



WILD WILD LIFE

The Debauchery of Man



WILD WILD LIFE

The Debauchery of Man

A group Exhibition curated
by Alex Hamilton

15 April - 26 July 2020

Participating artists:

Æiden Swan
Collen Maswanganyi
Conrad Botes
Ella Cronje
Frans Mulder (1955 - 2019)
Hannalie Taute
Luan Nel
Marinda Combrinck
Marinda du Toit
Peter van Straten
Stephen Rosin
Thina Dube
Tracy Payne



Gallery at
GLEN CARLOU



Dear collector

A message from the curator

This exhibition **WILD WILD LIFE, The Debauchery of Man**, which I curated, was supposed to open on the 5th of April at the beautiful Gallery at Glen Carlou with informative speeches, an exciting performance by Æiden Swan and obviously superb wine. I have been working on it since September 2019 and most artists have been working on the art since October, November 2019.

Due to the extraordinary past few weeks we had to rethink and restructure the exhibition like never before and as such, we are launching it with a digital twist and a beautiful catalogue on the Glen Carlou website.

The theme was visualized and created to tell the amazing story of our collective frustration with the double standards society and in particular corporations hold when it comes to earth and all its glorious inhabitants. It was reflective of the contrast between what we say and how we act and how society is providing us with all the possible tools to feel as if we belong, at the very time we are destroying our planet.

It was always meant to be provocative. We wanted to showcase the extraordinary talent of our participating artists without limits and perhaps even shock a few viewers with its brutal and honest look at the subject matter, whilst also showing the beauty of these tough topics.

With an undercurrent of 1960's idealism, the works in this exhibition tell a story of ultimate survival - survival of creativity, the human conscience and a fundamental kindness to our planet. Last but not least, it is an evocative visual journey into the creative contrasts depicted in the lyrics of Lou Reed's "Perfect Day" and "Walk on the Wild Side".

I am extremely proud and incredibly grateful to the participating artists for their honesty and dedication and I hope that we will eventually see the exhibition, the way I imagined it.

Much creativity and please stay safe.

Alex Hamilton



Æiden Swan



Æiden Swan | TALKING TO FISH I | ink, tempera and charcoal on paper | 71 by 50cm unframed | **R 16 500**



Aiden Swan

PIECES OF ME

ink, tempera, graphite, thread and
coffee on paper
144 by 79cm unframed

R 28 500



Æiden Swan

VULTURE & JACKAL

ink, tempera and charcoal
on paper
77 by 57cm unframed

R 16 500



Æiden Swan

MAMA I

ink, coffee, tempera and
charcoal on paper
57 by 38,5cm unframed

R 9 650



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PREVIOUS PAGE

Æiden Swan

HANDPRINTS
(SERIES OF 20)

ink, tempera and
coffee on paper
36 by 26cm (each)
unframed

R 18 000
(the full series of
20 handprints)

R 1 000
(each individually)

THIS PAGE

only a selection of
four handprints from
the series illustrated here
(3, 6, 14, 20)



Æiden Swan

TALKING TO FISH II (left)

linocut, ED 1/10
76 by 56cm unframed

R 2 800

Æiden Swan

MAMA II (right)

linocut, ED 1/10
60 by 45cm unframed

R 1 950





The life and work of Aiden Swan

Aiden Swan was born in the Eastern Cape. With a diverse list of interests and occupations throughout her career, her adventures include living on a yacht, working as a graphic designer in the late nineties, owning her own couture house for 18 years, until 2017 when “the call of the wild” finally became too strong and she returned to her artistic roots.

Swan works predominantly with ink as a painter, performance artist and leatherworker. When she is not painting she crafts artefacts for fictional worlds in the film industry. She also boasts a vast collection of vintage science fiction novels.

With this body of work Swan explores humanity's increasingly fragile connection to the natural world and its cycles, as well as our own ancestry, through a veil of dream imagery constructed in charcoal, ink and tempera. She creates many of the liquid pigments used in her work from wild substances that she gathers and harvests herself.

The works centre around three main elements, namely animals, hand-prints and ochre. She draws inspiration from her dreams, drawing animals as they would appear; often as messengers of transformation; or creatures that scavenge or sacrifice themselves so that new life may grow. The red pigment used throughout her work is ochre, this iron-rich soil based pigment is used by cultures all over the world for make-up, protection and ceremony.

The act of transferring a hand-print is considered as one of the most ancient forms of human expression - as found in ancient cave paintings - this act is key to our human need to create and assert our place in the world.

Furthermore, by using her hands as a distinguishing component between human/artist and animals - Swan reminds us to consider our unique imprint and the impact we have on the natural world. **For her each work serves as “a letter, both to and from a collective elemental past - the place where soul, myth and mysticism once intertwined with the physical; a time before consumerism and mass production laid waste to that which nourishes us”.**

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Collen Maswanganyi



Collen Maswanganyi | FLOAT LIKE A BUTTERFLY AND STING LIKE A BEE II | mixed media
153 by 65 by 60cm | R 86 250



Collen Maswanganyi | RAIDED AND DOOMED | corkwood and acrylic | 30 by 32 by 34cm | **R 34 500**



The life and work of Collen Maswanganyi

"When I was approached by Alex Hamilton with the theme of Wild Wild Life, I started to think of the idea of "the beast in me", it reminded me of Muhammad Ali's famous quote "float like a butterfly and sting like a bee". - Collen Maswanganyi

The artist further explains: that typically a beast doesn't simply attack its prey, it lies in wait enticed by its target, until it chooses the right time to attack. Maswanganyi's sculpture Float Like a Butterfly and Sting Like a Bee II, is designed complete with beautiful and attractive butterflies, effortlessly floating. They invite the viewer to come closer. However it is within this act that Maswanganyi reminds the viewer of a vital oversight: between man and beast, wellbeing and pain. While one sees the

floating butterflies it is easy to get sidetracked by its beauty, forgetting the painful potential of the sting of the bee. It is a playful interpretation of a famous quote that Maswanganyi employs as his rhetoric for the description of a Wild Wild Life.

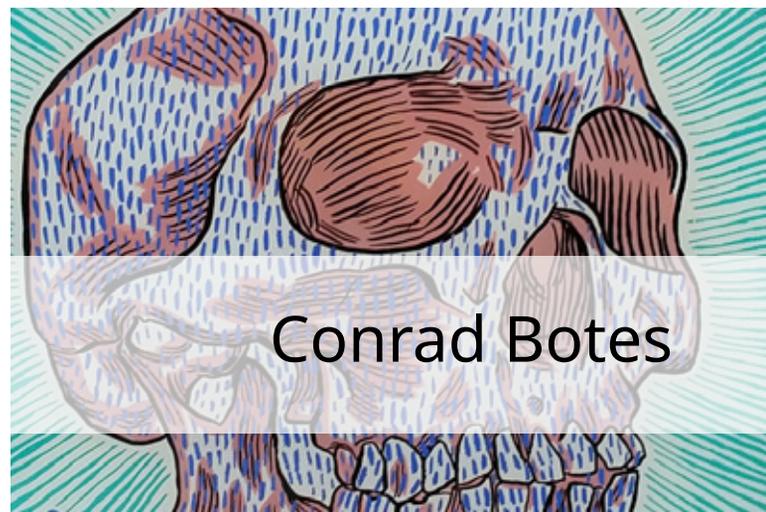
Another sculpture on the exhibition titled: Raided and Doomed is about the forced removal of District 6 residents during the late 1960s. Maswanganyi states among the reasons for the removal of this group of people, that:

"they infested the area with shacks, prostitution, drugs and many other things. To me it felt as if they were removed the way people disinfect their houses for unwanted pests". - Collen Maswanganyi

The three figures seated in the dust pan represent the greater Cape coloured community, dressed in traditional carnival suits. The Doom and Raid cans represent teargas, the dust pan represents police vehicles used for the forced removals and the brush - the police. This work demonstrates the violent process of historical forced removals from a satirical point of view.

