

MYOPIA

RONÉL DE JAGER & MANDY COPPES-MARTIN



‘Till the slow sea rise and the sheer cliff crumble,
Till terrace and meadow the deep gulfs drink’

- Algernon Charles Swinburne

Myopia, a two-woman exhibition by Mandy Coppes-Martin and Ronél De Jager, queries our myopic lens and global mindsets on environmental issues through a series of mixed media works, examining beautiful and precarious seascapes and landscapes.

Mandy Coppes-Martin is known for her use of natural materials, specifically, her mastery with hand spun silk and hand-made paper and she is interested in redefining our relationship with nature and its economic function within society.

In *Myopia*, Coppes-Martin explores a new series of works inspired by aerial photographs taken of the oil spill in the Gulf in 2010. This series depicts seascapes from around the world, frozen in a tree-based resin and Perspex that commemorates and encapsulates Man's own creation: the oil spill. Through these works, she immortalizes man's resourcefulness with seemingly abstract silk drawings made from hand spun coloured silk. Coppes-Martin's use of silk is ambiguous; on the one hand, it signifies the seductive beauty and appearance of the medium, whilst also acting as a reminder of silk's historical connections as a medium of trade that fuelled industrialisation. The artist encapsulates these silk drawings in tree-based resin to symbolise a form of self-protection as trees often emit resin as a reaction to injury. Coppes-Martin subverts this natural form of self-protection inherent within nature, using the resin to encapsulate the abstract oil slick in a static frame. This objectification of the oil spill symbolises mankind's notion to attempt to contain and control of nature.

Furthermore, these replications of oil spills mimic the reality of their existence and the harsh impact and footprint oil spills have on the biodiversity. Through depicting a seemingly transitory interaction between oil and water, Coppes-Martin reflects on the imprint human existence may have on nature. Simultaneously, the artworks create a sense of disassociation with this reality and its aftermath. Coppes-Martin deliberately objectifies and beautifies the problem in order to lure the viewer into looking at the problem at hand and consider the effects of oil spillage on the environment. In doing so, she hopes to initiate resourceful conversations between nature and Man.

With the vastness of the ocean, we might consider the realities and imprints of oil spills as removed from our reality, Coppes-Martin brings the viewer into these realities: "*The effects of this oil spill can be seen for many years after the fact and yet because of its transient nature and man's ability to make things go away it would seem resolved, out of sight, out of mind...*" This kind of short sightedness demonstrating mankind's inability to acknowledge the world as it exists.



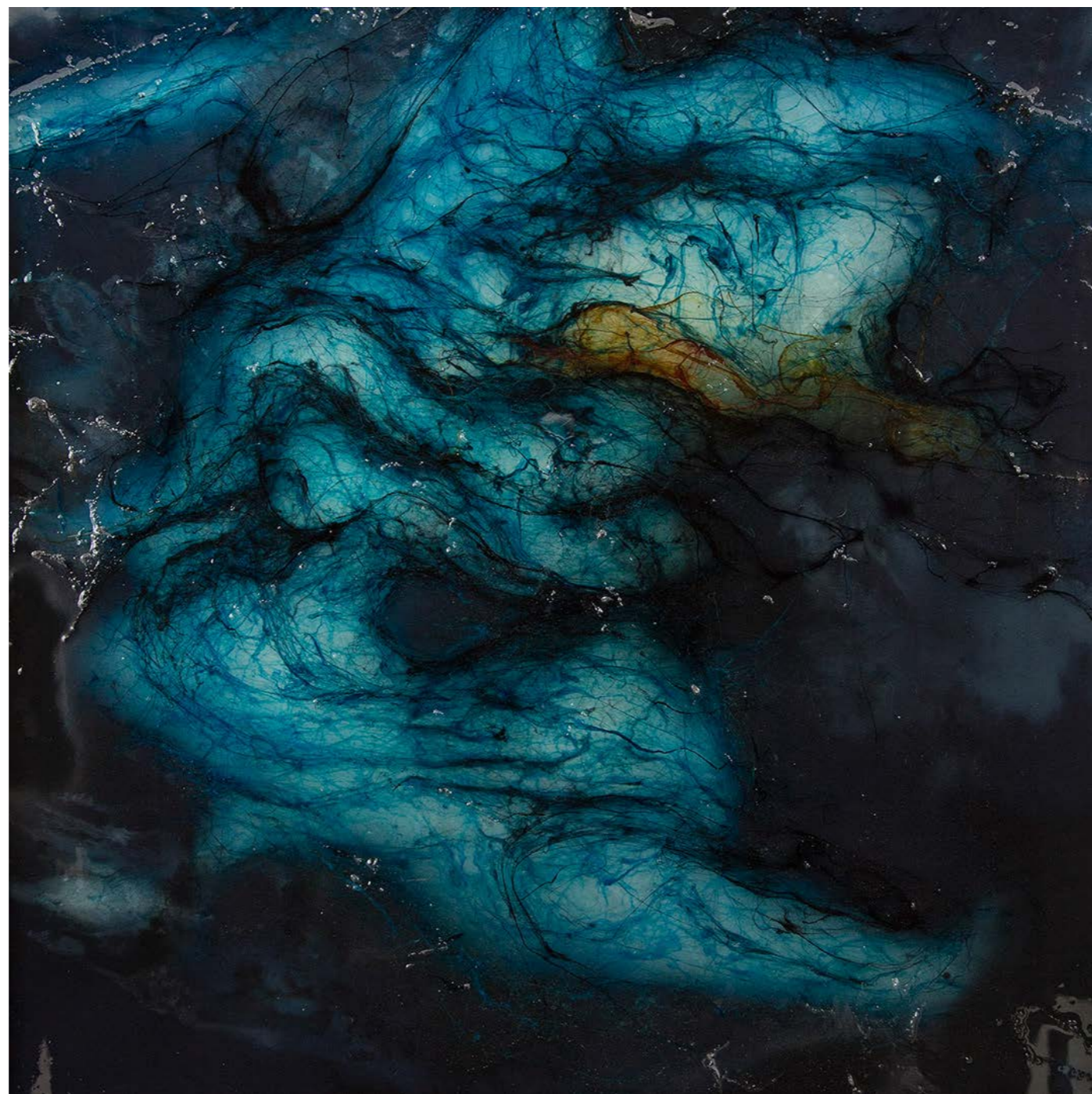




Mandy Coppes-Martin
Slick
Plexiglass, tree resin and silk thread
120 x 200 cm
R 85 000 | Mounted on wooden stand

*Percentage of sale goes towards Humpback Dolphin Research





Mandy Coppes-Martin
In the dark but still here
Plexiglass, tree resin and silk thread
84 x 84 cm
R 32 000 | Framed in natural wood frame

*Percentage of sale goes towards Humpback Dolphin Research



Mandy Coppes-Martin
Disturbing Seduction

Plexiglass, tree resin, silk thread, rust and yellow wood base
44 x 60 cm

R 14 000 | Mounted on wooden stand

*Percentage of sale goes towards Humpback Dolphin Research



Ronél De Jager presents a new series of paintings to consider ways of looking. The artist experiments with the visual experiences of myopia in the close-up stills of a quiet, seemingly undisturbed undersea world and more abstract paintings of fossil-like forms and topological views.

De Jager exposes mankind myopia through these stills of a quiet, seemingly undisturbed undersea world and by placing that which we don't often consider on her canvas. These images allude to an undersea world we don't often have an association or connection with, except for perhaps on a seaside holiday, a visit to the Aquarium or an episode of David Attenborough's *The Blue Planet*. In a comparable way, De Jager paints an intimate narration with specific decisions on the scale of canvas directing our view and varying painterly qualities and styles which switch our thinking strategies, engaging our 'sympathetic curiosity' with the undersea world.

De Jager's fossil-like ocean creatures, submarine volcanic mountains and topological imagery encapsulates the birth, death and energy potentials of these forms and creatures. Embedded with historical traces of earth's evolution, she distils these thoughts into the paintings. The artist visually constructs imagery through photographic practices and techniques that she then masterfully replicates during a meditative painting process. De Jager's paintings ask the viewer to slow down and stare a little longer at the complexity and play of colour, shape and form. Her delicate attention to colour, paint and its transcendental qualities form an ethical attitude, showing her constant appreciation for our innate connectedness with the world around us.

"This series continues my fascination with time on a grand scale, through ideas of evolution of the world around us, geological time and the antiquity of the earth, whether by the formation of an ocean and the movement of tectonic plates and its references to a time before human life. But I also wanted these histories to speak of a contemporary moment and show the response from the earth to our presence; I wanted to emote the earth, specifically the sea, with its unknown cavities and seascapes."

These quiet moments of pervading water are then disrupted by the elements of her abstract, drip painting style experimenting with the impacts of gravity, velocity and consistency which repel and bind the paint on the canvas. Through an exploration of the tactility and movement of paint, De Jager reference's aerial, infrared photography where ocean meets land and imagines a landscape where vegetation had been submerged on to the ocean's floor.



Ronél de Jager

Till the slow sea rise and the sheer cliff crumble, Till the terrace and meadow the deep gulfs drink.

