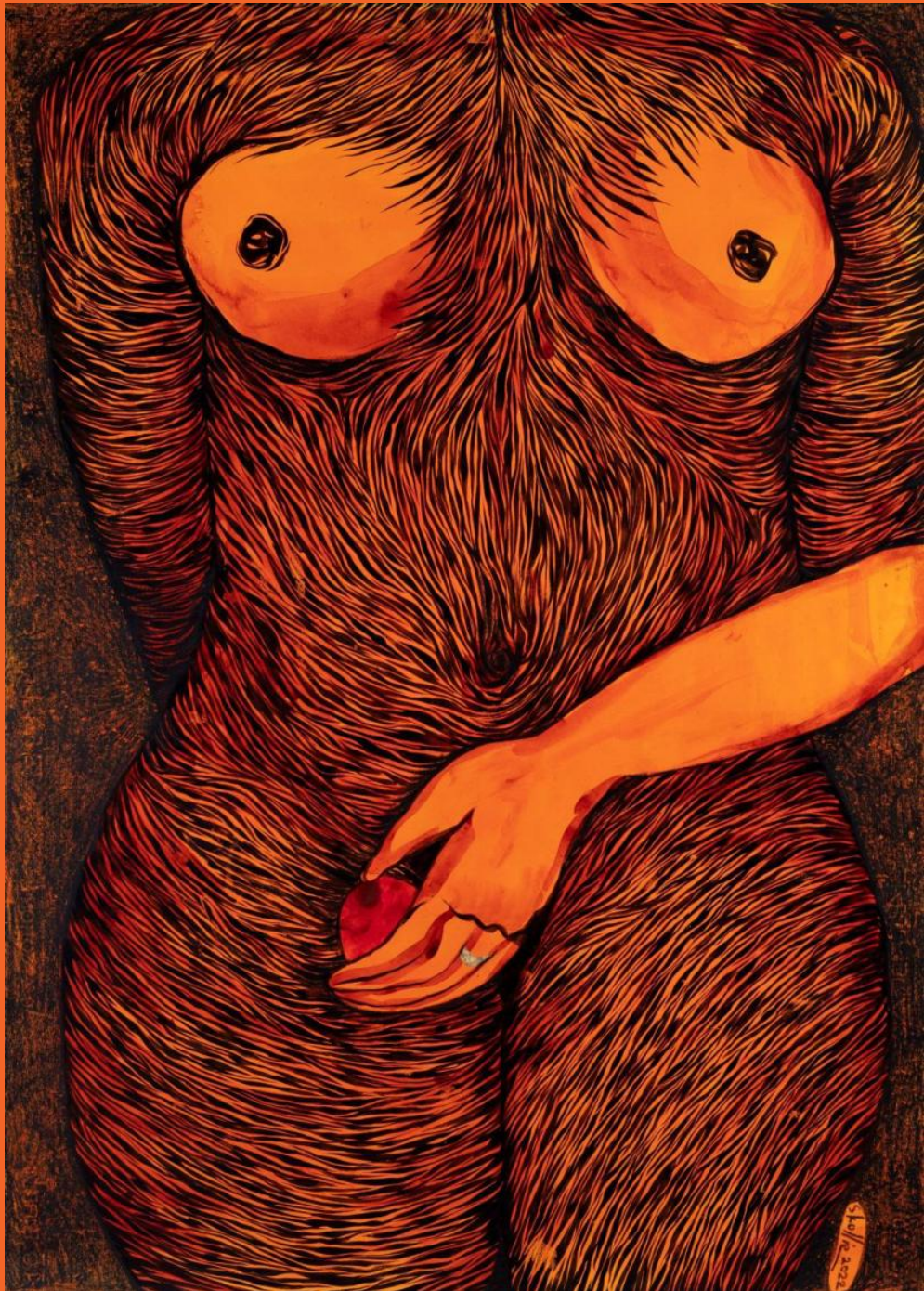


BITCHES BREW

LUCINDA MUDGE

LADY SKOLLIE

SANEL AGGENBACH



BITCHES BREW

LADY SKOLLIE

LUCINDA MUDGE

SANELL AGGENBACH

23 March – 7 May 2023

For more information please contact:
Gina Molle gina@everard.co.za
+27 (0) 11 788 4805

EVERARD READ | JOHANNESBURG

PREVIOUS PAGE

LADY SKOLLIE

MARRIED TORSO PRESENTING A PLUM WITH LEFT HAND, HIDING A KNIFE IN THE RIGHT, 2022

CRAYON AND INK ON PAPER

100 x 72 cm

SOLD

RIGHT

SANEL AGGENBACH

ASSISTED BY FRIDAY JIBU

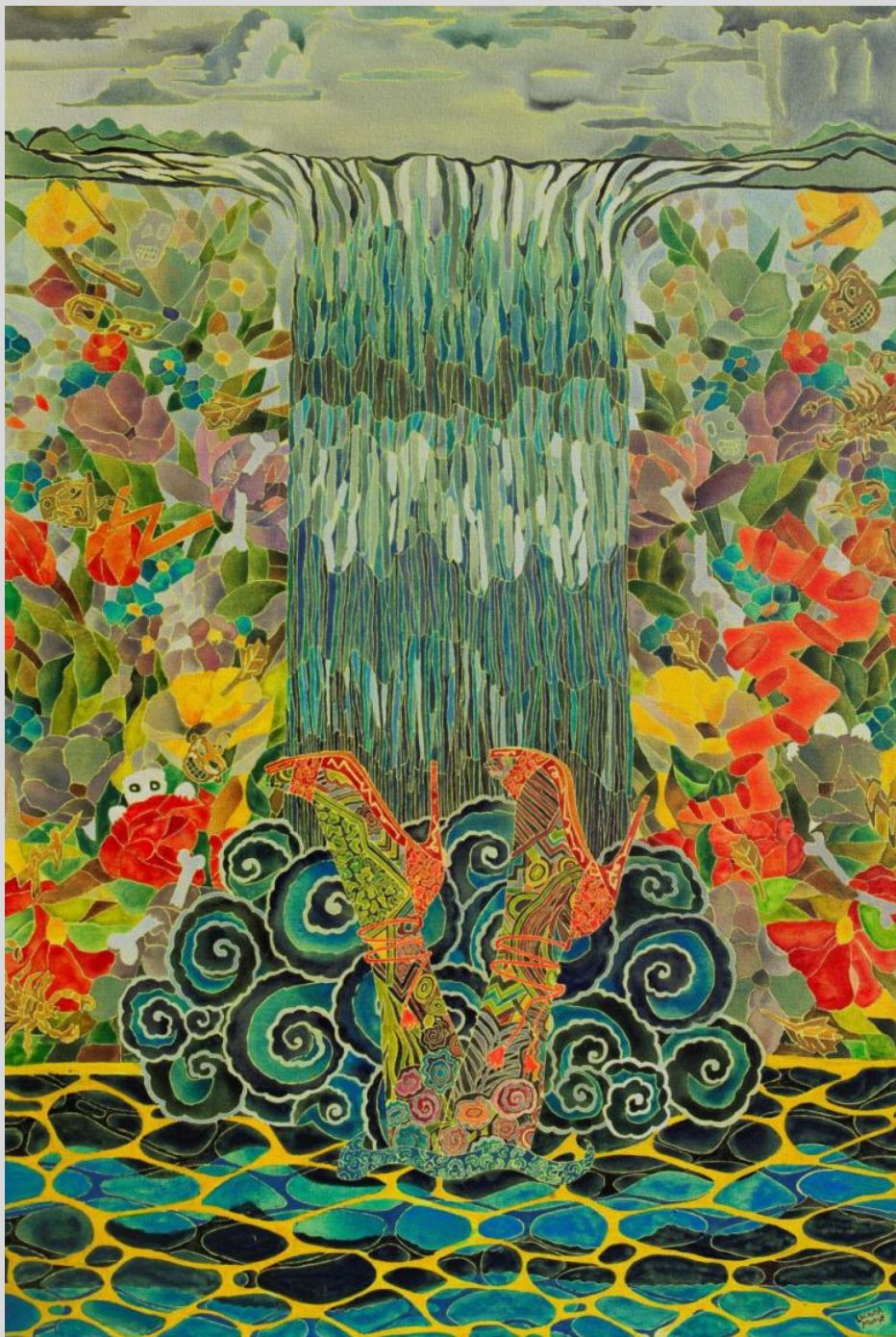
BLESSER NO. 1, 2022

JACARANDA AND 9CT. GOLD-PLATED METAL

22 x 28 x 63 cm







BITCHES BREW

A group exhibition by Lucinda Mudge, Lady Skollie and Sanell Aggenbach

Curated by Sanell Aggenbach

Mix the toxicities of modern existence, the potent anxieties of living in South Africa, the hazards of being a woman, and what you get is a pungent cocktail... that's starting to bubble over.

The surface might be still, gilt-edged, and easy on the eye, but peer below it and what you see, is anything but. In this instance, it's three South African women artists who're giving the status quo the middle finger. And they're cackling while they do it. After all, as good South Africans, we laugh through our trauma, don't we?

