



PETER EASTMAN

Surface Light

23 . 07 . 15

03 . 09 . 15

smac

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PETER EASTMAN

Surface Light

Surface Light is Peter Eastman's second solo exhibition with SMAC Gallery and consists of two contrasting bodies of work; the 'shadow paintings' which have evolved over many years and his most recent 'chine paintings', which first came to be in the months preceding his *Deep Chine* exhibition at SMAC in Cape Town in June 2014.

The 'shadow paintings' originally consisted of the drastically distorted and attenuated shadows cast by human figures, silhouetted against boldly coloured grounds. Gradually the content changed into highly stylized views of streets that are simultaneously flattened and rendered in dramatic forced perspectives. There is an edge to the 'shadow paintings', a metropolitan snarl and aggression. These jagged, angular compositions consist of a few diagonal lines that surge into the picture space conveying the pent-up energy, speed and momentum of contemporary urban life. Harsh contrasts of colour - often a gleaming lacquer black on strident street-sign yellow - too suggest the edgy tensions of Cape Town's street life.

The 'chine' imagery, by contrast, is emollient and meditative, celebrating the woodsy beauty of Deep Chine, the Eastman family retreat, an Eden of tranquillity with its river, pools, and tall crumbling sandstone cliffs which cause much of the forest to tumble and fall.

The 'chine paintings' derive from photographic sources which the artist manipulates; desaturating the colours, heightening the contrasts and eliminating the intermediate tones. The palette is reduced to two colours, one dark, evoking shade; and one light, picking out the sunshine playing on the verdure, branches, rocks and water.

These paintings contain a fortuitous resemblance to Jules Olitski (1922 - 2007), the American colour field painter, who sprayed canvases with minuscule droplets of luscious colour that seemed to miraculously remain suspended in the air. The sparseness, asymmetry and prominent voids, as well as the exquisite delicacy of his work, also suggest an influence derived from the Japanese artefacts which surrounded Eastman in his home growing up. The painting titled *Deep Chine: White Light* is executed in such anti-naturalistic whites and burnished old gold as to deny the image's source in landscape, and give it the flat appearance of some supremely elegant abstract Japanese *objet de vertu*. When viewed close up, such lyrical evocations of this idyllic retreat look like a cascade of white confetti swirling over the mustardy golden ground in a flurry of free-standing miniature strokes.

Born in 1976 in Newcastle, UK, Peter Eastman currently lives and works in Cape Town. In 2003 he was selected as a finalist for the ABSA L'Atelier award and showed in the 2005 Sasol New signatures exhibition. Eastman has also participated in numerous local and international group shows and art fairs including the Realisme Art Fair in Amsterdam (2007), VOLTA5 in Basel (2009) and *Africa, Assume Art Position!* in Milan (2010). SMAC Gallery featured Eastman's work in two review exhibitions; *PAINT I, Contemporary South African Painting 2002-2012* (2012) and *BACK TO THE FUTURE - Abstract Art in South Africa: Past and Present* (2013). *Surface Light* will be the artist's seventh solo exhibition since the start of his career in 2001 and follows on from the success of his *Deep Chine* exhibition presented at SMAC Gallery in 2014. Eastman's work is currently on view at the Art Center Hugo Voeten in Belgium as part of the Voeten permanent collection.

