

MATTHEW HINDLEY (b. 1974, Cape Town, South Africa)

BIO

Matthew Hindley graduated from the Michaelis School of Fine Art, Cape Town in 2002; where he was awarded the Michaelis Prize for the best final exhibition in his year.

As one of the South Africa's most recognised emerging painters, Hindley's intense, poetic and delving artworks have featured in various critical and seminal South African and international exhibitions. A series of solo shows charts a loose progression from figuration to abstraction. From the show "An Everlasting Once at Brundyn, in Cape Town (2011) to the transitional "The Divided Self" and climaxing with 'Double Rainbow' (2021) mapped out the progression in his relationship with painting which evolved as a non-figurative exploration. Hindley's practice has also maintained an interest in the possibilities of science to produce art, expressed in a number of key works.

Hindley has presented a short film at the world renowned Eli and Edythe Broad Museum, Michigan (2012) and the Kochi Muziris Biennale, India (2012). In 2014 he worked on a series of paintings inspired by the mythological African tales of South African writer Don Mattera, for a book published by Rhodeworks, in Berlin, Germany. In 2015 his artwork was part of the imago mundi, Benetton Collection at the Venice Biennale. Also in that year, Hindley participated in TWENTY: Contemporary Art From South Africa, which travelled from Turchin, Centre for the Visual Arts, North Carolina to the Beijing Biennale, China. In early 2019 his major public sculpture Speak Naturally and Continuously was upgraded and reinstalled above the entrance of the South African National Gallery in Cape Town, South Africa. and reopened to the general public. In 2021, Hindley was included in the survey show "National Identity" at the ESPRONCEDA Institute of Art and Culture in Barcelona, Spain, alongside acclaimed South African artists, including William Kentriade and Zanele Muholi.

His current abstract paintings open up the audience's field of response, engaging a new sense of his practice and trajectory. Hindley's engagement with technology as an ongoing endeavour, inserts an interactive realm of vision and experience. This reactivity to the present physical world is a typical feature of Hindley's new media projects, such as "Speak naturally and continuously", installed as a permanent artwork on the façade of the Iziko South African National Gallery. The work continuously listens to conversations in the gallery atrium, translating them into a dadaistic and poetic stream of text that runs live on a screen above the entrance.

A more recent example of his ongoing interaction with technology, is his series of electronic paintings, where a camera in the frame feeds live into the surface on the work, creating a living self portrait, or still life, that is projected through a transparent abstracted surface. As the scenes in front of the camera constantly shift, so does the work, and the viewer is confronted with the landscapes of their own contemporary existence. The

optical functioning of the electronic works also references Hindley's series of "Rainbow Paintings" through their mutual foundation in the splitting of light into a prism, allowing his love of paint to connect to the contemporary technological era.

"The rainbow is the expression of the infinite possibilities of colour, to the artist it's the basis of the colour palette itself. The dispersal of white light into its component colours offers a kind of unlocking, a window into a miraculous world." , Hindley 2021

Hindley's interested in the ability of technology to create new realities and possibilities, has also naturally led to an interest in the blockchain. In 2021 he created a collection of 50 NFT's , each attached to a unique physical watercolour, entitled the Trinity Series. These works are still to be launched on Opensea with the Out of Africa NFT collection alongside other blockchain projects which are also currently in development.

TEXT ON CURRENT ABSTRACTS

Abstraction makes an appearance via the studio walls – experiments for paintings as experiments in paintings' - Jacqueline Nurse, 2017

In his breakthrough show, "The Divided Self" , Hindley made a series of portraits, set in his painting studio. While faithfully painting the richly worked studio wall, covered with the previously unnoticed remnants and palimpsests of years of painting, he unearthed the seeds of a language for abstraction.

From mid 2018, Hindley has fully engaged the sensational capabilities of abstraction, pushing every centimetre of his surfaces in order to stimulate the full spectrum of experiential reaction, while searching for his own uniquely recognisable voice within the idiom.

Hindley plunges into wrestling with the unknown, unnameable pathway of abstraction. This process relies on the raw building blocks that classically make up a painting: line, colour and form. He explores each of these formal aspects, while encouraging paint to be paint, inventing and developing an expanding array of applications. Energetic compositions arrive as a captured moment in time and depart ever-changing and unending.

Without the commitment to an explicit narrative found in figurative compositions, this conceptual shift from metaphorical to ontological surrenders the freedom of interpretation to the audience. The specificity of figures is abandoned for the potential of universality. Arrangements seem capacious and immersive, engaging the viewer while still imagining freedom of movement beyond the works' edges.

Some paintings break out of the conventional containment of the canvas, and escape onto the frames. This serves to disrupt their visual finiteness. The extension of the

painting onto the frame itself expands the work by incorporating a sculptural quality, destabilising the definition between painting and object.

His more recent pieces, focussing on physical dimensionality and light and shade, continue to explore with an almost childlike wonder, the possibilities of paint. Hindley's works present as an exuberant experience celebrating the formal aspects of abstract painting while also revealing the richness of Hindley's adaptive and transformative practice.

