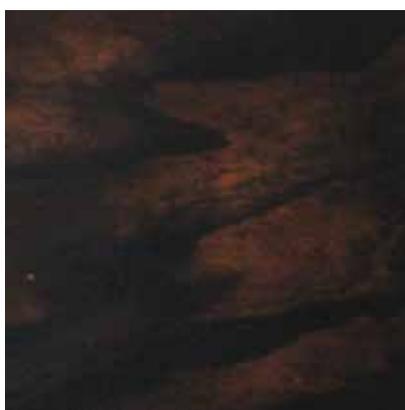




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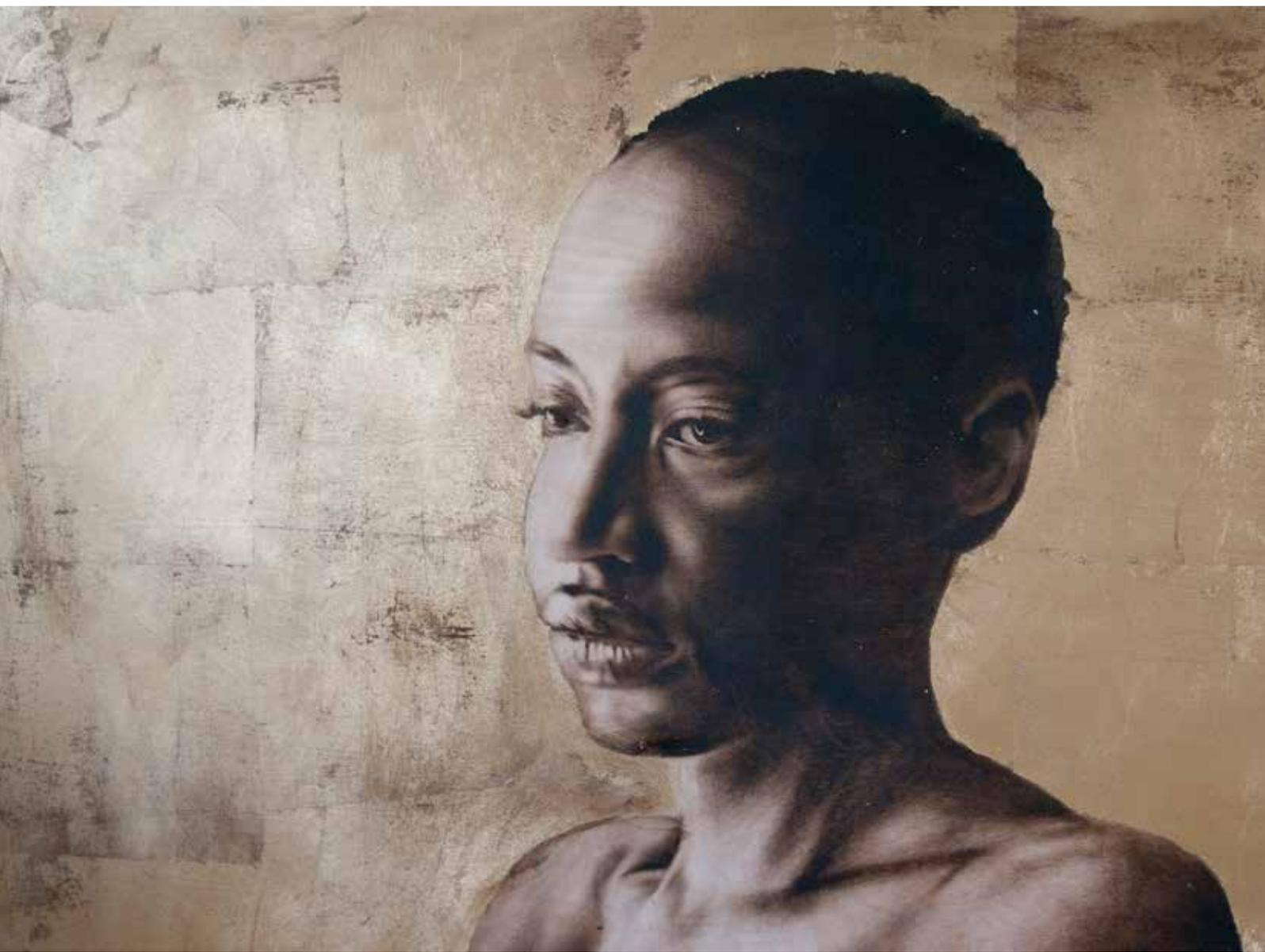
KELLY
JOHN
GOUGH

