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contemporary art • framing • gallery shop

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Gallery open daily from 9:30 - 5 pm

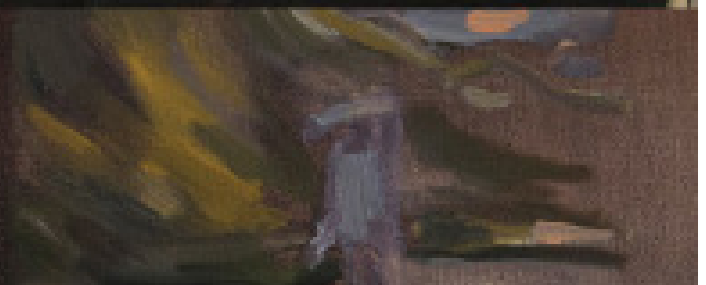
Modern Painting

25 June - 30 July 2014



**New work by Mary Visser,
Gail Catlin, Sepideh Mehraban,
Helen Teede & Lorientne Lotz**

Opens Wed
25 June 6pm





Gail Catlin



Untitled, mixed media on paper, 18 x 20 cm, 2014

[previous page] *Untitled*, oil on paper, 15 x 18,5 cm, 2014

Gail Catlin was born in Johannesburg in 1948 and grew up in Kwa-Zulu Natal. At the age of 15 Catlin journeyed across Africa - an adventure that left indelible impression on her perception of the world, which still inspires and informs her work. Her work is inspired by the subtle energies and essential quality of nature. With a career spanning 40 years, Catlin made a name for herself in the art world with her liquid crystal paintings. The medium allowed Catlin to create responsive works (sculptural and 2D) that escape fixity as they shift in accordance with temperature and light. Catlin's developed sensitivity enables her to achieve a similar iridescence even without the use of liquid crystal. Catlin has exhibited worldwide, and has work featured in major public art museums and corporate collections in South Africa.

“Through painstaking experimentation over many enormously frustrating years (both in England and South Africa), Catlin gradually began to master the fugitive alchemy of liquid crystals. She learned how to capture iridescence and lustre, as well as the changing diel and seasonal moods of landscapes and objects.” - Mike Brulon



Untitled, oil on paper, 23,5 x 22 cm, 2014



“Bird-catching language”
Helen Teede

One receives a work, whichever it is, only if it speaks to us in a language which is at once
ours and not ours.

- Hélène Cixous, 2012

Hélène Cixous said that a painter is a “bird catcher of instants” and that writers must
“paint with brushes all sticky with words.”

When one writes, one considers first, what one is saying, and second – if at all – the shape
the words take on the page. The movement of pen across paper is the spontaneous,
confident, habitual making of abstract marks, a process akin to that of painting but for
the fact that each mark made in writing has been assigned meaning.

My paintings explore the moment where painting and writing meet.

They also involve bird catching.

The ultimate expression of freedom is to fly. To dream of freedom is to dream of being a
bird, yet the birds in my paintings are not free. They can fly, but they are tethered to humans,
having become dependent on us for their survival.



[above] *What Wing can be Held? (i-iii)*, oil on canvas, 110 x 75 cm each, 2014

[previous page] *A Distant Coolness*, oil on canvas, 50 x 40, 2014

This notion of dependency and entrapment links back to the question of language and writing. In his essay, “Scribble (Writing Power)” Jacques Derrida maintains that, “Writing and power never work separately, however complex the laws, the system, or the links of their collusion may be.”

To write is to be empowered, but it is also to be implicated, to be tethered. Cixous asks of the writer, “How could we come all the way from our overfurnished memories and our museums of words?” How could we go beyond a language that, while enabling us, both blinds and binds us?

These paintings are a – consciously failing – attempt at disintegrating the meaning by which words are caged.

They are also an acknowledgement that we are at once trapped and nourished by our language. We are to language, what the birds represented in my paintings are to us.



who fade away thin as the skeletons of leaf (detail), oil on canvas, 90 x 60 cm, 2014

Helen Teede was born and brought up in Zimbabwe. Teede left for Italy in 2008, where she spent a year at the Florence University of the Arts, graduating with first class. She moved to Cape Town in 2009, graduating from Michaelis (UCT) with a BA in Fine Art with distinction in English Literature (2012) and Honours with first class in English literature in 2013. Teede is currently living and working in Zimbabwe as an artist, teacher and curator.



