



Verdigris



the exhibition that lends a helping hand



PROLOGUE

Louis Jansen van Vuuren



In its complexity of chemical composition and its richly diverse symbolic and narrative reference, Green was the point of departure for this collection of artworks.

The annual exhibition event helps raise funds for the Post Graduate bursaries for the US Department of Visual Arts and the intern curatorship at GUS. [Gallery University Stellenbosch] More than 16 deserving students benefited from this initiative in the past.

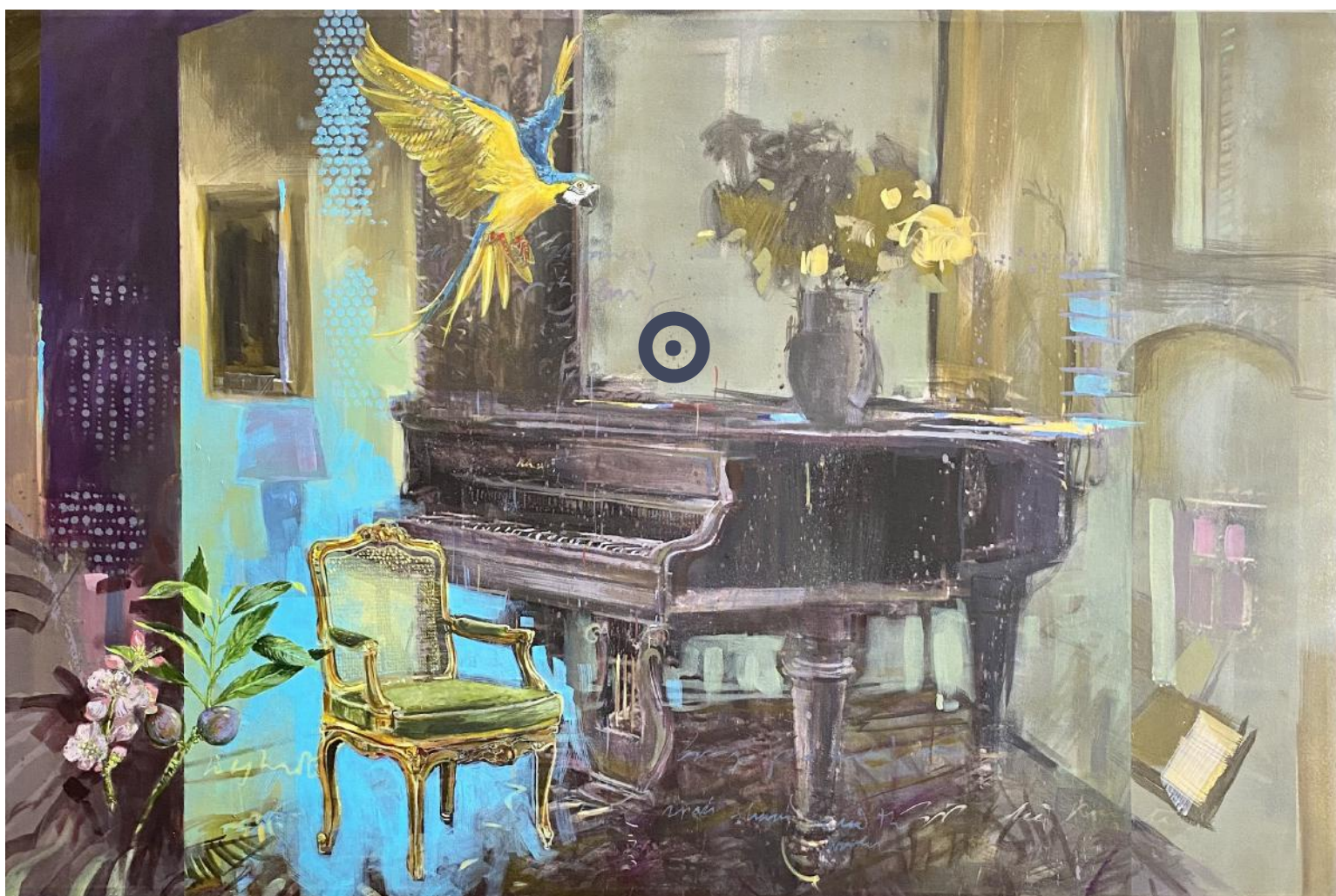
Several artists were invited to do works with the green theme as their inspiration. They were urged to interpret the proposal from any creative vantage point. Drawing inspiration from the spectacular range of green pigments or the simple symbolism of the colour signifying growth and rejuvenation.

When the entire planet is under siege, we could only benefit from focusing on the color green's positive energy.

I would like to thank the artists for participating with such enthusiasm and creativity. As the French would say, Chapeau! Now it is over to you, dear public, to answer our urgent call for support. Consider adding one of these works to your collection and become part of the chain that lends a helping hand.



'n Ligte lockdown lamentasie
Mixed media on canvas
80 x 80 cm
R52000



Squawking Notes
Mixed media on canvas
80 x 120 cm
R75000



Ducking and Diving
Mixed media on canvas
80 x 120 cm
R75000



Paysage
Early 19th silk and wool Aubusson Tapestry
156 x 194 cm
Aspire Art Auction





Verti-gres Vanitas
Charcoal on cotton paper (Work in Progress)
1400 x 1000 cm
R65000



Here, too, I saw a nation of lost souls,
far more than were above: they strained their chests
against enormous weights, and with mad howls
rolled them at one another. Then in haste they rolled them back, one party
shouting out:

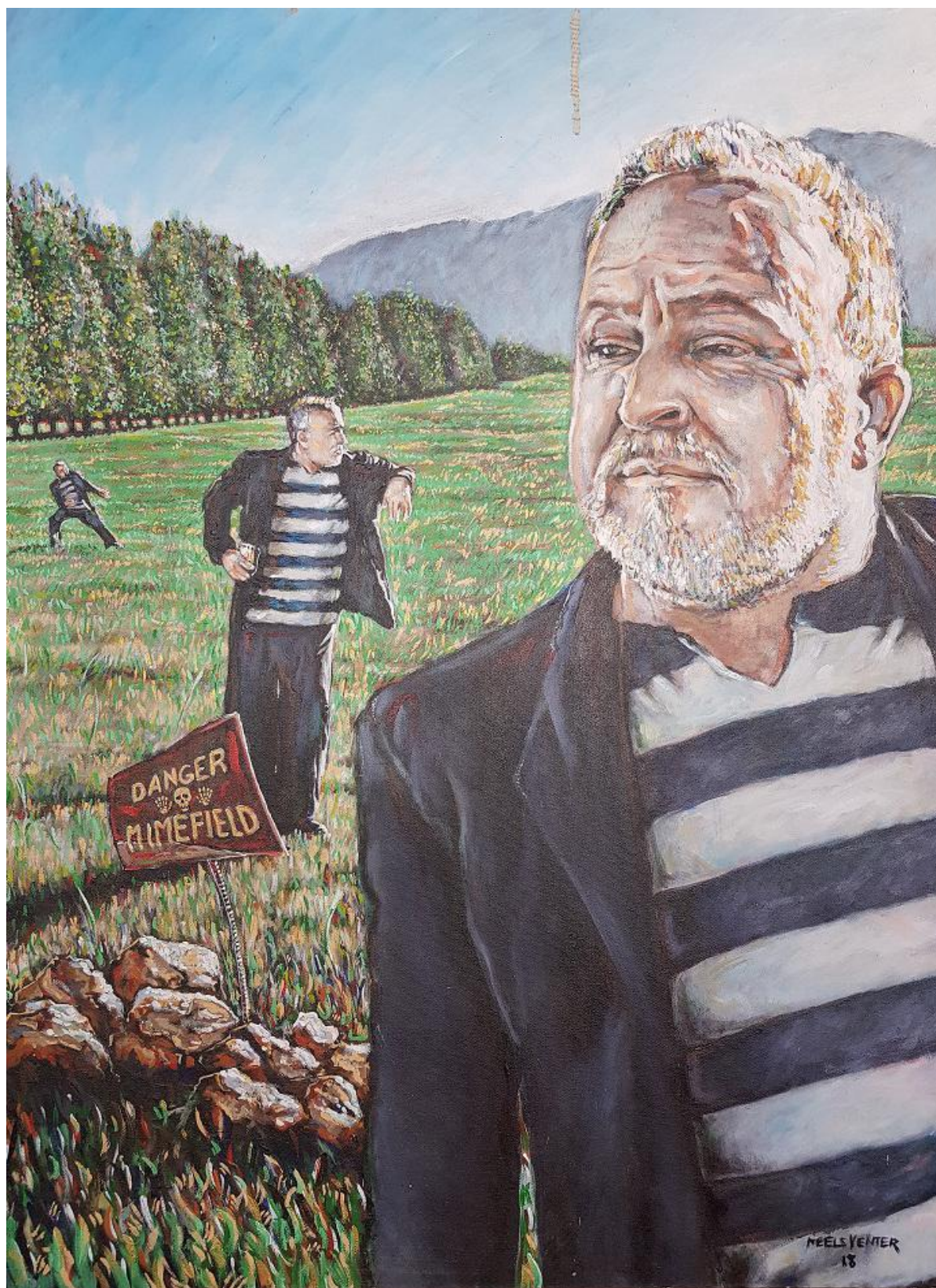
"Why do you hoard?" and the other: "Why do you waste?"

Inferno, Canto VII, lines 25-30, Ciardi translation.



Neels venter is by uitstek 'n portretskilder. Hy studeer Skone Kunste aan die UP. Hy woon en skilder tans op Tulbagh waar hy ook die Saronsberg Kunsteater bedryf.

Mime Field FT Gert Vlok Nel
Acrylic on canvas
185.5 x 84 cm
R22000



Madelein Marincowitz



In my paintings, I strive to create the frailty of life, capturing fleeting moments which delicately balances with continuous transformation and quietly witnessing change in our bittersweet existence.

