

**THE TOFFEE
GALLERY**

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EXHIBITION

RELIEF

CATALOGUE

**10 JUNE -
23 JULY 2017**

RELIEF

Vulindlela Nyoni | Gabrielle Raaff | Daniella Mooney | Peter Eastman

in association with WARREN EDITIONS



www.warreneditions.com

RELIEF

This exhibition comprises large-scale relief prints by Vulindlela Nyoni, Gabrielle Raaff, Daniella Mooney and Peter Eastman, printed at Warren Editions in Cape Town. All the works are printed on a substrate made from cotton fabric and demonstrate different explorations of the medium of relief printing.

In the works by Daniella Mooney her usual painterly style is translated into organic shapes of colour. Owing to the translucent nature of the litho inks used, the layered shapes blend in to form a complex abstract configuration that hints at the landscape that inspired them.

In Gabrielle Raaf's woodblock print she translated one of her small watercolour paintings, with its fluid intimacy, into a pristine, bold image. The flat shapes printed in subtle semi-transparent colours create a magical layering that is reminiscent of the watercolour medium of Mooney's source image.

Vuli Nyoni works almost exclusively in printmaking, which means that his work on the exhibition is, unlike that of Mooney's and Raaf's, not an interpretation of an existing image created in another medium, but rather an image created from the start in the medium of relief printing. Here we witness a master printmaker working in linocut, a medium that allows for incredibly flat areas of colour. The strength of the work resides in the masterful overlaying of colour and tone, which, in its monumental scale, is almost overpowering.

In the works by Peter Eastman a combination of techniques have been employed, including flat-rolling of single colours, woodcut blocks, intaglio plates and hand-applied paint. The distinct character of these works arises from the fact that the woodblock was inked up and wiped as if it was an intaglio plate, resulting in the areas that have been carved away printing the colour onto the substrate, rather than the other way round, as is the norm with relief printing. In these works of Eastman the relief process has thus been reversed, resulting in a very delicate rendering of marks. The grain of the wood is also clearly visible because of the intaglio inking-wiping process.

The works included in RELIEF are extraordinary examples of the intricacy and complexity achievable with relief printing, and are indicative of the pride Warren Editions takes in defining the limits of various printmaking techniques. The works are also expansive in terms of their scale, which is made possible by the very large press at Warren Editions; the largest in the Southern hemisphere.

What is a relief print?

To make a relief print, the artist sketches a composition on a block of material and then carves away pieces from the surface, leaving a raised area which will receive the ink. A roller is then used to apply ink to this raised surface and the image is then transferred to paper with a printing press or by hand, rubbing, or 'burnishing'. Since the recessed, cut-away areas do not receive ink, they appear white on the printed image. Relief prints are characterised by bold, dark-light contrasts and the inked lines being impressed into the paper. The primary relief techniques are woodcut and linocut.

Woodcut is the earliest and most enduring of all printmaking techniques in which a block of wood is used as the matrix. While woodcuts were first seen in ninth-century China, Western artists have made woodcut prints since the 14th century. While these prints were originally conceived as religious icons, woodcut soon became a popular medium for the mass distribution of religious and instructive imagery in Europe. With the invention of movable type, the woodblock matrix could be set in the same press with the text. A wonderful example of the versatility of woodcut can be found in the work of Edvard Munch (Norway, 1863-1944), who exploited the rich variations within the medium such as different wood grains, selective inking, printing off the same block onto different backgrounds, and so on, to achieve diverse results within a single image. In the 17th and 18th centuries, woodcuts were developed in Japan to an exceptional level of complexity during a period or style known as ukiyo-e. These prints were achieved as a collaboration between an artist, who created the image, and a team of carvers and printers, who would execute the vision of the artist. Up to ten blocks would be used for different aspects of the print; the outline and several coloured and tonal areas.

Linocuts are made using linoleum flooring as a matrix. The linoleum is handled in the same way as a woodblock but, since it does not have a wood grain, the surface of the resulting print has less texture and is usually quite flat. All types of lines can be achieved with lino, depending on the dexterity of the one who does the carving, but is mostly suited to large designs with contrasting colours. Linocut has become a rich source of expression for South Africans, originally because of its accessibility. There is no need for specialised equipment for the making of a linocut and the materials are relatively inexpensive, making it a popular choice for artists and students with limited resources. The fact that multiple impressions of an image could be produced quite easily also made linocut a preferred medium for artists at the forefront of South African political resistance art under Apartheid. Institutions such as the Polly Street and Rorke's Drift Art Centres became central loci for artists like John Muafangejo and Azaria Mbatha, whose work in relief printing has had remarkable and long-lasting impacts on the South African printmaking landscape.

