



A SLICE IN TIME

PAUL DU TOIT

Gallery MOMO

Johannesburg

South Africa

23 August - 17 September 2012

NIROX Sculpture Park

Johannesburg

South Africa

26 August - 15 October 2012

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HOM iNid



"I often think what it must have felt like drawing a line for the first time. I have studied some of the ancient charcoal drawings in the caves around South Africa looking for the slightest change in style. When I create lines I force awkward hand movements in order to get a new line. I like to think of my hominid-like depictions as beings that could have lived untold years ago."

PAUL

The origins of art are used by archaeologists to identify, in part, the arrival of modernity in humans. Yet it is the lack of a definition of what is art that hinders our ability to see the timing of the presence of the modern human mind, as much as we lack a definition of what it is to be human. As with fine art, which epitomizes the rise of humanity and our most precious accomplishments, we recognize it when we see it. It is much the same with archaeologists in that often we recognize the arrival of modern human behaviour in the fragmentary archaeological record by a vague accumulation of perceived behaviours. Paul's work intrigues me as a scientist. It is easily recognizable as fine art, yet it interacts with the environment and often within itself in a way that is as complex as the examination of an assemblage of ancient artefacts and bones - and two people examining each piece may be moved to differing interpretations. This is what defines us as modern humans, the ability to be complex through simple things, and yet to be elegantly simple in meaning through complex things. Paul captures the essence of what it is to be human and in his art begins to assist us in identifying ourselves.

Prof Lee Berger
3 August 2012

Prof Lee Rogers Berger is a paleoanthropologist, physical anthropologist and archeologist and is best known for his discovery of Australopithecus sediba

Dr Fred Scott in conversation with Paul du Toit
23 July 2012, Hout Bay, Cape Town

A SLICE IN TIME

A solo exhibition of paintings and works on paper at Gallery **MOMO**
and Sculpture Exhibition at the **NIROX** Sculpture Park

Paul du Toit lives with his family, wife Lorette, daughter Danielle and son Joshua, in Hout Bay and works from his magnificent double storey purpose built studio on the home property. A beautiful view of a portion of Hout Bay is visible from the lounge from where one can sometimes see the whales at play in the ocean. The view also scans over parts of the town of Hout Bay with the mountain range towering over the horizon; rendering a tranquil and inspirational atmosphere for creative processes.

Paul has been successful in creating a unique style inspired by his devoted observation skills and sensibilities. He improvises a world based on the large cerebral vault of his life experiences, travels, visual impressions and city life. His ability to balance emblematic primary colours (red, yellow, green and blue) in his paintings as well as in his sculptures, articulates a universe of symbols, images, lines, angles, critical balance of structures as well as abstract human and architectural forms. Paul has been making sculptures since 1994, initially from found materials such as plastic. He produced his first bronze sculptures in 1998 with a few editions in nickel and aluminium. His paintings and sculptures have progressed through a constantly evolving process, material change as well as scale since the onset of his artistic career. Paul du Toit's paintings and monumental sculptures on exhibition testify to his amazing energy input, research and innovative ideas and techniques.

Fred Scott (FS): *Do memories from your childhood play an important role in your work?*

Paul du Toit (P du T): Some of my earliest encounters with art in the studio of my Aunt, Elizabeth van der Sandt, as well as observing my father fixing articles in his workshop, are memories that have played an important role in my artistic output. In addition, during my teens, access to books on the work of European artists like Joan Miro revealed that realistic paintings are not the only way whereby artists can express feelings. These insights together with my love for primary colours formed a major part in developing my future output of work.

FS: *How has your worked changed over the years?*

P du T: During the mid-nineties, when we moved to Hout Bay, the more open communication with fellow artists in the area played an important role in the evolution of my work. The changes in my work form part and parcel of the continuous development of ideas and I keep detailed documentation of the modifications in my work. Although experimentation in my work may not readily be noticed, art connoisseurs and collectors of my work do notice these subtle changes. It is important to understand that the latest refinements of processes could not have taken place if earlier processes or lines were never examined in my work.

FS: *Visual art is a language; can you explain how your paintings demonstrate communication between you and your audience?*

P du T: I often wonder about the communication aspect as it is extremely important. One's style in art works becomes a personal handwriting. It becomes the artist's own personal alphabet which contains various elements. In this regard a small image in a painting may become a unique, re-usable natural reference for the artist.

FS: *Is there an academic basis for the exhibition entitled “A Slice in Time”?*

P du T: Many strongly believe that modern humans originated from the areas surrounding the NIROX Sculpture Park. This partly sparked the title for the exhibition, “A Slice in Time.” I have made a point of researching the curricula used by major art schools globally. Course material from these institutions have been reworked into my work for exhibitions. For example, it is well documented that traditional art forms from Africa influenced overseas artists and initiated certain historical art movements at the start of the 20th century. This trend to incorporate African influences ended abruptly and I see it as an interesting challenge to bring back such European/African concepts (which also represent “A Slice in Time”) and developing them further on home ground.

FS: *You particularly inspired by your sojourn in New York. What did you take from the experience of working there?*

P du T: Although I had my first exhibition in Paris it was overwhelming to make contact with friendly curators and artists in New York who showed a genuine interest in my work. This openness allowed me to achieve creative results in a very short period, as well as in respect of opportunities to establish a studio and making contact with important American collectors.

FS: *Which artists do you really admire?*

P du T: The rich and sometimes minimalist imagery of Picasso, Miro, Haring and the COBRA group artists have always left a profound impression on me. I have found inspiration in the colossal work of Jean Dubuffet which encouraged me to develop fresh new ideas of my own.

FS: *Can you give an indication of how you interpret the concept of sculpture*

P du T: Sculpture is a unique way of conquering space with unique materials.

FS: *The technique and medium of your sculptural work has evolved over time; can you give some input about these changes?*

P du T: I have always had a great love for sculpture and my instinctive intuition towards three dimensional forms made it easy for me to produce sculpture works. My paintings also serve as a “blue prints” for sculpture pieces as it is more practical to discover solutions for difficulties and problems encountered with three dimensional works by firstly addressing them in two dimensional paintings.