Oil on canvas (diptych)

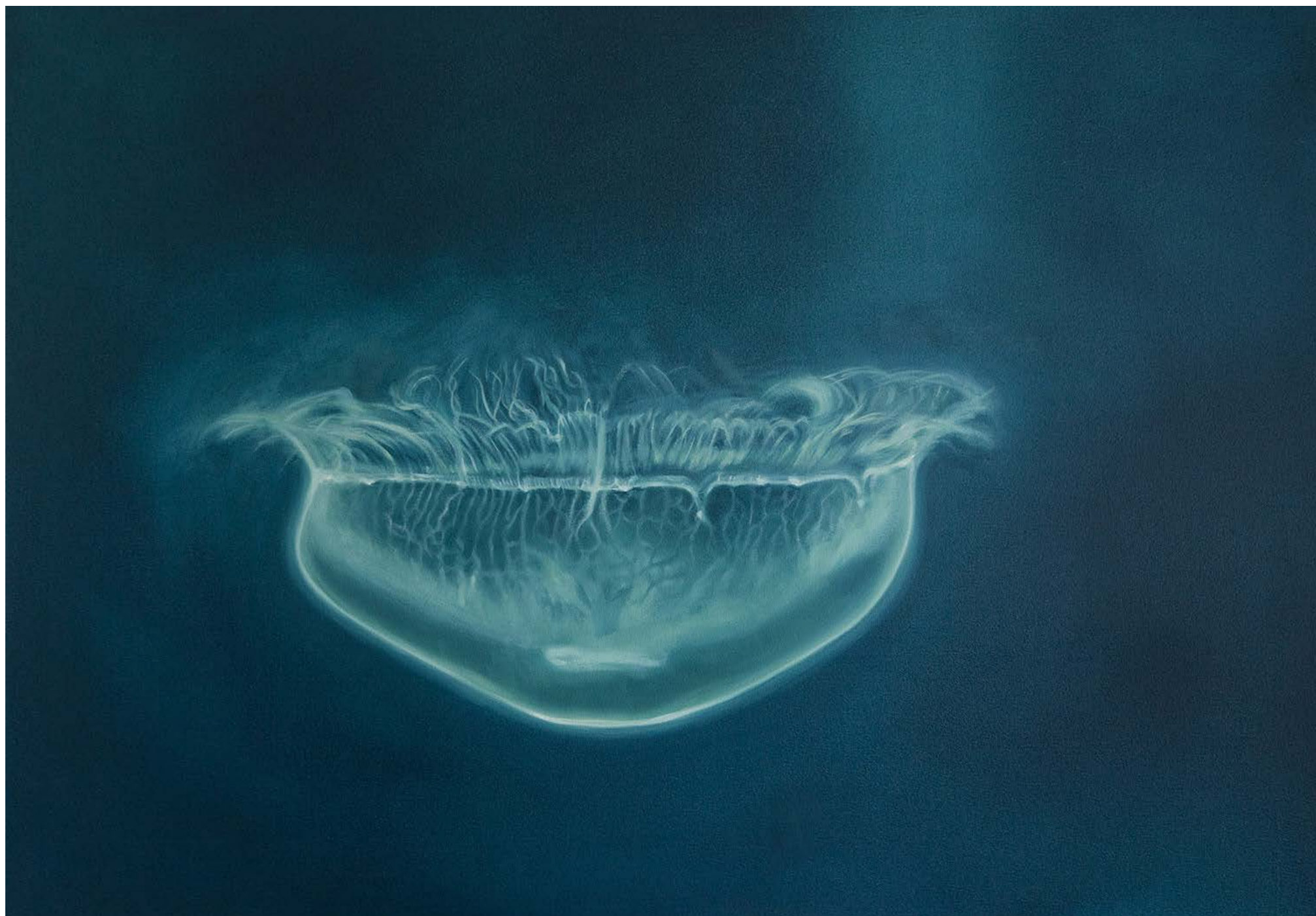
90 x 90 cm / 90 x 120 cm

R52 000 | Framed in charcoal frames





Ronél de Jager
Pulsating Bells
Oil on canvas
90 x 130 cm
R 32 500 | Framed in charcoal frame



Ronél de Jager
And like earth was without form, and void; and darkness was upon the face of the deep.
Oil on canvas
90 x 130 cm
R 32 500 | Framed in charcoal frame

Coppes-Martin and De Jager's paintings, sculptural forms and drawings capture a flitting movement and simultaneously, a stasis, a preservation, a fossilization of the images themselves. While much of the world above sea level is prey to human impact and natural disasters, the world in and under the sea, specifically the deep-sea basin, seems untouched, existing for as long as the ocean itself, untouched by waves, water tides, without light or plant life. Myopia suggests this abstract notion of the earth untouched, with De Jager's oceanic creatures and fossil-like underwater plant life and even Coppes-Martins use of the abstract beauty of the oil-spill and natural materials. Providing insight into worlds which exist and others not yet realized, Coppes-Martin and De Jager begin to consolidate ways of seeing the earth and our imposition on its future.



Mandy Coppes-Martin
Inappropriate Acoustics
Canvas mount, tree resin, silk thread and rust
101 x 76 cm
R 28 000

*Percentage of sale goes towards Humpback Dolphin Research



Mandy Coppes-Martin
Sound Exposure
Canvas mount, tree resin, silk thread and rust
101 x 76 cm
R 28 000

*Percentage of sale goes towards Humpback Dolphin Research



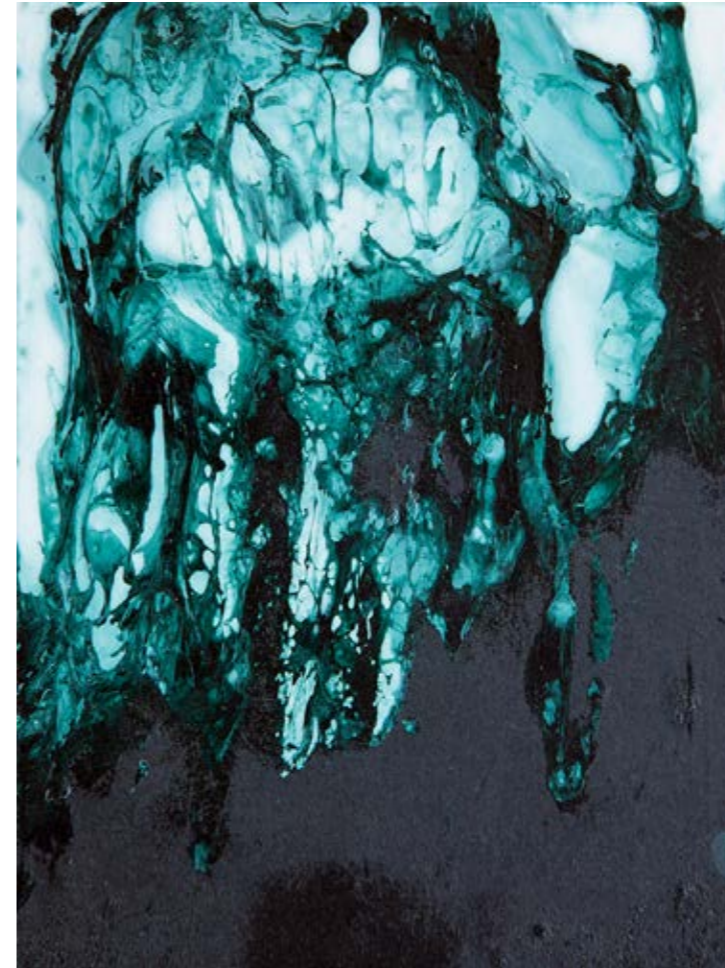


Mandy Coppes-Martin
Disrupted Vocalization
Canvas mount, tree resin, silk thread and rust
101 x 76 cm
R 28 000

*Percentage of sale goes towards Humpback Dolphin Research



Ronél de Jager
Lost lands I
Acrylic on board
20 x 15 cm
R 1 200 | Framed in white frame



Ronél de Jager
Lost lands II
Acrylic on board
20 x 15 cm
R 1 200 | Framed in white frame



Ronél de Jager
Lost lands III
Acrylic on board
15 x 15 cm
R 1 200 | Framed in white frame



Ronél de Jager
Lost lands IV
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



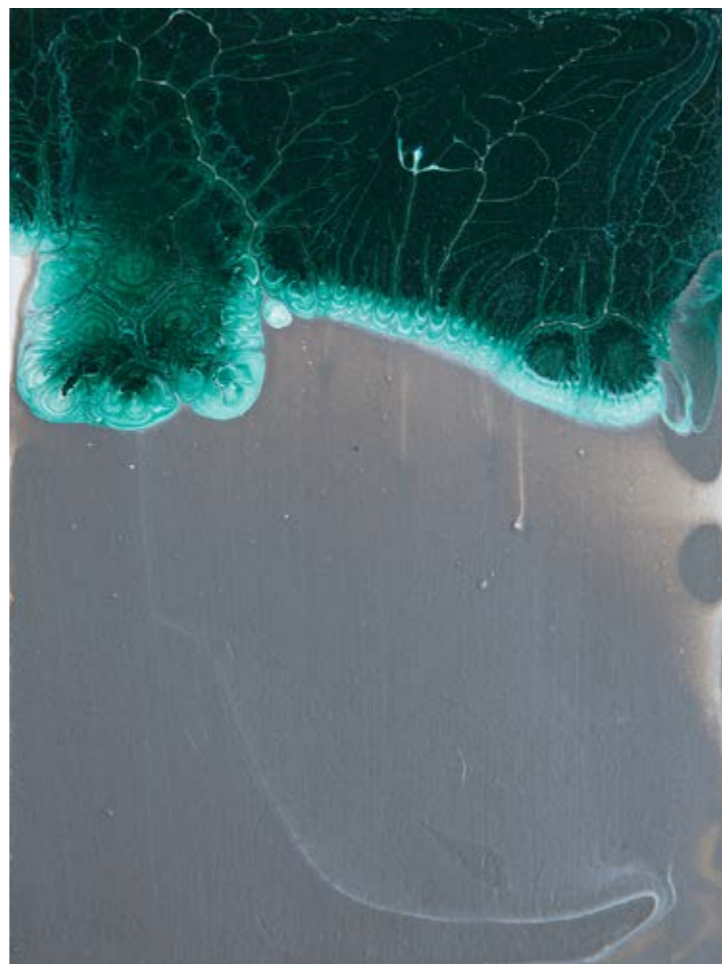
Ronél de Jager
Lost lands V
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands VI
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands VII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands VIII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands IX
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands X
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XI
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame

