



SUMMER SALON

22.11 - 24.01



A Group Exhibition

featuring

André Serfontein
Floris van Zyl
Helena Hugo
Ingrid Winterbach
Karlien de Villiers
Le Mouton Riche
Marguerite Roux
Noeleen Kleve
Ronél de Jager
Stephen Rosin
Strijdom van der Merwe

22 NOV 2020 - 24 JAN 2021

André Serfontein



Gallery at Glen Carlou, and most recently his second solo exhibition was held at the Rust en Vrede Gallery. His work is represented in the Sanlam collection.

ARTIST STATEMENT

The human form and its ability to convey a mood or sense of being is my main interest as an artist, one that I explore primarily through the medium of oil painting.

The act of painting - playing with relations of colour and modes of application, in fact the full spectrum of painterly possibilities (within the confines of representational painting), are equally my great inspirations.

The subjects come from photographs that I've found or taken which have some compelling character that I explore, distort or refine through successive drawings. Once I'm happy with the drawing I begin painting in a very experimental way, not following any particular methodology or strategy from the past. As each painting progresses, I work exclusively to enhance the mood or feeling that comes from the central figure or figures.

In addition to anything happening in the moment, longing, introspection and erotic male beauty are an enduring theme: they provide the background, with colour and composition as the vehicle of exploration.

BIOGRAPHY

André currently lives and works in Cape Town. He obtained a National Diploma in Graphic Design from the Cape Technikon in 1983.

After graduating he worked in advertising agencies as a designer and illustrator. In 2000 he started a small company designing home wear, gifting and furniture. Throughout this period, he was painting and sculpting, mainly selling the work privately. He has recently sold the company to concentrate on his own creative development as a full-time painter and sculptor. Since 1995, he has participated in several group exhibitions.

His first solo exhibition was held in 2019 at the



André Serfontein | NOW THE PARTY'S OVER | oil on canvas | 80 by 60cm, framed | R 24 000



André Serfontein
'N MAN IS NIE VAN KLIP GEMAAK NIE/
A MAN IS NOT MADE OF STONE
oil on canvas
50 by 35cm, framed
R 16 500

Floris van Zyl



paint beyond the boundaries of the form we know.

ARTIST STATEMENT

The artwork featured in this exhibition is part of a body of work created during the Covid-19 South African lockdown. Water and Relaxation being the main themes.

BIOGRAPHY

Floris van Zyl is a South African Expressionist painter who has studied graphic design in the early '90s, built his own design agency over 17 years and returned to painting full time in 2010. In just over 5 years he created more than 400 artworks, including around 200 oil paintings. They have sold locally and internationally and include landscapes, still life images, portraits and self-portraits.

His work is characterised by bold, symbolic colours, and dramatic, impulsive and expressive brushwork. One of the themes in Van Zyl's work is to take things apart: to take realism and make it abstract by using a palette knife, to extend the



Floris van Zyl | VISTA, 2020 | oil on board | 90,5 by 67,5cm | box mounted, unframed | R 23 000



(left)
 Floris van Zyl
 FRIENDS, 2020
 oil on board
 90 by 67,5cm
 box mounted, unframed
 R 23 000

(below)
 Floris van Zyl
 RIVER, 2020
 oil on board
 122 by 60cm
 box mounted, unframed
 R 26 840





(left)
 Floris van Zyl
 HEADLIGHT, 2020
 oil on board
 90 by 67,5cm
 box mounted, unframed
 R 23 000



(below)
 Floris van Zyl
 REST, 2020
 oil on board
 122 by 60 cm
 box mounted, unframed
 R 26 840

Helena Hugo



BIOGRAPHY

Helena Hugo has been a full-time artist since she graduated from the University of Pretoria in 1996, where she majored in painting. She specializes in detailed pastel portraits, mostly of South African and migrant hand labourers, but her media also include drawings in charcoal, pencil and oil as well as fibre arts.

Apart from “work” as a subject matter she also investigates our universal human condition and the cycle of birth, death and resurrection in humans and in nature.

She has exhibited extensively locally and abroad, with nine solo exhibitions since 2008. Artworks

have been bought by corporate collectors like Standard Chartered Bank, London, The University of Johannesburg, The Johannesburg Eye Hospital, Vulisango Holdings, The Commission for Conciliation, Mediation and Arbitration, Ukwazi Mining Industry Consultants, UNISA, William Humphreys Art Gallery, Absa Bank, the National Museum of China, The Pretoria Art Museum as well as private collectors around the world.

She has been a finalist in most of the major national and some international art competitions, including the BP portrait award in 2005. In 2011 she was chosen to be the ABSA KKNK's festival artist and in 2012 she received the Bettie Cilliers-Barnard Award for painting.

ARTIST STATEMENT

Women are traditionally viewed as protectors of children and caregivers to those weaker than themselves. In Greek Mythology, Gaia has the more portentous role of personifying earth itself, the giver of all life.

In these portraits, seemingly soft and gentle “woman” are subtly portrayed as able protector of self, other women and even of man – not just the boy child, but the grown man, having in her the power to aid him emotionally, but also physically if needed. She has self-reliance and

wisdom, not only intuitive spiritual wisdom, but also intellect and logic.

Much have been debated and advocated recently regarding the protection of women in our society – protection by males. The danger here is that she is forced to repeat her role of dependence on man. This may contain a shadow of the danger of a renewed cycle of abuse and the recurring need for protection.

Often, the good man feels guilty when he is unable to constantly provide availability and protection and on the contrary, she is again stamped on the unconscious mind of the evil man as a vulnerable target.

The artist aims to present gentle woman as capable and willing to be an independent self-protectress, having the ability of even going so far as to show violence in the case of a threat to her own life or those of her loved ones - be it children, nature or man. The iris is a strong feminine metaphor.