Collen Maswanganyi hails from the city of Giyani in north-eastern Limpopo. His father, and mentor Johannes Maswanganyi is a critically acclaimed wood carver and sculptor who has exhibited both locally and internationally.

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Conrad Botes



Conrad Botes

EQUUS

2017

three colour silkscreen
ED 1/20

49 by 64cm framed

R 7 015



Conrad Botes | UNTITLED LANDSCAPE | oil on canvas ,mounted on stretcher | 200 by 80cm unframed | **R 60 000**



Conrad Botes

SKULL I
(left)
reverse glass painting in
oil-based paints
40cm diameter framed

R 29 900

Conrad Botes

SKULL II
(right)
reverse glass painting in
oil-based paints
40cm diameter framed

R 29 900



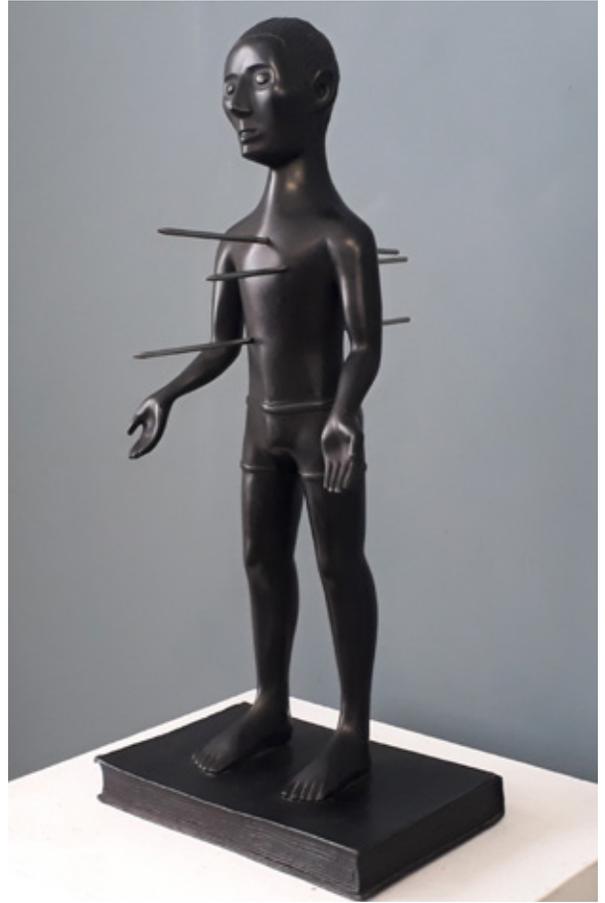


Conrad Botes

DOGMA

bronze sculpture
finished in black patina
33 by 15 by 11cm

R 43 700



Conrad Botes

MARTYR

bronze sculpture
finished in black patina
63 by 23 by 15cm

R 63 250



The life and work of Conrad Botes

Conrad Botes was born in 1969 in the Western Cape. Together with Anton Kannemeyer, he is one of the founders of Bitterkomix, a provocative and cutting edge publication which the two started as students to jolt the establishment and to stir a bit of controversy into the gleeful lives of their peers. Bitterkomix is still published regularly and has grown to be something of a national institution.

Botes proudly relates how one of their comics was the first publication to be banned in the free South Africa while Claudette Schreuders recalls how Kannemeyer and Botes were able to keep their supply of beer going through university with the sale of postcards that they made from Bitterkomix.

Bitterkomix deals very specifically with a South African audience who is familiar with all the socio-political and cultural undertones.

However, when talking about his paintings and the artworks he makes Botes is more reserved:

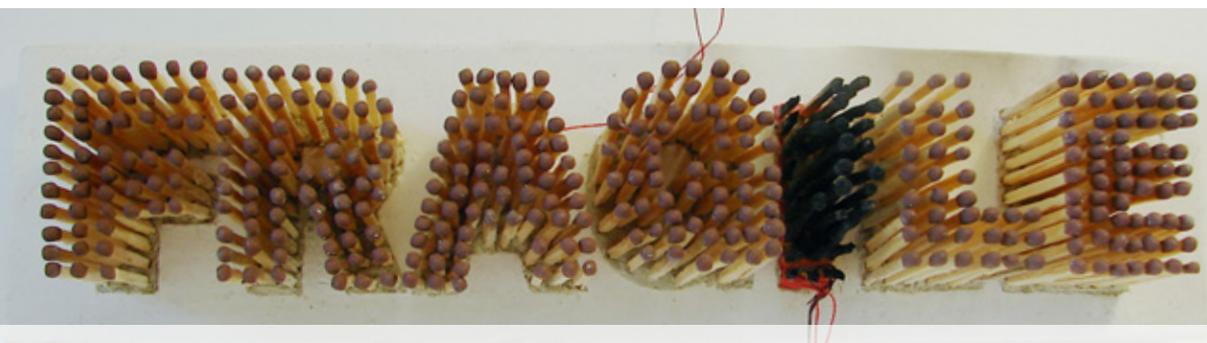
"The paintings I make are much more personal. I can explain them if I have to - but I'd much rather not. It is difficult to explain something that you are meant to feel. People can formulate their own ideas about the work, the viewer's reaction is more important than my own explanation".

Botes uses Post-Pop's preference for 'sugary infantilism' to reflect on contemporary society. In such a society, religion is irreverent, violence is desirable, sadism institutionalised, and the individual triumphant in his existential crisis.

His work achieves an interesting fusion of the pastoral with contemporary realities and aesthetics. In his work - flowers often represent wounds, and birds are harbingers of doom, while detached hands refer to creativity.

Botes works in a variety of media that include; monotype, silkscreen, lithography, painting on glass, canvas and other works on paper, and even sculpture. This indisputably proves his status as torchbearer of the Post-Pop movement in South Africa. Critical art writers such as Ashraf Jamal has even gone so far to dub Botes as the 'post human' artist par excellence.

Gallery at
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Ella Cronjé



Ella Cronjé | FRAGILE | mixed media, ceramic and matches | 48 by 43 by 10cm box framed with glass | **R 7 400**



The life and work of Ella Cronjé

The inspiration for *Fragile* came to Ella Cronjé through two succeeding events. Firstly, after rescuing an injured bird from a cat, she was confronted with the frailty of the creature that sat so quietly in her hands. Following the rescue, she encountered a completely different situation on a routine hike on Table Mountain; a flock of racing pigeons dove past the artist's head with such a force that it gave her a fright. She realized in that moment, the potential danger these birds could pose, when in the motion of full flight, a vulnerable little bird can easily harness its flight into the speeding power of a bullet.

This concept of a duality between the fragile and the deadly sparked an interest with Cronjé. She quotes from Brandon Sanderson's book, *The Way of Kings*, 2010:

"Those candle flames were like the lives of men. So fragile. So deadly. Left alone, they lit and warmed. Let run rampant, they would destroy the very things they were meant to illuminate. Embryonic bonfires, each bearing a seed of destruction so potent it could tumble cities and dash kings to their knees."

