



Still

Still

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johans borman

F I N E A R T

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FRONT COVER

Alet Swarts, 'A quiet conversation'

BACK COVER

JH Pierneef, 'Still life of gourds, a pomegranate and an African clay pot'

Index

6	Foreword	48	Rina Stutzer	86	Peter Clarke
12	JEA Volschenk	50	Jaco Sieberhagen	90	Hennie Niemann Jnr
14	Maud Sumner	52	Eugenie Marais	92	Maud Sumner
16	Clare Menck	54	Dave Southwood	94	Francois Krige
18	Diane McLean	56	Michele Davidson	96	JH Pierneef
20	Ben Coutouvidis	58	Kyle Weeks	98	Jan Dingemans
22	Simon Stone	60	Ben Coutouvidis	100	Cecil Skotnes
24	Andries Gouws	62	MJ Lourens	102	Odette Marais
26	Hanneke Benadé	64	Cobus van Bosch	106	Carl Büchner
28	Paul Emsley	66	Richard Mudariki	108	Albert Coertse
30	Ena Carstens	68	Henk Serfontein	110	Clementina van der Walt
32	Eugenie Marais	70	Walter Meyer	112	Marlene von Dürckheim
34	Andries Gouws	72	Kyle Weeks	116	Joshua Miles
36	Hanneke Benadé	74	Ben Coutouvidis	118	Jacobus Kloppers
38	Clare Menck	76	Alex Emsley	122	Paul Emsley
40	Adele Potgieter	78	Clement Serneels	124	Ben Coutouvidis
42	Marjorie Wallace	80	Kyle Weeks	126	Dillon Marsh
44	Sanell Aggenbach	82	Kenneth Baker	128	Adolph Jentsch
46	Alet Swarts	84	Maggie Laubser	130	Lien Botha

Still

*Stillness soars as a mountain peak,
Seeking its greatness in height.
Movement stops in a silent lake,
Seeking in depth its limit.*

R. Tagore

This exhibition has its roots in the tradition of still-life painting, but our objective was to broaden the scope of its interpretation by expanding the meaning of 'Still' to include works that express and/or investigate the literal meaning of the word, i.e. motionless, tranquil, calm, subdued, etc. With this in mind, works were selected to compliment the conceptual premise, resulting in a very diverse collection in which every piece presents a unique interpretation. The exhibition can thematically be viewed in two parts; artists who chose to work according to the principles of traditional still life painting, and in some way offer a unique and fresh take; and others who have chosen to elaborate on the meaning of the word and follow a more conceptual approach.

The traditional approach

The tradition of depicting inanimate objects observed from daily life can be traced back as far as the decorative fresco murals and mosaics from the Middle Ages and Ancient Graeco-Roman art, and are usually referred to using terms meaning 'dead nature' – *nature morte* in French.

Still life painting only emerged as a distinct genre and professional specialization in Western painting in the early 1600s, flourishing especially in the Netherlands during the highly successful period referred to as the Dutch Golden Age. This was brought about by two distinct factors; firstly, the success

of the Dutch East India Company's monopoly on specific trade routes resulted in Amsterdam becoming one of the largest trading ports in the world by the 17th century. The city became the social, political, and financial capital of the Netherlands in the mid-1600s. The great wealth generated at the time brought with it an emphasis on the home and personal possessions, commerce, trade and learning – owning a still-life painting which represented the source of this wealth became very desirable. Still-life paintings grew more elaborate as personal wealth increased and still-life painters produced fancy or *pronk* still-lives featuring imported fruits and expensive objects like Chinese porcelain, Venetian glassware, and silver-gilded home ware. The second influence on the development of still-life painting was the Protestant Netherlands breaking away from the Catholic Church. This saw the end of religious subject matter, and still-life painters could explore the genre more fully.

Due to the dramatic increase in popularity, 'still-life' became too broad a term, and sub-genres developed. The four most prominent were: Firstly, 'Breakfast paintings' which depicted the harvest and local produce on a table – symbolically reminding viewers to follow moderation in all things. Secondly, 'Floral Still-Life' paintings depicting flowers from newly discovered exotic destinations which were brought to Holland – compositions of different flowers became a symbol of Dutch pride as they were obtained through the power of trade. Thirdly, the *Vanitas* paintings which allowed artists to combine allegorical representations of the brevity of life, and the inevitability of death and decay, utilising religious symbols, biblical references and realistic depictions of familiar objects and food. The fourth sub-genre was the 'Banquet Still-Life' painting in which the objects depicted went from bland

and simple to exotic and luxurious. Artists became very skilled, and the depictions very realistic, resulting in a decorative style based on optical illusion which came to be called *Trompe l'oeil*, or 'trick the eye' – an important element in still life painting to this day.

Like their 17th century Dutch predecessors, contemporary 21st century still-life paintings can still be seen as primary source documents similar to letters and diaries. These paintings serve a dual purpose of documenting everyday life as well as symbolic allusions to philosophical ideas, and tell us a lot about history without the standard elements used in a narrative painting. They still provide a context for reflecting the influence of specific historical events on culture, whilst conveying countless symbolic messages.

In this exhibition, the traditional 'Breakfast painting' is revived in a number of different takes on domesticity and the kitchen. Adele Potgieter's 'A prayer to St. Lawrence' follows the *Trompe-l'oeil* painting style of the 17th Century artist Cornelis Norbertus Gysbrechts. She writes: *I composed a still life of objects that are very personal to me. Some of these objects are gifts, while others are heirlooms – all from women who have imparted to me both their wisdom and cooking skills.* The painting further pays homage to the patron Saint Lawrence, who showed incredible strength and courage when being grilled to death, and therefore became the patron of cooks and culinary workers. In Marjorie Wallace's painting, 'The kitchen corner', the artist cleverly captures the early morning sun through her kitchen window in Onrus, utilising the geometric shadows of a chair and its function of rest to accentuate the weight of the daily chores that lie ahead. Clare Menck turns the typical domestic scene on its head, portraying

her daughter in a plastic tub and a chicken in a box – drawing visual links between fertility, female responsibilities and nesting instincts. Ena Carstens' 'Doooprockie' (Afrikaans for Christening gown) refers more subtly to the inherent message captured in an heirloom – symbolising the expectations bestowed upon female family members as it is handed down from one generation to the next. Cecil Skotnes applies a more masculine approach to his carved and painted wood panel, 'Kitchen still life', his use of different planes and perspectives giving these everyday kitchen objects a Cubist quality.

Two painters present us with their take on the *Vanitas* Still-life tradition: In Walter Meyer's 'Still Life with dried pineapple' the artist skilfully paints rotting and dried fruits randomly scattered across a luminous sunflower-yellow table. Ben Coutouvidis, in turn, presents us with a selection of objects; a lucky bean necklace – believed to be a lucky charm – a copy of a polaroid photograph – 'Self-Portrait (Being Choked)' – by Andy Warhol, and over ripe fruits in 'Still life with Persimmons' – all hinting at human mortality and the inexorable nature of death and decay. Coutouvidis' painting 'Mealies and snakeskin' places a row of genetically modified mealie cobs next to a snakeskin. Here he doesn't comment on our transient existence, but rather on the negative impact we as humans have had on the natural course of things in the relatively brief period we have roamed the planet.

Simon Stone's cynical take on *Pronk stilveren* is illustrated in his painting titled 'Constantia still life'. With his selection of predominantly white objects, and a postcard picturing a foreign vacation destination, the artist mockingly hints at the exclusivity of wealth and luxury. This may also serve as a comment on the morality and ephemerality of sensory pleasures. Jan Dingemans'

bounteous and extravagant still-life composition almost ignores the subject to become an exercise in form and colour. Other artists explore the traditional 'Floral Still-life' approach; Maggie Laubser captures the vitality of life in her bright, luminous watercolour flower study, and Kenneth Baker's playfully colourful brush strokes evoke an energetic feeling of spring. Clement Serneels' dramatic and confident paint application shows us that this ever-popular theme can be approached as variably as the individual artists' personalities. Peter Clarke's 'Blue bouquet' holds symbolic meaning; the blue flower is a symbol of inspiration, hope and beauty. Alex Emsley's hyper-realistic rendition of a Bougainvillea bloom in a white vase demands admiration – this masterfully painted work required hours of intense concentration and labour, applying layer upon layer to create the desired realistic effect: the challenge against the divisions between art, craft and photography. The title, 'Ides of March', refers to the first full moon of a new year in the earliest Roman calendar.

Travel and trade inspired three other artists' paintings included in this selection. From the 1600s onwards, trade brought about by the Dutch East India Company had a great impact on history and the still-life painting tradition. Diane McLean brings our attention to the history of trade, and at the same time to the history of an object, with her 'Three ginger jars' series. These jars, originally from China, once contained ginger – one of the most valuable spices at the time. The jars were also used to hold salt, spices and oils. They are now, however, completely removed from this historical context and stripped of their intended function, and are merely admired as decorative objects. Henk Serfontein, on the other hand, draws our attention to the effect the Dutch East

India Company's trade had in Africa: In 1652 Jan van Riebeeck landed three ships in Table Bay to fortify the site as a way-station for the VOC's trade route between the Netherlands and the East Indies. Two centuries later, the colonization of Africa brought to our shores British Colonial explorers such as Thomas Baines, who documented this process of laying claim to the land and its people. Serfontein places Baines' historic illustrations of ships in the Table Bay Harbour of the Cape Colony on top of enamel plates, which are widely used by labourers. The artist hereby explores issues such as the exploitation of the indigenous population, the distribution of wealth gained from natural resources and, therefore, the impact of colonization on Africa. Richard Mudariki comments on Neo-colonialism in his painting 'The scarecrow'. He writes: *In this painting, a motionless but effective object, used to scare away animals/birds from a field, is dressed as a member of the armed forces. It stands motionless to scare predators away from stealing the wealth of Africa. The artwork questions the strength and effectiveness of African forces in defending their wealth and the integrity of the continent from 'predators'*. The historic battles in the wars between nations is the inspiration for Cobus van Bosch's painting 'Crash', and he further explores the differences in African and Western cultural beliefs in his tongue-in-cheek painting 'Bookholoshe'.

The indigenous art, culture and flora of Africa are the source of inspiration for one of South Africa's most influential art pioneers, JH Pierneef's painting 'Still life of gourds, a pomegranate and an African clay pot'. The painting displays all the elements of his trademark style; balance, simplicity of design and a strong composition. The artist presents us with a composition of four spherical shapes; two different gourd variants, one of the oldest

domesticated African plants used primarily as a water container; a pomegranate, which has been cultivated from ancient times, and a traditional clay pot used in African ceremonies. These forms, steeped in ancient history and tradition, are not only beautifully rendered, but are proof of Pierneef's passion for indigenous African art and design.

