

PAUL ©

GENERATIVE MARKINGS: PLANETPAUL IN APOGEE  
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KyleKauffman | Gallery  
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Cover	<b>High street series #14</b> 2008 (detail)
Inside cover	<b>Edges meet</b> 2008 (detail)
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## **Introduction: Thunderous Applause from One Hand**

When the bidding finally ended and Hugh Edmeades of Christies auction house banged his auctioneer's hammer announcing that the bronze sculpture by Paul du Toit had been sold for an eye-popping \$3.5 million the room broke out in applause. A new chapter in the fascinating and ever-evolving story of South African artist Paul du Toit was written. The piece, a realistic rendition of the boxing hand (his right) of former boxer and living legend Nelson Mandela, was not only a record for the artist, but it placed du Toit among an elite group of artists from Africa who have had works sell for more than \$1 million. At the top of this extraordinary group is Marlene Dumas who recently surpassed her own record of \$3.3 million when in July 2008 a painting of hers sold at Sothebys for \$6.3 million.

Developed in collaboration with Mr. Mandela and his charitable foundation, to which du Toit and Mandela donated the entire sale proceeds, the sculpture was extremely moving and in a very basic and almost primal way, connected with people at the auction and with those who have seen it in print and on television. Without question the sense of virtually being able to feel Mandela's magical touch through the sculpture was the driving force behind its aura and also its stratospheric price. The sculpture transmitted a feeling of connectedness to its subject that gave viewers the sense that they were in the presence of greatness. Through the sculpture, the artist was acting like a conduit between the viewer and Mandela. It is not surprising that such a feeling existed for viewers, because in much of his work du Toit has demonstrated an ability to draw viewers in and unconsciously connect them to his work. No matter the medium--a bronze sculpture or a painting on canvas--du Toit has a knack for connecting viewers to his work through his instinctive sense of form and composition. Many of his paintings rely on bold and energetic use of line coupled with crisp and enlivened color to develop an image that viewers feel is simultaneously disorienting and challenging while also non-threatening and familiar. This connection with his viewers has lead to a series of highly successful commercial shows in his native South Africa where he maintains a staunchly loyal following. Besides the London sale of the Mandela sculpture, du Toit's work has become increasingly sought after by international collectors and exhibited in galleries and museums outside of South Africa. It is not only to this ever-widening group of collectors already familiar with du Toit's work for whom we have brought this artist and his work to our gallery in New York, but also for those as yet unacquainted with him and what he describes as his "forest of symbols".

Kyle Kauffman

## **Generative Markings : PlanetPaul in Apogee**

At their core, the works of Paul du Toit are primal markings generated largely from two main sources: the preverbal and the prehistoric, as he often references both children's and cave drawings. This affable South African artist from Hout Bay has assembled a personalized visual lexicon, a cache of glyphs from which he draws for his artistic practice. He has repeatedly refined and redefined these symbols with a wealth of life experiences, reaching back to his childhood affliction and disability with symptoms of rheumatoid arthritis and reaching forward to his recent casting of Nelson Mandela's right "boxing hand" for a sculpture to commemorate the former South African president's 90th birthday.

His iconoclastic studio practice strategies include breaking his own self-imposed rules, embracing that which he previously rejected, using his non-dominant hand in creating pieces, and working in the horizontal plane or directly on the floor. His drawings and sculptures inform paintings that in turn generate their own inspirations for other two- and three-dimensional works. This current series of paintings constitutes the third successful touchdown of PlanetPaul's orbit around New York City, at once a measure and a culmination. These newest works invoke the dynamism, spontaneity and surprise of automatic drawings and improvisational jazz. By surrendering to accident and serendipity in markmaking, automatic drawing purportedly reflects the subconscious and reveals the artist's psyche. Improvisational jazz involves acting and reacting, and creating in the moment. It promotes individuality while maintaining respect for concurrent melodics yet remaining harmonious or purposefully discordant. This can only be possible and evident when the practitioner has the skill, humility, intuition and thorough understanding of the whole. These

