanity began to be hinted at in some early sculptures in the artist's development. A growing body of recent work featuring highly charged emotional and erotic human forms now dominate much of this fascinating sculptor's work.



DYLAN LEWIS

S436 Lying Cheetah Pair Maquette

bronze

Edition of 15

32 x 47 x 90 cm



DYLAN LEWIS
S437 Cheetah Pair IV Maquette
bronze
Edition of 15
46 x 31 x 68 cm



DYLAN LEWIS
S440 Walking Cheetah Maquette V
bronze
Edition of 15
55 x 36 x 90 cm



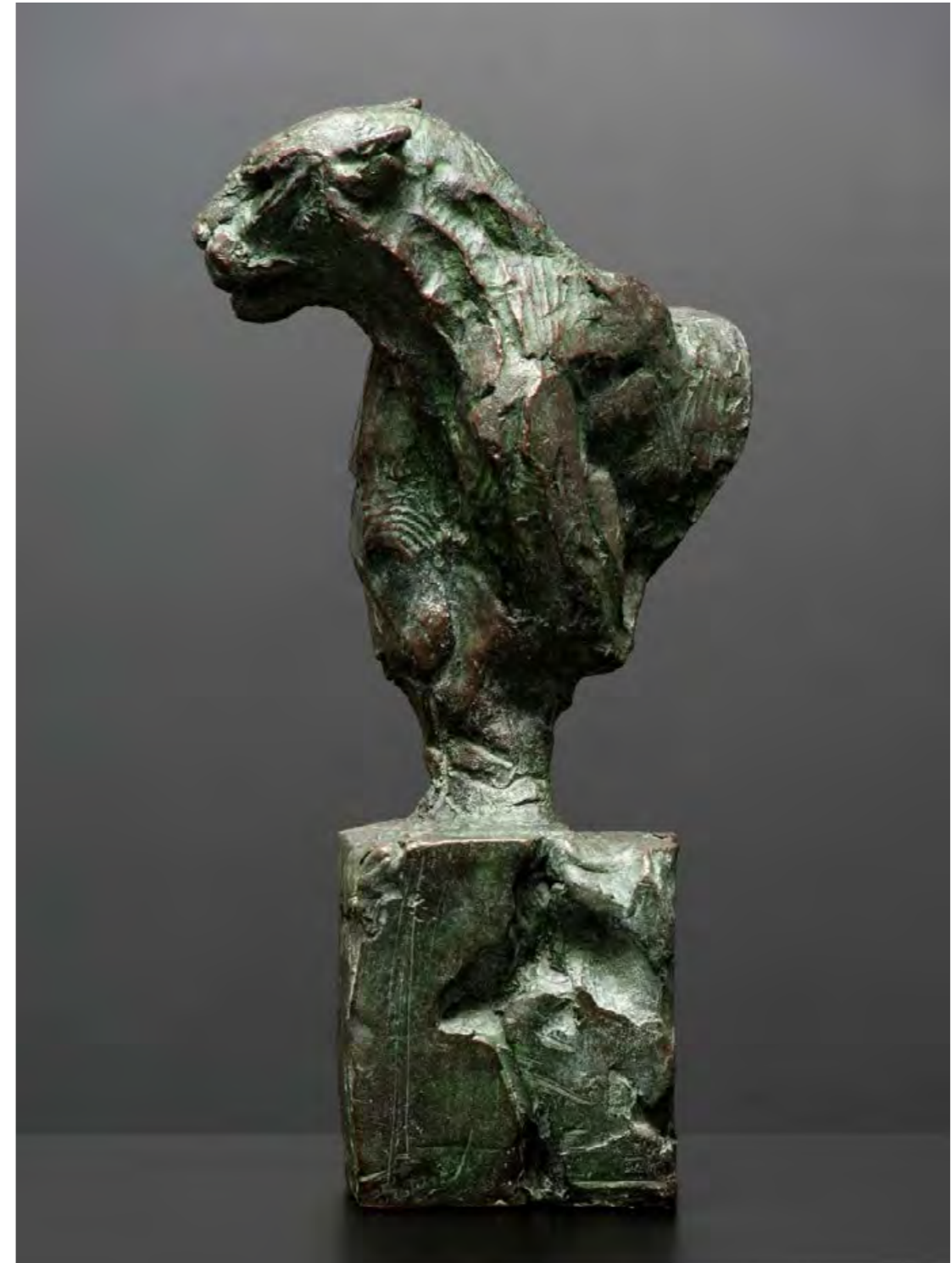
DYLAN LEWIS

S478 Standing Leopard II Bust

bronze

Edition of 12

40 x 11 x 24 cm



DYLAN LEWIS

S473 Lying Leopard Bust

bronze

Edition of 12

36 x 12 x 18.5 cm



DYLAN LEWIS
S291 Male Torso II Maquette
 bronze
 Edition of 12
 51 x 29 x 69 cm



DYLAN LEWIS
S382 Fighting Leopard Pair III Maquette
 bronze
 Edition of 15
 60 x 52 x 60 cm



KILMANY-JO LIVERSAGE

b. 1973, South Africa

Kilmany-Jo Liversage creates works that intentionally blur the boundary between fine art and street art. Her subjects are inspired by Renaissance era portraiture and still life compositions, all captured with the language of graffiti or urban art. She updates, renews, and challenges the conventions of painting.



LEFT
KILMANY-JO LIVERSAGE

FLEURA422

Artistico HP paper, acrylic, aerosol
spray and marker on paper
76.5 x 56.5 cm

RIGHT
KILMANY-JO LIVERSAGE

FLORA422

Artistico HP paper, acrylic, aerosol
spray and marker on paper
76 x 56 cm



LEFT
 KILMANY-JO LIVERSAGE
FLOWA422
 Artistico HP paper, acrylic, aerosol
 spray and marker on paper
 76 x 56 cm

RIGHT
 KILMANY-JO LIVERSAGE
POSIAE422
 Artistico HP paper, acrylic, aerosol
 spray and marker on paper
 76 x 56 cm



KILMANY-JO LIVERSAGE
SALOME919
 acrylic and spray paint on canvas
 120 x 120 cm



KILMANY-JO LIVERSAGE
IMERVIA321
 acrylic and spray paint on canvas
 120 x 120 cm



LORIENTTE LOTZ

b. Bulawayo, Zimbabwe

'The true focus of revolutionary change is never merely the oppressive situations that we seek to escape but that piece of the oppressor which is planted deep within each of us.'

