

WINTER 2022 | 23





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8 December 2022 – 21 January 2023

Everard Read London presents its annual WINTER exhibition – a group show featuring artworks by established artists as well as those who are beginning to make their mark.

FEATURED ARTISTS

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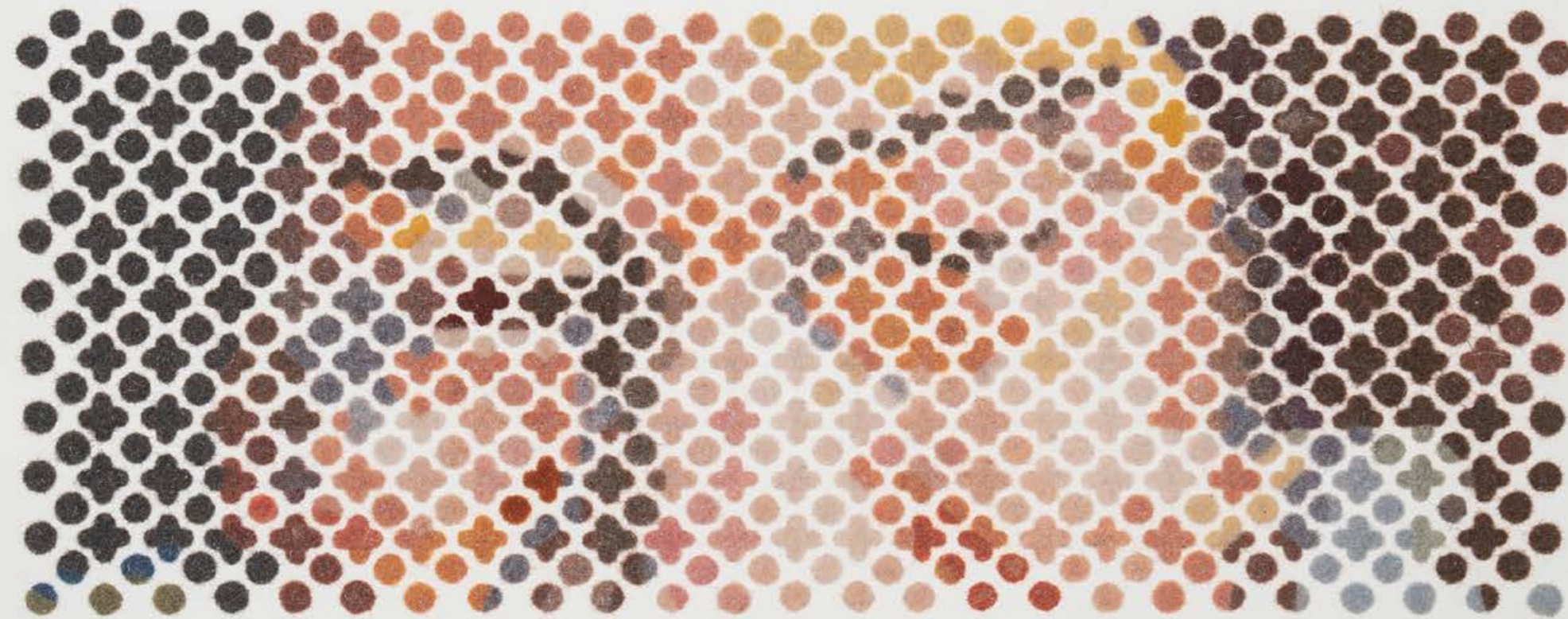
[DENBY MEYER](#) | [JOHN MEYER](#) | [LUCINDA MUDGE](#)

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Sorry XV

Bonita Alice

BONITA ALICE

b. 1962 Johannesburg, South Africa

'What lies behind this work which is part of my "Sorry Series" is the idea that we are aware, that we know and see ... selectively. We select both consciously and unconsciously in order to protect ourselves from too much of that which challenges us or make us uncomfortable in some way. The vehicle for these works is the notion of a decorative screen ... the latticework that separates us from the sultan's harem to protect them from our gaze, for instance, or the confessional screen that supposedly protects our identity even from the priest in attendance on the other side. This is nonsense of course. The barrier is merely ritualised or performed. The obscuring is only partial, which I find interesting.

The wool dust medium itself came into being in a very conscious way in the context of an earlier exhibition. That body of work was mostly sculptural with an emphasis on materials. There, the dust partnered with ash in works about death and transience.'

– Bonita Alice

BONITA ALICE

Sorry XV

woolen dust & archival glue
on fabiano 300 gsm paper
56 x 77 cm



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. Perhaps the most accurate of all is simply to say ‘artist’, a definition truthful beyond its seeming simplicity in the scope it has offered Beezy for a fascinating life lived in art.

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.’



BEEZY BAILEY
Walking and Flying
 oil on canvas
 30.5 x 40.5 cm



BEEZY BAILEY
Peaceful Battlefield
 oil on canvas
 150 x 200 cm



BEEZY BAILEY

Ebony
oil on canvas
120 x 90 cm



NICOLA BAILEY

Constellation of Silence
 bronze
 Edition of 8
 approx. 15 x 8 x 5 cm each

NICOLA BAILEY

'My practice engages with ideas of interspecies relationships within the domestic environment, exploring the intimacy and tenderness between companion species and making visible our entangled existence. I work in bronze because I feel the material acts as an evocative contrast, to the ephemeral nature of life and the natural world. I have also made use of the mediums of drawing and painting in order to deepen my practice as a multi-disciplinary artist, and to engage with the different sensibilities each material offers.

My sculpture is rooted in European traditions of sculpture-making, and I derive my inspiration from various sources including prehistoric and Ancient. I am fascinated by the remains of these civilisations, especially those artefacts produced exclusively from natural materials which point to bygone value systems of interconnectivity, nature culture, and deep ecology. These values have since been largely obliterated by post Enlightenment Western thought and the privileging of reason, science, and industrial commerce, above all else. My sculpture process starts with the creation of small waxes, imbuing the objects with the sense of touch and care. My work seeks to allude back to humble domestic objects and vessels; talismans and totems, or sacred votive objects, each of which carry a universally recognizable significance, I feel, in spite of the time and space which now separates us from their original (unknown) craftsmen and women.

The subjects of my work are often the co-beings in my life: dogs; cats and birds in my garden, who are my muses and companions. My artwork explores entanglements between humans and other species.'

– Nicola Bailey



NICOLA BAILEY

Love Bird Gift

oil and pencil on gesso panel

18 x 24 cm



NICOLA BAILEY

Love Bird Offering

oil and pencil on gesso panel

18 x 24 cm





LIBERTY BATTSON

b. Benoni, South Africa

Liberty Battson is inspired by Modernism, more specifically the Modernist theories around abstraction and the pursuit for 'truth' and 'true art'. The artist uses statistics as an everyday way of representing 'the truth'. Battson has focused her research on Google, statistically the most used search engine, and tracked what users wanted to know the numbers of/ truth about. In tracking what gets bumped off, moves up or remains, and recording the results, Battson aims to reveal something a little more honest and closer to a truth. The data reflects current affairs and is constantly changing. Statistics are not only the subject matter of her work but also govern the abstraction – the colours and lines that represent these search patterns on the internet.

Battson takes her notion of tracking data into stripes one step further as viewers are now encouraged to decode the paintings by simply looking at the art and responding to how it makes them feel. Inspired by the notion of the physical effects of standing before colours similar to those Rothko, Kelly and Newland were investigating, Battson translated the searched truths onto the canvas using the theory of physical effect of colour. Before decoding the paintings viewers can now theoretically stand before these high gloss stripes and feel emotional ties to the art.

LIBERTY BATTSON

The Tetrad 121

2K Automotive paint on canvas

62.5 x 62.5 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 drypoint etchings and large-scale bronzes. Her earlier more political work has given way to a broader, deeper investigation into the border between mortality and immortality, matter and spirit, presence and absence, the quotidian and the mythic, the grounded and transcendent. In recent years 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 (including African, Chinese, Egyptian, Greek, early Christian and European), a range of philosophies (especially the Buddhist preoccupation with stillness and the shedding of attachment and the ego) and psychologies (more Jung than Freud) – but her work digs deeper, arriving finally out of an internal and personal place that Bell occupies in the world as an artist, a woman and an explorer. A central task is to make the unknown present – apprehended in a series of powerful images that are both of her and beyond her.

