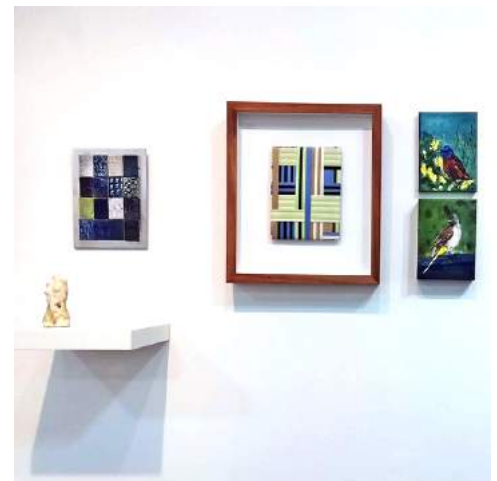


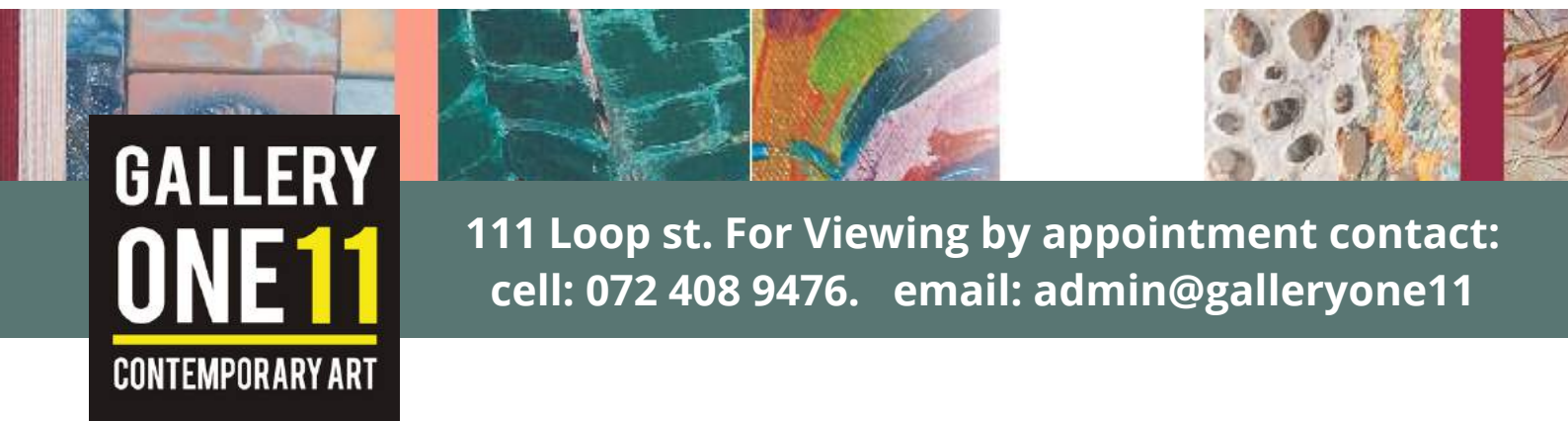


SMALL WORLDS

“Small Worlds”: As the world is getting smaller on a global scale, our "inner-world" boundaries are shrinking and we seem to engage with the world from our desktops and what is in close physical proximity.



Holiday closure from the 11th December 2021 - 16th January 2022



**GALLERY
ONE11**
CONTEMPORARY ART

111 Loop st. For Viewing by appointment contact:
cell: 072 408 9476. email: admin@galleryone11

Laurette de Jager

Broken Monsters is a philosophical enquiry into the nature of the posthuman identity, and its role in the climate crises. My interest in the nature of the posthuman identity was sparked by research as part of my MA in Visual Arts. As Posthuman Identities, we are in a constant state of flux. We are evolving / becoming new beings. The process of our becoming necessitates a fracture (breaking up) in our identity. Simultaneously we are becoming increasingly more aware of the interconnectedness between beings, ecosystems and lifeforms. Living in the climate crises and being confronted with the reality of the 6th mass extinction event, has led to the realisation that humanity is The Monster threatening our planet. The archaic humanist mindset of Humanity as being superior to all other lifeforms, has led to the insatiable consumption of natural resources. The realisation that humanity is not the centre of the universe has led to an "identity crises" of sorts in the collective human mind.



