



ART COLLECTION





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Curated by Ilse Schermers





Framed by vineyards, and surrounded by mountains, Clouds Wine & Guest Estate on top of Helshoogte pass surpasses all expectations. With breath-taking views all around and stylish design inside, Clouds Estate wows its visitors from the moment of arrival. The floor to ceiling glass windows and doors invites all simply enjoy the natural beauty around, while the most comfortable ultramodern furniture begs one to relax for a while longer.

The Rooms and Villas on the Estate are elegantly designed and features modern amenities to appease discerning palates. Two infinity pools invites an unwinding of mind and body, and Clouds' own Sauvignon Blanc and famous Pink are served chilled all day.

Along with contemporary Dutch Furniture design by MOOI and TeLinteloo, Ilse Schermers from IS Art at Le Quartier Francais in Franschhoek has selected artworks by contemporary South African artists which compliments and enhances the architecture and interior.













Hanneke Benade

Hanneke Benade has an enduring quietness about her. Like a clear pool in a hidden mountain kloof she calmly and quietly reflects the world around her. Her observations of the people that share her world are usually exquisitely rendered in pastel, which she has translated into print with these sublime images of a young woman. Her application of the drawing materials on the plates has resulted in an almost powdery feeling that one gets from chalk pastels. Hanneke Benade's figures seem contained and content but on closer examination reveal an underlying tautness and tension. She offers little in the way of interpretation and as a viewer one is forced to examine the images in terms of ones own references. Her work is particularly female, confident and at times subversive.



Hanneke Benade was born in Pretoria in 1972. She graduated from the University of Pretoria with a Fine Arts degree in 1993. She has held a number of solo exhibitions in Gauteng and the Western Cape. She has also participated in numerous group shows throughout South Africa and in Europe and Egypt. Awards include: 2003: the Brett Kebble Art Award 2003 - Category Painting and Mixed Media. 1999:Shared 3rd Prize, Kempton Park/Tembisa Fine Arts Award.1998:Merit Prize Winner, Volkskas Atelier Award.1996:Merit Prize Winner, Volkskas Atelier Award.1995:Shared 3rd Prize, Kempton Park/Tembisa Fine Arts Award.1993:Judges Prize (Christopher Till), Sasol New Signatures Competition. In 1999/2000 she spent three months at the Cité Internationale des Arts in Paris, France. 2010 awarded residency at Atelier Pons in Paris, a traditional lithography studio.





Born in England.

Raised and educated in Uganda and Kenya and graduated from Michaelis School of Art, University of Cape Town, South Africa. Part time study at Sir John Cass, London during the 70's – lithography and painting.

Returned to South Africa and settled in Johannesburg. Started painting with Joyce Leonard, Ann Lindsell Stuart and Toni Anne Ballendon.

Began painting full time in the 90's.

Her work is represented in several private and public collections in South Africa and abroad.

Currently living in the Franschhoek Valley, Western Cape.

"In Jacqueline Crewe-Brown's ephemeral paintings we see the sublime perseverance of the feminine. The confused state of contemporary domesticity is communicated through scattered chairs and a buckled bed. Our collective identities are broken and conflicted. Our conscience is bleeding like the dripped paint in her art. She is the prophetic forecaster and historian of our wounded state. The writing on the wall is a fragmented script. A broken telephone."







Dee Donaldson

Notes on Rainlight

Rainlight is one of four large paintings I made after the death of my father. The reference for them was shot on a cell phone, on a trip back to my home town in Northern KZN shortly after hearing the news of his passing.

This series work can be seen as snapshots of moments of acceptance of loss, and reflect the process of archiving the details of an event. The whole never survives and a memory becomes an accumulation of moments.





