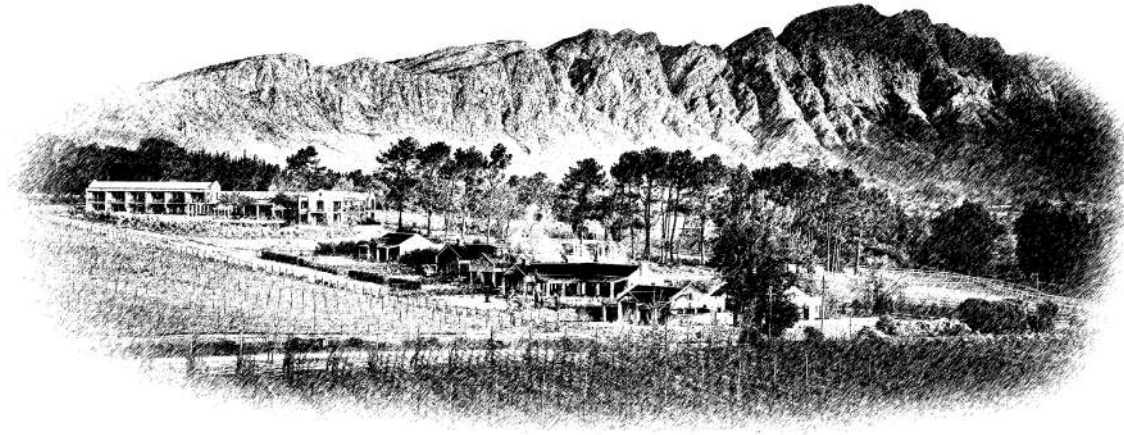




THE ROYAL PORTFOLIO
LA RESIDENCE

ART AT LA RESIDENCE



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Founding owners of The Royal Portfolio, Liz and Phil Biden, have always had a passionate relationship with art. This appreciation is shown in the beautiful collection of art and interior ornaments across The Royal Portfolio properties. Art is deeply ingrained into each property's character, reflecting Liz and Phil Biden's keen and adventurous eye for the beautiful. Drawing inspiration from her travels around the world, Liz has acquired a unique and varied collection of art and interior artifacts. Local artists are often commissioned, giving up-and-coming African artists exposure to the international guests staying at each property.

The Silo Hotel, the latest addition to The Royal Portfolio, is one of the first hotels in the world to be situated directly above a prestigious art museum, Zeitz MOCAA. Liz Biden explains:

“I have always included wonderful art at each of The Royal Portfolio properties. Art brings a space to life; it creates warmth and tells stories. But moreover, art takes you on a journey, which evolves as we evolve. Our guests love to enjoy the art collection at our properties. The Silo will take that art experience to a whole new level with a focus on contemporary African art...”

The art at each property reflects the unique character and mood of each hotel. From the colonial charm at Royal Malewane, to the chic beach house style at Birkenhead House, the opulent grandeur at La Residence, and the contemporary, stylish atmosphere of The Silo Hotel, art is an integral part of The Royal Portfolio experience.

Select art pieces are available for purchase through the Everard Read Gallery in Cape Town. These pieces have been marked with an asterisk (*). Please enquire with reception for more information.

Paintings

MICHAEL AUSTIN (1959)

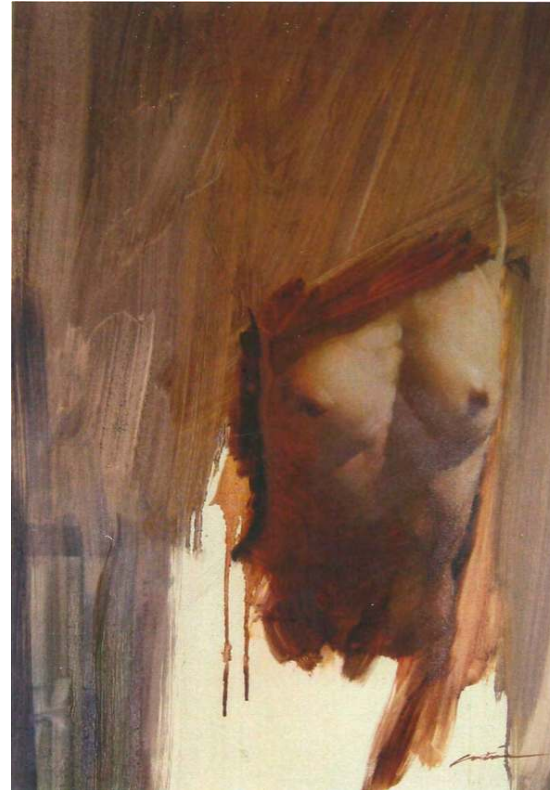
Michael Austin was born in London, UK. Largely a self-taught artist, Austin has had no formal art training. He began his artistic career as a highly successful comic book illustrator and was the “Features Artist” for the Sunday Times national newspaper.

Austin’s desire to fulfill his ambition to become a figurative artist led him to his first one-man show in London at the Jonathan Cooper Gallery in October 1996. The enormous success of the show led to a one-man show of his paintings at Art ‘97.

Austin’s paintings were the talk of the exhibition and his success grew. Comments such as “...paintings by Michael Austin, a technically brilliant artist who uses the human form for inspiration” were cited in the reviews.

Possessing an outstanding technical proficiency expressed through the human form, Austin captivates the living spirit in such a way that the nature of his nudes is impulsively appealing.

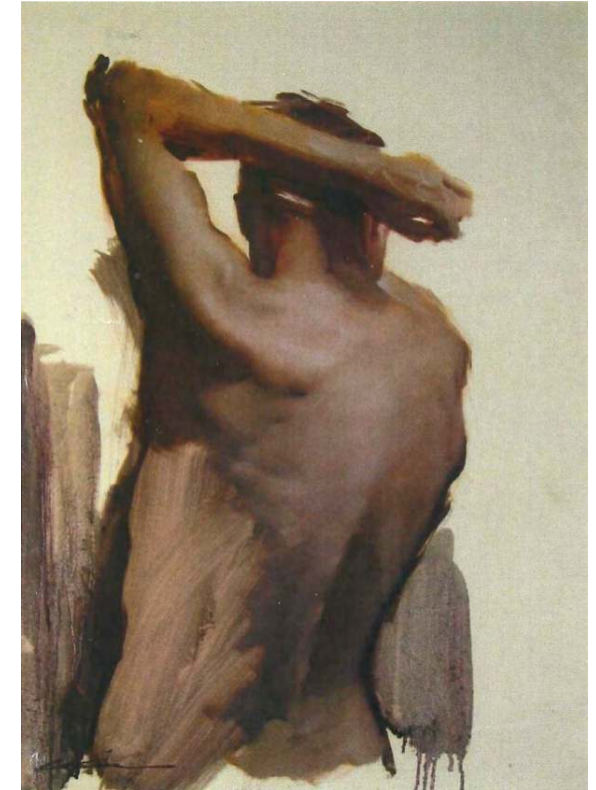
Of his art, Austin says, “No matter what the medium or content, a successful work of art must have a spirit. It cannot rely upon gimmick or fashion; it must live and breathe on its own. It is a subtle and a sublime thing”.



ANGLE POSE*

Oil on paper

Location | Room 1 - Honeysuckle Suite



NATURAL COLOUR*

Oil on paper

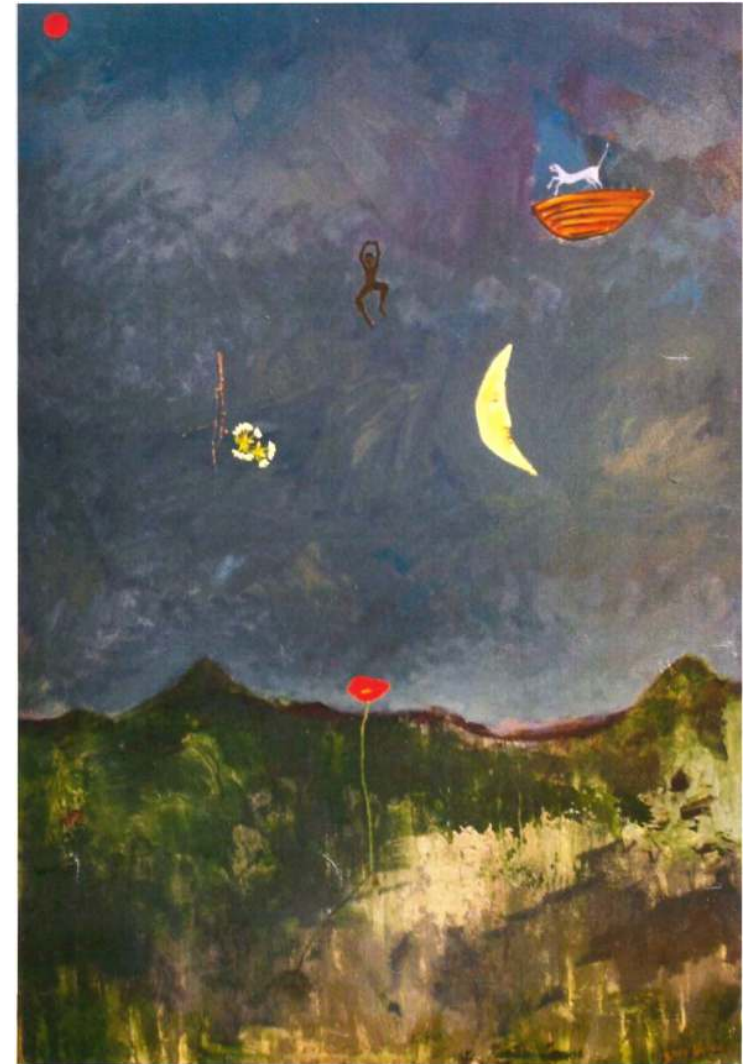
Location | Room 8 - Chambre Bleu Suite

BEEZY BAILEY (1962)

Beezy Bailey was born in Johannesburg. He received a Fine Art degree from Byam Shaw School of Art in London in 1986. Born of the frustration of “increasingly prevalent affirmative action” in the art world, Bailey submitted two artworks for a triennial exhibition in 1991. One was with the traditional Beezy Bailey signature (rejected), and the other signed Joyce Ntobe, a female alter ego Bailey had created for himself. The latter now enjoys an honoured place in the South African National Gallery as part of its permanent collection.

When the curator of the Gallery wanted to work on a paper about three black women artists, Joyce Ntobe being one, Bailey let the cat out of the bag, which caused a huge media scandal.

