



ART TIMES

SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION

June 2016
WWW.ARTTIMES.CO.ZA



380 artists, 48 exhibitors,
one art fair.



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ART FAIR**

When you think art, what do you think? At RMB Turbine Art Fair, we think inclusivity and accessibility. We think opportunities for emerging artists and aspiring collectors. We think proudly African. We think innovative ideas, action and discussion. We think about positively transforming lives – and society – by helping to unlock talent for the creative economy.

We think RMB Turbine Art Fair 2018. Come and see what you think.

12 - 15 JULY 2018

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The Forum | Turbine Hall | 65 Ntengi Piliso Street, Newtown, Johannesburg, 2001

MANZART



left page
mila posthumus
smoking in bed | oil on canvas

this page
mila posthumus
blue bird | oil on canvas



MANZART



Exhibiting bronze sculptures and paintings by various artists





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JUNE COVER ARTWORK

Igshaan Adams, *Conduit I*,
2018, Braided nylon rope,
cotton twine approx. 86 x 96
cm (detail 8)

Left: Kirsten Beets,
Saturday, 2017,
Oil on board,
1350 x 1900mm

As the southern hemisphere cools down, the artworld is warming us up, especially when you have your eyes on the interesting line-up at The National Arts Festival.

Before comfortable Art Fairs were born, people slumped it any way they could in order to get to Grahamstown. Even if one had to sleep in a student digs or in one's car, it was where the action was for a few frosty and emotionally charged days.

Despite the advent of fiber internet and having the artworld in one's pocket, it's now even more important to make an effort to get out and see the artwork for real.

Rather than being mesmerized by a mind numbing smartphone screen that promises you a lot in terms of media, but delivers almost a delusional sense of temporary comfort - go out and engage with the artist, ask stupid questions, give commentary, listen to ideas and feel the full story of the artwork or intent.

This, *getting out*, started with the ever so popular First Thursdays, of which I am a great fan. Walk individually or with a creative pack and one can feel the romance and buzz of the city at night. Gareth Pearson, the entrepreneur who migrated the First Thursday model from Switzerland should be given a prize, both in promoting art and fine living, as well as bringing together the creative community together so regularly.

First Thursdays, like Afrikaburn, is a manifestation of art, creativity and the magic of inspired people and community working together to create an event of fantastical escapism.

I hope that you enjoy this months edition of The Art Times. We have packed as much art as we can into it. It includes an interview with Igshaan Adams, coverage of Steven Cohen, Ashraf Jamal writes a review for the Berman Contemporary Gallery and Hendrina and Errol Westoll debut in this edition with their beautiful coverage of the Holden Manz Wine Estate and art collection.

Be sure to keep the weekend of the 12th and 15th of July open for the Turbine Art Fair taking place in Johannesburg. I would like to encourage you to log into www.artgo.co.za to see what is going on in the local art world on a daily basis. It is our intention to maintain and promote a consistent quality visual art events calendar and notice board. I hope that you will log on and enjoy it and would also appreciate your input and advice. We always value your feedback with regards to the Art Times and it's online platforms. We are after all here for you and do enjoy bringing the best of SA Art and culture to you on a daily basis.

ART TIMES

SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION

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RMB TURBINE ART FAIR 2018

12-15 June 2018 Johannesburg

www.turbineartfair.co.za



Rand Merchant Bank (RMB), a division of FirstRand Bank Limited, has partnered Turbine Art Fair as the headline sponsor.

The RMB Turbine Art Fair is a unique South African arts festival that brings together galleries and artists from around the country to present and sell works in the iconic Turbine Hall in Newtown, Johannesburg.

Turbine Art Fair is the epicentre of emerging African art, championing established and new talent in an accessible environment. RMB promotes access to the arts by supporting and exposing emerging artists and attracting diverse audiences, together with existing and new collectors. "RMB is committed to positively transforming lives through the arts and the growth of the creative economy. Through the RMB Turbine Art Fair we aim to enhance the visual arts market in an environment that is inclusive, accessible and proudly African," says Alison Badenhorst, Head of RMB Corporate Marketing.

