

NICK BOTTING
A sense of place

EVERARD READ

CAPE TOWN | JOHANNESBURG | LONDON

CIRCA

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11 - 31 October 2018

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Cover *Cape Town Dusk from Devil's Peak*
Oil on canvas
56 x 81 cm

Next page detail *The Dune above Sandy Bay*
Oil on canvas
61 x 91 cm

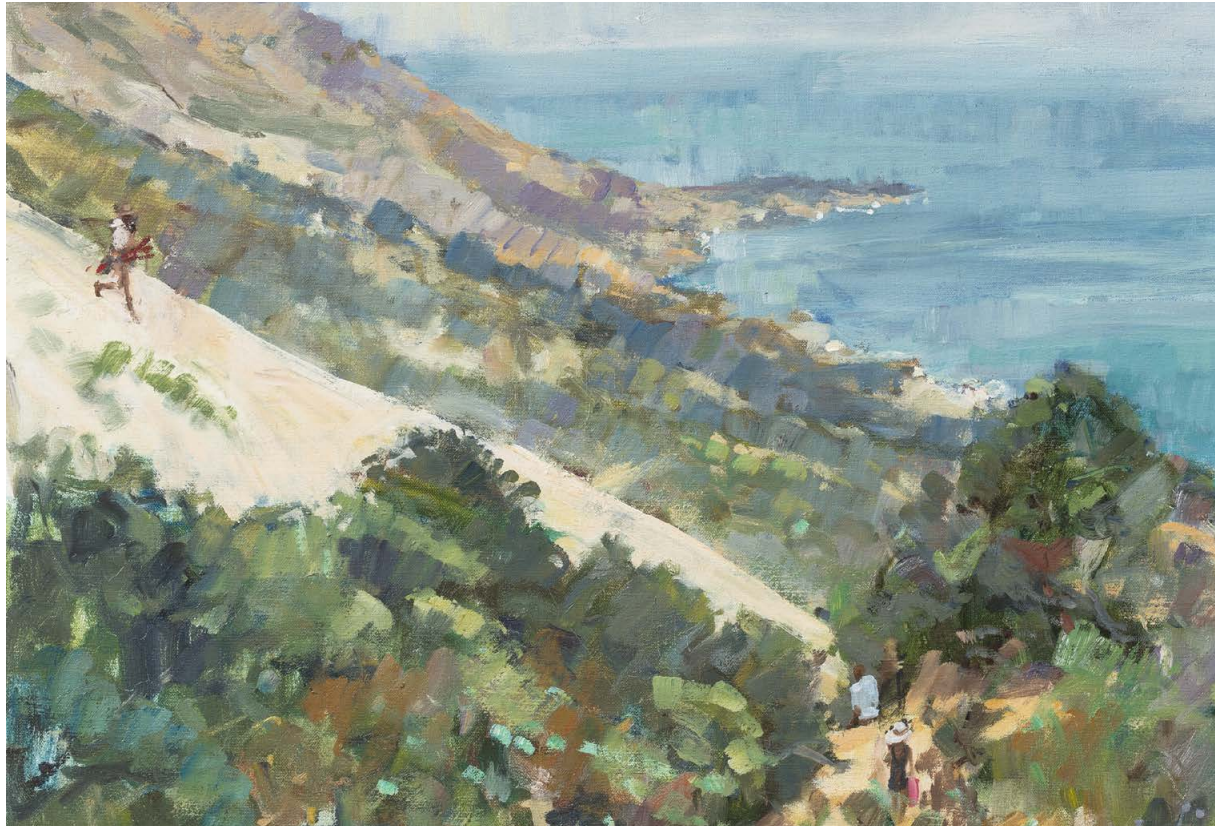
This is British artist Nick Botting's fourth solo exhibition at our gallery, chronicling his recent visit to our shores.