Another quote that resonated this theme for the artist was taken from a Persian literary Sufi classic, *SADI: The Rose Garden, (The Gulistan)* of Shekh Muslihu'd-Din Sadi of Shiraz, 1979:

"Beware the build-up of an inward wound, for it will at last burst forth; avoid, while you can, distress to one heart, for a single moan can quake the Earth."

Ella Cronjé is a Cape Town based sculptor, who primarily worked as a ceramicist, before she delved into sculpting and conceptual art making.

For Cronjé the art making process is an intuitive experience; it is a way to access her subconscious thoughts and feelings and one of the only ways she feels that she can reveal herself, and to others.

During the past four years she has participated in numerous group exhibitions and art fairs locally, as well as, having her first solo exhibition, shortly after she completed her first art residency in Paris in 2017. She also completed a residency in Mexico in 2018 which culminated in a group exhibition in Guadalajara.

Gallery at
GLEN CARLOU



Frans Mulder (1955-2019)



**Frans Mulder (1955-2019) | WILD DOG MAN | pastel on fabriano watercolour paper | 150cm by 120cm unframed
R 34 500**



**Frans Mulder (1955-2019) | WILD DOG DRAWING # III | pastel on fabriano watercolour paper | 150cm by 120cm framed
R 38 525**



**Frans Mulder (1955-2019) | EQUUS RAMPANT # I | pastel on fabriano watercolour paper | 150cm by 180cm unframed
R 69 000**



Frans Mulder (1955-2019)
SELF CONVERSATION # III
pastel on fabriano watercolour paper
52cm by 39cm framed
R 15 525



Frans Mulder (1955-2019)
SIX DECADES OF BONDAGE: THE 6TH
pastel on fabriano watercolour paper
150cm by 120cm unframed
R 34 500



Frans Mulder (1955-2019) | SELF CONVERSATION # I
pastel on fabriano watercolour paper | 52cm by 39cm
framed | **R 15 525**



The life and work of Frans Mulder (1955 - 2019)

The curator, Alex Hamilton on Frans Mulder:

When Frans Mulder unexpectedly passed away in 2019 he was busy with a significant body of work which he called "6 Decades". Working in his signature medium of charcoal, several large works dealt with the morphing of himself/and man into his familiar wild dog and horse subject matters. "As if we are the animals, the beast within". With a great knowledge of anatomy, Mulder passionately blended the images of man and beast, demonstrating his talent to arrive at a landscapes or architecture of flesh and bones.

Several large scale works were finished or nearly finished and it is a great honour and privilege for us to

include these beautiful artworks in our exhibition and pay tribute to this great artist. This will be the first time since the artist's passing, that some of these previously unseen works of Frans Mulder will be shown in public.

Frans Mulder was born in Cradock in the Eastern Cape. He received a Diploma in Fine Arts at the Port Elizabeth Technikon in 1975. In 2004 Mulder relocated to Bedford in the Eastern Cape, in order to focus his time on art. His studio was located on a farm within close proximity to nearby game farms, so that he could be close to study the wild animals that he so loved. Wild dogs in particular, is an endangered species which at the time were being reintroduced to the Eastern Cape in selected reserves. Mulder photographed the animals whenever he could and would use those images as inspiration and reference for his works. He closely examined the complex social movements and behaviour of the dogs in the wild, by means of physically observing them around their dens.

He used a method of 'over drawing', which entail a rigorous process of mark making that involves adding and removing lines and marks, partially erasing them and re drawing again. While continuously reconstructing the structure and movement of the figures his works became so much more than mere photographic image representations. Ambitious in scale, his depiction of the dogs, move and bounce over the page just as the animals do in nature.

Gallery at
GLEN CARLOU



Hannalie Taute



Hannalie Taute | FOK VERGANKLIKHED | cotton thread and rubber | 47 by 64cm unframed | **R12 250**



Hannalie Taute

LELIKE DING WAT SY KOP UITSTEEK

cotton thread and rubber
50 by 34cm unframed

R8 500

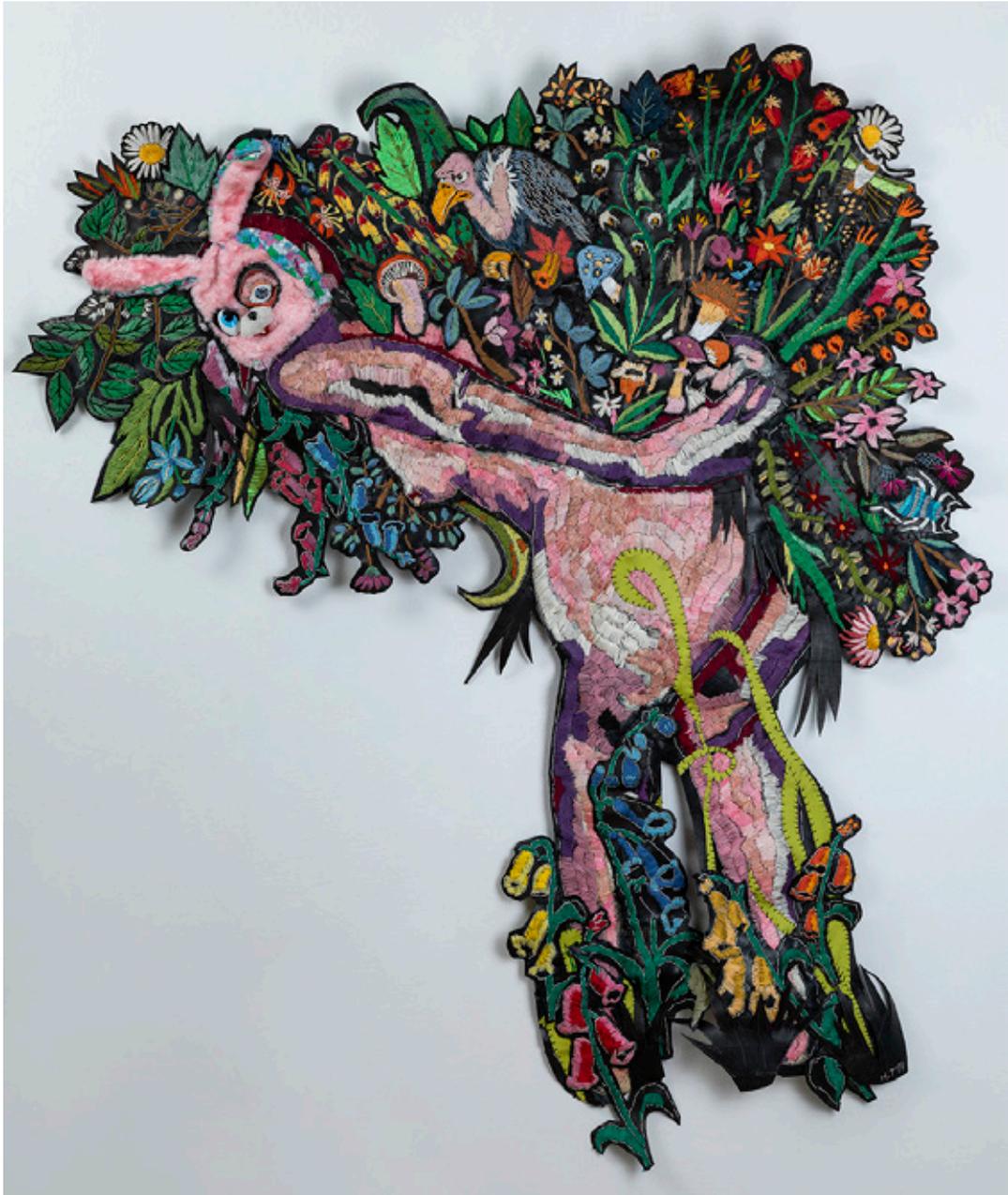


Hannalie Taute

LOST

cotton thread and rubber
80 by 60cm unframed

R15 000



Hannalie Taute | WEIGHT | cotton thread, found object and rubber | 150 by 124cm unframed | **R25 000**