Peter Eastman

Deep Chine (A)
2014
Oil on Aluminium
130.5 x 100 cm

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Peter Eastman

Deep Chine (C)
2014
Oil on Aluminium
62 x 47 cm

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Peter Eastman

Deep Chine - Big Pool
2015
Oil on Aliminium
200 x 200 cm

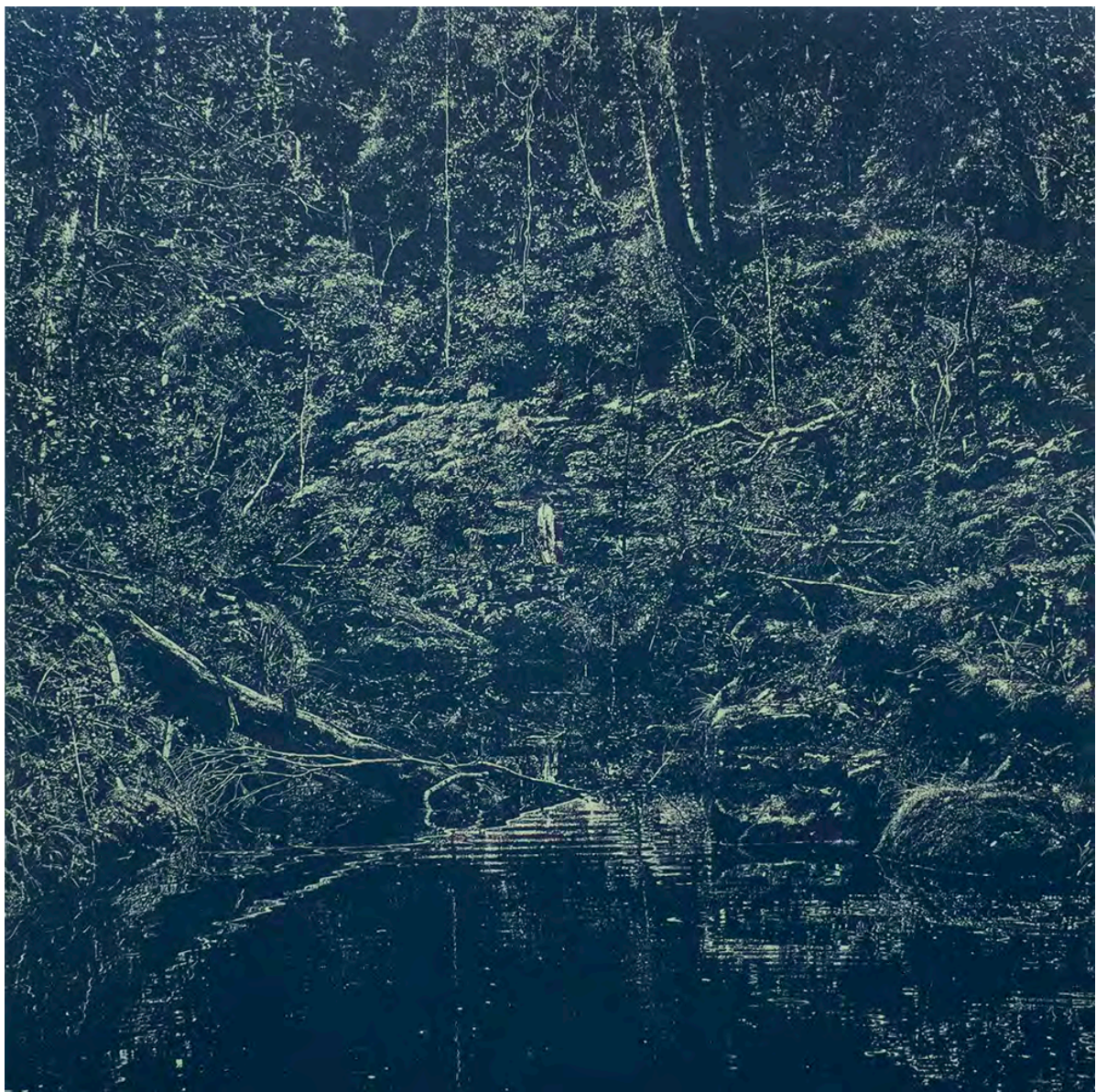
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Peter Eastman