FS: *Innovation in the use of medium has always played a role in your oeuvre; can you elaborate on your recent sculpture techniques?*

P du T: Quality of the medium and the durability of final pieces are extremely important. Experimenting with new materials is not new to artists and I find it thought-provoking to test new materials as it helps to precipitate new ideas. In this regard I was able to develop a unique folding method when using a very strong “cement incorporated” textile product to create the large sculptures currently exhibited at the NIROX Sculpture Park. The innovative application of the latter industrial material solved the technical difficulties to stabilize my large sculptural designs.

FS: *I know you have plans for your next project. Would you like to let us in on it?*

P du T: To stay in a creative mode, I always have several future projects that I work on. In America interest in my work is growing and future projects in Atlanta, Los Angeles and New York City, where I have another studio, are being realised.

Dr. Fred Scott is an independent curator and art collector. He is currently the Managing Director, Stephan Welz and Co.



photo by Esa Alexander

PAINTINGS







High Street Series (01207024) | 500 x 1925mm | Oil, oil paint sticks and acrylic on canvas | 2012





Stylt | 900 x 800mm | Oil, oil paint sticks and acrylic on canvas | 2012





Symbolic adventures | 1190 x 1220mm | Oil, oil paint sticks and acrylic on canvas | 2011



Rhythmic energy
1490 x 2450mm
Oil, oil paint sticks and
acrylic on canvas
2012







Gourmandise | 900 x 800mm | Oil, oil paint sticks and acrylic on canvas | 2012





Noise of reality | 700 x 500mm | Oil, oil paint sticks and acrylic on canvas | 2012





Call this dancing | 495 x 1350mm | Oil and acrylic on canvas | 2012

Evolution queue
1700 x 2400mm
Oil, oil paint sticks and acrylic
on canvas
2012









Mysterious (and varied) | 1320 x 1000mm | Oil, oil paint sticks and acrylic on canvas | 2012



