

STORIES



A group Exhibition

with Amy Rusch, Carla Crafford, Cathy Abraham, Elize de Beer, Guy du Toit, Ingrid Winterbach, Marinda du Toit & Nicola Bailey

1 OCT - 19 NOV 2020

Stories is a group exhibition that offers a visual exploration into the broader concept and character of stories. Why are they told, who tells them, how are they told and when - are all aspects that determine the power of a story.

Therefore, the various artworks presented in this exhibition all, in one way or another, challenge the context of a narrative structure, story or tale. This presents a unique opportunity to explore the relationship that we have with stories and how they influence our perceptions of daily life.

Gallery at
GLEN CARLOU



Amy Rusch

Amy Rusch is an interdisciplinary artist and maker working in a number of fields and across mediums. She has an ongoing practice exploring waste plastic bags as a material for making, working with different processes - repetitive cutting, stitching, heating, pulling and binding.

Artist's Statement

Each piece made is a departure point from what has come before. In a similar way, what one makes next can have an impact on how one looks back through time. The repetitive motion of the needle moving up and down as it loops the thread concealing the plastic beneath, aids thought. This extends from the physical act of choosing the colours of the threads, finding the plastic piece to work into, and the meditative movement of the stitching – an interplay between concealing or allowing the material to be revealed. The tactile nature of this making practice, the hand eye coordination in guiding the needle through the

plastic requires attentive focus. Thoughts move from where this particular piece of plastic started its journey and how it ended up being used in this way. Till slips found in many of the plastic bags used give hint to some of the story – a lot is imagined, and this can change with time.

The Shield bugs and magnifying loupe series are pieces made in celebration of insects and time spent getting to know different species. Walking makes space for chance close encounters and these observations have been the guide and starting point for the making process. A similar aspect of chance is reflected in the stitching. These pieces have their conception linked to shield bugs observed and photographed using a small magnifying loupe – a beautifully intimate process with the insect, requiring time and letting go of expectation – a submission to time and process. Perspective shifts of zooming in and out facilitate intimacy with the insects observed close up and at a distance. When making the stitched works a similar process of examining and perspective shifting takes place. The abstracted forms and colours draw attention to the wonder of the natural world and celebrates the time necessary for attentive looking and seeing.

The Ocean contours series are blind contours which were drawn while sailing, a transatlantic ocean crossing from Rio to Cape Town in February 2020. The way the threads pull through the plastic making little dots and lines, reminders of the noon plots, a dot and a line marking navigated movement through time, toward home.

Gallery at
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STREAMS OF LIGHT –
A HOMAGE TO SUNRAY VI, 2020
Plastic bag and thread
45 by 48cm, framed
R16 000



OCEAN CONTOUR - INTERIOR, 2020
Plastic bag and thread on linen
31 by 28cm, framed
R6000



OCEAN CONTOUR - MOON SAILS, 2020
Plastic bag and thread on linen
31 by 28cm, framed
R6000



OCEAN CONTOUR -
MOONLIT SAILING 03:47AM, 2020
Plastic bag and thread on linen
31 by 28cm, framed
R6000



OCEAN CONTOUR -
NAVIGATION INSTRUMENTS, 2020
Plastic bag and thread on linen
31 by 28cm, framed
R6000



MAGNIFYING LOUPE 10X
AND SHIELD BUG II, 2020
Plastic bag and thread
52 by 38cm, framed
R15 000



MAGNIFYING LOUPE 10X
AND SHIELD BUG III, 2020
Plastic bag and thread
52 by 38cm, framed
R15 000



ANOTHER SHIELD BUG FLEW IN, 2020
Plastic bag and thread
47 by 41cm, framed
R15 000



WHAT CAME BEFORE AS AN IMPACT
ON WHAT COMES NEXT, 2019 (above)
Plastic bag and thread
65 by 35cm, framed
R17 000



A MAGNIFYING LOUPE AS A STARTING POINT,
GHOST CRAB II, WILD COAST, 2019 (left)
Plastic bag and thread
43 by 36cm, framed
R10 000



Carla Crafford

After completing the first year of Architecture at the University of Pretoria, Crafford moved to Cape Town to Study Fine Art at UCT until 1978. Majoring in sculpture required photographic documentation, which awakened her interest in photography. In 1981 she moved to Paris, working for Satour. During this time the photograph as an art form took precedence over the photograph as document.

