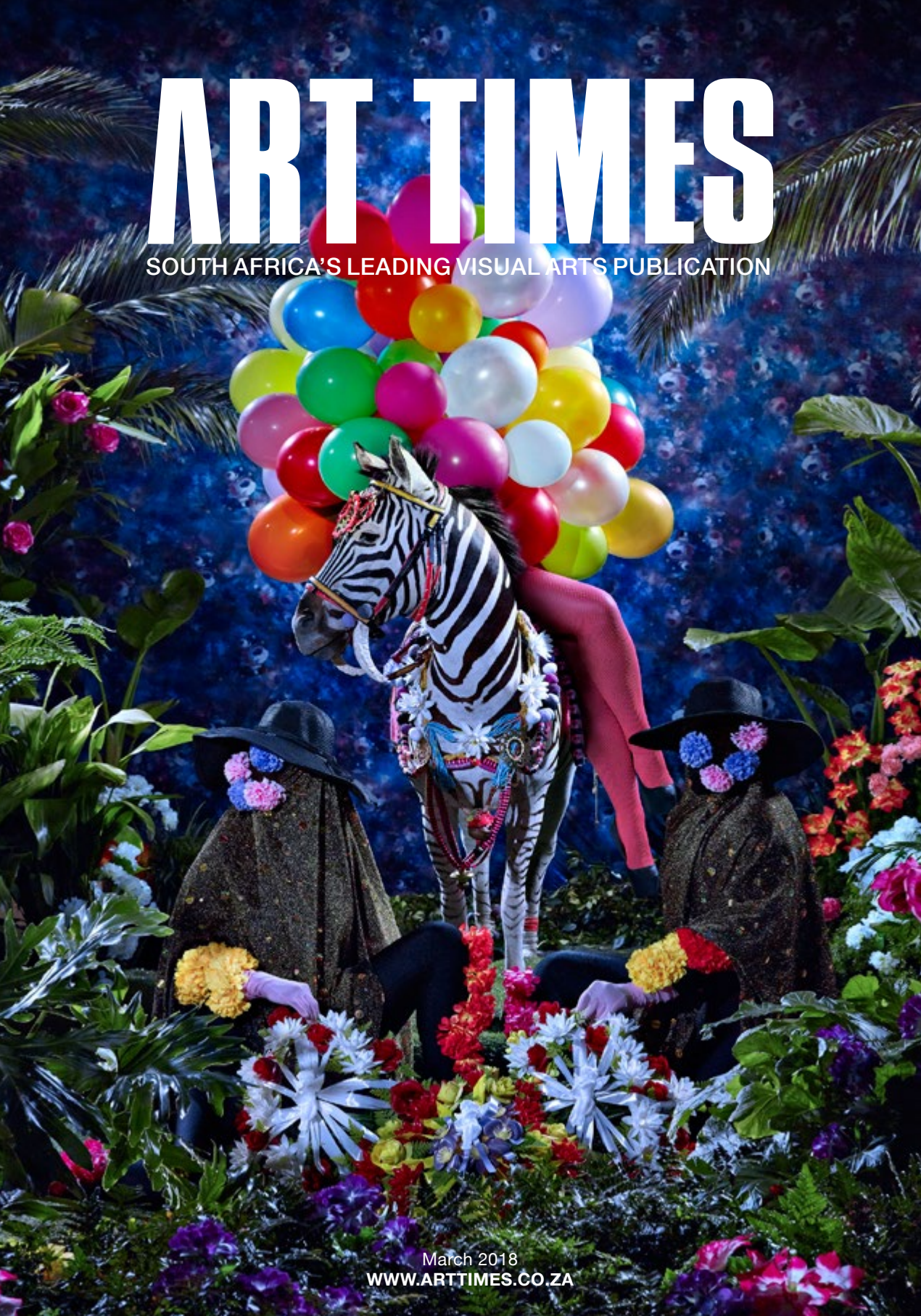


# ART TIMES

SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION



March 2018

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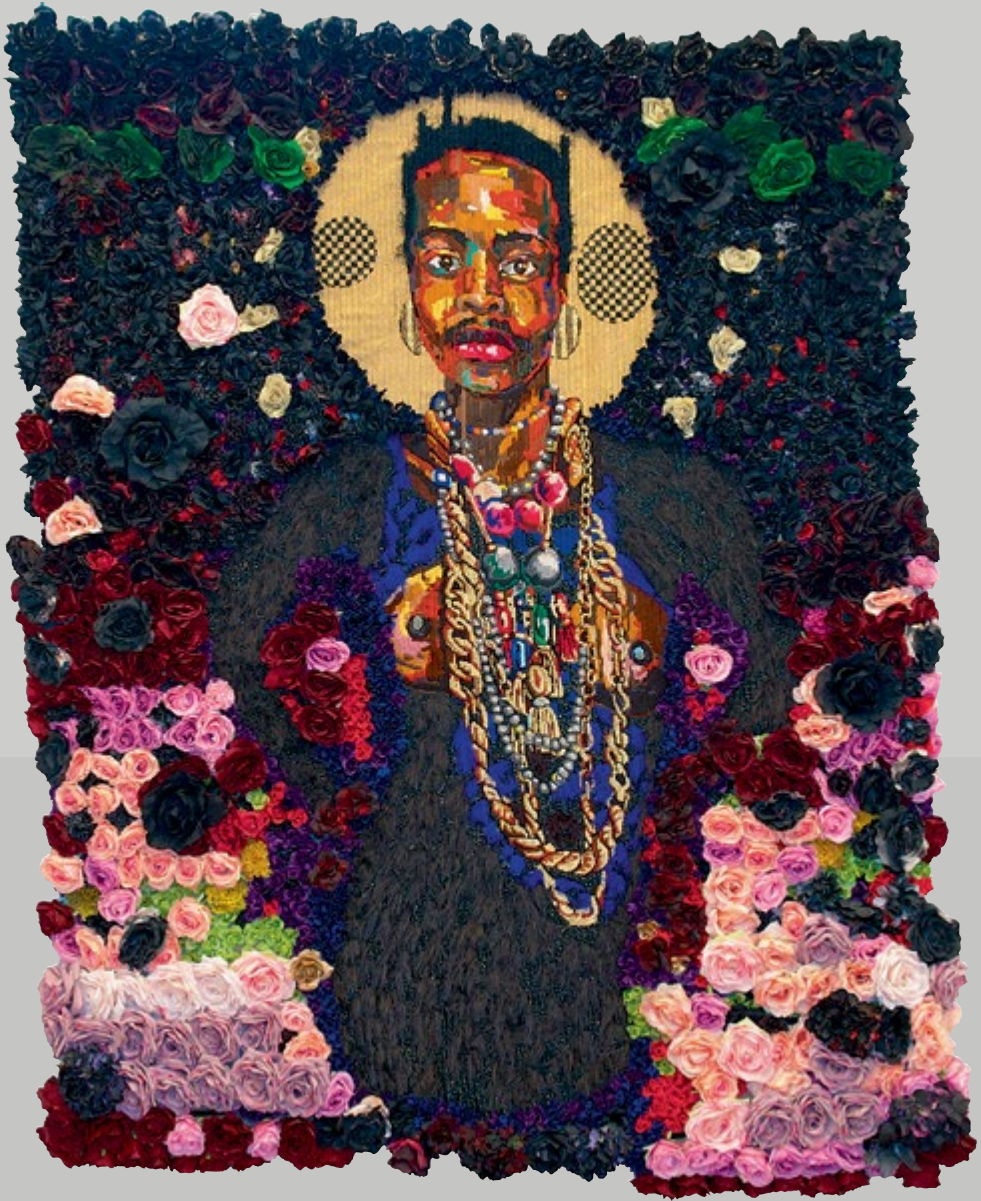
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(The Drakensberg from the  
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(Above)  
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The Exile According To The Elder  
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# MANZART



left page

**miranda crooks**

botanical double exposure, franschhoek edition - II

fine art photography | 500x500mm | edition of 15 prints

this page

**miranda crooks**

botanical double exposure, franschhoek edition - IIV

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MANZART



FEMALE SWAN DIVER | Lydia da Silva



# Palette<sup>3</sup>

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### MARCH COVER

Athi-Patra Ruga, *The Night of the Long Knives III*, 2013, Pigmented inkjet print

Contents Artwork: First Floor Gallery Harare, Wycliffe Mundopa Hupenyu, (Detail) *The Unchosen, Part 1*

## Editorial

It was good timing that Zuma at long last resigned a few days before the Investec Cape Town Art Fair opened. Somehow consumer confidence picked up, and the future looked a lot brighter. Despite the shortage of rain and noticeable downswing of tourists, the Art Fair was a tremendous success in terms of growth of numbers as well as the inclusion of many grassroots venues in and around Cape Town in the Art Fairs programme. A noticeable new feature of the Fair was the Strauss & Co Contemporary Art Auction that did well in terms of quality of art and sales - in a superb working docks venue close to ICTAF.

It feels as if the art world especially, local and international art auction houses simply can't keep up in providing good work to feed the tremendous appetite for art. Now that the ICTAF has heralded the start of the art market year, we are well on our way into a busy year that promises a lot of growth and much to choose from. After the February March Summer auction season we go into March with a number of art and country tours such as Fynart Art in Hermanus, Franschoek's Festival of Arts, the KKNK in Oudtshoorn and the Baardskeedersbos art route that is in its 10th year, providing a welcome late summer income for these towns as well as artists.

Due to the growth of our publication and the fast-moving pace of gallery shows and art events we will be venturing into a digital-friendly events-based website called [www.artgo.co.za](http://www.artgo.co.za). We are hoping that together with the the Art Times, which will carry more artist profiles, Art Go will be able to give you day to day events to help you plan your artweek ahead. Once again I would like to thank our clients for their support: it was good to meet up with everyone at the Art Fair and chat face to face and enjoy the thousands of like minded people who enjoy this life and magic called art. Thank you again and I hope that you enjoy this month's magazine.

## Erratum

We apologise for misidentifying the Top Man of SA Art, Frank Kilbourn as Alexis Preller in the last issue. We would like to put things straight this month. If you would like to know more, Frank Kilbourn (b. Ventersdorp) is a respected business entrepreneur whose love for art is matched by his exceptional philanthropy. A brilliant student, Frank holds separate degrees in Law, Commerce and Philosophy.

[www.straussart.co.za/staff/frank-kilbourn](http://www.straussart.co.za/staff/frank-kilbourn)

My salute to you Frank, you do so much for the SA Arts here - Ed

# ART TIMES

SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION

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# GIVE ART LIFE

Register now at [lateliercompetition.com](http://lateliercompetition.com). Entries close on the 27 April 2018



*L'Atelier*



# KKNK 2018: VISUAL ART



*Age of Innocence*

**Age of Innocence Curated by** Nadja Daehnke

**Artists:** Jean Brundrit, Odette Graskie, Mma-batho Grace Mokalapha, Barbara Wildenboer, Minenkulu Ngoyi, Sitaara Stodel, Steven Bosch, Nina Liebenberg, Ledelle Moe, Khaya Sineyile, Sonwabiso Ngcai and Miranda Moss.

**Medium:** Various

**Curator:** Nadja Daehnke

Taxidermy is the preserving of an animal's body for display or study. The word is derived from the Greek *taxis* and *derma*. *Taxis* means to "to move", and *derma* means "skin". The word taxidermy translates to "arrangement of skin". Arguably taxidermy speaks of an "age of innocence", where rationality was believable as a guiding force, where human ruled, where the earth was a place of plenty. Artists address this age of innocence by speaking back from their own age of the Anthropocene, of being hopelessly and inescapably implicated in ecological/biological unruliness. They speak back from a so-called post-colonial and post-modern to the classifying mastery of the Modern.

## **Architectus Konstruksie**

**Artists:** Chrisel van der Merwe

**Medium:** Printmaking

A solo exhibition by Chrisel van der Merwe, *Architectus Konstruksie* features a collection of experimental print, sculpture, video, painting, and installation. *Architectus Konstruksie* plays on the notion and essence of construction by the capture and documentation of moments of the city's development in a new and edgy way. *Architectus Konstruksie* is an interactive exhibition that explores the empathetic engagement that a viewer has with a work of art. The exhibition aims to provide the viewer with an embodied experience by allowing them to engage with the exhibition through the use of different somatosensory experiences such as touch, imaginative touch, hearing, smelling and seeing. The artist draws inspiration from the creation, decay and regeneration within the permanent state of flux of the city. In this fluent urban context, renewal and erosion are concurrent themes in Van der Merwe's artistic practice. The exhibition explores both binary ends of the notion of construction. On one end, through damaging copper plates in and around construction sites of Johannesburg, the artist aims to capture the spontaneity, randomness and destructive nature of various construction processes. On the other end, the artist explores the order and meticulous methodology of construction as a means to bring order to our daily lives.

## **Artist Proof Studio – Invest in the best**

**Artists:** Luzoko Dayile, Lebogang Sithole, Ramarutha Makoba and many more.

**Medium:** Fine art printmaking

**Curator:** Jeanne-Maré du Bois

**Gallery:** Artist Proof Studio

This exhibition offers excellence in printmaking at affordable prices, with a variety of framed and unframed works. We are a 27-year-old non-profit arts organization that has a reputation for developing artists with investment potential.





Artist Proof Studios

### **Aspire Art Auctions**

**Artists:** Deborah Bell, Robert Hodgins and Gregoire Boonzaaier.

**Medium:** Prints

Aspire Art Auctions is exhibiting a selection of print works that will be available for sale in our Timed Online auction over the festival. In addition our art specialists will offer art talks, conduct screenings of art films and will be available to make valuations of artworks at no cost.

### **Dolcefarniente**

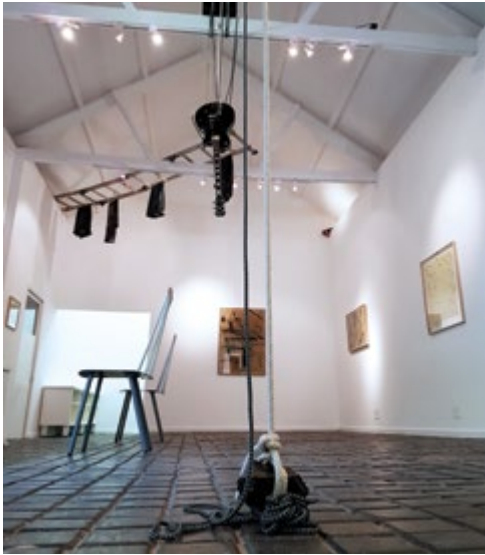
**Artists:** Jacob van Schalkwyk.

**Mediums:** Prints, drawings, video installation and paintings

**Curator:** Jacob van Schalkwyk

**Gallery:** David Krut Projects

A series of prints created at the David Krut workshop exhibited alongside work which showcases van Jacob Schalkwyk's wider experimental practice, spanning a number of disciplines including performance, video, installation, sculpture and painting. As an Afrikaans Festival, *Dolcefarniente* is relatable from a language perspective for festivalgoers. It is also a term that every festivalgoer can relate to. *Dolcefarniente* is an Afrikaans word, incorporated from Italian, meaning "the enjoyment of idleness". It is in the moment of idleness that van Schalkwyk has created these works. Festivalgoers are encouraged



Jacob van Schalkwyk. *Dolcefarniete*

to embody the notion of *Dolcefarniete* and take the time to simply enjoy the exhibition and take in everything it has to offer and escape the busy festivities. The exhibition consists of a wide range of art forms which will make the exhibition appealing to all kinds of art lovers. This exhibition is unique as it documents a decade of the artist's work and showcases the range of his artistic practice from his drawings, paintings and prints to his installations and detailed video work. The exhibition revels in the tension of contradiction and opposition, van Schalkwyk using these tensions to show a viewer a particular insight into our contemporary world.

### **Equals & Averages**

**Artist:** Nadja Daehnke

**Medium:** Works on paper

Time, history and memory haunt the exhibition *Equals & Averages*. The work reflects the relentless passing of time; and yet we obsessively relive this past in our memories to build our identity. Memories, necessarily re-imagined, hold us in their grip. Simultaneously we consider ourselves as incomplete and yearn for a mythical future self. We aspire to achieve a fantasy of normality and perfection. The exhibition speaks of what has been and what will be, forever deferring the present. Crucially, however, the past and the future are not fixed events. Rather they are constantly



Nadja Daehnke, *Equals & Average*

get reinvented to reflect dominant ideologies and social structures. *Equals & Averages* is composed of fragile surfaces. This material decay echoes the tensions of the everyman who anxiously attempts to hold history and memory static, providing himself with evidence of status and unquestionable context. The work for the exhibition was produced by Nadja Daehnke whilst she stayed in Europe and the UK – over a period that was marked by a seeming resurgence of fascism in the northern hemisphere, and a complicated splintering of the fallacy of “West is best.”

### **Iwasshot in Joburg**

**Artists:** Iwasshot Team

**Medium:** Mixed

**Curator:** Bernard Viljoen

**Gallery:** Iwasshot in Joburg

Range of works inspired by photographs, taken on disposable camera by former street children and youth at risk, in and around Johannesburg. A chance to get a glimpse of inner city Joburg as seen through the eyes of former street children. Come get shot at KKNK, in our photo booth and become part of the tribe.

### **Maakit Mooi**

*Aangebied deur Absa*

**Kurator:** Dr Paul Bayliss





*IwasshotinJoburg*



*Maakit Mooi, Dr Paul Bayliss*

**Medium:** Funktionele kunswerke  
Absa is sinoniem met die kunste, en het oor die jare sy stempel op die KKNK en kuns afgedruk. Absa bring weer eens tydens die 2018 KKNK kuns na die hart van Oudtshoorn, met 'n aantal "funktionele" kunswerke wat oor die dorp heen geïnstalleer word om sodoende die dorp se status as Suid-Afrika se "kunstuieste" te vier. Absa L'Atelier-kunstenaars, onder leiding van dr Paul Bayliss, Absa se kuns- en museumkurator, het saamgewerk om die

kragtige, funksionele kunswerke lewe te gee – gebaseer op die 2018 L'Atelier-veldtog se tema: "Gee kuns lewe". Dié skouspelagtige werke, wat 'n vermenging van vorm en funksie insluit, is op aangewese plekke in en om Oudtshoorn te vinde om kuns-hulde aan die dorp te bring vir sy rol in die kultivering van die kunste. Absa en feesgangers "maakit mooi" vanjaar! Feesgangers word ook genooi om aan die mooimaak van 'n bykomende kunswerk, in die vorm van verfkuns voor Oudtshoorn se Openbare Biblioteek, deel te neem. Dr Bayliss bied tydens vanjaar se fees begeleide kunstoere aan, en besoek dié installasiepersele om besoekers 'n rare blik te gee op die kreatiewe prosesse agter die ontwikkeling en skepping van die kunswerke. Die begeleide kunstoere sluit talle verrassings in, onder meer egte Karoo-happies, gratis Wi-Fi-toegang en koue water, asook intieme gesprekke met die bekende Suid-Afrikaanse akteur, vervaardiger en aanbieder, Hannes van Wyk, in die nuwe Absa Rooiplein. Die kunstoere met dr Bayliss vertrek ook daaglik om 08:45 vanaf die Absa Rooiplein.

**Gratis | 90 min. | Absa Rooiplein**  
**Daaglik 08:30 tot 10:30**



Jürgen Dünhofen, *Reacclimate*

### **Reacclimate**

**Artist:** Jürgen Dünhofen

**Medium:** Mixed media

**Curator and entity:** Jürgen Dünhofen

Jürgen Dünhofen creates installations with lenses from telescopes, microscopes, or magnifying glasses on wooden tripods to make projected landscapes blurry or to dismantle images. The creations are the interpretations of his identity to view from afar and the ego that is difficult to see as it functions as reflected light in front of the retina. The artwork regards the act of pausing and observing the world through the sculptures as indicative of the struggle of focusing on the here and now. The busied mind leaves little space for such reflection. The images refracted through the lens become the metaphors of his private discourses from family relations which form the background and the semantics implicated in the regional discourses of his native South Africa as well as his time spent in South Korea.



### **The Creative Block**

**Artists:** Various

**Medium:** Mixed **Entity:** Spier Arts Trust

**Curator:** Tamlin Blake

Administered by Spier Arts Trust, The Creative Block includes artists who've been accepted to participate in the programme. They transform blank blocks of various sizes which they're given in any way they wish, using any media they wish. This provides





Tlotlo Lobelo , *True Self*

Southern African artists – both established and emerging - with the opportunity to earn income immediately; expand their artistic territory; and have a platform from which to experiment. Each block is a unique and affordable artwork with the artist's biography on the back. Artworks are submitted for critique and the best are purchased for resale to patrons and the general public. It is an artist career development opportunity because the chief curator's critique, is akin to a master class. The result is a collection of artwork, similar in size only – each block reflects a unique artistic experience and style – together these display a magical, rich and striking expression of Southern African art. Since 2004 there have been more than 250 artists contributing to the programme.