Just as most of the Impressionists made their way to the south of France for the quality of light and immediacy of the colours and landscape, so has the Western Cape captured Botting's imagination for many of the same reasons. He has made the Cape his own, bringing fresh eyes and a wonderful ability to transcribe what he sees, in paint – the sweeping vistas, the intimate moments, the languid beaches, the searing hot Swartland, the pulsing city. Painting *en plein air* has forced Botting to become a master of recording mood, weather, atmosphere and human gesture with extraordinary economy, all the while capturing the essence of a place as witness.

This collection of paintings demonstrates this perfectly, and is a refreshingly uncomplicated and unjaundiced view of us and the place we live in.

- Charles Shields

“I like this sense of trying to record what I have witnessed, and I value greatly drawing and painting on site the changing scene.”



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I am the kind of painter who takes a canvas to a desert or a beach or a street and stands there painting for as long as it takes to make the picture work for me. And when I leave, I feel like I am taking away some sort of evidence or proof of my having been there as witness to *something*.

I almost always return to continue to work and to look afresh at the scene, and see how I respond to it on another occasion, with a different mood and atmosphere. There is then a sense of familiarity with the subject, and I find myself aware of things that are different, like particular figures present or absent, or perhaps a different energy to that particular day.

I often find that a person will do something that describes the mood of a painting. For example, in *The Dune above Sandy Bay* a couple came over the top, with their stuff, bowling down the enormous dune in just the way you would want to. I like this

sense of trying to record what I have witnessed, and I value greatly drawing and painting on site the changing scene sometimes for days on end, looking for a factor that ties the ideas together.

For the sake of trying to describe the process of painting in the field (and without wanting to be too simplistic) here are a few points that need to work together: there are the unchanging elements like the mass that is a mountain or the farmhouses or fields in a subject; then there is the influence on that of factors like sun, heat, rain and wind; third, there are moving elements like people or animals coming and going, clouds building or clearing, or the sea itself coming in or going out. Lastly, there is the very changeable mood of the painter, arriving in part influenced by the surroundings and in part bringing his own intentions and understanding. A picture then becomes a distillation of ideas – selecting some and not selecting others, and with that choice directing the entire purpose of the painting.



To pick out a painting, the view at *Riebeek West* appealed to me initially for the wonderful depth which sang to me of Africa and space. For a couple of hours I looked up and down the road at other views across the valley, but I loved this group of houses and the sense of life in the foreground and vast landscape beyond.

As I painted, I became aware of the endless comings and goings of the people, and noticed, perhaps obviously enough, the path they had worn over time. I enjoyed the sense of history this gave the image, as if they had been doing that for ever.

Then I discovered the shade of the tree I was working from was a popular choice for locals to escape the heat of the day, and I found myself sharing that space with a number of others. None of this has any direct bearing on the image, but it does upon the sense of being a part of something, and that in turn is a part of engaging with the world and linking that to the work.

The fact that there is so much selection involved in painting, and so much watching and witnessing, makes the painter start to look for what doesn't change and what somehow feels like essential information. Of course any artist would like to feel that they are edging towards some kind of understanding. I hope that some of these paintings start to do that, as it has very much been my aim. ”