Deep Chine - Flood I
2015
Oil on Aluminium
200 x 170 cm

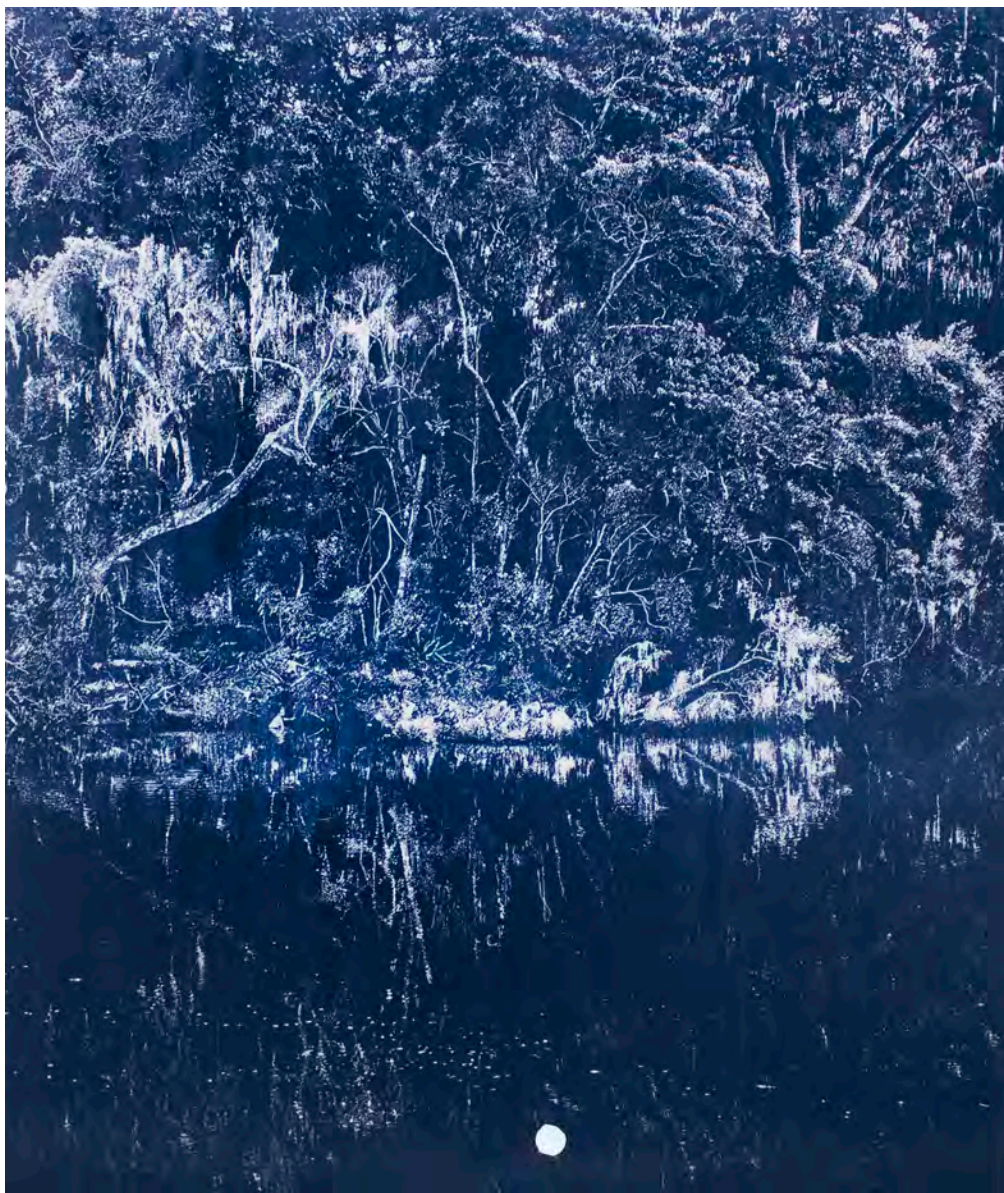
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Peter Eastman