WARREN EDITIONS: Steered by master printmaker and founder Zhané Warren, Warren Editions is a dynamic printmaking studio and project space in Cape Town. In collaboration with both established and emerging artists, Warren Editions produces and publishes high quality original fine art prints. Established in October 2007, Warren Editions is in its 10th year of operation. This printmaking studio balances a commitment to traditional processes combined with an experimental and flexible attitude. The studio specialises in the intaglio techniques of etching and photogravure, as well as monotype and relief.

DANIELLA MOONEY (1986-) was born in Nelspruit and now lives and works in Cape Town. Since completing her BA degree in Fine Arts at the Michaelis School of Fine Art in 2009 (for which she received the class medal for studio-work), she has held two solo exhibitions at Whatiftheworld: 'Maybe Your Magic is Working' (2011) and 'Golden Age Rising' (2014). She has been hailed as one of South Africa's 'Bright Young Things' by Art South Africa, and was selected to be part of Wanted magazine's 'Young African Artists' showcase at the FNB Joburg Art Fair in 2012. Mooney's work has been regularly shown at the Southern Guild design fair and her works can be found in the permanent collections of the 21C Museum in Kentucky, the Ellerman House Collection, the Spier Collection and the Zeitz Collection.

VULINDLELA NYONI (1976-) was born in Chilimanzi, Zimbabwe and attained a BA degree in Fine Arts from the then University of Natal in 1998 and a Masters degree in Fine Arts from the now University of KwaZulu-Natal in 2006. Prior to moving to Stellenbosch, Nyoni was the Academic Coordinator of the Centre for Visual Art, University of KwaZulu-Natal in Pietermaritzburg and currently he lectures in Printmaking at Stellenbosch University's Visual Arts Department.

PETER EASTMAN (1976-) was born in Newcastle, UK and currently lives and works in Cape Town. In 2003 he was selected as a finalist for the ABSA L'Atelier award and in 2005, participated in the Sasol New Signatures exhibition. He has had numerous solo exhibition of which Surface Light, in 2015 was his seventh solo exhibition since the start of his career in 2001 and follows on from the great success of his Deep Chine exhibition presented at SMAC Gallery in 2014. Eastman has also participated in numerous local and international art fairs and group exhibitions including, among others, the Realisme Art Fair in Amsterdam in 2007; VOLTA5 in Basel in 2009; Africa, Assume Art Position! at Primo Marella Gallery in Milano, Italy in 2010; Museum of African Design in 2013; as well as the Cape Town Art Fair and FNB Johannesburg Art Fair both in 2016. Eastman has earned a reputation as an experimental painter, using a variety of techniques and media to constantly expand his practice. Eastman is best known for his 'chine' works composed of large-scale 'forest-scapes', where the palette has been reduced to two colours which heighten contrasts and eliminate intermediate tones.

GABRIELLE RAAFF (1970-) was born in Johannesburg and lives and works in Cape Town. She graduated in 1992 with a BAFA (HDE) degree from the University of Stellenbosch. Her works begin with a photographic image and while this image serves as a jumping-off point only, it seems that we are repeatedly brought back to the photographic process. It's as if the medium of photography, and its ability to fix an image is what piques her interest. The artist uses the media of ink, watercolour and water-based oil as a vehicle for alluding to the form, the function and the emotion of her subject. Landscape and its reference both to actual place and places of the subconscious are what can be found lurking in her paintings. Raaff's most notable earlier works in water-colour and ink capturing beach and city figures and aerial Google satellite images of distinctly different South African neighborhoods, rely on a cool relationship between herself and the subject and revel in the abstract qualities of the view.