Used often during the Art Nouveau period, the age in which the femme fatale abounded, it is also associated with the goddess Iris in Greek mythology and was planted on the graves of women as an aid to guide them safely to heaven. It is a reminder of her strength and perhaps even of the danger lurking behind her attractiveness.





Helena Hugo
 PROTECTRESS I
 pastel on board
 47 by 42cm (board)
 50 by 45 by 3,5cm (frame)
 R 24 000



Helena Hugo
 PROTECTRESS II
 pastel and spray paint on board
 47 by 42cm (board)
 50 by 45 by 3,5cm (frame)
 R 24 000



Helena Hugo
 PROTECTRESS III
 pastel on board
 47 by 42cm (board)
 50 by 45 by 3,5cm (frame)
 R 24 000



Helena Hugo
 PROTECTRESS IV
 pastel and spray paint on board
 47 by 42cm (board)
 50 by 45 by 3,5cm (frame)
 R 24 000



Helena Hugo | GUIDE FLOWER | pastel on board | 122 by 90cm (board) | 127 by 94,5 by 3,5cm (frame) | R 64 000

Ingrid Winterbach



variations on a theme. Exploring the possibilities of a single theme to its utmost.

In the most recent 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.

BIOGRAPHY

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 STATEMENT

I work almost obsessively in series. I see a series as a practice akin to the musical practice of



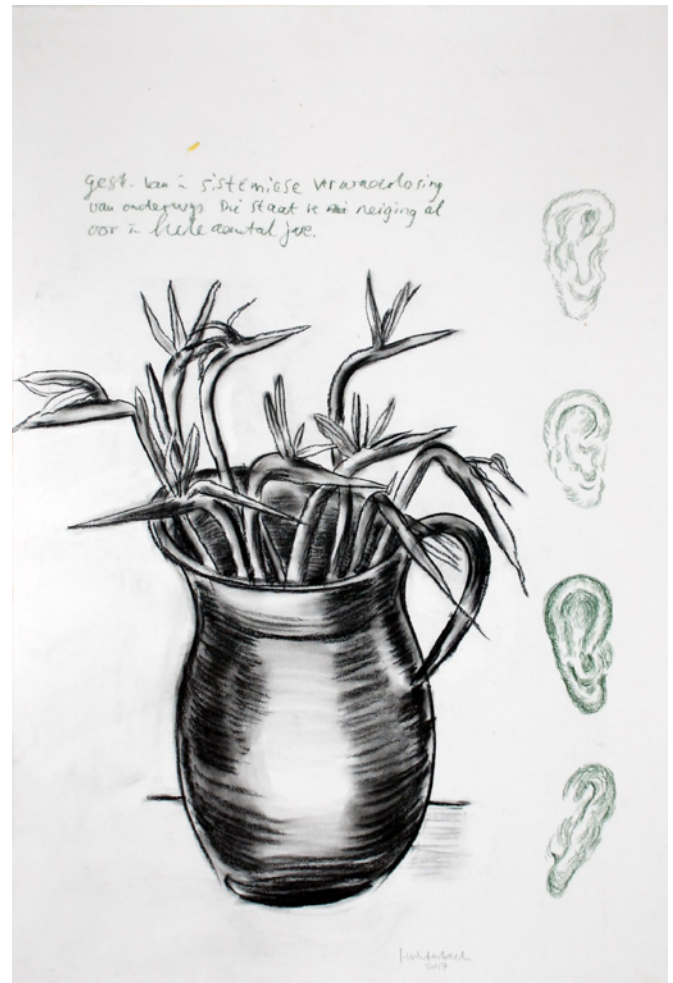
Ingrid Winterbach | HOLBEIN: EAT YOUR HEART OUT | oil on stretched canvas | 89 by 71cm, unframed | R 14 000



Ingrid Winterbach
PAINTER AND MODEL
oil on stretched canvas
89 by 71cm, unframed
R 14 000



Ingrid Winterbach
 CRANACH: DER MUND DER WAHRHEIT
 pastel on paper
 75,5 by 111,5cm, unframed
 R 6 500



Ingrid Winterbach
 STRELITZIAS & TEXT
 charcoal and pastel on paper
 75, 5 by 110cm, unframed
 R 6 500



Ingrid Winterbach
 SMALL NUDE
 oil on stretched canvas
 20 by 20cm, unframed
 R 3 000



Ingrid Winterbach
 SMALL STILL LIFE
 oil on stretched canvas
 20 by 20cm, unframed
 R 3 000

Karlien de Villiers



De Villiers began making art and comics in the final decades of the Apartheid regime in South Africa. She created a graphic novel entitled *Ma Mère était une très belle femme (My Mother was a beautiful woman)*, which was published in German, French, Italian and Spanish.

De Villiers' work has been published and featured in Le Monde (FR), Internazionale (IT), Bodoï (FR), Canal BD (FR), Neue Zürcher Zeitung (CH), Süddeutsche Zeitung (DE), Der Tagesspiegel (DE), Between 10and5 (ZA), Bitterkomix (ZA), i-Jusi Magazine (ZA), ComicArtAfrica (ZA), Artthrob (ZA), Bookdash (ZA), Art South Africa (ZA), Mail & Guardian (ZA), Business Day (ZA), VISI Magazine (ZA), ELLE Decor (ZA).

BIOGRAPHY

Karlien de Villiers was born in Cape Town, South Africa in 1975. She studied Graphic Design and Illustration at Stellenbosch University and started her career as a designer at Garth Walker's Orange Juice Design Studio at Ogilvy & Mather advertising agency in Cape Town.

In 2006 she received an MA in Information Design from Pretoria University. She was a Lecturer in Illustration and Design at Stellenbosch University from 2006 to 2017, and currently lectures part-time in Design, Illustration and Art Direction at The Stellenbosch Academy of Design and Photography.