Crafford returned to South Africa in 1987 to work full time on photography, painting and sculpture. She has been guest lecturer in photography at the University of Pretoria since 1997. She has had five solo exhibitions, has taken part in numerous group exhibitions - locally and internationally, and has works published in various local and international magazines and books. Her photography of other artists' work – for their own use or for collaborative projects, is an ongoing passion. Crafford is currently working on her tenth book.

Artist's Statement

Hare's an Idea was produced both as a supplement to Guy du Toit Discovering the Object (launched in March 2017) and as an independent book.

In Hare's an Idea, Guy du Toit's bronze hares act as surrogates for humans. The idea with the book is to invite readers to benefit from a lighter side of life. All hares were photographed as characters rather than as catalogue entries of the artist's sculptures. Text is kept to a bare minimum so that readers may make up their own words as they look at the images.

Like sculptures, I consider books as valuable objects - especially books that are meant to celebrate artworks. Therefore, a few unique copies of the book were made by hand on cotton paper - each with its own wooden container, featuring a split bronze hare (by Du Toit) on either side.

Besides handmade copies, an edition of 500 books was commercially produced to make Hare's an Idea as widely accessible as possible.

Hare reclining in Moonscape (Namibia) is one of several hares 'reclining' in either landscapes or other ecologically sensitive areas. Zwavelpoort Hare shows a large hare at Du Toit's studio, seemingly at play.

The shadow tells a different truth shows two boxing hares on a bronze skull. However, their shadows show the one consoling the other.

Gallery at
GLEN CARLOU



HARE'S AN IDEA
(Large Artist Book)

Handmade artist's book, cotton rag in Birch plywood case with split bronze hare.
Book: 28 by 21,8 by 4,5cm | Hare: 23 by 12 by 4,6cm | Case: 31 by 22,8 by 6,5cm
R 28 800



HARE'S AN IDEA
(Smaller Artist Book)

Handmade artist's book, cotton rag in Birch plywood case with split bronze hare.
Book: 19 by 14,8 by 4,5cm | Hare: 12 by 11,5 by 4,6cm | Case: 21 by 16 by 6,5cm
R 21 200

Hare's an Idea
Guy du Toit by Carla Crafford 2018
(Paperback)
Signed by Guy du Toit
10 Copies available
23 by 17,5 by 1cm
R 240 (each)





HARE (THE SHADOW REVEALS A DIFFERENT TRUTH)

Digital photograph printed on cotton rag

Unique Edition 2018

36,6 by 52,2cm, framed

R 5 800



HARE RECLINING IN MOONSCAPE - NAMIBIA

Digital photograph printed on cotton rag

Unique Edition 2018

54 by 36cm, framed

R 5 800



HARE IN ZWAVELPOORT

Digital photograph printed on cotton rag

Unique Edition 2018

48 by 52cm, framed

R 5 800



Cathy Abraham

Cathy Abraham was born in 1968 Cape Town, South Africa where she continues to live and work. She specialised in process-based art at the University of Cape Town's Michaelis School of Fine Arts. She completed her Master's in Fine Art in 2018 with the project titled A Deeper Kind of Nothing for which she obtained a distinction.

Abraham works systematically to unlock surface meaning in the search for a deeper understanding of the purpose of the everyday. Constantly questioning the lines between reality, fantasy and illusion compared with existence and death.

