

ART TIMES

SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION



Dec | Jan 2017/18 | Art Graduates_2017
WWW.ARTTIMES.CO.ZA



Illuminance is a term that describes the measurement of the amount of light falling onto and spreading over a given surface area.

“When I was considering what the nature of such a sculpture would be, I realized that there needed to be a shift in my understanding of sculpture as I knew it. Such a large work challenges the tactile nature of sculpture as the massive shapes and textures are perceived differently. This places much more importance on the way light plays on the sculpture. The name Illuminance was not chosen as a title, it was the starting point for which every decision was made.”



MANZART



left

karin miller | the garden betrothal

digital collage | edition of 3+2AP | various sizes

right

karin miller | all around the garden

digital collage | edition of 3+2AP | various sizes

KARIN
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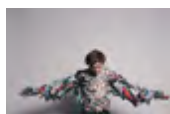


“It was after water became a big contender on the stock market similar to gold and oil that I became concerned. I started to wonder what this would mean for future as well as present generations.” - Alex Oelofse



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Hermetic Environments
North West University



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This has been one amazing and magical year of art. A year that I believe will be seen as a great game changer for some time to come. Finally the incredible revamp and opening of the Grain Silo Building (that hosts the Zeits Mokka collection) on Cape Town's Waterfront by the Heatherwick Studio really stole the local and international limelight. After the first month the museum has recorded over 70 000 people through these doors. If you haven't been inside yet, it seriously will not disappoint you. In terms of the secondary art markets such as art auctions - have shown a strong growing domination of Strauss & Co followed by new market player Aspire as well as Welz & Co. In addition to these - much of the work reaching high prices is traditional in a sense but still acts as a benchmark in ongoing value, especially in a time of prolonged recession and loss of value of the Rand.

In terms of the three local art fairs that are growing from strength to strength, I am sure that these art fairs have acted as starting points for many more local galleries to try out new overseas art fairs and markets

In our graduate show feature I believe we see more diversity and exploration among the art departments and students than ever before. It's interesting that what used to be a sure thing that the larger university art departments would attract the better pickings of talent, now seems to be turned on its head. This year it seems that the more influential art departments have been a bit distracted with prolonged and petty internal chaos. Unfortunately in this economic climate parents might have been prudent in sending their kids to Stellenbosch or Rhodes, feeling assured that their studies would not be broken.

All this aside, perhaps the most refreshing surprise of this year is that The 2018 Standard Bank Young Artists of the Year Award went to Igshaan Adams who studied at the small but dynamic Ruth Prowse Art School in Woodstock - Congratulations!

Lastly I would like to thank you our reader and our advertisers that have been so supportive of the Art Times this year, we have loved your input and support and to bring great South African Art to all who would enjoy reading. I would like to thank my staff and contributors for all their hard work and dedication to something so very special, colourful and unique. Thank you for everything and your belief in this beautiful magazine Thank you and we're looking forward to another creative year ahead.

Gabriel Clark-Brown

ART TIMES

SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION

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100 GENERATIONS OF SOIL

BY LOUIS OLIVIER

SUMMER 2017 / 2018
DYLAN LEWIS SCULPTURE GARDEN, STELLENBOSCH



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VISITS TO THE DYLAN LEWIS SCULPTURE GARDEN ARE BY APPOINTMENT

STANDARD BANK YOUNG ARTIST AWARD WINNERS FOR 2018 ANNOUNCED

www.standardbank.co.za



Standard Bank Young Artist Award Winners 2017

Chuma Sopotela, Guy Buttery, Igshaan Adams, Jemma Kahn, Musa Hlatshwayo and Thandi Ntuli are the next break through creatives

Meet the 2018 Standard Bank Young Artist Award recipients. These are six of the brightest young creative talents working and living in South Africa today.

Now in its 36th year, the Standard Bank Young Artist (SBYA) awards are the country's leading arts award conferred by the National Arts Festival and Standard Bank on deserving young South African artists.

This year the honours go to Chuma Sopotela (Performance Art), Guy Buttery (Music), Igshaan Adams (Visual Art), Jemma Kahn (Theatre), Musa Hlatshwayo (Dance) and Thandi Ntuli (Jazz).

These budding stars join a prestigious pantheon of award winning artists who've gone on to shape South Africa's creative economy and art history.

Chuma Sopotela is a performance artist whose practice reflects the versatility of skills she commands. She is fast gaining broad respect as an actress, dancer, puppeteer and all round performing artist. She balances her love for traditional theatre with the complexity and conceptual challenges offered by performance art in a refreshing way.

Guy Buttery is an immensely talented composer and guitarist. He plays like a man on a search to stretch the boundaries of fingerstyle guitar to their outermost limits and he is winning. Buttery has found a way to play his unique style of guitar that is

deeply South African while also speaking a global musical language. There's credibility to his being described by pundits as a South African musical treasure.

Igshaan Adams is an exciting visual artist who is finding a creative and refreshing language to discuss faith, gender and identity. His lavish tapestries and sculptures made from strings, beads, found fabric and steel delve into code complex concerns regarding Islam and cultural hybridity.

Jemma Kahn as a ground breaking Theatre practitioner, has found a fascinating way of using a Japanese form of street theatre, the Kamishibai to explore uniquely South African theme with universal reach. Her multi-installment, autobiographical story, In Bocca al Lupo has shored her up a leading light for her generation of theatrical story tellers.

Musa Hlatshwayo is a prodigious talent with great promise as both dancer and choreographer. He has performed with various local and international dance and theatre companies. Hlatshwayo maintains a professional practice that is as focused on creative rigour as it is invested in grassroots community development work.

Thandi Ntuli is a leading young pianist and composer among a rich cadre of South Africa's young crop of jazz musicians. Her broad musical vision has seen her shine in various musical contexts. Ntuli plays with equal excitement alongside experimental outfits where she collaborates with a vinyl spinning DJ or in the company of a classic jazz band or the philharmonic orchestra.

South Africa's Minister of Arts and Culture Mr Nathi Mthethwa extended a congratulatory note to the artists: "Congratulations to all the Standard Bank Young Artists on their awards. You are a shining example of the talent and commitment of South African artists and we look forward to seeing more of your work realised in the years to come."

The strong partnership between Standard Bank, which has sponsored the award since 1984, and the National Arts Festival has helped develop South Africa's cultural

treasury that reflects the country's artistic past as well as serves to inspire new generations of artists, performers and musicians.

Hazel Chimhandamba, Head of Group Sponsorships at Standard Bank notes that: "Over the years the Standard Bank Young Artist Awards have grown in stature and continue to provide a wonderful platform and opportunity for the winning artists to bring their work to a national and international arena. It has created a rich legacy while providing role models for future generations to value, respect and aspire to whilst enriching and expanding the country's cultural landscape."

National Arts Festival Executive Producer Ashraf Johardien adds, "The Standard Bank Young Artist platform is about securing and investing in the future of the arts. The list of illustrious Awards alumni dating back to 1984 includes iconic creatives like William Kentridge, Mbongeni Ngema, Johnny Clegg, Sibongile Khumalo, Helen Sebidi, Mathinus Basson, Robyn Orlin, Darrell Roodt and others like them whose practice and artistic vision have helped shape the South African cultural landscape. Every year when we deliberate on the next crop of winners our purpose is to find the next generation of artists whose work holds the promise of that kind of impact. Having had the opportunity to engage with each of the 2018 winners and their current body of work, I am confident that the Artistic Advisory Committee have succeeded in doing just that."

The award winners in the various artistic genres are selected by the National Arts Festival Committee, chaired by Brett Bailey. All decisions regarding winners are made jointly by the committee. The winners receive a cash incentive, and are given support to develop and premiere new works that will be featured on the Main Programme of the 2018 National Arts Festival in Grahamstown next year.

Follow Standard Bank Arts on:
Facebook: www.facebook.com/standardbankarts
Twitter: @standardbankart #SBYA2018

IGSHAAN ADAMS

2018 STANDARD BANK YOUNG ARTIST FOR VISUAL ART



"SAWWW (*sallallahu aleyhi wasallam*) I", 2017, Acrylic beads and pearls, Polyester rope, soda, tea, coffee, dyes, spices, cleaning detergents; 260 x 260 cm (back)

The 2018 Standard Bank Young Artist Award for Visual Art has been awarded to South African artist Igshaan Adams.

Adams was born in 1982 in Cape Town, South Africa. Combining aspects of performance, weaving, sculpture and installation that draw upon his upbringing, his cross-disciplinary practice is an ongoing investigation into hybrid identity, particularly in relation to race and sexuality. Raised by Christian grandparents in a community racially classified as 'coloured' under apartheid legislature, he is an observant but liberal Muslim who occupies a precarious place in his religious community because of his homosexuality. As such, the quiet

activism of Adams's work speaks to his experiences of racial, religious and sexual liminality, while breaking with the strong representational convention found in recent South African art. He uses the material and formal iconographies of Islam and 'coloured' culture to develop a more equivocal, phenomenological approach towards these concerns and offer a novel, affective view of cultural hybridity.

Adams states:

"I am concerned with my two environments: the internal and the external; and the constant exchange of information between the two. As I project myself onto the world, so too do I internalize the world's projections onto me.





Fountain (2017) Rope, string, beads, wire; 340 x 150 cm-1



SAWW (sallallahu aleyhi wasallam) II, 2017 (back) Acrylic beads, polyester rope and tea, 190 x 200 cm

Initially I grappled with deconstructing my hybrid identity, focusing on my multicultural, religious and sexual identities in relation to the domestic and political environments in which they were formed, hoping to understanding the conflict I was experiencing. My focus has since shifted to wanting to know more about the self from a multidimensional, universal and mystical position. Doing and undoing, pushing and pulling, employing restraint while at the same time being open to discovering new elements of beauty through playful experimentation, all of this allows me as the artist to insert my personal inquiry into the work. My aim has always been to question and challenge boundaries in a sensitive way.”

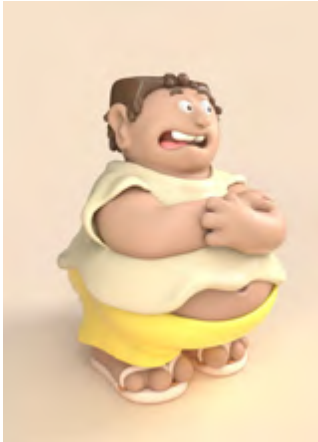
To date, Adams has held seven solo exhibitions at blank projects (Cape Town), A

Tale of a Tub (Rotterdam), Rongwong Gallery (Amsterdam), Stevenson Gallery (Cape Town) and AVA Gallery (Cape Town). He has also participated in numerous group shows, both locally and internationally, including Les jour qui vient (2017) curated by Marie Ann Yemsi at the Galerie des Galeries in Paris, Sacre du Printemps (2015) curated by AA Bronson at the Grazer Kunstverein in Graz and Barriers (2015) at the Wanås Foundation in Knislinge, Sweden. Adams has been selected for a number of artist residencies, among them the Sommerakademie im Zentrum Paul Klee in Bern, Switzerland and the IAAB / Pro Helvetia residency, Basel, Switzerland.

Adams lives and works in Cape Town, South Africa. His next solo exhibition will be held in January 2018 at blank projects.

To date, Adams has held seven solo exhibitions at blank projects (Cape Town), A Tale of a Tub (Rotterdam), Rongwong Gallery (Amsterdam), Stevenson Gallery (Cape Town) and AVA Gallery (Cape Town)

GRADUATE SHOWS 2017 NORTH WEST UNIVERSITY ART DEP



3D Digital Art , Philip Van Heerden, *One Big Happy Family*



Graphic Design, *The Man who Knows*



Photography, AB Cloete, *i-con_osexualization of LGBT*, Collage & Photography



Graphic Design, *Fourgotten*, Publication



Graphic Design, *Power to the Pencil*



Graphic Design, *Gr8ter Than*



Illustration, Cherie Cordier, *Volk en Vaderland 1*, Mixed Media



Graphic Design, Leandri Louw & Yselle Pieters, *Goewermments Gehalte Genever*, Packaging



3D Animation, Danielle Jansen Van Rensburg, *Social Psychosis*



Film, *Skof*, Cherie Cordier, AB Cloete, Philip Van Heerden, Thinus Du Plessis, Bianca Botha, Narissa De Villiers, Jesse Harvey, Almari Van Niekerk, Zarista Verster, Albert Ensin, Jolandie Kriel, Isabelle Smit



Graphic Design, *Tjank Balie Gin*, Packaging



Graphic Design, *Arsenic - A quality Product*, Packaging



Illustration, Cherie Cordier, *Volk en Vaderland 8*, Mixed Media

GRADUATE SHOWS_2017

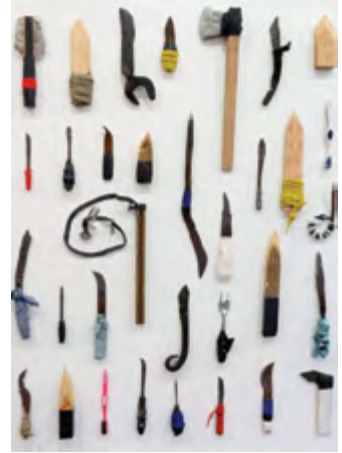
NELSON MANDELA UNIVERSITY ART DEP (PE)



Jan Jordaan, *Living consumer*,
objects



Brunn Kramer, *Carte Blanche*



Brunn Kramer, *Carte Blanche*



Brendon Kevin Pitt, *Masters of Fate*



Kelly Crouse, *Perioral Thysia*



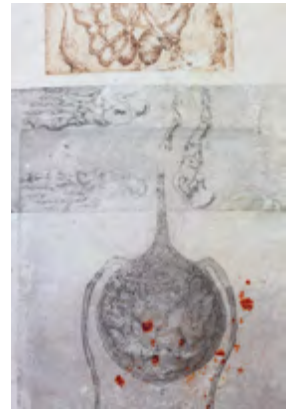
Candice Louise Janse van Rensburg,
Introverted patterns of comfort



Cheralyn Ford, *EVENTS, NO TENTS*



Jethro Settler, *Bridging Tensions*



Esethu Pongolo, *U-Muthi*



Jandre Nel, *Shielded Thoughts*



Jethro Settler, *Bridging Tensions*



Siyaxola Rungqu, *New Masks For The Xhosa Culture*



Pwavidon Mathias, *Omshe (Greed)*

GRADUATE SHOWS 2017
DURBAN UNIVERSITY OF TECHNOLOGY ART DEPT



Amy



Levi



Carla



Carla



Bukelwa

GRAD SHOWS 2017 STELLENBOSCH ART SCHOOL



Paul Marais, *Losing track of time*,
Acrylic on board, 68.3 x 60.2cm



Paul Marais, *Restitching my sister's dress*,
Acrylic on board, 42 x 30cm



Emma C. Aspeling

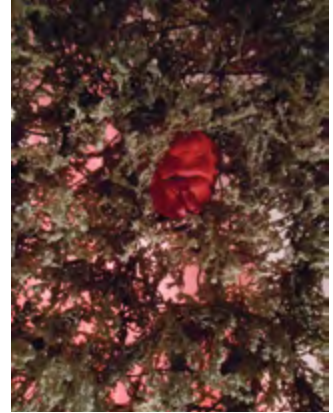


Ruben Sennett

GRADUATE SHOWS_2017 RHODES UNIVERSITY ART DEP



Ashley Hodgson, *The Art of Adulting*



Amy von Witt, *Deflowered*



Thabiso Mafana, *The Army of 144 000*



Uyanda Tom, *Iqhawe(-kazi)*



Candice Philip, *Dying to be cool*



Francesca Roberts, *Cul-de-sac*



Lauren Pascal King, #GalGamez



Novisha Steyn, *Framed*



Mosa Anita Kaiser, *The Assumption(s) of Mary (can these dry bones live?)*



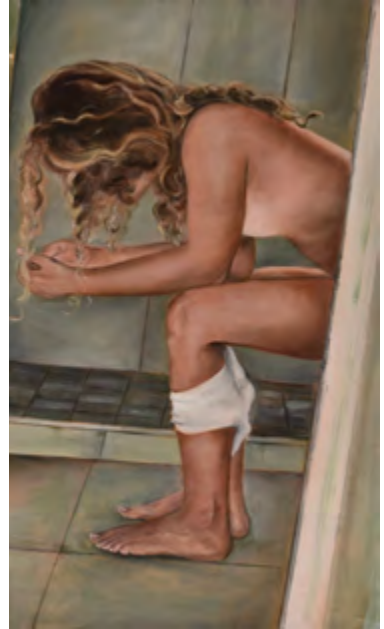
Shannon Hansen, *Anti Botanical*

GRADUATE SHOWS_2017

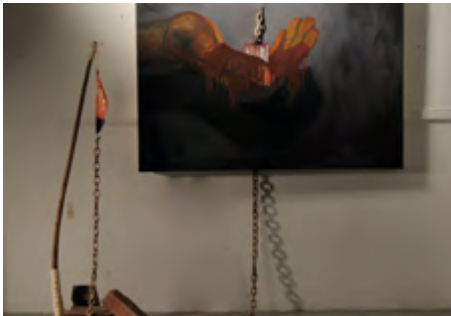
RUTH PROWSE SCHOOL OF ART



2017, Savannah Curry, Mixed Media



2017, Helene de Villiers, Oil on Canvas



2017, Lwando Dlamini, Installation, (Silence becoming sound)