Waterkant
2015
Oil on Aluminium
250 x 150 cm

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Peter Eastman

Deep Chine - Flood II
2015
Oil on Aluminium
200 x 200 cm

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Peter Eastman

Buitengracht
2015
Enamel on Aluminium
250 x 150 cm

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Peter Eastman

Buitenkant
2015
Enamel on Aluminium
250 x 150 cm

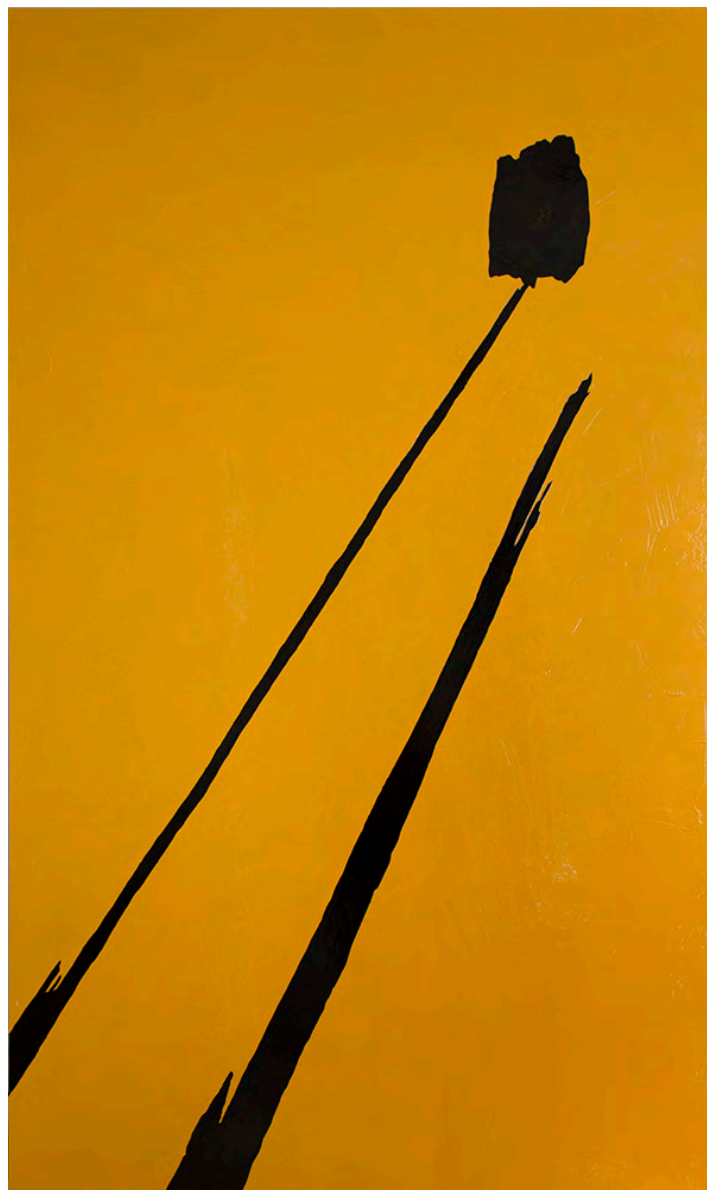
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Peter Eastman