Their approaches might be deeply individual and stylistically different, but collectively, Aggenbach, Mudge and Skollie's work is fierce and smart and funny. It references pop culture, everyday life, sex and sexual dynamics. It is beautiful and appealing. It is complex, challenging and layered – like the female condition. "That's part of being the bitch, we're all just doing what we want", says Skollie of the trio.

This is art that mixes the personal and political and offers three women's takes on their society and its slow simmer to boiling point.

LUCINDA MUDGE

CHASING WATERFALLS, 2022

OIL ON CANVAS

150 x 101 cm

BITCHES BREW

LUCINDA MUDGE
LADY SKOLLIE
SANELL AGGENBACH



LADY SKOLLIE



Lady Skollie's audacious, tongue-in-cheek art illustrate the things that people are thinking, but don't have the chutzpah to say. From sex droughts to a proliferation of penises – little is off the cards or escapes her realm of ink and crayon.

For this show, the 2022 Standard Bank Young Artist Award for Visual Arts, is in ambiguous territory. "Being in two minds is a state of being when you're a woman", says Skollie. This sense of being half in, half out manifests on paper as a woman on a swing, half submerged in water. Caught between two worlds, lurching from one side to the next.

There is always a sharp edge flashing through what Skollie describes as her, "demented nursery school" style of work. Here it comes in the forms of knives, chastity belts and European iron muzzles used to silence women centuries ago.

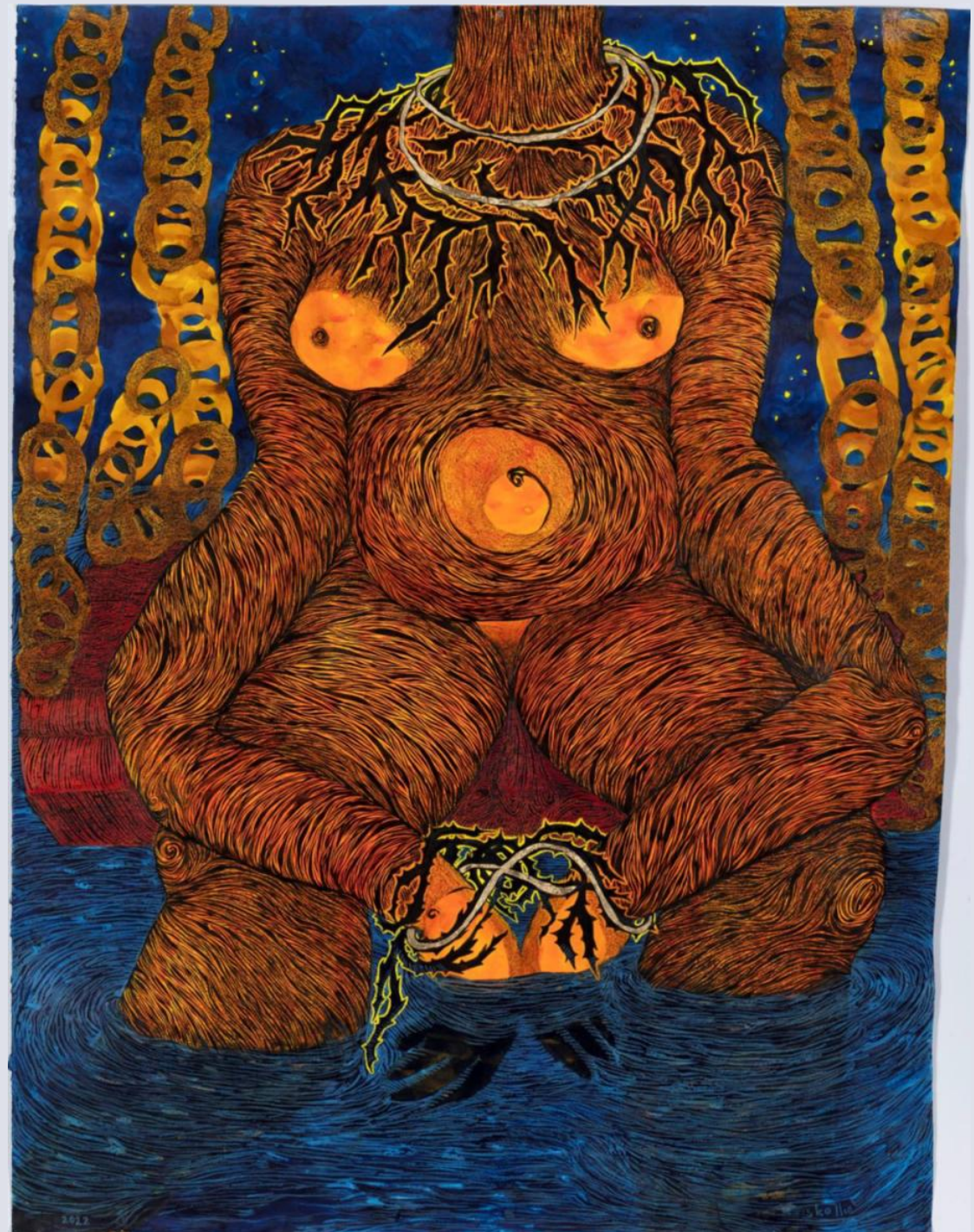
And as with Aggenbach and Mudge, darkness glistens in her confrontation with the most classic female artistic trope – floral arrangements. Venus fly traps, snakes and birds confined to cages distort this 'women's work'. "All our interpretations are deep, and a little bit fucked up, and I love that", she says.

