

The image is a dense, abstract composition of numerous small, irregular, shell-like or stone-like shapes. These shapes are layered and overlapping, creating a sense of depth and texture. The colors are vibrant and varied, including shades of blue, yellow, orange, red, green, and white, often appearing in concentric or wavy bands within the individual shapes. The background is a deep, dark blue, which makes the colorful elements stand out. The overall effect is one of a rich, textured surface, possibly a close-up of a mineral specimen or a highly detailed abstract painting.

NIGEL MULLINS

Paintings for Jubilant Temporal Ideologies



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Temporal Ideologies*

5 April – 1 May 2024



PAINTINGS FOR JUBILANT TEMPORAL IDEOLOGIES

Everard Read London presents a new collection of paintings by South African artist, Nigel Mullins. The exhibition is the artist's third with the London gallery and brings together three strands of his work in an intertwined and immersive way.

At the heart of the exhibition are two paintings of mass gatherings – the Euromaidan protest in Kyiv and an anti-war protest in the Piazza della Signoria, Florence. 'My interest in crowds began in 2014, with a painting of a protest on Alexander Platz in East Berlin, 1989, which was a precursor to the fall of the Berlin Wall,' says Mullins. 'I had fixed on the event as an emblem and a talismanic representation of the possibility for positive change. The destruction of the wall was a highly emotive, symbolic event and a significant marker in huge political and social realignments.'

Mullins continues, 'In much the same way, I became interested in the Euromaidan revolution – the overthrow of the Machiavellian ethnic Russian suppression of an emergent open democratic Ukraine. Like the fall of the Berlin wall, I saw this as another example of people choosing a new and better future. In 2023, shocked by the murderous, imperialist invasion of Ukraine, I painted an anti-war protest in Florence (a twin city to Kyiv) to sit with the image of the Euromaidan in this exhibition.'

In his painterly exploration, Mullins makes use of his signature, sumptuous impasto, veering between figuration and abstraction. The paintings capture the images of mass gatherings that characterise our era and convey the turmoil and restlessness of our times. With their aerial views and viscous smears of paint, his powerful canvases afford a soaring, birds-eye view of the jostling mass of humanity below straining collectively towards a brighter tomorrow.

The second element of the exhibition offers a series of Madonna paintings. Mullins applies his paint as libations covering a sacred artefact or an amulet fetishistically. This explicitly references the painting as an object; a support to which meaning is applied often in layers and over an expanse of time.

Mullins notes that, 'For some time I have been working with ideas around superstition, with all its shrines and rituals, both as an exploration of human foibles and drives, and as a realm analogous to art and art making. Part of this has been expressed through using the past, its events, objects and personages as a means of reflecting on the present and potential futures. Within the context of this show, the Madonna is presented as a conduit for reflection on distinctly secular, temporal hopes and aspirations in a play on her traditional role of providing comfort in times of difficulty.'

