



UKUBALISA

NARRATIVE ART CAN SERVE AS CATALYST FOR SOCIAL DIALOG. IT TELLS STORIES, RELATES INSIGHTS AND PROVIDES A VISUAL VOICE TO SOCIETAL DISCOURSE AND CIRCUMSTANCE. EACH ARTIST'S STORIES RENDERED IN THEIR UNIQUE MARK MAKING TRANSPORTS THE VIEWER TO CONSIDER ALTERNATIVE PERSPECTIVES AND JOIN THE DIALOG.



PARTICIPATING ARTISTS

**SAL PRICE; ANNAMIEKE ENGELBRECHT; SULETTE VAN DER MERWE
ISABEL REINA; ANASTASIA NIKOLSKY; VIVIEN KOHLER; DRUMMOND MURPHY
NCUMISA SPELLING; GARY LOUW; CLAUS- STEFFEN BRAUN; ORY BWENS
REIN LANGEVELD; KERRI VAN HEUVAL; LUAN NEL; JEAN DREYER
JEANNE HUGO; ELMARIE VAN STRATEN; BETTIE COETZEE - LAMBRECHT
FRAGGIS; INGE SEMPLE; VERNA DU TOIT; ELIZABETH JANSE VAN RENSBURG**

**f @GALLERYONE11CAPETOWN
GALLERY_ONE11**

**9 FEB. - 5 MARCH
111 LOOP ST.**

VIEWING BY APPOINTMENT OR ENQUIRIES CALL: 0724089476



Favourite Things #3
R 5320,00

Acrylic on Canvas, 500 x 610 mm



Favourite Things #6
R 4900,00

Acrylic on Canvas, 510 x 510 mm



Favourite Things #7
R 5320,00

Acrylic on Canvas, 610 x 500 mm



Hey! Peace n Love, Man
R 5300,00

Acrylic on Canvas, 600mm

Drummond Murphy

The concept was purely personal, develop a light and easy style to entertain myself and to simply enjoy painting these images. All items featured in each artwork were in my own collection and it was fun to place them together in ways that they “spoke to each other”. Nothing was meant to be serious, everything was meant to be fun, humorous, naïve and even a little kitsch.

Jean Dreyer

The juxtaposed aesthetics of the collage medium provides a theatrical setting through which to narrate and reflect on abuse of power and political exploitation that instigates ridiculous, endless cycles of violence. The submitted collages engage with warfare and migration across borders or colonialism. They are voicing the suffering women have to endure in these conditions, contrasting violation with vitality, submission with strength. Anonymous faces, culled across time frames and often from unrelated glossy magazines are looking out expressionlessly like onlookers projecting someone else's narrative, someone else's angst. As such, they ridicule society's detached and desensitized attitudes towards suffering, its obsession with the mundane.



