

PAULDUTOIT OFF THE WALL

Paul





26.01.2005 - 19.02.2005

ERDMANNCONTEMPORARY

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“ . . . i have allowed the process to determine the outcome . . . ”

words by Sarah McCarthy

The airy new studio at the du Toit residence has played a major role in Paul's recent works as exhibited at the ERDMANN Contemporary in 2005. For the first time ever, Paul has been able to stand far enough back from his works to contemplate the processes of origination and colour application. The scale of some of the images has played an active role in their outcome. Paul has also relaxed a little, allowing the process of creation greater play in determining the outcome of this vulnerable, complex and fluid collection of works. They show a sense of freedom and a confidence of movement that he attributes in part to the familiarity he has attained with the technique and methodology of the application process. Most of these inhabitants of Paul's Planet are shown in their physical entirety, sometimes even exposed together with their habits, or hobbies, or foibles, in a collection that is more humane than we have seen before. Paul has allowed his usual fastidiousness regarding the role of the line in his work to relax, reveling in a freedom of movement and creativity that approaches play. He has become intrigued with the concepts of reflection and of mirror imagery, enjoying the *double entendre* of faces that make sense whether the figure is standing upright or lying upside down.



PlanetPaul
Studios
Cape Town



It's a long way down

Acrylic and oil on canvas

900mm x 1500mm

2004

catalogue no. 00410103

Du Toit has allowed himself free reign with this piece, a personal favourite, enjoying the combinations of colour and brushstroke. It is seminal in its exploration of the upside down human form and human face, testing the 'invertability' of the facial features. This work, brewing in his subconscious for weeks, has haunted DuToit, and he sees it as one that will 'create a tipping point for other works to follow'.



Built like flint

Acrylic and oil on canvas

600mm x 500mm

2004

catalogue no. 00410102

Less abstract than usual, this form is humanised by small details such as the dots within the eyes, and the shape of the nose. The mix of oil and acrylic mediums adds texture and depth to the body. The strong figure is tightly packed inside the canvas, adding a sense of power and clarity of purpose to the work (somewhat belied by the delicacy of the hand in the bottom right hand corner).



Off the wall
Mixed media on
canvas
2400 x 1550m
2005
catalogue no.
00501001

This massive piece has been partly determined by its scale, which limited some steps of the creative process and totally liberated others. Du Toit found the size both daunting and challenging. He was enormously intrigued by the battle between having to build the painting in stages, as demanded by the drying pace of the impasto, against the requirements of composition and colour and the freedom of imagery offered by the huge space he had to fill. The enormity of the two pivotal lines half way through the picture took him a few days of consideration before he decided to take the risk and draw them.

Social Hierarchy

Acrylic and oil on canvas

1220mm x 400mm

2004

catalogue no. 00410106

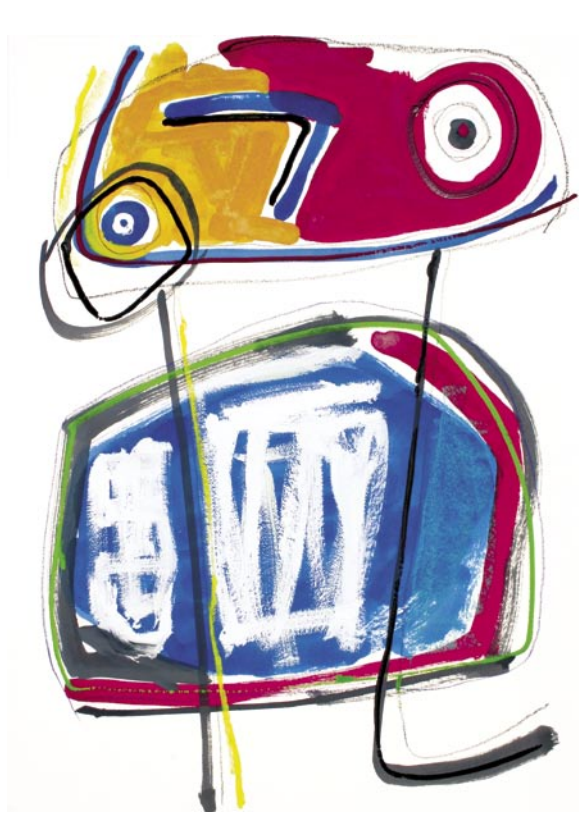


The maze of lines sculpted into this piece show an eagerness to return to an earlier technique that Paul found irresistible. Countering this textural riot, the three heads are considered, and the pools of colour restrain the piece from approaching total chaos.

