

EH

ELLERMAN HOUSE



Art Collection

2018



INTRODUCTION TO THE ELLERMAN HOUSE ART COLLECTION

The Ellerman House art collection takes its visitors to this fine hotel, on a journey that explores the huge social and cultural shift that South African art has made from the mid-nineteenth century to the present. The art in this collection tells of the character of our land and the expression of our unique South African experience.

From the time of the early pictorial historians of the mid-19th Century, such as Thomas Bowler, one acknowledges that this country has a flavour of its own – an essential nature that distinguishes it from other places.

Communities in South Africa were extremely physically and culturally isolated from international centres of artistic innovation in the early 20th Century - a time before instantaneous globalization of today. The Ellerman House collection traces the progress of pioneering work done in the 1930s by a generation of artists, such as Gregoire Boonzaaier, Maggie Laubser and Irma Stern, who were members of The New Group.

Progressive identification by artists, such as Walter Battiss and Alexis Preller, with the essential nature of the land and its peoples- its Africanism, further reinforced the unique qualities of this land. The emergence of black pioneering artist like Gerard Sekoto and George Pemba began a process of cultural integration of the country's ethnic communities into a unified South African art.

In the Ellerman House Contemporary gallery, an eclectic, outspoken and energetic generation of current artists, such as Wayne Barker, Phillemon Hlugwani, Louis Maqhubela and Angus Taylor are pushing the boundaries of the ordinary in order to create work that explores relevant issues in post-modern South African society.

The work of all these artists that can be seen in the Ellerman House collection, are an essential record of the spirit of the times in the development of a nation. The collection is extraordinary in that its almost 1000 works are exhibited as part of the unique artistic experience that one enjoys at the Ellerman House.

ELLERMAN HOUSE ART COLLECTION



THE GREAT SOUTH AFRICAN LANDSCAPE

The variety and natural splendour of the South African landscape has made it the favourite genre of many artists in this country from as early as the mid-19th Century up until today. Some of the finest examples of this genre can be seen at Ellerman House.



JOHN MEYER

Into the pass (Hex River) by **JOHN MEYER** (1942) [entrance hall] is a contemporary landscape by one of South Africa's leading realist painters who interprets the landscape with committed attention to detail. His paintings are not mere representations of existing places and things, but exist as indelible retrospection, such as total recall. A beautifully balanced composition with tremendous depth of field and subtle use of aerial perspective is a familiar hallmark of this artist's oeuvre.

Meyer was born in Bloemfontein, Free State and is a regular visitor to Ellerman House where his work is much admired by the many local and international guests. A number of the finest examples of his landscapes can be seen here as well as his narrative paintings. These paintings are stills capturing sequential narratives of enigmatic figures caught in scenes of emotional ambiguities [see dining room].

He studied at the Johannesburg Technical College School of Art, before joining an advertising agency. In 1967 Meyer settled in London where he continued his studies in art while working as a freelance illustrator. He subsequently pursued an international career as an artist and was initially best known for his portraits of distinguished personages in Africa, Europe and the United States.

Right
INTO THE PASS (HEX RIVER)
OIL ON CANVAS
1530 MM (WIDE) X 1150 MM (HIGH)



ERIK LAUBSCHER

Views from Matzikama mountains by **ERIK LAUBSCHER** (1927-2013) [entrance passage] is a personal interpretation of the landscape in a geometric and ordered way. Travelling through the country awakened in Laubscher a deep spiritual feeling for the landscape that came through very strongly in his paintings.

Erik Laubscher was born in Tulbagh and he studied design at the Continental School of Art in Cape Town and portraiture in London. During the 1950s and 1960s he worked as a paint consultant to various firms. In 1966 he was the first South African to be awarded the Carnegie Scholarship, which enabled him to spend three months on a study tour to the USA. In 1970, he founded the Ruth Prowse Art Centre in Woodstock, Cape Town.

He was part of the so-called New Group who were a very influential group of artists, amongst them Walter Battiss and Alexis Preller. In 2009 Laubscher became the first living artist to reach the R1-million mark at a South African auction.

Laubscher painted landscapes, seascapes, still lifes, figures, portraits and abstracts in the modernist tradition. He worked in oil, acrylic, watercolour, ink, pencil and charcoal.



Right

VIEWS FROM MATZIKAMA MOUNTAINS

OIL ON CANVAS

1190 MM (WIDE) X 810 MM (HIGH)

JAN VOLSHENK

Camps Bay 1910 by **JAN VOLSHENK** (1853-1936) [east wing passage] is a photographic rendering executed with meticulous attention to detail that captures the 'romantic naturalism' of the South African landscape that was much appreciated especially by the Afrikaner community of South Africa. His scenic paintings paved the way for many landscape artists who followed after him.

Volshenk was born in the Riversdale area of the Cape to Dutch parents. He started painting at an early age but painted full-time only at the age of 51. He is known for his fine detailed oil paintings of majestic landscapes. He captures the essence of the Karoo mountains and especially the Langeberg range of mountains.



Right
CAMPS BAY 1901
OIL ON CANVAS
1010 MM (WIDE) X 690 MM (HIGH)

CATHCART METHVEN

In *The moon has raised her lamp above*, **CATHCART METHVEN's** (1849-1925) [lobby passage] technique typifies the style of Victorian romantic realism. He captures the quiet serenity, mood and atmosphere of the scenes that he painted with great attention to colour, light and depth. His work shows a clear understanding of aerial perspective. Methven was not only an outstanding engineer and architect but he is considered one of the foremost landscape artists of Natal.

The moon has raised her lamp above is a song from 'The Lily of Kilarney', an opera by Benedict in the late 19th century.



Right

THE MOON HAS RAISED HER LAMP ABOVE

OIL ON CANVAS

1600 MM (WIDE) X 1150 MM (HIGH)



Artists who began to identify with the land as a South African phenomenon are **Pieter Wenning** (1873-1921) *Farm with large trees* [lobby], **Hugo Naude** (1869-1941) *Springtime in Namaqualand* [lobby] and **Ruth Everard Van Haden** (1904-1992) *Knobthorns in blossom* [lobby]. While **Edward Roworth's** (1880-1963) architectural account of Cape Dutch houses [entrance passage], **Tinus De Jonge's** (1885-1943) pictorial accounts of Cape Town, *The Twelve Apostles-Camps Bay* [entrance passage] and **Terence Mccaw's** (1913-1978) seascapes, documented early 20th century Cape Town.

PIETER WENNING

PIETER WENNING (1873-1921) was born in 1873 in The Hague and he lived in South Africa from 1905. Wenning was the son of an art master living in Leeuwarden, Holland. He was a pupil at the Rijks Hoogere Burgerschool, Leeuwarden, where he was taught and encouraged by the art master, Bubberman. Thereafter, he had no further training.

In Holland, he worked as a foreign correspondent for Hollandsch Ijzeren Spoorweg Maatschappij, and visited England, Scotland, France, Switzerland and Germany. He also visited Tenerife, Mozambique and Zanzibar. From 1905 until 1909, when he moved to South Africa, he painted and drew scenes around Pretoria, using watercolour and crayon. In 1909 he began painting in oil and painted 300 to 400 works between 1916 and 1921.

He was well known for his landscapes, frequently incorporating homesteads such as *Farm with large trees* [lobby]. He moved to Cape Town in 1917 and painted street scenes, especially of the Malay Quarter as well as still lifes, portraits, figures and genre paintings. He worked in pencil, charcoal and pen and ink. From 1913 he produced a large number of etchings on his own press. Wenning was a friend of DC Boonzaaier, whose collection of oriental objects d'art influenced him and appeared in his paintings.



Right
FARM WITH LARGE TREES
OIL ON BOARD
450 MM (WIDE) X 280 MM (HIGH)

PORTRAIT GALLERY

Most South African artists explore the genre of portrait painting. The 'portrait gallery' at Ellerman House that is situated on the main staircase, represents a cross section of portraits done as a form of personal expression by some South African artists of the 20th and 21st Centuries. The most prominent portraits from the 20th Century are: **Irma Stern** *Portrait of a girl*; **Alexis Preller** *African woman, Portrait of a girl*; **Gerard Sekoto** *Boy from Senegal, The blue beret*; **Pieter Wenning** *Portrait of a Malay man*; **Frans Oerder** *African woman in hat, African man*; **Maurice Van Essche** *Portrait of a lady in mourning, The harlequin*.

Some contemporary portraits that are also exhibited in this area are: **Johan Louw** *Untitled*; **Pieter Van Der Westuizen** *Somer*; **Kerri Evans** *Green Laura*; **Mustafa Maluka** *Original sin*.





HISTORY PAINTINGS

The Ellerman House library is home to a fascinating collection of some of the 19th and early 20th century artworks depicting the various historically important seascapes, landscapes and people of South Africa. Sketchbooks were kept during the pre-photographic era that were the only records of the journeys of exploration to the country, into the hinterland and of war-time events.



THOMAS BOWLER

The collection boasts an impressive number of watercolour landscapes and three oils by the early 19th Century artist **THOMAS BOWLER** (1812-1869). *In the Wreck of the Barque Royal Albert in Table Bay* Bowler records an event during the colonial era. It is in these seascapes, that Bowler's ability as an artist is most apparent. His chief merit, however, is his role as a pictorial historian of Cape society in the pre-photographic era, as a recorder of every important event, from laying the first stone of the Table Bay breakwater to the arrival of the confederate raider, Alabama. Bowler who was born in England was a self-taught artist and essentially a landscape painter. He became assistant astronomer to Sir T. Maclear in the Cape before embarking on a career as an artist and art teacher in Cape Town and tutor to the children of Captain Richard Wolfe on Robben Island. Bowler published reproductions of South African scenery and exhibited his work in Cape Town and England.

Right
WRECK OF THE BARQUE
ROYAL ALBERT IN TABLE BAY
OIL ON BOARD
600 MM (WIDE) X 500 MM (HIGH)



FRANS OERDER

FRANS OERDER (1867-1944) was one of the first artists to attempt to capture the colour, light and sense of space particular to the Transvaal landscape. He was of a traditional Dutch training, consistent in his subject matter and style: working most often on portraiture, still life and flower-pieces within the Dutch realist tradition. These three genres of the artist are represented in the Ellerman House collection. He was particularly concerned with tonal values in his early work and often limited his palette quite severely in order to emphasise this aspect of the composition.

Oerder's status in the South African art scene was reflected in 1899 when he became South Africa's first official war artist during the Anglo-Boer War. He was commissioned by President Paul Kruger and joining the Boer forces to depict the battlefronts.



Right
AFRICAN KRAAL
OIL ON CANVAS
1050 MM (WIDE) X 760 MM (HIGH)

THOMAS BAINES

THOMAS BAINES (1820-1875) travelled with David Livingston in 1850 on an expedition to the Zambezi and painted many famous scenes of the Victoria Falls. In 1868 he led an adventurous expedition to the Matabele king, Mzilikazi on behalf of the Goldfields Exploration Company. He also visited the Injembe district of Natal from which he probably painted *War dance of emigrant Zulu* and attended the coronation of King Cetshwayo.



Right

WAR DANCE OF EMIGRANT ZULU (DETAIL)

OIL ON CANVAS

730 MM (WIDE) X 580 MM (HIGH)

DOROTHY KAY

DOROTHY KAY (1886-1964) was greatly involved with the art world in the Eastern Cape for fifty years and recorded everyday life there: *The travellers*.



Right

THE TRAVELLERS (DETAIL)

OIL ON CANVAS

1070 MM (WIDE) X 785 MM (HIGH)

FRANCOIS KRIGE

FRANCOIS KRIGE (1913-1994) was born in Uniondale and studied at the Michaelis School of Art in Cape Town, then in Spain under Vasquez Diaz, at Opsomer School in Antwerp and then completed his studies in Florence doing mural painting.

In 1934 he won a painting competition which allowed him to spend three years in Europe. When the second world war broke out he joined the English forces as official war artist, traveling with the forces to Africa and Europe. His war works reflected his personal reaction to the destruction and suffering he observed around him. After the war he returned to Cape Town but undertook study trips to Lesotho, Cape Peninsula, West Coast, Botswana and Namibia. He focussed his attention on traditional lifestyle of the local population and painted and sketched the Bushmen of the Kalahari as 'romantic truth' to the subject. He befriended Walter Battiss, became a member of the New Group and returned several times to Namibia and Botswana to sketch the Bushmen.

KUNG BUSHMEN , NAMIBIA
OIL ON CANVAS
830 MM (WIDE) X 955 MM (HIGH)



THE MODERNIST ERA

The modernist term applies to the innovative development of arts in the 20th century which saw a break with realism and naturalism. Post-impressionism, Cubism, Surrealism, Dadaism and Expressionism were all born in this era and artists saw themselves as shifting boundaries. The ‘avant-garde’ artists of modernism confronted the widely accepted ideas that already existed.

