

VIEWWF

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VIEW FROM THE SOUTH

A group exhibition of works by South African artists
in celebration of the 2010 World Cup

30 June – 12 July 2010



Nigel Mullins / 'Billions' / oil on canvas / 80 x 120cm

In his recent work, Mullins introduces an objective set of images. Linked to the photographic objectivity with which he applies paint, the text layered over the settings is introduced in a bland font, as devoid of association as possible. He turns his considerable painting facility to a precise rendering of sights with which we are so over-familiar that we cease to see them: satellite dishes on chimneys, flowers, semi-industrial landscapes. These become objects of contemplation.



Denby Meyer / 'Re-inventing the City' / watercolour / 53 x 73 cm



Luan Nel / Bo-Kaap / oil on canvas / 15 x 15,5 cm



John Meyer / A Knife's Edge / mixed media on canvas / 115 x 153 cm



John Meyer / Everything to Lose / mixed media on canvas / 76 x 102 cm



Henk Serfontein / General Dealer: McGregor / oil on canvas / 42 x 59 cm



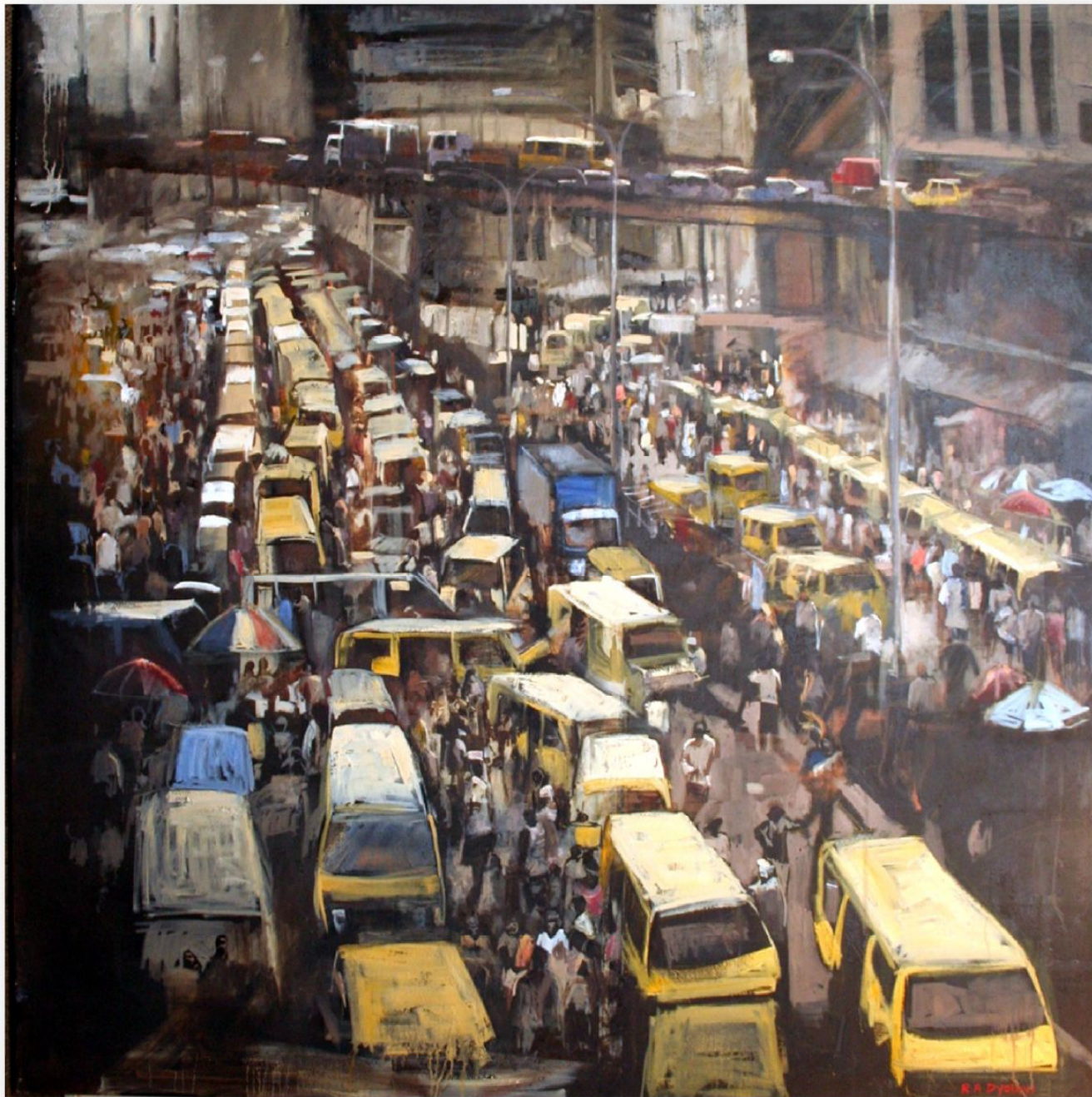
Hermann Niebuhr / Varallo / oil on canvas / 75,5 x 90,5 cm