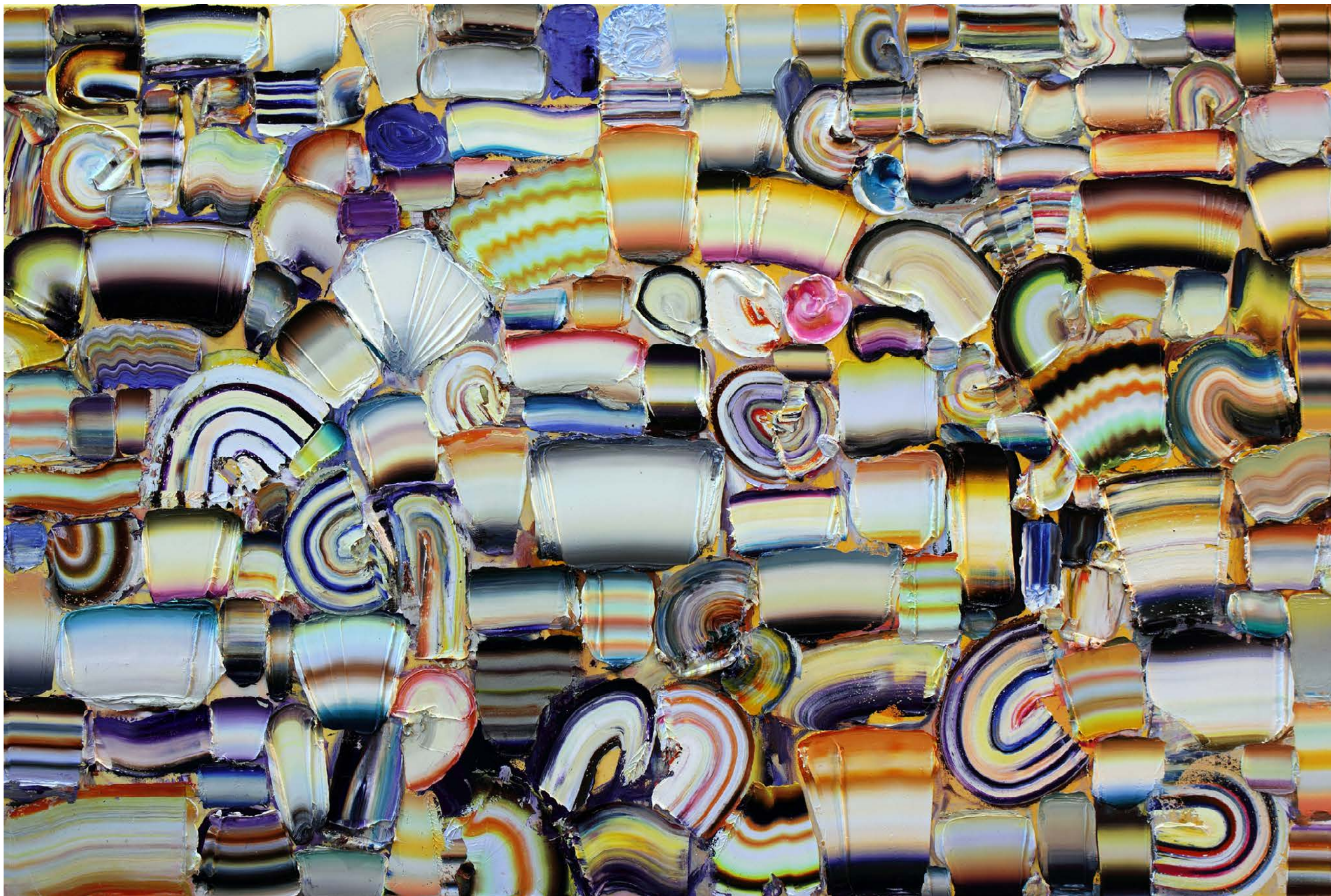
The third facet of the exhibition comprises a suite of abstract works which Mullins perceives to be consoling and energizing structures. 'These works are intended, at the simplest level, to activate a positive emotional state on entering the exhibition in a similar way to how stained glass windows in cathedrals may open one up to a state of contemplation,' says Mullins. 'They do, however, also work as a positive visual metaphor for human endeavour. The act of compiling a series of colours and marks on a canvas is for me, a minimalist meditation on the nature of human constructs, both physical and social. The paintings, like culture, are the result of the accrual of choices, order, chaos and chance.'

Reflecting on the works that have emerged from his studio for this new exhibition, Mullins concludes, 'Everything is evolutionary, with one thing leading to another in a fractal web of cause and effect. These works are thus hopeful. Their cohesion is born of a patchwork of intentions, damage, rebuilds and changes.'



Anti-War Protest
oil on canvas
100 x 200 cm





*Sublime Accrual of
Mutable Aspirations*
oil on canvas
100 x 150 cm



*Madonna of Sublime Ecological
Coexistence & Transcendent
Bioentanglement*
oil on canvas in found frame
117 x 70 cm





