



ANDRÉ STEAD  
illumination

## ILLUMINATION

The illumination series is the further exploration of the human condition and unlike the evolution exhibition it focuses on experiences that shift our consciousness.

The latest sculptures are \*unimorphic in form and therefore appear more human than the anamorphic series. The human forms are well defined and contained within a single form. However the definition of any detail within the shape is obscured, concealing the identity of the figure and making the piece a representation of humanity rather than a particular person. These illuminations or moments of great realization are at the core of the human consciousness. A single profound moment can spark a change that can last a lifetime.

The illumination series is a natural progression from the anamorphic series contrasting its duality with a single recognizable form. The figures are simplified to their essence without any defining characteristics. There is a sense of emotional expression and the series explores the concept of enlightenment. If the anamorphic series is representative of the dream state, then the illumination series would certainly be the moment of awakening and being consciously aware. The figures capture a sense of calmness and tranquillity and its identifiable nature results in the viewers' inevitable understanding of the form, placing the artwork in a conscious frame of reference, mimicking the process of awakening and illumination.

### Illumination

The Illumination sculpture depicts a dancing figure suspended in a pirouette, poised on the edge of her balance. Her upper body pulls into a directional distortion of form that emphasizes her apparent movement. As with most of the illumination series, light plays an important part in the physical and symbolic attributes of the artwork. Illumination has an internal and external light source that creates a soft glow that highlights the flowing features of the piece. On the figure's back is a jagged line that forms a continuous edge around the internal and external surface of the artwork. This line represents the boundary between the conscious and subconscious mind, each dependent on the other for balance, and continuously influencing one another.

\* u-ni-mor-phic [u-ni-mawr-fik]

uni-: a combining form occurring in loanwords from Latin ( universe ) used, with the meaning "one," in the formation of compound words ( unicycle ).

-morph: a combining form meaning "form, structure," of the kind specified by the initial element:  
[from Greek -morphos, from morph  $\square$  shape]

### Illumination

2010

Resin

2000 x 500 x 800 mm





## Modern Venus



The Modern Venus is a \*unimorphic sculpture, in that the piece consists of a singular figure, as opposed to the two figures per sculpture in the anamorphic series. The figure is simplified to the extent of having no negative spaces or humanlike detail. This singular form however captures the contrapposto stance and feminine gesture of the figure without compromise. The faint indication of human traits, create a ghostlike impression and leaves much for the mind's eye to desire. The Modern Venus is inspired by Botticelli's "The Birth of Venus" (1486), depicting the goddess of love and forms part of a three piece evolving trilogy, Venus, Modern Venus, and Future Venus.

## Modern Venus

Maquette  
2011  
Resin  
680 x 280 x 180 mm

## Escalation

Escalation depicts a woman floating upward with her hair rising high above her head. The upward movement represents a quickening of senses, as if coming up for air or to awaken abruptly from a deep sleep. The flowing lines of the figure capture a sense of directional movement that within the concept of illumination embodies the passing over from one state of being to another. The escalation or awakening has moved beyond the point of return and an inevitable change in consciousness is to occur. When events that cause a shift in our perception take place the effects are often irreversible and the realization permanent, as with knowledge gained, cannot be unlearned.

Escalation  
2011  
Resin  
2040 x 450 x 300 mm





## Revelation

Revelation explores the way that external influences can lead us to a realization. The figure is focused and engaging, seemingly paused at the verge of reacting to something. The unusual curved stance of the figure emphasizes the submission to an external force bending the figure to its will. This foreign influence that seems to affect the figure's physical appearance is a symbolic representation of the influence that may lead to a revelation or illumination.

## Revelation

2012

Resin

1950 x 300 x 300 mm



Leap of faith

Maquette

2012

Resin

430 x 889 x 140 mm

## Anamorphic Series

The \*anamorphic series is defined by its combination of different and even opposing imagery. Each piece in the series has two figures that constitute the artwork. These figures are performing different actions' within the singular form of the sculpture piece. From one angle the sculpture has a distinct silhouette of a figure and perpendicular to this view there is a different figure altogether. The two figures are perceived as one object, and as one moves around the artwork, the complete integration of the two forms is apparent. This makes it possible for two contrasting concepts to merge harmoniously regardless of their apparent incompatibility.

