



Labyrinth

Oil on canvas
150 x 160 cm
R260 000

Anastasia Nikolsky Petrauskas

As a rebellious soul and conscientious artisan, I decided to provide an unsparing and uncompromising vision of the world that I had seen from my earliest years: a world forever divided in which people destroy themselves through blind conformism, lack of reflection and a critical viewpoint, stupidity, cruelty, greed, lust for power and wealth, and how this ruins their lives and prevents them from enjoying God's divine creation.

These creatures, devoid of humanity and altruism, are less than human beings which explains why I depict them as base, barbaric monsters – partly human, partly animal and partly mecomorphic robots - subject to predatory behaviour patterns. Steeped in sin their vision contracts, and all they see are little squares in the allegorical labyrinth of my creation. There they are lost without realizing that they are lost.

Using a tiny brush and an angular dissection method evolved, my paintings attempt to capture the epitome of foolishness and ignorance, depicting the many facets of the absurd existence of people with tunnel vision who remain oblivious of ethical imperatives and the magnificence of this unique and precious universe.

"In the labyrinth there is no safety, no secrets, no privacy, no companionship, and no comforts. In this hell, terror has become the accustomed way of life and not just a temporary suspension of normal experience..."

- Lloyd Pollak



Spieël - spieël I

Oil on board
60 x 165 cm
R12 000

Annamieke Engelbrecht

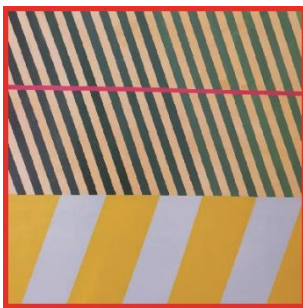
My paintings can be understood as images of a young woman gazing into a mirror in an act of auto-evaluation, self-scrutiny, and self-acceptance. The measurement of these paintings coincides with the length and width of my body. I intend them to look like free-standing mirrors which reflect a distorted image of myself back to the viewer.

The origin of my works is always photographic, but as I harbor pathological fears of facing the lens, I attempt to hide and disguise myself. What I produce are self-portraits that negate the whole concept of self-portraiture.

Digital photographs of myself are always my starting point. These are then subjected to drastic alteration. By masking and changing the coding of my self-image, I transform the latter into a dazzling configuration of pure geometric shapes and bright, pristine colours that present my features in a completely unrecognizable form, hiding my face and even concealing who I really am behind the alternative personalities I have constructed. Through them, I can freely move around in public and before a camera without any discomfort.

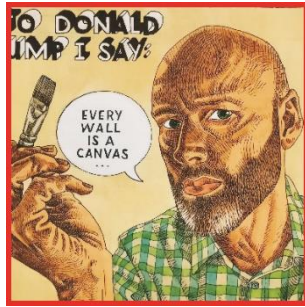
"To my mind, Annamieke surpasses all her South African predecessors both by coming up with the concept of the anti-portrait and through the inventive brilliance of the games she plays with space and movement..."

- Lloyd Pollak



Spieël - spieël III

Oil on board
60 x 165 cm
R12 000



Self Portrait: Every wall is a canvas

Black ink and acrylic on paper
21 x 29,7cm
R25 000



Self Portrait: No more novel writing for me

Black ink and acrylic on paper
21 x 29,7cm
R25 000



Self Portrait: Wit

Black ink and acrylic on paper
21 x 29,7cm
R25 000

Anton Kannemeyer

In order to act in accordance with current dogma, the satirist has few choices. Any socio-political piece of satire currently presented to the politically correct and morally astute curator has to be swiftly excluded in order to comply to the tastes of an increasingly visually illiterate public.

Hence the artist of these works confined himself to the genre of the “self-portrait”. Now he knows that he will not be persecuted by a lynch mob eager to identify cultural appropriation, racism, sexism, etc. Unfortunately, he did choose to quote a few aphorisms by some long dead writers, such as Byron, Thomas Hardy, and Voltaire. These will be regarded by most young people as representing the voice of “male chauvinist white privilege”, as the outdated and irrelevant observations of “pale, white males”.

To this the artist can only say that he is truly sorry to have offended the public once again.

“To me, these portraits capture the rite of passage whereby a wild, angry and highly combative young man evolves to maturity and becomes a calm, contemplative thinker who is on the path to achieving wisdom and a deeper understanding of life and the universe...”