#### **True self: Open Dialogues**

**Artists:** Alex Msibi, Cedrick Kwata, Johan Stegmann, Lehlogonolo Mashaba, Nkhesani Rihlampfu, Tatenda Chidora and Leanne Olivier

**Medium:** Various

**Curator:** Tlotlo Lobelo

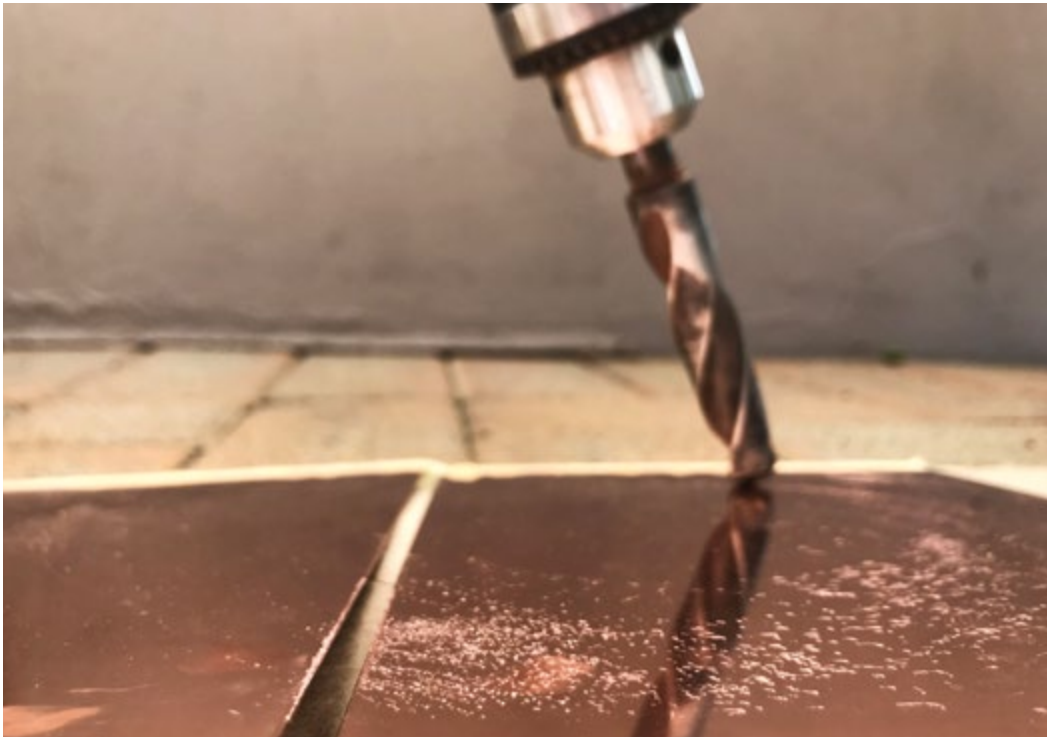
What is the true Self? Truth refers to something that is, something tangible, something factual and something in its actual state. *Open Dialogues* is a body of work in pursuit to find meaning, reaction and evoke an immersive experience. The results is a unique conversation that explores time, space, colour and materials with contemporary works that challenge traditional boundaries, with subject matter and concepts that reveal an honest and intellectual meaning. The exhibition reveals a symbolic expression of emotions and ideas that creates a dialogue between the viewer and the artwork, broadening their capacity to viewing things in an intellectual and self-reflexive manner.

#### **Vuurdans**

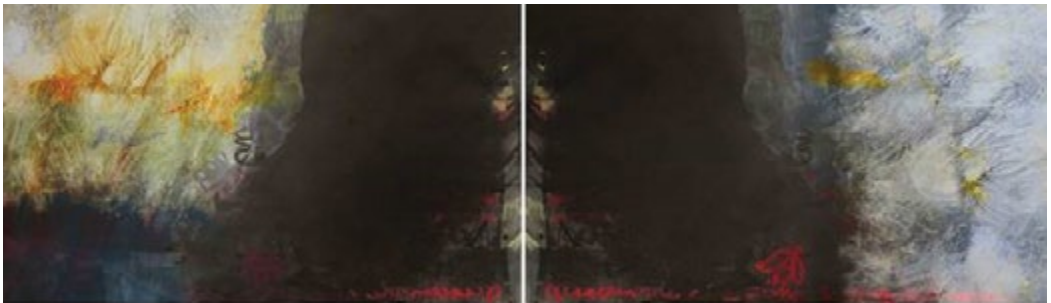
**Artists:** Alta Botha, Caro Fine, Carol Sachs, Denise Woodgate, Donne Rundle, Elfriede Dreyer, Ingrid Coerlin, Janet Holding, Mariétta van Rooyen, Mary-Jane Morris, Mieke Machiels, Rosa Snyman Wessels and Terry Zoeller

**Medium:** Various / **Entity:** CAP art group

**Curator:** Elfriede Dreyer



Architectus Konstruksie



Vuurdans

Vuurdans handel met die Groot Vuur van 7 tot 12 Junie 2017 toe grootskaalse brande die Tuinroete – en veral Knysna - getref het. Ongeveer 1000 geboue, huise en informele wonings is vernietig en mense het gesterf. As die grootste vuurramp wat die omgewing sedert 1869 getref het, het die verwoede en tsunami-agtige Groot Vuur onmeetlike pyn, verlies en 'n landskap van verwoesting agtergelaat. Tog moet die Groot Vuur noodwendig ook in die groter perspektief van aardverwarming en vuur ekologie beskou word: in sekere ekosisteme is vuur

: 'n sistemiese proses wat 'n noodsaaklike bydrae lewer tot habitat hernuwing, soos met die Kaapse fynbos wat vuur nodig het om te ontkiem, te vestig en te reproduseer. Die uitstalling behels kunswerke van die CAP (Contemporary Art Practice) groep kunstenaars, afkomstig uit die Tuinroete omgewing, wat op direkte of indirekte wyse almal die brand ervaar het: deur wonings wat verwoes is; óf die angs van dreigende verwoesting en ontruiming; óf die trauma van vriende en familie wat getref is en verliese gely het. Die werke handel met hierdie emosies,





The Walter Battiss Company

sowel as met die siklus van lewe en dood in die natuur en in mense se lewens. Die CAP kunstenaars werk onder mentorskap van Prof Elfriede Dreyer - kurator, akademikus en kunstenaar - wat ook die kurator van hierdie uitstalling is.

*Fire Dance* deals with the Great Fire of 7 to 12 June 2017 when large-scale fires hit the Garden Route – and especially Knysna. About 1000 buildings, houses and informal homes were destroyed and people died. Being the biggest fire disaster to hit the area since 1869, the furious and tsunami-like Great Fire left behind immeasurable pain, loss and a landscape of destruction. However, the Great Fire should also be considered in the bigger perspective of global warming and fire ecology: in certain ecosystems fire is a systemic process that makes an essential contribution to habitat renewal, as with the Cape *fynbos* that needs fire to germinate, establish and reproduce. The exhibition entails artworks of the CAP (Contemporary Art Practice) group of artists that hail from the Garden Route area and all experienced the fire directly or indirectly through homes that were destroyed; the angst of looming destruction and evacuation; or the

trauma of friends and family that were hit and suffered losses. The works deal with these emotions, as well as with the cycle of life and death in nature and in people's lives. The CAP artists work under mentorship of Prof Elfriede Dreyer - curator, academic and artist – who is also the curator of this exhibition.

**Walter Battiss**

**Artist:** Walter Battiss

**Medium:** Reproduced digital prints from screens **Curator:** Eduard du Plessis

**Gallery:** The Walter Battiss company

All prints are true and authentic copies of original artwork by Walter Battiss, which copies have been lawfully compiled with full acknowledgement and consent of the copyright holder. Originally-numbered silkscreens, artists' proofs, sketches, water colours and oil paintings are scanned, colour corrected and digitally printed by master digital printers. Our printers use only the best products: 308gsm acid-free cotton rag paper and light-fast archival pigment inks. Every print is hand-embossed with the Walter Battiss signature. All prints are printed with Archival Pigment Ink on 308gsm Acid Free Cotton Rag Paper and range in size from A5, A4, A3 and A2 up to 500mm x 710mm.

# 2018 ABSA L'ATELIER ART COMPETITION

AFRICA'S YOUNG ARTISTS CALLED TO GIVE ART LIFE AND ENTER  
[www.lateliercompetition.com](http://www.lateliercompetition.com)

For thousands of artists across Africa whose creativity is their livelihood, art gives life. Now, the continent's flagship visual arts competition for emerging artists, Absa L'Atelier, is asking these artists to *Give art life* as it calls for entries into this year's contest.

This inspiring theme of the 2018 competition reflects the idea that the prestigious Absa L'Atelier gives African contemporary art, and the talent behind it, a platform to thrive.

This has been augmented even further this year with the competition being opened up to two more African countries, namely Nigeria and Namibia. This brings to 12 the number of countries participating in the competition. The other countries include South Africa, Botswana, Ghana, Zambia, Kenya, Uganda, Tanzania, Mauritius, Seychelles and Mozambique, and all professional and self-taught emerging artists aged 21 to 35 from these countries are invited to enter.

The Absa L'Atelier art competition enters its 33<sup>rd</sup> year in 2018, marking another fruitful year of collaboration between primary sponsors Absa and South African National Association for the Visual Arts (SANAVA). Together, these partners aim to help further winners' careers by providing them with unparalleled industry opportunities.

For the main and Gerard Sekoto award winners this includes a six-month and three-month art residency, respectively, at the Cité internationale des arts in Paris. The Gerard Sekoto Award is made possible through a partnership between Absa, SANAVA, the Alliance Française of Southern Africa, the Institut Français Afrique du Sud and the French Embassy in South Africa. While the main prize also features a cash prize of R330 000 and is open to all entrants, the Gerard Sekoto Award is reserved for the most promising South African artist who has previously entered the L'Atelier.











Similarly, the first Merit Award prize comprises a three-month art residency at the Bag Factory in South Africa; the second Merit Award, a two-month art residency at the Sylt Foundation, on the island of Sylt in Germany, and the third Merit Award, a one-month art residency with the Ampersand Foundation in New York, USA. All entrants are eligible for the Merit Award prizes.

All Top 10 finalists in the competition are also placed on a two-day art professionalism course to assist them in managing their careers – a vital aspect in helping young artists turn their talent into profitable businesses.

Dr Paul Bayliss, Absa Art and Museum Curator, says the competition has played a significant role in the careers of many influential visual artists from across the African continent, particularly the winners, who have benefited from the exposure afforded to them through the residencies.

“Since extending the competition to other African countries, the response from young,

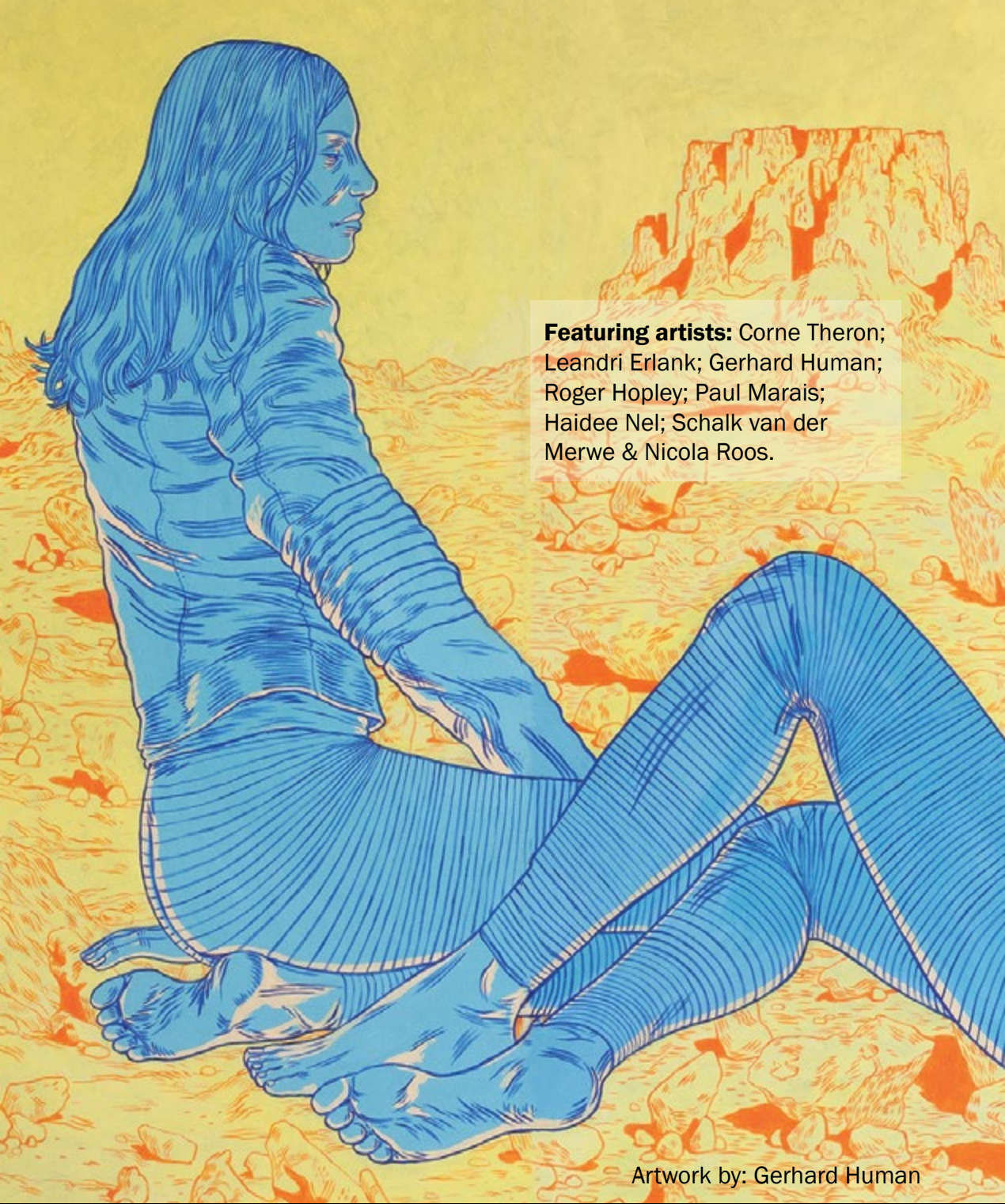
up-and-coming artists has been incredible. This bears testament to the fact that emerging artists realise the immense value L’Atelier adds to their careers. It has been very encouraging to see Africa’s young artists making the most of the opportunities that are being created to support and help grow their careers. It’s important not only that artists take advantage of these opportunities, but that they put their best works forward when doing it,” says Bayliss.

To enter the 2018 competition, artists simply need to visit the L’Atelier website at [www.lateliercompetition.com](http://www.lateliercompetition.com), click on the ‘enter L’Atelier 2018’ button, and complete the required information. Registration opens on 1 February 2018 and closes at the end of April 2018.

Artists who have previously entered the competition need to register once again if they wish to enter in 2018.

Art work used with kind permission **Banele Khoza**, 2017 L’Atelier Gerard Sekoto Winner.





**Featuring artists:** Corne Theron;  
Leandri Erlank; Gerhard Human;  
Roger Hopley; Paul Marais;  
Haidee Nel; Schalk van der  
Merwe & Nicola Roos.

Artwork by: Gerhard Human

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# ANINA DEETLEFS & YDI COETSEE

RUST-EN-VREDE GALLERY / 20 MARCH - 2 MAY 2018

[www.rust-en-vrede.com](http://www.rust-en-vrede.com)



Ydi Coetsee, *Blou Mat, Blue Carpet*, 50 x 50cm

**The Sanlam Portrait Award 2017 TOP 40 exhibition has officially started its nationwide tour at the university of Johannesburg Art Gallery in February 2018. Initiated in 2013 by Rust-en-Vrede Gallery in Durbanville, Cape Town, the Sanlam Portrait Award, now in its third iteration, has become firmly established as an attractive biennial competition on par with the many art competitions open to South African artists.**

Portraits that engage the viewer intellectually and emotionally, are what make this practice still relevant and exciting today.

Anina Deetlefs and Ydi Coetsee, two of the artists that entered the 2017 competition, both share different takes on this traditional genre - Deetlefs via her soft collage-like rendering of skin, peeling away the layers to reveal our humanity, and Coetsee by exploring the potential of interiors as a nostalgic composite of portraiture and still life.

Anina Deetlefs has found her niche in large-scale portrait studies which she approaches with meticulous detail and a delicate sensitivity – an approach which earned her a merited Top 100 spot in the Sanlam Portrait Award 2017 competition. Deetlefs's new body of work, entitled "SKIN", revolves around the





Ydi Coetsee, Selfportret,  
*Soos op die Aand van die Aanval*



Anina Deetlefs, *Self Portrait*

concept of layers and is a continuation of the theme which she explored in her competition entry.

Deetlefs delves into the complex dichotomy of skin, regarding it as a shell – both internally and externally. It is the barrier protecting the true individual, yet leaving him/her bare to scrutiny by others. Only by peeling away the various layers will one meet the soul that resides within.

The mixed media technique Deetlefs applies to the canvas strongly contributes to the idea of the individual as multi layered, not only in a physical sense, but in a mental and spiritual capacity as well. Certain areas are left completely bare except for a couple of lightly drawn lines on an unpainted canvas, while other areas consist of layers of thinly applied oil, creating a literal equivalent to the metaphorical transparency Deetlefs reflects on in her subject matter.

Ydi Coetsee showed a knack for creating an emotionally charged portrait with just the right balance of vulnerability, technique and narrative in her Sanlam Portrait Award 2017

entry. It is the daring emotional impact of the work coupled with Coetsee's hauntingly nostalgic application of thinly layered paint that earned her a place in the coveted Top 40.

Coetsee continues to delve into these emotive qualities in her upcoming exhibition at Rusten-Vrede Gallery. "*Bly / Stay*" is a nostalgic and pensive take on interior painting. Coetsee believes that interiors have the potential of being both still lives and "portraits", relying on objects to accentuate a person, an encounter or a narrative moment.

Rooms, passages, halls and the objects inside them speak to the viewer because they are ordinary and recognisable. Yet these familiar interior objects also have the ability to alienate the viewer, underlying their "otherness" in indeterminate ways. In some of the works the interiors are empty and long for companionship, urging the viewer to "stay" and reflect, whilst in others the interior summons the viewer to an already cheerful space. The tension in these images – between hospitality and hostility – is a theme Coetsee is only starting to explore, but that she hopes will stir something in the viewer's own memories, acting as catharsis and compelling them towards self-reflection.

Ydi Coetsee's Sanlam Portrait Award entry can be seen alongside the other 39 selected portraits during the nationwide tour at the following venues:

University of Johannesburg Art Gallery from 8 February to 7 March

Kwazulu Natal Society of Arts Gallery, Bulwer, Durban from 11 to 29 April

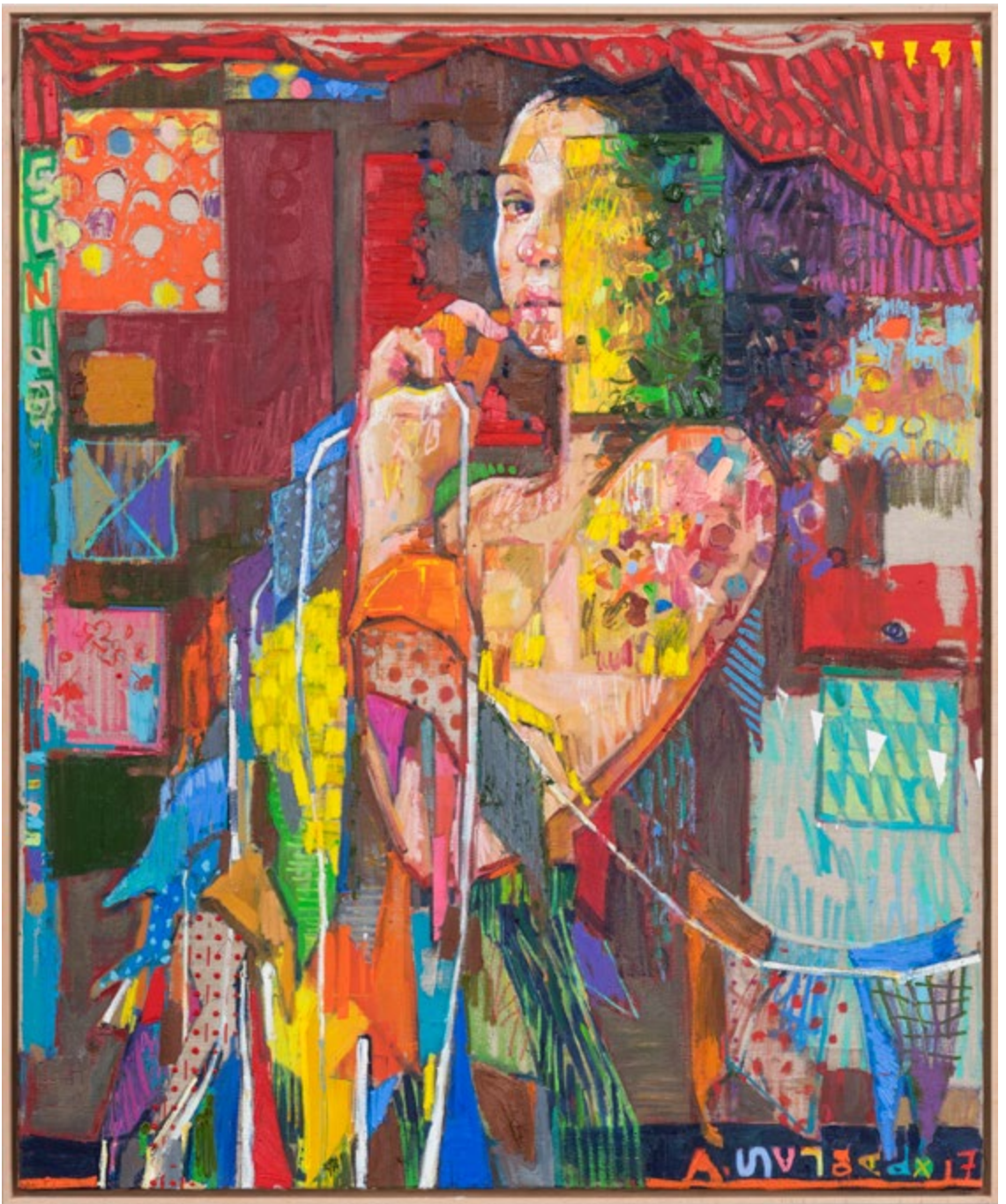
GFI Gallery, Port Elizabeth from May to June 2018 (exact dates TBC)

Centenary Gallery, Free State Festival, UFS, Bloemfontein from 8 to 27 July

Knysna Fine Arts, Knysna, August 2018 (exact dates TBC)

George Museum, George, September 2018 (exact dates TBC)





## Dirty Linen (& The Nihilist's Alphabet)

Andrew Salgado

15 February - 23 March

[www.christophermollerart.co.za](http://www.christophermollerart.co.za)



# COLLECTIVE 2018

ELEVEN ARTISTS FROM NELSON MANDELA BAY EXHIBIT  
AT THE RK CONTEMPORARY ART GALLERY IN RIEBEEK KASTEEL



Anton Momberg

For the first time ever, 11 high profile professional artists from Nelson Mandela Bay will be collectively exhibiting in the Western Cape, at the newly opened RK Contemporary Art Gallery in Riebeeck Kasteel. Entitled "Collective 2018: 11 Artists from Nelson Mandela Bay" the exhibition will run from Sunday 4 March until Tuesday 3 April. The 11 artists represented in the exhibition are: Anthony Harris, Anton Momberg, Bretten-Ann Moolman, Donvè Branch, Lydia Holmes, Mike Spittal, Estelle Marais, Greg Kerr, Jaco Benade, Lookout Sibanda and Brünn Kramer.