Headcount series
(01207013)
300 x 300mm
Acrylic and oil on canvas on canvas
2012



Headcount series
(01207017)
295 x 220mm
Acrylic and oil on canvas on canvas
2012



Headcount series
(01207018)
295 x 220mm
Acrylic and oil on canvas on canvas
2012



Headcount series
(01207019)
300 x 250mm
Acrylic and oil on canvas on canvas
2012



Headcount series
(01207016)
400 x 180mm
Acrylic and oil on canvas on canvas
2012



Headcount series
(01207020)
300 x 250mm
Acrylic and oil on canvas on canvas
2012



Headcount series
(01207015)
240 x 165mm
Acrylic and oil on canvas on canvas
2012



Headcount series
(01207014)
400 x 260mm
Acrylic and oil on canvas on canvas
2012









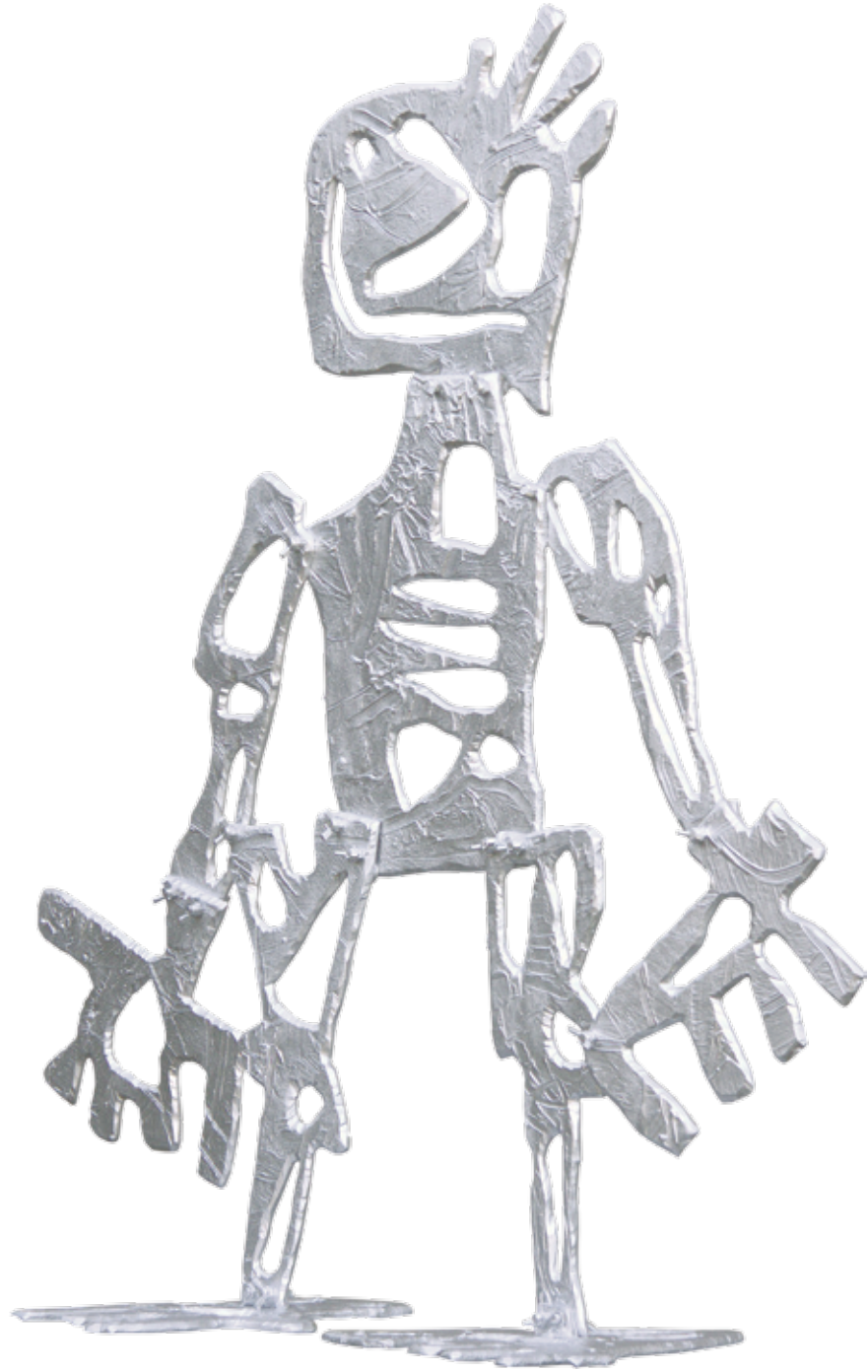


photo by Lorette du Toit

SCULPTURES









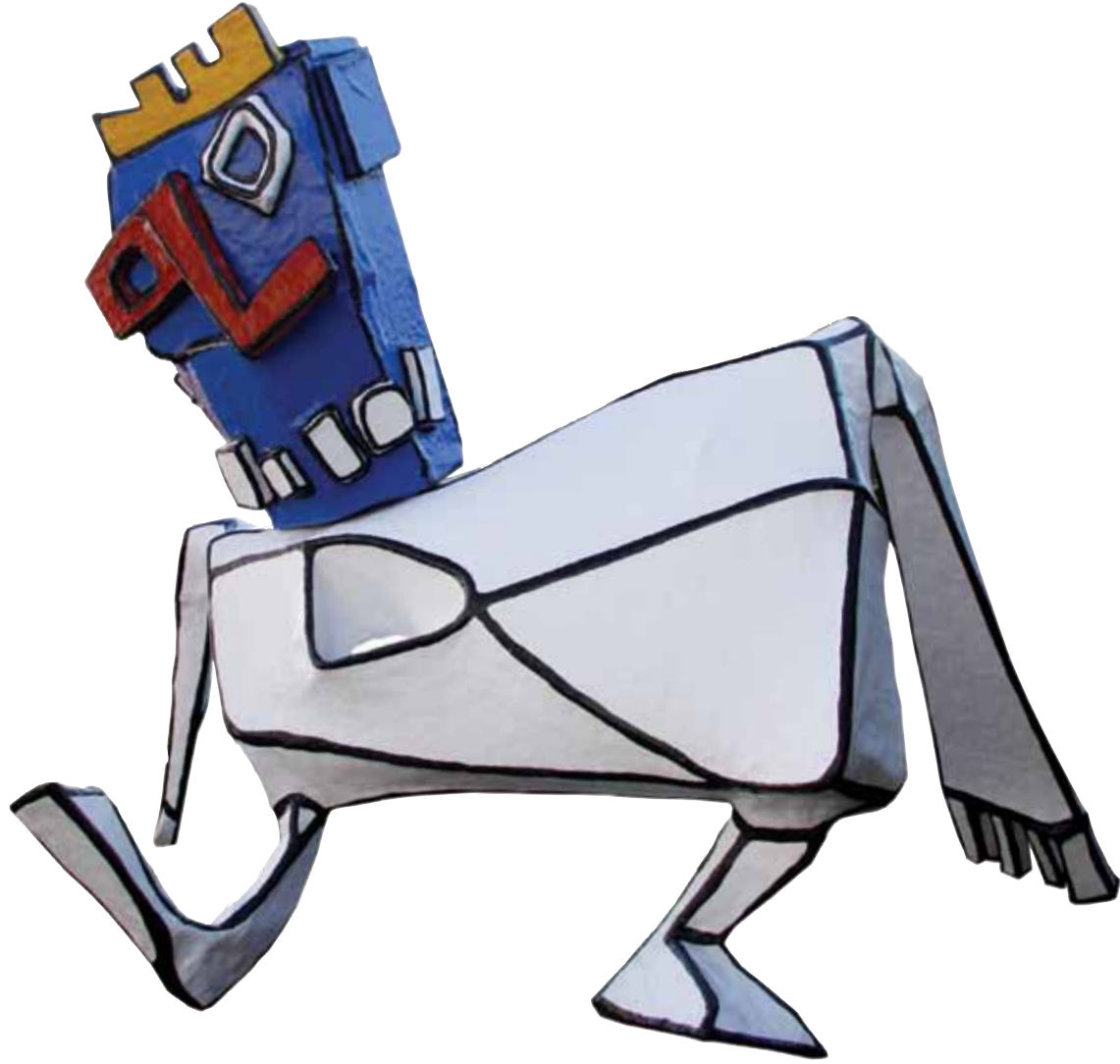