This period is hugely significant in the history of South African aesthetics and imagery and Ellerman House has a large number of artworks that date from this period. The artists from this era were all members of the New Group of artists who organised avant-garde exhibitions, started art centres and workshops that became grassroots of South African aesthetics and they adopted African aesthetics and imagery.



GREGOIRE BOONZAIER

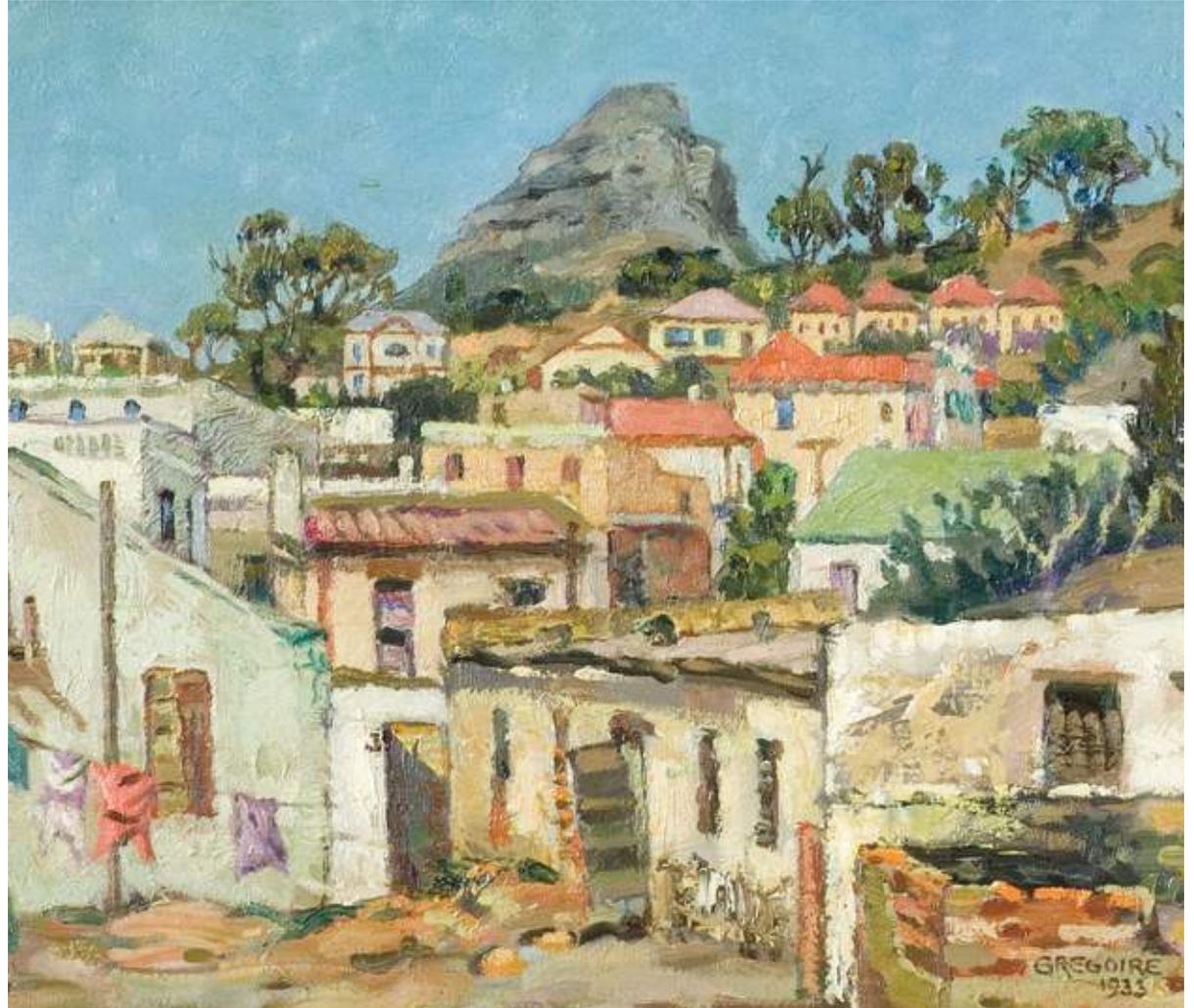
GREGOIRE BOONZAAIER (1909-2005) was born in Cape Town in 1909. He was the son of the political cartoonist, DC Boonzaier. In 1932 he set up his own studio in Cape Town and after a successful exhibition 1934, he was able to study at Heatherley's School of Art and the Central School of Art in London.

In 1937 he returned to South Africa and travelled extensively in the platteland, exhibiting and teaching under the auspices of the Department of Adult Education. In 1945 he was a founding member of the South African Arts Association and a trustee of the SA National Gallery.

In 1959 he was awarded the Medal of Honour for Painting by the SA Akademie vir Wetenskap en Kuns and in 1978, Potchefstroom University honoured the artist with a prestige retrospective exhibition together with the production of a portfolio of linocuts – six prints with the theme “Old Cape”. In 1980 Boonzaier was awarded an honorary doctorate by the University of The Orange Free State.

He was a competent craftsman with a highly distinctive style. He often uses muted colours and fuzzy outlines and his subject matter includes social commentary that was much sought after by the public. He is well known for his paintings of District Six, and the Malay Quarter, such as *Washer Women Bokaap* [lobby] in Cape Town.

Right
WASHER WOMAN, BOKAAP
OIL ON CANVAS
430 MM (WIDE) X 340 MM (HIGH)



WALTER BATTISS

WALTER BATTISS (1906-1982) was born in the Karoo town of Somerset East. His interest in archaeology and rock art began after his family moved to Koffiefontein in 1917, and it remained one of his main influences throughout his life. See *Four horses* and *Rock art* [lobby] In 1936 he was appointed Art Master at Pretoria Boys High School. He worked there for the next 30 years – with sporadic interruptions – and began to seriously study rock art.

Walter Battiss was a founding member of The New Group. He was unique in that he had not studied in Europe. In 1938 he visited Europe for the first time and the following year Battiss published his first book titled ‘The Amazing Bushmen’. In 1944 Walter Battiss became the first South African artist to ever represent rock art from a purely aesthetic point of view through his exhibition of copies of rock paintings. He also ventured out into the Namib Desert where he lived among the Bushmen for a time.

While exhibiting a collection of South African art with the International Art Club in Turin, Italy in 1949, Walter Battiss had his first meeting with Pablo Picasso and Gino Severini.

The 1950s and 60s brought with it many accolades for Walter Battiss. He was elected a Fellow of the Royal Society of Arts, Fellow of the International Institute of Art and Letters, the Medal of Honour of South African Akademie vir Wetenskap en Kuns, he was appointed Professor of Fine Arts at UNISA and he founded the art periodical, ‘De Arte’.

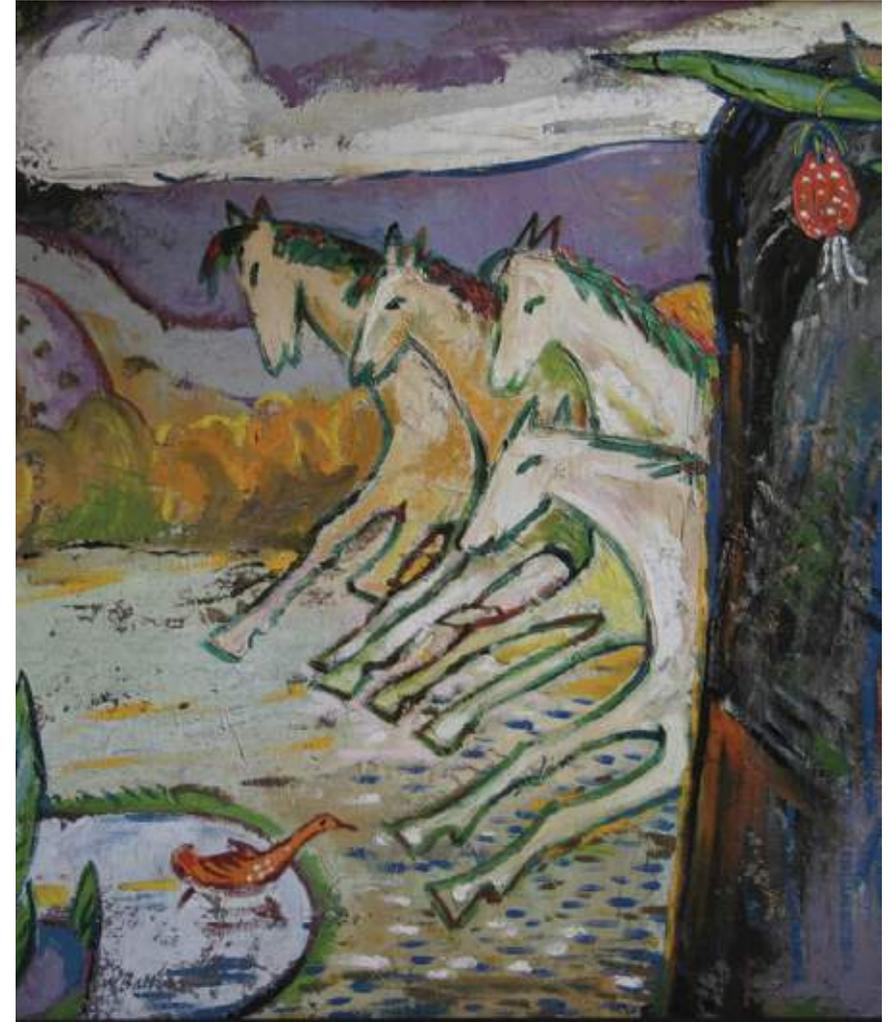
He introduced calligraphic forms in his work, as well as the introduction of animal and human abstractions, the influence of Ndebele bead work became clear and he began exhibiting numerous canvases using palette-knife colour mixing with sgraffito delineation of forms. As a result of his growing interest in Pre-Islamic culture he undertook several trips from Central Africa to the Middle East. He also went to the Greek Islands, the Seychelles and the Pacific Islands which gave rise to a series of hand printed serigraphs titled ‘Nesos’ and the concept of ‘Fook Island’.

Right

FOUR HORSES

OIL ON CANVAS

1090 MM (WIDE) X 940 MM (HIGH)



ALEXIS PRELLER

ALEXIS PRELLER (1911-1975) studied in London and was influenced by his visits to Paris, Italy, Egypt, Swaziland and the Congo. His work borrows from Expressionism and Surrealism and the work of Gauguin, van Gogh and Piero della Francesca.

Alexis Preller was born in Pretoria and studied at Westminster School of Art in London and Grande Chaumiere in Paris. Preller was educated at Pretoria Boy's High School, where he played an active role in the schools' theatrical ventures. Encouraged by his life-long friend Norman Eaton, he set off for London where JH Pierneef, who was working on the South Africa House murals at the time, advised him to enrol at Westminster School.

His early works were very emotional, full of strong colours and distortion, all of which were reminiscent of Van Gogh. On his return from further studies in Paris he camped for a while in Swaziland, painting continuously then exhibiting in Johannesburg where he was referred to as the "South African Gauguin".

His observation of tribal life and ritual, fetishes and symbols of the primeval past African traditions which stirred his emotions and his imagination can be seen in the work *Primavera* [lobby]. This work also captures the indicative sense of perfection, command of the medium, sound structural composition and perfectly balanced palette for which Preller is known. He used recurring objects which he referred to as 'household gods' as talismans that he relied upon for his inspiration.

Alexis Preller has recently received accolades from academics and collectors as the unsung hero of modernist art in South Africa.



Right
PRIMAVERA
OIL ON CANVAS
1015 MM (WIDE) X 863 MM (HIGH)

JEAN WELZ

JEAN WELZ(1900-1975) was born in Salzburg into a family of craftsmen. Although he was a talented opera singer and violinist, he qualified as an architect in Vienna and commenced his career in an architectural studio in Paris for 12 years before ill-health prompted him to emigrate to South Africa. He moved to Worcester in the Cape where he became the principal of the Hugo Naudé Art Centre.

Jean Welz's mature technique, as can be seen in *Still life with musical instruments* [dining room] shows the delicate balance between reason and emotion, impeccable technique, sensitivity and meditative insight which permitted him to pursue a path outside the main line of SA artistic development and yet retain widespread regard as one of the country's most distinguished artists.

Welz's approach to his art is best reflected in a letter he wrote to his brother, a gallery owner in Salzburg, before an exhibition there in 1965. He explained that his paintings were "documents of his soul" and said that his objective was to create "painterly poems".