I seek a relationship with our delicate and vulnerable environment in a human world. A shared space in which to explore the exceptional in the ordinary and the sublime in the simple.



Still life with Nasturtiums 1
Acrylic ink and oil on canvas
30 x 30 cm
R4000



Still life with Nasturtiums 2
Acrylic ink and oil on canvas
30 x 30 cm
R4000



Still life with Nasturtiums 3
Acrylic ink and oil on canvas
30 x 30 cm
R4000



Still life with Nasturtiums 4
Acrylic ink and oil on canvas
30 x 30 cm
R4000



Maxhosa
Oil on canvas
100 x 100 cm
R26000

Shakes Tembani



I use a deliberately stylized and naive technique of bold, flat colours, graphic edges, and minimalistic tone to portray human figures. I reduce any background information to shallow planes of colour and tone, which serve to emphasize human subjects as the focus of my painting. I have turned my attention to people who wear bold and bright colours with stripes, patterned clothes inspired by ethnic designs.



Ladies 1
Oil on canvas
100 x 100 cm
R26000



Ladies 2
Oil on canvas
100 x 100 cm
R26000



Gogos
Oil on canvas
100 x 100 cm
R26000



Friends 1
Oil on canvas
100 x 100 cm
R26000



Friends 2
Oil on canvas
100 x 100 cm
R26000



Fragile 1
Oil on canvas
25 x 25 cm
R1650



Fragile 2
Oil on canvas
25 x 25 cm
R1650



Fragile 3
Oil on canvas
25 x 25 cm
R1650

Cornelia Snyman



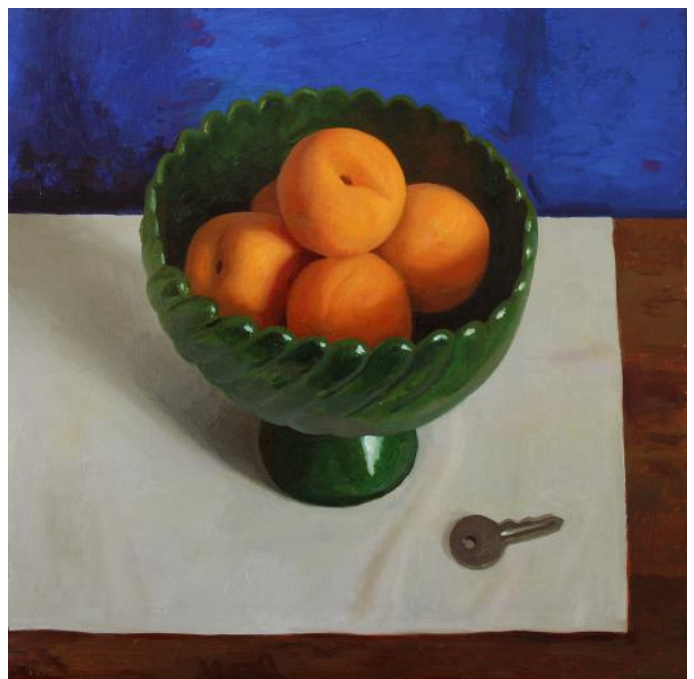
I discovered a seagull nest with 3 Verdaccio green eggs high up on the cliffs while walking the sea path in Hermanus. A few weeks later there were three grey green chicks hidden away amongst the rocks. It was wonderful to observe them grow and the care they received from their Blackwing Seagull parents, from their early vulnerability till they could fly away. Magical nature!

Apricots in a Green Bowl
Oil on panel
40 x 40 cm
R14300



Copper Green Bowl
Stoneware and copper glaze
20 x 18 x 11 cm
R850

Cling peaches in a Green Bowl
Oil on panel
40 x 40 cm
R14200



Oliver Scarlin



Oliver Scarlin explores themes of domestic intimacy through still-life, figure and ceramic works. The paintings are made from direct observation, and are designed to emphasise sensory perceptions of colour and form.



Avocados on Blue
Oil on panel
35 x 35 cm
R8800



Sunflowers and coin
Oil on panel
45 x 40 cm
R15200



Harry Reading Dan Brown
(SOLD)
Oil on panel
20 x 20 cm
R6400



Portrait 1
Acrylic on canvas
50 x 40 cm
R15000

Elizabeth Miller-Vermeulen

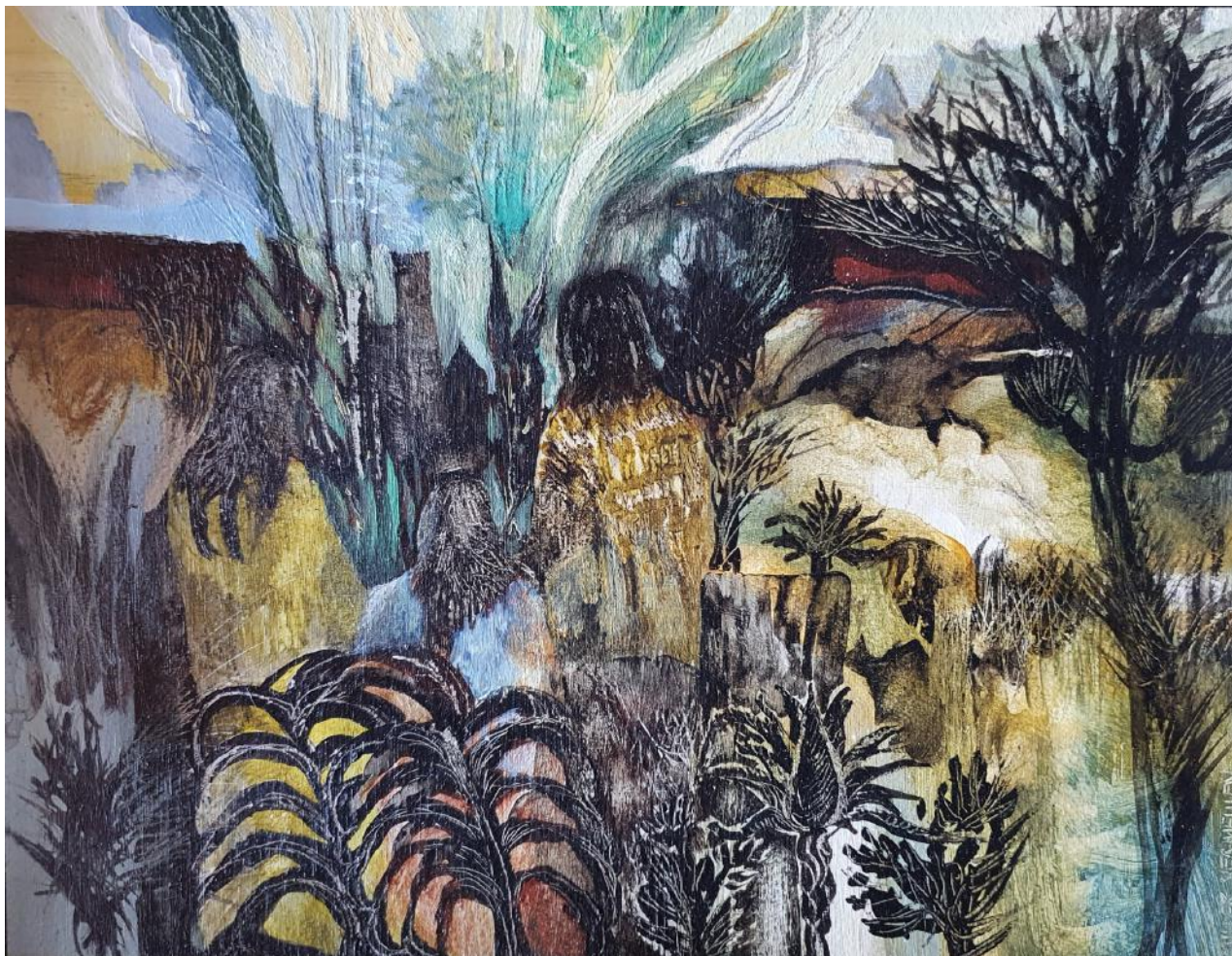


Addressing our global situation, the portrait and both landscapes "await the present and the past to be merged, as it, at the same time, await the options of an indefinite future..."



Landscape 1
Acrylic on board

10 x 15 cm
R2100



Landscape 2
Acrylic on board

20 x 26 cm
R4200

Bridget Heneck



Inspired by the ancient honey jars, this series of ceramic vessels, explore the rich and diverse form and shape of the storage jar. The wide range of chromatic green and metallic glaze layers are creative responses and reflections of the natural world. The lid buttons add a touch of whimsy to the pots.



Ceramic Jar 1
Glazed ceramic
14 x 10 cm (W x H)
R850



Ceramic Jar 2
Glazed ceramic
13 x 16 cm (W x H)
R1800



Ceramic Jar 3
Glazed ceramic
10 x 9 cm (W x H)
R750



Ceramic Jar 4
Glazed ceramic
15 x 16 cm (W x H)
R1850



Ceramic Jar 5
Glazed ceramic
13 x 15 cm (W x H)
R1650



Ceramic Jar 6
Glazed ceramic
8 x 8 cm (W x H)
R850



Ceramic Jar 7
Glazed ceramic
12 x 15 cm (W x H)
R1750



Ceramic Jar 8
Glazed ceramic
10 x 20 cm (W x H)
R1650



Ceramic Jar 9
Glazed ceramic
10 x 16 cm (W x H)
R1300



Figure
Black chalk drawing on cotton paper
32 x 38 cm
Auction reserve price: R90000

Paul Emsley



The Bulldog. "I've always loved drawing animals. This is from a series on Bulldogs. They have such interesting and unusual forms to work with".

The Portrait. "Faces tell a story. This model had something almost Renaissance-like and yet contemporary at the same time. The way the light moved across her skin suited the dryness of the chalk technique".