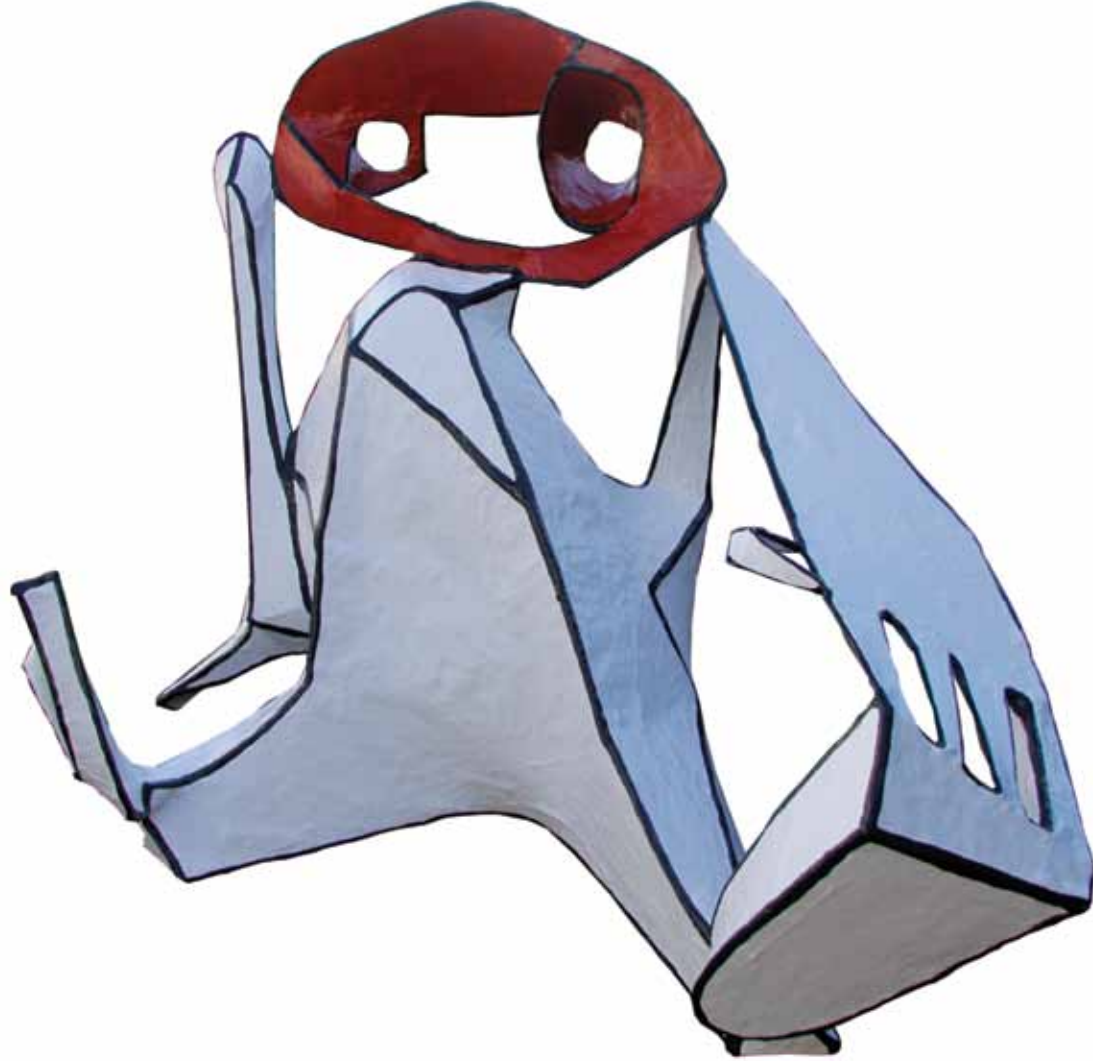




51 From a dizzy height | 3040mm | Steel, fibreglass, resin and pigmented resin | 2006







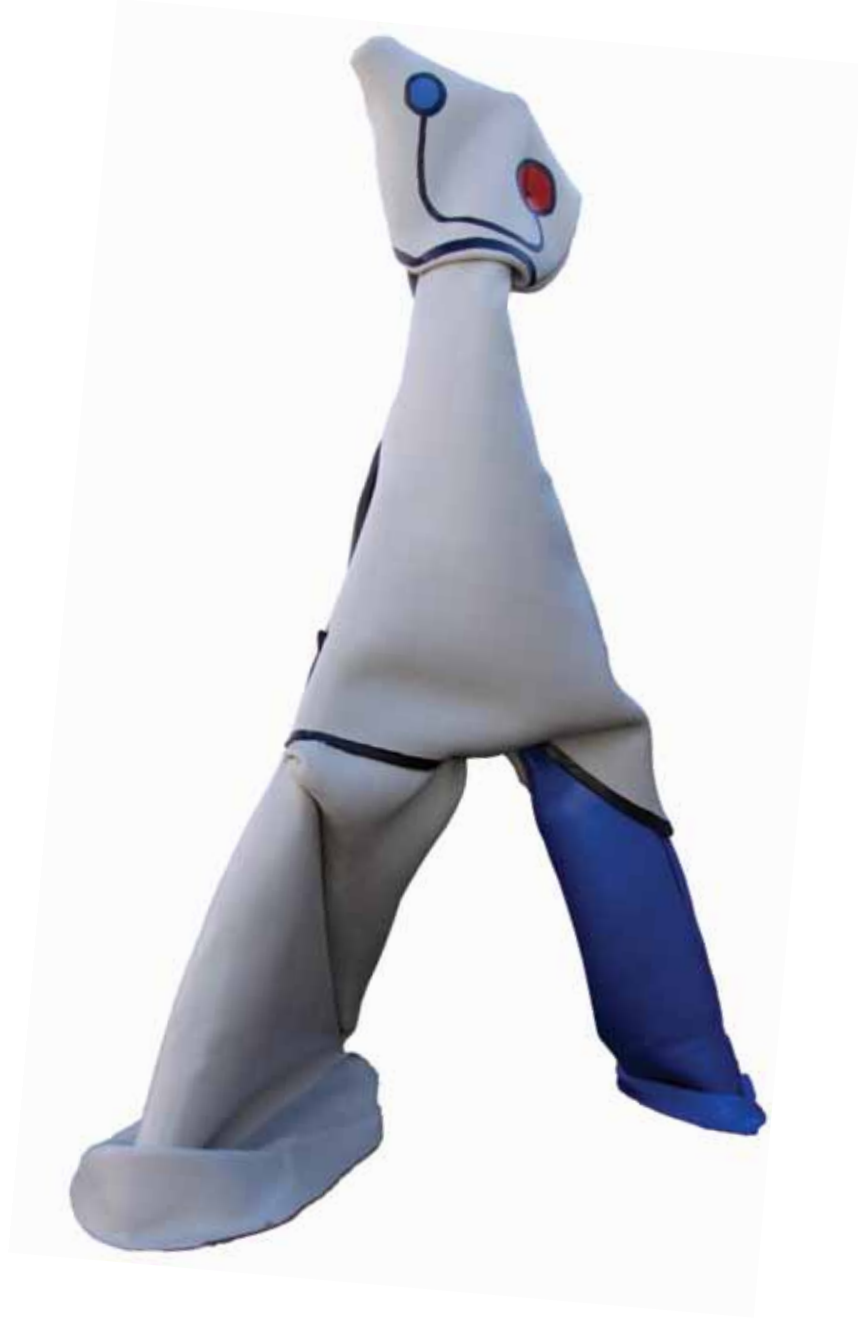






















chronology

1965 Paul du Toit is born on 31 October to Andries and Jeannette, at the Marymount Convent Hospital in Johannesburg. The family lives in Fordsburg Mayfair, Johannesburg, next door to Paul's artist aunt, Elizabeth van der Sandt. He divides his growing years between his father's workshop and his aunt's studio. He creates sculptures in the workshop out of electrical gadgets, and next door his aunt tutors him in oil painting techniques. His mother spends countless hours with him at the library. Later, Paul views the hunger for knowledge that she instills in him as one of his greatest assets.