Bailey has been the driving force behind several art auctions benefitting various charitable institutions. In 2004, he organized ART 4 AIDS, an auction that raised over R1 million. In 2009, Bailey, along with Tara and Jessica Getty, organized the Art for Africa auction, held at Sotheby’s in London. The auction presented works by some of South Africa’s leading artists, alongside pieces by some of the foremost contemporary artists from the UK. The auction was held in support of two charities, which fund and facilitate the care and support of orphaned and vulnerable children, the Africa Foundation and Ikamva Labantu. Beezy has exhibited in Germany, Austria, the Czech Republic, and England, and has collaborated with a variety of artists from Zwelethu Mthethwa to David Bowie. His work is represented in several art collections, including the David Bowie Art Collection, the Getty Family Collection as well as the Oppenheimer Art Collection.



MOONLIGHT SONATA

Oil on canvas

Location | Main Hotel Lounge

KENNETH BAKER (1921 - 1996)

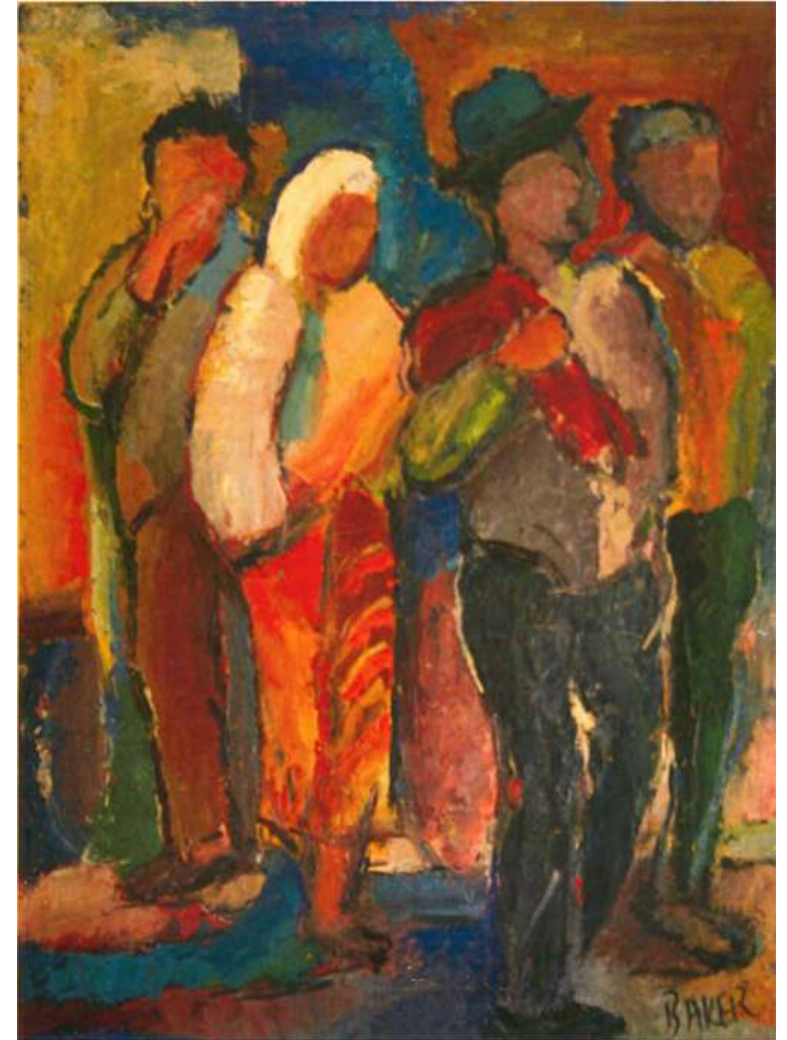
Kenneth Baker was born in Cape Town. He was self-taught artist encouraged by his father who was a house painter. Baker worked as a sign writer in the Cape Town docks before launching himself as a professional artist. Today his paintings of fishermen and dockyard scenes feature prominently in many Cape collections.

Baker painted cityscapes, landscapes, figurative works and flower pieces. A popular “voice” he dramatized in a highly subjective manner the daily discourses of life in the Cape Flats, District Six and Bo-Kaap.

Lacking the opportunities of an extensive formal education, Baker speaks to us through his paintwork by dramatizing in his own highly subjective manner the daily course of events. In this rich, interactive theatre the painted characters will occasionally refer to the viewer, seeking his opinion with a glance, revealing a covert transaction.

Domisaitis was attracted, as he was, to highly subjective styles then flourishing in European painting. Influenced by peasant cultures, somber tones, intense luminosity and heavily drawn borders - light radiates from within the scene often intensely concentrated in the moon.

Gregoire Boonzaier was also a mentor, willing to share his knowledge of impressionist colour mixes. Baker might well have commanded a much better return on his talent had he not been so prolific in his output and distribution. He often would finance his daily “liquid needs” by starting at one end of a street and working his way to the next collecting money and booze as he went. Thirst and family hunger were a prime motivation - the more he painted, the better he became.



UNTITLED

Oil on board

Location | Room 1 - Honeysuckle Suite

CLAIRE BERLEIN (1962)

A renowned South African actress for over 20 years, Claire Berlein began painting and selling her work in 1999. Berlein draws her inspiration from the various aspects of her theatrical background; from costume to man's quest for meaning. She also draws on her interest in symbolism, Jungian psychology, and tarot, which she has read for thirty years.

The image of mother and child features prominently in Berlein's work, being an archetypal image since the dawn of time. Having grown up on a farm in Mpumalanga, the people and cultures of this continent clearly influence her work.

"Acting and painting are diametrically opposed. One discipline relying on the input and participation of others, and certainly with theatre, the product is experienced in a brief space in time. Both are deeply satisfying and deeply personal. I paint because I love painting".



UNTITLED
Acrylic on canvas
Location | Loggia Lounge



UNTITLED
Acrylic on canvas
Location | West Wing Staircase

NICK BOTTING (1963)

English artist Nick Botting (b. 1963, England) has stayed in Cape Town for several weeks over the summer a number of times, and finds the city and its surroundings inspirational, no matter what the time of day.

“As an artist who works directly from my subject, travelling in South Africa is particularly rewarding. Even the most simple views become full of wonder. There is so much dramatic light, space and colour that Cape Town is a gift to a painter,” says Botting.

Painting en plein air, he has been known to set up his easel in decidedly odd places in order to capture the scene that has captured his attention - anywhere from a busy intersection to the roof of his car.



MORNING SUN, FRESNAYE, AVE ST LOUIS, 2012*

Oil on canvas

Location | Room 8 - Chambre Bleu Suite



LATE AFTERNOON SUN, OCEAN VIEW DRIVE, 2012*

Oil on canvas

Location | Room 8 - Chambre Bleu Suite

NICK BOTTING (1963)

“Wherever possible I paint directly from my subject rather than working from references in my studio. I find that by spending time on site there is an engagement with the environment and a fresh, spontaneous quality to the work. I will do many drawings and several studies to develop an idea for a painting, building up a feeling for the place as I draw. A landscape can change very fast, and I find it important to be quite fluid in my response to the subject. As a result the paintings can be quite gestural as I try to capture a fleeting idea, trying again and again to pick up the qualities of the day.”



VICTORIA BAY - LOW TIDE, 2007*

Oil on canvas

Location | Room 8 - Chambre Bleu Suite



WILDERNESS, LATE AFTERNOON, 2015*

Oil on canvas

Location | Room 8 - Chambre Bleu Suite

CHRIS DENOVAN (1983)

Chris Denovan was born in Cape Town, South Africa in 1983. In 2005, he graduated with a Diploma in Fine Art (majoring in Painting and Printmaking) from the Ruth Prowse School of Art. Denovan then went on to study at The Animation School in 2006 and graduated with two certificates in Autodesk Maya and Autodesk 3ds Max, respectively. He also went on to win The Best Concept Characters Prize during his time at The Animation School. His experience in animation would subsequently have a significant impact in his approach to art. In 2011, Denovan began to focus on his art and started his painting career. He has gone on to exhibit in both solo and group shows in South Africa, including, among others, 99 Loop Gallery, Salon 91, and The Irma Stern Museum. In 2014, Denovan was short-listed in the Vuleka Competition for his portrait entitled Kouros. In 2017, Denovan's portrait, Weighed Down, was selected as a finalist in the Sanlam Portrait competition.



ARM AND A LEG STILL LIFE, 2019

Framed collage of paper, ink, pencil and acrylic

Location | Vineyard Venue



BODY PLANT VASE, 2019

Framed collage of paper, ink, pencil and acrylic

Location | Vineyard Venue



FOOT FACE URN, 2019

Framed collage of paper, ink, pencil and acrylic

Location | Vineyard Venue



HAMLET STILL LIFE, 2019

Framed collage of paper, ink, pencil and acrylic

Location | Vineyard Venue

CHRIS DENOVAN (1983)

Denovan's work draws on various aesthetic influences from pre-Modern portraiture, which instigates a commentary on the idea of portrait-making, and what it means in a contemporary world full of digital self-identification and self-imaging. The characters in his paintings exist within the virtual, the imagined and the historical realms of portrayal, where they strive for recognition in some ill-defined present-day reality. Arranged together in strange tableaux, they appear as long-forgotten heroes or obscure figures of myth. In Denovan's work, the expected brushes up against the strange, and the recognisable leans towards the unfamiliar.



HAND URN, 2019
*Framed collage of paper, ink,
pencil and acrylic*
Location | Vineyard Venue



HAND VASE ON WHEELS, 2019
*Framed collage of paper, ink,
pencil and acrylic*
Location | Vineyard Venue

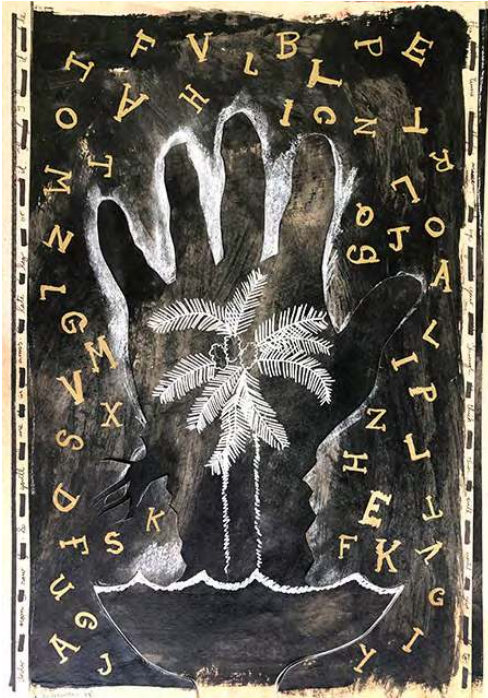


KILL JUG, 2019
*Framed collage of paper, ink,
pencil and acrylic*
Location | Vineyard Venue



PALM OF THE HAND 1, 2019
*Framed collage of paper, ink,
pencil and acrylic*
Location | Vineyard Venue

CHRIS DENOVAN (1983)



PALM OF THE HAND 2, 2019

*Framed collage of paper, ink,
pencil and acrylic*

Location | Vineyard Venue



SNAKE URN, 2019

*Framed collage of paper, ink,
pencil and acrylic*

Location | Vineyard Venue



**STILL LIFE WITH
CAULDRON, 2019**

*Framed collage of paper, ink,
pencil and acrylic*

Location | Vineyard Venue



VESSEL VASE, 2019

*Framed collage of paper, ink,
pencil and acrylic*

Location | Vineyard Venue

GEORGE DEVLIN (1937)

George Devlin studied at the Glasgow School of Art from 1955 to 1960. On leaving art school Devlin studied and painted in Greece and Italy and later crossed the Sahara Desert where he established himself in West Africa.