Peter van Straten / Join Western Civilization Today & Get Your Very First Vacuum Cleaner Absolutely Free! / oil on canvas / 70 x 90 cm



Brad Gray / The Enchanter II / oil on canvas / 140 x 160 cm



Ricky Dyaloyi / Sesifikile I / mixed media on canvas / 175 x 175 cm



Ricky Dyaloyi / Sithathe Asibeke / mixed media on canvas / 100 x 150 cm



Vusi Khumalo / Gugulethu Stadium / mixed media on board / 51 x 64 cm



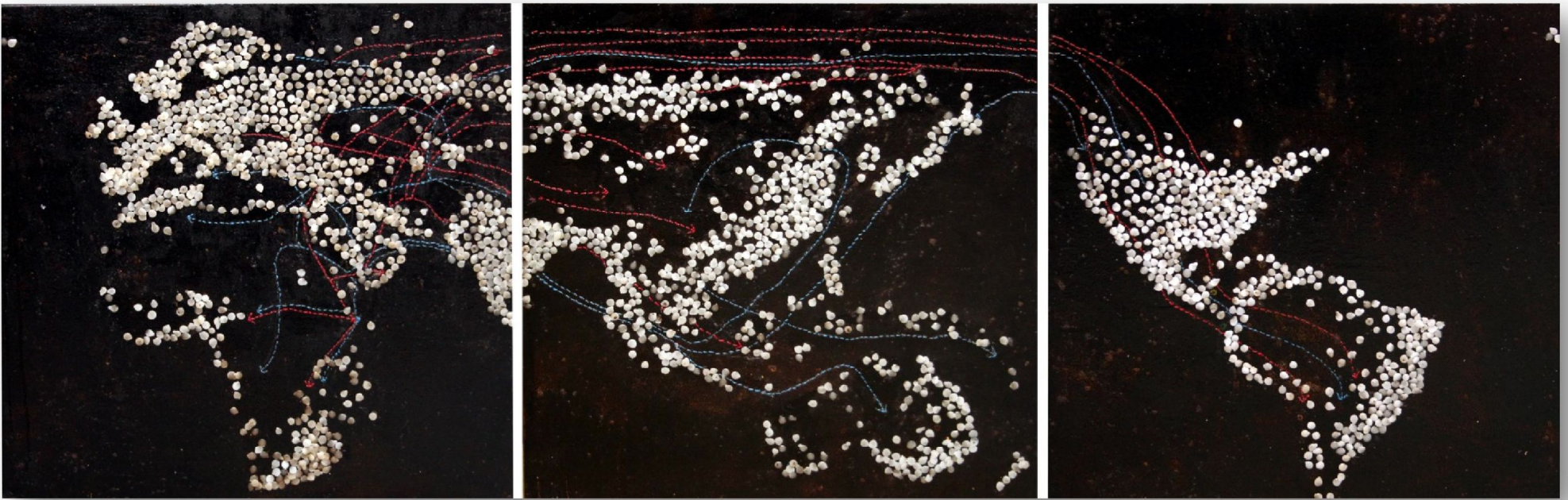
Heike Allerton-Davies / Confront My Apathy / acrylic on canvas / 130 x 120 cm