Right
STILL LIFE WITH MUSICAL INSTRUMENTS
OIL ON BOARD
850 MM (WIDE) X 880 MM (HIGH)

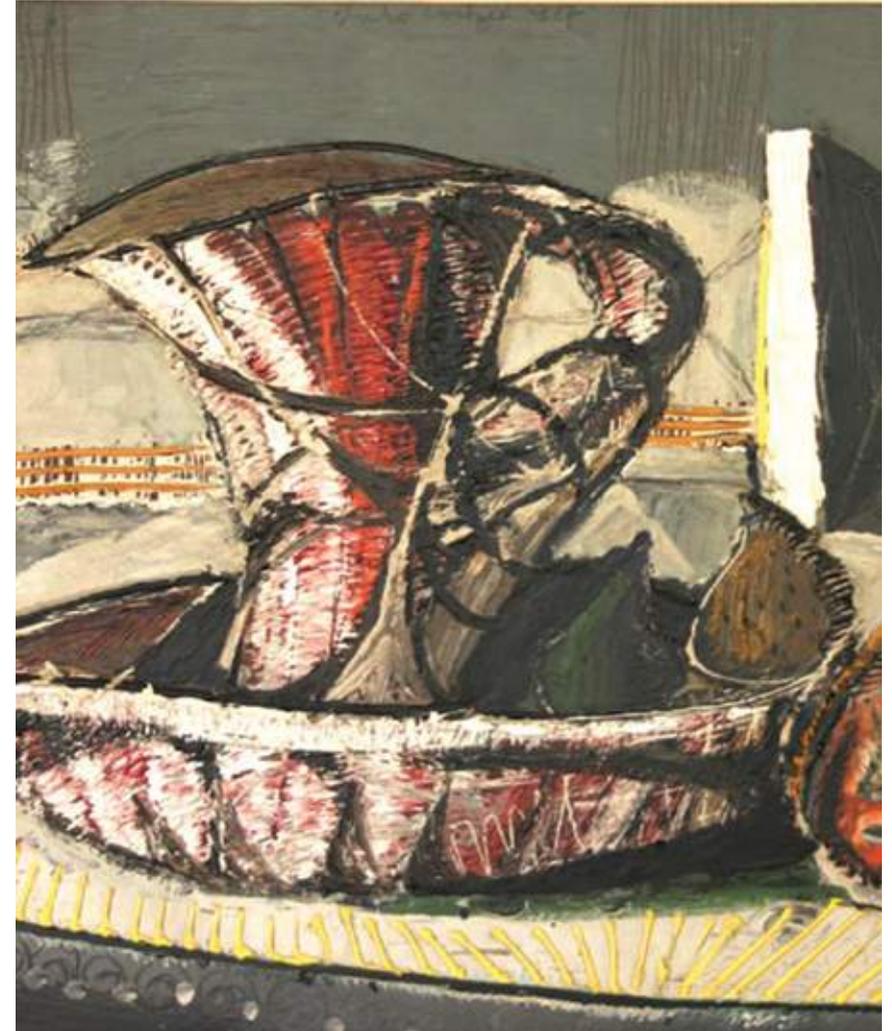
CHRISTO COETZEE

CHRISTO COETZEE (1929-2001) attended Wits University, and among his classmates were a number of art personalities with whom he would maintain friendships for many years: Cecil Skotnes, Esmé Berman and Gordon Vorster, among others. Also during his time at Wits, Christo was able to meet Alexis Preller and visit the studio of JH Pierneef. After his graduation he travelled to London with a post-graduate scholarship from Wits, where his talent was further developed under the guidance of Prof. William Coldstream at the Slade School of Art. Christo Coetzee returned to Johannesburg immediately after his formal training in London. During this time he engaged with some prominent artists and important art critics. He travelled back and forth and spent most of the next 10 years in Paris.

At the end of January 1961 Christo had his first solo exhibition at the Galerie Stadler, Paris, and then, immediately after that he travelled back to Johannesburg to have his first exhibition in 10 years on home soil. In 1965, Christo settled in Finestrat – a small mountain village in Spain. From that same year, after the large and important retrospective exhibition of Coetzee's work from 1948-65 at the Pretoria Art Museum, his work became increasingly familiar in South Africa.

In 1975, the day after the opening of a solo exhibition of Coetzee's work in Cape Town, the artist went back to the gallery and cut up 23 of his paintings in what he called an act of 'construction' rather than 'destruction'. The press labelled him sensationalist and angry, but Christo explained that there was a cycle of destruction and recreation in his creative approach. Four months after this 'protest exhibition', as Coetzee called it, he restructured (or 're-imaged', in his own words) these same works by combining the fragments and pieces of the original artworks creating new pieces to be shown at the Rand Afrikaans University's Gencor Gallery in Johannesburg. This process of destruction and recreation was consistent throughout most of Coetzee's oeuvre.

Right
WATER JUG AND BOWL (DETAIL)
OIL ON BOARD
1200 MM (WIDE) X 590 MM (HIGH)



OLD MASTERS

Ellerman House has ten fine examples of the oil paintings of **Jacob Pierneef** (1886-1957) that occupy pride of place in the lounge of the house together with the sculpture of his friend and mentor, **Anton van Wouw** (1862-1945) who is considered to be the father of sculpture in South Africa.



JACOB HENDRIK PIERNEEF

JACOB HENDRIK PIERNEEF (1886-1957) was born of Dutch and Afrikaner parentage and moved to the Netherlands when the Boer War broke out in 1900. There he studied at the Rotterdamse Kunsakademie but returned to SA when he was 18 and worked for 10 years in the State Library. He was encouraged by already established artists: Anton van Wouw, Hugo Naude and Frans Oerder. His first exhibition in 1902 was well received and by 1913 his work was considered to be the work of a genius artist.

Pierneef is generally considered to be the best of the old South African landscape masters. His distinctive style makes his work immediately recognisable. He painted mainly the Highveld region of the then Transvaal, now Gauteng. His style was to reduce and simplify the landscape to geometric structures, using flat planes, lines and colour to represent the harmony and order in nature. This resulted in formalised, ordered and often monumental views of the uninhabited landscape with dramatic light and shade.

From 1929 to 1932 he painted 32 panels for the interior of the then new Johannesburg Railway Station and in 1933 he completed 7 murals for South Africa House on Trafalgar Square. His paintings in Ellerman House are: *A winter bushveld*, *Summer bushveld*, *Acacias in bloom*, *Arniston*, *A small farmstead near a tree*, *Derdepoort farm*, *Landscape near Barberton*, *Landscape with clouds*, *Landscape with thorn tree*, *Magaliesberg* and *Mont-aux-sources*.



Right

A WINTER BUSHVELD

OIL ON CANVAS

600 MM (WIDE) X 460 MM (HIGH)

ANTON VAN WOUW

ANTON VAN WOUW (1862-1945) was born in Utrecht, Holland was educated at the Rotterdam Academy of Art and then emigrated to South Africa where he first worked in a gunsmith's workshop and shared a studio with Frans Oerder in Pretoria.

Preceding the outbreak of the Anglo-Boer War, van Wouw was commissioned to carry out a monument of President Kruger which helped establish his reputation among the Afrikaner establishment, and following the war he was commissioned to carry out the National Women's Memorial in Bloemfontein. He moved to Johannesburg in 1906 in order to carry out commissions for mining companies.

Although he carried out a number of drawings and paintings during his early years, it is his sculpture that defines his career and marks his influence on the history of the South African sculptural tradition. Along with the larger monuments, Van Wouw began carrying out smaller detailed sculptures and busts, which were cast in bronze in Italy – mainly at the Massa and the Nisini foundries in Rome. In works such as *The Bushman hunter*, and *The mealiepap eater*, he demonstrates his skill as a sculptor by his attention to textures, emotion, facial expressions, and overall composition.

During and after the First World War, Van Wouw carried out a number of smaller busts of Afrikaner heroes, and served on the editorial board of *Die Brandwag*; he also produced a number of high and low relief panels throughout these years. The Kingdom of the Netherlands awarded Van Wouw the Cross of the Knightly Order of Oranje-Nassau after the Women's Memorial was unveiled in December of 1913.

Van Wouw was awarded an honorary doctorate from the University of Pretoria in 1936, and a Medal of Honour for sculpture by the Suid-Afrikaanse Akademie vir Wetenskap en Kuns. In 1939 he completed the Mother and children sculpture for the Voortrekker Monument in Pretoria.



Right

BUSHMAN HUNTER

BRONZE

230 MM (WIDE) X 490 MM (HIGH)

NEW MASTERS

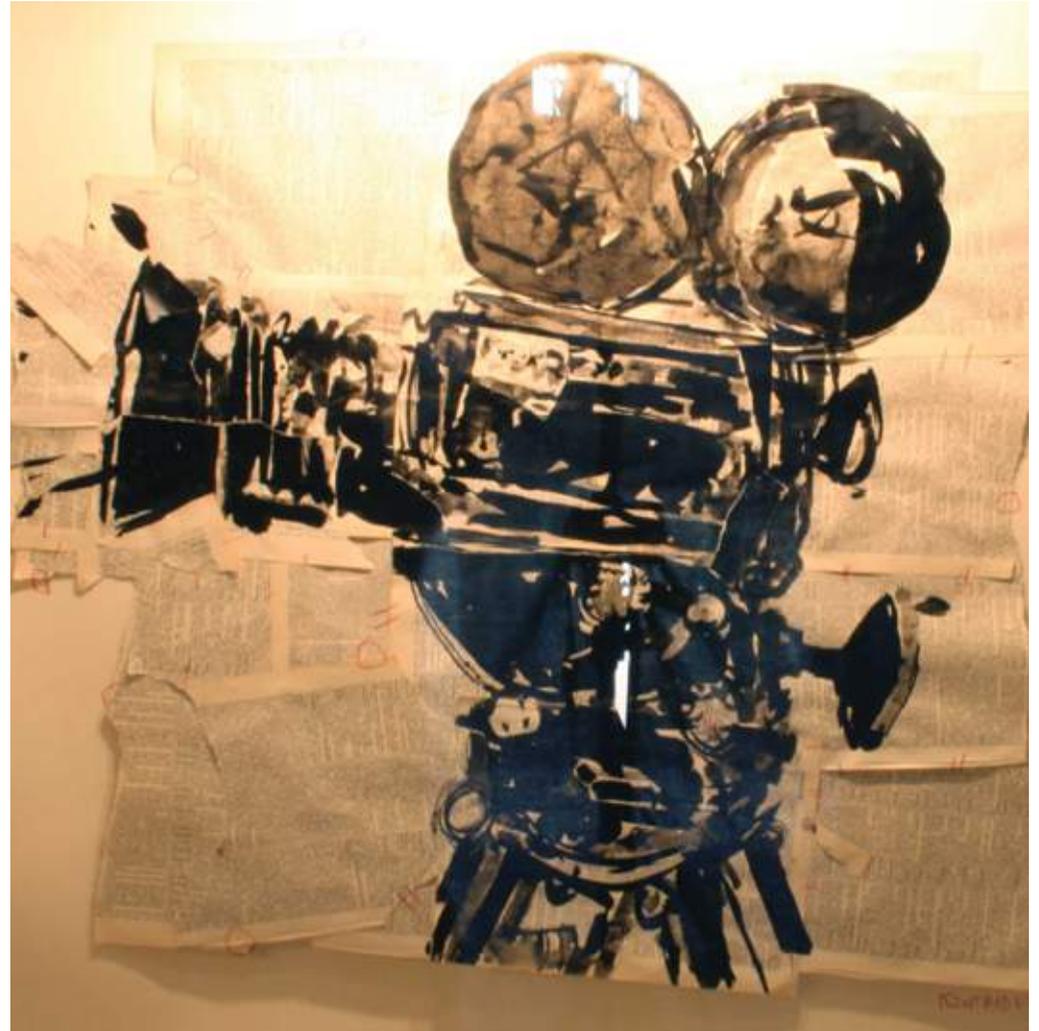
The Ellerman House collection has an impressive collection of contemporary artworks that are mainly exhibited in the Villa 1 and 2 (annex to Ellerman House) and in the Contemporary Gallery, on the lower terrace of the garden. In order to show a few strategic works, by artists such as **Wayne Barker, Kate Gottgens, Kevin Brand, Jaco van Sckalkwyk** and **Peter Bonney**, they have been placed in the public areas of the house, such as the staff and office reception areas. One artist who can be called a ‘modern master of 21st century art in South Africa’, namely **William Kentridge**, enjoys a good showing in the fireside lounge.

WILLIAM KENTRIDGE

WILLIAM KENTRIDGE (1955) was born in Johannesburg and studied Politics and African Studies at the University of the Witwatersrand and then a diploma in Fine Arts from the Johannesburg Art Foundation. In the early 1980s, he studied mime and theatre at the L'École Internationale de Théâtre Jacques Lecoq in Paris because he originally hoped to become an actor.

As someone who is ethnic European in South Africa, he has a unique position as a third-party observer. His parents were lawyers, famous for their defence of victims of the apartheid system. The basics of South Africa's socio-political condition and history must be known to grasp his work fully, much the same as in the case of artists such as Francisco Goya and Käthe Kollwitz.