Hannalie Taute
HASHTAG WTF
Cotton thread and rubber
100 by 60cm unframed
R15 000

Hannalie Taute
BAT (MOUTH) below
cotton thread, found object, fabric,
vintage photograph and rubber
35 by 33 by 8cm unframed
R 4 000

Hannalie Taute
BAT (TONGUE) bottom right
cotton thread, found object, fabric,
vintage photograph and rubber
33 by 48 by 8 cm unframed
R4 000





The life and work of Hannalie Taute

Taute's work is in a constant state of evolution, which in itself mirrors many of the ideas behind her art. Her process is methodical and laborious. The work depicts moments in time – capturing instances in which a non-traditional medium (in this case rubber) undergo a violent process of change.

She juxtaposes delicate cotton thread with industrial discarded inner tubes by embroidering items that can decay, such as flowers and flesh, with moments of violent disruption. The resulting organised chaos resembles our daily lives and external influences. The coarseness of the rubber is counteracted by the delicacy of the thread, but this is subverted, as often the stitching and composition of the rubber inner tubes are delicate and the thread seems almost rough in its arrangement.

One central theme or unifying characteristic is the repeated exploration of identity and/or relationships within her “paracosmic fantasy”. She explores this concept by means in which people often have many and sometimes conflicting, identities to which they answer to. “Art is some sort of interesting area where dysfunction is allowed.” This is perhaps most striking in the more recent work, ranging from figurative, and hybrid toy-like creatures to a variety of portraits as well as larger floral arrangements embroidered on rubber.

Taute wants the medium of the piece to interact with the subject matter in a way that forces the viewer to deeply engage and question with the art-works, and she aims to create a moment of respite from the chaos while simultaneously depicting it.

Hannalie Taute (b. 1977), obtained a National Higher Diploma in Fine Art in 2000 at the PE Technicon (now the NNMU). For the past 8 years Taute has been working with rubber, particularly repurposed rubber inner-tubes, and embroidery as preferred media. She was a nominee for the Fiesta award in 2012 and 2015 and 2017. She received the Kanna-award for best visual art production at the 2014 KKNK art festival for her solo exhibition called: “Rubber ever after”. In 2017 she represented South Africa at the Museum Rijswijk Textile Biennale in the Netherlands. Her work can be found in various private collections as well as the academic collection of UNISA. She currently lives and works in Riversdale, Western Cape.

Gallery at
GLEN CARLOU



Luan Nel



Luan Nel | REX FERAM | acrylic, spray paint, oil and permanent marker on canvas
170 by 240cm unframed | **R 60 000**



The life and work of Luan Nel

"I started painting on larger size canvases when I was working for my solo Diction at CIRCA Cape Town in 2017. The aim was to create something of a backdrop or a 'screen saver', I was playing with the idea of tech, the virtual, computers, basically the online experience within the confines of that exhibition but there is always spill-over. What I noticed at the opening in 2017 was that people liked to pose in front of the works for their Instagram posts, and as such this is what they became. The backdrop that gave enough evidence of some narrative yet conveniently open, anybody could slip in and be photographed in this non-story that beguiles. Paintings of forests and birds proved most popular as well as one featuring the sea ice melting.

This idea of being photographed in front of a backdrop featuring some wild scene or nature harks back to the beginning of commercial photography. In Victorian times people would pose in front of such scenery and I like how Instagram brings this act right

up to date, without much of a stretch we find people doing the same poses all over again.

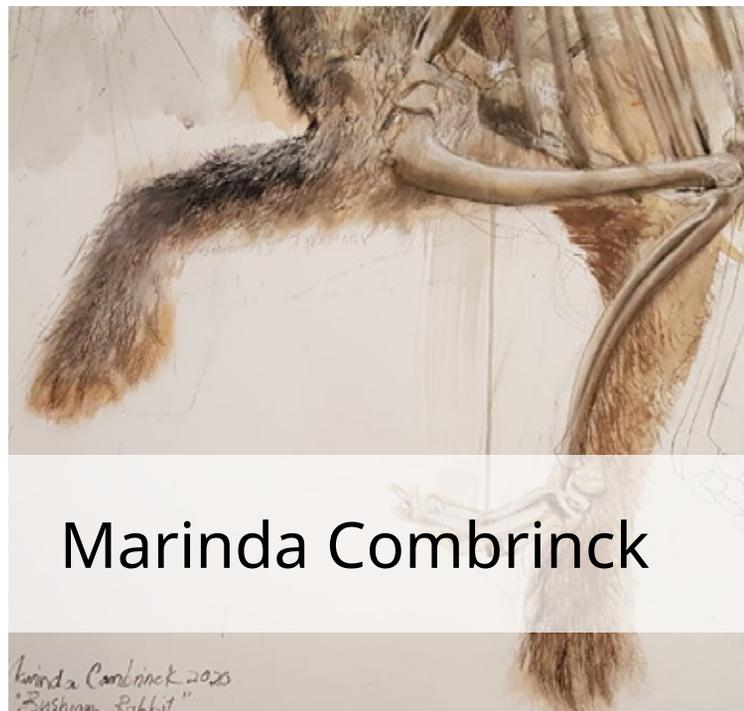
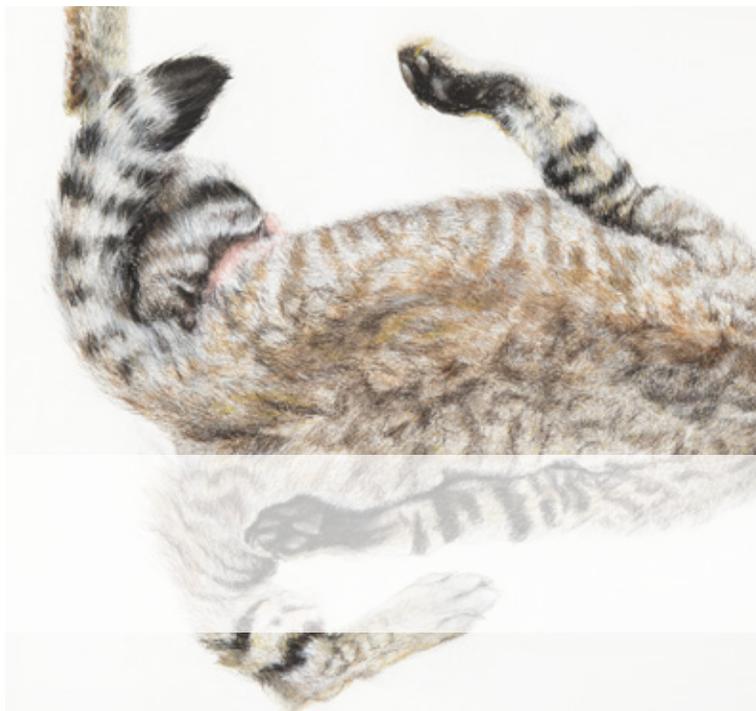
I have this canvas outside in a corner on the deck from which I take my sunrise Instagrams every day @luan_nel. The canvas is there to be painted on whenever I feel the need to and then sometimes I leave it for months. This has led to the product as it is now shown. I must stress that this painting will never finish but must remain in a continuum, ever-evolving and changing, like ourselves and our environment."