Carl Becker / Table Mountain (Khoi San) / gouache / 24 x 24 cm



Guy du Toit / Cage on Head / bronze – unique



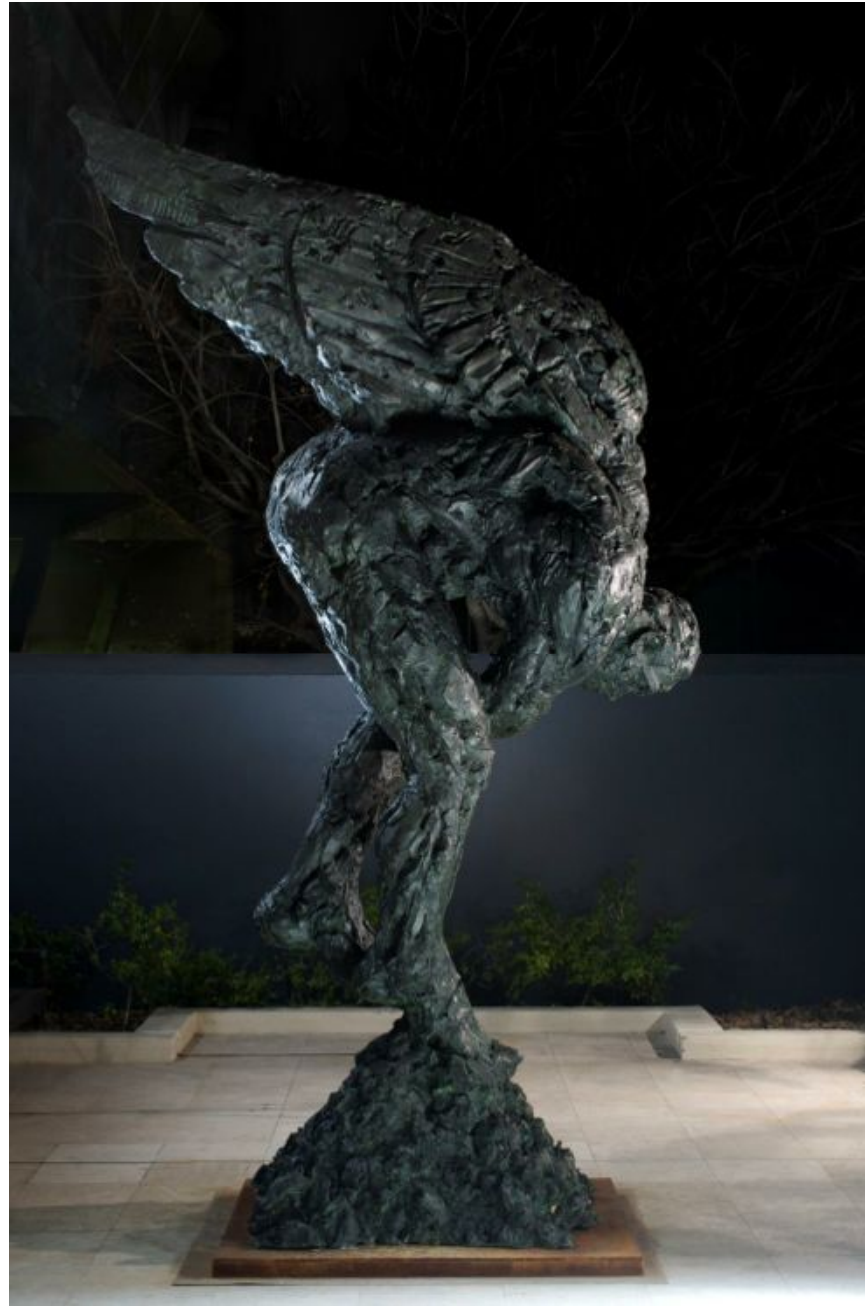
Kim Gurney / Power Relations (triptych) / bitumen, wax pellets, shellac, embroidery thread on canvas / 65 x 65 cm each

This mixed media triptych explores differing notions of 'development' in a world that is renegotiating power relations between north and south.

Beeswax pellets describe electricity consumption patterns across the world, as visible from night-time satellite imagery, against a bitumen-coated canvas. As counterpoint, humanity's ancestral migratory patterns (sourced from the Genographic Project) are stitched across the continents, beginning in the highlands of East Africa and spanning the globe. The red threads are mitochondrial DNA markers and the blue threads are Y chromosome markers.