Lorraine Lotz



Ousting the Potato from the Couch (detail), oil and charcoal on canvas, 120 x 90 cm, 2014
[previous page] , *Spilling the Half full Glass (detail)*, oil on canvas, 150 x 120 cm 2014

Born in Bulawayo Zimbabwe. Lorient Lotz currently lives and works in Cape Town. She completed a Postgraduate diploma in Fine Art at Michaelis UCT 2013. Lorient studied in the 80's under Bill Ainslie at the Johannesburg Art Foundation. Rose Shakinovsky and Claire Gavronsky (Rosenclaire's) annual intensive workshops both in Italy and South Africa since 2008 and Astar process and painting sessions with Lindy Solomon are influences that have been instrumental in forging a deeply intuitive material process with an awareness of a formal language.

The process of my painting in many respects parallels that of Cy Twombly as described by visual artist Tacita Dean as an “advancing and retreating” – where “rubbing out is a process of adding as well as subtracting” and there is a “retraction that leaves a trace”.
(Dean 2008)

For me the content and the process of painting are inextricably linked and synchronistic. The physical act of painting, the pacing from palette to canvas, the personal psychological space, an interrupting phone call, the John Cage “music” of everyday sounds are all contributing factors to the emerging entity of a new painting. That is until the painting develops a ‘mind’ of its own, often resulting in a ‘Herculean struggle or a renzied dance’ where the dictates of the painting arm wrestle the painter (me) and nag the process until a covenant is formed; to a place where the hand seems to know more than the head.

I acknowledge my inherent cultural constructs and allow a quotidian stream of consciousness, interwoven with throw away phrases and personal responses to media and domestic events to surface. It is through this that I attempt to capture the liminal, the personification of colour, to re-connect with our primordial narratives, and to delve into the deeply private space, where the spiritual and the profane merge to reveal that which is the human experience

The work on limestone, *Ray-banned* and *Sin* – is a tribute to Mandela and a comment on the pain and discomfort and damage that he and the other political prisoners endured on Robben Island when forced to break limestone rocks in the quarry without protective eye gear. *Sin* is a direct response to this work, using the symbolic mathematical formulas and the play on the meaning of the words...sin, right angle (apartheid government) divided by the opposite (hypotenuse)...



Sin, oil and pencil on limestone, 30 x 50 cm, 2014 *Ray-banned*, oil and pencil on limestone, 30 x 40 cm, 2014

The duality of life as a constant reminder of our humanity drives me to paint. It is more than the quest for a place of lucidity; it is also an attempt to key in to the friction of where the ecstatic rubs up against the excruciating; a place where the painting and the process become an agent of transcendence and to thus hopefully arrive at a place which evokes meaning far beyond the reach of words.



Sepideh Mehraban



Tehran 1993, oil on canvas, 60 x 40 cm, 2014

[previous page] *Misplaced Garden (ii)* (detail), mixed media on canvas, 60 x 40 cm, 2014

Sepideh Mehraban was born in Tehran, Iran where she obtained a BA (2005 – 2009) and MA (2009 – 2011) at Alzahra University. In 2012 Mehraban went on to complete her postgraduate diploma in Fine Art at the Michaelis School of Fine Art (UCT), graduating with distinction. She is currently at Michaelis completing a second MFA degree, with a project titled *Retracing Memories: personal and public history in contemporary Iran*. During her studies at UCT Mehraban worked as an assistant lecturer in the Department of Painting at the Michaelis School of Fine Art.