- Lloyd Pollak



Artefact

Oil on Canvas
200 x 100cm
R75 000



100grams

Oil and enamel on aluminum
200 x 100cm
R70 000



Let your Fingers do the Walking

Oil and enamel on aluminum
200 x 100cm
R70 000

Arlene Amaler-Raviv

My entire body of work is political, socially engaged, relevant and, at the same time, deeply personal and intimate. Mine is a voice of protest, lamentation and calm conversation. Through my paintings I address the human condition and track the displacements, transitions, relocations, entrances and exits, arrivals and departures that successive governments have inflicted on so many lives in this, my own beloved native land.

The pattern of my own life has also been to move home time and again and to travel to many cities and countries. I too have known the burden of absence and loss, but sorrow has always gone hand in hand with blessed respites when I have been uplifted by the joy of revelation, the elation of creative renewal and breakthrough in my never-ending quest to find fresh inspirations and achieve artistic and spiritual growth.

In *100 grams* I portray the 'makhulu', the grandmother, the matriarch, and lynchpin of her family. Her rite of passage is her daily battle to survive and enable her children and grandchildren to survive. Although she is past retirement age, she soldiers on indefatigably and still carries herself with undiminished pride and dignity as she advances toward the viewer. Like so many of my subjects, she walks whilst carrying a heavy load on her head which is both literal and metaphoric. On the one hand, it represents the sum total of all the pitiful possessions she has accumulated during her life-time but, on the other, it embodies all the psychic baggage she carries after a long life beset by endless trials, tribulations and vicissitudes.

The companion piece *Let her fingers do the walking*, is similar in inspiration and depicts yet another impoverished but indomitable woman. Where are these women going and what are they looking for? They venture forth in search of employment, food, money, a home and perhaps even love and companionship. In search of the wherewithal whereby they can provide for their children, grandchildren and extended family. The yellow pages she carries on her head is a mordant irony as its carrier can afford none of the goods and services it advertises. The telephone book is full of names, addresses, and phone numbers and thus it emblematises her longing to find a home, a fixed address, a phone, and a settled and comfortable existence. Africa contains millions and millions of such incorrigibly brave but destitute women, and I think of my twosome as archetypes of Mama Africa.

"Throughout her entire career, Arlene has stared into the darkness with fearless courage and acute insight using her painting to give voice to the voiceless, the disempowered and the deprived..."

– Lloyd Pollak



Le cinq à sept
Mixed media on canvas
51 x 61 cm
R16 000

Catherine Ocholla

Five to seven is the time in France, to meet your lover; the time in Canada, to meet with friends; and the time in South Africa to enjoy the “happy hour” when the working day is done; drinks are served on the cheap and we enjoy a brief spell of congenial relaxation. It is a charmed interlude when we are released from the tensions of real life.

My painting, *Le cinq à sept*, comes from my ‘Barfly’ suite of 2015 in which I documented the goings on at my local watering hole. The series capture the essence of my barfly being, the space and the time that served as a backdrop to all my rites of passage - death, love, and everything else in between – were all enacted there during 5 to 7, *l’heure d’apéritif*.

My painting is not a self- portrait. You do not see me in the painting. What you see are the other regulars, and in essence, they are reflections of me and my being at that point in time.



Eye of the Needle
Oil on canvas
180 x 360cm (diptych)
R120 000

Cathy Layzell

“Transformation isn’t sweetness and light. It is an unravelling and uprooting. It is the abyss that lies between two great lines of force which reach a point of no return.”

A lot of my work is about Rites of Passage and the transition from one state of being into another. Ceremonial rites of passage often have a disquieting, do-or-die-aspect to them because an old life and old self is literally dying. From a mythological perspective, the *Eye of the Needle* is a threshold crossing, a kind of impossible gateway or portal into a more enlightened state of being. My painting is about the feeling of both euphoria and disconsolation that surround the process of leaving something behind in order to embrace something as of yet unknown.

When painting abstract work, I strive for unconscious creation - embracing the notion that the image is painting itself through me and that I am collaborating in something that is greater than myself. There is an element of unknowing and of surrender into possibilities that are beyond my control. By letting go of image-making and my usual anchors to reality, I let something unfold that is lyrical, poetic and new.

This painting has the energy of tremendous tumult, moving through agitation towards full surrender.



Passengers

Acrylic and screen print on canvas
60 x 80 cm
R33 000

Connor Cullinan

Passengers originated in a photo I took of two strangers walking purposefully down a brightly sunlit Cape Town street. Like all mankind, they are passengers in the sense that they are forging a passage through life. Their destination remains unknown, but the perspective lines are accentuated to suggest movement into the picture space. Rites of passage are about movement from place to place, and state to state, and I feel my painting captures, and that, devoid of any trees, greenery, or flowers, it creates an inhospitable and sterile atmosphere. The setting is unmistakably urban, a city where development proceeds apace to accommodate the multitudes of rural dwellers who continually pour into Cape Town to find work, and their process of adaptation is yet another rite of passage in itself.