DEBORAH BELL

Elegy

bronze

Edition of 9

120 x 37 x 34 cm



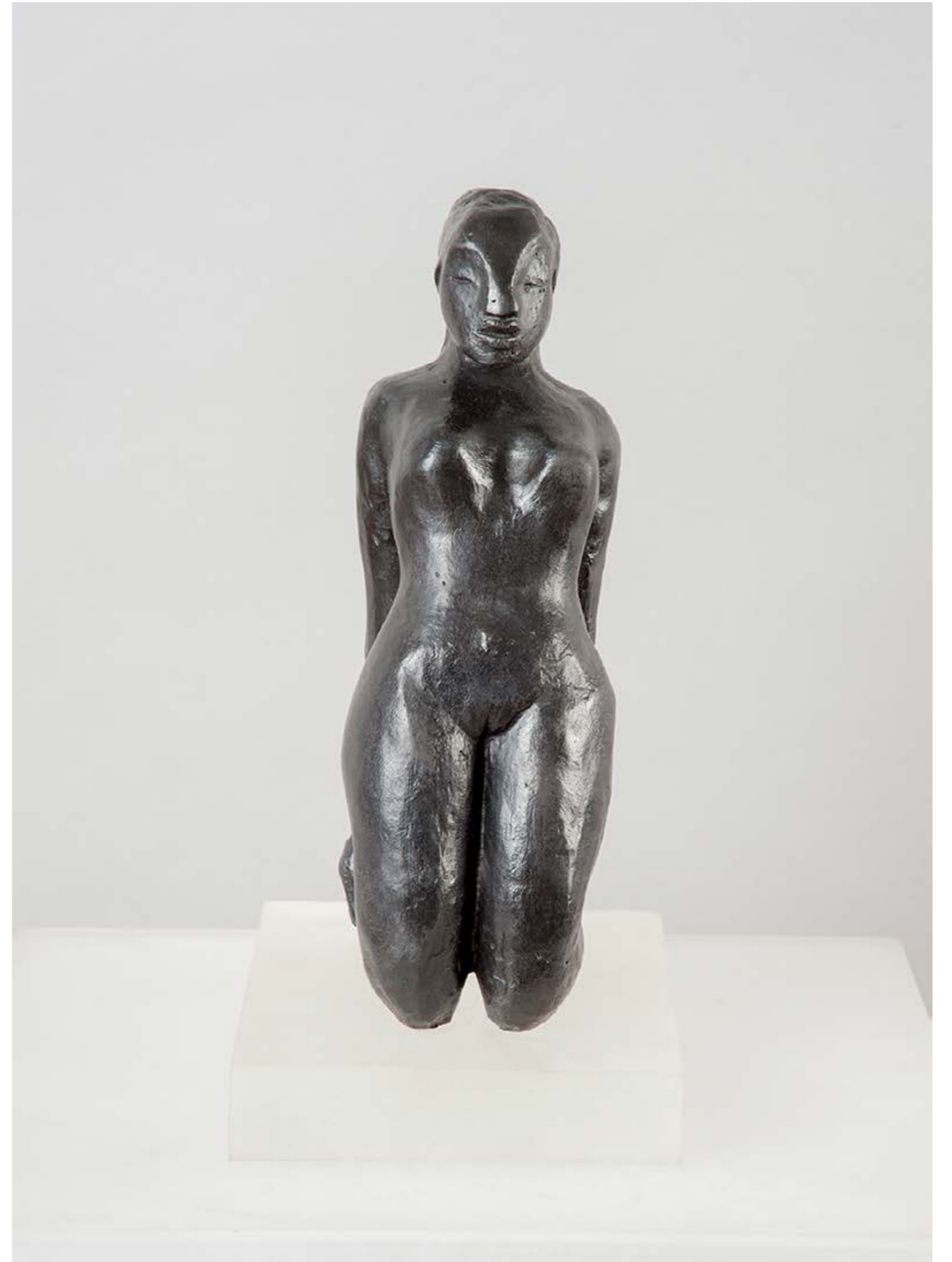
DEBORAH BELL
Meditations on a Rock
bronze
Edition of 12
30 x 14 x 13 cm



DEBORAH BELL
Silence of Stone
bronze
Edition of 12
54 x 15 x 13 cm



DEBORAH BELL
Meditations on a Tree
bronze
Edition of 12
34 x 15.5 x 12 cm



DEBORAH BELL
Meditations on Stone
bronze
Edition of 12
25 x 14 x 9 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 moulds from organic material, and then transforms these into unique sculptures of entire plants.

**NIC BLADEN**

Carissa Macrocarpa ('Natal Plum')

bronze on crystal base

51 x 70 x 67 cm



RICKY BURNETT

Missives I-IV

oil, graphite and paper on board

28 x 20 cm

RICKY BURNETT

b. 1949, Birmingham, England

Ricky Burnett has always been interested in abstraction and non-figurative image-making. He has drawn inspiration from Cezanne but cites Rembrandt and Goya as artists of great tenderness who also worked with the painterly quality of paint. His recent series have been inspired by Goya's etchings and paintings, but the paint soon takes on a direction of its own.



TOM CULLBERG

b. 1972, Stockholm, Sweden

The paintings of Swedish born South African artist Tom Cullberg are at once familiar and foreign, pensive and playful. Charting territories between seemingly tangible and intangible worlds, the artist presents us with collections of represented objects that explore both fictitious storytelling as well as real or recorded histories. These signifiers or symbols, appearing as though from dreams, hover or float over abstract grounds that, like the mechanics of memory, appear in a state of flux. With humour and wit his paintings consider processes of association and recognition in the reading of both private and public narratives.

TOM CULLBERG

Rowan 2009, *Hi Fi, Stereo and Life on Mars*
oil on canvas
50 x 70 cm



TOM CULLBERG
Tom 2006, The World
oil on canvas
50 x 70 cm



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

GUY DU TOIT

b. 1958, Rustenburg, South Africa

Guy du Toit is undoubtedly one of South Africa's most accomplished sculptors. 'Liberated' (as he says) by the advent of democracy in South Africa, from having to concern himself and his art with the notions of identity, he has happily turned his attention to 'less provincial' pursuits like revelling in form, concept and media for their own sakes. Du Toit explores form through playful bronze renderings of hares who sit and ponder their thoughts, play, dance or box with each other – each holding a unique character and endearing quality.



LAURA ELLENBERGER

b.1963

Laura Ellenberger's constant underlying theme in her work is absence and presence. She explores this using photography and drawing. Through the use of light sensitive photographic film and paper, the trace of movement and what is hidden becomes visible. She sets up lens and pinhole cameras for various lengths of time, ranging from 15 minutes to six months, and records movement. Her drawings are veiled, partially obscuring what is below the surface. She uses various mediums and a wax window which creates a skin-like texture, unifying what is above and below the surface, making the eye flutter between the two, a reminder that absence and presence co-exist.