AGAINST THE GRAIN

BACKGROUND

SOUTH AFRICAN KELLY JOHN GOUGH HAS BEEN PAINTING SINCE HE COULD WALK, EXPERIMENTING WITH ART FOR THE FIRST TIME AS A YOUNG CHILD, UNDER THE MASTERFUL EYE OF HIS FINE ART TRAINED FATHER. AFTER STUDYING GRAPHIC DESIGN AND WORKING IN THE PUBLISHING AND PRODUCTION INDUSTRY FOR 12 YEARS, KELLY TOOK THE PLUNGE AND EMBRACED HIS FIRST LOVE FULL-TIME IN 2001. SINCE THEN, KELLY HAS ENJOYED EXHIBITIONS AT A NUMBER OF PRESTIGIOUS GALLERIES, HOTELS AND BOUTIQUES ACROSS SOUTH AFRICA.

OPPOSITE PAGE:
'INESTIMABLE'
OIL ON WOOD
41 x 57CM



UP CLOSE

'ARTISTS OF THE ITALIAN RENAISSANCE, DURING THE 15TH AND EARLY 16TH CENTURIES, USUALLY PAINTED ON THICK PANELS OF POPLAR WOOD COMPOSED OF SEVERAL BOARDS THAT WERE GLUED TOGETHER. WOODEN DOWELS WERE SOMETIMES USED TO REINFORCE THE JOINS, AND THEN THE PANEL WAS PLANED SMOOTH BY SPECIALIST CARPENTERS OR WOODCARVERS.'

'CHIAROSCURO, YET ANOTHER RENAISSANCE TECHNIQUE APPEARS, THE ART OF USING STRONG TONAL CONTRASTS BETWEEN LIGHT AND DARK TO MODEL THREE-DIMENSIONAL FORMS, OFTEN TO DRAMATIC EFFECT.'

WHILE THESE TECHNIQUES ENFORCE THE VERY CLASSICAL ASPECT IN GOUGH'S WORK, HIS BIRCH OR PINE WOOD PANELS IN FACT WEAR THEIR SOPHISTICATION AND HISTORY LIGHTLY AND CARRY THE RATHER EDGY, POST MODERN REALISM WELL.

DRAMATIC, AT TIMES LARGE SCALE PORTRAITS OR NUDES IN OIL DEMAND A FOCUSED ATTENTION YET EXUDE SILENCE, CALMNESS AND CREATE A CONTEMPLATIVE STATE IN THE VIEWER.

AUTOBIOGRAPHICAL REFERENCES – TO THE ARTIST'S FAMILY AND THE ARTIST HIMSELF APPEAR AND DISAPPEAR AS HE CREATES CLOSE CONTACT WITH PEOPLE KNOWN OR UNKNOWN.

HIS ABILITY TO CAPTURE QUALITIES OF FORM, LIGHT AND ATMOSPHERE, AND ITS MATERIAL PRESENCE ESTABLISH A SENSE OF INTIMACY, AND MAKE HIS WORK DIRECT AND PERSONAL. IN KELLY GOUGH'S WORK PAINTERLY AND CULTURAL ELEMENTS – BOTH SACRED AND PROFANE, PERSONAL AND PUBLIC – COME TOGETHER TO PLAY ON IDEAS OF BEAUTY WHILE CARRYING MESSAGES ABOUT MODERN AESTHETICS, PRIVACY AND VOYEURISM.