My main preoccupation is visual perception, light, shadows, reflections and the interplay between these and the figures, objects and architecture which totally transforms the look of everything. By emphasizing these features, I hope to make the audience realize how a seemingly banal scene, can be transfigured by powerful symbolic overtones



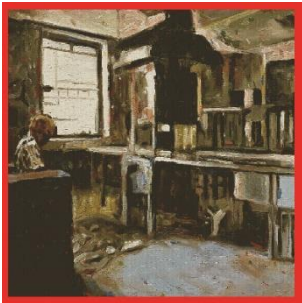
Untitled

Oil on canvas
100 x 57cm
R19 000

Cobus Van Bosch

My latest oil paintings mark a shift in direction in my investigation of the human condition in southern Africa; past and present. Whilst previously I surveyed aspects of southern Africa's documented history such as the Anglo-Boer war, the conflict in Angola and the history of the indigenous people of the Northern Cape, I am now attempting to examine universal constants, more specifically paternalism and male power. Is the phallocracy toxic as feminists claim? Is there a more benign aspect to it?

Whatever your opinion, the exercise of masculine might – no matter how misguided and destructive of human life – inflicts just as much suffering on men as it does on their women and children. Perhaps even more, as corrosive guilt and remorse enter the equation.



Untitled

Oil on canvas
100 x 60cm
R19 000

"The young lad is confronted by traumatic issues of absence or loss and bereavement that he is neither intellectually nor emotionally equipped to deal with. The fact that his distress goes unnoticed by the women, adds another dimension of poignancy, underlining his isolation..."

– Lloyd Pollak



Tar and Feather/Teer en Veer

Oil on canvas
30 x 40cm
R32 000



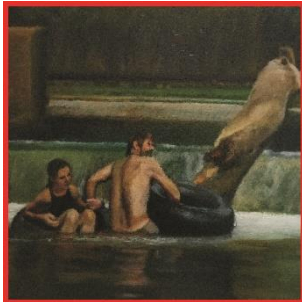
Couple with Jaguar

Monoprint
24 x 20cm
R4 500



Jaguar Couple

Monoprint
24 x 20cm
R4 500



**Father and Daughter
Drifting Down Bergriver**

Oil on wood
50 x 60cm
R40 000

Clare Menck

Tar and feathers is based on Polaroid photographs from the 70s documenting the "tar and feather" student initiation rituals so familiar to the Afrikaans students of yesteryear. The site is a platteland institution in Middelburg (Eastern Cape) specialising in the training of farmers. *Tar and feathers* is a typically casual snapshot composition of two figures seen in awkward juxtaposition.

A concoction of glue and feathers covers the initiate cowering to right with an embarrassed grin. The initiator, by contrast, is ominously gleeful, like a bully or a torturer, hell-bent on subjecting the first-year newcomers to her attentions. Is the semblance of communal enthusiasm just a semblance? Do the initiates participate of their own free will or is there coercion and peer pressure? You decide.

The monoprints depict faceless couples clad in all their extravagant finery posing for an official photographer next to the ostentatious car their parents own or have hired to ensure their darlings make a splash on arrival at their matric farewell dance. This is a typical South African ritual whereby school-going teens are inducted into the adult world. Many parents spend absolute fortunes to make this once-off event an unforgettable dream come true. This coming of age ritual is clearly a harbinger of the ensuing showy "white wedding" to which so many members of materialistic South African society attach such exaggerated importance. The golden rule is, the more lavishly you spend, the more dramatically you elevate the social status of the hosts, bride and groom.

Father and daughter drifting down Bergriver is a highly personal work depicting the father, Clare's husband, the distinguished painter, Johann Louw, and his 14 year old daughter, Frauke during her last year at primary school. They are seen at play, using truck tyre tubes to propel themselves down a river by a small waterfall. The writer who is a family friend has observed the astonishing relationship between the pair who treat each other like intimate, old school friends in a gemütlike relationship in which notions of age and parental control magically dissolve. This may be a superficial impression, however even Clare states that the rapport between Johann and Frauke is clearly exceptional.