— Audre Lorde (author, poet, human rights activist)

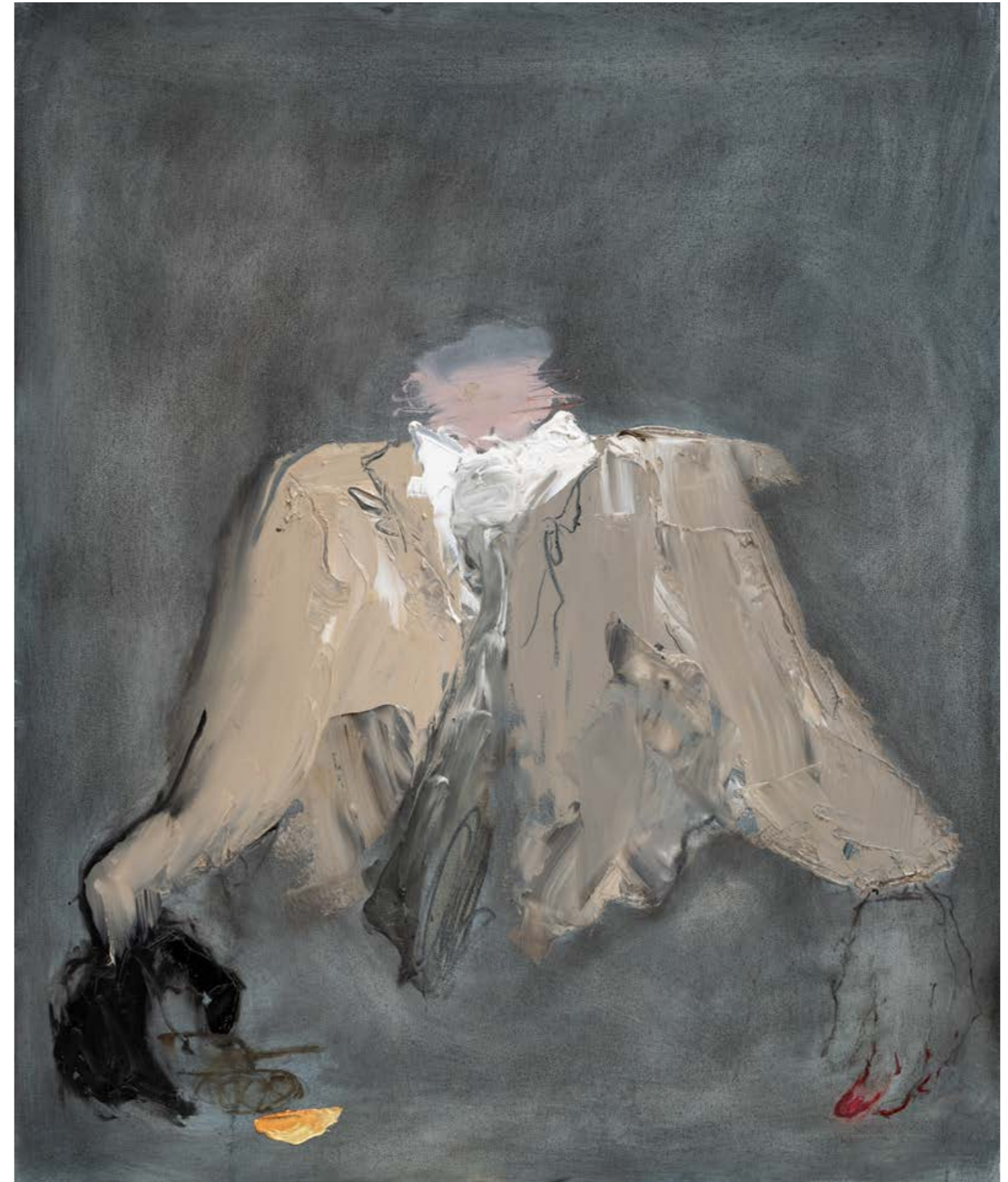
'The catastrophic Russian/Ukraine has left us all reeling. This work is a response to the insanity of war and in this case, the patriarchal, imperialistic fantasies and hyper masculine performances of the protagonists.

Over the past years, motifs of oppression have emerged as the broader context for my work, where the political is also personal. By rendering the covert overt, the unconscious conscious, I have been attempting to confront in my work that piece of the oppressor within us which reveals the parallels to the personal conflicts we experience on the home front. I continue to challenge the process of my artmaking by giving authority to the relevant poignant questions of our times and our very humanness.'

— Lorienne Lotz



LORIENNE LOTZ
The Belly of the Beast
 oil and charcoal on canvas
 61 x 61 cm



LORIENNE LOTZ
Sabre Rattler
 oil and charcoal on board
 50 x 60 cm



LOUISE MASON

b. 1976, Johannesburg

The subject matter of Mason's work, although wide and varied, is typically centred around the aesthetic use of colour, form and texture. This collection of diminutive nudes are rendered in a dreamy midnight blues pay homage to the sinuous nature of the female form.

'I seem to paint smaller works when I am surrounded by uncertainty. Both in the world and also my creative journey. I have really enjoyed painting these smaller female figures, I like the energy I can capture by working the whole surface of the painting at the same time. I suppose they represent the elusive muse. An artist's inspiration. That feeling that exists just out of reach. Sometimes only when we are dreaming.'