Massacre of the Innocents

R 5959,00

Encampment= Reportage + Woman

R 5 950,00

Migrate and The Time-Clock Watch

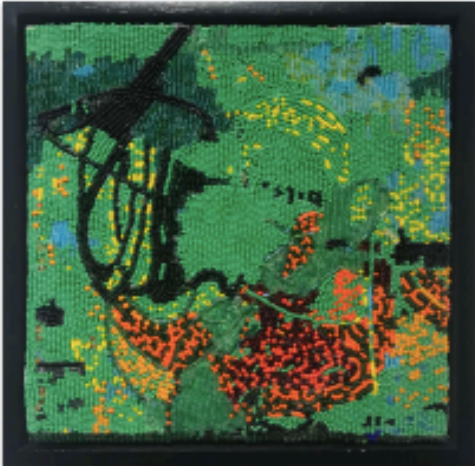
R 5 950, 00

Archival Print on Hannemuhle 1/11

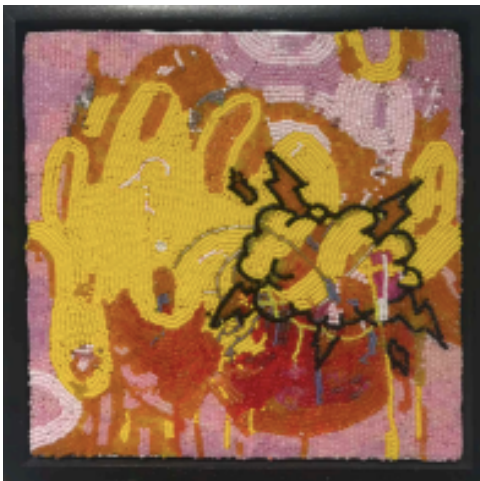
59.4 x 42 cm



Elmarie van Straten



The idea of paying to store our memories used to be the stuff of sci-fi comics; novels and movies. Often scoffed at by the masses as bizarre thoughts and musings of a dystopian future conjured up by crazy scientists, writers and sci-fi nuts of what they dreamt the distant future might hold.



Interestingly those ideas of a distant dystopian future are fast becoming a reality albeit not as crude and dubious as imagined in the 20th century. Without even realizing it, we are being 'computerized'. Our very organic memory system is being compromised, slowly deteriorating with every google search for an answer. We are training our minds not to remember crucial information. The very thought of this is alarming and it leaves me with a hollow, perplexed feeling. We can only see these things as they are once we step away from it all and lift the veil to reflect.



What makes us human is realizing our existential existence. Which we only realize when we stop, pause and reflect. Reflecting is a precious and necessary conscious effort, which we have very little time for nowadays, One, which should be part of our daily routine.

Green, Yellow, Pink

R 3750, 00

Glass Beads on Board, 18 x 18cm

Kerri van den Heuvel

We have been hanging around, hanging out, hanging on for just a week, a month, a year. Whatever doesn't kill you makes you stronger, developing a thick skin. What happens if your skin has become so thick that it sloughs off, exposing the inner anxiety of this unknown that we all possess? Raw and exposed. We have all had to change to the core, repositioning our polystyrene bones for a better understanding. An uncomfortable slow slide down a hot metal playground slide. Unexpected, but we have no choice. We can't go back, just slowly and painfully forward. Pretending that everything is fine.



El Dandy
R 5900,00

Cuban Bunny
R 5900,00

Stone Town
R 5900,00
Ink and Gouache, 210 x 297 mm



Jeanne Hugo

I consider myself to be a natural storyteller through my art. Often immensely personal subjects narrate themselves as metaphors weaved into each other. I allow the medium to tell as much of the story as it allows, like ink bleeding into silk, or the threads torn and surfaces scratched. It is through making these 'ibali' that I arrive at new insights, acquire wisdom on the event or circumstance in my life.

In Alles Elke Dag

R 9650, 00

Mixed Media on Silk, 560 x 400 mm

Sal Price

This collection of work was created during a period of global uncertainty and change. For me, as the artist, meaning was created within the creativity of the moment, and represents a flow of global, local and personal consciousness. The impressions created over these moments, shifts over time, giving myself and the viewer, the opportunity to develop a playful dialogue with the images. The works begin with fast and loose marks, that lead to the opening of a dance of sorts that begin to forge their unintentional path. Gradually, as we become familiar with each other, the narrative begins.



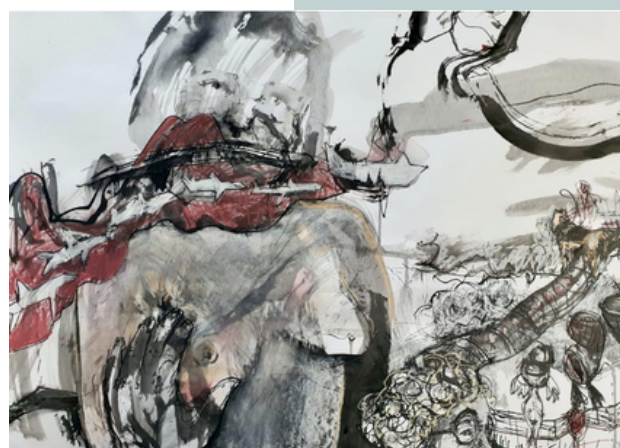
Taken



Into The Ethereal



Pig Iron



She Sells Sea Shells

R 17 000,00 each

Ink and Mixed Media on Paper, 68 x 61



Without knowing which next steps we are taking, together we start to make sense of the possibilities of direction. The stories that emerge weave subtle commentaries that may mean something different to each person who observes the them. So begins the viewers dance with the image as they embark on their own personal narrative journey.