1. My Cephalopod Mentor 2
Oil on Canvas
200x200mm
R1700,00



2. My Cephalopod Mentor 1
Oil on Canvas
200x200mm
R1700,00



The Year / Atwoods Flood 1/2/3
Photomontage
200x200mm
R1700,00



Mundo Dourado #2
Air-Drying Clay & Gold Leaf
200 x 200 mm
R 3 300,00



Hue #58
Textured canvas with Oil
200 x 200 mm
R 2 500,00



Mundo Dourado #1
Air-Drying Clay & Gold Leaf
200 x 200 mm
R 3 300,00



Hue #59
Textured canvas with Oil
200 x 200 mm
R 2 500,00

Jo Roets

Capetonian Jo Roets is a passionate sculptor, painter and mould maker. Art has always been a central theme in Jo's life and art practises are interwoven in her education and professional careers. She calls her clay artworks 'light relief sculptures'. The way Jo uses the medium is unique. The artworks are created from an air-drying clay medium, which is rolled out to a paper-thin thickness to create delicate bass relief sculptures. Using unusual sculpting tools such as toothpicks and needles, she scores the damp surface with indents, holes and incisions. Part of her creative challenge is to push the medium to its breaking point, encouraging it to warp in the process. This warping quality is unique to the each artwork and unplanned.

Tarien Bruwer

My work explores the societal conditioning of women and the roles they are expected to play, along with how these projections morph over time. Is there still a place in the modern world for slow handwork and the communities it created among women? Are we neglecting and forgetting about these nourishing and healing pursuits? How do we preserve and evolve traditional handwork techniques such as weaving and embroidery for generations to come? How would the world be different if all women were not afraid to be bold, unapologetic and felt free to take up more space? What would happen if they embraced their softness as strength? These are all questions that my work aims to pose. My artworks serve as a meditative escape through which I render my inner world into tactile form. They are an intuitive exploration of colour interaction and pattern; a form of therapy. I am fascinated by the way women have always used threads and yarns to create, to mend, to express, to escape, to process trauma and to grieve; how consciousness shifts from the head to the hands; how intuition takes over and the soothing and healing begins.



1.



2.



3.

1. Forever Memory Now

363 x 453mm

R 4 020,00

2. Ring a ring a rosie

245 x 248 mm

R 2 750,00

3. Sunday Night

192 x 196mm

R 2 490,00

Judy Woodborne

The Southern Cross or Crux is a constellation of 4 stars in the night sky and visible to the naked eye. By projecting a line from the lowest star in the cross and intersecting a line from the southern pointers, it is possible to locate due south. This fixed constellation has been used by sailors to navigate the seas for centuries and is currently only visible in the Southern Hemisphere. I have taken this idea of scattered starlight and the southern night sky as a detail in this assemblage of Table Mountain, flora and found pages of an encyclopaedia.



1/2/3. Land of my Skull
Mixed media;
160mm
R 1 900,00 each

4. Head in the clouds
Mixed media;
200mm
R 2 700,00



1.



2.



3.



4.



5.



6.

Dayaan Hendricks

When I was presented with the theme of "SMALL WORLDS", I struggled with coming up with ideas on what to paint, what I'd like to talk about and how I'd go about doing so. As someone who struggles with their mental health on a daily basis, I went for a more raw and honest approach and allowed myself to let others into my small world. A world much, much darker and cold than the average. My mind and my heart

The series of paintings titled "SIX SECONDS FROM MADNESS" talks about the never-ending cycle I endure not only as an artist, but as an individual. I'd like to think that due to the pandemic, I was somewhat forced to face myself and finally have a one-on-one conversation with myself.