The progression of time brings change, and whilst most still-life painters try to freeze a moment, Odette Marais challenges this notion by observing the same still-life during different times of the day – she explains: *the exploration of a time-line, the tenuousness of a moment, continuity, exhaustion and absence. A moment, captured that has passed...* Rina Stutzer's beautifully angulated sculpture of a falling crow's body, frozen in a moment of counter-balance, echoes this. She states; *I question the permanence of things in an attempt to pin down the transitory.* Marlene von Dürckheim also attempts to capture a moment that has passed, referring to various segments of memories from a specific moment to construct her painting 'Room with a view (memory of Nafplio)'. Albert Coertse abstracts the objects in his still-life composition panel 'Faire Taire' by breaking them down to their essence of mere form and line, muting the visual clues we use to differentiate forms and shapes. The French title means to *hush, silence or shut someone up.* Acclaimed ceramicist Clementina van der Walt brings ode to Italian painter and printmaker Giorgio Morandi, famous for his tonal subtlety in depicting apparently simple subjects. It has been written about his work that *long before the rise of minimalism this hypnotic painter excluded action, mess, and the noise of the world from his art. Morandi's still-lives and landscapes concentrate on simple visual facts, which he examines in silent, contemplative*

calm. Andries Gouws makes us aware that we are continuously surrounded by intimate still-lives, and that we only need to look more carefully to see them: *What I paint is usually something I happen upon; I hardly ever intentionally set up a still-life or interior so as to paint it.*

The conceptual approach

Inner stillness can only be achieved through solitude and living a monastic life, a Buddhist concept Adolph Jentsch believed in. *He believed mental preparation before painting to be very important. He would rise every morning at about four and make his way quietly into the cool stillness of the Namibian dawn, walking sometimes for mile upon mile into the virginal bushveld surrounding his home. Finding a suitable vantage point, he would sit contemplating the scene for quite a while until he felt ready to begin.* His watercolour sketch, 'S.W.A. landscape', probably executed during one of his early morning rituals, has the same atmospheric silence found in the painting by Maud Sumner of the Namib Desert. Sumner's desolate and bare landscape, however, emerges like a ghostly mirage from the canvas in soft purple and pink hues. In JEA Volschenk's painting 'Evening near George, CP', a lonely traveller finds himself on a dusty road trying to make his way home before night falls. This painting, rather unique as the presence of figures in Volschenk's work is quite rare, can be read metaphorically as Man's journey through life. It has a romantic air about it, reminiscent of Caspar Friedrich's 'Wanderer in the sea of mist'. This inner conversation can also be observed in the painting 'Woman with silver goblet (the artist's sister), Langebaan' by Clare Menck. Here, a woman is portrayed turning her back to the sea and the setting sun, with

folded arms warming her from the chill of the deep blue. Is she waiting for someone or just pondering? Hanneke Benadé's 'The wait' shows a young girl curled up on a chair, supporting her head patiently in her hand; a head that has become weary and heavy due to the hours spent in still anticipation.

An escape from the bustling noise of the inner city to the tranquillity of nature is what artist Jaco Sieberhagen yearns for in his two 'Stilte (Silence)' sculptures. A solitary figure, depicted high up in the tree tops, is removed from the engulfing noise of the inner city of Cape Town and the bustling of Johannesburg. Nature presents us with such hidden pockets of calm; those special spots where we can daydream of escape from our daily responsibilities. Jacobus Kloppers meticulously renders in oil a Karoo dam titled 'Ongebreekte water'. The motionless water surface reflects a lost cloud; the promise of rain in the middle of a bone dry environment. Joshua Miles finds similar inspiration in the reflections of trees, reeds and rushes growing close to their life source, showing their inter-dependence. Reflection is also the inspiration for Eugenie Marais' intimate paintings of mirrors titled 'Reflectors'. She directs our attention to the reflections of closed doors and curtains, leaving our imagination to construct the links between the past and the future. Tranquillity can often be found in the most unexpected places, as the two rest stop public bathroom scenes, 'A moment's escape 1 and 2', by Michele Davidson testify. Road trips are almost impossible without hours spent in the confines of a car, potentially in the company of nagging children or irritable passengers. These sterile, tiled environments, with their over-powering odour of cleaning chemicals, although not ideal, may sometimes be the only place to escape to. The tracks left by trucks and cars at

the dusty roadside stop-over on the N1, photographed by Dave Southwood, create a textural but also conceptual contrast to the line of light created by the movement of vehicles on the road. The same play in opposites is visible in Kyle Weeks' photograph of a single light bulb hanging from a white ceiling, etched into the unexposed black of the photograph. Sanell Aggenbach's still-life painting, inspired by an old family photograph, is more personal: *Night Bloom can be experienced as a 'modern memento mori', in a body of work that examined contemplations of loss and belatedness by celebrating loved ones through depictions of still-lives, personal objects and Ikebana flower arrangements. By working from these sources I play into what Luc Tuymans refers to as the authentic forgery, producing images of images, thus twice removed from reality.* Kyle Weeks' contribution to the exhibition can also be described as *authentic forgery*. The photographer turns his analogue 6 x 7" film camera to the computer screen to photograph still-life compositions within various gaming platforms. *While advances in these technologies constantly continue to blur the boundaries of reality, still-life images captured from within these virtual worlds clearly depict how the distinction is being lost.*

The silence at dusk – that grave, still hour when the movement of life seems to droop and falter for a few precious minutes – brings with it a promise of quiet and rest after a busy day. Eugenie Marais and MJ Lourens' silhouetted nightscapes allude to this promise as day turns to night. The state of being at rest, free from worry with peace of mind is where Hennie Niemann Jnr's muse finds herself – the artist renders the still-life objects in his painting to little more than bold, flat outlines filled with bright colors. Alet Swarts' 'Quiet conversation' displays a meditative

quality, not only through her meticulously detailed brush work, but also by juxtaposing different elements – the shrike, known to swoop quietly down on its prey; the cold, mid-winter tree-scape; and the desert rose succulent. She creates an awareness of the quiet moments that so often pass us by unnoticed. The careful rendering of form in the atmospheric conté drawings by Paul Emsley gives them a sculptural monumentality like moments frozen in time.

The forlorn, deserted farm houses photographed by Dillon Marsh stand silent witness to an almost forgotten chapter in South African history. The title, 'Swansong', metaphorically refers to a final gesture, effort, or performance given just before death or retirement. This phrase originated from the belief that swans, having been silent during most of their lifetime, sing a beautiful song the moments just before death. These houses, with their missing doors and windows, become garish portraits with forced-open mouths that cannot sing, but almost scream out their politically uncomfortable past. Lien Botha's contribution to the exhibition, 'Groot Inkleurboek Safari; Dan Stilte. Soos na 'n storm', presents us with an apparently familiar piece of veld. She superimposes a musical score over the scene with the notes erased from its lines. By removing the notes, she refers to the unrecorded histories that played out on South African soil. *The photos in Lien Botha's series entitled 'Safari' show a blue sky that reigns supreme over landscapes so uninhabited as to become still-life scenes – devastated places in which huts or fences are the only traces of a former human presence.*

In 1952 American experimental composer John Cage wrote 4"33' (or more commonly referred to as 'four minutes thirty-three seconds of silence'). This composition consisted of three

movements, however, in the score the composer instructs the performers not to play their instruments throughout the piece. By leaving the audience in anticipation and a mounting uncomfortable silence, Cage made them aware of the sounds that naturally surrounded them, and by doing so, makes us aware of the improbability of ever achieving complete silence. In this exhibition we are presented with a collection of works, each separately trying to capture different facets of the meaning and concept of the word 'still'. The artworks, if read as excerpts from the artists' lives, present us with the experiences and longings of our contemporary society; a society which yearns for a moment of silence, an escape from the bustling noise of our rushed city lives to a place of solitude where we will be able to discover tranquility or calm – an utopian world away from chaos and our hurried existence. This is, however, almost unattainable due to the ephemeral nature of the word 'still'. We can only attempt to hold back the hand of time, and live in the moment in an effort to pin down the essence of 'Still' for a split second, before it passes us by.

Zach Taljaard

May 2014

Cape Town

JEA Volschenk

(1853 - 1936)

Evening near George, CP

1914

Oil on canvas

21 x 37,5 cm

Signed and dated bottom right



Maud Sumner

(1902 - 1985)

Namib Desert scene

Oil on canvas
64,5 x 91,5 cm
Signed bottom left



Clare Menck

(b 1969)

Woman with silver goblet (the artist's sister), Langebaan

2014

Oli on board

32 x 40 cm

Signed and dated bottom left



Diane McLean

(b 1963)



Three ginger jars I, II & III

2013

Oil on canvas

40 x 40 cm each

Signed and dated bottom right

Ben Coutouvidis

(b 1970)

Limes in Hylton Nel bowl

Oil on canvas

40 x 50 cm

Signed bottom right



Simon Stone

(b 1952)

Constantia still life

Oil on wood panel
78 x 64 cm
Signed bottom right



Andries Gouws

(b 1952)

What I paint is usually something I happen upon; I hardly ever intentionally set up a still life or interior so as to paint it.

The Leonardo and rhino skull happened to be arranged this way in my wife Ingrid Winterbach's studio when we were still living in Durban. I never thought about it previously, but the two objects of course form a rather unusual juxtaposition – beauty and the beast, each beautiful in its own way. In doing this painting I came to realise how brilliantly the Leonardo painting is composed.

The three reproductions of El Greco, Vermeer and Velasquez were found sitting on the counter of the sink of my new Stellenbosch studio, waiting for a permanent place on the wall. The colour in the reproduction of the Velasquez has faded badly, and that of the El Greco is also deteriorating. That, plus the occlusion of two of the images by the images in front of them, drew me to painting this combination of images of works by three of my favourite artists.

Andries Gouws



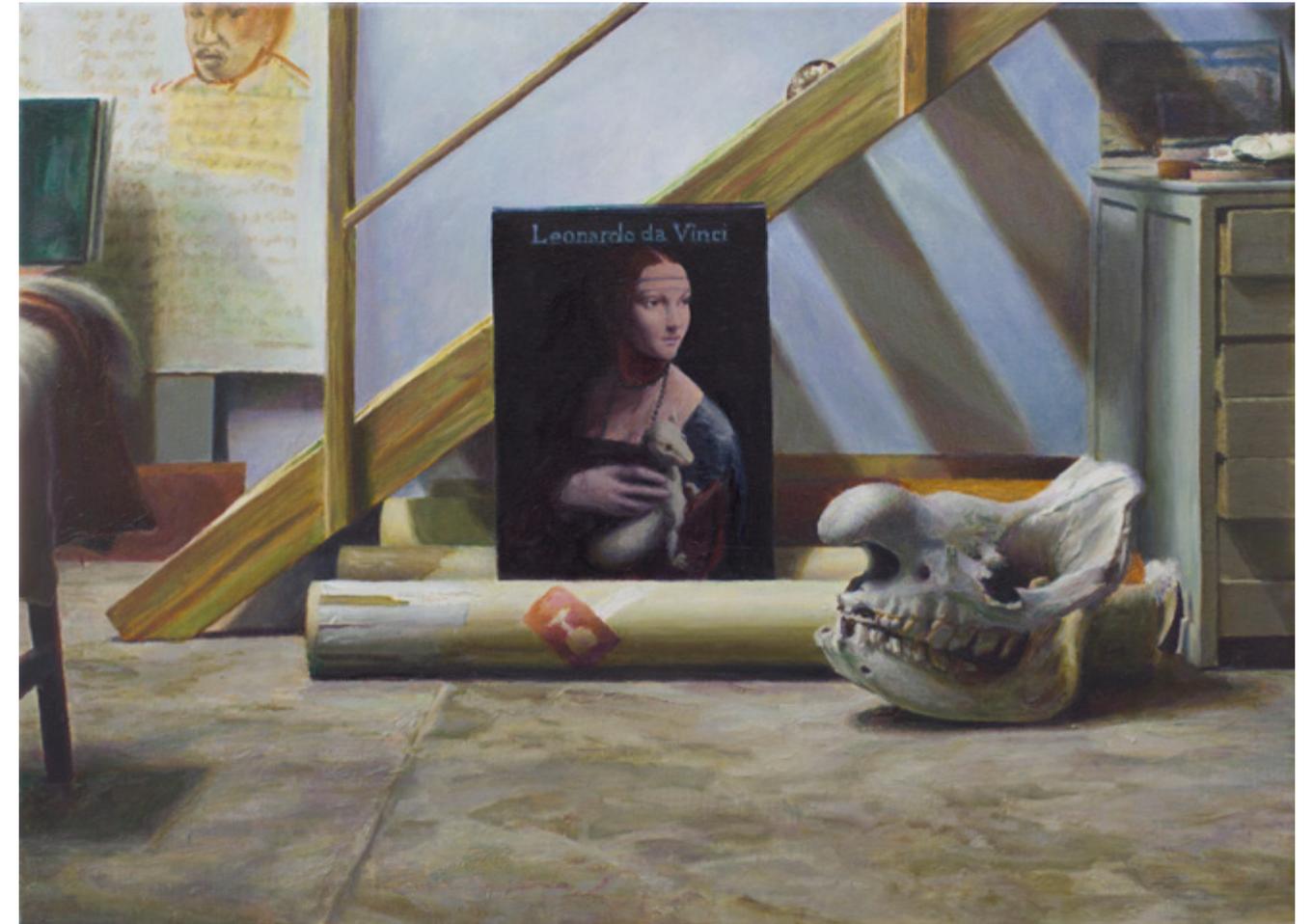
El Greco, Vermeer, Velasquez

2014

Oil on linen

34,5 x 26,5 cm

Signed, titled and dated verso



Ingrid's Durban studio: Leonardo & rhino skull

2012 - 2014

Oil on linen

41 x 57 cm

Signed, titled and dated verso

Hanneke Benadé

(b 1972)