1970 Paul's family moves to Roodepoort (west of Johannesburg), and Paul begins his schooling in 1972. 'I had a big problem with authority, and never enjoyed school,' he says.

1976 Paul contracts juvenile rheumatoid arthritis at the age of 11, and spends the next three years in and out of hospitals and wheelchairs. He learns the value of perseverance, and 'how to make a plan'. In hospital he is profoundly affected by seeing other patients, some better off than him, others worse.



study of a clown, 1970's

1977 Paul is inspired by a visit to the circus and the sight of a clown getting ready for the next show. He is struck by the colourful makeup used to create a fake smile and comical features, and thinks about these images for months afterwards. These variations of happy and sad clown faces appear in Paul's mature works. Still an invalid, he paints when he can, reducing his art to simple line drawings and sketches from memory. He sells his first painting, and buys himself a set of oils with the proceeds.

1978 Paul gradually recovers from juvenile rheumatoid arthritis, with a rebellious attitude of 'I survived that; I can do anything'. While recovering in hospital he receives art books from his family about Miro and Picasso. This makes a lasting impression and the influences are clearly visible in his work today.

1980 Paul becomes lead singer and lead guitarist of a school punk-rock band. They perform one gig. He is part of a close group of twelve friends, called 'The Mob'. He meets his future wife, Lorette Olivier, at 15. They fall in love, and the relationship survives the fact that he ends up a year behind her in their final school years.

1983 Paul is held back a year at high school, apparently for dressing (and behaving) like Sid Vicious on Spring Day.

1984 Paul matriculates, a year after Lorette.

1985 Paul is conscripted to the South African Air Force. His rugby skills

gain him a soft ticket and some free time and he is able to spend the next two years of his service doing carpentry; he makes lots of picture frames. He casts his first bronze, of an aeroplane. In the second year of his service he wants to study art part-time at the Pretoria Technikon, but the course is four years long, and he cannot afford it. He settles for a part-time one-year course in computer science instead.

1987 Straight out of the army, Paul finds a job as a computer programmer. The personal computer arrives in South Africa, and Paul joins a software house that builds and sells PCs, and writes mainframe software. He paints in his spare time.

1988 Lorette and Paul marry in January 1988.

1989 A combination of poor business practice and the effects of sanctions against South Africa forces Paul's employer into liquidation. Lorette and Paul lose their car and fall behind on their house payments. Paul cannot find work.

1990 He finds grim employment in a bank doing a job he finds boring and repetitive. He paints at night, dark and shadowy pictures that relieve him of some of his unhappiness. He writes a smart card system.

1992 In December Paul and Lorette take their first trip overseas, to Italy. He is dumbstruck by the richness of Florence's art, in particular Michelangelo's sculpture of David. He leaves Florence with a commitment to developing his own work and practising it on a full-time basis.

1994 Paul paints 'Two my Friends' on a piece of chipboard. Paul and Lorette travel to Paris and Paul studies a group of sculptures made of polyurethane foam, metal drums and plastic in a sculpture garden behind the Louvre. The crudeness and playfulness of these abstract forms resonate with Paul, and he goes back to South Africa with a renewed excitement about his own sculpture. He works in his garage, making sculptures from found materials, mostly plastic. He enters three sculptures into a competition and wins first prize for Best Artist with No Formal Training at the Association of Arts, Bellville, Cape Town. This success inspires Paul. Lorette falls pregnant, and the couple decide to move to Cape Town in the near future.

1995 On 6 February Paul and Lorette's daughter, Danielle, is born. In October the family moves to their current abode in Hout Bay, Cape Town. Paul wants to study art full time, but his commitments do not allow it. The software product he had developed does not sell in the Cape. Lorette supports the family while Paul windsurfs during the day and paints at night.

1996 In the new house, Paul for the first time has his own studio, 'a space dedicated to creating art'. It measures 3 m x 1 m. Paul starts using a new medium, a thick industrial concrete filler into which he scratches

lines and images. This impasto technique, which he had first seen in Italy, becomes intrinsic to Paul's style. The depth, texture and quality of the line are reminiscent of sculpture. He keeps his PC in the studio, and this space becomes a 'nerve-centre' from which he connects to the art world of Europe via the Internet.

1997 Paul sells his first paintings locally. He creates his own website, PlanetPaul, and loads five portraits onto it. The paintings are spotted by a gallery owner in Paris, and Paul is invited to present a solo exhibition of twenty-five paintings there in March 1998. He makes the most of this break and sees the opportunity to devote himself solely to art. He exhibits in a group exhibition at Groot Constantia Art Gallery, Cape Town. On 2 September Paul and Lorette's son, Joshua, is born.

1998 Paul's paintings are exhibited in a number of international and local exhibitions, which generates interest amongst the local media. He appears on CNN's International Art Club and is featured prominently in a week-long series devoted to South Africa. His website begins to receive hits from around the globe. His first solo exhibition in Paris, 'Visitors from PlanetPaul', is a major success. While in Paris, Paul spends hours studying the bronzes of Picasso and other artists of the period. Back in South Africa, he creates his first bronzes, called Ralph and Little Ralph, and his longstanding interest in and love for sculpture finally come to the fore. In October he has his first local solo exhibition, 'Future Fantastic', at Bang the Gallery, Cape Town, which includes paintings as well as one of the Ralph bronzes.