twin elements are at the core of Du Toit's oeuvre. The artist's recent visit to Beijing, China, revealed that the evolution of his own visual indices have very basic commonalities with pictograms and the development of calligraphy. Near the Temple of Heaven, he was inspired by the evanescent works of calligraphers using wet sponges attached to long sticks to write with water on large flatstones warmed in the sunshine. Four percent of all Chinese characters are derived directly from individual pictograms. Most remaining characters are picto-phonetic in origin with individual components denoting meaning and sound. Because the signifying practice of an image as a sign is generated in the imagemaker's mind and body, the Chinese perceive both calligraphy and painting as having simultaneous representational and presentational values.

Herein lies the context within which this artist's guileless and accessible works can best be appreciated: in the frieze-like High Street Series #13, the artist has painted four protocharacters at play, with their large heads and facial features atop simplified bodies and limbs. Within this matrix of universal visual cues, the artist revels in the sequence and shift of colored fields, pleasing concentricities of pigments, and layered lines. Energetic trajectories direct the eye from character to character, to their movements and expressions, ricocheting within the pictorial planes and the confines of the canvas. The surface is textured, linking the polychrome areas, and between the first two figures is simply inscribed "PAUL" (with the signature backwards L), iconoclast and mark-maker.

Kóan Jeff Baysa ©







**Mouth turned** 2008  
Oil and acrylic on canvas  
52 x 43 inches (1320 x 1100mm)



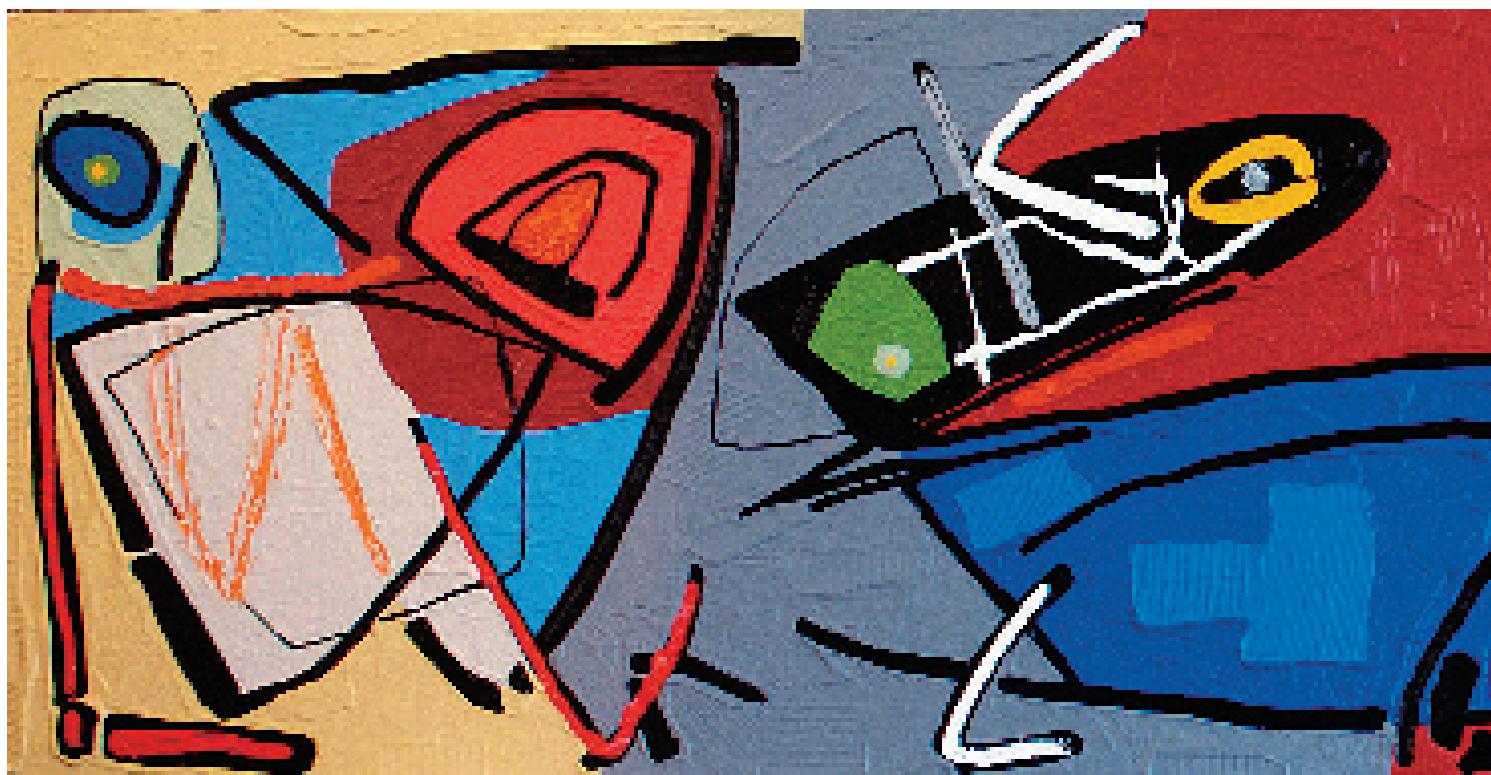


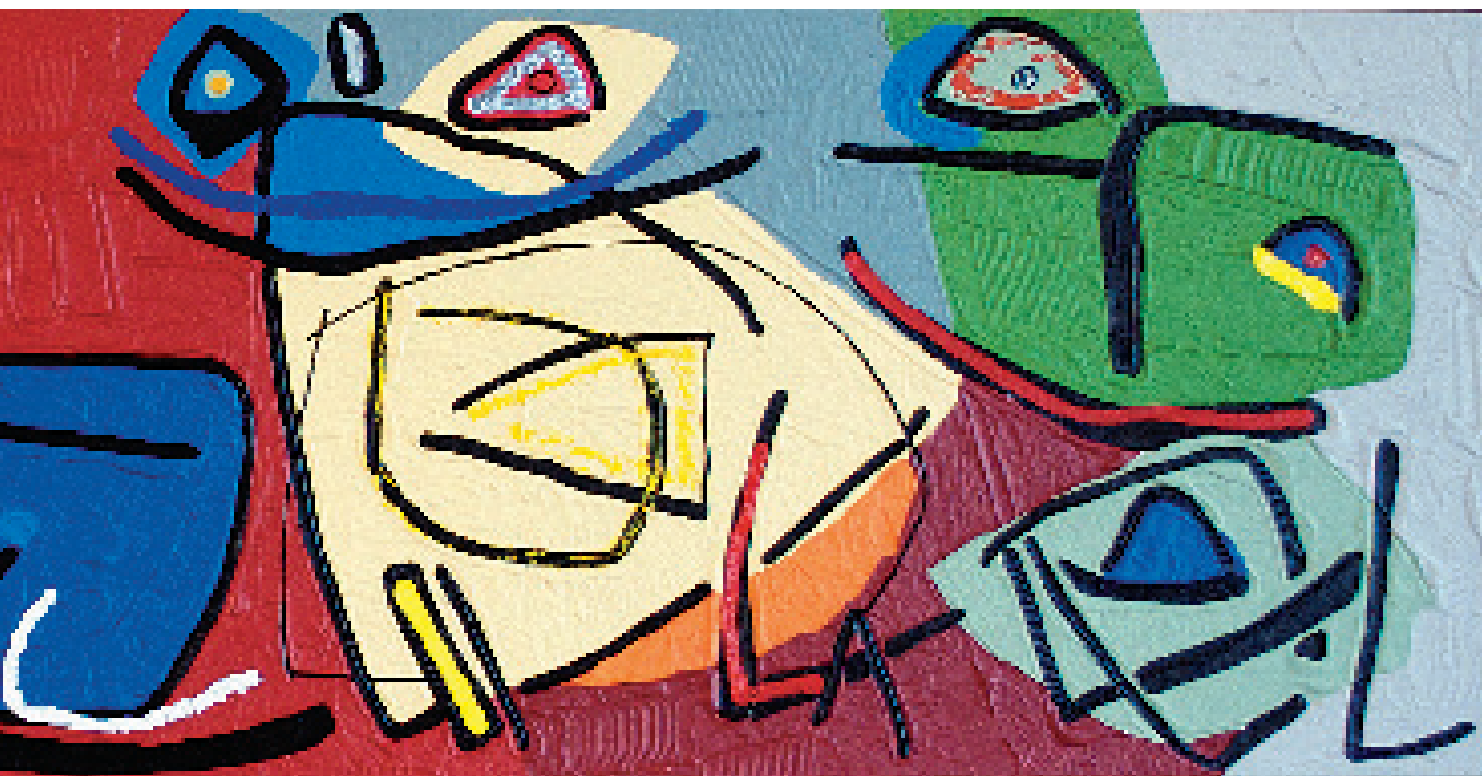
**Edges meet** 2008  
Oil and acrylic on canvas  
28 x 20 inches (700 x 500 mm)