Conversation 3

R 13 300,00

Oil on Canvas, 910 x 1220 mm

Conversation 1

R 12 500,00

Oil on Canvas, 760 x 910 mmm

Vivien Kohler

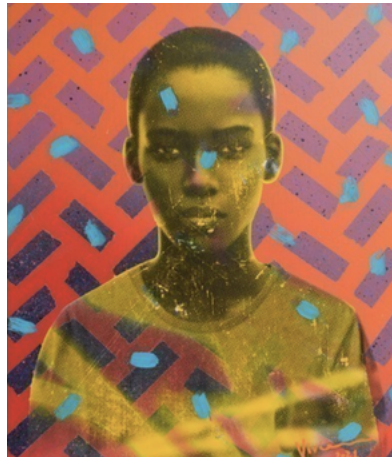
This body of work is a direct evolution of my previous abstract body of work which was centred around the idea of pareidolia. Pareidolia being the tendency to perceive a specific, often meaningful image in a random or ambiguous visual pattern. This pattern illustrates the tenacity of the people of Africa who make the best of their circumstances to reach their goal. The included figures are a personification of my Pareidolia geometry. They are individuals who esteem Africa and its people. They are determined to overcome and persevere.



//4>gaze// (Raygazer)

R 7 300,00

Spray paint and ink on canvas
300 x 400 mm



+{voca}7eur (Advocateur)

R 7 000,00

Spray paint and ink on MDF
300 x 380 mm



<4non3^^ (Canoness)

R 7 300,00

Spray paint and ink on MDF
300 x 400 mm



T; !99-- (Trigger)

R 9 500,00

Spray paint and ink on MDF
400 x 480 mm



9^t!fye37 (Ratifyer)

R 5 500,00

Spray paint and ink on MDF
300 x 300 mm



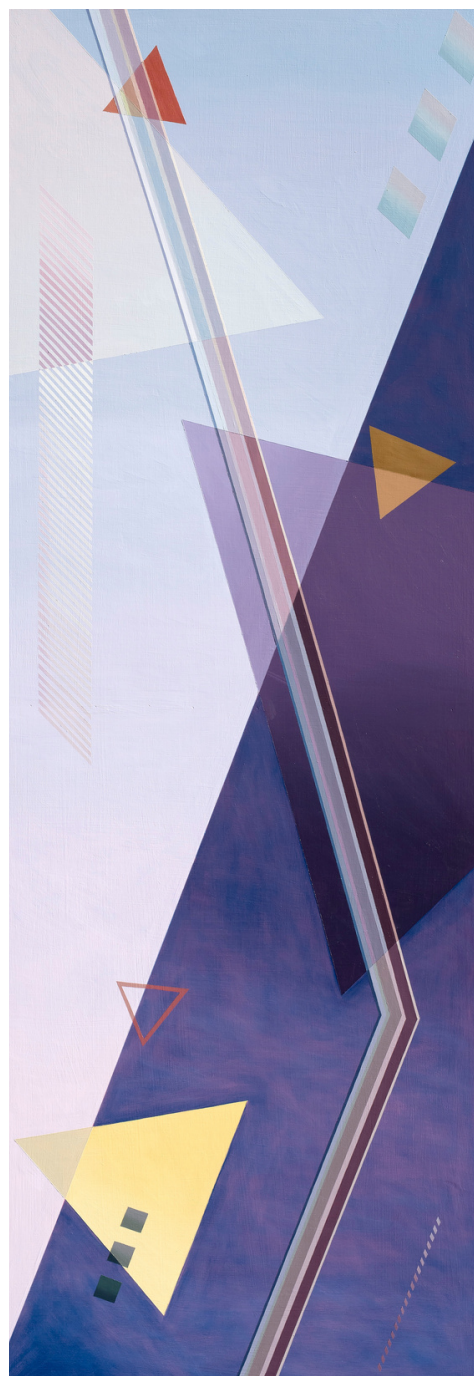
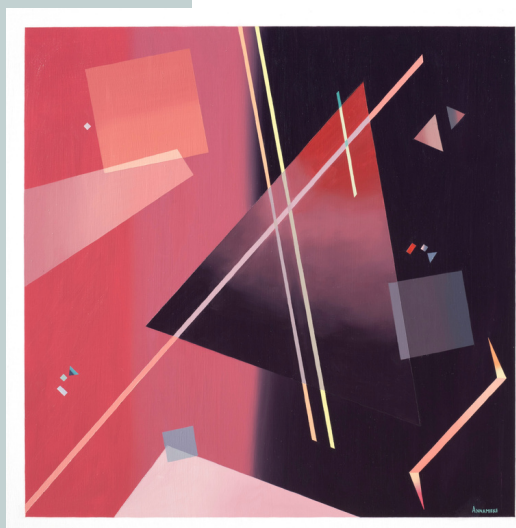
4non<Mr. (Anonymister)