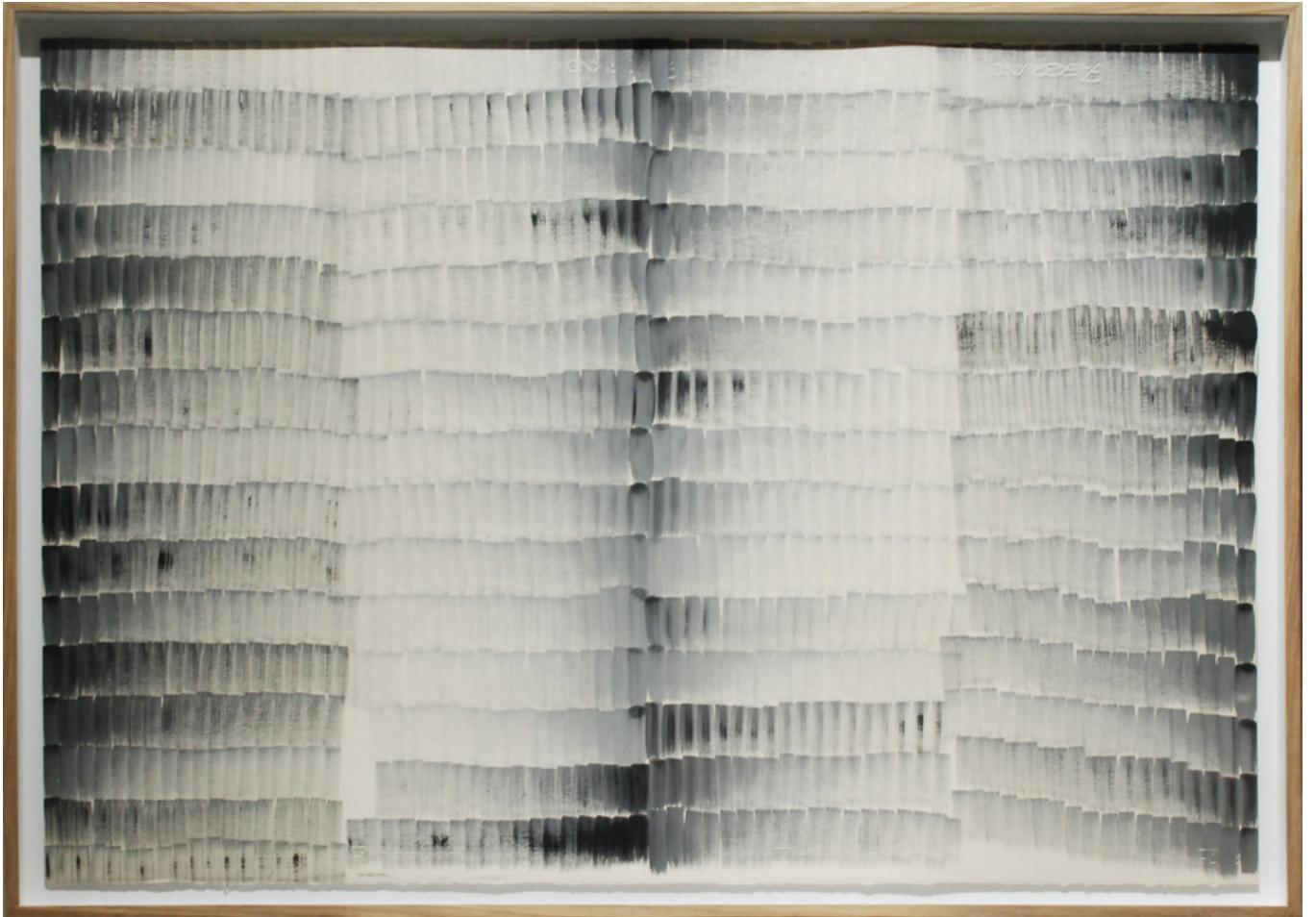
Artist's Statement

These works are a part of an ongoing series. I have used the repetitive marks my late mother made to cross out items in her diary.

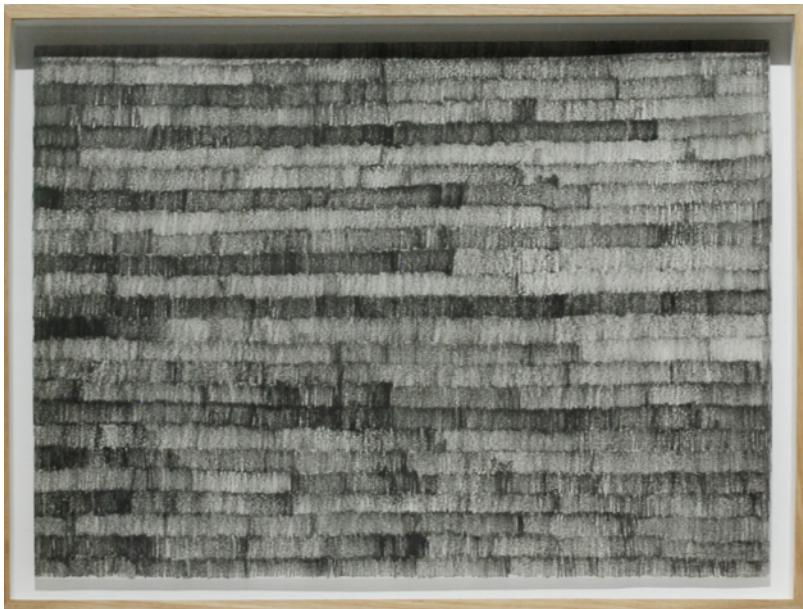
Erasure means that the task is done. The experience is complete. What is not diarised though, is the story that lies between those moments. Thinking about the many stories I can never tell; I began to use this form of mark making as a meditation and a way to trace the effect of those stories. Furthermore, these works are considering the gaps in the way stories are remembered, with attention to the stories that cannot be told.

