



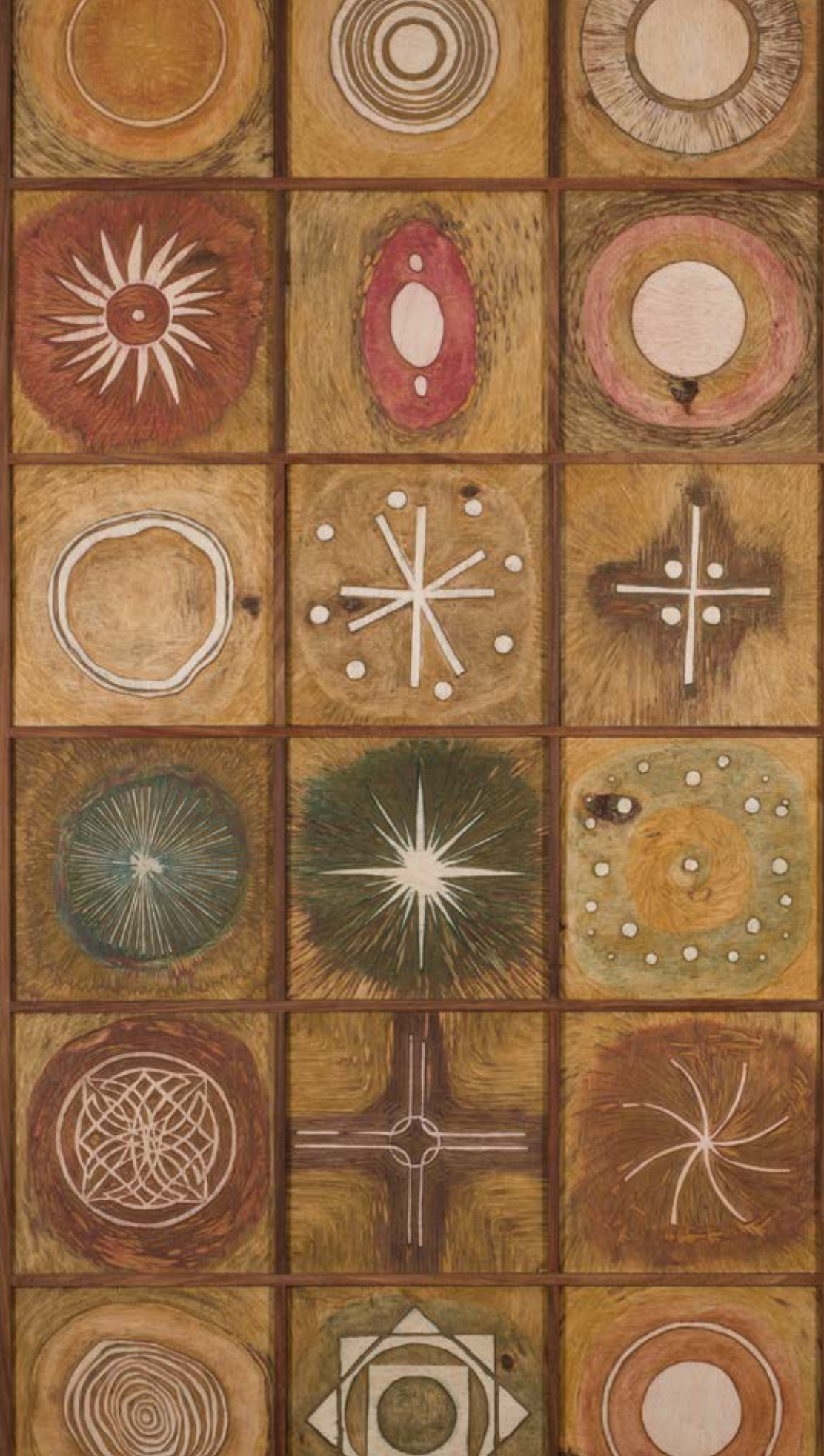
*MATTER MATTERS / ARTISTS & THEIR MEDIA*



*MATTER MATTERS*  
*ARTISTS & THEIR MEDIA*

31 January – 8 March 2025

ER | 10 YEARS



## **MATTER MATTERS**

### **ARTISTS & THEIR MEDIA**

The late, great Peter Schjeldahl observed that 'An artwork is a unique, usually handmade physical object, worthless in itself, and around which ideas propagate and dreams are spun.'<sup>\*</sup> With this in mind, Everard Read London presents a group exhibition exploring materiality and texture.

Featuring the work of some 25 artists, primarily from across South Africa and the diaspora, this exhibition delights in the tactile language and dimensions of creativity and contends that the physical qualities of artworks are crucial contributing elements to their visual impact. Materials and texture can affect us in ways that transcend the purely visual.

The works selected for this exhibition are vivid manifestations of how materiality and texture add depth and complexity to artistic expression. From luxuriant impasto to the coolth of polished stone, the physicality of a work can evoke emotional and sensory responses that enrich our experience of art.

As the very substance of art, materiality

carries its own significance. Weathered wood, raw granite, patinated bronze, rice paper, beeswax, woollen dust, embroidered thread – an artist's choice of medium influences not only the aesthetics, but also the meaning of their work. Materials bring their own histories, associations, and physical properties to bear on the artistic narrative.

In this exhibition, we celebrate how artists use texture and materiality to create conversations between form and substance. Each piece invites you to look beyond the surface, to consider the interplay between what you see and what you sense. The profuse diversity of artworks in this collection supports the idea that in art, as in life, it is often the tangible, material aspects that resonate most deeply with our human experience.

– Georgie Shields, November 2024

<sup>\*</sup> Peter Schjeldahl, *Let's see: Writings on Art from the New Yorker*, Thames & Hudson, 2008







## BONITA ALICE

b. 1962, Johannesburg, South Africa

Bonita Alice studied at the University of the Witwatersrand and the University of Cape Town in South Africa and taught in several Fine Art Departments until 2003. She spent 12 years in London before moving back to South Africa in 2020.

Alice's studio practice reflects her interest in animal studies, a growing, global, cross-disciplinary field in which attempts are made to better understand human and animal relationships. Alice is particularly interested in aspects within psychology and psychoanalysis which she believes are useful in understanding the abuse of animals and the environment.

'These dust drawings are rooted in the central idea of psychoanalytic thought, that, even our most ordinary daily experience, we repress into the unconscious that which hurts us too much.

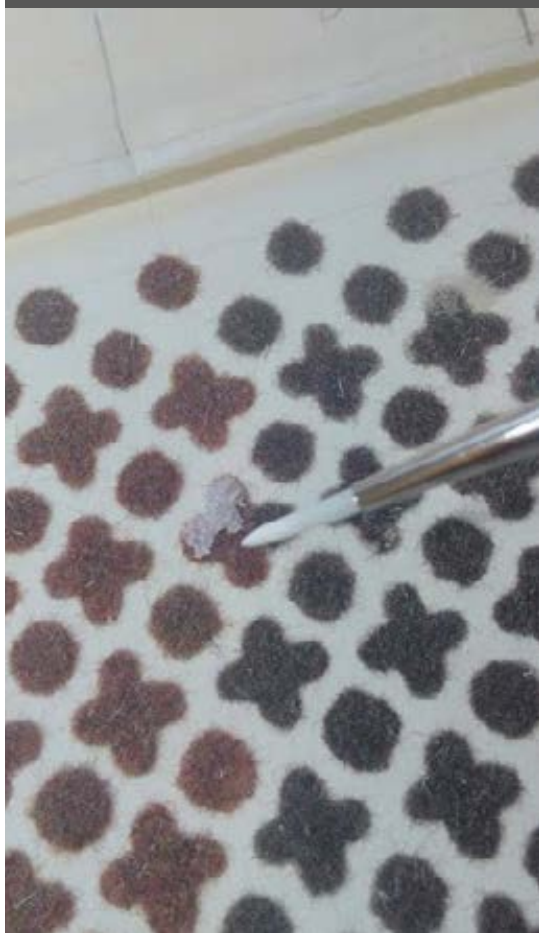
The lattice form that gives structure to each image recalls the decorative screens of a confessional or harem; both places of theatricalised separation.