Upon his return to the UK he was invited to teach in the painting school at The Glasgow School of Art (1962 - 1968) He was elected a member of The Royal Scottish Society of Painters in Watercolour (R.S.W.) in 1964 aged only 27. He was awarded a major Arts Council Award in 1968 and established his own painting school in 1969, first sited in Scotland, but later relocated to France.

Devlin is a distinguished portrait painter and was commissioned in 2000 by The National Portrait Gallery, Edinburgh, to paint Nobel Prize Winner Professor Sir James Black. He has been commissioned by Cunard to paint works for their new liner QM2.

In recent years Devlin has worked in Singapore, Hong Kong, Japan, France, Italy, South Africa as well as Ireland and Scotland.



MASTIANO*

Oil on canvas

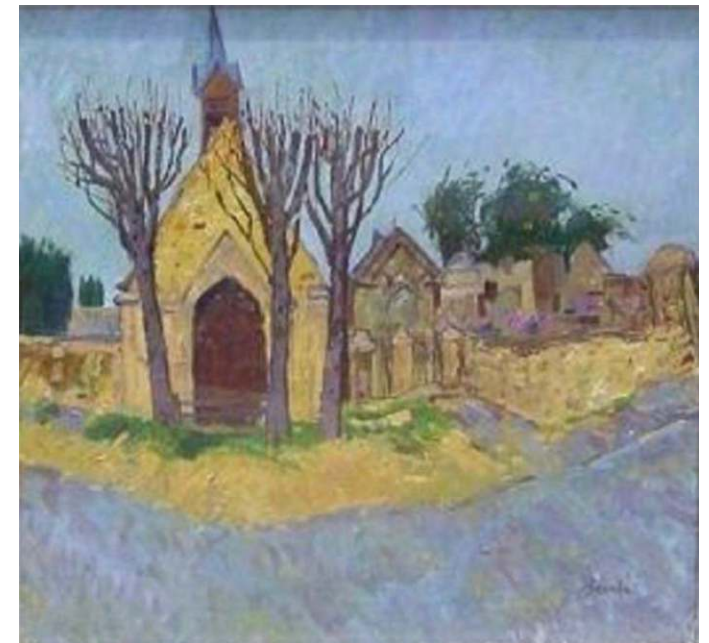
Location | Room 6 - Huguenot Suite



THE CHEF'S COLD BEER*

Oil on canvas

Location | Main Hotel Sunken Lounge



EASTER, AINCOURT*

Oil on canvas

Location | Main Hotel Sunken Lounge

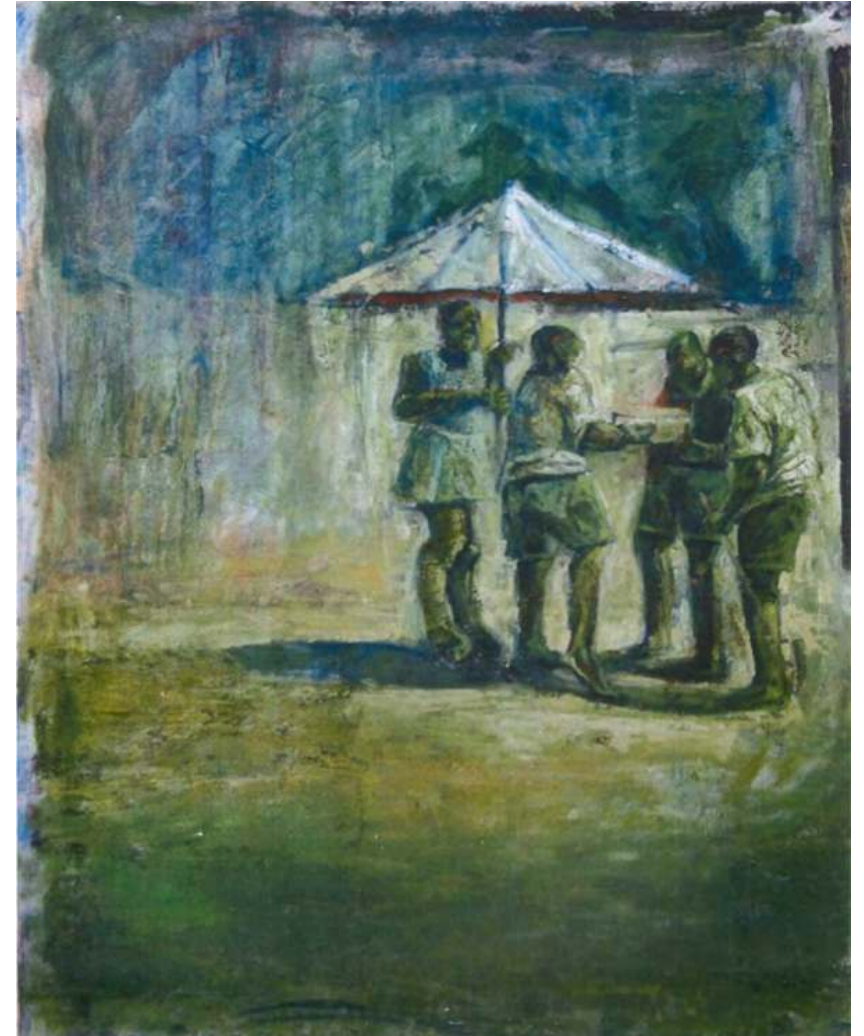
RICKY DYALOYI (1974)

Ricky Dyaloyi was born in Gugulethu, Cape Town on 8 August 1974. From a young age he felt inspired to draw and sketch the vibrant community and life that surrounded him in the township. His creativity and love for the arts was encouraged and nurtured by his parents during his adolescent years and by 1988, at age fourteen, he was attending part time art classes at C.A.P. (Community Arts Project). From this training he was propelled to participate in workshops and exhibitions.

Dyaloyi's imagery and thematic evolved around the time of South Africa's first democratic elections - an exciting time in South Africa's history where there was an influx of discourse and exchange between all South African artists in the country. His oeuvre therefore fits into a broader genre of South African painting, which has its roots in the Thupelo programme, which started in the 1980s in Johannesburg, South Africa and later was brought down to Cape Town in the 1990s.

Dyaloyi's style of painting reflects ordinary citizens going about their daily lives, rendered in heightened colours to reveal the effervescent quality of the community and people with which he lives. The artist pays special attention to the South African context and hopes to highlight "...the black people's level of existence." And with an uncanny determination, Dyaloyi aims to unravel the simple mysteries of the human condition through his medium of choice oil paint.

In 2016 at Cape Town Art Fair, Everard Read focused on his most recent works, whilst also launching Dyaloyi's monograph at the event. 2016/2017 Dyaloyi will be partaking in the group's exhibitions at CIRCA London.



BAMBALELA (HANGING ON)

Mixed Media on canvas

Location | Main Hotel Dining Room

NORMAN EDGAR (1948)

Norman Edgar was born in Paisley in 1948, and studied at the Glasgow School of Art (1966-70) under David Donaldson. He later taught art himself, becoming a full-time painter in 1990.

Edgar's style is spontaneous and painterly. His work is in the tradition both of late 19th century flower painters such as Fantin Latour and Manet, and of the Scottish Colourists. He paints with pure colour, sensitive to the nuances of reflected and refracted hues, but is not afraid to use the glossy blacks Manet employed.



EVENING IN GOUROCK*

Oil on canvas

Location | Main Hotel Lounge



CADWELL BAY*

Oil on canvas

Location | Main Hotel Lounge

SASHA HARTSLIEF (1974)

Sasha Hartsliet was born in 1974 in Gauteng. At the age of seventeen, she came to Cape Town to study English and Philosophy at UCT. Passionate about drawing from an early age, she is largely self-taught, closely observing other artists and avidly reading up on technique.

Sasha Hartsliet was born in 1974 in Gauteng. At the age of seventeen, she came to Cape Town to study English and Philosophy at UCT. Passionate about drawing from an early age, she is largely self-taught, closely observing other artists and avidly reading up on technique.

Hartsliet had always been passionate about drawing, but the desire to become an artist only crystallized into a decision in 1995, when she enrolled at Cape College under the tutelage of Elizabeth Gunter. Her subjects are often viewed from a philosophical, deeply personal perspective, resulting in striking works that are emotionally charged, pensive in mood and considered in composition. Her subtle investigations into the human condition via the underbelly of Cape Town life somehow strike a chord with us.



BRUSHING HER TEETH

Oil on canvas

Location | Room 6 - Huguenot Suite



STUDY OF TWO LIGHT SOURCES

Oil on canvas

Location | Room 6 - Huguenot Suite

SASHA HARTSLIEF (1974)

“I defer to the classical Masters for inspiration,” says Sasha Hartslief, who admits to placing images painted by the 19th century American Impressionist, John Singer Sargent, next to her easel while she paint.

Her muses include the 19th century neo-classicist, Jean-Auguste-Dominique Ingres, whose draughtsmanship and linear dexterity provide formal inspiration for her works. But Hartslief’s brushstrokes are more diffuse than the precise, stylized techniques of the neo-classicists. Like the 19th century French Impressionists, she uses brushstrokes to evoke the transience of light, colour and movement. And like her Renaissance and Impressionist forebears, she employs everyday visual devices to explore the way in which atmospheric light and tonal modulations inform a surface, and to evoke atmospheres fraught with symbolic subtexts.

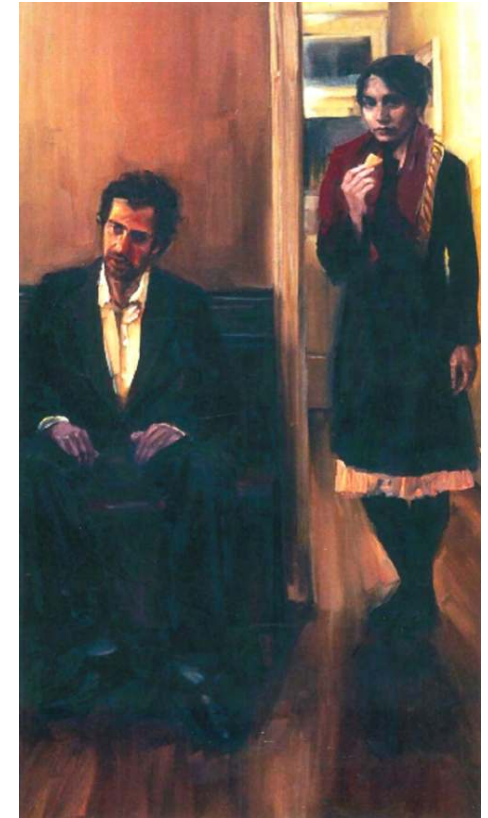
But the transience of the captured moment is counterbalanced by the disciplined rigor of Hartslief’s technique and painterly process. She admits to being “obsessively skills-driven and consumed” by her work. Each image becomes a formal study in light, contour, and line.