Euromaidan, Kyiv, 2014
oil on canvas
100 x 200 cm



Mother of Unknowable Futures
oil on canvas in found frame
100 x 65 cm





Jubilant, Temporal Construct
(diptych)
oil on canvas
180 x 240 cm

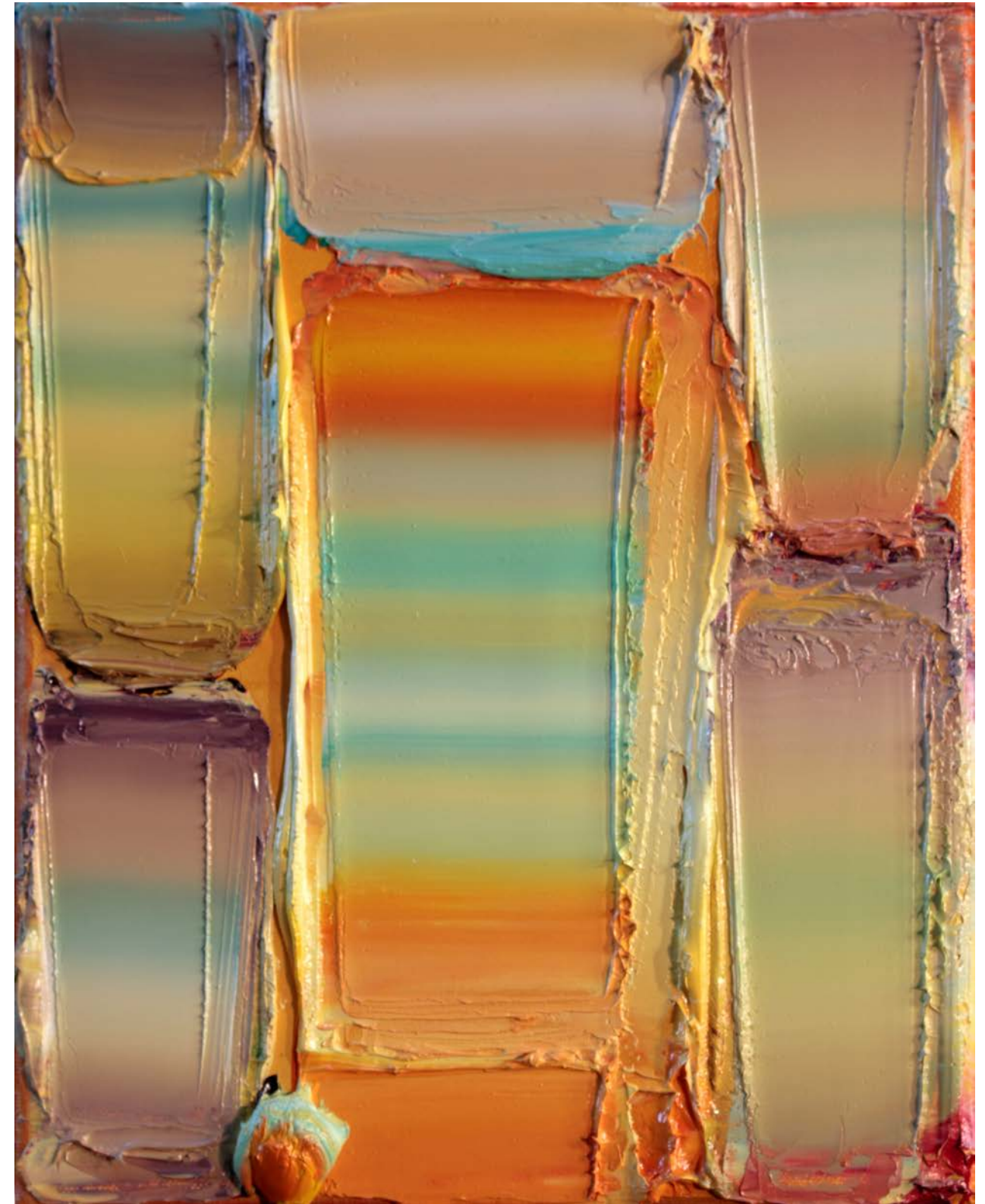


Madonna of Sublime Secular
Pluralism & Brilliant Autonomy
 oil on panel and frame with glass
 picture frame and oil on paper
 115 x 59 cm