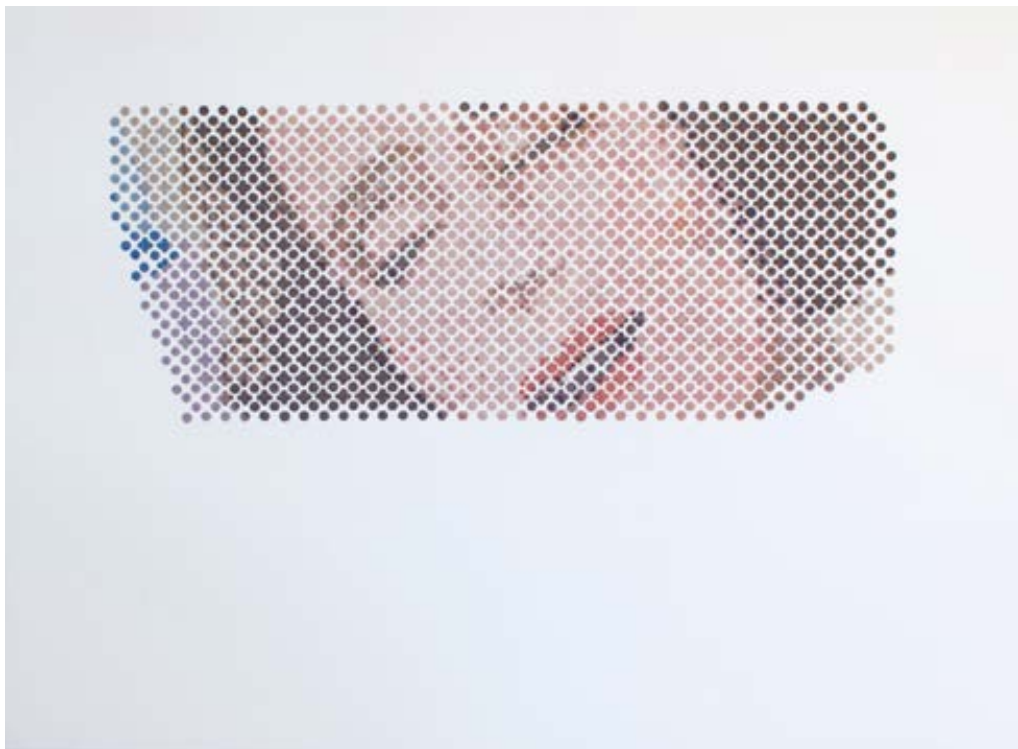
The wool dust is a reference to transience, but also evokes something softened or cushioned, as if to protect the vulnerable.'

– Bonita Alice

'The figures in this series aren't weeping at all, but singing or playing a musical instrument; the implication being that the value of the tears we weep for the state of the natural world should probably be considered in relation to our reluctance to change the way we live in order to walk more gently on the planet. It is my feeling that when we humans make music or write or dance or make pictures, we show ourselves in the best light ... benign, sensitive and causing little damage.'

– Bonita Alice





**BONITA ALICE**

*Those Who Weep 2*

woollen dust & archival glue

on fabriano 300 gsm paper

56 x 77 cm

## BEEZY BAILEY

b. 1962, Johannesburg, South Africa

Beezy Bailey is a multi-disciplinary artist whose practice includes painting, sculpture, drawing, printmaking and ceramics.

He studied Fine Art at the Byam Shaw School of Art, in London (1983–86). Over a thirty-five-year career, he has exhibited in South Africa and internationally. In 2011 he had a solo exhibition at the Chenshia Museum in Wuhan, China; and in 2015 he was part of the official programme at the Venice Biennale. He has a history of close collaboration with other artists, most notably David Bowie, Brian Eno and Dave Matthews.

Bailey's work is represented in important art collections around the world, including the David Bowie Collection, the Getty Family Collection and the Oppenheimer Collection. His work is also in the permanent collections of Sasol, Standard Bank, Investec, the Kunsthaus Zurich, and the IZIKO South African National Gallery.

'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.'

– Brian Eno







**BEEZY BAILEY**

*King & Queen Maquette*

hand painted bronze

Edition of 12

104 x 40 x 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, producing dry point 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) and 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.

Bell's work is represented in public and private collections around the world including the Museum of Modern Art, New York, the Smithsonian Institute and the National Gallery of Art, Washington, DC, the Gloria Steinem Foundation, the Hara Museum, Tokyo and the IZIKO South African National Gallery, Cape Town.

'Work reveals itself through the act of making. I don't believe that it is something that can be planned in advance. It requires the artist to get out of the way – to serve as a conduit for its emergence. In this way it can be linked to magic or the sacred. It comes through from the implicate realm into this material existence, and as such can alter our world, if ever so slightly.'

– Deborah Bell





DEBORAH BELL

*Meditations on a Tree*

bronze

Edition of 12

34 x 15.5 x 12 cm





DEBORAH BELL

*Unearthed II*

bronze

Edition of 4 | Last in the edition

205 x 44 x 47 cm



DEBORAH BELL

*Unearthed VI*

bronze

Edition of 4 | Last in the edition

205 x 49 x 57 cm

## ARABELLA CACCIA

b. 1965, London, U.K.

Although born in London, Caccia grew up in Tuscany before moving to Johannesburg, where she spent her teenage years. She studied at Edinburgh University and later lived and studied in Florence, London, and New York. In 1990, she returned to South Africa, and now lives and works in Cape Town.

Caccia draws inspiration from nature – from the unique light of her surroundings to the wilderness where she finds peace and silence. The sense of quiet and stillness in her work reflects the calm environment she cultivates to access her creativity.

‘My hope is that my art and the journey that has shaped it will inspire others to cultivate a playful curiosity about the natural world. I hope it encourages people to engage with nature in a way that nurtures their intuition, creativity, and sense of wonder. Through my work, I aim to invite others to experience nature with the same depth of appreciation I’ve been fortunate enough to encounter. May my creations serve as a bridge, connecting people to the beauty and magic of the natural world and fostering a deeper connection with the world around us.’ – Arabella Caccia

Caccia’s recent work explores patterns found in the interplay of light and dark on natural forms. Her paintings and sculptures employ an abstract language of semi-symbolic glyphs inspired by these patterns. Her work is fundamentally rooted in a belief in the importance of process. Using an ‘alphabet’ of glyphs derived from her study of nature, Caccia employs two- and three-dimensional mark-making to express a state of being.

‘I firmly believe that the energy and focus put into making a work, a deep meditative concentration, produces work of honesty and integrity, with a powerful energy. It is the process which is of utmost importance.’

– Arabella Caccia







ARABELLA CACCIA

*Liuwa Plains, Zambia*

embroidery on hand painted velvet & chiffon

76 x 115 cm

## WILMA CRUISE

b. 1945, Johannesburg, South Africa

Wilma Cruise works mainly with fired clay in her renderings of life-sized human and animal figures. Her sculpture installations and exhibitions are often accompanied by works on paper – large format drawings. She has also completed several series of print editions.

Themes explored in Cruise's work include the interface between humans and animals and existential conditions of muteness – silent, internal battles in the search for meaning.

Cruise has had over twenty solo exhibitions, curated others and completed a number of public works including the National Monument to the Women of South Africa at the Union Buildings, Pretoria and The Memorial to the Slaves in Cape Town in collaboration with Gavin Younge.

Her work is represented in public, corporate and private collections throughout South Africa. She has participated in the Havana Biennale, the Florence Biennale and the prestigious 7th Gyeonggi International Ceramic Biennale in Seoul, Korea.

Cruise recently completed her doctoral studies at the University of Stellenbosch in the field of art and animal ethics; she is a fellow of Ceramics South Africa and writes extensively in the field of ceramics.

'Cruise's sculptures, etchings, drawings, and writing jointly thematise the process of making art – something both physical and mindful; involving materials near at hand, yet also artistic solutions that seem way out of reach. The different materials Cruise beats, cuts, pushes into, and inflicts with stains, marks, bruises and imprints insist themselves as thick matter.'

– Gerhard Schoeman, art historian, writer & critic



**WILMA CRUISE***Fossey*

bronze

Edition of 20

40 x 23 x 23 cm

**WILMA CRUISE***Goodall*

bronze

Edition of 20

44 x 25 x 22 cm



## ARON DEMETZ

b. 1972, Val Gardena, Italy

Aron Demetz has achieved international prominence with exhibitions at the Venice Biennale in 2009, PAC in Milan, MACRO in Rome and the Arp Museum in Rolandseck, Germany.

‘For me, the act of burning is so important; for what remains is Truth, clear and unmistakably raw. It’s a way of not only being clear and unequivocal, but a means by which one reverts back to zero.’ – Aron Demetz

The stark contrast between the smoothly carved figures and the highly textured distressed wood surfaces; the pale limewood and charred wood cast in bronze, serves as a visual metaphor for this ambivalent relationship between humanity and nature, our coexistence with the natural world and our alienation from it. Through Demetz’ craftsmanship, his figures and the material from which they are hewn become an inseparable whole.

The process of working with wood is the foundation of Demetz’s oeuvre and aesthetic. Using an ancient woodcarving technique that originated in the 17th century in South Tyrol, Demetz explores the possibilities and limitations of wood as a material and celebrates its textures and ability for transformation by deploying a range of innovative techniques, including controlled burning, lacerating the wood or applying layers of natural resin. Indeed, his sculptures evoke themes of injury and healing; of metamorphosis.





