

BRONZE, STEEL AND STONE

Riverhill Himalayan Gardens





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May – September 2022



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Everard Read is delighted to partner with Riverhill Himalayan Gardens this summer to present, *BRONZE, STEEL AND STONE*, an exhibition of contemporary sculpture within the 12 acres of historic gardens in Sevenoaks, Kent.

Built in 1710 on the site of a Tudor farmstead, the present house at Riverhill has been the ancestral home of the Rogers family for almost two centuries. Known for its beautiful and historic gardens and expansive views across the Weald of Kent, Riverhill was shortlisted for the Historic House Association Garden of the Year Award in 2021 and provides an idyllic natural setting for engaging with sculpture.

Everard Read has curated an exhibition to include bronze sculpture by celebrated South African artists: Beezy Bailey, Deborah Bell, Guy du Toit, Speelman Mahlangu, Lionel Smit, Florian Wozniak as well as work by British artist Olivia Musgrave

Both Everard Read and Riverhill share a long history as family-run businesses. Established in 1913 in Johannesburg, Everard Read is among the oldest commercial art galleries in the world with exhibition spaces in London, Johannesburg, Cape Town and in the winelands of Franschhoek.

This outdoor sculpture exhibition continues the gallery's practice of presenting sculpture in spectacular landscapes where they can be appreciated in a natural setting.



GUY DU TOIT
Protective Hare
bronze
Edition of 16
216 x 120 x 120 cm

BEEZY BAILEY
Fallen Angel (Small)
bronze
Edition of 12
100 x 70 x 40 cm





DEBORAH BELL
Crossing II
bronze
Edition of 6
200 x 600 x 70 cm

LIONEL SMIT
Surge
bronze
Edition of 6
135 x 70 x 50 cm



DEBORAH BELL

Invocation: The Ancient Ones I

bronze on marble base
and stainless steel plinth

Edition of 9

143 x 45 x 45 cm

Invocation: The Ancient Ones II

bronze on marble base
and stainless steel plinth

Edition of 9

152 x 45 x 45 cm

Invocation: The Ancient Ones V

bronze on marble base
and stainless steel plinth

Edition of 9

149 x 45 x 45 cm





SPEELMAN MAHLANGU

Riding the Bull (Large)

bronze

Edition of 6

183 x 146 x 69 cm

LIONEL SMIT
Medium Malay Girl
bronze
Edition of 12
96 x 64 x 66 cm



OLIVIA MUSGRAVE

The Fates (Klotho)

bronze

Edition of 5

91.4 x 48.3 cm

The Fates (Lachesi)

bronze

Edition of 5

91.4 x 48.3 cm

The Fates (Atropos)