LADY SKOLLIE

HALF IN HALF OUT, 2023

INK AND WATER-BASED CRAYON ON PAPER

150 X 111;3 CM





FAR LEFT

LADY SKOLLIE

SCOLD'S BRIDLE II, 2021

CRAYON AND INK ON PAPER

65 x 50 cm

SOLD

LEFT

LADY SKOLLIE

SCOLD'S BRIDLE III, 2021

CRAYON AND INK ON PAPER

65 x 50 cm

SOLD

LADY SKOLLIE

*MGODOYI ATTACK: IN THE PREMONITION I DIDN'T
HAVE A KNIFE BUT I HAVE A KNIFE NOW, 2022*

INK AND CRAYON ON PAPER

204,3 x 149,5 cm

SOLD





FAR LEFT
LADY SKOLLIE
SOLD'S BRIDLE IV,
 INK AND CRAYON ON PAPER
 59,5 x 42 cm

LEFT
LADY SKOLLIE
BIG GIRL PANTIES II,
 INK AND CRAYON ON PAPER
 59,5 x 42 CM

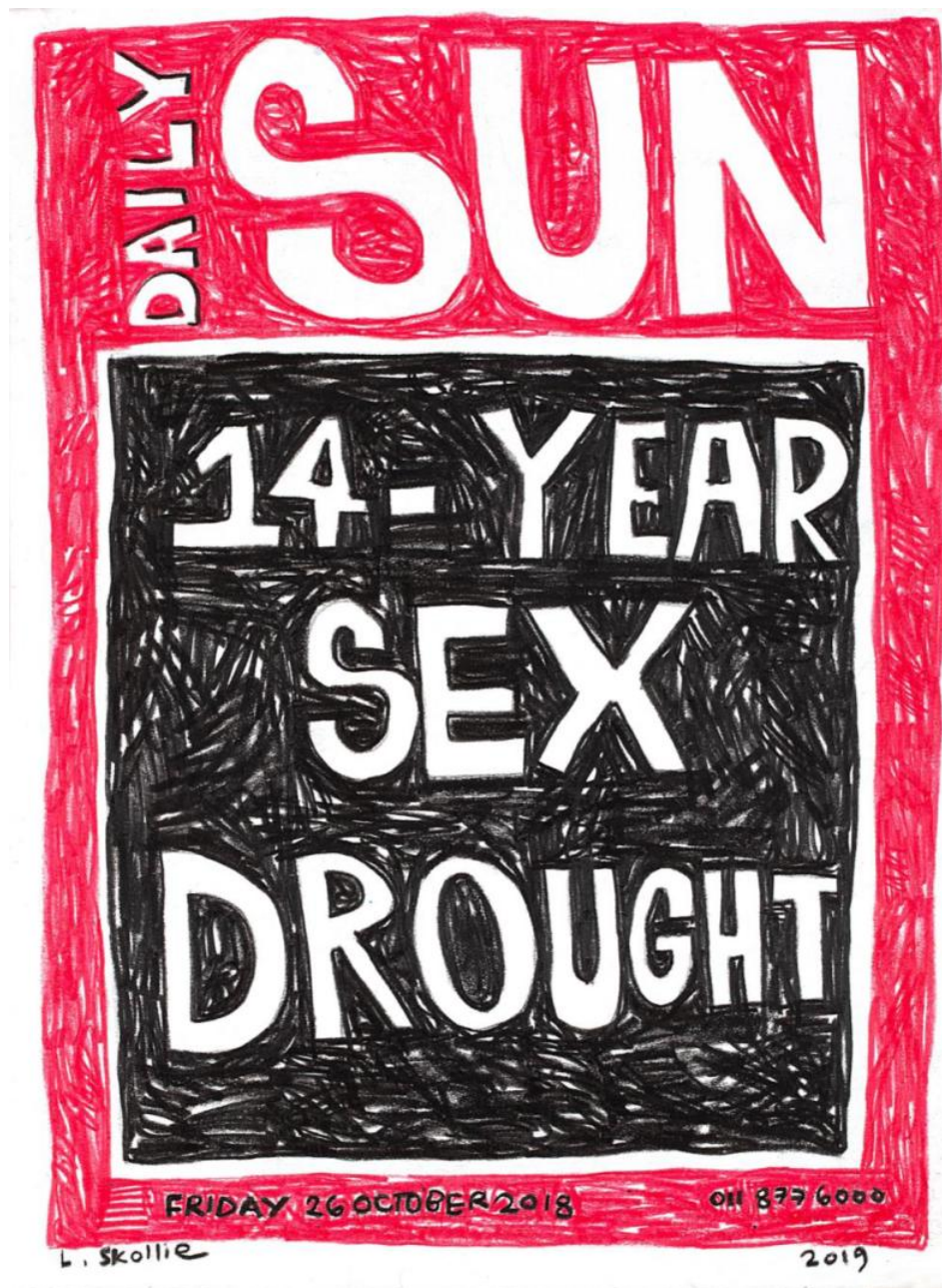
LADY SKOLLIE

A STIFF COCK KNOWS NO CONSCIENCE - LUCINDA MUDGE, 2022

MIXED MEDIA ON PAPER

145 x 130,5 cm





FAR LEFT
LADY SKOLLIE
PUNANI ESCAPES FIRE,
 CRAYON ON FABRIANO
 50 x 35,5 cm

LEFT
LADY SKOLLIE
14 YEARS SEX DRAUGHT:AN OATH, 2018
 CRAYON ON FABRIANO
 43,5 x 32,5 cm



ABOVE
LADY SKOLLIE
*UNTITLED (DI*CK PRINT II)*, 2022
 INK ON PAPER
 100,3 x 71,3 cm



ABOVE
LADY SKOLLIE
*UNTITLED (D*CK PRINT I)*, 2022
 INK ON PAPER
 100 x 71,4 cm



RIGHT
LADY SKOLLIE
A BUNCH 1/1, 2020
 MONOTYPE
 103 x 75 cm



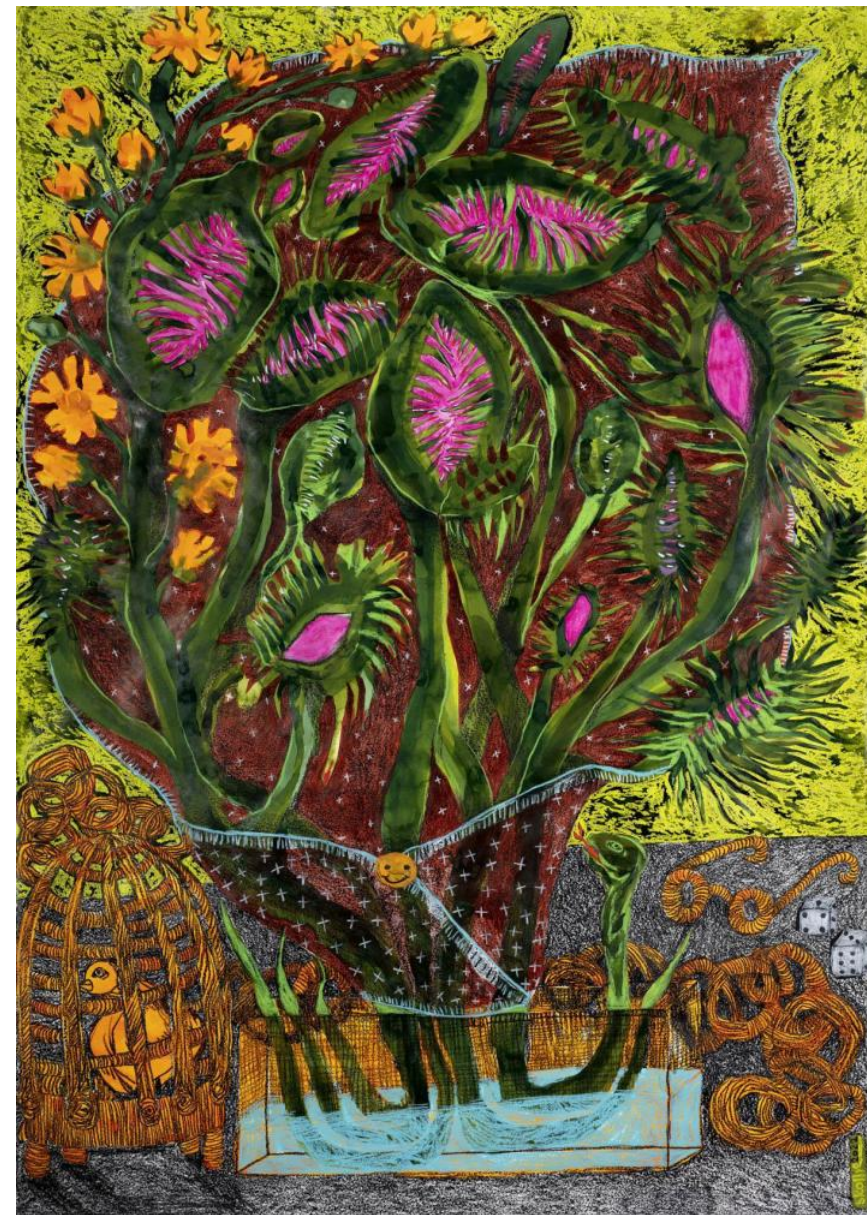


LADY SKOLLIE

GET BETTER REAL SOON, 2022

INK AND WATER-BASED CRAYON ON PAPER

147 x 107 cm



LADY SKOLLIE

STICKY ICKY: VENUS FLY TRAP WITH A BIRD IN A CAGE, 2022

INK AND WATER-BASED CRAYON ON PAPER

142 x 100,5 cm

SOLD



LADY SKOLLIE

SELF PORTRAIT WITH A SERPENT AFTER A TRAUMATISING EVENT

ACRYLIC AND CRAYON ON FABRIANO

73 x 48,5 cm



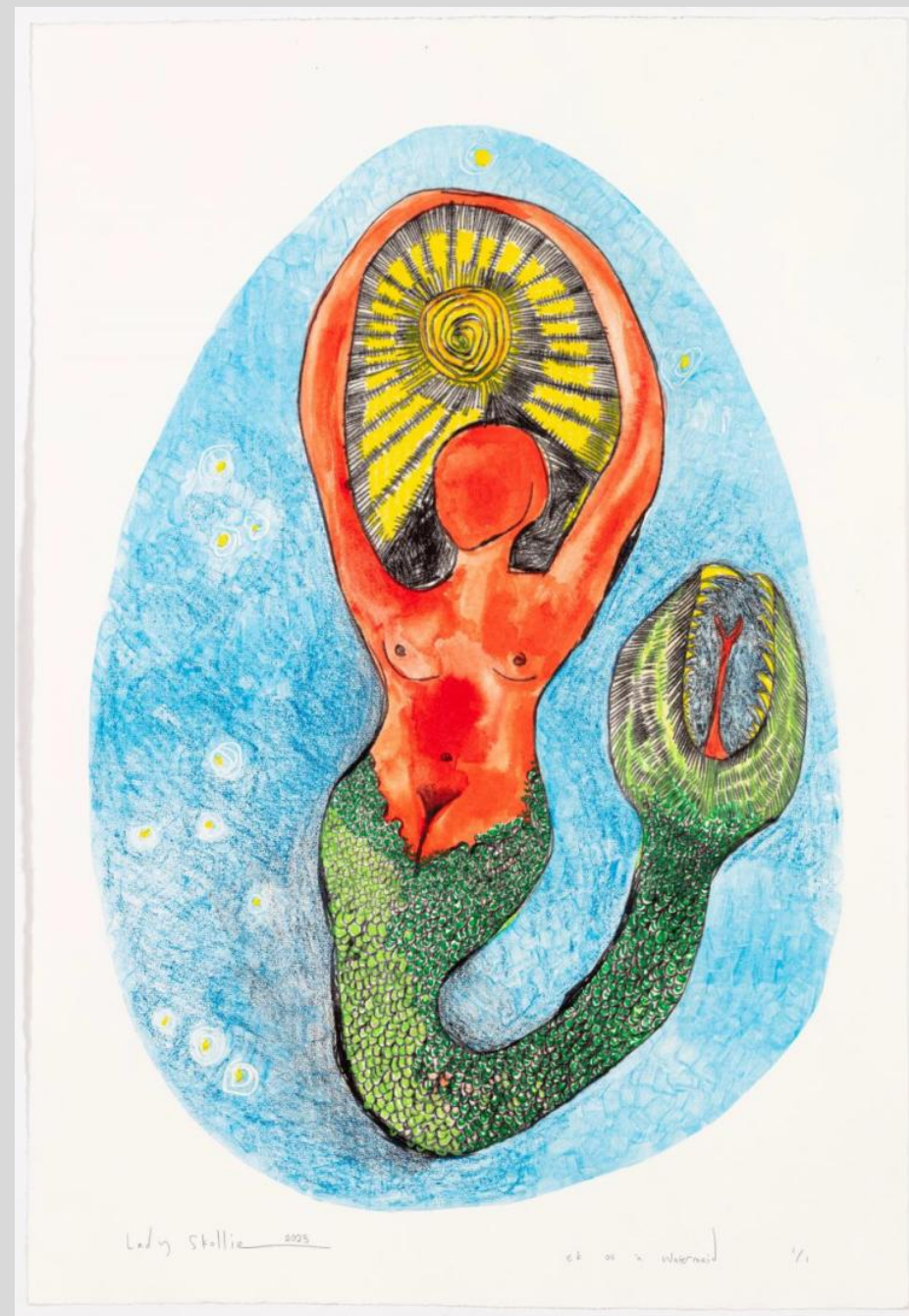


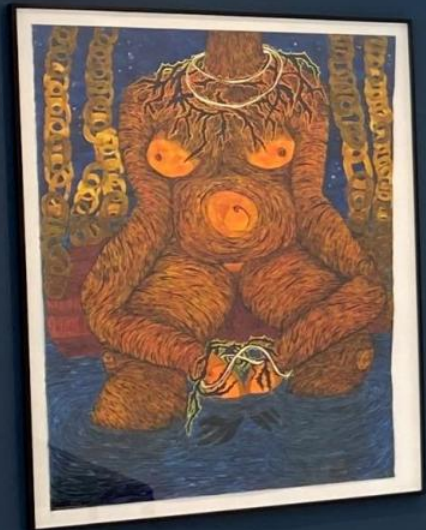
Lady Skollie is the moniker of artist Laura Windvogel (b. 1987, Cape Town, South Africa), 'skollie' being a derogative term used to describe a 'hooligan' or 'petty criminal' in the Afrikaans language. The oxymoron is significant, as Lady Skollie's provocative use of stereotypes demand her audience engage with this duality. Working primarily on paper, Lady Skollie combines her training in printmaking with her signature of use of wax crayon and ink; Her practice is immediate in its mark-making, and rich in colour and detail. Using