GIRL DRESSING

Oil on canvas

Location | Room 6 - Huguenot Suite



ORANGES

Oil on canvas

Location | Main Hotel Lounge

SASHA HARTSLIEF (1974)

Hartslief's experimentation with chiaroscuro techniques derives inspiration from the works by 17th century Baroque masters such as Rembrandt who, through the buildup of impasto paint, evoked light, and shadow in his portraits as a psychological device, similar to the way in which stage-lighting functions in the theatre. Often seeming to be lit from below, the expressive shading in Hartslief's portraits tends to converge around the facial hollows, giving the paintings a spatial as well as emotional depth. The eyes of the women in her portraits seem inwardly focused.

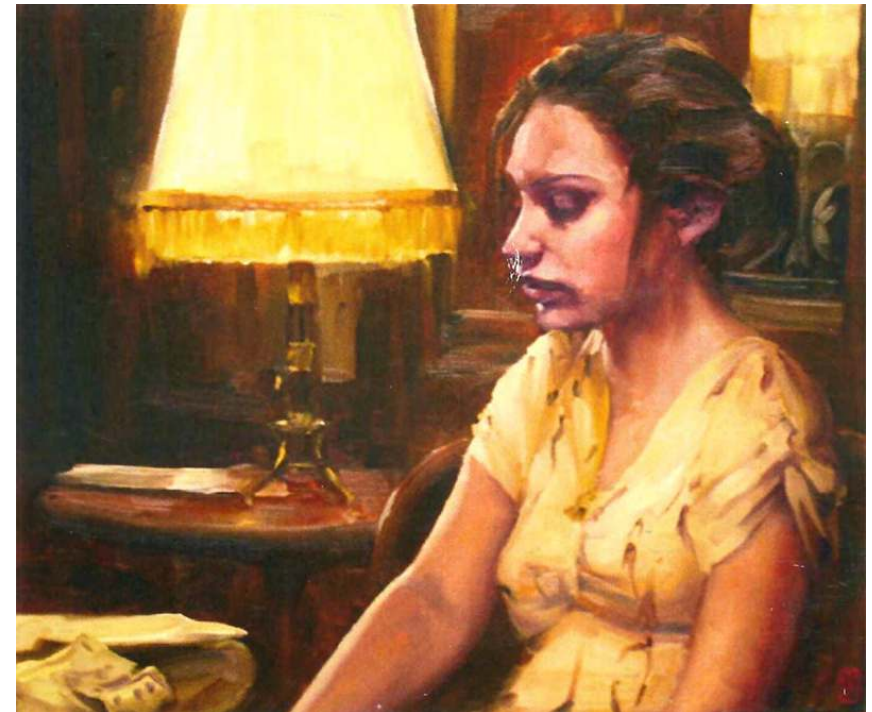
Since 1999, Hartslief has exhibited regularly at the Everard Read Gallery, Cape Town, including several solo exhibitions. She continues to attract a broad collector base from around the world and is clearly one of South Africa's most exciting young talents.



CAPE TOWN STATION, 2017*

Oil on canvas

Location | Room 10 - Nomatember Suite



THOUGHTFUL*

Oil on canvas

Location | Room 7 - Hibiscus Suite

KEN HOWARD (1932)

Ken Howard was born in London. He studied at Hornsea College of Art from 1949 to 1953 and at the Royal College of Art from 1955 to 1958. Howard received the British Council Scholarship to Florence in 1958 - 1959. He was elected as a member of the New English Art Club in 1962. Howard became a member of the Royal Society of Painters in watercolours in 1979 and the Royal West of England Academy. He was elected to the Royal Academy in 1983.

Howard served as a marine from 1953 to 1955, and kept a meticulous sketchbook filled with drawings of the daily life of soldiers. Based on this work, in 1973 he was appointed as the Official Artist of Britain's Imperial War Museum.

Howard's inspiration has always been drawn from light, whether the silver grey of winter or the sparkle of summer.



LORRAINE, BLACK AND YELLOW KIMONO

Oil on canvas

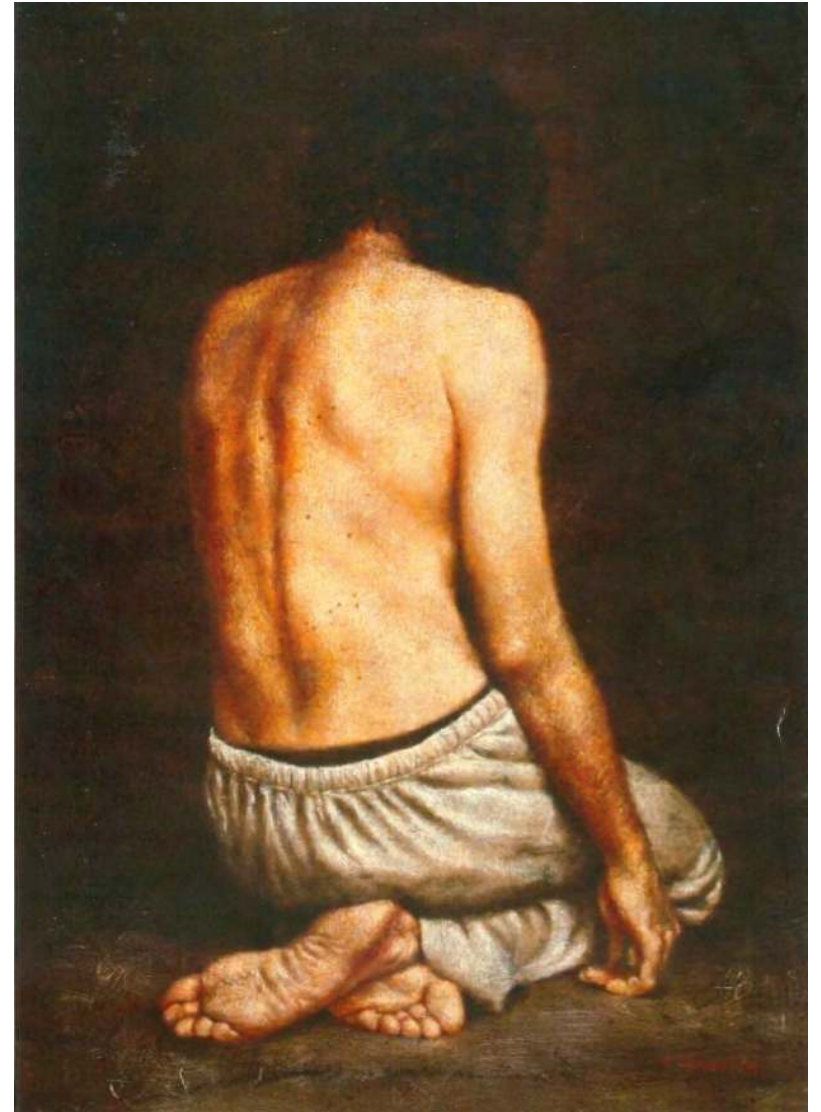
Location | Main Hotel Lounge

CLAUDE JAMMET (1953)

Claude Jammet was born in Harare, Zimbabwe. Jammet has resided in South Africa since 1973 and is a self-taught painter of landscapes, seascapes, wildlife, figures, and portraits, working in oil, watercolour and pencil. Between 1977 and 1987 Claude painted under the name of Jammet-Tait.

Jammet has travelled extensively and lived in several countries including Kenya, India, Japan, and France. Since 1980 she has lived and worked in Knysna where she has been involved in many local projects. In 1986 Jammet produced and directed “Caliban”, a personal interpretation of the Arthurian tales. From 1983 until 1985 she was director of the Tait Gallery in Knysna.

Jammet has participated in many group exhibitions since 1975 in South Africa and once in Paris in 1979. In 1983, she exhibited at the Lookout Art Gallery, Plettenberg Bay, the first of the four-solo exhibition held in South Africa.



BATHS #8*

Oil on canvas

Location | Room 3 - Frangipani Suite

CHARLES KAMANGWANA (1972)

Charles Kamangwana is an internationally recognized painter from Zimbabwe. He began painting as a child and now works as an instructor of painting and visual arts at the National Gallery of Zimbabwe. Over the past 10 years, Kamangwana has won numerous awards including the 2002 Merit Award from the National Gallery of Zimbabwe. He has staged annual exhibitions in Europe for the past five years and recently served as an artist in residence in the Netherlands. In 1999, he was selected to attend the Caversham Press printmaking workshop in KwaZulu-Natal where he received instruction from renowned South African artist David Koloane.

Kamangwana derives endless inspiration from the streets of Africa and has mastered the ability to capture seemingly insignificant moments with striking flair. His characters are often depicted from the back or with murky faces, focusing the viewer's attention on the larger setting. Kamangwana's paintings often celebrate the contributions of the working-class and his recent show at Zuva Gallery in Johannesburg included bold renditions of miners, street vendors and construction workers.

Kamangwana also tackles sensitive political issues in Zimbabwe using an understated yet powerful style that raises important questions about his country's future.



ON THE MOVE*

Oil on paper

Location | Room 8 - Chambre Bleu Suite

NORMAN KIRKHAM (1936)

Norman Kirham was born in Glasgow and studied at the Glasgow School of Art from 1953 - 1958. He has been an interior designer and furniture designer and has held various teaching appointments at Glasgow School of Art. He is also a past president of Glasgow Art Club and is currently the Honourary Secretary of the Royal Glasgow Institute of Fine Art.

Over the years Kirkham has been a regular exhibitor at the Royal Academy (London), Royal Scottish Academy, Royal Society of Portrait Painters (London) and the Royal Glasgow Institute.

Kirkham loves the tactile quality paint. Influences include the Scottish Colourists and the Glasgow Boys. His strength lies in composition and his interests extend from still life and landscape through to portraiture and genre painting.



STILL LIFE, LOBSTERS AND OYSTERS*

Oil on canvas

Location | Main Hotel Sunken Lounge

AYANDA MABULU (1981)

Ayanda Mabulu was born in a shanty-township called Zwelitsha, outside King Williams Town in the Eastern Cape. Encouraged from a young age, Mabulu was given tasks involving drawing which he thoroughly enjoyed. From Grade 4 onwards he knew that art was the only thing he really wanted to do. He began by sketching the township life of the people around him.