R 4 200,00

Spray paint and ink on MDF, 200
x 300 mm

Annamieke Engelbrecht

My captivation with the cosmos was catalysed by observing peers on social media getting engaged, married, buying houses, having kids and following the steps a twenty-something conventionally follows. This led me to reflect on myself as a 26 year old who is not actively following these big life steps that any young adult would ultimately take. This made me feel like an alien inhabiting earth in every sense, trying to conform to the human way, but not quite capable. I ultimately found contentment in comparing my personal apprehensions to the vastness of space and in the realisation that our worries and even our fundamental societal norms are actually ridiculously unimportant in comparison.



Spiel-Spiel XIV

R 10 500,00

Oil on Board, 1650 x 600 mm

Who Controls The Memes,
Controls The Universe

R 5100,00

Oil on Board, 500 x 500 mm

Extraterrestrials Helped The
Egyptians Build Pyramids

R 8000,00

Oil on Board, 750 x 750 mm

Anastasia Nikolsky

In this painting the City of Jerusalem is symbolical – a symbol of salvation, a lifeline for redemption. The city has great and high walls and the staircase symbolises our journey through life. It affords a chance to be saved from sin, an opportunity for vindication and absolution. Everyone is offered the opportunity to take this journey, however people see the difficulties ahead and the dangerous risks to which they may be exposed, and they choose to turn away from this questionable, perilous route. They remain at the foot of the staircase, at the bottom of their existence. Confused as to what they need to do, they put into cages all things of beauty, angels and birds of paradise, holy and sacred things



Stairway to Heaven **R 189 000,00**

Oil on Canvas, 140 x 150 mm

Claus - Steffen Braun

My inspiration, as an artist is from a variety of truly, original local heroes that tell exciting visual stories of contrast and contradiction found in the environment around me. Cape Town is known for its bright colour and even brighter characters. Black & white are the colours I choose as they have given this land its unique diverse history. Storytelling is a predominant thread throughout my contemporary graphic work.

This series of pencil on paper drawings is titled – Cape Town Stories. These highly detailed and complex graphic works are of a sensitive nature. Juxtaposed, closely observed scenes of life in Cape Town. These works are controversial and provocative, often poignant, a little intriguing and quite emotive. Each drawing tells its own tale.

Whats The Panda Got To Do With It

R38 700,00

Original Pencil Drawing, 1650 x 1200 mm



Luan Nel

Murder in them what they want was painted when I was still a student in my final year at the University of the Witwatersrand in Johannesburg. I specialised in Painting. At the time I would often construct these open narratives by assembling paintings of vignettes of everyday life, holiday snapshots, road trips, travel and all set in the landscapes of my memory. There are certain desires intoned, homo-erotic but so very guarded, for example on the field, the soccer match somewhere in a field, the party of men and boys all waist-deep in the pool, perhaps they were a water polo team. It is not stated. My titles work either to advance what is depicted or to undermine it somehow. The latter is true of this series.