symbols and imagery from Khoi San oral history and ancient rock paintings, Lady Skollie speaks about the history of her community and their status as a marginalised segment of South African society, reflecting global issues around ethnic minorities both historically and today. Lady Skollie also addresses the "politics of lust" through questioning both existing and imaginary power structures. In 2020, Lady Skollie was announced as the 10th recipient of the esteemed FNB Art Prize and has won this years Standard Bank Young Artist Award.

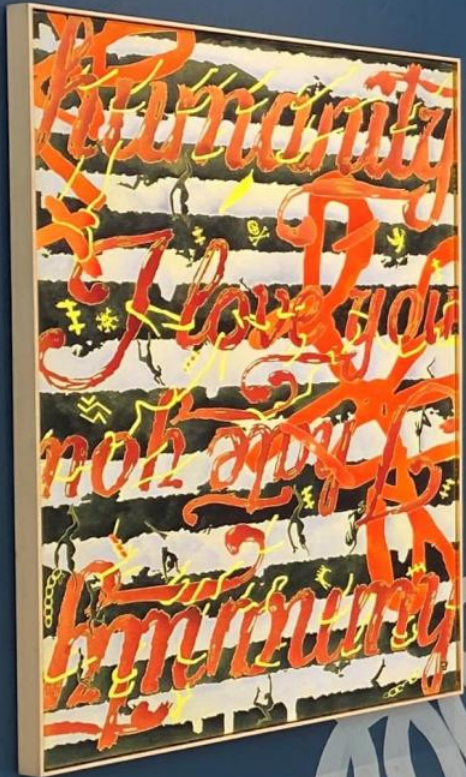
LADY SKOLLIE

EK AS N WATERMEID, 2023

78,5 x 53,5 cm







The background is a dark blue, textured surface, possibly a book cover or endpaper. It features large, stylized, yellow and black patterns that resemble abstract letterforms or decorative motifs. These patterns are composed of thick yellow outlines filled with black, set against the blue background. The overall effect is a high-contrast, graphic design.

LUCINDA MUDGE

Lucinda Mudge's artworks, whether vases or paintings, are vivid and graphic. At first glance, these golden-edged works are beautifully patterned, highly designed and even mesmerizingly abstract in places. But take a step closer and a totally different landscape reveals itself. And it's a little off.

In Mudge's paintings there's the sense that beyond the thrillingly colourful images, out of the frame, a huge drama has just unfolded. What is the cataclysmic episode? Why are there so many bird feathers falling to earth?

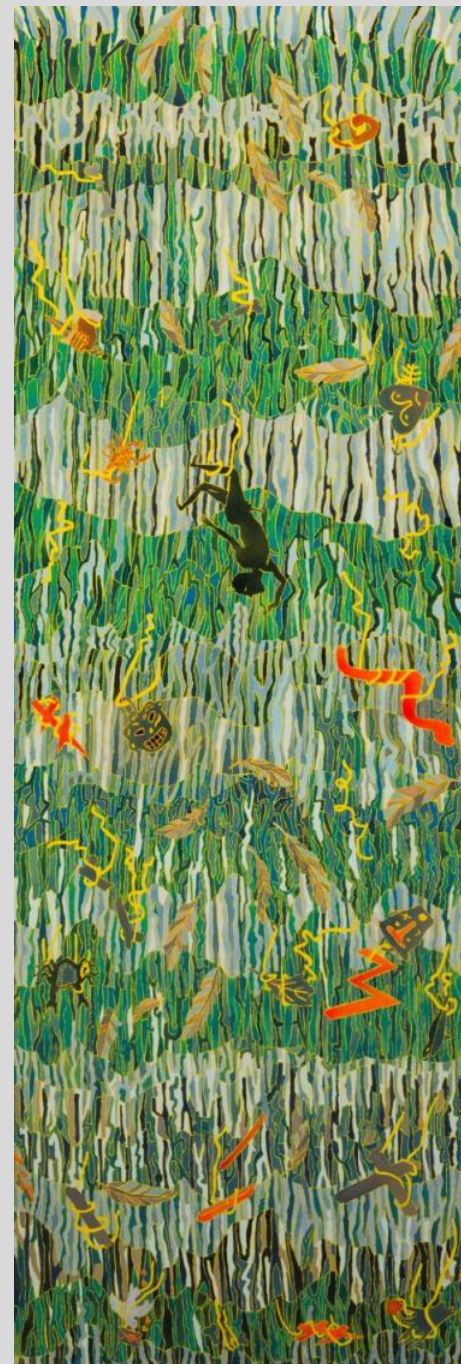
These are works that play with the idea of contrasts. Firstly, there's beauty versus brutality. Then there's the macro versus micro – what you see up close is never the same as when you take a broad view. As in life, those shifts in perspective always reveal something different.

Says Mudge, "I've focussed on the follies of foolishness and the decline of rationality." You'd be hard-pressed to find two themes of creation more relatable to South Africans right now.

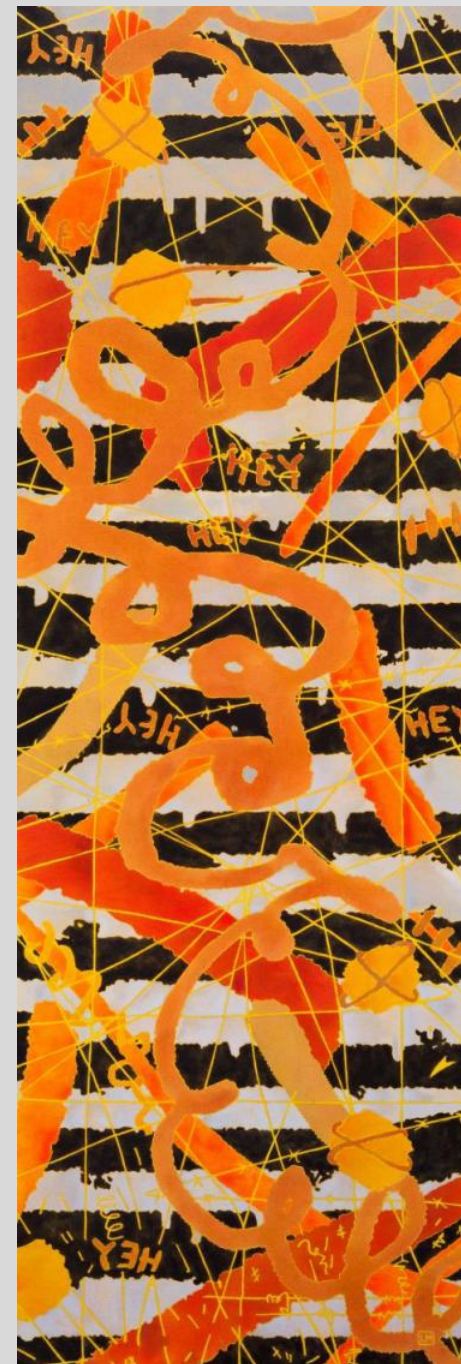
ALL
LUCINDA MUDGE
ACRYLIC ON CANVAS
180 x 60,5 cm



