

## Paul du Toit *Zanzibar* (2002) - a series of nine sculptures

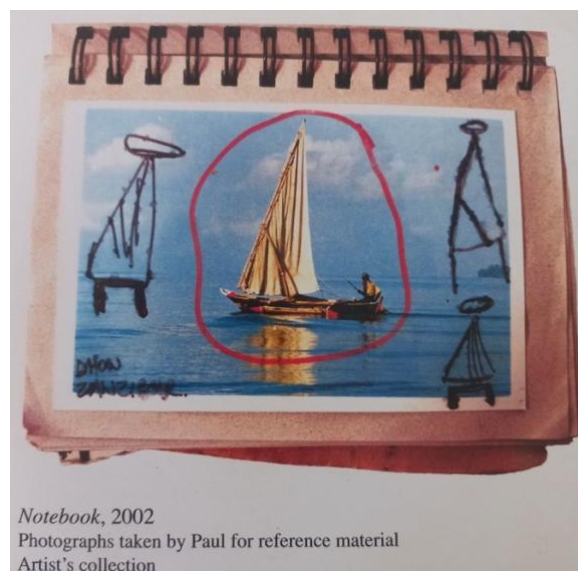


Installation view. Medium: Iron rods, iron mesh, plaster of Paris and iron shavings.

Martin Heidegger (1975:154) wrote that “a boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing”.

There is evidence of a boundary shift in Paul du Toit’s work after 2002, after his visit to Chapwani, a small island east of Zanzibar. Sanford Shaman (2006:20) notes that du Toit’s *Zanzibar* (2002) series marks a breakthrough in the artist’s development and that it “laid the groundwork for the development of a more expansive and liberated view” in his later work. To Shaman, du Toit’s experience of a long confinement in hospital during his pre- and early teenage years is compositionally evident in his early works. His shapes and figures were bounded in the picture frame with no wriggle room.

Du Toit was an accomplished windsurfer. He explained that once back in his studio, he worked on the photographs he had taken of the dhows as they sailed past the island. He would have been able to identify with the motions of the sails as he transformed their shapes into figurative forms. This series of sculptures demonstrates du Toit’s ability to capture movement and it most like inspired a new cycle in his journey as an artist.



## Heidi Erdmann (February 2024)

References: Heidegger, M. 1975 (1971). “Building, Dwelling, Thinking” in Poetry, Language, Thought. Albert Hofstadter, trans. New York: Harper & Row.

Tsilik, P. (ed). 2006. Paul du Toit. Cape Town: PlanetPaul.