— Louise Mason



LOUISE MASON
Circle Dance
oil on board
20 x 20 cm



LOUISE MASON
Entertaining a muse
oil on board
20 x 20 cm

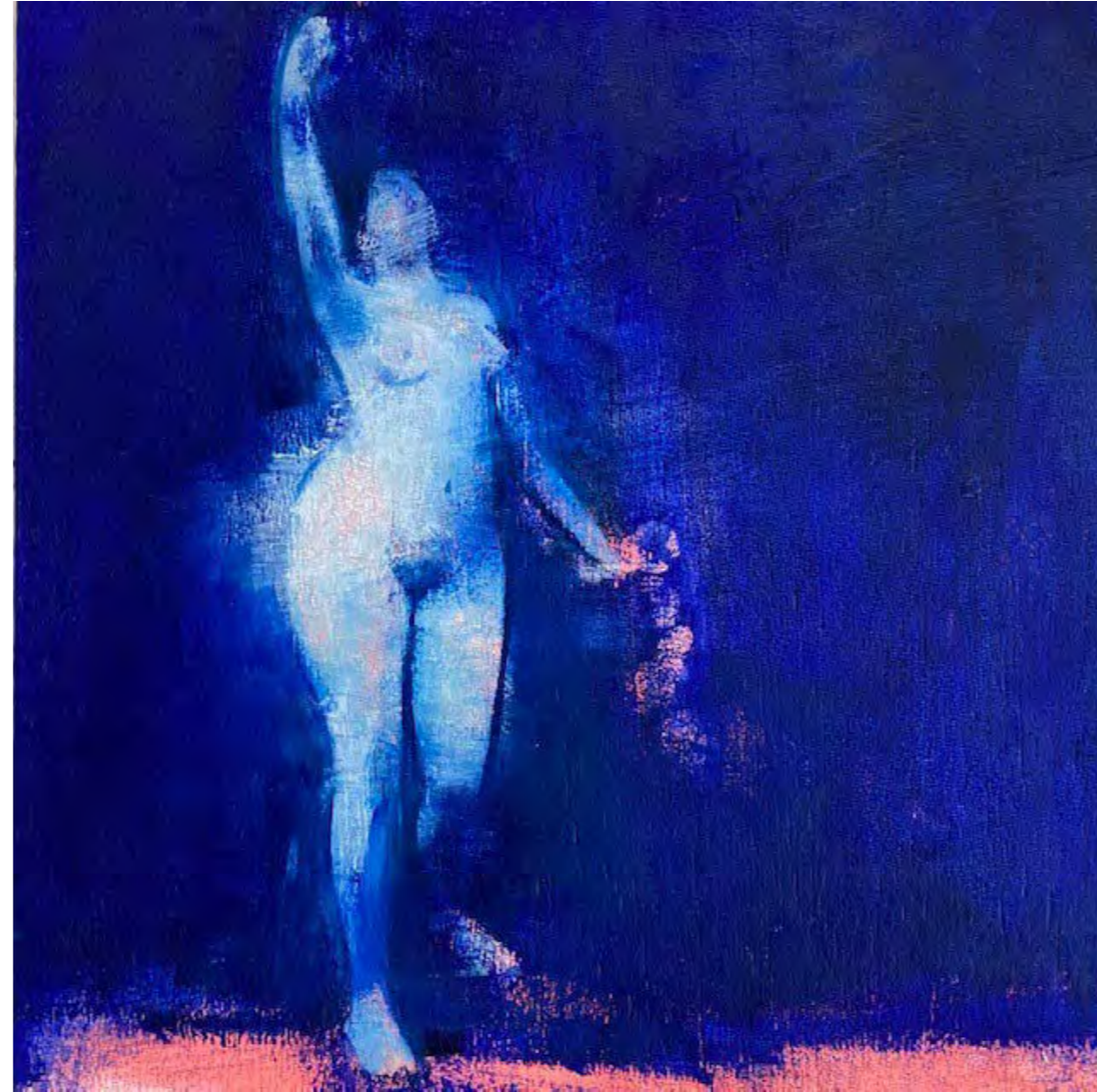


LOUISE MASON
Luna
oil on board
20 x 20 cm



LOUISE MASON

Neriad
oil on board
20 x 20 cm



LOUISE MASON

Naiad
oil on board
20 x 20 cm



LOUISE MASON

Muse
oil on board
20 x 20 cm



LOUISE MASON
Moonlit Nude
 oil on board
 20 x 20 cm



LOUISE MASON
Hypnagogia
 oil on board
 20 x 20 cm



LOUISE MASON
Venus
 oil on board
 20 x 20 cm



LUCINDA MUDGE

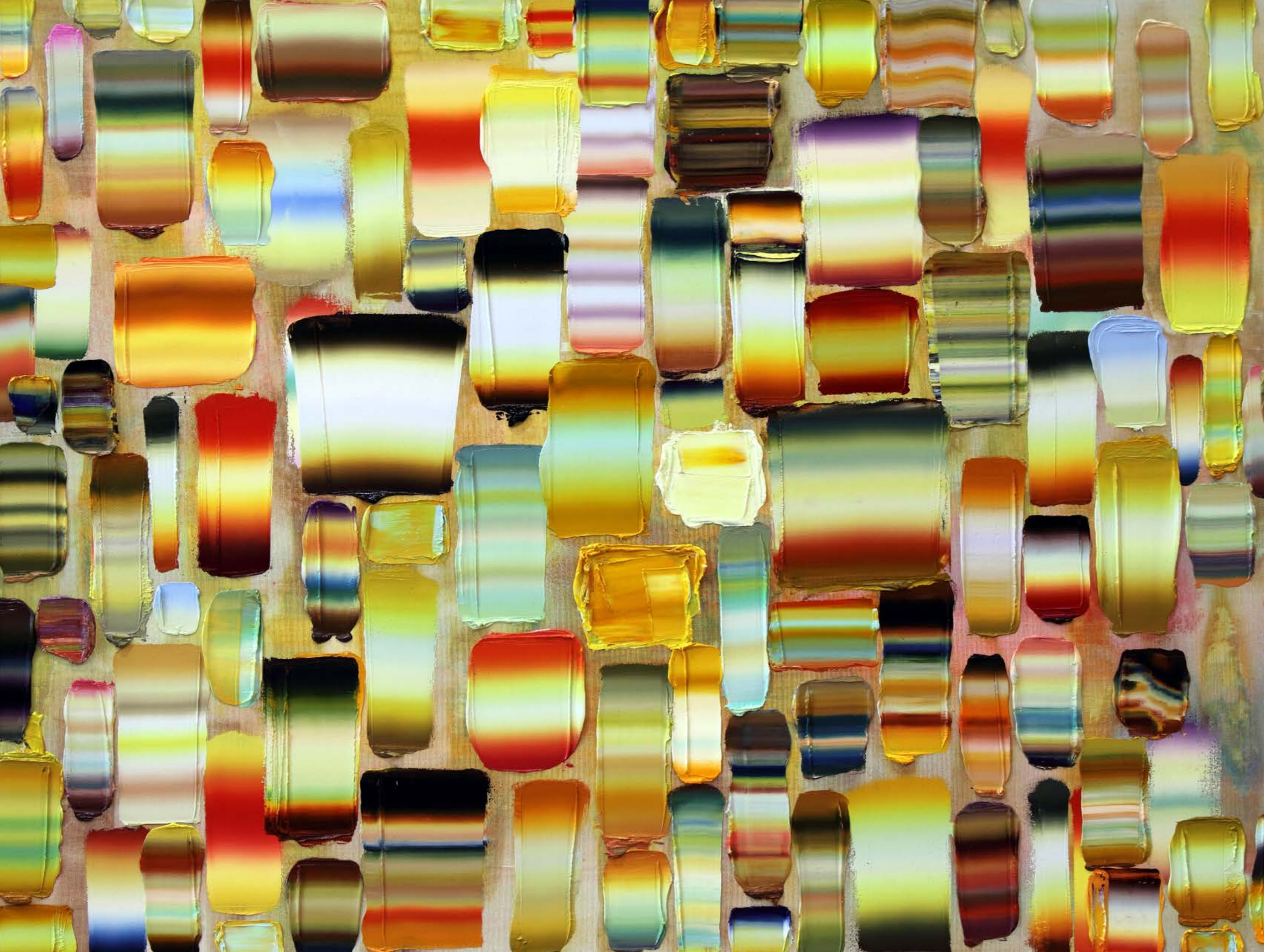
b. 1979 Knysna, South Africa

Lucinda Mudge's extraordinary vases captivate the eye with their rich colours and intricate detail. Yet beneath their glimmering surfaces is a familiar world simmering with paranoia and tension. Both a visual and a socio-political record, she draws inspiration from a wide variety of references, resulting in whimsical collisions of the popular and refined, the mundane and elevated, the violent and the beautiful.

The choice of the vase as a canvas is not without significance. Commonly a functional household object, the vase has a presence which is genuinely welcoming and affirming, a familiar domestic object. Using hand mixed glazes and stains and produced painstakingly slowly over the period of a full year, each piece is as unique as the narrative it tells.

LUCINDA MUDGE

Never R.I.P. (Fight Fight Fight) (after Sonia Delaunay)
glazed ceramic, gold lustre
64cm high