BLAH BLAH BLAH, 2022



WATERFALL, 2022



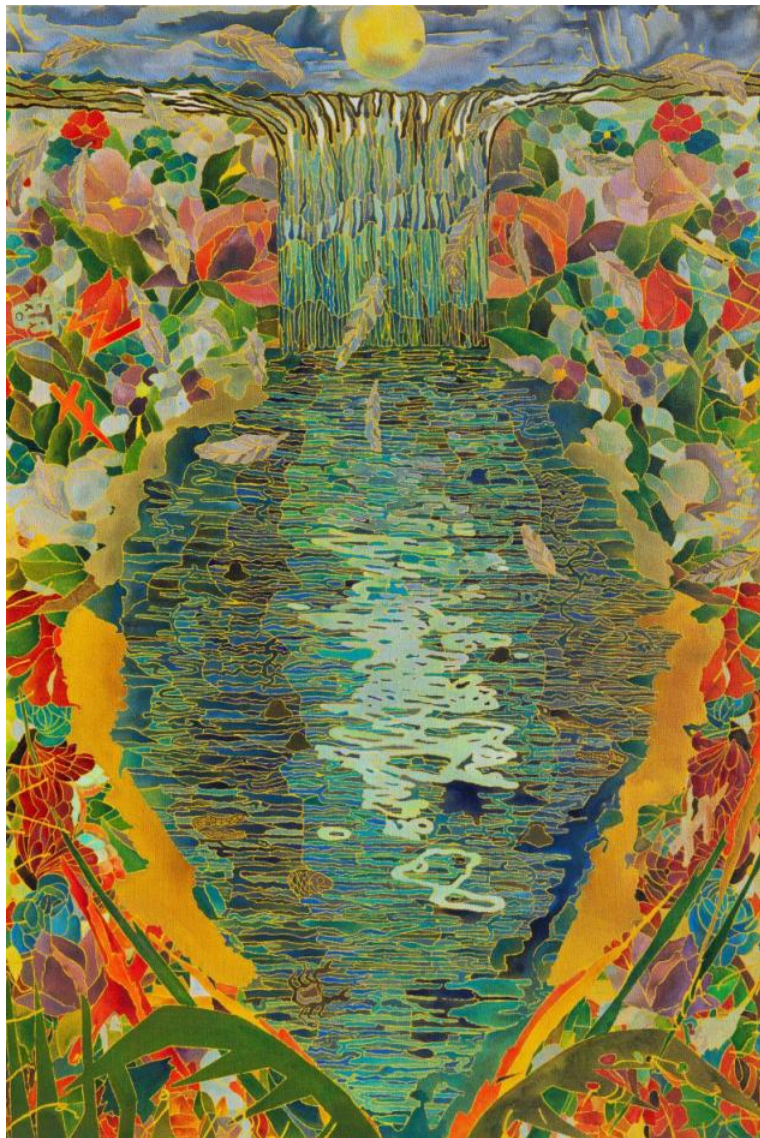
HEY, HEY, HEY, 2022



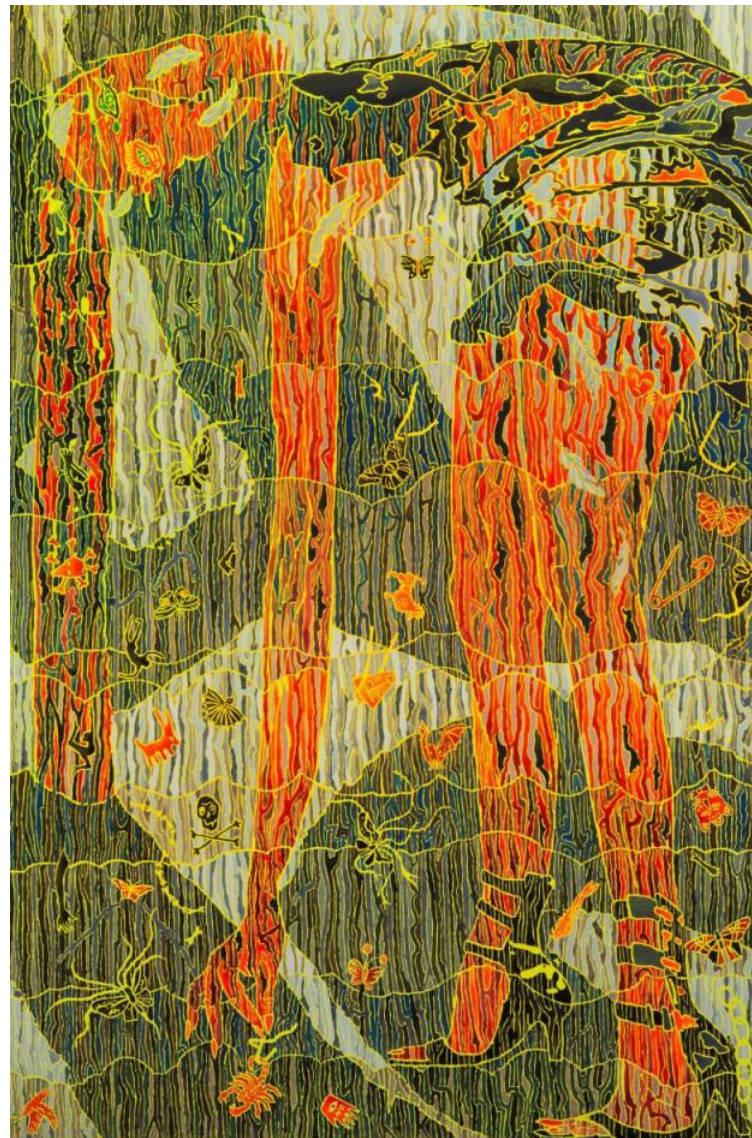
LUCINDA MUDGE
WATERFALL, SMALL, 2023
 CERAMIC WITH GOLD LUSTRE
 54 x 23 x 23 cm



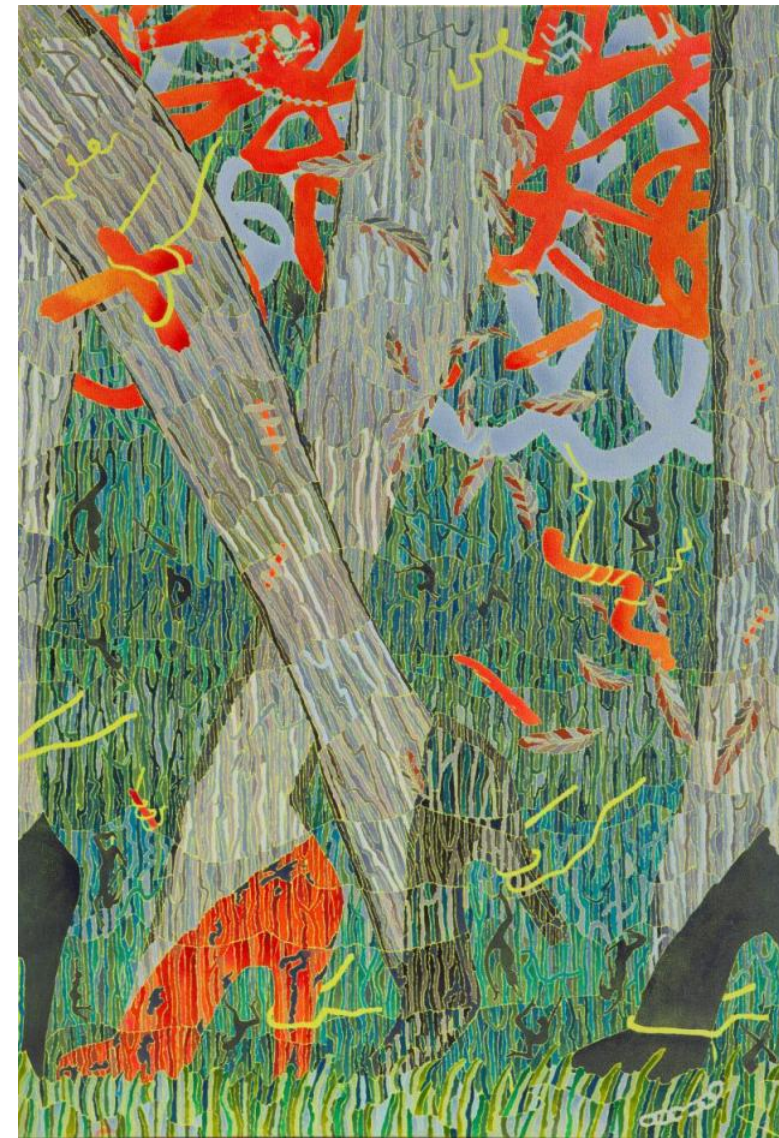
LUCINDA MUDGE
WATERFALL MEDIUM, 2023
 CERAMIC WITH GOLD LUSTRE
 51 x 28 x 28 cm



