

EVERARD READ

CAPE TOWN

Everard Read is proud to present **Nocturne**, a group exhibition featuring painting, photography and mixed media artworks at the Cape Town gallery space. The exhibition runs from the 15th September – 9th October 2016. A portfolio is available upon request.

NOCTURNEA nocturne (from the French which meant *nocturnal*, from Latin *nocturnus* is usually a musical composition that is inspired by, or evocative of, the night. This too can be transcribed as an 'artwork relating or dedicated to the night' and with these poetic notions of nightscape or twilights in mind all artists contributing in this exhibition have dedicated their narratives to this evocative subject matter.

Thomas Cartwright delves into the architectural and referential urban abstraction of the Mother City and its surroundings. Here his intimacy of scale and fine detailing serves to accentuate horizon lines but also pinpoint the inner city - from street lights through to buildings contours. Examples like *We Got Nothing Much To Lose* and *Nothing Between Us But The Air We Breathe* capture the dynamic energy of the city and its vibrant dwellers. For the artist *the final works are thus a balance between the naturally occurring beauty of the effects of light at night and my own aesthetic judgement of paint.*

Sasha Hartsliel spent much of her early career describing the world in the small hours of the morning and night. Here she revisits dusk and night transcribing her neighbourhood and intimate environment. Streets are tactile and glazed with her oil paint that suggests both the frenzy (*Impression – Traffic in the rain*) and calm of a city life (*Blue*). The narrative is at once generic and specific - fragments of her and our world as seen flashing by through the car window, while her more intimate portraits in low light connect us with strangers remembered from the streets at night.

Matthew Hindley continues along the vein of an urban narrative, however, here, emotively dissecting the darker sides of city with astute mark-making. *Ravenraig Road* alludes to the geographical location in Woodstock, Cape town in present day, but by virtue of his surface interjections of red gestures and minimal grey detailing the work takes on a ghostly dimension, layering the work with mystery, almost like a premonition. The larger scaled *Forest in Nocturnal Light* remains equally ambiguous and disarming. With the inclusion of a flash of a car's light reflecting on the trees it alludes to a variety of possible stories.

Syndi Kahn bridges the worlds of consciousness and unconsciousness in her painting *Caliginous R.E.M.* Here a seemingly hazy cityscape blurs within a dreamlike kaleidoscope. The title alludes moments of very deep sleep. As the viewer's gaze moves across the surface of the painting, it remains uncertain whether we are watching the acceleration unfold from afar or if this is in fact our dreamlike state to begin with.

Vusi Khumalo's *Night in Sodukwe Informal Settlement* is an ode to the humanity that rests in makeshift urban shanty towns. The former is disarmingly peaceful as the inhabitants set about their nightly rituals. Lights glow in the windows and invite us to wander in our minds through each home, imagining who might live there, and what the morning holds for them. *Informal Settlement in Black* by contrast perhaps sings of the more trying aspects of the shantys. At first glance it appears merely black paint, (à la Malevich) but on closer inspection the tin shacks implode and meld in a chaotic cacophony, hinting perhaps at the cheek by jowl endurance test that many of the informal settlements are, and perhaps at the absence of electrification. No lights burn in windows here. The mood is sombre.

In *House* series of photographs taken in both Melbourne and Johannesburg **Aliza Levi** encourages the viewer to assume the role of voyeur observing 'the suburban house' from the outside, standing in darkness in the street. Here for the artist it denotes various emotional states and for Levi *'the contradictions between fear and homeliness, warmth and defence present themselves through large amounts of darkness surrounding composite parts of light'*.

James Nilsen- Misra precise and beautifully executed diptych *Nocturne #1 and #2* suggest an intense investigation into both serene reflections and melancholia. Indeed there is an ability in the pair of drawings to critically inform upon each other. As information is obscured in one example it is in turn highlighted in the other. This in turn reinforces the notions of the passage of time as the light source changes through the night.

Andrew Barlow's charcoal narrative's all seem to inhabit the night, even when describing the day. As if on a stage the protagonists emerge out of the medium. Here he continues with his investigations of humans and their dogs. The monochromatic language, theatrical lighting and precise attention to detail, draw us into his world, both real and imagined

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