



KEY ELEMENTS  
18 March - 8 May 2010

PAUL<sup>©</sup>

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Cover	Hominid Gang sculpture series
Inside cover	Woodstock studio floor detail
Page 6 & 7	photograph Lorette du Toit
Page 28 & 29	photo collage
Page 36	notebook detail





# KEY ELEMENTS

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# Key elements in the life and work of Paul

When Paul told me that, in acknowledgment of the instinctive and consistent process he has followed to create his paintings and sculptures throughout his artistic life, he had decided to name this exhibition 'Key Elements', I was more than a little curious.

At my insistence, he elaborated and explained that he has "a vast forest of self-generated symbols or elements" that make up his fascinating herd of hominid figures. While these have evolved continuously over the years, Paul has become increasingly aware of recurring vital components (that is, those key elements), which customarily provide the starting points for all his work.

"It is almost as if I started this large painting years ago and now I just add to it," he said.

One of the most intriguing things about this notion, I believe, centres upon the origins of said key elements of Paul's work. Why and how were they conceived? When did they come about? How does their genesis and evolution correspond to Paul's life and his development as an artist? What have they become? What clues do the key elements in the artist's paintings and sculptures provide to his most recent body of work?

Because he is a remarkably amenable and wonderfully frank gentleman, Paul does not hesitate to discuss those events, experiences and influences that he believes have shaped the symbols prevalent in his work. But, as I study his work, I am unable to resist the temptation to invent a couple of hypotheses of my own. And why not? Isn't that one of the responses great art is meant to provoke?

During his first visit to China, Paul was presented with a book on historical Chinese script, which confirmed to him something he had long suspected: that many of his "awkward scrawls" closely resemble ancient symbols used by various primeval clans to communicate. Contributing writer for the New York Arts Magazine, Kóan Jeff Baysa later described Paul's symbols as "accessible, visual vocabulary".

Gazing at the thick, sweeping strokes of saturated colour on Paul's canvases – so dense and textured that the paintings are almost sculptural and alive themselves – and the strong black lines that define his symbols, I cannot help wondering whether the origins of Paul's "visual vocabulary" go back to the fact that he had "a big problem with authority, and never enjoyed school"? Did he, in his efforts to defy traditional education, create his own, more illustrative alphabet?

Hypothesising on then...among Paul's recurring symbols are the comb-like hands that are mostly attached (but sometimes uncoupled) to the bodies of his hominid forms. In many of his paintings and sculptures, these hands are integral to the narrative and tension of the pieces.



At the age of 11, Paul contracted juvenile rheumatoid arthritis and spent three years in and out of hospital. He recalls waking up each morning during this period and anxiously flexing his fingers to establish whether “it was going to be a good or a bad day”. Could it be possible that hands – those key elements of Paul’s work – continue to evaluate the future for him and/or his hominid creatures?

It is tempting to continue speculating along these lines. What is the story behind the disparate eyes of Paul’s creations? What can we interpret from the grid-like bellies? Indeed, it is tempting. However, when Paul first described the course of casting his new sculptures from aluminium alloy in sand for this exhibition – his face illuminating with pleasure as he recalled the experience – I believe I realised the exact, the absolute and the prevailing element that drives the artist.

The process of casting metal in sand is more than 4 000 years old. Having previously created sculptures from found metal objects, oil and acrylic paste on polymer wood, steel, resin, fibreglass and bronze, Paul was keen to try something new. Experimentation, doing new things and getting better at his craft are what keep him awake at night and chase him from his bed in the early hours.

Ever driven by hunger for knowledge, which he says was instilled in him as a young age by his book-loving mother, the artist set about learning all there is to know about casting in sand: “You have to understand the steps so that you can break the rules,” he said.

This was followed by an exciting period of trial, error, experimentation and, eventually, exhilarating and satisfying creation at Bronze Age Art Foundry in Simonstown. Paul painstakingly recorded each minuscule step of mould making, pouring, setting, knocking out and everything in between with his camera. The father of a newborn could not have been more excited.

And that, I believe is where you’ll find the overriding key element of Paul’s art. It is his relentless passion to explore, experiment, create new art by doing new things and to continually advance. Moreover, the prime aspect of Paul’s work is his unyielding drive to move on to the next artistic adventure and mission of learning without delay. And because of this indefatigable quest, we will never tire of his creations or have reason to stop hypothesising about Paul and his work.

Enjoy your journey of discovery of Paul du Toit’s Key Elements in the splendid new Barnard Gallery in the knowledge that it is just another stage of a lifetime expedition.