The Figure. "Drawing the figure from life is always challenging and exhilarating. Towards the end of the drawing I redrew the line of her right arm and shoulder continuing straight on to the velvet collar. It was a thrilling moment. Of course there is an echo in the collar of her dog lying at her feet".



Bulldog
Black chalk drawing on cotton paper
12 x 16 cm
R35000

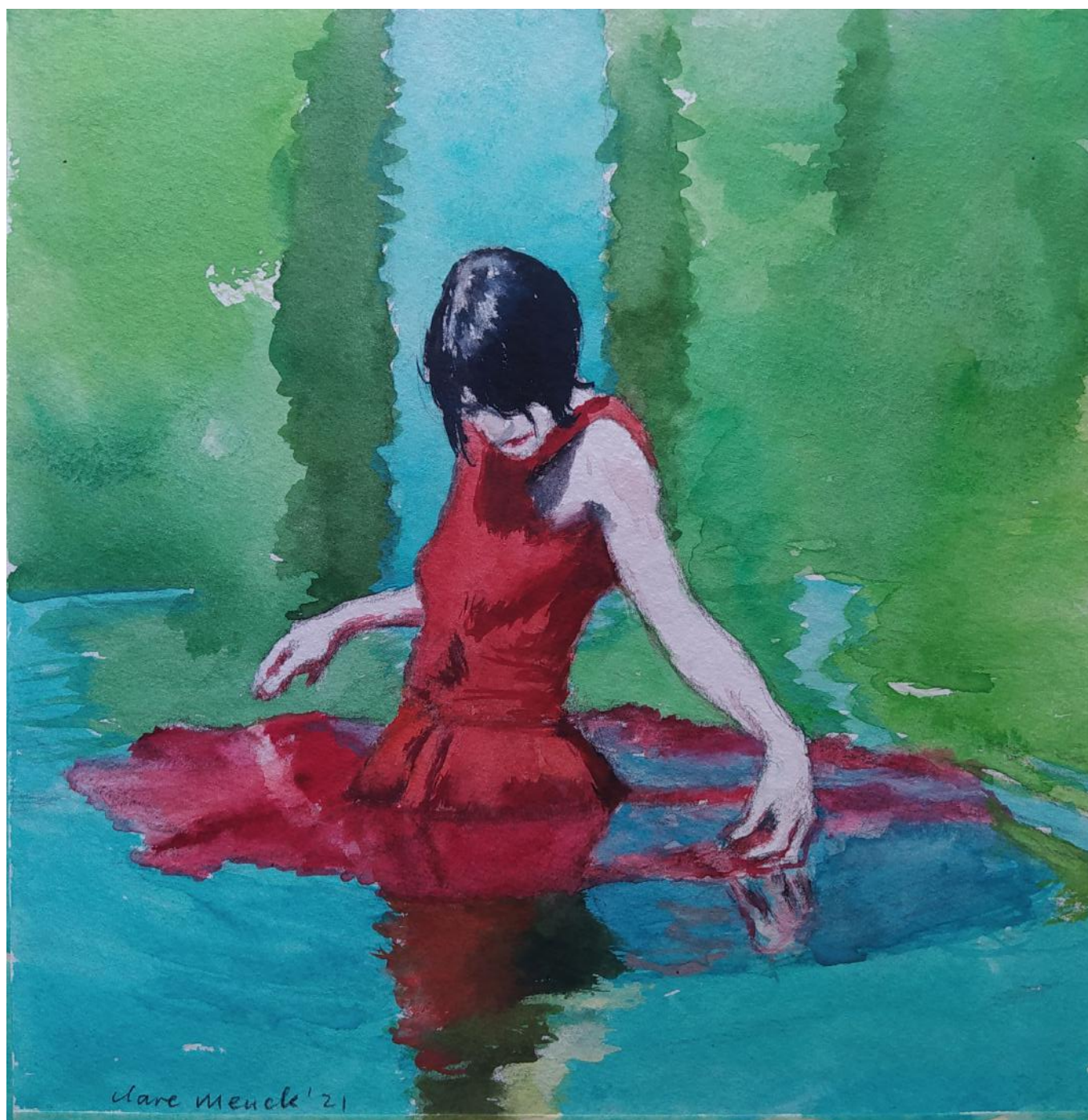


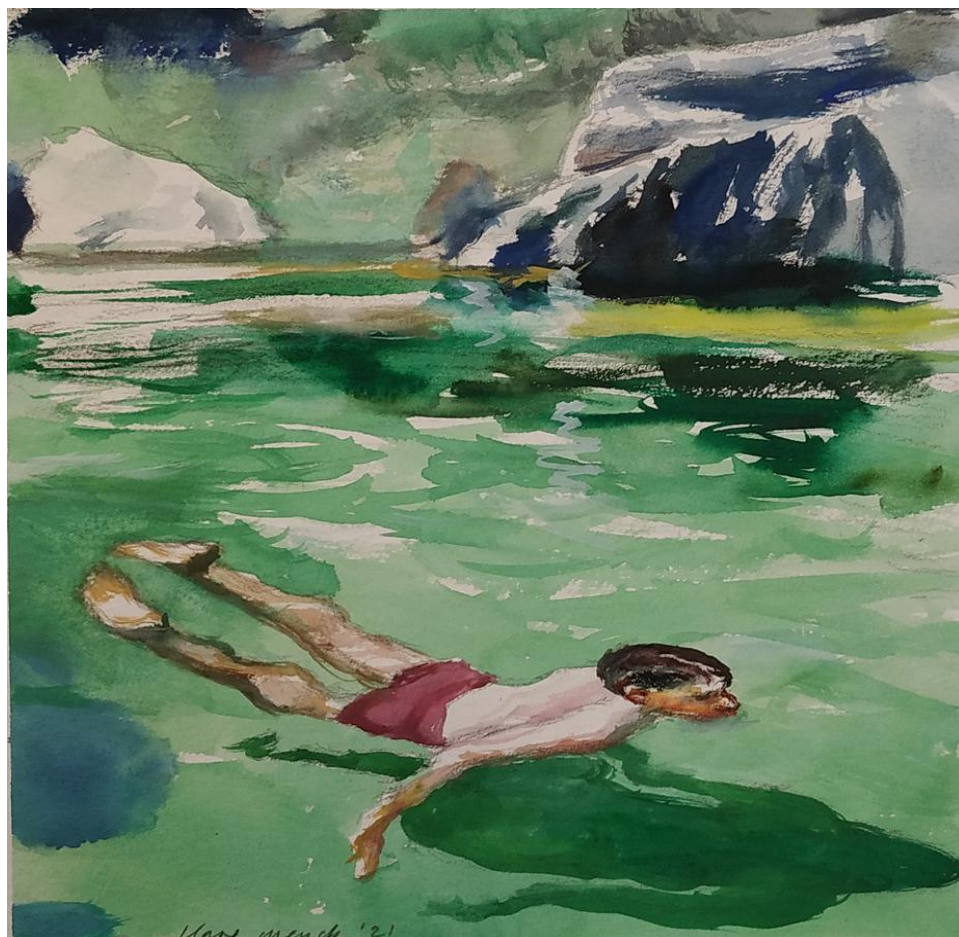
Portrait
Black chalk drawing on cotton paper
15 x 17 cm
R40000

Clare Menck

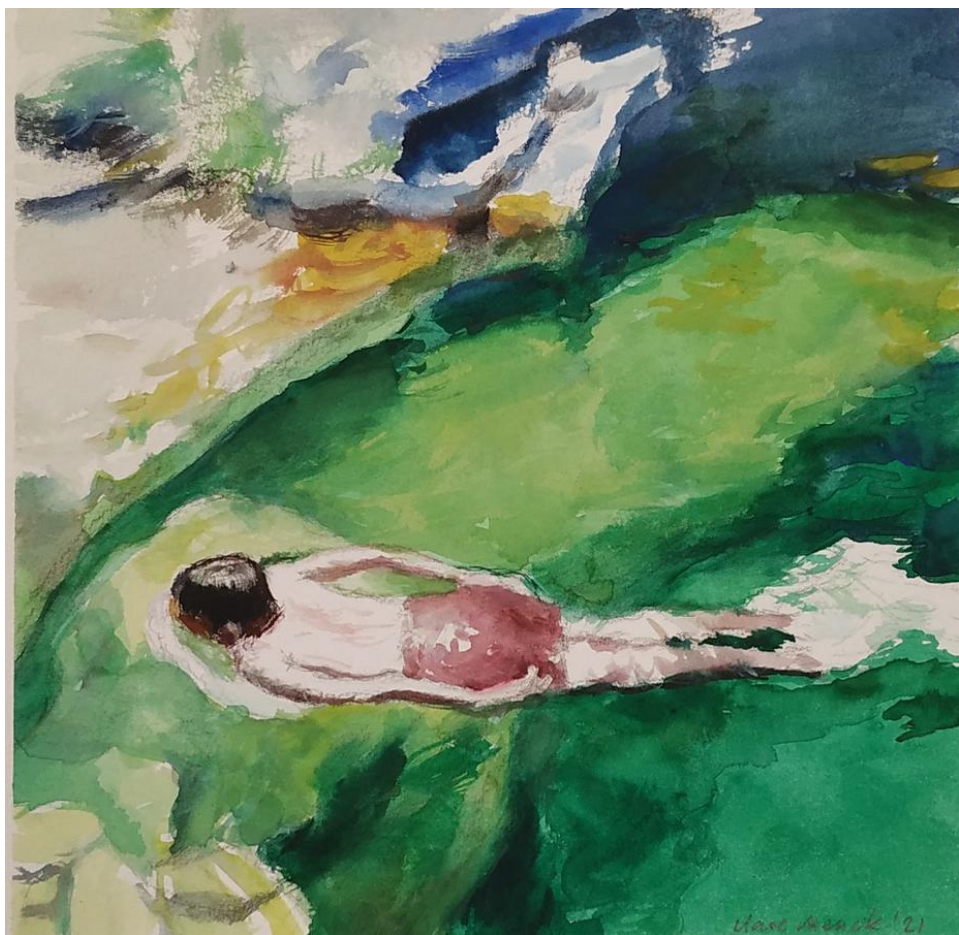


Red dress against green
Watercolour on bamboo paper
40 x 40 cm
R5000





Emerald swimmer 1
Watercolour on bamboo
paper
40 x 40 cm
R5000



Emerald swimmer 2
Watercolour on bamboo
paper
40 x 40 cm
R5000



When the cannon fires
Acrylics on canvas
30 x 30 cm
R21000

Alet Swarts



My work deals with transitional spaces as a place where boundaries dissolve, featuring tactile, emotional apprehensions of intimate places and experiences, to reflect on the inseparability of inside and outside, vision and touch, imagination and memory. I enjoy mixing the mundane with the fantastical in works that are meticulously layered, aiming to achieve a quality that is simultaneously personal and universal.

