

# WALT

Fine Artist / Acrylic & Mixed Media / Pretoria, South Africa

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## ARTIST BIO

Walt Viviers is a South African fine artist and lifelong creative working in acrylic and mixed media, based in Pretoria. A soul shaped by art, design, and technology, his practice sits at the intersection of realism and Pop Art, drawing inspiration from Chinese brushstroke traditions and the visual storytelling techniques of sequential art.

His work explores the tension between the poetry and the music of the artwork: images that read with clarity and confidence from a distance, yet reveal bold, expressive brushstrokes and an unmistakable touch up close. Drawing on subjects that range from the iconic to the unexpected, he bridges the worlds of fine art and popular culture, rendered with energy, intention, and a distinctly South African perspective.

Walt exhibited actively throughout his twenties before stepping back from the art world around 2010 to focus on his career. In 2020, during the COVID-19 pandemic, he returned to painting with renewed purpose and has been working consistently ever since.

Art runs in the Viviers family across generations, and Walt is part of a creative lineage that continues to grow. His daughter has inherited that same impulse to make, carrying the tradition forward in her own right.

Walt's works are held in private collections. He is represented on Saatchi Art and welcomes commissions and gallery enquiries.

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## ARTIST STATEMENT

I am a South African fine artist and lifelong creative working in acrylic and mixed media. For me, making art is therapy: a way of expressing yourself to find yourself. Faith, family, and creativity sit at the core of everything I make.

***"For me, making art is therapy: a way of expressing yourself to find yourself."***

I've always painted what catches my eye and won't let go. The image that sits somewhere between the real and the heightened, the everyday object that somehow feels like a sign.

My work draws from the Realist and Pop traditions, but my influences reach further. Chinese brushwork taught me about economy and intention, how a single mark can carry weight and direction. Sequential art taught me about pacing and visual narrative, how one image leads the eye

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into the next. I bring both of those sensibilities into paintings that are, on the surface, still and singular.

I stepped away from showing work for about a decade, but coming back to painting during the pandemic reminded me why it matters. Some things you can put down for a while and pick up again and find they've been waiting for you.

Making art is something my family has done for generations, and I see that same instinct in my daughter. It tells me this isn't just what I do; it's who we are.

Being self-taught has shaped the way I see. I didn't learn the rules first, which means I've had to figure out what actually matters to me. What matters is presence. Paintings that hold their own in a room, that reward the time you give them.

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