OPPOSITE PAGE:
'CORUSCATION'
OIL ON WOOD
200 X 120CM



2014

- SOLO EXHIBITION: YSWARA, JOHANNESBURG
- CAAM COLLECTIVE, CAPE TOWN
- 'EQUUS' AT EQUUS GALLERY, CAVALLI
- LUYEY 'N ROSE, CAPE TOWN

ART FAIRS AND FESTIVALS

- JOHANNESBURG FRINGE, ART WEEK
- DE WATERKANT FRINGE, ART FAIR



2015

- SOLO EXHIBITION: YOUNGBLOOD GALLERY, CAPE TOWN
- LE DAME ART GALLERY, LONDON
- IRMA STERN MUSEUM, CAPE TOWN
- 'APHRODISIAC' AT EQUUS GALLERY, CAVALLI
- ELTON FABER FINE ART, JOHANNESBURG
- GRAHAM'S FINE ART GALLERY, JOHANNESBURG
- G2ART, CAPE TOWN
- S|ART, HOUT BAY, CAPE TOWN

ART FAIRS, FESTIVALS AND AWARDS

- JOHANNESBURG, FRINGE 2015
- PORTRAIT 100, SANLAM PORTRAIT AWARD
- TURBINE ART FAIR, JOHANNESBURG



SELECTED EXHIBITIONS | 2014 | 2015

2016

- SOLO EXHIBITION: YOUNGBLOOD GALLERY, CAPE TOWN
- JMC GALLERY, NEW YORK
- HAZARD GALLERY, JOHANNESBURG
- GRAHAM'S FINE ART GALLERY, JOHANNESBURG
- G2ART, CAPE TOWN

ART FAIRS, FESTIVALS AND AWARDS

- THAT ART FAIR, CAPE TOWN

2017

- DANIEL KOK GALLERY, CAPE TOWN, HEMEL EN AARDE
- DANIEL KOK GALLERY, CAPE TOWN, NOIR
- YOUNGBLOOD GALLERY, CAPE TOWN



SELECTED EXHIBITIONS | 2016 | 2017

IN CONVERSATION WITH KELLY JOHN GOUGH, I

You mention that your first art teacher was your fine art trained father, would you talk about this a little more?

MY FATHER, WILLIAM GOUGH STUDIED FINE ARTS IN JOHANNESBURG BUT ABANDONED HIS ARTISTIC AMBITION IN ORDER TO SUPPORT HIS FAMILY. I HAVE SHOWN A KEEN INTEREST IN ART SINCE A VERY YOUNG AGE AND WAS LUCKY TO RECEIVE GUIDANCE AND SUPPORT IN MY FIRST TRIALS. IT WAS AND IS TRULY WONDERFUL TO HAVE MY DAD'S INPUT. I REALLY DO ENJOY SEEING HIM STUDY EVERY DETAIL OF MY PIECE. HE OFTEN HAS VERY ORIGINAL COMMENTS WITH A FANTASTIC SENSE OF HUMOUR.

You have an extensive background and experience in graphic design, how does that influence your fine art practice?

I THINK MY GRAPHIC DESIGN BACKGROUND HAS HELPED ME MOST WHEN IT COMES TO COMPOSITION. IT SEEMS I PLACE MY SUBJECTS ON THE CANVAS DIFFERENTLY TO HOW I WOULD HAVE, HAD I NOT STUDIED AND WORKED AT IT.

There is a distinct reference to Renaissance techniques, is there a special connection?

ONE OF MY FAVOURITE ARTISTS IS CARAVAGGIO. I LOVE HIS USE OF CONTRAST IN ORDER TO CREATE DRAMA. OUT OF RESPECT I WOULDN'T DARE HOWEVER TO COMPARE MYSELF TO ANY RENAISSANCE ARTIST.

You are also involved in the world of design. What is your view when it comes to the relationship / interplay between fine art and design presently?

I BELIEVE THAT DESIGN AND ART HAVE AND ALWAYS WILL GO HAND IN HAND. ALMOST EVERYTHING THAT HAS EVER BEEN CREATED STARTED LIFE AS A SKETCH, BUT IT ALSO GOES DEEPER THAN THAT, "ART MAKES STATEMENTS. DESIGNS WORK. ARTISTS THINK DESIGN IS DECORATION. WHICH IS WHY THE WORLD OF ART AND THE WORLD OF DESIGN COLLIDE".
DON NORMAN

OPPOSITE PAGE:
'DUSKILY WINSOME'
OIL ON WOOD
120 x 92CM



IN CONVERSATION WITH KELLY JOHN GOUGH, II

Is it your "canvas" that lends itself to figurative and portrait work, or is there a deeper motivation for the choice of genre?