## Art works that will form part of South African history

As part of this exciting exhibition, Anton Momberg will be exhibiting three of 11 prototype bronze sculptures entitled "The Freedom Statues" which depict South Africa's official languages. Momberg, who is said to be one of South Africa's finest sculptors, was commissioned by the Department of Human Settlement and the Eastern Cape Government to create these statues as part of a massive art installation that will stand at the centre of a new development in Qunu which is aimed at celebrating the memory of Madiba. The completed memorial will include a presidential library, schools, higher learning institutions and

housing – with Momberg’s statues occupying pride of place in the heart of it all. The 11 official languages, following Momberg’s 18 months of creation, are represented by a series of children dancing and playing, and the completed pieces will measure in at an impressive 3.5 metres high, each then standing on 40 metre high pillars. These will be linked with a separate sculpture of Mandela some distance away, looking up at these children.

The prototypes, or maquettes, for the statues are approximately 1 metre tall and will later be recreated in their full 3.5 metre height before taking up their place in Qunu. But until then they are taking part in this group exhibition at RK Contemporary - allowing visitors a glimpse of Momberg’s work which will form a part of South African history through their significant role in Madiba’s memorial.

**Collective 2018 artist line-up brings renowned artist to Riebeeck Kasteel**

Owner and curator of RK Contemporary, Astrid Mcleod, explains that in addition to Momberg’s Madiba memorial sculptures, visitors to the gallery to view the Collective 2018 exhibition will be treated to works by seven other renowned artists from Nelson Mandela Bay - artists with National and International profiles in fine art and ceramics - as well as two young up-and-coming emerging artists.

Amongst the line up are: Anthony Harris, an artist who is recognised and has exhibited both locally and internationally, and whose work was commissioned by the Mandela Bay Development Agency (MBDA) to celebrate Nelson Mandela’s 67 years of public service; Bretten-Anne Moolman, an artist whose work has been selected as one of the top 100 young artists in South Africa and who was selected for both the Nelson Mandela Metropolitan Museum Biennial and the Friends of the Art Museum ‘Skin’ Exhibition; Estelle Marais, who has travelled extensively, taught art – heading



Greg Kerr, *After Hours In The Potential Space*, 80x60cm, oil on canvas



Lydia Holmes, *Detail Cardinal Bertello shows off his Playtex support*, 45cm, Ceramic sculpture and found jewellery



Anthony Harris, *Deep Time Valley*, 49x25.5cm, oil on Board



B A Moolman, *Human Gesture 3*, 20x20cm, oil on canvas



Detail, Jaco Benade

the Fine Art departments of three universities – and held 15 solo exhibitions and participated in more than 100 group shows; Greg Kerr, a celebrated artist and former professor of fine art at Stellenbosch University who spent much of his working life as a teacher and academic, while pursuing a very successful career as an artist; and Jaco Benade, a painter whose sensitive portrait and landscape studies are much sought-after, not only for their visual beauty but also for their fine artistic qualities. Exhibiting in other mediums are Donve Branch, an award-winning potter who specialises in pit-fired pottery, and Lydia Holmes, an award winning ceramicist who also works in print and

mixed media. The young emerging artists on the exhibition are painter Brunn Kramer and ceramicist Lookout Sibanda – both names to be watched as they leave their mark on the art world.

RK Contemporary opened its doors in August 2017 and specialises in high-end, highly collectable contemporary artworks. This particular exhibition sees McLeod collaborating with Anthony Harris and Mike Spittal, who jointly curated *Collective 2018*. For more information contact Astrid McLeod on 083 6533 697 or email [art@rkcontemporary.com](mailto:art@rkcontemporary.com)



# Stop stop click: A group exhibition

opening 1 March 2018



Justin Dingwall - Albus Series

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www.eclecticacontemporary.co.za  
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## Abandoned Garden - a group exhibition

Opening 1 March 2018



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Alet Swarts - Waiting for space and time to intervene

# BEN COUTOUVIDIS

WITH ECLECTICA CONTEMPORARY / OPENS 05 APRIL 2018

By Dr Danny Shorkend

**I had the pleasure of visiting the studio of artist Ben Coutouvides, who is to present a series of works at Eclectica Contemporary. His exhibition opens on the 5 April 2018.**

We began our conversation by taking a cursory glance at his artistic background. He studied Fine Art at Rhodes University, where his father, a lecturer in the department, taught the young artist drawing. He is grateful that he has managed to continue as a professional artist and at one time was represented for a while by Johans Bormann.



We further discussed his major thematic interest which has to do with a search for home. This is investigated through landscape in the main, how land both shapes and is shaped by human habitation within the land. “Can one find a home in the world?” says the artist quite simply and emphatically. This question and the subsequent transformation of land, of the intrusion – at times – of the city is further complicated by the movement of generations, and in that regard the history of his own family’s movement from Europe to South Africa is interesting.

This intrigue with nature in relation to culture and history is reflected in his working process, whereby he collects wood carvings from Cape Town’s Milnerton market, and through various kinds of splicing, breaking and reconfiguring, together with a deep sensitivity to material (he cites three distinct kinds of wood in this regard that each speak to an African, a South African and an “alien” provenance) he manages to allow the figurative and the landscape as subject to resonate strongly. In this regard, material and application have what he termed “a valency of meaning”, by which I understand that his art speaks to the capacity for meaning-making at once harmonious and full of tension, which allows the image to, as it were, convey a narrative.

However, all this was in the abstract. So, the idea, the spirit would have to be embodied and we thus went through some art works, including some of those that will be shown at his upcoming exhibition. What is particularly appealing to me is Coutouvides’ strong drawing ability coupled with his almost feverish multiple layering of paint, the very

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*“His process seems relentless – contemplative and yet vigorous; sequential and yet teeming with raw emotion.”*





physicality of the substance. This would supplement his dual interest in sculptural forms. He appears fascinated by structure, by anatomy, by the puppet-like, pseudo-reality of wooden figures as he alters and recombines what exists, seemingly creating a kind of spirit embodied in what is yet wholly artificial, silent, inanimate matter.

His work ethic is evident, exhibiting a keen eye. A glance at his work in progress sketch book would be a learning aid to any would-be artist. His process seems relentless – contemplative and yet vigorous; sequential and yet teeming with raw emotion. One senses a kind of intellectual astuteness to concepts of anatomy and classical form and yet this breaks down in the haze-like, vibrating, shimmering quality he manages to expunge from his paint use. It's as if "the centre cannot hold" - a modernist idea that perhaps reached its apex in post modern discourse. Indeed, the series that he will present, namely "Chimera beings", a reference to the patron saint of surgeons, seems to implicate the very idea of post modernism: hybridity, surface, incessant movement and change. It seems to further suggest the oddity of seeming incongruent juxtapositions. In fact, he will combine



his sculptural icons and paintings, the paintings themselves revealing an odd, seeming incomprehensible duality of subject and appearance.

Having said that, there does seem to be a unified thread: A shimmering light amidst a certain stasis, where "home" is found in the studio, in the garden (a kind of cultivated and tamed nature) and perhaps in searching for ways to fit otherwise incoherent components into a body, that is then able move, speak and reintegrate in meaningful ways with the very soil beneath the feet. Ben Coutouvidis's exhibition should certainly open the mind and heart in exciting ways.

# BUSINESS ART

INVESTMENT ART, NEWS & AUCTIONS



Tretchikoff, *African Madonna*, Image (Bonhams)



## THE SOUTH AFRICAN SALE

Wednesday 21 March 2018  
New Bond Street, London

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\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](http://bonhams.com/buyersguide)

# BONHAMS

THE SOUTH AFRICAN SALE AT BONHAMS IN LONDON  
WEDNESDAY 21ST MARCH 2018

[www.bonhams.com](http://www.bonhams.com)



Gerard Sekoto, *A Township Street*, estimate £40,000 – 60,000

**The South African Sale takes place on Wednesday 21st March at Bonhams in London. Featuring a strong selection of works, it includes a still life of Gladioli and Fruit by Irma Stern which leads the auction with a pre-sale estimate of £80,000 – 120,000.**

Executed towards the end of her life in 1960, the present lot is an excellent example of how well Stern selected different varieties of both flowers and fruit to create beautiful and interesting compositions. Here the green stems of the gladioli are energetically leaping out of the disproportionately small vase and out into the bright yellow room, which we imagine, Stern is painting in. A variety of tropical fruits are scattered around the base of the vase on a deep red and green tablecloth. The amount of energy within

the painting is nonetheless evident with the fruit almost spilling over the edge of the table and canvas. Stern's use of warm, Mediterranean colours in this still life is evidence that her trip to Spain in 1960 added a significant amount of artistic energy to her work.

Bonhams are also delighted to be offering *Profile figures* by Alexis Preller (estimate £50,000-80,000). Part of the *profile figure* series which he completed in 1967, the present lot is remarkably similar in composition to his earlier work *The Gateway* of 1949. The two heads facing inwards at one another are based on a small wooden carving originating from Kenya which the artist affectionally referred to as his *Household God*. Rich in colour this version is also a good example of Preller's obsession with both Ancient Greece and astronomy.





Alexis Preller, *Profile Figures*, estimate £50,000 – 80,000



Irma Stern, *Still life of Gladioli and Fruit*, estimate £80,000 – 120,000

The March sale also includes a bustling township scene by Gerard Sekoto (estimate £40,000 - 60,000). Born in the eastern Transvaal in 1913, Sekoto moved to Sophiatown in 1939 as a young man following his father's death. A township renowned for its vibrant black culture, his experience there is portrayed in this current work. Energetically painted with a palette knife, the orange and pink tones hint at the scorching summer weather. Deliberately painted with a romantic quality, Sekoto has overridden the harsh reality that many experienced in the townships.

Further highlights of the South African Sale include a fine Nisini cast of *The Bushman Hunter* by Anton van Wouw. One of his most recognisable sculptures it is estimated £40,000 - 60,000. *St Francis of Assisi* by the Polly Street artist Sydney Kumalo (estimate £30,000 - 50,000) and *African Madonna* by Vladimir Griegorovich Tretchikoff (estimate £30,000 - 50,000).

# STRAUSS & CO.

## DEBUT CONTEMPORARY ART AUCTION IDENTIFIES THE NEXT GENERATION OF STARS

www.straussart.co.za

**The hubbub of a working harbour provided the backdrop for Strauss & Co's inaugural contemporary art sale, the first such auction in South Africa to focus exclusively on this burgeoning category of art.**

Held in a stylishly transformed warehouse adjacent to Duncan Dock in the Port of Cape Town, the hour-long sale comprised 71 lots representing three generations of contemporary artists and generated total sales of R13.551 million, with a sell-through rate of 80%.

As circumstances would have it, the specialist sale coincided with the auspicious arrival of the RMS St Helena, one of only four surviving Royal Mail Ships in the world. The ship had received a celebratory send-off when it departed from the South Atlantic Ocean island of St Helena earlier in February as it embarked on its final working voyage to Cape Town, having served the island for 27 years.

The successful sale affirmed the reputation at auction of senior artists like Robert Hodgins, William Kentridge, Karel Nel and Penny Siopis, but also – and importantly in the context of this new sale – uncovered collector appetite for works by a younger generation of artists, notably painters.

This enthusiasm was registered early on when rival bidders vied for Lisa Brice's gesso work depicting lovers kissing, *Untitled* (2006). This formative work was knocked down for R250 096, more than double the high estimate.

The following lot, *Kiss, Kiss* (2013), a striking oil work by Georgina Gratrix, was also the

subject of intense competitive bidding and eventually sold for R318 304, more than double the high estimate.

In the lead-up to knocking down Gratrix's work against the background clangour, auctioneer Bina Genovese remarked: "I am sorry about the noise, but we are after all in the docks."

Cape Town painter Jake Aikman's *Adrift II* (2014), a mesmerising canvas with an oceanic theme, had seven telephone bidders competing but was eventually secured by a commission bidder for R250 096, trebling the high estimate.

Similarly, multiple telephone bidders initially chased after Mongezi Ncaphayi's ink and mixed-media diptych, *Treasure Hunt* (2017), which eventually sold for R193 256, trebling the high estimate.

Bidding at the auction was robust from the outset, with works by Zander Blom and David Koloane early on selling for above their high estimates.

The top lot at Strauss & Co's contemporary sale was a charcoal drawing from William Kentridge's stop-animation film, *Felix in Exile* (1994), which fetched R2 273 600, within its estimate.

A generation older than both Kentridge and Koloane, late-career bloomer Robert Hodgins performed reliably well too. *Drunk in the Docks* (1996-97) is an autobiographical painting evoking London-born Hodgins's arrival at Cape Town's harbour in 1938. It sold for R1 250 480 and was the evening sale's second highest lot by value.





Georgina Gratrix, South African 1982, *Kiss Kiss*, 2013, signed on the reverse oil on Belgian linen, 120 by 90cm.  
SOLD R318 304 auction record for the artist

*“This enthusiasm was registered early on when rival bidders vied for Lisa Brice’s gesso work depicting lovers kissing,”*



Lisa Brice 1968, *Untitled*, signed and dated 06, gesso and water soluble crayon on canvas, 91 by 71cm SOLD R250 096



Cyrus Kabiru, 1984, *Kwa Kubadilishana Utamaduni, Macho Nne*, 2017, SOLD R 204 624

Hodgins, whose arresting *Stones in a Pink Field* (2000) sold for R852 600, is part of an influential generation of artist-teachers associated with the art school at the University of the Witwatersrand. Strauss & Co's sale also included important pieces by former Wits faculty like Karel Nel, Walter Oltmann and Penny Siopis.

Nel posted the third biggest individual result when *Schism I* (1993), a pastel and sprayed pigment drawing of foliage and studio objects, sold for R1 023 120, well above its high estimate. Reflecting its status as a classic example of Siopis's breakthrough "Cake paintings" series, *Cake* (1982) sold for R852 600, achieving the fifth biggest sale price. Oltmann's brass wire sculpture, *Locust* (2004), sold for R193 256, also well above its high estimate.

While painting and drawing dominated the list for top individual works sold, photography – a medium closely associated with new forms of post-apartheid artistic expression – also performed well. Befitting his reputation, David Goldblatt secured two extraordinary results. On that very evening he was being honoured with a dinner to mark the opening of his survey exhibition at the Centre Georges Pompidou, Paris, Goldblatt's landscape scene, *The Road to Nqondwana, Transkei* (2007), sold for R329 672. An earlier lot titled *Saturday Morning at the Hypermarket: Semi-final of the Miss Lovely Legs Competition*, Boksburg (1980) sold for R295 568, above its high estimate.

Two generations younger than Goldblatt, twin brothers Hasan and Husain Essop's elegant architectural photograph from 2011 of the *Dome of the Rock, Jerusalem*, sold for R62 524, also above the high estimate.





Karel Nel, 1955, *Schism*, signed and dated 1993, pastel and sprayed pigment on bonded fibre fabric, 230 by 174cm, SOLD R1 023 120

Although strongly focussed on South African art, Strauss & Co's contemporary sale included a selection of art from the African continent. Kenyan artist Cyrus Kabiru is best known for his hand-made sculptural eyepieces, an example of which was on offer with a photographic portrait. The pairing of Kabiru's sculpture and photo fetched R204 624, above the high estimate.

Introduced with a view to expanding Strauss & Co's offering in a maturing art market, the specialist contemporary sale established new auction records and benchmark prices for artists Jake Aikman, Patrick Bongoy, Jan-

Henri Booyens, Wim Botha, Joni Brenner, Lisa Brice, Hasan & Husain Essop, Claire Gavronsky, Georgina Gratrix, David Goldblatt, Cyrus Kabiru, Mongezi Ncaphayi, Karel Nel, Walter Oltman, Guy Tillim and Diane Victor.

Twenty per cent of the net proceeds from the inaugural contemporary sale have been earmarked for the Strauss & Co Bursary Fund, an initiative aimed at providing bursaries for post-graduate art and art history study at major South African universities. The next contemporary sale will be held in February 2019 and will once again, coincide with the Investec Cape Town Art Fair.

# STRAUSS & CO.

IMPORTANT SOUTH AFRICAN AND INTERNATIONAL ART, DECORATIVE ARTS  
& JEWELLERY, MONDAY 5 MARCH 2018, VINEYARD HOTEL, NEWLANDS, CAPE TOWN  
[www.straussart.co.za](http://www.straussart.co.za)



Erik Laubscher, *Still Life with Coffee Pot and Fruit*, signed and dated '52 oil on canvas, 49 by 60cm, R1 500 000 – 2 000 000



Hugo Naudé, *Silverfontein, Namakwaland*, signed, oil on canvas, 55 by 60cm, R500 000 – 700 000



Alexis Preller, *Ritual Bull*, signed and dated '62, oil on canvas, 85,5 by 100,5cm, R1 200 000 – 1 600 000



Alexis Preller, *The Herald*, signed and dated 55, oil and sand on canvas, laid down on panel, 38 by 44,5cm, R900 000 – 1 200 000

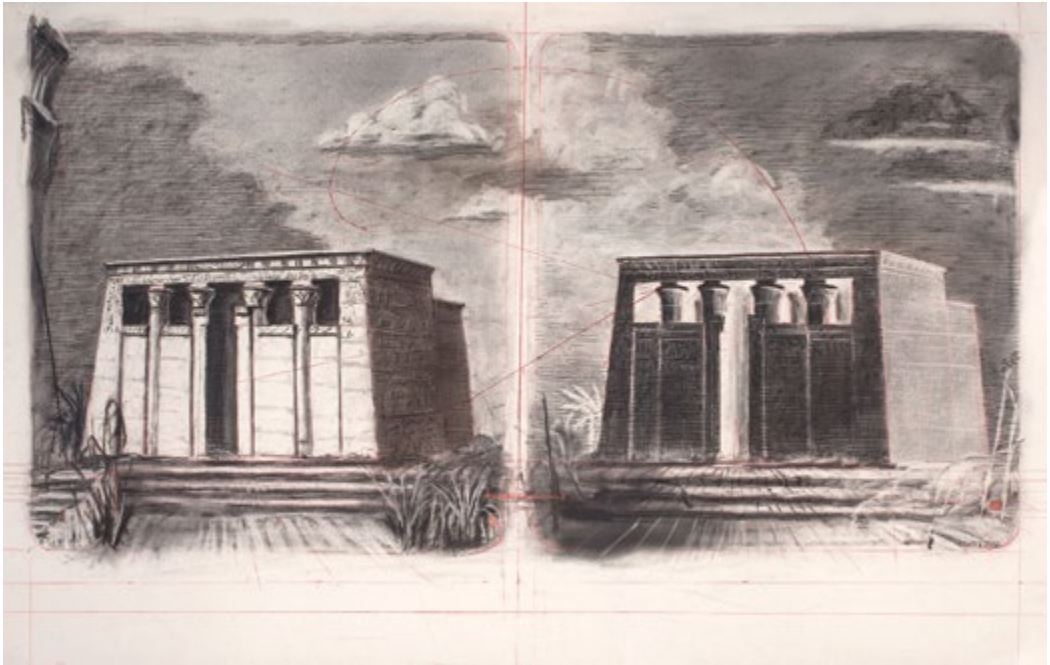


Robert Hodgins, South African, 1920-2010, *Study After Michelangelo No 1*, signed, dated 2009 and inscribed with the title and the medium on the reverse, oil on canvas 90 by 90cm, R 350 000 - 500 000

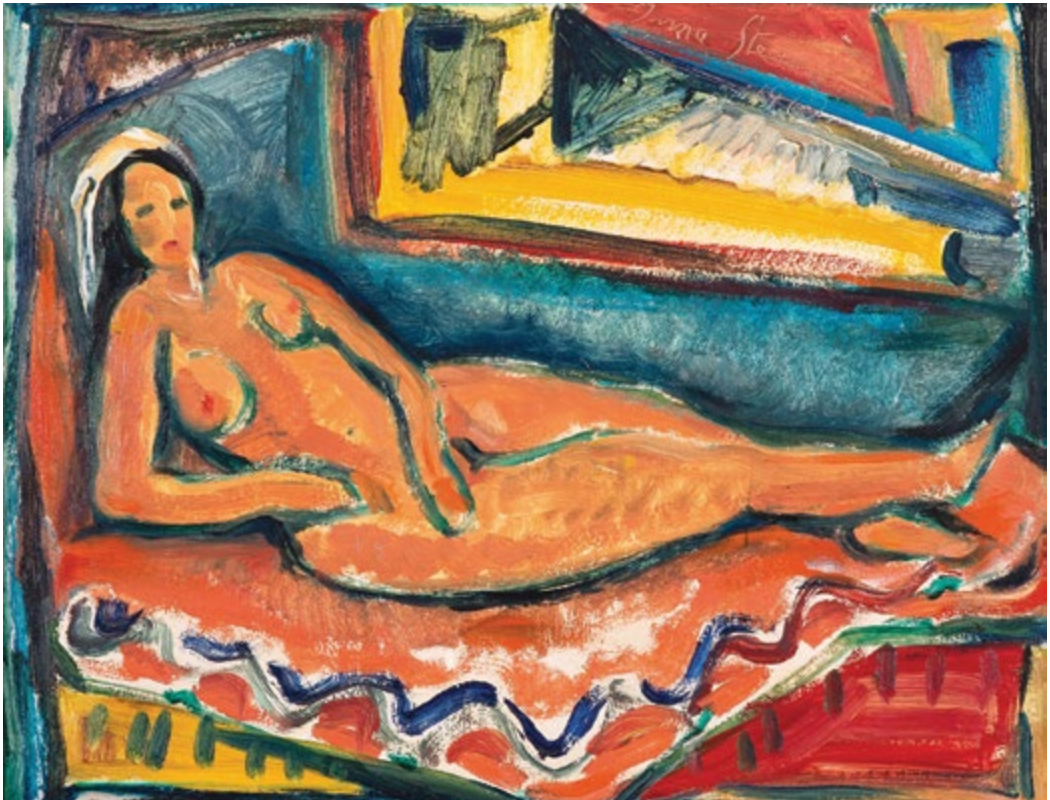


Gerard Sekoto, *The Donkey Water Carrier*, circa 1939, signed oil on canvas board, 24 by 34cm, R1 000 000 – 1 500 000





William Kentridge, *Drawing for The Magic Flute (Latopolis)*, 2004, signed, charcoal, pastel and coloured pencil on paper, 102 by 159cm, R1 000 000 – 1 500 000



Irma Stern, *Reclining Nude*, signed and dated 1962 oil on board, 34 by 43cm, R1 000 000 – 1 500 000

# ASPIRE ART AUCTIONS

SPEARHEADING CHANGE IN THE SA AUCTION MARKET

[www.aspireart.net](http://www.aspireart.net)

Aspire Art Auctions brings an exciting mix of fine art to its upcoming show in Cape Town on March 25 at The Avenue, the V&A Waterfront. Headlining the work on offer is a rare Alexis Preller intaglio work from 1970, *Gold Angel (Arêté)*, exhibited on his very last show at the Goodman Gallery. Among other modern art highlights are two other significant works by Preller – one expressionistic early work, of dancing figures in an interior, *The Dance*, and a mid-period work from 1956, *Vase and head in profile*, which prefigures many of the themes and styles of his later work. Two beautifully rendered small sculptures by Sydney Kumalo are also on sale, titled *Figure on Bull* and *Leopard*, following on from the success achieved by Aspire in November 2017 at their Johannesburg sale. There, Kumalo's *Mythological Rider* fetched a world record R1 932 560.