On completing his schooling, Mabulu got involved in community projects where he picked up the basic techniques of painting and thereafter developed a unique style of his own. Painting became Mabulu's catharsis for the pain and anguish he felt growing up as a disenfranchised youth in Apartheid in South Africa.

Mabulu's work is colourful and meaningful touched with both humour and pathos. His art depicts life in the vibrant townships of our rainbow nation. He paints his surroundings with complete honesty and intends to continue reflecting visuals of his day-to-day existence on canvas. His desire, dedication and passion have motivated him to "tell the story, like Credo Mutwa, past the Steve Biko ideology, to the future kings and queens of South Africa".



GRAVY TRAIN

Acrylic on canvas

Location | Room 10 - Nomatamba Suite



THAT'S THE MAN HE WAS

Acrylic on canvas

Location | Room 10 - Nomatamba Suite

IO MAKANDAL (1987)

Io Makandal is an interdisciplinary artist based in Johannesburg, South Africa. Working primarily with drawing, photography, organic matter and installation, her practice is concerned with feminist and environmental embodiments of process, entropy, urban ecology, and hybrid environments during a time of environmental shift.

“I am intrigued by how humanised activity on earth creates a binary between nature and society and how this dynamic is continually evolving. I see my work as a fiction of space and place. It illustrates the fluctuation between the environments we create and the supposed natural realm. I am interested in processes, matter, intersectional spaces, hybrid environments, relational realities, pataphysics, autopoiesis and third landscapes in the time of climate change. This working methodology enacts with a greater concern for the meeting of artifice and ‘nature’ in a time of an urgent and emergent need to stay with the trouble. The concept of the garden, how nature is controlled and the construction of landscape are also central themes in my work.”

TERRA VISION IV, 2020*
Mixed media drawing collage on archival paper
Location | Main Hotel Dining Room

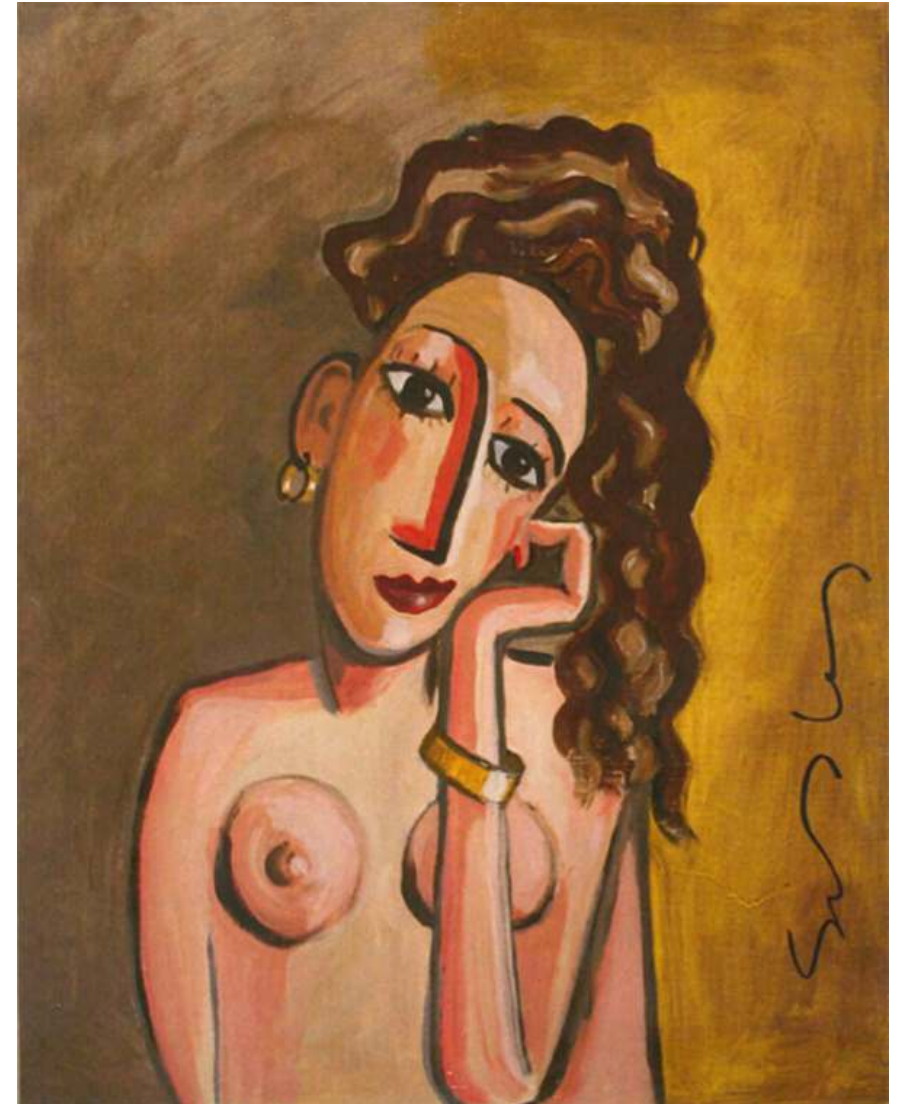


SIBLEY MCADAM (1948)

Sibley McAdam was the co-founder of Biggie Best in South Africa and with his wife they created a very successful chain of outlets and furniture and lifestyle designs. They sold everything to enroll in humanitarian work, however their journey was to result in partial disillusionment and they returned to mainstream life.

McAdam started carving decoy ducks, called them Block and Chisel, and the name stuck. They now have a series of successful outlets for trendy furniture and lifestyle items. Sibley is the designer and artistic creator of the products.

McAdam had always painted, and that has been his ultimate dream. Although he had painted sporadically throughout his business career, McAdam committed himself to painting in 2008. His work gives insight into his own life experiences, and how class structures, traditions, superstitions, past lives, and religion have impacted on his life, both blatantly and subtly.



UNTITLED

Oil on canvas

Location | Room 1 - Honeysuckle Suite

DENBY MEYER (1966)

Denby Meyer was born in Johannesburg and educated at Woodmead High School and the Johannesburg School of the Arts. She completed her studies at the University of Cape Town, with a Liberal Arts Degree. She did post graduate studies with the AAA School of Advertising, before working briefly in advertising.

Denby became a professional artist in the late 1990's. She is represented by the Everard Read Gallery in Johannesburg and Cape Town, where she has had several solo exhibitions, as well as having participated in numerous group exhibitions. Denby Meyer's work represents a personal view of the world we live in and the effect we have on it.

The human stamp is to be found everywhere we look. Nowhere is untouched by mankind's presence. Denby's work is about that immutable link. The social connection with our environment, its effect on our behavior and the way we react to it. These paintings emphasize this connection.

Without imposing too much, relying on her instincts and medium to explore that, which unfolds, she distils areas of clutter into their primal tonal values. In our subconscious, like music, colour directs our emotions, and it is here that Denby finds her unique way to a personal vision, be it in acrylic or watercolour.



SOME TIME TO RELAX

Oil on canvas

Location | Room 1 - Honeysuckle Suite

NIGEL MULLINS (1969)

Nigel Mullins completed his Master of Fine Art degree with distinction at Rhodes University, South Africa in 1993. Since graduating, he has had numerous solo exhibitions in South Africa, the UK and Germany and has taken part in some 50 group shows. His work has been represented on the Cape Town, Johannesburg, Frankfurt and London art fairs and on the Mumia International Underground Animation Festival, Brazil.

In 2014 he exhibited a body of work called Chaotic Region at Oliewenhuis Art Museum in Bloemfontein, South Africa. Mullins is the winner of the first prize at the Royal Over Seas League 14th Annual Open Exhibition in London in 1997, he was a nominee for the Daimler Chrysler Award for Contemporary South African Art in 2000 and recipient of a merit prize at the ABSA Atelier in the same year.



**VOTIVE REPURPOSED, AFTER, MICHELANGELO,
MADONNA OF BRUGES, 1501 - 1504, 2021***

Oil on wood and frame

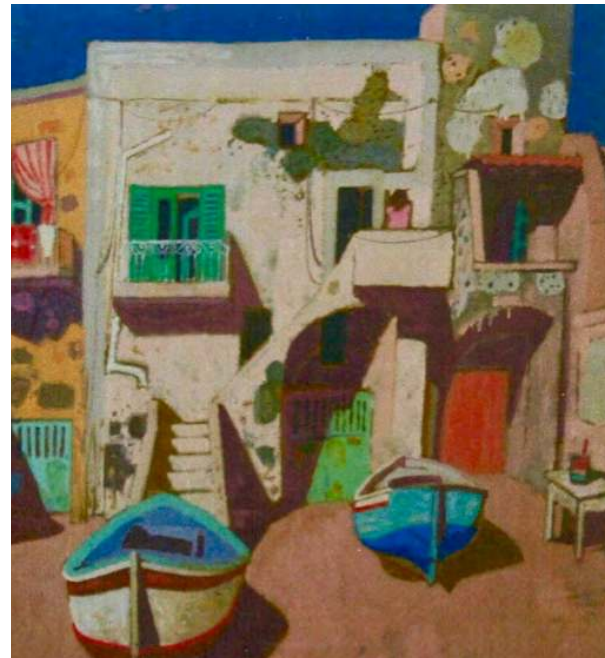
Location | Main Hotel Dining Room

LEON MORROCCO (1942)

Leon Morrocco was born in Edinburgh and studied at Duncan of Jordanstone College of Art, The Slade, and Edinburgh College of Art. In 1968, he won an Italian government scholarship to study at the Accademia di Brera in Milan. He was lecturer in drawing and painting at Edinburgh College of Art from 1965 - 1968, and then took up a similar post at Glasgow School of Art from 1969 - 1979.

In 1979 Morrocco moved to Australia as Head of the Department of fine art at the Chisholm Institute in Melbourne. He resigned in 1984 to devote all his time to painting.

Morrocco was elected an Associate of the Royal Scottish Academy in 1971, and had eight solo exhibitions in the United Kingdom before moving to Australia where he had a series of highly successful exhibitions in both Melbourne and Sydney. Morrocco's works reveal both his outstanding draughtsmanship and his passion for colour. In 1998, a monograph on his life and work, *Leon Morrocco: Journeys and Observations* were published. Morrocco currently works both in London and Nice.



DIVERTIMENTO, ROMA* (left)

Oil on canvas

Location | Main Hotel Lounge

FISHERMEN'S HOUSES BAY OF NAPLES* (right)

Oil on canvas

Location | Main Hotel Lounge

FRANCOIS MOUTON (1962)

Francois Mouton was born in Zimbabwe. He moved to South Africa, and studied at the Frank Joubert Art School in Stellenbosch, with Ruth Prowse, and at the Michaelis School of Fine Art at the University of Cape Town. Mouton also studied Etching and Printmaking with Jan Vermeulen and Hardy Botha.