Keiskamma

The Keiskamma Art Project was created in 2000 by medical doctor and fine artist Carol Hofmeyr, with the help of Jan Chalmers (Oxford, UK) and Jackie Jezewski (Brantome, France). Carol began teaching arts and crafts to a handful of women who began by collecting the plastic bags that littered the village. They crocheted them into hats and bags. From those humble beginnings the Art Project has grown to become the place where Art and Health interject to create meaning and hope to a population struggling from decades of abuse and poverty. The Art Project is the flagship of the Keiskamma Trust and represents the work of the Trust on the world-stage through its Monumental Artworks, as in Toronto for the the 2006 International Aids conference and in Durban for the Make Art/Stop AIDS exhibition cocurated by David Gere and Carol Brown.

They have developed five Art Studios specialising in Beading, Felt-making, embroideries, ceramics and printmaking. Today the Art Project is running successfully under the leadership of twelve local managers and group leaders. Assisting and training them is Florence Danais, Art History Lecturer and graduate in Arts and Culture Management. Together they work with 130 artists and crafters to create quality art and craft works, generating much-needed income to improve the quality of life in Hamburg and surroundings.

Kobus La Grange



Born on 19 January 1982 in Viljoenskroon, Orange Free State, South Africa.







Renée Le Roux

From her earliest painting days Renée Le Roux displayed tendencies toward the abstract style. Her artistic viewpoint found affinity with that of the other young artists of the Bloemfontein Group, although her approach was independent. Original members of the Bloemfontein Group included Alexander Podlashuc, Marianne Podlashuc, Frans Claerhout, Eben van der Merwe and Rosemary Buler). A particularly personal aspect of Renée's work was her original handling of the medium of monotype. These were usually very small pictures, non-figurative and tachiste in style, and pleasantly decorative of form. Her palette was unusual, incorporating combinations of blues and greens and purples – rarely did she make use of bright or warm colours in the compositions exhibited before 1966.

The canvases of the early Seventies were subtly different from those exhibited during the previous decade. Although still totally non-referential, these paintings were less concerned with field and more with form. Freely flowing lines recalled the earlier dribbled effects, but they were used more often now to accent and to define bold circular shapes – 'nuclei' which asserted themselves in striking hues against the sombre, textured field. The gesture is the core of Renée Le Roux's artistic procedure and although she modified her style again in later works (mainly ink on paper), in essence all her compositions are variations on a central theme, in terms of which each painting is a gestural imprint of human energy and will.

Source: Esmé Berman, Art and Artists of South Africa, An Illustrated biographical dictionary and historical survey of painters, sculptors and graphic artists since 1875; 1983 (260:261)



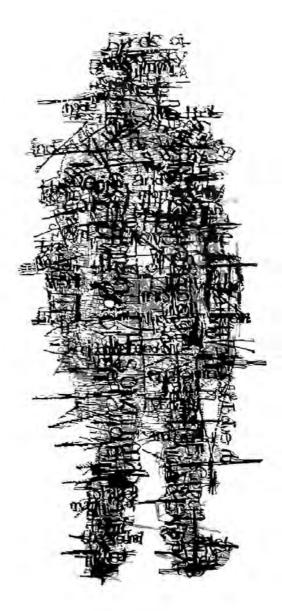


Born in Kwa-Thema, Lehlogonolo studied visual art at Funda Centre in 2003. He grew fond of printmaking which led him to study at and graduate from Artist Proof Studio (2004- 2006) with NQF level 5 qualification in design and printmaking. He also holds a Diploma in Interior Decoration (2007) from Intec College. As part of his APS studies, he also received a certificate for the EDL employment foundation course in 2004.

Although he intended to become an interior designer, somehow Lehlogonolo realized that his true passion and mode of expression is actually visual art. This is where he finds the flexibility to create imagery that is not constituted by fashion but perpetuates eternal insights.

Lehlogonolo is currently employed by Artist Proof Studio as a collaborative printer specializing in intaglio, relief, monotype and screen printmaking processes. He feels passionate about the daily challenges and surprises his job entails.

Lehlogonolo's artworks focus on issues and elements of identity that contemplate what constitutes the "beingness" of something and the behaviours in relation to time, space and memory.





Phumani Paper Project

Phumani Paper promotes a market-driven approach to integrated community development. This approach includes addressing issues relating to creating sustainable jobs within the parameters of small enterprise development. The affects of the HIV/Aids pandemic are investigated and minimised through targeted initiatives.