Penny Haw

















**Hand signals**  
2010  
Oil, oil paint sticks  
and acrylic on canvas  
1095 x 2120mm  
(43 x 83 inches)









**High Street Series 14**

2009

Oil, oil paint sticks  
and acrylic on canvas  
500 x 1950mm  
(20 x 77 inches)





**Am sailor will travel**

2010

Oil, oil paint sticks  
and acrylic on canvas  
1400 x 1200mm  
(55 x 47 inches)





**Figure of eight**  
2010  
Oil, oil paint sticks  
and acrylic on canvas  
1400 x 1200mm  
(55 x 47 inches)





**Next in line**

2010  
Oil, oil paint sticks  
and acrylic on canvas  
1400 x 1200mm  
(55 x 47 inches)





**On the river bank**

2010

Oil, oil paint sticks  
and acrylic on canvas  
1400 x 1200mm  
(55 x 47 inches)





**Spotlight**

2010

Oil, oil paint sticks  
and acrylic on canvas  
1400 x 1200mm  
(55 x 47 inches)





**Springloaded**

2010

Oil, oil paint sticks  
and acrylic on canvas  
1400 x 1200mm  
(55 x 47 inches)





**Thought process**

2010  
Oil, oil paint sticks  
and acrylic on canvas  
1400 x 1200mm  
(55 x 47 inches)





**Pogo**  
2010  
Oil, oil paint sticks  
and acrylic on canvas  
1400 x 1200mm  
(55 x 47 inches)



**Reinvent**

2010

Oil, oil paint sticks  
and acrylic on canvas  
800 x 600mm  
(31 x 24 inches)





**Birthday**  
2010  
Oil, oil paint sticks  
and acrylic on canvas  
800 x 600mm  
(31 x 24 inches)



**Modern Times**  
2010  
Oil, oil paint sticks  
and acrylic on canvas  
800 x 600mm  
(31 x 24 inches)



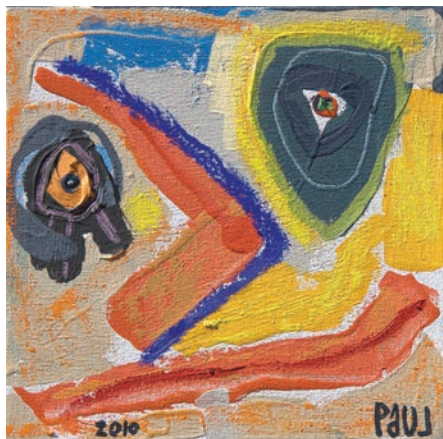


**Fashionista**

2010

Oil, oil paint sticks  
and acrylic on canvas  
2020 x 1720mm  
(80 x 68 inches)





### Rockstar Series

2010

Catalogue numbers from top:  
01003014, 01003015, 01003016

Mixed media on canvas

300 x 300mm

(12 x 12 inches)





**Rockstar Series**  
 2010  
 Catalogue numbers from top:  
 01003017, 01003018, 01003019  
 Mixed media on canvas  
 300 x 300mm  
 (12 x 12 inches)





### Rockstar Series

2010

Catalogue numbers from top:

01003020, 01003021, 01003022

Mixed media on canvas

300 x 300mm

(12 x 12 inches)





### Rockstar Series

2010

Catalogue numbers from top:

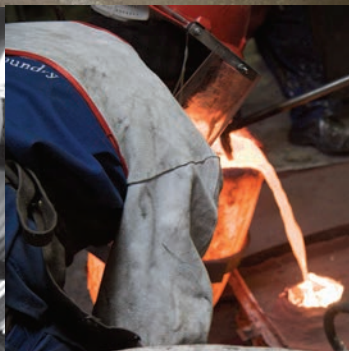
01003023, 01003024, 01003025

Oil, oil paint sticks  
and acrylic on canvas

300 x 300mm

(12 x 12 inches)