2017, Laura Donnelly, Mixed Media



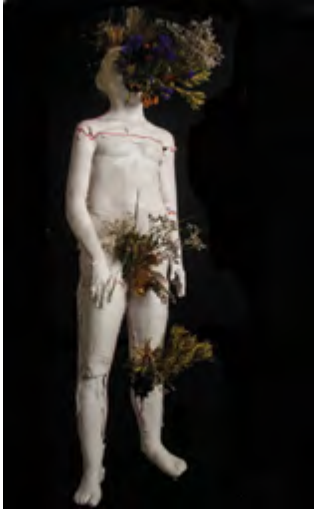
2017, Yvonne Obiero, Mixed Media



2017, Helene de Villiers, Oil on Canvas



2017, Dani Cuppleditch, Handmade Jewellery



2017, Maelys Harduin Mixed Media



2017 Frank Coffie Oil on Canvas 5



2017, Danielle Jordaan, Oil on Canvas



2017, Maelys Harduin, Mixed Media

GRADUATE SHOWS_2017

TSHWANE UNIVERSITY ART DEP



Topo Leinaeng, Her pet (Part of series),
Charcoal on paper Size: 420mm x 594mm



Topo Leinaeng, Her crown (Part of series),
Charcoal on paper, Size: 420mm x 594mm



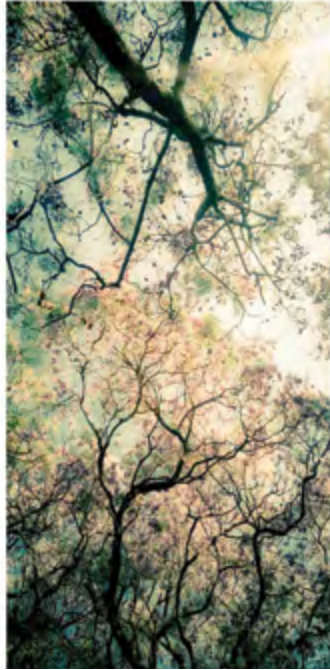
Kamogelo Makwela, Terror of an Innocent Child, Mixed media on Fabriano
Size: 510mm x 360mm



Kgaogelo Mashilo, No!, Size: 1m x 1m, Material 1 on canvas board



Marilise Snyman, The Miller (detail), Las Wit Stoneware
clay, 155mm x 420mm



Corlia Scheepers, Mimosifolia. Digital print on canvas, 420mm x 594mm



Wendy Tsai, Bushfield, Acrylic and watercolour on rice paper, 210mm x 300 mm



Sune Ferreira, Substrate (i) (Part of series of 4 paintings), Size: 710mm x 355mm, Mixed media on canvas



Duma Mtimkulu, Buttons, Black clay, Size: 420mm x 200mm



Duma Mtimkulu, Ngibekha Kuwe (i), Porcelain clay, Size: 36cm diameter



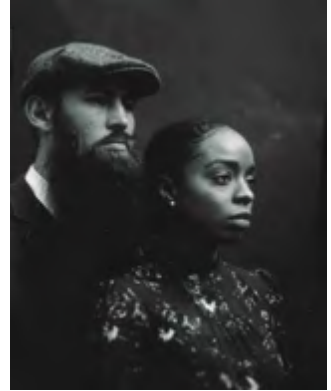
Duma Mtimkulu, Ngibekha Kuwe (i), Porcelain clay, Size: 36cm diameter

GRADUATE SHOWS 2017

UCT MICHAELIS SCHOOL OF FINE ART



Elizabeth Smith, *Tethered Toasters*, 2017, Multiple toasters tethered by power cable to a shared electrical outlet.



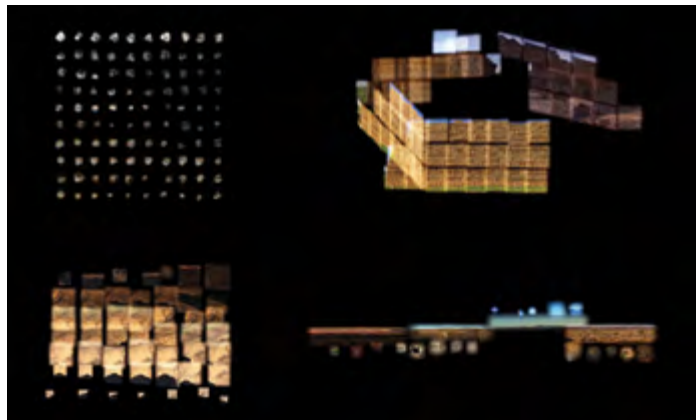
Tamary Kudita, *Harry and Namasi*



Tamary Kudita, *Mr Luvie*



Aim Lin, *Tall Table with 3 Chairs*



Alex Coetzee, *Maelys Harduin*, *Mixed Media 3*, 2017



Eva Chikabadwa(2017), *A twist of tales*, oil on canvas, 2x4 metres



Adrian Ranger, *Watching Waiting*



Gina Van Der Ploeg, 3



Rain Patterson, *In Flux*



Rain Patterson, *Medicine*

ART GRAD SHOWS 2017

UFS FINE ARTS DEPARTEMENT



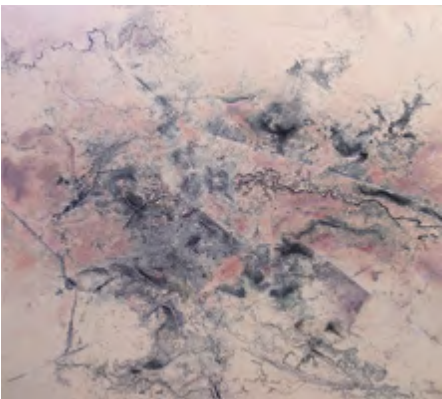
Petra Schütte_Overlapping_Pigment ink on Modigliani



Robynne Gouws_Untitled_Ink on Fabriano



Daniëlle Pretorius, "Deep in liquid indigo turquoise slivers of dilute light", Oil on canvas



Dienka Staal_-27.629746, 27, Digital print,pen, ink, charcoal, oil paint on Fabriano



Daniëlle Pretorius,"Where it pours bean green over blue", Photographic print on Coldpress paper



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Divergent Tides
A group exhibition

07/12/2017



Stanislaw Trzebinski - Vires Portrait



Self Reflection:
A solo exhibition by Benon Lutaaya

eclectica
contemporary

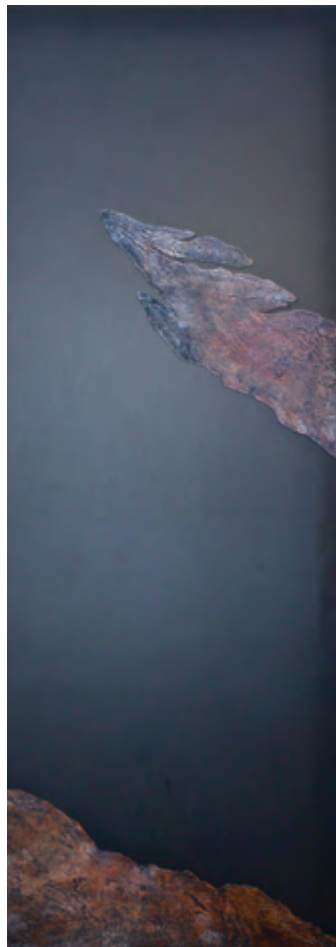
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GRADUATE SHOWS_2017 UNIVERSITY OF K-Z NATAL



Penny Forder, *Self landscape*



Jaap Jacobs



Ingrid Adams, *Untitled*, 850x600 sumi-e on mulberry paper



Penny Forder, *Girlfish*



Caroline Birch, *Off the edge* (detail)



Kayleigh Gemmell, *Curiosity* (Still)



Natasha Hawley, *Untitled smoke 17*



Eloff Pretorius, *etching*

**GRADUATE SHOWS_2017
VAAL UNIVERSITY ART DEP**



Vusi Silinda, *Precious*, Oil and acrylic on canvas



Vusi Silinda, *Hlengiwe*, Oil and acrylic on canvas



Derick Sithole, *Child with Angel*



Segolame Kabo, *Unity*, Ceramic Sculpture



Vusi Silinda, *Florence*



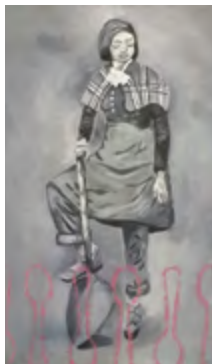
Derick Sithole, *My Mother and Her Son*



Grace Mahogo, *Untitled 1*



Grace Mahogo, *Untitled 2*



Joalane Mokoena



Nyiko

RK CONTEMPORARY: ALEX OELOFSE

IMPERMANENT - SOLO EXHIBITION / 10 DEC 17 - 14 JAN 18

www.rkcontemporary.com



Alex Oelofse was born in Cape Town, 1994. He has recently graduated from Michaelis, UCT having majored in photography. Currently he works in Cape Town as a photographer, mostly doing commercial shoots in order to fund his art projects.

Alex on his exhibition titled *IMPERMANENT*: The interplay between population growth, resource depletion, environmental degradation and the increasing role of politics and power has been a well-known concern for decades. All life forms may it be plant, animal, fish or human depends on water for survival. My body of work is rooted in the wonder of water, its spiritual, meditative and cleansing properties.

“One day every drop of fresh water in the world will be privately owned” - Blue Gold: World Water Wars

It was after water became a big contender on the stock market similar to gold and oil that I became concerned. I started to wonder what this would mean for future as well as present generations. I was fascinated by the human ability to transport immense bodies of water and seemingly recreate farming meccas in areas of drought, simply due to technological advancements and the role of money and power. In Kuwait for example they rely on external water supplies, supplying 92% of their freshwater supply. I question what impact transporting such vast quantities of water will have on the environment, may it be for farming, urban development or bottled water. The privatization of water creates new opportunities for multinational companies to capitalize on profits, but in so altering our topographies in unnatural ways.

Untitled I serves as a centerpiece in my body of work. It is a 100kg ice block which has been transported from Cape Town to Verneukpan, which is 200km from the Namibian border. It serves to be multi faceted in meaning and ultimately aims to encompass many of my concerns in this one piece. The ice block of such magnitude is not a commonality in a space such as the desert. The piece deliberately seeks a venue of extreme contrast. By this a space where something such as water is a great scarcity. The ice block finds itself in a location so foreign and unnatural. The absurdity in getting an ice block to this location, the money spent on it, something that is *IMPERMANENT* all seeks to comment on our advancements in technology and our increasing capabilities to do things previously impossible.

“In this view space is not a container for human activities to take place within, but is actively “produced” through human activity. The spaces humans produce, in turn, set powerful constraints upon subsequent activity.”(Scott & Swenson 2015:36)



Untitled II, 180x140cm, digital print on watercolour



Untitled VII, 42x29.7cm, digital print on watercolour

I feel Lefebvre's notion is relevant in relation to the ice block and through transporting the block, in the same way that water is being transported now and placing it in a foreign habitat, I have created conditions for its own demise. Simply put, I seek to question how much altering can our earth survive.

About RK CONTEMPORARY

"RK Contemporary bridges the gap that exists between contemporary art and its audience – creating an understanding of how today's visual arts express the social, cultural and environmental issues in our changing world."

Centrally situated on the square in the popular town of Riebeeck Kasteel, RK Contemporary opened its doors in August 2017 is dedicated to offering the gallery as a non-commercial

project space for experimental projects by established and emerging artists.

"In light of the Western Cape's current drought, with *IMPERMANENT* we hope to create awareness concerning this dire situation. We look forward to hosting many more eco-exhibitions in collaboration with artists, educators and creative individuals.

Exhibition opens on Sunday the 10th of December at 11h30 and concludes Sunday 14 January 2018.

RK Contemporary gallery hours:
Wednesday - Saturday 10h00 - 16h00;
Sundays 10h00 - 14h30

www.rkcontemporary.com
Email: art@rkcontemporary.com



Cape Town Art Fair

16 - 18 February

Speaking in Tongues Andrew Salgado

23 March - 1 May

www.christophermollerart.co.za

LOUIS OLIVIER

100 GENERATIONS OF SOIL: DYLAN LEWIS SCULPTURE GARDEN

www.dylanlewis.com



Louis Olivier with steel sculpture, *A Place Of Contested Boundaries*



Asylum Seeker, Collage

100 GENERATIONS OF SOIL – a solo exhibition of sculptures and mixed media drawings - remains installed at the Dylan Lewis Sculpture Garden in Stellenbosch throughout the Summer.

100 Generations of Soil opened originally at CIRCA in Cape Town in May 2017 – and this is where the idea for the collaboration was sparked. Olivier explains: “I had a remarkable encounter with Dylan Lewis after the opening of my exhibition at CIRCA Cape Town. He approached me with appreciation for my work, and offered to extend the exhibition to his sculpture garden. Dylan was drawn to the work, not necessarily in the way it resonated with his work, but as a fellow sculptor and craftsman, he found my sensitivity and execution of material quite appealing.”

Olivier’s exhibition is curated in the Garden’s pavilion structure located at the seven-hectare sculpture garden, where many of Dylan’s artworks are on permanent display. “It is a new opportunity to have my work in a different, almost contrary setting,” Olivier says. Against the backdrop of breathtaking mountain views with ethereal garden tapestry, the pavilion sits

hidden like a protected cave. It is this cave-like atmosphere that resonates well with the work... challenging architecturally, it is quite a space in its own right.

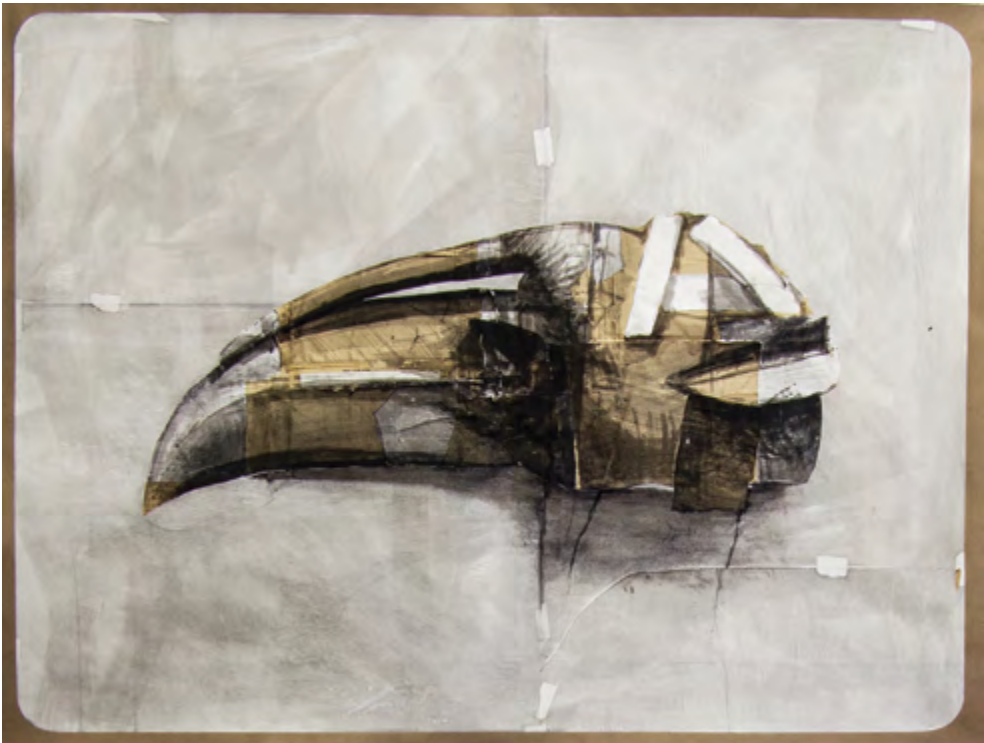
Located between two worlds, one wild and one tamed, Lewis’ Sculpture Garden borders the suburbs of Stellenbosch and a rugged mountain wilderness where leopard still roam. In this garden of private myth, Lewis explores the Jungian notion of ‘the wilderness within’. 100 Generation of Soil joins this conversation, exploring that which ‘goes deep in the recesses of pre-memory’ and ‘the commonality of the origin of humankind.’

As Ursula von Rydingsvard remarked, there is significance in one sculptor recognizing a fellow sculptor. Visitors to the Dylan Lewis Sculpture Garden this summer can reflect upon two distinctive creative languages, yet equally profound in the study and excavation of the human condition.

Visits to the Dylan Lewis Sculpture Garden are by appointment only, please contact info@dylanart.co.za or 021 880 0045 to make a booking.



Fragments Of A Soul, Bronze, 1530 x 1070 x 725cm



Hornbill, Collage, ink and charcoal on paper, 112 x 151.5cm

A WHIMSICAL CHRISTMAS

WITH DEZIREE SMITH

www.whimsicalcollection.co.za



Tell us about Whimsical Collection?