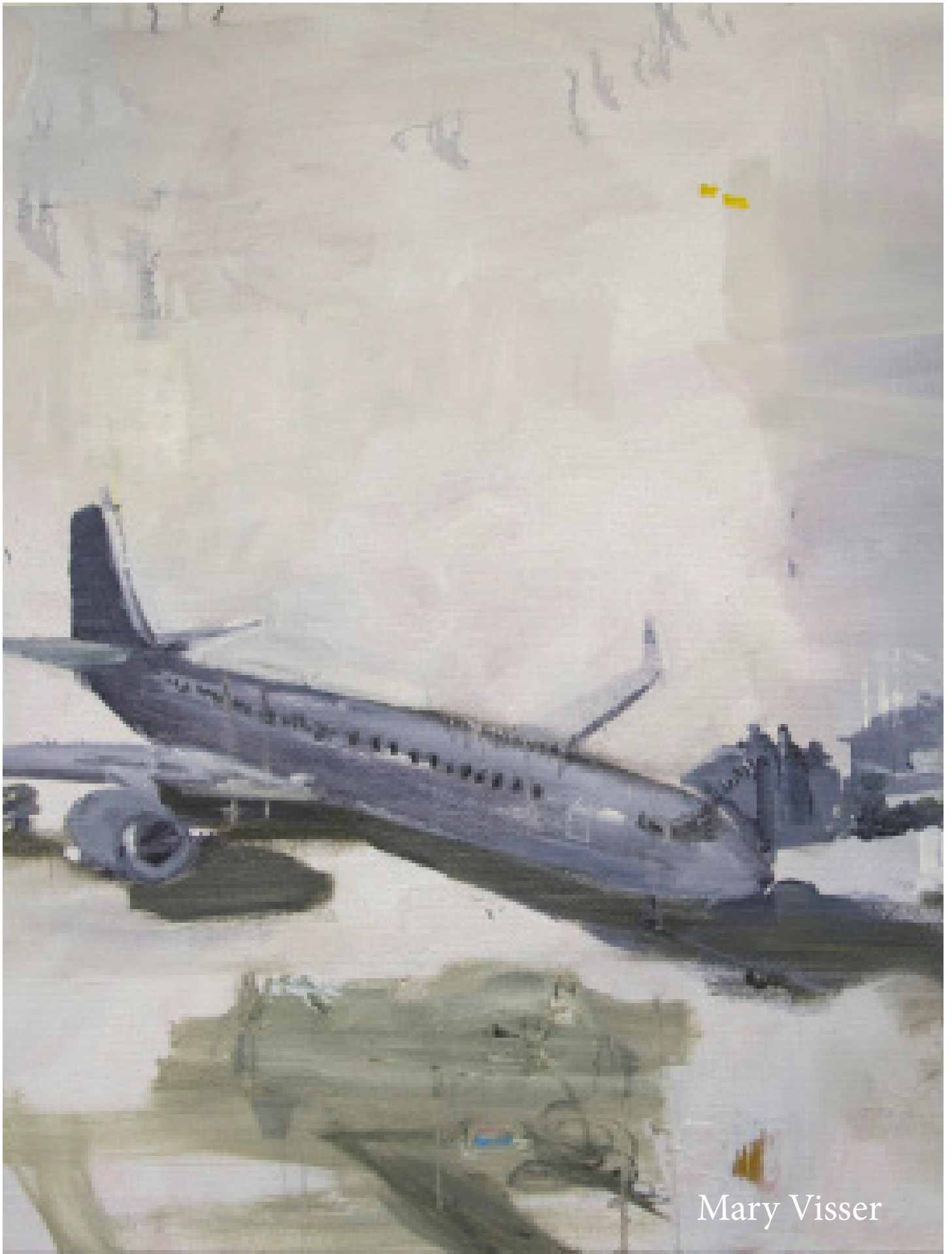
When the act of tracing occurs one imagines a past memory. However when a person retraces a memory it is more than imagining, rather it explores the traces an individual thought they knew.

- Sepideh Mehraban



Lar Lake, oil on canvas, 40 x 60 cm, 2014

“My work looks at ways in which the marks of the past help shape perceptions of both personal and public history. Tracing the visual marks of my past becomes the means of retracing or remaking my understanding of it. By retracing Iran’s turbulent history and my personal memories, I examine the contradictions of growing up in a liberal family within the obligations of the suppressive regime of Iran during and after the revolution.”



Born in 1971 in Cape Town, South Africa, Mary Visser graduated with a Fine Art degree from Rhodes University, Grahamstown in 1992. In 2013 she completed a postgraduate diploma in Fine Arts (with distinction) at the Michaelis School of Fine Art, UCT. A painter of industrial and urban scenes, her work explores the tension between surface, illusion and chance happenings through experimentation that investigates the materiality of oil paint.



Airport 3, oil on canvas, 120 x 160 cm, 2014

[previous page] *Passage (detail)*, oil on canvas, 90 x 120 cm, 2014

My current practice has been informed by my ongoing interest in modern modes of transport and transportation systems. highlighting my particular interest in airplanes and airports. The liminal space of the airport becomes the setting for an exploration of the human situation or imprint, within the mechanical and manmade.

I draw on a combination of mediated images, manipulating them to set up chance encounters between image and non-image. It is in this circulatory shift between the abstract and representational that I hope to emphasise the surface of the canvas and its edge, asserting the painted mark in an attempt to make tangible the object-ness of the painting.



Chairs, oil on canvas, 60 x 60 cm, 2014



Fog Landing, oil on canvas, 15 x 17,5 cm, 2014

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