LUCINDA MUDGE
REALITY ISN'T IMPORTANT, 2022
 ACRYLIC ON CANVAS
 150 x 100 cm
 SOLD



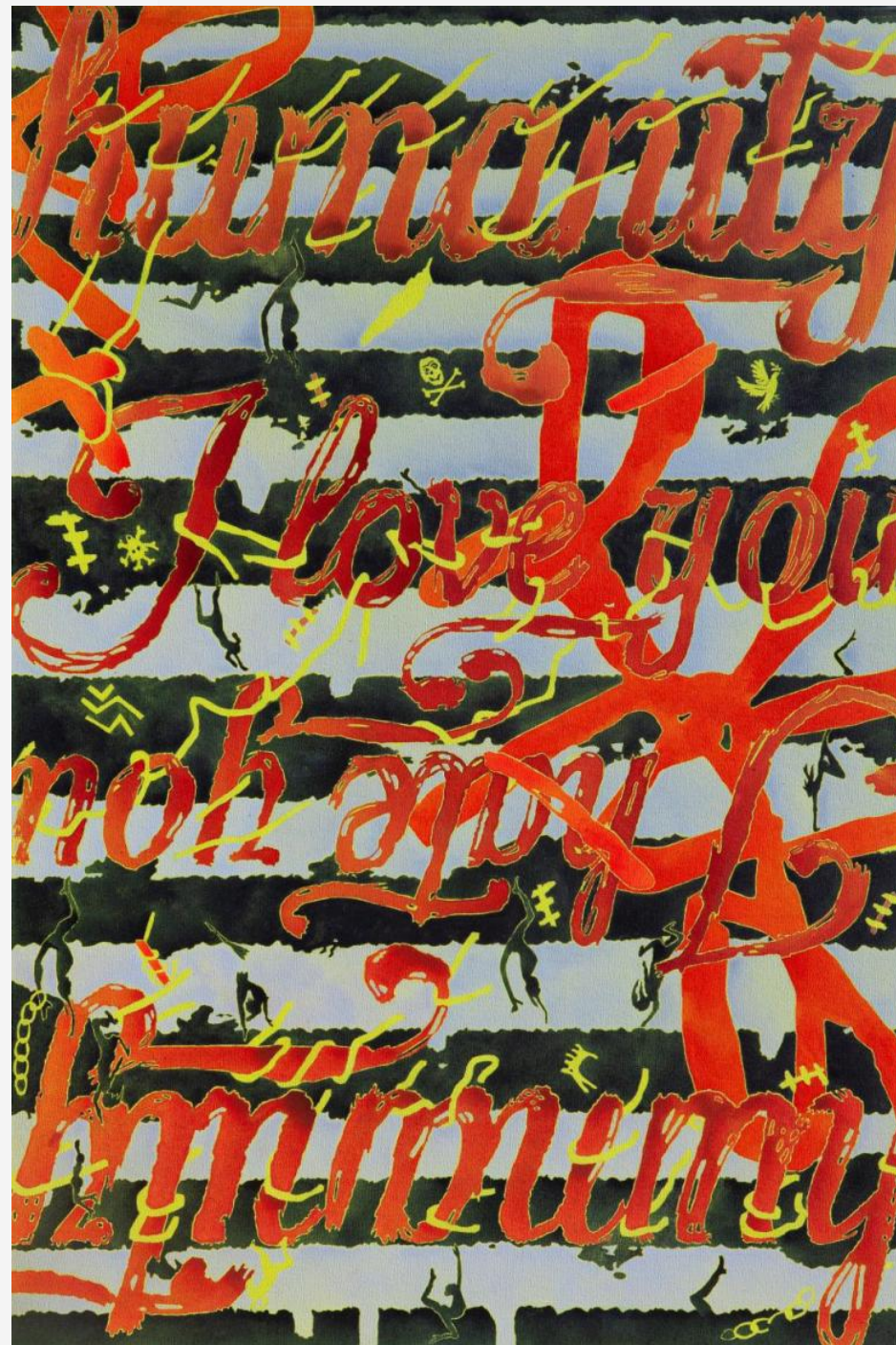
LUCINDA MUDGE
THE FLOW, 2022
 ACRYLIC ON CANVAS
 150,5 x 100 cm