The auction also has a special focus on contemporary art, an area in which Aspire consistently leads the auction market. Perhaps the most prominent work on offer in this area is an extraordinary piece by highly respected contemporary painter Robert Hodgins. This massive canvas was executed between 1997 and 1998, and was the eponymous work of his exhibition at the Goodman Gallery. *Night of the Awards* is a triptych measuring almost 2 metres by 5 metres, and is a brilliant example of Hodgins' renowned talents for colour and composition.

It is significant that some of the major works on the sale are from up and coming contemporary artists with a growing following and a dynamic in their work which is setting a new agenda in the South African art world, one focused strongly on race, gender and



Robert Hodgins, *Night of the awards, 1997 / 1998*

identity politics. One of the leading lights in this shift is Athi-Patra Ruga. This Cape Town-based artist works in performance and staged photography, in which he enacts an idiosyncratic world peopled with characters of his own making, all with humorous, colourful yet politically charged identities and fluid sexualities. Two outstanding works appear on the sale: *The Night of the Long Knives III (2013)*, a staged photograph set in the imaginary realm of Azania, and exhibited at the opening show of the prestigious Zeitz MOCAA contemporary art museum in Cape Town; and a tapestry work also from 2013, *Uzukile the elder*. This arresting piece is newly arrived on





consignment from the Fondation Louis Vuitton show in Paris entitled *Being There*, which featured new South African talent.

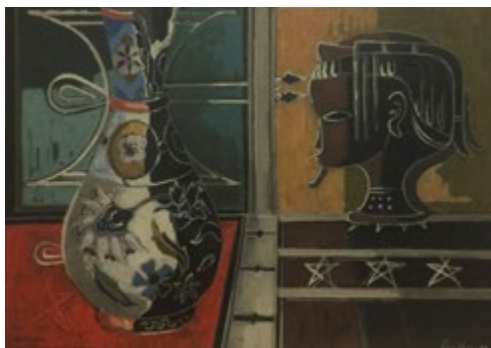
Another cutting edge South African contemporary artist also features prominently in the March sale. Mohau Modisakeng's work on the auction, from 2012's *Frames* series, *Untitled (Frame XVI)*, also features a character, one in a series of tableaux featuring the artist himself, staged in 'frames' of implicit violence, which are indicative of the global situation of the black body. In this particular instance from the series, the trope of the blinkers implies both violence and control over the subject. In another significant recent photographic performance work, *Passage* (2017), commissioned for last



Alexis Preller, *The Dance*, 1936



Above: Athi-Patra Ruga, *The Night of the Long Knives*. Below: Alexis Preller *Vase and Mask in Profile*, 1956.



year's Venice Biennale, Modisakeng muses on slavery, colonialism and forced migration. The work was exhibited to much acclaim in Cape Town late last year.

The prominence of these artists, and the urgency and necessity of the positioning and political intention of their work, means that they are ideal beneficiaries of the Aspire Art Auctions Artist's Resale Rights (ARR). Committed to the growth and development of the African art market, Aspire Art Auctions is

the first auction house in South African history to pay living South African artists royalties on the resale of their works of art. The initiative is undertaken entirely at Aspire's own cost, and demonstrates its commitment to the growth and development of the African art market, and in particular living South African artists.

Aspire's intention in implementing the scheme is to help ensure the development of the art industry by contributing towards the sustainability of the practitioners and the professionals that have made this market what it is today. Whilst this benefits established living artists, the ARR also builds a market for the future, and assists artists like Modisakeng and Ruga to benefit from their growing reputations.

Aspire has, to date, earned royalty dues through their sales for over 80 living South African artists, across the career spectrum. The upcoming Cape Town sale is no different, with its focus on contemporary work enabling many current local artists to benefit.



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# MODERN AND CONTEMPORARY AFRICAN ART AT SOTHEBY'S

AUCTION IN LONDON ON 28 MARCH

[www.sothebys.com](http://www.sothebys.com)

In 2017, Sotheby's, the world's oldest and largest internationally recognised firm of fine art auctioneers, confidently emerged onto the Contemporary African art scene, setting a new record total for a sale in this category and breaking world record prices for 25 African artists. Following their inaugural sale in May last year, Sotheby's second dedicated auction of Modern and Contemporary African Art will take place in London on 28 March 2018 and will include a carefully selected collection of paintings, photographs, drawings and sculpture from the 20th and 21st centuries, with a strong focus on the post-colonial era. Representing a wide range of artists from across the African continent, the sale will include works by 62 artists from 16 different countries, many of whom have rarely—if ever—been offered at international auction before.

According to Hannah O'Leary, Director and Head of Modern and Contemporary African at Sotheby's:

*"The international spotlight on Modern and Contemporary African Art is growing ever stronger as museums, critics and art fairs increasingly look to profile art from the region. Sotheby's first sale proved that if Modern and Contemporary African artists are given an international platform, demand from international collectors is there. Participants came from nearly 30 different countries on six continents, with over half of the lots sold for prices above their high estimate"*



Nicholas Hlobo, *Unxweme*, Estimate £40,000 - 60,000

Comprising 28 lots of the 111 lot sale, South Africa will once again be well represented within the Sotheby's sale room, with many works being amongst the sale's star lots. The world-renowned auction house will offer works by South African modern masters such as Irma Stern, Gerard Sekoto and J H Pierneef alongside works by contemporary artists such as Mikhael Subotzky, William Kentridge and Mohau Modisakeng. Sotheby's will also be offering two standout lots by internationally recognised artist Nicholas Hlobo, whose mixed media work 'Untitled' set a new world

***"Works by South African modern masters such as Irma Stern, Gerard Sekoto and J H Pierneef alongside works by contemporary artists such as Mikhael Subotzky, William Kentridge and Mohau Modisakeng."***





Gavin Jantjes, *Amaxesha Wesikolo ne Sintsuku (School Days and Nights)*, Estimate £25,000-35,000



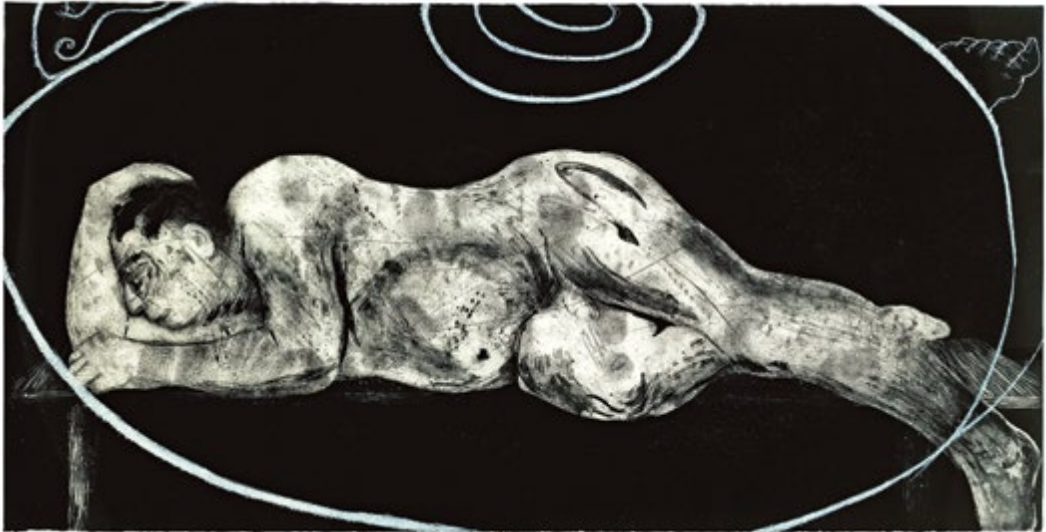
Pieter Hugo, *Alhaji Hassan with Ajasco, Ogere-Remo, Nigeria, The Hyena and Other Men Series II*, 2007, Estimate £18,000 - 22,000



Kudzanaï Chiurai, *Revelations II, State of the Nation series*, 2011, Estimate £5,000-7,000



Nicholas Hlobo, *lingqondi Zaseafrica*, Estimate £25,000 - 35,000



William Kentridge, *Sleeper And Ubu*, Estimate £12,000 - 18,000

record for the artist at Sotheby's Modern and Contemporary African Art sale in May 2017, selling for £60,000 (over R1 million).

Further highlights from this sale include works by Willie Bester, Gavin Jantjes, Athi-Patra Ruga, David Goldblatt, Brett Murray, Pieter Hugo and Dumile Feni alongside works by artists from the rest of the African continent, including Ibrahim Mahama, Njideka Akunyili Crosby and Pascale Marthine Tayou.

Sotheby's is also delighted to include in this sale a selection of works from the renowned collections of Ellen and Jerome Stern as well as Guy and Myriam Ullens: two couples with a passion for art collecting and a devotion to cultivating the arts with a global audience.

Sotheby's Modern and Contemporary African Art catalogue is now online: [sothebys.com/contemporaryafrican](http://sothebys.com/contemporaryafrican) / For enquiries please contact: +44 (0)207 293 5696 / [hannah.oleary@sothebys.com](mailto:hannah.oleary@sothebys.com)



*Hennie Niemann jnr*



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

**New works available at [hennieniemannjnr.com](http://hennieniemannjnr.com)**

# AUCTION ACTION

RESULTS, HIGHLIGHTS AND LOTS TO WATCH

---

## STRAUSS & CO LAUNCH CONTEMPORARY SALE

Contemporary Art Auction 17 Feb. - Top Auction Results

[www.straussart.co.za](http://www.straussart.co.za)



Robert Hodgins, *Drunk in the Docks*, Sold for R1 250 480



William Kentridge, *Drawing for Felix in Exile*, Sold for R2 273 600



Penny Siopis, *Cake*, Sold for R852 600



Georgina Gratrix, *Kiss Kiss*, Sold for R318 304  
Record For The Artist





Edward Seago, oil on board  
**SOLD R125 000**



View previous auction results at [www.rkauctioneers.co.za](http://www.rkauctioneers.co.za)  
011 789 7422 • 083 675 8468 • 12 Allan Road, Bordeaux, Johannesburg



**5<sup>TH</sup> AVENUE FINE ART AUCTIONEERS**

**GERARD SEKOTO, OIL**

TOWNSHIP STREET SCENE, 53 X 64, SIGNED & DATED 60



**ON AUCTION 15 APRIL 2018 ~ NOW ACCEPTING ENTRIES  
FOR THIS AUCTION ~ ENQUIRIES: STUART THOMSON**

**STUART@5AA.CO.ZA ~ 011 781 2040 ~ WWW.5AA.CO.ZA**

# AUCTION ACTION

RESULTS, HIGHLIGHTS AND LOTS TO WATCH

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## ASPIRE ART AUCTIONS

SPEARHEADING CHANGE IN THE SA AUCTION

Summer Auction - Cape Town on March 25 / Highlights

[www.aspireart.net](http://www.aspireart.net)



Alexis Preller, *Vase and Mask In Profile*, 1956



Alexis Preller, *The Dance*, 1936

---

## 5TH AVENUE FINE ART AUCTIONEERS

Record-Breaking Result Highlights of 18th Feb. 2018 Auction

[www.5thaveauctions.co.za](http://www.5thaveauctions.co.za)



**FRANS CLAERHOUT (SA 1919 - 2006) - LOT 150**  
**BRONZE, "THE SUN CATCHER", 31CM INCLUDING BASE**  
**SOLD FOR R 98000**



**FRANS CLAERHOUT (SA 1919 - 2006) - LOT 156**  
**BRONZE, "DONKEY", 36CM INCLUDING BASE**  
**SOLD FOR R 175000**



**WILLIAM KENTRIDGE (SA, BORN 1955) - LOT 154**  
**CHARCOAL, HEAD, 52 X 68**  
**SOLD FOR R 300000**

---



ASPIRE  
ART AUCTIONS



(Detail) Robert Hodgins, *A Night at the Awards*, 1997/8, oil on canvas, 198 x 446cm | Estimates: R2 000 000 - R3 000 000

SUMMER AUCTION IN CAPE TOWN | 25 MARCH 2018

*Historic, Modern & Contemporary Art*

Avenue | V&A Waterfront | 40 Dock Road

PUBLIC VIEWING

Friday 23 March 2018 | 10am - 5pm

Saturday 24 March | 10am - 5pm

Sunday 25 March 2018 | 10am - 3pm

AUCTION

Sunday 25 March | 5pm

SALE CONTACT & ENQUIRIES:

CAPE TOWN: 083 391 7235 | 083 283 7427 | [cpt@aspireart.net](mailto:cpt@aspireart.net)

JOHANNESBURG: 011 243 5243 | [enquiries@aspireart.net](mailto:enquiries@aspireart.net)

[www.aspireart.net](http://www.aspireart.net)



# AUCTION ACTION

RESULTS, HIGHLIGHTS AND LOTS TO WATCH

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## ASHBEY'S GALLERIES

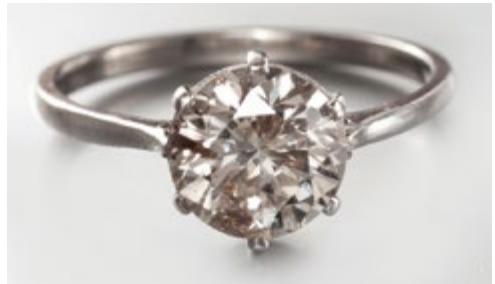
Fine Arts, Antiques & Collectables Auction

Auction Date: 15 March 2018

[www.ashbeysgalleries.co.za](http://www.ashbeysgalleries.co.za)



Willem Hermanus Coetzer (1900-1983) *Drakensberg, Transvaal, Trichardt'sda*, Oil on board Signed and dated 61 Titled verso 34 by 44cm R10 000 – 15 000



An 18ct White Gold and Diamond Solitaire R25 000 – 35 000



Herman van Nazareth, 1936, *Blue Head*, Sold for R80 000



Gregoire Johannes Boonzaier (1909-2005) *Abstract Figure*, Oil on board, Signed Gregoire and dated 1970 Signed and dated verso 79 by 22cm R25 000 – 35 000





## SELECT AUCTION

27 March 2018

VIEWING

Friday 23 - Monday 26 March

10am - 4pm

OMNI  
FINE ART AUCTIONEERS



#### ENQUIRIES

info@omni.co.za | 021 671 4497 | www.omni.co.za  
9 Hemlock Street, Newlands

*FynArts*  
HERMANUS

A Celebration of South African Arts

Tollman Bouchard Finlayson Art Award

**2018 Tondo Competition**

**Vintage**

First prize of R20 000, second prize of R10 000 and two merit awards of R5 000 each

**Finalists' tondi will form the Tollman Bouchard Finlayson Exhibition**

Hermanus Fynarts 8 - 17 June 2018



Details, rules and entry form  
[www.hermanusfynarts.co.za](http://www.hermanusfynarts.co.za)

For enquiries

[artcompetition@hermanusfynarts.co.za](mailto:artcompetition@hermanusfynarts.co.za)



BOUCHARD FINLAYSON  
A BOUTIQUE VINTAGE

# AUCTION ACTION

RESULTS, HIGHLIGHTS AND LOTS TO WATCH

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## RUSSELL KAPLAN AUCTIONEERS

17 Feb Auction result highlights

Next Art and Antiques Auction 02 April 2017

[www.rkauctioneers.co.za](http://www.rkauctioneers.co.za)



ROBERTS, KEVIN (SA 1965 - 2009), *Unknown Muse IV*, oil on panel, 29 x 22,5cm, 38000



HODGINS, ROBERT GRIFFITHS (SA 1920 - 2010), *Head*, oil on canvas, 60 x 60cm, 190000



SIOPIS, PENNY (SA 1953 - ), *Terror*, oil on paper, 21,5 x 28cm, 63000



BATISS, WALTER WHALL (SA 1906 - 1982 ), *Figures, Island Scene*, oil on canvas, 20 x 25cm, 115000



# Stephan Welz & Co. <sup>EST. 1968</sup>

FINE ART & DESIGN AUCTIONEERS <sup>TM</sup>

www.stephanwelzandco.co.za



Irma Stern | STILL LIFE WITH FRUIT | OIL ON CANVAS | R 2 000 000 - R 3 000 000

**AUCTION | JOHANNESBURG | 27 & 28 MARCH 2018**

VIEWING | 23, 24 & 25 MARCH | 10h00 - 17h00

Killarney Country Club | 60 5th Street | Houghton Estate | Johannesburg | 2198  
**011 880 3125** | [jhb@stephanwelzandco.co.za](mailto:jhb@stephanwelzandco.co.za)

NOW INVITING CONSIGNMENT FOR OUR JUNE CAPE TOWN AUCTION  
**021 794 6461** | [ct@stephanwelzandco.co.za](mailto:ct@stephanwelzandco.co.za)

# GALLERY GUIDE

MARCH 2018: EXHIBITIONS, GALLERY GUIDE & ART TO BUY

- ONGOING SHOWS: MARCH 2018
- OPENING EXHIBITIONS: MARCH 18
- UPCOMING SHOWS: APRIL 2018 ONWARDS



A Celebration of South African Arts  
8 - 17 June 2018

a bumper line-up of  
artists - musicians - singers - presenters



exhibitions and performances  
talks and presentations  
workshops and demonstrations  
tutored wine tastings and dinners  
films and a youth programme



**[hermanusfynarts.co.za](http://hermanusfynarts.co.za)**

for the full programme, to subscribe to the FynArts newsletter,  
for updates and to become a Friend of FynArts  
Tickets at [webtickets.co.za](http://webtickets.co.za) and Hermanus Tourism  
Tel: 060 957 5371



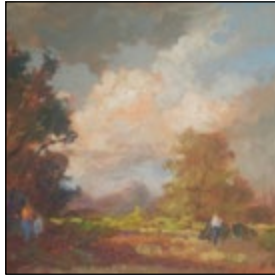
# ONGOING SHOWS: MARCH 2018



**BARNARD**  
POINT AND LINE  
UNTIL 06/03/2018

[WWW.BARNARDGALLERY.COM](http://WWW.BARNARDGALLERY.COM)

UNTIL 06/03/2018



**PRETORIA KUNSKAMER ART GALLERY**  
KOOS BRONKHORST  
SOLO EXHIBITION  
UNTIL 10/03/2018  
[WWW.PRETORIAKUNSKAMER.CO.ZA](http://WWW.PRETORIAKUNSKAMER.CO.ZA)

UNTIL 10/03/2018



**GOODMAN GALLERY JHB**  
CANDICE BREITZ / LOVE STORY  
UNTIL 10/03/2018

[WWW.GOODMAN-GALLERY.COM](http://WWW.GOODMAN-GALLERY.COM)

UNTIL 10/03/2018



**SMITH**  
FLUID  
STEPHEN ALLWRIGHT  
UNTIL 31/03/2018

[WWW.SMITHSTUDIO.CO.ZA](http://WWW.SMITHSTUDIO.CO.ZA)

UNTIL 31/03/2018



**STEVENSON**  
HERE I AM, A CONCRETE MAN,  
THROWING HIMSELF INTO  
ABSTRACTION BY KEMANG  
WA LEHULERE  
UNTIL 10/03/2018  
[WWW.STEVENSON.INFO](http://WWW.STEVENSON.INFO)

[WWW.STEVENSON.INFO](http://WWW.STEVENSON.INFO)

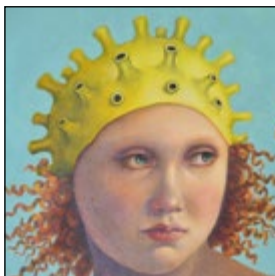
UNTIL 10/03/2018



**STEVENSON JHB**  
THIERRY OUSSOU  
BEFORE IT IS COMPLETELY GONE  
UNTIL 16/03/2018

[WWW.STEVENSON.INFO](http://WWW.STEVENSON.INFO)

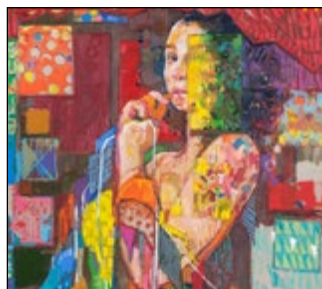
UNTIL 16/03/2018



**MOK GALLERY**  
LOST IN NARRATION  
18/02/2018 UNTIL 22/3/2018

[WWW.MOKGALLERY.COM](http://WWW.MOKGALLERY.COM)

UNTIL 22/3/2018



**Dirty Linen (& The Nihilist's Alphabet)**  
Andrew Salgado

15 February - 23 March

Christopher Moller Gallery  
[www.christophermollerart.co.za](http://www.christophermollerart.co.za)

UNTIL 23/03/2018



**GALLERY 2**  
SEE ART: CONTEMPORARY  
ABSTRACT  
UNTIL 24/03/2018

[WWW.GALLERY2.CO.ZA](http://WWW.GALLERY2.CO.ZA)

UNTIL 24/03/2018



**ART@CLOCKTOWER**  
V&A WATERFRONT  
JAQUES DHONT SOLO EXHIBITION  
UNTIL 25/03/2018

[WWW.ARATAFRICA.ART](http://WWW.ARATAFRICA.ART)