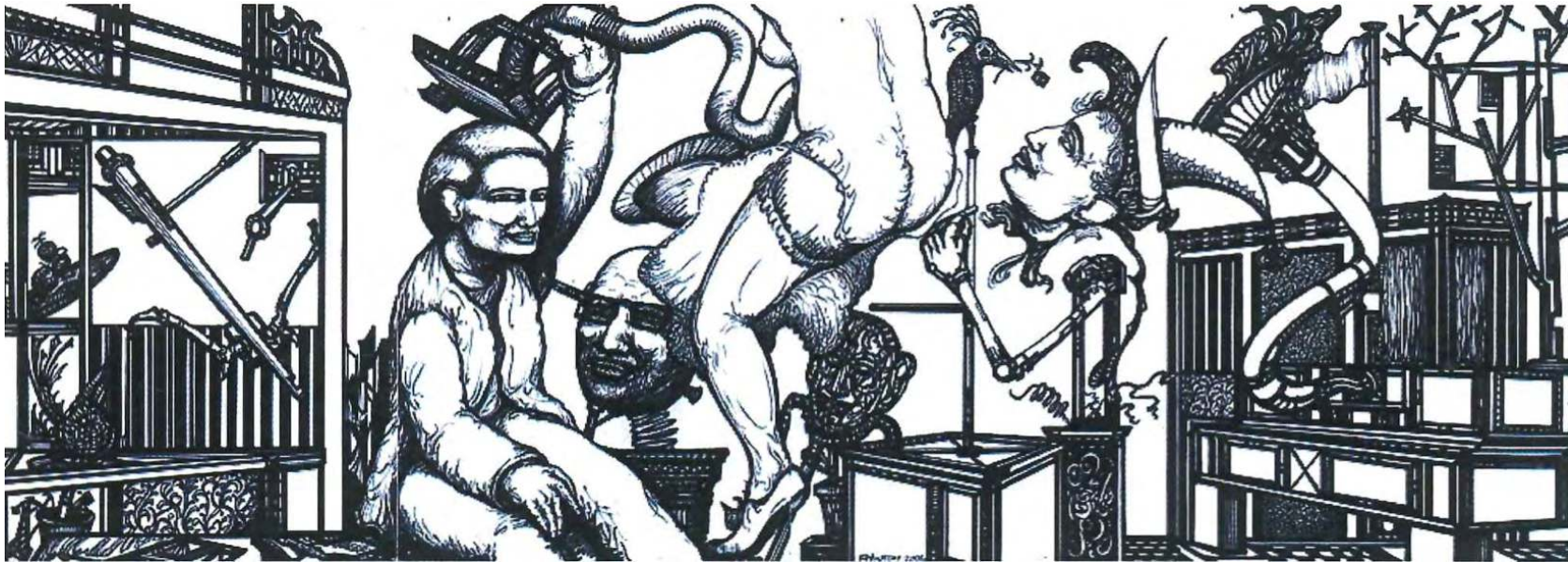


UNTITLED

Ink on paper

Location | Room 9 - Armani Suite

FRANCOIS MOUTON (1962)



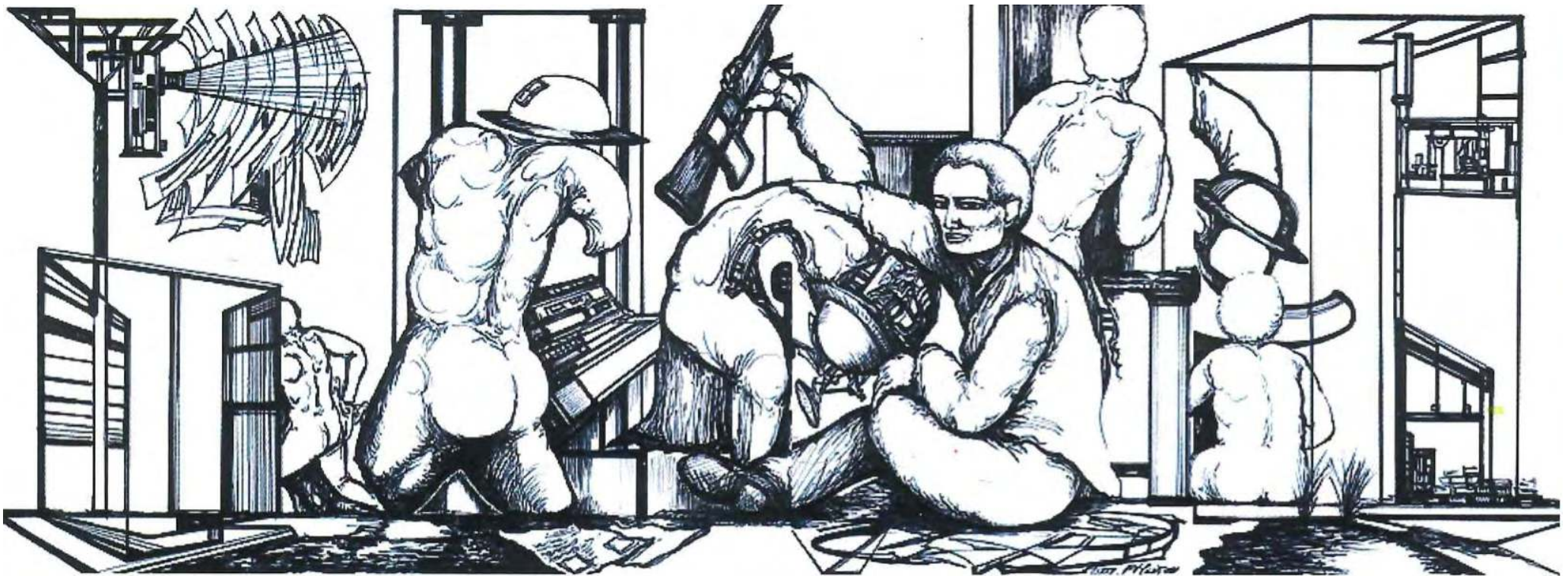
UNTITLED
Ink on paper
Location | Room 9
Armani Suite



UNTITLED
Ink on paper
Location | Room 9
Armani Suite

FRANCOIS MOUTON (1962)

In describing his process, Mouton draws on Jungian thought: “The creative process, as far as we are able to follow it at all, consists of the unconscious activation of an archetypal image, and in elaborating and shaping this image into the finished work. By giving it shape, the artist translates it into the language of the present, and so makes it possible for us to find our way back to the deepest springs of life. Therein lays the social significance of art: It is constantly at work, educating the spirit of the age, conjuring up the forms in which the age is most lacking. the unsatisfied yearning of the artist reaches back to the primordial image of the unconscious which is best fitted to compensate the inadequacy and one-sidedness of the present. The artist seizes on this image, and in raising it from deepest unconsciousness he brings it into relation with conscious values, thereby transforming it until it can be accepted by the minds of this contemporaries according to their powers.”



UNTITLED

Ink on paper

Location | Room 9 - Armani Suite

HENNIE NIEMANN JR (1972)

Hennie Niemann Jr was born in Bloemfontein to artist Hennie Niemann and his wife Margriet. From 1980 to 1989, Niemann moved with his family to Vermont where he was introduced to art at a very early age.

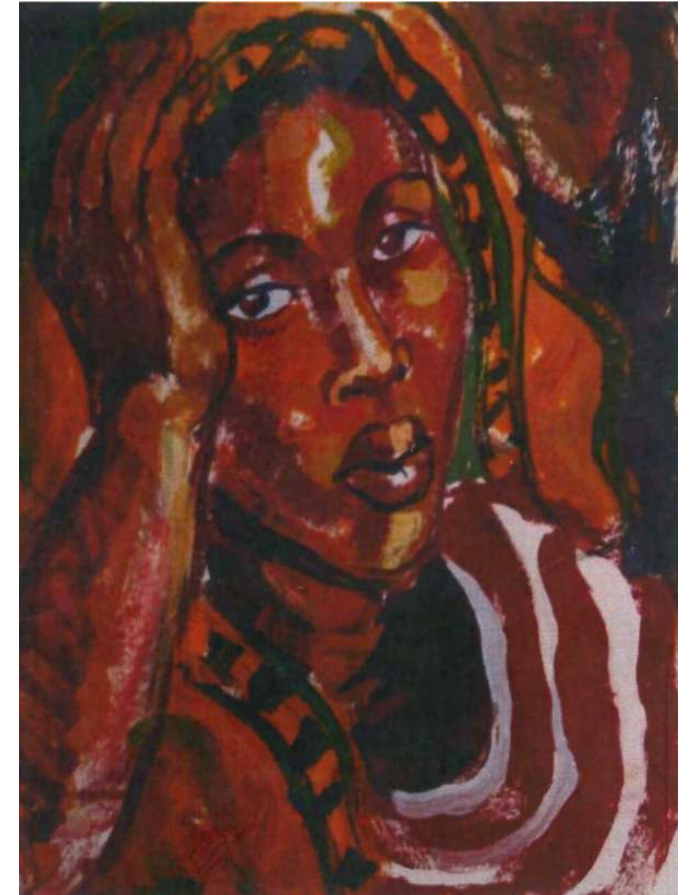
Niemann is closely associated with the master artist Gregoire Boonzaaier, under the tuition of his father Hennie Niemann Sr. After matriculating from Hermanus High School in 1990, Niemann's military service afforded him a year in the Kruger National Park. It is here, surrounded by bushveld, that his love of nature and wildlife is nurtured. In 1991, drawing on this new-found source of inspiration, Niemann returned to Vermont and began painting. His expressions and bistre sketches reflects intense affinity with the interactions of the wild.



UNTITLED

Oil on canvas

Location | Room 7 - Hibiscus Suite



UNTITLED

Oil on canvas

Location | Room 7 - Hibiscus Suite

HENNIE NIEMANN SR (1941)

Hennie Niemann Sr was born in Bloemfontein. He attended school and university in the same city, where he qualified as a teacher. Niemann's career as a professional artist started in 1983. His approach is strongly influenced by the character and mood of the subject he is portraying.

Niemann's inspiration comes from the local environment – farm laborer's harvesting wheat or picking fruit, fynbos pickers collecting bouquets of indigenous flowers and fisher folk sorting their catch. Niemann works mainly in oils and sometimes uses pastels over the oils in a Mixed media on paper.



UNTITLED

Oil on canvas

Location | Room 10 - Nomatamba Suite

MARC POISSON (1952)

Marc Poisson was born in Durban. He is self-taught, working predominantly in oils and pastels. Concentrating mainly on the play of light and shade in his subject matter, he combines strong emotive effects with stimulating textural techniques to achieve rendering that are appealingly attractive.