I started working on "When the cannon fires", on my way to the studio after the severe lockdown in 2020. The studio is a 100 meter walk away from home, and I pass a well-established, always flowering Hibiscus. Stopping to admire and pick one of its flowers, the noon gun fired. Its explosion was mirrored in the flower I had in my hand. The background was constructed to be as assertive as the flower, liquorice leaves and inherited flower pot, all battling to be the focal point, but settling down in a topsy turvy composition. Apt for these convoluted times, I thought.

Juria Le Roux

Onherroeplik / There's
no turning back
Oil on canvas
40 x 31 cm
R8600



This too shall pass II
Oil on canvas
40 x 31 cm
R8600





The elements of fire, water and paper placed in juxtaposition is a recurring theme in Juria's work.

Fire and water embody both intense beauty and ruinous potential - the seduction of beauty and the promise of sustenance or life, but with the threat of destruction always present. The fragility of the paper serves as a metaphor for and reminder of the tenuous, the transient.

In a time of pandemic this theme gains even more strength as we are all faced with uncertainty and even death. Moreover, warning signs are everywhere - surely humanity should be turning over a new (green) leaf on this planet?

Green begs to be the colour of new beginnings, life and hope, albeit in subtle use here. Yet, even the beautiful formation of verdigris is a reminder of the ever changing nature of things.

These paintings refer to and challenge expressions so often used, to the point of becoming hackneyed: "We are all in the same boat" and the age old, hopeful and philosophical, "This too shall pass".

The works also aim to remind us to live beautifully and responsibly, and to make the very best of each day.

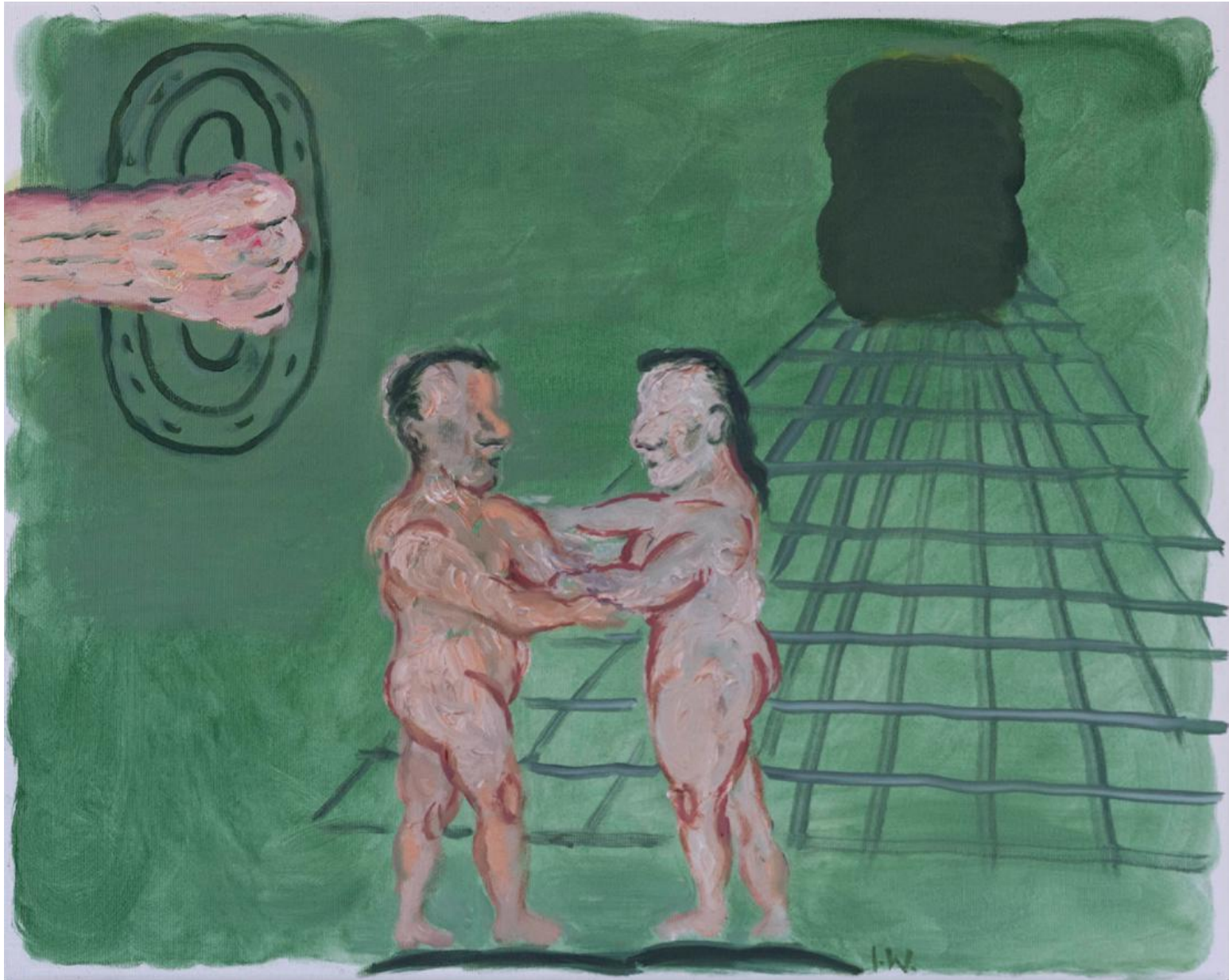
Copper Irises
Acrylics on Belgium linen
100 x 120 cm
Aspire Art Auction reserve price:
R20000





Late Sunflowers
Acrylics on Belgium linen with a
brocante-tapestry frame
130 x 180 cm
R52000





Only Lovers Left Alive
Oil on canvas
40 x 50 cm
R5500

Ingrid Winterbach



I have lately been painting lovers. Sometimes embracing, sometimes kept apart by invisible forces, always naked and vulnerable, but heavy, fleshy. Sometimes in the company of Death, with folded arms, and hat, biding his time. Sometimes with the threatening fist of Fate.



Front



Rear

Adapt and Fly 1
Crocheted Grass
and dried
organic material
54 x 39 x 13 cm
(H x W x D)
R2500



Front



Rear

Adapt and Fly 2
Knitted and
Crocheted Grass
and Pond Weed
79 x 45 x 22 cm
(H x W x D)
R2500



The colour green is a symbol of growth and of life. It is nature's favourite colour. We seek out green inadvertently and our eyes always come to rest on it. Having been stunned into a kind of disbelief by recent unprecedented events, our plans tossed asunder and all predictability cancelled, a strong need for order and resilience has been prevalent. Our fragility and vulnerability underlined, we gained a renewed appreciation and reverence for nature's predictable cycles of regrowth and renewal. The simple pleasures of gardening and handwork have provided a haven and an anchor. To escape the oppressing feeling of lock-down, I seized various materials at hand to create playful, colourful and tongue-in-cheek images with green and nature in mind. With 'Cat in a Landscape' and 'Contemplating Life in my Garden Gloves' I attempted to uplift the spirit in a time of depressive uncertainty. My continued inspiration with nature and use of grass in the 'little dress' series continues with 'Adapt and Fly' and here finds expression in the little winged dresses. The upper part and wings are green, soaring up and leaving behind the dry, dead and dull, which belongs to the past. 'Adapt and Fly' reminds us that nature sustains and nurtures us and revives our spirit. We are more resilient than we can imagine.

'The sky where we live is no place to lose your wings...' - Hafiz



Contemplating Life in my Garden Gloves
Free machine and hand stitching with thread
Backed with Fabriano paper
80 x 66 cm
R3600

Sonja Kastner



In my art, I use clay as a medium to convey what moves me and express how I view the world, tongue always firmly in cheek.

As a textile designer and a lover of all things pattern, colour and print, as well as clay, I am now able to combine and practise all my passions as one. Currently I am using the process of photolithographic printing on clay, combining it with handpainted underglaze decoration and accents of gold lustre.

The aim of my art is simply to amuse, evoke an emotion or just brighten up a dull wall. And above all a reminder to not take ourselves too seriously.

Better safe than sorry
Ceramic plate
26 cm
R3000



Fake a smile and move on
Ceramic plate
27 cm
R3000

It never ends well for the chicken
Ceramic plate
25 cm
R2900





Love is the answer
Ceramic plate
28 cm
R3000

Mass media- do not swallow
Ceramic plate
26 cm
R2800



4 out of 5 voices in my head say
Go For It
Ceramic plate
26 cm
R3000



The Face of a black man
Acrylics, Charcoal and Oil Pastel
100 x 100 cm
R48500

Nhlanhla Nhlapo



Nhlapo plays with the Politics of the 'Self'- An exploration of his personal History in an African and Global context. The Artist draws inspiration from 17th Century Dutch Landscape paintings, Portraits and photographs from his family photo albums and the immediate surroundings of his hometown Frankfurt in the Free State.



