

CORNÈ THERON

SEEING SEASON

Cornè Theron

Cornè Theron was born in Worcester in the Western Cape, South Africa, in 1974, and completed her high school education in Bloemfontein. She pursued a law degree at the University of the Orange Free State, graduating with an LLB in 1997. Her desire to explore alternative forms of expression led her to undertake a specialized two-year oil painting course at Rust-en-Vrede in Durbanville, South Africa. Following this, she participated in two group exhibitions, and after achieving remarkable sales, she embarked on a full-time art career.

Theron has since gained both local and international recognition, hosting group and solo exhibitions. She remains dedicated to her 'Water' theme and her distinctive neo-optical pixel style. In 2019, Cornè Theron moved to France with her husband and son after receiving a talent visa, further expanding her artistic horizons.

Exhibitions

Selected Solo Exhibitions:

- July 2023: Solo exhibition in Berlin with Kunstvermittlung Lenhard & Gast.
- May 2023: „AQUA“, solo exhibition in Kassel, Germany with Kunstvermittlung Lenhard & Gast.
- October 2020: „AMA“, solo exhibition with ArtSouthAfrica. The Flare, Frankfurt, Germany.
- July 2017: „Collecting Consciousness“, Johannesburg, South Africa.
- September 2014: „Profile Pic“, Breedekloof, South Africa.

Selected Group Exhibitions:

- May - July 2024 Group Opening Exhibition of Pink Duck Gallery in Puerto de Andratx, Mallorca, Spain.
- February 2024: "Waterbeach", a group exhibition at The Artist's Gallery, Cape Town.
- November 2022: TTAG Mallorca, a group exhibition with The Travelling Art Gallery.
- May 2022: TTAG Hamburg, a group exhibition with The Travelling Art Gallery.
- January 2022: EADT Cape Town, a group exhibition with The Travelling Art Gallery.
- October 2021: TTAG Hamburg, Germany, with The Travelling Art Gallery.
- September 2021: "Art.Sustainability.Peace." Online Exhibition with the International Organisation of Cultural Diversity.
- June 2021: Kunsthoch3 with The Travelling Art Gallery, Weimar, Germany.
- June-September 2020: TTAG, Berlin with The Travelling Art Gallery.
- Affordable Art Fair New York March 2020 (Cancelled due to Covid-19).
- Affordable Art Fair Brussels March 2020 (Cancelled due to Covid-19).
- February-April 2020: Crailsheim, Germany, with ArtSouthAfrica Gallery.
- Context Art Miami, December 2019 with Galerie Barrou Planquart.
- Affordable Art Fair Hong Kong, May 2019 with Galerie Barrou Planquart.
- Affordable Art Fair New York, March 2019 with Galerie Barrou Planquart.

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- 10 November-10 December 2017: Summer Group Exhibition: Absolut Art Gallery, Stellenbosch.
- 10-13 November 2017: Arte Padova - Padova, Italy.
- Turbine Art Fair 2017: A group exhibition by Millennium Gallery, including works by Willem Boshoff, Lothar Bottcher, Allen Laing, Dorris Bloom, Andrew Munnik, Cobus Haupt, Braam Kruger.
- March 2017: „Letterlik“, a group exhibition at Absolut Art Gallery, Stellenbosch, South Africa. An exhibition including South African masters and contemporary artists, including works by Marlene Dumas, Pierneef, Anton Smit, Nadrie Botha, Gabriela Orzechowski, Edoardo Villa

Publications

- "Fading Memories", 5-page article in African Magazine, December 2023
- „AQUA“ Exhibition Catalogue, May 2023
- ARTSY, Featured International solo exhibitions, May 2023
- „AQUA“, StadtZeit Kassel Magazin, April/May 2023
- Kultur, HNA NEWS, 9 May 2023
- „AQUA“, Welt.Kunst.Kassel, May 2023
- „Vernissage von ‚AQUA‘: Corne Theron's Einzelausstellung im Hallenbad Ost - Eine einzigartige Erfahrung“, NHR Kunstszene, May 2023
- „AQUA“ Corne Theron Einzelausstellung, Kulturonline.tv, 2 April 2023
- „AQUA“ Einzelausstellung von Corne Theron im Hallenbad Ost, Kassel, Berliner Sonntagsblatt, 8 March 2023
- Kunst in Kassel: Multimediale Solo-Ausstellung Aqua von Corne Theron, Arttrado., 3 March 2023
- „Corne Theron“, Digital Artworks, ArtSouthAfrica Gallery TOP Magazine, Germany, 20 March 2021
- „Artholic Kunstbetrachtung Mit Alexander Leinemann“- Podcast GRAZIA magazine, Germany, 30 October 2020
- The Frankfurt Journal, Germany, 27 October 2020
- Fashion Guide Magazin, Germany, 7 December 2020
- Arte Padova Fair Catalogue, Padova, Italy, May 2018
- „Letterlik“, Exhibition Catalogue by Dyman Gallery (formerly Absolut Art Gallery), Stellenbosch, South Africa, March 2018
- „Humanity“, Exhibition Catalogue by Dyman Gallery (formerly Absolut Art Gallery), Stellenbosch, South Africa, 2017
- „Kuns in die Breedevallei“, Worcester Standard, 6 November 2016
- Reviews:
Dr. Alexander Leinemann at Sprengel Museum, Hanover, Germany: [Listen on Spotify](<https://open.spotify.com/episode/5pJfQAGP-260wJsNEz8jRAS?si=dHR2aiWT4augGxtZb0HiQ>)