ARON DEMETZ

*Advanced Minorities maquette*

nutwood

27 x 8 x 5 cm



ARON DEMETZ

*Ruben*

limewood

64 x 23 x 15 cm



## GUY DU TOIT

b. 1958, Rustenburg, South Africa

Guy du Toit's apparent irreverence can obfuscate the fact that he is undoubtedly one of South Africa's most accomplished sculptors. With the advent of democracy in South Africa, du Toit shifted his attention from notions of identity to pursuits such as revelling in form, concept and media for their own sake.

Du Toit graduated from the University of Pretoria with a BA (Fine Art) degree and a distinction in sculpture. He uses a wide range of media including bronze, stone, wood and steel, and draws in pen, ink and charcoal. He has exhibited extensively, both in his native South Africa and internationally, and has been consistently supported by private and public collectors, institutions, academics and fellow artists.

Honoured with several awards, du Toit curates and adjudicates exhibitions and lectures at several institutions, including Pelmama Academy in Soweto, Pretoria University, Johannesburg and Pretoria Technikon, and the Johannesburg School of Art, Ballet, Drama and Music. He gives workshops throughout South Africa and has been involved in community projects, seminars and symposia.

Guy Du Toit uses the unexpected juxtaposition of bronze casts of universal, everyday found (and made-to-look-found) objects to invite his audience to invent their own narrative. The artist's hares have resonated with audiences universally as he explores form through playful bronze renderings of hares who sit and ponder their thoughts, play leapfrog, dance or ride a skateboard – each with a unique character and endearing quality.





GUY DU TOIT

*On a Roll VII*

bronze

Edition of 16

190 x 90 x 50 cm

## LUCA EVANS

b. 1994, South Africa

Luca Evans is a Cape Town-based artist working primarily with wood and text. Their work sits in a playful and delicate intersection between tradition and alteration, linguistics and visual art. They utilise a hit-and-miss experimental approach to woodwork. The 'pop-ish' work plays with ideas around language, failure, mishap, violence, nostalgia and humour. Text and object are assembled interchangeably. Although they work predominantly with wood, their practice is intercepted with moments of print, animation and found objects.

In 2022 they co-founded Under Projects, an artist-run experimental project space where they work as a curator and programmer. They also lecture part-time in Conceptual and Curatorial practice. They have participated in a number of group exhibitions locally and internationally.

Playing with the motions of collision, Luca Evans' material practice employs a cut and paste approach. They work with marquetry, an archaic woodworking method in which thin pieces of wood are assembled like jigsaw puzzles.







LUCA EVANS

*Dialogue*

maple, kiaat and sapele  
on pine

42 x 35 x 4 cm



LUCA EVANS

*Paradise Motel*

birch, cherry, kiaat, maple,  
sapele and walnut on pine

47 x 35 x 4 cm



## GUY FERRER

b. 1955, Algeria

Born in Algeria, Guy Ferrer is a French artist of Catalan and Italian descent. Over the past three decades, Ferrer has developed an international reputation as a painter and sculptor, with exhibitions in museums and galleries around the world. Ferrer's work is fundamentally concerned with the mystery of life and the search of beauty. His artistic energy derives from a spiritual necessity to make art, as part on an ongoing search for transcendence, for solace and for meaning.

Rich in symbolism and characterised by highly textured surfaces, Ferrer's paintings, works on paper and sculptures are animated by his spirit and exude an ethereal energy. They connect at the deepest level with audiences across countries and cultures.

Recent honours include a monumental bronze for the French embassy in Singapore, a large fresco painted for the French embassy in Bakou, Azerbaijan and a triptych titled *Liberté-Egalité-Fraternité* commissioned by the OECD and for its headquarters in Paris.

A monumental bronze and a large canvas are permanently installed at the main entrance of Le Bon Marché in Paris.

'Gold, sacred and mythical, is more and more present in my work. For me, gold evokes the Orient, the sun, the spiritual quest, eternity.'

– Guy Ferrer





GUY FERRER

*The Upper*

Gutta and gold leaf on antique paper

93 x 65 cm



GUY FERRER

*Double*

Ink, collage and gold leaf on antique paper

17 x 29 cm



GUY FERRER

*Croix Rouge*

Ink and gold leaf on antique paper

29 x 17 cm



## ANNE GRAAFF

b. 1955, Cape Town, South Africa

Anne Graaff is a South African/British artist, poet and art historian specialising in Outsider Art. In her artwork, she is a painter and maker of artist's books. (Her Fine Art MA thesis, on contemporary book art, informs her practice). In 2017 she republished *The Owl House*, a book about the South African Outsider artist, Helen Martins. Her most recent book, *The Moleskins*, concerns the British WWII artist and SOE agent, Cecil Michaelis.

Her poetry is published in various publications, including *Carapace*, *Stanzas*, and the anthologies of African poetry, *Africa, My Africa!* and *Absolute Africa!*

'I like working with materials in a sensual way. I like the stuff of stuff – and the way materials can be coaxed to speak ... I like playing with art materials in a way that opens the door to accidental effects – so that the materials also speak for themselves. I like the back and forth between accident and control, as the artwork comes into being. I find this process to be mysterious and fascinating. This is why I am an artist.'

– Anne Graaff





ANNE GRAAFF

*Bluegum on Cedar Peak, Western Cape I*  
 ink and wash on 300 gram watercolour paper  
 66.3 x 86 cm (framed)

ANNE GRAAFF

*Bluegum on Cedar Peak, Western Cape II*  
 ink and wash on 300 gram watercolour paper  
 60.6 x 80.3 cm (framed)



ANNE GRAAFF

*Cedarberg Landscape, Western Cape I*  
ink and wash on 300 gram watercolour paper  
60.7 x 80.3 cm (framed)

ANNE GRAAFF

*Cedar Peak Landscape, Western Cape II*  
ink and wash on 300 gram watercolor paper  
60.2 x 80.4 cm (framed)

## LIZA GROBLER

b. 1974, Cape Town, South Africa

In her artistic practice, Liza Grobler is concerned with the creative process, the tangible qualities of material, and the physical viewer/artwork relationship. The objects, images and installation are constructed through collaboration and exchange. Gallery exhibitions and interventions are integrated components that cross-reference one another. Her collaboration with Qaqambile Bead Studio spans more than a decade. Together, they have produced over 100 artworks which have been exhibited widely, including Iziko Museum (Cape Town, 2006), the Florence Biennial (Italy, 2006), Johannesburg Art Gallery (Johannesburg, 2014) and the 1:54 Art Fair (London, 2015).

Grobler received a MAFA (cum laude) from Stellenbosch University in 1999. She has attended residencies in Norway, Finland, the United States, Mexico, Switzerland, Belgium and France. Her work is included in numerous collections and in 2014 she was selected to produce a public art work for World Design Capital Cape Town 2014. To date, she has had thirteen acclaimed solo exhibitions and initiated numerous site-specific and collaborative interventions in South Africa and abroad. Grobler was one of 15, from across Africa, recently selected for the Africa Centre international residency programme.

Liza Grobler's paintings spill over with runaway scribbles and vigorous mark-making, her compositions evoking morphing landscapes – perhaps echoing the artist's own relocation from urban to rural – and the immediacy of their energetic brushstrokes and dribbles of paint harking back to Abstract Expressionism.







LIZA GROBLER

*The Last Dance*

oil and mixed media on canvas

130 x 170 cm

## LEE-ANN HEATH

b. 1975, Durban, South Africa

Lee-Ann Heath's lush botanical paintings stem from her love of impasto oil paint, nature and connection. Using her surroundings as a point of departure, Heath draws on inspiration both natural and relational. Her desire is to recreate, analyse and deconstruct sensation.

When working with thick paint, the challenge of finding a balance between confident brush and palette knife strokes and moments of vulnerability becomes integral to Heath's process, with the continuous rearrangements of colours and forms lifting and enhancing each other, layer upon layer. The work reflects an obsessive urge to find the right combination of colour, line and shape.

The canvas has the noticeable touch of her hand, where the thickly layered paint has been moved around in a sensuous manner by her palms or fingers. This technique gives the images a three dimensional, nearly culinary quality, the paint with an appearance like icing on a cake ... almost good enough to eat. This invitation to an intense sensory interaction is carried through Heath's practice, making her artwork tactile and dynamic.

'I find the elements of surprise and unexpected accidental moments exciting, and when the accidental meets the intentional it often leads to the identity of the work coming unto its own.'

– Lee-Ann Heath





LEE-ANN HEATH

*Morning Cha-Cha*

oil on canvas

120 x 100 cm



LEE-ANN HEATH

*Under the Bloom*

oil on canvas

150 x 80 cm



## MATTHEW HINDLEY

b. 1974, Cape Town, South Africa

Matthew Hindley graduated from the Michaelis School of Fine Art, Cape Town in 2002, where he was awarded the Michaelis Prize.