Detail of *Riebeek West*
Oil on canvas
56 x 81 cm

Next page *Cape Town Dusk from Devil's Peak*
Oil on canvas
56 x 81 cm

City Centre

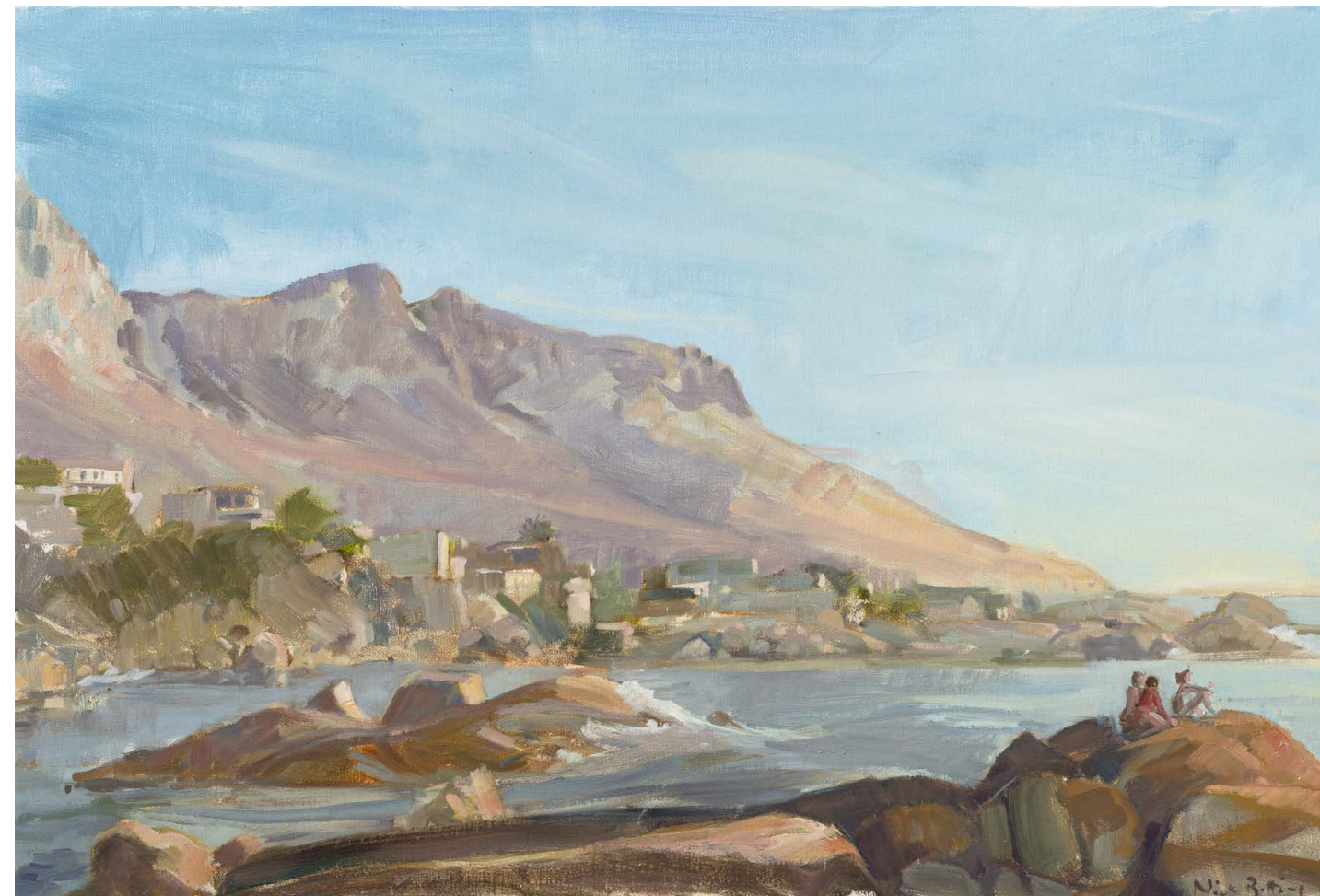




Cape Town Panorama, Hot Hazy Day
Oil on canvas
91 x 122 cm

CT Rain
Oil on canvas
40 x 50 cm

Atlantic Seaboard



Bakoven Sunset
Oil on canvas
51 x 76 cm



Oudekraal Bay, Crayfish
Oil on canvas
50 x 60 cm



Sandy Bay
Oil on canvas
76 x 91 cm



The Dune above Sandy Bay
Oil on canvas
61 x 91 cm



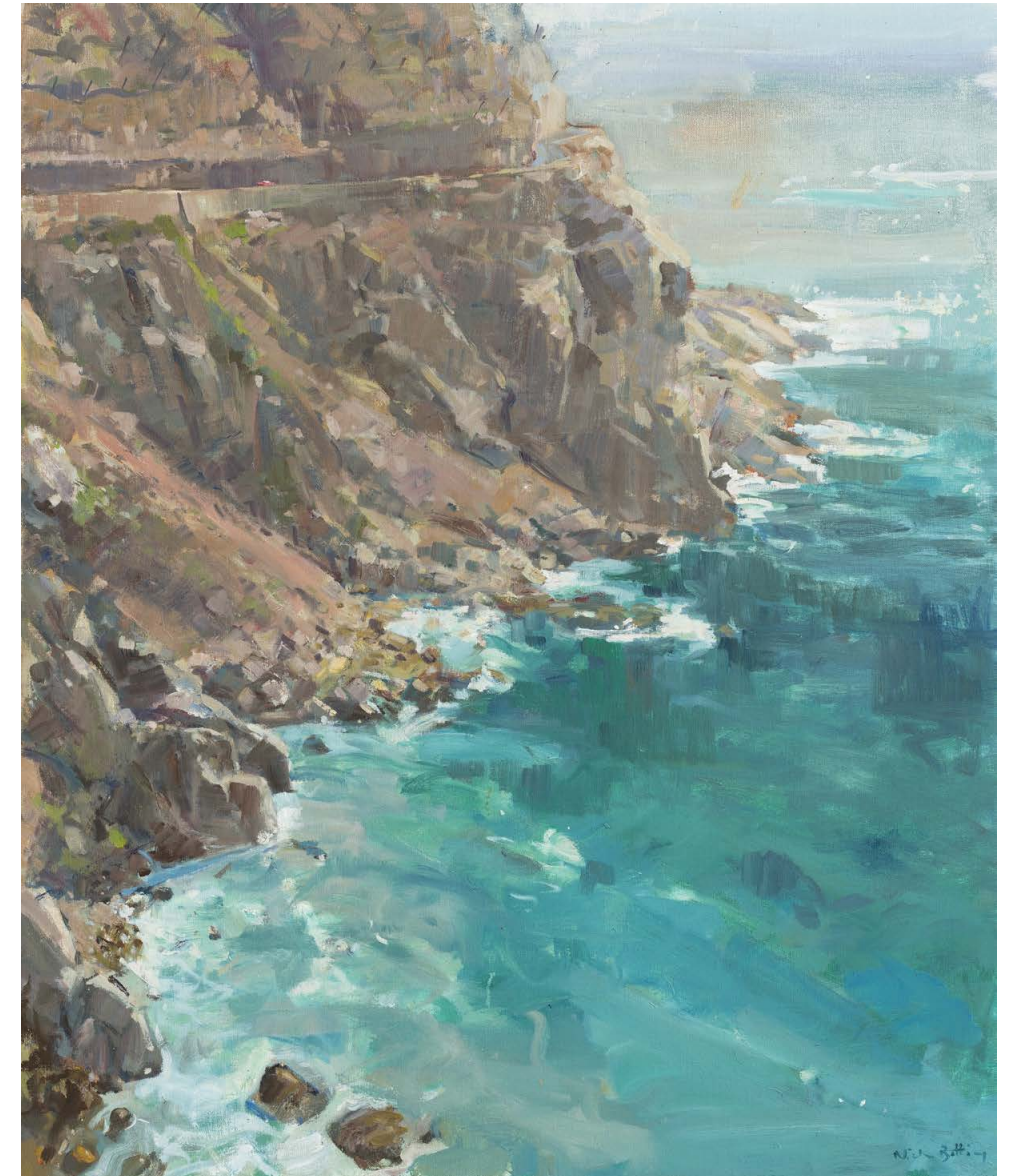
Hout Bay
Oil on canvas
30 x 91 cm

Southern Suburbs

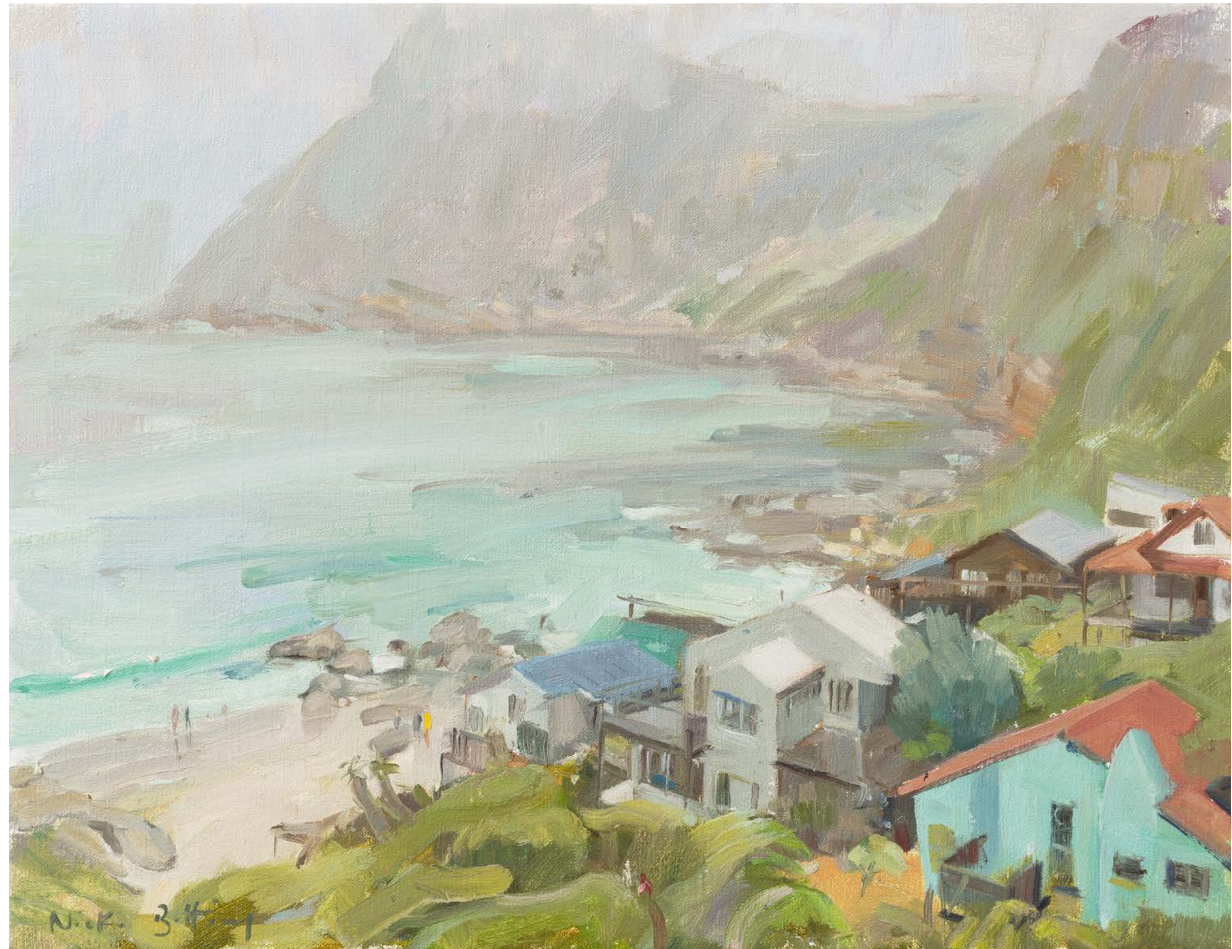


Constantia Nek Fruit Stall
Oil on canvas
30 x 46 cm

Peninsula



Chapmans Peak
Oil on canvas
91 x 75 cm



Smitswinkel Bay
Oil on canvas
35,5 x 46 cm



Silvermine Panorama
Oil on canvas
51 x 61 cm



The Valley from Silvermine
Oil on canvas
100 x 140 cm