We are a proudly South African company that create African gifts from the designs that I paint. Each design in the whimsical family is crafted by hand and used exclusively for us. Products include prints, magnets, trays, beach bags, cosmetic bags, cards, signed prints, gift tags, placemats and scatter cushions. We create fun memorable designs that feature on practical products. We invite our clients to take a piece of Africa home with them. On our signed prints we promote the plight of our African animals and offer a website link where one can go to donate much needed funds in this very real time of poaching. Our paper products are produced from a registered sustainable forest and we aim to keep our footprint green and hope to inspire our buyers to do the same. Whimsical Collection also donates to The Rhino Orphanage in the Limpopo Province to help bring up the babies who's mothers where poached.

What makes it so popular?

We produce products that not only feature the big five but also, the often over looked, hippo and wild dog. It is a celebration of African animals. Future ranges will include a wider variety of the African Wildlife.

Our products are made in South Africa. Our team includes dedicated staff from disadvantaged African countries. Our bags and pillows are made in our studio and all our products are packed by hand. Every sale gets treated as a special gift that gets wrapped with a personal thank you card.

Whimsical Christmas was introduced in September 2017. Here, I chose the six most popular animals to bring warmth to the festive season. A more serious approach was taken, considering each was individually painted with oil on board. Inspired by the hues of the African planes

and the traditional symbols and colours of Christmas, we created a range that provides a touch of African under the tree, and includes a set of six dinner placemats, six gift cards and six greeting cards.

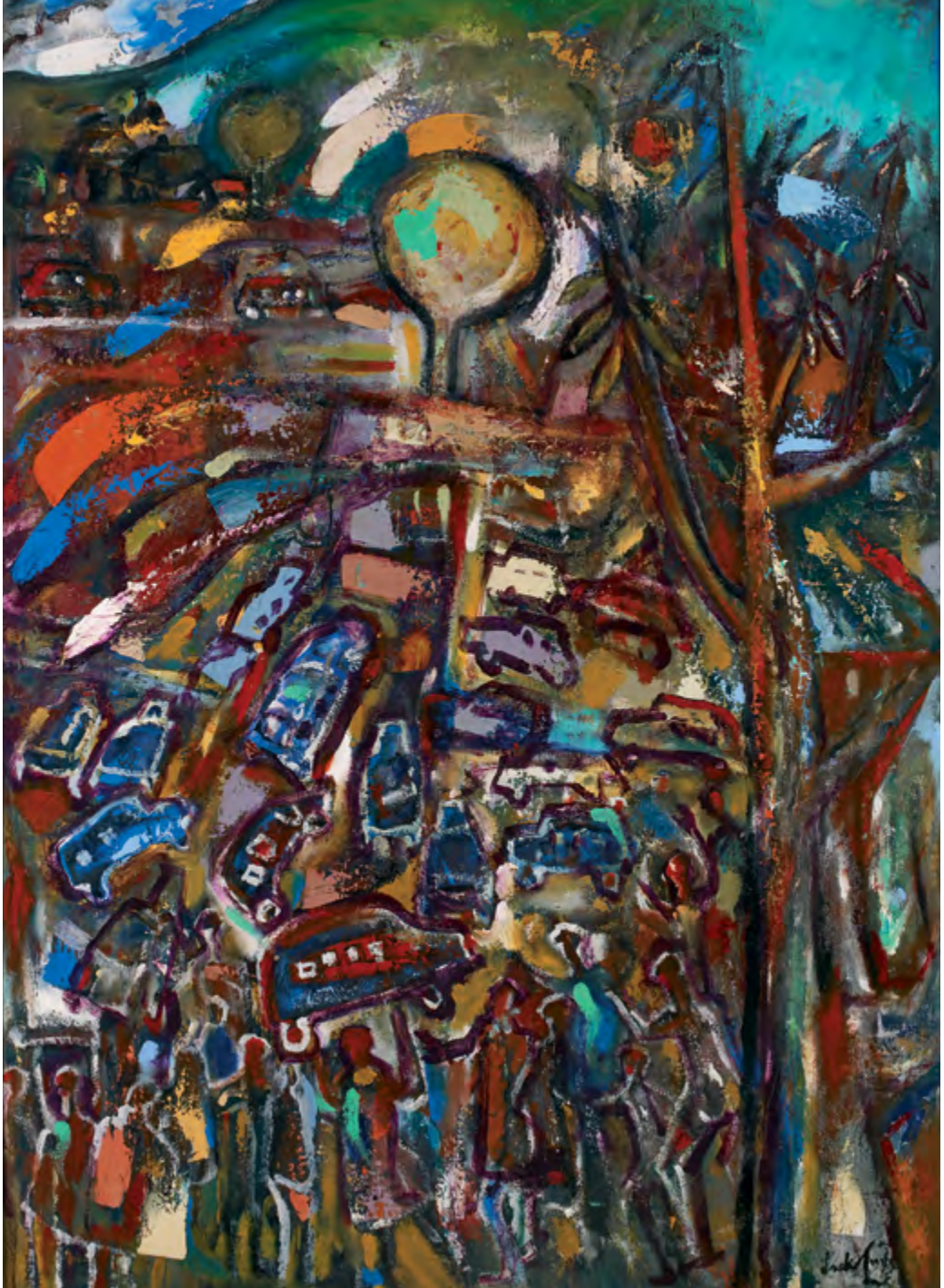
Do you have anything else to add?

I want to change the way we look at Africa's animals. My focus in each new range is to portray the animals in such a light that will make us respect them, remember them and ultimately conserve them for future generations. As artists we carry the possibility to use our art to communicate and capture the status of our current times and alter peoples thinking. We will save what we love. I hope through my Whimsical Collection work that I have ignited a certain kind of love for Africa's wild that will inspire us to protect them.



BUSINESS ART

INVESTMENT ART, NEWS & AUCTIONS



Jack Lugg, *Taxi Rank*, 2007

TOPOGRAPHICAL PICTURES

INCLUDING 20TH CENTURY SOUTH AFRICAN PICTURES

AUCTION · 14 December 2017 · London

VIEWING · 9–13 December 2017 · 8 King Street · London SW1Y 6QT

CONTACT · Nicholas Lambourn · nlambourn@christies.com · +44 (0) 20 7389 2040



© The Irma Stern Trust DACS 2017

IRMA STERN (1894–1966)

The Watussi Chief's wife, 1946

oil on canvas

24 7/8 x 19 7/8 in. (63.2 x 50.5 cm.)

in the artist's Zanzibar frame

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ART@AFRICA

INVESTING IN SOUTH AFRICAN TALENT

www.artatafrica.art



Art@Durbanvillehills, "Alien Vegetation" by Gavin Younge

In 3 world class venues in and around Cape Town, Art@Africa is about creating meaningful art experiences that trigger powerful emotions. In addition to working with already established and internationally acclaimed artists, the Art@Africa Team also aims to provide a platform for emerging South African talent to be recognised on an international level.

The Venues

The Art@Clocktower Gallery, located at the world renowned V&A Waterfront, is ideally situated in the heart of Cape Town only a few metres from the buzzing Silo District. With a collection that is continually refreshed with new and exciting works by local artists, the Gallery focuses on celebrating the diversity of South African art. Shows currently at Art@Clocktower include Tides of Talent: a group show, celebrating the power and beauty of the sea; and Umgidi: a solo exhibition of leather paintings by Andile Dyalvene.

The Art@Almenkerk Sculpture Estate and Gallery, at the award winning Almenkerk Wine Estate, looks out on the spectacular Elgin Valley. With a focus on edutainment in the form of pop art, land art and the avant-garde, this stunning venue currently features an art "invasion" entitled Buzzted: a show aimed at creating awareness around the worlds declining bee population.

The Art@Durbanville Hills Sculpture Estate and Gallery, situated at the beautiful Durbanville Hills Wine Estate, overlooks the picturesque Table Bay, Table Mountain and Robben Island. The focus here is on both classical and contemporary art, and currently featured is the work of sculptor Marke Meyer in his solo exhibition entitled The Legacy of Laughter and Lost Moments. Also throughout the festive season is DeVine Gardens: a group show celebrating all of the best things about summer in the Cape.

"The Art@Africa Team is not only passionate about art, but also brings many years of



Art@Almenkerk, "Rebirth of Diversity" by Andre Stead



Art@Investment artist Themba Mkhangeli participating in a live art activation

international experience to the table to assist clients in selecting the correct artwork for their needs. They are equipped to offer expert engineering advice, and are also able to provide a team of qualified installers", says Dirk Durnez, Impresario.

Art@Investment:
There is so much talent in our country.

Central to the Art@Africa ethos is the recognition and development of emerging talent in South Africa. As such, the Art@Africa Team is excited to soon be launching a one-of-a-kind project, which has grown organically and been driven by the interest of investors in valuable art.

Art@Investment will provide a unique opportunity, not only for investors who have a heart for art and for South Africa, but also for exceptional young artists. Much like soccer specialists scouting youth teams for rare talent, the Art@Africa Team is constantly searching for raw and exciting ability in the arts. The Art@Investment project will equip young artists



Art@Clocktower, "The Bishop" by Ndabuko Ntuli with Archbishop Emeritus Desmond Tutu



Art@Clocktower Gallery, V&A Waterfront, Cape Town

with the means to further develop their skill in a financially protected and creatively enriching environment. The artists will be advised and assisted with business expertise, and provided with platforms from which to showcase their talent in the various Art@Africa venues, and through art activations in other galleries, both locally and internationally. The Team will work hard at developing the self-esteem and confidence of each artist, by placing their art amongst well-established names and art-heroes - individuals who made it from similar beginnings.

As Henk Van Aswegen, co-owner and investment specialist puts it, "the capital of Art@Investment is the artists and the work that they produce, and unlike any other company, the investors are all passionate about art. As such, they will have an active involvement and become fervent supporters of the "players" and follow with eagerness the performance of the artists whilst enjoying a return". For more information please contact info@artatafrica.art.

INVESTEC CAPE TOWN ART FAIR 2018

AN INTERVIEW WITH DIRECTOR OF THE 2018 INVESTEC
CAPE TOWN ART FAIR: LAURA VINCENTI



Given that the ICTAF is in its sixth year, something any business would be proud of, would you be able to reflect some of the reasons attributed to your success?

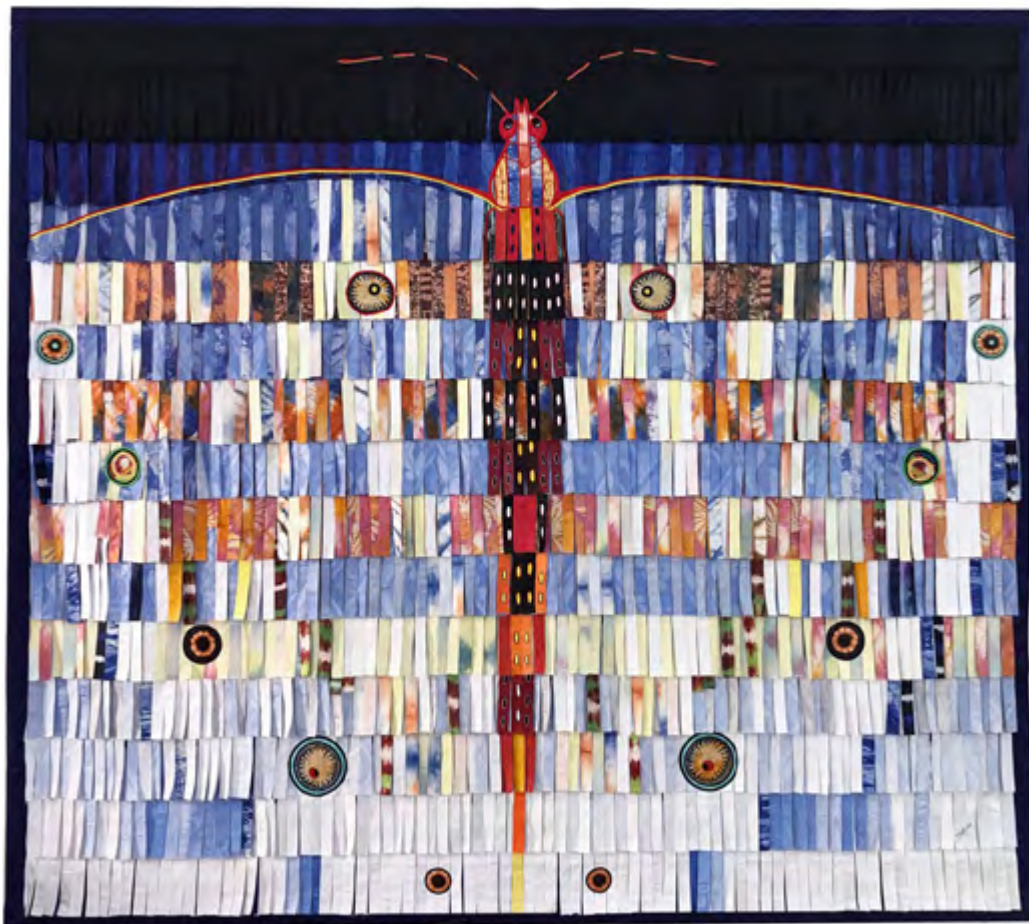
Investec Cape Town Art Fair prides itself on offering an experience for galleries and visitors that reach an international standard. High-quality infrastructure and architecture, an exciting programme of events and talks, and an ever-growing list of international galleries from all over the world all help to set ICTAF apart. We also attribute our success to the increasing quality and variety of presentations by galleries from South Africa and the African continent. The most common comment from international visitors and collectors: the fair is fresh and intimate.

There are now over four local and International Art Fairs that deal with Africa and its Diaspora art- in addition there are more than 400 International Art Fairs, Competition about being unique must be fierce - how much is about looking at International trends and adapting or creating one's own trends in South Africa. Are there any unique South

African or African Art trends in the Fair, and how are you competing against – or working with other African based fairs?

The uniqueness of ICTAF is its strategic positioning in the art market, being an international fair on the African continent. It doesn't attempt to compete with African fairs, or with established international fairs. It is 'in between', with a strong focus on African established and emerging art, and a selection of the best international art. This strength is empowered by our context within a diverse and fast-growing market and art scene, which other African-focused fairs contribute to.

How does the curatorial process work at ICTAF in terms of who chooses the theme and entrants of galleries and projects. Do Galleries dictate according to their sales direction, or is it a happy marriage of input by participating galleries and their interests, or does it basically come down to an independent fair curator who interprets what would make for good theme and buying appeal by collectors.



AK, *Papillon*, 2016, textile, 261 x 232 cm.

While ICTAF does not have an overarching theme, we do make use of curated sections to add curatorial focus to the Fair. We work alongside a selection committee of leading gallerists and independent curators, as well as participating galleries, to introduce impactful presentations. Tumelo Mosaka, the Fair curator, thoughtfully selects the galleries for the emerging artists' section *Tomorrows/Today* which, in 2018 will be opened up to galleries from around the world. He also curates the Talks Programme, a dialogical platform where issues about collecting, curating and artistic production are made accessible to the general public, as well as Cultural Platforms, which aims to highlight non-profit organisations who support artistic production and nurture



Alexis Peskine, *Nyjur*, 2017, 100 x 100 cm.



Eddy Kamuanga Ilunga, *Au cours du temps*, 150 cm x 170 cm, 2016.

artists' careers in the region. We believe that the regional art scene benefits greatly by having these kinds of educational and networking platforms and hope to see more of them.

We are also working with Nontobeko Ntombela in the first edition of the SOLO section which, in 2018, will have a focus on woman artists at differing stages of their careers, producing works with socioeconomic themes. The aim of our curated sections is to provide a more focussed, cohesive experience which is intellectually-engaging for collectors and visitors.

In the current economic conditions many smaller regional galleries, who don't participate in art fairs, are feeling the economic pinch compared to galleries that participate in art fairs report now that over 30% of their annual income comes from art fairs. In your mind, will art fairs become more numerous, or will art fairs take on more galleries in driving the popularity of art fairs. In simpler terms are art fairs going to get bigger with more side shows, or more numerous?

It is not about numbers, but it is about quality. I would say that the international trend is to get more involved with cultural institutions, museums and art players to create more fully-rounded, and rich art offerings. I strongly believe



EM, *Gomma*, 1970, 52,5x52,5 cm

in synergy to develop projects and ideas. My answer is more extensive and comprehensive instead of bigger or more numerous.

Given the popularity of JAF and 1:54 why didn't I CTAF jump to make a local and international association in utilizing shared galleries and resources and expanding markets. Can we see more associates with other art fairs and access into art markets?

We already have a collaboration in place with an international fair, MIART, in Milan, as we are owned by the same company Fiera Milano. Collaborations between art fairs is the key to open geographical and cultural barriers and expand the art market transnationally.

Lastly what new projects and highlights can we look forward to in this year's Art Fair?

In addition to SOLO, we are also looking forward to introducing established international galleries like Galerija Gregor Podnar and Galerie Perrotin to the South African market, alongside other international galleries that have supported the fair in past editions, such as Galleria Minini, Galleria Continua, Primo Marella Gallery, October Gallery and Tiwani Contemporary among the others. Their involvement suggests that both the Fair and the local market have developed in huge strides.