ARTIST STATEMENT

Throughout her career, her art has retained dark, comical, and narrative elements. She works in a mode of portrait illustration across various mediums, including mixed media on paper, watercolour, acrylic, sculpture, and printmaking.

Each medium imparts its own distinctive features, but the cast of naively rendered figures remains constant, exerting their tragicomic pathos and a prevailing sense of doom.



Karlien de Villiers | THE PARAMOUR, 2019 | Acrylic on stretched canvas | 140 by 170cm, unframed | R 69 500



Karlien de Villiers
 RAIN CLOUDS, 2017
 Ink, acrylic, watercolour
 and gouache on paper
 31 by 41 cm (sheet size), framed
 R 8 500



Karlien de Villiers
 LADY CHATTERLEY'S LOVER, 2017
 Ink, acrylic, watercolour
 and gouache on paper
 31 by 41 cm (sheet size), framed
 R 8 500

Karlien de Villiers
A CAT IN GLOVES
CATCHES NO MICE, 2019
Acrylic on stretched canvas
100 by 100cm, unframed
R 39 500



Karlien de Villiers
TRIAL SEPARATION, 2020
Ink, acrylic and
watercolour on paper
70 by 100cm (sheet size), framed
R 39 500



(top right)
 Karlien de Villiers | A FACE FOR RADIO, 2018
 Acrylic on wood | 40,5 by 50,5cm, box mounted
 R 13 500

(top left)
 Karlien de Villiers | FILTER BUBBLE, 2018
 Acrylic on stretched canvas | 56 by 71cm, unframed
 R 20 500

(bottom left)
 Karlien de Villiers
 ETERNAL SUNSHINE OF THE SPOTLESS MIND, 2018
 Acrylic on stretched canvas | 45,5 by 60,5cm, unframed
 R 15 500



Karlien de Villiers
VISIONS OF JOHANNA, 2018
Acrylic on stretched canvas
58,5 by 84cm, unframed
R 22 500



Karlien de Villiers
TWEET, 2016
Ink, acrylic, watercolour,
gouache and pencil on paper
31 by 41cm (sheet size), framed
R 7 800



(from left to right) Karlien de Villiers LITTLE WOMEN I, II, III & IV, 2016 | Enamel on glass | (reverse glass painting) | 20 by 20cm, framed
R 8500 (each) | R 32 000 (set of 4)

Le Mouton Riche

LMR

Le Mouton Riche is an experimental bakery and homeware studio established in 2019 by Hannes Mouton and Pierre le Riche.

LMR serves as an outlet for the duo's creative endeavours: Mouton, a general practitioner, leads all explorations in glaze chemistry and bread baking, whilst Le Riche, a fine artist, manages the studio ceramics and confectionary productions.





Le Mouton Riche
Bronze Kurinuki Trio

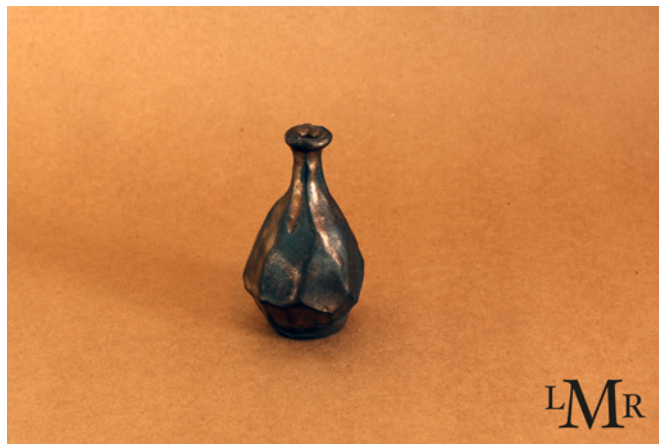


Le Mouton Riche
Cobalt Kurinuki Trio

LM_R



(top left)
 Le Mouton Riche
 KURINUKI STEM VASE I
 stoneware
 height: 13cm
 R 650



(top right)
 Le Mouton Riche
 KURINUKI STEM VASE II
 stoneware
 height: 12,5cm
 R 550



(bottom left)
 Le Mouton Riche
 KURINUKI STEM VASE III
 stoneware
 height: 7,5cm
 R 300



(bottom right)
 Le Mouton Riche
 KURINUKI STEM VASE IV
 stoneware
 height: 9cm
 R 450



(top left)
Le Mouton Riche
KURINUKI STEM VASE V
stoneware
height: 13,5cm
R 550

(top right)
Le Mouton Riche
KURINUKI STEM VASE VI
stoneware
height: 14cm
R 650

(bottom left)
Le Mouton Riche
KURINUKI STEM VASE VII
stoneware
height: 12,5cm
R 650

(bottom right)
Le Mouton Riche
KURINUKI STEM VASE VIII
stoneware
height: 9cm
R 350



Le Mouton Riche
KURINUKI STEM VASE IX
stoneware
height: 11,5cm
R 450



Le Mouton Riche
KURINUKI STEM VASE X
stoneware
height: 12,5cm
R 400

Marguerite Roux



BIOGRAPHY

Marguerite Roux was born in 1991 in the Karoo town of Beaufort West. She grew up in Wellington in the Cape Winelands and matriculated from La Rochelle Girls' High School in Paarl. In 2018 Roux obtained her MA Visual Arts degree from the University of Stellenbosch, prior to which she completed a BAVA (Fine Arts) degree from the same institution in 2014. In 2014 Roux was awarded the Keith Dietrich Award for students who pass

their final year with a distinction as well as the Timo Smuts prize for top academic achiever in Fine Arts. Marguerite Roux is a three-time top 100 finalist in the Sasol New Signatures Award competition.

