



Angus Taylor
Tswalu: Dum Spiro (whilst I breathe)



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An exhibition in collaboration with Everard Read and the Tswalu Foundation AiR Program

10 November – 21 December 2022

***all prices include South African VAT of 15%**

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EVERARD READ | JOHANNESBURG



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Rhino calves:

The rhino calve studies originated from an earlier study I did for a possible commission in Mozambique of a mother and calf. Observing and modelling the calf made me aware of the relative oddity and beauty of the rhino's physiology - the beautifully full and rounded articulation of unknown, complex shapes to be found all over their bodies. Usually, I prefer domestically disregarded animals as subject matter such as donkeys, but I think the rhino calves embody the same humility and peculiarity. I wanted the sculptures of them to embody those same feelings of empathy and pathos, as if to say, 'as we breath, we hope'.

Over the years I started using text in my work, mostly embossed and engraved on the surfaces of sculpture. Some of the texts I used were written by me and others either found or written in collaboration with fellow artists, writers, thinkers, and philosophers. Text articulates the surface and creates another compositional and visual element to balance and to play with. Moreover, text offers viewers yet another experience when viewers come close enough to the work to read it. As a society we're fixated on determinate, explicit information. Therefore, I attempted to not preach or express circumscribed concepts with my chosen text. Rather, I wanted the text to expand the artwork in a poetic, affective manner.

In our complex contemporary world, I often find it hard to access the kind of ancient wisdom that has slowly accumulated through felt human experience, through our work and our collective efforts as human beings. Latin is rich in idioms, many of which we use today still. I enjoy using these as ancient, universal and timeless chunks of wisdom. For example, on the rhino calves I repeated Dum Spiro, Spero ('whilst I breathe, I hope') to convey the main sentiment of my part of this exhibition concerning our natural environment and its inhabitants.

In Tswalu, surrounded by barking geckos at dusk in the shadow of the Korannaberg, you can only hope that others, especially those chiefly responsible for taking care of our natural habitats, have the capacity and resources to help conserve these immensely valuable, pristine patches of timeless wonderland. You hope the awe of it all still captivates the average person, that it may be understood in its understated, though majestic existence. You hope that as humanity we may group together and help banish the idea that specific animal parts have mystic powers, and that everything is there for our use only. You hope that we have learned that we are no more important than any other species or life form. You hope, and maybe also in your own way attempt to shift human perception so that we may help to shift the seeming impossible tide of natural devastation and destruction.

Stone assemblages: Stone Landscape Paintings

The studies of mountains in stone are odes to the big stone, the mountain. These works arose from a need to observe and, in turn, to make the viewer see the character, personality, and the possibly visceral similarity of a mountain to a living thing. Standing next to one it is hard to visualise millions of years of wind blowing over it, the geologically diverse flood plains, the soil deposits, and the slow, hidden movement through which it came into being. The eagles' view of the mountain depicted here embodies the flow of nature showing that there is always movement, no matter how slow. I found this text by Shelling deeply inspirational during the making these cross-disciplinary artworks:

"A stream flows in a straight line forward as long as it encounters no resistance. Where there is resistance, a whirlpool forms. Every original product of nature is such a whirlpool, every organism. The whirlpool is not something immobilised, it is rather something constantly transforming – but reproduced anew at every moment. Thus, no product of nature is fixed, but is reproduced at each instant through the force of nature ... nature as a whole co-operates in every product."

To be certain some of the mountains depicted in my artworks are direct observational studies of specific mountains within the Korannaberg. These contain within their titles the GPS coordinates of their location. Others are imaginary or metaphorical mountains and with them I therefore had the freedom to simplify their visual appearance to a more minimalist formal essence. All of these artworks were 'painted' with stone powder and soil taken from the site and blended with a binding liquid to stabilise them. In this way the material surfaces are raw, absorbed as they become the background whilst the mountains, the stone, are all celebrated.

I brought back the soil for this series of works from Tswalu, clay from a pan, red soil from the dunes and small pieces of stone from the Korannaberg. The mountains were carved from Heliotrope, Hematite (from the northern Cape) and Malachite. The stone was chosen for the specific colour I needed in the 'painting'. Regardless, what I wanted to achieve was some kind of authenticity, a form of material realism if you like. These artworks are objects that contain traces of the spaces they depict and not merely two-dimensional representations of them. I am after all a sculptor first and foremost, one who loves making three dimensional shapes and delights in working with materials. In this tacit, material way I too become lost in the artworks during the process of their production.

We are part of nature; in Shelling's words we are like 'whirlpools and ever transforming'. There can be no ego here. I remain ever hopeful that we as humans can collectively transform our mindset to better conserve and appreciate our planet's enormous natural splendour and beauty.



