

Neville Gabie

Neville Gabie (born in Johannesburg, South Africa) has an MA in Sculpture from the Royal College of Art, London 1986/88. His work is included in Tate Gallery, Arts Council Collections and The Olympic Museum, Lausanne, Switzerland.

Working in a range of media from sculpture to film and photography Neville Gabie's practice is frequently inspired by a response to specific locations or situations. Often developed over a sustained period of involvement with site, local community groups and other creative and academic professionals, his projects value collaboration as key to their success. From highly urbanised to distantly remote locations, his work is a response to the vulnerability of place. His interest is in establishing a working relationship within a particular community as a means of considering its physical, cultural, or emotional geography.

Current Projects

Living Language Land - with Philippa Bayley, and the British Council

Factory Works - a commission by Factory International, Manchester

At Sea - a new commission for Hull Maritime Museum

Two Posts and a Field - publication by Neville and Stephen Done, published by Pitch Publications



Nachum (2018)

Installation comprising two framed photographs on a shelf, a coat, hat and gloves on a coat hook

Clothing handmade by Philip Child – W.G Child and Sons, Wandsworth

NFS

The photograph on the left is of his grandfather's brother, after whom the artist is named. The photograph was taken in Riga in the 1920s and its purpose remains unclear. It may have been part of an attempt to gain documentation to leave the country and join the artist's grandfather in South Africa. This man, along with his parents, Gabie's great grandparents, were shot dead in Riga in 1941. It is the only remaining record of him.

'Had he lived he would have been 59 when I was born', reflects Gabie. 'So, in my 59th year I wanted to make a self-portrait (photograph on the right), which made a connection across that broken divide. Having the garments replicated, revealed that they were either borrowed or hand-me-downs as they are clearly too large. It suggests the family were not wealthy... He looks out anxiously into a future he did not know. I look back into the past and the unbreachable chasm between us.'

*In this unique self-portrait Gabie faces away from the viewer. He often appears in his work, yet having followed the artist's career since the early 1990s, *Nachum* is one of his most personal pieces. A state of stillness or quietude fills the composition of familiar elements, with magnetic power and emotion. *Nachum* was a biblical prophet, is a boy's name and means comfort or comforter in Hebrew. Tessa Jackson OBE*



Interior (baboon skull) (2022/3)