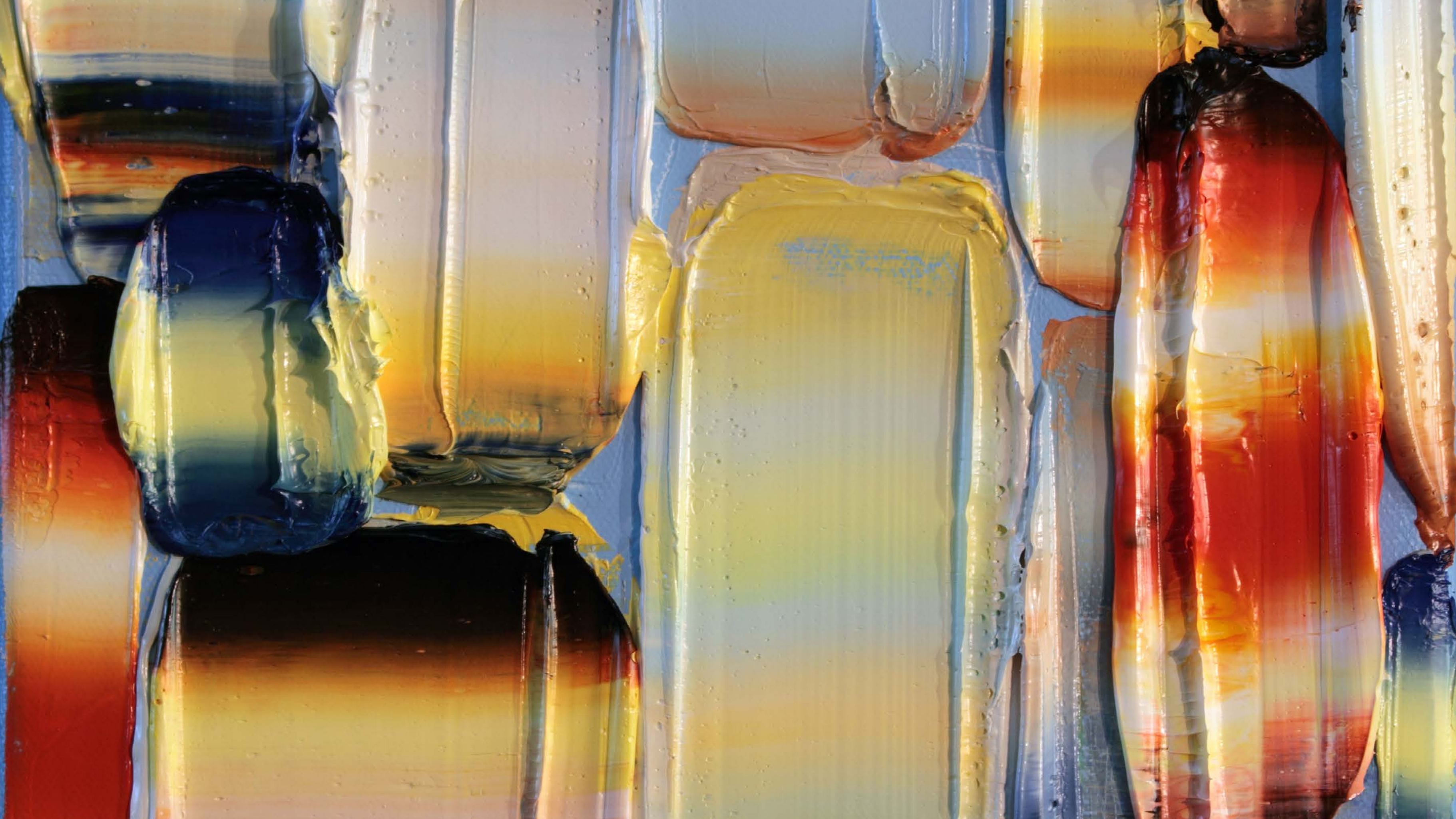




Votive no.3
oil on canvas
30 x 24 cm



Votive no.4
oil on canvas
30 x 24 cm





Mother of Tranquility
oil on panel and frame with glass picture frame
and oil on paper
50 x 49 cm





Madonna of True Equality
oil on canvas and wire
40 x 30 cm



It will be OK
oil on canvas
30 x 24 cm

*Madonna of Heroic
Ecological Coexistence*
oil on canvas
30 x 20 cm





Madonna of Transcultural Moral Obligations,
 (after Jan van Eyck, Genter altar, Maria, 1432)
 oil on canvas
 40 x 30 cm