The scene is set on an overcast day with dim, heavily filtered light that darkens the colours and imparts a sombre quality to the painting, even perhaps a sense of foreboding. The fallen tree trunk recalls the saying 'a chip off the old block', but it also hints at severance, and perhaps indicates how the onset of maturity and independence will inevitably undermine the extreme closeness of the bond that unites father and daughter. Both the filial and paternal journeys are obviously not smooth sailing: turmoil is inscribed in the faces, and the cascades, trunk, wall, and dense grove of trees all of which seem to present obstacles and hem them in. But it is a necessary passage into adulthood for the young girl and the father too is changed and greatly enriched by accompanying his daughter on this part of her journey. As Johann's wife and Frauke's mother, the artist felt an element of discomfort in painting this image: it felt like a voyeuristic intrusion into a private moment of intimacy which she was not intended to witness and which saddened her and made her feel excluded.



Furry Boots ye fae
Photographic Lambda print
76,2 x 50,8 cm
R12 600

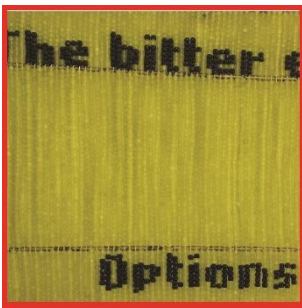
Daniel Halter

My artistic practice is informed by my position as a Zimbabwean currently living in South Africa. My work deals with my sense of dislocated national identity, human migration, and the dark humour of present realities in South Africa. This is largely a backlash due to a history of oppression that continues to manifest today.

I use ubiquitous materials and engage with local popular visual strategies as a form of expression. My work often exploits the language of craft and curio in a conceptual art context. I explore various techniques of fabrication, and this frequently involves collaboration. I use materials that resonate with meaning and there is a narrative element to my art. I engage with history from a contemporary perspective and with the technology of today.

"Although Daniel is far too modest to say so, he is a true hero totally committed to the ideal of a free and democratic Zimbabwe. He has returned to his homeland time and again in order to make art documenting the atrocities that take place there..."

- Lloyd Pollak



The Bitter End
Glass beads and wire
21 x 35 cm
R12 600



When Bitterness Ends
Glass beads and wire
22 x 35 cm
R12 600



Verweerskrif/ Body Bereft III

Charcoal and mixed media
on archival Hannemuhle paper
90 x 90cm
R 36 800

Henk Serfontein

The title of the series of work "Verweerskrif/ Body Bereft" is borrowed from Antjie Krog's book of poetry with the eponymous title in which she explores the menopausal and aging body. "Verweerskrif/ Body Bereft III" is a charcoal and mixed media work in which I once again explore human injury, but this time also possibilities of healing.

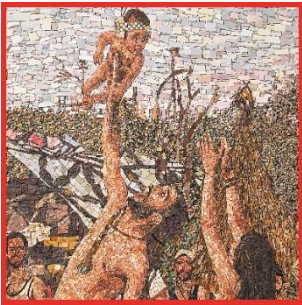
After a recent visit to Amsterdam where I studied the work of Giotto and El Greco's crucifixion scenes, I created a series of close-up studies of hands and feet. In the work I create small intimate moments that zoom into the wounds of Crucifixions.

The hand is hyper-sensitive, and we are our hands. The hand is the instrument of love and compassion, of violence and anger, of protection and rejection. The hand is a tool, it gives, it takes, it creates, it makes contact, but it can also comfort.

My work captures intimate moments, breaks down preconceived perceptions, and opens up new possibilities. It is simultaneously fragile and formidable. Conceptually there are many layers that, as a whole, comment on the beauty, vulnerability, and complexity of the human condition.

"The sitter remains faceless, sexless and anonymous and thereby the image attains universality. The odd downward tilt of the feet – although void of stigmata – immediately remind us of those of Christ on the cross and perhaps hint at some kind of redemption..."

– Lloyd Pollak



Cain, soon after the fall

Mosaic hand cut stone artwork on
Nutech board in black steel frame
150,5 x 100,5cm
R165 000

Pierre Fouche

Western Cultures are anemic with regards to major rites of passage. None of our rituals effectively integrate individuals into the community, console the grieving, celebrate personal achievements or genuinely take good care of the ill and the elderly. Dancing does all the above, yet it is denied the significant role in Occidental culture it should legitimately play.

My mosaic reimagines the first biblical personae of Genesis as a young contemporary family dancing uninhibitedly at a trance festival. The work celebrates humanity's capacity for joy in simple sensory pleasures, and the *jouissance* of a rebelliously independent spirit. The grandchildren of the free-love generation are attempting to devise alternative, more viable forms of social organization and perhaps with technology on their side, they will, at last, succeed.