Framed drawing in biro pen and beeswax on black and white photograph

49cm x 49 cm

£1800

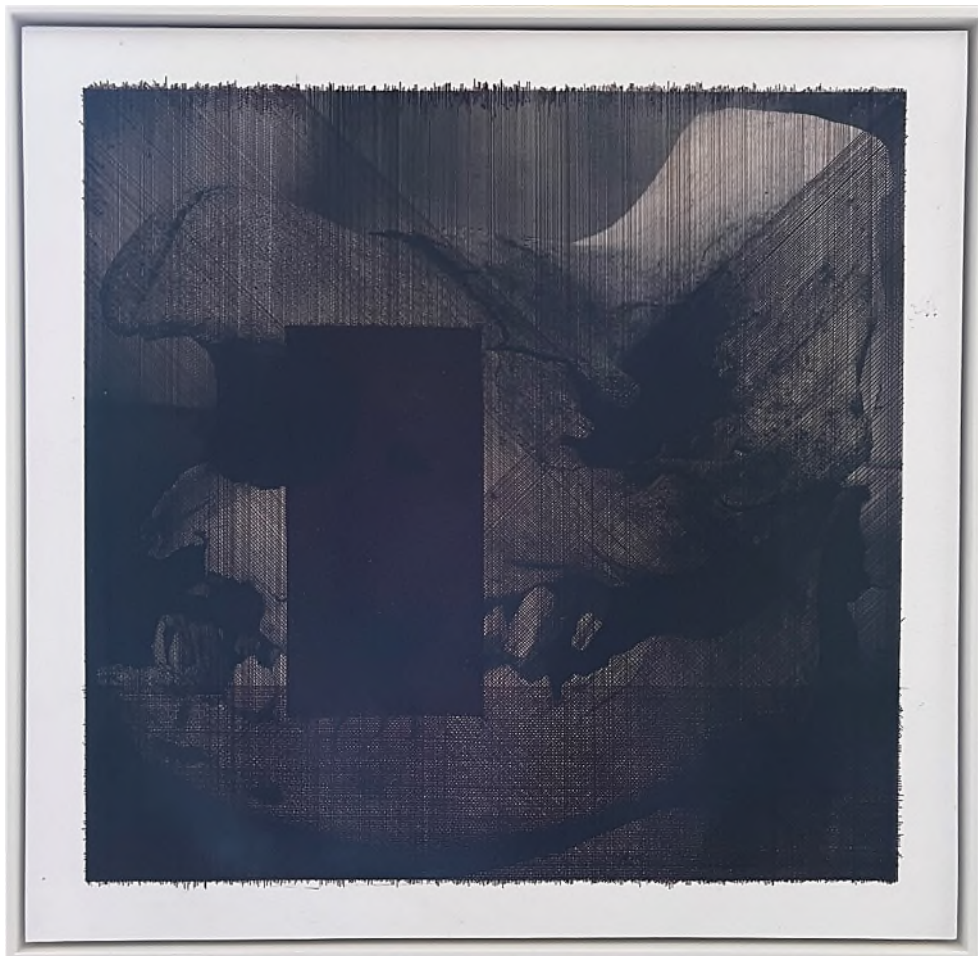


Interior V2 (2022/3)

Drawing in biro pen and beeswax

237cm x 200 cm

£6000



Interior (rhinoceros skull) (2022/3)

Framed drawing in biro pen and beeswax on black and white photograph

49cm x 49 cm

£1800



Interior V1 (southern cross) (2022/3)

Drawing in biro pen and beeswax

237cm x 200 cm

£6000



Pomeroy to Maria Ratschitz Mission Station (1995/6)

Triptych. Framed C-Type photographs mounted on Dibond

A 30km walked route from an Apartheid resettlement village back to the former settlement. Kwa-Zulu-Natal, South Africa

From left to right: 82 x 82 cm, 82 x 51 cm, 82 x 82 cm

Edition of 3 + 2 A/P

£9500



Everyday of my life until today V1 (2020- ongoing)

Drawing in marker pen on cardboard

An ongoing drawing with a single line for each day of the artist's life

160 cm x various

NFS



Experiments in Black and White XXX – Part 2 (2020)

Film-performance with large deconstructed/reconstructed wood furniture. A response to a meeting with Mrs Begum who was in the late stages of MND

55 Inch monitor and furniture object. Dimensions variable 01:03:32 min

Edition of 3. 1/3 with furniture object £10.000 – 2/3 and 3/3 do not include furniture object £8000



Experiments in Black and White XXXV – Everyday of my life until today V3 (2023)

Single screen projection with accompanying cardboard installation. Filmed and recorded in the UK and South Africa

100cm x 100cm x 100cm 07:50 min

Edition of 3. 1/3 with cardboard installation £10.000 – 2/3 and 3/3 do not include cardboard installation £8000

The artist steps into nailed down shoes to paint around himself, on the floor and the wall in front. Moving quickly and repetitively he paints the landscape around him, two planes covered by flattened cardboard boxes. When installed the video of the action is accompanied by the cardboard box that held the tin of paint, although now it holds all the pieces of painted cardboard, folded away like rubbish awaiting collection. His focused activity contains the duality of the ability to stretch with the limitation to reach. His cardboard canvas highlights both worthlessness and disposability, while the continuing reference to black and white speaks of our need for certainty in a world that is anything but clear-cut. Tessa Jackson OBE



Experiments in Black and White XXVIII – Small Acts (2019)

Two screen projection and a small cube monitor. Filmed in Richmond, South Africa – Modern Art Projects 2019

Dimensions variable 16:04 min

Edition of 3. £10.000

For all enquiries, please contact danielle@daniellearnaud.com

VAT will be added as applicable