Poisson displayed a keen interest in art from a very early age and went on to become one of the country's leading pastel artists. Poisson held his first group exhibition in 1977 with Wallace Hulley, one of South Africa's leading watercolourists. Following the success of his first solo exhibition in 1981, Poisson established his career as a professional artist with a view to capturing the beauty of the South African landscape in both oils and pastels.

Now settled in Sydney, Poisson endeavors to capture the colourful, vibrant effects of the light in Australia's diversity of landscapes. From rugged, pastoral country scenes to the panoramic Sydney Harbour, Marc treats these time-honoured subjects with a fresh, dynamic approach.

Poisson is known for the striking way he captures the effects of light and shade in his subjects. These include landscapes, street scenes, seascapes, boats, and figure studies as well as his street scenes of the Cape Dutch architecture found in the Stellenbosch University area.



UNTITLED

Oil on board

Location | Room 1 - Honeysuckle Suite

GEORGE ROWLETT (1941)

George Rowlett was born in Troon on the West Coast of Scotland. He attended Camberwell School of Art and the Royal Academy Schools. Rowlett is renowned for his landscape paintings using bold impasto, powerfully evoking a sense of place through strong colour and elemental composition. His images with their energetic brushwork and expressive colour have made frequent appearances in one- man and mixed exhibitions in South Africa, the United States, and the United Kingdom.

Working directly from the subject, the surface of his canvases are built up with extraordinary speed to a rich and succulent impasto where colour and surface combine to convey atmosphere, light and mass, Rowlett delights in the properties of thick paint and has developed his own very personal visual language to observe and to record the two places where he lives and works: the Thames at Rotherhithe and the coastal area of East Kent.

Rowlett has carved out his own modest but distinct place in the evolution of landscape painting. Viewed from very close, the images in Rowlett's landscapes dissolve into swirling abstractions. His landscapes make their presence felt not only as lively, original, and imaginative renderings of the busy Thames or the quiet cornfields, cliffs, and churchyards of Kent, but also as weighty, tactile physical objects.



CORNFIELDS IN THE RAIN*

Oil on canvas

Location | Main Hotel Lounge

GLEN SCOULLER (1950)

Glen Scouller RSW RGI is a contemporary Scottish artist living in Ayrshire. His passion is for colour and light with a strong bold approach to his subject matter which includes landscape, still life and the human figure. Scouller's work is based on direct observation from nature, painting en plein air and developing larger works in the studio.

Throughout a long and distinguished career, Glen has had over 50 solo exhibitions in the UK and abroad. He also recently became an author, penning a book in 2016 about his watercolour paintings. Elected a member of the Royal Scottish Society of Painters in Watercolours (RSW) in 1997 and the Royal Glasgow Institute (RGI) in 1989 he has also won many awards for his work in both oil and watercolour and is included in numerous corporate and public collections worldwide including The South African Government, The Scottish Government, De Beers and The Royal Bank of Scotland.

Scouller said, "Cezanne once said that the most difficult thing to do was to be creative in front of nature. It took a major painter like Cezanne to be just that. The rest of us mere mortals can only strive to be thus."



**BEACH UMBRELLAS, CASTIGLIONE DELLA PESCIA,
TUSCANY, 2008***

Oil on canvas

Location | Room 8 - Chambre Bleu Suite

GLEN SCOULLER (1950)

When asked about his own style, Glen says, “Painting ‘en plein air’ for me has always been a tremendously exciting challenge, none more so than in South Africa with its fascinating and varied landscape – a veritable painter’s paradise. The many nuances of colours, textures, light etc. all add to a truly intoxicating mixture for the artist’s palette.

I have always strived to work in front of nature as much as I can, to set myself challenges and attempt to say something fresh about my subject.

On this trip to the Southern and Western Cape I have painted in some stunningly beautiful places including Churchhaven with its impossibly turquoise blue lagoon, emerald green marshes and coastline dotted with tin roofed cottages. Then on to the jagged Chapman’s Peak overlooking the busy and thriving harbour at Hout Bay, to Arniston with its long golden beaches, colourful fishing boats and even more colourful fishermen and finally on to the Karoo with its semi-desert scrubland populated with Aloes larger than the tallest man and the many charming Victorian towns with Dutch inspired buildings. Such a variety of landscape and a visual feast for the eyes.

I only hope I have captured a little of the beauty of this great land.”



UNTITLED “BOATS AT REST II”

Watercolour

Location | Main Hotel Lounge

CARYN SCRIMGEOUR (1970)

Caryn Scrimgeour was born in Johannesburg in 1970 and has lived in Cape Town since 1972. In 1991, she graduated from the University of Stellenbosch with a B.A in Fine Art.

Scrimgeour's subject matter is chosen from commonplace objects that surround her. Delicate chinaware, glassware and insects are combined with common trinkets and knick-knacks and portrayed against a backdrop of richly patterned fabric in a way that is reminiscent of 17th century Dutch still life painting.

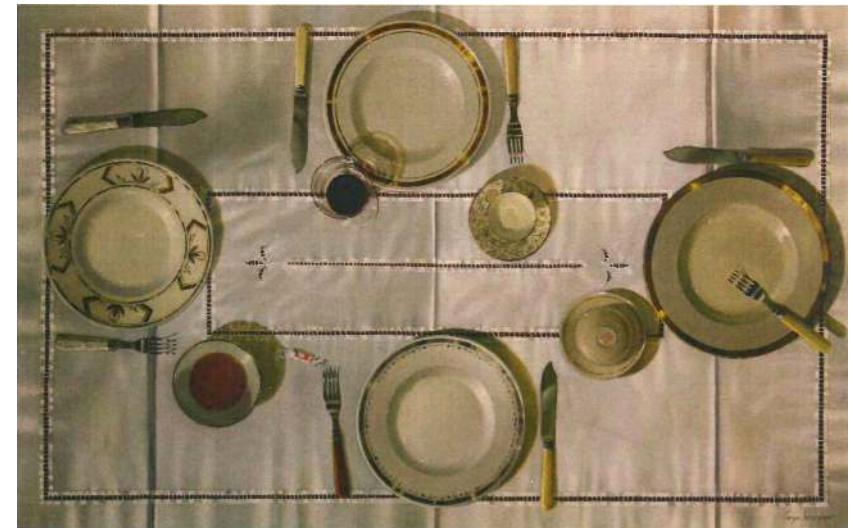
Objects that are fragile and precious are juxtaposed with mundane items, which in turn are elevated to the same level of importance. Her works are filled with symbolism, and the place settings consequently 'become representative of major events which have impacted my life over the past ten years, but which are also events that most women will experience during their lives, in one form or another.' The objects in these paintings are easily recognisable, familiar and often nostalgic, making the images highly accessible to the viewer.



WHITE RABBIT

Oil on canvas

Location | Room 7 - Hibiscus Suite



THE WARM BREEZE

Oil on Canvas

Location | Room 10 - Nomatamba Suite

RICHARD SMITH (1983)

Richard Smith was born in Edinburgh, Scotland. He immigrated to South Africa in 1958 and attended the Johannesburg School of Art from 1966 to 1968.

In 1969, Smith occupied the post of Sunday Time cartoonist. He lived in London from 1970 to 1972 where he worked on BBC TV animations and illustrations for the magazine Punch. Smith returned to South Africa at the end of 1972 and until 1976 was employed as resident cartoonist for The Rand Daily Mail. In 1976 he spent a year in Europe living mainly in Cephalonia. On his return to South Africa in 1977, he started a weekly cartoon in The Sunday Express. His freelance work at this time extended to The Financial Mail. Smith's first solo exhibition was in 1972 at the Arts Theatre Club, Leicester Square of Fine Arts, University of Wisconsin, Milwaukee in 1970.

In 1980 and 1983 he won the Standard Bank Cartoonist of the Year award. Smith's second solo show was held at the Carlton Centre Panorama, Johannesburg in May 1976.



LATE AFTERNOON - HEXRIVER

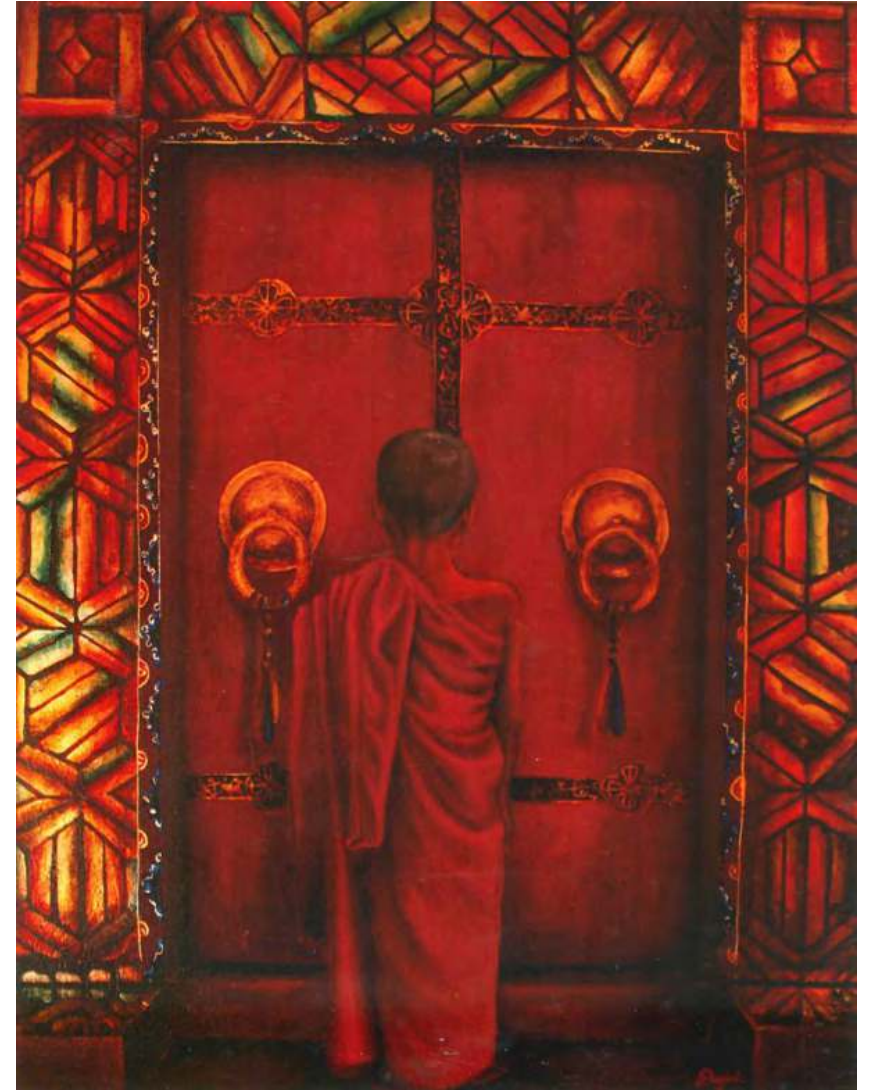
Oil on canvas

Location | Room 1 - Honeysuckle Suite

DEZIREE SWANEPOEL (1983)

Deziree Swanepoel was born to a family with no real interest in art. In high school, it was quite by chance that Swanepoel began painting. She only took Art as a subject to join her friends in the class. It was here that her talent as a decorative artist first became known.