SINCE I CAN REMEMBER I HAVE BEEN FASCINATED BY THE HUMAN MACHINE. IT'S REALLY ALL I'VE EVER WANTED TO PORTRAY IN MY ARTWORKS. THE USE OF THE WOODEN PANELS CAME ABOUT BY HAPPY ACCIDENT, BUT ONE CAN NOT HELP BUT SEE HOW THE ONE COMPLEMENTS THE OTHER.

You mentioned that you enjoy the prolonged drying time of oil?

I TEND TO WORK QUITE LARGE AND HAVE TRIED OTHER MEDIUMS BUT THEY ALWAYS SEEM TO DRY LITERALLY WHILE I'M PAINTING WHICH JUST DOESN'T WORK FOR ME. I NEED TIME TO BLEND.

You avoid colour completely, it only appears in the woods that you use as your preferred surface?

I DO PREFER WORKING MONOCHROMATICALLY YET AGAIN I DO EXPERIMENT WITH COLOUR BUT AM YET TO SHOW THESE PAINTINGS. I AM VERY INTRIGUED BY THE ZORN PALLET AT THE MOMENT.

Do you work from photographs, life models, please describe your your creative process?

ANOTHER SKILL THAT MY FATHER TAUGHT ME WAS PHOTOGRAPHY, I'VE BEEN PHOTOGRAPHING AND DEVELOPING MY OWN BLACK AND WHITE FILMS SINCE I WAS A BOY. I PREFER PORTRAYING PEOPLE I KNOW WELL OR MY LOVED ONES AS I WILL SPEND HOURS AND DAYS AND WEEKS IN A SILENT ANALYSIS OF THEIR PHYSIQUE. KNOWING MY SUBJECT ALSO HELPS ME SHOWING WHO THEY ARE - DETAILS THAT MAKE THEM STAND OUT. WHAT'S VERY IMPORTANT TO ME IS LIGHT AND CONTRAST - I USE SO CALLED REMBRANDT LIGHTING... LIFE DRAWINGS, SKETCHES OFTEN HAPPEN NATURALLY - BUT FOR THE PAINTING I SPEND A LOT OF TIME PREPARING THE PHOTOGRAPH.

OPPOSITE PAGE:
'PULCHRITUDINOUS'
OIL ON WOOD
60 x 75CM



IN CONVERSATION WITH KELLY JOHN GOUGH, III

"Beautiful & Sad" - what comes to mind?

I ONCE HAD THE PRIVILEGE OF SHOWING ROSSANA ORLANDI MY PORTFOLIO, SHE STARTED PAGING THROUGH IT, GOT ABOUT HALF WAY, LOOKED UP AT ME AND SAID, "VERY BEAUTIFUL, VERY SAD".

Many of your female nudes seem to fly or float in space, can you give us some more background on this recurring theme in your work?

FOR THE LONGEST TIME I PAINTED MY SUBJECTS GROUNDED - OFTEN IN DISTRESS. I GUESS IN THE END MY PIECES ARE LIKE PAGES OF MY DIARY, PEOPLE I'VE MET AND VARIOUS INTERACTIONS. WITH MY OWN PERSONAL JOURNEY - I HAVE BECOME A LOT MORE POSITIVE AND I HAVE FOLLOWED DIFFERENT INSPIRATION PATTERNS... I SUDDENLY OFFERED MY MODELS A CHANCE OF ENTERING THE FANTASY REALMS, LEAVING BEHIND EVERYTHING THAT TIES US TO THE GROUND - SUCH AS SELF DOUBT, DEPRESSION, ANXIETY. FLYING ALSO REPRESENTS THE DESIRE FOR INDEPENDENCE FROM SOCIAL NORMS AND OTHER BOUNDARIES.

