

Vertical Animal

Group exhibition

Curated by Gavin Younge



Sculpture on the Cliffs celebrates diversity, inclusivity and the belief that objects, places and creatures possess a distinct spiritual essence. Animals, plants, rocks, rivers, weather systems, human handiwork and language have agency – they are animated and are alive.

This year's theme, *Vertical Animal*, encompasses the defence of the rights of all life forms – human and non-human.

These 12 sculptural installations inspire us to think visually and to reconsider our relationship with our environment.

The exhibition will be opened by Jane Taylor on Saturday 6 June at 12:30

All sculptures are for sale - please contact Chantel on 060 957 5371

Venue: Gearing's Point

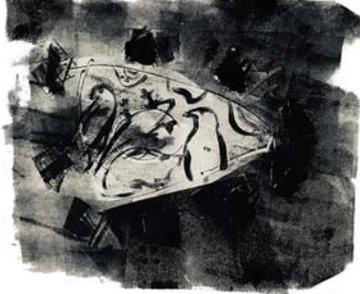


Site_Specific Land and Nature Art Collective

Kombuis
2020

Carved and polished sandstone, ball bearings and rust

The Site_Specific Land and Nature Art Collective comprises a number of artists. Anni Snyman, PC Janse van Rensburg and Ingrid Schöffman brought the sandstone boulder to the cliffs in 2015 and engraved onto it the likeness of a Dassie (Rock Hyrax). Izak Vollgraaff joined the group this year to add more carved elements and engravings of other cliff-side residents to form an ensemble of nature-directed probes or discussion points.



Collen Maswanganyi

United we stand
2020

Sickle wood, lead wood, paint
Variable dimensions
Tallest unit: 250cm

Collen grew up in the deep countryside near Giyani. His father was a sculptor who specialised in carved wood and painted indigenous wood. Collen moved to Johannesburg but has retained his affinity with the bushveld and the cycle of life in rural South Africa. He is drawn to the hard, intractable nature of sickle wood (*dichrostachys cinerea*) but imbues this fencing material with transformational powers.



David Griessel

The travelling hermit
2020

Acrylic mineral resin
on galvanised steel armature
270 x 220 x 100 (H,L,D)

David's humorous take on the hermit crab is also a wry observation on the human condition. He notes that, like the crustacean, if we dispose of our environment, our habitat, we will suffer fatal consequences. David has been working with new materials and new technologies through Cape Sculpture Technologies.



Guy du Toit

Hare with baggage waiting for ship to come in
2020

Cast bronze, stainless steel base
276 x 142.5 x 95cm (H,L,D)

Guy often uses the image of a hare as a proxy for human behaviour. His hares are lively, witty, fast-talking and delightfully unpredictable. He writes, "... the hare's six extremities hold sway over us, allowing us to smile at it and ourselves in turn."



Jaco Sieberhagen

Taking flight
2020

10mm stainless steel, paint
145 x 154 x 12cm (H,L,D) excluding base

Jaco's sculptural cut-outs often evoke Escher-like inversions. In *Taking Flight* a running man-child dissolves into a flight of seagulls. The artist has adopted the silhouette as his medium and uses it to comment on society and the culture-nature divide.

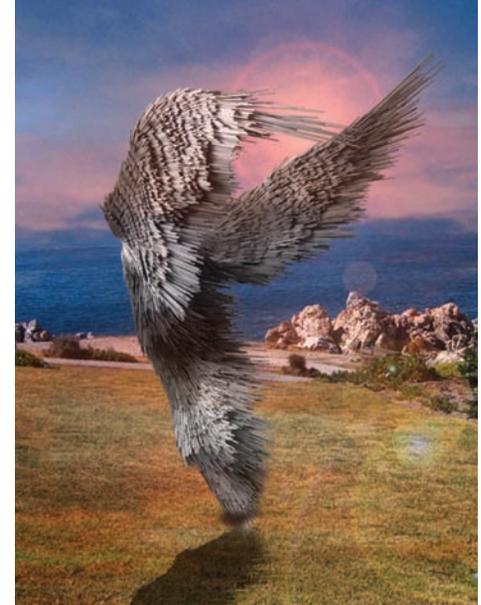


Jake Michael Singer

Marine murmur
2020

Marine-grade stainless steel
270 x 150 x 150cm (H,L,D)

Since graduating in 2013, Jake has exhibited widely in Europe, South Africa and North America. The recipient of Eduardo Villa Foundation Fellowships in 2016 and 2017, Jake developed his signature method of assembling multiple strands of metal rods to form exotic, bird-like images. These energetic and unusual sculptures have led to his participation in Art Fairs in Istanbul, Paris, Cape Town and Cologne.