Ralph, 1998

1999 Paul continues to exhibit his work both locally and internationally, including shows in Edinburgh and Moscow. Corporates including Vodacom and IBM both show interest and buy some of Paul's paintings. Paul creates and shows his short film video installation 'Origins of Modern Human: Channel Surfing' at The Liberman Room, during the 'Softserve' exhibition, in the South African National Gallery, Cape Town.

2000 Paul contributes to the '70 over 2000' exhibition, which opens in London and tours fourteen countries. Paul's participation in this exhibition, along with the cream of Europe's avant-garde artists, is impressive, considering that Professor Demarco sees the work of thousands of artists every month. This is followed with one solo and one group exhibition in Cape Town, as well as exhibitions in Holland and London. Paul creates a series of painted wooden sculptures.

2001 Paul's work appears at the Holland Art Fair in The Hague and in two solo exhibitions, one in Cape Town, one in Holland. He creates a number

of sculptures in found steel, as well as a series of bronzes that focus on the whole human figure. He is nominated for the DaimlerChrysler Award for South African Sculpture 2002. He is also nominated to exhibit works at the Florence Biennale of Contemporary Art in December 2001, by Professor John T. Spike, the director of the festival. He wins a fifth place medal in the sculpture section, competing against over 600 artists.



Superlative, 2001

2002 Two of Paul's paintings trade at Sotheby's at well over the reserve price. Christiaan Barnard hosts a solo exhibition of Paul's latest sculptures



Waves of joy, 2002

and paintings, in Johannesburg.

Paul exhibits on the American continent for the first time - at the Toronto International Art Fair. Paul and Lorette go to Zanzibar for a holiday. Paul is fascinated by the dhows sailing in and out of the harbour, and makes a number of sketches. On his return he creates a series of bronze sculptures from wire armatures filled with a solid compound. The shapes and lines of these figures are reminiscent of the sails of the dhows, and bring a new element to Paul's painting and sculpture.

2003 Paul experiments with different media and his palette becomes richer, as he adds subdued, grainy nuances to his signature strong primary colours. Lorette joins the PlanetPaul team fulltime and much of the year is taken up with building a new studio. For the first time Paul has a bright, airy space to work in. Paul starts painting with groups of children at the Red Cross Children's Hospital in Cape Town, becoming a 'Champion of the Children' of the Children's Hospital Trust. He donates work for the annual art auction ball, which fundraises for the hospital.



Planetpaul studios, Cape Town

2004 Paul has his first solo exhibition in New York, curated by Koan Jeff Baysa, whom he had met over the Internet in 1999. The exhibition is reviewed in NY Arts Magazine, and the opening of the exhibition is featured



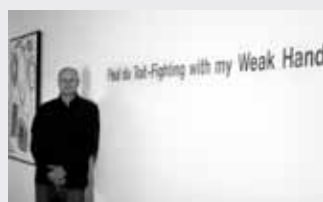
First New York exhibition, 2004

in Arts and Antiques Magazine. He also has a solo show in Holland. He does a series of works on paper, in mixed media. They feature a simple stick figure drawn with childlike simplicity, with an upturned 'L' foot, which becomes an important part of Paul's artistic 'alphabet'.

2005 Paul has a successful exhibition at the Erdmann Contemporary in Cape Town including works on paper and paintings, as well as painted sculptures made from resin and fibreglass. He also spends a week working at the Dieu Donne Papermill in New York City, creating a series of paintings made from paper pulp to which a colour mixture is applied. Paul creates the Purple Hominid mural at the Cradle of Humankind in Sterkfontein, South Africa. His paintings reflect a new complexity, with multiple figures brought together in different perspectives in the picture plane.



Cradle of humankind mural, 2005



Fighting with my weak hand show, 2006

2006 Paul exhibits the series of paper pulp paintings at the Erdmann Contemporary in Cape Town. He presents new works including monumental sculptural pieces at a solo exhibition in Johannesburg. These sculptures represent the culmination and expression of drawing, painting and sculptural techniques that he has developed over many years. His ten years as a professional artist are showcased in a 160-page book, and in a DVD. The exhibition also features a short animation film in collaboration with Josie Borain and Iain Anderson. In October Paul returns to the Dieu Donne Papermill in New York, to explore the next generation of paper works. Paul exhibits various works in a group exhibition with Marlene Dumas, William Kentridge, Takashi Murakami and Damien Hirst at 34LONG Fine Art in Cape Town in December.



Popular revolt, 2007



Thrill, 2007

2007 Early in the year, Paul and Lorette visit China for the first time. They go to Shanghai and Beijing, where they meet curator Zhaohui Zhang. While in Beijing Paul watches people doing water calligraphy and becomes fascinated with ancient Chinese writing systems. In particular, he studies the compositional effect of brush-strokes that make up the

characters of Chinese writing, which the black lines in his own works echo and reflect. His reading and research into Chinese writing confirms and strengthens his sense that human communication is underpinned by a universal non-verbal language made up of symbols and signs. They also visit Hong Kong, where he has a solo exhibition at the exclusive Kee Club. Paul exhibits several large sculptures in Sculpture by the Sea, a group exhibition held at Bondi Beach, Sydney, and Cottesloe Beach in Perth. Back in New York, he participates in 'Per square foot', a group exhibition held at Dieu Donne Papermill, NYC. He has solo exhibitions at 34LONG Fine Art, Cape Town and in the Wynwood Art District in Miami. He rounds off the year with an exhibition of works at the Art Now Fair, Kyle Kauffman Gallery NY, held in Miami Beach.