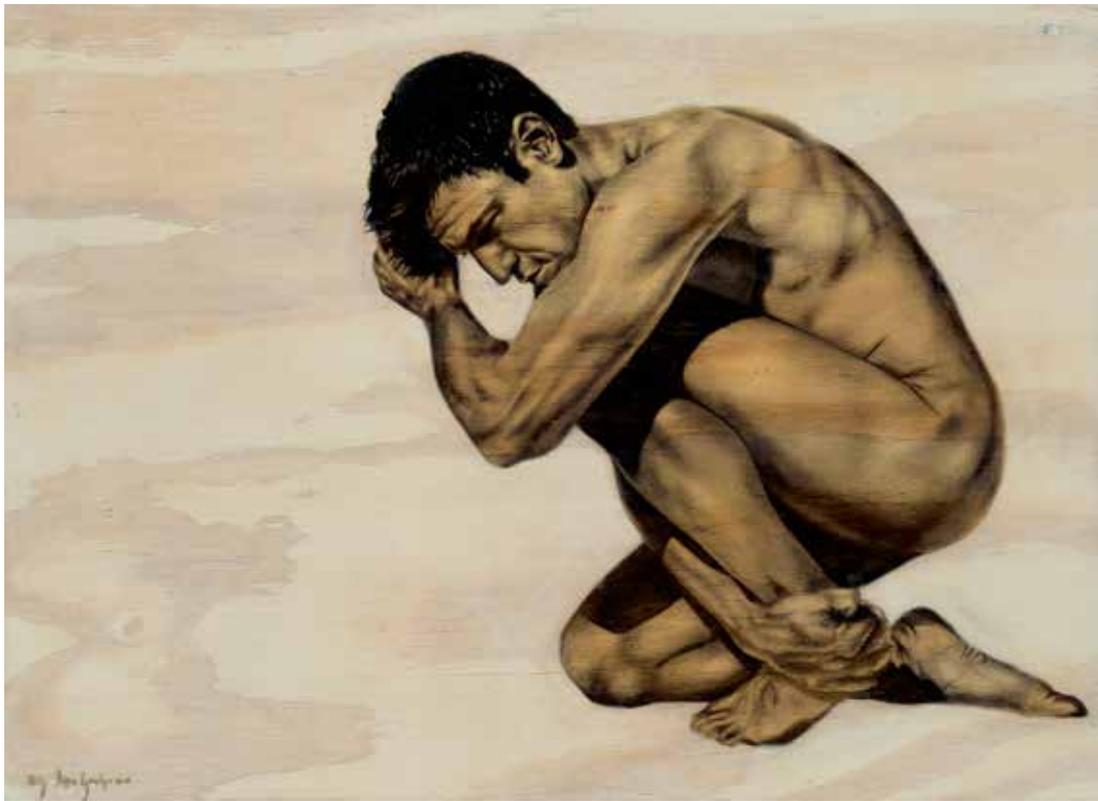
Would you consider yourself an African contemporary artist or a contemporary artist?

CREATING AN ARTWORK IS A PROCESS OF CONTINUOUSLY MAKING MISTAKES AND THEN SOLVING THOSE MISTAKES, I WOULD THEREFORE CALL MYSELF A PROBLEM SOLVER.

Very curious about your upcoming solo at ODA Gallery in Franschoek?