**LAURA ELLENBERGER***Pearl Earring*

tintype

Edition of 15

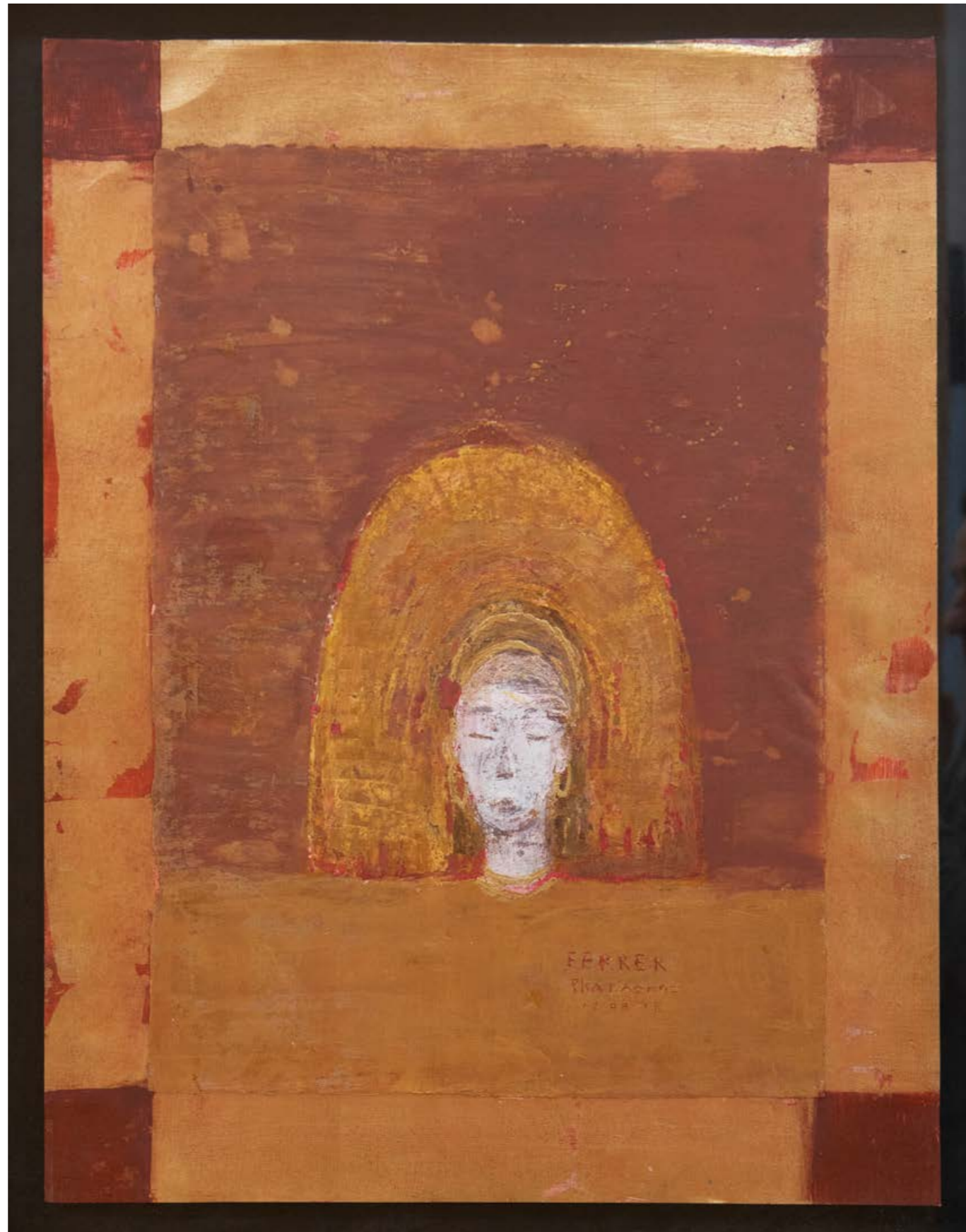
25 x 20 cm

GUY FERRER

b. 1955, Algeria

Born in Algeria, Guy Ferrer is a French artist of Catalan and Italian descent. Ferrer 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, connecting at the deepest level with audiences across countries and cultures.



GUY FERRER

Pharaonne
mixed media on canvas
64 x 49 cm



SASHA HARTSLIEF

b. 1974, Gauteng, South Africa

Passionate about drawing from an early age, Sasha Hartslief is largely self-taught. Hartslief's subjects are often viewed from a philosophical and deeply personal perspective, resulting in paintings that are emotionally charged, pensive in mood and considered in composition. Her subtle investigations into the human condition strike a chord with us.

Hartslief's brushstrokes are more diffuse than the precise, stylized techniques of the neo-classicists. Like the 19th century French Impressionists, she uses brushstrokes to evoke the transience of light, colour and movement. Like her Renaissance and Impressionist forebears, she employs everyday visual devices to explore the way atmospheric light and tonal modulations inform a surface, and evoke atmospheres fraught with symbolic subtexts. But the transience of the captured moment is counterbalanced by the disciplined rigour of Hartslief's technique and painterly process. She admits to being 'obsessively skills-driven and consumed' by her work. Each image becomes a formal study in light, contour and line.

SASHA HARTSLIEF

Nap

oil on canvas
50 x 65.5 cm

CLAUDE JAMMET

b. 1953, Zimbabwe

Born in Zimbabwe of French parents, Claude Jammet grew up in Kenya, India, Japan, in addition to long sojourns in France, before settling in South Africa where she began her career as a professional painter. Over the past two decades Jammet has lived and worked in Genoa, Italy.

Jammet is completely self-taught. Painting for her is a requirement; the chosen means by which to communicate her experience of the world. Over a career spanning more than four decades, her work has made reference to the perfection of nature and man, from whichever culture. Her subject matter has encompassed portraiture but also still lifes and the quotidian. Giving her attention to people and objects, it seems, is a way of carrying with her beloved people, places and things, recording traces of her roots and offering a meditation on the fleeting and transient nature of all things.

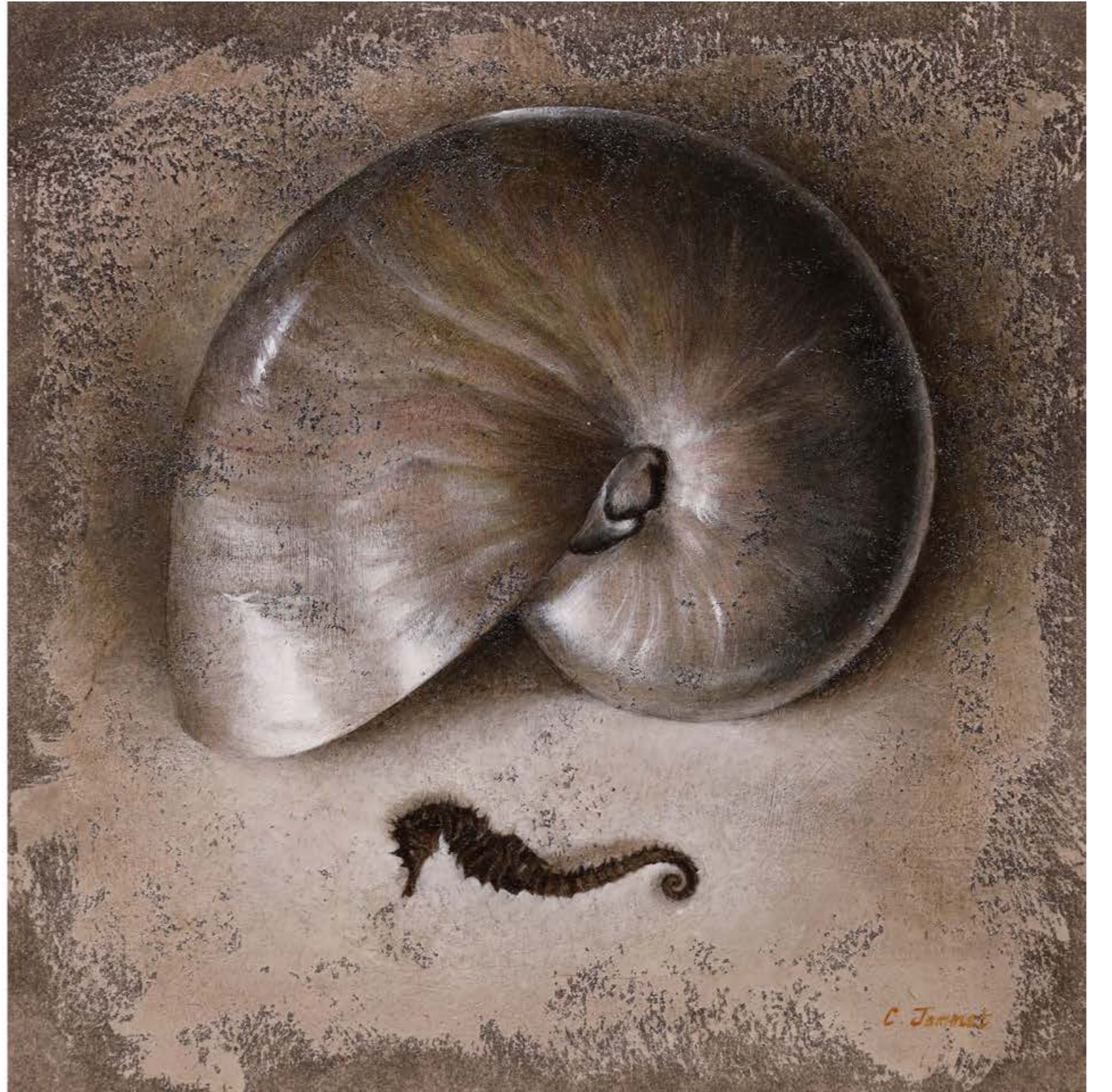


CLAUDE JAMMET

Psanky II (Red Viburnum)