Since graduating in 2014 Roux has taken part in a number of group exhibitions, including Greatest Hits: The Domestic Odyssey presented by the AVA Gallery in 2015 and Hinterlands: The Keith Dietrich Award Exhibition at GUS in the same year. Most notably Roux's work has been shown at the 4th Istanbul Design Biennial, in Turkey as part of Emelie Røndahl's project Google Weaving Stop-Time in 2018 and at the Also Known as Africa (AKAA) Art Fair in Paris, France with Dyman Gallery in 2019.

ARTIST STATEMENT

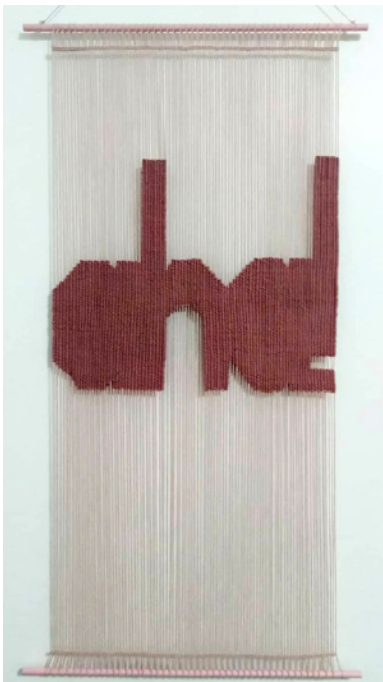
In this series I focus on digital text conversations. I weave words that I frequently use and that seem to be essential in many conversations other than my own. Social media platforms are public spaces, yet they ostensibly provide us with the private space we desire to communicate comfortably with one another.

These communication platforms are easy to use and set a casual tone to most conversations (sometimes even in professional context). This may be because of its transitory facade. Conversations can happen quickly and **easily without too much thought around issues of professionalism, privacy and/or permanence.**

The colour pink could evoke nostalgia through childhood memories of buying cotton candy, pink milkshakes or strawberry soft serve ice creams on a hot summer's day. There is a sweet and innocent quality to the work; as there is a light-hearted and innocent quality to text messaging; but it can simultaneously be read as "too much of a good thing".

In this body of work, I hope to convey something of the fun and fleeting side of social media, but with a definitive hint at the negatives that could lurk beneath the surface.



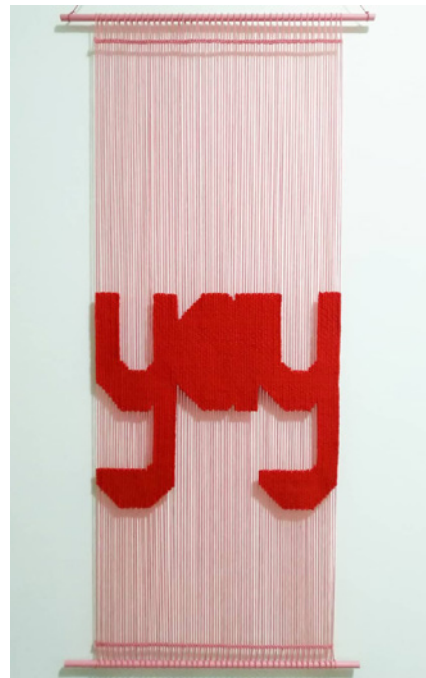


(top right)
Marguerite Roux | HUH?
Woven yarn | 55 by 45cm, framed
R 1 800



(top left)
Marguerite Roux | AHA
Woven yarn | 102 by 52cm, unframed
R 1 600

(bottom left)
Marguerite Roux | NO
Woven yarn | 61 by 32cm, unframed
R 1 500



(top right)
Marguerite Roux | YAY
Woven yarn | 102 by 48cm, unframed
R 1 600

(top left)
Marguerite Roux | OKAY
Woven yarn | 61 by 34cm, unframed
R 1 500

(bottom left)
Marguerite Roux | YESSS
Woven yarn | 102 by 37cm, unframed
R 1 600

Noeleen Kleve

mark-making, and the diverse techniques of layering and creating textures in my work."



BIOGRAPHY

Noeleen Kleve is a full-time artist living and working in Kommetjie near Cape Town. She initially qualified as a graphic designer and spent two decades in this field before embarking on a BVA with UNISA, graduating in 2013. It was during this journey that her passion for printmaking was ignited. Along-side her own artistic practise, she presents fine art classes and print-making workshops from her studio.

"I find that each printmaking process allows for exploration into different ways of seeing and for excavating meaning in an image. I am inspired by the mindfulness of the gestures innate to the printmaking processes, explorations into

Noeleen is inspired by the land, in both a geographical as well as a spiritual sense. Experiences and observations of landscape, as well as, a sense of place, often underpin her artwork. Intricate and abstracted imagery of flora become a visual metaphor for environmental issues; while other artworks containing elements of mapping and aerial perspectives, allude to liminal or in-between spaces.

ARTIST STATEMENT

These recent works on paper are an exploration into the motif of the corm and the meanings it evokes in the context of regeneration. I am interested in how the *Watsonia* corm, a local indigenous flowering plant, rebirths prolifically after a fire, and how this can be a metaphor for the experience of regeneration or "new birth".

Regeneration and resurrection from the dead are both concepts inherent to nature. Through plants, regeneration is evident in the earth at Spring. Rebirth and resurrection are key themes in Greek mythology as well, articulated in the story of Persephone and Demeter; and are also intrinsic to the Christian faith.

Meditation too, can bring about a rebirth experience allowing for a deeper sense of purpose and spiritual connection.

As an extension of the visual metaphor, I have worked with printmaking processes, generating an image on a surface, then covering the image with paper and printing either through the press or by hand pressure. As it emerges on the paper, the image is revealed anew: alluding to the process itself as a 'burial' and rebirth.