The organisation developed a menu of services that are offered to its affiliated small hand paper-making enterprises. These services are currently offered free of charge – with all services generously funded by Phumani Paper's loyal and committed donors.

Increasing the capacities of rural communities to participate in the hand paper-making process Phumani Paper's affiliated small enterprises produce a variety of hand-made paper and products from invasive vegetation, agri-waste and recycled paper. Labour-intensive processes are used and appropriate rural technology has been developed and supplied to produce hand-made paper.



Kurt Pio

Kurt Pio was born in Cape Town in 1977. He completed his national diploma in Interior Design at Cape Peninsula University of Technology, and had a brief stint in the industry. Thereafter he pursued his painting career and currently works full time in his studio in Cape Town. In 2008 he completed a millinery course at Central Saint Martins Collage in London and in addition to painting, designs his own range of hats. Kurt was a finalist in the Spier Contemporary 2010. He recently returned to Cape Town from an artists residency program, Open Ateliers Zuid Oost AIR, in Amsterdam.



He works mainly with themes relating to his county's colonial past, the Dutch, English and French colonies. He's fascinated by the furniture and architecture styles they brought to the 'Cape' and how that furniture and architecture was translated using European styles and African materials and craftsmanship. His work looks at the colonial past and questions whether we, in the 'new' South Africa, frown upon our past and what these different colonies brought to our country or if we celebrate our past in terms of the infrastructure this colonization created for us.

Quazi Design

Quazi Design was started in order to create much needed employment in Swaziland and to recycle the waste magazines from the distributors. We started in January 2009 with the concept of a simple rolled paper bead earring displayed on a card, employing one artisan, and have since grown into a sustainable business model employing over 20 artisans.

We appreciate the personality of handmade products and encourage new business models to promote sustainability. Our designs respect ethical and environmental commitment and we believe in individual and original boutique focused design and local production. All our products utilise only waste magazines, applying varied techniques of rolling, layering and folding and we are continuously striving to create original designs and develop our product range.

Since its inception Quazi has been driven by Doron, the creative director and manager, who came to Swaziland as a design intern and was approached by the magazine distributors to collaborate on the business. She works closely with the women and is the in house designer. We have a local retail shop and work with customers in Africa, Australia, USA and Europe. We are a founding member of SWIFT Swaziland Fair Trade Network and an active advocate for fair trade principles. Through the Fair Trade Network our women attend various trainings and HIV aids awareness workshops. We have a trained Peer Educator at the workshop who offers counselling to all the women, and hold design days for the artisans, empowering them creatively and training them in product development.

Our workshop is situated in Sidwashini, in the industrial area of Mbabane, the capital city of Swaziland. Our woman artisans are employed full time with permanent contracts, giving them job security and sustainable incomes. As well as their monthly salary Quazi enables them to have a safe and supportive working environment, assisting them in living an independent life where they are the decision makers. We also assist in school fees savings schemes, where Quazi donates a percentage. Most of our artisans were previously unemployed, and on average each has 7 dependents.

Our vision is to make eco fashion the only fashion.









One of the things that I love about San rock art, is the rich dense field of images that results when images have been superimposed on previous paintings, sometimes several layers deep, which then also becomes an element of time in the painting. We can only speculate on the kind of meaning these superimposed images might have carried for the origonal artists, but maybe it was simply a way of saying; "Here we are again".

There are some of these painting sites where the more recent layer of paintings has been partially removed by weathering, exposing again the older images that had previously been painted over. This creates a wonderfully rich palimpsest that for me, resonates with the kind of experience that we have in our digital age, with so many strands of information feeding in from a multitude of sources.

When I worked as a technician at the Sculpture dept. at Natal Technikon, I had to spend many hours on the telephone, and I dveloped the habit of doodling while I was "on hold". Somewhere in this process I began to draw one image on top of another, and then I 'colour in' the spaces created by the overlapping forms. There is something quite therapeutic and relaxing about this, and I would recommend any one to try it.