"The purpose of Turbine Art Fair is to develop young artists and grow the market for African art. RMB shares our vision and this partnership will help to elevate art collecting across a wider market, strengthening the greater creative economy," says Glynis Hyslop, founder of Turbine Art Fair and MD of The Forum Company.







The RMB Turbine Art Fair is an all-encompassing cultural experience for visitors, with artisanal food and beverages, vibrant music and an interactive Talks Programme. It differentiates itself from other South African art fairs through its accessible pricing strategy. The selling price of art works generally falls between R1000 and R50 000, which presents opportunities to savvy investors and new buyers to extend their collections easily, and for new artists to thrive off this talent platform.

“Since its inception in 2013, audiences of all backgrounds have been delighted by TAF’s celebration of creativity and have come to anticipate the Fair’s exciting interpretation of visual art, music, and food. We aim to educate, entertain and sell – to inspire!” adds Hyslop.

Turbine Art Fair will present a series of special projects for visitors to view during the 2018 Fair. The Projects include an interactive Talks Programme, daily walkabouts with celebrities, art professionals as well as well known artists sponsored by RMB Private Bank .

“Is there still life? The work of Irma Stern” by Strauss & Co. In line with the dual mission of the RMB Turbine Art Fair to promote emerging artists and encourage art collecting, Strauss & Co has embarked on a series of exhibitions by prominent South African artists to show budding art collectors what they can achieve if they select their art wisely. This year at RMB Turbine Art Fair, in an exhibition featuring a selection of Irma Stern still lifes from private collections titled *Is there Still Life? The work of Irma Stern*. The Irma Stern exhibition is insured by Artinsure.





Installations have always been an exciting part of the RMB Turbine Art Fair, this year we have engaged curator Tamzin Lovell Miller, Sulger-Buel Lovell (London). Pulling together artworks that range from the finely crafted to the augmented virtual, and the interactive physical and digital, this year's installations are experiences set to intrigue and inspire audiences of the Fair, and leave them with some extraordinary new ideas.

Graduate Show – Home/Land - This exhibition returns for a 4th year and is curated especially for the Turbine Art Fair. This exhibition features some of the best post-graduate painting and in 2018 the inclusion of photography from the arts departments across South Africa. The 2018 exhibition will be curated by Musa N. Nxumalo.

Talent Unlocked by RMB - Assemblage, in collaboration with **VANSA** and **RMB Turbine Art Fair**, has coordinated a six month intensive workshop programme for emerging artists that integrates practical art-making (focusing on process and conceptual development) and professional practice training. The objective of this comprehensive programme is to provide the selected participants with support and guidance to develop their work and, very importantly, with tools to sustain their art career once the programme is completed.

RMB Turbine Art Fair will take place from Thursday 12th July (VIP Opening) to Sunday 15th July 2018 at Turbine Hall, Newtown, the cultural precinct of Johannesburg.

TICKETS:

ADULTS

R100 online / R120 at the door

R200 online / R250 at the door Weekend pass (Fri, Sat & Sun)

CHILDREN

R50 online u/12 / R80 door

R80 online over 12 / R100 door

STUDENTS

R80 online / R100 at the door

For safety and convenience, TURBINE ART FAIR 2018 will be a completely **cashless environment**.

For more info or to buy tickets :

www.turbineartfair.co.za



Showcasing a new breed of Free State artist

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6 - 22 July 2018

Gallery on Leviser, Bloemfontein
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Olivier Art Museum is a satellite of the National Museum,
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phatshoanehenney
ATTORNEYS

IGSHAAN ADAMS

Featured Standard Bank Young Artist Award Winner 2018

Gabriel Clark-Brown interviews

www.blankprojects.com





Art Times Editor, Gabriel Clark-Brown, in conversation with Igshaan Adams, Standard Bank Young Artist for Visual Art 2018, ahead of his launch exhibition at the National Arts Festival 2018.