As one of the countries' most recognised younger painters, Hindley's intense, poetic and delving artworks have featured in various critical and seminal South African exhibitions. A 2019 solo presentation was held at the SILO hotel Vault Gallery in Cape Town.

He has exhibited at the Eli and Edythe Broad Museum, Michigan (2012) and the Kochi Muziris Biennale, India (2012). In 2014 he worked on a series of paintings inspired by the mythological African tales of South African writer Don Mattera, for a book published in Berlin, Germany.

In 2015 his artwork was part of the imago mundi, Benetton Collection at the Venice Biennale, and his major public sculpture *Speak Naturally and Continuously* was installed above the entrance of the IZIKO South African National Gallery in Cape Town, South Africa.

'He uses highly transparent Shminka oil paints that he uses almost like watercolours, building layers and creating an extraordinary luminosity in the images. Hindley also seems to be occupying a middle-space here between photography (the sources are usually photographs), graphic images, painting and drawing. He states he has been drawn to Goya and Van Gogh – and the capacity of the line, or the movement of the line, to carry emotion, vibrate with feeling.'

– Craig Higginson , novelist,  
playwright and theatre director







MATTHEW HINDLEY

*To Strive*

oil and acrylic on Italian cotton

133 x 95 cm



MATTHEW HINDLEY

*Fresh Grass Swords*

oil and acrylic on Italian cotton

50 x 92.5 cm



MATTHEW HINDLEY

*Talk is Cheap*

oil on canvas

150 x 140 cm

## PHILLEMOM HLUNGWANI

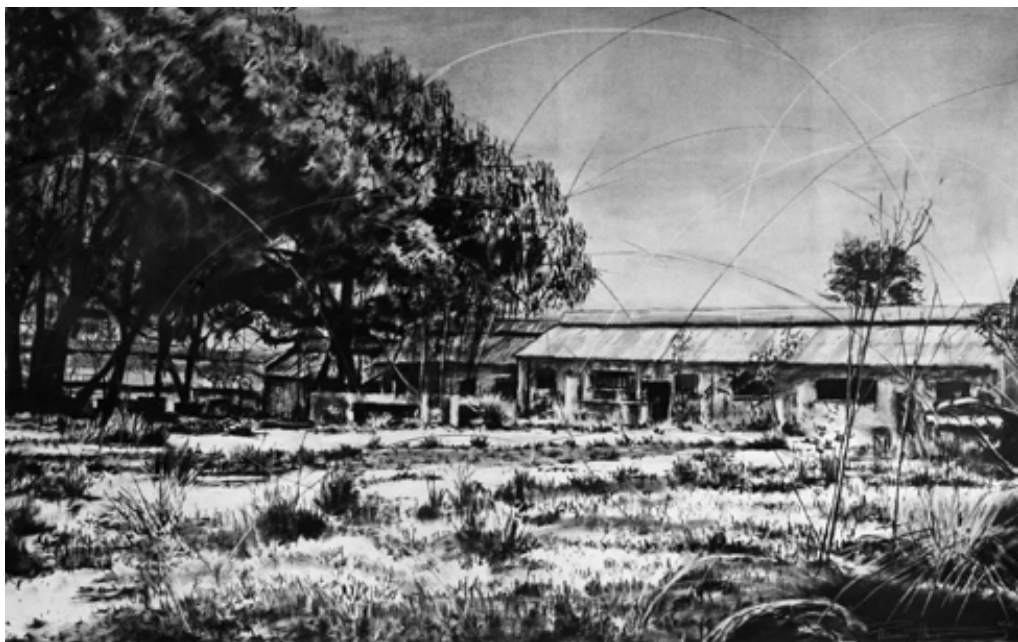
b. 1975, Limpopo, South Africa

Phillemon Hlungwani was born in Thomo Village, Giyani, in the Limpopo Province. He attended the local village schools, where he developed his skills under the guidance of his art teacher, and mentors Muxe Moses Mthombeni and Queen Mtileni. Hlungwani studied at the Johannesburg Art Foundation before studying printmaking under the mentorship of Kim Berman, the late Nhlahla Xaba and Osiah Masukameng at the Artist Proof Studio. Hlungwani later completed a teacher's training course in Art at the WITS School of Art. He has since been based at the Artist Proof Studio, where he has facilitated classes, been a unit manager for papermaking, and was the coordinator for community outreach and special projects at the studio. He has also worked on a range of advisory and mentoring projects. Sponsored by the prestigious Ampersand Foundation Fellowship, Hlungwani completed an extensive study tour of printmaking studios in the United States. In addition to his drawing and graphic work, Hlungwani has completed and facilitated many murals, including at the Standard Bank Art Gallery (for the Picasso in Africa exhibition) and a mural for Bell Dewar and Hall. He has been commissioned by the Johannesburg Development Agencies, MTN and the South African Governmental offices.

With his trademark charcoal and pastel, Phillemon Hlungwani has brought an entire world, and more specifically, a particular community to life. The frozen glimpses vibrate with colour, pattern and humanity. There is always something new to see in these sensitively structured compositions. 'Your eye must travel', Hlungwani says of the way the marks and figures draw your gaze across the image.







PHILLEMONT HLUNGWANI

*Kule hi le ndzhaku II*

*(The past is the past, you cannot bring back the past with your money, it's impossible)*

charcoal on paper

75 x 118 cm





**PHILLEMONT HLUNGWANI**

*Amukela leswi u nga na swona u swi endla swa nkoka*  
(Value what you have and be content with it) I

charcoal and pastel on paper

50 x 34 cm

## KILMANY-JO LIVERSAGE

b. 1973, South Africa

Adopting an urban art language allows Kilmany-Jo Liversage to update, renew and challenge the conventions of painting, though her rendering of matriarchal subjects inspired by the Renaissance era. It also references digitised mass production and a futuristic post-human world. The result is a series of brightly coloured large-scale paintings, evoking the street, art history and the future.

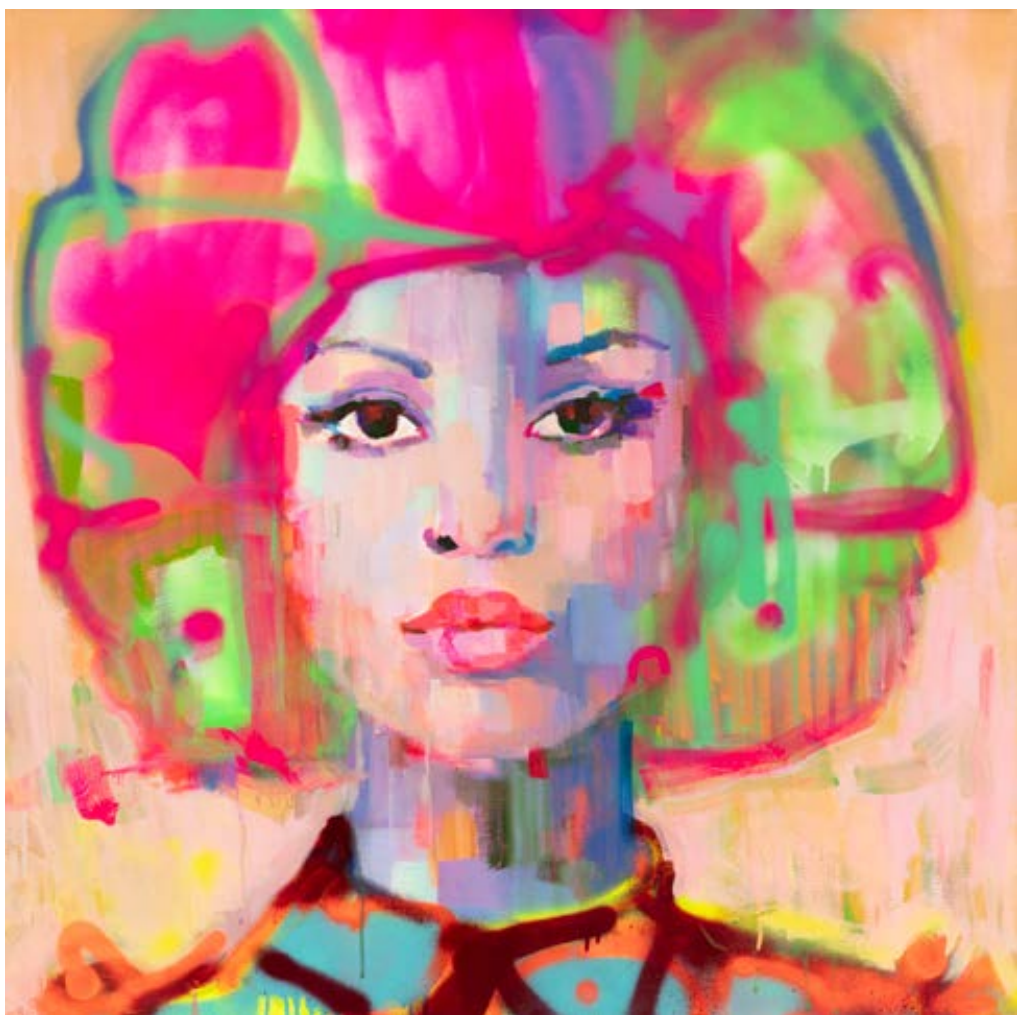
With a list of achievements that includes the Sasol New Signatures Award in 2000 and a UNESCO bursary in 2005, as well as an artists' residency in Colombia, Liversage has had the opportunity to explore and interpret the concept of street art in a distinctive and original way.