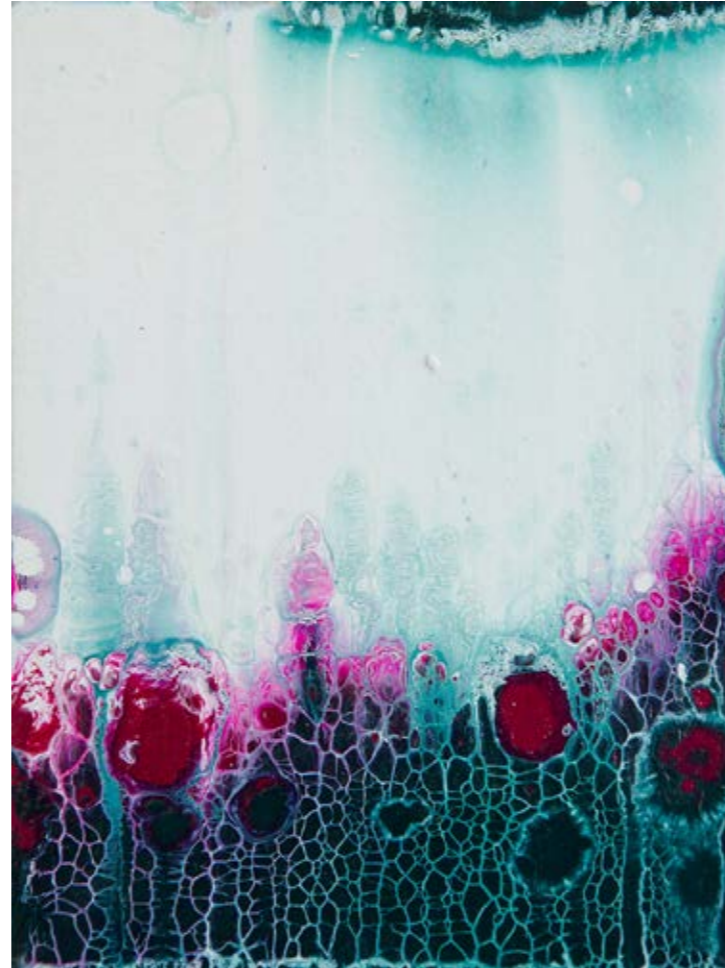


Ronél de Jager
Lost lands XII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame





Ronél de Jager
Lost lands XIII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XIV
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XV
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XVI
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XVII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



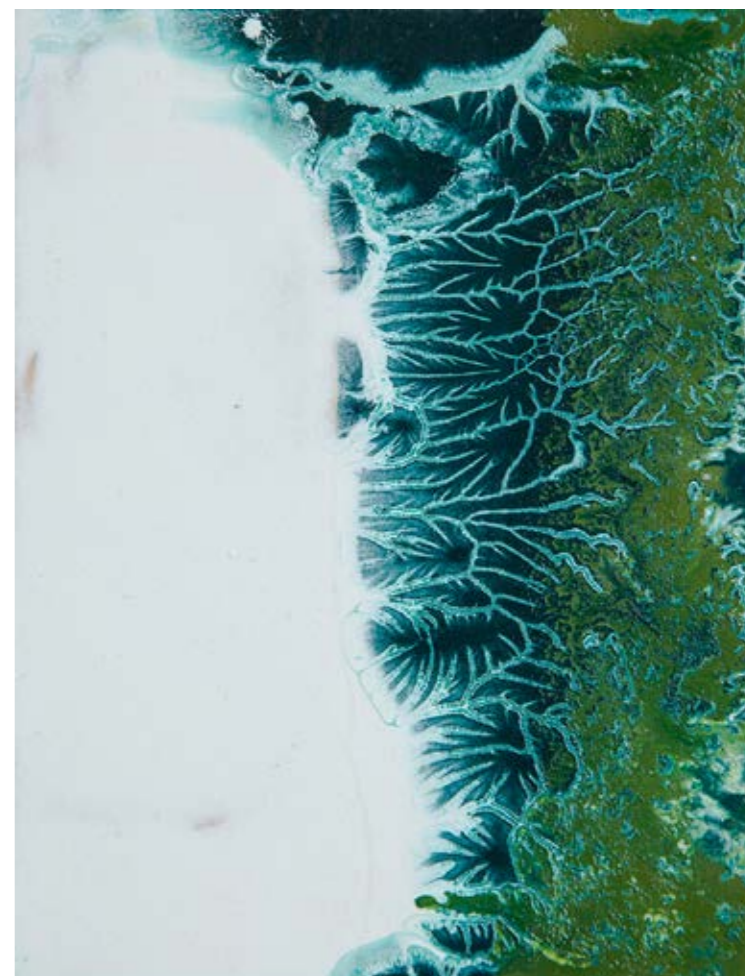
Ronél de Jager
Lost lands XVIII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



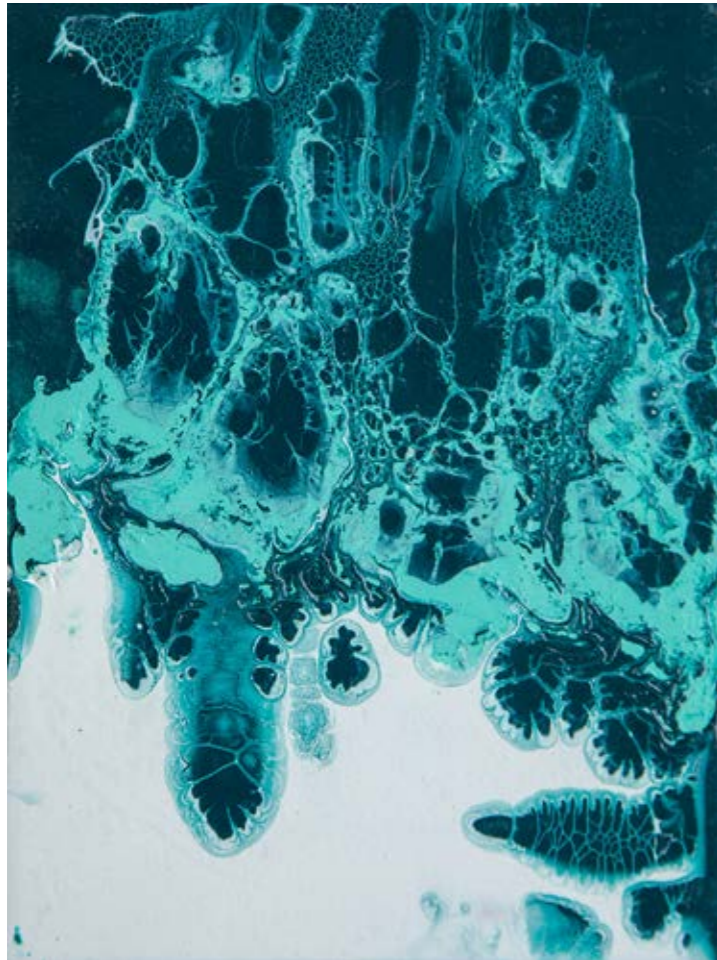
Ronél de Jager
Lost lands XIX
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XX
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXI
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXIII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXIV
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



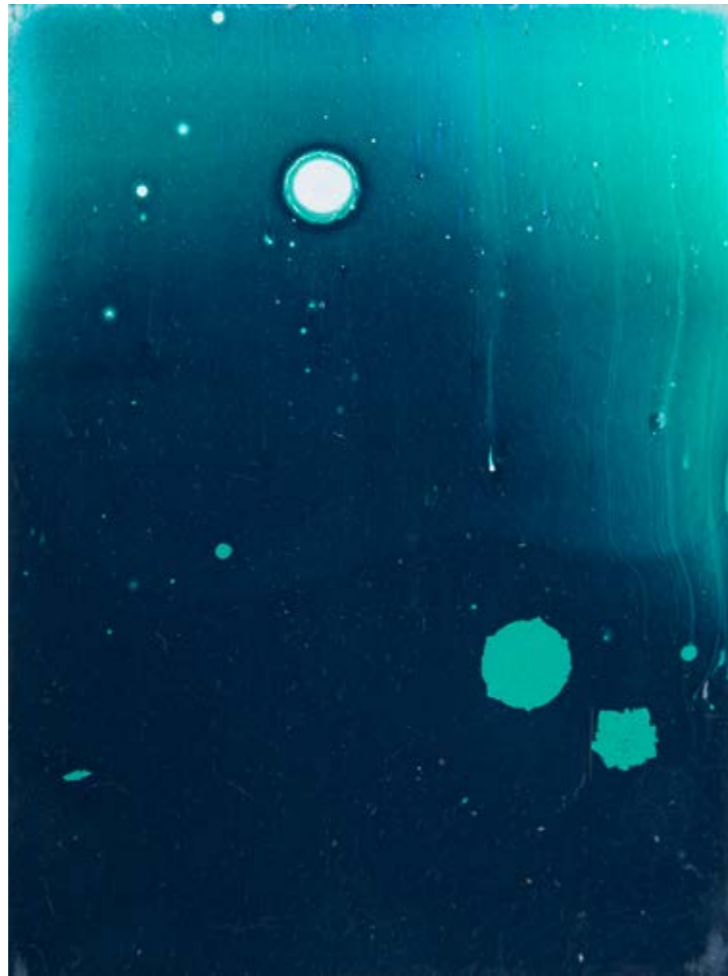
Ronél de Jager
Lost lands XXV
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXVI
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



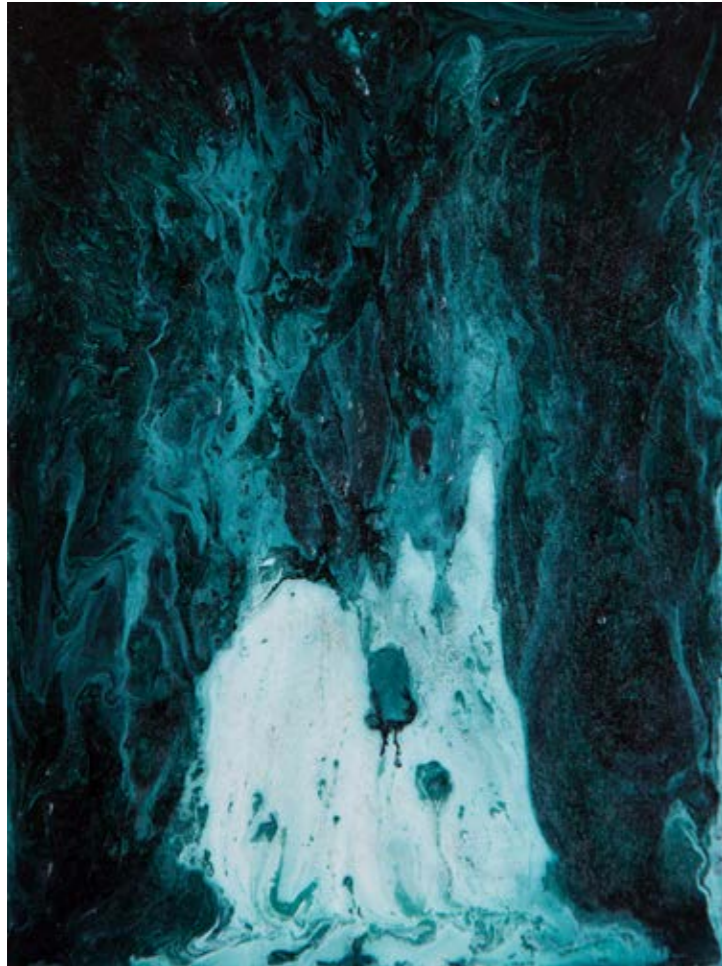
Ronél de Jager
Lost lands XXVII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