I'd like to think that I am constantly and consistently living on the emotional edge, both unwillingly due to past events and willingly, due to fear. Despite all that, I've never fully reached the state of madness, rather walking the fine line, balancing, edging along.

The cycle starts with Anxiety, followed by Loneliness caused by the after effects of those anxious feelings. Next is Imposter syndrome, followed by the menacing state of Jealousy. Finally, we have Searching and the battle to push past the need for a permanent escape, leading me to Acceptance and leaning on God and restoring my faith in myself and the process.

1. Anxiety
2. Loneliness
3. Jealousy
4. Imposter Syndrome
5. Searching
6. Acceptance

Oil on canvas;
150 x 150 mm
R 1 020,00 each

John Baur

Falling in love with the process of creating and experimenting during the time of transition from pre-pandemic to now has been liberating in many ways. In the absence of social engagement during the pandemic finding an escape in the process of creating has been a refuge.



Graphic Novel The Plot Thickens
Clay mounted on Aluminium
plate
160 x 220mm



Introspection & Inspection Are My
Favourite Predilections
Clay mounted on Aluminium plate
160 x 220mm
R 2 850,00



Television in the
End it's all one
Variant
Clay mounted on
Aluminium plate
160 x 220mm
R 1 150,00



As a Child I Saw
Things of Wonder
Clay mounted on
Aluminium plate
120 x 160mm
R 2 520,00



Interstellar World
with an Unusual
gravitational wave
Clay mounted on
Aluminium plate
120 x 160mm;
R 1 150,00



We're All Ripples,
We're All Ponds
Clay mounted on
Aluminium plate
160 x 220 mm
R 2 143,00

Andrea Fedder

During 2019, Andrea Fedder, created 365 miniature daily paintings of nature under the Instagram handle @life.in.mininature. Each day's painting was accompanied by her written observations of nature, the creative journey and the cycles of life. All paintings on exhibit were painted with permission from collaborating photographers on Instagram as well as the artist's own photography of nature and reference material found on common licence image banks.

Now exhibited as the framed triptychs, quads and solos they were envisioned as during the time of their creation, this selection of framed miniNatures invites you to lean in and explore the expansion possible when small worlds come together as one.



The Healing Works
Acrylic on canvas
380 x 185 mm
R 5 200,00



Bloom, release, Decay
Acrylic on canvas
380 x 185
R 9 400,00



Imperfect Storms
Acrylic on canvas
380 x 185
R 5 400,00



Elysian
Acrylic on canvas
380 x 185 mm
R 25 700,00



Feel-D of Dreams
Acrylic on canvas
380 x 185 mm
R 3 100,00



Creative Uprising
Acrylic on canvas
380 x 185
R 7 400,00



Imprinted by a Great Wave
Acrylic on canvas
380 x 185 mm
R 4 000,00



Imitation Limitation
Acrylic on canvas
380 x 185 mm
R 7 400,00

Joubert Stander

I was a bit of a hermit before the pandemic, but it only got worse during this time. My world became smaller, my discomfort with people and places worsened and my anxiety increased. My work has always been a place of escape, a safe space where I can discover and heal myself. It became my therapy. My small scale work started as a challenge to myself. I wanted to see how much detail and emotion can be put into a small work. By working on a smaller scale, I try to lure the viewer deeper into the work to notice the finer detail and perhaps experience a type of escape.



