

Perfection is what we do. We go from work to work, thought to thought. And it's the experience of going from work to work that is the content of the work.

Matthew Collings

Everard Read Gallery is pleased to present Swain Hoogervorst's *Searching Eudaimonia*. His inaugural solo exhibition at the Cape Town space, it opens the 11th May until the 7th June 2017

The word *Eudaimonia* is cited as 'human flourishing and well-being'. 'As the term for the highest human good' (<https://en.wikipedia.org/wiki/Eudaimonia>), it often denotes an active investigation to explore, consider and experience those principles that result in a person's ability to achieve *ultimate happiness*.

Searching Eudaimonia however serves as a body of paintings to consider the realities of what this state of 'perfection' potentially means to a visual artist. Through an ongoing journey of consideration, what does this mean for Hoogervorst in order to achieve this state of 'flourishing and well-being': As he describes it *'that moment in the creative process where everything comes together for a brief moment?*

In an ambitious and broad exploration, Hoogervorst has conceived to challenge his own predetermined ideas of what he is capable of and *'in a hope of trying to understand painting better for myself'*. This active installation strives to achieve a balance of curiosity, experimentation and rigorous study into the processes of painting. Each canvas denotes a 'concluded' statement, and although surfaces are rendered with varying degrees of painterly 'information' each occupies a pertinent and recognized role and relationship to its counterparts in the hanging of the overall installation.

There is an active undulation between pure abstraction and flat plains of colour. There are degrees of strict mark making: some are minimal gestures or light touches, others are interjections of actual photographs and words. There are reoccurring still life studies or nature scenes that serve to remind the viewer of one of the artist's ongoing aims: to dissect the traditions of the romanticized sublime. Done with a breath of scope *Searching Eudaimonia* contains simplified forms that engage thoroughly alongside a variety of the hyper realistic renderings. Hoogervorst explains: *ultimately I have tried to deconstruct and investigate painting for myself. I've tried to do everything I can to achieve answers to these questions.*

Wall Painting, Incomplete or Studio Reference (with only numbers to distinguish them) as titles contextualise each painting with a broad uniformity. This not only neutralizes any hierarchy within the exhibition, it too reminds us that we are witness here to a succinct period of time. There is ultimately an unceasing examination in Hoogervorst's practice. The ambitions of the installation are thus to welcome the viewer, to invite them to engage with the same deliberations and considerations as Hoogervorst does. And perhaps shed some light on his 'perfect' state solidified.

.A portfolio is available upon request.