Unique bronze cast Nelson Mandela, 2008

2008 This is a watershed year for Paul. He produces a one-off unique bronze cast of former President Nelson Mandela's hand for a fundraising event for Mr Mandela's Children's Fund held in London. The work is auctioned for \$3.5m. Some of his works on paper, created at the Dieu Donne Papermill, NYC, go on group exhibition for Dieu Donne's annual benefit auction. Paul also participates in two group exhibitions, 'Face 08' and 'Lustre, dots and more', at 34LONG Fine Art in Cape Town. In New York City some of his works are shown in a group exhibition entitled 'Re-generation' at the Kyle Kauffman Gallery. Paul's solo exhibition, 'Generative Markings' shows at the Kyle Kauffman Gallery in New York City, NY, in October/November. Some works are also shown at the Open Art Fair in Utrecht. Towards the end of the year Paul has a solo exhibition, 'Some Strange Alphabet', at Graham's Contemporary Fine Art Gallery in Johannesburg.



Hominid Gang, sand cast aluminum, 2010

2009 Paul begins work on a series of life-sized sculptures in aluminium, aptly named 'Hominid Gang', later exhibited as part of a solo exhibition at the Barnard Gallery in Cape Town. Paul also takes part in 3 group exhibitions at 34 Long Fine Art. Paul has a solo exhibition, 'Prehistoric idols' at 34LONG Fine Art, Cape Town, and recent works are shown by Rose Korber Art in Cape Town. Two Person exhibition in Amsterdam. Paul is again invited by the Nelson Mandela Foundation to participate in its fundraising project. Paul goes to Johannesburg to take an impression of Madiba's hand. He produces a matt sandstone and resin cast of the Madiba's hand, which is auctioned at a gala fundraising event in New York City.



Tag Heuer project, 2011



Public sculpture Cape Town, 2011

2010 Needing more space to work on larger canvases, Paul rents a large industrial space on the top floor of an old biscuit factory, in Woodstock, Cape Town, where he holds a successful solo exhibition 'Key elements' at the Barnard Gallery, including the Hominid Gang sculptures. Paul goes on a private writing retreat, where he uses the time to reflect, record and recharge. In October he opens the Woodstock studio to show his newer larger works, in what turns out to be a successful exhibition titled 'Transformative Movements'. Paul is invited to collaborate with Archbishop Desmond Tutu to make a one-off, unique handmade book, to be auctioned in New York in 2012 for the Lunchbox Fund. The work will be done during 2011. Soon after, Paul is about to leave for a trip to the US, when he is diagnosed with a malignant melanoma. The trip is delayed until 2011 as Paul undergoes treatment.



Paul in his NYC studio, 2011



Paul with Ruth Lingen NYC, 2011

2011 While still recovering from treatment, Paul creates an installation 'That's me on the corner' on a major building at an intersection in Cape Town's city centre. While in New York, Paul rents a studio space in Wil-

liamsburg, Brooklyn. In May, Paul is back again to turn the studio space into a place where he can work. Paul gets commissioned by TAG Heuer Switzerland to paint the box of the one-off TAG Heuer Monaco "Mikro-graph" to be auctioned in Monaco in September to benefit the research on Duchenne Muscular Dystrophy, during an event in Monaco. The event is under the patronage of Prince Albert of Monaco. Paul takes part in an exhibition in Franschoek, near Cape Town, entitled 'Future Primeval'. Back in Cape Town, Paul does a live painting 'The art of rock' during a fundraising event for the Zip Zap Circus in Cape Town. In October, Paul returns to New York to work in his new studio. He also spends a week at the Pace Paper Studio in Brooklyn where he makes a set of 13 original lino and woodcut prints to accompany and illustrate Desmond Tutu's handwritten quotations for a one-off handmade book. The book will be auctioned in favour of the Lunchbox Fund in 2012. In December, Paul opens his Hout Bay studio for several successful open studio days. He gives the first of a series of art talks at 'Art in the Forest', in Constantia, Cape Town, on the theme 'My journey as an artist'.

2012 Paul begins the year with a much-needed and long-planned family trip to Paris. The holiday provides a shot of energy, after the difficulties of 2011. Since early in Paul's career, Jean Dubuffet has been an icon for Paul, and he visits the Dubuffet Foundation.



Paris 2012



Paul and Michael Stipe NYC, 2012



Paul, Desmond Tutu handmade book, 2012

Paul creates a bench that is placed in a public space in Cape Town for Rock Girl SA. Paul spends March in New York and visits the exhibition of handmade books created by Pace Prints and people such as Sir Ben Kingsley, Chuck Close, Deepak Chopra, Hugh Masekela, rock photographer Bob Gruen with Yoko Ono, Michael Stipe, Phillip Glass and Salman Rushdie (with illustrations by Francisco Clemente). The book of quotations by Archbishop Desmond Tutu and lino and woodcut prints by Paul is auctioned for \$11,000. The books are auctioned at the Lunchbox Fund Bookfair Auction. Paul takes part in the Bushwick Open Studios(NY) weekend during June. Paul is signed up at the Gallery MOMO in Parktown, Johannesburg. In August, Gallery MOMO will hold a solo exhibition of Paul's paintings. A selection of new and existing sculptures will be exhibited at the Nirox Sculpture Park in the Cradle of Humankind, in South Africa.

Solo exhibitions

2012

A slice in time, Gallery MOMO
Johannesburg, South Africa

NIROX Sculpture Park
Johannesburg, South Africa

2011

(blanc, noir, bleu et rouge!)
Alliance Francaise
Johannesburg, South Africa
Future Primeval
Franschhoek, South Africa

2010

Transformative Movements, Woodstock
studio, Cape Town, South Africa
Key Elements, Barnard Gallery,
Cape Town, South Africa

2009

Recent works by Paul du Toit at Rose
Korber, Cape Town, South Africa
Prehistoric idols, 34LONG Fineart
Cape Town, South Africa

2008

*Generative markings: PlanetPaul in Apo-
gee*, Kyle Kauffman Gallery NYC, USA
Some Strange Alphabet,
Graham's Contemporary Fine Art Gallery
Johannesburg, South Africa
Open Art Fair Utrecht, Holland