Murder In Them What
They Want Series

R 40 000,00

Oil on Board



Ncumisa Spelling

Ever since my childhood I've been asking myself "Why is there something as opposed to nothing?" I was hoping to find answers sooner rather than later but instead it remained an enduring question with a continuous unfolding of answers. I call this mystery of life and existence "The Puppet Show" as sometimes I like to think that I am in control but then get surprised by life's coincidences as if there is someone else pulling the strings. My role in my work is symbolised by the product called "Vitamin SMILE" as my name Ncumisa given to me by my late grandmother a commandment to make people smile. In the puppet show of life all you need is a smile to enjoy the ride till you get off.



Serious Fun. **R 12 125,00**
Oil and Acrylic on Canvas
400 x 400mm



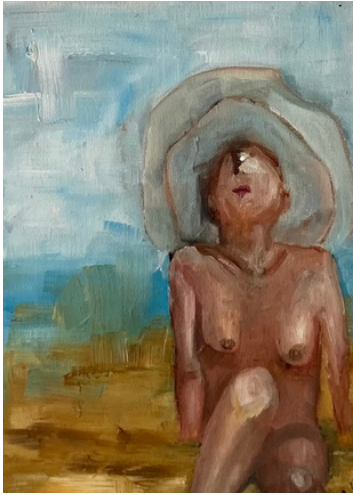
Mona **R 12 125,00**
Oil on Canvas, 400 x 400mm



Sunbathing **R 12 125,00**
Oil on Canvas, 400 x 400mm



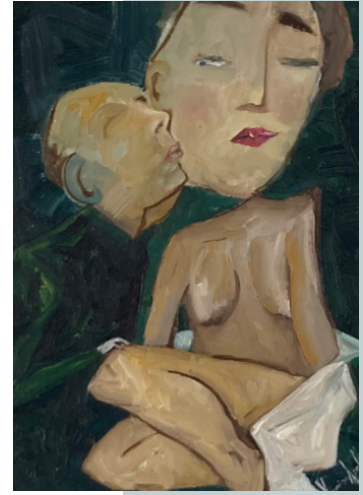
Death by Apple
R 75 000,00
Oil on Canvas, 155 x 132 mm



Beach Day
R 12 533,00
Oil on Board
470 x 360 mm



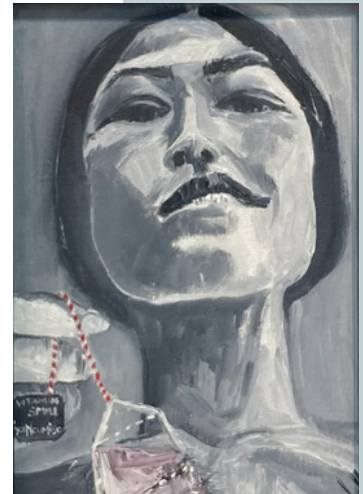
Pout
R 6900,00
Acrylic on Canvas
350 x 250 mm



Adore Me 1
R 12 533,00
Oil on Canvas
470 x 260 mm



Adore Me 2
R 12 533,00
Oil on Canvas
470 x 260 mm



One Tea Bag a Day
R 3100,00
Oil on Board
280 x 190 mm



Peace and Love
R 6900,00
Acrylic on Canvas
350 x 250 mm





Inge Semple

A Cape artist with an interest in flora and fauna and landscape, Inge portrays the transient beauty of delicate objects with a special interest in surface texture, translucency and light. Inge is a specialist in using thin pigments in oil, watercolour and charcoal. She has been mentored by Carlo Russo since 2020 in the techniques of the Dutch and Flemish Golden Age masters whereby thin layers of oil pigment are painted painstakingly on smooth gesso on poplar wooden panel to achieve luminescence. Inge paints a combination of exotic and endemic flora and fauna to celebrate the hybrid nature of local life at the Cape of today and by so doing, creates a modern “Wunderkammer”, or “room of wonder” through her fine works.

Paeonia lactiflora and Chironomid Midge

R 12 000,00

Oil on Gesso Wood Panel

200 x 150 mm

Fraggis

On a hot summer's day I stepped onto the steps of the Golden Buddhist Temple in Thailand. Spiritual Bliss did not fill me (like I expected it to) but a fragmentation occurred. I saw the five saints I had become. The Tall Saint is the largest and closest for it is the most acceptable to be the humble shy one. Always in front so as to not offend and redirect any situation. The 5 saints depict the personalities that was perceived under the guise of saintliness. One may ask how many fascists of one's personality and internal dialogue has the desire to sainthood. How do they manifest within you?