Ou Kaapse Weg Trees (Elephant's Eye)
Oil on canvas
45 x 62 cm

Silvermine Swimmer
Oil on canvas
50 x 60 cm





St James & Kalk Bay
Oil on canvas
76 x 91 cm



Kalk Bay Market
Oil on canvas
35,5 x 40 cm



Muizenberg
Oil on canvas
46 x 61 cm

Karoo





Previous page *Warmwaterberg Track*
Oil on canvas
56 x 81 cm

Early Morning Prince Albert
Oil on canvas
41 x 51 cm



Prince Albert Afternoon
Oil on canvas
45 x 61 cm

Winelands



Franschhoek
Oil on canvas
51 x 71 cm



Riebeek Kasteel Morning
Oil on canvas
41 x 50 cm

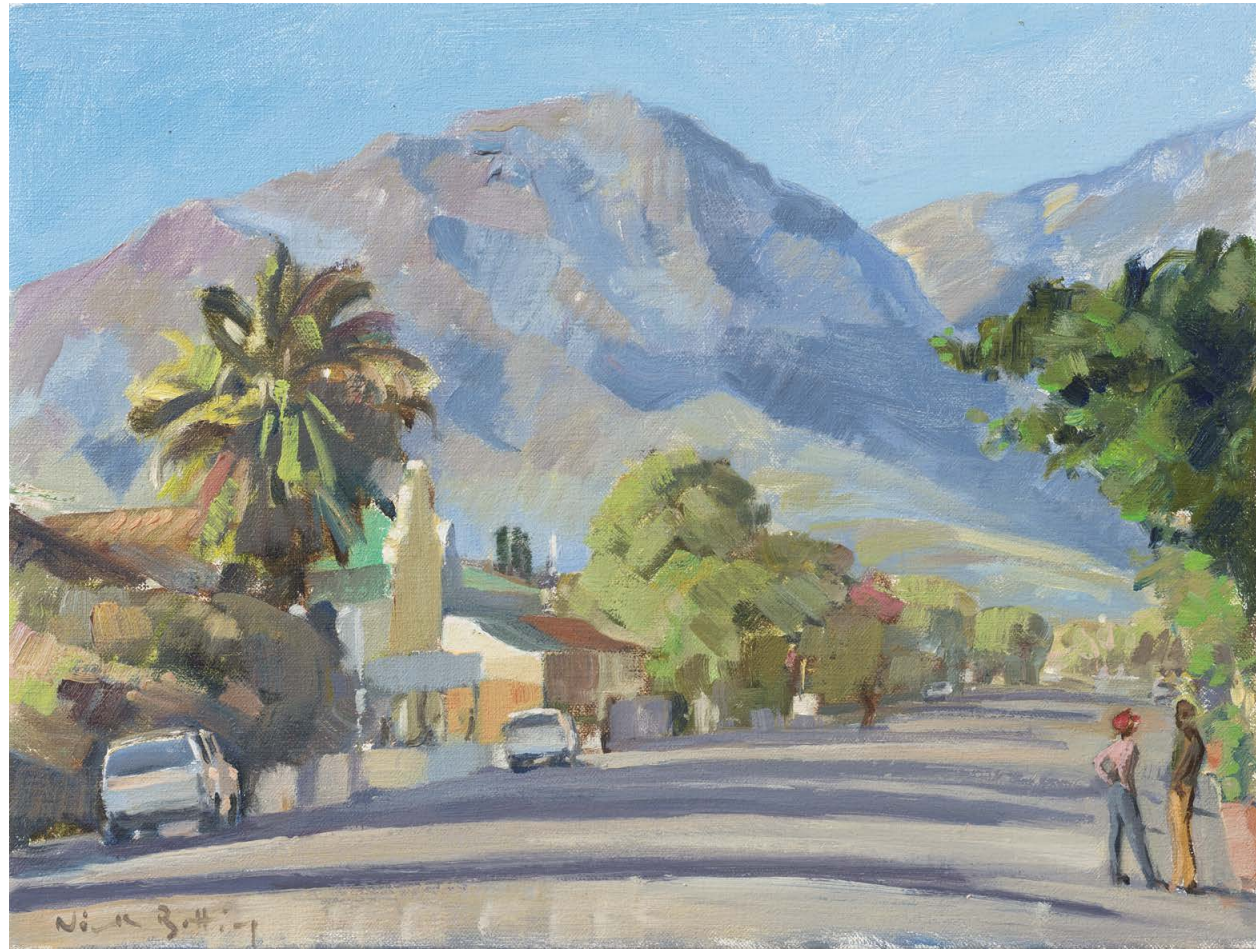


Riebeek West
Oil on canvas
56 x 81 cm

Swartland



The Road to Darling
Oil on canvas
56 x 81 cm



Tulbagh Evening
Oil on canvas
30 x 40 cm



Tulbagh Valley Cattle
Oil on canvas
50 x 60 cm



(Behind Riebeek West) Riebeekriver Road
Oil on canvas
76 x 106 cm



Darling and Heat
Oil on canvas
51 x 71 cm