Liversage lives and works in Cape Town. Her work is included in several public and private collections in South Africa and around the world.

'During the Machine Age, artists would reduce their compositions to its smallest constituent parts. With my current paintings, I manufacture this deconstruction by combining the painting tradition of portraiture with idiosyncrasies from the urban culture of tagging. This enables me to explore the intersection between street art and fine art while reconstructing them into a new genre of portraiture.'

— Kilmany-Jo Liversage





KILMANY-JO LIVERSAGE

*PORTRA*

acrylic, aerosol spray and marker on canvas

100 x 100 cm





KILMANY-JO LIVERSAGE

*PAFLORA*

acrylic, aerosol spray and marker  
on 300g Fabriano paper  
77 x 56 cm



KILMANY-JO LIVERSAGE

*FLORA*

acrylic, aerosol spray and marker  
on 300g Fabriano paper  
77 x 56 cm



## LORIENTTE LOTZ

b. 1954, Bulawayo, Zimbabwe

Lorienne Lotz currently lives and works in Cape Town. She completed a Postgraduate Diploma in Fine Art at Michaelis UCT 2013. Lotz studied in the 1980's under Bill Ainslie at the Johannesburg Art Foundation. Rose Shakinovsky and Claire Gavronsky (Rosenclaire's) annual intensive workshops both in Italy and South Africa have been instrumental in her forging a deeply intuitive material process with an awareness of a formal language.

Lotz was awarded a Sasol New Signatures Merit Award 2014. Her work is held locally and internationally in private and public collections including the Spier Collection and Ellerman House in Cape Town.

'I continue to challenge the process of my artmaking and choice of materials by giving authority to the relevant poignant questions of our times and our very humanness.'

– Lorienne Lotz





LORIENNE LOTZ

*Our Better Angels*

oil and charcoal on canvas

90 x 90 cm



LORIENNE LOTZ

*Blowing His Own Trumpet*

oil and charcoal on canvas

50 x 50 cm



LORIENNE LOTZ

*After Beuys – Explaining Peace*

oil and charcoal on linen

50 x 40 cm

## PAULA LOUW

b. 1951, South Africa

Since 2006, Paula Louw has been making art that is conceptual, much of which has to do with the disassembling of machines, typewriters, guns, pianos and sewing machines. She also paints and draws. Her conceptual emphasis is on communication and peace.

Her 2016 exhibition, *Gently does it*, represented a new, more material direction for Louw. Here she has made 'soft' guns, sewn and created from fabric. Regarding these, she states: 'The antithesis of all that one would normally consider a gun to be, the R5, revolver and R1 have been de-natured, are redemptive. Having been stitched together, they contradict any ideas we might have concerning these weapons in a traditional sense. Colour, texture, shape, lines and curves, they could be the same deadly objects, but they present a very different aspect. They're loaded with hurt ... wounds and tears have been stitched and mended, healing has been sought and rendered.

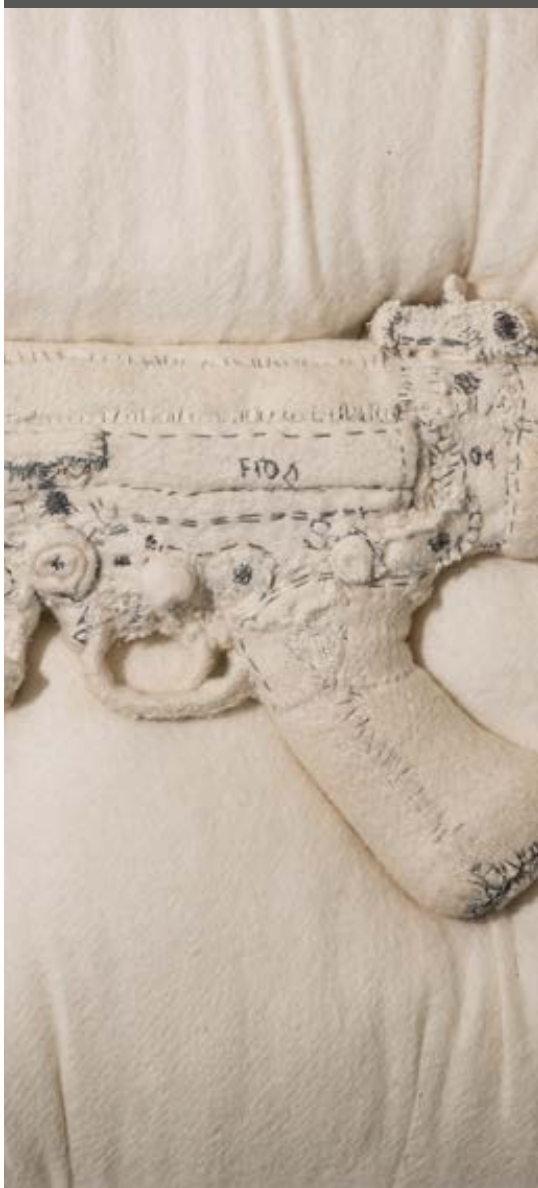
They can no longer be loaded, cocked, nor the trigger pulled. They have been silenced.

Paradoxically, we sense the deadly layers of meaning whose legacy history has conferred, whose dark weight drags these objects deeply into the softness of the pillow.'

Louw has works in a number of private collections in South Africa as well as the UK, France, Australia and the USA.

'Sewing, normally considered the proclivity of women, is the means of creation, causing these objects to take on a curiously feminine energy. They have been rendered completely harmless and present to us soft, even rather cuddly objects, like a soft toy or teddy bear.'

– Paula Louw







PAULA LOUW

*Gently Does It: The R1*

mixed media

56 x 148 cm

## SPEELMAN MAHLANGU

1958–2004, South Africa

Speelman Mahlangu studied both sculpture and painting at the renowned Katlehong Art Centre, which was established in 1977 and a place of learning for many notable South African artists including Mmakgabo Helen Sebidi, Martin Tose and Simon Masilo. The centre grew out of a collection of individual artists such as Morningstar Motaung, Stanley Nkosi, Napo Mokoena and Lucas Sithole.

Mahlangu's imagery is distinctly African and his work often encompasses a dreamworld with its roots in Ndebele tribal myths. His iconography draws on traditional practices inspired by his grandfather, who introduced him to the legends and symbolism of animals and ancestor sacrifice. During his life, and following the end of apartheid, Mahlangu was profoundly interested in South Africa's 'homecoming' to the African continent, and his work draws one into the realm of southern African icons of traditional life, depicted almost as hieroglyphics.

'My paintings incorporate symbols and patterns from Ndebele murals and Egyptian hieroglyphics,' said Mahlangu. They often describe things that one cannot see but can only feel. My themes include an exploration and spiritual, mythical ideas of the world to come. The role of music in African life and traditional rituals, African pots, human figures, calabashes and drums emerge from semi abstract shapes. A dream dreaming us.'

– Speelman Mahlangu





**SPEELMAN MAHLANGU**

*Where we are at Now*

bronze

Edition of 6

40 x 32 x 13 cm

## MAJA MARX

b. 1977, South Africa

Maja Marx is an artist currently living and working in Cape Town, South Africa. Marx is a proponent of contemporary abstract art; approaching painting as an optical activation of surface.

Her paintings are essentially hyper-activations of surface. Marx starts by mapping 'found' compositions onto her canvas, and then allows this process of transcription to self-proliferate. Once the optical field of each canvas has become alive, the artist uses the act of painting to literally 'stare herself' out onto the canvas. Each layer of paint, each engagement responds to the layers beneath to become rich self-referential fields in which the physical act of looking is foregrounded; surfaces that are read, looked at and stared into all at once.