PREVIOUS PAGE DETAILS AND LEFT
DUM SPIRO, SPERO, 2022 Ed. 1/6
RAMMED EARTH FROM TSWALU, FIBREGLASS AND GOLD FOIL ON BELGIAN LINEN
160 x 160 x 12 cm
R94 000,00 **SOLD, NEXT EDITION AVAILABLE TO CAST**



ONCE ELEPHANTS WALKED OVER THESE STONES, 2022
RED JASPER 9(NORTHAN CAPE)
RIB: 86X26X4 CM
SCAPULA: 80X50X28 CM
R195 000,00



KORANNABERG LANDSCAPE, HELIOTROPE 27°09'58"S 22°32'08"E, 2022
RELIEF CARVED HELIOTROPE ON BELGIAN LINEN WITH PAINT MADE FROM TSWALU SOIL
120 x 70 x 13,5 cm
R145 000,00





Subita causa,
fellitur objectu

Dum Spiro, Spero

Ac meliora

Cras es mester

Dum Spiro, Spero

TRANSIT GLORIA MUNDI



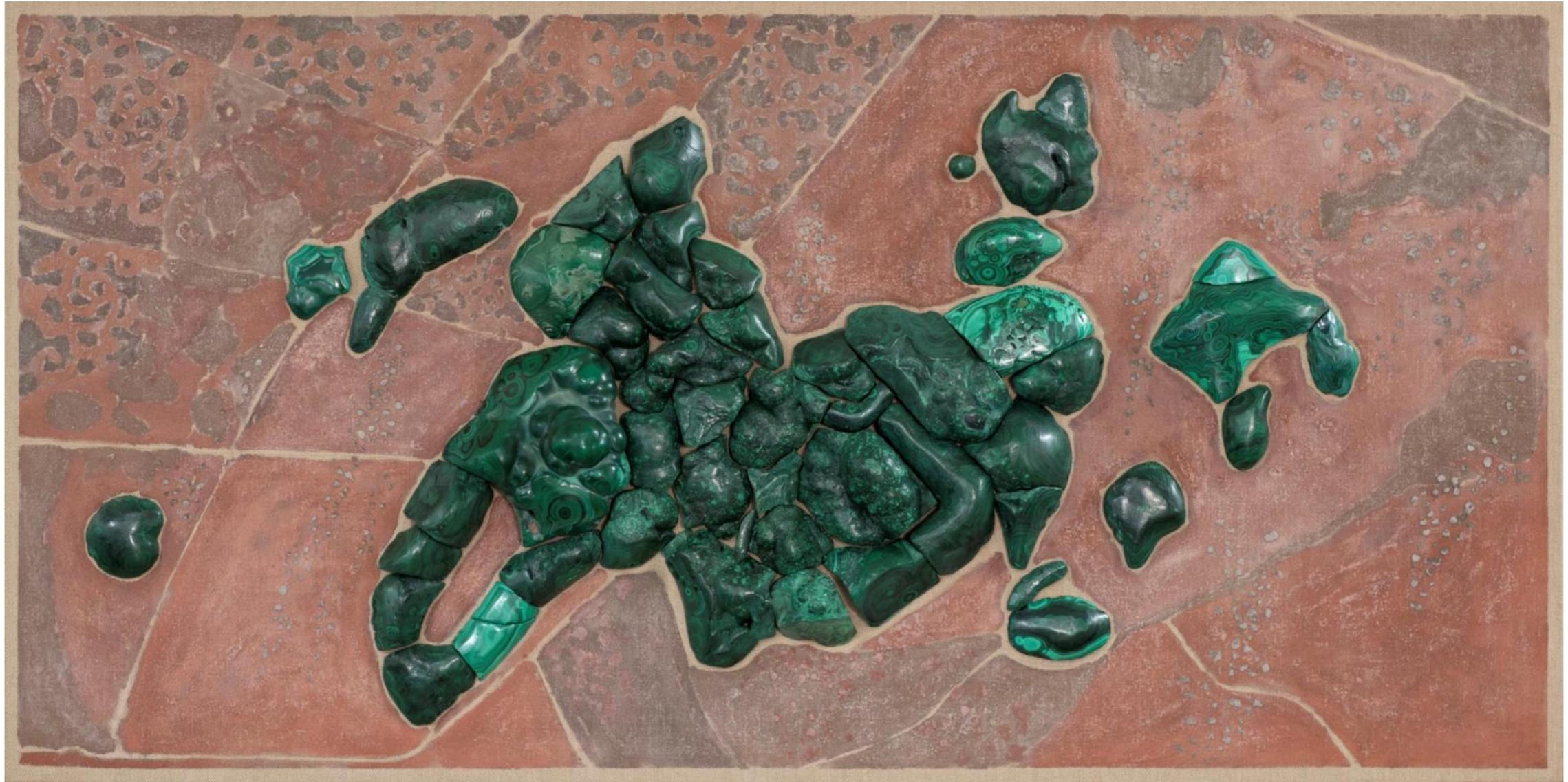
PREVIOUS PAGE DETAIL AND LEFT
TSHUKUDU NJANA, UDULA, 2022 Ed. 1/6
BRONZE