Purely because of its position on the table during the origination process, Paul was able to work on this piece from both top and bottom. He feels this has positively affected the balance of the image. "Although it appears heavy, the negative spaces offer the possibility of existence 'in any sphere'."

In any sphere

Mixed media on paper
mounted on canvas
770mm x 575mm
2005
catalogue no. 00501002



The line image is separated from the base colours by time, as du Toit paints the lines over layers of colour that have already dried. The grids and whorl draw the mind's eye inwards toward a central energy. 'Certain pieces only work on paper...'

Electric Energy

Mixed media on paper
mounted on canvas
770mm x 575mm
2005
catalogue no. 00501003



In this brave rough work, du Toit has layered unprecedented configurations of colour into the portrait, softening all with a crayon line that adds greater depth to the whole. Sculpted lines are carved deep into the face and background of one of Paul's finest pieces.

Switched on
Acrylic and oil on canvas
1000mm x 670mm
2004
catalogue no. 00412110



Oriented as landscape rather than portrait, this work began with the black and yellow panels, uncertain of its final outcome. The artist conveys a sense of unease; he talks of the need to reassemble the parts of the face, standing before the work and holding the eyes like dials; trying to move them closer together.

Regroup

Acrylic and oil on canvas
670mm x 1000mm
2004
catalogue no. 00410105



Brushstrokes in ink using twigs as well as the more common paintbrush create an unusual, slightly whimsical image. Pieces of canvas layered with ink were imprinted on the paper for a textured mono-print effect in the trunk of the figure. In true du Toit style, the work continues to serve as a study for sculpture.

Dress code

Indian ink and oil on paper
mounted on canvas
300mm210mm
2004
catalogue no. 00410104



This piece is another Du Toit rule-breaker. He has created lines within lines, he has loosened endings, he has allowed them to escape the confines of the head itself. Du Toit says often that this piece could never have remained as just a drawing; it came out of him of its own accord and he, helplessly had to obey its demands.

Sunday best

Mixed media on canvas

1400mm x 1200mm

2004

catalogue no. 00411102



Braced against an invisible wave, the Napoleon-like figure appears both battle ready and worn, (an old sea dog), the tool at his side blurring between human hand or naval sextant. In this rare character piece, Paul enjoys the irony of the extra layer of canvas collaged into the work for the sail of the seafarer's sou'wester.

Sealegs

Mixed media on canvas

1000mm x 670mm

2004

catalogue no. 00411102

This work has retained its integrity throughout the creative process, even down to the original colours as created in the original drawings. The detail of the lines applied with wooden sticks lends a theatrical glamour, while the background palette allows the figure independence.

Du Toit is extremely experienced in the nuance of the facial gesture, and points out that had the left eye been placed higher within the face, the effect would have been friendlier and warmer – not what he was looking for in this confident work.

Strike an attitude

Mixed media on canvas

800mm x 600mm

2004

catalogue no. 00411109



The restrained gesture of a tapping foot, a kicking boot, a twitching toe is worked into a composition with lots of light colour and soft lines. The dark blue panel in the top corner counterbalances the flirtation of style, and adds gravitas to the work. Du Toit was challenged to retain the lightness of emotion without cramping the movement.

iMove

Mixed media on canvas

600mm x 500mm

2004

catalogue no. 00411108

Sculptures

Paul feels that with these works he is getting closer & closer to a true representation of his paintings in 3 dimensional format. By the time he made these three sculptures, most of the potential problems had been solved and worked through in the preparatory paintings, and he had a clear idea of what he wanted from the third dimension.