The wait

2002

Pastel on white cotton paper

69 x 98 cm

Signed and dated bottom right



Paul Emsley

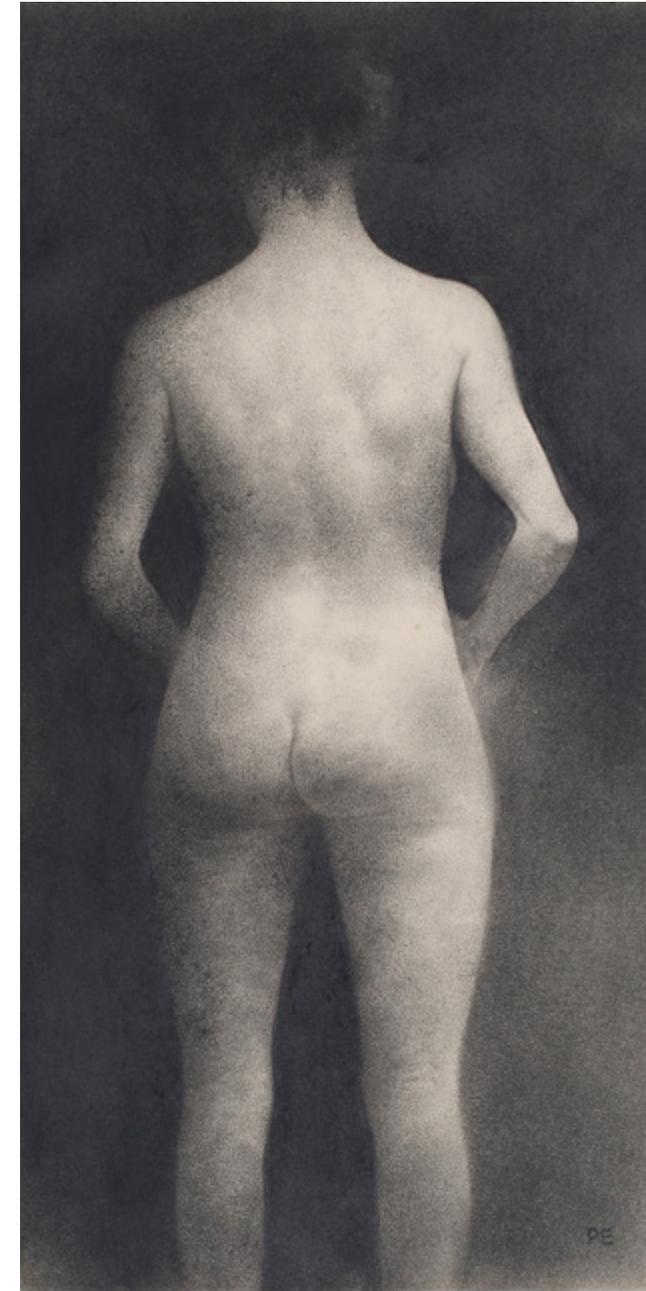
(b 1947)

Nude

Conté on paper

42 x 22 cm

Signed bottom right



Ena Carstens

(b 1971)

Dooprokkie

2014

Mixed media

90 x 48 cm

Signed and dated verso



Eugenie Marais

(b 1973)



Reflector II

Oil on board
25 x 20 cm
Signed bottom right



Reflector III

Oil on board
25 x 20 cm
Signed bottom right



Reflector IV

Oil on board
25 x 20 cm
Signed bottom right



Reflector V

Oil on board
30 x 25 cm
Signed bottom right

Andries Gouws

(b 1952)

This scene was found in the kitchen of the Wakkerstroom home of the mother of a friend. The kitchen had beautiful light streaming down from a skylight, and I based a number of different paintings on different bits of the kitchen.

Andries Gouws

EXHIBITED

Cape Town, South African National Gallery, *Is There Still Life?*, 2008

LITERATURE

Godby, M., *Is There Still Life? Continuity and Change in South African Still Life Painting*, Cape Town, 2007, illustrated p 45

Toaster and tea cosy on green formica

2001

Oil on board

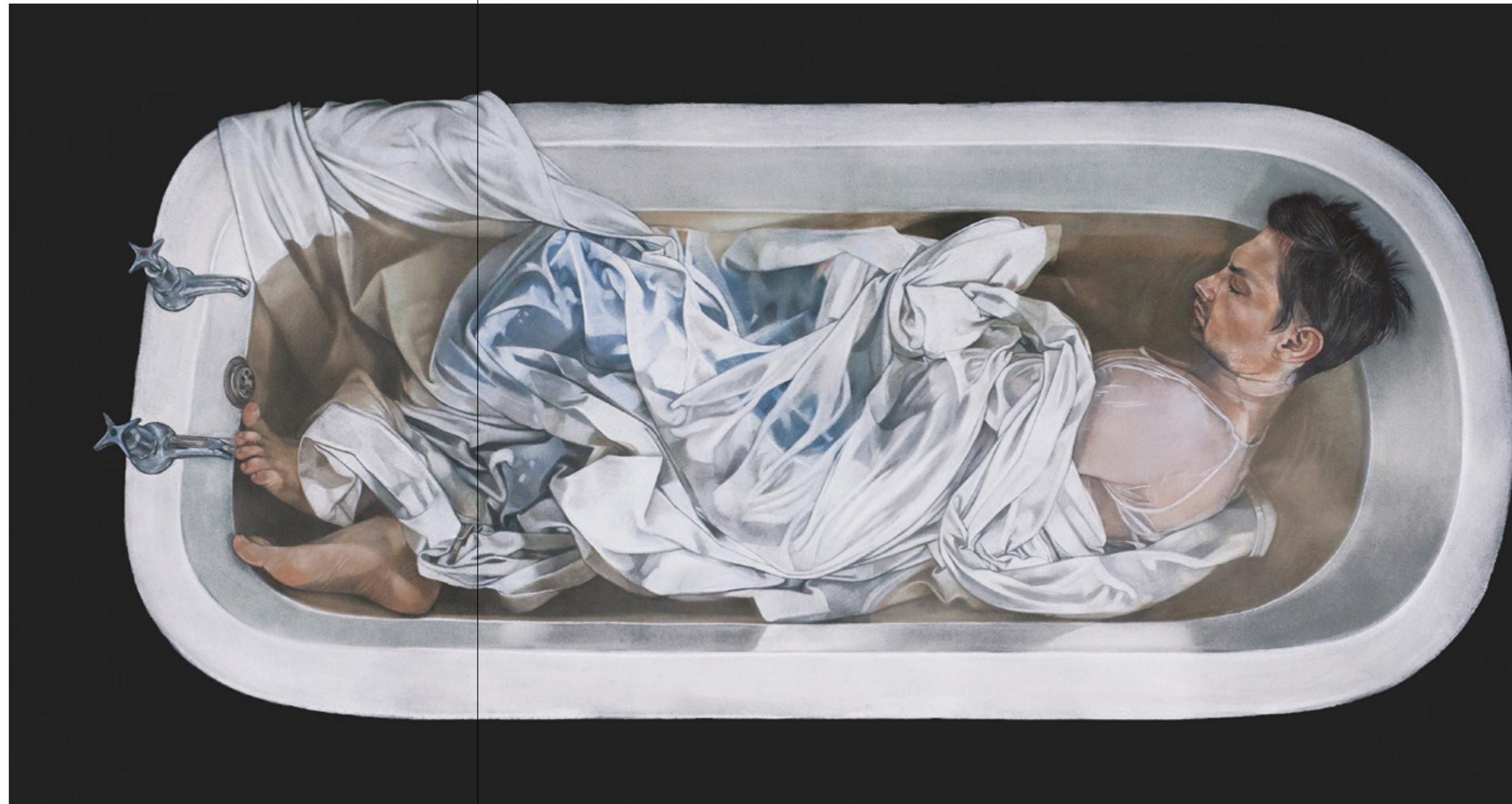
26 x 35 cm

Signed, titled and dated verso



Hanneke Benadé

(b 1972)



Water ways / Waterweë

2011

Pastel on white cotton paper

101 x 194 cm

Signed and dated bottom right

Clare Menck

(b 1969)

Baby in tub, with hen (the artist's daughter)

2003

Oil on canvas

35 x 45 cm

Signed and dated bottom right



Adele Potgieter

(b 1974)

Following the Trompe-l'oeil style, I have composed a still life of objects that are very personal to me. Some of these objects are gifts, while others are heirlooms – all from women who have imparted to me both their wisdom and cooking skills. With this composition, I reflect on those women who I was fortunate to know and learn from, while, in praying to the patron saint of cooks, St. Lawrence, I pay my respect to all those who are tasked with the preparation of food.

Adele Potgieter

A prayer to St. Lawrence

2014

Oil on wood panel

46 x 50 cm

Signed and dated bottom right

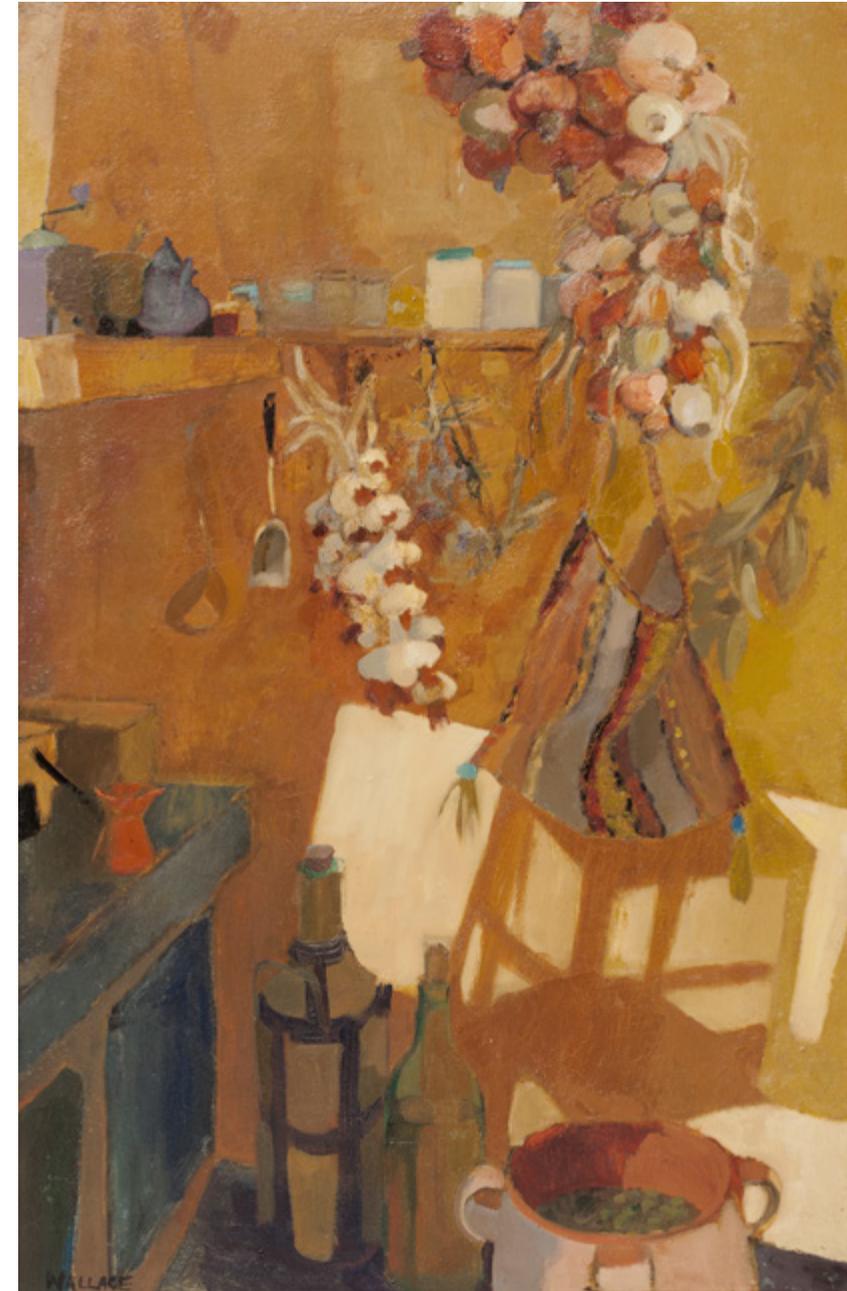


Marjorie Wallace

(1925 - 2005)

The kitchen corner

Oil on canvas
100,5 x 65,5 cm
Signed bottom left



Sanell Aggenbach

(b 1975)

This painting formed part of my 12th solo exhibition in 2013, entitled Familia Obscura.