Buitensingel
2015
Enamel on Aluminium
250 x 150 cm

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Peter Eastman

Dark Window
2015
Enamel on Aluminium
250 x 150 cm

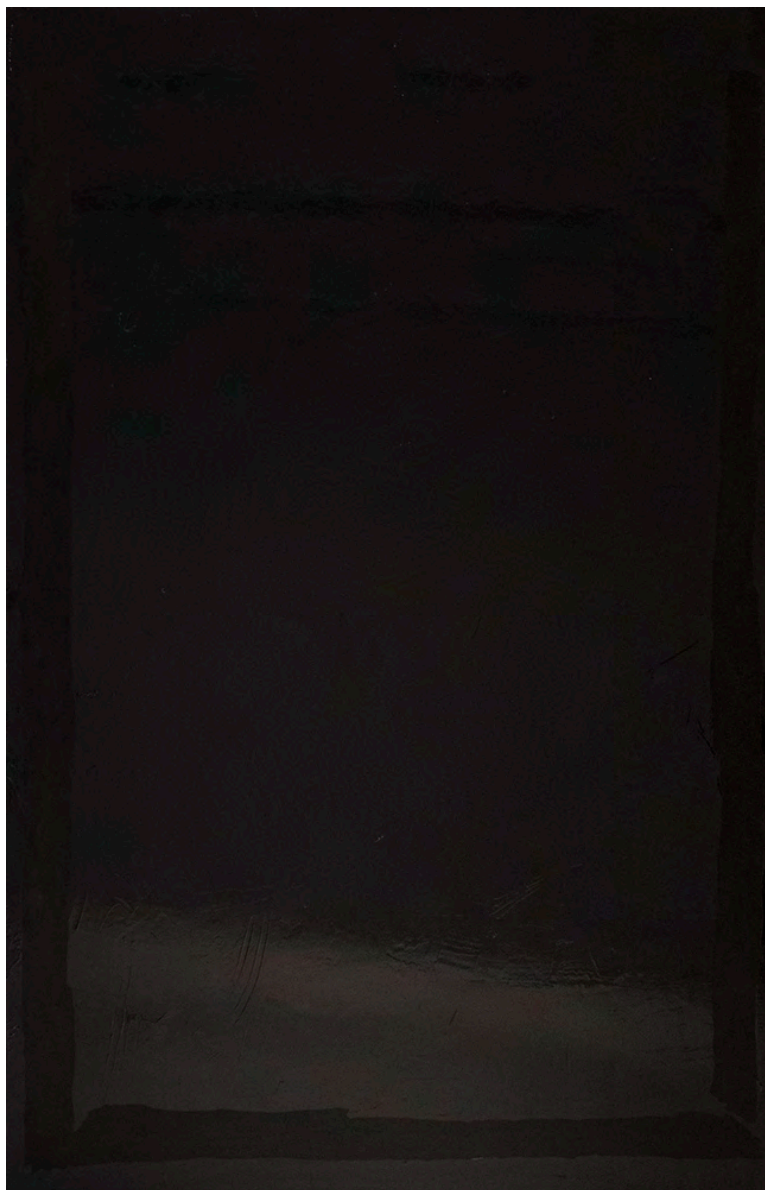
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Peter Eastman