UNTIL 25/03/2018



**OLIEWENHUIS ART MUSEUM**  
CONVERSATIONS WITH MY  
FATHER BY MONIQUE PELSER  
UNTIL 25/03/2018

[WWW.NASMUS.CO.ZA](http://WWW.NASMUS.CO.ZA)

UNTIL 25/03/2018



**ART@BREE / ART@AFRICA**  
HEROES  
GROUP EXHIBITION  
UNTIL 25/03/2018

[WWW.ARTATAFRICA.ART](http://WWW.ARTATAFRICA.ART)

UNTIL 25/03/2018



**NELSON MANDELA**  
**METROPOLITAN**  
**ART MUSEUM**  
STANDARD BANK YOUNG  
ARTIST 2017 WINNER:  
BETH DIANE ARMSTRONG  
IN PERPETUUM  
UNTIL 26/03/2018  
[WWW.ARTMUSEUM.CO.ZA](http://WWW.ARTMUSEUM.CO.ZA)

UNTIL 26/03/2018



**PRIEST GALLERY**  
SARAH GRACE SOLO  
EXHIBITION  
UNTIL 27/03/2018

[WWW.PRIEST.CO.ZA/CLIPS/ART/](http://WWW.PRIEST.CO.ZA/CLIPS/ART/)

UNTIL 27/03/2018



**LANGKLOOF GALLERY AND**  
**SCULPTURE GARDEN**  
SHEENA RIDLEY OIL PAINTINGS,  
PASTELS, SCULPTURES  
UNTIL 28/03/2018  
[WWW.RIDLEY.CO.ZA](http://WWW.RIDLEY.CO.ZA)

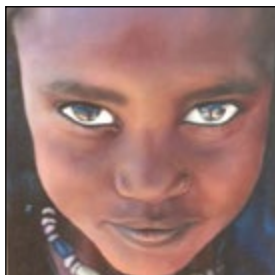
UNTIL 28/03/2018



**EATWELL GALLERY**  
OPEN STUDIO  
01/01/2018 UNTIL 30/03/2018

[WWW.EATWELLGALLERY.COM](http://WWW.EATWELLGALLERY.COM)

UNTIL 30/03/2018



**NDIZA GALLERY - KRYSTAL BEACH**  
**HOTEL - GORDON'S BAY**  
FACES OF AFRICA - GREAT ART -  
GREAT ARTISTS - GREAT PRICES!  
UNTIL 30/03/2018

[WWW.NDIZAGALLERY.COM](http://WWW.NDIZAGALLERY.COM)

UNTIL 30/03/2018



**ART@ALMENKERK - GALLERY**  
**AND SCULPTURE GARDEN**  
SUMMER EXHIBITION  
GROUP SHOW  
UNTIL 31/03/2018  
[WWW.ARTATAFRICA.ART](http://WWW.ARTATAFRICA.ART)

UNTIL 31/03/2018



**ART@BREE  
BUSYBEES@BREE**  
UNTIL 31/03/2018

**WWW.ARTATAFRICA.ART**

UNTIL 31/03/2018



**ART@CLOCKTOWER  
V&A WATERFRONT**  
DIVERSITY: A CELEBRATION OF  
SOUTH AFRICAN TALENT  
UNTIL 31/03/2018  
**WWW.ARTATAFRICA.ART**

UNTIL 31/03/2018



**ART@DURBANVILLEHILLS  
GALLERY AND SCULPTURE ESTATE**  
MARKE MEYER EXTENDED SOLO  
UNTIL 31/03/2018

**WWW.ARTATAFRICA.ART**

UNTIL 31/03/2018



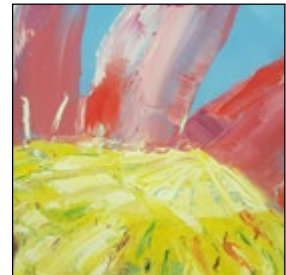
**EVERARD READ JHB  
BRONWEN FINDLAY**  
PAINTING HOKUSAI AND  
OTHER WORLDS  
UNTIL 31/03/2018  
**WWW.EVERARD-READ.CO.ZA**

UNTIL 31/03/2018



**THE GALLERY @ GLEN CARLOU**  
CURATED BY ALEX HAMILTON  
CRUEL, CRUEL SUMMER  
UNTIL 31/03/2018  
**WWW.GLENCARLOU.CO.ZA**

UNTIL 31/03/2018

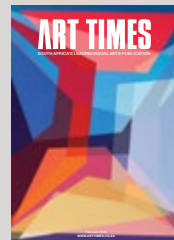
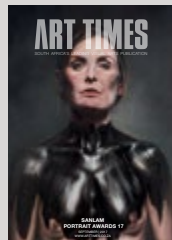


**TERESA DECINTI  
FINE ART GALLERY**  
SUMMER EXHIBITION  
UNTIL 31/03/2018  
+27 082 432 5188  
**WWW.TERESADECINTI.IT**

UNTIL 31/03/2018

# SUBSCRIBE

SOUTH AFRICA'S LEADING  
VISUAL ARTS PUBLICATION  
[WWW.ARTTIMES.CO.ZA](http://WWW.ARTTIMES.CO.ZA)





# Festival of Art



17th & 18th MARCH



TICKETS AVAILABLE @ [www.qkt.io/foa](http://www.qkt.io/foa)



[FestivalOfArt.co.za](http://FestivalOfArt.co.za)

[Facebook.com/FestivalOfArtInFranschhoek](https://Facebook.com/FestivalOfArtInFranschhoek)



**KALK BAY MODERN GALLERY**

ART ON PAPER IX  
31/03/2018 UNTIL 28/04/2018

[WWW.KALKBAYMODERN.CO.ZA](http://WWW.KALKBAYMODERN.CO.ZA)

UNTIL 28/04/2018

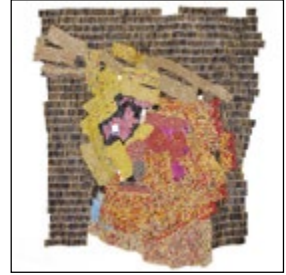


**NELSON MANDELA METROPOLITAN ART MUSEUM**

JACK LUGG RETROSPECTIVE  
UNTIL 06/04/2018

[WWW.ARTMUSEUM.CO.ZA](http://WWW.ARTMUSEUM.CO.ZA)

UNTIL 06/04/2018

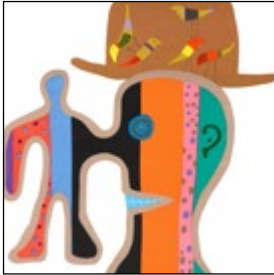


**IZIKO SOUTH AFRICAN NATIONAL GALLERY**

MEYINA SOLO EXHIBITION  
BY EL ANATSUI  
UNTIL 29/04/2018

[WWW.IZIKO.ORG.ZA](http://WWW.IZIKO.ORG.ZA)

UNTIL 29/04/2018

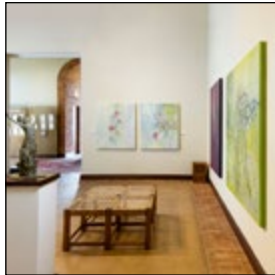


**IMIBALA GALLERY**

WALTER BATTISS  
UNTIL 30/04/2018

[IMIBALA.COM/ART-GALLERIES/](http://IMIBALA.COM/ART-GALLERIES/)

UNTIL 30/04/2018



**LA MOTTE MUSEUM**

FLEURS DE LA MOTTE, WORK BY  
PAULA VAN COLLER-LOUW  
AND TOBY MEGAW.  
UNTIL 17/06/2018

[WWW.LA-MOTTE.COM](http://WWW.LA-MOTTE.COM)

UNTIL 17/06/2018



**RUPERT MUSEUM**

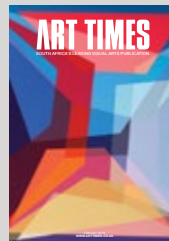
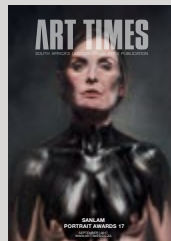
WALTER BATTISS  
I INVENTED MYSELF  
UNTIL 11/08/2018

[WWW.RUPERTMUSEUM.ORG](http://WWW.RUPERTMUSEUM.ORG)

UNTIL 11/08/2018

**SUBSCRIBE**

SOUTH AFRICA'S LEADING  
VISUAL ARTS PUBLICATION  
[WWW.ARTTIMES.CO.ZA](http://WWW.ARTTIMES.CO.ZA)







PROUDLY PRESENTS AN EXHIBITION OF OIL PAINTINGS BY:

# ROELOF ROSSOUW

"SMOKE BREAK"

EXHIBITION OPENS SUNDAY 25 MARCH 2018 AT 11H00 MURATIE WINE ESTATE



"Smoke break" oil on canvas. Roelof Rossouw

Cecile Blevi 0725535547 [www.mokgallery.com](http://www.mokgallery.com). Facebook and Instagram.

Gallery hours Tuesday-Sunday 10.00-16.30

Cheese and wine will be served. Rsvp 22/3/18



# THE DIN OF DAILY LIFE...

A SOLO TRAVELLING EXHIBITION BY ARLENE AMALER-RAVIV  
[www.themelrosegallery.com](http://www.themelrosegallery.com)

Oliewenhuis Art Museum is pleased to present a solo travelling exhibition, *the din of daily life...* by acclaimed artist Arlene Amaler-Raviv.

Arlene Amaler-Raviv's artistic trajectory spans four decades of dedication and prolific output as evident in numerous exhibitions locally and internationally. She is a dedicated teacher of the arts.

This artist voices the sounds of protest, lamentation, joy and quiet conversation. Her voice is singing, calling, longing, weeping and shouting in its engagement with the viewer. Her paintings track the movement of displacements, transitions and relocations while trying to anchor her Self in a world of flux and transition.

For Amaler-Raviv, everything is 'terribly important' and intensely felt. This fragility and passion becomes her strength. She appears in her paintings at many different times, in many different guises.

Amaler-Raviv states, "I try to give a voice to the voiceless – to translate the din of our daily lives, through the painted mark. The archetypal figure, who is any person in survival mode, strides with purpose through my canvasses, repeating like a mantra: keep going, keep walking, keep striving, keep hoping, keep overcoming, keep living. I have lived my life in this way; picking myself up, mending broken pieces and striding forward by painting, painting and painting. I have painted myself out of a corner so many times. The six panels of postcards, *Africa meets Europe*, is a collection of images over 40 years, documenting my journey as a painter."

The artist cherishes the following quote by Pearl Primus in her notebook: "My life has been like travelling up a river. Every now



and then I would hear singing around the bend and so around the bend I would go and become occupied with living".

Arlene Amaler-Raviv was born in Johannesburg and received a Bachelor of Arts degree (Fine Arts) from the University of the Witwatersrand under the supervision of Robert Hodgins. In the 1970s she was involved in art education, workshops, teaching and teacher training programmes. Since 1979 she has held many solo



Arlene Amaler-Raviv, 2014, *a city is a city*, oil, enamel and charcoal on canvas, 340 x 173 cm

exhibitions at Everard Read Gallery, Market Theatre Gallery and group shows locally and internationally. During the 1990s she lectured at the University of Pretoria, FUBA and at the Katlehong Art Center (BACA). In 1996 she lived in the Netherlands where she assisted in the curatorship of the exhibition of *Africa meets Africa* at the Museum of Ethnology, Rotterdam.

Amaler-Raviv moved to Cape Town in 1997 and was involved in numerous projects. These include sight-specific installation for the District Six Sculpture Project entitled

***“I try to give a voice to the voiceless — to translate the din of our daily lives, through the painted mark. The archetypal figure, who is any person in survival mode, strides with purpose through my canvasses”***





Arlene Amaler-Raviv, 2002, *home sweet home*, oil and enamel on aluminium, 200 x 100 cm

*Dislocation Relocation*; large oil paintings on glass entitled *Departure* that were exhibited at Mark Coetzee Fine Art and two collaborative exhibitions with photographer Dale Yudelman, namely *One* exhibited at the Association for Visual Arts and *Where the Mountain meets the City* exhibited at 232 Long Street.

Vodacom commissioned Amaler-Raviv to create an installation of seventeen oil paintings on aluminium in 2000. In 2002 Spier acquired a 2m x 2m portrait of Mandela for their collection. Many of her paintings and works hang in private collections around the world and publicly in major art collections in South Africa.

Bloemfontein is the first leg for the exhibition *the din of daily life...*, which will run from 22 February to 2 April 2018. After Bloemfontein, this exceptional exhibition will travel to The Melrose Gallery in Johannesburg where it will be on show from 13 April to 13 May 2018.

Dates: 22 February - 2 April 2018  
 Venue: Oliewenhuis Art Museum,  
 16 Harry Smith Street, Bloemfontein

Dates: 13 April - 13 May 2018  
 Venue: The Melrose Gallery, 10 High  
 Street, Melrose Arch, Johannesburg  
[www.themelrosegallery.com](http://www.themelrosegallery.com)  
[www.nasmus.co.za](http://www.nasmus.co.za)



## A Palette of Short Stories

An exhibition of works in various media by 30 local and broader South African artists showcasing the communicative influence of art



Karin Daymond *Dune Shadow* oil/canvas 100x140cm

**Gallery Launch  
& Opening Event  
Saturday 3 March  
12pm to 4pm**

**Opening words:**  
Dana MacFarlane

For more information contact  
Dana MacFarlane +27 82 784 6695  
dana@whiterivergallery.co.za

**Exhibition concludes Sunday 8 April**

Casterbridge Lifestyle Centre,  
cnr Hazyview and Numbi Road,  
White River, Mpumalanga

**White River Gallery**

by **HALIFAX**  
ART

## COLLECTIVE 2018

eleven artists from nelson madela bay

ESTELLE MARAIS • GREG KERR • JACO BENADE  
LYDIA HOLMES • BRÜNN KRAMER • LOOKOUT SIBANDA  
DONVÉ BRANCH • BRETTEAN-ANNE MOOLMAN  
ANTHONY HARRIS • MIKE SPITTAL • ANTON MOMBERG

4 March - 3 April 2018



CONTEMPORARY

Fontein Street, Riebeeek kasteel, Western Cape  
www.rkcontemporary.com  
art@rkcontemporary.com

# OPENING EXHIBITIONS: MARCH 2018

EVENTS, GALLERY GUIDE & ART TO BUY



Cliffy Brow, *Warrior Portrait*

[WWW.ARTTIMES.CO.ZA](http://WWW.ARTTIMES.CO.ZA)



You are invited to the

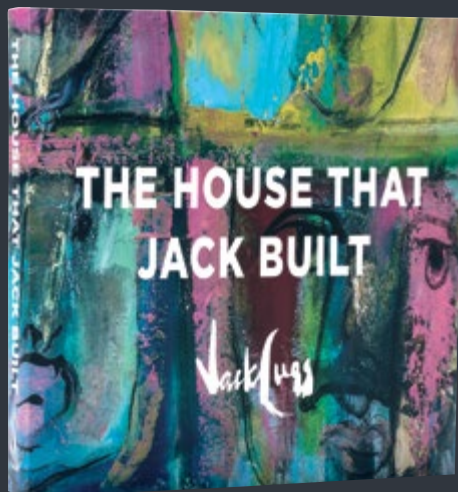
# JACK LUGG RETROSPECTIVE EXHIBITION AND BOOK LAUNCH



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 at:

**Fogarty's Bookshop**, Port Elizabeth

041 368 1425, fogartys@global.co.za

**Vincent Art Gallery**, East London

043 722 1471, vinceart@lantic.net

For overseas and South African book  
postage quotes as well as artwork purchase  
queries, please contact:

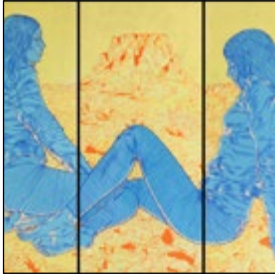
072 237 2467, plugg@mweb.co.za

All artworks on the Retrospective Exhibitions are available for purchase.  
Personal sketchbooks (1941-2013) will be on display at these exhibitions.



# OPENING EXHIBITIONS: MARCH 2018 WEEKS 1-4

EXHIBITIONS, GALLERY GUIDE & ART TO BUY



**ABSOLUT ART GALLERY**  
LETTERLIK / LITERALLY  
01/03/2018 UNTIL 29/03/2018

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01/03/2018 UNTIL 29/03/2018  
WEEK 1 MARCH



**THE CHRIS TUGWELL GALLERY**  
SHOP 309 BROOKLYN MALL PRETORIA  
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01/03/2018 UNTIL 30/03/2018  
WEEK 1 MARCH



**CROUSE ART GALLERY, EDEN MEANDER MALL, GEORGE**  
LLWELLYN DAVIES BRONZES  
01/03/2018 UNTIL 01/04/2018

[WWW.CROUSEART.CO.ZA](http://WWW.CROUSEART.CO.ZA)

01/03/2018 UNTIL 01/04/2018  
WEEK 1 MARCH



**ECLECTICA CONTEMPORARY**  
STOP STOP CLICK  
01/03/2018

[WWW.ECLECTICACONTEMPORARY.CO.ZA](http://WWW.ECLECTICACONTEMPORARY.CO.ZA)

01/03/2018  
WEEK 1 MARCH



**ECLECTICA DESIGN AND ART**  
ABANDONED GARDEN  
01/03/2018

[WWW.ECLECTICADESIGNANDART.CO.ZA](http://WWW.ECLECTICADESIGNANDART.CO.ZA)

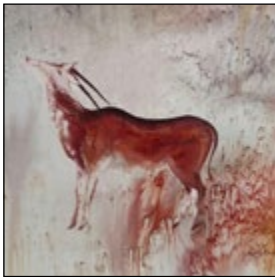
01/03/2018  
WEEK 1 MARCH



**GREEN GATE STUDIO**  
TREES IN TRANSITION  
01/03/2018 UNTIL 30/03/2018  
BY APPOINTMENT

[WWW.PHILIPPA GRAFF.CO.ZA](http://WWW.PHILIPPA GRAFF.CO.ZA)

01/02/2018 UNTIL 28/02/2018  
WEEK 1 MARCH



**GROUND ART CAFFE**  
SCENT OF RAIN  
SARAH ALISSANDRA MACKIE  
01/03/2018 UNTIL 04/04/2018

[WWW.GROUNDARTCAFFE.CO.ZA](http://WWW.GROUNDARTCAFFE.CO.ZA)

01/03/2018 UNTIL 04/04/2018  
WEEK 1 MARCH



**PRIEST GALLERY**  
COSMIC EGG BY SARAH GRACE  
01/03/2018 UNTIL 24/03/2018

[WWW.PRIEST.CO.ZA](http://WWW.PRIEST.CO.ZA)

01/03/2018 UNTIL 24/03/2018  
WEEK 1 MARCH



**STATEOFHEART GALLERY**  
CAPE TOWN MEMOIRS & DANGEROUS LIAISONS  
A SOLO EXHIBITION BY LIZELLE KRUGER, 50 BUITENKANT STREET CT  
01/03/2018 UNTIL 30/03/2018

[WWW.STATEOFHEART-GALLERY.COM](http://WWW.STATEOFHEART-GALLERY.COM)

01/03/2018 UNTIL 30/03/2018  
WEEK 1 MARCH

SALON  
NINETY  
ONE

# UNMAPPED

SOLO EXHIBITION BY ANDREW SUTHERLAND  
28 FEBRUARY - 07 APRIL 2018

WWW.SALON91.CO.ZA | INFO@SALON91.CO.ZA

# ART@AFRICA



ART@CLOCKTOWER | ART@ALMENKERK | ART@DURBANVILLEHILLS | ART@BREE

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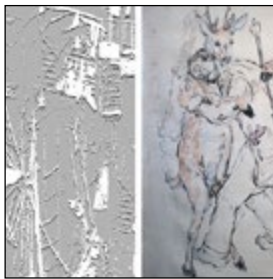




**OLIEWENHUIS ART MUSEUM**  
 THE DIN OF DAILY LIFE...  
 BY ARLENE AMALER RAVIV  
 UNTIL 02/04/2018

[WWW.NASMUS.CO.ZA](http://WWW.NASMUS.CO.ZA)

UNTIL 02/04/2018  
 WEEK 1 MARCH



**GOODMAN GALLERY**  
 SPEECHLESS BY ROSENCLAIR  
 03/03/2018 UNTIL 06/04/2018

[WWW.GOODMAN-GALLERY.COM](http://WWW.GOODMAN-GALLERY.COM)

03/02/2018 UNTIL 24/02/2018  
 WEEK 1 MARCH



**UCT IRMA STERN MUSEUM**  
 FRIENDSHIP HAS NO LIMITS  
 03/03/2018 UNTIL 24/03/2018

[WWW.IRMASTERN.CO.ZA](http://WWW.IRMASTERN.CO.ZA)

03/03/2018 UNTIL 24/03/2018  
 WEEK 1 MARCH



**STELLENBOSCH ART GALLERY**  
 HEINZ MODLER  
 05/03/2018 OPENED  
 BY PROF ANDREAS VAN WYK

[WWW.STELLENBOSCHARTGALLERY.COM](http://WWW.STELLENBOSCHARTGALLERY.COM)

OPENS 05/03/2018  
 WEEK 1 MARCH



**THE AVA GALLERY**  
 UBULUNGISWA/JUSTICE  
 COLLABORATION  
 A COLLECTIVE OF 23 ARTISTS  
 08/03/2018 UNTIL 05/04/2018

[WWW.AVA.CO.ZA](http://WWW.AVA.CO.ZA)

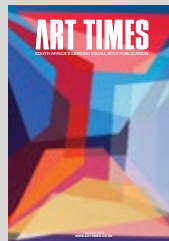
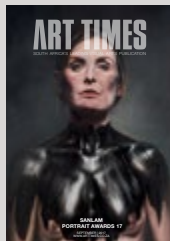
08/03/2018 UNTIL 05/04/2018  
 WEEK 1 MARCH

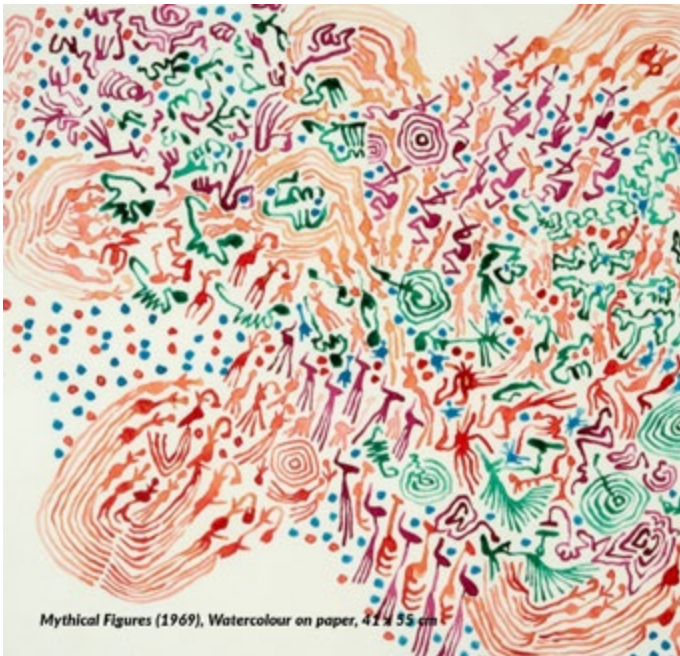


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Mythical Figures (1969), Watercolour on paper, 41 x 55 cm

AT THE RUPERT MUSEUM

## Walter Battiss: "I invented myself"

Featuring the Jack Ginsberg, Eduard du Plessis and Rupert Art Foundation collections, curated by Warren Siebrits

14 February - 11 August 2018

Mon-Sat 10h00-16h00

Rupert Museum,  
Stellenbosch Avenue, Stellenbosch

RupertMuseum@remgro.com

+27 (0)21 888 3344

An exhibition of work by Walter Battiss will run concurrently at the Imibala Gallery,

14 February - 30 April 2018

16 Bright street, Somerset West

+27(0)21 8522411 gallery@imibala.com

Mon-Fri 10h00-17h00, Sat 10h00-15h00



STELLENBOSCH Kunstgalerie  
Art Gallery



Graffiti, Emulsion on Water Colour Paper

## Heinz Mödler Solo Exhibition

@ Stellenbosch Art Gallery  
34 Ryneveld St, Stellenbosch

Opening Monday 5 March @ 16:30

Special opening address by  
**Prof. Andreas van Wyk**

Wine and snacks will be served.