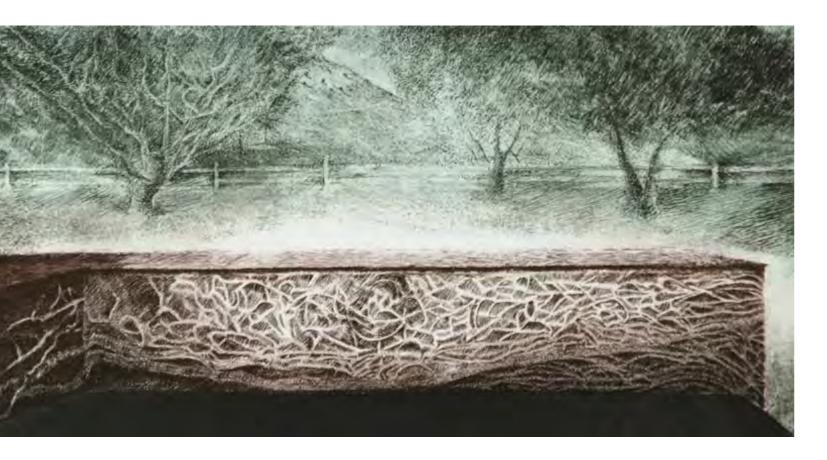
I still draw in my sketchbooks everyday, and sometimes the drawings evolve into sculpture, sometimes into painting, and sometimes I just draw for the pleasure of drawing. I think we are all in our own way, searching for the "secrets of forms", and while we generally think that we are evolving a collective creative intelligence, I am beginning to think that maybe the Creative Intelligence is evolving us!





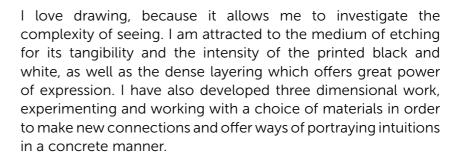






Lyn Smuts

I am a South African artist who grew up in the Free State where open space and skies dominate. I have been involved in a wide range of art activities that include teaching for 13 years, running a community art program, being co-founder of a discussion group, presenting a series of workshops in my studio, doing art collaborations, attending art retreats and mounting exhibitions. I now work and live in Stellenbosch near Cape Town.



Surfacing consistently in my work has been an interest in sound and silence. Recently, as the result of an investigation into the visualization of sound, my interest in the structures of nature and the interconnectedness between things has deepened. Sonar images of the ocean floor and vibration patterns produced by sound waves have served as source material for much of my current work. By understanding matter and energy as one, interaction with the natural world becomes the creative reality. Consistent with this has been the advent of collaborative work with people from diverse disciplines.





Cathy Stanley

Born 1965

Matriculated 1982

Ceramic Apprenticeship with Gillian Bickell Potteries

Started Waterleaf Handmade Papers, manufacturing and supplying handmade paper and paper products to retailers

Employed by Wits Technikon as assistant researcher in the Papermaking Department

Facilitator/Trainer with Wits Technikon establishing Papermaking Units in the Cape

Mother and Daughter exhibition "Reel" at Dorp Street Gallery Nov 2005

Cape Craft Icon 2005

Owner Light Gallery in Simonstown for 5 years

Currently involved with Keiskamma Art Project, E. Cape and producing her own fine paper artworks