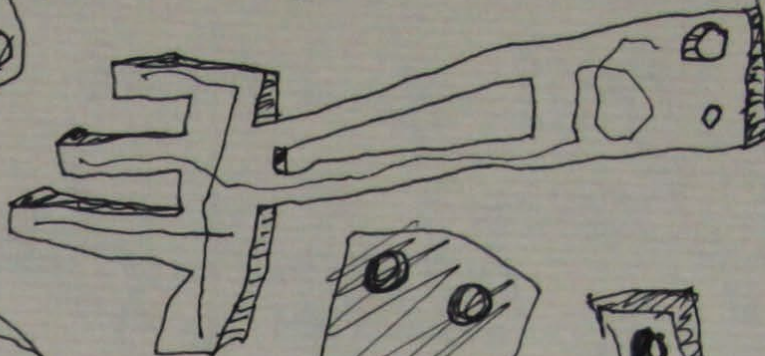




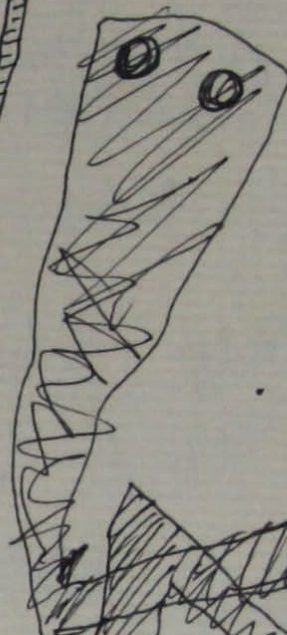
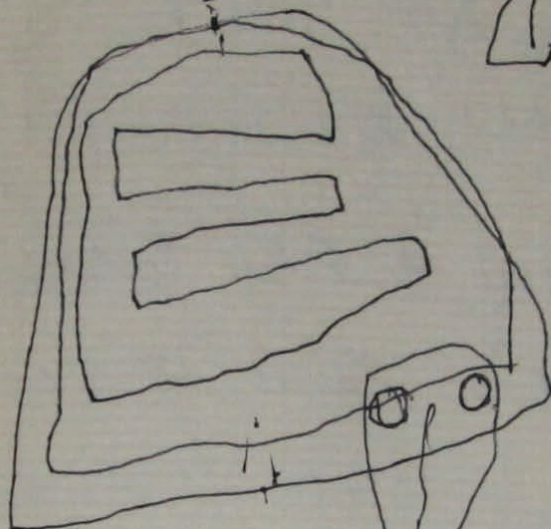
BODY PARTS.  
HOLES.