Free State Landscapes 9
Oil on board
29.8 x 22.5 cm
R6000



Free State Landscapes 10
Oil on board
29.8 x 22.5 cm
R6000



Free State Landscapes 11
Oil on board
29.8 x 22.5 cm
R6000



Free State Landscapes 12
Oil on board
29.8 x 22.5 cm
R6000

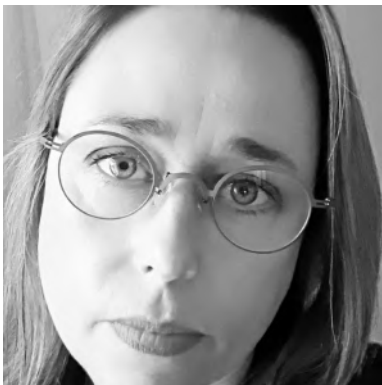


The First Wave of the colonists
Oil on French Linen
120 x 120 cm
R58000



Becoming Child
Charcoal and tempera on cotton rag
20 x 30 cm
R4250

Corlie de Kock



Corlie de Kock is currently interested in visual images as narratives as well as the impact of the psychological state of the viewer in the interpretation of art works. The inner child and the psychological concept of the becoming child are important in reading her work. She is also interested in female identity and ecology. In the drawing, tones of Green and Turquoise have been used in combination with charcoal as a metaphor of change. Oxidation turns copper into blue and green tones. In the drawing, the colour symbolises new life.

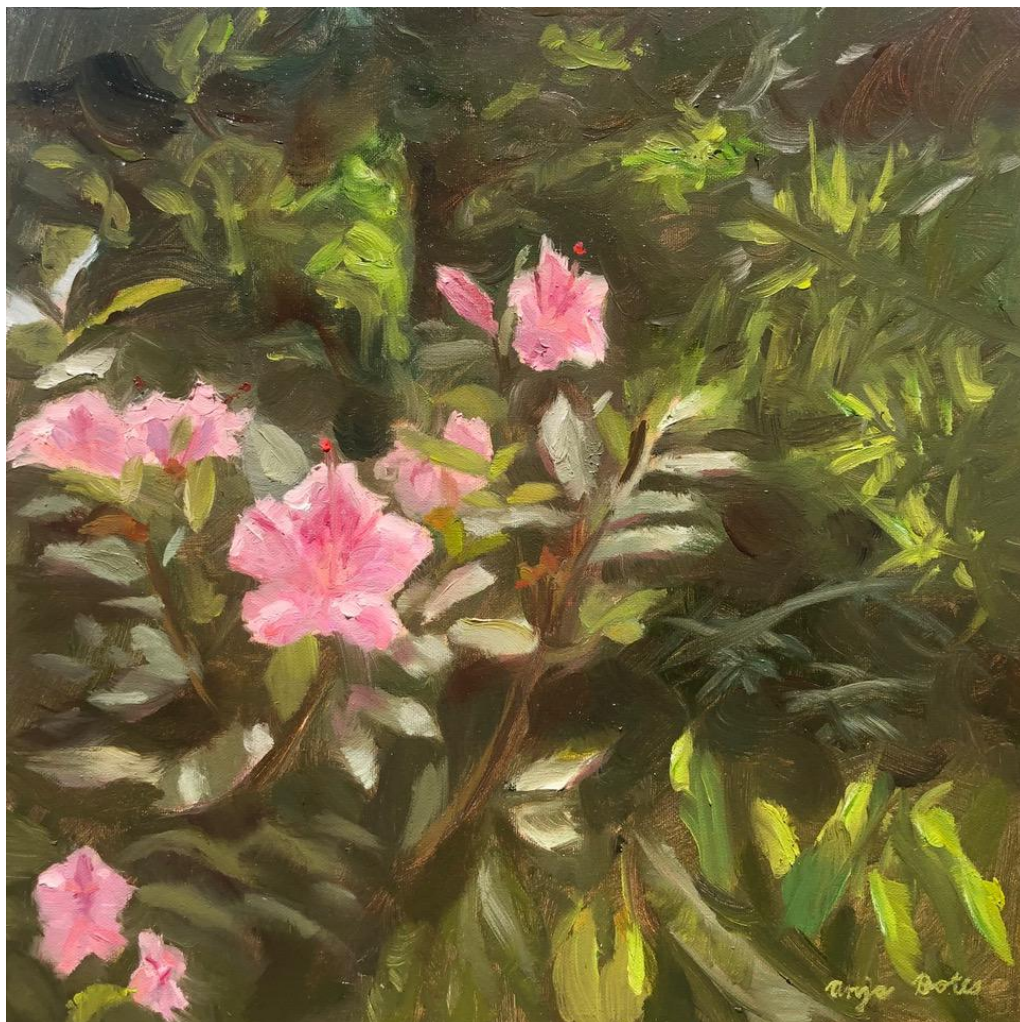


Set Against the Sky
Oil on canvas
25 x 25 cm
R2500

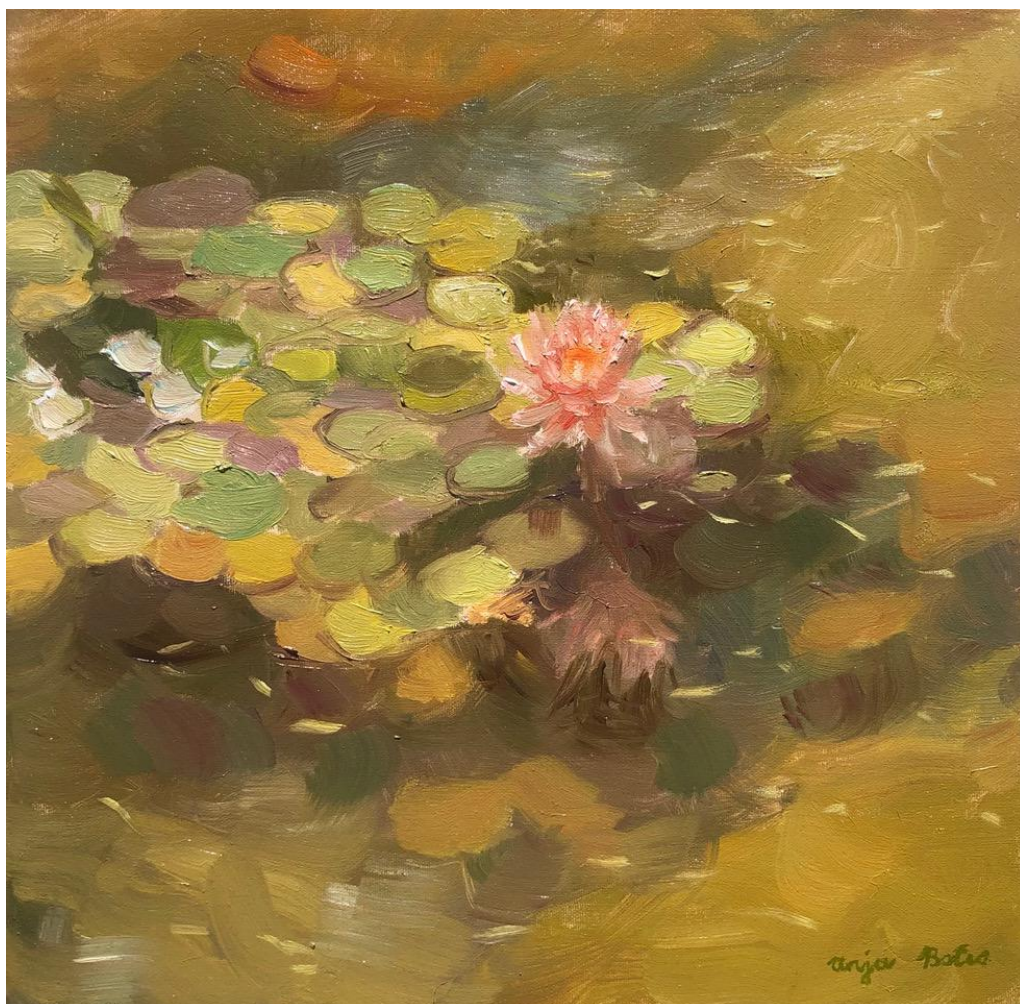
Anja Botes



The origin of green, must surely have been found in nature, the source of life. All the different hues, subtle changes, truly sublime in all its splendour. Sometimes it takes the centre stage and other times it becomes the humble backdrop for a dainty pink flower. But always of the essence. It is important to not only see green, but to smell the crispness of it, taste the rawness of it, feel it in the sun upon your face, and hear it rustling in the wind. And where better than while plein air painting? These three oil paintings came to life 'en plein air' at Lourensford Estate, filled to the brim with the most beautiful blooms.



Azalea's in Bloom
Oil on canvas
25 x 25 cm
R2500



Lily Pond
Oil on canvas
25 x 25 cm
R2500



Zimbabwe Dreaming 1
Oil on Belgian linen
50 x 50 cm
R38000



Zimbabwe Dreaming 2
Oil on Belgian linen
50 x 50 cm
R38000

Linda Weaver



As Chuck Close describes it, portraits are a “road map of human experience, charted in every fold and wrinkle.” Faces are a complex matrix of identity and, when placed in a quiet background, the sitter becomes timeless, untethered from the trappings of society.

My subject in the 2 paintings, entitled “Zimbabwe Dreaming: #1 and #2”, is an economic refugee from Zimbabwe. She is one of many, many thousands of women who cross our borders seeking work and the hope of a better life since the collapse of the Zimbabwean economy. Young, in her 20’s, she was abandoned by her husband and the father of her infant child, whom she was forced to leave behind in the care of others so that she could seek employment to sustain herself and her family in a foreign land. This has been extremely challenging, given that she has no papers and no valid work permit. Her beauty struck me so profoundly, as she carries her tall, noble self with such pride and grace and elegance.