CURRICULUM VITAE

EDUCATION

2002 Bachelor of Fine Arts, University of Cape Town, Cape Town, South Africa

SELECTED SOLO EXHIBITIONS

2021 Double Rainbow, Knysna Fine Art, South Africa

2019 The Brush Itself Incites, Vault Gallery, SILO Hotel, Cape Town, South Africa

2018 The Divided Self, Everard Read, Cape Town, South Africa

2015 Survey of Risk, David Krut, Johannesburg, South Africa

2015 Resurrection (Der Brennende Wald), Everard Read, Cape Town, South Africa

2014 The Five Magic Pebbles & other stories (by Don Mattera), David Krut Projects, Cape Town South Africa

2013 Twilight of the Idols, Biksady Galeria, Budapest, Hungary

2012 One Pearl of Great Price, VOLTA8, Basel, Switzerland

2011 The Solo Project, Basel, Switzerland

2011 An Everlasting Once, Brundyn+, Cape Town, South Africa

2009 Like, like, like, like a Circus, Brundyn+ Wembley Project Space, Cape Town, South Africa

2009 Black Out, Brundyn+, Cape Town, South Africa

2007 Private Vernissage (with Kromschroeder & Pfannenschmidt), Berlin, Germany

2006 Before My Time, 34Long, Cape Town, South Africa

2005 Speak Naturally & Continuously, Iziko South African National Gallery, Cape Town, South Africa
2004 Klein Karoo National Arts Festival, Oudtshoorn, South Africa

2004 Surrender, Bell-Roberts Gallery, Cape Town, South Africa

SELECTED GROUP EXHIBITIONS

2021 SUMMER, Everard Read at Leeu Estates, Franschoek, South Africa (presenting a 6 x 2.5m triptych)

2020 Investec Cape Town Art Fair, with Everard Read, Cape Town, South Africa
KNOOP/KNOT, GUS Gallery Stellenbosch. Curated by Louis Jansen van Vuuren and Hardy Olivier. Cape Town, South Africa

2019 ArtMiami CONTEXT Art Fair, with Everard Read, Miami, USA
Filling in the Gaps, Iziko South Africa National Gallery, Cape Town, South Africa Winter,
Everard Read, Cape Town, South Africa

Self, Gallery at Glen Carlou, Stellenbosch, South Africa 2018 Summer, Everard Read,
Cape Town, South Africa

Investec Cape Town Art Fair, with Everard Read, Cape Town, South Africa 2017 FNB
JOBURG Art Fair, Everard Read /CIRCA Booth, Johannesburg, South Africa

Winter Collection, CIRCA Gallery, Cape Town, South Africa

Turbine Art Fair with 50ty/50ty, Johannesburg, South Africa
2016 365 Days of Projects & Collaborations, David Krut, Johannesburg, South Africa

AKAA Art Fair, with Everard Read, Paris, France
FNB JOBURG Art Fair, David Krut Projects (DKP), Johannesburg, South Africa
Inch x Inch, David Krut Projects (DKP) Johannesburg, South Africa
CAPE TOWN ART FAIR, Everard Read/ CIRCA Gallery Booth, Cape Town, South Africa

2015 Homage, Everard Read, Cape Town, South Africa
Empire, Everard Read, Cape Town, South Africa
Imago Mundi - Map of New Art, Benetton Collection, Fondazione Giorgio Cini, Venice
Biennale, Italy

2014 TWENTY: Contemporary Art From South Africa , Turchin, Centre for the Visual Arts,
Appalachian State University, North Carolina / Traveling to the Beijing Biennale, China in
2015

2013 Material/Representation , Brundyn+, Cape Town, South Africa 2012 Collateral
Segment - BRICS , Kochi-Muziris Biennale, Kochi, India

Global Groove , Eli & Edythe Broad Art Museum, Michigan, USA
2010 Spier Contemporary Biennial, Cape Town, South Africa
2009 Dada South , South African National Gallery, Cape Town, South Africa

2007 South African Art , Danubiana Art Museum , Bratislava, Hungary
2005 Videobrazil, WWWF Anthology Performance, Brazil
2004 A Decade of Democracy: Witnessing South Africa , National Center for African American Arts, Boston, USA
2003 On the road again , Engler & Piper Projekte, Berlin, Germany

MTN New Contemporaries, Museumafrica, Johannesburg, South Africa
2002 In no particular order (vol.1) , 16th Recontres Video Art Plastique, Normandy, France
2001 World Wide Video festival, Arti et Amicae, Amsterdam, The Netherlands

AWARDS

2005 Winner of the permanent public art installation competition, South African National Gallery
2002 Michaelis Prize, UCT, Cape Town, South Africa
2002 Simon Gershin prize, UCT, Cape Town, South Africa
1994 Irma Stern prize, UCT, Cape Town, South Africa

SELECTED PUBLIC COLLECTIONS

Vass László Collection, Veszprém, Hungary

IZIKO South African National Gallery, Cape Town, South Africa
University of Cape Town Collection, Cape Town, South Africa

The University of Cape Town (UCT) Works of Art Collection

PUBLICATIONS

2014 Artwork for The Five Magic Pebbles, and other stories written by Don Mattera, published by Rhodeworks, Berlin

2004 A Decade of Democracy: South African Art 1994-2004, edited by Emma Bedford, published by the Iziko Museums of Cape Town, South African National Gallery