Counting, forms a fundamental part of my artistic practice. Paying special attention to the numbers 9 and 18, I count the brush marks as a meditation.

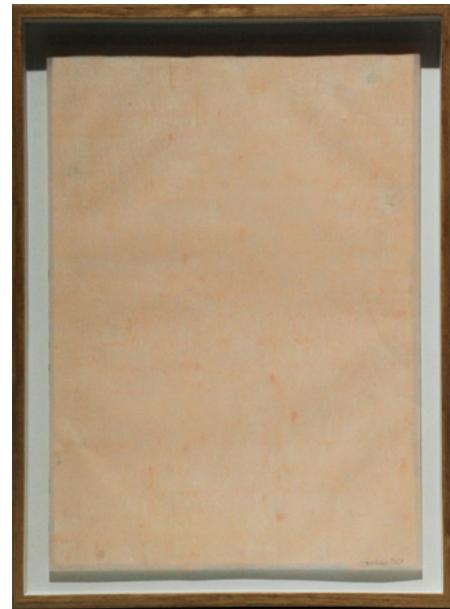
At first laden with paint the brush begins to make its mark yet eventually, it is only able to leave a fragmented residue. This 'ghosting' serves as a reminder of the consequences of the marks made in this world through actions. Ultimately the repetitive brushstrokes create their own illusion of form on the page.



GHOSTINGS II, 2020
oil on Fabriano Rosaspina
84 by 118cm, framed
R15 000



UNWRITTEN STREAMS, 2020
pastel on Tracing paper 90gsm
42 by 59.4cm, framed
R6 300



UNWRITTEN
IN A PALER SHADE OF PINK, 2020
pastel on Tracing paper 90gsm
29.7 by 42cm, framed
R5 400



Elize de Beer

Elize de Beer graduated from the Michaelis School of Fine art in Cape Town in 2015 with a BAFA Majoring in printmaking. The following year in 2016 she graduated with an Honours in curatorship.

Since then, de Beer has been working within the creative industry in galleries and currently in a framing studio. Over the years she has taken part in various printmaking, bookbinding and bookrestoration internships to further her practical knowledge.

Artist's Statement

During my studies and in my current artist practice, books and artist-books have been one of the main sources of inspiration for my work.

This is rooted in the fact that I am dyslexic and my relationship with books and words is slightly different to that of the average reader.

I have always been fascinated by a book's objectivity, how they act as carriers of knowledge and by words as imagery rather than carriers of meaning; as I could often not access the coded meaning within words.

The abstraction of written language that I experience grew my interest in abstraction as a means of image making. A part of my practice has become very process driven and allowing abstract forms to instinctually take place. Through my work I continue to explore these relationships in the form of printmaking and book arts; further developing and expanding those concepts of words, knowledge, abstraction and books.