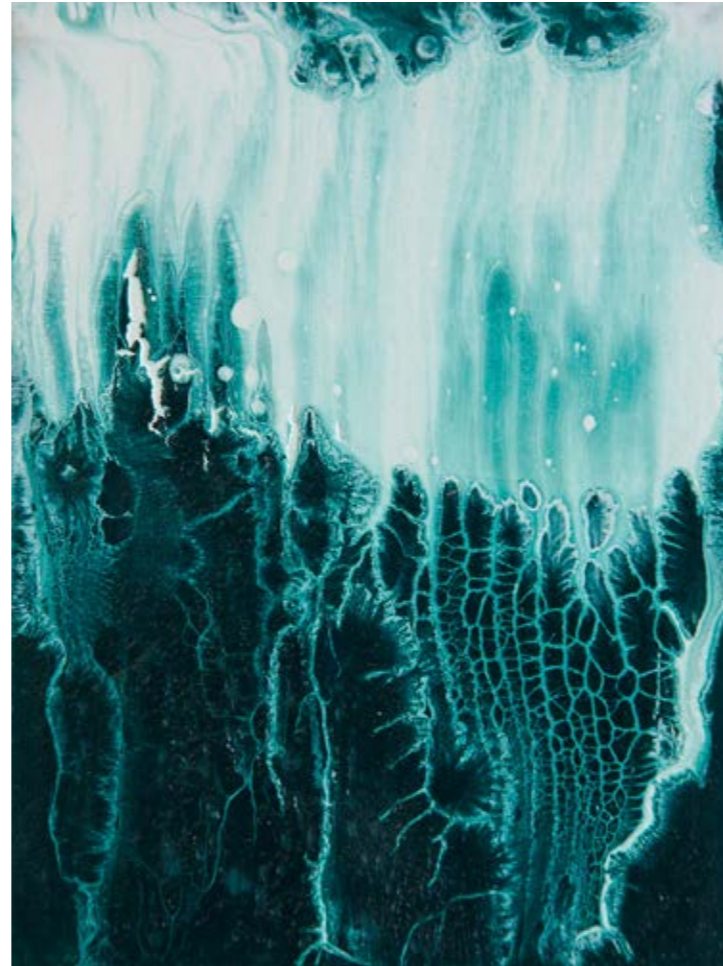
Ronél de Jager
Lost lands XXVIII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXIX
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXX
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXXI
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXXII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXXIII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXXIV
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXXV
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXXVI
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXXVII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Lost lands XXXVIII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame

“In his book Nineteen Eighty-Four, George Orwell describes a double-speak totalitarian state where most of the population accepts ‘the most flagrant violations of reality, because they never fully grasped the enormity of what was demanded of them’.....The world not imagined is the one that now exists”

- Ian Dunlop, The Guardian (2017)



Mandy Coppes-Martin
Hydrophobic
Plexiglass, tree resin and silk thread
85 x 198 cm
R 72 000 | Mounted wooden stand

*Percentage of sale goes towards Humpback Dolphin Research





Mandy Coppes-Martin
Hypoxia
Plexiglass, tree resin and silk thread
39 x 174 cm
R 32 000

*Percentage of sale goes towards Humpback Dolphin Research

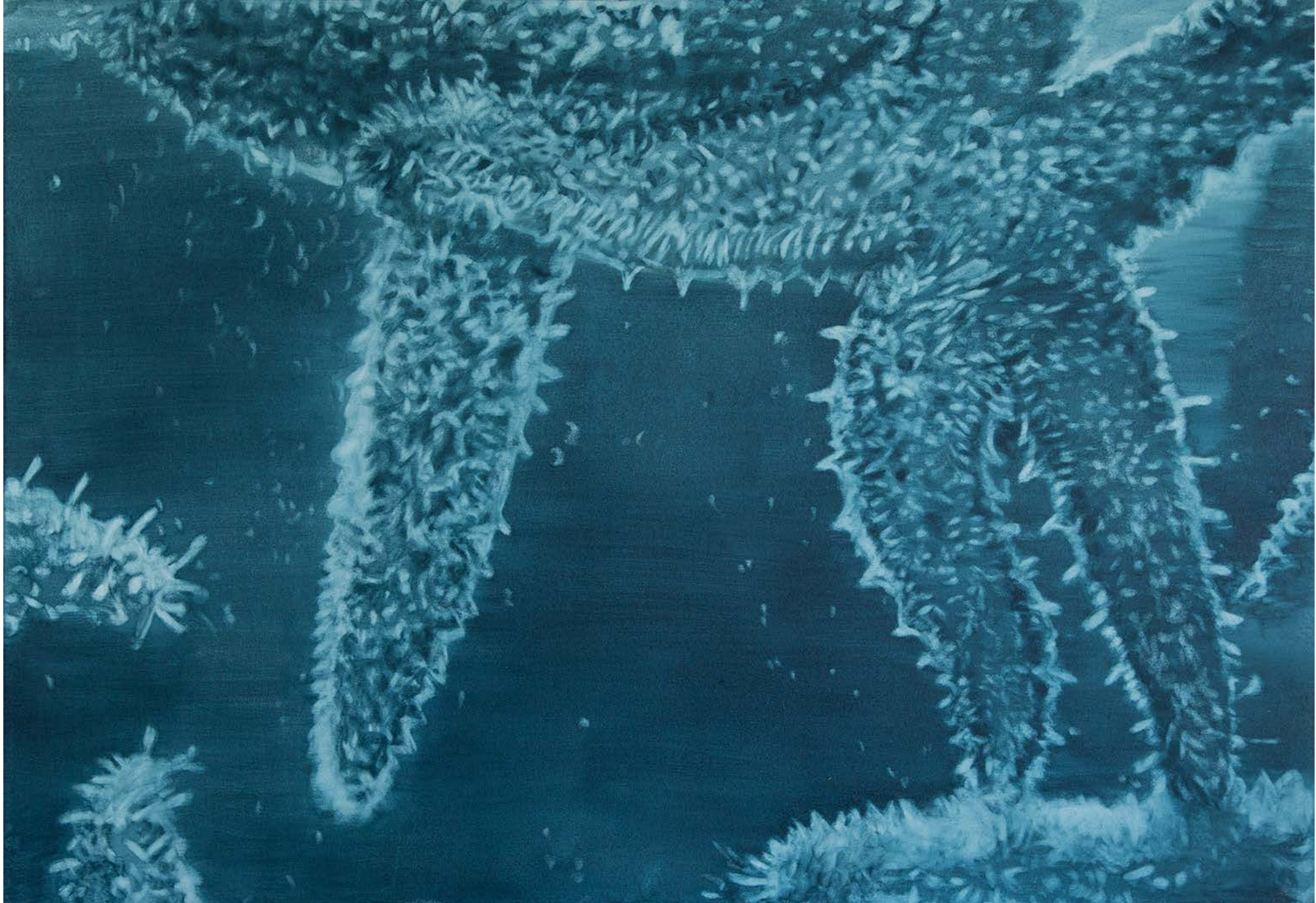


Ronél de Jager
Phosphorescent Fire
Oil on canvas
90 x 120 cm
R 32 500 | Framed in charcoal frame

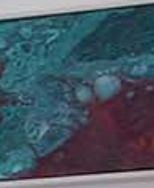
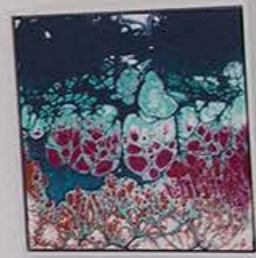
MYOPIA

EXHIBITION OF JACQUES-ANTOINE LACOSTE





Ronél de Jager
Convulsively Embraced
Oil on canvas
90 x 120 cm
R 32 500 | Framed in charcoal frame





Ronél de Jager
Alone in this World with Water and Sky
Oil on canvas
90 x 130 cm
R 32 500 | Framed in charcoal frame