"Pierre's interpretation or re-interpretation is celebratory, affirmative, and glowing with optimism as it is set at a time when the newly-minted world had just emerged from the hands of its maker - a time before Cain attained manhood and slew his brother Abel, thus committing the first murder in history, and unleashing evil..."

– Lloyd Pollak



Die Huweliksverzoek

Acrylics & Textile Collage
on Canvas
154 x 111 cm
R15 000



Learning to Find Your Way in the Woods: Homage to Mason

Acrylic on canvas
101 x 126,5cm
R12 000

Jan Barend Wolmarans

I have always lived my life as a poetic adventure, a journey without maps into the unknown. After having been a Jack of all trades working as a copywriter, puppeteer, journalist, translator, actor, chef, painter, farm-hand, gallery manager, lecturer, scriptwriter, art curator and storyteller, I changed course yet again and took to painting. A self-taught artist, I believe that every true individualist should bravely embrace diversity, variation and change rather than relentlessly hammer away at a single occupation. Take continual U-turns and switch career, costume, colours! Undertake a variety of dream jobs! And if you paint, fill your canvas with a variety of focus-points in order to add many dimensions to your art and give it the bewildering richness and bewildering complexity of real life.

Jan believes that a bachelor may indeed change costume and colours to live a variety of complementary dream jobs, with diversity and variation at hand rather than a single discipline. In many of his artworks one will also find many focus-points rather than one.



Ecce mulier: "Behold, the woman"

(edition 1/3)
Mixed Media
140 x 60 x 200cm
R150 000

Iaan Waldeck

This work depicts the body composition of a woman with a mass of 60kg. "Ecce mulier" is the female counterpart of "Ecce homo", the male version with a mass of 80kg. Pontius Pilate exclaimed this phrase as he delivered the flailed, bound and bleeding half naked Christ, to the mob who ridiculed and crucified him.

Our existence is made complex by our notion of self and what it constitutes. We try to wring meaning from the sharing of our material elements with that of the universe, yet delude ourselves in that we are separate from it via the addition of consciousness. We stand ultimately naked and delivered to our presupposition of who and what we are, bound by our consensus, flailed by our self-induced suffering, and nailed to the cross of our human pride.

How and what are we, that we are made of this? If we continue with the reductio ad absurdum of materiality over spirit and consumerism over nurture and connection, would we not lose our humanity and our reason for existence? Human beings are composed of the precise elements and compounds found in this work. There are no differences between the compounds and its respective percentages as constituted in the bodies of both sexes and the various races.



It Is It

(edition 1/3)
Mixed Media
110 x 53 x 48cm
R90 000

This is it; on one side a man's shoe, on the other side a woman's shoe, between a double mirror. Either the man's reflects the man's or reflect the woman's, or the woman's reflects the woman's or the man's. Or none reflects and each is each, side by side. Neither nor or either or both and.

"The viewer is fully entitled to demand what is the point? Why is this art? And part of the reason for it is its existence is to invite just such questions and thus force the viewer to reflect on what makes art art..."

- Lloyd Pollak



Carpe Diem

Bronze
30 x 22 x 14cm
R20 800

Joanne McGilvray

We spend our lives striving to conform to social norms without ever thinking about the biggest adventure we all have in store for us, namely death. We neglect to live our lives to the full, to seize every minute and to fully inhabit the fleeting moment and thus derive far less from of life than it offers. *Carpe Diem - Seize the Day* serves as a bleak reminder of the fragility and ephemerality of life, but it also strikes a note of affirmation by contrasting this with the robust optimism of mankind that, despite all adversities, can triumphantly surmount all the obstacles in its path.



Laresa Perlman & Verna du Toit (Collaborative Art Creations)

In *Breakthrough* one sees the element of the heart. Learning to live from the heart, enables humanity to evolve. Even though it gets broken, it heals; transcends circumstances, promoting growth, resilience and the wisdom that accrues to one through experience. The hybrid combination of animal and human, is the pathway to our natural animal instinct. Animals are without ego. They always remain in touch with the natural rhythm of life, whether fair or foul, and accept it without demur.



The Dragonfly symbolizes change, transformation, adaptability, and Jungian individuation and fulfillment of the self. The insect appears to be able to change direction swiftly, gliding through the air with no apparent effort. A symbol of metamorphosis and transformation, it embodies the changes needed to reach one's full potential



Breakthrough

Mixed media on metal
105 x 38 cm
R19 500



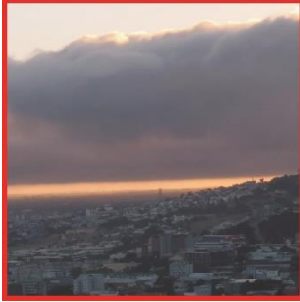
Isabella Kuijers

Home is a watercolour from her show EN CIPHER in 2018. It was done in the UK while missing casual microwaved left-over dinners at her grandparents' home in Cape Town.