2007

Winwood Art District, Miami, USA
Kee Club, Hong Kong
Highly Charged, 34LONG Fine Art
Cape Town, South Africa

2006

Dieu Donné Papermill, Creation of paper
pulp paintings New York City, NY, USA

Fighting with my weak hand, University of
Johannesburg, Johannesburg,
South Africa

Drawn to abstraction, Erdmann Contempo-
rary, Cape Town, South Africa

2005

Off the wall, Erdmann Contemporary
Cape Town, South Africa
Dieu Donné Papermill, Creation of paper
pulp paintings New York City, NY, USA

2004

Visitors from PlanetPaul, Galerie Plett
Zeist, Holland
PlanetPaul New York City, NY, USA

2002

PaKua Gallery
Sandton Convention Centre
Johannesburg, South Africa

2001

Paul du Toit, Bell-Roberts Contemporary
Art, Cape Town, South Africa
Galerie Plett Zeist, Holland

2000

PaKua Gallery
Cape Town, South Africa

1999

Millennium Gallery
Pretoria, South Africa

1998

Future Fantastic, Bang the Gallery
Cape Town, South Africa
Visitors from PlanetPaul
Galerie Apart Paris, France
South African Virtual Gallery

Selected group exhibitions

2012

Pace Prints
New York City with artists Chuck Close,
Jim Dine, Francesco Clemente, Yoko
Ono. In aid of The Lunchbox Fund

2011

Present/History II, Erdmann Contemporary
Cape Town, South Africa

2010

19th Art Salon, Rose Korber Art,
Cape Town, South Africa

2009

Dieu Donné Papermill, Annual benefit auc-
tion New York City, NY, USA
Recovery, 34LONG Fine Art Cape Town,
South Africa
Ilana Raviv and Paul du Toit, Art Vine Fine
Art & Wine Gallery Amsterdam Holland
Mixit, 34LONG Fine Art
Cape Town, South Africa
In Storage, 34LONG Fine Art
Cape Town, South Africa
18th Art Salon, Rose Korber Art
Cape Town, South Africa

2008

Regeneration, Kyle Kauffman Gallery
New York City, NY, USA
17th Art Salon, Rose Korber Art
Cape Town, South Africa
Four, 34LONG Fine Art
Face 08, 34LONG Fine Art
Cape Town, South Africa
Lustre, dots and more, 34LONG Fine Art
Cape Town, South Africa

2007

Art Now Fair
Kyle Kauffman Gallery, Miami, USA
Dieu Donné Papermill, Inaugural exhibition
and auction New York City, NY, USA
Face, 34LONG Fine Art
Cape Town, South Africa

Sculpture by the Sea
Bondi Beach, Sydney, Australia
Cottesloe Beach, Perth, Australia
KKNK, Bell-Roberts Gallery
Oudtshoorn, South Africa
Twogether, 34LONG Fine Art
Cape Town, South Africa
Review, 34LONG Fine Art
Cape Town, South Africa
Recent Arrivals, 34LONG Fine Art
Cape Town, South Africa

2005

Association for Visual Arts, Cape Town

2004

13th Art Salon, Camps Bay
Cape Town, South Africa
Association for Visual Arts
Cape Town, South Africa
University of Stellenbosch Gallery
Stellenbosch, South Africa
Bell-Roberts Contemporary Art
Cape Town, South Africa
Artiade 2004 Athens, Greece
Represented South Africa
Association for Visual Arts
Cape Town, South Africa

2003

12th Art Salon, Camps Bay
Cape Town, South Africa
Bell-Roberts Contemporary Art
Johannesburg, South Africa

2002

11th Art Salon, Camps Bay
Cape Town, South Africa
Toronto International Art Fair
Toronto, Canada

2001

Florence Biennale, Florence, Italy
Holland Art Fair, Netherlands Congress
Centre, The Hague, Holland

Johannesburg Art Museum
Johannesburg, South Africa
Nomination for the South Africa
DaimlerChrysler Sculpture Award 2002
70/2000 Touring Exhibition
Oxford Brookes University, UK

2000

Bell-Roberts Contemporary Art
Cape Town, South Africa
9th Art Salon, Camps Bay
Cape Town, South Africa
Galerie Plett Zeist, Holland
Edinburgh City Art Gallery
Edinburgh, Scotland
Art Museum Potchefstroom
Potchefstroom, South Africa
Stanley Picker Gallery
Kingston, United Kingdom

1999

8th Art Salon, Camps Bay
Cape Town, South Africa
A3 Gallery Moscow, Russia
Lieberman Room, South African National
Gallery South Africa
Gallery 88 Sasolburg, South Africa
1st Edinburgh Internet Festival
Celtica Gallery Edinburgh, Scotland

1998

7th Art Salon, Camps Bay
Cape Town, South Africa
Sara Pearce Fine Art
Bond Street, London
Gallery 88
Sasolburg, South Africa
Augsberg City Hall Augsburg, Germany

1997

Groot Constantia Art Gallery
Cape Town, South Africa

1994

Association of Arts
Bellville, Cape Town

Awards

2001

Florence Biennale, Italy
Medal award for sculpture
Finalist for the DaimlerChrysler
Sculpture Award

1999

Windsor @ Newton Millenium exhibition,
Nominated finalist

1994

Association of Arts, Bellville, Cape Town
Awarded 1st prize for best artist with no
formal training

Corporate Collections

South African Breweries Ltd
Ellerman House Collection
Vodacom
DaimlerChrysler

Supported charities and projects

Nelson Mandela 46664 campaign
Zip Zap Circus School
The Lunchbox Fund
Rock Girl SA

Collaboration with TAG Heuer
Under the High Patronage of His Serene
Highness Prince Albert II of Monaco.
Benefitting research in Duchenne muscular
dystrophy.

This year Paul collaborated with Archbishop Desmond Tutu to create a handmade illustrated artist book in New York City where Paul recently opened a studio. The exhibition was held at Pace Prints NYC with proceeds benefitting The Lunchbox Fund.

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Gallery**MOMO**

CALEO

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