FOREST  
OF  
SYMBOLS

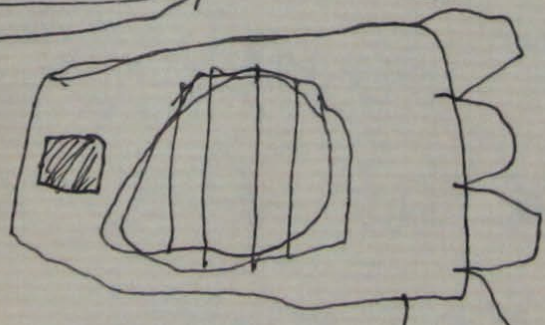


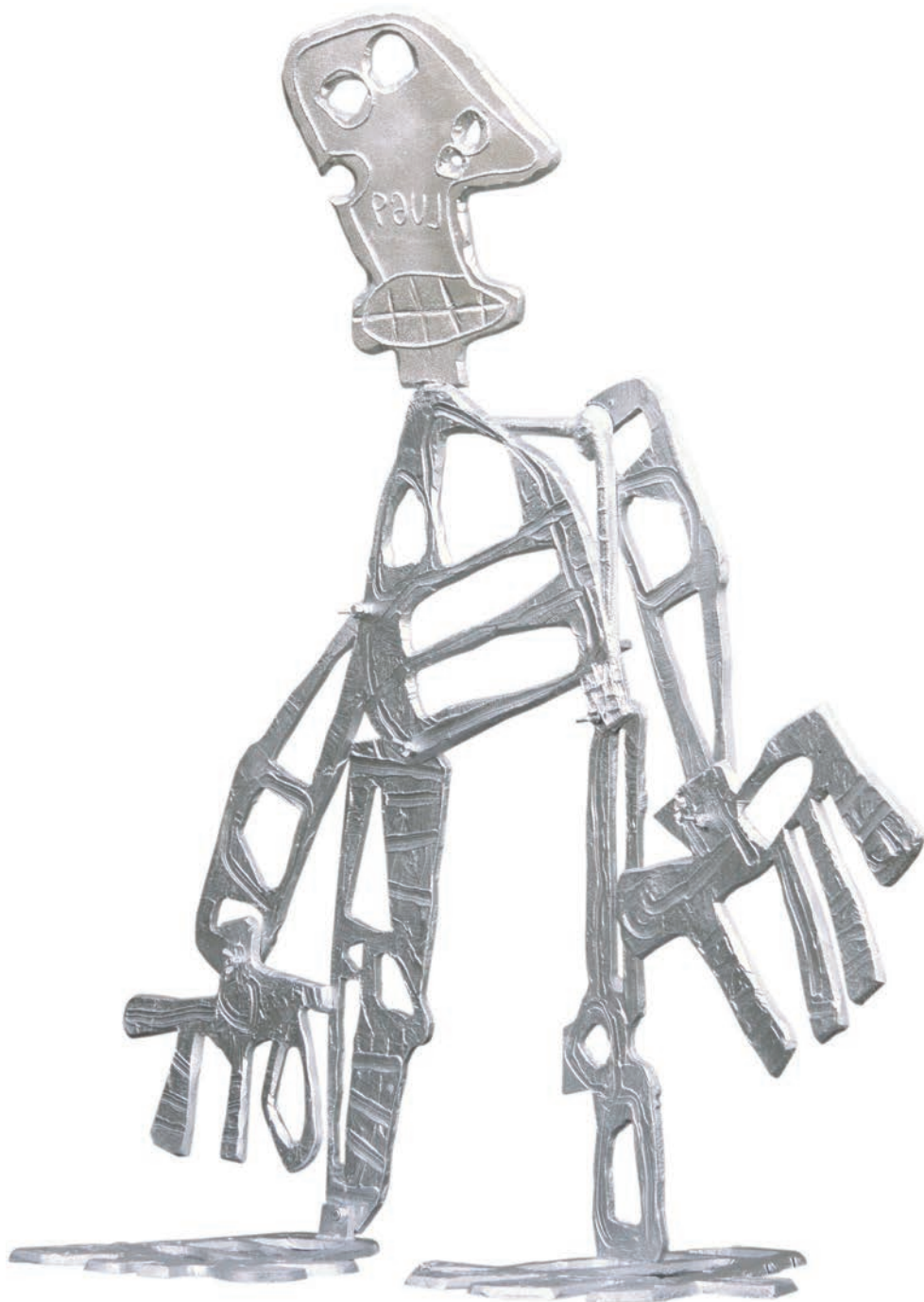
JIGSAW  
30° ANGLE



WIRE?

3D EFFECT





**Hominid Gang sculpture series no 1**

2010  
Painted cast aluminium  
Unique cast  
Height 1610mm  
(63 inches)





**Hominid Gang sculpture series no 2**

2010  
Painted cast aluminium  
Unique cast  
Height 1820mm  
(72 inches)



**Hominid Gang sculpture series no 3**

2010

Painted cast aluminium

Unique cast

Height 1790mm

(70 inches)



## Exhibition history

### 2010

'Key Elements'  
Barnard Gallery, Cape Town, South Africa  
Solo exhibition

### 2009

'Recent works'  
Rose Korber Art, Cape Town, South Africa  
Solo exhibition

'Prehistoric idols'  
34LONG Fineart  
Cape Town, South Africa  
Solo exhibition

Ilana Raviv and Paul du Toit  
Art Vine Fine Art & Wine Gallery  
Amsterdam, The Netherlands  
2 Person exhibition

'Group 09'  
34LONG Fineart  
Cape Town, South Africa

'Mixit'  
34LONG Fine Art  
Cape Town, South Africa

'In Storage'  
34LONG Fine Art  
Cape Town, South Africa

### 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

## Supported Charities and projects

Nelson Mandela 46664 campaign  
The Children's Hospital Trust  
The Homestead  
Peninsula School Feeding Programme  
African Tails  
Zip Zap Circus



SCAN RETAIN APPROPRIATE PROLIFIC METHOD  
MEMORY FIND CORRELATIONS BETWEEN  
INVENT DOODLING MIX MATCH PARTS  
HYBRIDS PLAYFUL HUMOUR BIZARRE  
MIND AT PLAY ESSENTIAL AWARENESS  
MOVEMENT AGILITY INTEREST CENTRAL  
THEME IDENTITY SEARCH TECHNIQUES  
COMPLEX PATTERN EMBEDDED OPPORTUNITY  
PICTURE GRAPHIC EXPRESSION CENTRAL TOPIC  
EXCEED SOURCE SCRIBBLING MEANING  
BEGINNING EARLY REPRESENTATION ARCS  
ARTICULATED EXPRESSIVE PHRASE PRECISE  
MOMENT REAL DRAWING PICTURE BOOKS  
MEDIA IMAGES CULTURAL INFLUENCES SPECIFIC  
IMAGES DEVELOPMENT PARADIGM RESEARCH  
FOCUS VOLUNTARY DRAWING UNCOVERED  
~~CHOICE~~ THEME STYLE BEHAVIORAL NORMS