AT: It's a great honour for us at the Art Times to be able to interview you. Thank you for your time, especially in light of this being your SBYA year and that you are incredibly busy. To me you are the archetypal iconoclastic artist, the quiet storm, the one artist that institutions just can't label. Every year large University art departments grind out art graduates. You graduated from a small art school in Woodstock (Ruth Prowse); You were born in the late Apartheid days and would have been classified as "Coloured; Your Parents are Muslim, but you were raised by your Christian Grandparents and the list goes on. It's refreshing that one of your choice mediums is fabric. An endless medium, rich in meaning and expression that has gone back to Biblical days. Whether it be weaving, shredding, reconstruction, you have turned it into a mirror or a skin filter for your art study and expression. When did you consciously start using fiber in your expression? As children growing up we were all surrounded by different fabrics. Was it a conscious choice or experience that led you on this path with your art?

IA: I have this strong memory of realising that I didn't love painting as much as I loved making those first thread-based works during my time at Ruth Prowse School of Art. I think my sensual nature responded strongly to the tactility of embroidering with cotton onto the felt blanket. Physically I somehow felt more involved in the process and I could fully immerse myself in it, while the fabrics themselves felt imbued with meaning.

*Previous Page: Al Latif, 2018,
Installation view at Blank Projects, Cape Town
Right: Bent, 2018, mild steel, wire, rope, cotton
offcuts, twine, beads approx. 247 x 185 cm (detail)*









AT: In a recent interview with a local art magazine you mentioned that (as a young artist) winning the SBYAA was the most unachievable award you could think of. Now that this is a pinnacle year of sorts, having won such a prize, I am sure doors open and collectors interest increased. At this point in having made a huge body of work, does a big award and having to make a large body of work affect you in any way? Does the award liberate you in terms of being a recognized artist, but take away from your creativity, as to keep a similar exploration of the style that you are known for.

IA: Firstly, I would say my recent exhibition at blank projects, Al Latif, was a considerable body of work - consisting of 25 works as well as a performance - so it's not my first time working on a large scale, but I am more concerned with added pressure of the "spotlight" that the award brings. While an award of this nature certainly gains recognition for the artist, you cannot rely on this recognition alone, and I wouldn't underestimate curators or collectors and their ability to see through it. As an artist, you can't make work to get rich or famous. I make what I feel compelled to make, for me creativity remains a sacred force that responds to honesty.

AT: Where would you like to go with your work? Would you further explore sculpture and performance art? A past interview stated that you may contemplate using scent and smell as a starting point to your next work?

IA: I'm very comfortable working in 3D, the physicality of sculpture is fantastic and I feel its the part of my practice that I am most confident in. Performance on the other hand makes me feel very uncomfortable and exposed and yet I love the immediacy of it, to reach the viewer so directly. In the past I have worked with scents and smell as part of installations to help create the environment, and for my upcoming exhibition I considered using scent as a starting point for the sculptures but I soon realised that I needed more time to fully develop this idea.



Conduit II, 2018, Braided nylon rope, cotton twine, approx. 103 x 84 cm

AT: As a South African artist, or more specifically having being born in the Cape - do you feel that you are more of a Cape artist and that you draw more from your roots as a Cape Muslim? Do you think that your work is more understood and appreciated by a local audience, or that the world art, art fairs and museums are just as open to your work?

IA: I think it's both - the cultural nuances and references are perhaps better and more immediately understood by local audiences, but I find that international audiences are just as receptive to the work and considerate of its context.

AT: Perhaps its too premature to ask, but at what point or time in your life do you feel that you have grown the most and have experienced the most sensitivity in your soul and creativity. Do you think that in this day and age, only when a big prize comes along and the artist is taken out

of their environment and put in the spotlight, do they then realise how special they are. Or does the platform assist to forge one's career further using trusted creative expression.

IA: In early 2013 I spent three wintery months in Basel, Switzerland on a residency awarded by Pro Helvetia. Toward the end of the residency, with an exhibition looming, I began to create abstract sculpture for the first time, using string curtains and fabric hardener. There was no-one to reassure me that what I was making was "good", I only had my own abilities to rely on. It was at that point that I had to grow up. The Standard Bank award has certainly prompted a period of stocktaking - I have had to absorb everything that I have created up until this point, my entire contribution as an artist, and this process has left me feeling at ease and positive about the future.