Drawing on photographic references from my past and family, the exhibition marked an investigation into the schism between reality and representation, particularly within the context of private histories and narratives. I selected personal snapshots as references, mostly for their awkwardness.

By working from these sources I play into what Luc Tuymans refers to as the authentic forgery¹, producing images of images, thus twice removed from reality. Despite having no connection to the original moment that is depicted, the paintings resist being read purely as fictions due to their resemblance to the source photographs and the autobiographical re-evaluations of memory. 'Night Bloom' can be experienced as a 'modern memento mori', in a body of work that examined contemplations of loss and belatedness by celebrating loved ones through depictions of still-lives, personal objects and ikebana flower arrangements.

Sanell Aggenbach

¹"Juan Vicente Aliaga in Conversation with Luc Tuymans," in *Luc Tuymans*. London: Phaidon Press, 2003: 12.

Night bloom

2013

Oil on canvas

149 x 160 cm

Signed, dated and titled verso

Courtesy the artist and BRUNDYN+, Cape Town



Alet Swarts

(b 1963)

A quiet conversation

Acrylic on canvas

30 x 30 cm

Signed top left



Rina Stutzer

(b 1976)

Pinned Transitory I is a maquette of a large soft sculpture installation, with the same title, erected at the Nirox sculpture park winter show 2014. The small bronze piece is a simplified corvid form achieved through various processes of hand modeling as well as computerized triangulation and simplification. I aimed to capture a corvid body in a fallen and counter-balancing moment – through which I question the permanence of things in an attempt to pin down 'the transitory'.

For the past few years the corvid, or crow, has stimulated my work and fueled my metaphoric thinking. The initial corvid sculptures explored the notion of identity in Africa, for example Remainder and Remains form An Accumulation of Change in 2010. Here the animal suggests: an entity waiting at a crossroad. The animal further connotes a nomad, a trickster, always adapting, hyper intelligent, curious admirer and collector of reflective and sometimes precious objects, but also a scavenger of carrion. On a metaphoric level the corvid is a construct representing a significant fleeting moment of liminal beauty, life and death. Motifs such as the corvid together with motifs of temporary housing, such as the cage, the tent, the caravan and pumkinhut continuously serve as metaphor for both desire and loss, temporality and adaptation.

Rina Stutzer



Pinned Transitory I

2014

Bronze and patina - Edition of 12

Height: 36 cm

Signed, dated and numbered at the bottom of the sculpture



Jaco Sieberhagen

(b 1961)

Stilte 1 (Silence 1) - Cape Town

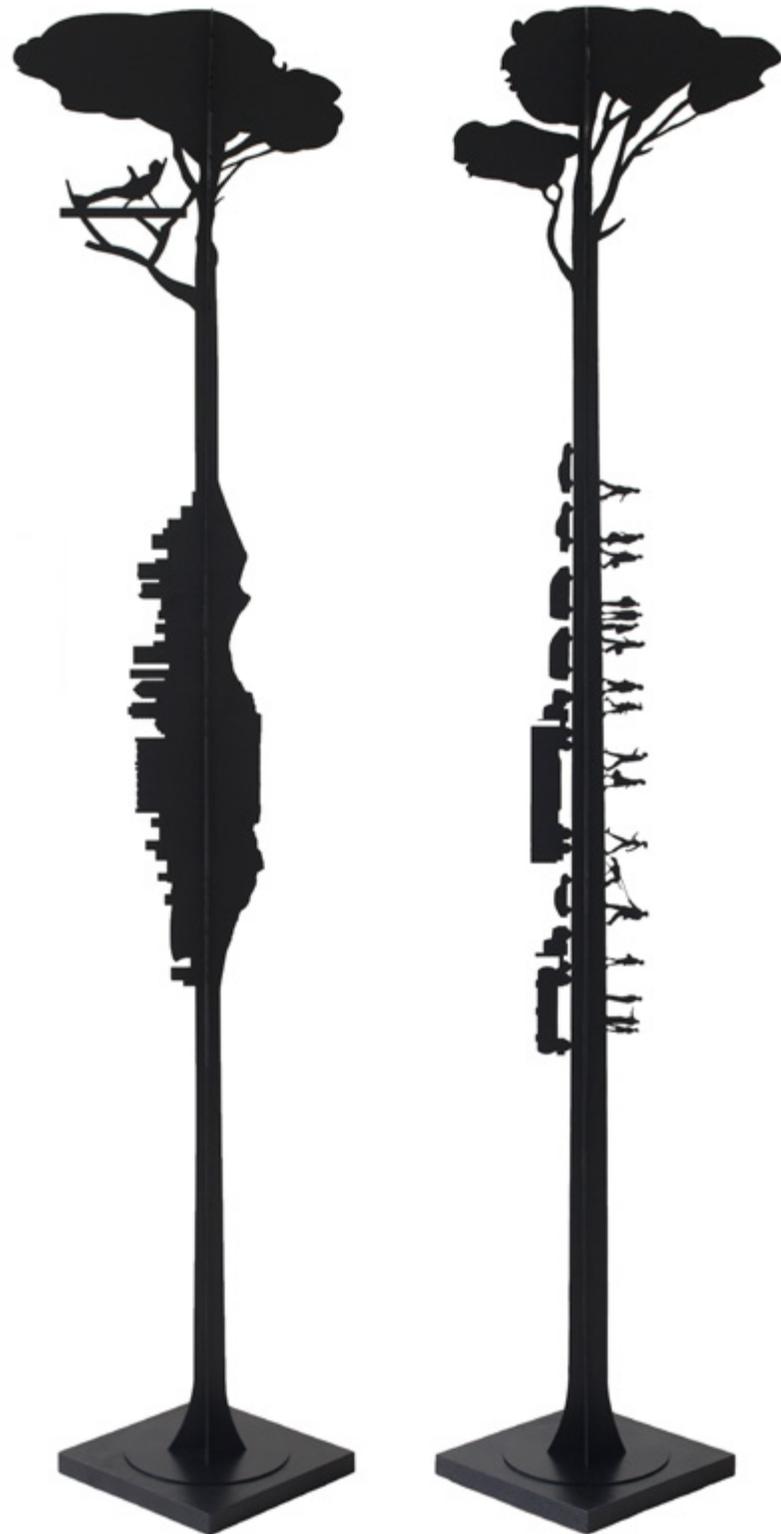
2014

Laser cut mild steel and paint - Edition of 5

Height: 213,5 cm

Signed, dated and numbered on the bottom of the base

50



Stilte 1 (Silence 1) - Johannesburg

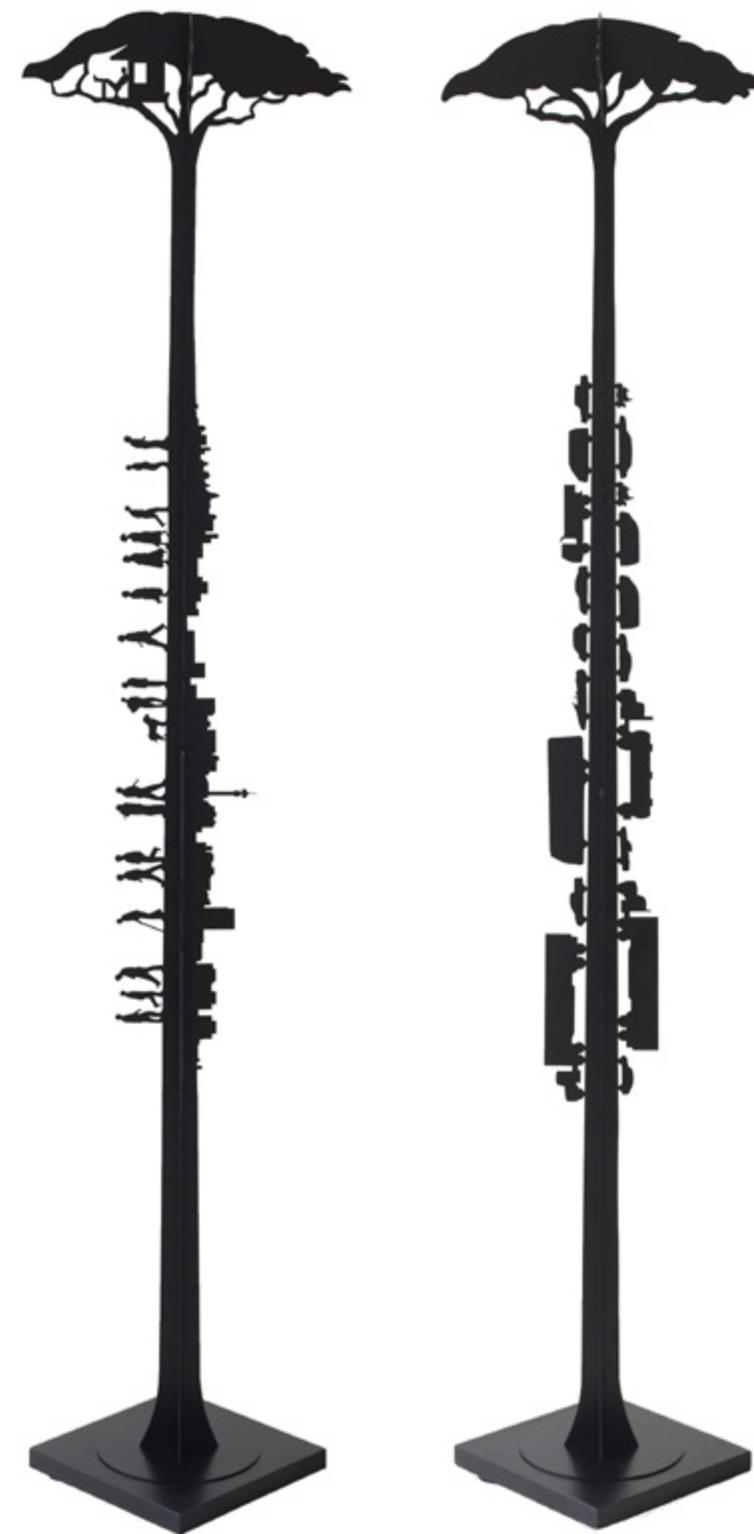
2014

Laser cut mild steel and paint - Edition of 5

Height: 213,5 cm

Signed, dated and numbered on the bottom of the base

51



Eugenie Marais

(b 1973)

The way it could be

2014

Oil on board

20 x 25 cm

Signed bottom left



Dave Southwood

(b 1971)

N1, no. 11

Chromogenic print on dibond - AP - Edition of 2

42 x 50 cm

Signed and numbered verso



Michele Davidson

(b 1972)

Quiet, Motionless, Tranquil, Calm, Subdued, Serene, Cool, these are all characters that describe my work. The use of light is the focal character in my paintings. The chiaroscuro quality of the works creates a mystical, serene atmosphere.