R2300 each



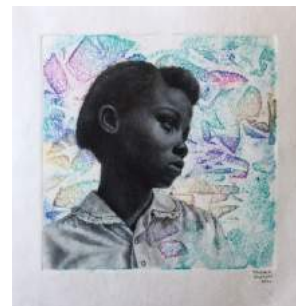
Remember me this way
Water Colour & Oil monotype on paper
R 2 500,00



Beautiful Outcast
Water Colour & Oil monotype on paper
R 2 500,00



Another Ordinary Day
Water Colour & Oil monotype on paper
R 2 500,00



Broken Pieces
Water Colour & Oil monotype on paper
R 2 500,0



Chloe Obermeyer

My artistic practice is driven by a fascination with the natural world, particularly the ocean. Much of my time is spent traveling to and documenting my surrounding coastal environments. I work with analogue photographic processes, and am passionate about creating tangible photographic works. For this series, Polaroid photographs - typically associated with a rigid geometric casing- have been dissected to reveal the fragile emulsion layer upon which the image is captured. After being removed from its casing, this delicate emulsion is then submerged in water before being carefully placed upon paper. This results in a more ephemeral and delicate image, that is more organic in shape. The delicacy of these emulsion lifts make them ideal to depict the delicacy of the natural world.



“

Sandy Anemones
Sea point 1/11
Poloroid Emulsion Lift; 200 x 200 mm
R 1 650,00 each

Janette Wright

These small mixed pen and watercolour works on paper are part of a series of a 100 works that were executed in a 100 days earlier in 2021. Even though there were some colour and transparency restrictions due to the media, some very interesting combinations and compositions evolved over the 100 day period. Our worlds were physically small and guarded, but the imagination and mind has no boundaries. Despite the challenges that life brings across our path, I choose to err on the side of positivity. Perhaps the busy lines and mark making reveal something of my inner battleground after all! The images are quite intimate, thoughtful, whimsical and at times angry. I hope you enjoy them.



100 days & 100 lines
#18 #36 #47 #49 #51 #68 #85
Pen & Ink on Paper; 320 x 320mm
R 1 800,00 each

Lisa-Marie Myburgh

With national isolation during lock-down and optimal usage of advancing technologies, physical interaction between people, especially in the professional realm, is declining. For an introvert like myself this can be bliss as time and space is allowed for introspection, but this does not come without its downside of online availability becoming an expectation (since everyone has a phone/access to the internet) and the freedom of contacting whomever whenever, often with immediate response, which creates its own distractions. By contrast, there is an individual freedom you possess of switching that device off and turning inwards to the 'Small World' of your own, which I find invaluable. The 'Small World' I found myself in (population one) resulted in a lot of experimentation with art mediums and avenues which was only peripheral before. I found that the conduction of new trials enriches future processes of creating and helps to convey a new perspective on art with every creation.



Egon Studies
Oil on Canvas; 200 x 200mm
R 900,00 each



Observing Obs
Oil on Canvas; 200 x 200mm
R 900,00 each



P(s)alms
Oil on Woodblock; 180 x 180mm
R 900,00



Paarl views
Oil on Woodblock; 180 x 180mm
R 900,00

Cobus von Bosch

The human condition in Southern Africa, past and present, has been the focus of Cobus van Bosch's painting investigations in the last decade. Where Shakespeare emphasized the world as a stage, and men and women merely as players, Van Bosch's portraits, and even landscapes, focus on the players, who, in Steve Toltz's words, "carry suffering on their faces, and also bitterness if there's room". Van Bosch paints mainly in oils, but his investigations into people and their experiences of events in southern African history also include wood carving, casts in metal and other conceptual projects."



Covid Series 3 /Untitled
Oil on Canvas
300 x 600
R 4 500,00 each

Sue Kaplan

As tough as the sanctioned lockdown has been, it has also been grist for the mill, giving me a structure within which to work and an opportunity to distil my experiences in paint. Inhabiting a contained space over the last 18 months in which my world became smaller with people, animals and objects, confined domestic parameters is echoed by the theme of this exhibition. I hope that I have conveyed the sense of closeness and intimacy in these paintings.