An artist, writer and curator, Luan Nel has a BA Fine Arts degree and a higher diploma in education from the University of the Witwatersrand. He has participated in various exhibitions including Lustwarande: Pleasure Garden in Tilburg, The Netherlands, alongside the likes of Louise Bourgeois and Michaelangelo Pistoletto. Solo exhibitions include Still Life at the Goodman Gallery, Johannesburg, and Twitter at Everard Read in Cape Town. He recently participated in the Spier Light Art Exhibition curated by Jay Pather and Vaughn Sadie.

In 2019 Luan Nel, alongside his partner Neil Pendock started Nel, an artist owned and directed art gallery focussing on contemporary art from Cape Town, Africa, and further afield.

His works are held in private, as well as public and corporate collections including the JHB Art Gallery, SABC, University of the Witwatersrand, Gauteng Legislature, Rijksakademie van Beeldende Kunsten, Smithsonian, Spier, Hollard, Sasol, Ellerman House and KPMG.

Gallery at
GLEN CARLOU



Marinda Combrinck

Marinda Combrinck 2020
"Bushman Rabbit"



Marinda Combrinck | RIVERINE RABBIT / BUSHMAN RABBIT | mixed media on paper
150 by 120cm unframed | **R 14 300**



Marinda Combrinck

AFRICAN WILD CAT (FELIS SILVESTRIS LYBICA)
VAALBOSKAT I
Found on Route 62

mixed media on Hahnemuehle bamboo paper
100 by 70cm unframed

R 8 600



Marinda Combrinck

AFRICAN WILD CAT (FELIS SILVESTRIS LYBICA)
VAALBOSKAT II
Found on Route 62

mixed media on Hahnemuehle bamboo paper
100 by 70cm unframed

R 8 600



Marinda Combrinck

AFRICAN WILD CAT (FELIS SILVESTRIS LYBICA)
VAALBOSKAT III
Found on Route 62

mixed media on Hahnemuehle bamboo paper
100 by 70cm unframed

R 8 600



The life and work of Marinda Combrinck

The Riverine Rabbit (*Bunolagus monticularis*), also known as the bushman rabbit or bushman hare, is one of the most endangered mammals in the world according to the IUCN Red List, with only around 500 living adults, and 1500 overall. This rabbit has an extremely limited distribution area, found only in the central and southern regions of the Karoo Desert of South Africa's Northern Cape Province. It is the only member of the genus *Bunolagus* because of unique traits that separate it from the other lagomorphs in the genus *Lepus*.

It is native to the Karoo desert in South Africa. It has a general appearance that is similar to most rabbits, but the ears and body are longer. It typically has a

black stripe running from the corner of the mouth over the cheek, and a white ring around each eye. It also has a brown woolly tail, cream or greyish-coloured fur on its belly and throat, and a broad, club-like hind foot.

A resident of the Little Karoo town of Calitzdorp for 20 years Combrinck (b. 1972) still explores this vast landscape, always aware of its majestic, quiet presence, while admiring the rhythm, beauty and detail of the land.

The everyday coexistence and interaction with its natural features, its fauna, flora, and all its creatures inspire her to collect 'treasures' along her path. These 'treasures' (roadkill) she then studies, processes, photograph, and sometimes preserve to later create her own interpretation through drawings or paintings.

Working on paper allows Combrinck to harmonize with these natural treasures. She creates an awareness of their unique traits and endangered nature. Throughout her fantastical interpretations she tries to stay sensitive to the fundamental elements in art, as with nature: line, form, contours, space, color, and texture, guide her throughout the creative process.

Through these works, Combrinck shares with the viewer, what she finds to be beautiful: 'her ode to the animal'.

"Hers is not an art created from a moral high ground. If anything, her portraits are gifts of affection and rites of atonement"
Sean O'Toole, *Sunday Times*, 7 July 2014

Gallery at
GLEN CARLOU



Marinda du Toit

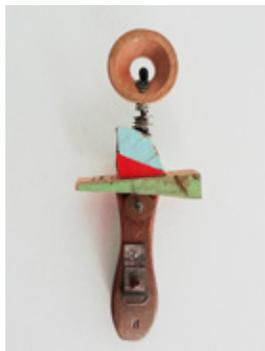


Marinda du Toit | TOTEMANIA | a series of 20 totems constructed from found materials
200 by 36cm (series) unframed | **R 29 500 (for sale as a series only)**

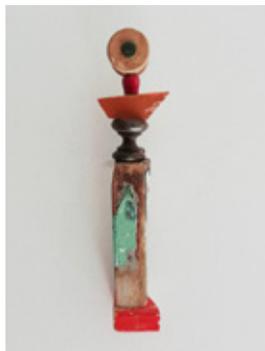
each Totem is illustrated individually on this page and the next
sizes arranged smallest (left) to largest (right) from 1 - 20, illustrated in the image above
Height: the smallest (#1) at 20cm and the largest (#20) at 36cm



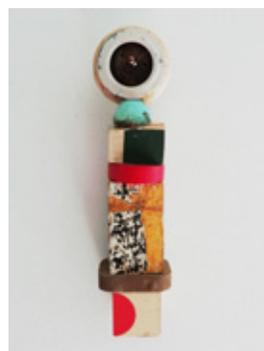
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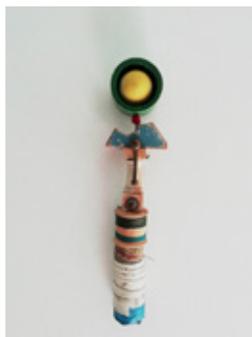
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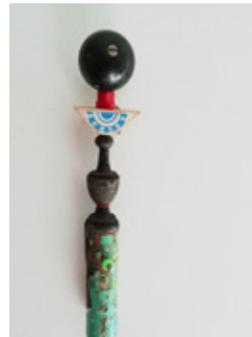
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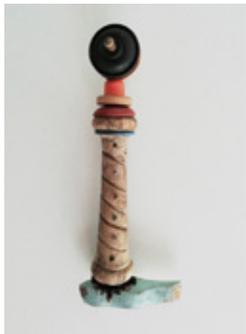
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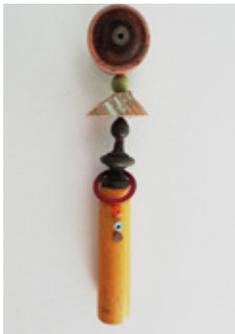
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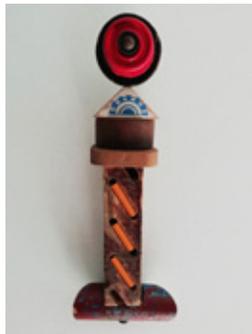
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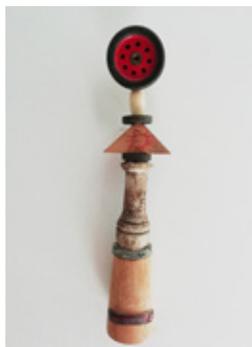
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The life and work of Marinda du Toit

A totem is a sacred object or symbol. It serves as an emblem for a group of people. It is in some cultures linked to certain and important issues like marriage, death, and birth, to name a few.