**Related letters** 2008  
Oil and acrylic on canvas  
28 x 20 inches (700 x 500 mm)









**High Street Series #13** 2008  
Oil, oil paint sticks and acrylic on canvas  
20 x 77 inches  
(500 x 1950 mm)



**Alight** 2008  
Oil and acrylic on canvas  
39 x 12 inches (1000 x 300 mm)



**Component** 2008  
Oil and acrylic on canvas  
39 x 12 inches (1000 x 300 mm)









**Forecast 2008**

Oil, acrylic, crushed charcoal and glue on canvas  
39 x 79 inches (1000 x 2000 mm)





**Branch of knowledge** 2008  
Oil and acrylic on canvas  
35 x 31 inches (900 x 800 mm)





**Smart salute** 2008  
Oil and acrylic on canvas  
52 x 43 inches (1320 x 1100 mm)





**Rounded contours** 2008  
Oil and acrylic on canvas  
60 x 35 inches (1520 x 895 mm)





**Elongated outline** 2008  
Oil and acrylic on canvas  
47 x 33 inches (1200 x 850 mm)





**Cluster series 2008**  
 (#00808053, #00808056)  
 Mixed media canvas collage  
 16 x 7 inches (395 x 175 mm)





**Cluster series 2008**  
 (#00808054, #00808057)  
 Mixed media canvas collage  
 16 x 7 inches (395 x 175 mm )



**Paper monster series 2008**  
(#00808044)  
Painted bronze  
Height 18 inches (450 mm)  
Unique cast

**Paper monster series 2008**  
(#00808045)  
Painted bronze  
Height 18 inches (450 mm)  
Unique cast







**Paper monster series 2008**  
(#00808046)  
Painted bronze  
Height 18 inches (445 mm)  
Unique cast





**Decal series 2006**  
(#00612059)  
Pigmented paper pulp  
30 x 22 inches (760 x 560 mm)





**Decal series 2006**  
(#00612060)  
Pigmented paper pulp  
30 x 22 inches (760 x 560 mm)



**Decal series 2006**  
(#00612061)  
Pigmented paper pulp  
30 x 22 inches (760 x 560 mm)





**Decal series** 2006  
(#00612062)  
Pigmented paper pulp  
30 x 22 inches (760 x 560 mm)





**Decal series 2006**  
(#00612063)  
Pigmented paper pulp  
30 x 22 inches (760 x 560 mm)





**Decal series 2006**  
(#00612064)  
Pigmented paper pulp  
30 x 22 inches (760 x 560 mm)

## Exhibition history

### 2008

'Generative Markings : PlanetPaul in Apogee'  
Kyle Kauffman Gallery  
New York City, NY, USA  
Solo exhibition