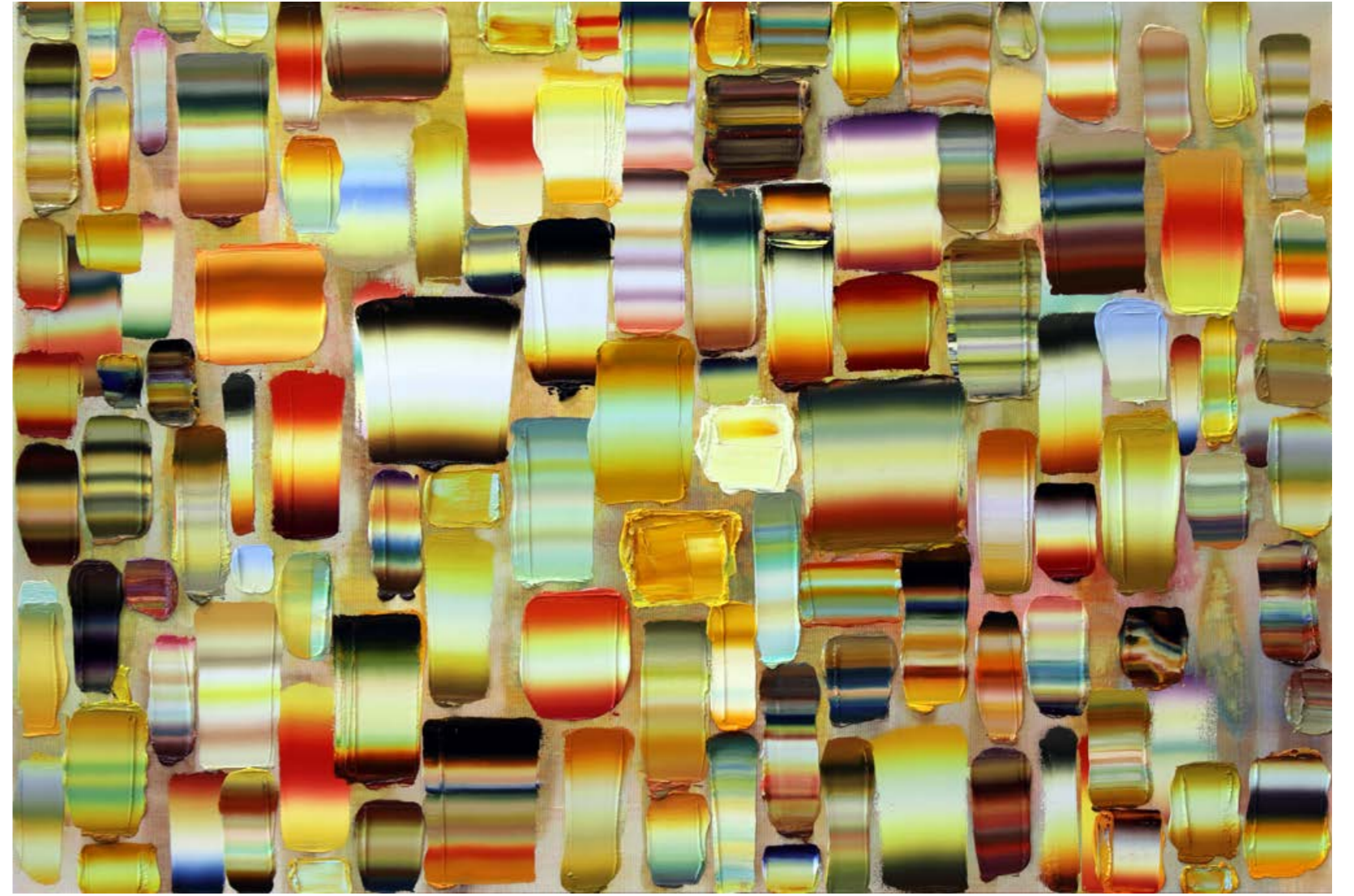
NIGEL MULLINS

b. 1969 Grahamstown, South Africa

Nigel Mullins' painterly exploration makes use of sumptuous impasto, veering between figuration and abstraction without restraint. The artist applies his material as libations covering a sacred artefact or an amulet: fetishistically. The paint, dense in meaning and referential value, thickly covers the support as it alters and constructs. This explicitly references the painting as a thing; a support to which meaning (as material) is applied often in layers and over an expanse of time.



NIGEL MULLINS
Natural Progression
oil on canvas
100 x 150 cm



NIGEL MULLINS
Natural Progression II
oil on canvas
100 x 150 cm



BRETT MURRAY

b. 1961, South Africa

'Whereas before, my animal sculptures might symbolically mock predators, policemen, politicians, oligarchs, sycophants, the corrupted and the like, during lockdown I felt impelled to look closer to home for my subject matter. My interests had been shifting from perpetrators to people and I have been wanting to transition from an accusatory position to one that is more compassionate and empathetic.

— Brett Murray

Brett Murray's recent sculptures have a shared sense of vulnerability and fragility about them, not unlike the Japanese netsuke that inspired them. His symbolic portraits represent all of us, looking skywards for answers and certainty.