oil on paper

22 x 22 cm



CLAUDE JAMMET
Oceana (diptych)
oil on paper
25 x 50 cm

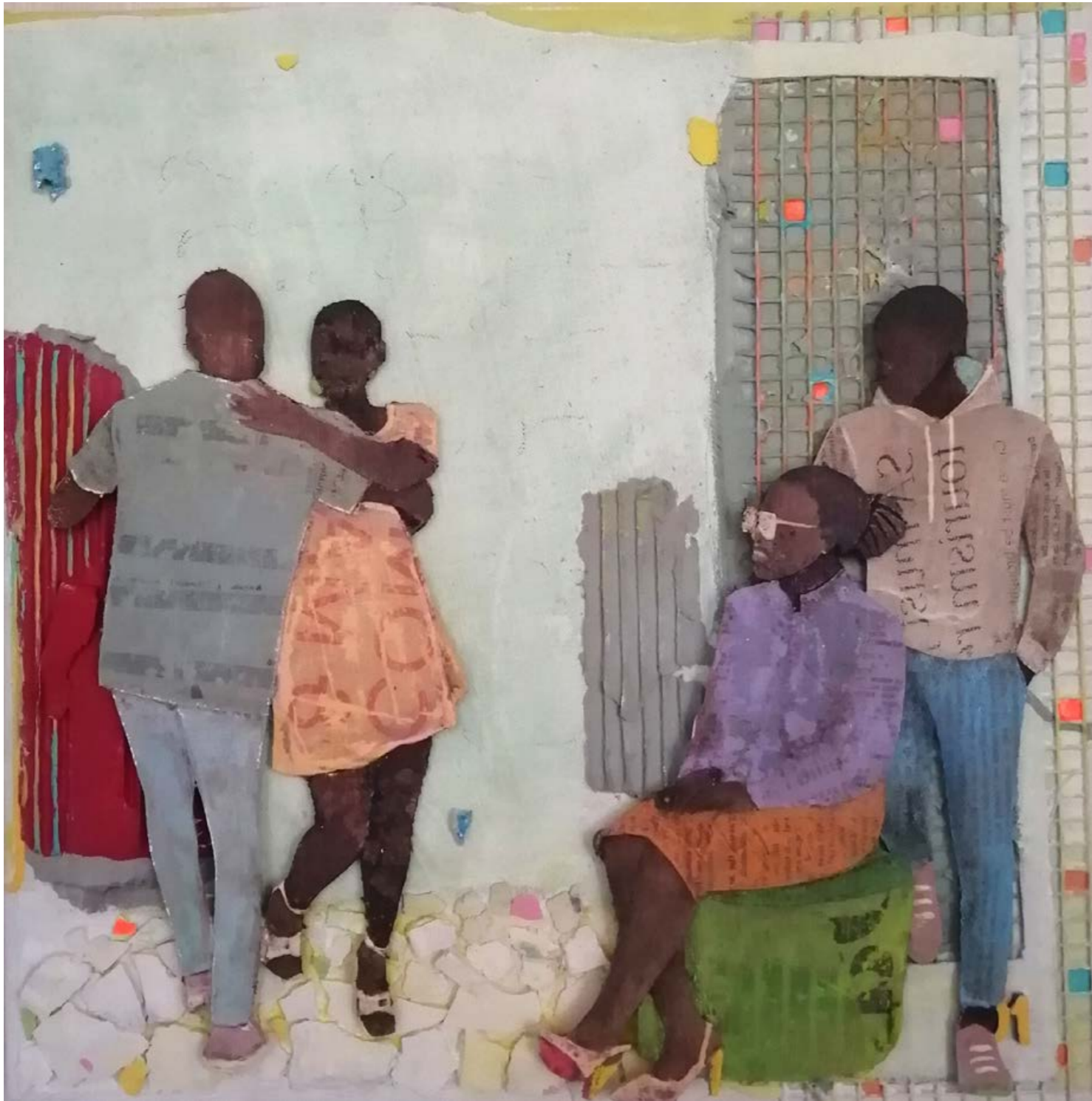


THONTON KABEYA

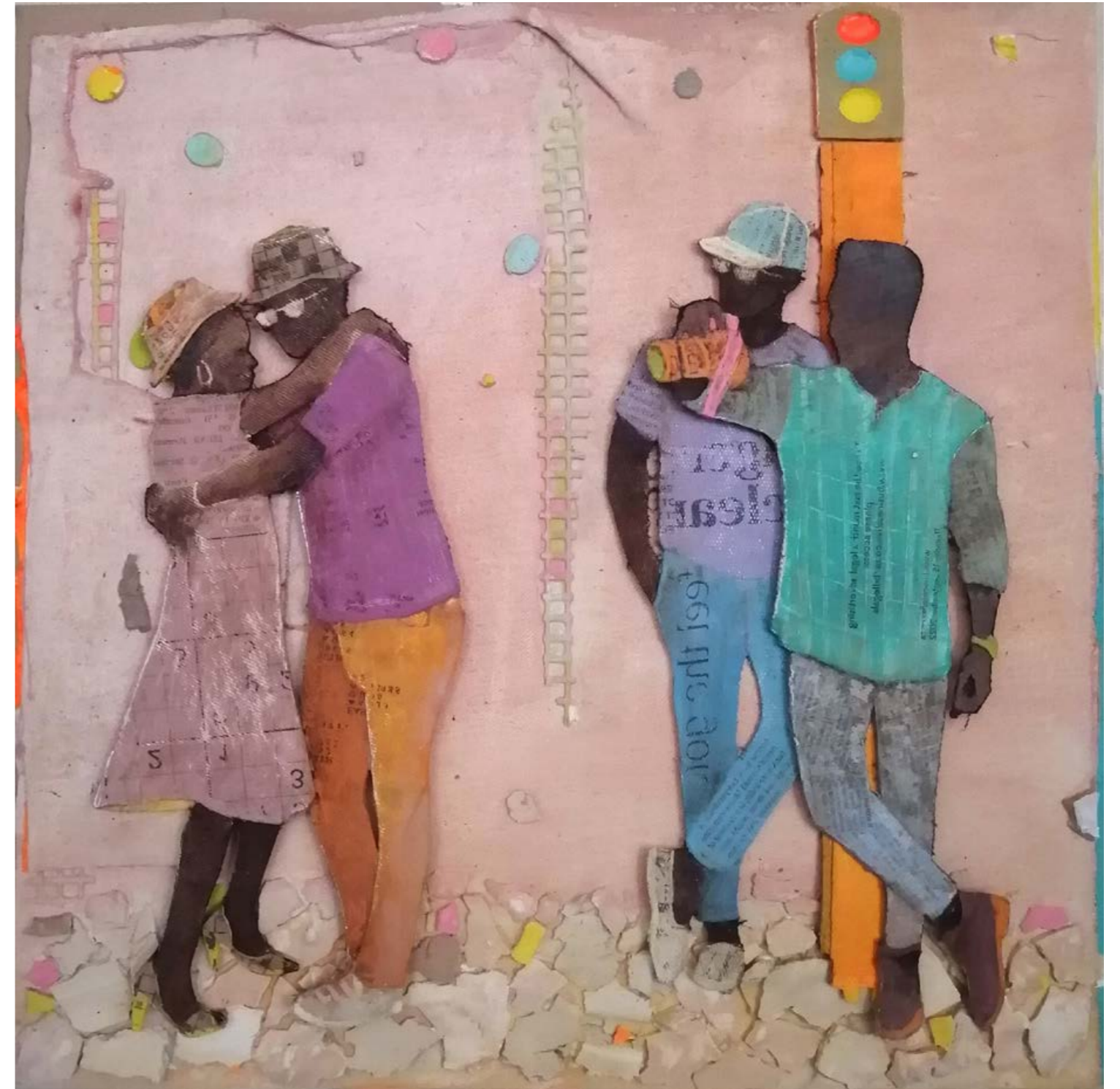
b. 1983, Democratic Republic of Congo

Thonton Kabeya challenges his medium of paint and canvas, pursuing new and experimental ways to create texture, depth and balance of colour. He glues layers of canvas together which he then cuts, carves and sculpts before painting. He finishes the work with transfers from newspapers, carefully positioned to indicate the three-dimensional qualities of fabric, and the careful application of a deep brown walnut powder (an old method of staining wooden furniture) to render skin, as well as balance the overall tonality of the work.