Noeleen Kleve
RESURGENCE
mixed media
27 by 19,5cm (image)
29,5 by 24cm (sheet size)
41 by 35cm (frame)
R4100

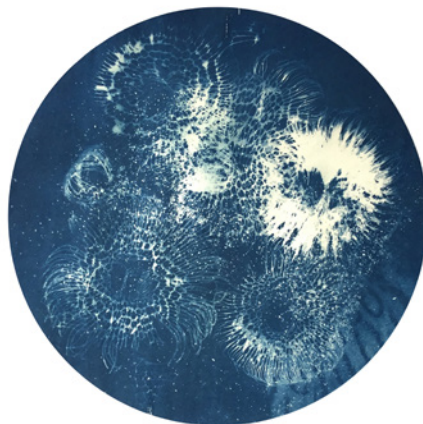




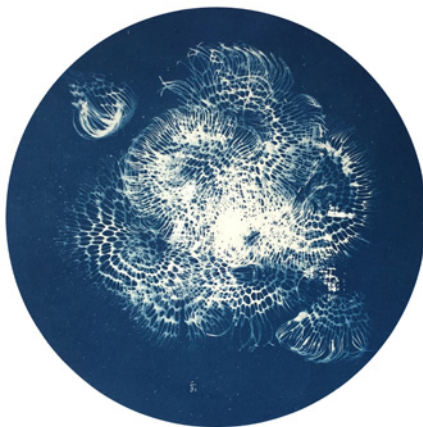
(top left)
 Noeleen Kleve | REJUVENESCENCE I
 mixed media | 19,5cm diameter (image)
 24 by 24cm (sheet size) | 32 by 32cm (frame)
 R3500



(bottom left)
 Noeleen Kleve | REJUVENESCENCE II
 mixed media | 19,5cm diameter (image)
 24 by 24cm (sheet size) | 32 by 32cm (frame)
 R3500



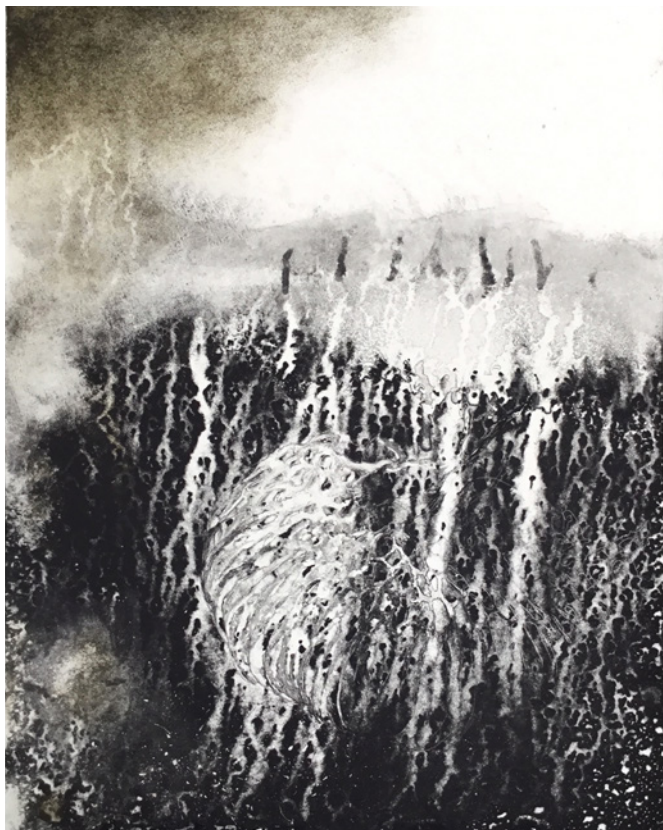
(top right)
 Noeleen Kleve | NEXUS OF RENEWAL I
 cyanotype | 19,5cm diameter (image)
 24 by 24cm (sheet size) | 32 by 32 cm (frame)
 R2750



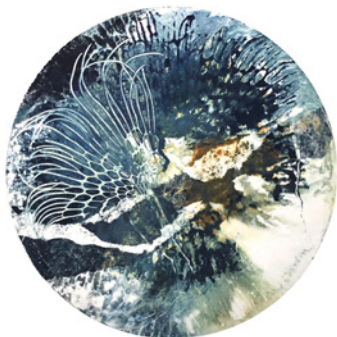
(bottom right)
 Noeleen Kleve | NEXUS OF RENEWAL II
 cyanotype | 19,5cm diameter (image)
 24 by 24cm (sheet size) | 32 by 32 cm (frame)
 R2750



Noeleen Kleve
 ANASTASIS II
 monotype
 37,5 by 28,5cm (image)
 53 by 37,5cm (sheet size)
 60 by 45cm (frame)
 R5400



Noeleen Kleve
 REGENERATION
 monotype
 37,5 by 28,5cm (image)
 53 by 37,5cm (sheet size)
 60 by 45cm (frame)
 R5400



(top right)
 Noeleen Kleve | RENASCENCE II
 monotype
 9,8cm diameter (image)
 19,5 by 19,5cm (sheet size)
 20 by 20cm (frame)
 R1750



(top left)
 Noeleen Kleve | RENASCENCE I
 monotype
 9,8cm diameter (image)
 19,5 by 19,5cm (sheet size)
 20 by 20cm (frame)
 R1750



(bottom right)
 Noeleen Kleve | PROVENANCE (blue)
 etching 3/20 ev
 19,5cm diameter (image)
 28 by 24,5cm (sheet size)
 37 by 32cm (frame)
 R3150

Ronél de Jager



BIOGRAPHY

Ronél de Jager is an award-winning South African visual artist. Born in Johannesburg (1985), she has lived and worked in the city for much of her life. De Jager is a multidisciplinary artist, working in painting, video, sculpture and installation. She deals with the concept of time, with environmental concerns and with personal narratives as microcosms of broader social issues.