There are also abstractions in these bathrooms. Fascinated by patterns and textures the 'Bathrooms' feature rhythmic repetitions, contrasting with the otherwise faithful realism. Although not apparent at first, at a closer look the paintings have wax on them. The wax forces the viewer to acknowledge the surface of the painting rather than the illusion that it represents. The painting becomes an object made up of wood, oil, and wax. "This for me is true realism." I seeks to create 'a thing in itself with its own identity and reality, not just an illusion.' The combination of oil and wax emphasizes this effect, bringing the painting 'alive' and creating a three dimensional effect: "The process of pouring hot wax over a precious oil painting and then carving away at it – often damaging the work below – adds a sculptural element to the work that brings it to life, causing it to be a three dimensional object. Often the wax creates accidental imperfections and chips.

Michele Davidson



A moment's escape 1

Oil and wax on board
45,5 x 38,5 cm
Signed and titled verso



A moment's escape 2

Oil and wax on board
45,5 x 38,5 cm
Signed and titled verso

Kyle Weeks

(b 1992)

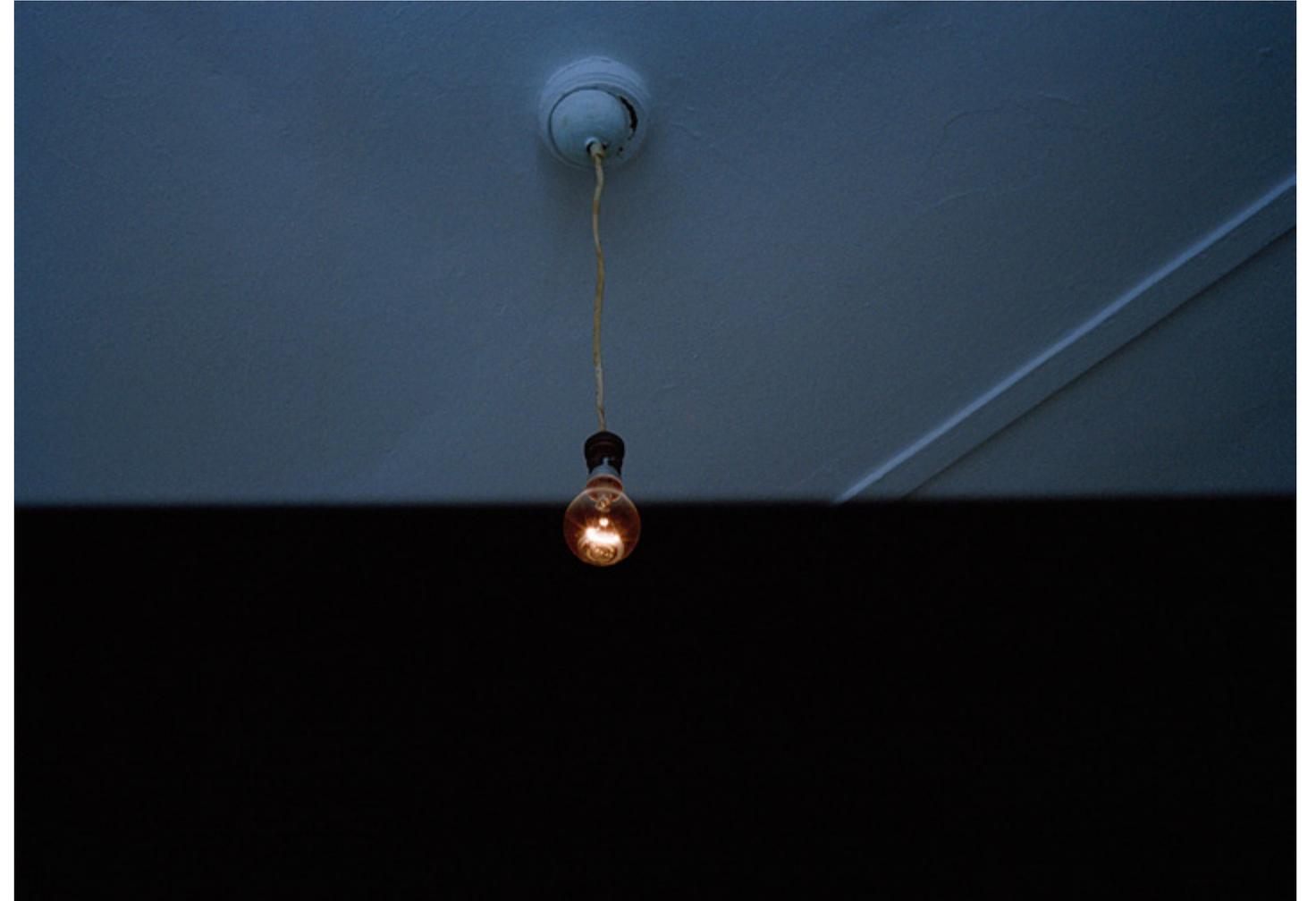
Untitled, April 2014

2014

Archival pigment ink on cotton rag paper - Edition of 5

18,2 x 26 cm

Signed, numbered and dated verso



Ben Coutouvidis

(b 1970)

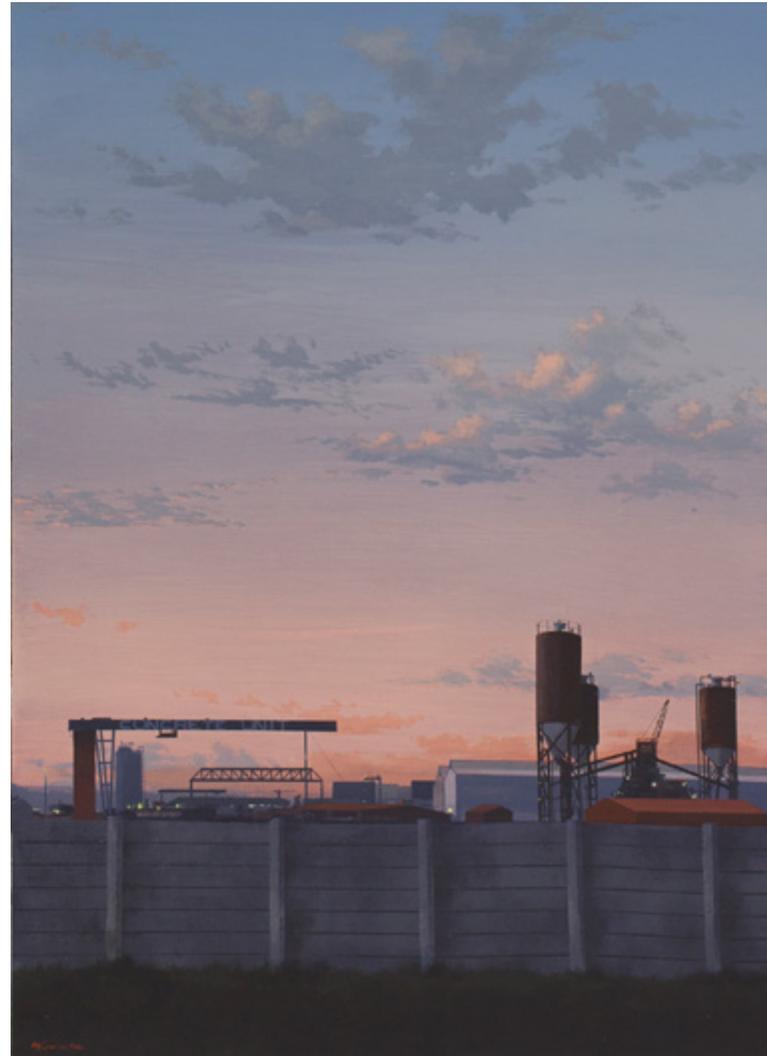
Rebuilders

Oil on canvas
52 x 65 cm
Signed bottom right



MJ Lourens

(b 1973)



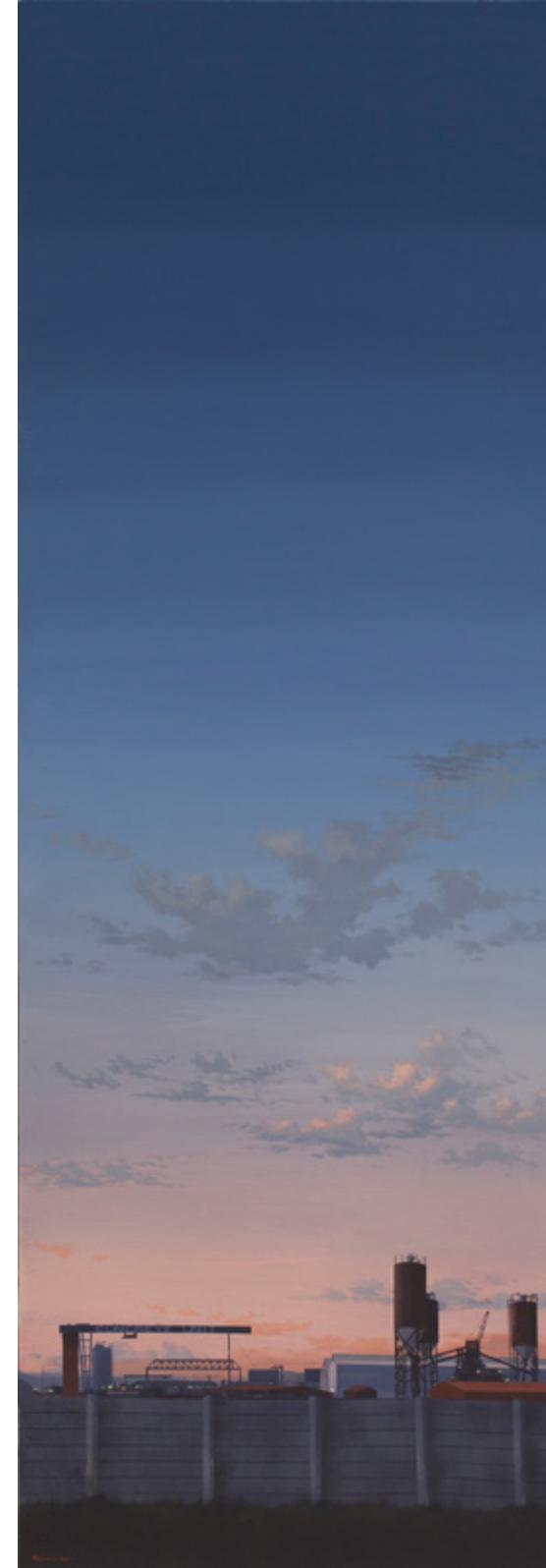
A Sunday later / after the concrete wall

2014

Acrylic on board

200 x 70 cm

Signed and dated bottom left



Cobus van Bosch

(b 1962)



Crash

2014

Oil on canvas

45 x 61 cm

Signed and dated bottom right



Bookholoshe

2014

Oil on canvas

45 x 61 cm

Signed and dated bottom right

Richard Mudariki

(b 1985)

In this painting, a motionless but effective object used to scare away animals/birds from a field, is dressed as a member of the armed force. It stands motionless to scare predators away from stealing the wealth of Africa. The artwork questions the strength and effectiveness of African forces in defending their wealth and integrity of the continent from 'predators'.