Catching the sun 1
Oil and mixed medium on supawood
92 x 138 cm (2 parts)
R25000



Catching the sun 2
Oil and mixed medium on supawood
92 x 138 cm (2 parts)
R25000

Alfred Budaza



I was born in a family where talent and appreciation for art was highly regarded. Through a tedious journey of endless practise and learning in community art projects, colleges and workshops, I progressed a long way to become an accomplished artist.

I define my work as a process whereby happiness and joy is captured in the daily routines and patterns of the people enjoying themselves. I'm also focusing on portraying uniformity of people in groups, and within these groups all obstacles and challenges can be conquered. I'm most fond of abstracts, often using bright colours and textures to manifest an African feel to my work.



Friends chatting over a cup of coffee
Oil on supawood
92 x 137 cm
R25000



Feeding the need
Oil on canvas
90 x 90 cm
R20000



Men and apples
Oil on canvas
120 x 120 cm
R30000

Susan Grundling



My work shifted in recent years from my ongoing theme of displacement to place, as I became aware that my love for plants, foliage, and flowers is the place where I feel rooted.



Op Theefontein
Oil on canvas
80 x 100 cm
R8000



Affinity
Mixed medium & oil paint on canvas
42 x 59.4 cm
R9750

Robyn Pretorius



A particular chemistry, expresses the emotional connectivity between nature and humanity.

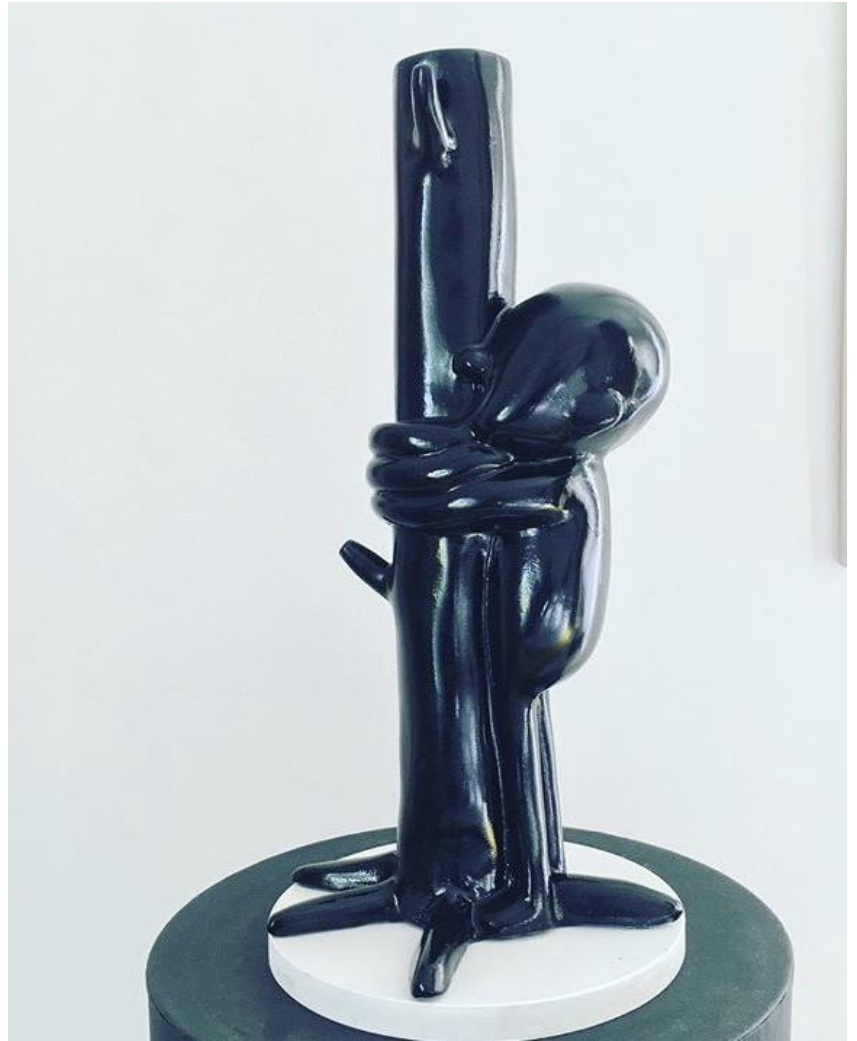


A particular chemistry
Mixed medium & oil paint on canvas
84.1 x 59.4 cm
R20000



Rain Taster
Oil on canvas
120 x 90 cm
R165000

Tree Hugger
Enamel on polyurethane
40 cm high
R24000



Frank van Reenen



His iconic works are well known for the way in which they explore the strange dicotomy of childhood - a period characterised by the tension between innocence and depravity, sweet whimsy and dark cruelty. There is a palpable sense of nostalgia for an imagined ideal suburban world - and the perfect, shiny overallness of the work establishes a kind of baseline of blandness - a thin veil of visual numbness behind which a world of discomfoting realities lurks. Whilst van Reenen's work is influenced by the artist's childhood toys, which, as he says "are the first art that a child comes into contact with", and deliberately engages with the particular "bubble reality" of apartheid South Africa, his themes nonetheless resonate with a wider international audience who respond to the artist's sardonic and often dark humour.

Paddy Bouma

Reflection in a
copper kettle
Oil on archival
canvas
40 x 50 cm
R9500



Spring onions
in the studio
Oil on archival
canvas
40 x 50 cm
R9500



Paddy Bouma



In search of Verdigris, I found a goodly deposit around the base of a large copper kettle, a relic of my husband's family's emigration from Holland in the 1950's. But what intrigued me as much was the reflection in the curved surface of the copper.

In the other painting, the green of spring onions contrasts with the postcards I keep on my table : the work of Bosch oddly appropriate in the time of lockdown.



Before the Rehearsal
Oil on canvas
150 x 100 cm
R30000

Anthony Mhayi



The title of the work is: Before the Rehearsal. The idea behind the painting was born out of witnessing a rehearsal by young actors and actresses. I like the way they used the tables as stage in preparation for their ultimate performance.



The Collection
Oil on paper
50 x 50 cm
R9500

Jaco Benade



This painting plays with the tension between the beauty we find in the things that surround us and their eventual degeneration.



Quiet Envy
Oil on canvas
30 x 30 cm
R4500

Anja Black

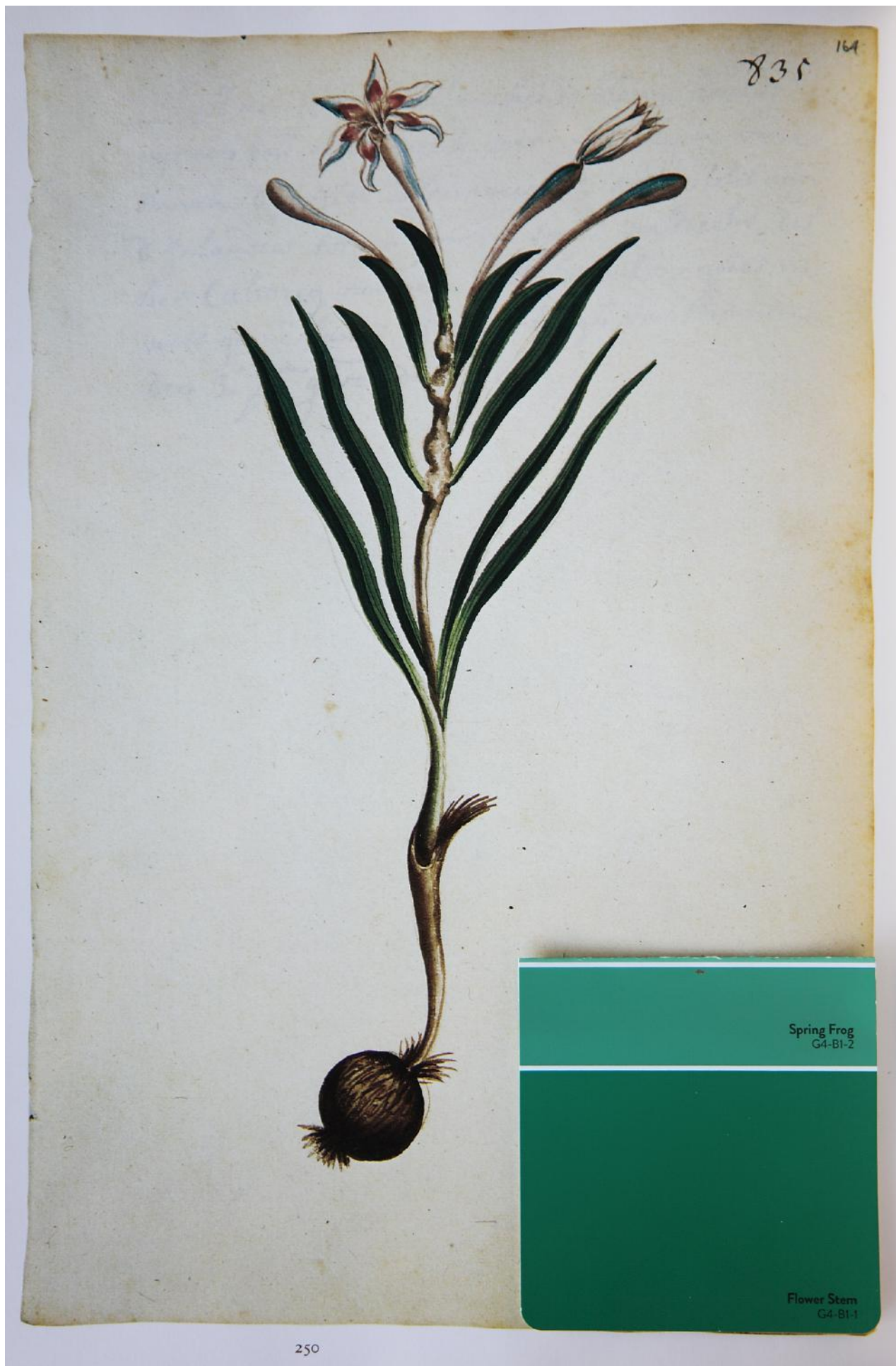


The works of Anja Black offer a personal glimpse into an ethereal mind that perceives more than the obvious. Appreciation of the nascent beauty of the macabre is committed to canvas through the medium of charcoal, while the fragile splendour of flora is converted to realistic imagery highlighting latent wonder through oil on canvas.