bronze

Edition of 5

91.4 x 48.3 cm



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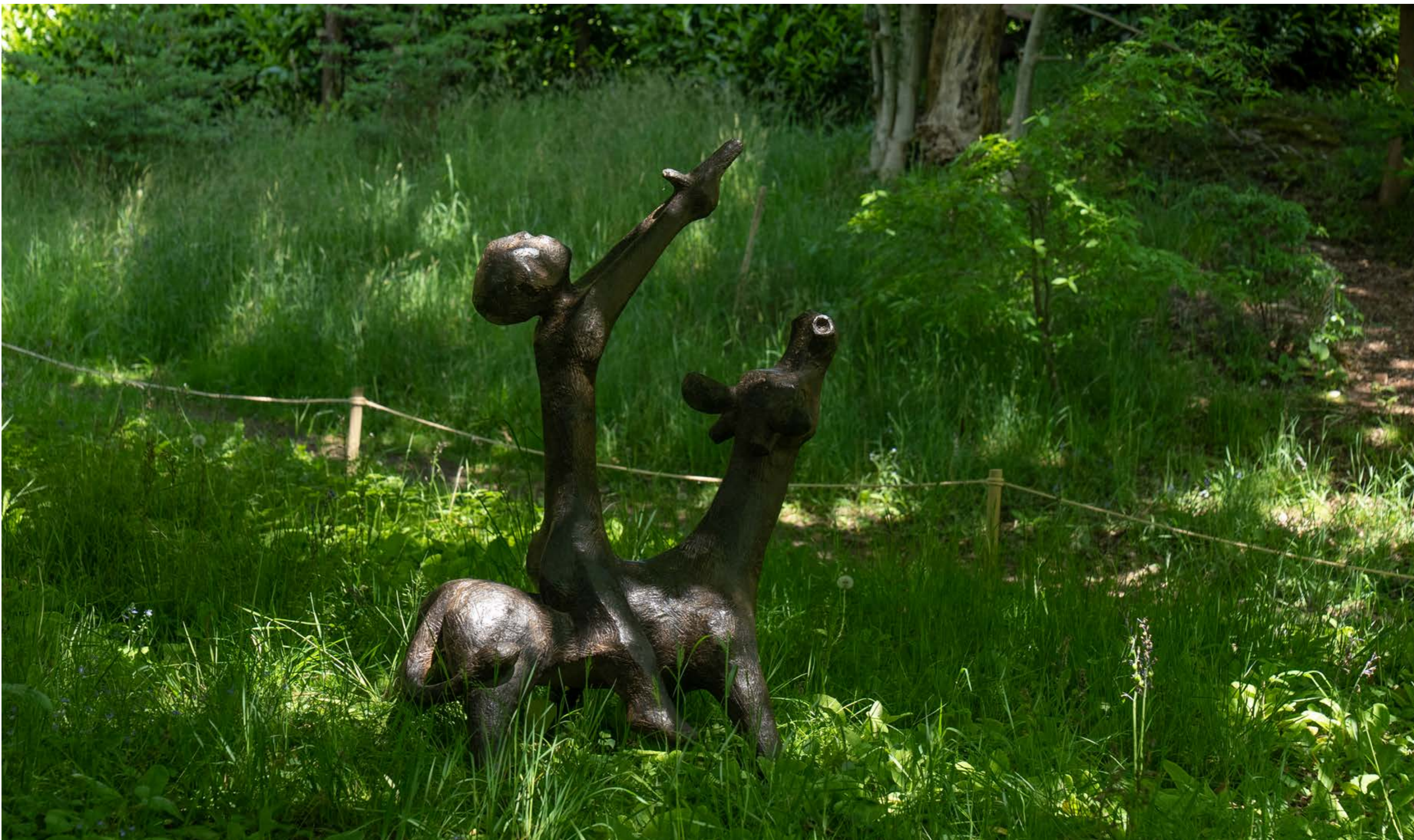
SPEELMAN MAHLANGU

The Rider

bronze

Edition of 5

121 x 63 x 85 cm



LIONEL SMIT
Monumental Fragments
bronze
Edition of 6
250 x 143 x 116 cm



FLORIAN WOZNIAK
Couple (medium)
 bronze
 Edition of 8
 94 x 63 x 36 cm





GUY DU TOIT

b.1958 Rustenburg, South Africa

‘My objects come from my immediate environment, selected for their non-heroic, open-ended meaning. Bells, for instance, may refer either to slavery or liberty. My overriding concern is that of reality and illusion; the fusing of Western and African realities is somehow reflected in this ambiguity.’

– Guy du Toit

Du Toit graduated from the University of Pretoria with a BA (Fine Art) Degree receiving a distinction in sculpture. He uses a wide range of media in his sculptures, including bronze, stone, wood and steel, and draws in pen, ink and charcoal. He has exhibited extensively, both locally and internationally, and has been consistently supported by private and public collectors, institutions, academics and fellow artists.

Honoured with several awards, he curates and adjudicates exhibitions and lectures at several institutions, including Pelmama Academy in Soweto, Pretoria University, Johannesburg and Pretoria Technikon, and the Johannesburg School of Art, Ballet, Drama and Music. He gives workshops throughout South Africa and has been involved in community projects, seminars and symposia.

Guy du Toit’s apparent irreverence can obfuscate the fact that he is undoubtedly one of South Africa’s most accomplished sculptors. ‘Liberated’ (as he says) by the advent of democracy in South Africa from having to concern himself and his art with the notions of identity, he has happily turned his attention to ‘less provincial’ pursuits like reveling in form, concept and media for their own sakes. Du Toit uses the unexpected juxtaposition of bronze casts of universal, everyday found (and made-to-look-found) objects to invite his audience to invent dialogue themselves. Du Toit’s hares have also become a popular series exploring form through playful bronze renderings of hares who sit and ponder their thoughts, play, dance or box with each other – each holding a unique character and endearing quality.



BEEZY BAILEY

b. 1962, Johannesburg, South Africa

Beezy Bailey is an artist set alight by the need to find expression for his creativity. His artistic practice eludes easy categorisation – painter, sculptor, printmaker, performance artist, surrealist, collaborator, iconoclast, opportunist – these are some of the names that have been used to describe this restless artist. Perhaps the most accurate of all is simply to say ‘artist’, a definition truthful beyond its seeming simplicity in the scope it has offered Beezy for a fascinating life lived in art.