Inspired by architecture and design, Kabeya's practice seeks balance in composition, line and colour. He creates portraits of people and cities alike, bustling street scenes and tender exchanges between individuals. His recent works have focused on rhumba dancing, inspired by the dance studios and clubs frequented by the artist. The rhumba music is of Cuban origin, Cuba having an important historical link to Africa through the Transatlantic slave trade, and the rhumba dance gained enormous popularity in the Congo during the 1960's and 70's – in recognition of its cultural significance, the Congolese Rhumba was recently added to UNESCO's intangible heritage list.



THONTON KABEYA
Moziki Street Series (L II)
 sculpted canvas, acrylic, walnut powder
 and newspaper ink transfer
 40.5 x 40.5 cm



THONTON KABEYA
Moziki Street Series (L I)
 sculpted canvas, acrylic, walnut powder
 and newspaper ink transfer
 40.5 x 40.5 cm



THONTON KABEYA

PASADA II

sculpted canvas, acrylic, walnut powder
and newspaper ink transfer

145 x 102 cm



THONTON KABEYA

PASADA III

sculpted canvas, acrylic, walnut powder
and newspaper ink transfer

145 x 102 cm



THONTON KABEYA

PASADA VIII

sculpted canvas, acrylic, walnut powder
and newspaper ink transfer

145 x 102 cm



**LORIENTE LOTZ**

b. 1954, Bulawayo, Zimbabwe

'I attempt to re-connect with the deeply embedded narratives which underpin the dichotomies of the contemporary human experience at both a microcosmic and macrocosmic level, thus revealing the paradoxes, irony, contrasts, and counter-points that are in constant friction with one another, and yet are always interdependent. It is from this that disparate images arise in which the fragility and instability of our seemingly certain reality is questioned and where the results are deconstructed in an attempt to subvert meaning so as to enable a multifaceted interpretation.'

– Lorraine Lotz



LORIENNE LOTZ
Bending the Truth
oil and charcoal on board
60 x 50 cm



Lorienne Lotz
Holding the Light
oil and charcoal on board
60 x 55 cm



DENBY MEYER

Evening Silhouettes (Diptych)

acrylic on canvas

68 x 120 cm

DENBY MEYER

b. 1966, Johannesburg , South Africa

'We don't always see the beauty in the landscapes or the everyday events around us, and I like to think that my paintings are observations of that. That I am recording that which we don't always have time to stop and look at or appreciate. A way of really looking at things. Sometimes it may be how the light catches the buildings in the city, or another time the clouds over the mountains in the distance, or even the comfort one feels when observing how friends meet at a street café. I think my paintings are a personal reflection of the many aspects of life around us, and while I like them to be honest, I don't necessarily seek out that which is disturbing or unpleasant. I want them to be a visual appreciation of an experience, which may or may not resonate with the viewer, but at least leave them with a sense of satisfaction.'

– Denby Meyer

Denby Meyer's paintings are quiet and sensitive observations of peaceful and contented scenes from life, offering a moment of calm and respite amidst what seems like an increasingly noisy world. The paintings often evoke fond memories and nostalgia.



Frank Meyer



JOHN MEYER

b. 1942, Bloemfontein, South Africa

John Meyer is regarded as the leading figure in the realist movement in southern Africa. Decidedly contemporary in his unique vision and a proponent of modernism in all its guises, Meyer has a considered commitment to representational painting. Concerned with the complexities of visual perception and their solutions, his paintings are not mere representations of existing places and things, but exist as indelible retrospection, like total recall.

Meyer describes his paintings as being 'made.' Each layer of tension or emotion is built up over a mental and physical process, creating a credible, charged and tangible event in each of his paintings. He presents us with strikingly real illusions, all distinctly familiar, yet ultimately invented. They are imagined archetypes rather than specific events. His narrative genre, exploring the complex currents of human relationships, captivates his viewers. Few other artists inspire such commentary. Rarely are interpretations the same. Everyone has their own judgement and somehow the relationships continue to change with every inspection or even passing glance. There is fluidity, an evolving drama, a very real atmosphere.

JOHN MEYER

Woorani (Amazon)
mixed media on canvas
160 x 230 cm



JOHN MEYER
All things past
 oil on canvas
 92 x 122 cm



JOHN MEYER
Exposed
 oil on canvas
 92 x 122 cm



JOHN MEYER
Hanging Glacier (Patagonia)
mixed media on canvas
160 x 230 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, her collection of vases draws inspiration from a wide variety of references, including cartoons, pop songs, fabric designs and Art Deco patterns, resulting in whimsical collisions of the popular and refined, the mundane and elevated, the violent and the beautiful. This range of contemporary and historical sources merges to present a complex narrative familiar to many South Africans. Using hand-mixed glazes and stains, each piece is as unique as the narrative it tells. Themes, images and text are constantly repeated and reshuffled, embodying in their very fabric humanity's ability to carry contradictory impulses simultaneously.

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 object that is usually intended for the home.

LUCINDA MUDGE

Yes
ceramic, gold lustre
70 cm



LUCINDA MUDGE
Let Me Love You
 ceramic, gold lustre
 66 cm



LUCINDA MUDGE
Lady Boss
 ceramic, gold lustre
 53 cm



LUCINDA MUDGE
Keeping It Together
 ceramic, gold lustre
 63 cm



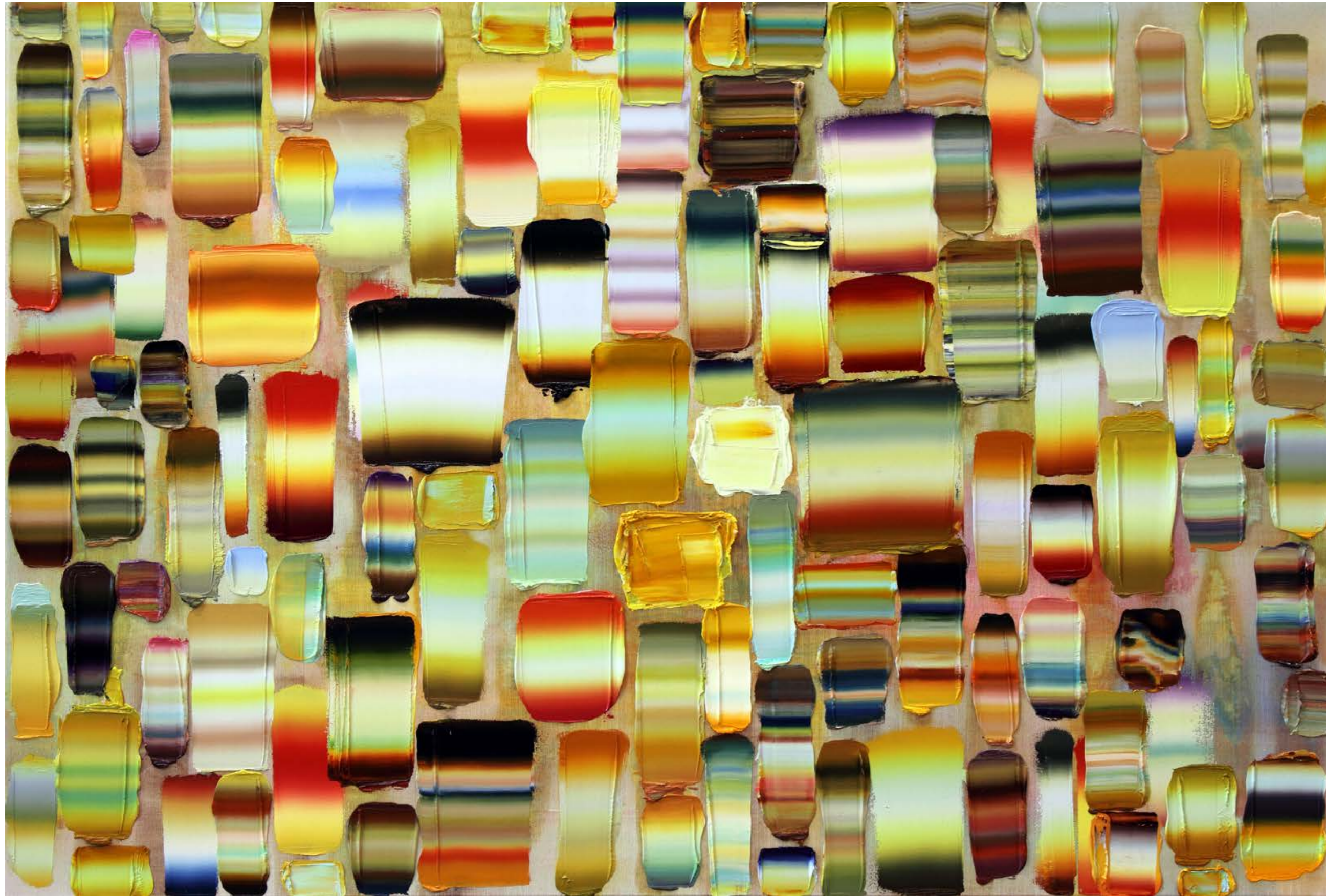
LUCINDA MUDGE
Fun, Fast and Easy
 ceramic, gold lustre
 55 cm