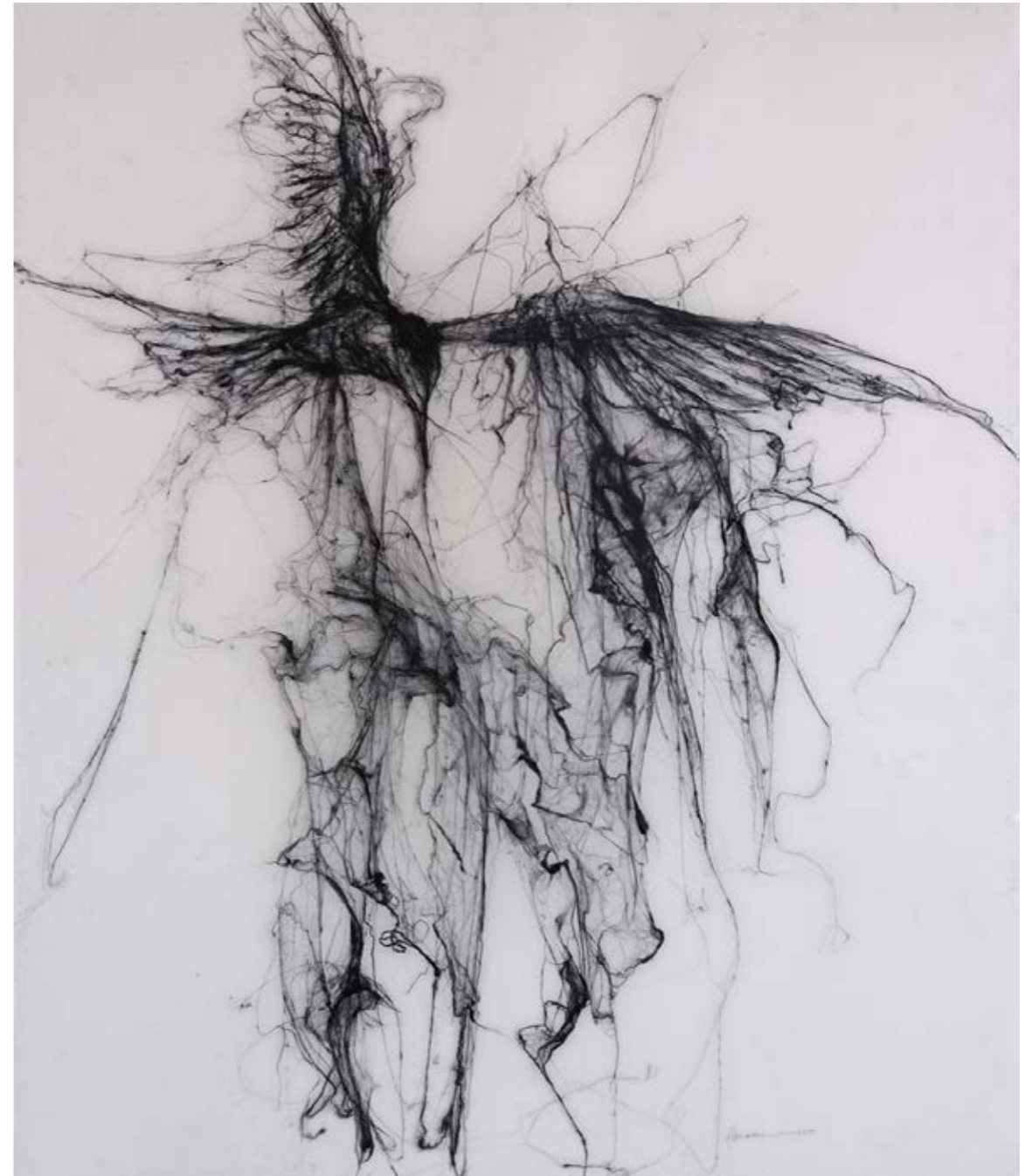
Ronél de Jager
Paludarium
Oil on recycled acid-free synthetic paper
73 x 53 cm
R 11 250 | Framed in natural wood frame





Mandy Coppes-Martin
Coating the blades
Canvas mount, tree resin and silk thread
71 x 61 cm
R15 000

*Percentage of sale goes towards Humpback Dolphin Research



Mandy Coppes-Martin
Hindered
Canvas mount, tree resin and silk thread
71 x 61 cm
R 15 000

*Percentage of sale goes towards Humpback Dolphin Research

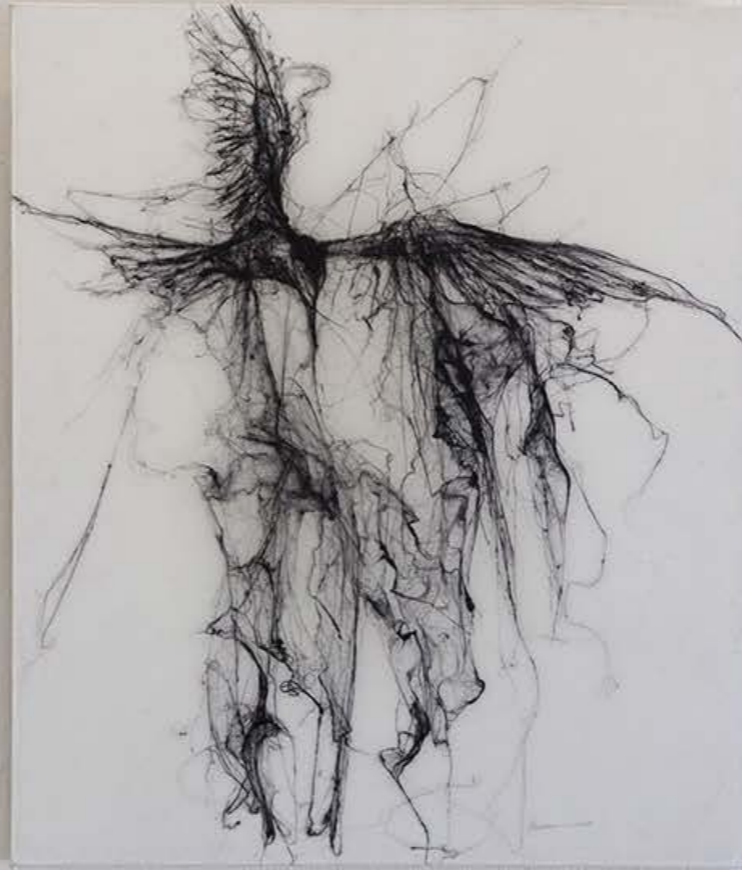


Mandy Coppes-Martin
Surface Tension
Canvas mount, tree resin and silk thread
71 x 61 cm
R 15 000

*Percentage of sale goes towards Humpback Dolphin Research



Small vertical text and a yellow dot on the left edge of the middle drawing.



Small vertical text on the left edge of the rightmost drawing.



“To sense this world of waters known to the creatures of the sea we must shed our human perceptions of length and breadth of time and place, and enter vicariously into a universe of all-pervading water”

- Rachel Carson, *The Sea Around Us* (1951)



Ronél de Jager
Ocean's Bouquet I
Oil on recycled acid-free synthetic paper
58 x 58 cm
R 9 500 | Framed in natural wood frame



Ronél de Jager
Ocean's Bouquet II
Oil on recycled acid-free synthetic paper
58 x 58 cm
R 9 500 | Framed in natural wood frame



Ronél de Jager
Ocean's Bouquet III
Oil on recycled acid-free synthetic paper
58 x 58 cm
R 9 500 | Framed in natural wood frame



Small white label with illegible text.

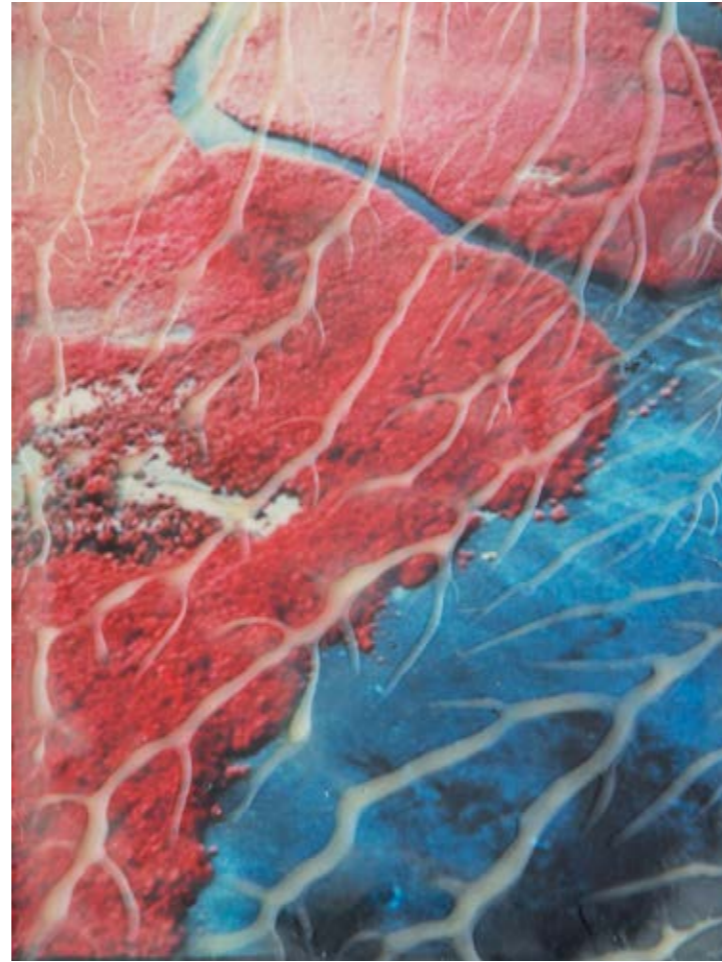




Ronél de Jager
Galaxies flap their million shells at the Sun
Oil on canvas
90 x 90 cm
R 28 900



Ronél de Jager
Eustatic Surveillance I
Found Image with oil & bees wax on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Eustatic Surveillance II
Found Image with oil & bees wax on board
20 x 15 cm
R 1 080 | Framed in white frame



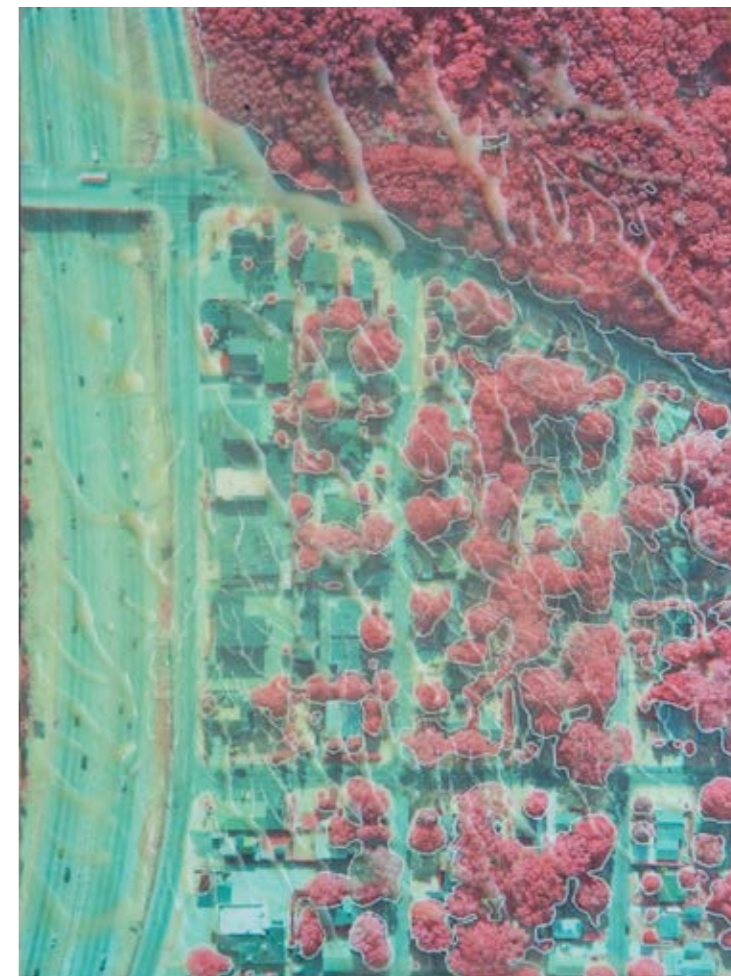
Ronél de Jager
Eustatic Surveillance III
Found Image with oil & bees wax on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Eustatic Surveillance IV
Found Image with oil & bees wax on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Eustatic Surveillance V
Found Image with oil & bees wax on board
20 x 15 cm
R 1 080 | Framed in white frame