In some of the \*anamorphic series pieces the second figure is hidden from view, only visible from above. This unlikely point of view denies the viewer all the necessary information needed to understand the form. The influence of this unseen element has an effect on the overall geometry of the artwork and represents the unknown element in any circumstance. Like anything that lies beyond our frame of reference is hard to understand.

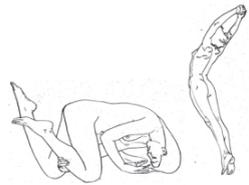
The \*anamorphic series explores the diverse and antithetical attributes of human nature at a subconscious level. Emotions such as love, joy and happiness are greatly contrasted by emotions such as fear, despair or loneliness. All humans can feel these emotions, but it's ultimately one's perception and understanding of a situation that determines how one responds emotionally to an event. The Anamorphic series is an emotionally charged series and is in many ways my own emotional response to the world, as I see it in its contrasting diversity.

\* an-a-mor-phic [an-uh-mawr-fik]  
adjective: Optics . having or producing unequal magnifications  
along two axes perpendicular to each other



Incarnation  
Maquette  
2010  
Bronze  
500 x 460 x 200 mm





Reclining figure

Maquette

2010

Bronze

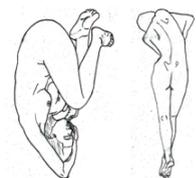
250 x 420 x 180 mm





### Soporific figure

The Soporific figure depicts two sleeping female figures, one turned upright from a reclining position and the other upside down, balancing on her elbow. The unusual positioning of these figures create the perception of an upright figure from certain angles, representing the illusion of being awake during a dream. The piece explores the parameters of our perception at a subconscious level.



### Soporific figure

Maquette  
2010  
Bronze  
420 x 240 x 140 mm



### Ascend

Ascend represents acceleration and movement, depicted in this piece by a standing figure, viewed one side, and a jumping figure from the perpendicular view. Moving around the piece reveals how the figures flow into each other seamlessly to create a singular form that embodies both aspects.



### Ascend

Maquette  
2011  
Bronze  
500 x 250 x 100 mm

## Incarnation

Incarnation is the expression of extreme opposites within a singularity. It speaks of our ability to be very happy or very sad and how we are always caught somewhere in between the two extremes. The piece portrays on one hand an uninhibited leaping figure, and on the other, a figure crouched down incapacitated by sadness. These opposing concepts combine harmoniously in one form at the point of balance.

### Incarnation

Maquette

2010

Aluminium

500 x 460 x 200 mm





Incarnation  
25 11 2011  
Resin on glass base  
2000 x 1200 x 450 mm  
Bantry Bay , South Africa



Above:

### Reclining figure

Large maquette  
10 06 2011  
Resin on wooden base  
570 x 1100 x 420 mm  
Bantry Bay , South Africa



Below:

### Large Reclining figure

03 12 2011  
Resin on steel base  
1800 x 2900 x 1100 mm  
Karoo1 Hotel Village, South Africa

Right:

### Oxford Swallows

31 03 2012  
Plexiglass and stainless steel  
600 x 3800 x 3000 mm  
Oxford, United Kingdom





Illumination



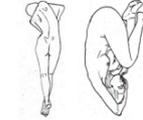
Modern Venus



Future Venus



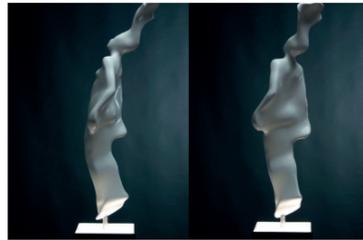
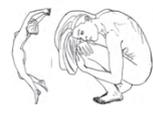
Soporific figure  
Bronze