BRETT MURRAY

Omen

bronze

Edition of 6

25 x 18 x 28 cm



BRETT MURRAY

Premonition

bronze

Edition of 6

40 x 16.5 x 19 cm



BRETT CHARLES SEILER

b. 1994, Zimbabwe

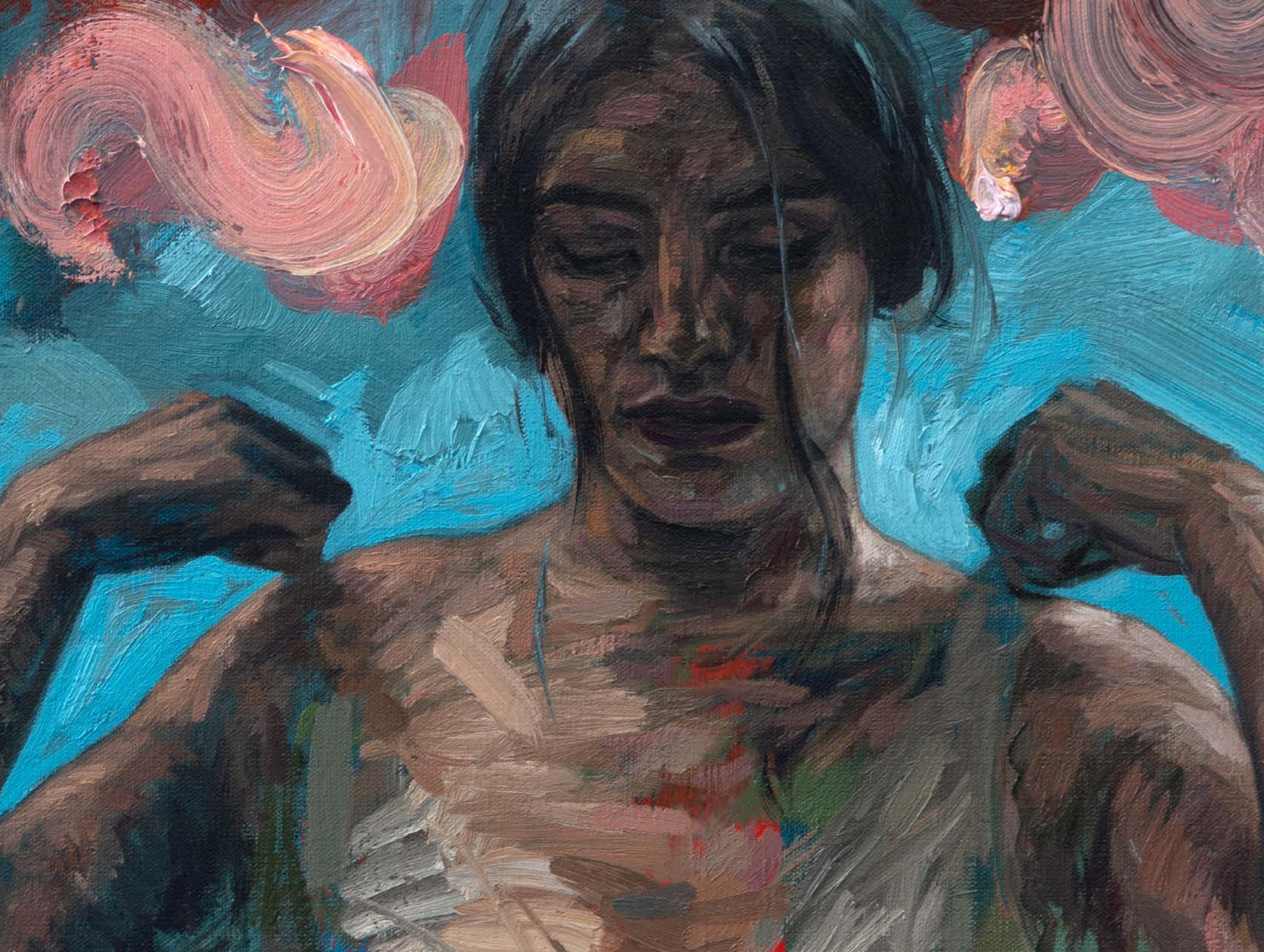
Through his paintings, Brett Seiler creates an interior world which wavers between desire and anxiety. He explores the male body, domestic space, poetry, Queer history, Biblical symbolism, love, and alienation, as well as the possibilities of painting as a medium. His experimentation with material, colour, and line has culminated in a unique and carefully honed style. In his search for materials which are both evocative and easily accessible, Seiler's early paintings included found objects such as old, black-and-white photographs and fabric. Though these objects have mostly been stripped away from his most recent paintings, they have been absorbed as visual strategy. The photographs are present in the snapshot-like, narrative atmosphere of the depicted scenes, and in the colour palette and tones. The rawness of the surface and the sketched quality of the lines add to the feeling that we are witnessing a brief, urgent moment in time which has passed but been memorialised.