I am an artist, an art teacher, a curator and a Zen coach. I have an MAFA from Wits, a BAFA from UNISA, an Advanced Diploma in Fine Art from WITS and an Honours Degree in Curating from UCT. Other courses I have done include an Art Therapy Foundation course and Zen coaching. I run two studios, one in Observatory and the other from my home in Fish Hoek where I also paint.



1. Lily in the pink
Oil on Canvas; 200 x 200 mm
R 4 100,00



2. Lola & Bailey
Oil on Canvas; 200 x 200mm
R 4 100,00



3. Matt & Louis
Oil on Canvas; 200 x 200mm
R 4 100,00



4. Lisa in Lockdown
Oil on Canvas; 200 x 200mm
R 4 100,00



Dina Kuijers

As in this series of figures I have focused on an inner botanical world. I was hoping to illustrate the difference between my inner quieter world and my often chaotic and loud, outer world.

I derive a huge amount of pleasure and calmness from gardens and plants. In these strange times, they feel timeless and seem to make more and more sense as our world gets stranger and more confusing.



In / Out
Charcoal; 200 x 200 mm
R 2 040,00



He / She
Charcoal; 200 x 200 mm
R 2 040,00



Gloved / Feet
Charcoal; 200 x 200 mm
R 2 040,00

Emily Rae Smith

Emily (b. 1994) is a multi-disciplinary artist and painter from Cape Town. She completed her Masters in Fine Art from Michaelis School of Fine Art at the University of Cape Town in 2020. Since then, she is a part time painting lecturer, founder of Aduc Art Education and enthusiastic gardener. Emily Labuschagne currently lives in Cape Town and works from her home studio. Her paintings are spontaneous visualizations of imaginary wicked, bland and sometimes awfully disastrous scenarios.



Cross Pollonation series
Oil on Canvas; 150 x 100 mm
R 600,00 each



Helen Elizabeth Smith

The large square format aerial view is part of her signature style, featuring landforms observed from a very high and far-off vantage point, symbolic of this distancing, this holistic backward looking, this objective musing and the resulting wisdom and knowledge. She also paints smaller canvases, landscapes of the mind equally inviting of travel into half remembered places. Acceptance is a vital ingredient and joy is the special sauce of her creative process now. In making each work, Helen travels a different familiar road, and reaches a new destination. There is a sense of immediacy in the quest, which is adventurous, sometimes turbulent, often meditative, but always leading to some important closure. She would like to think her viewer might arrive at a similar lookout point of epiphany in their own life, a surprising and inexplicable sense of belonging, having visually journeyed through her canvas landscape.

"Psithurismia"
Oil on Canvas; 200 x 200mm
R 700,00 each

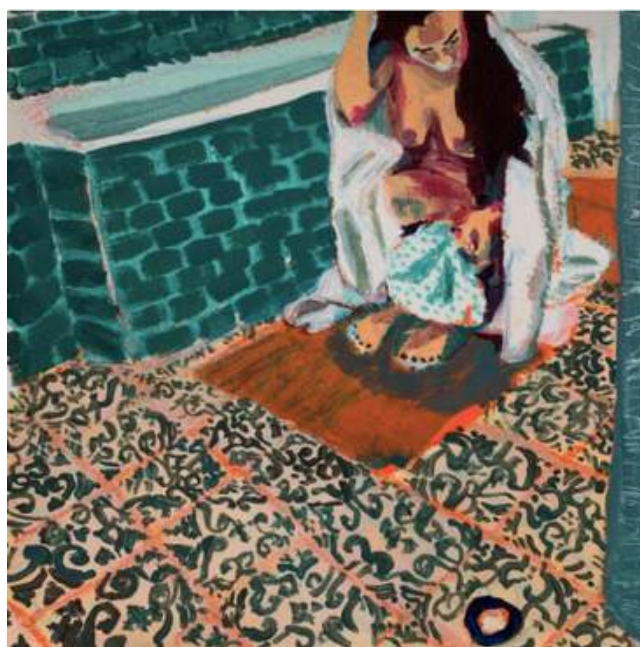
Carolina Salinas

Carolina Salinas is an Australian artist based in Cape Town. Through mixed mediums, she explores the juxtaposition between 2D and 3D space, patterns and flat surfaces. She is passionate about the relationship between viewer and artwork, how we 'see' art and translate line and colour into a language of emotion and knowledge. These two works explore the everyday and the familiar, searching for meaning in a world that gets smaller every day.