Hennie Niemann jnr



All works are sold, framed and shipped
both locally and internationally

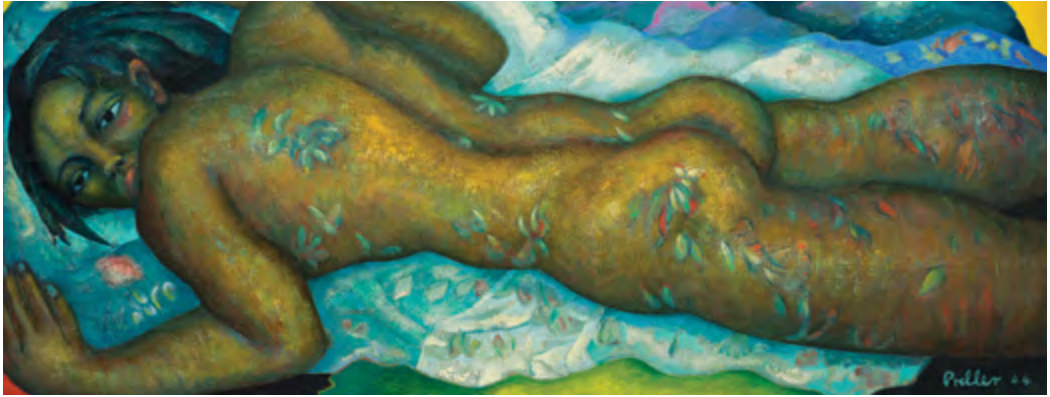
New works available at hennieniemanjnr.com

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STRAUSS & CO.

BUMPER YEAR ENDS ON A RESOUNDING HIGH NOTE

Straussart.co.za



Alexis Preller. *Fleurs Du Mal*

Strauss & Co's fourth and final live auction of 2017 ended on a high note in Johannesburg, with combined sales totalling R76 million. The exceptional result, achieved on a solid 84.32% value sell-through rate, helped push the company's annual turnover into record territory. Combined sales for the financial year to date are R322 584 601.

"Consistency lies at the heart of our excellent results," said Strauss & Co's chairperson Frank Kilbourn. "Throughout the year, Strauss & Co has dependably brought top quality works to the market at realistic estimates, enabling our clients, both buyers and sellers, to benefit from high sell through rates and several record prices. We are committed to keep on innovating to expand both the range of works offered and the audience we serve."

A day of lively bidding saw exceptional prices achieved for blue-chip artists like Alexis Preller, Irma Stern and Gerard Sekoto. There was great anticipation around Preller's transformative study of a wounded soldier, *Fleurs du Mal*, which drew on the painter's experiences as a stretcher-bearer and medic in World War Two. The work sold for R8 184 960, well above the high estimate.

"In the last two years, Preller has emerged as South Africa's leading post-war painter," said Bina Genovese, Strauss & Co's joint managing

director, who knocked down *Fleurs du Mal*. Genovese additionally handled *Flower King*, a handsome allegorical portrait from 1968 that sold for R3 296 720; *Horseman*, a small oil from 1950 that achieved R1 932 560; and *Sea Amphora*, a 1962 work depicting a vessel-like form that brought in R1 705 200. Added Genovese: "Strauss & Co continues to play a leading role in giving this leading artist the prominence he deserves."

Collector appetite for important works by Irma Stern remains strong. *Still Life with Poinsettias*, an important work painted in 1934 and exhibited at the 1936 Empire Exhibition in Johannesburg, sold for R6 707 120. Two Stern portraits, part of a trio from 1943 depicting the artist's friend and patron Freda Feldman, performed solidly. *Freda with Roses* sold for R3 524 080 and *Freda in Khaki Dress* fetched R3 410 400.

A very rare bronze from Sydney Kumalo's important "Madala" series, *Madala VI*, sold for R1 307 320. It is the first time this important work has traded hands since it was acquired from art dealer Egon Guenther in 1967. A small Kumalo bronze, *Homage to Maillol*, sold for R352 409, also above its high estimate.

Key works by Gerard Sekoto have infrequently appeared on the open market in recent years. *Women in the Country*, a gregarious study of street life from Sekoto's celebrated Eastwood period (1945-47) unsurprisingly prompted competitive bidding and sold for R3 751 440.

An earlier work from the painter's formative Sophiatown period (1939-42), *The Pink Road*, netted R1 477 840.

The daylong sale at the Wanderers Club included 35 lots from the Barloworld Collection, with a number of landscapes providing surprise results. Harold Voigt's *Lowveld Mood IV: African Landscape XXI* sold for R397 880, 25 times above estimate, and Gordon Vorster's *Pafuri Mood II* fetched R215 992, 30 times over the pre-sale estimate. The highlight, though, was Adolph Jentsch's *After the Rain*, from 1939, which sold for R1 250 480. An important work by Maud Sumner, *Still Life with Fruit on Blue Table*, also from the same collection, sold for R909 440.

"The team at Strauss & Co has proved their ability to handle important collections, whether from large estates or as part of a re-focus of corporate activities. We are delighted to have been able to facilitate Barloworld achieving these excellent values," said Kilbourn. Proceeds from the sale will go towards the regeneration of Barloworld's cultural programme.

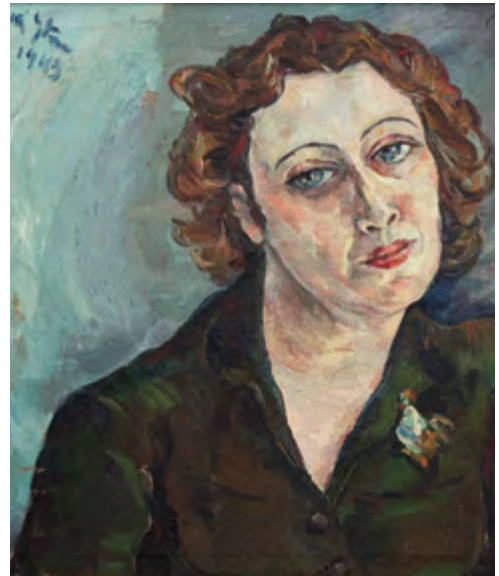
Strauss & Co's sale offering incorporated a series of themed works, including a focus on wartime works, Highveld landscapes and a geographic survey of artists from KwaZulu-Natal. Highlights included Durban painter Trevor Makhoba's bucolic 1998 study *Ntambanana Bus*, which fetched a tidy R193 256, above estimate.

Noteworthy sales in the Highveld landscape category included JH Pierneef's *Extensive Landscape*, which sold for R2 159 920, above its high estimate. Moses Tladi, an early landscape painter whose work has never appeared on auction performed extremely well. Near the Mill, Kroonstad established a new record for the artist, selling for R341 040. Another Tladi landscape, *Two Hilllocks*, fetched R125 048.

Commenting on the themed showcases within the catalogue, Susie Goodman, general manager of Strauss & Co's Johannesburg operations, said: "Incremental innovation is vital if we are to maintain our leading position. The lightly curated sections within the sale proved incredibly useful in connecting disparate artists and themes for our buyers."

Solid performances by two generations of contemporary artists, Mary Sibande and William Kentridge, bode well for Strauss & Co's inaugural Contemporary Sale, due to be held in Cape Town in February 2018.

An edition of Sibande's photo *Her Majesty, Queen Sophie* sold for R193 256, well above its high estimate. A large Kentridge drawing titled *Drawing for 'Il Sole 24 Ore'*, part of a series commissioned for the cover page of Italian financial paper *Il Sole 24 Ore*, sold to a telephone bidder for R2 387 280. A printer's proof of *Head: Blue* sold above its high estimate for R1 136 800, and an attractive small charcoal, *Highveld Landscape*, fetched R795 760.



Irma Stern, *Freda in Khaki Dress*

Other notable sales included: Ernst de Jong's 1988 oil *Cleft Landscape*, which sold for R90 944; Larry Scully's 1964-69 oil *Africa*, which fetched R306 936; and poet and painter Breyten Breytenbach's 1975 oil on board, *Die Hen*, which soared past its high estimate, achieving R147 784. Karel Nel's *Wayfarer, Mudif, Johannesburg*, a large 2004-05 charcoal drawing of a coco-de-mer palm frond from the Seychelles, sold above its high estimate for R682 080. **Strauss & Co are currently inviting consignments for their forthcoming auctions. Enquiries: 021 683 6560 | 011 728 8246 | www.straussart.co.za**

AUCTION ACTION

RESULTS, HIGHLIGHTS AND LOTS TO WATCH

5TH AVENUE AUCTIONEERS

Upcoming Auction highlights / 03 Dec.2017

www.5thaveauctions.co.za



PIET VAN HEERDEN (SA 1917 - 1991) - LOT 158
OIL, VALLEY SCENERY, 40 X 49



FRANS CLAERHOUT (SA 1919 - 2006) - LOT 152
BRONZE, "OFFERING A CHILD TO THE SUN", 50CM



ALFRED KRENZ (SA 1899 - 1980) - LOT 148
OIL, TREES, 45 X 37



PETER CLARKE (SA 1929 - 2014) - LOT 161
POLY-COLOURED MONOTYPE, "HIBISCUS", 41 X 33 SHEET

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AUCTION ACTION

RESULTS, HIGHLIGHTS AND LOTS TO WATCH

STRAUSS & CO SALE HIGHLIGHTS

www.straussart.co.za



Irma Stern Still Life with Poinsettias. Sold for R6 707 120



Irma Stern Freda in Khaki Dress. Sold for R3 410 400



Gerard Sekoto Women in the Country. Sold for R3 751 440

RUSSELL KAPLAN AUCTIONEERS NEXT AUCTION SATURDAY 09 DECEMBER HIGHLIGHTS

www.rkauctioneers.co.za



LEWIS, DYLAN (SA 1964 -), *Standing Leopard II*, bronze signed / 100 x 178 x 28cm, R200 000 - R300 000



MIRO JOAN (SPANISH 1893-1983), *Les Voyants* lithograph / signed / numbered 28/75, 65 x 51cm, R70 000 - R100 000



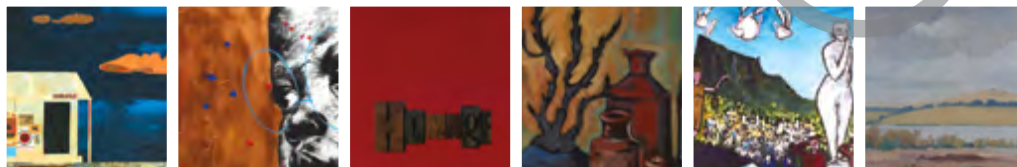
William Kentridge and Gerhard Marx, painted steel
SOLD R900 000



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AUCTION ACTION

RESULTS, HIGHLIGHTS AND LOTS TO WATCH

CHRISTIES LONDON

Topographical Pictures Africa With 20Th Century
South African Art , 14 December 2017
www.christies.com



Vladimir Grigoryevich Tretchikoff (1913-2006), *The Eagle and the Dove*, signed 'TRETCHIKOFF' (lower left), inscribed as titled on the reverse, oil on canvas, 48 x 23.1/2in. (122 x 59.7cm.), Estimate #4,000-6,000



Irma Stern (1894-1966), *The Watussi Chiefs wife*, 1946, Signed and dated Irma Stern / 1946 (upper left, partially obscured by frame), signed and inscribed on the reverse and stretcher, oil on canvas, 24? x 19?in. (63.2 x 50.5cm.), in the artists carved, Zanzibar frame, Estimate #600,000-800,000

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"Last Days to be Free Series", Acrylic on Canvas by Jewel Closenberg



Figurehead, Resin on Steel Base by Adriaan Diederick, 2014



"Freedom", Oil on Wood by Kelly John Gough



GALLERY GUIDE

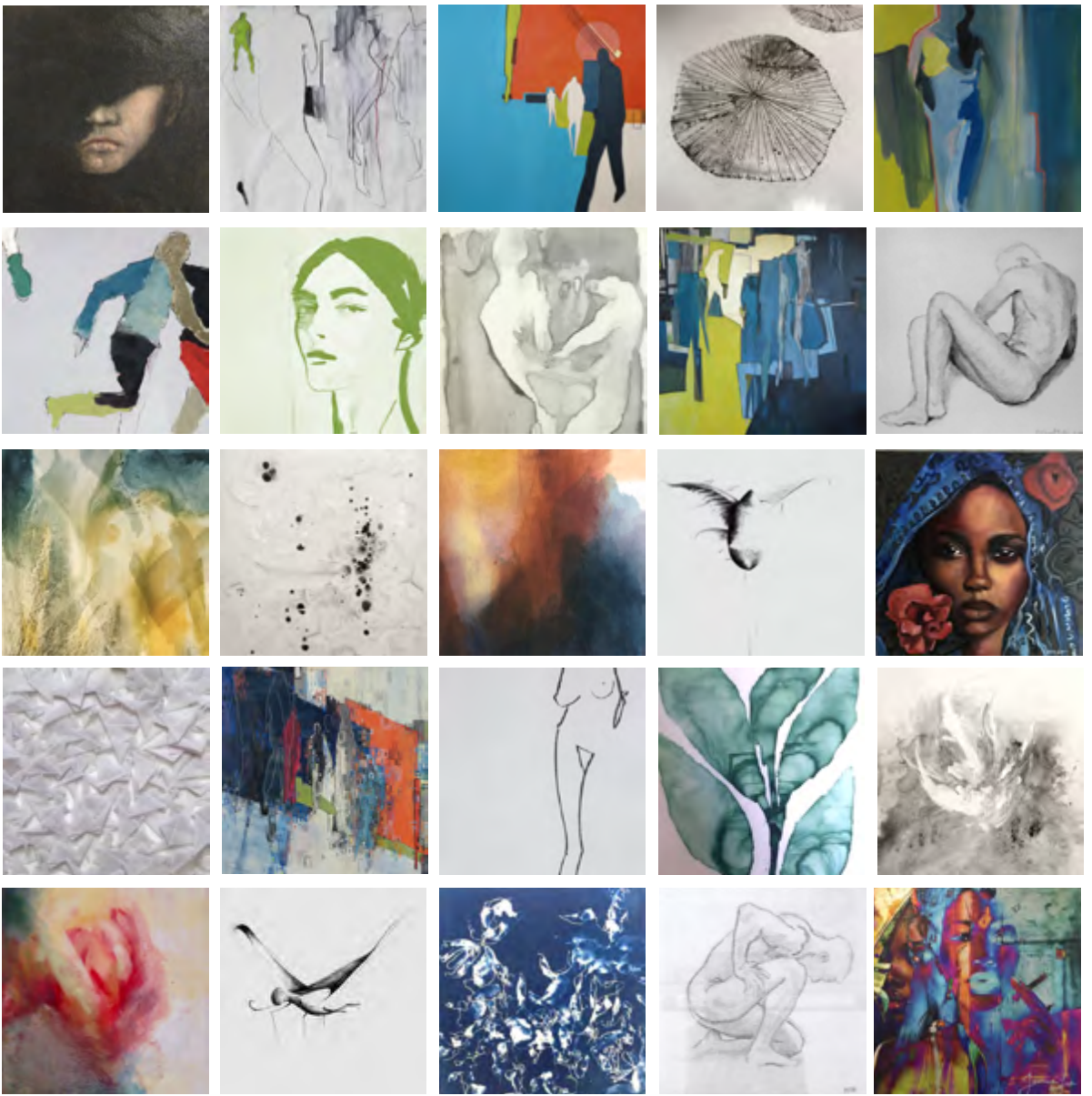
DEC 2017- JAN 2018

EXHIBITIONS, GALLERY GUIDE & ART TO BUY

- ONGOING SHOWS: DEC 2017
- OPENING EXHIBITIONS: DEC / JAN 17 / 18
- UPCOMING SHOWS: JAN 2018 ONWARDS



Michaelis (UCT), Anico Moster, *Sondagaand*, Installation shot of video piece (video piece is a Compilation of found footage)

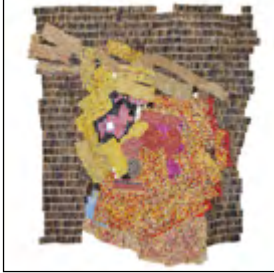


GROUND

art caffe

'Art enables us to find ourselves and lose ourselves at the same time'

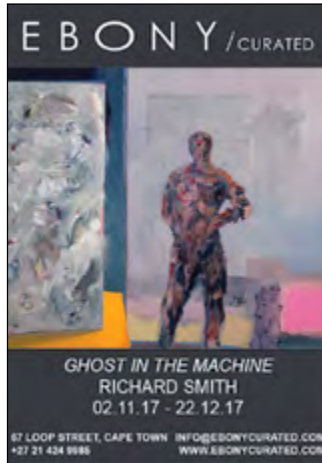
ONGOING SHOWS: DECEMBER 2017



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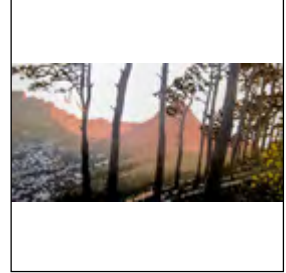
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UMTHI UPHAMB' INYANGA
UNTIL 28/01/2018

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UNTIL 28/01/2018



ART@CLOCKTOWER
TIDES OF TALENT
UNTIL 31/12/2017

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UNTIL 31/12/2017



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EXPERIENCE, R250
WED, 10H00 : HISTORIC WALK, R50.
THUR, 10H00 : SCULPTURE WALK, R50
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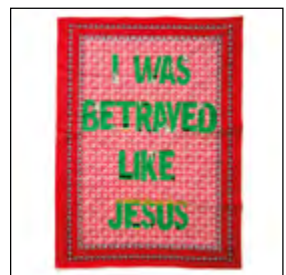
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ROOFTOP IX