Kentridge is best known for his prints, drawings, and animated films. These are constructed by filming a drawing, making erasures and changes, and filming it again. He continues this process meticulously, giving each change to the drawing a quarter of a second to two seconds' screen time. A single drawing will be altered and filmed this way until the end of a scene. These palimpsest-like drawings are later displayed along with the films as finished pieces of art as can be seen in the mixed media drawing *Movie camera* [fireside lounge]. His drawings for productions convey something of the theme of chaos, complexity, energy, subtlety, convergence of boundaries and dissolution of the finite. His work offers depth of engagement, a wealth of interpretability and unmistakable aesthetic integrity.



Right
MOVIE CAMERA
MIXED MEDIA ON PAPER
1000 MM (WIDE) X 1000 MM (HIGH)

PIONEER BLACK ARTISTS

The nature of the art market and political climate of apartheid South Africa restricted artists' freedom to voice political concerns. This resulted in the emergence of 'township art' that led to a proliferation of picturesque genre scenes that sometimes contained hidden socio-political commentary. The growth in the market for black artists' work saw the tentative beginnings of an interest in Africa's cultural traditions. It is only relatively recently that 'township' artists and exiled artists have been 'rediscovered' and many publications have emerged on the most prominent of these artists. The works of **George Pemba** (1912-2001), **Lucas Sithole** (1931-1995), **Ephraim Ngatane** (1938-1971) and **Gerhard Sekoto** (1913-1993) can be seen at the Ellerman House.

GERHARD SEKOTO

GERHARD SEKOTO (1913-1993) grew up on a farm in Botshebelo, and later moved to Johannesburg where he became a full-time artist in Sophiatown, Soweto. His reputation as an artist grew following a group exhibition at the Gainsborough Gallery in 1939. The following year the Johannesburg Art Gallery bought his painting 'Yellow Houses' - the first painting by a black artist to be acquired by a municipal gallery. In 1942 he moved to District Six in Cape Town and was introduced to the New Group artists.

Sekoto's paintings such as *Man on a township street* [lobby] evoke the vibrancy and energy of the cultural activity and tensions of township life, and serve as a historical record of the way of life in those districts since those districts no longer exist. In 1947 Sekoto went into self-imposed exile in Paris, where he mingled with writers, artists and academics from all over the world. After his death the Gerard Sekoto Foundation was established in order to support young deserving artist.



Right
MAN ON A TOWNSHIP STREET
OIL ON BOARD
430 MM (WIDE) X 550 MM (HIGH)

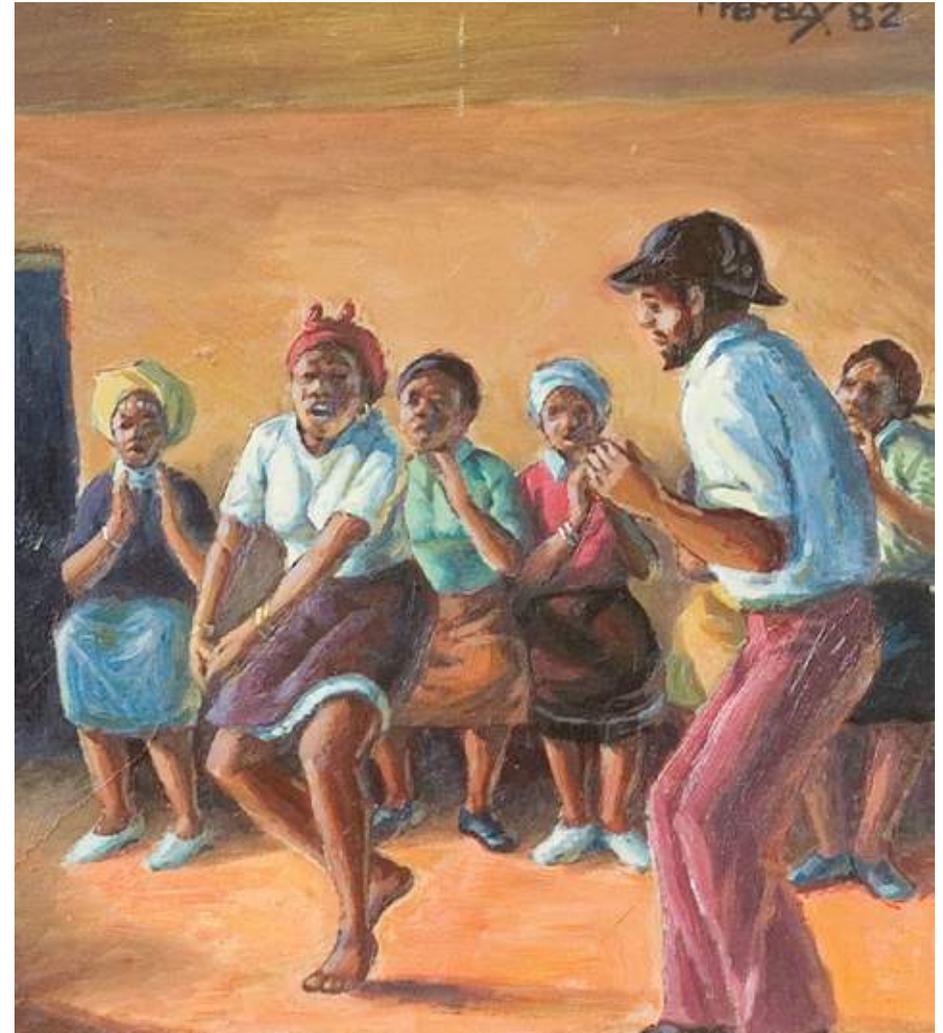
GEORGE PEMBA

GEORGE PEMBA (1912-2001) was born in Port Elizabeth and was educated at a mission school there. He qualified as a teacher in 1934 and taught at a school in King William's Town. He was supplementing his income with painting commissions in an effort to help support his mother and large extended family.

Although Pemba had no formal art education, his dogged determination to express himself as a black artist marks him as an artist to be respected and admired. Like Sekoto, Pemba longed to travel and work in Europe in order to broaden his horizons and gain experience, but his financial responsibilities made this impossible. In 1944 he secured a grant from the Bantu Welfare Trust which enabled him to embark on a grand tour of South Africa to see and experience the different peoples in their natural surroundings. He travelled to Johannesburg, Durban, rural Natal, Basutoland and Umtata – expressing particular interest in the indigenous cultures and tribal life of the different regions. He made numerous sketches which he later used to produce watercolours depicting the different rural peoples in their tribal dress.

In 1979 Pemba was awarded an honorary Master of Arts degree by the University of Fort Hare. He began to portray the Xhosa people practicing their traditional customs in an urban rather than rural setting. By the end of the eighties he had become one of South Africa's most revered black artists, finally receiving recognition for his contribution to South African art. Commercial success followed, culminating in two very successful exhibitions at the Everard Read Gallery in Johannesburg in 1991 and 1992.

In 2004 the South African government posthumously bestowed on Pemba the 'Order of Ikhanaya' in gold. Pemba's work embraces genres such as portraiture, landscape, township scenes and historical subjects. *Imbombela*, *Late afternoon – New Brighton, Township dance*, *End of the road* are fine examples of his work.



Right
TOWNSHIP DANCE
OIL ON BOARD
380 MM (WIDE) X 330 MM (HIGH)

PIONEER WOMEN ARTISTS

Maggie Laubser (1886-1973) and **Irma Stern** (1894-1966) introduced a highly conservative South African society to Modernism and especially Expressionism during the 1920s and managed to shift prevailing perceptions about art over the following four decades. They both achieved national and international acclaim during their lifetimes, disputing often made charges of cultural discrimination against women at that time.



MAGGIE LAUBSER

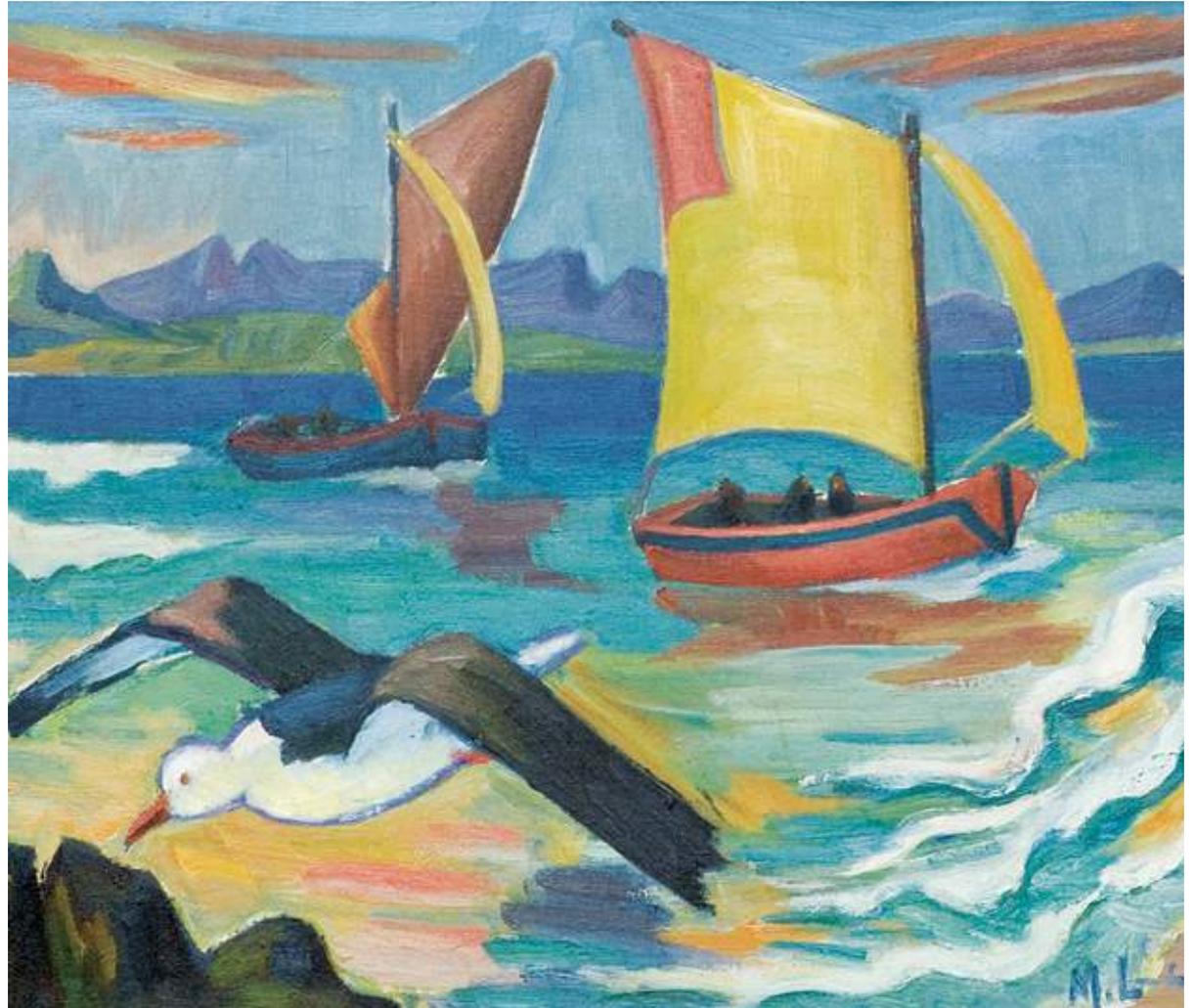
MAGGIE LAUBSER (1886-1973) was born on a farm in the wheatfield district of Malmesbury, went to school in Stellenbosch and by 1910 she had her own studio in Strand Street, Cape Town. At the outbreak of World War 1 she went to London and studied at the Slade School of Art and travelled throughout Europe where she met up with Irma Stern and came into contact with German Expressionism, especially the work of Karl Schmidt-Rottluff.

She returned to South Africa in 1924 and lived near Klipheuwel in the Cape. She became a member of the New Group and concentrated on portraiture of the local population. Initially her work was met with vehement criticism by the press. In 1929 she held her first solo exhibition in Cape Town.

Her work shows signs of the pastoralism of German Expressionism and Fauvism. She received many top art awards during her life and produced approximately 1784 artworks.

Bird in a landscape with huts, Seagull, The old shepherd, Untitled (rural scene) and untitled (Dhow) are iconic works by the artist that can be seen in the dining room lounge at Ellerman House.

Right
SEAGULL
OIL ON BOARD
500 MM (WIDE) X 390 MM (HIGH)



IRMA STERN

IRMA STERN (1894-1966) was born of German-Jewish parents at Schweitzer-Renecke in the Transvaal (now Guateng). Her father was incarcerated in South Africa and therefore her mother, Irma and her siblings went to Germany at the outbreak of the Anglo-Boer War. In 1913 Stern studied in Germany at the Weimar Academy, and was associated with German expressionism, especially the work of Max Pechstein and the idea of turning to nature and indigenous culture as authentic source of artistic expression. In the modernist tradition she identified with the spiritual and emotional beauty of Africa and painted exotic Africa as 'paradise'.