Richard Cork, art historian, editor, critic and exhibition curator, says of Bailey, ‘Looking back over Beezy Bailey’s restlessly inventive career, we soon become fascinated by its defiant unpredictability. At every turn his work is filled with surprises, and united above all by a fundamental urge to challenge the status quo.’

Bailey’s eclectic and effervescent approach to art, has attracted a stellar list of fellow polymaths as collaborators, including David Bowie, Brian Eno and Dave Matthews. His is a storybook career that has spanned early encounters with Andy Warhol – which was to inspire Bailey’s own Cape Town version of The Factory.

Brian Eno described Bailey in this way; ‘Beezy paints like he cooks: complete confidence, no recipe, wild exuberance and lots of strong, rich colours. He’s an African artist, as colourful as the tropics, and as full of life’.

A love of story-telling on a grand scale is perhaps not surprising for an artist whose own family history reads like an adventure story. Bailey’s father, Jim Bailey, was the publisher of the seminal magazine *Drum*, and grandmother, Mary, was a pioneer of aviation. We see these early influences in a dizzying array of engaging, often lyrical characters including mystical, flying, winged creatures, falling florals and dancing figures.

Bailey aspires to create art as a balm for a mad world – a corrective for our most lamentable human qualities, including a planet brutalized by extremes of wealth and poverty,



environmental ignorance, and negligence. The sources of his imagery are elusive. In his own words: ‘frozen dreams, images and legends enter from my subconscious, the realm of my imagination. I act as a conduit for visual messages greater than I am.’

Over the past three decades, Bailey has exhibited extensively in South Africa and around the world. He was part of the official program at the Venice Biennale in 2015 and in 2011 the Chenshia Museum in Wuhan, China staged a retrospective exhibition.

DEBORAH BELL

b. 1957 Johannesburg, South Africa

Deborah Bell is one of South Africa's most celebrated contemporary artists. She works in a range of media on canvas and paper, produces dry point etchings and large-scale bronzes. Her earlier more political work has given way to a broader, deeper investigation into the border between mortality and immortality, matter and spirit, presence and absence, the quotidian and the mythic, the grounded and transcendent. In recent years she has developed an immediately recognisable visual language, her images simple, stark, symbolic – grounded, silent, still, poised. As Ricky Burnett has stated: 'at the very edge of time'.

In her iconography she draws from a range of cultures (including African, Chinese, Egyptian, Greek, early Christian and European) and a range of philosophies (especially the Buddhist preoccupation with stillness and the shedding of attachment and the ego) and psychologies (more Jung than Freud) – but her work digs deeper, arriving finally out of an internal and personal place that Bell occupies in the world as an artist, a woman and an explorer. A central task is to make the unknown present – apprehended in a series of powerful images that are both of her and beyond her. Bell's earlier figures, characterised by entrapment (in the country, in the body), gave away to figures embodying the seeker – often accompanied by boats, horses, chariots. Images of lions, dogs, horses and angels recur. These are often intermediary figures between the physical world and a higher more spiritual realm. They are also aspects of herself – the powerful demons that reside in all of us, which are often accompanied by solitary female figures, some full of assertive confidence, others more vulnerable and less sure of their agency.

Bell is interested in the half-formed image – the unwritten, as yet unformed spaces we move towards in our quest for self-knowledge. Her more recent work has also become more concerned with surrender – to the higher self, the mystery of the universe, the simplicity of the present. All her art, she has stated,



works towards the Zen mark: the single gesture of absolute presence. Her quest is ongoing – and has left in its wake a series of hugely powerful, totemic images from what Yeats called *Spiritus Mundi*.

Bell has worked with a great variety of media during her career and has collaborated on various historically important projects with contemporaries such as William Kentridge and Robert Hodgins. Bell received her BAFA (Hons) and MFA degrees at the University of Witwatersrand, and has been an artist working abroad and a lecturer at various South African tertiary institutions, including the University of the Witwatersrand. Bell lives and works from her studio in Magaliesburg, as well as being a collaborator at the David Krut studios on several projects.

Bell's work is represented in public and private collections around the world including the Museum of Modern Art, New York, the Smithsonian Institute and the National Gallery of Art, Washington, DC, the Hara Museum, Tokyo and the IZIKO South African National Gallery, Cape Town.

LIONEL SMIT

b. 1982 South Africa

Lionel Smit is best known for his contemporary portraiture executed through monumental canvases and sculptures. Perhaps more than anything else, Smit's work is defined by a profound and ongoing dialogue between sculpture and painting.