"Although the feeling is elegiac and tinged with melancholy, Isabella has rendered this vignette with such tenderness, humanity and pathos that the painting becomes a declaration of undying love, intimating that long after Patrick and Elena have been lain to rest, they will still live on in Isabella's loving memory..."
– Lloyd Pollak

Home

Watercolor on paper
39 x 81cm
R3 500



**First French Kiss –
Speaking in tongues**

30 sec. Mp4 file
Limited edition x 3
R4 500

Luan Nel

I had my first true French-kiss when I was 11 at the onset of puberty. My schoolmates and I were exploring an all-girls school. I wandered off and found myself alone with a Portuguese girl, Micaela, who suddenly, unexpectedly kissed me deeply. Her kiss came like a bolt from the blue. It felt stunning, scary, sublime, but at the same time wrong. I was already fantasizing about boys, but these erotic imaginings were repressed by fear and guilt. That long-ago kiss was a decisive rite of passage that revealed my sexual truth to me. I withdrew my mouth. I had to stop, but I hurt Micaela's feelings badly as I never explained why I abruptly stopped kissing her, nor could I. Now I wish I could tell her that she is gorgeous and that I am gay in the hope that that might have changed both our worlds for the better.

The rushing clouds travelling at such an astonishing velocity in my video represent both a delirious, totally overwhelming experience and, through the way they dissolve into each other, the mingling of tongues during kissing. The title Speaking in Tongues refers to the religious experience of people talking languages that are totally foreign to them, and that was my experience. I did not understand the meaning of my first kiss.



**Cater: Boeremeisies always
over-cater**

Acrylic on board, box framed
23 x 50cm each
R19 500

Lize Hugo

Food defines the individual and the group's identity. It speaks of your personal history, of that of your nation, your province, region, family and even the way your forbears piously passed their culinary traditions down to you. In Boere Culture, every rite of passage involves masses of food. Nothing could be more Afrikaans than a mother training her daughter in all the finer techniques of Boere cooking and hospitality to prepare her for her future role as wife, mother, housekeeper and hostess. As an Afrikaans meisie I automatically think of food whenever there is to be a celebration, and not just any kind of food, but the big over-decorated, kitschy cakes made by the mistress of the house whose enthusiasm, dedication and generosity always impel her to over-cater. Waste is the inevitable by-product of this fond labour of love, and waste in increasingly poverty-stricken South Africa is virtually tantamount to a crime against humanity.

"Art is so rarely funny. Must it necessarily be po-faced, solemn and portentous, Lize Hugo's delicious tondos ask? The answer is a resounding no, and the artists delights us by merrily reveling in kitsch, whipped cream, icing, glacé cherries and fresh mint..."

– Lloyd Pollak



Affairs

Acrylic on board
50 x 70 cm
R30 000



The pros and cons of place

Acrylic on board
70 x 90 cm
R42 000

M.J. Lourens

Andy Warhol famously predicted that, in the future, people would enjoy at least 15 minutes of fame, and he was dead right. At the moment one can be seen, heard, and be liked both as a human being and an artist throughout the world in a matter of seconds; with the touch of a button, providing you hashtag it.

As a young artist growing up and studying sculpture in Pretoria, my sole goal was to create work and strive towards the sublime whilst ignoring the mindless twaddle of the co-called 'Art world' with all its idiocies.

As our social networks became increasingly connected and entwined, so do our politics and opinions. Do authentic rites of passage still exist today? Our ideas and our being seem to be increasingly pressurized into total acceptance of the *status quo* and conformance with its restrictive norms. To question has become taboo. To harbour a dissentient personal opinion can land you in deep trouble.

An empty billboard reflects this depressing reality. By adding text, I make my own occasionally humorous comment, whether socially acceptable or not.

"The artist portrays the once idyllic beauty of his native Highveld being marred by the encroachment of featureless, industrial buildings, factories, corporate headquarters, billboards and other manifestations of so-called 'development'..."