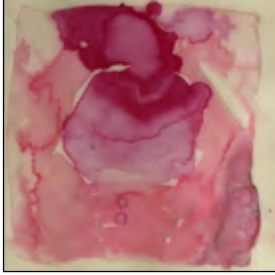
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UNTIL 31/12/2017



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A CHANGE IN THE NARRATIVE
ALL ABSA L'ATELIER GERARD
SEKOTO AWARD WINNERS
UNTIL 26/02/2018
WWW.ABSA.CO.ZA

UNTIL 26/02/2018



GROUND ART CAFFE
VEIL, BY SUE WEBB GREEF
0214181331
UNTIL 31/01/2018
[WWW.FACEBOOK.COM/
GROUNDARTCAFFE](http://WWW.FACEBOOK.COM/GROUNDARTCAFFE)

UNTIL 31/01/2018



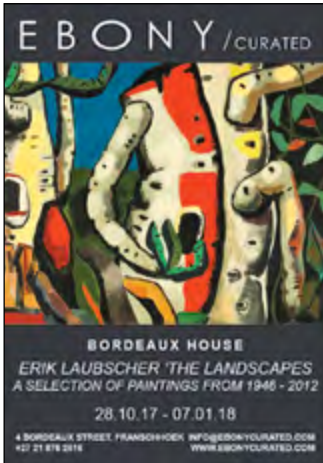
NDIZA GALLERY
VIVA AFRICA ! A COLLECTION OF
CONTEMPORARY AND CLASSIC
ART AND SCULPTURE
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WWW.NDIZAGALLERY.COM

UNTIL 11/01/2018



SHOWCASING SOME OF SOUTH AFRICA'S LOST HISTORICAL
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78 SHOTMARKET STREET CNR LOOP STREET

UNTIL 15/01/2018



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4 BORGESIAUX STREET, FRANSCHHOEK WWW.EBONYCURATED.COM
021 27 878 2818

UNTIL 07/01/2018



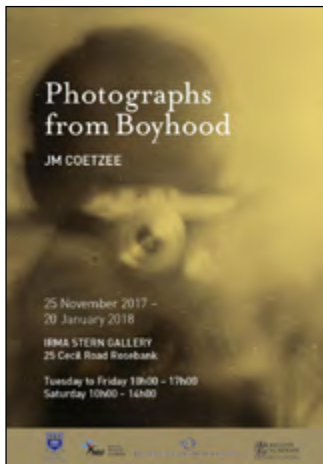
LA MOTTE MUSEUM
A TRIBUTE TO THE LIFE AND
WORK OF JACOB HENDRIK
PIERNEEF (1886-1957).
UNTIL 17/01/2018
WWW.LA-MOTTE.COM

UNTIL 17/01/2018



GALLERY 2
EVOLUTION - A SOLO SHOW BY
MARIO SOARES IN COLLABORATION
WITH ARTIST PROOF STUDIO
UNTIL 20/01/2018
WWW.GALLERY2.CO.ZA

UNTIL 20/01/2018



**Photographs
from Boyhood**
JM COETZEE

25 November 2017 -
20 January 2018
IRMA STERN GALLERY
25 Cecil Road Rosebank
Tuesday to Friday 13h00 - 17h00
Saturday 10h00 - 14h00

UNTIL 20/01/2018



PRIEST GALLERY
DEAD AND DREAMING
(STILL LIFE)
UNTIL 23/01/2018

WWW.PRIEST.CO.ZA

UNTIL 23/01/2018



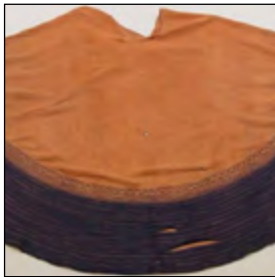
MANZART
DONNA MCKELLAR
BETWEEN THE SEA AND ME
SOLO EXHIBITION
UNTIL 26/11/2017
WWW.MANZART.COM

UNTIL 26/11/2017



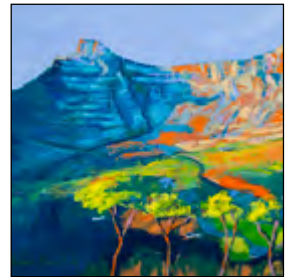
**CAPE PALETTE
ARTIST STUDIO**
SUMMER EXHIBITION
UNTIL 01/02/2018
0448708751
WWW.CAPEPALETTE.CO.ZA

UNTIL 01/02/2018



**NELSON MANDELA METRO-
POLITAN ART MUSEUM**
IN COLOUR
UNTIL 15/02/2018
0415062000
WWW.ARTMUSEUM.CO.ZA

UNTIL 15/02/2018



**TERESA DECINTI
FINE ART GALLERY**
SUMMER EXHIBITION
UNTIL 31/03/2018
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UNTIL 31/03/2018

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SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION

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12 DECEMBER 2017

6 PM

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ABSA GALLERY

GROUP EXHIBITION OF ALL ABSA L'ATELIER

GERARD SEKOTO AWARD WINNERS / 20 NOV 2017 - 26 JAN 2018

www.absa.co.za



Bambo Sibiya, *Freedom Did Not Come It Was Invited I & II*, 2017, 190Cm X 3 Metres, Charcoal And Acrylic On Canvas

Gerard Sekoto is widely recognised as the pioneer of black South African art. He changed the narrative of how the work and lives of black South African artists would be perceived, valued and documented. It was for these reasons that the Absa L'Atelier awards honoured the artist's legacy by introducing the Gerard Sekoto Award in 2004 – an accolade bestowed on the most promising emerging artists to enter the competition every year since. Now, inspired by Sekoto's contributions to South African art, the Absa Gallery brings together, for the first time, all the Absa L'Atelier Gerard Sekoto Award winners in one exhibition.

Titled *A change in the Narrative*, the exhibition explores the winning artists' narratives, through their work and through the reflective retellings of their thoughts and experiences since winning the Absa L'Atelier Gerard Sekoto Award.

Explains Dr Paul Bayliss, Absa Art and Museum Curator: "The exchange of narratives is an innately human activity and a key component in the sharing of meaningful human experiences. Gerard Sekoto's work drew heavily from the value of the narratives around him. It is this dedication to the value of the narrative, especially the artist's narrative, that is a key part of the

"To support the most promising emerging young South African artists with the opportunity to live, work and experience Paris at the Cite Internationale des Arts for three months."



Isabel Mertz, *Water Damage*, 2017, Hand Carved Indigenous Wild Fig Wood, Bronze Inlays And Invasive Eucalyptus Wood

ethos of the Gerard Sekoto Award. As such, *A Change in the Narrative* is a celebration of Absa L'Atelier and the Gerard Sekoto Award's value and support of the artist's narrative. "

The artists participating in the exhibition include Belinda Zangewa, Lawrence Lemaona, Nomusa Makhuba, Nina Barnett, Retha Ferguson, Nyaniso Lindi, Bongumenzi Ngobese, Isabel Mertz, Bambo Sibiya, Mongezi Ncaphayi, Mbavhalelo Nekhavhambe, Natalie Moore, Matete Motubatse and Banele Khoza.

The exhibition will be curated by Luyanda Zindela, a young Durban-based artist who won a Merit Award in the 2014 instalment of the Absa L'Atelier competition. As part of his prize, Zindela attended an art residency at, and became a fellow of, of the Ampersand Foundation in New York in 2015. Zindela holds a BTech Degree in Fine Art and is

currently studying towards his Master's Degree in Fine Art at the Durban University of Technology. Although he has participated in numerous national exhibitions, *A change in the Narrative* marks his curatorial debut.

"Being presented with such a massive curatorial opportunity not only exemplifies Absa's continued value and support for the unearthing of young, creative, African talent through the Absa L'Atelier art competition but it also exemplifies Absa's continued dedication to significantly investing in and nurturing the careers and narratives of the artists that emerge as a result of the competition" Luyanda said.

The Absa L'Atelier Gerard Sekoto Award was introduced in 2004 with the objective to support the most promising emerging young South African artists with the opportunity to live, work and experience Paris at the Cite Internationale des Arts for three months.



Nomusa Makhubu, *Old Gaol Series Captions He Stories I From Old Gaol Series*, 2017, Hand Processed Colour Photograph, Edition 1/1, 30 X 40 Cm, 2004, Digital C-Print, 40 X 60 Cm

This accolade is hosted and awarded in collaboration with the Alliance Française, the French Institute, French Embassy in South Africa and the South African National Association for the Visual Arts (SANAVA). It is an award that has not only provided the winning artists with a launch pad for their careers, but has also had a hand in nurturing, shaping or altering their personal and artistic narratives.

“We strive to share the best of French and francophone culture with South Africa and to promote South African artists on the international scene, and this show is an

important milestone in our endeavors to strengthen creative exchanges between South Africa and France. For over a decade we have been supporting these artists by sending them on a 3 months residency in Paris at the Cité des Arts and then organizing a touring solo exhibition throughout the country of their work. All these artists are links between our countries and audiences, always strengthening the exchange between artists and audiences” says Marian Claudel of the French Institute.

A change in the Narrative runs from 20 November 2017 to 26 January 2018 at the Absa Gallery in Johannesburg.

“The exhibition explores the winning artists’ narratives, through their work and through the reflective retellings of their thoughts and experiences since winning the Absa L’Atelier Gerard Sekoto Award.”

19 Ryneveld Street
(Entrance opposite De
Warenmarkt's entrance)
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ABSOLUT ART GALLERY

Artwork by: Gerhard Human

STRIJDOM VAN DER MERWE

TAKING THE LINE FOR A WALK IN THE PARK

LIZAMORE & ASSOCIATES / 30 NOV 2017 - 27 JAN 2018

www.lizamore.co.za



Migration, Zeitz Foundation, Segera Retreat, Kenia, 2016

If drawing, like Paul Klee, famously stated, is taking a line for a walk, then Strijdom van der Merwe is taking the line for a walk in the park in his new solo exhibition.

LINE.

A line has a definite function in society: it indicates and controls the way we move within a landscape. It also becomes a remnant of humankind's presence in the landscape. Maps and borders are embedded into the landscape and become signifiers of the control we believe to have over the landscape. On the other hand, a line is a beautiful, minimalistic shape that holds an abstract beauty. Within the visual art, it becomes a principal means of visual expression. Strijdom van der Merwe indulges himself in

these notions and thoughts around a simple line in his new exhibition, LINE at Lizamore & Associates gallery in Johannesburg.

Strijdom van der Merwe primarily draws his inspiration for his new body of work from the landscape. Here the use of the line becomes a subtle reminder of humankind's imposition on the landscape, although it is visually expressed as an aesthetical shape. LINE is a two-fold exhibition that consists of the documentation of land artworks with paintings and sculptural paintings of road markings.

The documentation of land art presented in LINE become remnants of Van der Merwe's transient land art. Over time the shapes and lines created during land art-making dissolve into the landscape. Land art is captured and



Road marking 1. Road paint on canvas. 2017

displayed through videos and photographs, as these mediums encapsulate and preserve the land art. Van der Merwe's land artworks are generally created from materials found on a chosen site and therefore these sculptural forms take shape in relation to the landscape. On occasion, the artist will incorporate materials that are brought in to the landscape to make a statement about our relationship with the land. The artist's land art evolves from a process of working with the natural environment, where he re-shapes elements and materials that he finds on site into geometrical forms. In his land art, Van der Merwe thematically incorporates the line as an indication of his own interventions in the landscape. Simultaneously the use of lines refers to his interest and study of Ley Lines or better known as energy lines. Ley Lines are the apparent alignments of landforms which are believed to have spiritual significance.

The painting presented in this body of work was conceived by Van der Merwe as he found himself drawn to the abstract qualities in the aesthetics that lies within road markings. Once these lines are replicated as abstract, framed paintings, they become an abstract moment where the colours, textures and layers it holds can be appreciated. The accompanying sculptural paintings examine the relationship between human existence and our interaction with the landscape. With these sculptural forms, Van der Merwe explores the different angles and perspectives observed in road markings. In doing so, he creates a new visual language of minimalism, within the broader sense of acknowledging the reason and importance of these lines. These works subtly question the notion of ownership mankind has over the landscape. Often, our influence onto a landscape and the marks we leave behind are the basis through which we are present



Using my pocket knife to clear a thin layer of moss on trees, Kamiyama, Japan 2017

within the landscape, instead of having our presence directed by the landscape itself.

LINE presents various artistic mediums of expression in one exhibition. The land art, paintings and sculptural forms has a relation to each other: they revere and speak about the relation between the land and the line. Van der Merwe masterfully depicts the line as a beautiful minimal shape as he takes it for a walk in the landscape. Then he unveils it as an imposition on the landscape. Above all; the landscape will always be his main inspiration. "First was the land, always the land." - Strijdom van der Merwe

LINE by Strijdom van der Merwe is on display at Lizamore & Associates from 30 November 2017 to 27 January 2018. Kindly note that the gallery will be closed for the holidays from 15 December 2017 to 11 January 2018.



Vaalbank. Road paint on wood with digital printed map. 2017

"The land art, paintings and sculptural forms has a relation to each other: they revere and speak about the relation between the land and the line."

Modern – Kontemporêr

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THEMBALETHU MANQUNYANA (Performance art and paintings)

AND

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“SPIRIT OF THE HEART”

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Venue: Muratie Wine Estate Stellenbosch.

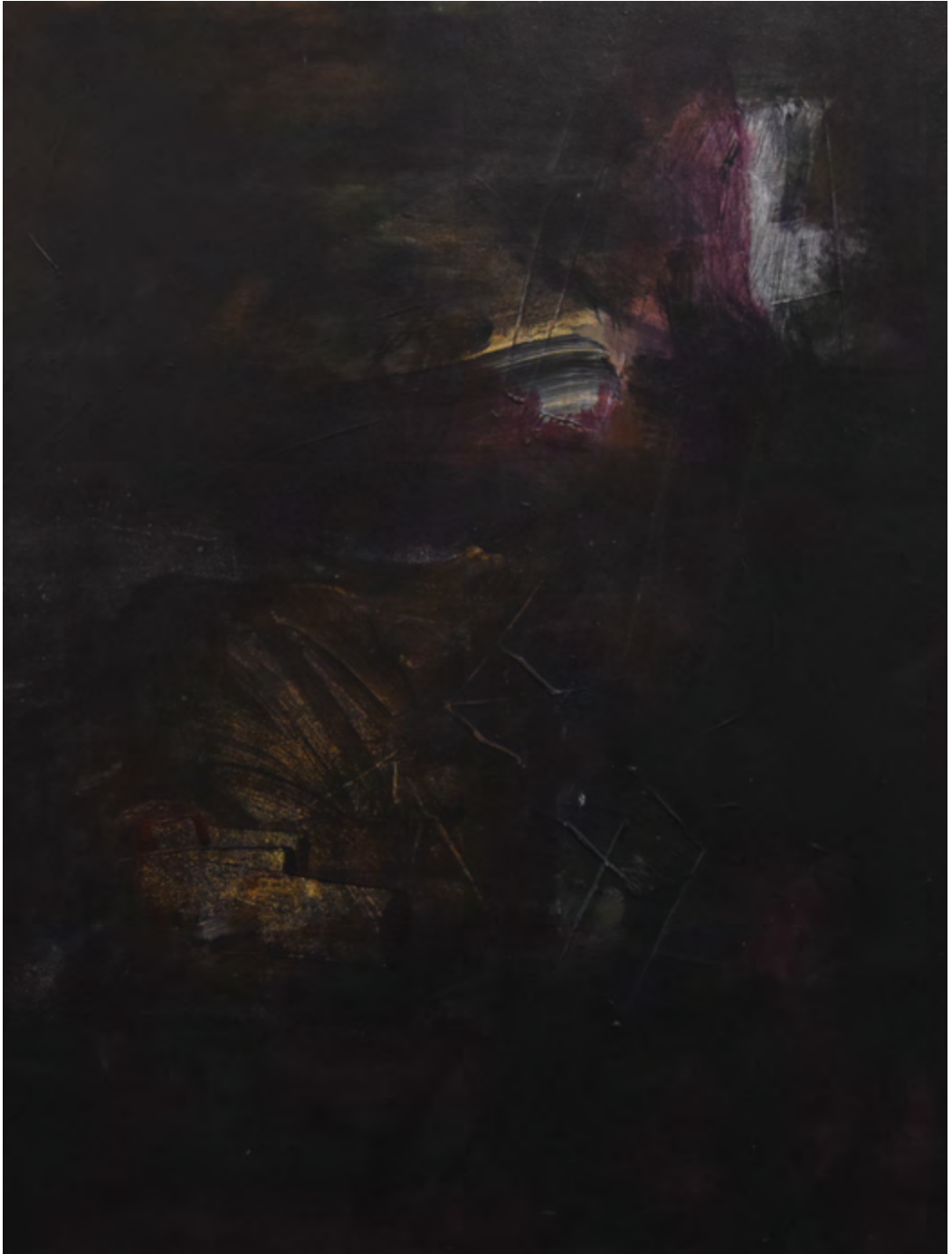
Wine and cheese to be enjoyed. Rsvp by 7/12/17 cecile@mokgallery.com