BRETT SEILER

There Were Flowers Being Held Here

oil on canvas

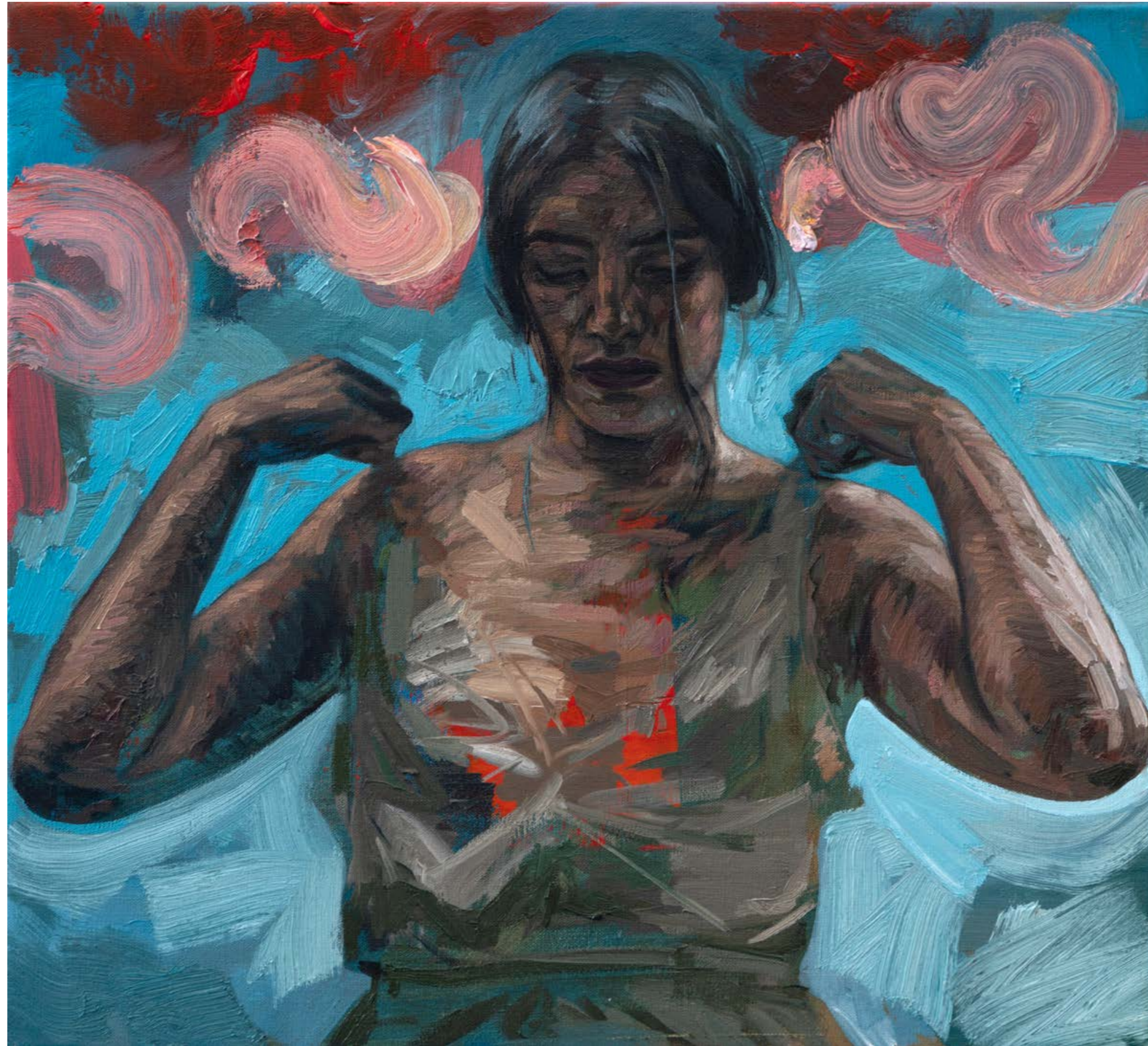
130 x 167 cm



LIONEL SMIT

b. 1982, South Africa

Lionel Smit is best known for his contemporary portraiture executed through monumental canvases and sculptures. A multi-disciplinary artist, each of Smit's works offer us an entry point into the variety and richness that lies beneath every face we encounter in life, whether applied in bronze or in paint. While retaining their austerity and meditative aesthetic, Smit's figures remain highly charged with the emotive and gestural energy of his creative process. His paintings begin with abstract lines and swathes of colour that establish a foundation for the subsequently overlaid image of a face or bust – in most cases of anonymous models from the Cape Malay community. For Smit, the Cape Malay woman epitomises hybrid identity within a South African context and reflects the fragmentation of identity within our increasingly globalised world.



LIONEL SMIT
Probable Light
oil on linen
55 x 60 cm



GARY STEPHENS

b. 1962 Yuma, Arizona USA

Gary Stephens' portraits pay homage to the African traditions of hair-braiding, hats, headscarves and contemporary urban style. Many of his drawings focus on the iconic power of a subject's hair or headdress rather than their specific facial features. Stephens portrays women in head scarves or men in hats to focus attention on the power of these everyday symbols of African life and to capture a sense of contemporary African style and flair for fashion. Stephens is drawn to patterns and visual rhythms, such as geometric repetitions, textile patterns, or botanical shapes. He is attracted to non-verbal, hypnotic visual experiences and often creates layers of patterns that offset and energize the image in the foreground.