Queen of Progress and Fulfilment
 oil on canvas
 40 x 30 cm



Pragmatic, Jubilant, Organised
oil on canvas
100 x 150 cm



Mother of Perfect Autonomy
oil on canvas with clock
30 x 20 cm





Queen of Shining Future
(after *Throne of Wisdom*, 12th century)
oil on canvas
40 x 30 cm



Unknown Madonna
oil on canvas
30 x 24 cm



Madonna of Magnificent Agreement
(after *Statue de Notre Dame de Bonne Délivrance*)
oil on canvas
40 x 30 cm



Votive
oil on canvas
30 x 24 cm



Votive no. 2
oil on canvas
30 x 24 cm





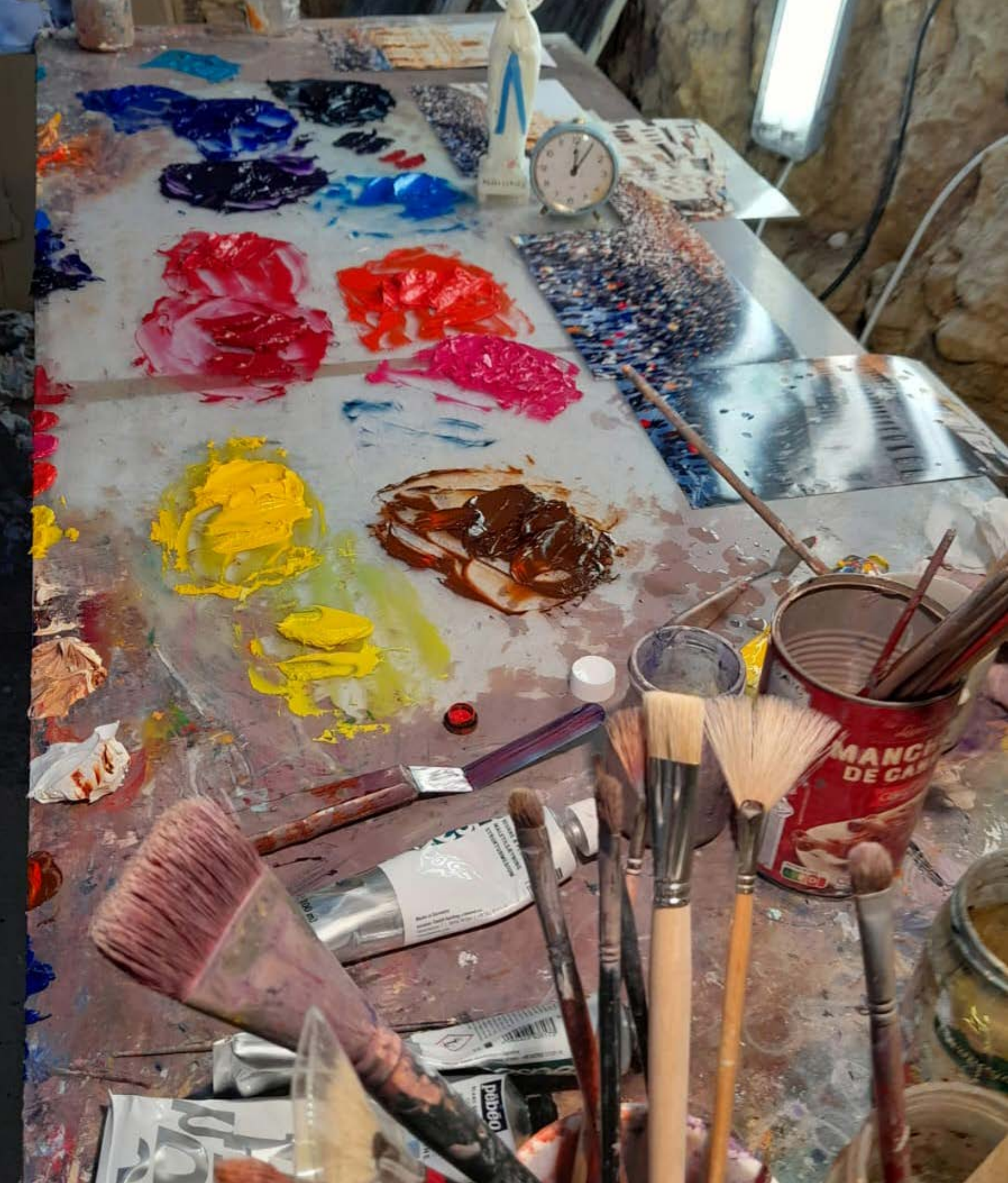
NIGEL MULLINS

b. 1969 Makhanda, South Africa

Nigel Mullins completed his Master of Fine Arts degree with distinction at Rhodes University in 1993. Since graduating, he has had more than a dozen solo exhibitions in South Africa, Scotland, England, and Germany, and has taken part in over 45 group shows and fairs in South Africa and internationally.

In 2014 Mullins exhibited a body of work called Chaotic Region at Oliewenhuis Art Museum in Bloemfontein, South Africa. He is the winner of the first prize at the Royal Over Seas League 14th Annual Open Exhibition in London in 1997, he was a nominee for the Daimler Chrysler Award for Contemporary South African Art in 2000 and recipient of a merit prize at the ABSA Atelier in the same year.

Mullins' work is held in public and private collections in South Africa, the UK and Europe.



SELECTED SOLO EXHIBITIONS

- 2021** *The Time Keepers*, Everard Read, Cape Town, South Africa
- 2019** *Mass Gatherings*, Everard Read, London, UK
- 2018** *Glorious Order*, Everard Read, Cape Town, South Africa