1.

Balcony
Oil on Fabriano; 200 x 200mm
R 5 100,00



2.

Bad Hair day
Oil on Fabriano; 200 x 200mm
R 5 100,00



Mosaic
Oil on Canvas paper; 300 x 310 mm
R 1 700,00



Catnap
Oil on Canvas paper; 300 x 310 mm
R 1 700,00

Yvette Stephen

For me "Small Worlds" or venturing into my "inner world" is rejoicing in small pleasures such as enjoying a bubble bath or a slice of cake. It is also taking delight and pleasure in simple things like a cat curled up on a pillow or some hand-picked flowers from the garden. Lockdown and Covid restrictions afforded me the opportunity to try a new hobby and I made my first tile size mosaic as well as taking up art classes after a gap of 25 years. These little art works are my first forays back into the fine art world.

Tahlitha Deetlefs

'My most recent body of work in porcelain and stoneware emerged as a result of the weeks long lockdown in South Africa in 2020. I had no access to a large sculpture studio and was forced to innovate and think outside of the box. I couldn't wait to be back in my favourite and most inspirational environment, nature, and the mountainside close to my home. Being free as a bird again. I view these miniature creations as microcosms of the larger wilderness.

She has focused predominantly on the female form as her subject, and she has created a collection of striking figures embodying the strength, sensuality, and sensitivity of the multi-faceted feminine identity. Viewed from the angle of her own life experience, her aim is to search and explore all facets of the feminine archetype.



Helios

Hand painted, slip cast stoneware
110mm; R 3 500,00

Mindi Flemming

Storytelling inspires me. My 'story catchers' are detailed miniature art works. You may discover your own story in this illustrated tapestry. Inside Out I worked with the idea of being in a closed room with many small windows which allow you to see tiny pieces and fractions of the outside world. Inside this room you gather small things you care about, treasures that will help you survive the isolation. Outside In In this work the story is slightly different. You are outside the room, but enclosed by a wall. Even though you are allowed a certain amount of freedom, the wall still acts as a barrier. We became used to looking Inside-Out and looking Outside-In, comfortable enough in our new small rooms to realise how little can be sufficient and wholesome. This brings the realisation of how precious life is.



1.

Remember me
Water Colour on paper
R 2 000,00



2.

When we were apart
Water Colour on paper
R 2 000,00

Fraggis

Fraggis was born in South Africa and have a background in architecture, sustainability and spatial design. Fraggis uses her deep love for Mother earth and Her wonderful gifts in the exploration of materials in creative expressions.



1.

Ticking bomb 1
Acrylic on board; 155 x155 mm
R 620,00



2.

Ticking bomb 2
Acrylic on board; 155 x155 mm
R 620,00 each

Tharien Smith

This series of paintings are inspired by my girlfriend "Sam". A highly qualified and naturally shy individual, she's one of the many women that have resorted to selling 'e-sex' to overcome pandemic-related curveballs that have left her feeling uncertain about her future.

While many of the women new to the 'e-sex' boom have discovered they enjoy the work, Sam – an introvert – found creating and sharing her inner world to be a challenge.

She had to spend a lot of time emotionally preparing herself for a sitting. She took great pains to apply her make-up and carefully select her outfits, not to mention tools and props that ranged from lighting to dildos. I was fortunate to be able to share time with her, during which we had many discussions and stories to tell – some filled with laughter, others with tears.

I've used a red transparent film to act as a veil and as a metaphor for hiding from the onlookers' gaze while trying to be brave and tantalise them, at the same time the reflection of the onlooker acts as a TV or desktop..