LEFT
GARY STEPHENS

La Primavera
newsprint collage & chalk pastel
on folded paper
158 x 122 cm

RIGHT
GARY STEPHENS

Rachel Facing Forward
chalk pastel and newsprint
collage on paper
133 x 114 cm



GARY STEPHENS

Leticia with Red Polkadot Scarf
chalk pastel and newsprint on folded paper
114 x 144 cm



PENELOPE STUTTERHEIME

b. 1958 Cape Town, South Africa

Depicting inner landscapes has long been South African artist, Penelope Stutterheime's preoccupation. Drawing inspiration from dreams and the unconscious, her layered and textured oil paintings use impasto and intensely vibrant colour to create mesmerising abstract works.



LEFT
PENELOPE STUTTERHEIME
PS197
oil on linen
120 x 100 cm

RIGHT
PENELOPE STUTTERHEIME
PS198
oil on linen
125 x 100 cm



ANDRZEJ URBANSKI

b. 1983, Poznan. Lives and works in Cape Town

'I believe I can be better than the machine.'

The street runs deeply in his Andrzej Urbanski blood. The artist left his days of full-time train 'bombing' back in Berlin where he started writing in his teens and now creates large, shimmering, optically bending artworks composed from the architectural squares, triangles and hexagons of today's contemporary built environment.

ANDRZEJ URBANSKI

A05/114/101/22

acrylic and spray paint on canvas

143 x 110 cm



ANDRZEJ URBANSKI
A06/55/419/22
acrylic and spray paint on canvas
50 x 40 cm



ANDRZEJ URBANSKI
A07/124/103/22
acrylic and spray paint on canvas
180 x 180 cm



PHILIPPE UZAC

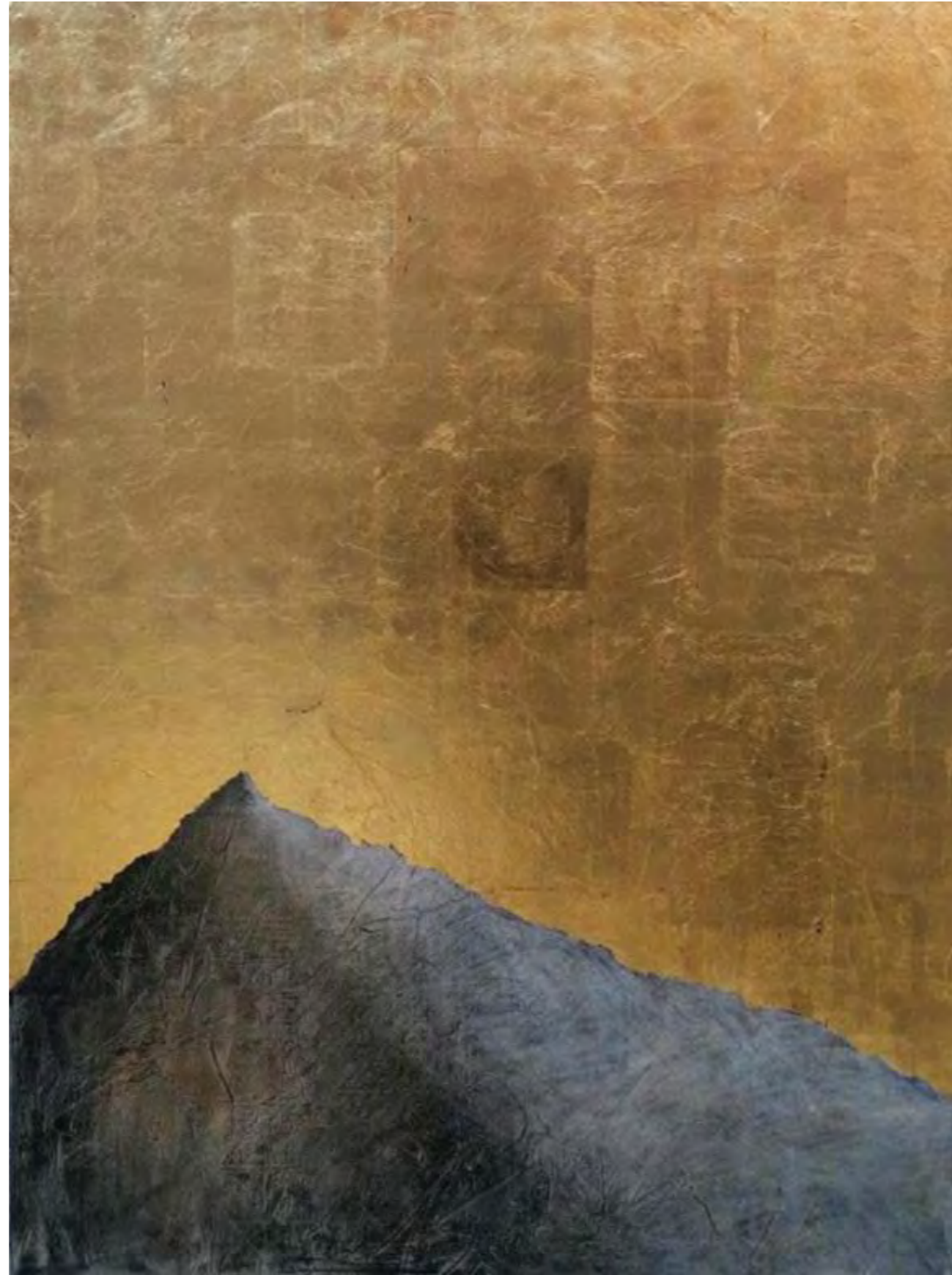
b. 1953, France. Lives and works in Hekpoort,
South Africa

'Texture and patina are important elements in my work. But more essentially the laying bare of the past – looking for something like an unreachable truth – uncovering hidden layers of paint, is what drives me as an artist.

I reproduce the effects of time using all sort of tools such as knives and spatulas, but also chemicals and waxes, sandpaper and glue. It is a gruelling and a very physical exercise, constantly scratching, rubbing and sanding off layers of paint – each layer needing to dry and be "worked out" before the next one can be applied.

My work is abstract in essence, each piece being an object in itself. I work under the urge of bringing together interacting elements – a kind of vital incubation – producing eventually an epiphany of forms, textures and colours.'