A multidisciplinary artist, each of Smit's works offer us an entry point into the variety and richness that lies beneath every face we encounter in life, whether applied in bronze or in paint. While retaining their austerity and meditative aesthetic, Smit's figures remain highly charged with the emotive and gestural energy of his creative process.

Smit's paintings begin with abstract lines and swathes of colour that establish a foundation for the subsequently overlaid image of a face or bust – in most cases of anonymous models from the Cape Malay community. For Smit, the Cape Malay woman epitomises hybrid identity within a South African context and reflects the fragmentation of identity within our increasingly globalised world.

Smit's bronzes are created using the lost wax casting method. Patinas commonly available to artists working in bronze include natural browns, blacks and greens. However, given the importance of colour to Smit, he uses alternative methods that result in a unique fusion of intensely saturated patinas. Brilliant streaks of blues and greens enrich the grooves of an ear, while the natural shadow of an eyelid is intensified by the deepening of rich black patinas. Smit's ability to manipulate the patination process, coupled with his focused enthusiasm for surface gradations, has allowed him to consistently push boundaries.

Based in Somerset west, Cape Town, Smit's process as an artist today remains adaptive, inventive, and physically engaging and he has achieved success internationally, from Hong Kong to London and New York.

Smit's painting has been exhibited at the National Portrait Gallery in London where it received the Viewer's Choice Award,



as well as selected as the 'face' of the BP Portrait Award 2013. In 2016, Smit, in collaboration with Cynthia-Reeves Gallery, installed a public art installation, 'Morphous', in New York's Union Square. He received a Ministerial Award from the South African Department of Culture for Visual Art.

Over the past 10 years Smit has established a substantial international following with collectors ranging from the Standard Chartered Bank to Laurence Graff Art Collection at Delaire Graff Wine Estate.

SPEELMAN MAHLANGU

1958–2004

Born in Johannesburg, South Africa, Speelman Mahlangu studied at the Katlehong Art Centre, where he concentrated on both sculpture and painting.

Mahlangu's imagery is uniquely African and his works depict a dream world with its roots in Ndebele myths. During his life Mahlangu was interested in South Africa's 'homecoming' to the African continent, and one is drawn into his timeless realm of southern African icons of traditional life, depicted almost as hieroglyphics.

My imagery draws on traditional practices inspired by my grandfather, who introduced me to the legends and symbolism of animals and ancestor sacrifice. My paintings incorporate symbols and patterns from Ndebele murals and Egyptian hieroglyphics. They often describe things that one cannot see but can only feel. My themes include an exploration and spiritual, mythical ideas of the world to come. The role of music in African life and traditional rituals, African pots, human figures, calabashes and drums emerge from semi abstract shapes. A dream dreaming us.



OLIVIA MUSGRAVE

b.1958, Dublin, Ireland

Olivia Musgrave studied sculpture at the City & Guilds of London under Allan Sly. Her work is drawn both from life and from the imagination where she draws inspiration from Greek mythology.

In artistic terms, Musgrave has been influenced by 20th Century Italian sculptors, including Marini, Martini, Greco and Manzu. Alongside her personal work, she has completed a number of portrait and public commissions in bronze. She is a member of both the Royal Society of British Sculptors and the Society of Portrait Sculptors. She lives and works in London and Suffolk.



FLORIAN WOZNIAK

b. 1962, Germany

Florian Wozniak spent his childhood in Germany and India before moving to South Africa. He graduated with a Bachelors degree in Fine Art, majoring in sculpture from the University of the Witwatersrand in Johannesburg. Wozniak continued his studies in Europe studying lithography at the Internationale Sommerakademie in Salzburg and carving marble at the Studio Carlo Nicoli in Carrara.

During his time in Europe he was employed as a sculptor and stonemason in Winterthur, Switzerland. In the early 1990's, he earned practical experience while he furthered his studies in stone carving and other sculpture techniques such as bronze casting at the Bildhauerschule Mullheim, Switzerland. During this time, he was employed as a technical assistant and tutor, supervising and mentoring the students' artistic development.

For almost three decades Wozniak has worked independently as a contemporary artist in South Africa. Working primarily in bronze, the artist's smooth, figurative forms feel rooted to the earth and convey a powerful serenity. His sculptures are by turns tender and endearing, playful and witty; his characters often evoking pathos or humour.

Wozniak has participated in numerous solo and group exhibitions at Everard Read locally and abroad. His sculptures form part of many local and international public and private collections.