LUCINDA MUDGE
Enjoy Your Special Day
 ceramic, gold lustre
 52 cm



LUCINDA MUDGE
Doom and Gloom
 ceramic, gold lustre
 52 cm



NIGEL MULLINS

b. 1969, Grahamstown, South Africa

'The 2019 fire that damaged the Cathedral of Notre Dame in Paris drew my attention to the building's massive rose windows and reminded me of colour's power to activate emotions. I see my abstracted colour works, like this one, as consoling and energizing structures. I am aware that my position at this point as a practitioner and creator is both privileged and emotionally precarious. I am free to be fascinated by any aspect of human history, to follow leads and delve into the unexpected, but this also induces panic and vertigo as I try to find some order or thread that makes some sense. I return to my note books and try to locate myself in history with mind maps covering all possible links between subjects, noting points of importance, dead ends, clusters and possible new avenues. This process includes multiple thumbnail sketches, title and slogan writing and hours spent on thesaurus and dictionary. If you were to look through one of my note books you would see that the whole book is a chaotic mind map, containing diagrams, lists of words, short texts, notes to refer to pages ahead or pages back or even other note books, sequential and non-sequential thinking. You would also see how a few short phrases or small thumbnail drawings in ballpoint have blinked into existence as finished oil paintings. These images that I eventually choose act as beacons guiding me through to the next image and the next.'

– Nigel Mullins

NIGEL MULLINS

Natural Progression II

oil on canvas

100 x 150 cm



BRETT MURRAY

b. 1961, South Africa

Described by art critic Brenda Atkinson as ‘the dark prince of South African pop (art)’, Brett Murray’s sculptural works – in bronze, steel and, more recently, marble – have responded to his urge to expose the absurdities of the powerful through satire, and take aim at the culture wars, the clash between Afrocentrism and Eurocentrism, and the ‘old’ and the ‘new’ South Africas.

Murray has created animal sculptures that symbolically mock predators, policemen, politicians, oligarchs, sycophants, the corrupted and the like. The pause of lockdown had the artist looking closer to home for his subject matter. He started by making small symbolic portraits of his family as animals – his partner, himself and their two young boys. This series describes the intimacy and anxiety of isolation and of social separation that has been a universally shared experience and somehow paradoxically binds humanity together.

Whether satirical or sentimental, Murray’s creatures express ideas and moods through subtle gestures. The genius is in the simplicity, the work is emotive and invites from the viewer a chuckle, a wry smile or an audible ‘aww’ as it strikes a chord.

BRETT MURRAY

Fucking Twitter

bronze

Edition of 6

40 x 20 x 28 cm

OLIVIA MUSGRAVE

b.1958, Dublin, Ireland

Olivia Musgrave was born in Dublin, her father Irish and her mother Greek. Her work is drawn both from life and from the imagination where she takes inspiration from Greek mythology, as well as influences from 20th Century Italian sculptors, including Marini, Martini, Greco and Manzu. She is a member of both the Royal Society of British Sculptors and the Society of Portrait Sculptors.



OLIVIA MUSGRAVE

Europa & the Bull

bronze

Edition of 9

46 x 33 x 18 cm



DANIEL NAUDÉ

b.1984, Cape Town, South Africa

Over the past decade, Daniel Naudé has practised capturing and perfecting moments of stillness in nature. From his early encounters with stray dogs in Africa, to his majestic images of Ankole cattle in Uganda and the Zebu cattle in Madagascar, Naudé manages to create the impression of time standing still. His portraits are also an attempt to create an enduring memory of what humanity is slowly and surely destroying.

Naudé explains: 'My decision to take a particular image of an animal emerges from a reciprocity between us, a singular moment in which my presence and that of the animal merge. This moment is not stage-managed ... The animal's bearing cannot be arranged or controlled. It does not pose; there is no pretence or acting ... Despite this, or perhaps because of it, it is possible to capture character, to create portraits of individuals rather than records of perfect specimens.'

DANIEL NAUDÉ

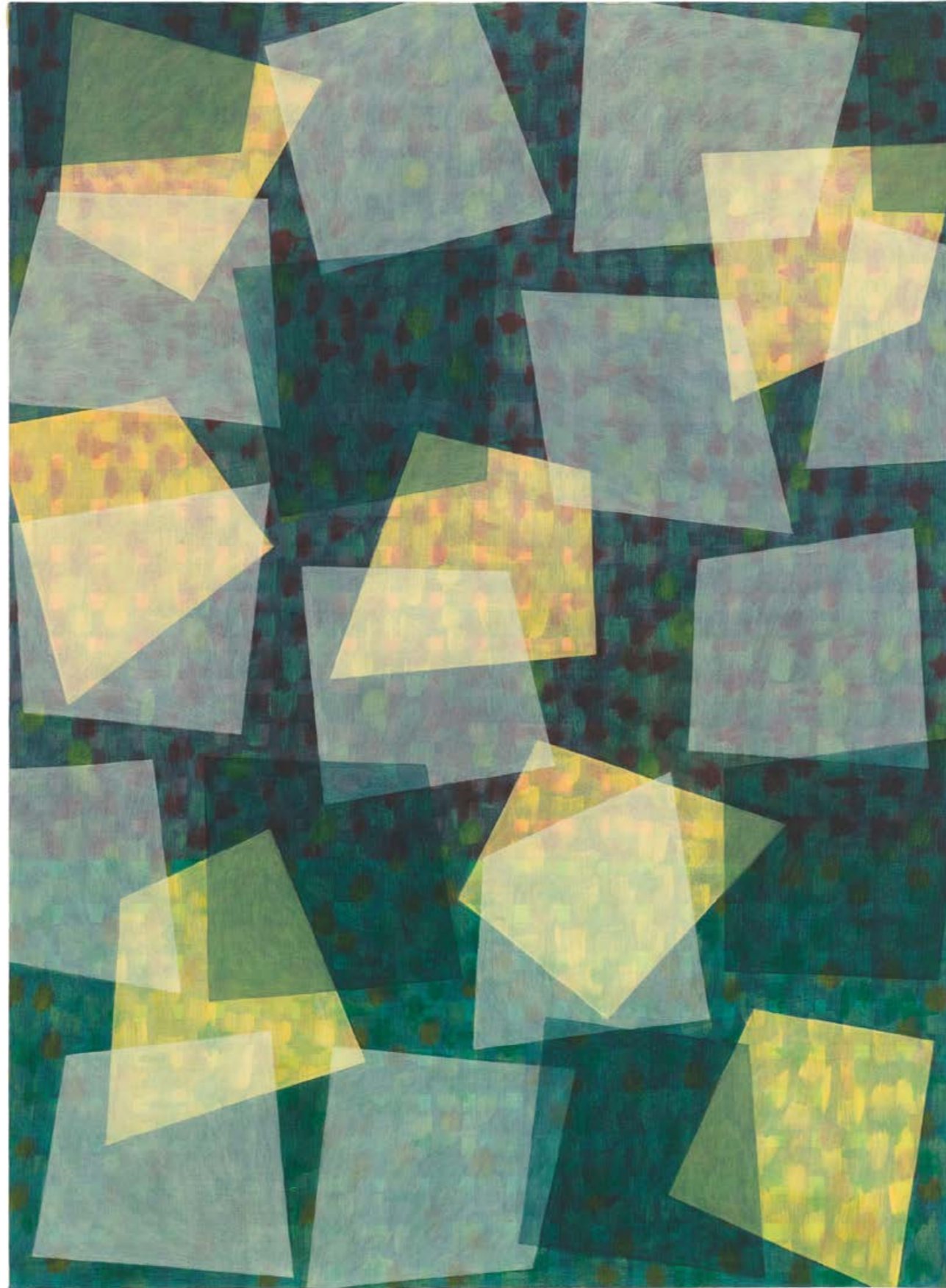
*Xhosa Kraal. Ncata, Eastern Cape, South Africa,
12 December 2019*

C-Print, Lightjet on Kodak Professional Endura Premier
Paper (Printed by Grieger, Dusseldorf, Germany),

Dibonded on aluminium and Diasac

Edition of 5

110 x 110 cm



JO O'CONNOR

Johannesburg, South Africa

Formally, elements of randomness and repetition have featured significantly in Jo O'Connor's work. This reflects both nature and industry, and also illustrates the uncertainty as well as the routine of life. Over the last two decades O'Connor has found expression in various media: from drawing, sculpting, video, installation and performative work with a return in the last several years to painting.