Stern explored Southern Africa, Zanzibar, the Congo region as well as Dakar, Senegal, Madeira, and Swaziland, Pondoland, Namaqualand and the Eastern Cape. She held almost 100 solos in her life time and although her work was accepted in Europe, her critics derided her early exhibitions in South Africa.

Stern was a prolific painter who used expressive brushstrokes, thick paint and vivid colours to express her often idealised view of the world: *The cotton pickers* [dining room lounge].

Stern lived in The Firs in Rondebosch, Cape Province from 1927. In 1971 the Irma Stern museum was established there. Today her work reaches record prices for a South African artist here and at Bonham's in London.



Right
THE COTTON PICKERS
OIL ON CANVAS
890 MM (WIDE) X 1020 MM (HIGH)

MAUD SUMNER

MAUD SUMNER (1902-1985) was born in Johannesburg in 1902 and she was educated at Rodean School in Johannesburg.

Although anxious to become an artist she was persuaded by her family to first undertake formal studies. After completing her studies in literature at Oxford in 1925 she began art training in London while teaching at a boy's school. In 1926 Maud went to Paris, where Naum Aronson advised her to study sculpture. After a short time she returned to painting. In 1931 during a Christmas visit to Eathorpe Park, Warwickshire, her father's family home, she painted a series of watercolour landscapes which provided the content of her first solo exhibition. Sumner moved to London in 1939, but returned to South Africa in 1941 where she worked in Johannesburg until 1946.

Sumner had sixteen solo exhibitions; completed numerous portraits and figure-studies. Between 1947 and 1953, Sumner returned to Paris while also maintaining a studio in London. There was a radical adjustment of her style; a period of geometrical analysis of her subjects, planimetric semi-abstract compositions and intensification of colour such as *Untitled (daffodils in a jar)* [dining room].

In 1953 she flew to Israel. The experience of flight and the desert-land she visited had considerable influence on her subsequent expression – her forms became simpler – her colour softened. Her religious feelings deepened and she painted a number of sacred subjects.

During 1962–63 she spent more time at her home in Johannesburg, working in Paris for only part of the year. In 1965 she visited the Namib Desert in the then South West Africa. Space and silence became the primary theme of her painting and forms began to dissolve into uninterrupted stretches of colour.

Right
UNTITLED (DAFFODILS IN A JAR)
OIL ON BOARD
360 MM (WIDE) X 450 MM (HIGH)



CONTEMPORARY ART - SCULPTURE

At the entrance to the Ellerman House, guests are welcomed by two figurative sculptures, *Gatekeeper a* and *Gatekeeper b* by the artist, **Kevin Roberts**. In the lobby area of the house there is a large marble sculpture, *Woman from Ghanzi*, by **Willem Strydom**. At the fish pond on the lower terrace, is the work by **Dylan Lewis**, *Cheetah sitting on haunches*. In the garden one can see works by **Angus Taylor**; the very impressive sculptural piece, *Sit*, as well as the playful *Donkey*, and the magnificent installation piece, *Head*, at the entrance of the contemporary gallery. The wooden piece by **Bezzy Bailey**, *Peaceman* introduces one to the contemporary gallery area and Robben Island can be seen reflected in the thought provoking work, *Prison sentence* by **Willem Boshoff**. Amongst others the figurative works of **Walter Oltmann** and **Kobus La Grange** are exhibited in the contemporary gallery.

DYLAN LEWIS

DYLAN LEWIS (1964) is a South African artist who has emerged as one of the foremost figures in contemporary sculpture. Lewis has focused chiefly on the cat as his subject and has created an unrivalled collection on this theme - ranking as one of the most important collections of animal sculpture to come out of Africa. He has extended his artistic talents to the human form, especially its relationship with nature.

Nurtured by a family of artists and inspired by his mother and grandmother, Dylan Lewis first became a painter and it was only after the death of his father, well known sculptor Robin Lewis that he started to explore sculpture.

His sculptures trace design elements in nature as well as the pristine and the world of legend and enchantment. Lewis's empathy with nature and its living forms is evident in his ability to powerfully convey the essence of predators and prey, and the environment.

Lewis's primary inspiration is wilderness. At one level his bronze sculptures celebrate the power and movement of Africa's life forms; at another the textures he creates speak of the continent's primaeval, rugged landscapes and their ancient rhythms. He works intensively from life, filling books with sketches, notes and drawings. By referring to these in the solitude of his studio, he is able to reproduce the subject's physical form while exploring the subject's more abstract, deeper meaning.



Right
CHEETAH SITTING ON HAUNCHES II
BRONZE
240 MM (WIDE) X 870 MM (HIGH)

ANGUS TAYLOR

ANGUS TAYLOR (1970) is known in South Africa and abroad for his powerful, often large works of sculpture, characterised by outstanding craftsmanship. Taylor is a graduate of the University of Pretoria which bestowed an Alumni Laureate on him in 2005.

Taylor is much sought after by academic institutions to lecture on current trends in the art world and to adjudicate at art competitions. In 1997, he founded his own undertaking, Dionysus Sculpture Works, where he casts his own and other sculptors' work, and nurtures the talent of several young and developing artists. In addition to numerous solo and group shows, Taylor is predominantly involved in national, local as well as private sector large scale commissions such as the Solomon Mahlangu sculpture in Mamelodi, the sculpture of Chief Tshwane in front of the Pretoria City Hall as well as the work commemorating Brenda Fassie in New Town JHB.

Characteristically, Taylor incorporates large pieces of granite in his work, which he sources from locations such as Belfast and Rustenburg. He is known for the inventiveness with which he uses everyday materials such as earth, charcoal and grass which he rams, and then transforms into unique sculptures.



Right

SIT 2/4

BELFAST GRANITE AND CAST BRONZE

200 MM (LONG) X 100 MM (WIDE) X 1200 MM (HIGH)

WILLEM STRYDOM

WILLEM STRYDOM (1960) lives in seclusion on a farm near Nieuwoudtville, Karoo. Instead of exhibiting regularly, he chooses to work quietly and to hone and refine his carving skills.

Strydom first came to prominence in the mid-1970s and 1980s when he received a number of prestigious art awards and commissions, and held his first solo exhibition in 1977. He worked as a photographer and pursued an academic career as lecturer in sculpture and photography at the Universities of Natal and the Witwatersrand. His early sculptures were constructed from steel, cast iron, wood and stone and while they appeared to be abstract, with the emphasis on the intrinsic qualities of the materials, they were in fact concerned with urban and industrial fragments, as well as landscape.

Strydom went to Pietrasanta, an ancient centre for carving in marble. He worked in the Italian Renaissance tradition of the bottega, the sculpture workshop system and mastered the art of sculpture in marble and bronze.

Strydom remains akin to artists known for their relentless formal probing of subject, technique and process – of craft and poetry. He works obsessively and one sculpture can take three years to complete. He is instinctively opposed to the notion of the artwork as commodity that is made for the market, bought, speculated upon and sold, for a profit. Strydom refuses to court the ‘mainstream’, both politically and aesthetically.



Right
WOMAN FROM GHANZI
MARBLE

120 MM (LONG) X 65 MM (WIDE) X 40 MM (HIGH)
250 MM (LONG) X 650 MM (WIDE) X 400 MM (HIGH)

WALTER OLTMANN

WALTER OLTMANN (1960) was born in Rustenberg, Guateng. He completed his BA (Fine Arts) at the University of Natal and MA at University of Witwatersrand, where he is currently a full-time staff member.

Wire is Walter Oltmann's main medium for making sculptural works. He manipulates it in a way that emphasises a hand-made process, using the linear quality of wire to create forms and surfaces through techniques that parallel handcrafts.

Using mostly a thin aluminium wire Oltmann says his work carries a very definite textile sensibility and that he is interested in making connections between decorative ornament and subject matter that seems somewhat contradictory or disturbing in relation to such handcrafted embellishment. His ethos owes much to the art and craft history of Kwazulu-Natal.

His objects are often 'monstrous' in scale. Apart from interrogating scale, he pursues issues of abjection and associated feelings of phobia.

Wire guard references the exoskeleton of an insect.



Right

WIRE GUARD (DETAIL)

ALUMINIUM WIRE

2000 MM (LONG) X 1500 MM (WIDE) X 1000 MM (HIGH)

CONTEMPORARY ART

Contemporary art is generally considered to be art that is produced in the current generation's lifetime and often includes a wide variety of new genres such as video, digital art, installation, performance, relational art or art as social agent.

Much post-modern art is dependent on verbal explanations in the form of theoretical discourse about contemporary visual culture and cultural value systems. Art has become an on-going process of hybridisation and on-going status re-positioning in a global and international system. Thus one sees an on-going mix of genres, concepts, materials, media and high and low cultural forms. It is this eclectic and energetic nature of contemporary art that makes it noteworthy and addictive.

The contemporary gallery space exhibits the work of current artists who are pushing the boundaries of the ordinary in order to create work that explores relevant issues in a post-modern society. Some of the artworks that are exhibited here include the work of: **Wayne Barker, Norman Catherine, Araminta de Clermont, Claire Gavronsky, Nelson Makamo, Pieter Hugo, Anton Kannemeyer, Terry Kurgan, John Moore, Karin Preller, Simon Stone and Dianne Victor.**

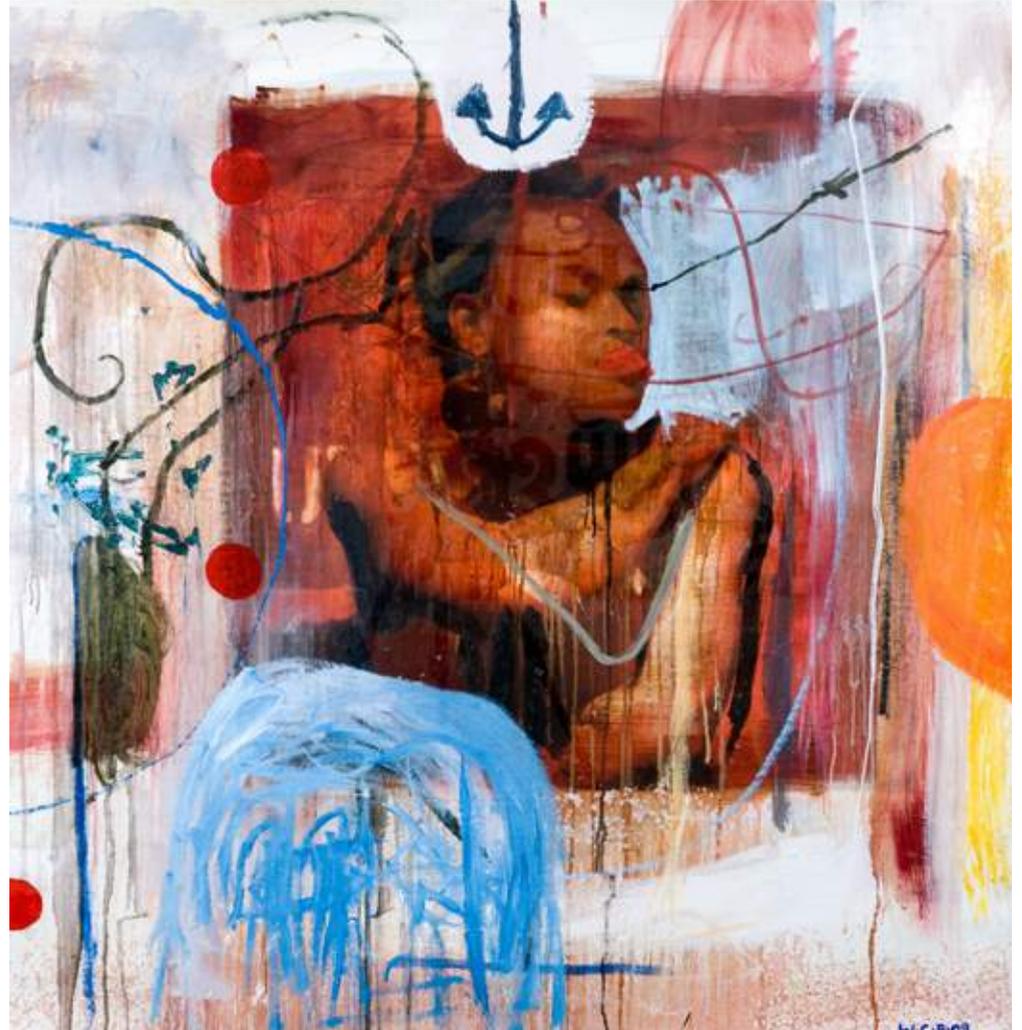
WAYNE BARKER

WAYNE BARKER (1963) was born in Pretoria and obtained a postgraduate degree in Fine Art at Ecole des Beux Art, Luminy, Marseille, France, a BA Fine Art at Michaelis, University of Cape Town, and a diploma in Fine Art at the Technikon Pretoria, South Africa. He was awarded the Volkskas Atelier Merit award in 1992 and 1998.