Vulindlela Nyoni

Empire (2014)

Multi-block linocut on WECC 300gsm

Edition of 15

Image dimension: 160 x 120 cm



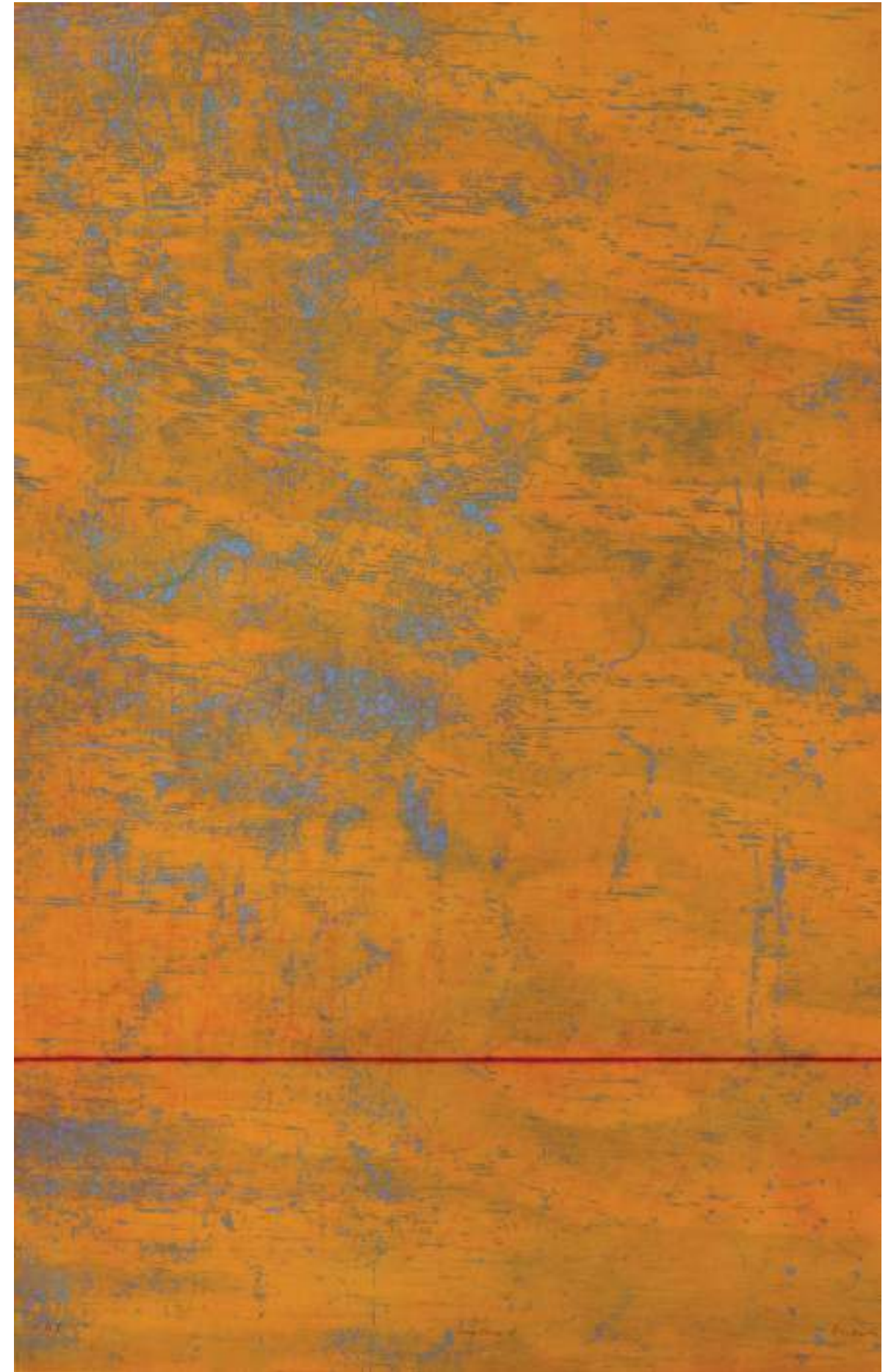
Peter Eastman

Deep Chine IV (2015)

Woodcut, at-roll printing and drypoint on WECC 300gsm

Edition of 15

Image dimension: 80 x 53,5 cm



Peter Eastman

Deep Chine I (2015)

Woodcut and hand applied oil paint on WECC 300gsm

Edition of 15

Image dimension: 80 x 55 cm

Images Overleaf:

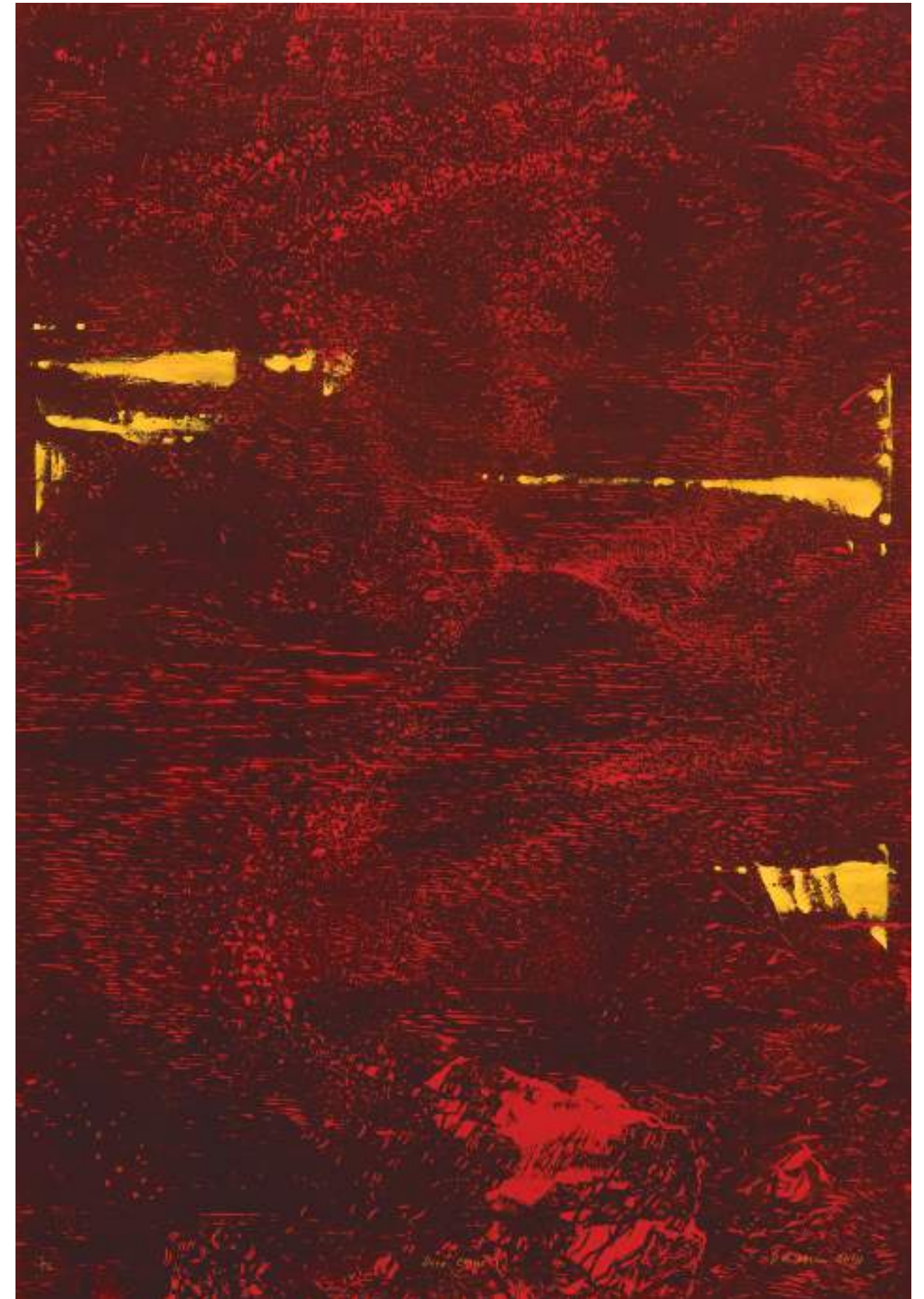
Peter Eastman

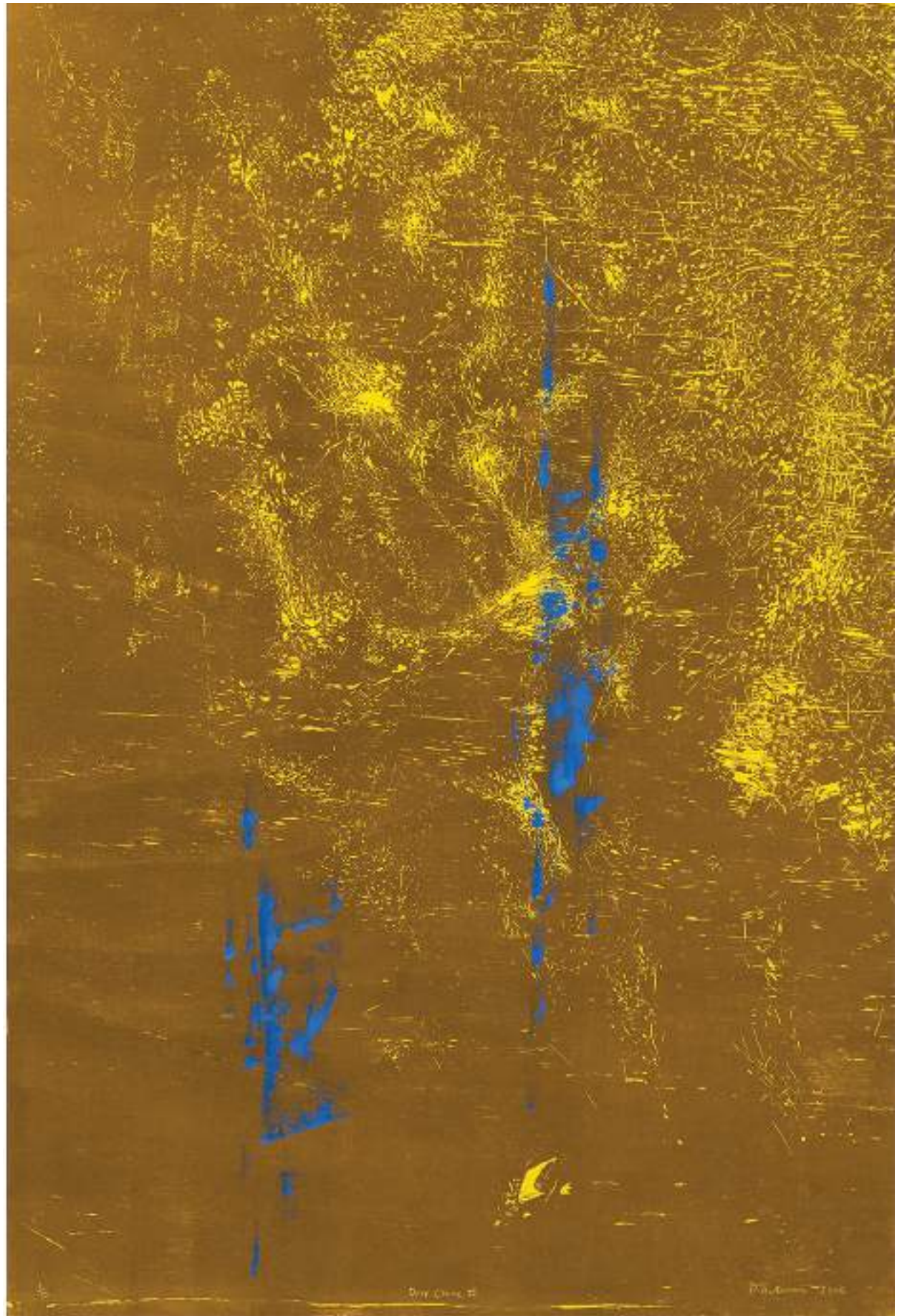
Deep Chine II (2015)

2 Part woodblock, intaglio and hand applied oil-paint on WECC 300gsm

Edition of 15

Image dimension: 80 x 53,5 cm





Daniella Mooney

Sandwiches at Tranquility Cracks (2016)

Multi-block woodcut on WECC 300gsm

Edition of 15

Image dimension: 120 x 120 cm



Daniella Mooney

Waihoek in January (2016)

Multi-block woodcut on WECC 300gsm

Edition of 15

Image dimension: 120 x 120 cm



Daniella Mooney

Detail of rock formation without Natalie (2016)

Multi-block woodcut on WECC 300gsm

Edition of 15

Image dimension: 120 x 120 cm



Gabrielle Raaf

Parts (2015)

Multi-piece woodblock on WECC 300gsm

Edition of 15

Image dimension: 86 x 86 cm