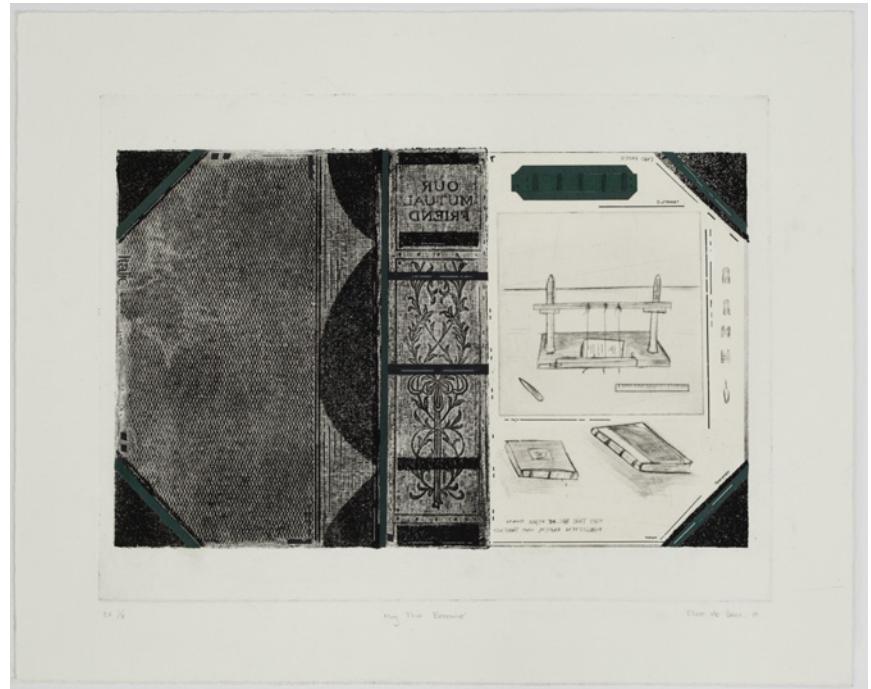
TIMELINE, 2020
printmaking test proofs, paper, ink, Panga Pangawood
30 x 22 x 10.5cm
R 4500



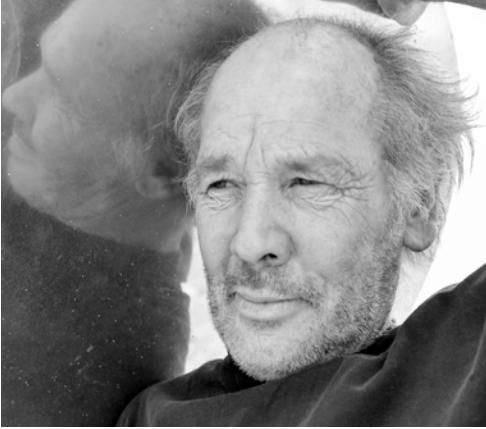
BY ITS COVER I, 2020
 thread, bookcloth on book board
 21.5 x 14cm, framed
 R 2270



LOOK IT UP, 2020
 etching, aquatint,
 100% Kozo Chine Colle,
 digital print and book repairtape
 ED2/3, framed
 41 x 42cm
 R 4804



MAY THIS BECOME, 2019
 etching, aquatint, drypoint,
 100% Kozo ChineColle,
 book cloth, letraset
 ED of 1/3, framed
 40.7 x 33cm
 R 4276



Guy du Toit

Guy du Toit was born in 1958 in Rustenburg in the North West Province. He matriculated from Pretoria Boys High School in 1976 and graduated from the University of Pretoria in 1982.

His work has been exhibited extensively, both locally and internationally. He has been consistently supported by private and public collectors, institutions, academics and fellow artists.

He has been honoured with many awards and has in turn been invited to curate and adjudicate exhibitions. Du Toit has also lectured at a number of institutions, including Pelmama Academy in Soweto, Pretoria University, Johannesburg and Pretoria Technikons, and the Johannesburg School of Art, Ballet, Drama and Music. He has given workshops throughout South Africa and has been involved in community projects, seminars and symposia.

The past few years have increasingly been spent on private and public commissions. Du Toit currently teaches part-time at the University of Pretoria and works full-time from his studio's in Zwavelpoort, Pretoria and Graulhet, France.

Artist's Statement

The hare is a lively, witty, fast-talking and likely to do the unpredictable, sort of animal. In my sculpture it has no gender or race and has come to stand as a surrogate for our human existence and our relationship with the natural and social world. Its six extremities seem to somehow give it credence over us, allowing us to smile at it and ourselves.