Her work is a manifestation of the continuous process of learning and deeply personal journey of growth the artist embarked on with her works. In her words, "Art is more than a tangible result. It is a lifelong process of learning to understand value, shape, form, composition and mediums through the barrier of the self."

Black's fascination with how light informs shape is exhibited in her portrayal of realism through her chosen mediums.

Oil and charcoal are significant; the mind is vital.



How Green was my Valley
Photographic construction
edition/5

29.7 x 21 cm
R6000



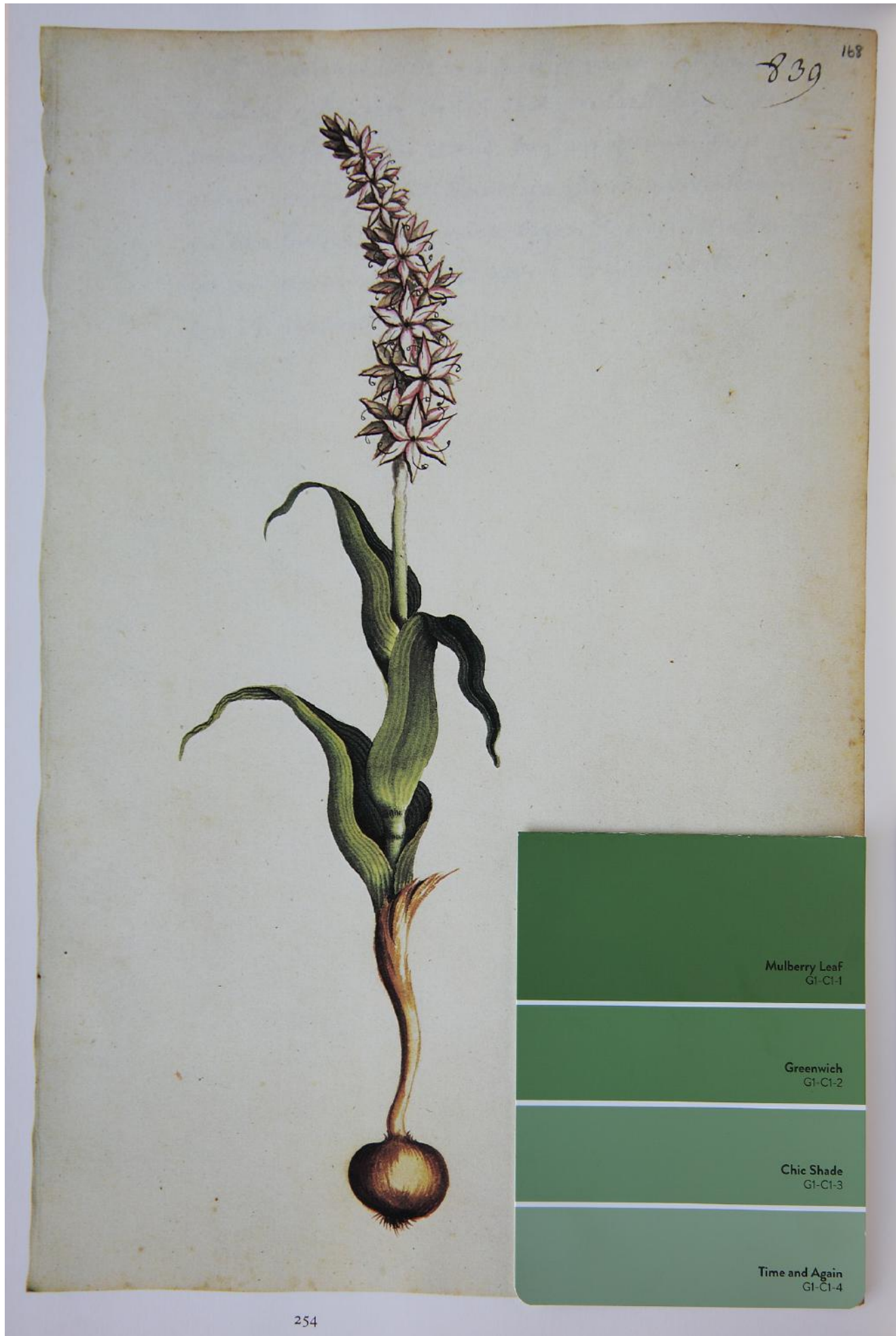
Lien Botha is one of the few South African artists who has been experimenting with the photographic medium beyond its documentary frame. Born in Pretoria, South Africa in 1961, she initially studied languages at the University of Pretoria and worked as a Press photographer for Beeld before moving to Cape Town where she obtained a BA Fine Arts degree from the Michaelis School of Fine Art in 1988.

Botha's introduction to alternative mediums such as printmaking, painting, sculpture, and text, determined the output of her work over the past three decades. Up to date she has participated in numerous South African and international group shows and has curated eight exhibitions.

In December 2014 she was awarded a Master of Arts (Creative Writing) from the University of Cape Town. Her first novel *Wonderboom*, with its virtuosic visual companion piece, was published by Queillerie in June 2015. *Wonderboom* earned critical acclaim, amongst which the Jan Rabie Rapport-prize as well as the Eugène Marais-prize. The subsequent Dutch translation by Robert Dorsman, published by Zirimiri, was very well received in the Netherlands.

Besides maintaining a professional photographic practice, Lien Botha has been invited as guest lecturer in the Arts Faculties of various tertiary institutions such as the University of Cape Town, Stellenbosch University, and Studio Art Centres International, Florence, Italy. Her work is represented in pivotal collections throughout South Africa as well as in key private collections locally and abroad.

In April 2021 her 13th solo exhibition *Lost in Translation* will open at Barnard Gallery in Cape Town and her second novel *Vin* is due for release in July 2021.



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How Green was my Valley
Photographic construction
edition/5

29.7 x 21 cm
R6000



The colorful portraits and figures speak of the vibrancy of people with all their fascinating color and movement, are not only more eye-catching than their textual fragmented background (perhaps representative of the world and all its background noise?). Artworks look digitally produced because each larger-than-life human. Kealeboga depicts is made up of tiny squares and rectangular shapes, their hair matte black, their expressions brimming with realism. In real life, however, it's striking to discover that each artwork is actually made up of small pieces of paper, layered with a striking precision that creates a subtle effect.



Player 5
Collage on canvas

65 x 61 cm
R15000

Queen of the Night
Acrylic on stretched canvas
25 x 25 cm
R2250



My groen glas hond
Acrylic on stretched canvas
25 x 25 cm
R2250

How green was my valley
Acrylic on stretched canvas
25 x 25 cm
R2250



Louise Hennigs



I am a full time artist living in Hermanus. My first passion is colour and in my art making I explore and experiment, working in a variety of styles and mediums from realism to abstraction, decorative to illustrative. I have painted landscapes, still life and sometimes portraits. I am passionate about the African landscape and everything in it: the diversity of the fauna and flora, the play of light on vast open spaces, the textures and vivid colours of nature.



The Tree Hugger
Charcoal, ink, and soft
pastel on cotton paper
100 x 150 cm
R65000

Marie Stander



The 'Tree Hugger' is inspired by my absolute love for the colour green and what it symbolises... Nature, life, renewal, and energy. Trees, for me, are the ultimate associative symbol of green for many obvious reasons. It is cool like the colour green and provides cool shelter and surplus oxygen at all times. Trees are considered representative of life, wisdom, power and prosperity. I am a 'Tree Hugger' and often find myself in conversation with them, because it feels like they have all the answers.. They are observers of life, witnessing the evolution of humans and the planet around them.