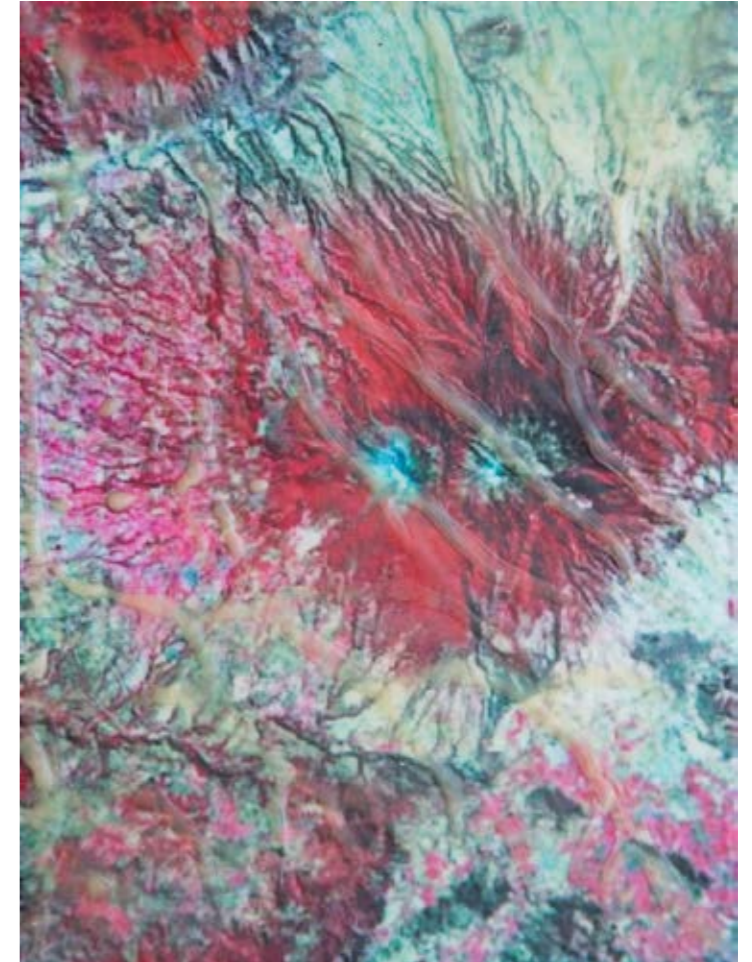
Ronél de Jager
Eustatic Surveillance VI
Found Image with oil & bees wax on board
20 x 15 cm
R 1 080 | Framed in white frame



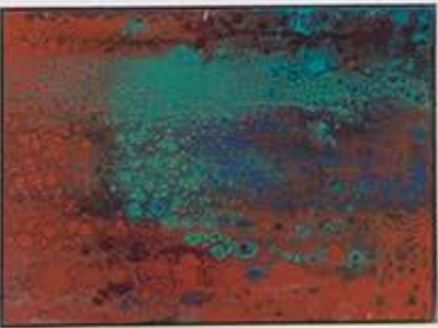
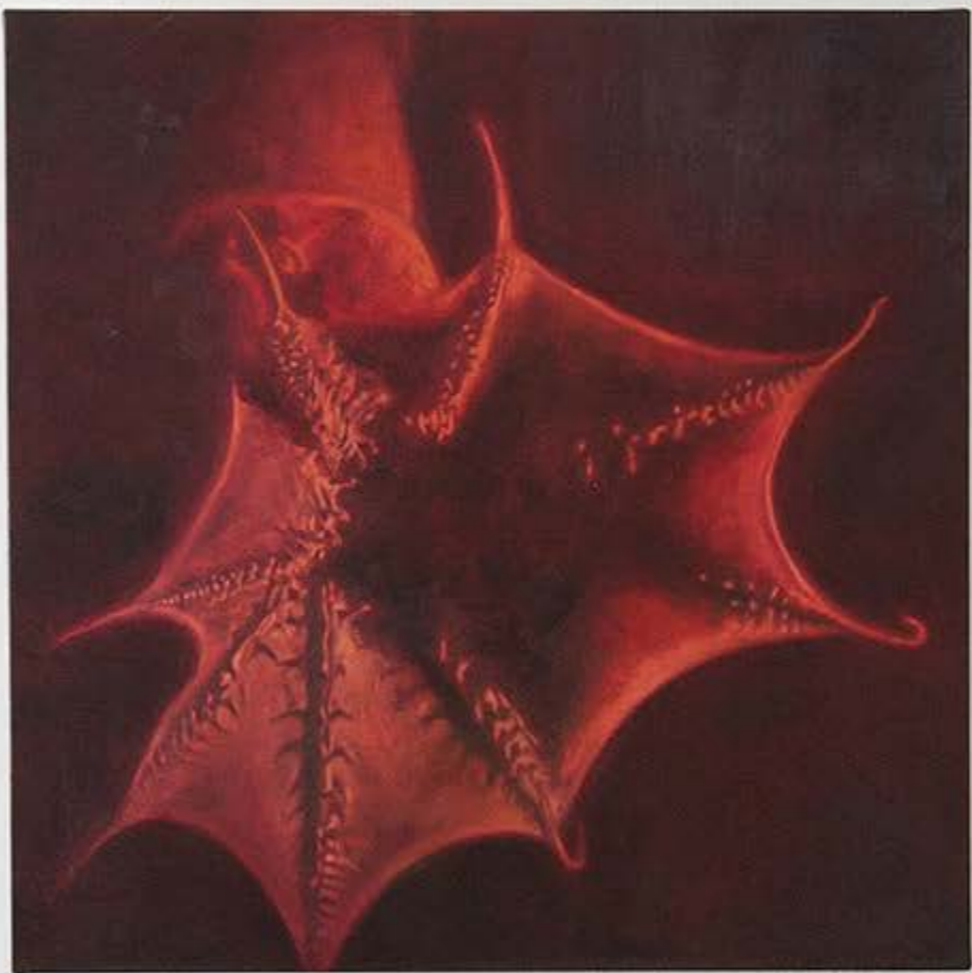
Ronél de Jager
Eustatic Surveillance VII
Found Image with oil & bees wax on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Eustatic Surveillance VIII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame

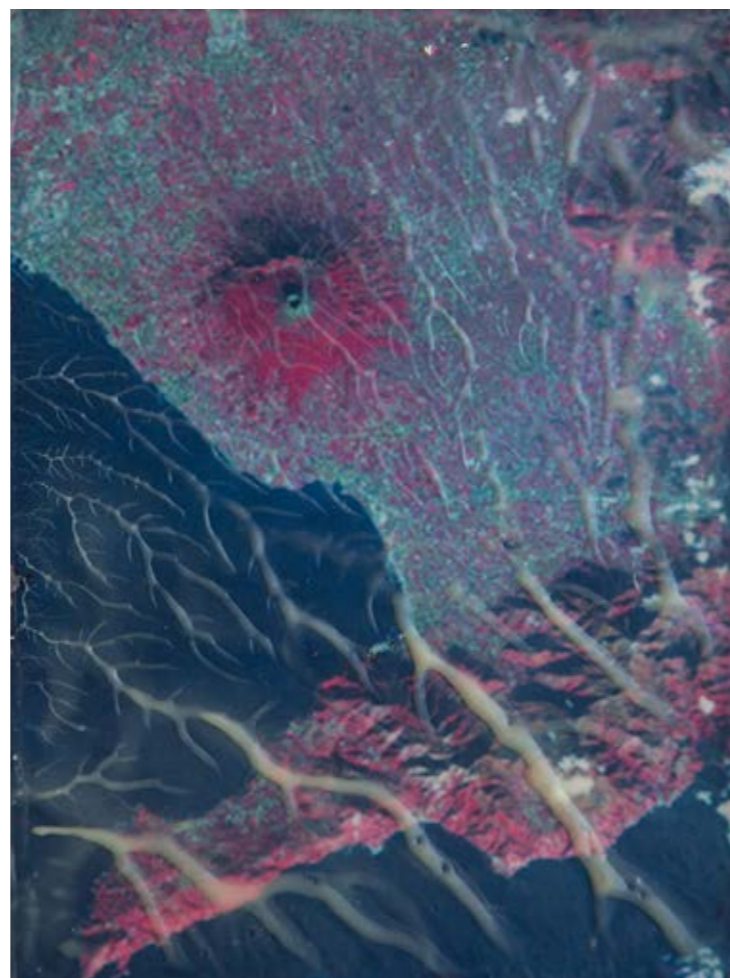


Ronél de Jager
Eustatic Surveillance IX
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame

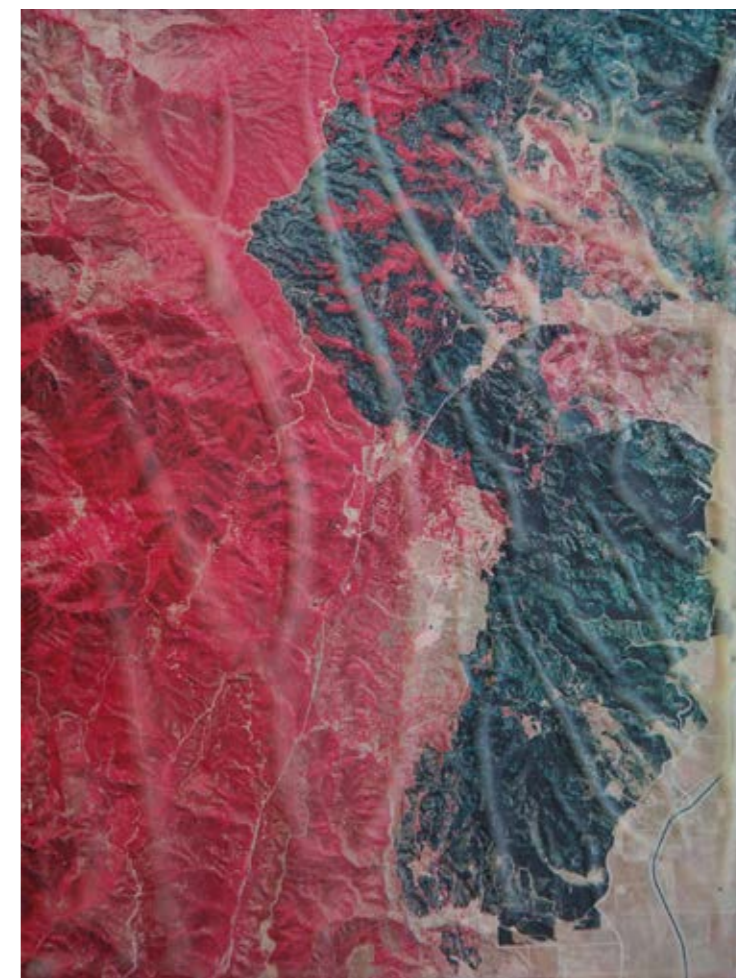




Ronél de Jager
Eustatic Surveillance X
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



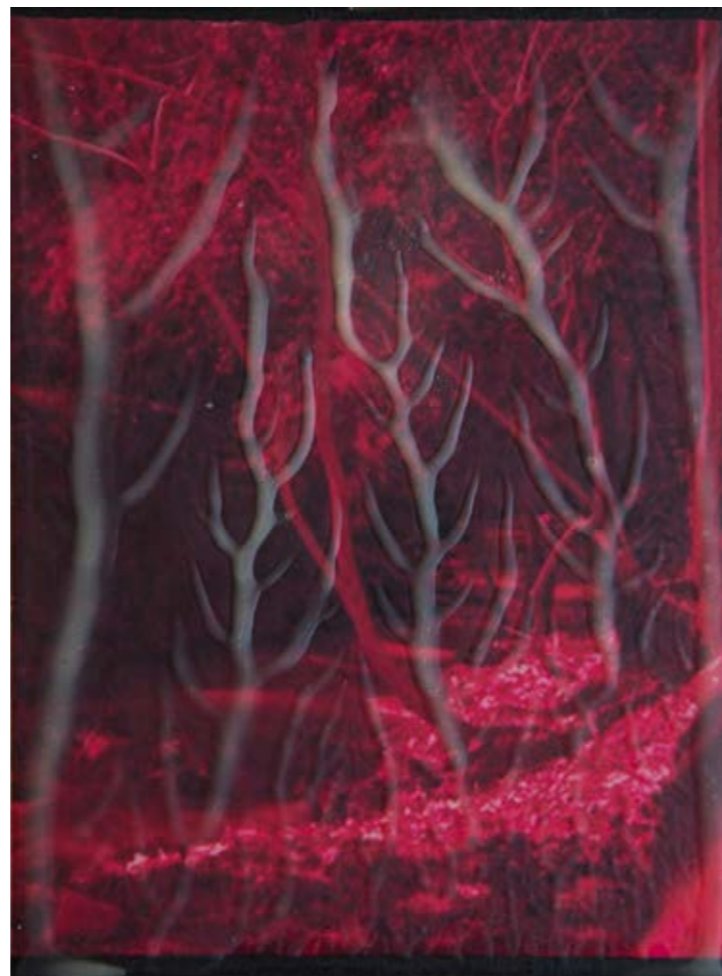
Ronél de Jager
Eustatic Surveillance XI
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



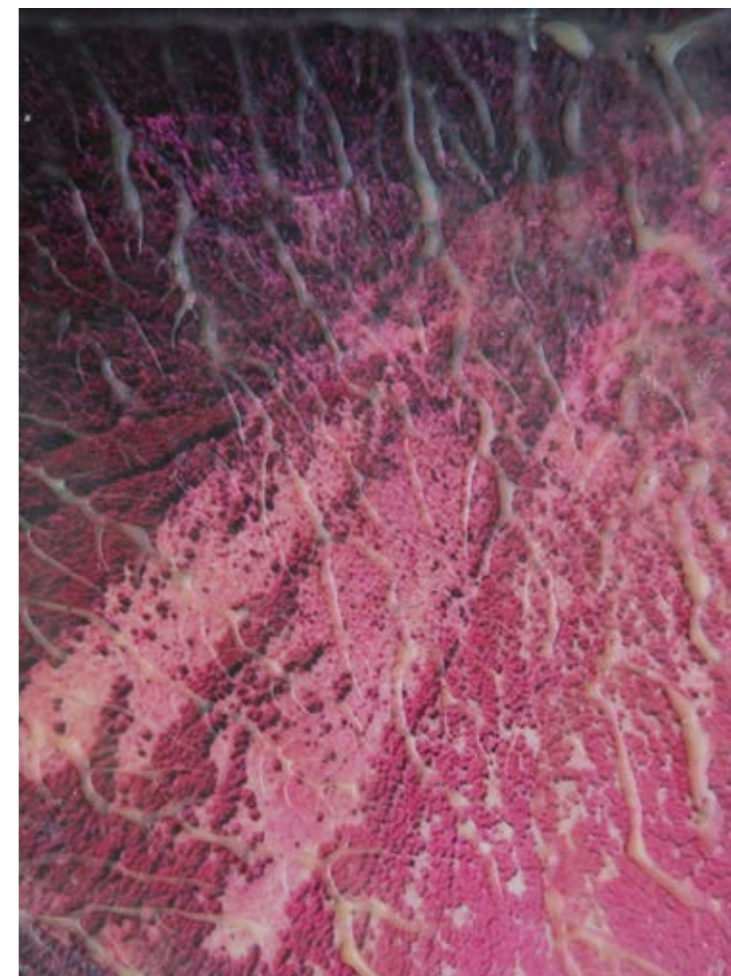
Ronél de Jager
Eustatic Surveillance XII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Eustatic Surveillance XIII
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



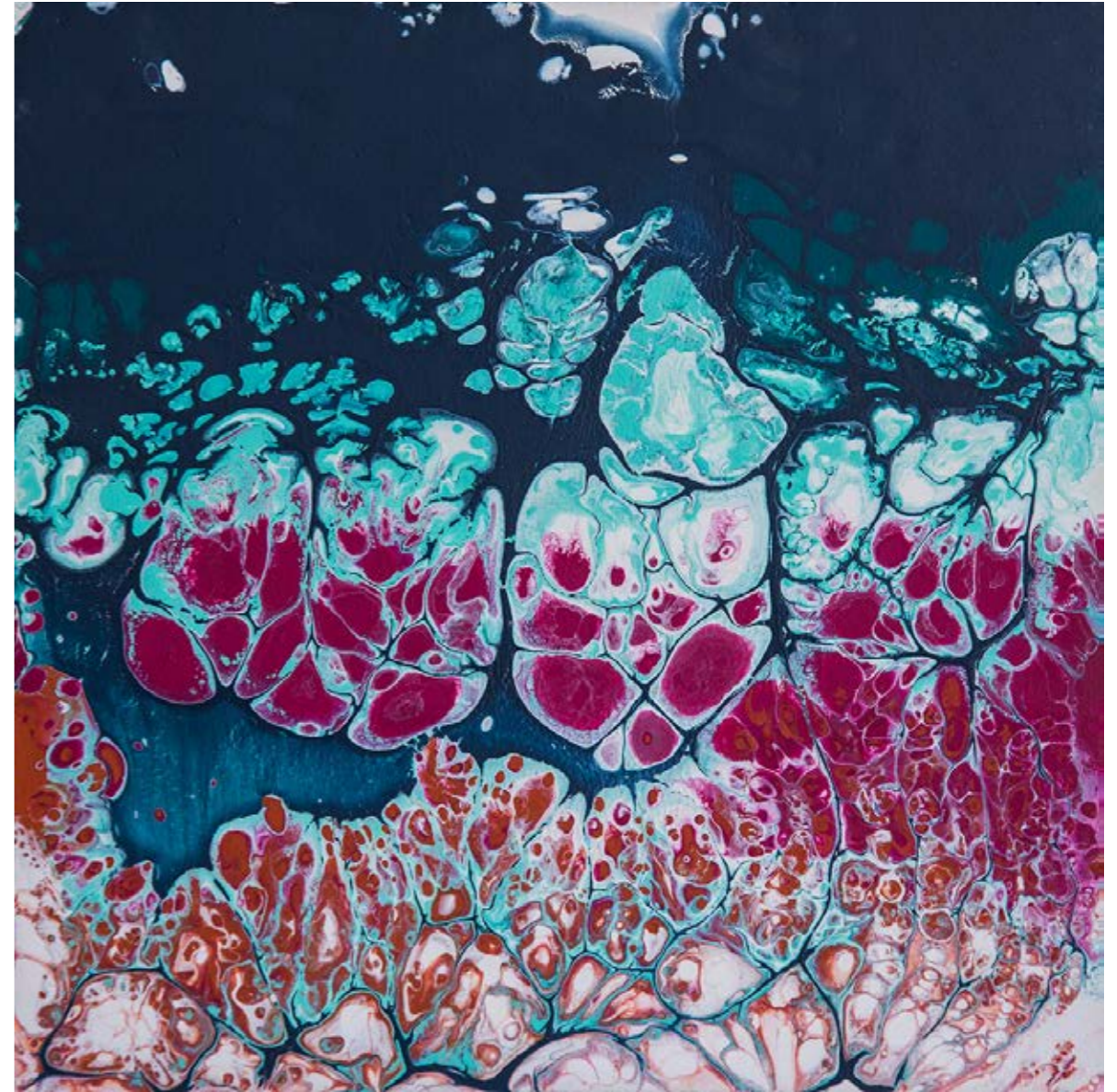
Ronél de Jager
Eustatic Surveillance XIV
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Eustatic Surveillance XV
Acrylic on board
20 x 15 cm
R 1 080 | Framed in white frame