Dieu Donné Papermill  
Annual benefit auction  
New York City, NY, USA

'Some Strange Alphabet'  
Graham's Contemporary Fine Art Gallery  
Johannesburg, South Africa  
Solo exhibition

Open Art Fair  
Utrecht, Holland  
Solo exhibition

'Regeneration'  
Kyle Kauffman Gallery  
New York City, NY, USA

'Face 08'  
34 Long Fine Art  
Cape Town, South Africa

'Lustre, dots and more'  
34 Long Fine Art  
Cape Town, South Africa

### 2007

Winwood Art District, Miami, USA  
Solo exhibition

Kee Club  
Hong Kong  
Solo exhibition

Art Now Fair  
Kyle Kauffman Gallery, New York  
Miami, USA

Dieu Donné Papermill  
Inaugural exhibition and auction  
New York City, NY, USA

'Highly Charged'  
34 Long Fine Art  
Cape Town, South Africa  
Solo exhibition

'Face'  
34 Long Fine Art  
Cape Town, South Africa

Sculpture by the Sea  
Bondi Beach, Sydney, Australia  
Cottesloe Beach, Perth, Australia

### 2006

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

University of Johannesburg  
Johannesburg, South Africa  
Solo exhibition

Erdmann Contemporary  
Cape Town, South Africa  
Solo exhibition

KKNK, Bell-Roberts  
Contemporary Art  
Oudtshoorn, South Africa

'Twogether'  
34 Long Fine Art  
Cape Town, South Africa

'Review'  
34 Long Fine Art  
Cape Town, South Africa

'Recent Arrivals'  
34 Long Fine Art  
Cape Town, South Africa

### 2005

Association for Visual Arts  
Cape Town, South Africa

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

Erdmann Contemporary  
Cape Town, South Africa  
Solo exhibition

### 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

Galerie Plett  
Zeist, Holland  
Solo exhibition

Bell-Roberts Contemporary Art  
Cape Town, South Africa

Artiade 2004  
Athens, Greece  
Represented South Africa

Association for Visual Arts  
Cape Town, South Africa

'PlanetPaul'  
New York City, NY, USA  
Solo exhibition

### 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

PaKua Gallery  
Sandton Convention Centre  
Johannesburg, South Africa  
Solo exhibition

Toronto International Art Fair  
Toronto, Canada

### 2001

Florence Biennale  
Florence, Italy  
Medal Award



Holland Art Fair  
Netherlands Congress Centre  
The Hague, Holland

10th Art Salon, Camps Bay  
Cape Town, South Africa

Bell-Roberts Contemporary Art  
Cape Town, South Africa  
Solo exhibition

Galerie Plett  
Zeist, Holland  
Solo exhibition

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

PaKua Gallery  
Cape Town, South Africa  
Solo exhibition

Stanley Picker Gallery  
Kingston, United Kingdom

## **1999**

8th Art Salon, Camps Bay  
Cape Town, South Africa

A3 Gallery  
Moscow, Russia

Liberman Room  
South African National Gallery  
Cape Town, South Africa

Gallery 88  
Sasolburg, South Africa

1st Edinburgh Internet Festival  
Celtica Gallery  
Edinburgh, Scotland

Millennium Gallery  
Pretoria, South Africa  
Solo exhibition

Windsor & Newton  
Millennium Exhibition, Sandton  
Nominated as a finalist

## **1998**

Bang the Gallery  
Cape Town, South Africa  
Solo exhibition

7th Art Salon, Camps Bay  
Cape Town, South Africa

Galerie Apart  
Paris, France  
Solo exhibition

Bang the Gallery  
Cape Town, South Africa

Sara Pearce Fine Art  
Bond Street, London

Gallery 88  
Sasolburg, South Africa

Augsberg City Hall  
Augsberg, Germany

South African Virtual Gallery  
Solo exhibition

## **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  
Vodacom  
DaimlerChrysler  
HSBC  
NH Group of Hotels  
OB7