In a strange parody of development, the three-dimensional sculptures in this series sport smooth, flat faces; a reference to the sometimes irreverent attitude du Toit has shown toward dimension in his work up to now: - paintings that have depth, and early sculptures that were flat.

Paul has delighted in concentrating on balance and scale in this sculptural series. He describes his medium in very human terms: 'a skeleton of wire dressed in fibre glass resin'. The resin has allowed him use of his signature bright colours, and he repeatedly mentions that some works 'scream out' their desired medium early on in the planning stage.



Stepping out

Painted resin
530mm
2004/2005
catalogue no.
00501004



On edge

Painted resin
700mm
2004/2005
catalogue no.
00501005



Tumble

Resin Sculpture
2.23 meter
2004/2005
catalogue no.
00501006



Paul's first solo exhibition was in Paris, thus initiating a European focus that originally covered Germany, London, Holland and later extended to Moscow. Local success followed swiftly, with a number of sell-out exhibitions on the South African art scene. More recently he has begun to establish himself further afield in Toronto and New York.



Solo Exhibitions

Erdmann Contemporary Cape Town South Africa, February 2005
Galerie Plett, Zeist, Holland, September 2004
"PlanetPaul", solo exhibition 49 Greene Street, SoHo, New York City, New York. Curated by KóAN JEFF BAYSA, April 2004
Sandton Convention Centre, Johannesburg, September 2002
Bell-Roberts Gallery, Cape Town, September 2001
Galerie Plett, Zeist, Holland, September 2001
PaKua Gallery, Cape Town, April 2000
Millennium Gallery, Pretoria, July 1999
Giraffe House Exhibition, Gauteng, April 1999
Bang the Gallery, Cape Town, October 1998
Galerie Apart, Paris, France, May 1998

Group Exhibitions

7th - 13th Art Salon at The Bay, Cape Town, South Africa, 1998 - 2004
African Experience exhibition, Fancourt George, RSA, November 2003
Bell Roberts Gallery/METTLE Exhibition, Johannesburg, August 2003
Photo Vision Exhibition, Cape Town Festival, Cape Town, March 2003
Toronto International Art Fair, October 2002
Florence Biennale of Contemporary Art, Italy Medal Award, December 2001
Holland Art Fair, The Hague, November 2001
Johannesburg Art Museum, Johannesburg, South Africa. Nomination for the South Africa DaimlerChrysler Sculpture Award, August 2001
Touring Exhibition -- Oxford Brookes University, UK, January, February 2001
The Foundry, Ebenezer Road, Green Point, Cape Town. "Heart Felt", February 2001
Bell-Roberts Contemporary Art Gallery, Cape Town, South Africa, December 2000
Galerie Plett, Zeist Holland, September - December 2000
Edinburgh City Art Gallery, Scotland, July - September 2000
Art Museum Potchefstroom, South Africa, June / July 2000
Stanley Picker Gallery, Kingston U.K, March 2000
A3 Gallery Moscow, Russia, December 1999 - January 2000
Lieberman Room, South African National Gallery, Cape Town, November 1999
Gallery 88, Sasolburg. Two man exhibition. The Responsive Eye, September 1999
1st Edinburgh Internet Festival, Celtica Gallery, Edinburgh Scotland, September 1999
Windsor & Newton Millennium Exhibition, Sandton, March 1999
Bang the Gallery, Cape Town, May 1998
Marks and Spencer Show, London, Sara Pearce Fine Art, May 1998
Gallery 88, Sasolburg "Art from the Cape", March 1998
City Hall, Augsburg, Germany "Art Beyond Borders", March 1998
South African Virtual Gallery, February 1998
Groot Constantia Art Gallery, Cape Town, 1997
Association of Arts, Bellville Cape Town, 1994

Awards

Medal award from City of Florence in the "Biennale Internazionale Dell'arte Contemporanea", 2001
Nominated for Daimler Chrysler Sculpture Award 2002
Awarded 1st prize for best artist with no formal training, Association of Arts, Bellville, 1994

Paul du Toit was born in Johannesburg October 31, 1965. He lives in Cape Town.