Wayne Barker has been involved in numerous projects, symposiums and workshops, involving academics, artists as well as children and the community. Over the years he has built up something of a reputation as the 'black sheep' of the contemporary, South African art world. His antics, on many occasions, have outraged the art establishment. He is, however, one of the country's most talented artists. His work is represented in all major museum collections and is sought internationally.

Barker expresses the history of the country by drawing the viewer into a darker level of the picture plane. At first glance, we take in the seemingly decorative surfaces: bubbles of silver, glass beads and gold float alongside splashes of rich primary colours interspersed with realistic portraits and images from popular culture, such as toys, targets and often a bleeding heart.

Barker often uses parody in which he deconstructs Jacob Pierneef's paintings of the unpopulated landscape by superimposing images of people, as well as overlaid images of pop imagery that indicates material desire, over and beside these landscapes. Cartographer's signs and route markers bring to mind the subordination of the land under colonial control. Marking and mapping imply possession and dispossession. As we look deeper into his art works, we see how possession and desire are linked.



Right
GREAT AFRICAN POSTCARD
OIL ON CANVAS
1370 MM (WIDE) X 1230 MM (HIGH)

DEBORAH BELL

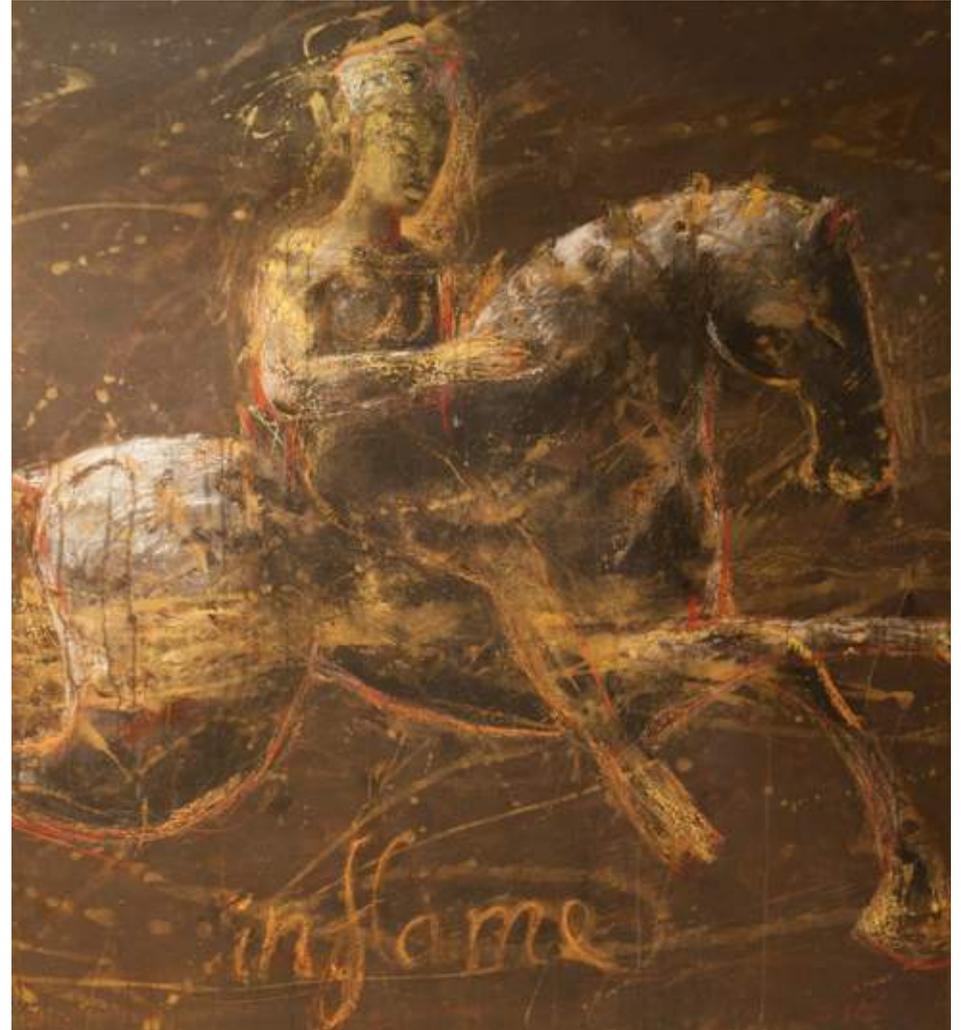
DEBORAH BELL (1957) Deborah Bell is one of South Africa's most acclaimed artists, a transcendent sculptor, painter and printmaker. She has worked with a great variety of media during her career and has collaborated on various historically important projects with her contemporaries and co-forerunners, such as William Kentridge and Robert Hodgins, on resistance art movements.

Bell received her BA (Fine Arts) (Hons) and M.F.A. degrees at the University of Witwatersrand, and has been an artist who often works abroad and lecturers at various South African tertiary institutions including the University of the Witwatersrand.

Bell's work is a highly spiritual and personal experience of mark making. Memory and the role it plays personally and in society thematically prevails throughout her body of work, from the 1980s to present.

Bell's work explores notions of 'Africanness' and what it means to her as a South African artist. For Deborah Bell, a turning point came with the end of apartheid - with the release of Nelson Mandela and the wave of change that followed, she found a new direction. "My work became spiritual," she says, "which it hadn't been. My work now is more of a recognition that we are all things, all of us. If I use African imagery, I'm also looking at China, I'm looking at ancient Egyptian art, I'm looking at Sumerian. It's the notion of a common consciousness that is us as well, that we are the composite of that mind. We all can access that mind, and it's not separate. The work from the apartheid era was more about separation."

Bell lives and works between her studios in Magaliesburg and Rosebank, as well as being a collaborator at the David Krut studios on several projects.



Right

INFLAME

MIXED MEDIA ON PAPER

1560 MM (WIDE) X 1160 MM (HIGH)

NORMAN CATHERINE

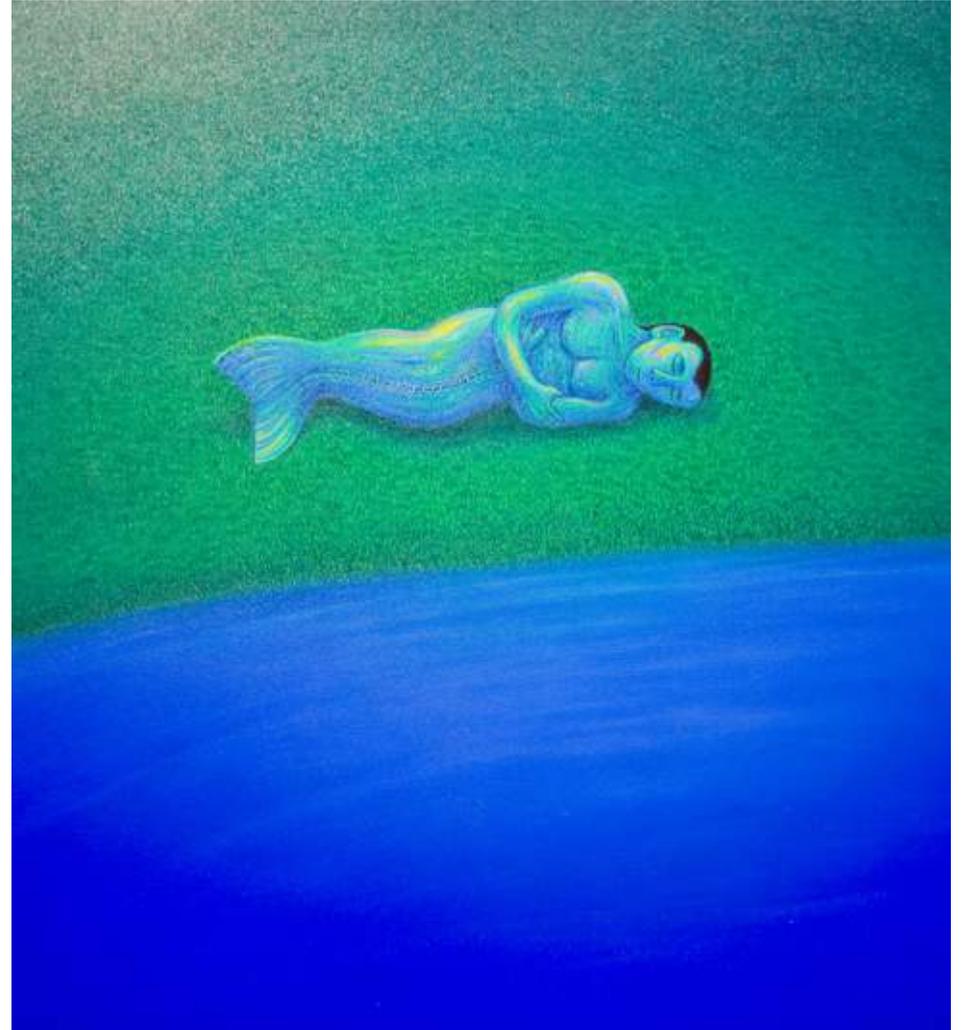
NORMAN CATHERINE (1949) was born in East London. He studied at the East London Technical School of Art and held his first solo exhibition in 1969. This exhibition consisted of oil paintings on wood, bone, wire and an assortment of found objects. The following year he began his career as a commercial artist in Johannesburg.

Shortly after his first exhibition in 1969, Catherine began collaborating with Walter Battiss on the project 'Fook Island'. Catherine spent time in New York and Los Angeles working on various projects. He represented South Africa in major international exhibitions such as the Venice Biennale and Art Basel, and is included in numerous important shows in New York, Los Angeles, London and Berlin.

As both a sculptor and painter, Catherine works in an assortment of media, ranging from oil, acrylic, watercolour, and airbrush; as well as wood, fibreglass, wire, and metal. He incorporates surrealistic elements into his work, and uses humour with a dark overtone to confront the horrors of apartheid.

Catherine's art has undergone several metamorphoses over the last 40 years. Each passing decade was characterized by different features, from the airbrush paintings of the 1970s, to the mixed media works of 1980s. His work in the late 1980s was characterized by wire sculptures and tin cans, and his paintings from the early 1990s set the tone for future artworks, which are described as a "pre-millennial menagerie of anthropomorphic beasts".

In the thirty years spanning his career, Catherine's visual trademarks have included rough-edged comical and nightmarish forms, rendered in brash cartoon colours. *Fishman* is a beautiful painting, yet sad, nostalgic but at the same time it shows his comic book trademark style.



Right

FISHMAN

OIL ON CANVAS

1200 MM (WIDE) X 1000 MM (HIGH)

ARAMINTA DE CLERMONT

ARAMINTA DE CLERMONT (1971) is a British born photographer currently living and working in Cape Town. She received her BSc in Architecture from the University College London and studied photography at postgraduate level at the St. Martins School of Art, London and at Ruth Prowse School of Art in Cape Town.

De Clermont's work explores rites of passage, and the visual currencies of group identification and formation. She also retains a strong interest in the relationship between the built environment and its immediate inhabitants. Her work precludes the work of others.

In *Passport* she documents ex-prisoners and their tattoos and in *Matric dance* she documents kids on the Cape Flats who are on their way to their matric dance. In both these works we are shown how people become their own artists.