Donovan Ward / Stele to History II / mixed media on board / 200 x 122 cm



Dylan Lewis / Male Trans-Figure V/ bronze – edition of 8/ 374 x 100 x 240 cm



Mary Sibande / Her Majesty, Queen Sophie / digital print – edition of 10 / 90 x 60 cm



Anton Brink / On the Dark Path / oil on canvas / 51 x 51 cm



MJ Lourens / Southbound / acrylic on board / 88 x 68 cm

The urban landscape is a fascinating example of how people manipulate their surroundings, and proclaim their identity through structures in the vistas. The intense and dark atmosphere of these works is highlighted by the emphasis on bright and contrasting colours. Familiar beacons like street lamps are placed in the foreground to draw the viewer deeper into the environment of the painting. The clouds and distant views create both a melancholic atmosphere and a sense of perspective and depth.



Caryn Scrimgeour / Sugar-coated / oil on canvas / 150 x 150 cm



Hanneke Benade / Portrait of a Garden/ soft pastel on cotton paper / 100 x 71 cm



Riaan Vosloo / Pink Ice-Cream/ oil on canvas / 91 x 76,5 cm





Diana Hyslop / Johannesburg / oil & acrylic on canvas / 38 x 160 cm



Diana Hyslop / Newtown People / oil & acrylic on canvas / 38 x 160 cm

These works explore the psychological spaces that are generated through the notions of permanence and temporality. They also refer to the quality of human subjects in particular spaces as opposed to nature and felt history.

'Home Is Where the Heart Is' is a work exploring the nature of 'swallows' – those who live between Europe and Africa, moving between as the seasons change. The bird is holding a protea and a poppy, symbols of the continents.



Jacques Dhont / Home Is Where the Heart Is / black wattle bark, wood, metal / 107 x 25 x 23 cm



Stephen Croeser / Door & Horizon / oil & marble dust on board / 62 x 45,5 cm

To a large extent I have abandoned perspective and am content to build up a physical depth on the surface through multiple layers of paint. Although the formal elements of composition, colour, line and tone are of critical importance I would like to stress that my work is rooted in the realm of emotion, or attempts to function often through a certain metaphorical language. An example of this is the doorway, a recurring motif in my paintings...the threshold or portal. From here to there. From conscious to subconscious. From surface structure to deep structure. A narrow doorway implies a solitary transition, while a double door forces a decision, and locked doors conceal.

This is the journey and a mysterious one at that, for without mystery there would simply be no art whatsoever.



Medina Morphet / Frangible / oil on board / 12 x 16,5 cm



Louise Mason / Susan (top) / Kalk Bay (centre) / Adam (bottom) / oil on canvas on board / 7,5 x 16,5 cm each



Arabella Caccia / False Bay Evening / oil on board / 45 x 62 cm



Sasha Hartslief / Untitled / oil on canvas / 160,5 x 80 cm



Sasha Hartslief / The Letter / oil on canvas / 160 x 72 cm



Samuel Allerton / Brothers / dolomite resin mix - edition of 8 / 68 x 60 x 64 cm each

This sculpture of the bowed heads and shoulders of a pair of blindfolded men is inspired by the artist's relationship with his own brother, who is of a similar age. His brother lives on another continent and being in each other's physical presence is rare.

The work is motivated by the extraordinary bond of love that exists between people which transcends distance and regular interaction yet remains constant in strength and intensity.

The blindfold symbolizes the fact that the artist cannot see, feel or touch his sibling, other than through electronic media which seldom satisfies the requirements of the bond of love.



Florian Wozniak / Dreamer / bronze - edition of 9 / 74 x 97 x 55 cm each



Shany van den Berg / Thoughts While Dressing / oil on board / 90 x 120 cm



Shany van den Berg / Tango with my Shirt IV / oil on board / 100 x 100 cm



Neil Rodger / Atrium, Pompeii / oil on canvas / 100 x 120 cm



Keith Joubert / Kwalundhi / oil on board / 101,5 x 76 cm



Willem Boshoff / Auxesis / plastic ornaments & symbols on wood / 120 x 197 cm

Auxesis · in rhetoric, an amplification or hyperbole. In auxetic speech we can turn pebbles into pearls and thistles into tall trees. Auxesia is the Greek goddess of growth. A hyperbole is a figure of speech in which the expression is an evident exaggeration of the meaning intended to be conveyed. Or by which things are represented as much greater or less, better or worse, than they really are; a statement exaggerated fancifully, through excitement or effect.

The work explores the aesthetic conflict between abhorrence for the ugliness of the small plastic trinkets which make up the work, and the fascinating beauty of the effect when they are layered together.



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