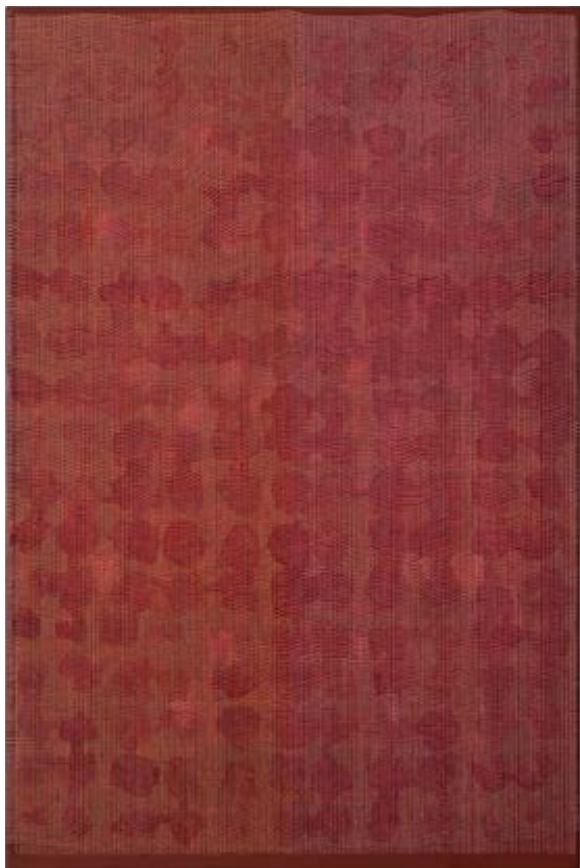
Marx is a fellow of the Ampersand Foundation (New York/ Johannesburg) and a participant of MAPS (Master of Art in the Public Sphere); an exchange between the Wits School of the Arts, Johannesburg, South Africa and the Ecole Cantonale d'art du Valais in Sierre, Switzerland. Since receiving her MFA in Fine Art (Cum Laude) from the University of the Witwatersrand in 2008, her works have been included in a range of public and private collections, additionally, in 2022 Marx participated in the Ekard Residency in the Netherlands. She has also participated recent group exhibition The Phoenix Runway, with WHATIFTHEWORLD Gallery in Cape Town (2022), as well as in the South African Pavilion of the Venice Biennale (2013), and the ELIA Exhibition, Cuenca, Spain and Gent, Belgium (2006).

'With the traditional approach to compositional painting there is the comfort of having something for your eyes to perch on, and as visual beings, we desire that perch. We take a breather. We sit on it with our eyes, as a bird that would want to sit on something. It's a moment for rest. And with my work, I never allow that. When I paint, I'm actively looking.'

– Maja Marx





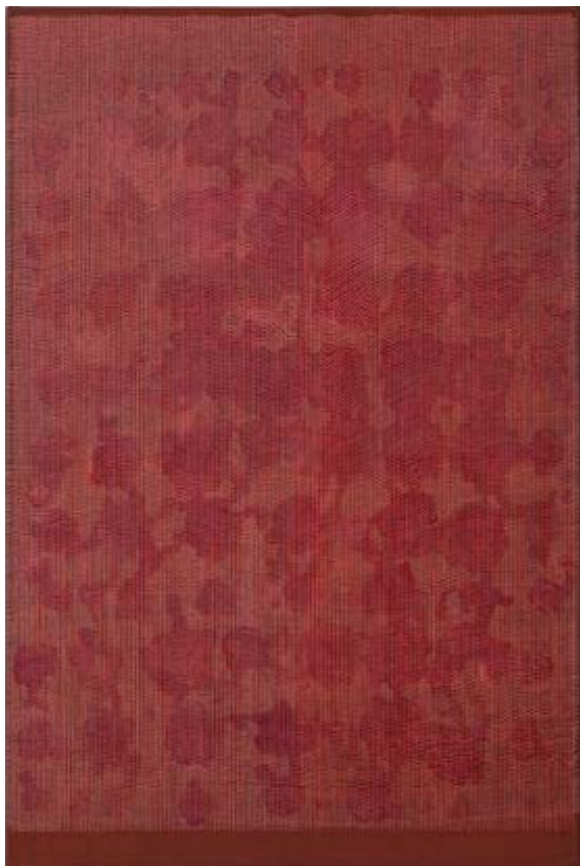


MAJA MARX

*Litmus*

oil on Belgian linen

75 x 50 cm

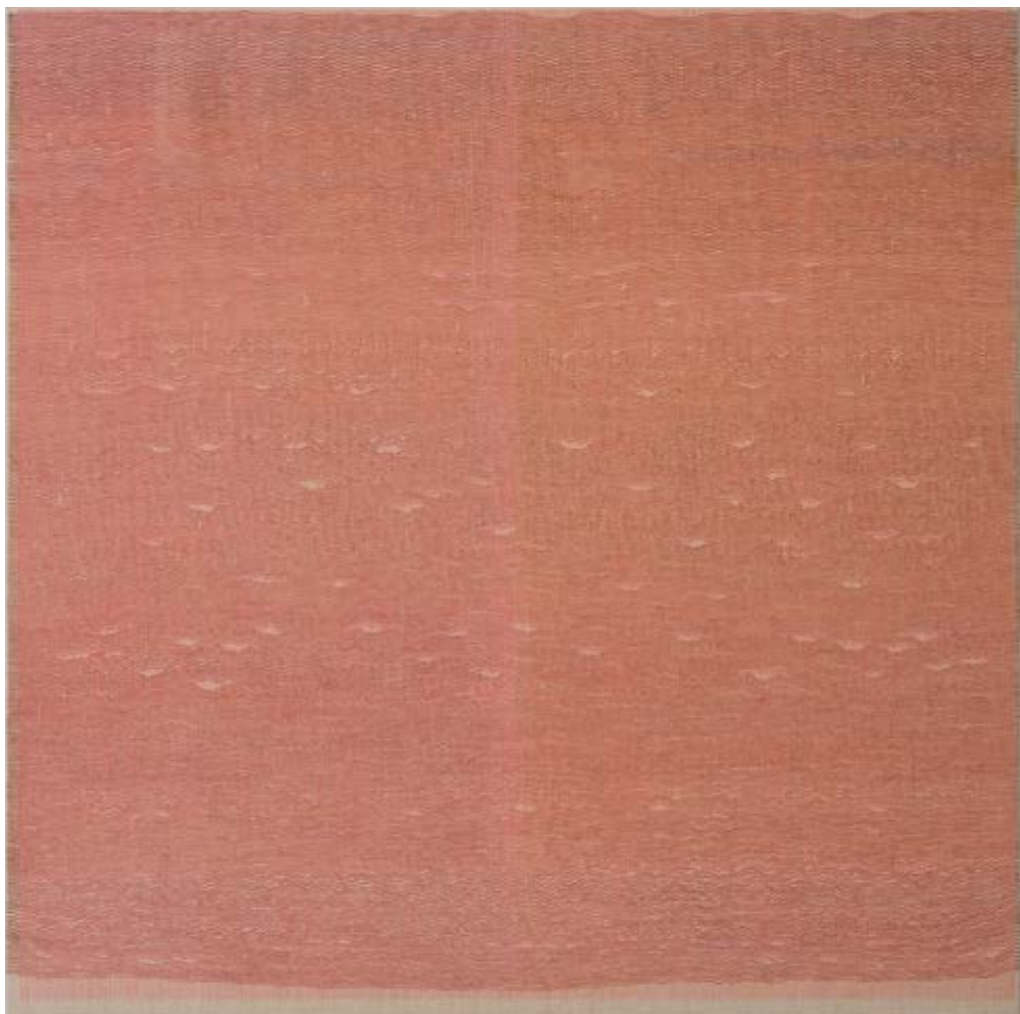


MAJA MARX

*Slow Fade to Blue*

oil on Belgian linen

75 x 50 cm



MAJA MARX

*Dénouement*

oil on Belgian linen

100 x 100 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 vase 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, and produced painstakingly slowly, each piece is as unique as the narrative it tells. Themes, images and text are repeated and reshuffled, embodying in their very fabric humanity's ability to carry contradictory impulses simultaneously.

The choice of the vase as her canvas is not without significance for Lucinda Mudge. Across cultures, we have been making vases for thousands of years and, technological advances notwithstanding, we continue to make them, by hand, as functional or decorative domestic objects – or both. Drawn by its comforting shape – and its associations with water carrying, the womb – the sinuous curves and the sheer presence of a Mudge vase is both familiar and profoundly affirming.





LUCINDA MUDGE

*Some People*

ceramic, gold lustre

51 cm



## NIGEL MULLINS

b. 1969, Makhanda, South Africa

Nigel Mullins perceives his abstract works to be consoling and energizing structures. 'These works are intended, at the simplest level, to activate a positive emotional state on entering the exhibition in a similar way to how stained glass windows in cathedrals may open one up to a state of contemplation,' says Mullins. 'They do, however, also work as a positive visual metaphor for human endeavour.'

Nigel Mullins has had numerous solo exhibitions in South Africa, the UK and Germany and has taken part in some 50 group shows. His work has been represented at the Cape Town, Johannesburg, Frankfurt and London art fairs and on the Mumia International Underground Animation Festival, Brazil.