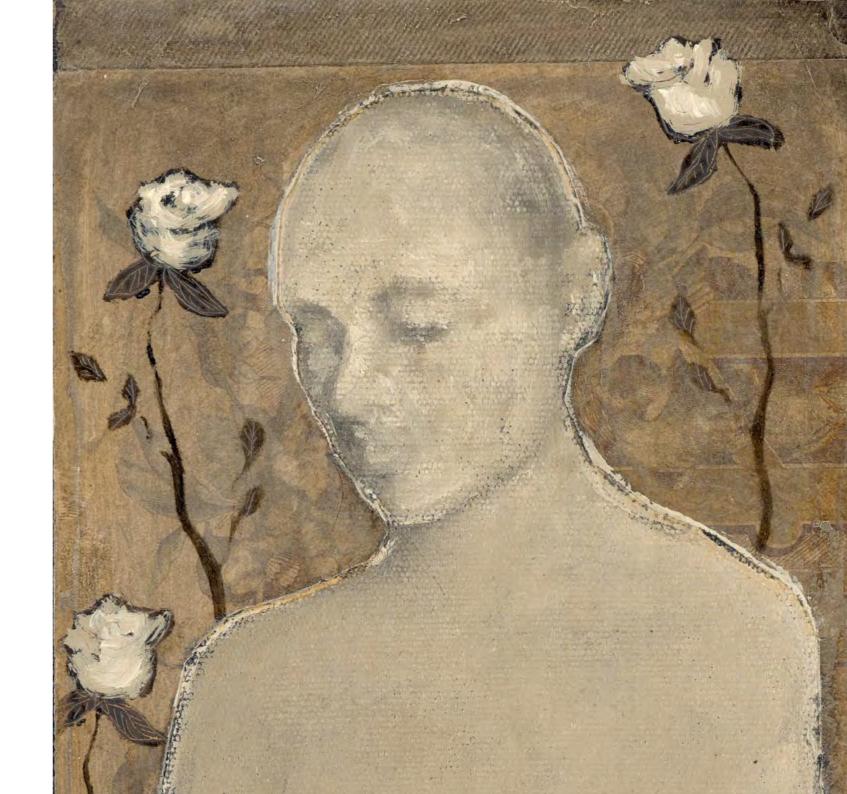




Shany was born in Riversdale in the Western Cape in 1958, and matriculated from CJ Langenhoven High school.

Studied ceramics part-time from 1982 to 1985 at Paarl College, and life drawing and painting part-time at Ruth Prowse School of Art from 1990 to 1992. Since then she works as a fulltime artist, developing her own technique, in oil painting and three dimensional, producing work exhibited at various galleries.

The ethereal, sensitive oil paintings and artwork by Shany van den Berg capture a mood reminiscent of contemporary mannerism and romanticism with a strong focus on womanhood. She succeeds in communicating the multilayered emotions, ideas and modern concepts with a classical approach to portraiture and captures these ideas with a meticulous attention to detail, simplicity and subtle symbolism.







Born 2 June 1961

He resides in Stellenbosch, South Africa

Studied art at the Universities of Stellenbosch, South Africa, Hooge School Voor de Kunste, Utrecht, Holland. The Academy of Art and Architecture Praha the Czech Republic and the Kent Institute of Art and Design Canterbury, England.

As a land artist in general he uses the materials provided by the chosen site. His sculptural forms take shape in relation to the landscape. It is a process of working with the natural world, using sand, water, wood, rocks etc.. He shapes these elements into geometrical forms that participate with their environment, continually changing until their final probable destruction. He observes the fragility of beauty, while not lamenting its passing, what remains is a photographic image, a fragment of the imagination. While a visual record is materially all hat is left, he also leaves us a reminder of the capacity, however feeble, of an individual to alter the universe by embracing the ceaseless changing of nature, actively contributing to it and, in so doing, modulating and beautifying the outcome.













