

WILMA CRUISE &
RICHARD JOHN FORBES

*SCORCHED
EARTH*

KNYSNA
FINE ART
February 2025



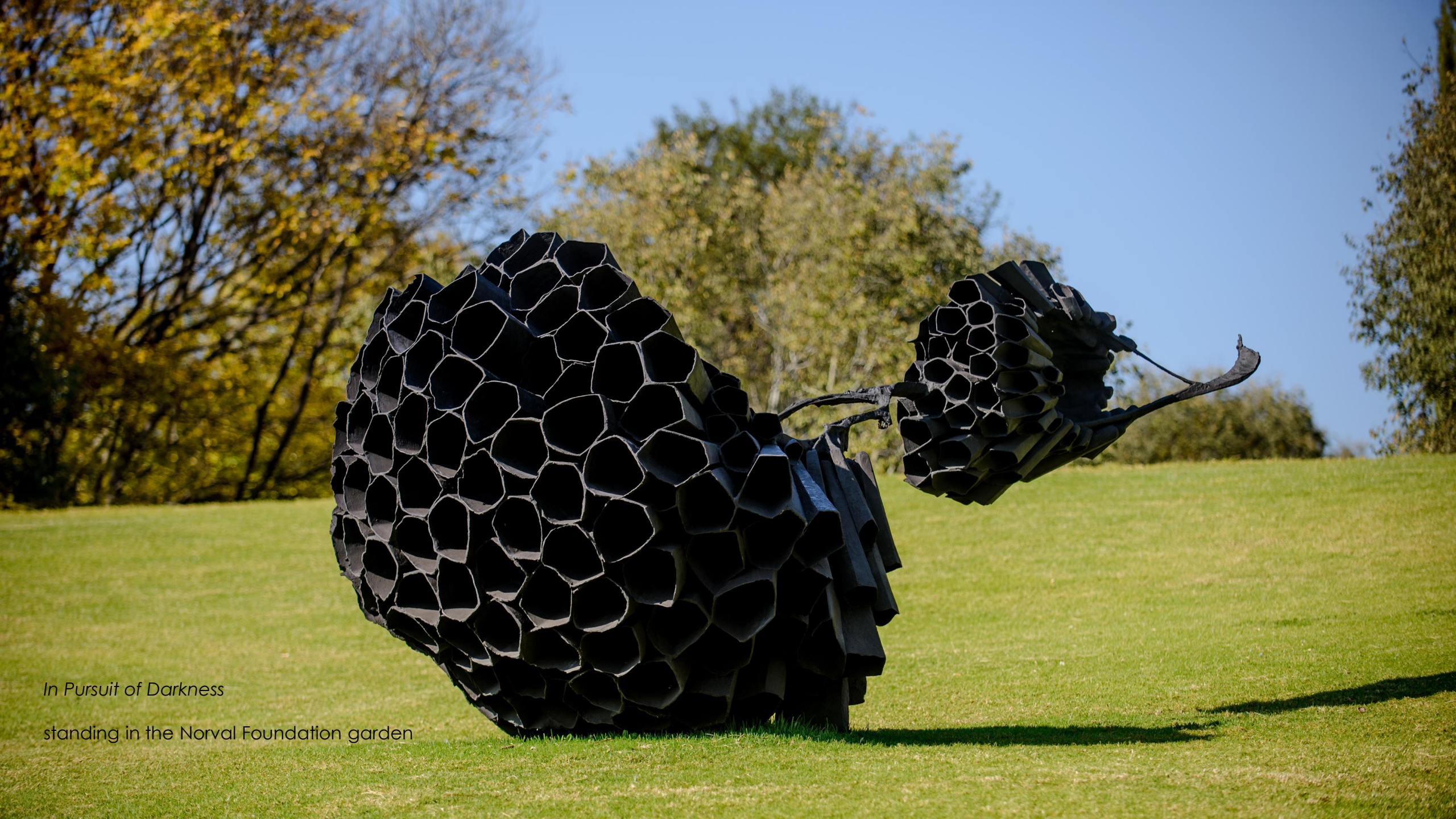
Scorched Earth – A Conversation

Two fierce winds fan this flame.

At first glance, there is little similarity between the work of Richard John Forbes and Wilma Cruise. He works by carving stone in the form of rose quartz and marble and using found objects such as metal; she sculpts in clay and has her work cast into bronze. Less frequently she also uses found objects.

Forbes' work holds the spark of abstract expressionism, while Cruise's work holds the torch to figurative expressionism. But what links them is a concern for the environment and the fact that the earth has been scorched by human hubris and greed. The works have felt the heated lick of an open flame whether to vitrify clay, temper steel or melt igneous rock to the state of glass. Sharing this commonality of purpose suggested an experiment that resulted in the exhibition "Scorched Earth".

Wilma Cruise and Richard John Forbes - 2025



In Pursuit of Darkness

standing in the Norval Foundation garden



This work is an inquiry into darkness; what is experienced when encountering a mass of shifting shadows. Delving into a deeply hidden universal feeling. The expression thereof cannot find light. Raising that darkness above the horizon into the sun's light only makes the shadows blacker.