The 5 Saints **R 5800,00**
Acrylic on Canvas
600 x 700mm

Bettie Coetzee-Lambrecht

The story? Women and their bodies. When youthful the desperate attempt to block out the tell tale signs of age, approaching the shadow of death. When the spiderweb veins complement the embroidery on linen, the attitude to growing old changes. From fear and escape to lightheartedly befriending both shadow and colourful veins that break into colour. Paradox is always at the centre of my work. No less in this "Ukubalisa" where the moment of transformation happens as soon as one stops the flight from the inevitable. The moment of enlightenment when the fearful turns into the beautiful. The frog into the prince.

Veins and Vanity Red **R5200**
Digital Archival Print, 480 x 650 mm,



Isabel Reina

"In my work, I use colour, form and texture to create an emotional or spiritual dialogue with the viewer in such a way as to inspire participation in the work itself. When I create art I can connect and get lost in my work on a higher level and I like to focus on growth, both as an artist and as a person. I paint because it is what I love doing in life and enjoy seeing the reaction of people when they see a painting that moves them. I feel inspired towards emotions, moods and our relationship as humans and to our environment. "Each painting presents a new learning experience and challenge.



I See Trouble My Captain

R 7000,00

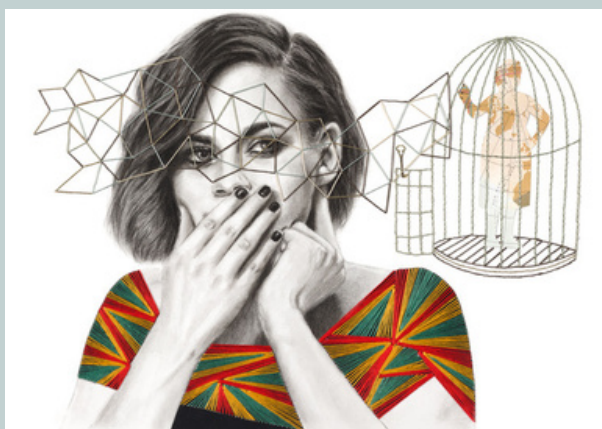
Charcoal, Collage and Embroidery on Paper
197 x 420 mm



Hear My Voice

R 7000,00

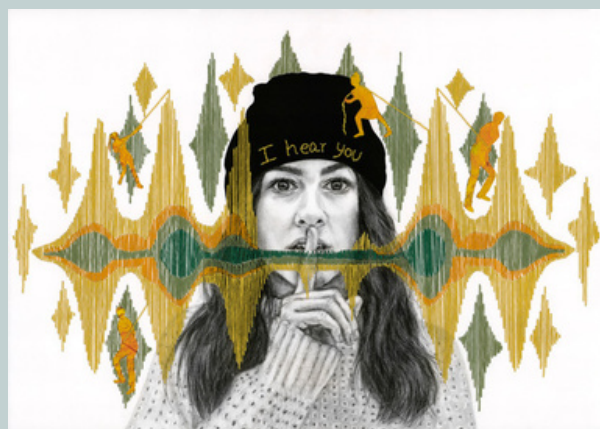
Charcoal, Collage and Embroidery on Paper
197 x 420 mm



New World Old World

R 9800,00

Charcoal, Collage and Embroidery on Paper
420 x 594 mm



I Hear You

R 9800,00

Charcoal, Collage and Embroidery on Paper
420 x 594 mm



Choice

R 185 000,00

Oil on Board, 1770 x 910 mm

The Gift

R 87 000,00

Oil on Board , 730 x 940 mm

Verna du Toit

Verna du Toit is a South African Postwar & Contemporary artist who was born in 1976. The mind and heart elements are key components in her work and symbolise leading a life inspired from your highest self /true self.