SIT-UP HARES
bronze ED 1/1
16 by 17,5 by 9cm
signed and dated 2020
R 30 650



HANDSTAND LOOKING BACKWARD
bronze ED 1/1
25 by 13 by 10cm
signed and dated 2020
R 15 790

HANDSTAND LOOKING FORWARD
bronze ED 1/1
24 by 14 by 15,5cm
signed and dated 2020
R 15 790



PUSH UP HARE
bronze ED 1/1
9 by 25 by 8,5cm
signed and dated 2020
R17 725





GYM HARE
bronze ED 1/1
19,5 by 15,5 by 14cm
signed and dated 2020
R 16 725

HARE FALLING OFF STOEL
bronze ED 1/1
21 by 14 by 20cm
signed and dated 2020
R16 725





HANDS ON HEAD ON STOEL
bronze ED 1/1
17,5 by 10 by 11cm
signed and dated 2020
R 16 725



HARE FLYING OVER STOEL
bronze ED 1/1
12,5 by 25 by 10cm
signed and dated 2020
R 16 725



HARE SITTING ON A TILTING STOEL
bronze ED 1/1
16,5 by 14 by 11cm
signed and dated 2020
R 16 725



LEAPING HARE
bronze ED 1/1
15 by 24 by 11,5cm
signed and dated 2020
R 17 725



Ingrid Winterbach

Ingrid Winterbach is both a visual artist and an award-winning novelist.

She lectured in the Art department at Stellenbosch University for thirteen years (1976-1990) and in the Afrikaans department at the University of Kwazulu-Natal for five years. She has been writing and painting full-time since 2002. After 22 years in Durban, she now lives in Stellenbosch with her painter husband, Andries Gouws.

Artist's Statement

I work almost obsessively in series. I see a series as a practice akin to the musical practice of variations on a theme. Exploring the possibilities of a single theme to its utmost.

In this new series I situate figures in enclosed spaces – mostly rooms, sketchily indicated with only a couple of lines and a door. From this door billows a strange,

difficult to define shape – a shadow, a premonition. Who knows. The figures are distorted to varying degrees.

Colour plays an important role – used much more exuberantly than in previous paintings.

Gallery at
GLEN CARLOU



ON THE COUCH
Oil on canvas
70,5 by 88cm
unframed
R 14 000



REVERSE
AGORAPHOBIA
Oil on canvas
71 by 89cm
unframed
R 14 000



INDECISION
Oil on canvas
71 by 89cm
unframed
R 14 000



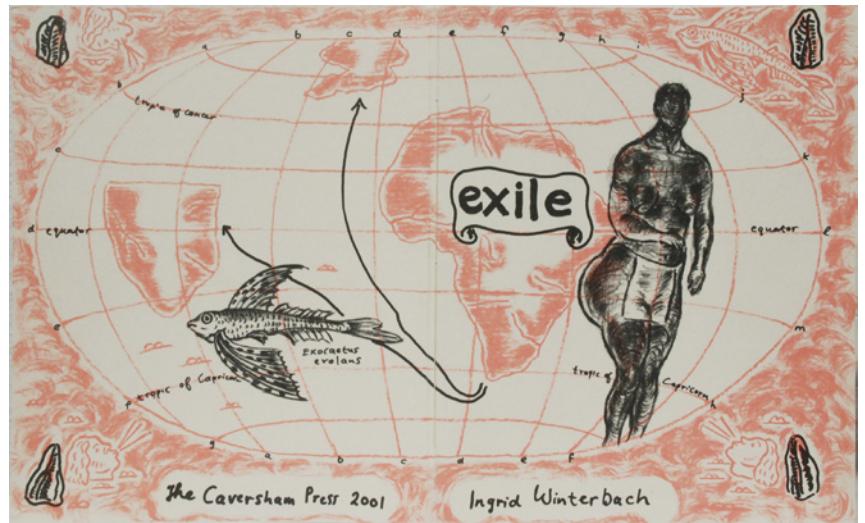
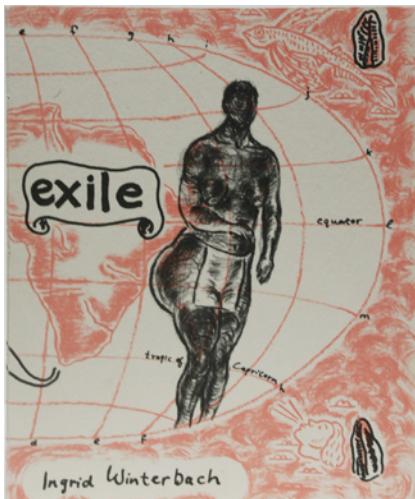
AFTER HOCKNEY AND HOLBEIN
Oil on canvas
71 by 89cm, unframed
R 14 000