Her entrée onto the professional contemporary art scene in South Africa was with 2014/2015's 'AM: After Midnight', a trio of multimedia exhibitions. In 2017, she was awarded the KANNA Award for the best exhibition at that year's KKNK

Arts Festival. This was for her show 'Broeingrond: Fertile Ground for Golden Regrets'. Additionally, she has participated in numerous curated group shows, in the important collaborative show 'MYOPIA' with Mandy Coppes-Martin, and in the critically acclaimed group show 'Sacred & Profane', both in 2017. She has been a regular finalist in National Art Competitions; ABSA L'Atelier (2008, 2013 and 2015), Sasol New Signatures (in 2008, 2010 and 2014) and the Thami Mnye Fine Arts Awards (in 2011 to 2016).

De Jager is also a recipient of the MTN Foundation Award (2003). Her work has been presented at the at Cape Town Art Fair (2015) as well as the Turbine Art Fair (2013 – 2019). In January 2020, she concluded a four-month residency at Bag Factory Artist's Studios in Newtown, Johannesburg.

Her works are included in a significant number of public and private collections, locally and abroad, including ABSA, First Rand Limited, Hollard SA & Australia, Rand Merchant Rank, Sasol, Telkom, Spier Arts Trust, Nando's International and the permanent collection of the South African National Library.

ARTIST STATEMENT

De Jager's work shifts between painting, sculpture and installation. She deals with concepts of time, environmental concerns and with personal narratives as microcosms of **broader social issues. In De Jager's oeuvre,**

transience is the constant, change the leitmotif, both conceptually and formally. Her works demonstrate the continuous transformation to which every form is subjected and reflect on the eternal processes of becoming and of passing away. In this, she resonates with philosopher and sociologist Georg Simmel: "By 'nature', we mean the endless connection of things, the uninterrupted production and negation of forms, the flowing unity of occurrence that is expressed in the continuity of temporal and spatial existence. Matter, every kind of material, is constantly in a process of transformation."

De Jager says, "I'm continuously fascinated with time on a grand scale, through ideas of evolution of the world around us, geological time and the antiquity of the earth.

But I also want these histories to speak of a contemporary moment and show the response from the earth to our presence." In her paintings, De Jager's abiding interest in translating photographic and video imagery into ambiguous, suggestive paint marks enables her to explore liminal states. Blurry paintings imply movement, as if to explore a kind of spatial liminality: unclear landscapes suggest rapid movement. The disturbance created by this is unsettling, as the details of the landscape resist our grasp. In the place of a full understanding, the viewer is left with a mere sensation, an intense yet transient impression of the scenes De Jager explores.





Ronél de Jager | HIDE, 2019 | Oil on canvas | 60 by 80cm, framed | R15 900



(top)
 Ronél de Jager | INFRA, 2020
 Oil on canvas
 60 by 80cm, framed
 R 15 900

(right)
 Ronél de Jager | MUTATION II, 2018
 Oil on Fabriano Tela
 20 by 20cm, framed
 R 3 800





Ronél de Jager
OCEAN'S BOUQUET I, 2017
Oil on Yupo paper
58 by 58cm, framed
R 11 220



Ronél de Jager
OCEAN'S BOUQUET III, 2017
Oil on Yupo paper
58 by 58cm, framed
R 11 220

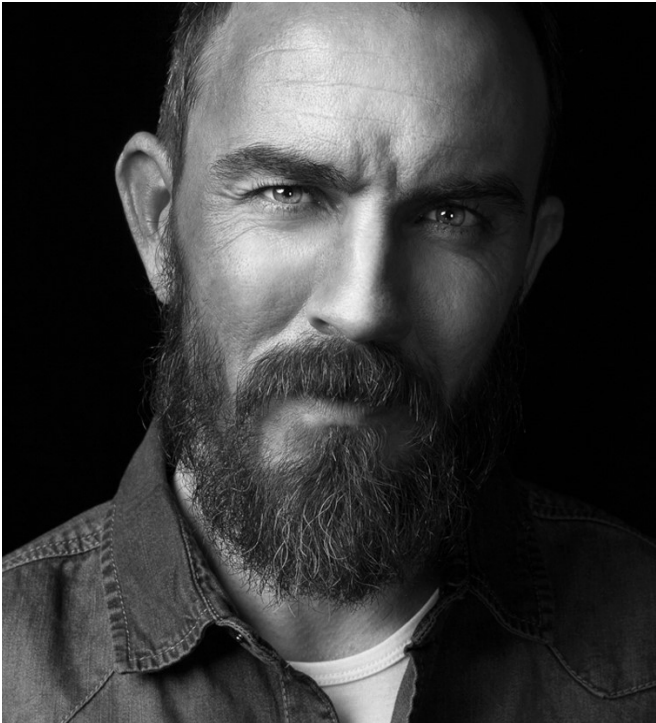


Ronél de Jager
 PALUDARIUM, 2017
 Oil on Yupo paper
 73 by 53cm, framed
 R 12 500



Ronél de Jager
 HIDDEN HILLS AND VALLEYS
 ON THE OCEAN FLOOR, 2017
 Oil on Yupo paper
 58 by 58cm, framed
 R 11 220

Stephen Rosin



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. Rosin lives and works near Plettenberg Bay in South Africa.

ARTIST STATEMENT

Rosin's current work is a tongue-in-cheek reflection on what can only be described as a really strange year indeed. 2020 will undoubtedly go down in history for obvious reasons, the question is how? So much has happened to change our world already that one wonders what's next?