112 x 55 x 94,5 cm

R575 000,00 **SOLD, NEXT EDITION AVAILABLE TO CAST**



HEMATITE KOPPIE, 2022
HEMATITE RELIEF SCULPTURE REINFORCED WITH FIBREGLASS WITH PAINT MADE FROM SOIL AND CRUSHED STONE ON
BELGIAN LINEN
SOLD

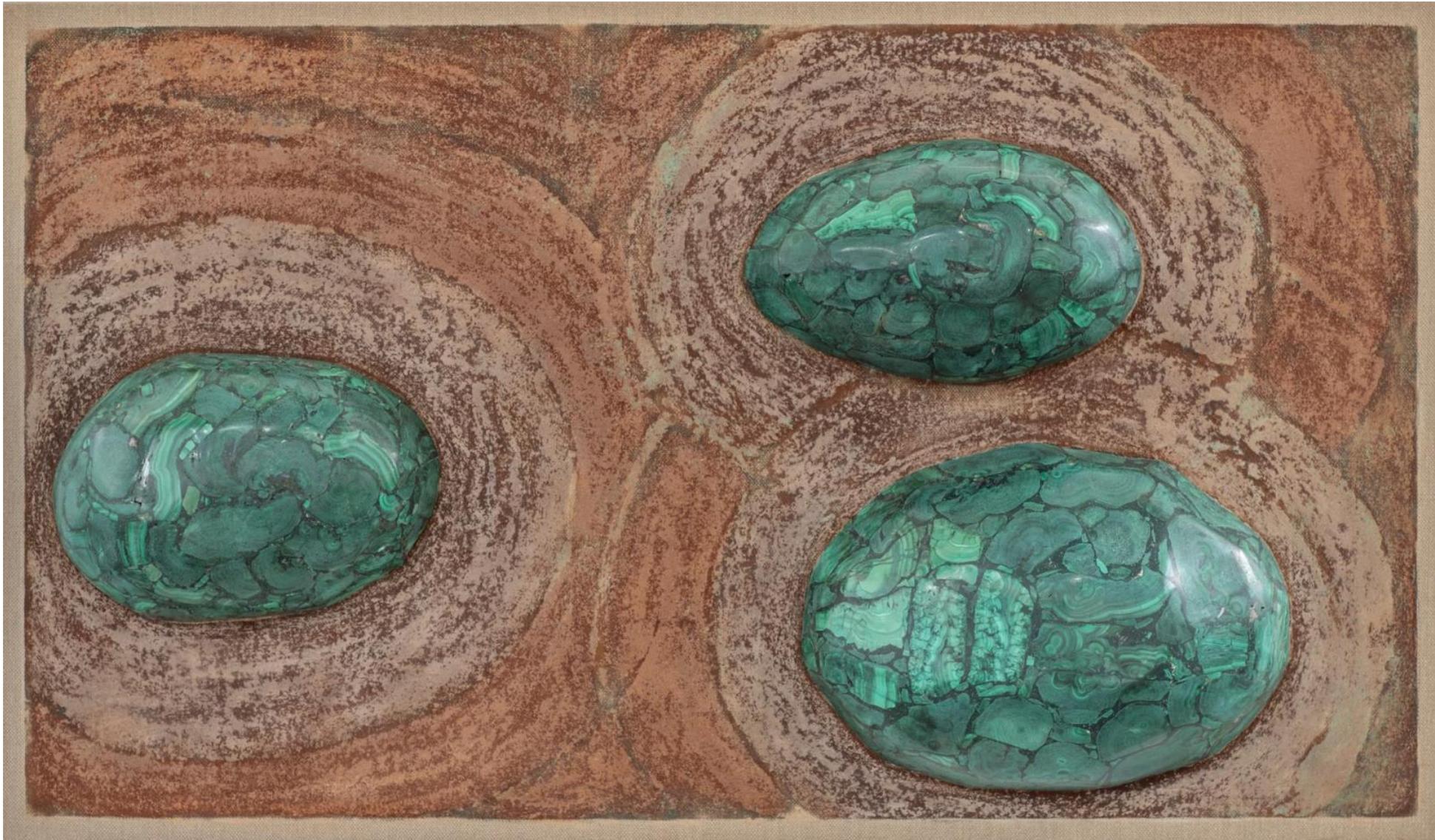


KORANNABERG LANDSCAPE, MALACHITE 27°19'02"S 22°40'50"E, 2022
RELIEF CARVED MALACHITE ON BELGIAN LINEN WITH PAINT MADE FROM TSWALU SOIL
160 x 80 x 16,5 cm
R195 000,00