Gary Louw

Gary Louw grew up in Richards Bay, South Africa where he was raised in the shadow of a heavily religious community. After renouncing his faith and expressing his ideas through art, Gary garnered negative attention from the religious community in South Africa. His artwork is a consideration of the place of atheists in contemporary South Africa and the world at large



Pretium Anima
(The Price of a Soul)

R 35 000,00

Pencil on Paper
945 x 695 mm

Aeterna Cena
(The Eternal Last Supper)

R 35 000,00

Pencil on Paper
945 x 695 mm



Rein Langveld

There are few things as emblematic of The Hague as the mullet. Whether balding, curly, straight, gelled or matt, the mullet is a piece of The Hague's heritage, its folklore and its traditions. It symbolizes a healthy dose of resistance to imposed norms in a world of endless, dull conformity. The mullet is a striking hairstyle, short on the top and sides and luxuriously long at the back. It has been worn in all parts of The Hague for decades, but is especially popular in Duindorp, Laakkwartier, Moerwijk and Scheveningen. Designer Joost Nijhuis (1980) and photographers Daniël Heikens (1980) and Rein Langeveld (1979) have mapped the phenomenon in the Mullet Atlas, filled with portraits, maps, pictograms and statistics. Sporting a mullet is a choice, but not always a conscious choice.



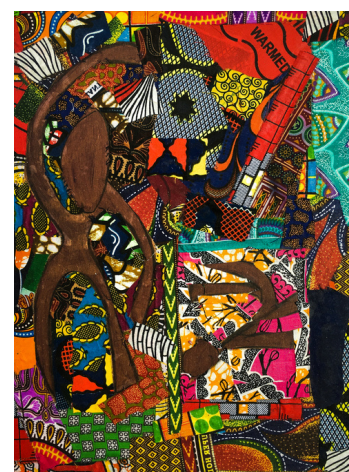
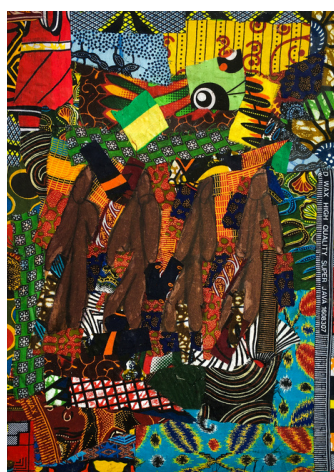
Haagse Dave
R 38 000,00
Photographic Print
830 x 118 mm



Nitcho
R 38 000,00
Photographic Print
830 x 118 mm

Ory Bwens

This work talks about humanity. For a very long time humans have always wonder itself to existent, asking different questions, making things to answer those question. We use every part of our bodies to live daily. We are self-aware, spiritually curious and philosophical musings. Language, mathematics, mechanical adaptation, music and invention is one of our powerful tool. I used fabric wax to symbolize color and culture; there is great diversity in the use of colors and their associations between African countries. In African colors have significance throughout all cultures and speak to our individual personalities and thinking, influencing our emotions, actions/reactions, even as affecting our everyday lives. I use it in my works to cover, protect my history, and also a reminder of the origin.



Bor ezanga kombo

R 3300,00 each

Oil on Board with Fabric Wax

420 x 297 mm

Elize Janse van Rensburg

The atmosphere in the world is dark and full of uncertainty. It was out of this darkness that I found the inspiration of "ukubalisa", Communicating the lighter side of life and who can depict a story of fun and laughter more than children. Out of this was born the body of work "moments suspended in time" and "the morning after". "all of me" and "through the layers I must go" are narratives on their own. The body of works tell stories that speak without words.



The Morning After 2

R 20 500,00

Charcoal on Fabriano 840 x 1140 mm



The Morning After 1

R 20 500,00

Charcoal on Fabriano 840 x 1140 mm

Suelette van der Merwe

Triune body is a digital video animation made in 2019 . It is a composite of various screens showing masked models interacting with a hyperreal environment made up of digital shapes and objects filmed in front of a green screen. These characters form part of a virtual narrative that is patched together from models who posed for the artists in studio. The artist makes paintings as well as video work, and her art has been described as pop surreal and influenced by digital culture. “ We live in a time when multiple narratives coexist online and offline my work reflects the intuitive way that we navigate the landscape of the digital and the real”

Truine Body

R 6000,00

Video