Tel: +27-21 887 8343

Cell: +27-076 279 2175

email: [mjg@kingsley.co.za](mailto:mjg@kingsley.co.za)

34 Ryneveld Street, Shop 1,  
Ryneveld Plaza, Stellenbosch

[www.stellenboschartgallery.com](http://www.stellenboschartgallery.com)



# SCENT OF RAIN: SARAH ALISSANDRA MACKIE

1 MARCH - 4 APRIL 2018 / GROUND ART Caffe, CAPE TOWN

[www.groundartcaffe.co.za](http://www.groundartcaffe.co.za)



*Scent Of Rain*

**“Because my art is completely natural... In the way I paint, in the freedom of my choice both of subject and materials, I’ve chosen to focus on the rain. The rain is the essence of nature and of freedom. It gives birth to nature just as my paint brush dips into watercolours and creates form .... So the rain creates a sense of life, of rebirth, and generates in all of us the sense of our life, our naturainess our interconnectness with one another and our creative source. The sense of rain is as beautiful as being in love because when one feels a longing for something this precious... when one senses the imminent arrival of rain... We again remember and appreciate the simple things that make life happy and worth living ... It’s like the face of a beloved one, like a beautiful piece of art.”**

Sarah’s paintings, oil on canvas, watercolours and impressions on silk, express her deep appreciation of nature. Her fluid style expresses itself in her Cape fynbos pieces woven together with aspects of proteacea, erica, agapanthus as well as impressions of the natural landscape and ancient San Art. There is an uplifting and spiritual quality about Sarah’s work both in the choice of her subject matter and the application thereof. Her intention is to convey a celebration of both indigenous and personal experience.

Sarah is an artist of world-wide acclaim. Her paintings reflect the quality of “magic”, so evocative of the African continent. She studied art and illustration at The Michaelis School of Fine Art, University of Cape Town, from 1983 to 1986. Since then she has travelled Southern Africa extensively, collecting material for her work, particularly in the sphere of rock art,



*Protea Splendid*

African history and legend. Sarah received further guidance and encouragement from local Cape artist, “Ginger” Townley Johnson, author of “Major Rock Art of Southern Africa”.

This led to her commission by Wits University to paint San Rock Art for the display at Museum Africa in Johannesburg, completed in 1996.

From 1991 to 1999, Sarah ran her own retail outlet at The V&A Waterfront, selling her paintings of Southern African Rock Art and indigenous flora. She was commissioned by the Mayor of Cape Town to paint a Rock Art piece for Nelson Mandela to present to Queen Elizabeth in 1996. Sarah also created many other diplomatic gifts of this nature for the South African Government to present to visiting Presidents and diplomats. Sarah’s Art work was recently on exhibition in the African section of the Royal Summer Collection exhibition at Buckingham Palace, 2017.



*Dragon Fly Rain*

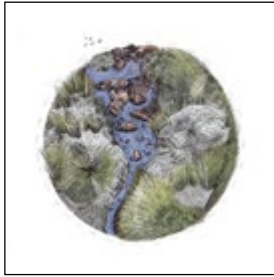




**THE MELROSE GALLERY**  
THE DIN OF DAILY LIFE - BY ARLENE  
AMALER-RAVIV.  
13/03/2018 UNTIL 13/05/2018

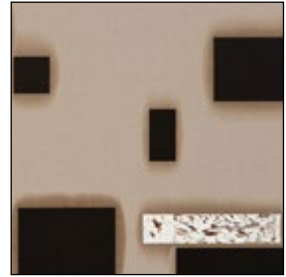
[WWW.THEMELROSEGALLERY.COM](http://WWW.THEMELROSEGALLERY.COM)

13/03/2018 UNTIL 13/05/2018  
WEEK 2 MARCH



**CAPE PALETTE  
ARTIST STUDIO**  
THE SUBLIME IN NATURE BY  
NANDE HATTINGH  
15/03/18 UNTIL 24/03/18  
[WWW.CAPEPALETTE.CO.ZA](http://WWW.CAPEPALETTE.CO.ZA)

13/03/2018 UNTIL 13/05/2018  
WEEK 3 MARCH



**STEVENSON**  
ZANDER BLOM  
PAINTINGS AND POSTERS  
15/03/2018 UNTIL 05/05/2018

[WWW.STEVENSON.INFO](http://WWW.STEVENSON.INFO)

15/03/2018 UNTIL 05/05/2018  
WEEK 3 MARCH



**ASSOCIATION OF ARTS PRETORIA**  
MICHAEL HEYNS  
16/03/2018 UNTIL 04/04/2018

[WWW.ARTSPTA.CO.ZA](http://WWW.ARTSPTA.CO.ZA)

16/03/2018 UNTIL 04/04/2018  
WEEK 3 MARCH



**ASSOCIATION OF ARTS PRETORIA**  
METANOIA - COLLOGRAPH ETCHINGS  
AND COLLAGE BLOCKS BY CRONJE  
LEMMER AND ROY VIEIRA FORTE  
16/03/2018 UNTIL 04/04/2018

[WWW.ARTSPTA.CO.ZA](http://WWW.ARTSPTA.CO.ZA)

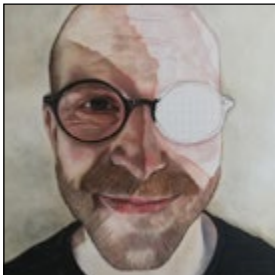
16/03/2018 UNTIL 04/04/2018  
WEEK 3 MARCH



**RUST-EN-VREDE GALLERY**  
YDI COETSEE - BLY / STAY  
20/03/2018 UNTIL 02/05/2018

[WWW.RUST-EN-VREDE.COM](http://WWW.RUST-EN-VREDE.COM)

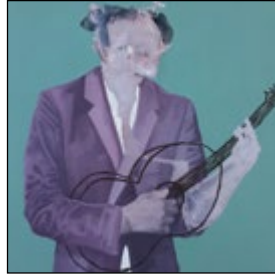
20/03/2018 UNTIL 02/05/2018  
WEEK 3 MARCH



**RUST-EN-VREDE GALLERY**  
ANINA DEETLEFS - SKIN  
20/03/2018 UNTIL 02/05/2018

[WWW.RUST-EN-VREDE.COM](http://WWW.RUST-EN-VREDE.COM)

20/03/2018 UNTIL 02/05/2018  
WEEK 3 MARCH



**RUST-EN-VREDE GALLERY**  
BASTIAAN VAN STENIS - NIGHT  
TIME IS THE RIGHT TIME  
20/03/2018 UNTIL 02/05/2018

[WWW.RUST-EN-VREDE.COM](http://WWW.RUST-EN-VREDE.COM)

20/03/2018 UNTIL 02/05/2018  
WEEK 3 MARCH



**STEVENSON JHB**  
DEBORAH POYNTON  
THE HUMAN ABSTRACT  
24/03/2018 UNTIL 04/05/2018

[WWW.STEVENSON.INFO](http://WWW.STEVENSON.INFO)

24/03/2018 UNTIL 04/05/2018  
WEEK 4 MARCH



**ART@DURBANVILLEHILLS -  
GALLERY AND  
SCULPTURE ESTATE**  
THE LOOP COLLECTION  
25/03/2018 UNTIL 25/04/2018  
**WWW.ARTATAFRICA.ART**

25/03/2018 UNTIL 25/04/2018  
WEEK 4 MARCH



**MOK**  
SMOKE BREAK. A SOLO  
EXHIBITION OF OIL PAINTINGS  
BY ROELOF ROSSOUW  
25/03/2018 UNTIL 25/5/2018  
**WWW.MOKGALLERY.COM**

25/03/2018 UNTIL 25/5/2018  
WEEK 4 MARCH



**BAARDSKEEDERSBOS  
ART ROUTE**  
31/03/2018 UNTIL 01/04/2018  
**WWW.BAARDSKEEDERSBO-  
SARTROUTE.COM**

31/03/2018 UNTIL 01/04/2018  
WEEK 4 MARCH



Bastiaan van Stenis, *slow slider*, 60x60cm, 2018



# LOWVELD ANTICIPATES RE-LAUNCH OF WHITE RIVER GALLERY

[www.whiterivergallery.co.za](http://www.whiterivergallery.co.za)

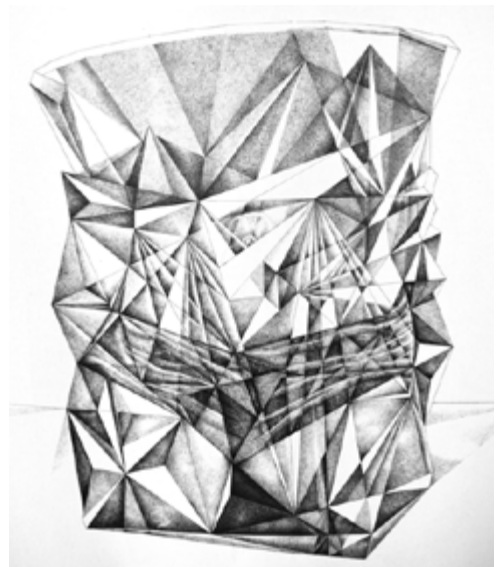


Sharon Sampson, *Glancing Back* (detail), oil / canvas, 60cm X 90cm

**“By building on the gallery’s existing foundation and countrywide reputation, my aspiration is to bring a new dimension to the art landscape in the Lowveld – further raising awareness for excellence in art and artistic practice.”**

These are the words of Dana MacFarlane of Halifax Art, the new director and curator of the White River Gallery, who took over the reins in January 2018.

Dana recently relocated to Nelspruit, providing an opportunity for her to share her passion and purpose as a gallerist and promoter of arts with the Lowveld communities. Her company Halifax Art, which previously directed and managed a gallery in Johannesburg, will now serve as the powerhouse behind the White River Gallery in terms of broader artistic projects, also offering an art consultancy and advisory service. In addition to showcasing established talent, Dana aims to raise the



Winston Thekiso, *Untitled*, ink pen / paper, 118cm x 84cm

level of emerging talent through collaborative engagement with art educational institutions in the area. “The White River Gallery will enable local viewers and art appreciators to sample broader South African contemporary and conceptual art on a regular basis,” continues MacFarlane.

Built in 2007 as an addition to the iconic Casterbridge Lifestyle Village, the White River Gallery was designed by architect and avid art collector Gavin Smitsdorp. The brainchild of Gavin and Louis van der Merwe, the gallery was built to provide a platform for visual arts in the Lowveld and has since seen countless group and solo exhibitions. In the last 10 years, under the guise of curator Marlize Meyer, the gallery has enabled artistic talent in the Lowveld to be viewed and appreciated.

With its contemporary exterior of concrete, glass and iron, the gallery has been a strongly recognisable feature in White River and surrounds, associated for many years with



Ingrid Uys, *Flight* (detail), mixed media / paper, 120cm x 180cm

art-related events in the Lowveld. Designed as the quintessential “white cube”, its ingenious inverted ceiling allows the flow of natural light, the interior warmly reminiscent of church-like serenity facilitating the viewing of art in peaceful solitude. Although it is much loved by the community as an arts gem, regular visitors from further afield have fuelled its countrywide reputation as a gallery of standing and consistency.

The gallery is currently under renovation and will re-launch and open with its first exhibition on Saturday, 3 March. The group exhibition titled “A Palette of Short Stories” alludes to the communicative influence of art, allowing each artist to share their unique story through three or four selected artworks. The exhibition includes local and broader South African artists and concludes on Sunday, 8 April. An exciting arts programme for the Gallery in 2018 is planned, which will be shared shortly.



Andrew Hamlet, *Threshold*, oil / canvas, 80 x 120cm



Andrew Hamlet, *The Run Home*, oil / canvas, 80 x 120cm

# ROELOF ROSSOUW

MOK GALLERY

[www.mokgallery.com](http://www.mokgallery.com)



*Morgenhof in April, 46x61cm*

**“Early in 2009 a film agency walked into the Cape Gallery in Cape Town and hired three of my oil paintings. These landscapes of Robertson, Swellendam and Paarl would feature as props in Clint Eastwood’s latest movie “Invictus”. When director Clint Eastwood arrived on the set and saw the paintings he was so impressed that he gave instruction to his agents to buy two of the paintings for his personal collection.”**

In a world where many are jostling for recognition, the leisure to look at the neighbourhood is refreshing. Rossouw’s paintings are a friendly gesture; the artist invites the viewer to join him in the stroll up a country lane, through a garden park or street and enjoy the fine views. It is possible to admire the fine architecture of an historic monument, an old wine farm. Or participate as voyeur on a trip

in another land. Mood changes as the light fluctuates. There is an opportunity to savor the scene in the bright high key colours of the artist’s palette. (Gail Dorje)

Roelof Rossouw was born in 1957 in the town Benoni. As a child he had a passion for comic heroes like Tarzan, Cisco Kid, Flash Gordon and Tintin which, with the artists of the sixties, inspired him to draw his own comics. Already at the age of fourteen Roelof started making oil paintings of landscapes and portraits. When he was seventeen, a European art tour opened the doors for his vision to pursue art and travel. He gained a National Diploma in Arts and Design at Wits Technicon that taught him the value of training and not only relying on his raw talent. In April 1882, whilst working for MEDUNSA as a graphic artist and medical illustrator, he discovered modern impressionistic artists such as Ken Howard, Bernard Dunstan, Max Agostini and admired their loose style in painting.





*The Breede River, Bonnievale, 20x28cm*

Twenty years later, with the inspiration of other artists like Van Gogh, Monet, Sorolla, Pierneef and Hugo Naudé to name a few, Rossouw succeeded to move away from the tight style of a graphic artist to the painterly, loose style of impressionism, adding his masterly use of light and shade. Rossouw has since established himself as one of South Africa's foremost impressionist painters and has many solo exhibitions and awards both locally and abroad credited to his name. In 2014 he received the first, second and third prize in the American Art Awards for Human Impressionism.

#### **EXHIBITIONS**

1988-2017: A total of 40 solo exhibitions at top galleries in Johannesburg, Pretoria, Cape Town, Stellenbosch, Cheltenham UK

1999: Three-man exhibition at the Gatehouse Gallery, Glasgow

1991-2015: Numerous group exhibitions in South Africa, London, Cheltenham, Glasgow, Jersey, Galway, Armagh (N. Ireland), Montreal, San Francisco and Miami

#### **PROFILE**

1979-1981: Studied at the Johannesburg School of Art gaining a

National Diploma in Art and Design

1982-1990: Employed by the Medical University of Southern Africa

as graphic artist and medical illustrator

1992: Started painting seriously on a daily basis

#### **REPRESENTED**

Mount Grace Hotel, The Woodburn Mann Art Collection; Rupert International; The Clough Collection; The Pretoria Art Museum, Clint Eastwood and many private collections in South Africa and Abroad.

#### **AWARDS**

First prize for Eric Bolsman Book cover competition. First, second and third place in the 2014 American Art Awards for "Human Impressionism" South Africa's Roelof Rossouw Takes Top American Art Awards Honors In Human Impressionism, Highlight Hollywood EXCLUSIVE September

# FRANSCHHOEK FESTIVAL OF ART 2018

HOSTS THEIR FIRST ART EXTRAVAGANZA / 17TH - 18TH MARCH

[www.outliers.org.za](http://www.outliers.org.za)



**The Festival of Art will be hosting its first art extravaganza on the 17th & 18th of March in Franschhoek across three venues, each of which brimming with potential and nuance (but more about those later).**

One might feel that another festival would struggle to stand out amongst the busy tapestry that is the Capetownian Social Calendar; however, it is the unique ethos of this Festival that makes it stand out. When asked, the organizers had this to say: "Our goal is to provide a platform for undiscovered local artists where they can exhibit their work in a creative, relaxed and beautiful environment. We opened our applications on the 15th September 2017 and received an incredible variety of work from all sorts of artists ranging in skills and styles - the only prerequisite was that they live in SA. Amongst those, sixteen underprivileged, extremely talented artists

were sponsored by Festival of Art with stands and supplies to assist them in exposing their talent. They teamed up with a community outreach program 'Outliers' ([www.outliers.org.za](http://www.outliers.org.za)) that assists more than eighty volunteer-driven initiatives in townships where adults help children after school from 3 p.m. until 6 p.m., assisting with homework and teaching them therapeutic coping skills such as creating artwork." These young artists, along with a number of other exceptionally skilled individuals, have had no formal training but their work is astounding and will be exhibiting for the first time at the Festival of Art.

The venues hosting this year's Festival of Art each exude their own style and character; not surprising when you consider that they boast a collective age of over five hundred years. Each of these picturesque locations will feature a celebrated South African artist (Selwyn Pekeur at Bridge House, Nanette Ranger at Eikehof & Ronald West at La Bri).





Above: Ronald West, *A Vintage Affair*. Bottom left: Clifty Brown, *Innocent Teen Girl*. Bottom Right: Sylvia Holthuis & Sally Messina, *Elephant*.



A quick peek at the Festival of Art's website ([www.festivalofart.co.za](http://www.festivalofart.co.za)) will get you picturing the festive scene; an art in the park extravaganza set in and amongst shady trees and rows of vines.

"Under the oak trees in the shadow of the Drakenstein mountain lies Eikehof, one of the first farms gifted to the Huguenots in the Franschhoek area. Subdivided in 1858 and purchased by the Malherbe family in 1903, today the estate is owned and operated by the fourth generation of Malherbes..."

"As one of the first nine farms granted to members of the earliest Huguenot group seeking sanctuary in the Cape in 1688, La Bri is already home to a rich and colourful history..."

Bridge House has its own sense of reverence that comes from decades of moulding and sculpting young minds into learned scholars, "Walk down the halls of Bridge House and you'll immediately see the school's commitment to artistic expression through the artworks lining the walls – some created by students, and some by parents themselves"



Mambakwedza and Chenjerai Mutasa



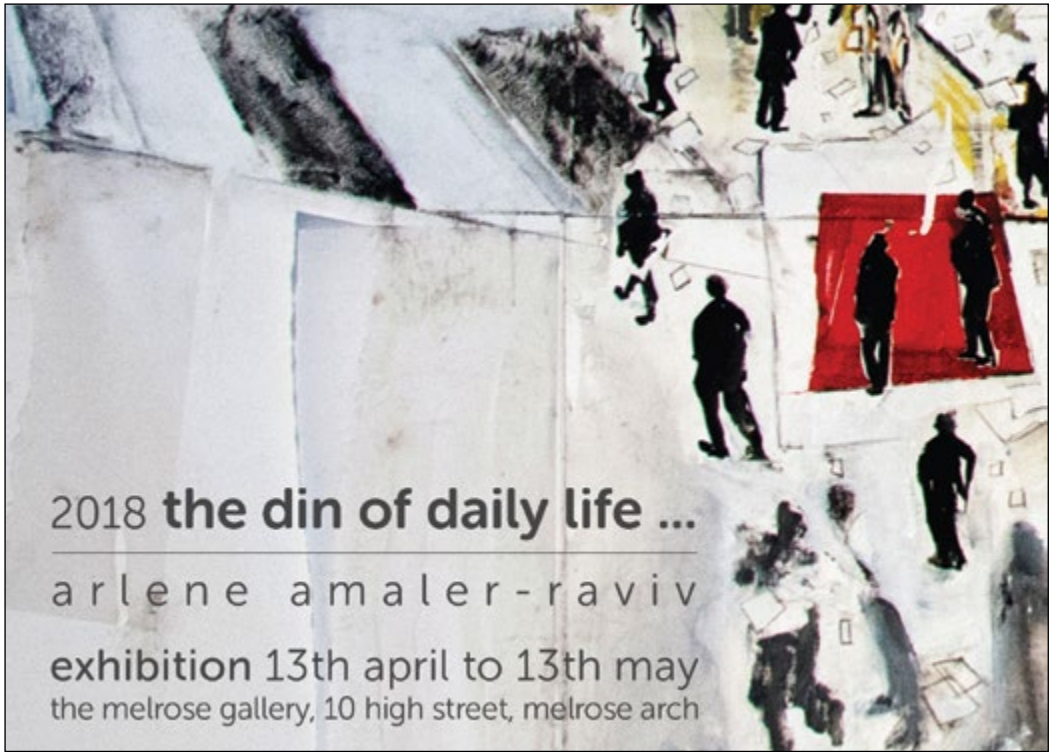
Themba Mpanjeni, TM1

Whether distilling vinicultures or installing a sense of culture, these venues provide a vintage mystique that is sure to captivate you no matter your palate.