Jean Theron Louw

The view
2020

316 Stainless steel, mild steel, marine ply, cement, recycled plastic and resin
160 x 550 x 120 (H,L,D)

Through her sculptural work, Jean places a spotlight on serious issues relevant to the global environment. She writes, "The purpose of my work is to awaken a consciousness of our connectivity with the planet as a whole. I want to draw my viewer into moments of self-reflection – soul searching – for this is what makes us truly human."

Karin Lijnes

Bird tree
2020

Steel, stainless steel, and fired clay on a buried concrete and steel base
420 x 720 x 720cm (H,L,D)

This work extends Karin's earlier works on birds and the partnership between nature and people. Her 'mobile' works actively with the constraints and challenges of the site, specifically the strong prevailing winds. Her homage to Alexander Calder is balanced by her reference to endangered indigenous birdlife. She explains, "The back of the birds are flat silhouettes marked with red crosses. These refer to the Red Data List (IUCN).



Kevin Brand

Bremen arpeggio
2020

Painted, cast aluminium
Variable dimensions, largest element (Donkey) 40cm

Kevin is a multi-award-winning sculptor, known for his wickedly humorous take on folklore and society. This work is based on a less-known folktale collected by Jacob and Wilhelm Grimm – The Musicians of Bremen. It tells the story of four domestic animals who, after a lifetime of hard work, were mistreated by their masters in later life. Kevin conceptualises this as a procession of a donkey, a cockerel, a cat and a dog – an arpeggio, or 'broken chord'.

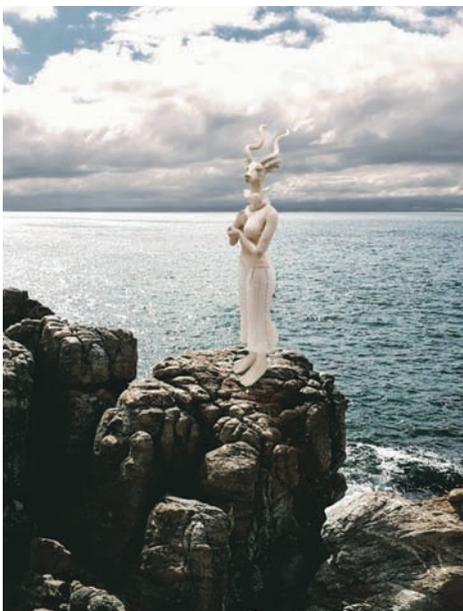


Nanette Ranger

The game: when the hunter becomes the hunted
2020

Resin/Marble Aggregate
300 x 50 x 50cm (H,L,D)

Nanette explores the ideological roots of our current separation from nature. She states that this void, this separation, has wrought in our consciousness the need for a new paradigm of connection and re-integration at both physical and psychological levels. This work draws on the Grecian mythology of Artemis and Actaeon and deals specifically with the consequences of humanity's disregard for the natural world.



Right Mukore and Jabulani Msingizone

Hooked
2020

Carved blue gum, plane tree
148 x 230 x 70 cms (H,L,D)

Right and Jabulani work in an open-air studio at the Montebello Design Centre in Cape Town. Seeing deep into the tree stumps and branches of wood culled from the gardens of Cape Town, they give free rein to their imagination and to the cultural 'noise' of social media, television documentaries, feature films, soapies and the memory of their childhood in rural Zimbabwe.



Wilma Cruise

Kom sit/Come sit
2020

Cast bronze, concrete base
2012 – 2014
93 x 180 x 54cm (H,L,D)

Wilma holds a doctorate in anthrozoology from Stellenbosch University and exhibits frequently throughout South Africa and abroad. Themes explored in her work include the interface between humans and animals and the existential conditions of muteness – silent, internal battles in the search for meaning.