– Lloyd Pollak



Revelation 1

Hahnemuhle Photo Rag 308g
110 x 138 cm
R 23 800



Revelation 2

Hahnemuhle Photo Rag 308g
110 x 138 cm
R 23 800

Malcolm Dare

As a woman moves through life, she gains her strength through her encounters with her emotions and her fellow human beings. *Revelation 1* and *Revelation 2* expose the beauty and vulnerability of a powerful female, who has gone through her rites of passage to claim her rightful place on this earth



The Love Letter

Acrylic paint on board (framed)
50 x 40cm
R5 000

Sulette van der Merwe

The Love Letter references a psychological space entered in the optimism of romantic love during youth. The composition is loosely based on the renowned artwork, *The Scream* by Edvard Munch. Romantic love is a rite of passage that is both idealized and internalized. *The Love Letter* is tongue-in-cheek as it seeks to reclaim some of the dissonant territory that Munch's work represents, as well as paying homage to his iconic artwork.

Using the bridge with the lone figure screaming as a platform for two figures to submit their idealized love letters is an attempt to show the angst as well as naivety in which romantic love is psychologically framed.

In a time when romantic love is represented by text message or Facebook request this work is in many ways playing a double game. The love letter in itself used to be a rite of passage into adulthood and love, but this gesture is no longer present in courtship.

I deliberately simplified the image, using a limited range of repeating colours and reducing the sea to a flat mass of differently coloured blue stripes to not only stabilize the work but also to pick up on the verticals in the bridge and the diagonals of the boardwalk all of which are just simple geometric bars running in different directions.

"The fact that these half-human, half-insect, and half-bird creatures mimic the accustomed rituals of courtship on a perfectly normal seaside setting renders the image heterotopic. It becomes somehow 'other': disturbing, incompatible, and contradictory..."

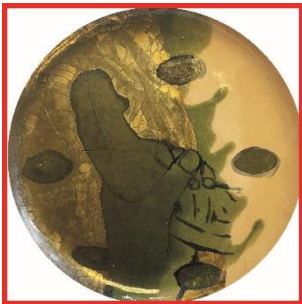
- Lloyd Pollak



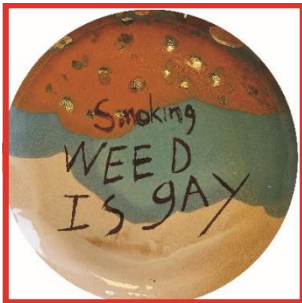
Two of Us
Earthenware Plate
22cm diameter
R1 900



Soldier Kiss
Earthenware Plate
22cm Diameter
R1 900



Grip
Earthenware Plate
22cm Diameter
R1 900



Smoking Weed
Earthenware Plate
22cm Diameter
R1 900

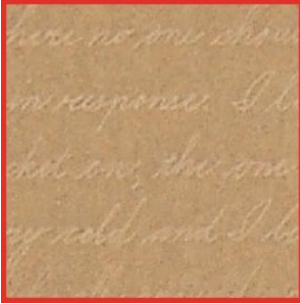
Theo Kleynhans

Creating this body of work has sent me on a path of incredible introspection. It has transported me back to the wonderment I felt all those years ago in the public toilets of the OK Bazaars in Welkom where I grew up. Just figuring out that this graffiti was done by men seeking sexual contact with other men not only excited me, I also felt validated. Even today I find public toilets carry a potent sexual charge.

So that was my rite of passage, my eureka moment, after which I robustly embraced the magical glittering world of the gay subculture in Welkom in a golden age. The plattelandse gay scene of the late 70's and early 80's was a heady mix of ultra-butch and ultra-femme men and women. Music appreciation, drag shows, people reading books, interest in art, and food gave my life substance and off course, so did the voracious, omnipresent, throbbing possibility of sex and perhaps, even love.

"How can one help but admire an artist who so trenchantly glories in his own sexuality. No apologies, no excuses are offered, nor need they be..."

- Lloyd Pollak



Self Portrait in White

White Ink and Dipping Pen on
Parchment
59,4 x 84,1cm
R12 000

Werner Ungerer

For *Rites of Passage* I've chosen to submit a self-portrait made in 2019. My father passed away unexpectedly. How do we mourn the death of a loved one? What does grief look like in the absence of love for the "loved one"? How do we mourn ourselves as we grow older? How do we make peace with the sum total of it all, and live nonetheless? These were the questions that preoccupied me during the writing of this piece.

The portrait is a written document, white ink on parchment. In making this I focused specifically on four associations of the colour white: innocence, grief, spiritual confinement (tedium) and surrender. I chose the calligraphic hand, *American Cursive*. It strongly resembles the cursive writing taught to children at school; a suggestion of inexperience and aspiration. I used a Conti dipping pen and white ink – nostalgic analogue tools romantically yearning for simpler times. *American Cursive* It is also quite delicate and "civilised". There is a tension in the work between this innocent expectation that there is order to life and the chaos that is often the reality of life.