Ronél de Jager
Submerge I (colour study)
Acrylic on board
30 x 30 cm
R 3 800 | Framed in white frame



Ronél de Jager
Submerge II (colour study)
Acrylic on board
30 x 30 cm
R 3 800 | Framed in white frame



Ronél de Jager
Submerge III (colour study) Acrylic on board
31 x 42 cm
R 3 800 | Framed in white frame





Mandy Coppes-Martin
Gloop

Plexiglass, tree resin and silk thread
93.5 x 84 cm

R 32 000 | Framed in natural wood frame

*Percentage of sale goes towards Humpback Dolphin Research



Ronél de Jager
Spill
Oil on canvas
30 x 30 cm
R 4 500 | Framed in natural wood frame



Mandy Coppes-Martin
Plume

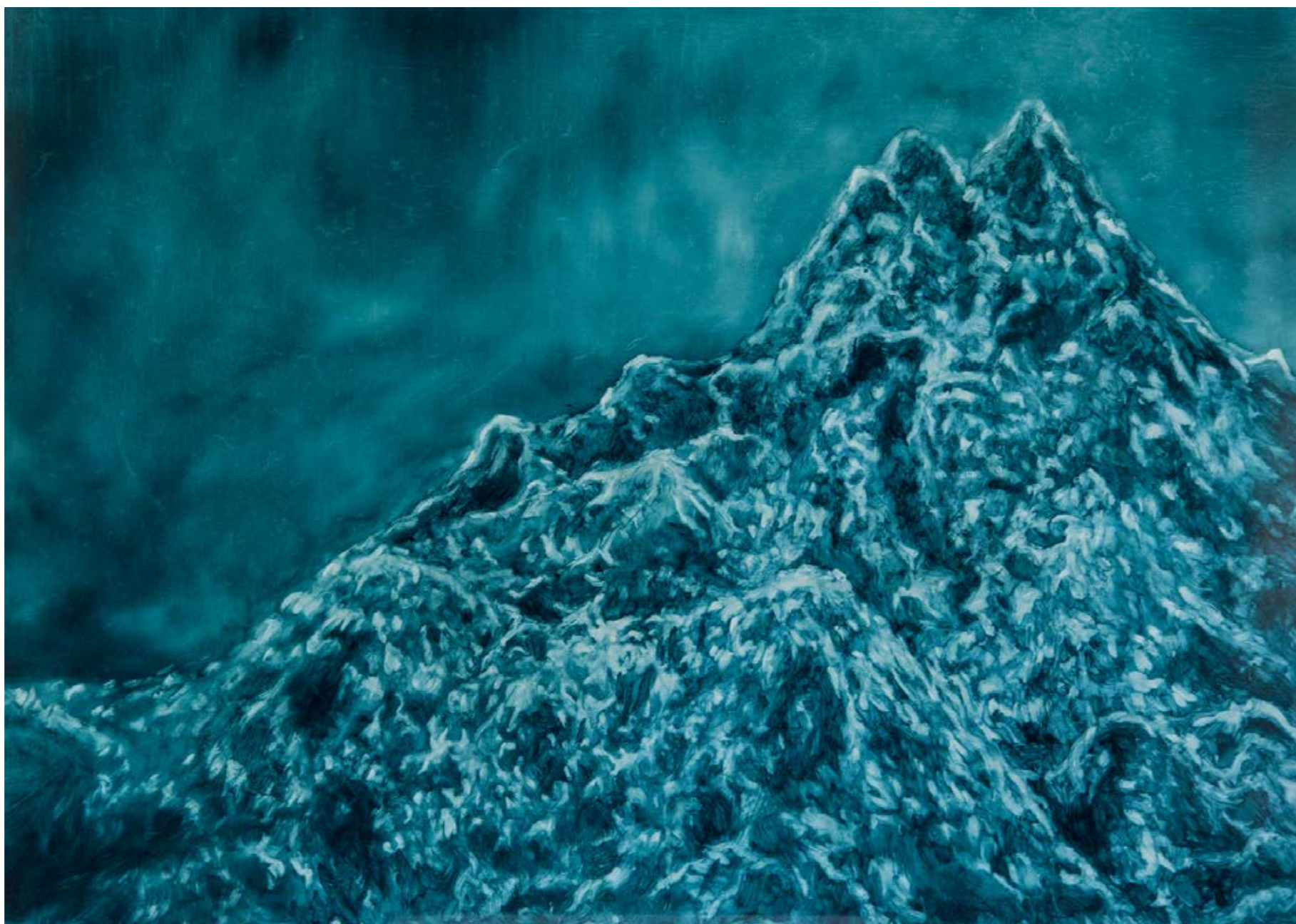
Plexiglass, tree resin and silk thread
90 x 121 cm

R 39 000 | Framed in natural wood frame

*Percentage of sale goes towards Humpback Dolphin Research



Ronél de Jager
To the Pull of the Sun and the Moon
Oil on canvas
90 x 90 cm
R 28 900 | Framed in chacoal frame



Ronél de Jager
Birth of an Island (After Sea of Flames)
Oil on recycled acid-free synthetic paper
62 x 83 cm
R 12 800 | Framed in natural wood frame

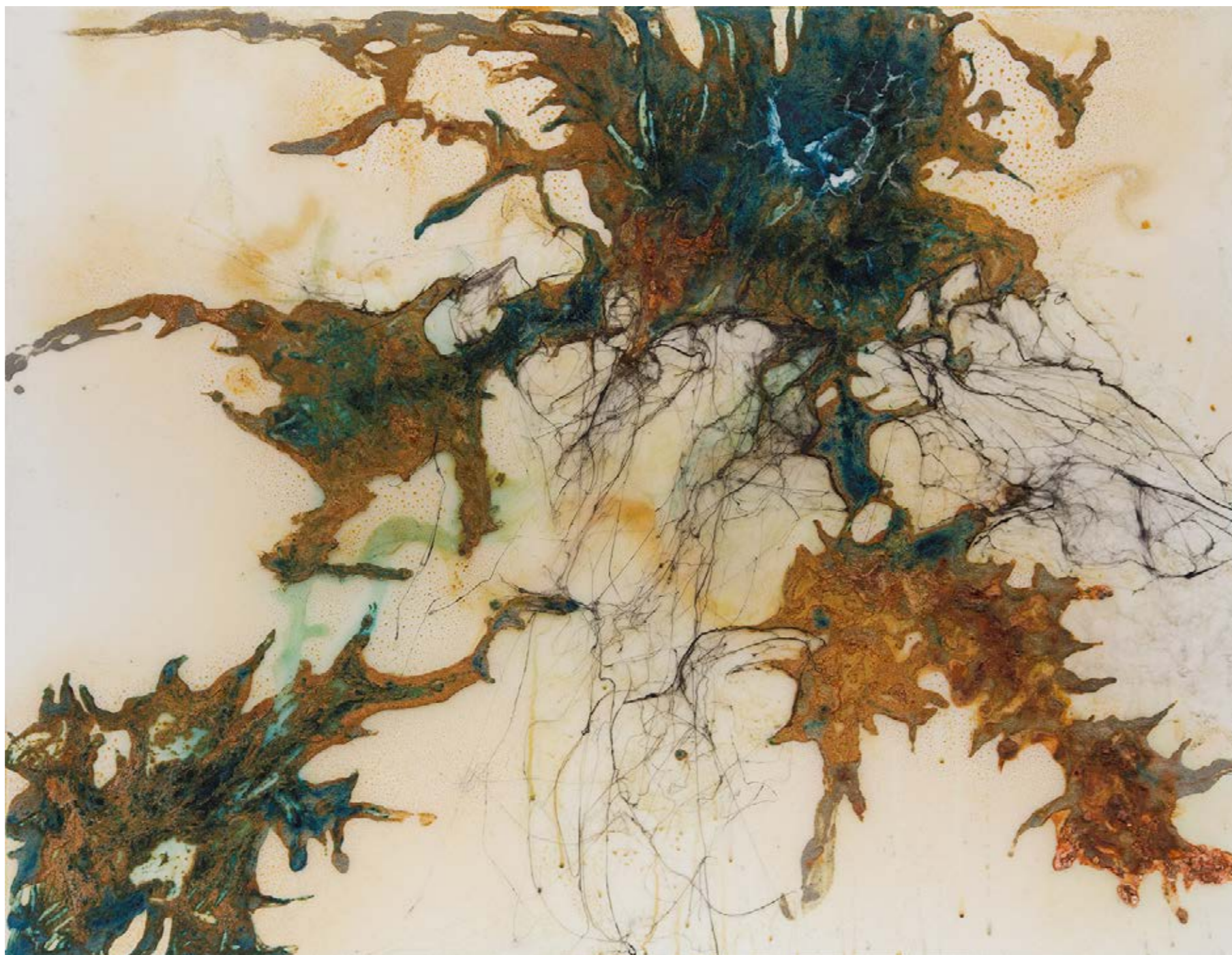


Ronél de Jager
Hidden hills and Valleys of the Ocean Floor
Oil on recycled acid-free synthetic paper
58 x 58 cm
R 9 500 | Framed in natural wood frame



Mandy Coppes-Martin
Foreign
Tree resin, rust paint, push hooks and silk thread
80 x 30 cm
R 8 000

*Percentage of sale goes towards Humpback Dolphin Research



Mandy Coppes-Martin
SEEPAGE

Canvas, rust paint, pigment, tree resin and silk thread

91 x 70 cm

R 17 000

*Percentage of sale goes towards Humpback Dolphin Research

“Looking back over the past ages of geologic time, we realize that mountains have been thrust up on the continents, to the accompaniment of volcanic outpourings and violent trembling’s of the earth, only to crumble and wear away under the attacks of rain and frost and flood. What of the sea’s mountains? Were they formed in the same way and do they, too, begin to die as soon as they are born?”

- Rachel Carson, *The Sea Around Us* (1951)



Abstract painting
by [unreadable]
[unreadable]
[unreadable]



011 880 8802



Lizamore & Assoc. Gallery | @lizamoregallery

info@lizamore.co.za



Lizamore & Assoc. | @lizamoregallery

155 Jan Smuts Avenue, Parkwood, 2193



Lizamore & Assoc. Gallery | @lizamoregallery