His work has explored an interest in 'urban camouflage' and consequently pattern. The urban environment has been utilised as a palette for colours, patterns and shapes, but in the studio, the 'real' world recedes and the endless possibilities of these formal elements present a look inward. Compositions oftentimes start with a considered shape and evolve intuitively, so that variable elements come together to form an equilibrium: the sum of the parts equals the whole. His process of painting is one of discovery, as if he were to build and solve a puzzle at the same time. At times the correlation of repetition and 'considered randomness' bring to his mind the abstract aspect of rhythm, composition and pattern. Other times the composition will move elsewhere – choices in the work arise from the work itself and O'Connor strives to be attuned and responsive to them.

JO O'CONNOR

Summer Smog
acrylic on muslin
82 x 60.5 cm

LIONEL SMIT

b.1982, South Africa

Lionel Smit is best known for his contemporary portraiture executed through monumental canvases and sculptures. Perhaps more than anything else, Smit's work is defined by a profound and ongoing dialogue between sculpture and painting.

A multidisciplinary 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.

Smit's 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

Pending Sky
oil on linen
150 x 170 cm





GARY STEPHENS

Ariel Matters

Chalk Pastel and Watercolour

on Folded Paper

16.5 x 16.5 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.

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.

Since 2008, Stephens has been living and working in South Africa – where his work began on a series of monumental portraits of his artist friends and their African sense of style and dress. He combines his interests in optical effects, stripes, fractured images, with his love of pattern and mark-making and uses the portrait and cityscape to explore both his visual interests and to engage with the beauty of the African continent.

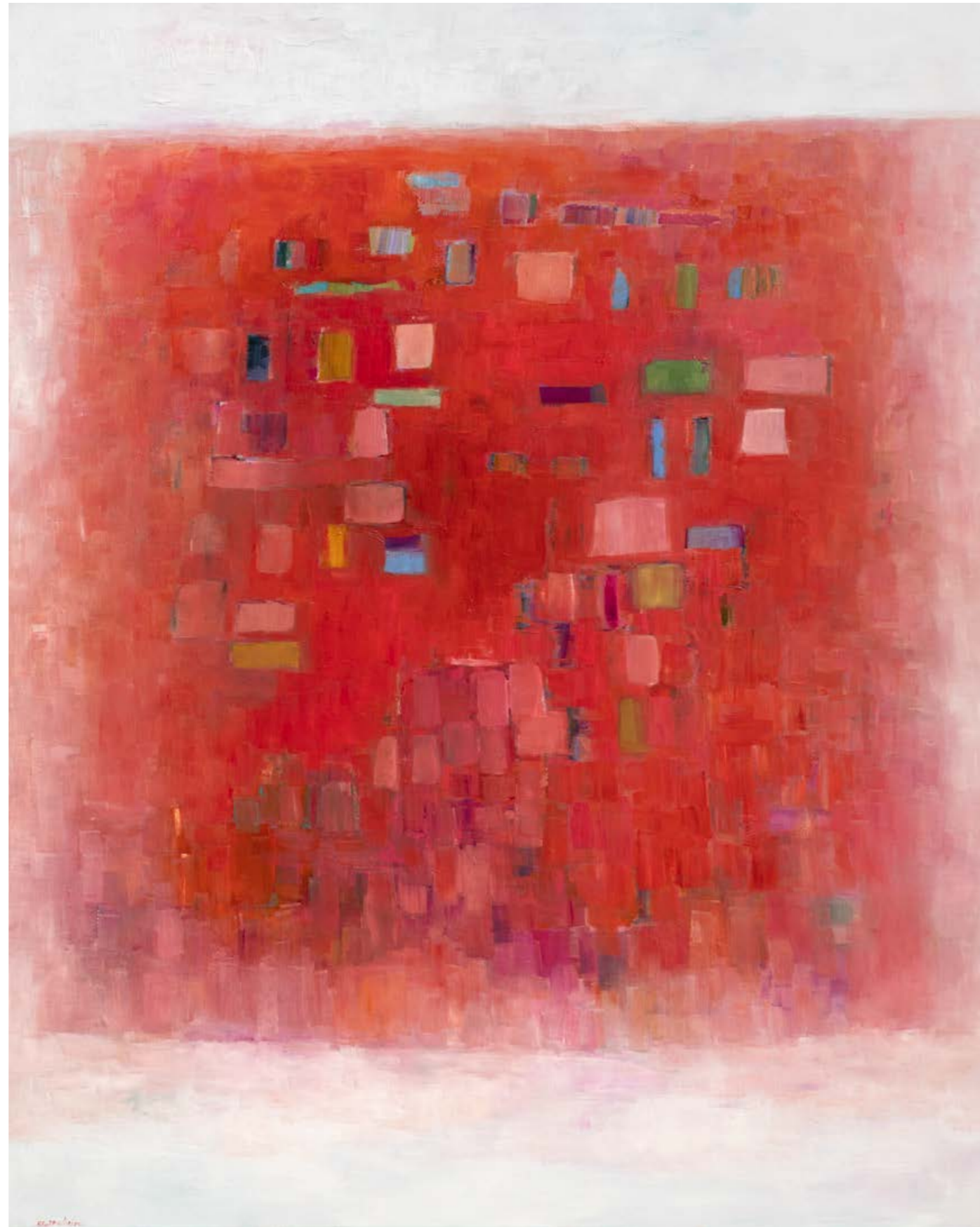


PENELOPE STUTTERHEIME

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.

Stutterheime's work is highly symbolic. Conveyed through colour and form, the images are a representation of transformation. Her paintings are a portrayal of her own inner spiritual process. The artist explains further: 'The work reveals a slow unfolding, which continues still, of finding my voice, my dance, my melody. It is nourished by intense feeling, emotion contained on a white canvas, to be felt, to be experienced, to be read from the place where no words yet lie.'



PENELOPE STUTTERHEIME

PS198

oil on linen

125 x 100 cm



ANDRZEJ URBANSKI

A06/55/419/22

acrylic and spray paint on canvas

50 x 40 cm

ANDRZEJ URBANSKI

b. 1983, Poznan, Poland

The street runs deeply in his blood. Andrzej Urbanski 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 spaces composed from the architectural squares, triangles and hexagons of today's contemporary built environment. The years as an undergraduate student in the very newly de-walled Berlin was a time of full-time devotion to graffiti for this Polish-born but German-homed artist. It was only after he had received his BA in Communication and Graphic Design (BTK-FH, Berlin) and set off to complete an MFA at the University of Art and Design in Lausanne, Switzerland, that Urbanski left the train yards behind to pursue a more traditional form of painting full-time.

His current works are a testament to abstract art as a direct engagement with the world, not a withdrawal from it. Urbanski devotes his time to the streets, cultures and social interactions of his new home city, Cape Town.



PHILIPPE UZAC

b. 1953, France

'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.

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.

A panel of veined wood with paint peeling off, exposing ancient layers of colours – or the raw weathered wood itself – carries beauty and nostalgia. Old cement floors waxed patiently and unremittingly over the years, rusting industrial equipment abandoned in a forlorn wasteland or walls of old buildings stained and patched with layers of paper board teared off and hanging in the wind, are a source of constant inspiration and instil in me a sense of abandonment and melancholy.'