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02 DECEMBER 2017 - 20 JANUARY 2018

TREES MAKE FORESTS

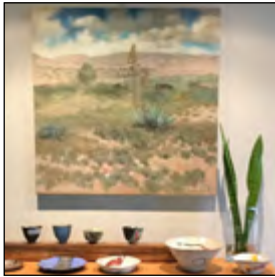
An end-of-year group exhibition in
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WEEK 1 DECEMBER



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WEEK 1 DEC



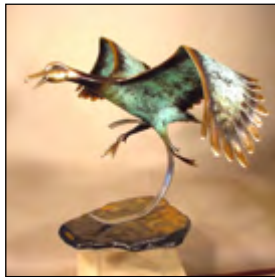
ROSSOUW MODERN
GROUP SHOW: SCHALK VAN DER
MERWE, HUGO MARITZ, FRANS
MULDER, ANTON SMIT, CLAUDE
CHANDLER, ADRIAAN S DE LANGE
01/12/2017 UNTIL 03/01/2018
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WEEK 1 DEC



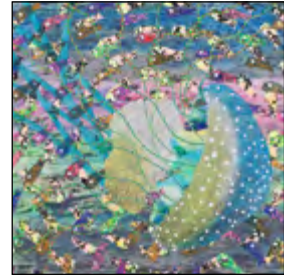
STATEOFHEART GALLERY
GROUP EXHIBITIONS:
DIALOGUES IN DECEMBER 2017
THE MARKS WE MAKE IN JANUARY 2018
01/12/2017 UNTIL 26/01/2018
WWW.STATEOFHEART-GALLERY.COM

01/12/2017 UNTIL 26/01/2018
WEEK 1 DEC



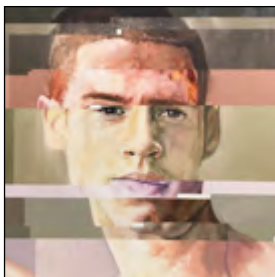
DIETMAR WIENING
ART GALLERY
MOTION
01/12/2017 UNTIL 31/01/2018
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01/12/2017 UNTIL 31/01/2018
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PLETTENVALE WINES
TASTING ROOM
MARINE PICTURES BY
CATHERINE PAYNTER.
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01/12/2017 UNTIL 31/01/2018
WEEK 1 DEC



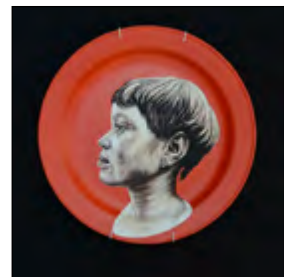
ARTSPACE DURBAN
ANOMALY A SOLO EXHIBITION
BY CORNÉ EKSTEEN
02/12/2017 UNTIL 23/12/2017
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02/12/2017 UNTIL 23/12/2017
WEEK 1 DEC



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TREES MAKE FORESTS
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WEEK 1 DEC



**ASSOCIATION OF
ARTS PRETORIA**
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WWW.ARTSPTA.CO.ZA

03/12/2017 UNTIL 15/12/2017
WEEK 1 DEC



"Reflection" by Fiona Ewan-Rowett

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an installation by Margie Britz and Nicolaas Maritz

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FEATURING EXHIBITION BY CLARE MENCK, WYERS DU TOIT
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03/12/2017 UNTIL 03/12/2017
WEEK 1 DEC



THE GALLERY @ GLEN CARLOU

CURATED BY ALEX HAMILTON
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03/12/2017 UNTIL 31/03/2018
WEEK 1 DEC



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05/12/2017 UNTIL 28/02/2018

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WEEK 1 DEC



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05/12/2017 UNTIL 28/02/2018

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05/12/2017 UNTIL 28/02/2018
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05/12/2017 UNTIL 28/02/2017

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05/12/2017 UNTIL 28/02/2017
WEEK 1 DEC



ECLECTICA CONTEMPORARY

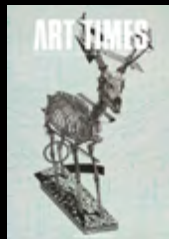
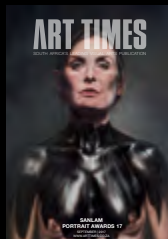
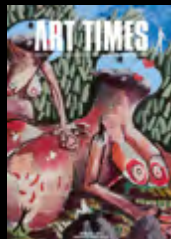
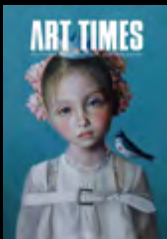
SELF REFLECTION:
BENON LUTAAYA
OPENS 07/12/2017
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07/12/2017
WEEK 1 DEC

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 Fabric Nation Giselle Petty
 Jennifer Carbutt (Kasuga Textiles)
 Karen Jay Keiskamma Lynn Eppel
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Enquiries: Fililwe Ndala at ndalabs@unisa.ac.za

 Department of Art History, Visual Arts and Musicology

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BENON LUTAAYA: SELF REFLECTION

OPENS AT ECLECTICA CONTEMPORARY 07 DECEMBER 2017

Dr Danny Shorkend Reviews



Man's search for meaning



BENON Lutaaya's work, borne out of struggle materially and emotionally is expressed through a very particular stylistic methodology that can convey such struggles. He works with recycled found paper, overlaid and worked into the surface where rough sketches of the image and then painterly interventions create an image that is powerful and intriguing.

One gets the sense that his faces and torsos where applicable are imbued with an energy at once congealing, as it were, to fasten the image and determine a specific form. At the same time there is the simultaneous presence of a figure, form or face that is in the process of disintegration.

There is a great and obvious sense that such forms are constituted by various bits and fragments. There is a sense of idea materialised and that which is materialised following a course of dematerialisation in an energetic dance wherein the viewer might sense the movement and pulsating energy of the image, as if it is a work in progress and thus the "incompleteness" is in fact well considered. It bespeaks a process of adding and subtracting, much like one might create a clay sculpture.

"He works with recycled found paper, overlaid and worked into the surface where rough sketches of the image and then painterly interventions create an image that is powerful and intriguing."



Performer

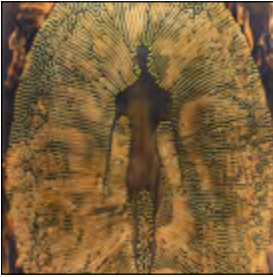
These considerations are not ends in themselves, for the “how” is the vessel for the “what”. In this sense, Lutaaya’s style bespeaks a personal struggle for survival, where limited means and a great desire to create and make art have found structure and cohesion. Where some of his portraits display a sense of angst – if one considers for example the tilt of the head, the upward gaze eyes and the almost ferocious line and play of the bits of paper. So, the artist has traversed difficult economic circumstances and transcends that in his analysis of the human condition. The particular ascends to the universal.

Moreover, one may surmise that in so doing, the artist comments on the notion of identity and the construction thereof. For enlightenment, if one were to accept such a concept, is both a dual sense of a cohesive identity and its “breaking up”, a dissolving into the lives of others and

more significantly, into a kind a metaphysical unity with that which one might call the higher self. The images exhibit a real sense of being contained and yet pouring out and giving. Is this not a sense of ego-dissolution or better, the channelling of the ego so that it may give voice to something deeper and higher? In my estimation, Benon Lutaaya does just that and therefore overcomes personal difficulties, and in so doing becomes a light to an Africa and global problem where the ego serves the function of greed, so-called power and unfortunately, violence. In Benon’s work, the bits come together, the bits fly apart...but there is sense of cohesiveness, harmony and peace. In the meantime, such work must go on and fittingly the artist who has been a recipient of many awards, and is exhibiting his latest body of work at Eclectica.

Eclectica Contemporary, 69 Burg Street Cape Town, 8001 / eclecticacontemporary.co.za





**ELECTICA CONTEMPORARY
UBUNTU/UHURU/AWETHU
OPENS 07/12/2017
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07/12/2017
WEEK1 DEC



**NELSON MANDELA METRO-
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07/12/2017 UNTIL 04/03/2018
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07/12/2017 UNTIL 04/03/2018
WEEK1 DEC



**IZIKO SOUTH
AFRICAN NATIONAL GALLERY
HIDDEN FROM VIEW
(BEHIND-THE-SCENES WITH
CURATOR HAYDEN PROUD)
09/12/2017 UNTIL 09/12/2017
0214813951**

09/12/2017 UNTIL 09/12/2017
WEEK 2 DEC

**Textiles & Jewellery
Exhibition**

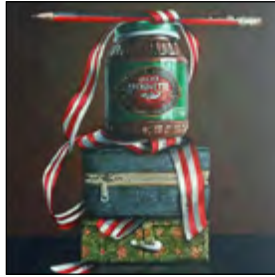
Adi Cloete Adi Kennedy Art-I-San
Barbel Gamsu Chris Bladen Nic Bladen
Fabric Nation Giselle Petty
Jennifer Carbutt (Kasuga Textiles)
Karen Jay Kejskamma Lynn Egge
Maike Valcarcel Maradhadi Textiles
Meagan Meredith Mogalakwena Exhibition
Yda Walt and many more...

**9 DECEMBER '17 - 13 JANUARY '18
Opening Sat 9 Dec 11 am**

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www.kalkbaymodern.co.za
Gallery open daily from 9:30 am - 5 pm



09/12/2017 TILL 13/01/2018
WEEK 2 DEC



**IS ART GALLERY
SUMMER GROUP EXHIBITION
10/12/2017 UNTIL 07/01/2018
0218762071**

GALLERY@ISART.CO.ZA

10/12/2017 UNTIL 07/01/2018
WEEK 2 DEC

MOK
GALLERY

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THEMBALETHU MANQUNYANA (Performance art and painting)
AND
AVANDA MJI (Ceramics)
"SPIRIT OF THE HEART"
Sunday 10 December 2017 at 19:00

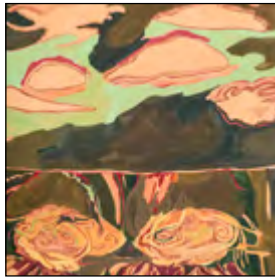
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Wine and cheese to be enjoyed. Ring by 71217 cas@molabgallery.com
Cecile Bredt 0735353547 www.mokgallery.com Facebook and Instagram
Exhibition ends 17:17 Gallery hours Tuesday-Sunday 10:00-16:30

10/12/2017
WEEK 2 DEC



**RK CONTEMPORARY
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SOLO EXHIBITION BY
ALEX OEOFSE
10/12/2017 UNTIL 14/01/2018
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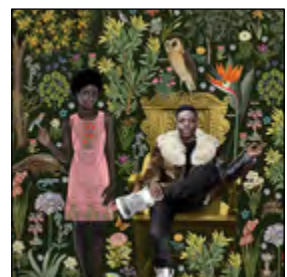
10/12/2017 UNTIL 14/01/2018
WEEK 2 DEC



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SUMMER GROUP SHOW
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021 422 0814**

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14/12/2017 UNTIL 21/01/2018
WEEK 2 DEC



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EXHIBITION
PAST FORWARD
15/12/2017 UNTIL 31/01/2018
0218764402
WWW.MANZART.COM**

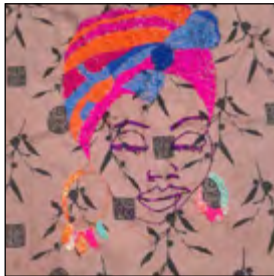
15/12/2017 UNTIL 31/01/2018
WEEK 2 DEC



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16/12/2017 UNTIL 20/12/2017
WEEK 2 DEC



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WEEK 2 DEC



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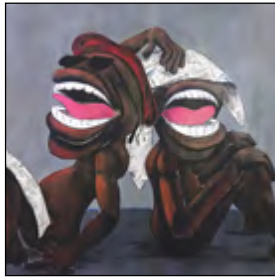


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WEEK 1 JANUARY



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04/01/2018 UNTIL 31/01/2018
WEEK 1 JAN



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04/01/2018 UNTIL 30/01/2018
WEEK 1 JAN



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PHOTO BY STELLA OLIVIER

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14/01/2018 UNTIL 18/02/2018
WEEK 2 JAN



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16/01/2018 UNTIL 14/03/2018
WEEK 2 JAN



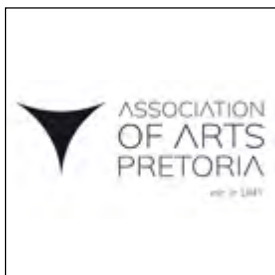
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16/01/2018 UNTIL 31/01/2018
WEEK 2 JAN



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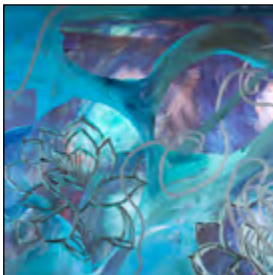
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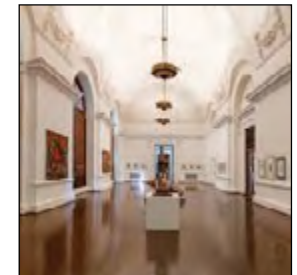
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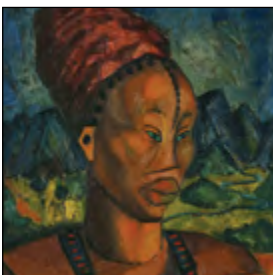
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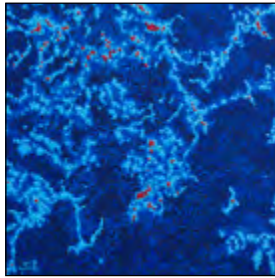
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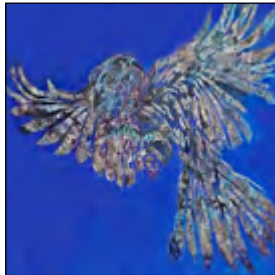
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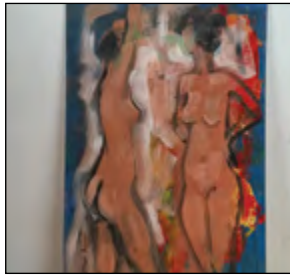
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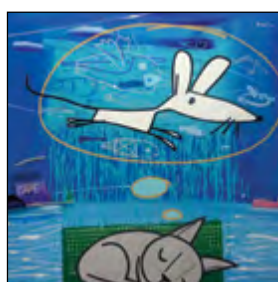
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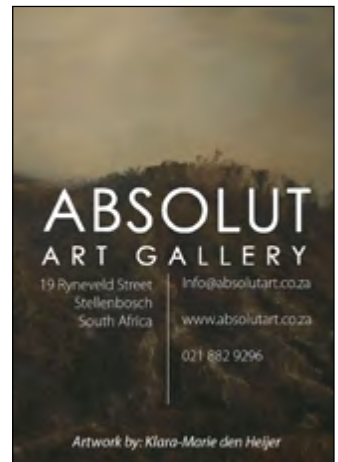
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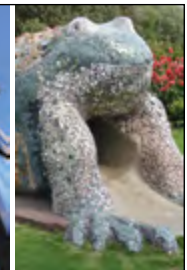
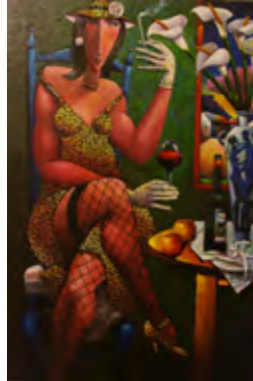
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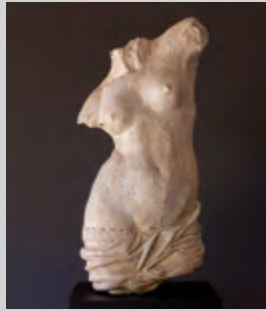
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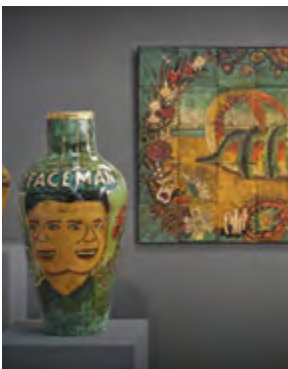
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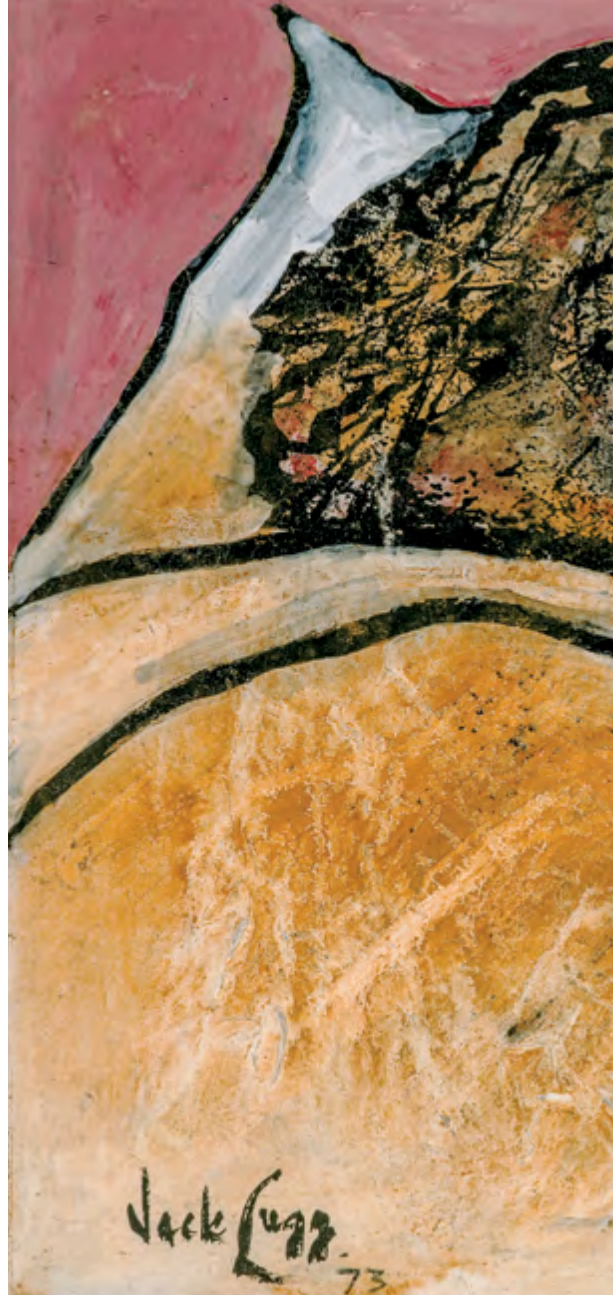
AN ILLUSTRATED BIOGRAPHY

By Sandy Shoolman / www.jackluggartgallery.co.za

The House that Jack Built is a magnificent and highly informative biography of Jack Lugg, influential South African artist and educator. This substantial and entertaining art book is unique in many ways. It is a touching tribute to a man who made an enormous impact on many lives. It is a valuable historical record of seven decades of exceptional art production by a seminal South African artist in a changing international landscape. It is an inspiring record of the versatile career of an artist and educator. Above all, it is the fascinating life story of a man with formidable talent, extraordinary tenacity, creativity, and captivating wit.