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„SEEING SEASON“

„Es gibt nur ein perspektivisches Sehen, nur ein perspektivisches „Erkennen“; und je mehr Affekte wir über eine Sache zu Worte kommen lassen, je mehr Augen, verschiedene Augen wir uns für dieselbe Sache einzusetzen wissen, um so vollständiger wird unser „Begriff“ dieser Sache, unsre „Objektivität“ sein.“

Friedrich Nietzsche

In seinem Werk „Zur Genealogie der Moral“ stellt der Philosoph Friedrich Nietzsche 1887 die Frage, ob es eine Objektivität unserer Sichtweise geben kann. Ist nicht jede Perspektive subjektiv, jeder Blickwinkel auf ein Geschehen der jeweils eigene, welcher einen anderen Standpunkt nicht ausschließt? Die Faktizität einer einzigen Lesart wird im Œuvre von Cornè Theron hinterfragt: Verschwommen begegnen uns ihre Werke, als versuchten wir, das Motiv in der digitalen Verbildlichung so nahe heranzuzoomen, bis es sich in seine Einzelteile aufzulösen beginnt. Die Arbeiten der Künstlerin sind indes malerischer Genese, ein gemalter Gegenentwurf zur virtuellen Omnipräsenz unserer Gegenwart: nicht nur in der Langsamkeit und Achtsamkeit des Auftrags von Öl auf Leinwand, sondern vor allem in dem, was sie darstellen – Unschärfe.

Wenn Cornè Theron ein Sujet in die quadratischen Einzelteile seiner Komposition zerlegt, um es mittels dieser Aufsplitterung zu einem großen Ganzen zu fügen, so ist ihr Impetus, die Betrachter zum genauen Schauen aufzufordern. In der sommerlichen Ästhetik von Unterwasserlandschaften, von Meer- und Poolbildern, verbirgt sich nicht nur das Festhalten der Schönheit eines Moments, welcher in der Sekunde seiner Verbildlichung bereits wieder vorüber ist, der ins Bild gesetzte Augenblick ruft vielmehr in seiner Verschwommenheit dazu auf, den eigenen Blick zu schärfen. In der schemenhaften Wahrnehmung liegt das Gebot verborgen, genau hinzusehen, wie das aufschäumende Wasser auf den Sprung einer Badenden reagiert, wie die Stille von Menschen am Pool Sommerfrische symbolisiert, wie Panoramen am Meer Zeitlosigkeit verkörpern, wie die Sicht unter Wasser unser Verständnis verändert.

Cornè Theron führt uns vor Augen, dass Eindrücke in der Schnelllebigkeit unserer Zeit oftmals das Gegenteil von Erkenntnis darstellen, dass wir die von Nietzsche konstatierte Objektivität nicht einmal mehr in unserer Privatheit anstreben, da wir mit der digitalen Inszenierung eines Momentes beschäftigt sind, statt ihn wirklich wahrzunehmen. Der Sommer, die große Pause von der Welt, lädt dazu ein, Augenblicke ihres Zeitflusses zu entheben, innezuhalten, um das Unspektakuläre, das Uninszenierte, das Unverformte als das wahrzunehmen, was es eigentlich ist: unübersehbar. Die Unschärfe im Œuvre der Künstlerin ist ein Angebot, unser Sehen neu auszurichten.

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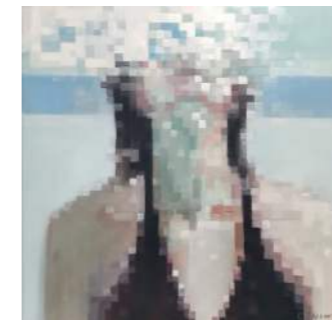
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“There is only one perspective seeing, only one perspective “recognising”; and the more spirits we allow to speak about something, the more eyes, different eyes we know how to utilise for the same, the more complete will our “concept” be, our “objectivity”.”

Friedrich Nietzsche

In his 1887 work “On the Genealogy of Morals”, the philosopher Friedrich Nietzsche poses the question of whether there can be objectivity in our perspective. Is not every perspective subjective, every point of view on an event its own, which does not exclude another angle? The factuality of one single outlook is questioned in Cornè Theron's oeuvre: her works appear blurred, as if we were trying to zoom in on the motif in its digital visualisation until it begins to dissolve into individual parts. The artist's works, however, are of painterly genesis, a painted alternative to the virtual omnipresence of our present: not only in the slowness and attentiveness of the application of oil on canvas, but above all in what they represent – blurriness.

When Cornè Theron breaks down a subject into square individual parts in order to assemble it into a large whole by means of this fragmentation, her impetus is to invite the viewer to look closely. The summery aesthetics of underwater landscapes, sea and pool pictures are not just about capturing the beauty of a moment that is already over the second it is visualised – its vagueness invites us to sharpen our own gaze. Hidden in the shadowy perception is the imperative to look closely at how the foaming water reacts to the leap of a bather, how the silence of people by the pool symbolises summer freshness, how panoramas of the sea embody timelessness, how the view under water changes our understanding.

Cornè Theron makes us realise that in the fast pace of our time, impressions are often the opposite of knowledge, that we no longer even strive for the objectivity Nietzsche stated, as we are preoccupied with the digital staging of a moment instead of really perceiving it. Summer, the great break from the world, invites us to free moments from the flow of time, to pause in order to perceive the unspectacular, the unstaged, the unformed for what it actually is: unmissable. The blurriness in the artist's oeuvre is hence an offer to reorient our vision.

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