

EVERARD READ

CAPE TOWN

Harold Voigt

(b. 1939 Johannesburg, South Africa)

A painter of landscapes, abstract works and the human figure, Voigt concentrates on textural qualities, light and colour, derived from the African Landscape. He often uses primitive African motifs & works in a wide range of mixed-media techniques incorporating sand, marble dust, wax and oil. In 1974 he painted a series entitled "The Animal in Africa"; 1975-79 "The African Landscape"; 1986 "The Female Figure". From 1986, Voigt has painted abstract work derived from the colours and textures of Africa.

Studies

1957 briefly studied architecture at the University of the Witwatersrand; 1965 and 1972 studied painting under Bill Ainslie.

Profile

Worked as Creative Director of a Johannesburg advertising agency, and wrote and produced documentary and feature films before turning to full-time painting in 1973. From 1974 he has been based in the Eastern Transvaal Lowveld.

1966 Travelled to New York, Paris, Rome and London
1975 New York and London
1978 London and West Germany
1981 London, Paris, Rome, Florence and Greece
1984 New York and Spain
1986 London, Paris, West Germany, Austria and Italy
1986 New York, Texas and Louisiana, USA.

Critical Acclaim

'It is his combination of worldliness and seclusion, of artistic awareness and independent perseverance which has led to the unique blend of an art which is rooted in the tradition of the old masters, yet totally modern in its vision and forlorn hope.

If one had only a square inch from any of the paintings he has ever done, one would immediately recognise it as a 'Voight', by reference to his brushwork, the surface texture, or the sensitive way the colour is handled. Although the subject matter of his paintings may have changed over time, the same magical effect of light and colour, which has become a hallmark of his art never fails to fascinate.

As for the natural lyricism of his landscape paintings, the horizontal layers of colour with their smooth recession into space are evocative of a mood akin to lyric poetry or verse of faintly shadowed vowel sounds... [His paintings] seem to pulsate with a life of their own, as if they had not been painted but given birth to.

He may not be a prolific painter, yet by working without interruption, as nature does, he has been able to produce an important collection of painting that has gone to corporate and private collections, both in South Africa and overseas.'

Gunter Schlosser
2002

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