LUCINDA MUDGE
HONESTLY, NEVERMIND, 2022
 ACRYLIC ON CANVAS
 150 x 101 cm



LUCINDA MUDGE
WHO KNEW, 2023
 CERAMIC WITH GOLD LUSTRE
 67 x 27 x 27 cm



LUCINDA MUDGE
HUMANITY I LOVE YOU
HUMANITY I HATE YOU
 (AFTER ee cummings), 2022
 ACRYLIC ON CANVAS
 150,5 x 100 cm



ALL
LUCINDA MUDGE
ACRYLIC ON CANVAS
180 x 90 cm



PASSION, 2023

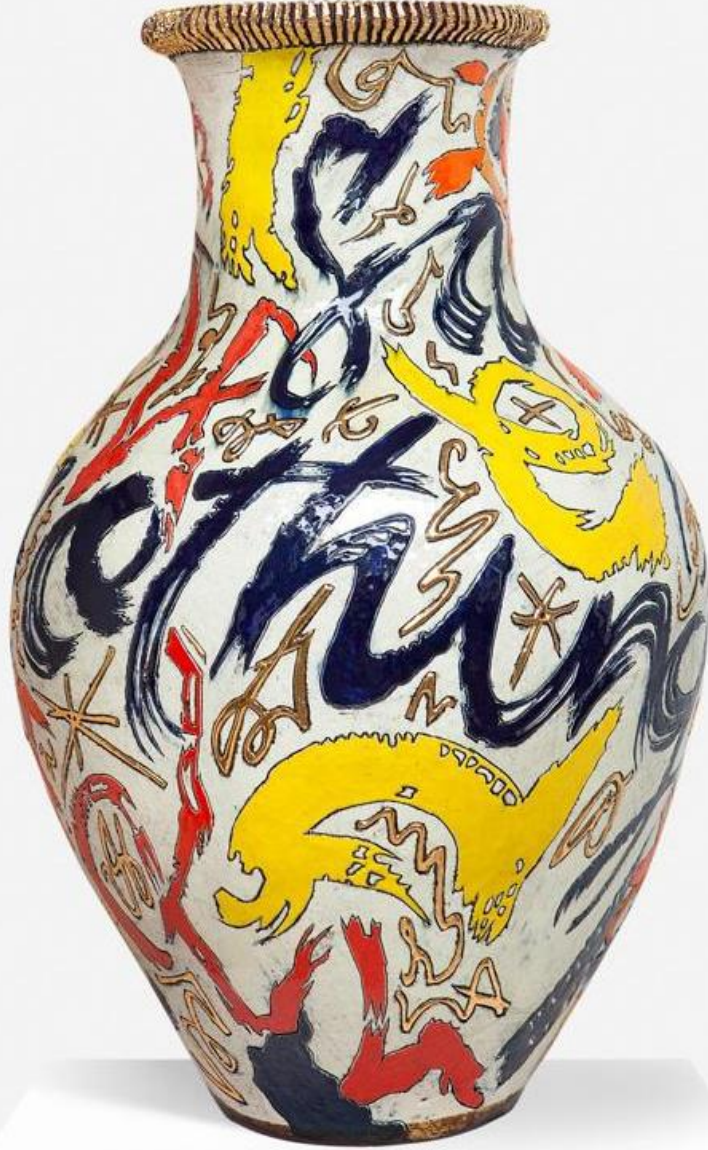


SO YOU KNOW ABOUT LOVE?, 2023

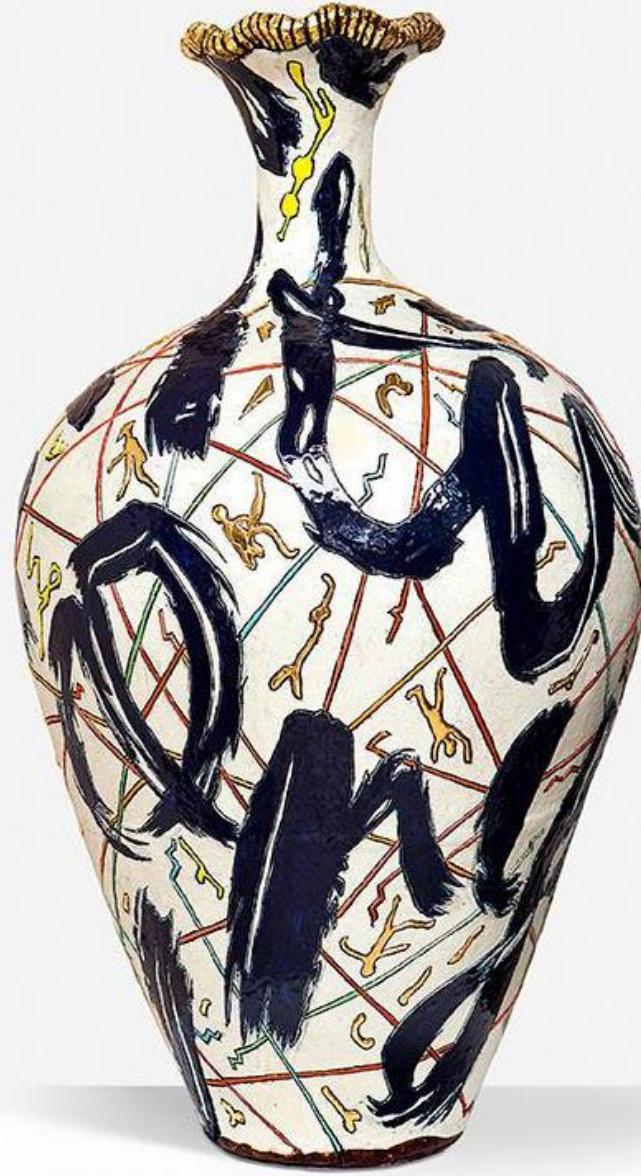


SEDUCTION, 2023





LUCINDA MUDGE
SAYING NOTHING AT ALL, 2022
 GLAZED CERAMIC WITH GOLD LUSTRE
 59 x 34 x 34 cm
 SOLD



LUCINDA MUDGE
TRUE STORY, 2022
 GLAZED CERAMIC WITH GOLD LUSTRE
 63 x 39 x 39 cm



LUCINDA MUDGE
EXTENDED DANCE, 2023
CERAMIC WITH GOLD LUSTRE
59 x 30 x 30 cm



LUCINDA MUDGE
WHEN THE LIGHT STARTS TO DWINDLE, 2023
CERAMIC WITH GOLD LUSTRE
70 x 29 x 29 cm



LUCINDA MUDGE
TROUBLEMAKER, 2023
 ACRYLIC ON CANVAS
 70 x 60 cm



LUCINDA MUDGE
A LITTLE CLOSER TO THE SOUL OF THE WORLD, 2023
 ACRYLIC ON CANVAS
 70 x 60 cm

LEFT TO RIGHT

LUCINDA MUDGE

FIGHT, 2023

CERAMIC WITH GOLD LUSTRE

65 x 22 x 22 cm

LUCINDA MUDGE

EASY, 2022

GLAZED CERAMIC WITH GOLD LUSTRE

60 x 42 x 42 cm

LUCINDA MUDGE

HONESTLY NEVERMIND, 2023

CERAMIC WITH GOLD LUSTRE

68 x 21,5 x 21,5 cm



ALL
LUCINDA MUDGE
CERAMIC, GOLD LUSTRE

LEFT TO RIGHT
I TOLD YOU SO, 2020
22 x 11 x 10 cm

LOVE, 2020
22 x 11 x 10 cm

POVERTY SUCKS, 2020
15 x 10 x 15 cm

ALL HAIL THE UNDERDOG, 2020
15 x 10 x 15 cm

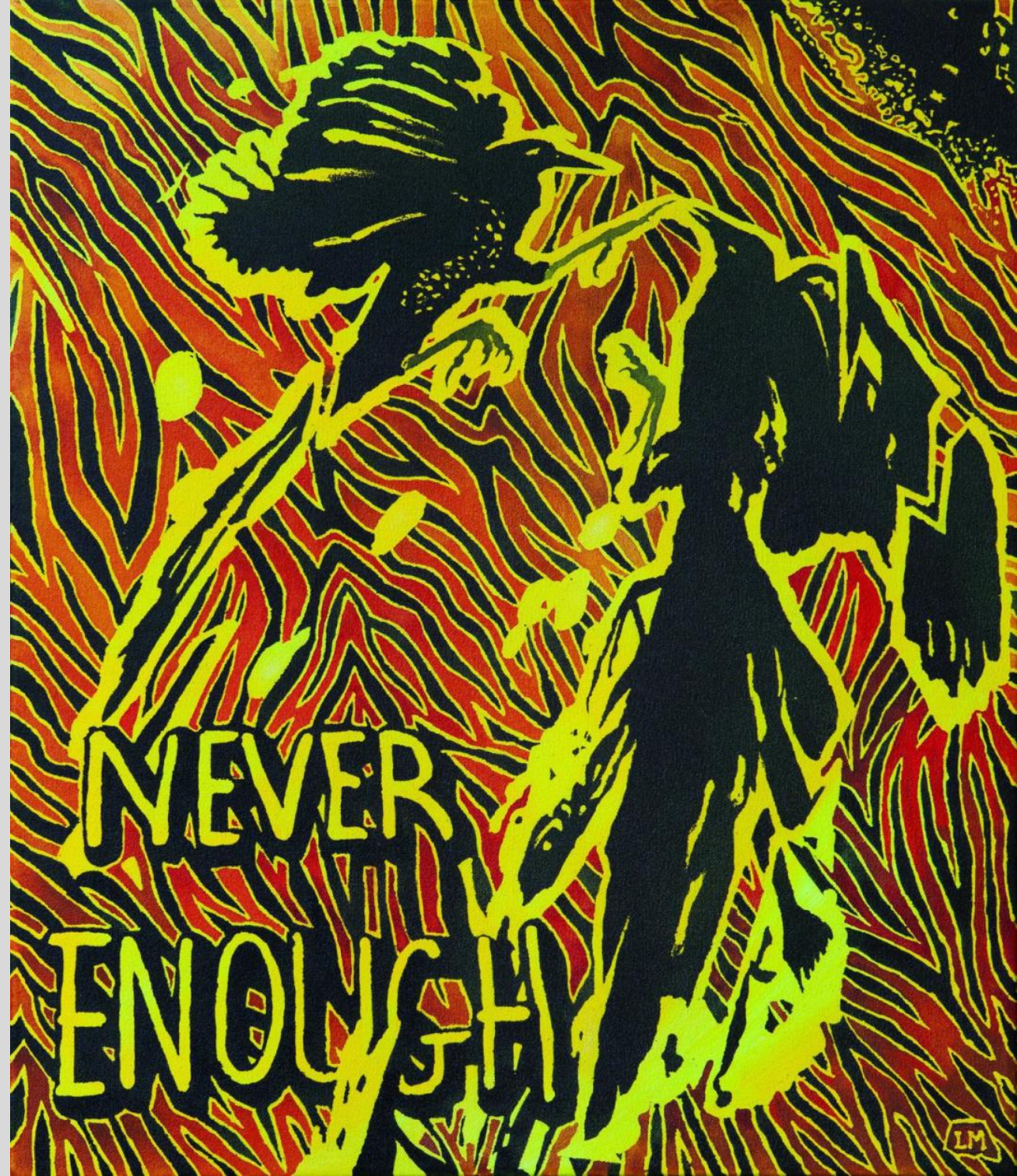
RAT MOTHER, 2020
21 x 10 x 15 cm





Lucinda Mudge (b. 1979 Knysna, South Africa) centres her practice around ceramics, particularly vases, on the surface of which she records and satirises her personal and political experiences. From her studio in Keurboomstrand in the Western Cape of South Africa, Mudge carefully sculpts, glazes and fires her large vases and submits to the fragility and unpredictability of her medium which is prone to collapsing or cracking at any point in the process; "It's a brutal choice of material," says the artist, and, like love, it can bring both great joy and great misery". The vases are rich in colour and intricate detail, yet beneath their glimmering surfaces is a familiar world simmering with paranoia and tension. Mudge inserts her interpretation of this functional, domestic object into the realm of contemporary art, alongside the likes of Grayson Perry, whilst her themes, images and text are constantly repeated and reshuffled, embodying in their very fabric humanity's ability to carry contradictory impulses simultaneously.

LUCINDA MUDGE
NEVER ENOUGH,
ACRYLIC ON CANVAS
70 x 60 cm







An abstract painting featuring a dark, textured background. On the left, a large, vibrant red flower is depicted with thick, expressive brushstrokes. A long, thin, light-colored stem extends diagonally from the red flower towards the bottom right. In the lower right corner, there is a cluster of flowers in shades of white, light pink, and pale yellow, also rendered with visible brushwork. The overall composition is dynamic and expressive, with a strong contrast between the bright colors of the flowers and the dark background.

SANELL AGGENBACH

Sanell Aggenbach's oil paintings of sharply manicured ikebana are unsettling. Sensuality is cut by quiet violence, a jagged edge. It's the fluorescent colours, the offset images – but it's the subject matter too.

To create them, she looked to the black and white images found in mid-century floristry books. They were produced, almost always, by the male floristry master, for the diligent housewife.

The theme of subversive botanicals bleeds across Aggenbach's body of work, including into a series of photographs. They unfurl in a network of fynbos, projected and then drawn by hand onto her own body. Or pressed into her skin – the marks are all that remain.

And then there are small botanical sculptures made from layers of wood, copper and oxide. These fortified plants are Aggenbach asking, "So, how can we future proof our women in this country and give them a layer of armour to protect them?"