– Philippe Uzac



PHILIPPE UZAC

Egoli Series

oil and gold leaf on canvas

120 x 90 cm



SHANY VAN DEN BERG

b. 1958 Riversdale, South Africa

Shany van den Berg's practice centres on contemporary portraiture and figurative work, with an underlying theme of womanhood. Her ethereal oil paintings evoke the mood and texture of Old Master paintings, conveying complex emotions and ideas through meticulous attention to detail, an extraordinary facility with paint and subtle symbolism. Van den Berg's portraiture is most often of women, whose features morph into a composite of the artist and her loved ones, serving as portals to narratives of sacrifice, struggle and ultimately transcendence.



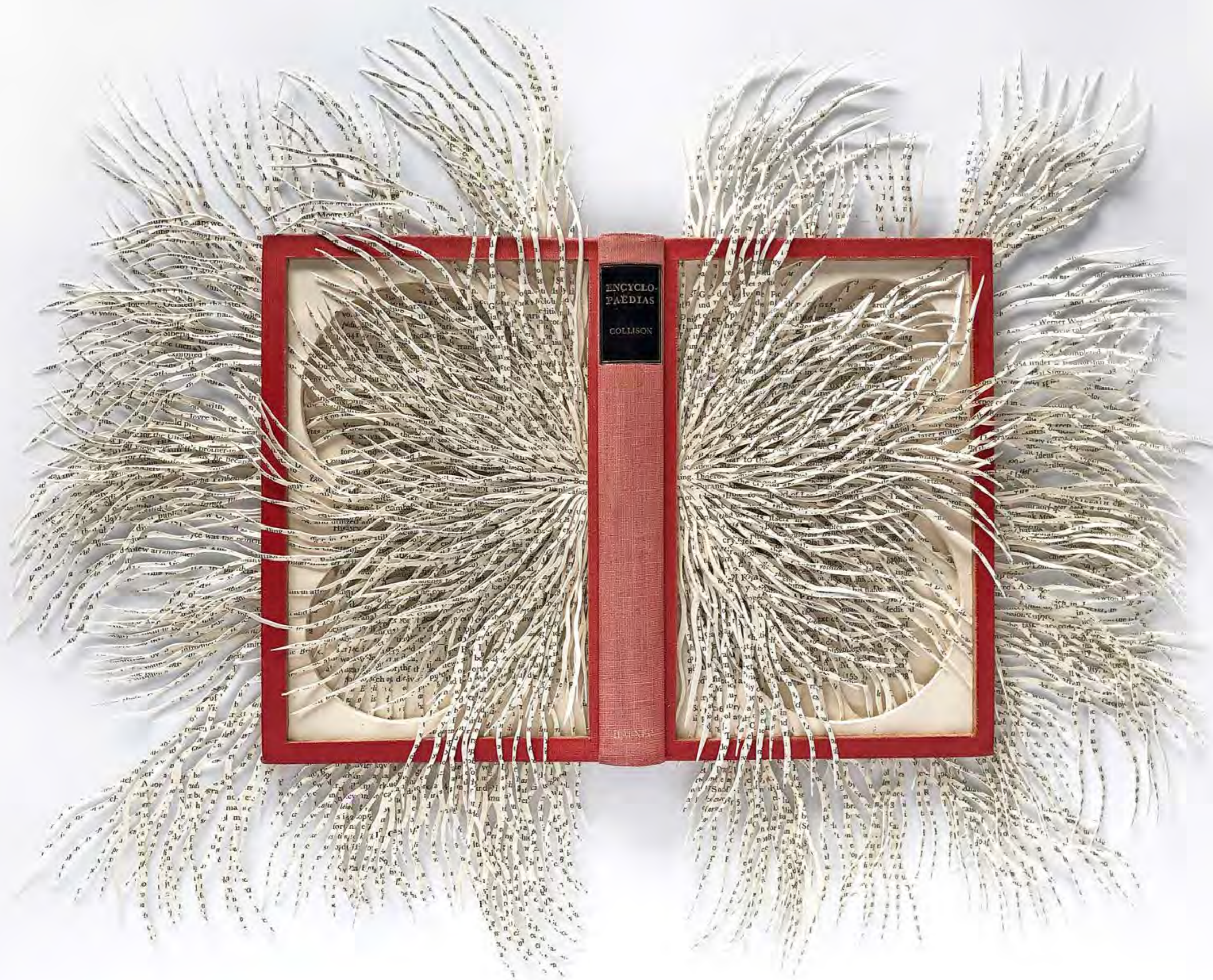
SHANY VAN DEN BERG

A little bird told me so
oil on board
55 x 55 cm



SHANY VAN DEN BERG

Wrapped in green
oil on board
55 x 55 cm



BARBARA WILDENBOER

b. 1973 Pretoria, South Africa

Barbara Wildenboer uses a combination of analogue and digital processes to create sculptural artworks that consist of collage, photo and paper-construction as well as digitally-animated photographic sculpture. Wildenboer also creates delicately-cut altered books which often contain maps, atlases and scientific subject matter, sometimes using images from the book as central elements to her pieces. Imagery and words become components of the larger designs, as she crafts new visual narratives from the raw material.

BARBARA WILDENBOER

Encyclopedias
altered book (hand cut)
65 x 55 cm



BARBARA WILDENBOER
Pears Cyclopedia
 altered book (hand cut)
 54 x 51 cm



BARBARA WILDENBOER
Pocket Oxford Dictionary
 altered book (hand cut)
 54 x 51 cm



FLORIAN WOZNIAK

b. 1962, Germany

For almost three decades Florian Wozniak has worked independently as a contemporary artist in South Africa. Working primarily in bronze, the artist's smooth, figurative forms feel rooted to the earth and convey a powerful serenity. His sculptures are by turns tender and endearing, playful and witty; his characters often evoking pathos or humour.

FLORIAN WOZNIAK

Doldrums

bronze

Edition of 8

17 x 17 x 17 cm



FLORIAN WOZNIAK

Balance

bronze

Edition of 8

42 x 30 x 30 cm