Painter and Model
Oil on canvas
30,5 by 41cm, unframed
R 4 500



Model, Painter and
Prospective Buyer
Oil on canvas
30 by 40cm, unframed
R 4 500



EXILE – Ingrid Winterbach
text and illustrations
Silkscreen printed artist booklet
The Caversham Press 2001
ED 26/30, signed in pencil
18 by 22cm
R 4 000



The history of Saartje Baartman;
Tracing her route from the banks
of the Gamtoos River to London
and Paris during the years
1810 – 1815



CLAUSTROPHOBIC SPACE WITH ABJECT SHAPE I
oil on canvas
23 by 30cm, unframed
R 3 500



CLAUSTROPHOBIC SPACE WITH ABJECT SHAPE II
oil on canvas
23 by 30cm, unframed
R 3 500



CLAUSTROPHOBIC SPACE WITH ABJECT SHAPE III
oil on canvas
23 by 30cm, unframed
R 3 500



CLAUSTROPHOBIC SPACE WITH ABJECT SHAPE IV
oil on canvas
23 by 30cm, unframed
R 3 500



Marinda du Toit

Artist's Statement

Narrative has been an integral part of my work since the beginning. It started with composing soundtracks for stories in pictures, animation, and became live art with myself performing my own story in performance art, almost thirty years ago.

Stories , the exhibition at The Gallery, Glen Carlou, suits me perfectly, as my sculptures, dolls or figurines, are all characters belonging to a narrative. These characters are developed from nostalgic memory of people I met, knew or observed.

Together with the found objects from all over (adding to the integrity of the figurine), they become replicas of real life characters with a personality and a life story of their own. The viewer adds more information to the character's biography with his or her personal association, triggered memory or imaginings of the little "actor's" traits.

Gallery at
GLEN CARLOU



THAT OILY OLIVER...
mixed media, found objects
50 by 23 by 10cm
R 5 500



DIE STORIE VAN WILDE WILLEMEN
mixed media, found objects
43 by 25 by 5cm
R 4 500



BLADERUNNER
mixed media, found objects
28 by 12 by 7,5cm
R 3 350



THE TWINS
mixed media, found objects (two in the set)
20 by 6 by 2,5cm and 21,5 by 6,5 by 3cm
R 4 100



Nicola Bailey

Artist Nicola Bailey is based in Cape Town. She began her private art training in 1997. Since then she has developed a multi-media interdisciplinary practice. She is part of an Art collective started by Rose Shakinovsky and Claire Gavronsky in Florence and in Cape Town. She has had various solo and group exhibitions over the years and has recently exhibited on the Cubicle series at Everard Read Gallery.

Artist's Statement

My work reflects on the gendered roles of women and often hints at the domestic restraints of my past. Currently I have been focusing on Companion Species, exploring complex relations of dependency and interdependence.

The entangled histories of interspecies relationships provide many possibilities for my work, most importantly the flattening of hierarchies between species. These ideas expand on the concept of

decentring in an anthropocentric world and open us up to the responsive capacity of all life on earth.

Focusing on my own four-legged companions, I understand that humans are also changed and formed through these relationships. When my beloved companion Bella passed away, I reflected on our last moments together. These were profound. They were filled with reciprocal perception and feeling.

The aim of these art works is to communicate the dual impact relationships like this leave on both companions' whatever species they might be.

WALKIES
ink wash on fabriano
30 by 37cm, framed
R 2 500



OUT WITH MICE
ink wash on fabriano
30 by 37cm, framed
R 2 500



FAMILIAR
ink wash on fabriano
30 by 37cm, framed
R 2 500



SPRING
ink wash on fabriano
30 by 37cm, framed
R 2 500



STEPPING INTO THE UNKNOWN
ink wash on fabriano
30 by 37cm, framed
R 2 500



DAWN TROT
ink wash on fabriano
30 by 37cm, framed
R 2 500

Viewing and Buying Art on this Exhibition

The exhibition will be available online at www.glencarlou.com. Visitors are welcome to visit the gallery for viewing during the course of the entire exhibition.

For more information, or sales enquiries, contact our gallery manager Christa Swart at 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 19th of November 2020.

Viewing

As per the current guidelines on the gathering of crowds in public spaces, visitors are welcome to attend the exhibition during gallery hours permitting that a mask is worn at all times and that social distancing is observed.

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

Shipping

All sold items may be collected or shipped as from the 20th of November 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.

Contact

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