Richard Mudariki

The scarecrow

2014

Acrylic on canvas

88 x 74 cm

Signed and dated bottom right



Henk Serfontein

(b 1971)



The Cape of Storms still life (after Thomas Baines)

2013

Oil on wood panel

45 x 45 cm

Signed and dated bottom right



The Cape of Good Hope still life (after Thomas Baines)

2013

Oil on wood panel

45 x 45 cm

Signed and dated bottom right

Walter Meyer

(b 1965)

Still life with dried pineapple

2007

Oil on canvas

50,5 x 60,5 cm

Signed and dated bottom right



Kyle Weeks

(b 1992)

I have photographed various still-life arrangements from within a number of virtual gaming platforms. While advances in these technologies constantly continue to blur the the boundaries of reality, still-life images captured from within these virtual worlds clearly depict how the distinction is being lost. These images have been created by photographing a two dimensional object (television screen) with an analog 6x7 film camera.

Kyle Weeks

1370 Piccard Drive, Rockville, MD

2014

Archival pigment ink on cotton rag paper - Edition of 5

18 x 22,5 cm

Signed, numbered and dated verso



Ben Coutouvidis

(b 1970)

Still life with persimmons

Oil on canvas

36 x 45 cm

Signed bottom right



Alex Emsley

(b 1973)

Ides of March

Oil on linen

50 x 50 cm

Signed bottom left

Courtesy the artist and BRUNDYN+, Cape Town



Clement Serneels

(1912 - 1991)

Still life of flowers in a vase

Oil on canvas laid down on board

61,5 x 51 cm

Signed bottom right



Kyle Weeks

(b 1992)

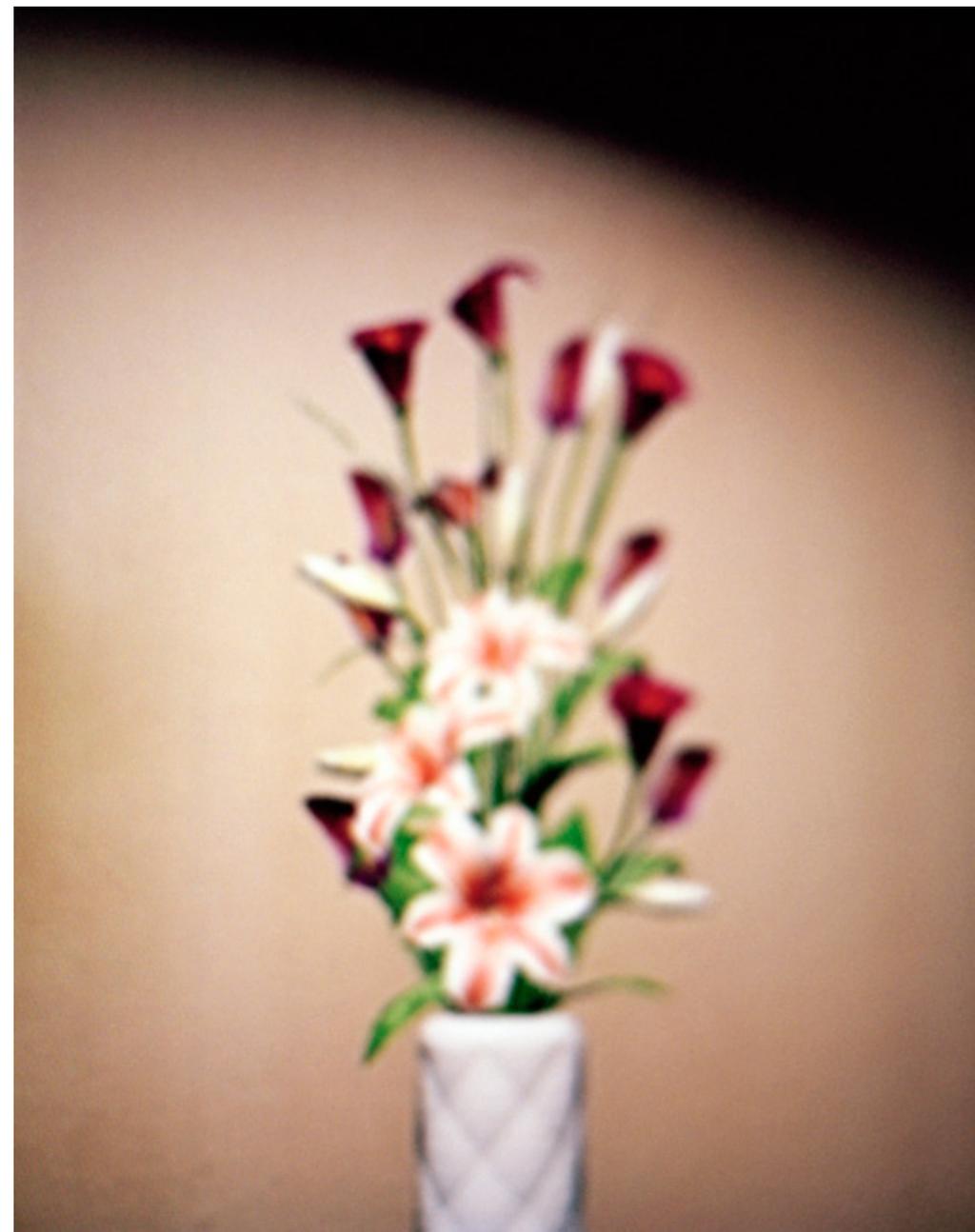
622 Broadway, New York, NY

2014

Archival pigment ink on cotton rag paper - Edition of 5

22,5 x 18 cm

Signed, numbered and dated verso



Kenneth Baker

(1931 - 1995)

Still-life with Spring flowers

1981

Oil on board

50 x 34,5 cm

Signed and dated bottom left



Maggie Laubser

(1886 - 1973)

Still life of flowers in a green vase

Watercolour

54,5 x 36,5 cm

Signed bottom left



Peter Clarke

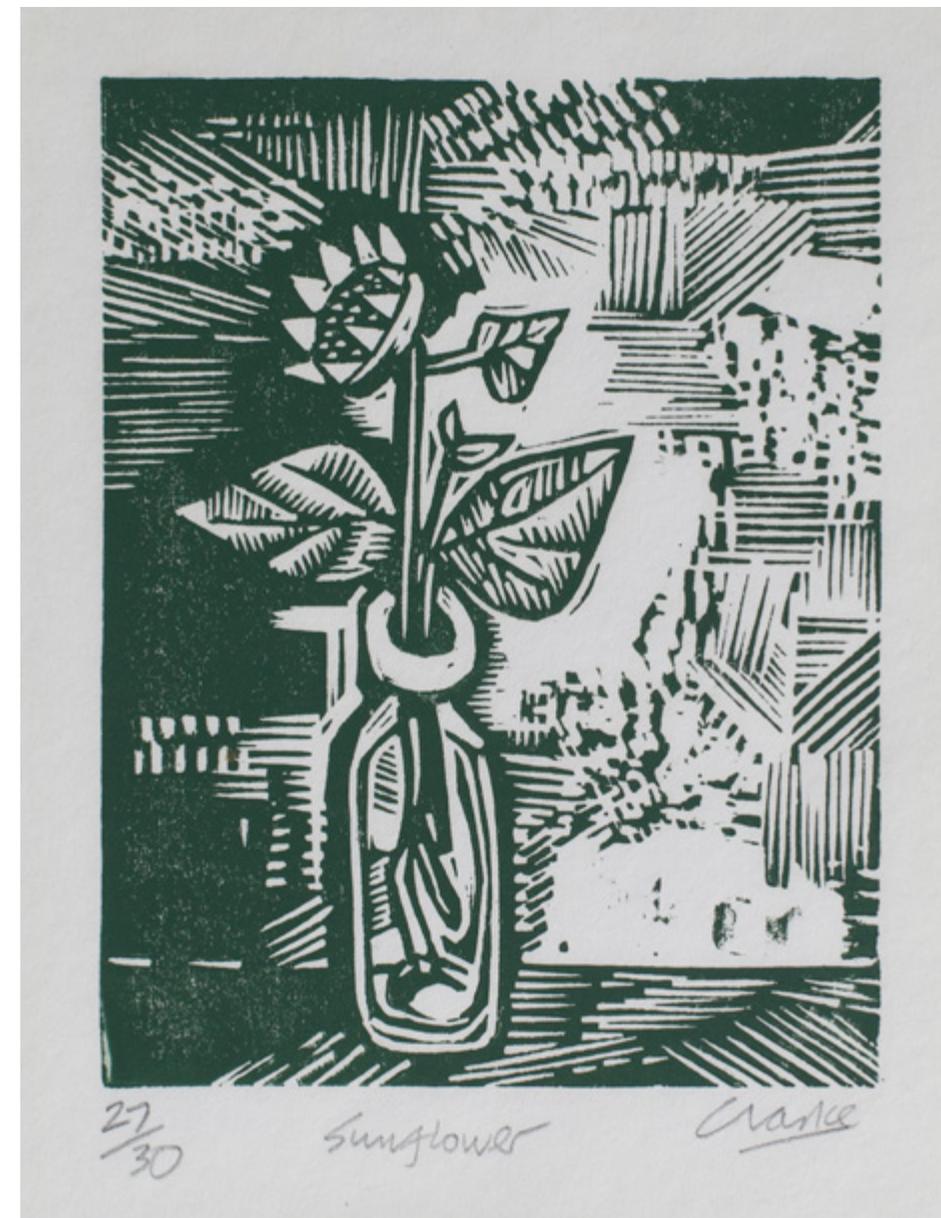
(1929 - 2014)

Sunflower

Woodcut - Edition number 27/30

13 x 10,5 cm

Signed, titled and numbered in pencil in the margin



Peter Clarke

(1929 - 2014)



Blue bouquet

1989

Acrylic on board

60 x 47,5 cm

Signed bottom right



Hennie Niemann Jnr

(b 1972)