– Philippe Uzac

PHILIPPE UZAC

Egoli 25

oil and gold leaf on canvas

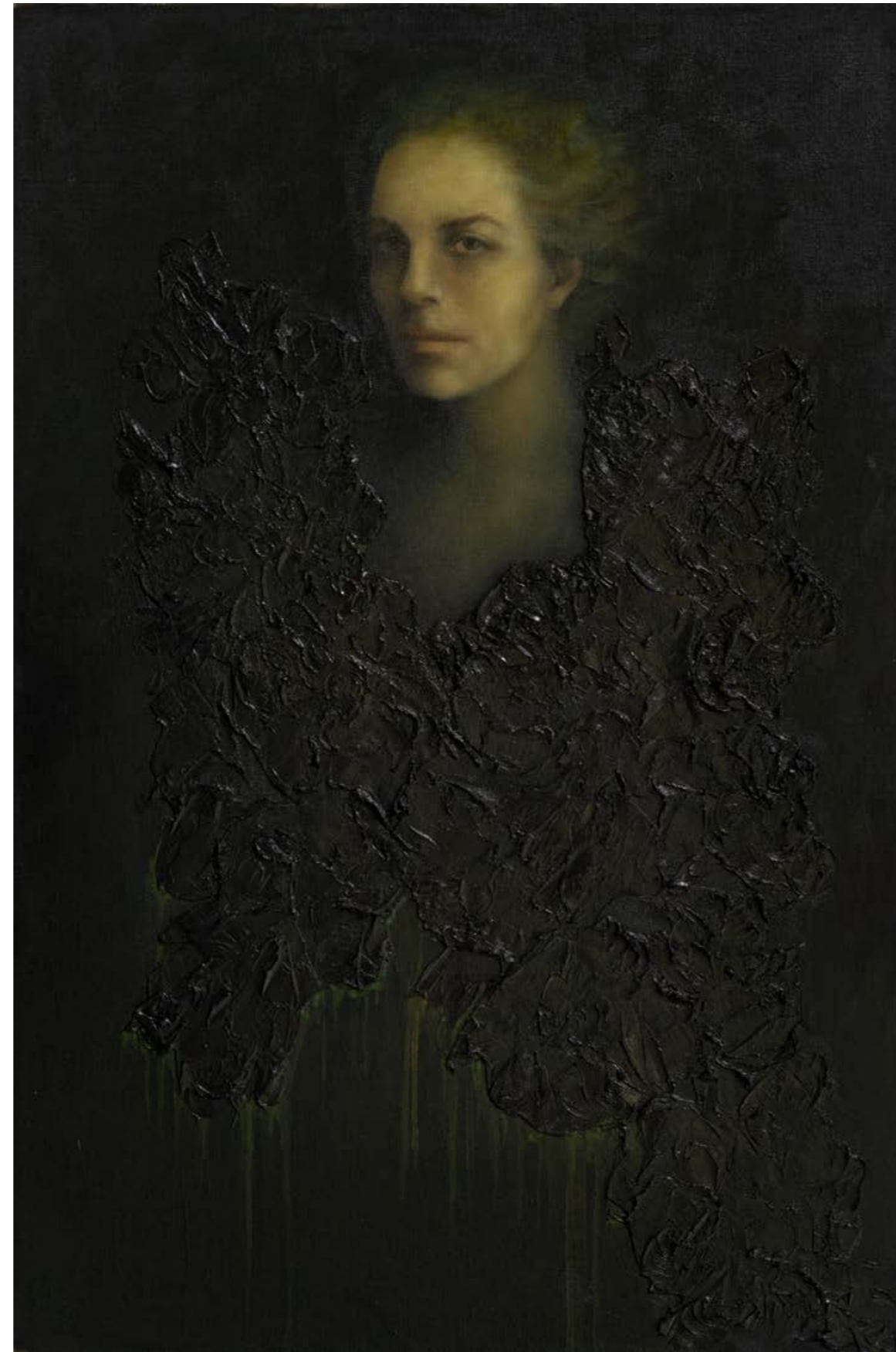
86 x 144.5 cm

SHANY VAN DEN BERG

b. 1958, Riversdale, South Africa

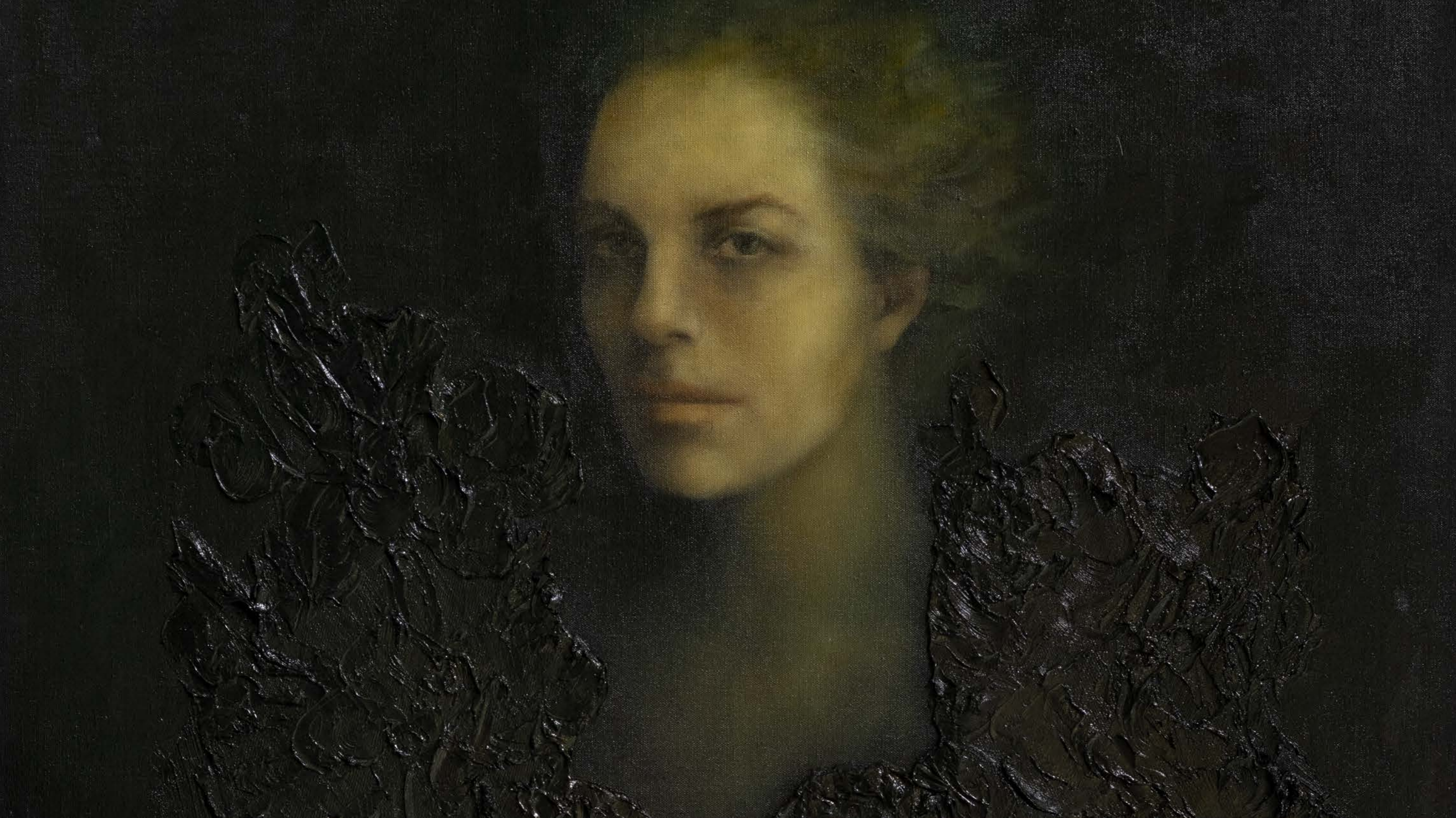
Shany van den Berg's practice centers on contemporary portraiture and figurative work, with an underlying theme of womanhood. Her ethereal oil paintings evoke the mood and texture of Old Master paintings, conveying complex emotions, moods and ideas through meticulous attention to detail, an extraordinary 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. A sense of layering pervades her works, in the imagery itself and through Van den Berg's painterly process. Surfaces are built up of swathes, not painted onto the board but rather, absorbed into it. Shadows are imbued with texture and skins exude an almost viscous sheen. Although unmistakably feminine, some of her forms evoke a sense of animalism through their attenuated bone structure, and an underlying sexuality pervades many of the forms. They suggest recognition, confirmation and the bittersweet knowledge of love, loss and letting go.



SHANY VAN DEN BERG

Spirit of the Black South Easter
linen collage and oil paint on linen
137 x 91 cm





SHANY VAN DEN BERG
Wrapped in green
oil on board
55 x 55 cm



SHANY VAN DEN BERG
A little bird told me so
oil on board
55 x 55 cm