At the age of 78, Lugg completed the *Jack Lugg's Memoirs* - a superbly illustrated life story written in his own hand. His story springs to life in a grand and graceful arc: from his birth, through his eventful and work-filled life, to his final years, as his paintbrush continues to hurl colour and light defiantly at canvas. The result is a work of exquisite beauty. Not only is each illustration a miniature masterpiece; the writing shines with the self-deprecating humour for which Lugg was renowned. Four years after Jack Lugg passed on, a long-awaited art book inspired by this memoir has just been released.

The title, *The House that Jack Built*, develops a metaphor that Lugg often used of his life being his house. The rooms within his house are the decades of his life. Considering the photographs, drawings, paintings, sculptures, memoirs, articles, and nursery rhymes that Jack Lugg produced is like travelling from one room into another of an inviting yet complex house populated by a variety of people, real and imaginary.





The Lovers, 1973 , Mixed Media



Attack, 1989

One of the unique elements of this book is that it seamlessly combines rigorous art analysis with personal narrative. Lugg's own story is woven into the writing in the form of quotes and illustrations taken from his memoirs. Kin Bentley, art critic, writer and past art student of Lugg's, tells the story in 'Evolution of an Artist' of the man whom he knew as an inspiring mentor and teacher. Veteran art historian, Barry Gibb, complements Bentley's biographical writing as he analyses the development and significance of Lugg's art in relation to South African and international art at the time. In 'Reflections of the Internal and External' and 'Solids in Space', he draws on his art historical knowledge in a nuanced analysis of Jack Lugg's paintings and sculptures. In addition, Norman Catherine and Tony Grogan have written insightful tributes to their dynamic art master and mentor, who was the Head of the East London Technical College Art School for 38 years.

The book explores Lugg's expansive career, from his first exhibition at 17 years old through many solo and group exhibitions nationally and internationally, to the establishment of the Jack Lugg Art Gallery which thrived in Knysna for 18 years, until his passing a few months short of 90 years old. A Visual Essay presents artworks that span the decades from 1938 to 2013, sharing with us this vast collection of paintings, sculptures, graphics, and sketches, many of which are found in significant public and private art collections around the world. The works range from Lugg's teens in Pretoria where he studied under Walter Battiss, to his service in World War II, through his studies in Durban where he won the Emma Smith scholarship, to Camberwell, London and Ecole des Beaux Arts, Paris, where he studied under Matisse. The subject matter reveals Lugg's deep connection with the landscape, animals, and people of Africa.

"His story springs to life in a grand and graceful arc: from his birth, through his eventful and work-filled life, to his final years, as his paintbrush continues to hurl colour and light defiantly at canvas."



The Race, 2000



The Greedy Man, 1962

The House that Jack Built is a visual delight, showcasing delicate drawings and watercolours, powerful oil paintings, dramatic sculptures, and textured mixed media works. Lugg's art was the expression of his life and character, and he infused his work with emotion conveyed in exaggerated lines, intense colour, and vigorous brushwork. The jewelled surfaces of his paintings and the expressive, simplified forms of his sculptures are clearly identifiable as the highly individualistic Jack Lugg style.

A limited edition of 1 000, this high-quality, linen hard-cover, 312-page book is now for sale. Treat yourself to this impressive South African art book by emailing plugg@mweb.co.za or fogartys@global.co.za to order your copy.

Do not miss the opportunity to view seven decades of Jack Lugg's masterful art production at the forthcoming retrospective exhibitions.

"The House that Jack Built is a visual delight, showcasing delicate drawings and watercolours, powerful oil paintings, dramatic sculptures, and textured mixed media works."

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JACK LUGG RETROSPECTIVE EXHIBITION AND BOOK LAUNCH



Fig. 100. *Africa*, 1959, 75 x 63 cm, Oil on cloth/board, Jack Lugg Art Gallery CC

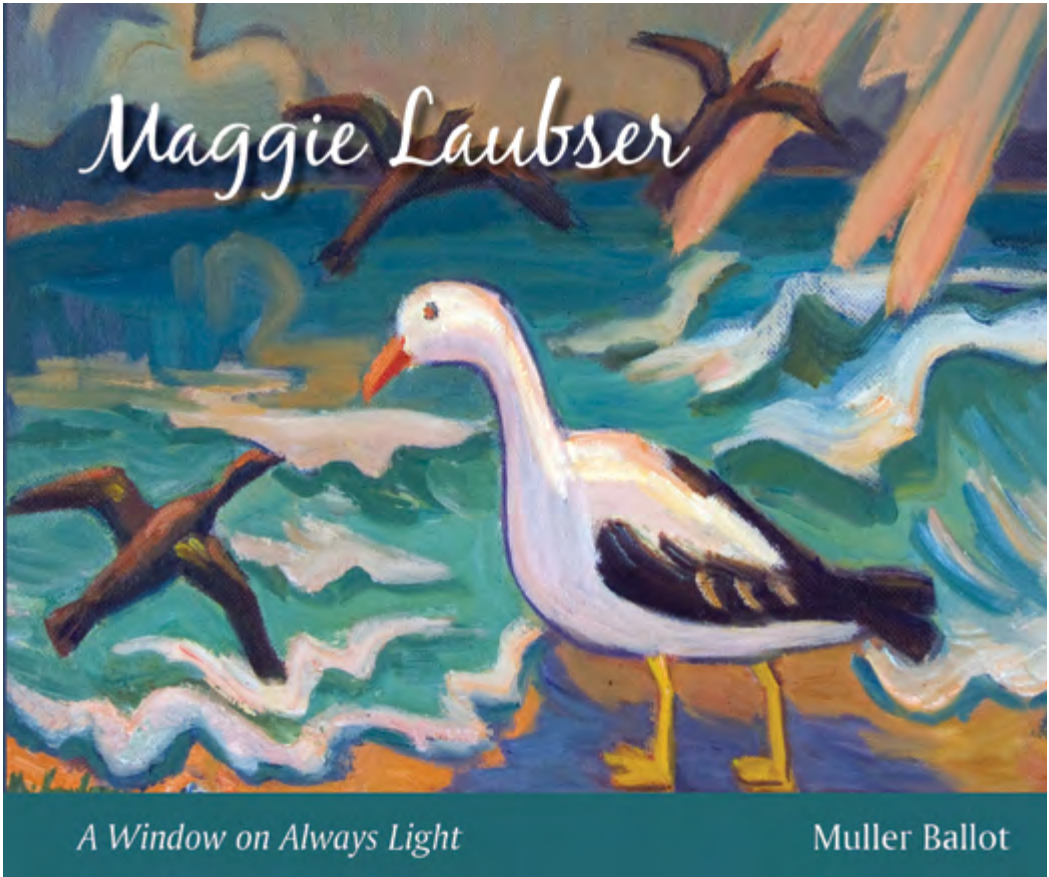
Nelson Mandela Metropolitan Art Museum, Port Elizabeth | Opening on Wednesday
28 February 2018 | by Dirk Oegema, Director of the Pretoria Art Museum |
Exhibition runs from 28 February to 6 April 2018

Ann Bryant Art Gallery, East London | Opening on Friday 20 April 2018 |
by Marlene Neumann, South African Master Fine Art Photographer |
Exhibition runs from 20 April to 18 May 2018



The House that Jack Built is now for sale
Contact: 072 237 2467; plugg@mweb.co.za
www.jackluggartgallery.co.za or
Fogarty's Bookshop 041 368 1425/54
084 497 9774; fogartys@global.co.za
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BOOK REVIEW



MAGGIE LAUBSER.

A WINDOW ON ALWAYS LIGHT
BY MULLER BALLOT

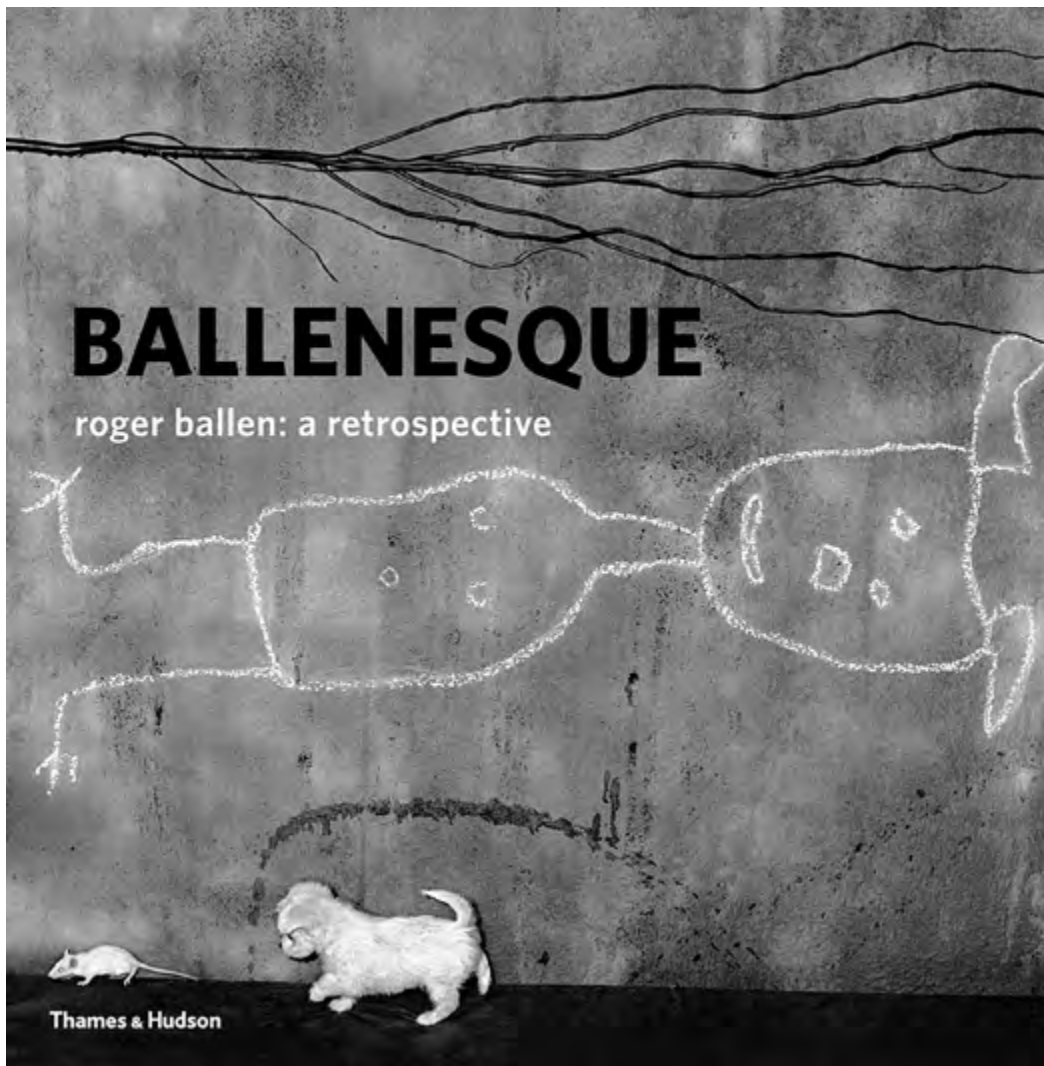
2016 SUNPRESS.

"This thoroughly researched historic document honours Maggie Laubser [as one of the few true South African Expressionists]. ... Muller Ballot reviews the European art movements at the beginning of the 20th century. He pays special attention to German Expressionism, especially the art of Die Brücke putting in perspective the background from which Laubser's art evolved. [In this book] we have guidance par excellence." (Elza Miles, 2016).

Muller Ballot studied Art History at the University of Pretoria and the Rijksuniversiteit in Ghent, Belgium where he focused on Flemish Expressionism. In 1991 Professor Ballot was instrumental in the founding of the University Museum and the Sasol Art Museum in Stellenbosch.

For more information or to purchase this publication, please write to the author: mulbal@tiscali.co.za or phone 083 227 083 or 028 316 1703.

* Also available in Afrikaans
* Price per copy: R 400.00
(excluding postage/delivery)



BALLENESQUE

ROGER BALLEEN: A RETROSPECTIVE

Published by Thames & Hudson Ltd
www.thamesandhudson.com

Separated into four parts, *Balenesque* takes readers on a visual, chronological journey through Roger Ballen's entire oeuvre, including both iconic images and previously unpublished photographs. Part I explores his formative artistic influences and his later rediscovery of boyhood through photography, culminating in his first published monograph, *Boyhood*, in 1979. Part II then charts the period between 1980 and 2000, during which time his deeper search for the

elemental self found its way into the 'Dorps', or small towns, of South Africa and concluding with the release of his seminal monograph *Outland*. Part III covers the years 2000–2013, when Ballen achieved global recognition with *Shadow Chamber* and *Boarding House* and his work began to veer away from portraiture altogether. Finally, in Part IV, Ballen reflects upon his career in its entirety. With over 300 photographs and an introduction by eminent academic Robert J. C. Young, this book provides both an entirely new way of seeing Ballen's work for those who already follow his career and a comprehensive introduction for those encountering his photographs for the first time.

ORTRUD MULDER (1936-2017)

AN INFORMED AND ELEGANT INTERMEDIARY

By Muller Ballot



Ortrud Mulder, director and owner of Abalone Art Gallery in Hermanus, passed away on 11 October after a protracted illness. Following Ortrud's death, the gallery closed at the end of November.

The loss of both Ortrud and 'the Abalone' will be sorely felt by many South African artists and art lovers. Abalone Art Gallery was known for its consistent aesthetic approach to contemporary visual art and the professional presentation thereof. Exhibiting artists and visitors frequently testified that they always left well informed and aesthetically enriched. Ortrud's elegant presentation of herself as a professional intermediary between artists and art lovers was widely appreciated. Her informed interpretation and presentation of frequently enigmatic or symbolic artwork was unique.

She was born in 1936 in the small town of Waldbröl, near Cologne. An early encounter with Pablo Picasso's 'Guernica' in postwar Germany left her impressed by the power of contemporary imagery.

Ortrud met and married Egges Mulder, a South African diplomat in the late 50s. Moving between Europe and South Africa the latter became her second home. For many years, she had the unique opportunity to experience South African culture in an international context. At this time she was inspired to study art history at UNISA.

In the early 80s, the Mulder family moved back to Pretoria. After the early death of Egges in 1986, Ortrud teamed up with art consultant, Frieda van Schalkwyk to set up the Guild Gallery in Groenkloof. With their experience and international connections, Ortrud and Frieda hosted many exhibitions of South



Ortrud Mulder with Judith Mason and Mandy van der Spuy at the opening of Judith Mason's solo show 'Undiscovered Animals', FynArts 2016

African art abroad. Reflecting the diversity of the South African art scene, they presented works of artists such as Cecil Skotnes, Pippa Skotnes, Lucky Sibiyi, Patrick Mautloa, Hannes Hars, Helen Sebidi, Ezekiel Madiba, Alina Ndebele, John Clarke and many others to a captive overseas audience.

In 1991, Ortrud returned to Cologne, where she joined Galerie Adriana Schmidt, a gallery with a focus on Spanish contemporary and abstract art.