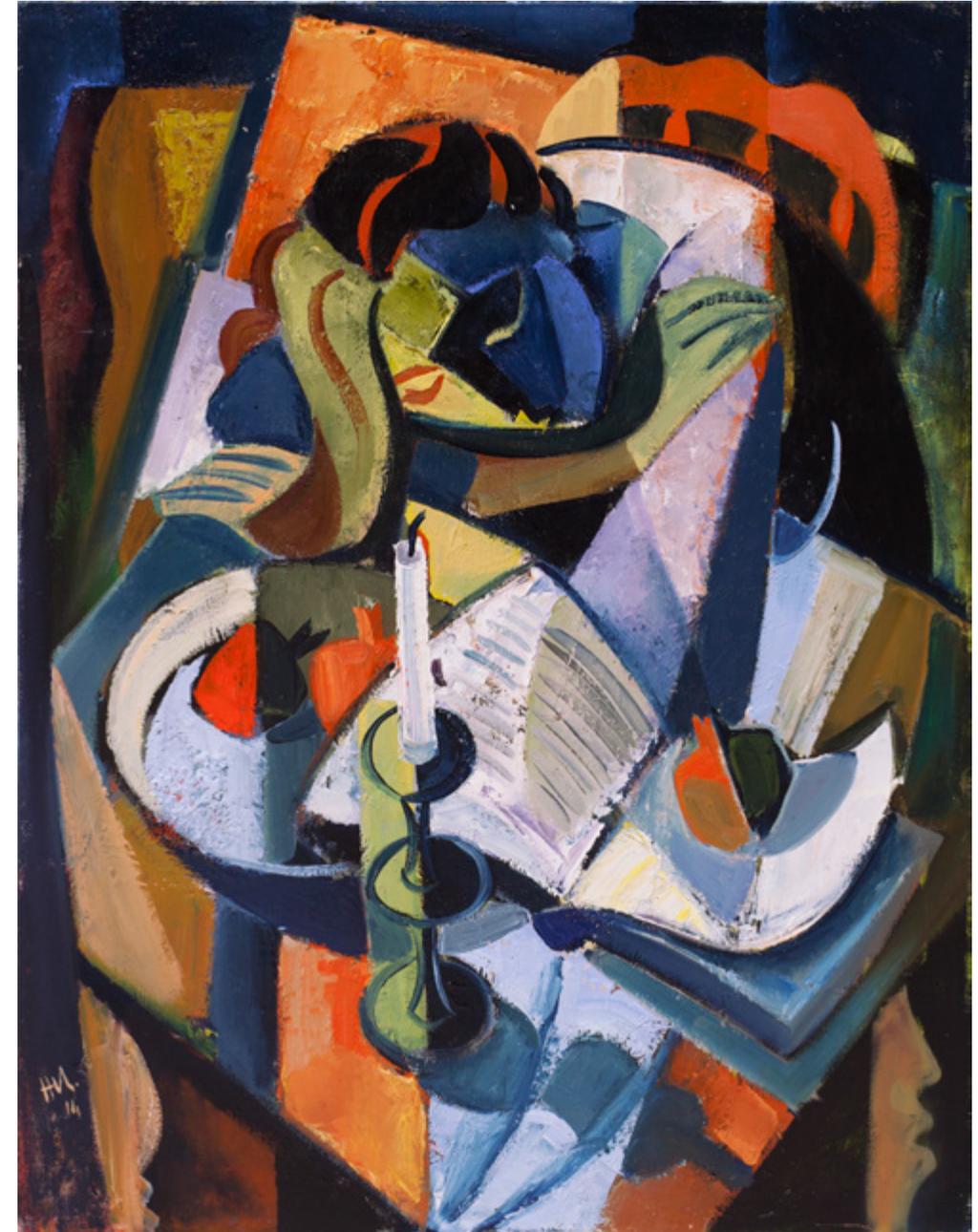
Repose

2014

Oil on canvas

90 x 70 cm

Signed and dated bottom left



Maud Sumner

(1902 - 1985)

Still life with blossom and fruit

Oil on canvasboard

38,5 x 46 cm

Signed bottom right



Francois Krige

(1913 - 1994)

Still life with peaches, plums and figs

1976

Oil on board

30,5 x 55 cm

Signed and dated bottom left



JH Pierneef

(1886 - 1957)

Still life of gourds, a pomegranate and an African clay pot

Oil on board

45 x 60 cm

Signed bottom left



Jan Dingemans

(1921 - 2001)

Still life with fruits and bottles

Oil on board

60 x 103 cm

Signed bottom right



Cecil Skotnes

(1926 - 2009)

Kitchen still life

Carved, incised and painted wood panel

100 x 122,5 cm

Signed bottom right



Odette Marais

(b 1964)



Pale blue jug (after Morandi's aqua)
2014
Watercolour
37 x 26 cm (Paper size)
Signed and dated bottom right



Early (after Morandi's aqua)
2014
Watercolour
37,5 x 27,5 cm (Paper size)
Signed and dated bottom right



Later (after Morandi's aqua)
2014
Watercolour
37,5 x 27 cm (Paper size)
Signed and dated bottom right



Morandi's aqua
2011
Oil on canvas
30 x 70 cm
Signed, titled and dated verso

Odette Marais

(b 1964)

Within the formal constraints of traditional 'still-life', inanimate everyday objects evolve to make the space between the figurative and the abstract inform emotions and a response.

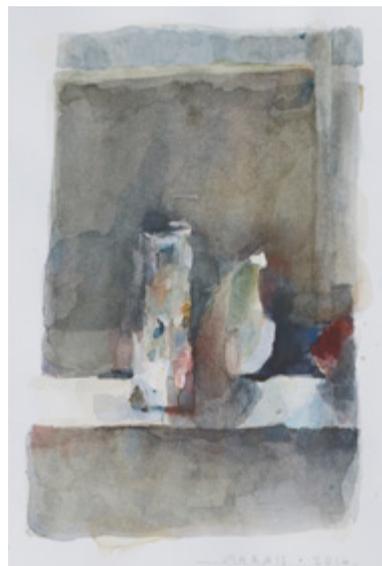
My large paintings (oils on canvas) have as a common theme: the exploration of a time-line, the tenuousness of a moment, continuity, exhaustion and absence.

A moment, captured that has passed...

In the works on paper I have taken the completed oils as a starting point and now have explored in a more spontaneous, free and immediate way with watercolour.

The outcome has pushed boundaries with fresh new outcomes... concerns with light, transience and flow...

Odette Marais



Sunlight on the sill (after Dusty sill)

2014

Watercolour

35 x 20 cm (Paper size)

Signed and dated bottom right

Detail illustrated

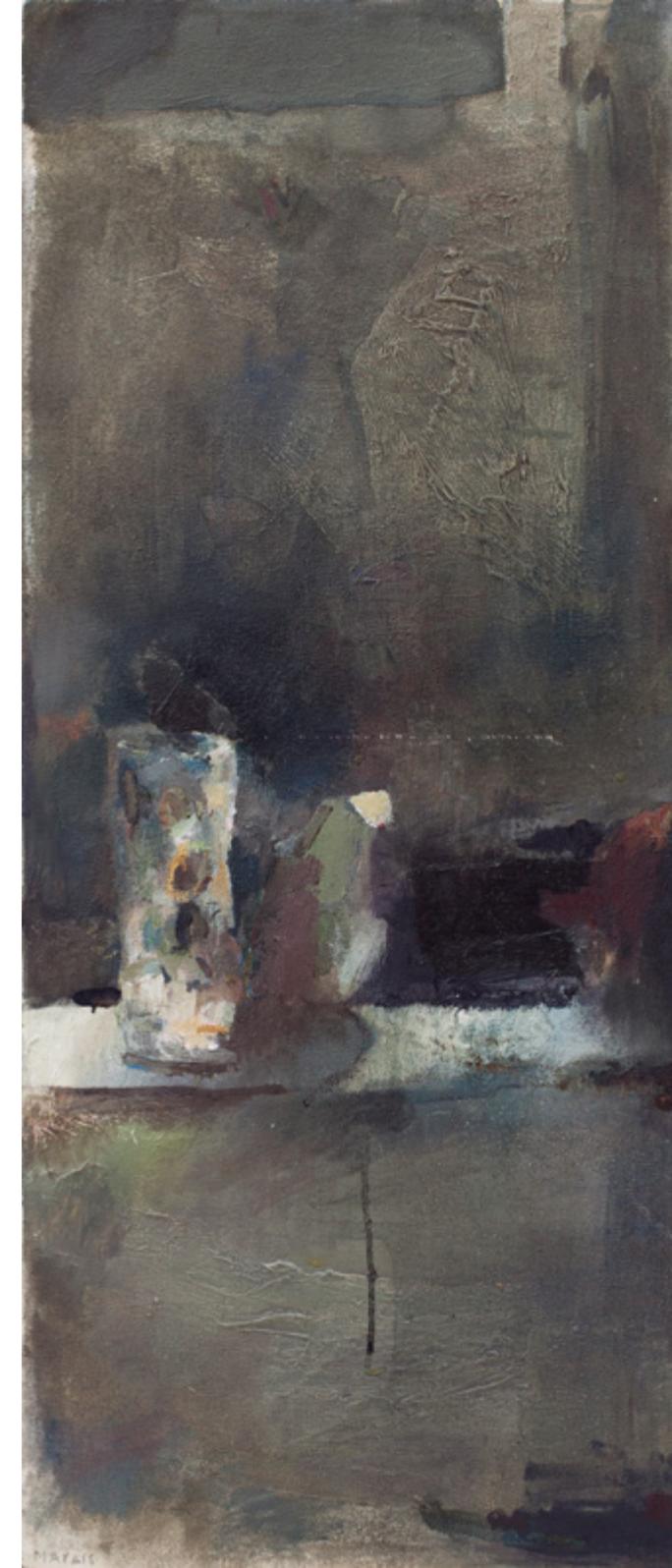
Dusty sill

2011

Oil on canvas

70 x 30 cm

Signed bottom left, dated verso



Carl Büchner

(1921 - 2003)

Still life

Oil on board

45,5 x 60,5 cm

Signed bottom right



Albert Coertse

(b 1980)

Faire Taire

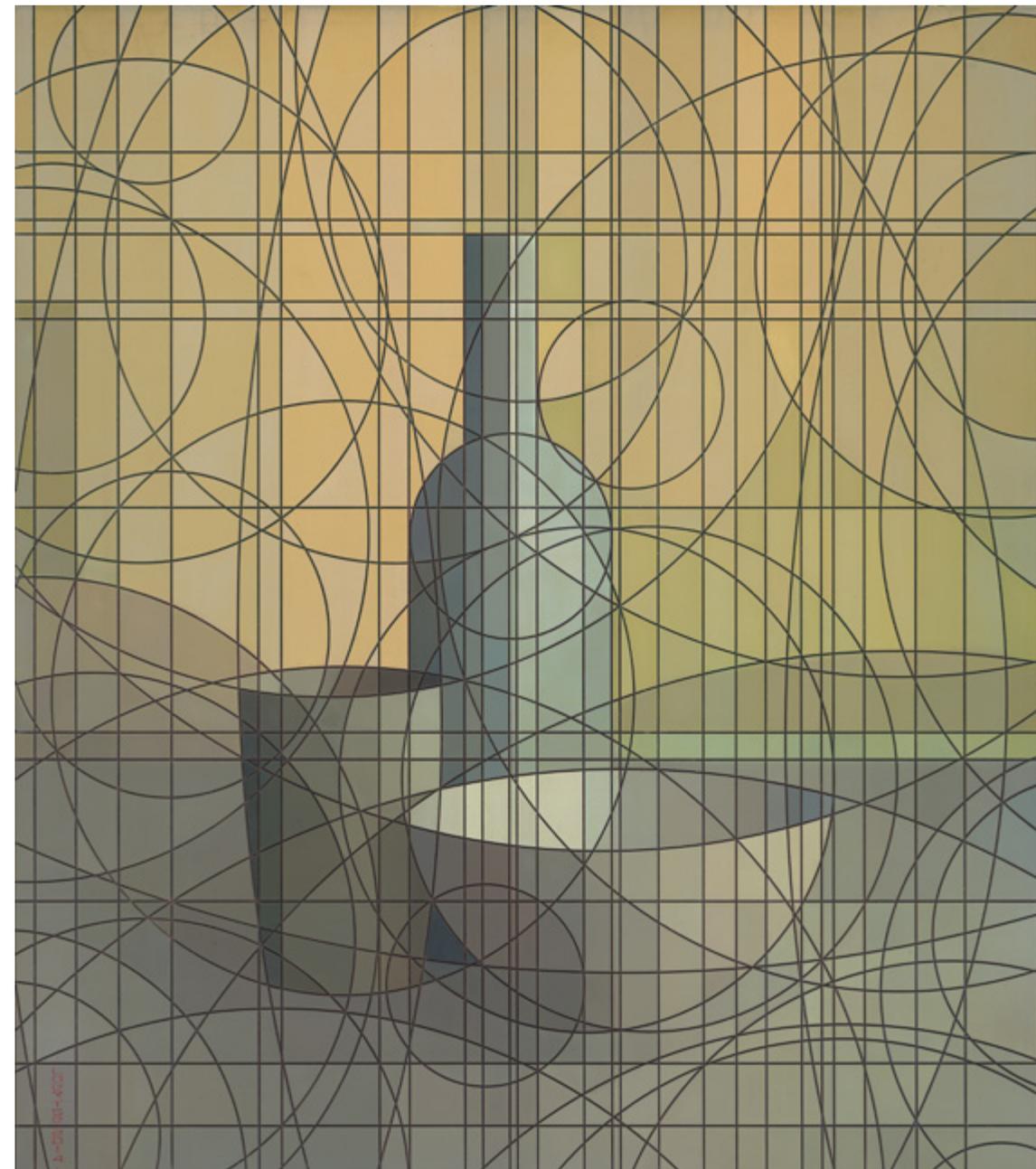
2014

Oil on routed valchromat

85 x 76 cm

Signed and dated bottom left

Albert Coertse appears courtesy of Christopher Møller Art Gallery, Cape Town



Clementina van der Walt

(b 1952)

This installation, consisting of five different vases, has been inspired by the Italian painter Giorgio Morandi (1890 –1964), specialist in 'still life' themes.