- 2017** *Artefacts from the Anthropocene*, CIRCA Gallery, Johannesburg, South Africa
- 2016** *21st Century Talismans*, CIRCA Gallery, London , UK
- 2015** *The Obsolete Remnants of the Industrial age*, Fried Contemporary, Pretoria, South Africa
- 2014** *Buy You Time*, Equus Gallery, Western Cape, South Africa
Chaotic Region, Oliewenhuis Art Museum, Bloemfontein, South Africa
- 2013** *Chaotic Region*, curated by Tanya Poole, Rhodes University Alumni Gallery and Standard Bank Gallery, South Africa
Chaotic Region, Everard Read Gallery, Cape Town, South Africa
- 2008** *Caveman Spaceman*, Bell-Roberts Gallery, Cape Town, South Africa
- 2006** *Earthlings*, Bell-Roberts Gallery, Cape Town, South Africa
- 2005** *Ends and Escapes*, Bell-Roberts Gallery, Cape Town, South Africa
- 2004** *Pacifier*, ABSA Bank Gallery, Johannesburg, South Africa
- 2003** *Fix*, Rhodes University Alumni Gallery, Albany Museum, Grahamstown Arts Festival, South Africa
- 2001** *Hopeful Monsters*, Hanel Gallery, Cape Town, South Africa
Superhuman, ROSL, London and Edinburgh, UK
Hopeful Monsters, Hanel Gallery, Wiesbaden, Germany
Hopeful Monsters, Lithographs in Collaboration with Fine Line Press
- 2000** *New Work*, Dorp street Gallery, Stellenbosch, South Africa
- 1999** *Superhuman*, Hanel Gallery, Cape Town, South Africa
- 1998** ROSL Prize-winner Exhibition, Continuum, Landings Gallery, Edinburgh, UK
Continuum, Lamont Gallery, London, UK
Momentum, Grahamstown Arts Festival and Association of Arts, Pretoria, South Africa
- 1994** *Window into the South African Landscape*, Grosvenor St, Mayfair, London, UK