BIOGRAPHY

Stephen Rosin (b.1975) is an award-winning multidisciplinary artist working with ink, beeswax, gunpowder, bullet lead, digital photography and a variety of other unusual mediums. A prolific artist, he has completed seven solo exhibitions and participated in several group exhibitions during the course of his career.

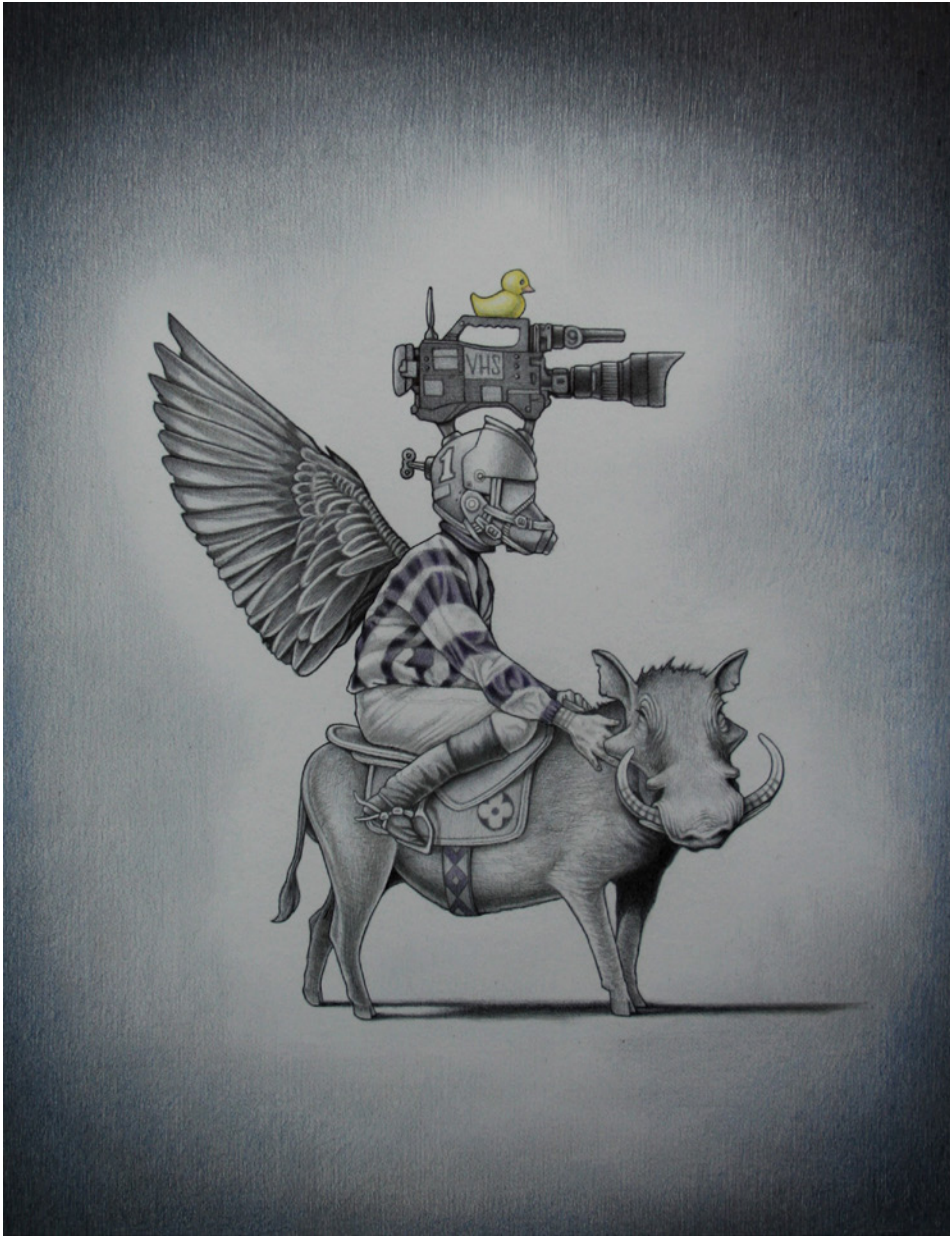
The winner of the prestigious Barclays Bank L'Atelier award in 2009, Rosin's artistic practice is

As such the works included in The Summer Salon show are intended as a deliberation of sorts, on this anomalous time. This bewilderment is best exemplified by the sculptural pieces on the exhibition which take the form of cat-bird hybrids. What, upon first glance, appears to be one thing, turns out to be something entirely different.



(top)
 Stephen Rosin
 FUN TIMES! 2020
 Bullet lead, ink and pastel on
 hand-cut 300 gsm Fabriano paper
 63.5 by 106 cm
 R 17 100

(left)
 Stephen Rosin
 THERE'S A CAT AMONG THE PIGEONS III, 2020
 Hand-carved wood,
 spray paint and lacquer
 22 by 9 by 18 cm
 R 5 300



Stephen Rosin | WITNESSING THE SEEMINGLY IMPOSSIBLE, 2020 | Bullet lead, ink and pencil | on 300 gsm Fabriano paper | 41 by 34 cm
R 3 900



Stephen Rosin
 THE BIGGEST TOAD IN THE PUDDLE OR
 KISSING A PRINCE TO FIND A TOAD, 2020
 Bullet lead and ink on paper
 41 by 32 cm
 R 3 600



Stephen Rosin
 GIANT RAT BASTARD, 2020
 Bullet lead and ink on paper
 41 by 34 cm
 R 3 600



(top)
 Stephen Rosin
 THE BIG SQUEEZE, 2020
 Bullet lead, ink and pencil
 on hand-cut paper
 40 by 67 cm
 R 6 100