The subtle gradations of hue and tone have been interpreted into the ceramic medium almost in a Cubist style, transforming the idea of a two dimensional still life into actual three dimensional objects. These are both utilitarian and contemplative – a painting 'come to life' as it were.

Each vase in the installation is a one-off hand built ceramic piece. The composition of the group has been carefully considered so that the spaces and forms inter-relate in a meaningful way. The pieces also cast shadows which in turn create an additional depth to the entire grouping.

Clementina van der Walt

Homage to Morandi I

Ceramic earthenware with underglaze and glaze

Heights vary - tallest 35 cm

Signed underneath each piece



Marlene von Dürckheim

(b 1945)



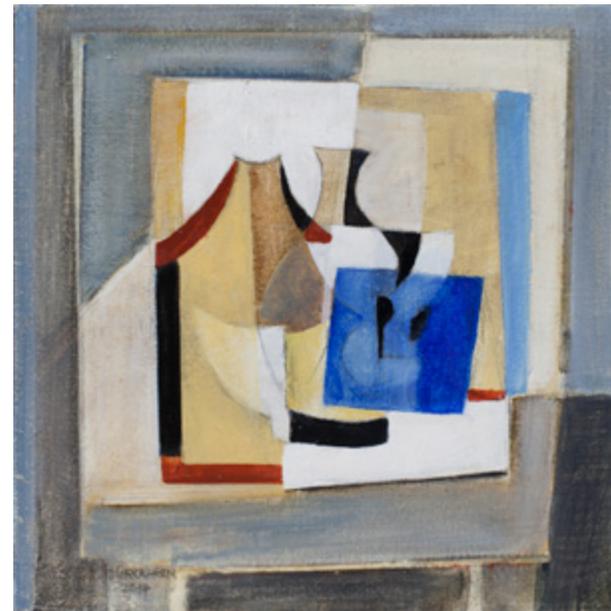
Etude III

2014

Oil on canvas

20 x 20 cm

Signed and dated bottom left



Etude XIII

2014

Oil on canvas

20 x 20 cm

Signed and dated bottom left



Etude XI

2014

Oil on canvas

20 x 20 cm

Signed and dated bottom left



Etude XIV

2014

Oil on canvas

20 x 20 cm

Signed and dated bottom right

Marlene von Dürckheim

(b 1945)

Room with a view (memory of Nafplio)

2014

Oil on canvas

100 x 80 cm

Signed and dated bottom left



Joshua Miles

(b 1967)



Reeds reflexion

2014

Reduction woodcut - Edition of 10

56,5 x 42 cm

Signed, titled, numbered and dated in the margin



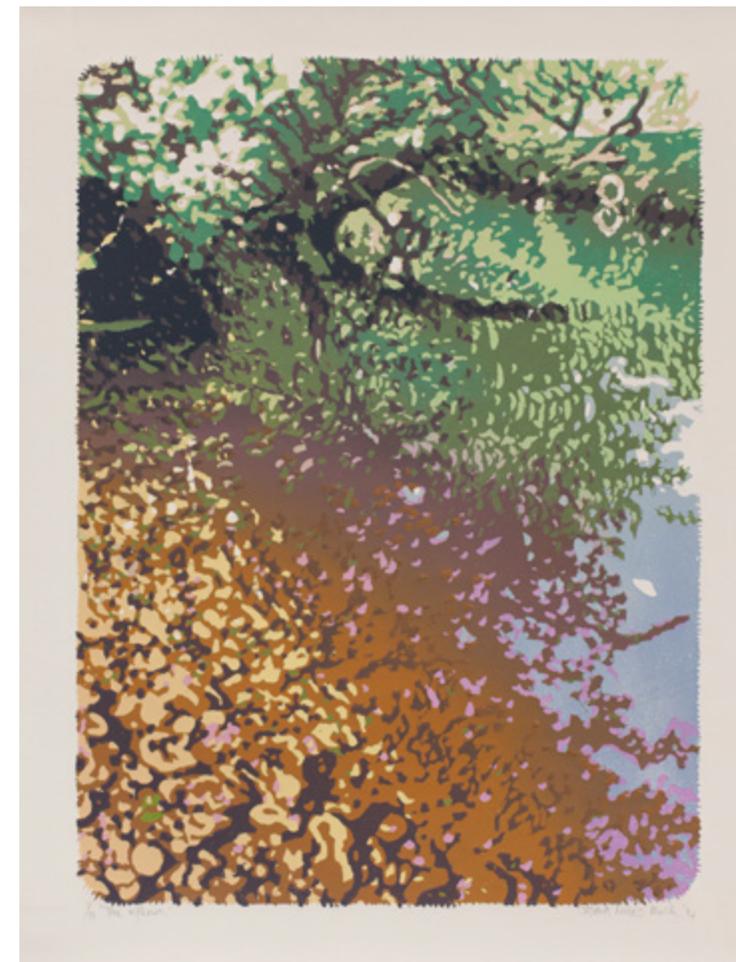
Rushes reflexion

2014

Reduction woodcut - Edition of 10

56,5 x 42 cm

Signed, titled, numbered and dated in the margin



Tree reflexion

2014

Reduction woodcut - Edition of 10

56,5 x 42 cm

Signed, titled, numbered and dated in the margin

Jacobus Kloppers

(b 1959)

Ongebreekte water

2013

Oil on canvas

70 x 100 cm

Signed bottom left



Jacobus Kloppers

(b 1959)

Kasteel

1996

Pastel on paper

66 x 66 cm

Signed, dated and titled in the margin



Paul Emsley

(b 1947)

The bull

1999

Conté on paper

42 x 63 cm

Signed bottom right



Ben Coutouvidis

(b 1970)

Mealies and snakeskin

Oil on canvas

48 x 60 cm

Signed bottom right



Dillon Marsh

(b 1981)



Swan song 4

Digital print (Hahnemühle photo rag)

50 x 62,5 cm

Certified and signed verso

Swan song 9

Digital print (Hahnemühle photo rag)

50 x 62,5 cm

Certified and signed verso

Swan song 8

Digital print (Hahnemühle photo rag)

50 x 62,5 cm

Certified and signed verso

Adolph Jentsch

(1888 - 1977)

S.W.A. landscape

1965

Watercolour

29 x 45 cm

Signed and dated bottom right



Lien Botha

(b 1961)

The photos in Lien Botha's series entitled Safari show a blue sky that reigns supreme over landscapes so uninhabited as to become still-life scenes – devastated places in which huts or fences are the only traces of a former human presence. These pictures resemble nightmarish images of sunny memories, as if the irresistible advance of the desert had driven all life away. And on these postcard-like photographs, Lien Botha has drawn the ghost of living elements that may once have inhabited the frames. These sketches have something of the nature of a story-board, as if there were a story to tell or a film to be made in these settings, as if these photos were polaroids taken by a filmmaker who came upon the ruins of a studio in the middle of nowhere and wanted to introduce fauna and flora – a cow, a few birds, men and women able to support these harsh conditions and the company of this silent world.

Text: Freddy Denaës & Gaël Teicher
Catalogue: *Désirréalités*, 2007

Groot Inkleurboek Safari; Dan Stilte. Soos na 'n storm

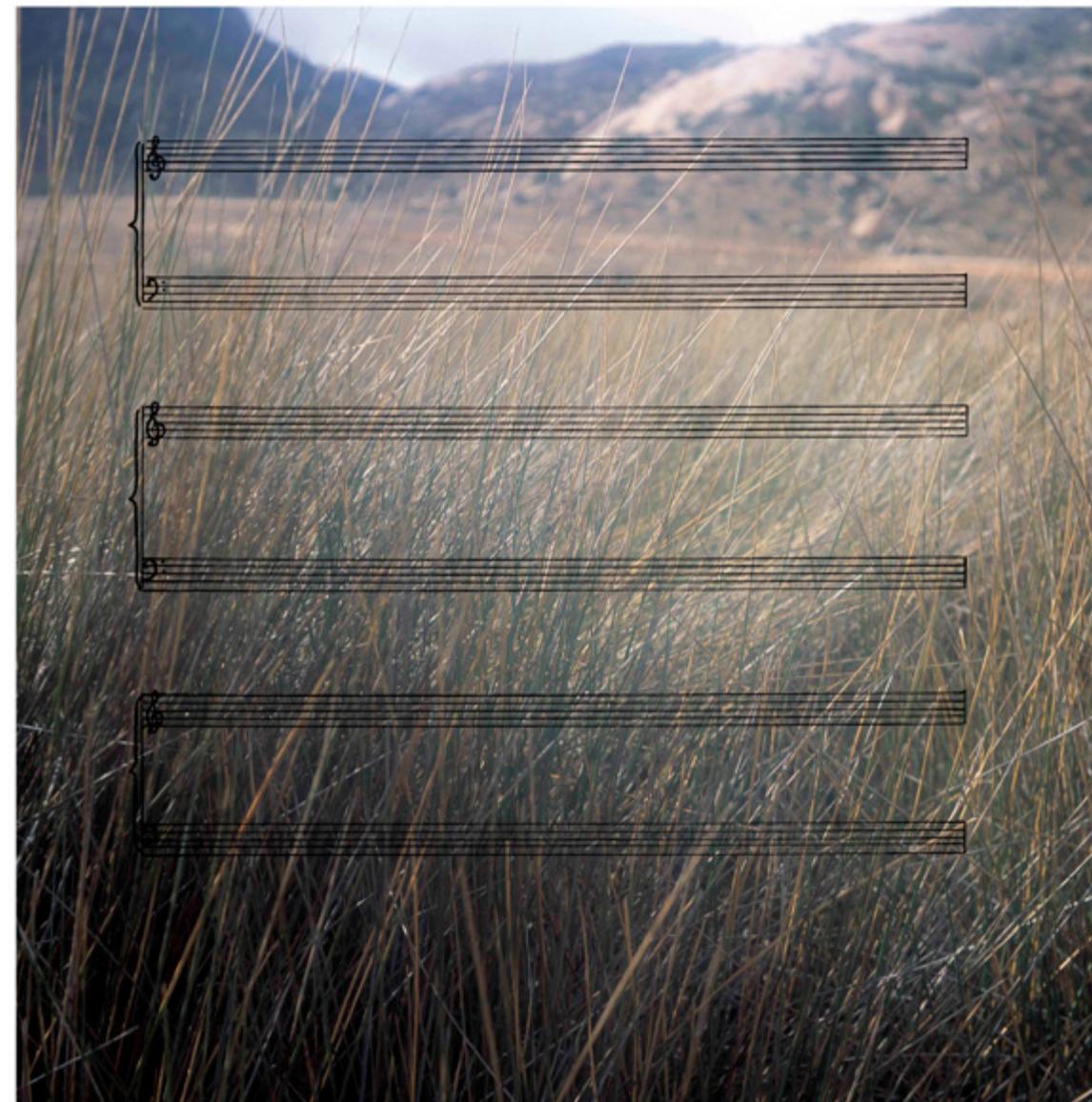
2003

Drawing / archival inkjet photograph on cotton rag paper - Edition number 8/10

45 x 45 cm

Signed, titled and dated in the margin

Lien Botha appears courtesy of Barnard Gallery, Cape Town



14. Dan stilte. Soos na 'n storm



johans borman

F I N E A R T