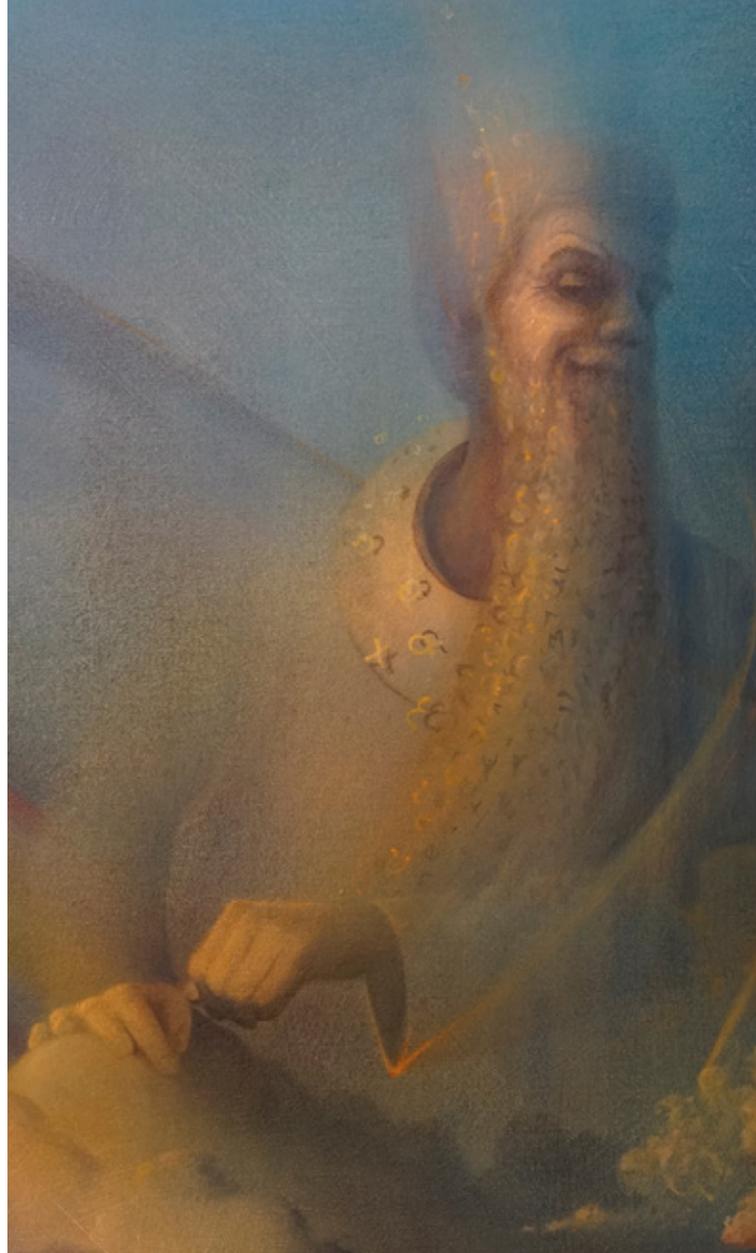
Totems vary in sizes, but are usually life size and can reach up to 20m. By making a group of totems in a small size, Du Toit is going against usual totem convention. These totems are very small (20-36cm) and in a large group. One can also identify the female figure in each small totem. With the Totems she deconstructs the original posture of the human body even more, but with the female shape still identifiable.

With this group of twenty female totems, Du Toit built twenty small monuments for women, colourful, subdued, with found objects of different textures, etc. Each little object can refer to a characteristic, issue or

comment famous historical women have contested and triumphed over. The group of twenty, instead of one life sized sculpture, also underline the union of women of all ages, from the wildest of wild to this day.

Marinda du Toit is known for her characters, built with found objects, such as wood, metal, plastic, paper and cloth. She uses discarded objects, reconstructing the found material into a familiar character, with a narrative that anybody can relate to. Her characters deliver political, social and psychological comments of sometimes mundane life. Her work is included in various private collections, locally and abroad.

Gallery at
GLEN CARLOU



Peter van Straten



*No more the old domestic
Happily ever afters
In which to try out new
Recipes for disaster*

Peter van Straten | COOKING THE NEXT GENERATION | oil on canvas | 120cm by 90cm unframed | **R100 000**



*Frolick little ones!
Create and destroy at will
Your inventions aren't bothered
In the least
Whether they are birthed
Or killed*

Peter van Straten | ON THE DIFFICULTY OF KILLING GOD | oil on canvas | 90cm by 120cm unframed | **R100 000**



The life and work of Peter van Straten

Peter van Straten describes four drivers for his art making process, namely longing, alchemy, transcendence and mystery. He articulates his position with regard to each:

"Nothing propels my work forward more than longing does. I yearn for states of consciousness I left behind in the process of my acclimatization to an adult mode of being."

"There is nothing more satisfying than alchemy to compare to the process of making art. A heap of materials, consisting of planks, canvas, staples, turpentine, oil, tubes of paint and brushes are transformed into an image capable of changing minds."

"I for one cannot live without believing in the potential of transcendence. I have to believe there is more than my senses

sense, or I will go mad with the claustrophobia that comes from contemplating a purely physical world."

"Science and Religion believe they are at opposite poles of the knowledge spectrum, but amusingly share one attribute: they both abhor mystery. Every day scientists all over the world work hard to overcome the mysteries that plague them, and every day the religious soothe themselves or try to persuade others with dearly held answers to the greatest existential mysteries."

"But without mystery there would be no point to being. It is a privilege and an inspiration to live in a mysterious world, and a prison to live in a world addicted to answers. It is more exciting to discover a mystery than it is to discover the answer to a mystery. For me there is no greater joy as an artist than to create images whose meaning is a mystery even to myself."