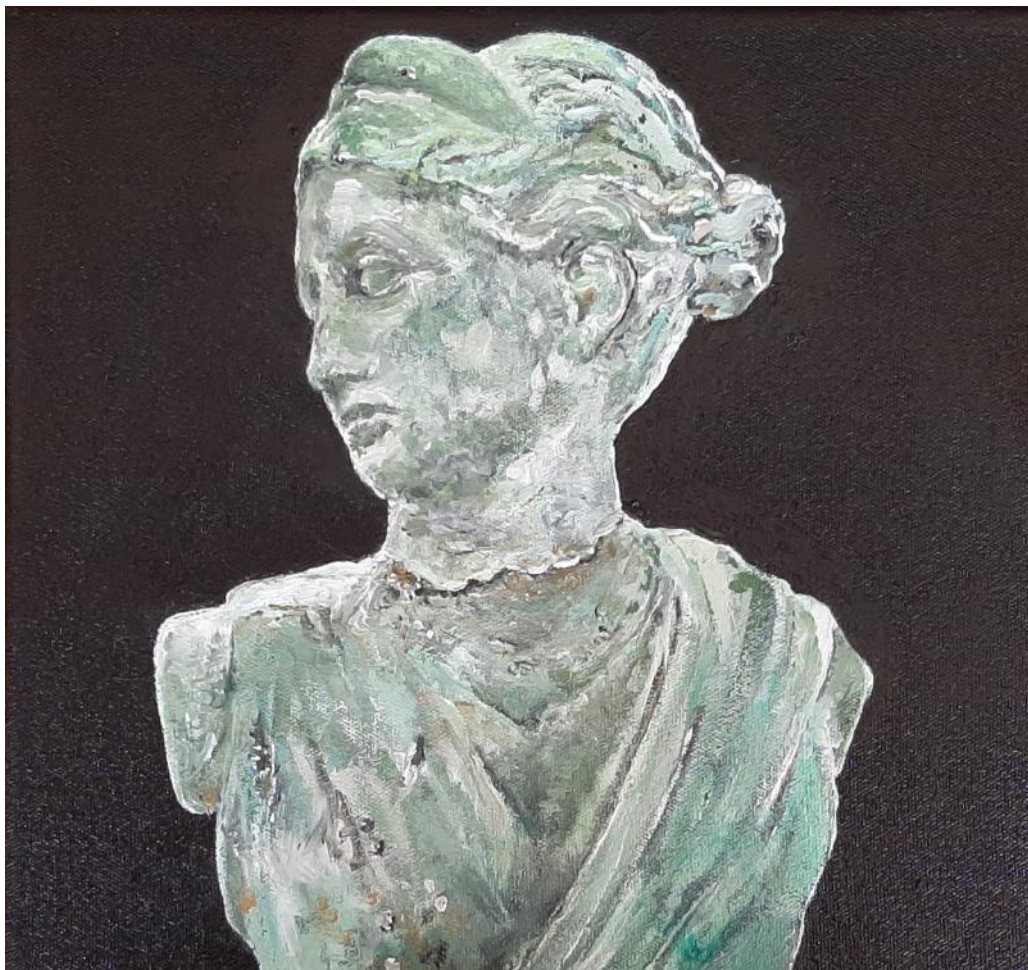


Connection
Oil on canvas
75 x 70 cm
R7500

Vuyisile Adoons



The painting is about the mother and her baby that is seated on her lap. She is handing him a lolly-pop (stick sweet). The sweet simply represents and symbolises a connection, a bond between them.



Venus
Oil on canvas
25 x 25 cm
R3500



David
Oil on canvas
25 x 25 cm
R3500

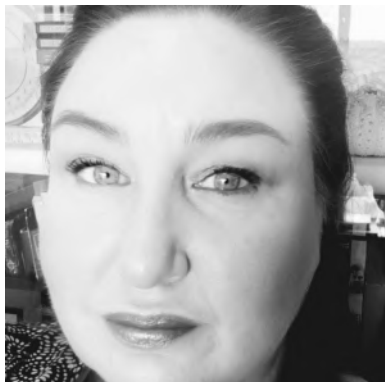
Susan Bloemhof



I visited the beautiful Brampton Cemetery about 2 decades ago. I loved those 'guardians of our souls' - the living and deceased... the quiet watchful gazes. I chose David and Venus to pose for the medium and left the dead with their own gazes.



Amper Paradys
Olieverf op linne bord
60 x 45 cm
R75000



"Verdigrys" - groengrys. Tradisionele kunstegnieke en metodes bekoor my. Soveel van die aanvaarde kontemporere kunsmediums verwyder die konstante teenwoordigheid van die kunstenaar by die "maakproses" van kunswerk.

Die intieme, natuurlike, en tasbare ritualistiese proses van die kunstenaar se hand, oog, instink, denke en hart in fisiese skepping van 'n kunswerk; leen aan skilderye 'n kwaliteit wat nie gerepliseer kan word nie.

"Amper Paradys" hunker terug na 'n tyd in die Westerse kunsgeskiedenis, waar kunstenaars gepoog het om deur middel van hul werke die lewens van ordinere mense te verryk. Dikwels met visioene van 'n spirituele toekoms wat die fragiele armoede en hopeloosheid van hul aardse lewens getransendeer het.

Dit is belangrik vir my dat my werke altyd verwyder staan van die wêreld. Vir my is "verbeelding" die belangrikste onderskeid tussen die kunste en die wêreld. En die wêreld is deesdae maar 'n nare plek.

Daar heers huidig 'n kritiese sosio-politiese atmosfeer, waarin Westerse Spirituele kuns (Christelike beelde) gemeet word aan allerlei kontemporere maatstawe, wat bloot net nie deel was van die wêreld waarin hierdie werke oorspronklik gemaak is nie. En wat glad nie die primere geestelike funksie van kuns in ag neem nie. Kuns is nie "feitlik" nie - die oer-oorsprong van alle kuns is spiritueel. Ons begrip van dood/god en kuns loop hand aan hand met mekaar.

Dalk... omdat "Bybelse temas" en die geloof wat dit verteenwoordig, blyk om taboe wees in die kontemporere kunste - het ek gedrewe gevoel om 'n "Amper Paradys" te skilder.

Die mens is tans op 'n "groengrys - grysgroen" plek in ons bestaan. Ons het die ou gode verwerp vir die groener weivelde van sosiale en politieke idealisme en progressie; vir 'n konstante stroom van "leefstyl-programme" - vir "Botox" en anti-depressante. Ons tuimel tussen die groen van drome, wonderwerke en verkenning; en die grys van dogma, klassifikasie en klakkelose samehorigheid.

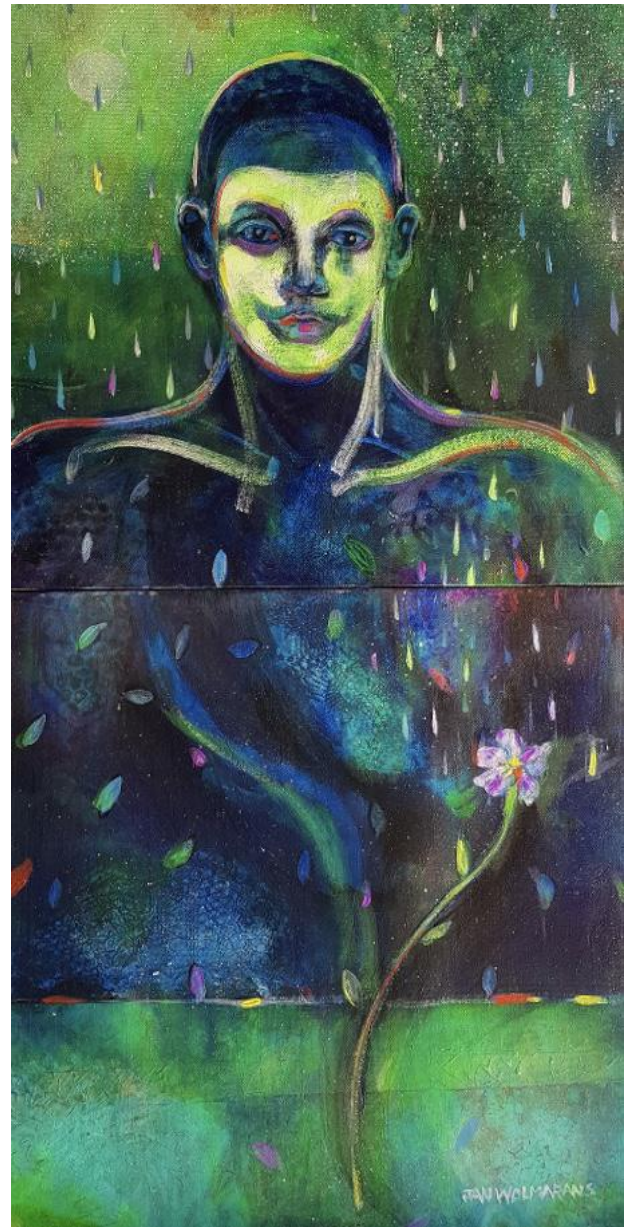
Ek kies wonderwerke en amperste paradyse.

Green Rain
Acrylics on canvas, diptych
81 x 40 cm
R5500

In the western Western Cape our summers are very dry, dusty, and hot and in February severe heat makes one dream of greener pastures, cool rain, colour and winter flowers. The mask plays on the Cape Carnival, a time of colour and happiness at New Year.

Quiet Energy
Acrylic on board
120 x 47.5 cm
R7500

A simple play of opposites seeking balance: Calm versus flux, green versus purple, random play versus discipline and control.





School Play
Acrylic on board with bookshelf
94 x 110 x 14.5 cm
R12000



To be used as foyer shelf for car keys, cell phones, glasses, etc also encouraging the owner to use the painting like a classroom black-board and to wipe out images and add other words at own will.



Visse swem oor bont blomme 1
Stoneware
43 x 24 cm
R5800



"I share with you a nautical glimpse of my imaginative world. In my dreams fish swim playfully over and in between brilliant, lively and multicoloured flowers. What do they look like in your dreams?"



Visse swem oor bont blomme 2
Stoneware
43 x 24 cm
R5800

Maranta leuconeura
Earthenware
45 x 20 cm
R4200

Named for an Italian physician and botanist of the sixteenth century, the *Maranta* genus is also known as a prayer plant. During the day the leaves remain lowered towards the ground and at night, fold upward likening praying hands. The *Maranta leuconeura* leaves were used as inspiration for the upper sections of this quadripartite piece.



Calathea Makoyana
Earthenware
42 x 14 cm
R3800

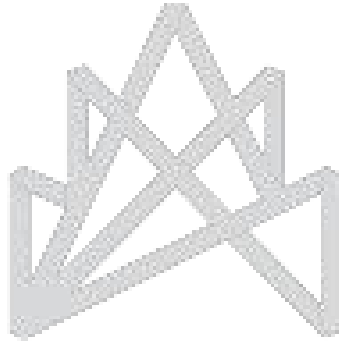
Also known as a *Calathea* peacock plant, it is famed for its beautiful contrasting green foliage and purplish-red undersides. Closely related to the *Maranta* genus; the makoyana leaves change position in response to fluctuating temperature and its accompanying humidity and moisture requirements. The leaves on this piece represents the makoyana leaves lifted towards the heavens, akin to the *Maranta leuconeura* prayer plant.



Calathea Beauty Star
Earthenware
24 x 13 cm
R3500

The Calathea family is a glorious celebration of colours, shapes, and patterns. This elegantly shaped, feather-like foliage is predominantly dark green, contrasted with lighter shades green and almost delicately refined with paint-like pink lines. Comparable to the Calathea makoyana, the beauty star too, has a flamboyant deep red leaf-underside.





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