If you're wondering if there is anything else to look forward to, the simple answer is yes! For entertainment there are street performers, buskers and musicians constantly taking turns to provide you with their best material. One of the highlights for visitors will be that many artists exhibiting their artwork will be working on pieces during the Festival of Art – who doesn't love watching an artist's process and connecting with where the artwork comes from? "After all, the whole concept is to have people interact with art in a fun way, providing people with the opportunity to reconnect with art and the artistic process," say the organizers.

With all the artists chosen and the venues primed for what promises to be two amazing days whether you are a lover of art, curator, gallery-owner, or just in need of something different, you do not want to miss this! Book your ticket now: [www.qkt.io/foa](http://www.qkt.io/foa)

***"The whole concept is to have people interact with art in a fun way, providing people with the opportunity to reconnect with art and the artistic process"***



2018 **the din of daily life ...**

arlene amaler-raviv

exhibition 13th april to 13th may  
the melrose gallery, 10 high street, melrose arch

ANINA DEETLEFS	BASTIAAN VAN STENIS	YDI COETSEE
<b>OPENING: TUESDAY 20 MAR @ 19h00</b>		
		
20 MARCH UNTIL 2 MAY		
<a href="http://www.rust-en-vrede.com">www.rust-en-vrede.com</a>		
<b>RUST-EN-VREDE GALLERY</b>		

# HERMANUS FYNARTS 2018

A CELEBRATION OF SOUTH AFRICAN ARTS AND ARTISTS

[www.hermanusfynarts.co.za](http://www.hermanusfynarts.co.za)



Lindy van Hasselt

Hermanus FynArts, the classic style festival that celebrates South African arts and artists, will take place from 8 – 17 June 2018. This year the number of events has almost doubled since the festival debuted in 2013 and the top artists, musicians, performers and speakers taking part offer a programme that is entertaining, stimulating and enriching.

Apart from exhibitions, the line-up includes a wide range of concerts, daily talks on art and art-related topics in the Strauss & Co Lecture Series and a wide range of workshops. Also on the programme are the FynArts Demonstration Kitchen presenting celebrity and top chefs, the popular Wine Plus series of tutored tastings, a variety of dinners and wine-related events, films, shows for children and outreach programmes.

**The 2018 Festival Artist** is Kate Gottgens who will present an exhibition of new paintings curated by Marilyn Martin. This exhibition follows on from Kate's recent solo exhibitions, *Tired from Smiling* at SMAC Gallery and *The Meek* at The Silo District, both in Cape Town.



Art in the Auditorium, Mark Chapman

Gottgens is among southern Africa's most accomplished painters, and her ability to mystify the 'normal' and depict the uncanny in her laconic paint application is widely recognised.

**Sculpture on the Cliffs** has the human figure as its subject this year. The ten artists who have been invited to take part are Andre Stead, Angus Taylor, Frank van Reenen, Haidee Nel, Lwandiso Njara, Marco Cianfanelli, Marieke Prinsloo-Rowe, Mark Chapman, Ruhan Janse van Vuuren and Strijdom van der Merwe. The exhibition will reflect a diversity of materials, techniques, functions, beliefs and purpose in a way that is sensitive to both the site and context.

**Beyond Fire** is the title of the group ceramic exhibition at the Windsor Hotel. Thirty-two invited artists will take part in an event curated by Liz Coates and which continues to grow as a result of the enthusiastic support received from artists and the public alike. The display of both art and utility pieces will demonstrate the artists' distinctive use of themes, styles and techniques.





Zizipho Poswa



***A Thread Runs Through It*** is a collaborative relationship between one fibre artist and one painter. Twenty-one pairs of artists - a painter and a fibre artist - will work together to interpret the theme, *A Thread Runs Through It*. This type of collaboration is a first for FynArts and promises an interesting exhibition.

The full programme of exhibitions includes, **Origins, song of Nooitgedacht**, by Jennifer Gough-Cooper; **Art in the Auditorium** an exhibition of the work of artists who have taken part in Sculpture on the Cliffs; **Stamps: Miniature Art** on loan from the South African Post Office Museum that will portray representative examples of art used on stamps; and **Floral Art at Table** by Alyson Kessel.

Top left: Photography Exhibition, Jennifer Gough Cooper  
Below left: (Detail), Nici Brockwell



Festival Artist, Kate Gottgens

Nineteen galleries, situated both in the centre of the town as well as in the Hemel-en-Aarde village and the valley, will each present a special exhibition for the festival. A wide range of subject matter and styles will be presented in both group and solo exhibitions, as well as two jewellery exhibitions. A third jewellery exhibition will be held at the Marine Hotel.

Six wine farms will present FynArts exhibitions that include painting, sculpture, mobiles and the finalists in two competitions – the Tollman Bouchard Finlayson Art Award, and at Sumaridge, the Violet Bellingham Memorial Trophy for Grade 10 – 12 learners.

Other exhibitions include those by members of the Hermanus Art Society, the Hermanus Photographic Society and the Volmoed artists. Curro Hermanus will present Sense of Self, an exhibition of the work of Grade 10 - 12 learners. Learners at Lukhanyo Primary School in Zwelihle will share their photographs taken as part of a project Through their own eyes. The photographs will be displayed both at the school and at Dunya Cake Delight.

Further details and the full programme of concerts, talks, workshops, demonstrations, films taking place during the Hermanus FynArts festival are available at [hermanusfynarts.co.za](http://hermanusfynarts.co.za)

# HERMANUS FYNARTS: 8-17 JUNE 2018

TOLLMAN BOUCHARD FINLAYSON ART AWARD



## **Vintage**

The Tollman Bouchard Finlayson Art Award is a national art competition and one of the principal events of the Hermanus FynArts festival. The competition culminates in an exhibition of the work of 50 - 60 finalists in the working cellar of the Bouchard Finlayson wine farm in the Hemel-en-Aarde Valley.

The *tondi* (round artworks) are displayed on the heads of wooden barrels and may be viewed until September when the works are removed and the barrels are filled with new wine.

Artists have created *tondi* since Greek antiquity and the style was revived in the fifteenth and sixteenth centuries, particularly in Italy. The Bouchard Finlayson traditional wine cellar is the perfect background for this unique exhibition of *tondi*.

The theme for the 2018 Art Award is *Vintage*. The winner of the 2017 competition, *Reflection*, was Cape Town artist Paul Birchall with *Inner Spaces*, (oil on canvas). He says, "For the last few years I have been interested in reflective surfaces, objects in relation to one another and the illusion of space. I wanted the reflective surface in this painting to allow the viewer to engage with the work on different levels firstly to see it as a traditional still life, secondly on closer inspection to look into the space reflected in the work."

The closing date for entries is Friday 18 May 2018. Visit [www.hermanusfynarts.co.za](http://www.hermanusfynarts.co.za) for the details, rules and entry forms for this competition and for the full programme of festival events. E-mail enquiries to [artcompetition@hermanusfynarts.co.za](mailto:artcompetition@hermanusfynarts.co.za) or phone competition coordinator Lorna Jakins on 082 443 9956.



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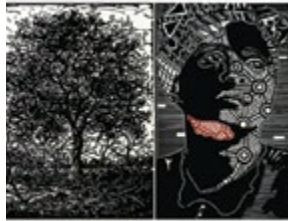
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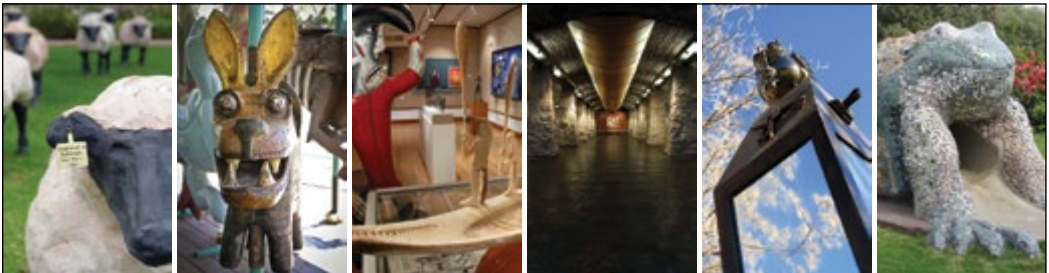
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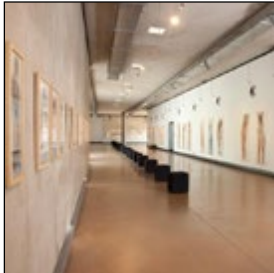
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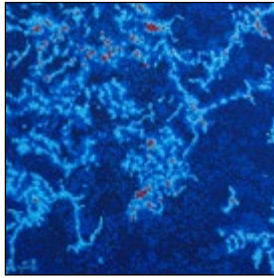




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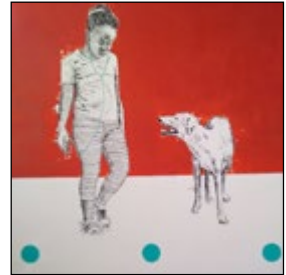
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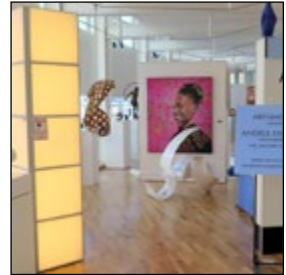
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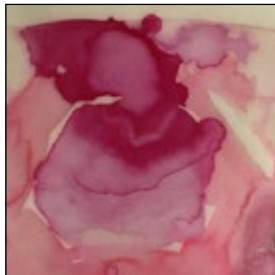
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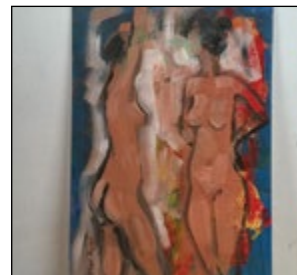
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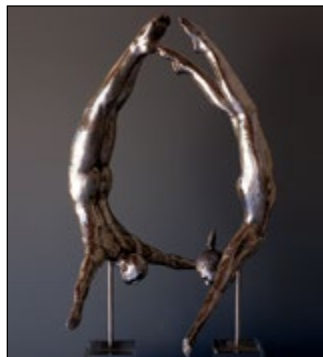
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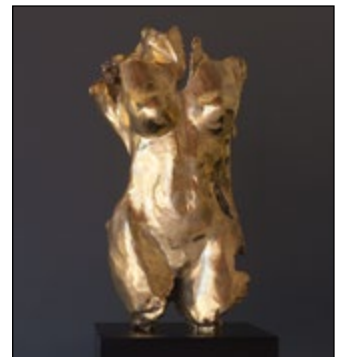
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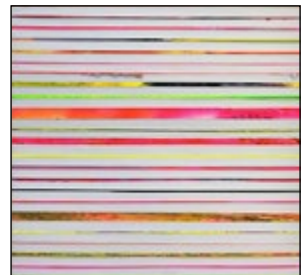
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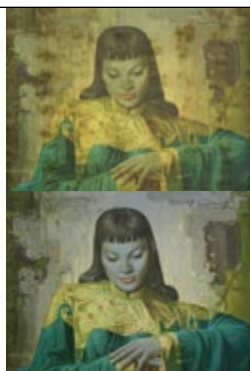
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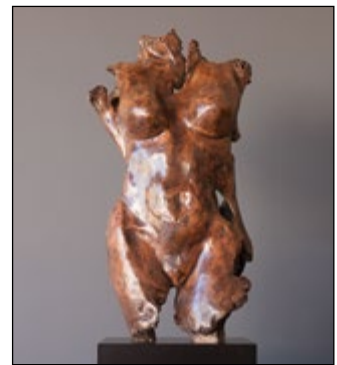
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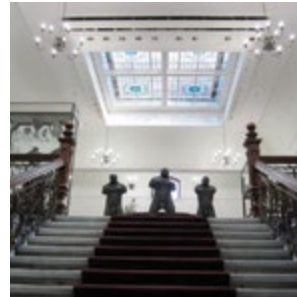
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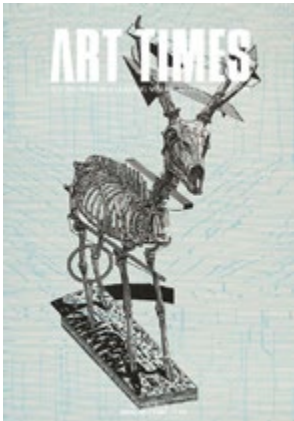


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# ART TIMES

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# BAARDSKEERSDEBSBOS ART ROUTE

CELEBRATES 10 YEARS



**In the heart of the Overberg in the foothills behind Gansbaai and Pearly Beach is the peaceful village of Baardskeerdersbos where a handful of artists have settled and called home.**

Twice a year in spring and autumn the artists open their homes and studios and invite the public to come and view their latest works and see how the works are produced. They also invite guest artists to take part and exhibit with them and over the years this has attracted artists such as Clare Menk, Hanneke Benade, Gabriel Clarck-Brown and many many more. This in turn has attracted many



Bbos, Village, Tomas Sardinha

collectors and art buyers over the years and has become a successful event on the arts calendar.

There are 9 resident artists who take part. They are Ivan Trollip who does oil paintings and is the owner of the Bbos gallery. This is a handy stop to pick up the map and get directions and throughout the year he has examples of each artist's works on show. Joshua Miles will demonstrate his process of doing reduction linocuts. Niel Jonker does landscape painting and bronze sculpture. Liz Van Den Berg does painting and Japanese fish printing. Kali Van Der Merwe does photogra-







Joshua Miles, *Tamboershoek windpomp*, Reduction block woodcut, 565 x 420mm



Niel Jonker

phy and installations. Amanda Jephson has paintings, drawings and etching. Then there are Brenda Parker with her jeweller, Philip John with his unique print making, sculptures and drawings and Jan Vingerhoets with his functional art inspired by found objects and recycling.

Artists will be celebrating their 10 year anniversary with their next Art Route which takes



Amanda Charl by Kali van Der Merwe



*Road Less Travelled*, Namaqualand series, Ivan Trollip

place on Saturday 31st of March and Sunday 1st of April so why not take the scenic drive to stroll around this unpretentious village between studio venues and enjoy a coffee or a glass of wine and conversation with the artists. There are a variety of places on offer for lunch. Private viewings outside of art route dates can be arranged by appointment with artists directly. For more information go to [www.baardskeedersbosartroute.com](http://www.baardskeedersbosartroute.com)

***“Twice a year in spring and autumn the artists open their homes and studios and invite the public to come and view their latest works”***



Philip John JPG , *Pierneef-Grond 74*

ART LIFE

# GALLERY BUZZ: RK CONTEMPORARY

ANDRE VAN VUUREN EXHIBITION OPENING

[www.rkcontemporary.com](http://www.rkcontemporary.com)



Artist André van Vuuren with Curator and owner of RK Contemporary Astrid Mcleod



Artist André van Vuuren with Ilse Schutten



Artists André van Vuuren and Emma Willemse, who eloquently opened the exhibition





Curator Astrid Mcleod and cocurator Kayla Grové with visiting artist Paul from Senegal



Artist Jenny Parsons with resident artists from Senegal Jean-Luc Grosse and Paul Sika



Artist Emma Willemse and Johann Human with André's painting titled *Eternal Cycle*

ART LIFE

# GALLERY BUZZ: MOK GALLERY

LOST IN NARRATION AN EXHIBITION BY SANDRA HANEKOM AND LIZA WILSON

[www.mokgallery.com](http://www.mokgallery.com)



Heloise Conradie, Strijdom van der Merwe, Rowena Glazer, Hennie Meyer, Berdina Ludicke and Jeanine Vorster



Brahm van Zyl and Theo Paul Voster



Strijdom van der Merwe and Irma Albers



Lara Blevi



Paul and Rowena Krynauw



Sandra Hanekom, Vanessa Luyt and Ingrid Maritz



# ARTISTS WOULD DO WELL TO INVEST IN THEIR OWN WORK, STUDY SAYS

NEW RESEARCH SUGGESTS THAT ARTISTS MAY BE BETTER OFF RETAINING EQUITY IN THEIR OWN WORK THAN INVESTING IN THE STOCK MARKET

Sarah P. Hanson

First Published in The Art Newspaper



Robert Rauschenberg, *Rebus*

**Robert Rauschenberg's *Rebus* (1955), which the artist's dealer, Leo Castelli, originally sold for \$2,800 The Museum of Modern Art, New York. Partial and promised gift of Jo Carole and Ronald S. Lauder and purchase. ©Robert Rauschenberg Foundation**

A new study by Amy Whitaker, an assistant professor in visual arts management at New York University, and Roman Kräussl, a professor of finance at the University of Luxembourg, has found that artists may be better off investing in their own work than in the stock market.

In their paper, titled "Democratizing Art Markets: Fractional Ownership and the Securitization of Art" the authors, using historical sales data from the Leo Castelli gallery, have modelled a sample portfolio to determine what would have happened had Jasper Johns and Robert Rauschenberg retained 10% equity in their own works sold by Castelli between 1958 and 1963. For example, they find that if Rauschenberg had retained 10% of *Rebus* (1955), originally

sold for \$2,800, the return on that investment would have generated \$575,000, based on 10% of the hammer price of its last auction sale, for \$5.75m, at Sotheby's New York in 1988. Johns fares even better, with *False Start* (1959), originally priced at \$1,000, rising to a value of \$15.5m (hammer) at its last auction (also Sotheby's New York in 1988), a return of \$1.55m. Comparing with the S&P 500 during that same period, Whitaker and Kräussl find that returns on works by Rauschenberg would have performed up to 140.8 times better and Johns's up to 986.8 times better than if the artists had invested their money in the financial markets.

While cautioning that these two cases represent optimistic scenarios, the authors extrapolate that artists and even dealers may benefit from a system wherein they forgo cash at the point of a work's initial sale for fractional equity in that work going forward. Unlike resale royalties, which depend on regulation and enforcement, such fractional shares, enabled by blockchain technology, could be traded independent of the work itself, opening up a path for artists to access market-driven patronage.

Investors, meanwhile, could easily acquire and maintain a diversified portfolio of shares, distributing their risk. The authors theorise that the fractional equity model could extend to any creator whose work is difficult to value in the early stages, but often generates profits later that they then miss out on.

According to Whitaker, artist-retained fractional equity addresses a 'structural misalignment' in the art market. Our analysis shows that the people most rewarded by a system like this one are those who are the earliest to take a bet on the art, she says. What's exciting is that this is an idea which arises from within the arts, as opposed to being imposed on the arts by financial actors.

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Figurehead, Resin on Steel Base  
by Adriaan Diederick, 2014



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# THE MASTER'S GRADUATE EXHIBITION NMMU

THE VISUAL ARTS DEPARTMENT AT THE SCHOOL OF MUSIC, ART AND DESIGN



The Visual Arts Department in the School of Music, Art and Design invites you to attend the opening of a group exhibition showcasing the practical outputs of the following Nelson Mandela University Visual Arts Master's Students:

**Michelle Luyt** (M Tech Ceramics)

***The development of armature based ceramics using South African raw materials***

**Sarah Walmsley** (M Tech Sculpture)

***Absence and Presence: in Search of Memory and the Imago***

**Nadia van der Walt** (M Tech Photography)

***Karoo: A Baseline Visual Record prior to Possible Shale Gas Exploration***

***The development of armature based ceramics using South African raw materials***  
by **Michelle Luyt** (M Tech Ceramics)

The sculptural forms in this body of work were inspired by the researcher's intricately drawn doodles. The researcher was successful

in achieving a manner in which to create a thin structured ceramic form using local ingredients. This will allow South African artists to create armature based ceramics without having to rely on imported raw materials. The artworks created are based on abstract linear forms inspired by insects with complex shapes and thin appendages

***Absence and Presence: in Search of Memory and the Imago***

by **Sarah Walmsley** (M Tech Sculpture)

This research study explored the components of absence and presence, memory and the female nude, represented in the mediums of bronze, glass and resin figurative sculptures. The body of work is presented as a narrative installation and exhibition of sculptural work. Personal memories will always collide with the present and bring with them the memories of absence, but encourage the subject to make tangible this absence in order to confront it and in doing so, realise that it cannot be addressed separately from the presence which defines it.

***Karoo: A Baseline Visual Record prior to Possible Shale Gas Exploration***

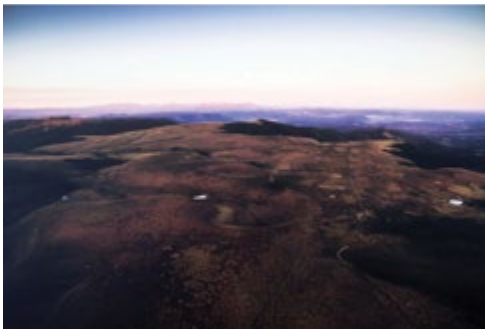
by **Nadia van der Walt** (M Tech Photography)





Sarah Walmsley, *Searching*

***“Showcasing the practical outputs of the following Nelson Mandela University Visual Arts Master’s”***



Nadia van Der Walt, *Escarpment Outside Adelaide*

This body of work consists of digital prints and documentary videos representing the Karoo environment prior to possible shale gas exploration. The researcher has been working as a videographer with the AEON (Africa Earth Observatory Network) group for the past three years, documenting the projects within the baseline study. The *Karoo Shale Gas Baseline Research Programme* currently being undertaken by the AEON (Africa Earth Observatory Network) team at the Nelson Mandela University focuses primarily on the generation of a scientific knowledge baseline across the Karoo Basin in the Eastern Cape region of Southern Africa. Therefore, the aim of this study is to create a baseline visual record of contemporary environment, specifically looking at the Eastern Cape Karoo Basin prior to potential shale gas exploration.