RICHARD JOHN FORBES

In Pursuit of Darkness
Spanish plaster, black pigment,
and latex
400 x 300 x 220 cm

To be cast in bronze



WILMA CRUISE
It Is What It Is
mixed media on canvas
200 x 300 cm

WILMA CRUISE
Iteration 1 – Eric
bronze & found object
49 x 41 x 26 cm





RICHARD JOHN FORBES
Honey
Carrara marble & steel
27 x 77 x 12 cm



Honey
detail



WILMA CRUISE – *Goodall* (44 x 25 x 22 cm), *Fossey* (40 x 23 x 23 cm), *Filomena* (40 x 24.5 x 21 cm)
bronze edition 4/20 each



WILMA CRUISE
Painting South
mixed media & collage
on canvas
200 x 300 cm

RICHARD JOHN FORBES

Bee Hydes

ceramic

50 x 30 x 25 cm

40 x 25 x 25 cm

35 x 35 x 35 cm

45 x 25 x 25 cm





Bee Hydes
Comb III
35 x 35 x 35 cm
Comb II
50 x 30 x 25 cm

RICHARD JOHN FORBES

Nautilus Sound
Carrara marble
49 x 37 x 32 cm



WILMA CRUISE

Pup Zara
bronze edition 7/10
75 x 63 x 48 cm

communicating with



RICHARD JOHN FORBES

Memory
Kalahari rose quartz
29 x 32 x 20 cm

WILMA CRUISE

Phoebe
bronze edition of 1/10
height: 57 cm

communicating with

RICHARD JOHN FORBES

Cloud Fossil
Kalahari rose quartz
28 x 28 cm





RICHARD JOHN FORBES
quartz sculpture installation



WILMA CRUISE
Baboons
bronze edition 3/20 each



WILMA CRUISE

He does not give milk, he does not lay eggs

bronze edition 6/10

91 x 132 x 60 cm





RICHARD JOHN FORBES

Mr. Ples

rose quartz

17 x 33 x 19 cm



RICHARD JOHN FORBES

De Eik

rose quartz

30 x 20 x 15 cm

WILMA CRUISE

Nomad
ceramic on found object
90 x 20 x 28 cm

RICHARD JOHN FORBES

Whisper / Fluister
ceramic horns
available to be cast in bronze
70 x 86 x 77 cm



RICHARD JOHN FORBES

On Deaf Ears We Fall
terracotta

60 x 45 x 10cm each

available to be cast in bronze





WILMA CRUISE
Figure with Fish Trap
ceramic & material on metal stand
170 x 36 cm



WILMA CRUISE/LOUIS OLIVIER
Old Woman as Hadededa (with stick)
mixed media & collage on paper
163 x 114cm

WILMA CRUISE

Lachrymose

bronze and found object

78 x 60 x 35 cm





WILMA CRUISE
Poor Horace
resin & marble dust
267 x 155 x 80 cm

WILMA CRUISE

Hysteria

ceramic on found object

47 x 40 cm & 50 x 47 cm



WILMA CRUISE

I want a banana (23 x 15 cm)

I have the banana (25 x 20 cm)

I need a banana (23 x 15 cm)

pit fired ceramic





WILMA CRUISE

Wilma Cruise's work explores the interaction between humankind and animals. In her doctoral thesis, *Thinking with Animals: An exploration of the animal turn through art making and metaphor*, she explores the conditions of communication between the human animal and other animals; a condition that transcends the spoken (human) word. Communication depends on semiotics, body language and prosody (tone of voice). She maintains it is not the animals who cannot speak, (and therefore cannot reason), but us who cannot listen. If we do bother to listen, conditions of empathy are created between all animal kind as she so often demonstrates in her baboon sculptures.

Cruise's recent shows include *Coterie of Cats* at Tokara (2022 -2023) and *1984: Fight Or Flight? Recycle Re-Use Re-Con(Figure)* at the Everard Read Gallery, in Cape Town 2020). The *Alice Sequence* a suite of seven exhibitions that challenged human exceptionalism by drawing analogies between our world and the rabbit hole world of *Alice in Wonderland* and *Through the Looking Glass*, formed the basis of her doctoral exhibitions: *The 8th Square* and *Six Impossible Things Before Breakfast* (2016).

Wilma Cruise has completed a number of public works, including the *National Monument to the Women of South Africa* at the Union Buildings, Pretoria (in collaboration with Marcus Holmes); *The Memorial to the Slaves* (in collaboration with Gavin Younge), in Cape Town and *The Right to Life* at the Constitutional Court, in Johannesburg.

Her work is represented in public, corporate and private collections. She has participated in the *Havana Biennale*, the *Florence Biennale* and the *7th Gyeonggi International Ceramic Biennale* in Seoul, Korea. Cruise is a fellow of *Ceramics South Africa* and writes extensively in the field of ceramics.

RICHARD JOHN FORBES

Forbes is a multi-disciplinary artist with a central focus on sculpture. His process drives his practice; inspired heavily by nature, a strong emphasis is placed on physical engagement in his work. This attention can be seen and experienced clearly in the textures, layers and exploration of form translated from his hands into his art. His sculptures are at once subtle and bold; grounded and ethereal, ancient and modern.

Having discovered impact of scale as a restorer of historic architecture in the United Kingdom, his practice considers space in the urban and natural landscape while internal light and cavernous volumes have made a huge impression on his art works.

"I am interested in the veil suspended between all things, the charged film of atmosphere is filled with potential; fueling the curiosity and compulsion to gain experience with many different media and this toolbox of multiple disciplines allows me to explore."

He maintains a restored heritage barn as his studio next to the Outeniqua mountains, in the western Cape, South Africa.