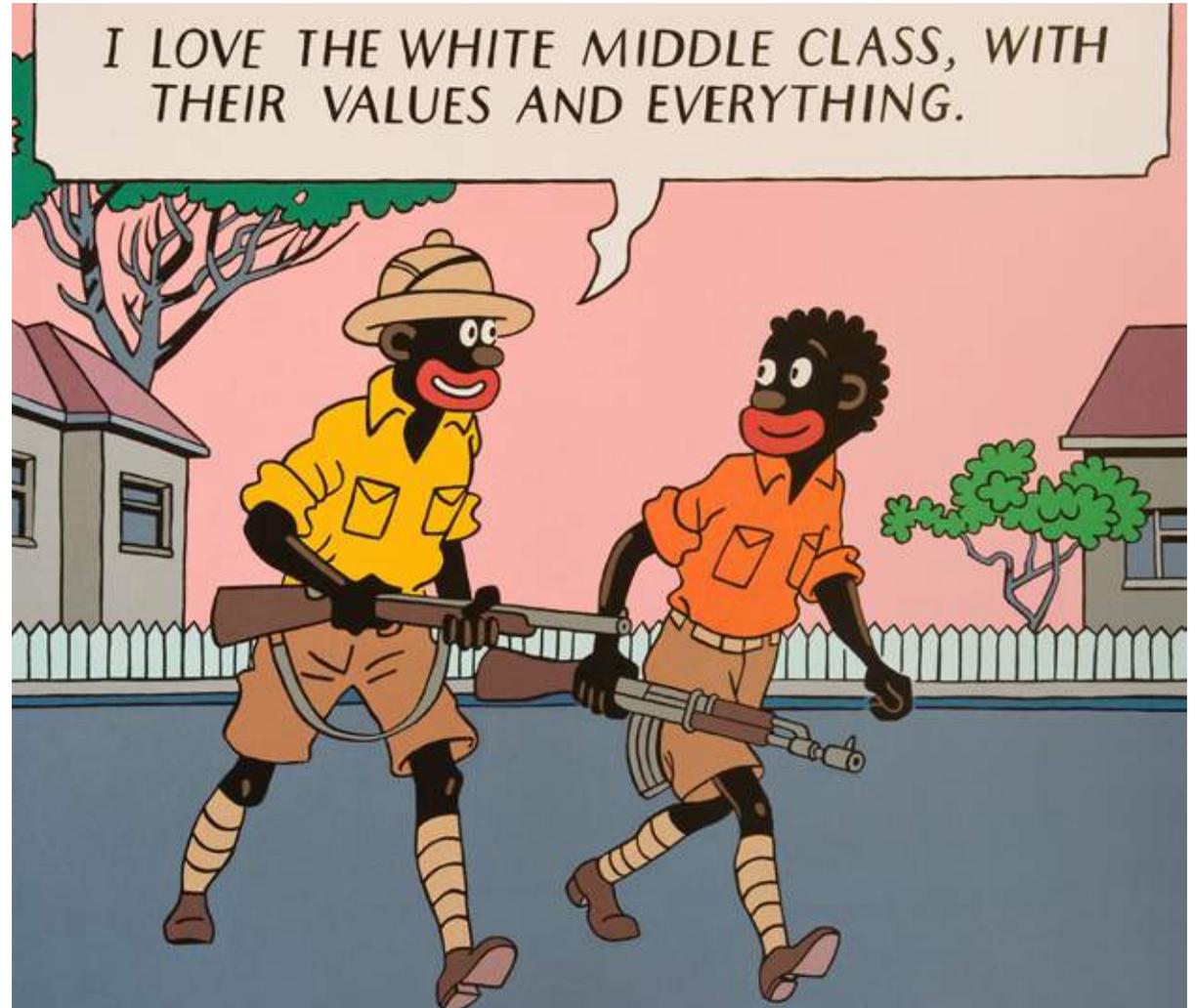
Right
PASSPORT I OF 24
PHOTOGRAPHS
2035 MM (WIDE) X 1305 MM (HIGH)

ANTON KANNEMEYER

ANTON KANNEMEYER (1967) Kannemeyer was born in Johannesburg and grew up in the cartoon-like parody of a 'Transvaal working class suburbia' in Linden. He studied graphic design and illustration at the University of Stellenbosch, and did a Master of Arts degree in illustration after graduating. He lectures at several universities and now works as a full-time artist.

Together with Conrad Botes, he co-founded the magazine *Bitterkomix* (in 1992) that has become revered for its subversive stance and dark humour. He has been criticised for making use of offensive, racist imagery.

His works challenge the rigid image of Afrikaners promoted under the Apartheid system. Most of Kannemeyer's works deal with the issues of race relations and colonialism such as in *I love the white middle class...* In this stereotyped satire, the whites are superior, literate and civilised and the black people are savage and illiterate. Kannemeyer has had several solo exhibitions at prominent galleries including the Jack Shainman gallery in New York.



Right
I LOVE THE WHITE MIDDLE CLASS...
ACRYLIC ON CANVAS
1200 MM (WIDE) X 1200 MM (HIGH)

NELSON MAKAMO

NELSON MAKAMO (1982) was born in Modimolle, Limpopo and moved to Johannesburg to join Artist's Proof Studio. He was initially supported in his APS studies through a bursary from Johnson & Johnson International and later through a Pinpoint One Human Resources scholarship. He received his APS Certificate in Advanced Professional Printmaking in 2005. Since then, Makamo has worked as a professional artist and as marketing and sales administrator for the APS Gallery.

He has exhibited in the Netherlands and Italy and he has undertaken numerous commissions for murals and other artworks.

Nelson was chosen as Art South Africa's seventh Bright Young Thing in 2007. Robyn Sassen wrote that he "works with the idea of a visual diary and his sketchpad is his constant companion". Nelson says that "My work is my life, pain and joy from the first piece to the last piece, and in my work I am a storyteller, a narrator. I tell stories of places I have been, people I have met, but most importantly, I beautify everything that is before my eyes. My recent work is about 'moving into light' and 'sharing realities'... What I am saying is: come walk with me and see what I see."

Right
THREE BOYS
MONOTYPE

1930 MM (WIDE) X 1000 MM (HIGH)



JOHN MOORE

JOHN MOORE (1975) was schooled at St. John's College, Houghton, and then studied at Wits Technikon, completing one year in Graphic Design. He completed a Higher Diploma - with distinction in Fine Art, ending with a solo exhibition of prints and then did a teacher's training course and taught at Crawford College in Lonehill, Wits Technikon, St. Andrews School, St. John's College and Parktown College. He assisted Philippa Hobbs as a technical printer, from 1993 to 1996.

Moore creates specific works for charity fund raising, e.g., Red Nose Day where the work was used as advertising on signboards throughout the country. He also did a commission for Life Line and completed a work for Mandela's Children Fund which was donated to charity.

His passion has always been Southern African wildlife, having grown up in Johannesburg and spending countless holidays in the bush. His interaction with wildlife led to a growing desire to produce wildlife art depicting its interaction in nature. He is very conscious of nature and often produces work like *The Cloud Sketchers* to that depicts the plight. His intention is to represent wildlife within a concept, where the viewer can come to their own interpretation of the work and allow it to speak to them.

Moore chooses printmaking as a medium because it enables him to produce editions and therefore the works become accessible to more people.



Right
THE CLOUD SKETCHERS
LINOCUT RELIEF PRINT
1450 MM (WIDE) X 3000 MM (HIGH)

KAREN PRELLER

KAREN PRELLER (1960) is a Johannesburg based artist who completed a MA(FA) at the University of the Witwatersrand and worked as a full-time lecturer at UNISA and Greenside College of Design and is currently full time artist.

Her work can be described as a specific kind of photo-based painting of oil on canvas. She uses photographs as her source material mainly because of the particular visual ambiguities and ambivalences that occur both in the process of photography and its translation into paint.

The relation between painting and photography is considered, not in an attempt to set them against each other, but to explore the discrepancies that arise in the interplay of different surface qualities.



Right
MONTGOMERY PARK
OIL ON CANVAS
1030 MM (WIDE) X 1000 MM (HIGH)

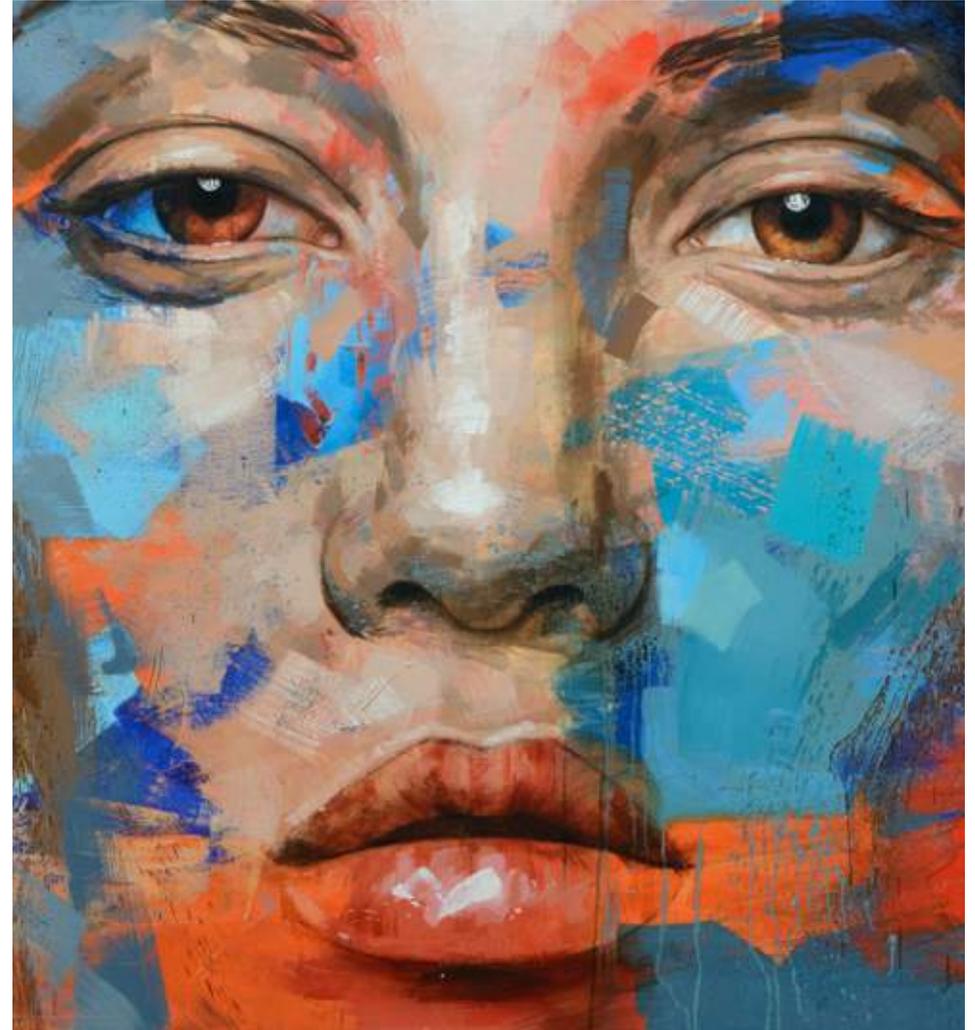
LIONEL SMIT

LIONEL SMIT (1982) was born in Pretoria, South Africa. He started exhibiting straight after attending Pro Arte Alphen Park Art School. He now lives and works in Cape Town. He is best known for his contemporary portraiture executed through monumental canvasses and sculptures.

Smit exhibits at various art fairs in Amsterdam, Germany, India, Miami, Monaco, London and Hong Kong. He has been exhibiting locally and internationally for nearly 10 years and has established a substantial international reputation with collectors ranging from European Investment Banker, Laurence Graff from Delaire Wine Estate to the Rand Merchant Bank. His works have often featured in the grand homes on Top Billing and in the decorative backgrounds of the House and Garden pages.

One of Smit's paintings was exhibited at the National Portrait Gallery, where it was chosen as the 'face' of the BP Portrait Award 2013. He was recently honoured with a Ministerial Award from the Department of Culture for Visual Art and a highlight of his career has been the publication of one of his paintings on the cover of Christie's Auction Catalogue in London.

The bold painterly qualities of his works with their red swatches and dripping orange paints are reminiscent of Jackson Pollock's works in which the physicality of the paintings' clotted and oil-caked surfaces are key to understanding the artists' existential struggle. The physical act of painting itself takes precedence as an essential aspect of the finished work. One is submerged in the depths of the slashes and splashes arising from his first explosive burst of creative energy. Working methodically, Smit builds up strokes of paint until the image emerges, and his various dialogues play out on the canvas.



Right
SCATTERED STARE

OIL ON CANVAS

2300 MM (WIDE) X 1700 MM (HIGH)

SIMON STONE

SIMON STONE (1952) has been hailed as one of South Africa's finest painters. Working predominantly in oils, he can be described as a lyrical and narrative Neo-Expressionist. Austere and delicate, his paintings revel in an exploration of colour, form and composition. Stone's paintings are unashamedly traditional - with a twist. They possess an aura of austerity and anonymity, whilst appearing routinely familiar. He creates a semi-surrealist, alternative world around habitually solitary figures; beautifully painted and layered with complex meaning, recurring motifs, personal metaphysics and a strange sense of the mundane. Stone's paintings have been described as "seductive" and "enticing".

Having originally graduated from Michaelis School of Fine Art in 1976, Stone later continued his education in Italy. Since 1978, he has exhibited widely, both locally and abroad. Considered the poet of inner city Johannesburg, Stone was an important influence on, and part of a generation of painters during the halcyon era of South African art during the eighties and nineties.



Right
QUIET RED
OIL ON CANVAS
920 MM (WIDE) X 1170 MM (HIGH)

DIANNE VICTOR

DIANNE VICTOR (1965), renowned artist and printmaker who has established herself as a major figure in South Africa and internationally, was born in Witbank, South Africa. Known for her highly satirical and visceral social commentary of contemporary South African politics, Victor embraces taboo and controversy in her prints and drawings to depict transition in South Africa after apartheid and the lingering racial divide, corruption, and gender inequity that continue to haunt the political environment.