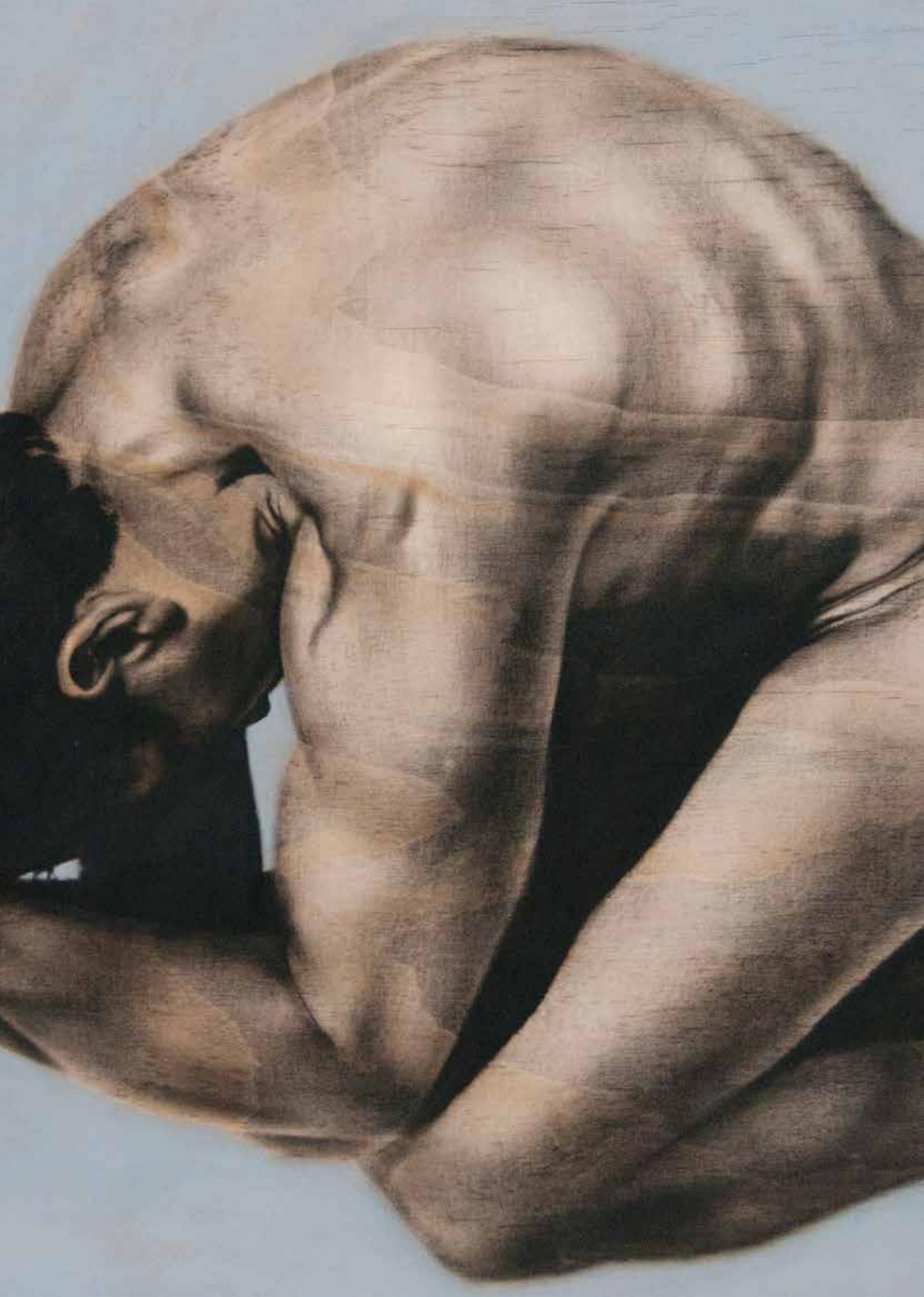
I'm very proud and excited to have been offered the opportunity to exhibit at the ODA Gallery in Franschoek. The show is titled 'Against The Grain' which pertains to the relationship between the paint and the surface of my wooden canvases. I like to think of this relationship as a symbiotic one, the paint and the wood transforming one another into something different entirely to what they were to start with.

OPPOSITE PAGE:
'PENSIVE'
OIL ON WOOD
40 x 60CM



OPPOSITE PAGE:
'WOEFUL TRIBULATION'
OIL ON WOOD
60 x 80CM

“ I BELIEVE ART HAS A
SIMILAR FUNCTION TO THE ROLE
IT HAS PLAYED FOR THOUSANDS
OF YEARS: IT IS A MIRROR WE
HOLD UP TO OURSELVES AND
TO SOCIETY, BY WHICH WE CAN
OFFER INSIGHT, CRITICISM AND
COMMENTARY ON WHO WE ARE
AND WHAT WE NEED TO CHANGE.
IT ALSO ADDS A LAYER OF MUCH
NEEDED BEAUTY TO THE WORLD
– SOMETHING THAT I BELIEVE IS
VITAL FOR ALL OF US, AND FOR
OUR HAPPINESS.







'BREATH', OIL ON WOOD , 200 x 360CM





OPPOSITE PAGE:
'THE APPLE DOES NOT FALL FAR
FROM THE TREE'
OIL ON WOOD, 240 X 120CM

THIS PAGE:
'UNEQUAL BLISS'
OIL ON WOOD
120 X 100CM



'ANECDOTE'
OIL ON WOOD
88 x 72CM



'BEWITCHING ALLURE'
OIL ON WOOD
88 x 72CM



'AMOUR PROPRE'
OIL ON WOOD
120 X 120CM





'THE CALM BEFORE THE STORM', OIL ON WOOD, 120 x 240CM





'FREEDOM', OIL ON WOOD, 120 x 200CM



'IRREPROACHABLE'
OIL ON WOOD
60 x 80CM