TSHUKUDU NJANA, UYEMA, 2022 Ed. 1/6
BRONZE
170 x 58 x 109 cm
R750 000,00



MALACHITE KOPPIES, 2022

MALACHITE RELIEF SCULPTURE REINFORCED WITH FIBREGLASS WITH PAINT MADE FROM SOIL AND CRUSHED STONE ON BELGIAN LINEN

120 x 70 x 18,5 cm

R165 000,00



KORANNABERG LANDSCAPE, HEMATITE 27°07'56"S 22°28'30"E, 2022
RELIEF CARVED HEMATITE ON BELGIAN LINEN WITH PAINT MADE FROM TSWALU SOIL
160 x 80 x 15 cm
R175 000,00





ANGUS TAYLOR

(b.1970 Pretoria, South Africa)

“You can only write poetry in a language you know.” – Angus Taylor
Angus Taylor is known for his powerful, often monumental, sculptural works made from materials from his immediate environment - Belfast granite, red jasper and the orange earth found near Johannesburg. Although he references traditional South African crafting techniques, his works are unmistakably contemporary. Taylor’s craftsmanship, bold and visionary approach and his original use of materials has resulted in many ambitious public and private commissions around the world. Taylor is a graduate of the University of Pretoria, which awarded him an Alumni Laureate in 2005. He currently teaches part-time at the University of Pretoria and served as advisor to the Tshwane University of Technology.

In 1997, Taylor established Dionysus Sculpture Works, a studio and workshop combining all aspects of sculpture production: from conceptualisation to clay modelling, carving to casting. He casts his own and other prominent sculptors’ work including Deborah Bell, Norman Catherine and Sam Nhlenghwa, and also nurtures the talent of young and developing artists.

In addition to numerous solo and group shows, Taylor is actively involved in producing large-scale commissions for national and local government, as well as for private sector. These include the Solomon Mahlangu statue in Mamelodi, the statue of Chief Tshwane in front of the Pretoria City Hall, as well as the work commemorating South African anti-apartheid Afropop singer, Brenda Fassie, in Newtown Johannesburg.

In establishing a recognisable presence in the world of public art over the past decades, Taylor has harnessed aspects of monumentality combined with a fresh reassessment of materials to create his own visual idiolect. In his view of “public art without an agenda”, referring to the absence of political and cultural baggage of the past, he replaced traditional heroes with male and female figures portraying something of the heroism of the common person, transcending overt stereotypes. Therefore, his sculptures read as neither black nor white, but rather as inclusive and above all accessible and inviting forms.

SELECTED SOLO EXHIBITIONS

2022

Angus Taylor & Rina Stutzer- Tswalu, Everard Read, Johannesburg

2021

Quarried Consciousness, Everard Read, Cape Town, South Africa

2020

Immanence | Transcendence, Everard Read, London, UK

2017

In the middle of it, Everard Read, London, UK & Everard Read, Johannesburg & Cape Town, South Africa

2015

New Work, Fried Contemporary, Pretoria, South Africa

2014

From Explicit to Implicit, Everard Read, Johannesburg, South Africa

2011

Biography of Material, Everard Read, Cape Town, South Africa

2010

New Work, Everard Read, Johannesburg, South Africa
Klont. Dialoog met Grond, Aardklop National Arts Festival, Potchefstroom, South Africa

2008

Momentary Permanence, Everard Read, Johannesburg, South Africa

2006

Deduct, University of Johannesburg; University of Potchefstroom; Grande Provence Gallery, South Africa

2005

Recent Works, Artspace, Johannesburg, South Africa

2004

Solo Exhibition, Dorpstraat Gallery, Stellenbosch, South Africa

2003

Barefoot, Baggage Free, Bronze Age Sculpture House, SimonsTown, South Africa
Barefoot, Baggage Free, Mind’s-i, Pretoria, South Africa

2000

Africana & Other Baggage, Gallery 88, Sasolburg, South Africa

1999

Africana & Other Baggage, The Open Window Contemporary Gallery, Pretoria, South Africa



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TSWALU
FOUNDATION

ER JOHANNESBURG | CAPE TOWN | LONDON | FRANSCHHOEK

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