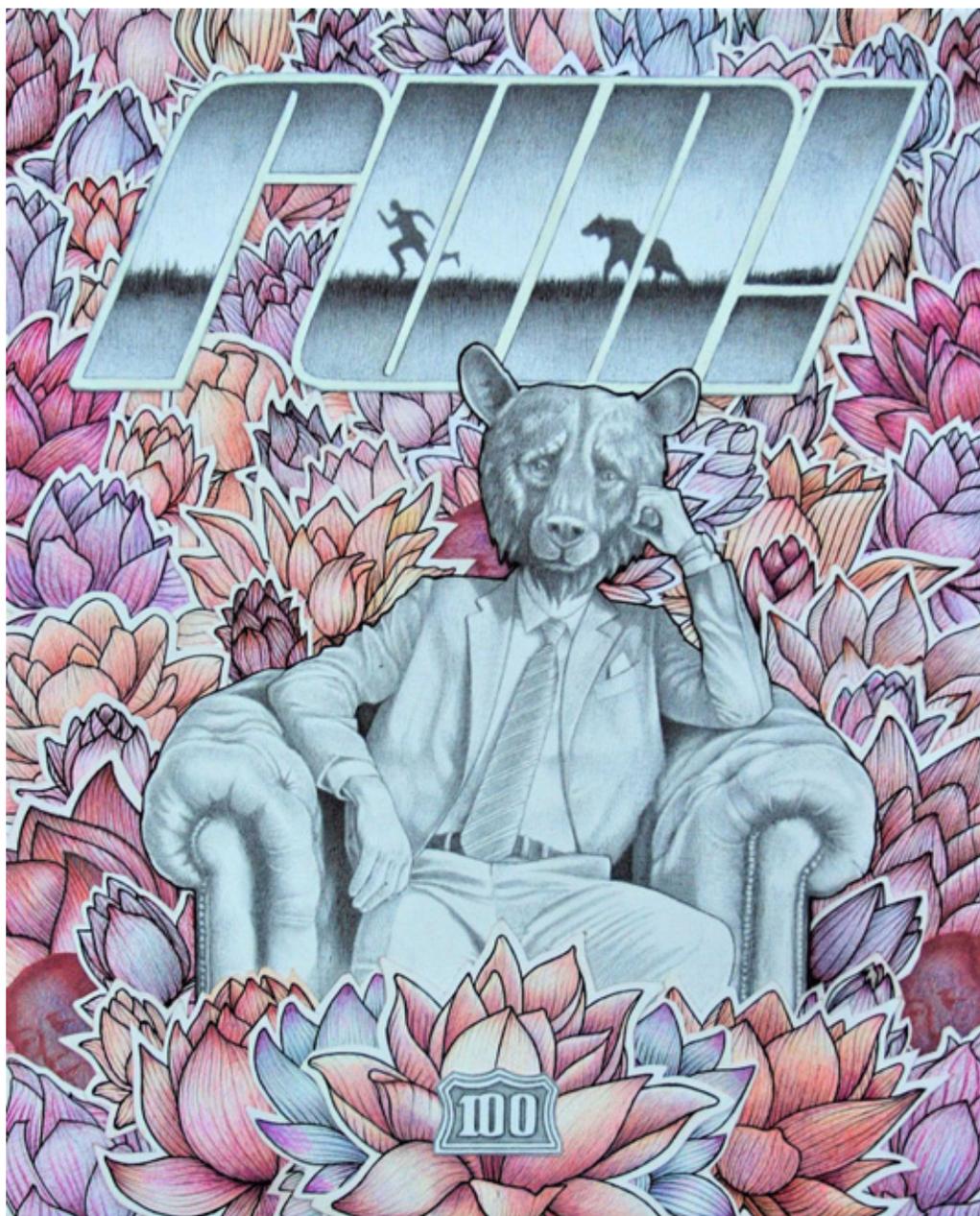
Peter van Straten was born in 1972 in Johannesburg. He matriculated from the South African College Schools with full academic colours and was awarded the Sanlam Student Art Award in 1989. From 1993 van Straten has had nothing short of an incredibly prolific career, with no less than 22 solo exhibitions and 35 group exhibitions to date. He is a passionate and extraordinarily skilled artist, a thinker that explores both the physical and intellectual palette. On humour and irony he writes:

"The very best images are utter simplicity derived from distillation of complexity, and you cannot have real complexity in content without engaging humour. I am playing mind games, but I am also playing spiritual games, and I am doing it all with reverence, and the whimsy that results from a deep sense of futility, entwined with love."

Gallery at
GLEN CARLOU



Stephen Rosin



Stephen Rosin | DOES A BEAR SHIT ON WALL STREET? | 2020
bullet lead, gunpowder residue, ballpoint pen and coloured pencil on hand-cut 300 gsm fabriano paper
41 by 34 cm | **R 4 100**



Stephen Rosin

THE SHIT STIRRER | 2019

ballpoint pen, drafting ink, Indian ink
and lacquer varnish on 300 gsm fabriano paper,
mounted on wood board
30 by 23cm

R 2 450



Stephen Rosin

THE RASCAL | 2020

bullet lead, gunpowder residue and
graphite on 300 gsm fabriano paper
32 by 24cm

R 2 900



Stephen Rosin
#NARCISSUS | 2019

hard drive, ballpoint pen and coloured pencil
on hand-cut 300 gsm fabriano paper
41 by 34 cm
R 3 900



Stephen Rosin
YOU'RE ALWAYS #1 AT THE LOTUS MOTEL | 2020

Hand-cut paper, ballpoint pen, drafting ink, bullet lead,
and coloured pencil on 300 gsm fabriano paper
110 by 74 cm
R 17 100



Stephen Rosin | BIRDS OF A FEATHER... | 2020
bullet lead, gunpowder residue, ballpoint pen, antique watch face and cotton thread on
hand-cut 300 gsm Fabriano paper | 72 by 54cm | **R 9 900**



Stephen Rosin

A MONUMENT TO PEACE | 2020 (above)
bullet lead, gunpowder residue, ballpoint pen
and drafting ink on hand-cut 300 gsm fabriano paper
63 by 106cm

R 16 600



Stephen Rosin

IT TAKES TWO WINGS TO MAKE A FASCIST PIG FLY
2020 (left)

bullet lead, gunpowder residue, ballpoint pen
and coloured pencil on 300 gsm fabriano paper
42 by 34 cm

R 3 900



Stephen Rosin

CHOOSE YOUR RIDE CAREFULLY II | 2019

ballpoint pen, coloured pencil and cotton thread on 300gsm fabriano paper

60 by 92 cm

R 12 900

Stephen Rosin

PLAT DU JOUR / WHAT'S ON THE MENU? | 2020

bullet lead, gunpowder residue, ballpoint pen
and acrylic ink on 300 gsm fabriano paper
31 by 35 cm

R 2 900



Stephen Rosin | TEATIME WITH THE EMPEROR | 2019

bullet lead, ballpoint pen and drafting ink on 300 gsm fabriano paper | 73 by 51cm

R 7 900

Stephen Rosin

TA-DA! | 2019

ballpoint pen, drafting ink
and acrylic ink on
300 gsm fabriano paper
72 by 102 cm

R 18 900



Stephen Rosin

THE BROKEN MUSIC BOX | 2019

indian ink, drafting ink and ballpoint
pen on 300 gsm fabriano paper
50 by 58 cm

R 6 100



The life and work of Steven Rosin

Stephen Rosin's artistic practise is characterised by a conceptual approach to socio-political commentary and subtle satire.

He achieves this through intricate and detailed imagery generated via an eclectic mix of unusual materials and mediums such as gunpowder residue, bullet lead, beeswax, ballpoint pen and folded bank notes, among other things.

The resultant visual experience is one imbued with a court jester-like quality where the viewer may laugh at it all, including themselves.

Stephen Rosin (b.1975) is an award-winning multidisciplinary artist working with ink, beeswax, gunpowder, bullet lead and digital photography.

Rosin lives and works near Plettenberg Bay in South Africa. From 1996-1999 Rosin acquired a B.Tech (Cum Laude) Fine Art, from the Nelson Mandela Metropolitan University, Port Elizabeth, South Africa.

The winner of the prestigious Barclays Bank L'Atelier award in 2009, Rosin's artistic practice is characterized by a conceptual approach to socio-political commentary and subtle satire which he achieves through intricate and detailed imagery.

His work is held in the Sasol, Telkom, Absa and First National Bank corporate art collections, as well as in the permanent collections of the Nelson Mandela Metropolitan Art Museum and the Nelson Mandela Metropolitan University.

Gallery at
GLEN CARLOU



Thina Dube



Thina Dube | ASSUME THAT I AM LISTENING | acrylic, charcoal and pastel on canvas | *canvas not mounted on stretcher
99 by 78cm unframed | **R 13 500**



Thina Dube

AN ANTIDOTE TO CHAOS
(left)

mixed media on fabiano
51 by 65cm unframed

R 8 500



Thina Dube

I TELL STORIES SO THAT THE
PAST REMAINS
(right)

Monotype on fabiano
50 by 66cm unframed

R 8 500



Thina Dube

SCARED TO LIVE

acrylic on fabriano
52 by 70cm unframed

R 10 000

Thina Dube

THE FORGOTTEN
CONVERSATION

mixed media on
handmade paper
43 by 60cm unframed

R 8 500





Thina Dube

WE TELL STORIES SO THAT THE PAST REMAINS

mixed media and collage on handmade paper
60 by 43cm unframed

R 9 000



Thina Dube

TELL THE TRUTH

acrylic, charcoal and pastel on canvas
*canvas not mounted on stretcher
118 by 101cm unframed

R 15 000



The life and work of Thina Dube

Thina Dube's work has long explored identity politics in South Africa: he frequently references identity's many layers, both visible and hidden, and its fluid qualities, constantly changing and responding to social environments. Dube has, amongst other themes, explored the politics of language in South Africa, and the ways in which individual identities are dramatically shaped by what languages they can or cannot speak.