Darling Morning
Oil on canvas
30 x 46 cm

West Coast





Previous page *Churchhaven Morning*
Oil on canvas
55 x 61 cm

Churchhaven Afternoon
Oil on canvas
51 x 71 cm



Churchhaven
Oil on canvas
91 x 122 cm



Blue Moon
Oil on canvas
45 x 61 cm



Churchhaven II
Oil on canvas
51 x 71 cm

Nick Botting

1963 Born in the UK
1986 University of Kent, BA Hons Visual and Performed Arts

Selected Solo Exhibitions

2018 *A Sense of Place*, Everard Read Cape Town, South Africa
2017 Portland Gallery, London, UK
2016 Portland Gallery, London, UK
2015 *Beaches, Beats & Bars*, Everard Read Cape Town, South Africa
2014 Portland Gallery, London, UK
2012 Portland Gallery, London, UK
2012 *Morning, Noon & Night*, Everard Read Cape Town, South Africa
2011 Portland Gallery, London, UK
2011 Bridget McDonnell Gallery, Melbourne, Australia
2009 Portland Gallery, London, UK
2009 Everard Read Cape Town, South Africa
2008 Portland Gallery, London, UK
2006 Portland Gallery, London, UK
2005 Portland Gallery, London, UK
2004 Portland Gallery, London, UK
2003 Portland Gallery, London, UK
2001 MCC Cricket Ground, Official Artist on England Tour to Pakistan
2001 Catto Gallery, London, UK
2000 Catto Gallery, London, UK
1999 McKenzie Gallery, Perth, Australia
1998 Saville Galleries, Sydney, Australia
1991-99 Barkes and Barkes, London
1984 Gulbenkian Theatre, Canterbury

Selected Group Exhibitions & Awards

2014-17 *Portrait Gala*, National Portrait Gallery, London, UK
2014 *The City*, Imibala Gallery, Somerset West, South Africa
2013 *100*, centenary exhibition at Everard Read Cape Town, South Africa
2009 *The City*, Everard Read Cape Town, South Africa
2008 *Discerning Eye*, Mall Galleries, Founder's Prize, Winner
2007 Appointed by FA as its official artist; commissioned to paint a triptych marking the first FA Cup Final to be played at the new Wembley Stadium
2002 *Summer Exhibition*, Portland Gallery, UK
Spring Exhibition, Portland Gallery, UK
2001 *New English Art Club*, Mall Galleries, London, UK
1997 *Royal Institute of Oil Painters*, Mall Galleries, London, UK
Robertson award winner
1996 *Discerning Eye*, Mall Galleries, London, UK (invited artist of Brian Sewell)
1989-99 B.P. Portrait Award, National Portrait Gallery, London, UK

Collections include

FA Headquarters, London
Lord's Museum at MCC
The Really Useful Theatre Group
Duchy of Lancaster
Melbourne Cricket Ground
Hatfield House
Andrew Lloyd Webber
Lord Salisbury

This exhibition catalogue was published in conjunction with
Nick Botting's solo exhibition
'A Sense of Place' 2018
by Everard Read Gallery, Cape Town

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