Creating our own inner worlds.



1.



2.



3.



4.



5.

Sub Rosa 1/2/3
Mixed media 200 x 200mm
R 1 250,00

KamaSutra 4/5
180 x 180 mm
R 1 250,00

Clea White

I've been truly blessed to be able to combine my love for animals and art. My favourite medium is oil on canvas. I specialise in Equine art, it's the heart and soul of my work. Lately I am finding myself intrigued by the beauty of wild life, the patterns found on zebras, the textures on the rhino. There is just so much inspiration out there. With all we are faced every day I find solace in my art.... Step out into my garden and be enriched with life and inspiration.



1.

See Me
200 x 200 mm
R 900,00



2.

Genevieve
200 x 200 mm
R 900,00



4.

Bo's Red
200 x 200 mm
R 900,00



3.

Little Red
200 x 200 mm
R 900,00

Lee-Ann Becker

When I paint, my need to explore the visceral quality of oil paint is overwhelming. The urge to push and pull, to squeeze and squash the paint into an emotion, influences every painting that I paint. I have an urge to use paint as a medium through which I can convey subconscious emotions. I make use of the gestural quality that a palette knife automatically creates and I add paint on top of paint so that the paint is manipulated into representing the subconscious and hidden agendas of life, pushing up from the deep to pressurize the surface. Scarring and explosions emerge through the surface of the paint. I try to express, through the use of paint, how the hidden always influences the seen. The same is reflected when I work with clay and in particular porcelain. I love the sensuality of porcelain and when it is in my hands, I cannot help myself but to squeeze and manipulate the clay into representing emotions, both subconscious and conscious.



1.

Girl On Chair
Oil on Canvas
200 x 200 mm
R 1 200,00



2.

Girl in Pink
Oil on Canvas
200 x 200 mm
R 1 200,00



3.

Butterfly in a Box
R 1 400,00

Carin Abramovitz

Reflecting inward and out.
Turning our attention from our inner world, looking out and observing the beauty and continuity of small birds in their natural surroundings brings solace and perspective in these unsettling times.

1.



Emerging

Oil on Canvas; 200 x 200 mm

R 1 900,00

2.



Seen Through the Window
Oil on Canvas; 130 x 180 mm
R 1 800,00 each

3.



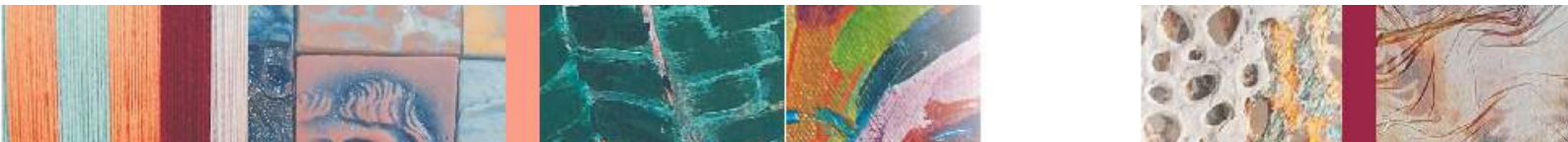
Seen Through the Window
Oil on Canvas; 130 x 180 mm
R 1 800,00 each

2.

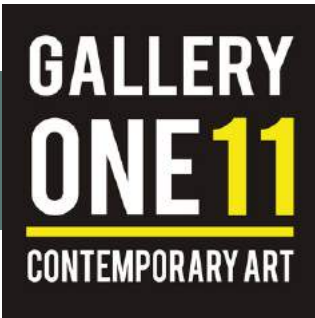
3.



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**"SMALL WORLDS"
IS A GROUP SHOW,
REVEALING THE
INNER WORLDS OF
CONTEMPORARY
ARTISTS**



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cell: 072 408 9476. email: admin@galleryone11