After completing High School, Swanepoel attended art classes, and studied Fine Art for 2 years at Cape Town College. Unable to fund completing her studies, she took a position with renowned Cape Town interior decorator Ralph Krall. Krall encouraged Deziree's painting, and a successful collaboration ensued. Krall has commissioned many works from Deziree for use in his interior projects since then, and her works hang in several private and hotel collections, both locally and abroad.



UNTITLED

Acrylic on canvas

Location | West Wing Bathroom

SHANY VAN DEN BERG (1958)

Shany van den Berg was born in Riversdale in the Western Cape. After studying ceramics part-time from 1985, she studied life drawing and painting at Ruth Prowse School of Art from 1990 to 1992. Since then she started developing her own technique in oil painting and produced work exhibited at a variety of group exhibitions.

An art tour to Europe during 1998 greatly inspired her first successful solo in April 1999. Her work included oil paintings as well as bronze sculptures, which consisted of figures growing from Oryx horns and cement bases. It symbolises a ritualistic dance that captures an ancient tradition of celebrating the elements, so often forgotten in modern times.

Van den Berg was one of six South African artists that were invited to participate in a workshop and exhibition with six German artists in Lauenberg, Germany in May 1999. In February 2000 she participated with eleven other artists in an exhibition entitled A Celebration of Art and Technology in aid of the Nelson Mandela's Children's Fund sponsored by Hewlett Packard.



The ethereal, sensitive oil paintings by Shany van den Berg capture a mood reminiscent of contemporary mannerism and romanticism with a strong focus on technique. She succeeds in communicating the multi-layered emotions, ideas and modern concepts with a classical approach to portraiture and captures these ideas with a meticulous attention to detail and simplicity.

These paintings represent a realisation of true feelings, and symbolism plays a very important part in her paintings.

DOOP

Oil on board

Location | Room 9 - Armani Suite

JUDY WOODBORNE (1966)

Judy Woodborne was born in Cape Town. She obtained her Bachelor's Degree in Fine Art from the Michaelis School of Fine Art at the University of Cape Town in 1988 and an advanced Diploma in Printmaking awarded with Distinction in 1989. Woodborne was awarded her Masters of Fine Arts Degree with Distinction from the University of Cape Town in 1993 with a dissertation entitled *Moria, a Eulogy of Folly*.

Woodborne specializes in the technique of copperplate etching and has equipped her etching studio not only to produce her own works, but to teach the tradition of etching techniques. She has travelled and visited many printmaking workshops in the United Kingdom France, Germany and Austria and has travelled as far south as the Antarctic Peninsula, surviving Drake's Passage in the process.



UNTITLED

Acrylic on canvas

Location | West Wing Bathroom

UNTITLED

Acrylic on canvas

Location | West Wing Bathroom



JUDY WOODBORNE (1966)

Woodborne has spent some time working in various printmaking workshops such as the Grafische Werkstatt in Traklhaus, as well as taking part in collaborative printmaking portfolios with artist/curator Jan Jordaen, working on the “Break the Silence” HIV Campaign, as well as the Art for Humanity campaign. Other projects include the Playing Card Portfolio curated by Veerle Rooms, Belgium in collaboration with the Playing Card Museum, Kasterlee.

Woodborne is an accomplished amateur flautist who studied under the late Lucien Grujon. She lives and works in Cape Town.



**THE PARADE OF THE ONE-EYED
BEARDED BUFFOON**
Etching
Location | Room 9 - Armani Suite



THE BURIAL OF THE SARDINE
Etching
Location | Room 9 - Armani Suite

SARA-J

Sara-J was born in the United Kingdom, but returned to South Africa at the age of nine months old with her mother. She spent the better part of her childhood growing up in Cape Town, South Africa, studying at the Cape Technikon between 1985 and 1988, and majoring in graphic fine art. Sara-J was awarded the Hilary and Dorothy Champion Charitable Trust Bursary and the William Thorpe Bursary in 1986 and 1987 respectively.

She was one of three South African artists selected to exhibit in the People's Republic of China in 1987. Sara-J's works have found their way into businesses and homes throughout the world and she has sold work extensively in Australia and New Zealand.

In the past 27-year period, Sara-J set up network of retail outlets employing and training numerous people personally, creating a unique market for the sale of affordable art and acquiring a solid base of young collectors throughout the world. Her subject matter is humorous and often light-heartedly erotic, depicting and inspired by her everyday life experiences. In 1996, Sara-J featured in the prestigious Southern Life calendar and then published her own calendars for three consecutive years (1998, 1999 and 2000).



WHALE PLEASURE

Collage etching

Location | East Wing Bathroom

SARA-J

At the beginning of 2000, the artist rediscovered her childhood sweetheart and left her beloved South Africa to begin a strange and isolated life in the Netherlands. Since arriving in Europe, Sara-J has held several private viewings and solo exhibitions back home in South Africa, but also in the UK, France and Germany. Sara-J currently works mostly in oil, producing large colourful paintings. She also applies mixed media techniques in a highly original manner.



TABLE TOP PLEASURE

Collage etching

Location | East Wing Bathroom



DECADENT DUCK

Collage etching

Location | East Wing Bathroom

Sculptures

GUY DU TOIT (1958)

Guy du Toit uses a wide range of media in his sculptures including bronze, stone, wood, and steel, and draws in pen, ink and charcoal. He has exhibited extensively, both locally and internationally and been consistently supported by private and public collectors, institutions, academics, and fellow artists.

Honoured with several awards, he curates and adjudicates exhibitions and lectures at a number of Pretoria University, Johannesburg and Pretoria institutions, including Pelmama Academy in Soweto, and the Johannesburg School of Art, Ballet, Drama and Music. He runs workshops throughout South Africa and has been involved in community projects, seminars, and symposia. The past few years have increasingly been spent on private and public commissions and in working closely with artists and businesses, especially those involved in design, communications, architecture, advertising, and entertainment.



COCKEREL - LEGISLATIVE*

Bronze

Location | Room 3 - Frangipani Suite



REFLECTION*

Bronze

Location | Room 3 - Frangipani Suite

DYLAN LEWIS (1966)

Dylan Lewis was born in Johannesburg in 1964. After completing his schooling at S.A.C.S. in Cape Town, he studied art at the Cape Technikon in 1982. Dylan has always had a deep and abiding interest in the natural world. He worked at the Rondevlei Nature Reserve, Cape Town, for four years (1985-89). Here Dylan painted the backdrop of the diorama in the Field Museum, illustrated a field guide and worked as a taxidermist. His skill in taxidermy has greatly benefited his painting and sculpting.

In 1989, he studied painting at the Ruth Prowse School of Art under Ryno Swart and began exploring sculpture. In July 1991, he presented to the AGM of Timbavati two sculptures of Rhino, casting a series of thirty editions available to the landowners of the reserve. He was also commissioned by the reserve to paint their famous white lioness.

Later that year Lewis travelled to Europe studying art in its museums. In 1994 he moved to a farm outside Stellenbosch, where he has built his studio and bronze foundry. He casts his own sculptures in bronze. In 1995 he visited Codova in Alaska to represent South Africa at the “Artists for Nature Foundation Expedition”.

Working within a strict self-imposed discipline of direct observation of nature, he immerses himself in his subject, sketching and sculpting ceaselessly.

Seeking out the presence of the live animal Lewis says, “I sketch continuously, sometimes for weeks, until an understanding of form and movement emerges, then I sculpt small compositional studies followed by the final sculpture. Under the surface often lie fully sculpted skeleton and muscle studies.”



TRANS-FIGURE IX

Bronze

Location | Main Hotel Entrance

KEVIN ROBERTS (1965 - 2009)

Kevin Roberts was born in Rustenburg. His serene, balanced and carefully constructed paintings and sculptures have received widespread acclaim. Winner of several awards with his distinctive style of rhythmic patterns and recurring symbols, he is one of South Africa's most admired artists. He lived and worked in Johannesburg, lecturing part-time on painting and ceramics around Pretoria. Roberts sadly passed away in 2009.

“People are exposed to an incredible amount of visual information every day. What I intend to do with my painting is to re-awaken within the viewer the rewarding and pleasurable act of looking at a unique, rich, and considered two-dimensional object. It is my hope that the paintings function on many levels, from the formal to the conceptual. The act of putting the painting together and the poetic marriage of this to the imagery are to me an act of being and learning, more than finding quick solutions or tricks to solve the visual problems often confronted in painting. For this reason, I can only produce a few paintings a year, as they take as long as they take.”



NATURE I NATURE TRIPTYCH

Bronze

Location | Main Hotel Lounge

FLORIAN WOZNIAK (1962)

Florian Wozniak was born in Hanover, Germany in 1962. He spent his childhood in Germany, India and then in South Africa. From 1982 to 1986 he studied sculpture, printmaking, drawing, painting, history of art, art criticism, German and religious studies at the University of the Witwatersrand in Johannesburg. In 1986, he graduated with a BA in Fine Art, majoring in sculpture. From 1987 to 1988 Wozniak studied and travelled throughout Europe. He attended a course in lithography at the Internationale Sommerakademie Salzburg, Austria, and marble carving at Studio Carlo Nicoli in Carrera, Italy.

In 1989, he was employed as a sculptor/stonemason in Winterthur, Switzerland. From 1990 to 1991 he earned practical experience while he furthered his studies in stone carving and other sculpture techniques, e.g. bronze casting at the Bildhauerschule Mullheim, Switzerland. He attended a school for advanced studies in sculpture, as well as attending other courses in related fields such as drawing, morphology, ceramic art and art history.

In 1991 he was employed as a technical assistant and tutor at the Bildhauerschule Mullheim, Switzerland. This included the supervision and guidance of students with respect to their artistic development and giving classes in life drawing. From 1992 to 1997 he worked independently as a sculptor in Johannesburg with frequent assignments and travels throughout South Africa, Europe, and USA.

In 1993 and 1997 he participated in the Sculpture Symposium Littenheid in Switzerland. He has enjoyed successful solo and group exhibitions in South Africa, Switzerland, the United Kingdom, the United States, and Germany. His sculptures form part of many local and international public and private collections.



RECLINING WOMAN

Bronze

Location | Terrace Room



THE ROYAL PORTFOLIO
LA RESIDENCE

Should you have any queries or questions, please do not hesitate to contact us and we will be happy to arrange a tour of the hotel and its facilities.

Warm wishes,
THE ROYAL PORTFOLIO

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