Deep Chine - Yellow Light
2015
Distemper and Oil on Linen
180 x 180 cm

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Peter Eastman

Deep Chine - White Light
2015
Distemper and Oil on Linen
200 x 200 cm

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Peter Eastman

Deep Chine - Clearing I
2015
Oil and Distemper on Linen
40 x 35 cm

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Peter Eastman

Deep Chine - Clearing II
2015
Distemper and Oil on Linen
50 x 40 cm

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Peter Eastman

Deep Chine - Clearing III
2015
Distemper and Oil on Linen
50 x 40 cm

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Peter Eastman

Deep Chine - Clearing IV
2015
Distemper and Oil on Linen
50 x 40 cm

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Peter Eastman

Deep Chine - Clearing V
2015
Distemper and Oil on Linen
50 x 40 cm

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Peter Eastman

Deep Chine - Small Yellow Light
2015
Distemper and Oil on Linen
40 x 35 cm

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Peter Eastmam

Study I for Deep Chine - Flood I
2015
Distemper and Oil on Linen
40 x 50 cm

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Peter Eastman

Deep Chine - Violet Light
2015
Oil on Aluminium
215 x 150 cm

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Peter Eastman

Deep Chine - Dark Light
2015
Oil on Aluminium
143 x 115 cm

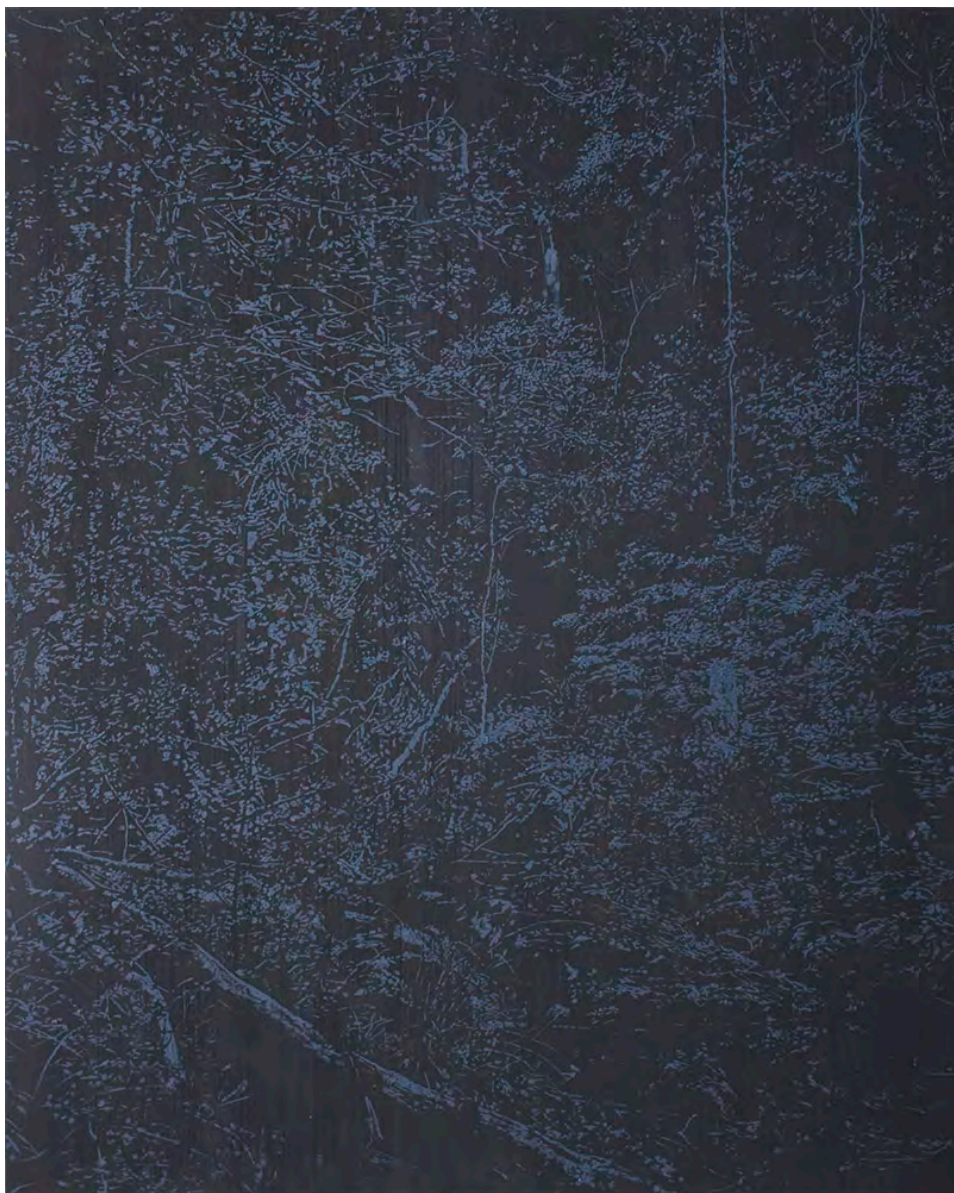
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Peter Eastman

Study II for Deep Chine - Flood I
2015
Distemper and Oil on Linen
40 x 35 cm

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