(left)
 Stephen Rosin
 HARBINGER, 2020
 Hand-carved wood,
 spray paint and lacquer
 21 by 13 by 38 cm
 R 7 900



Stephen Rosin
THE BLUE BIRD OF HAPPINESS, 2020
Hand-carved wood,
spray paint and lacquer
20 by 10 by 37 cm
R 7 600

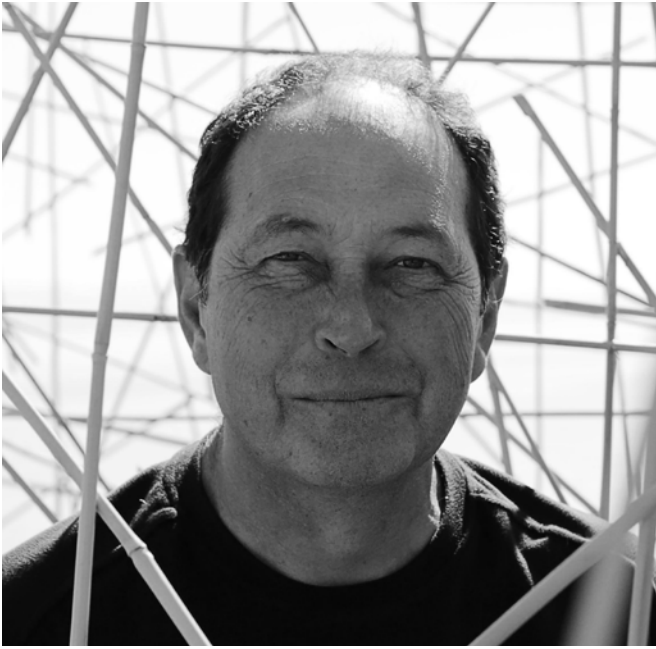


(above)
Stephen Rosin
A SPOON FULL OF SUGAR MAKES
THE MEDICINE GO DOWN, 2020
Bullet lead, ink and pencil on
300 gsm Fabriano paper
34.5 by 27.5 cm
R 2 300

(right)
Stephen Rosin
SOME ANIMALS ARE MORE
EQUAL THAN OTHERS..., 2020
Bullet lead, ink and gouache on
hand-cut paper over antique map
34 by 25 cm
R 2 500



Strijdom van der Merwe



BIOGRAPHY

Strijdom van der Merwe (b. 1961) is a full-time artist who lives in Stellenbosch. He studied art at the University of Stellenbosch (South Africa), Hoge School voor de Kunste (Utrecht, the Netherlands), the Academy of Art and Architecture (Prague, the Czech Republic) and the Kent Institute of Art and Design (Canterbury, England).

He has received numerous accolades over the years, including the Jackson Pollock-Krasner Foundation grant, a medal of honour from the

South African Academy of Arts and Science and the Prince Claus grant in Amsterdam. He was nominated for the Daimler Chrysler award for sculpture in public spaces, was a finalist for the International Award for Public Art, established to increase visibility for public art internationally. He the It's LIQUID International Contest, First Edition 2012, in Italy for sculpture and installation. He won The Kanna award at the Oudtshoorn Arts Festival for best visual art projection in a musical collaboration. In 2015 he collaborated to win the ATKV Aartvark award for most innovative work at the Aardklop Arts Festival in Potchefstroom.

He has held numerous solo and group exhibitions over the past years and his work has been bought by private and public collectors locally and abroad. Commissioned work / Residency's on invitation where done in Korea x 5, Japan x 3, Belgium x 2, France, USA (Smithsonian Institute), Turkey, Kenya, Australia, Lithuania, Denmark, Sweden, Norway, Switzerland and Germany.

In 2013 he was asked to be the festival artist at both the Aardklop Arts Festival and the Fjellfestival in Andelsnes, Norway. Van der Merwe was a member of the curatorial panel for World Design Capital Cape Town 2014 and is a founding member of Site-Specific South Africa. He was co-curator of the Exhibition of 30 Nature Artists in the World (2015) and the Global Nomadic Art Project (2015–2016) in South Korea.

ARTIST STATEMENT

The red figures on stones is a small sculpture series that serves as a playful interpretation of some of the most everyday positions that we find ourselves in. Whether we are sitting and thinking, contemplating or even just relaxing with some yoga moves. It is a reminder of those positions that we take for granted and in sculptural form, it takes on a renewed appreciation.

Cornerstone is a playful marriage between words and material. By reading the word you complete the concept visually. Cornerstone is such a strong concept, by visually displaying it using a natural stone with the words cast in a precious metal, value is added to the visual experience of the sculpture.

All of these works are original and unique editions because of the use of different and individual stones; however, the series is an unlimited edition.



Strijdom van der Merwe | SLEEPING MAN | Mild steel and stone | Approx. 15 by 10cm | R 1350



Strijdom van der Merwe | MEDITATION | Mild steel and stone | Approx. 15 by 15cm | R 1350



Strijdom van der Merwe | CORNER STONE | Mild steel and stone | Approx. 30 by 15cm | R 1450

(top right)
Strijdom van der Merwe
CONTEMPLATION
Mild steel and stone
Approx. 15 by 15cm
R 1350

(bottom right)
Strijdom van der Merwe
THINKER
Mild steel and stone
Approx. 15 by 15cm
R 1350

(below)
Strijdom van der Merwe
STONE CARRIER
Mild steel and stone
Approx. 15 by 20cm
R 1350



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 24th of January 2021.

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 24th of January 2021.

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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Gallery Manager

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Exhibition Dates
22 November 2020 - 24 January 2021

This catalogue is distributed digitally as a supplement for the
Summer Salon, Group exhibition hosted by the
Gallery at Glen Carlou.

Glen Carlou Vineyards (Pty) Ltd.
VAT reg nr 4110158427

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