SELECTED GROUP EXHIBITIONS

- 2021** *In Conversation*, Everard Read, Cape Town, South Africa
- 2020** *Summer*, Everard Read, London, UK
Masterpiece online, with Everard Read, London, UK
Staring Straight to the Future, online exhibition, Everard Read, UK & South Africa
- 2019** CONTEXT Art Miami, with Everard Read, Miami, Florida, USA
Southern Aspect, Everard Read, London, UK
- 2018** *Glorious Order* – Nigel Mullins and Ora (Edge) – Galia Gluckman, CIRCA Gallery, Cape Town, South Africa
In the Forests of the Night, Everard Read, Johannesburg, South Africa
- 2017** *Bronze, Steel, Stone*, Everard Read, London, UK
FNB Joburg Art Fair, Everard Read Booth, Johannesburg, SA
Investec Cape Town Art Fair, Everard Read Cica Booth, Cape Town, SA
Summer, Everard Read, London, UK
Reality Check, Everard Read, Johannesburg, South Africa
- 2016** *Summer Exhibition*, CIRCA Gallery, London, UK
Reality Check, Everard Read Gallery, Cape Town, South Africa
- 2015** 1:54 Contemporary African Art Fair, CIRCA Gallery Booth, London, UK
FNB Jo burg Art Fair, Everard Read Gallery Booth, Johannesburg, South Africa
Cape Town Art Fair 2015, Everard Read Gallery, Cape Town, South Africa
Empire, Everard Read, Cape Town, South Africa
Winter, Everard Read, Cape Town, South Africa
- 2014** Cape Town Art Fair 2014, Everard Read Gallery, Cape Town, South Africa
Johannesburg Art Fair 2014, Johans Borman Fine Art, Johannesburg, South Africa
Everard Read Winter Exhibition, Cape Town, South Africa
- 2013** *Tom Waits For No Man*, curated by Gordon Froud, Klein Karoo Nasionale Kunstefees, Oudtshoorn, South Africa
Weerberg, Curated by Luan Nel, Aardklop, South Africa
Kunstfees, Potchefstroom, South Africa
Johannesburg Art Fair, Everard Read Gallery, Johannesburg, South Africa

2011 MullinsPoole, The Bettendorffsche Gallery, Germany

2010 *View From The South*, Everard Read, Cape Town, South Africa
On Colour, Colour a Colloquium, Albany Museum, Grahamstown, South Africa
8th MUMIA – Underground World Animation Festival 2010, Brazil
Juncture, Painting from South Africa. Nigel Mullins, Tanya Poole, Luan Nel. artSPACE, Berlin, Germany
International Festival of Animated Film of Fortaleza, Brazil

2009 Johannesburg Art Fair, Johannesburg, South Africa
X2, Albany Museum, Grahamstown National Arts Festival, South Africa
Hang in There, Dorp Street Gallery, Stellenbosch, South Africa

2008 Johannesburg Art Fai, Johannesburg, South Africa
Between Meaning and Matter, Bell-Roberts, Cape Town, South Africa

SELECTED PUBLIC COLLECTIONS

ABSA, Nelson Mandela Metropolitan Art Museum
Ann Bryant Art Museum
Deloitte and Touche
Ernst and Young
Hollard Insurance
Ken Logan Art Collection, USA
KPMG
Nandos UK
Oliewenhuis Art Museum
Old Mutual Bank
Pretoria Art Museum, Sanlam
Rand Merchant Bank
Rhodes University Collection
South African Association
Spier Art Collection
South African Breweries
SASOL
Telkom
Westminster and Chelsea Hospital Collection, London , UK
ZENECA

SELECTED AWARDS

1997 First Prize, Royal Overseas League 14th Annual Exhibition, London

1999 Nominee for the Daimler Chrysler Award for Contemporary South African Art

2000 Merit Prize, ABSA Atelier

2013 BP Portrait Award Exhibition, Viewer’s Choice Award , National Portrait Gallery, London, UK
Metal Work Public sculpture, Stellenbosch, South Africa

2012 Accumulation of Disorder, University of Stellenbosch Gallery, Stellenbosch, South Africa
Winter, Everard Read, Johannesburg, South Africa
Robert Bowman Gallery, India Art Fair, India
Joburg Art Fair, Everard Read Gallery Booth, Johannesburg, South Africa

2011 34FineArt, ArtMonaco ‘11, Monaco
MOMAC, Group Exhibition, Roberta Moore Fine Art, England

2010 Out of the Office, Kunstmuseum Bochum, Germany
Cynthia Reeves Projects, Art Miami, USA
We are not Witches, Saatchi Gallery, London, UK

2009 F.A.C.E.T., Charity Auction, Christie’s, London, UK