Sarah Walmsley, *Morning*

**Official Opening:**

Friday 9<sup>th</sup> February 2018 - 18h00 for 18h30

Closing 2<sup>nd</sup> March 2018

Nelson Mandela University, Bird Street  
Gallery, Central, Port Elizabeth

Gallery Hours: 9h30 – 15h00 (weekdays)

**Contact:**

Jonathan van der Walt / jonathan.

vanderwalt@mandela.ac.za

Bird Street Gallery

Bird Street Campus

20 Bird Street, Central

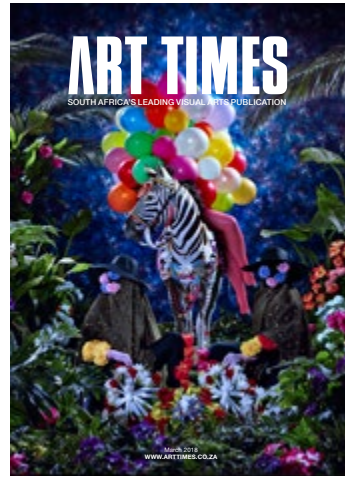
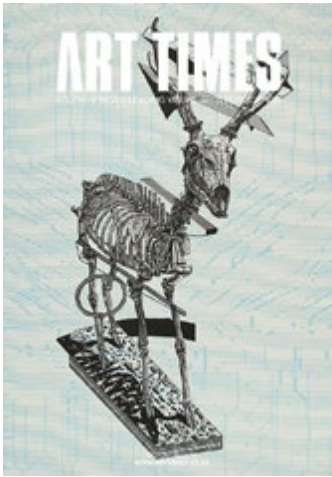
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# CARAVAGGIO KILLED A MAN

SHOULD WE THEREFORE CENSOR HIS ART?

By: Svetlana Mintcheva

Editors Choice: First pulished in The Guardian.com



*The people are marching on the Bastille of male privilege.* Photograph: Giuseppe Cacace

**To remove art because it is tainted by the sins of its maker sets an impossible standard for art institutions. Yet that is what is happening.**

After the turmoil in the film industry, the art world, with its roster of questionable characters, was sure to follow.

Following accusations of sexual misconduct, Washington's National Gallery of Art has indefinitely postponed an upcoming exhibition of Chuck Close, one of this country's most celebrated portrait artists and Seattle University removed his *Self-Portrait 2000* from display citing concerns over ipotential student, faculty or staff reactions.

The anger directed at men like Close, who are alleged to have abused their power to abuse women (Close acknowledged he made crude comments about women's bodies in

the past and apologized for doing so), is not surprising. The outrages of the old regime have been exposed for all to see. The people are marching on the Bastille of male privilege. But it is one thing to call for the punishment of men who may have committed despicable acts, and quite another to condemn their art to oblivion.

There have long been moral monsters among artists, much as we don't like to think about it: Leni Riefenstahl yielded her integrity to totalitarian power when she celebrated the Nazis, Ezra Pound spread virulent anti-semitism, DW Griffith produced racist epics. Artists have often used and abused their wives, lovers and models. They have murdered and betrayed.

Actors are lining up to condemn Woody Allen.

Why now?

And yet they have produced art that audiences have found inspiring and thought-provoking, often beautiful, sometimes sublime. Would that villains were only capable of villainy.

In 2016 there were protests over two exhibitions in Washington DC associated with Bill Cosby, after he was accused of sexual assault. Both shows went on as planned. But 2018 is different. The categories are starker; the middle ground? Gone.

Is it an inconvenient time to take a step back and think more carefully about the consequences of this purge on the culture at large? Many may say that, in the middle of a revolution, as we bring down abusive powerful men, we cannot afford to dwell on ambiguities. But, if that is true, it also means that we don't need art because the very essence of art (as opposed to political propaganda) is to do just that.

To remove art because it is tainted by the sins of its maker sets an impossible standard for art institutions, a standard that would demand they act as enforcers of moral orthodoxy. The work of every artist whose life was morally tainted by today's standards would be approached only through the lens of that taint and, if they fail the test, their work would need to be removed.

No more marveling at Caravaggio's chiaroscuro, his lovely and sensual young models. (The favorite model is apocryphally known to be his own boy or servant that laid with him and, to add to his sins, he was also, probably, a murderer.)

No more Picasso, who lived up to his infamous slogan *Women are machines for suffering*; no more of the tortured expressionism of Egon Schiele who was accused of sexually abusing his teen models; no more Eric Gill, who produced sculptures for the stations of the cross in Westminster Cathedral, but also sexually abused his daughters; and so many

*“To remove art because it is tainted by the sins of its maker sets an impossible standard for art institutions”*

more. Museums will need more space in storage than in galleries.

As the revolutionary narrative goes, the newly bare walls would be filled by the work of those who have never found their proper space in powerful art institutions: women (unless, like the rising American art star Dana Schutz, they have dared approach a racially sensitive subject), people of colour (unless they are Raghbir Singh, the celebrated photographer who has been accused of rape), or artists that are transgender or gay unless they are Caravaggio?

Individuals, must face the consequences of their behavior. But if the art they have made transcends the squalor of their misdeeds ñ and so it must since it has been so meaningful to so many ñ it should remain accessible.

In these politically polarized times, we need to value art institutions as places where we can think about complexity including about how artists of such creative gifts can be such awful human beings - rather than treat them as churches obligated to issue judgments about who merits salvation and who doesn't.

Svetlana Mintcheva is director of programs at the National Coalition Against Censorship  
This article was amended on 3 February 2018 to clarify that Chuck Close is alleged to have abused his power to abuse women.

<https://www.theguardian.com/commentisfree/2018/feb/03/caravaggio-killed-a-man-censor-art>

# DR SAME MDLULI

STANDARD BANK GALLERY NEW GALLERY MANAGER

By Eugene Yiga

Editors Choice: First Published on Businesslive.co.za



**Dynamism and experience: Botswana-born artist, historian and writer Dr Same Mdluli has just been appointed as the new manager of the Standard Bank Gallery in Johannesburg. She has worked in other galleries and as an art teacher.**

“I have always loved being surrounded by beautiful things and initially wanted to study architecture,” she says.

“However, something about it seemed too restrictive, with too many rules. I opted for fine art as I thought I would be able to learn the same critical skills without the restrictions.”

Born in Botswana and raised in the US (where one of her earliest memories is of a visit to the Baltimore Museum of Art as a child on an excursion with family friends), Mdluli matriculated from the National School of the

Arts in Braamfontein in 2001. She completed a B-Tech in fine arts at the then Wits Technikon.

“I then did a teacher training course in art and culture,” she says. “This allowed me to apply to schools as a teacher while practising as an artist. I was then offered a job as an arts administrator at the Goodman Gallery, which was opening a new Cape Town branch.”

She returned to Johannesburg a year later to complete a master’s degree in arts and culture management with a focus on heritage studies. She also worked as a full-time art teacher at a primary school, which she describes as “one of the most fulfilling jobs I have ever done, but also very demanding and at times stressful”.

This was followed by another job offer at the Goodman Gallery, this time in the Johannesburg branch. She later left the gallery to pursue a PhD in art history at Wits University, which she completed in 2015 and where she had been teaching as a sessional lecturer until her Standard Bank appointment.

“The university can be a daunting space, especially if it is a foreign and unfamiliar system of learning,” she admits. “I learned how to be independent during this time and because I was studying a subject dominated by white students it meant being exceptional and not just meeting the requirements.”

Although she officially began her new duties on the second day of the year, the Standard Bank Gallery programme is planned at least 18 months ahead, which means that much of her day-to-day work at this stage involves planning future exhibitions and maintaining stakeholder relationships.

“Different people draw on different things depending on their backgrounds and their understanding of art,” she says. “Throughout my studies, I learned the skill of visual literacy and the language of art.



“While an understanding of art and art history is important, critical thinking skills on how art relates to other fields are more so,” she says.

While visitor numbers at the gallery vary depending on the popularity of the exhibitions, with some international shows receiving far more attendees than local ones, Mdluli likes the fact that people “from young children to pensioners” come to appreciate the art.

“I am because you are: A search for Ubuntu with permission to dream” It includes works by leading contemporary and modern South African artists including Diane Victor, William Kentridge, Gerard Sekoto, Robert Hodgins, Norman Catherine and Lisa Brice.

“The year marks the celebration of 21 years of one of the most admirable constitutions in the world and would have been Nelson Mandela’s centenary hence the inclusion of Johannes Segogela’s *Mandela’s Birthday Party*,” says curator Usha Seejarim. “As we acknowledge the arduous journey taken to arrive at this point in our history, it seems apt to use these milestones as a barometer to consider how we measure up.”

The works come from the Standard Bank Corporate Art Collection, one of the most comprehensive repositories of South African art, comprising more than 1,200 works by over 250 South African artists. The bank partners with leading South African curators to present shows at its gallery.

“Often corporates collect art and assets but are not fully aware of its value and provenance,” Mdluli says.

There will always be more urgent matters than art. What is important is to ask how art can contribute towards the improvement and betterment of these conditions

“My knowledge and experience in the art industry allows me to make more informed decisions that benefit the bank and its interests in the sponsorship work it does.”

While she does not have any favourite artists because this changes with where she is in her life and intellectual space, Mdluli has a few favourite galleries in the world. These include the Guggenheim, which she describes as “an architectural splendour in terms of art space”. She also found musée du quai Branly in Paris “overwhelming”, like many museums in the French capital.

This year is about making the gallery and exhibitions more visible and accessible to wider audiences. Beyond this, Mdluli would like to expand the understanding of the valuing of contemporary South African and African art, because it is often seen as entertainment and not an investment.

“Art has extended to being more than just pictures on a wall,” she says. “Art now informs the way in which we interact and engage with the world, all of which is based on how we look and perceive information.

“There will always be more urgent matters than art. What is important is to ask how art can contribute towards the improvement and betterment of these conditions.”

[www.businesslive.co.za/bd/life/arts-and-entertainment/2018-02-13-standard-bank-gallery-boasts-new-artist-and-historian-at-the-helm/](http://www.businesslive.co.za/bd/life/arts-and-entertainment/2018-02-13-standard-bank-gallery-boasts-new-artist-and-historian-at-the-helm/)

***“Art now informs the way in which we interact and engage with the world, all of which is based on how we look and perceive information.”***

# THE NEW PURITANS WAGING WAR ON ART

By Wendy Earle

Editors Choice: First published by spiked-online.com



*Hylas and the Nymphs* (1896), by John William Waterhouse.

## Manchester Art Gallery's removal of a Victorian painting should horrify us.

Manchester Art Gallery (MAG), with its renowned Victorian art collection, turned traitor to the cause of art last week. work. John William Waterhouse's *Hylas and the Nymphs* because it shows naked girls seducing a naked boy. In the current climate of #MeToo hysteria, it seems that having such a painting on public view is tantamount to endorsing abuse.

The public expressed their outrage at this act of censorship in no uncertain terms, as evidenced by comments made on the MAG blog and in the gallery itself. And so MAG, to save face, quickly reversed its decision and put the painting back on display. As AC Grayling explains in the Daily Mail, this kind of puritanism can only damage the arts. But this incident isn't simply a matter of bad judgement on the part of MAG's curators. After all, this was not an isolated example of censorship in the arts. Feminist and anti-racist campaigners are increasingly targeting the arts to further their causes, and arts institutions are capitulating to their demands ñ or, even

worse, pre-empting them by engaging in self-censorship.

In December, for instance, the Royal Court theatre, a London venue famed for its commitment to freedom of expression, tried to cancel its production of Andrea Dunbar's *Rita, Sue and Bob Too* on the grounds that it might offend victims of abuse. As with MAG, public outrage forced the Royal Court to reverse its decision. In the US, several galleries have been targeted. In New York, two sisters started a petition demanding the Metropolitan Museum of Art remove a painting by Balthus which featured his neighbour's daughter in an erotic pose. Elsewhere, an artist called Hannah Black sought to get a painting taken down because its white artist depicted the gory consequences of violent racism against a black boy, Emmet Till. Her letter to the Whitney Art Gallery was signed by nearly 50 people working in the arts. Across the Canadian border, in Toronto, a gallery cancelled an exhibition when the artist was accused of cultural appropriation. These are just a few of the many recent examples of censorship and self-censorship in the arts.

What these incidents suggest is that some leading figures have lost their artistic compass. When MAG said it just wanted to start a conversation about the issues raised by *Hylas and the Nymphs*, it expressed an idea that is eating away at the arts: that art is valuable politically, not artistically.

Clare Gannaway, MAG's curator of contemporary art, explained that she wanted to challenge how we perceive beauty. For her, the title of the room in which the painting is displayed, *In Pursuit of Beauty*, is problematic because the paintings are by male artists presenting the female body as a passive decorative artform. "For me, personally, there is a sense of embarrassment that we haven't dealt with it sooner."

Although most people were horrified by MAG's decision to remove the painting, it did win some support. What would have been unthinkable only a few years ago is now seen as a justifiable way of opening up debate, making us rethink what galleries should display. It is no bad thing to reevaluate works of art. Tastes and ideas change. But the debate being opened up by arts institutions wanting to "discuss the issues" is profoundly hostile to art. That's because the issues involved are not artistic they are socio-political.

Before MAG reversed its decision, Gannaway reassured us that the painting "probably will return" but hopefully contextualised quite differently. It is not just about that one painting, it is the whole context of the gallery. In all likelihood, this contextualisation will go ahead. In other words, the gallery will be curated in such a way that viewers are steered to think about the issues, not the artwork. Victorian art will be "contextualised" less in terms of an understanding of its techniques, the period in which it was created and comparable artistic works, and more by the politicised preoccupations of our narcissistic moment.

We will be told that we should observe how women are objectified by men and that we should despise Victorian painters for their sins against the present. At least censorship is more honest. It doesn't try to protect us from art through contextualisation. This shows contempt not just for art but for the public. Curators don't trust us to look at art with the correct set of preconceptions.

The belief that art needs to be contextualised in this way is not only deeply patronising it is also opening up a gap between the art world and the public. Mounting their moral high horses,



Baithus, *Thérèse Dreaming*

curators and critics see the role of the arts as one of correcting the way people think about the world and to make people see the world as it is seen by these elites: riven by gender bias, racism, homophobia, Islamophobia, corporate corruption, environmental irresponsibility, and so forth. The implication is that if the arts don't challenge "bad ideas" and "bad attitudes", then they are failing in their responsibilities to society.

But art has no responsibility towards society. An artist's only duty is to strive to make the best art he or she can. And a curator's primary responsibility is to look after the art in his or her care. Sections of the art world seem to be forgetting this important task. Instead, artists want to produce social critique and contemporary curators want to shape our responses to art.

MAG presented the removal of the painting as an act of conceptual art, part of a commission by artist Sonya Boyce, which has the purpose of "problematising" MAG's collection of Victorian art. The gallery says it is thrilled its action has generated such heated debate. But if the comments on MAG's blog are any indication, many are now casting doubt on the capacity of the gallery to care for Manchester's public art collection. Curators and artists who think they can police public attitudes should beware: they risk alienating a public who clearly care more about art than they do.

Wendy Earle is convenor of the Academy of Ideas Arts and Society Forum.

[www.spiked-online.com/newsite/article/the-new-puritans-waging-war-on-art/21090#.WodLk9R940P](http://www.spiked-online.com/newsite/article/the-new-puritans-waging-war-on-art/21090#.WodLk9R940P)





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## DAFEN OIL PAINTING VILLAGE: THE WORLD'S ART FACTORY

ARTISTS IN CHINA'S DAFEN VILLAGE ONCE PRODUCED 60 PERCENT OF NEW OIL PAINTINGS WORLDWIDE, BUT DAFEN IS NOW UNDER THREAT.



Van Gogh VS Dafen Artist

**Reproducing works by famous artists is big business, and for more than 20 years, Dafen oil painting village in southern China has been at the centre of the global trade in art reproductions.**

Known as the “world’s oil painting factory”, in its heyday Dafen produced 60 percent of all new oil paintings available worldwide, though this status has declined somewhat since the 2008 global financial crisis.

A suburb of Shenzhen in China’s Guangdong province, Dafen became associated with oil painting in the late 1980s when Huang Jiang, a painter and businessman from Hong Kong, took up residence in the village.

Huang brought with him a band of painters and art students who began reproducing

works by famous Western artists such as Vincent van Gogh, Leonardo da Vinci and Rembrandt for the global market.

The paintings were purchased by a range of clients - from retailers, hotels and conference centres to private collectors and gallery owners - and the village soon turned into a bustling city.

Residents often eat, sleep and paint in a single room [Haibo Yu/Kiki Tianqi Yu] Today, around 8,000 people live in Dafen, including artists, frame makers, agents, and their families.

There is little distinction between home and the office, with one room serving as a studio, bedroom, playroom and paintings hung up next to clothes in outdoor spaces.



Dafen has become a tourist destination for those eager to get their hands on a mock-masterpiece or see how art is produced on an industrial scale.

Some workshops even use an assembly line-style system, with each artist painting a small section of a larger piece, such as a tree or an eye, before passing the painting on.

For some, studying and copying the world's greatest artists is a way out of rural poverty; those who make successful business links are able to take on apprentices and open their own galleries in the village, but the replica industry is by no means secure.

Competition is fierce and artists in Dafen sell their work for relatively low prices, often to gallery owners who resell the paintings abroad at a much higher price.

In the last decade, however, change has been sweeping through Dafen in more ways than one. When the global financial crisis struck in 2008, many in Dafen were forced to not only find new clients as Western demand declined but also, in some cases, to completely change their style of painting.

Wealthy domestic buyers sought pieces that reflected their own culture, prompting an increase in Dafen's production of Chinese flowers and portraits of cultural icons, such as Mao Zedong.

In the wake of these changes, some artists were laid off and had to set up studios in alleyways due to increasing rent and a lack of space.

Development also poses a threat to artists' livelihoods. Local government have proposed a plan to capitalise on Dafen's appeal as a tourist destination by turning the village into an art park - removing many buildings currently occupied by painters in the process.

In May 2017, the Shenzhen government issued a statement citing 148 sites in Dafen as "severe fire hazards". That summer, a local neighbourhood committee sent representatives to clear the fire safety hazards, much to the dismay of residents who saw their workplaces destroyed.

But not all change has been negative. An increasing number have begun using the skills they've learned from producing replicas to make their own artwork, alongside their copy work.

While Dafen and its artists have successfully adapted to survive a raft of global, local and personal challenges, the future of this unique village and its inhabitants remains in question.



Residents often eat, sleep and paint in a single room

### **In numbers: Dafen Oil Painting Village**

**8,000**

People living in Dafen, including artists, frame makers, and their families

**\$630 million**

The village's revenue in 2015

**60%**

Of all new oil paintings produced worldwide during the 1990s were made in Dafen

**70 years**

Must pass after an artist's death before copyright restrictions on their work expire

**800**

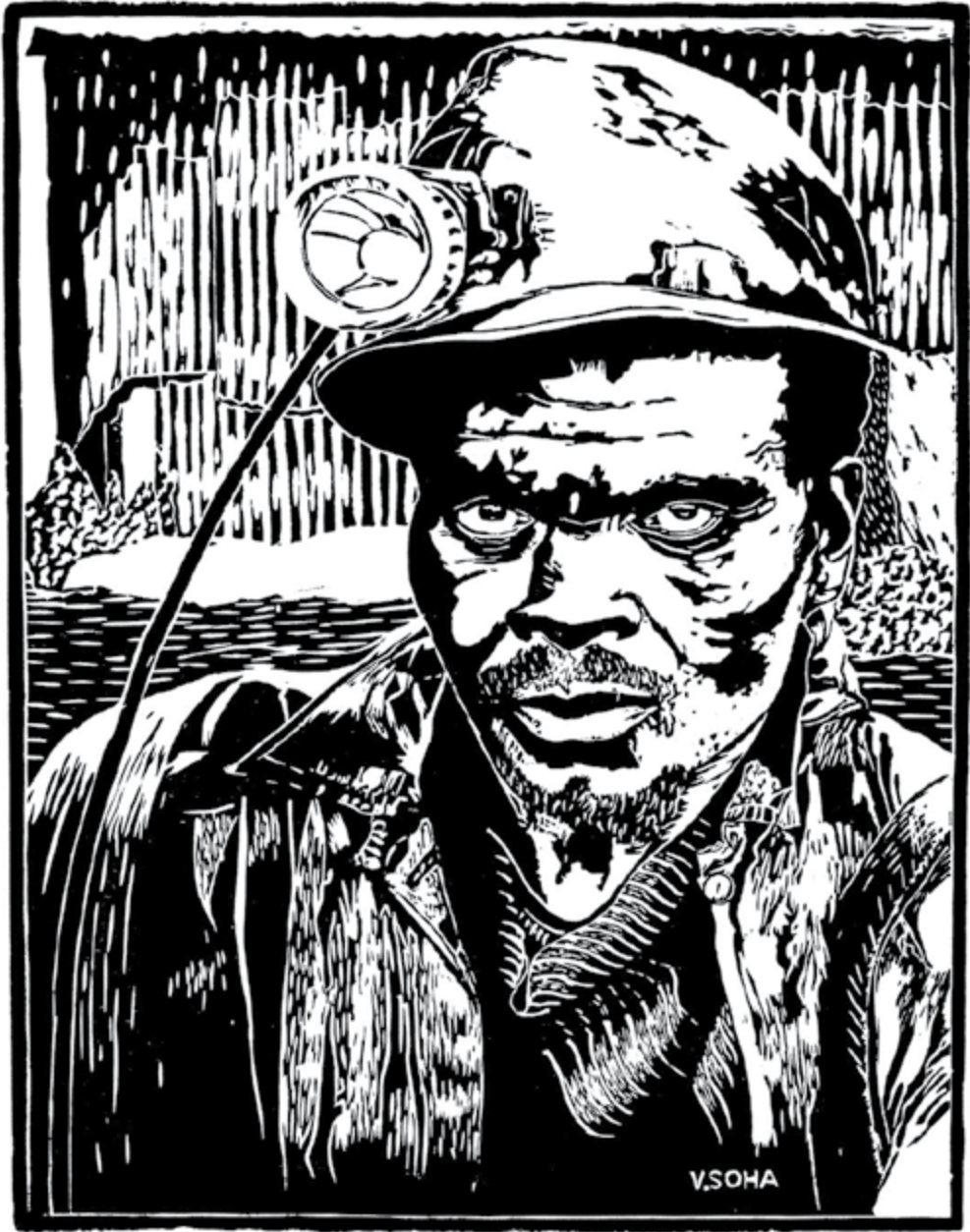
Reproductions made in 40 days by one Dafen workshop

**80%**

Of orders came from overseas buyers pre-2008

**70%**

Of orders were made by domestic buyers in 2016



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Alexis Preller, *The Herald* (detail) - Estimate R900 000 - 1 200 000

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