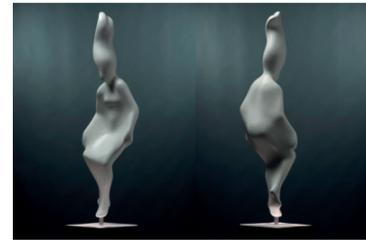
Ascend  
Bronze



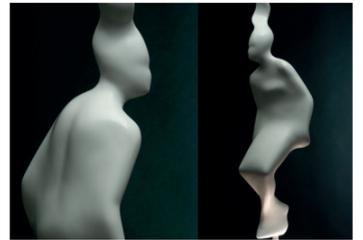
Incarnation  
Bronze



Escalation



levitation



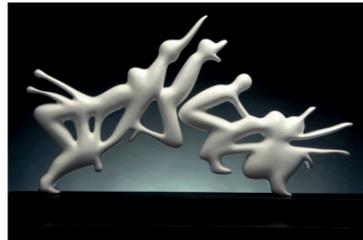
Revelation



Reclining figure  
Bronze



Rough reclining figure  
Bronze



Leap of faith



Surrender  
Aluminium



Reclining figure  
Aluminium



Incarnation - Bantry bay



Oxford Swallows  
Oxford, UK



Swallows in flight  
Delaire, SA



Soporific figure  
Aluminium



Elevation  
Aluminium



Incarnation  
Aluminium



Reclining figure large maquette



Large Reclining figure

## André Stead

Born in Evander, 1975. Lives and works in Cape Town.

### Qualifications and awards

2007 Eight years bronze casting experience, Bronze Age Art Foundry, Simon's Town

1997 Metal forging tuition, John Allesandri, Cape Town

1995 Graphic design course, Gunther Komnick, Cape Town

1994 Goldsmith apprenticeship, Pretoria

1993 Pro Arte School of Arts, Distinction with colours for Art, Pretoria

1991 Merit award, Iscor Art Competition, Iscor Permanent Art Collection, Pretoria

### Selected Exhibitions and Commissions

2012

Illumination, Solo exhibition, Christopher Møller Art Gallery, Cape Town

Oxford Swallows, Private commission, Oxford, United Kingdom

2011

Flight of the Swallows, Corporate commission, Delaire Graff Wine Estate, Stellenbosch

Evolution, Solo exhibition, Is Art Gallery, Franschhoek

Group exhibition, Christopher Møller Art, Cape Town

Group exhibition, Dawid's Choice Gallery, Johannesburg

Roodt Inc, Group exhibition, Dawid's Choice Gallery, Johannesburg

2010

Group exhibition, Dimitrov Art Gallery, Dullstroom

Rooftop exhibition, Group show, St.Loriant, Pretoria

Group exhibition, The Upper Deck Gallery, Plettenberg Bay

Group exhibition, Christopher Møller Art Gallery, Cape Town

2009

Group exhibition, Everard Read Gallery, Johannesburg

Identity, Group exhibition, Platform on 18th Gallery, Pretoria

Figures, Solo exhibition, Northcliff, Johannesburg

Female series launch, Grande Provence Heritage Wine Estate.

CTICC, Cape Town

2008

Angels, Group exhibition, Grande Provence Gallery, Franschhoek

Group exhibition, Everard Read Gallery, Cape Town

Medallions, Corporate Commission, Burj Dubai Development, Dubai

2006

Corporate commission, Graham Beck Wine Estate, Franschhoek

Group exhibition, Bronze Age Sculpture House, Cape Town

2000 - 2005

Group exhibition, Seidelberg Wine Estate, Paarl

Miniatures, Group exhibition, Bronze Age Sculpture House, Cape Town

Board of Executors, Corporate commission, Cape Town

Group exhibition, Vineyard Gallery, Cape Town

1999

Group exhibition, The Christie Gallery, Cape Town

Group exhibition, Everard Read Gallery, Cape Town

1998

Wooden figures, Solo exhibition, Novalis Institute, Cape Town

Sanlam Restoration - Award, Corporate commission, Sanlam, Cape Town

Group exhibition, Association for Visual Arts, Cape Town

1997

Sanlam Literary Award, Corporate commission, Sanlam, Grahamstown

Group exhibition, Primart Gallery, Cape Town

### Collections

Bernard Fontannaz

Laurence Graff

Willy Woestyn

Johnny Walker Stride Awards

Graham Beck Estates

Board of Executives

Hal Shaper

Sanlam

Iscor

Sculpture photographs by: Jose Venture



Photograph: Wiehahn Diederichs



**Christopher Møller Art**

[www.christophermollerart.co.za](http://www.christophermollerart.co.za)