Mullins work is held in public and private collections in South Africa, the UK and Europe.

'The act of compiling a series of colours and marks on a canvas is for me, a minimalist meditation on the nature of human constructs, both physical and social. The paintings, like culture, are the result of the accrual of choices, order, chaos and chance.'

– Nigel Mullins





NIGEL MULLINS

*Pragmatic, Jubilant, Organised*

oil on canvas

100 x 150 cm



NIGEL MULLINS

*Sublime Accrual of Mutable Aspirations*

oil on canvas

100 x 150 cm

## WILLIAM PEERS

b. 1965, UK

William Peers studied at Falmouth Art College after which he was apprenticed to a stone-carver, Michael Black, who urged him to work slowly and entirely by hand. Peers worked in the marble quarries of Carrara, Italy, and later spent time in Corsica where he found a tranquil retreat to work and develop his ideas. His earliest carvings were figurative and followed the long history of English stone carving brought to prominence by Henry Moore and Eric Gill.

In the 1990s Peers moved to Cornwall and there followed a period of fifteen years where he exclusively carved relief sculptures in Hornton stone. Over time his work has become increasingly abstract. In 2007 he created a large series of work in Portuguese marble. The change of material had a dramatic effect on the style of his work. In 2010 he embarked on a series: *100 Days: Sketched in Marble* in which he carved a marble sculpture each day for one hundred days. Working repeatedly within a time limit led him to a bolder approach to carving. Recently the relationship between positive and negative shapes has become an interest, and several larger works for the landscape have seen a dramatic change in scale in his work.

Past exhibitions include solo presentations with John Martin Gallery as well as exhibitions in New York and San Francisco. Public exhibitions include *On Form* at Asthall Manor, Woburn Abbey and Glyndebourne. Two of Peers' monumental sculptures are permanently displayed at Linthwaite House in Britain's Lake District as part of the Leeu Hotel Group's collection.

'Once I began to use marble there was no going back and I slowly grew to understand its characteristics – its strengths and weaknesses ... Removing most of the marble from a block is transformational as the focus is not only on the marble contours but the air that surrounds them. A conversation between matter and space.'

– William Peers







WILLIAM PEERS

*Cilia*

Carrara marble

95 x 71 x 17 cm



WILLIAM PEERS

*Orgos*

Carrara marble

32 x 37 x 7 cm



## MARK RAUTENBACH

b. 1964, Pietermaritzburg, South Africa

Mark Rautenbach lectured Design for a number of years at the Cape Peninsula University of Technology, and education recurs as a theme in his work, along with identities born out of narratives – represented through yarn.

Rautenbach works in a variety of media, including material which is considered waste matter, as well as textiles and paper. His practice is often process-based, and draws on traditional craft techniques.

The textural languages he uses guides his creative procedures by inviting consideration of their inherent potential and associations. Through ritualistic repetition – drawing on the arcane and everyday, the collective and personal – Rautenbach uses his meditative works to embody psychological and cultural patterns, giving form to invisible spaces. Physical conglomerations – whether of thread, steel safety pins or glass – symbolise emotional connections.

By renegotiating found objects and materials from shops, recycle bins, gifts and disassembled artworks, Rautenbach manifests forms which exhibit his alchemical journey: his commitment to be present with all things even when they are uncomfortable. To delve into, uncover, bind and cocoon his being – to transform into something beyond expectations.

Rautenbach has exhibited at the Iziko South African National Gallery, Everard Read, Open 24 Hrs, Spier, David Krut Projects and Ebony/Curated, among others.

For Mark Rautenbach, matter is the means he uses to express memory and meaning. He looks at the unseen forces and tensions which are inside and in between visible material things.





MARK RAUTENBACH

*Gentian (Ad Hominem Series)*

mixed media

127.5 x 88.5 cm

## BRETT SEILER

b. 1994, Zimbabwe

Through his paintings, Brett Charles 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.

– Khanya Mashabela, curator and art historian.

Seiler graduated from the Ruth Prowse School of Art in 2015. In addition to his solo shows, Seiler has been included in various group exhibitions and fairs, including a performance piece with Luvuyo Nyawose titled 'Reading Homophobia' (2017) at the A4 Arts Foundation in Cape Town, curated by Kemang Wa Lehulere and Zipho Dayile, and the Cologne Art Fair with Galerie Eigen + Art in 2021.

Brett Seiler uses everyday materials such as bitumen and roof paint as his medium for astute observations and tender ruminations on the male body, domestic space, poetry, Queer history and literature, Christian symbolism, love, intimacy, and alienation.





**BRETT SEILER**

*Fabio Resting on Callum's Chest (Diptych)*

bitumen and roof paint on  
canvas

62 x 42 cm



**BRETT SEILER**

*Shepherd*

engraving on painted wood  
30.5 x 25.5 cm





**BRETT SEILER**

*Study of Greg and Noah*  
 engraving on painted wood  
 30.5 x 30 cm

**BRETT SEILER**

*Nap*  
 engraving on painted wood  
 30.5 x 29 cm



**BRETT SEILER**

*Jan and Willem in the Lounge, from  
Disposable Camera*  
engraving on painted wood  
30.5 x 36.5 cm

**BRETT SEILER**

*Regarding Bell Hooks*  
engraving on painted wood  
30.5 x 52 cm



**BRETT SEILER**

*Jeremy with a Suitcase,  
I Hate Fucking Packing*  
engraving on painted wood  
30.5 x 33.5 cm



**BRETT SEILER**

*I Kiss Jan, from Disposable  
Camera*  
engraving on painted wood  
43.5 x 30.5 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 offers 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 bronzes are created using the lost wax casting method. Patinas commonly available to artists working in bronze include natural browns, blacks and greens. However, given the importance of colour to Smit, he uses alternative methods that result in a unique fusion of intensely saturated patinas. Smit's ability to manipulate the patination process, coupled with his focused enthusiasm for surface gradations, has allowed him to consistently push boundaries.

Smit's process as an artist today remains adaptive, inventive, and physically engaging and he has achieved success internationally, from Hong Kong to London and New York.

'I want the sculptures to mimic the paintings, I almost try to merge them in approach, [and] to translate paintings in a three-dimensional form. In my head, I see the pieces of clay as brush strokes. At one stage while working on a sculpture I found myself building the plaster of Paris with a brush because I liked to see the brush strokes and the drips.'

– Lionel Smit







LIONEL SMIT

*Repose #1*

bronze

Edition of 8

18 x 43 x 37.5 cm



LIONEL SMIT

*Repose #2*

bronze

Edition of 8

31 x 36 x 36 cm



LIONEL SMIT

*Repose #3*

bronze

Edition of 8

37 x 40 x 43 cm



LIONEL SMIT

*Broken Maquette*

bronze

Edition of 6

60 x 20 x 20 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.

Conveyed through hue and form, the images are a representation of transformation. Her paintings are a portrayal of her own inner spiritual processes, while also interrogating universal consciousness.

The daughter of a forester, Stutterheime developed her intense love for landscape as a child growing up in Newlands Forest, Cape Town. She studied part-time with the artist Simon Stone and the late Bill Ainslie, one of South Africa's finest abstractionists, but aside from this is largely self-taught. She has participated in solo and group exhibitions consistently over the past thirty years, and her paintings are included in private and corporate collections around the world.

'The work reveals a slow unfolding, and a weaving together of states of being. Daniel C. Wahl wrote that 'weavers are healers of the unbroken whole – connecting people and place in elegant tapestries of shared meaning and visions of a world that works for all.' My practice engages actively with layering the literal passage of time and formal artistic considerations onto one symbolic surface. The choice of colours represents my own mindscape; in turn I hope to reflect on larger considerations, offering a reconnection and weaving together of humanity's mindfulness and beyond.'

– Penelope Stutterheime





PENELOPE STUTTERHEIME

*Weaver I*

oil on canvas

129.5 x 124.5 cm



PENELOPE STUTTERHEIME

*Weaver IV*

oil on canvas

55 x 60 cm





PENELOPE STUTTERHEIME

*Weaver V*

oil on canvas

120 x 120 cm

## ANGUS TAYLOR

b. 1970, Johannesburg, South Africa

‘You can only write poetry in a language you know.’ – Angus Taylor

Angus Taylor is known for his powerful, often monumental, sculptural works made from materials from his immediate environment – Belfast granite, red Jasper and the orange earth found near Johannesburg. Although he references traditional South African crafting techniques, his works are unmistakably contemporary. Taylor’s craftsmanship, bold and visionary approach and his original use of materials has resulted in many ambitious public and private commissions around the world.