"The tedious and exhausting task of recording this lengthy document in exquisitely pain-staking, perfectly formed calligraphy can in itself be thought of as a rite of mourning for Werner's deceased father, like pronouncing a thousand Hail Mary's, praying for long periods, or meditating for long periods on his loss..."
– Lloyd Pollak



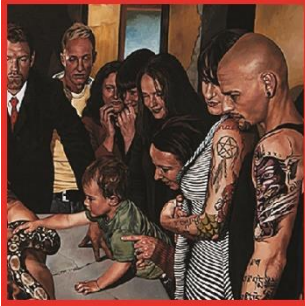
Andrew Verster

Blue Barry forms part of a small suite of portraits depicting the same sitter - a dreamy individual of uncertain sexual persuasion gazing with fond longing or nostalgia into the yonder.

"Reticence, restraint, and respect for the privacy of the sitter appear to be among Verster's prime concerns and the painting he produced hardly qualifies as a character study. The sitter remains a mystery and the portrait raises far more questions than it answers..."
– Lloyd Pollak

Blue Barry

Oil on canvas
56.5 x 52cm
NOT FOR SALE



The Serpent's Kiss

Oil on Canvas
200 x 140 cm
R380 000

Verna du Toit

Looking back on my journey as an artist it is clear to see how my art represents every aspect of my life. As I have evolved, so have my visual expressions. Being inquisitive, passionate and empathetic by nature, I have always been in search for a deeper reason for being. With time I have come to learn that my art is a mirror of my own life, a way for me to reflect and help peel away the onion layers to get to the core of my being. What comes to the surface and eventually finds its way onto the canvas is simply my journey through life, my actions, reactions, and that which I have created. My story is told through using various archetypes, symbolism and metaphors. It contains both elements of shadow and light, masculine and feminine. It is in this process of creation that I find my deepest sense of belonging, understanding, and peace.

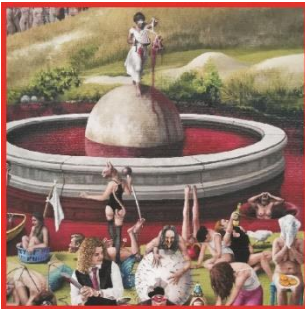


Rebirth

Oil on canvas
61 x 91cm

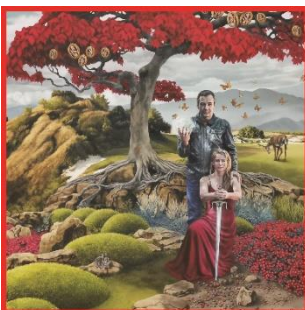
The frenetic obsession with sex so typical of our contemporary culture disguises our profound hankering for intimacy, touch, and tenderness to a far greater degree than it expresses our sexual needs. My painting addresses our unassuageable need to be cherished and adored. That comfort has been denied to the dead girl lying on the table. She has surrendered herself to the embrace of the serpent which represents pure carnal lust rather than any transcendent force. Our primal urges can be elevated into spiritual and creative élan. Then redemption occurs: our life force becomes sanctified and we attain ultimate fulfilment.

"The Serpent's Kiss' is a grandiose work loaded with tremendous narrative power and charged with a puissant freight of inexhaustible symbols and metaphysical riddles..."



... (with reference to 'The Garden of Earthly Divide') Although Verna shares Bosch's concern with good and evil, she appears to take a Marxist slant and indict the multiple iniquities of unbridled capitalism and human greed rather than concern herself with Biblical notions of original sin and its consequences..."

- Lloyd Pollak



The Garden of Earthly Divide

Oil on Canvas (triptych)
170 x 140cm
R280 000



Johann Louw

Meisie op Bed Masker

Oil on canvas
86 x 62cm
R55 000

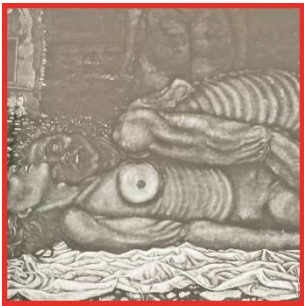


Gabriel Clark-Brown

Above the Lights provides a brutally realistic account of the motorized amours of the youth of yester-year who rarely had flats at their disposal in which to pitch the woo. As parents would not tolerate such hanky-panky at home, the locus of love affairs was often the back-seat of a car.

Above the Lights

Print on archival paper
90 x 65cm
R12 000



Creating our Eden

Digital Print (edition 13/30)
42 x 64cm
R6 200