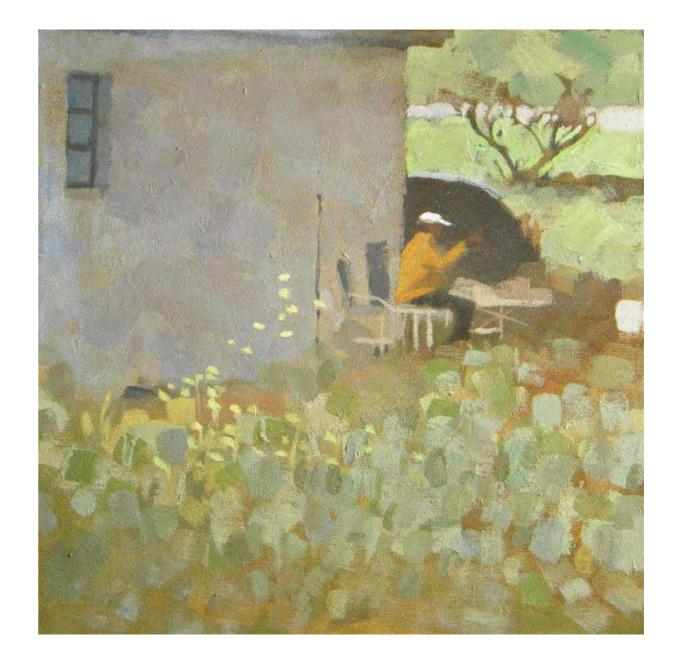


Gerrie was born in Noupoort in the Karoo and grew up in Philippolis. He started painting his surroundings in watercolour at a young age – windmills, buildings and landscapes. In Cape Town he studied oil painting under Ryno Swart, the renowned figurative artist.

He paints what he loves, and what speaks to him. He paints the loveliness of sunlight on a wall, the mysterious beauty of shadows, the richness of soil, the shimmer of the sky. He paints for the senses – for feeling, seeing, hearing, touching, smelling – and oil paint lends itself to that.

His medium and technique are simultaneously simple (at times almost minimalistic), modern and nostalgic. His style is impressionistic and evokes an incredible feeling of atmosphere. This is all the more remarkable when one realizes how little descriptive content is provided by the work, and that one's response is almost exclusively the result of the simultaneously bold and sensitive application of light and colour.

His favourite subject matter is still the Karoo – its landscapes, architecture, people and interiors. He prefers to paint from nature, but also paints from sketches or photographs in his studio.





Helen Vaughan

The proximity to magnificent landscapes and ocean vistas of the West Coast has an immense influence on my work. Shifting patterns, rhythms and textures are interpreted into a vocabulary of surface treatments. The colours and textures of each piece form an abstract landscape brought to life with the shadow and light of three dimensional form.



Sculptural vessels are crafted to interpret earthy inspirations in a sophisticated way. The intricate relationship that is developed between a grouping of several pieces encourages a conversation creating an original dynamic.

Sgraffito and etched marks blend with metallic patinas and saturated colours which, while distinctly African, have a global appeal.



Judy Woodborn

Born in Cape Town 1966. She obtained her B.A.F.A from Michaelis School of Fine Art in 1988 and an advanced Diploma in Printmaking awarded with Distinction in 1989. Woodborne completed her B.A. with a practical music credit playing flute. She studied the flute for 15 years completing her Royal Schools and UNISA curriculum studying with teachers such as Gudrun Winkler, Fleuris Coetzee (UCT), and the late Lucien Grujon (UCT). She was awarded her Masters of Fine Arts Degree with Distinction from the University of Cape Town in 1993 with a dissertation entitled Moria, a Eulogy of Folly. Woodborne was the resident artist and administrator of Hard Ground Printmakers' Workshop from 1993 until its closure in 2005. She currently runs her own studio at The Bijou Building, Observatory, Cape Town. She has travelled and visited many printmaking workshops in the United Kingdom, France, Germany and Austria and has travelled as far south as Tierra del Fuego and the Antarctic Peninsula, crossing the infamous Drake's Passage in an icebreaker. She travelled to Hong Kong and mainland China, where she was part of a group training in Yang Style Tai' Chi Chuan, with Master Au Rong Ju in Foshan, Guandong Province. Her recent series of paintings "The Elements" are inspired by her journeys in the East and a recent trip to Zanzibar.

Woodborne has spent some time working in various printmaking workshops such as the Grafische Werkstatt im Traklhaus, as well as taking part in collaborative printmaking portfolios with artist/curator Jan Jordaan, working on the Break the Silence HIV Campaign, as well as the Art for Humanity, Woman Artists supporting Childrens' Rights Campaign. Other projects include the Playing Card Portfolio curated by Veerle Rooms, Belgium in collaboration with the Playing Card Museum, Kasterlee, the Body



TE VEEL COPY

le quartier français

auberge and restaurants in a village









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