Her large bronze sculptures introduce a satirical streak, parodying Western male masterpieces by Michelangelo, Henry Moore, Warhol and Pierneef. She's taking a fresh look at these iconic references from a woman's perspective (and having a good laugh while she's at it).

SANELL AGGENBACH

BITTER SWEET DISTRACTOR, 2023

ACRYLIC, OIL AND COTTON THREADS ON CANVAS

206 x 150 x 6 cm

SOLD







SANEL AGGENBACH

OH PRETTY BOY (CAN'T YOU SHOW ME NOTHING BUT SURRENDER), 2022

BRONZE, Ed. 1/3

67 x 230 X 82 cm





ABOVE

SANELL AGGENBACH

RUDE FRUIT, 2022

BRONZE, Ed. 1/10

17 x 18 x 17 cm

RIGHT

SANELL AGGENBACH

LILYPOND (SLIPAWAY), 2023

OIL ON CANVAS

120 x 144 cm





SANELL AGGENBACH

FUTURE PROOF: CANNA, 2022

CAMPHOR WOOD, COPPER, OXIDE AND BASE

EDITION UNIQUE

50 x 77 x 23 cm



SANELL AGGENBACH

ATOPIA II, 2023

CARBON BASED INKS ON HAHNEMUEHLE MUSEUM ETCHING 350GSM PAPER

ED. 1/3

PHOTO CREDIT: LEAH HAWKER

56 x 80 cm



SANELL AGGENBACH

FUTURE PROOF: ROSE, 2022

CAMPHOR WOOD, COPPER, OXIDE AND BASE

EDITION UNIQUE

38 x 70 x 14 cm



SANELL AGGENBACH

POLS/PULSUS, 2022

CARBON BASED INKS ON HAHNEMUEHLE MUSEUM ETCHING 350GSM PAPER ED. 1/3

PHOTO CREDIT: LEAH HAWKER

61 x 80 cm



SANELL AGGENBACH

ARTEMIS, 2022

CARBON BASED INKS ON HAHNEMUEHLE MUSEUM ETCHING 350GSM PAPER ED. 1/3

PHOTO CREDIT: LEAH HAWKER

66 x 80 cm





SANELL AGGENBACH
SYNCHRONICITY: CADMIUM DAISY, 2023
OIL ON CANVAS
95 x 120 cm



SANELL AGGENBACH
FEELING WITCHY: SLENDER BRANCHES, 2023
OIL ON CANVAS
98 x 120 cm



SANELL AGGENBACH
SYNCHRONICITY: PUSSY WILLOW, 2023
OIL ON CANVAS
98 x 120 cm



SANEL AGGENBACH

FLORES FERAEE (TALL), 2022

CARBON BASED INKS ON HAHNEMUEHLE MUSEUM ETCHING 350GSM PAPER

ED. 1/3

PHOTO CREDIT: LEAH HAWKER

68 x 80 cm



SANEL AGGENBACH

FLORES FERAEE (BEVELED), 2022

CARBON BASED INKS ON HAHNEMUEHLE MUSEUM ETCHING 350GSM PAPER ED. 1/3

PHOTO CREDIT: LEAH HAWKER

119 x 80 cm



SANEL AGGENBACH

KARDÍA, 2022

CARBON BASED INKS ON HAHNEMUEHLE MUSEUM ETCHING
350GSM PAPER, ED. 1/3

PHOTO CREDIT: LEAH HAWKER

63 x 80 cm

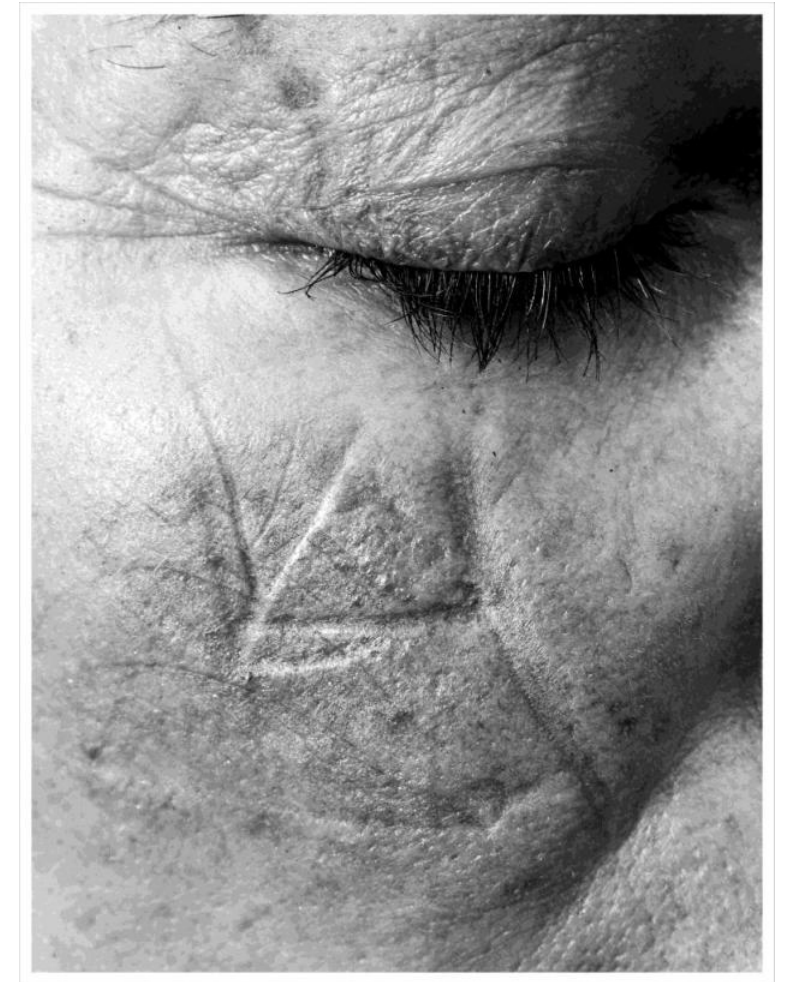


SANEL AGGENBACH

FUTURE PROOF: DROOPING PRICKLY PEAR, 2023

CAMPHOR WOOD, COPPER, OXIDE AND BASE
EDITION UNIQUE

34 x 40 x 6 cm



SANEL AGGENBACH

CHANGELING, 2022

CARBON BASED INKS ON HAHNEMUEHLE MUSEUM
ETCHING 350GSM PAPER, ED. 1/3

PHOTO CREDIT: LEAH HAWKER

42 x 55 cm



SANEL AGGENBACH

FLORES FERAЕ (BROAD), 2022

CARBON BASED INKS ON HAHNEMUEHLE MUSEUM ETCHING 350GSM PAPER, ED. 1/3

PHOTO CREDIT: LEAH HAWKER

100 x 80 cm



SANEL AGGENBACH

ATOPIA I, 2022

CARBON BASED INKS ON HAHNEMUEHLE MUSEUM ETCHING 350GSM PAPER,
ED. 1/3

PHOTO CREDIT: LEAH HAWKER

61 x 80 cm



Sanell Aggenbach's (b. 1975, Cape Town, South Africa) work deals primarily with the intersection of history and private narratives by considering the process of recall and interpretation. Her work displays an accomplished virtuosity as she moves comfortably between the various disciplines of painting, printmaking and sculpture. Since 2003, Aggenbach has focused mainly on subverted feminine tropes and feminist themes. In one of her most recent solo exhibition, *Bend to Her Will*, she subtly and mischievously reframed the hobbyist art of flower arranging by appropriating the traditionally masculine art of Japanese Ikebana. Her sculptural work, primarily in bronze, parody Western masterpieces from Michelangelo, Henry Moore, and Warhol to Pierneef and take a refreshing look at these pivotal references from a woman's perspective.

Born in Cape Town in 1975, Aggenbach currently lives and works in Woodstock, Cape Town. Her explorative work has secured her many achievements including winning the Absa L'Atelier Award in 2003. Her work is represented in numerous public and private collections, including Sasol, Absa, Spier, SABC, Red Bull (Austria), the South African National Gallery, 21C Museum in Kentucky (USA) and Anglo Gold.

SANELL AGGENBACH
SLENDER BRANCHES, 2022
 OIL ON CANVAS
 66 x 46 cm









EVERARD READ | JOHANNESBURG

I would like to thank:

Leah Hawker and Paris Brummer for photography.

And Brett Murray for his endless support and steering the ship whilst I made the work – Sanell Aggenbach.

I would like to thank the following people:

Conquer

Tlhatlhogo

Myself - LADY SKOLLIE .

Thank you to Gina, Laura and Sanell. You got skills – Lucinda Mudge.

The gallery would like to thank:

Laura, Lucinda and Sanell for all their blood, sweat, tears and humour that has gone into this exhibition.

And Sarah Buitendach for her wonderful writing.

ER JOHANNESBURG | CAPE TOWN | LONDON | FRANSCHHOEK

Modern and contemporary art from southern Africa

Everard Read Johannesburg | 6 Jellicoe Ave Rosebank | Johannesburg 2196
+27 11 788 4805 | gallery@everard.co.za | www.everard-read.co.za