The monotypes and paintings unpack themes around identity, social inclusion, the media and perceived realities. Dube's works on Wild Wild Life explore ideas surrounding excessive indulgence to one's identity and the fragility of one's perception of self. Peeling away at the layers that subliminally attach themselves to your sense of self. Dube believes, that we have become addicted to

self-preservation leaving very little room to question the identities that have been imposed onto us.

The "fourth wall" is a performance convention in theatre: an invisible, imagined wall that separates actors from the audience. The audience can see through this proverbial wall, but the actors pretend that they cannot. Breaking the fourth wall, would be any instance where this performance convention is violated.

Dube's work explores this breaking of the fourth wall, in relation to how the negative and positive space in his work allows the audience to engage with the figures depicted, in order to consider their own realities.

Thina Dube (b.1993) is a graduate of the University of Johannesburg, he holds a postgraduate diploma in education, and teaches at the National School of the Arts. Dube has also worked as an art therapist to assist children with special needs through art making processes.

He has exhibited in multiple group shows including Turbine Art Fair, Constitution Hill, Sguzu Press Soweto, and AVA Cape Town. In 2018, he exhibited at the Stellenbosch Museum, ABSA, Eclectica and InToto, and also completed a residency with First Floor Gallery Harare. His most recent art fairs include Latitudes Johannesburg(2019) Johannesburg Art Fair (2018) and AKA Paris (2018).

Gallery at
GLEN CARLOU



Tracy Payne



"Since 1995 I have been haunted by a beautiful and disturbing image of a woman who hung herself in a grove of trees in Bosnia, the woman seemed to be floating.

In Fluorescence I explore notions of death, liberation and ascension. The ballet dancer glows neon-like as she floats beyond the picture frame. There is no death but rather a transformation.

Death is an abstraction."

Tracy Payne

Tracy Payne | FLUORESCENCE | 2013

pencil crayon, spray paint, chalk pastel, charcoal, Japanese ink, liquid acrylic and tulle on Canson Montval 300g paper | 110 by 76 cm unframed
110 by 78,2 by 5,9cm framed with UV museum glass | **R 57 500**



“For me Pan is an expression of our dual nature, a coming together of the lower self, the beast within, the Devil and the higher self, the enlightened being, Christ consciousness, God.

Pan’s out stretched arms are reminiscent of the crucifixion of Christ, but here he is not nailed to the cross, he is alive and free, suspended in mid-air thus evoking liberation both physically and spiritually.

With arms outstretched and palms turned upward he has the attitude of an all-embracing, all-loving God. Pan rises triumphantly out of the swamp, the primal waters of his birth, to dance his dance, to forgive and be forgiven, to heal.”

Tracy Payne

Tracy Payne | PAN | “Looking for a saviour beneath these dirty sheets” | 2013 mixed media: ink, acrylic, oil, bleach, chalk pastel & charcoal on sun-dyed 100% cotton (bed linen) stretched over canvas | 266 by 178cm unframed 269 by 181 by 5,9 cm framed | **R 195 500**



Tracy Payne

ALTER EGO

2013 | oil on canvas
116 by 61 by 3,2 cm unframed
118,7 by 63,5 by 4,3cm framed

R 74 750



Tracy Payne

PERSONA

2013 | oil on canvas
116 by 61 by 3,2 cm unframed
118,7 by 63,5 by 4,3cm framed

R 74 750



Tracy Payne

EVE I

2013

Oil on canvas

28 by 35 by 2,4cm (unframed)
29,8 by 36,7 by 4,3cm (framed)

R 19 550

"Our world is out of balance, we are still living in a left-brain, male dominant society; the feminine energy is under siege. She is still striving to unite with her masculine counterpart as equals. Depending on how our energy is utilized, we can either transform, emerging victorious or we can self-annihilate."

Tracy Payne



Tracy Payne

EVE II

2013

Oil on canvas

28 by 35 by 2,4cm (unframed)
29,8 by 36,7 by 4,3cm (framed)

R 19 550



The life and work of Tracy Payne

Tracy Payne (b.1965) lives and works in Cape Town, South Africa. She graduated from the Michaelis School of Fine Art at the University of Cape Town in 1987. She has worked from various studios in Cape Town and Johannesburg, as well as abroad from time to time. Conducting her own residencies has had a great influence on her work; most especially Berlin, Barcelona, New York, Tokyo and Dharamkot and Khajuraho in India.

Since 2014 Payne has been dividing her time between painting and teaching art from her studio.

Presently she is working full time on completing her latest body of work in preparation for her 9th solo exhibition.

The subtitle of the work *Pan*, originates from the lyrics of a song by Tori Amos called *Crucify*.

"I've been looking for a saviour in these dirty streets looking for a saviour beneath these dirty sheets"

From ancient sources and archaeological evidence, Pan was once greatly revered as a benign, albeit lustful, nature god. Christian poets, most notably Milton, describe Pan as a pagan pre-figuration of Jesus Christ, yet Christian theologians demonised Pan and pushed him down into the realm of Satan.

Payne's oil paintings with a woman and snake depicted in unison, bears subtle visual representations to gleaned photos of Glenda Kemp and portraits of the artist herself. Snakes have been associated with some of the oldest rituals known to humankind and are one of the most widespread mythological symbols representing the dual expression of good and evil. Snakes also represent fertility, creative life force and sexual desire. Because snakes shed their skin they are also symbols of rebirth, transformation, immortality and healing.

Payne's work can be found in numerous private and public collections such as the Luciano Benetton Collection in Treviso, Italy; Hans Porer Collection in Switzerland; Spier Art Collection in Cape Town, South African Department of Public Works and South African Fruit Exporters in Cape Town.

Gallery at
GLEN CARLOU

BUYING ART ON THIS EXHIBITION

We will be available online on all our digital platforms during the course of the entire exhibition. For more information, or sales enquiries, contact our gallery manager Christa Swart gallery@glencarlou.co.za.

Payments may be made via electronic fund transfer. All prices as listed on the website and catalogue are in ZAR including VAT. All artworks purchased are to remain on exhibition until the end date on the 26th of July 2020.

VIEWING

With the current restrictions on travel and visiting public spaces, the gallery will remain closed until all such restrictions have been lifted.

In the meantime, all artworks will be accessible to view online on our website or downloadable for offline reading in this catalogue. All artworks are fully illustrated and catalogued.

We encourage you to follow us on social media, via Facebook and Instagram. or our website for announcements of viewing. As soon as it is safe to do so, we will reopen the gallery space to visitors.

SHIPPING

All sold items may be collected or shipped as from the 27th of July 2020.

Kindly email your shipping requirements to Christa Swart at gallery@glencarlou.co.za. We will arrange competitive quotations for your perusal and approval.

Buyers preferring to make use of their own shipping arrangements should advise accordingly.

Packing and courier fees are for the buyer's account.

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