Taylor is a graduate of the University of Pretoria, which awarded him an Alumni Laureate in 2005. He teaches at the University of Pretoria and served as advisor to the Tshwane University of Technology. In addition to numerous solo and group exhibitions in South Africa and internationally, Taylor is actively involved in national and local government as well as private sector large-scale commissions. These include the Solomon Mahlangu statue in Mamelodi (Pretoria), the statue of Chief Tshwane in front of the Pretoria City Hall as well as the work commemorating South African anti-apartheid Afropop singer, Brenda Fassie, in Newtown, Johannesburg.

Angus Taylor’s formidable knowledge of and affinity with stone and metals runs deep, fueled by endless research, experimentation and grappling with ancient materials – and by fiery processes in his foundry.





ANGUS TAYLOR

*Deep Remembrance*

bronze and black banded chert

Edition of 6

122 x 45 x 33 cm



ANGUS TAYLOR

*Discordant Harmony Maquette*

bronze and hematite

Edition of 12

75 x 30 x 16 cm





ANGUS TAYLOR

*Being and Thinking*

bronze and tiger iron

Edition of 12

bronze head: 48 x 34 x 22cm

tiger iron head: 43.5 x 34 x 20cm

## 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 ...

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.

I look for an aesthetic in decay and try to capture it on canvas and on wood panels that I use as support to my work.

I reproduce the effects of time using all sorts 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.

It is a long process as the work consists of multi-layered artist oil paints - produced in my studio with pigments sourced in Burgundy - each layer needing to dry and be 'worked out' before the next one can be applied.'

– Philippe Uzac

'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

*Vanishing Shapes I*  
oil and gold leaf on canvas  
85 x 115 cm



PHILIPPE UZAC

*Fields III*  
gold leaf and oil on canvas  
85 x 115 cm



## SHANY VAN DEN BERG

b. 1958, Riversdale, South Africa

Shany van den Berg's practice centres on contemporary portraiture and figurative work. Her inspirations stems from her life as a woman, mother of four children and a professional artist.

Renowned for her technical acumen, subtle symbolism and agility in shifting between portraiture, figurative, abstraction and sculptural work, she explores the critical contemporary themes of womanhood, identity, family, and connectedness to Mother Earth.

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. The references are delicate and ambiguous.

Van den Berg has worked as a full-time artist for almost thirty years. She is a three-time finalist in the BP National Portrait Award in the UK (now the Herbert Smith Freehills Portrait Award), as well as a three-time finalist in the South African Sanlam Portrait Award. Her practice includes painting on board, linen and found objects, drawing, sculpture, site specific installations, mixed media, three-dimensional work as well as poetry and music

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.







SHANY VAN DEN BERG

*Intertwined II*

oil on canvas

100 x 135 cm

## ELIZE VOSSGÄTTER

b. 1981, Johannesburg, South Africa

'By observing the language of the natural world, we start to understand the patterns of existence.'

Elize Vossgätter's work is concerned with our unnatural relationship to the natural environment.

Her primary medium is natural beeswax, which she soaks in chemicals, impregnates with synthetic pigment and then works onto the canvas using heat. The constant tension between the organic and inorganic is palpable. Gouging into the multilayered and multicoloured wax sediment – an exercise in carving – the outcome is a surface structure reminiscent of a relief: a testament to sensual organic forms which evoke the physical laws of the natural world, from which she draws her visual vocabulary.

Recent bodies of work include 'Natural Order' and 'Artificial Selection'. They focus on our failing cultural, political and environmental structures and the flux of finding a new balance in this post-natural world.

'I like working with unstable materials. Or rather materials that have the potential to keep on shifting after my intervention. Here ... slowly ... they grow.'

– Elize Vossgätter





ELIZE VOSSGÄTTER

*Ecdysis*

beeswax and pigment on canvas

160 x 80 cm

## BARBARA WILDENBOER

b. 1973, Pretoria, South Africa

Barbara Wildenboer is a South African artist who uses a combination of analog and digital processes to create work that mostly consists of collage, photo-and-paper construction, installation, digitally animated collage works, and book arts.

Her trademark 'altered books' function as narrative clues, intertexts or 'subtitles' accompanying the other works, referring to subject matter ranging from ancient history, archaeology and fractal geometry to psychoanalysis. The altered book series *Library of the Infinitesimally Small and Unimaginable Large* (2011–present) was inspired by a short story by the Argentinian writer Jorge Luis Borges titled *The Library of Babel*. In this large-scale ongoing project she uses the library as a metaphor for the universe.

Wildenboer lives and works in Cape Town, South Africa, and is represented by galleries in Cape Town, Johannesburg, London, Lisbon and Luanda. In 2007 she obtained a Masters in Fine Art (cum laude) from the Michaelis School of Art at the University of Cape Town. Before that she completed a BA(Ed) with majors in English literature, Psychology and Pedagogics at the University of Pretoria in 1996, followed by a Bachelor of Visual Arts from UNISA in 2003.

In 2011 she was nominated and subsequently selected as one of the top 20 finalists for the Sovereign African Arts Award for which she received the Public Choice Prize. She has been awarded several international residencies such as the Darat al Funun exchange residency/Unesco-Aschberg (Amman, Jordan 2006), the Al Mahatta

Barbara Wildenboer's altered books breathe renewed life into previously prized objects that are disappearing into obsolescence in our digital age.



residency (Birzeit, Palestine 2009) and the Red De Residencias Artísticas Local (Bogotá, Colombia 2011), the Rimbun Dahan artist residency (Penang, Malaysia 2013), L'Atelier Sur Seine (Fontainebleau, France 2017), Hannacc (Barcelona, Spain 2018) and Le Jardin Rouge at the Montresso Foundation (Marrakech, Morocco 2022).





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 more than 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.

Wozniak seeks transcendence through his work, a release from the constraints of the corporeal. This counterpoint is explored in the interplay between mass, weight, volume, and structure on the one hand, and fluidity, motion and grace on the other.

Optimism is implicit in every piece Wozniak sculpts and is palpable in the finished object. It is no surprise that he identifies so strongly with the sentiment of 20th century, Italian sculptor, Arturo Martini, when he said, 'In this Babylon, where everyone has lost [their] senses, my sculpture could bring them some joy in its clarity and vibrancy.'

The artist feels his work is complete only with a restoration of the whole – when the viewer connects the physical object with the unseen, spiritual dimension.





FLORIAN WOZNIAK

*Skater*

bronze

Edition of 8

56 x 22 x 33 cm

## FAITH XLVII

b. 1979, Cape Town, South Africa

Liberty Du, who is widely recognised as Faith XLVII, is a multi-disciplinary South African artist.

Her journey into art began on the streets of South Africa in 1997, as a young graffiti writer taking on the name Faith47 (the number being a reference to her grandmother's numerological theorem). In 2006, Liberty began on a nomadic journey which has brought her to create works in over 39 countries.

Her evolution from street artist to multi-disciplinary artist has created a solid bridge into the contemporary art world, her exploratory approach has led her to develop a broad range of artwork. This ranges from immersive new media installations and hand-sewn wall tapestries, to sculptural bronze works investigating hierarchies of power, paintings as well as various explorations into printmaking.

One can observe in the artist's approach evidence of her own personal quest, which in turn brings to the forefront much larger concerns of universal social and political complexities. There is too the active investigation and questioning of the human condition, its deviant histories and our own inherent existential search.

Today, her artwork can be found in the several private and public collections including Universal Studios in Los Angeles, Lighthouse Properties in Philadelphia and the Cyril Ramaphosa Foundation in South Africa. Her inaugural museum show was at the Musee des Beaux-Arts de Nancy, France.

She has also shown at the Musee Des Calais Museum of Fine Art and the Bernard Magrez Foundation in France, the Mana Contemporary and the Brooklyn Museum, both in the USA.

Translating to 'from the stars,' *Ex Astra* is a wooden ensemble comprised of twelve hand carved geometric impressions. These blocks show the stains of the printmaking process, serving as the foundational layers forming Faith's broader woodcut series, reflecting an intuitive visual exploration that align with the cyclical nature of the twelve months of the year. Drawing on ritualistic practices, *Ex Astra* invokes an ancient awareness of the phases that shape human experience. The geometric forms within the work function as talismans, echoing transcendental states, embodying an abstraction that meet at the crossroads of time and space..







FAITH XLVII

*Ex Astra*

carved and inked wood

145 x 121 cm

*Established in 1913 | Modern and contemporary art from South Africa*

Everard Read London | 80 Fulham Road | Chelsea, London SW3 6HR  
+44 (0)20 7590 9991 | [info@everardlondon.com](mailto:info@everardlondon.com) | [www.everardlondon.com](http://www.everardlondon.com)

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

PHOTOGRAPHY CREDITS

Images courtesy of Damian Griffiths, Michael Hall, Stella Olivier, Marc Rogoff, Matt Slater and the artists

ER | 100 YEARS