Victor received her BA Fine Arts Degree from the University of the Witwatersrand in Johannesburg, in 1986. In addition to graduating with distinction and winning various awards, Victor also became the youngest recipient of the prestigious Volkskas Atelier Award in 1988.

From 1990 to the present, Victor is a part-time lecturer, teaching drawing and printmaking, at various South African institutions including the University of Pretoria. Victor's recent smoke drawings are a temperament shift from her more heavy work of the late 1980s. She still expresses a dislike for civilisation and states that "Society has become domesticated and people have retreated into themselves to avoid reality. I want to reinforce a response, preferably anger, not necessarily at me but at society." The smoke and ash drawings that are sketched using smoke on paper or glass, explore subjects often overlooked and emphasises her interest in the fragility of human life and the damaging physical and psychological interactions between people that she wishes to record. The technique is in itself very fragile just like the subject matter that it portrays.

Right
UNTITLED (PIG)
OIL ON CANVAS
420 MM (WIDE) X 580 MM (HIGH)



VILLA ONE & VILLA TWO



REGI BARDAVID

REGI BARDAVID is an avid practitioner of abstraction which manifests in her work with sincerity and conviction. She is inspired by the challenge of creating something out of nothing using the unpredictability of the medium and the satisfaction that it gives her to push the medium to extremes.

She says: “My work gives me the freedom to be myself without social conditioning.” Her approach is typically modernist in that she relies on colour, line, texture and tone to speak for her. She also relies on gut instinct and passion with years of experimental experience to create works that are a blend of spiritual evocation and physical existence, much of which is not on an articulate level, but operates through intuitive responses and insight.

Bardavid describes her joy of creating kaleidoscopic colours and compositions as overwhelmingly exciting and addictive. When a composition comes together she describes it as comparable to the ineffable that can only occasionally be found in music or scent in food or memories.

Bardavid was born in Alexandria, Egypt, studied at the Jhb Art Foundation and UNISA and currently lives in Johannesburg.

Right
ABSTRACT
OIL ON CANVAS
3150 MM (WIDE) X 1700 MM (HIGH)



GEORGINA GRATRIX

GEORGINA GRATRIX (1982) is a Cape Town-based artist who is one of the most exciting and innovative young artists on the South African contemporary art scene. Part mocking, part criticism, part play, Gratrix's work offers an inverted visual take on the world. Instilled with her youthful energy and personal experience, her work is refreshing, entertaining and complex.

Gratrix's provocative paintings are heavily imbued with a fun aesthetic and a sense of deprecating laughter. Extending from the grandeur and sacrosanct icons of traditional art canons, contemporary pop-culture and the artist herself, no social hierarchies are absolved as subjects. A thick, almost obscenely excessive application of oil paint forms the layers of make-up and decoration on her subjects' faces and bodies. Portraiture is a favoured genre and while Gratrix prefers painting, her other mediums range from drawing and printmaking to collage and assemblage.



Right

LIRA-SOUL MAGAZINE 2009 COVER GIRL

OIL ON PAPER

130 CM DIAMETER

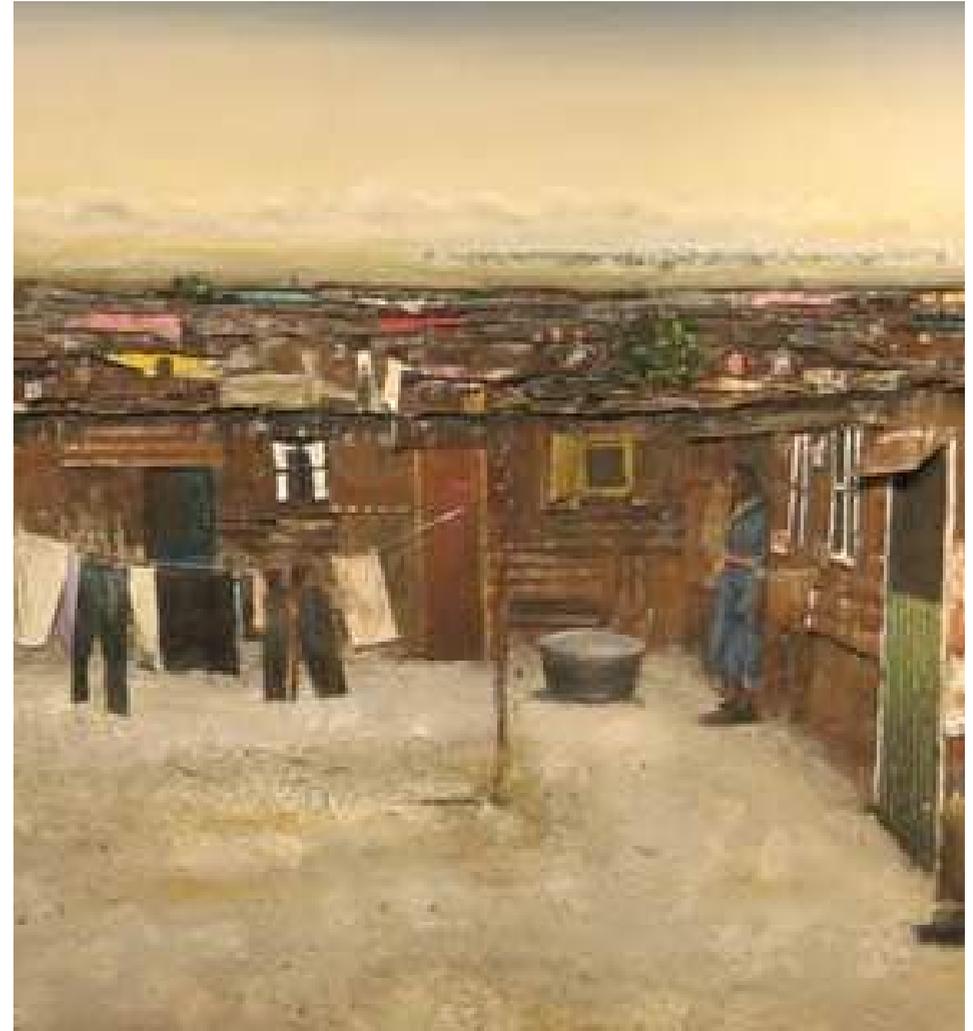
VUSI KHUMALO

VUSI KHUMALO (1951) Vusi Khumalo was born in Balfour North, Gauteng. Having completed his basic education in Germiston, Khumalo felt impelled to leave South Africa with his family for A.N.C. camps in Zambia and Tanzania. It was in Dakawa Camp, Tanzania, where he first had an opportunity to fully explore his life-long hobby, art. Having completed his 0-level General Certificate of Education, through correspondence with the University of London, Khumalo trained and later taught textile printing, art and design. This culminated in a summer course in art in the Gerlesberg Art School, Sweden, in 1991.

In 1992, Khumalo was repatriated and the Dakawa Art and Craft Community Centre was re-established in Grahamstown, Eastern Cape. He continued to teach there and his efforts won him a one year scholarship to the Konstfack National Art College, Stockholm, where he gained a certificate in textile printing. He is now a full time artist and he still lives and works in the Eastern Cape.

His efforts to render the South African landscape, and particularly the burgeoning squatter communities within that landscape, were frustrated, as he found that oil painting did not bring him the intense realism that he wanted to evoke. This led him to his startlingly real collages. Khumalo reconstructed the infamous squatter camps, populated with people under trying circumstances.

The urban and rural scenes that Khumalo depicts have the same evidence of humanity surviving with great dignity against the odds, and we are compelled to recognise that although the environments often lie in stark contrast to one another, the people remain much the same. Khumalo wants us to realise that no matter what the living conditions, people are people, wherever they are.



Right
MDEVANE INFORMAL SETTLEMENT (DETAIL)
MIXED MEDIA
2440 MM (WIDE) X 580 MM (HIGH)

PENNY SIOPIS

PENNY SIOPIS (1953) was born in Vryburg in the Northern Cape Province. She studied Fine Arts at Rhodes University and Portsmouth Polytechnic before taking up a lecturing position at the Natal Technikon in Durban. In 1984, she moved to Johannesburg and has lectured in the Department of Fine Arts at the Witwatersrand University (Wits) and Cape Town University.

Friend and Foe is part of the Pinky Pinky series Siopis explores the psychological and mythical terrain of South African teenage girls. Pinky Pinky is a 'mythical' figure that makes himself known to pre-pubescent and pubescent girls in the largely black townships in school toilets. He tends to be an urban creature but also appears in rural areas. Pinky Pinky is a figure that does not get discussed much by adults and is virtually unknown in white society and yet he permeates the reality of many South Africans.



Right
FRIEND AND FOE
INK AND GLUE ON CANVAS
1830 MM (WIDE) X 1220 MM (HIGH)

KEVIN BRAND

KEVIN BRAND (1953) lives and works in Cape Town, where he graduated with a Fine Art (Sculpture) degree from the Michaelis School of Fine Art. He has received a number of prestigious awards, jointly winning the FNB Vita Art Award in 1996; being named festival artist at Aardklop in 2002 and at the Cultavaria Festival in 2007; and most recently winning the Mercedes-Benz South Africa 2008 art award.

Kevin Brand's work is distinguished by his unconventional sculptural materials. He makes strong but nuanced comments on aspects of South African social history and life.

Brand locates his Arcadian vision within the confines of a suburban framework. His works, in some instances, revisit ideas and extend concepts central to Brand's lexicon of beauty within the banal. "The pursuit of a perceived ideal has always intrigued me, be it a concept, place or object. The reduction of the imagery to a linear representation could be an indication that this quest for an Arcadian ideal is one that will sadly always be yearned for".

Right
WOMAN WITH POLKA DOT DRESS
METAL WOOD AND ENAMEL
1500 MM (WIDE) X 1500 MM (HIGH)



PHILLEMON HLUNGWANI

PHILLEMON HLUNGWANI (1975) is a promising young South African artist. He was born in Thomo Village, Giyani in Limpopo Province. After completing high school, he went to the Johannesburg Art Foundation to study fine arts and subsequently the Artist Proof Studio to study printmaking under the mentorship of Kim Berman, the late Nhlahla Xaba and Osiah Masukameng.

His landscape images refer to the self, family and history - personal and general - functioning as a type of documentation of his background. The mark making process is one of great importance to Hlungwani's work. His line carries with it an energy that reveals his great passion.

Hlungwani applies his technical ability as a draughtsman by using charcoal on paper to explore new ideas around his culture and the journeys of everyday life. Spirituality is a recurring theme in his charcoal drawings and dry-point etchings. Images representing spirituality are often filled with majestic trees.

His works explore new ideas around his culture and the journeys of everyday life. He finds the practice of printmaking and drawing more expressive than other techniques as these allow him to work freely and texturally with line.

Hlungwani has won several art competitions - in 2000 and 2001 he won the King Korn competition and was one of the finalists for the Absa L'Atelier competition 2001-2002-2009. He won the SABC Radio Station Munghana Lonene FM Logo design in 2003.

Right

HI VA HANYISI, EKA LEYI MISAVA I

INTAGLIO PRINT

1150 MM (WIDE) X 890 MM (HIGH)



GAVIN YOUNGE

GAVIN YOUNGE (1947) sculptor and installation artist, is one of South Africa's best known artists. He was born in Bulawayo, Zimbabwe and received a bachelor's degree in philosophy and art history from the University of South Africa as well as a Masters in Fine Arts from the Michaelis School of Fine Art, University of Cape Town.

During apartheid in South Africa, he became known as a leading political artist. Younge's innovative work deals with issues of violence, and its effect on society. His sculptures tend to be large-scale works, and his attentiveness to the materials he uses in his works has won him several commissions for public artworks. His deliberate use of materials also extends to his installation pieces, where he uses a range of materials including bicycles, vellum, videos, and monitors.

Though the artist has stayed close to South Africa throughout his career, his work is recognized and exhibited internationally. He has also made a film, written several books, and currently serves as the Director of the Michaelis School of Fine Art at the University of Cape Town.

The Turkana people are ethnically related people native to the Turkana District in northwest Kenya.

Right
TURKANA
METAL

1200 MM (LONG) X 400 MM (WIDE) X 300 MM (HIGH)



ANGUS TAYLOR

ANGUS TAYLOR is the artist who designed and built the functional art in the Villa 2 at Ellerman House.

He designed and carved the bar counter and reflective wall behind the bar from granite; the unique floor according to the Fibonacci golden mean spiral; the basins and the copper wall in the bathrooms; the brandy sculptured bottles; the chalk wall and Dom Perignon champagne tasting counter; the fireplace and the magnificent terroir wall. The concept of the terroir wall is based on Taylor's material field paintings of a pixelated map of the wine land, fitted to the proportions of the wall. Each block is made from soil collected from each farm. The soil profile is photographed and each block is made closely resembling the soil strata of the particular farm.



Right
FUNCTIONAL ART
INCLUDING THE TERROIR WALL

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