Ten years later, Ortrud moved back to South Africa, this time to Hermanus, where she was offered the opportunity to set up an exhibition space for art at the Abalone Guest Lodge. As the business grew, Ortrud and Heloise Smit, owner of Abalone Guest Lodge and an avid art lover, decided to move the gallery to a more accessible location in Hermanus. In 2004, the Abalone Art Gallery opened its doors in The Courtyard on Harbour Road, where they turned an old workshop into

an airy, light-filled home for high-quality South African figurative-abstract and non-figurative art.

In many memorable solo and group exhibitions of artists such as Judith Mason, Nel Erasmus, Patrick Kagiso Mautloa, Lien Botha, Christo Coetzee, Joan Clare, Titia Ballot, Louis van Heerden, Lynette ten Kroonden, Sanna Swart, Elzaby Laubscher, Alta Botha, Jeanette Unite and André Naudé, the Gallery showcased the creative wealth of South African art for locals and many visitors from other parts of the country and abroad. In recent years, Ortrud also developed the Courtyard into a sculpture garden, where, i.a. artworks by Gordon Froud or installations by Strijdom van der Merwe inspired and delighted visitors.

Ortrud Mulder's enthusiasm, professional integrity, aesthetic knowledge and insight enriched the cultural life in South Africa for more than thirty years. As friends and admirers, we will treasure her memory.

“Ortrud Mulder's enthusiasm, professional integrity, aesthetic knowledge and insight enriched the cultural life in South Africa for more than thirty years.”

THE HOLDEN MANZ ESTATE

FRANSCHHOEK'S HIDDEN GEM!

www.holdenmanz.com



It was almost 12 years ago when German born architect Migo Manz arrived in Cape Town and first established his art gallery.

Initially focused on photography, Manz took advantage of a location in the emerging art-focused space between Long Street and Loop Street.

Migo's love of photography was fuelled in part by the exciting and varied emerging body of work from young South African artists as well as his friendship with French photographer, Andre Villers who was a long-time collaborator of Pablo Picasso and which led to Manz showing this work for the first time on the African continent.

After this initial success, it was a natural progression for Manz to open his gallery to a broader stable of South African contemporary artists including Karin Miller, Christiaan Diedericks, Luhari Bekker, Lisette Forsyth, Donna Mckellar, David Filer etc.. Migo continuously and vigorously supported the Graduate Collection from the Michaelis School of Art at the University of Cape Town offering selected graduates a springboard to pursue their careers in a commercial gallery environment.

Migo moved to Franschhoek in 2010 and co-founded the Holden Manz Wine Estate – Franschhoek's hidden gem! A five star five suite country house, spa and restaurant



Karin Miller, *All Around The Garden*,
digital collage, edition of 3+2AP, 2017



Luhanri Bekker, *Ma Rossa*,
1000x1200mm, oil on board, 2017

Migo moved to Franschoek in 2010 and co-founded the Holden Manz Wine Estate – Franschoek’s hidden gem!



Donna Mckellar, *A Gypsy Life*, oil on canvas, 1000x2000mm, 2017



Lisette Forsyth, *Spring Blossom*, 1600x2000mm, acrylics on found metal piece, 2017

which proved the perfect location to house his increasing personal collection of contemporary art.

Franschhoek's position as the gastronomic capital of South Africa has long attracted visitors from round the world to enjoy great food, good wines and some of the country's finest landscapes.

A prime spot (formerly a butchery) in Franschhoek's main thoroughfare, Huguenot Road, became available and Manz quickly decided to re-locate his gallery from cape town's loop street to the winelands. Long-time gallery stalwarts and local South African lady artists such as Karin Miller, Donna McKellar and Marie Stander enjoyed an even



bigger international exposure which has seen the value of their works increase significantly.

The last few years have seen a number of galleries opening in Franschhoek with the Art Franschhoek festival now in its second year. Visitors to Franschhoek are increasingly from Sydney, Mumbai, Buenos Aires, Los Angeles or Zurich as they are from Johannesburg or Durban. International guests have critical eyes and are particularly demanding in their search for art which both reminds them of a vacation and challenges their senses. Manz has assembled a highly select stable of fine contemporary south african artists which provide Franschhoek visitors with a veritable feast to digest – washed down with excellent Holden Manz wines!

“Franschhoek - well established as fine food, fine wine and fine art destination in africa”

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Every day brings a new precedent. Ironies and nepotism he has in SPADES, fear and corruption rule the day. As our beautiful rainbow slowly fades. There surely must be a new way.

The joy of being the JOKER, is that he can be any card you need. He's more faceted than a DIAMOND choker.



Balancing on the tightrope of greed. His stone HEART cannot be broken, the law is for his inferiors. His wrongs go mainly unspoken, international business his supervisors. The CLUB

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of 45664 is now forgotten, past deeds and dreams are non-existent. Getting close to a new rock-bottom,

Caitlin Truman-Baker, SA playing card set - *The Joker*, digital collage, diasec edition of 3+AP.

RYNO SWART

PAINTING IN VENICE



Venice has not changed in five hundred years. Voices hardly ever raise above a murmur. The marble slabs we walk on are the same ones that Titian did in the 16th Century.

I was always aware of the beauty of our area, but arriving back in Simon's Town, I was struck by the joys of the landscape and the friendliness of the people. But it was arriving home and walking my dog that filled my heart.

Venice is a wonder. The marble churches and the palazzi and even the sidewalks are rich in artistic splendour. But it is the simple things that are the most special. My love for mossies was born in Venice where the little birds played among the tables and chairs of the outdoor cafes. Pigeons bath and splash in the ever present fountains, water from the Austrian Alps, flowing in endless streams, clear and sweet.

My groups always stay in convents governed by gentle nuns, whose one fault is that they speak only Italian. Somehow they manage to express deep affection and a vibrant sense of humor. Some of them were near tears when we departed.





Frari Rendesvous, Oil on Canvas

“Pigeons bath and splash in the ever present fountains, water from the Austrian Alps, flowing in endless streams, clear and sweet.”





Little White Flowers, Oil on Canvas

On one of my first trips to Venice, I met Rosa, a flaming redhead, who was a student doing cleaning duties at the convent. She invited me to dinner and introduced me to her fiancé. Today Matteo is a professor in boat architecture and Rosa the mother of three lovely children.

“For the final course,” Rosa said, “We go downstairs.”

There, in front of their door, was Matteo's gondola. Matteo stepped onto the rowing station at the back, and Rosa took up the oar in front. She was wearing a long, long pale clingy sheath dress.

“This is desert: a treat for you.”

I settled in, my chin just above the water level. Rosa pushed off and Matteo moved the gondola forward. After the first bridge we turned right. Then we entered the Grand Canal. It was the middle of the night, but the big Vaporettos were still lumbering up and down the broad waterway. A police boat told



Venice Violin, Oil on Canvas

Rosa to set up a small candle on the body of the gondola. Apart from that we were in near total darkness. The two of them moved in unison, like a tango, leaning forward, then back; forward and back. “Rowing a gondola is like breathing,” she said, “Effortless... In... and out...”

“I feel as if I am the king of Venice.”

“And maybe you are,” she said.

Over the last four years, two things have changed in Venice. First, the number of tourists have jammed the area of San Marco, and second, much more serious, the little birds have left Venice. To experience the peace and joy of Venice, you need to know the quiet corners.

It is not Venice that is magic. It is the magic that Venice awakens within us, the flow of beauty and harmony through the forests of our being.

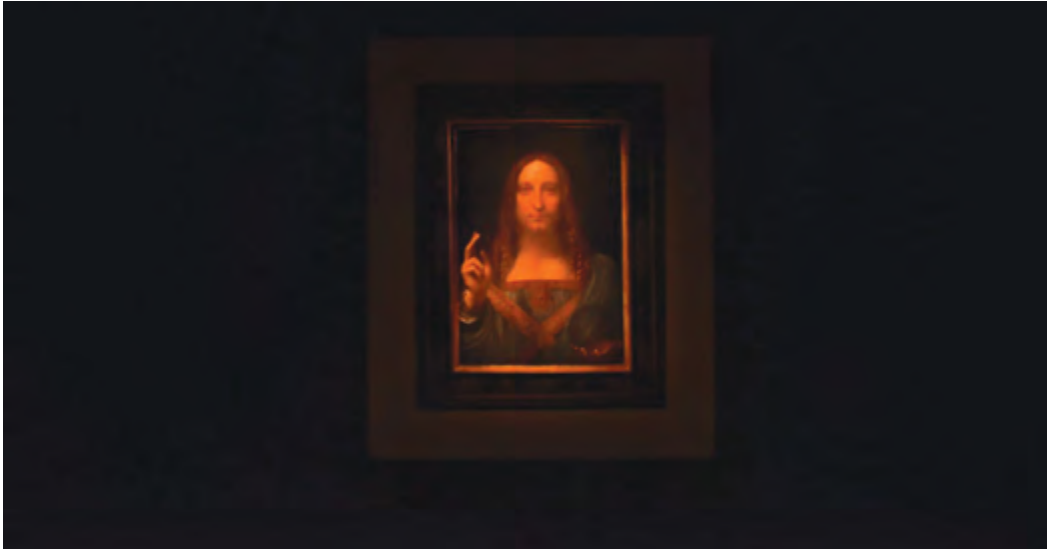
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'SALVATOR MUNDI'

FROM £45 TO \$450 MILLION IN 59 YEARS

First published in Artnet news www.artnet.com

Photo: P Ben Davis.



Leonardo da Vinci's Salvator Mundi just sold at Christie's for \$450.3 million, becoming the most expensive work of art ever sold. But not so long ago, an eagle-eyed buyer purchased it at auction for a mere £45. How did we get from there to here?

- 1500 – Around this time, Leonardo da Vinci paints Salvator Mundi, likely for King Louis XII of France and Anne of Brittany, shortly after the conquests of Milan and Genoa.
- 1625 – Believed to have been commissioned by the French Royal Family, the painting accompanies Queen Henrietta to England when she marries King Charles I.
- 1651 – King Charles I dies in 1649, and shortly thereafter the canvas is used to settle part of his massive debt. It covers a whopping £30 worth.
- 1763 – After remaining in the Royal family's collection for years, the painting goes missing—and doesn't surface again for 150 years.

- Late 19th century – The painting enters the collection of the Virginia-based Sir Frederick Cook.

- 1958 – Salvator Mundi pops up at a Sotheby's London auction on June 25, 1958. Attributed to Boltraffio, who worked in da Vinci's studio, it sells for £45 to someone named "Kuntz."

- 2005 – The canvas surfaces again at an American estate sale. New York art dealer Alexander Parish purchases it for another bargain price of \$10,000.

- 2013 – Having authenticated the work as a bona fide Leonardo, Parish and a consortium of fellow dealers sell it to "freeport king" Yves Bouvier in a private Sotheby's sale for a cool \$75–80 million. Later that year, Bouvier turns around and sells it for \$127.5 million to the Russian billionaire Dmitry Rybolovlev.

- 2017 – Rybolovlev puts the painting up for sale at Christie's. It fetches \$450.3 million. www.artnet.com



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Nic and Clare



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Deon Herselmann, Teresa de Cinti and Louise Venter.



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GALLERY BUZZ

ARTISTS, GALLERIES EXHIBITIONS AND A LITTLE VINO

VINCENT DA SILVA
UNVEILLING HIS MONUMENTAL
BRONZE SCULPTURE / www.vincentdasilva.com



Artist Vincent Da Silva unveiled his recent monumental bronze sculpture at an event on the 31st October 2017. The event was held at Bronze Editions Fine Art Foundry and showcased new works by the artist as well as a live demonstration of the casting process. The artist was approached by a collector in Dubai to propose a work for a new construction project. The artist drew inspiration from his successful figure series to achieve something that echoed the sense of the desert and local culture.

Illuminance is a term that describes the measurement of the amount of light falling onto and spreading over a given surface area.

“When I was considering what the nature of such a sculpture would be, I realized

that there needed to be a shift in my understanding of sculpture as I knew it. Such a large work challenges the tactile nature of sculpture as the massive shapes and textures are perceived differently. This places much more importance on the way light plays on the sculpture. The name Illuminance was not chosen as a title, it was the starting point for which every decision was made.’

The original work was sculpted in plaster onto a polyurethane foam armature. The sculpture was then moulded and sent to the foundry for casting. The lost wax process was used and it was finished to a blue/green patination.

The work is due to leave for Dubai and will be positioned in its final place, a gathering space outside the new Dubai Fashion Avenue at the base of the Burj Khalifa.

The work is due to leave for Dubai and will be positioned in its final place, a gathering space outside the new Dubai Fashion Avenue at the base of the Burj Khalifa.



THE GOOD READ: WHERE DAMAGED ART GOES WHEN IT'S DEEMED A 'TOTAL LOSS'

EDITORS CHOICE: First Published on www.atlasobscura.com



Alexandre Dubuisson's *La Moisson* was "torn in transit."

AFTER SOMEONE ACCIDENTALLY DROPPED JEFF Koons's Red Balloon Dog in 2008, the fractured porcelain sculpture was considered damaged beyond repair. Similar works by Koons have been valued at tens of thousands of dollars, but after an art insurer ran a total-loss claim on the piece, Red Balloon Dog was, legally, worth nothing at all. Koons's broken sculpture is, however, worth something to Polish artist Elka Krajewska, founder of the Salvage Art Institute, which actively collects pieces that have been declared a total loss, and promotes conversations around them. Red Balloon Dog is now part of a rotating inventory of damaged artwork given new life in Krajewska's traveling exhibition.

In many ways, art insurance is a lot like car insurance. When the cost to fix a damaged piece (or car) exceeds its perceived worth, or the damage is considered too extensive, the work goes through a total-loss claim. The value of the piece officially becomes zero, and it's declared "salvage art" by insurers. Some of these salvage works end up on the walls of art insurance offices the world over, but more often they're stored in warehouses, in a kind of limbo while the insurer figures out if they can be auctioned to make up for some of the paid-out claim.



Jeff Koons's *Red Balloon Dog* was "shattered in fall."

Hearing about these mausoleum-like warehouses for art was a revelation for Krajewska. During a conversation with her neighbor, who at the time did public relations for the art insurance company AXA Art, Krajewska came up with the idea of creating an institute that would give new life to the forgotten salvage art inventory. When she brought her idea to AXA Art, CEO Christiane Fischer told her she'd been thinking about what to do with total-loss works all her professional life.

The Salvage Art Institute (SAI) was founded in 2009 in New York City, and a few years later AXA Art donated the first 40 pieces to the institute, along with—just as importantly—the

A SECOND LIFE FOR WRECKED ARTWORKS THAT ONCE LANGUISHED IN INSURANCE WAREHOUSES.

corresponding paperwork documenting the art's journey from market to being declared a loss. Since then, the collection has existed as a traveling exhibit with a rotating display of around 50 works. It was last exhibited in Warsaw in 2016, and preparations are underway for a show in Munich.

Each object's narrative begins in more or less the same way. A work is created and declared art by way of the artist's signature. It is exhibited in a museum or displayed in a private collection. But it's here where each story spins out in a different direction. Some pieces are damaged during shipping, or by leaking water, or mold. Krajewska says a new signature, this time the insurance adjuster's, "marks the severance of the work from the artist."

Documents with notes such as "suffered a long L-shaped tear on the proper left side," "mold grew all along the bottom edge," and "the head had become detached from the base" are displayed alongside the objects at SAI exhibits. The tone remains as neutral as possible, and maintains the legal frame to the art's demise.

SAI comments on the storytelling power of this documentation in its book about the project, *No Longer Art: A Narrative*. It reads, "at times bursts of feeling and character broke through ... scribbles and cross-outs, exclamation points, celebratory language, personal addresses.... There was not just legal formality here, but narrative structure."

One object among SAI's rotating inventory is a massive two-panel drawing, *Untitled (Prayer)*, made with graphite and gunpowder by American artist Linda Bond. The black-and-white imagery was damaged by a water leak in 2007. And one of the panels suffered additional, rather poetic, harm: "An unsupervised child entered the unattended gallery and drew his hand across the entire length of the ten foot drawing."



No Longer Art / Salvage Art Institute at the University of Chicago in 2015.

After settling with the insurance company, Bond, like many artists dealing with damaged works, just wanted to move on. But, she says, she "was delighted that the work—although damaged—had a second life."

SAI's mission is to not just give these works a second life, but to promote a dialogue about the way we ascribe value in the art world. Preserving salvage art effectively inverts the typical aim of the art market, which only deems works with financial value worth protecting. Krajewska believes young people are "hungry for reassessments of their belief systems, and deprived of dreaming because of economics and extreme competition in the art world." A conversation about "No Longer Art" is one way to break through stale old conventions.

Now, along with the rest of the damaged works at SAI, people are welcome to touch Bond's drawing. Most find it a thrilling experience, to engage with objects once entirely off-limits to any kind of tactile interaction. Often, after handling Bond's drawing, visitors touch other objects, and leave gunpowder fingerprints all over the place. Where, it all suggests, does art begin and end?



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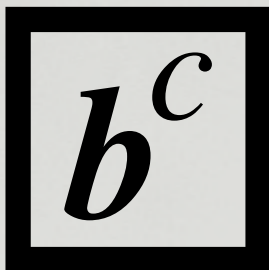
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