Eliza Botha (1938 -), *Butterfly Box*, 1982. Ricky Ayanda Dyaloyi (1974 -), *Untitled*, 2004. Pieter Hugo Naudé (1868 - 1941), *Malay Quarter Cape Town*, circa 1920 (top). Maggie Laubser (1886 - 1973), *Poplars - Italy*, circa 1920. Gerard Sekoto (1913 - 1993), *Indaba*, 1946 (bottom).

Centennial

A Century of South African Art from the Sanlam Art Collection 1918 – 2018

An exhibition of exceptional works from the Sanlam Art Collection tracing South Africa's transformation in art over a century.

Sanlam Art Gallery

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6 June - 24 August 2018

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Tel: 021 947 3359 / 083 457 2699

Email: sanlamart@sanlam.co.za

STEVEN COHEN

National Art Festival Featured Artist 2018

Courtesy of Stevenson Gallery
All Photos: Pierre Planchenault
www.stevenson.info

Put your heart under your feet...and walk to Elu is an intense meditation on loss, grief and absence, following the death of Cohen's partner and artistic collaborator, the choreographer Elu.

The work first came into being as a performance piece, which debuted at the Montpellier Danse festival in June 2017. The work was later shown as an exhibition at Stevenson Johannesburg before being performed at the last edition of Dance Umbrella. This is Cohen's first performance at the National Arts Festival since his 2012 performance of *Cradle of Humankind*.

The performance comprises of Cohen interacting with projected footage and an installation of sculptural objects. A myriad pointe shoes – among them Elu's, literally invoking his absence – are collaged together with found objects.



Stills from Cohen's performance piece "Put your heart under your feet ... and walk!"





The objects are embedded with histories, ideologies, beliefs – a flagpole finial, vintage photographs of atrocities, sex toys, medical instruments, porcelain ornaments, feathers and hair; many of them, like the arms of chandeliers, taxidermied animal parts and model trees, recurrent images in Cohen's artistic lexicon. Cohen writes:

The performance *work put your heart under your feet ... and walk!* was made in three countries: South Africa, where Elu and I both come from; France, where Elu led us to, and where I am now because of him; and Japan, where Elu wished for but never got to and where I was performing at the moment he died.

From being buried alive to bathed in blood, from ingesting cremains to radiating light, from sacrifice to survival and from worship to blasphemy, from Eros to Thanatos and back again - there is nothing I will not attempt in paying homage to the art that Elu and I made in the past and which I am now making for the future, nothing too strong and nothing too strange.

Its unifying features are where ballet (the leitmotif of Elu's life) meets art - and the way in which soulmates choreograph the annihilation of being forced apart in the interim between life and afterlife.

Hennie Niemann jnr



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National Art Festival Featured Exhibition

SHIFTING CONVERSATIONS

UJ Arts & Culture With MTN presents Tracy Murinik
in conversation with Melissa Goba and Johan Myburg

www.uj.ac.za/arts



Frederick Timpson Ions, (1802 - 1887) On the Kariega (c. late 19th century), Gouache on paper, 19.5 cm x 27.5 cm, MTN Art Collection

TM: *I'd like to start with the title of the exhibition, 'Shifting Conversations', which seems to presuppose a previous or ongoing set of concerns 'in conversation' that have been in place, and that are in flux to something else – perhaps a different perspective or way of looking, thinking, questioning? Could you frame the exhibition in terms of the title, and also comment on the nature of that shift?*

MG: In terms of understanding what the exhibition is, it's about the material that results from conversations that might have been had. There are two dynamics that we bring together – the pendulum, if you will – that we are looking at. The one is an academic institution, in this case UJ [University of Johannesburg], that is made up of several previous institutions that have acquired art over the years without any sort of collecting strategy or policy in place

to define exactly what it is they are collecting, how they go about collecting it, and how this actually defines or reflects the development of that institution and how they're seeing the world. And the other is the MTN SA Foundation, which is a not for profit organisation, that sits within the bigger MTN group. MTN started collecting in 1997, and again there wasn't necessarily any specific structure there – collecting happened on the basis of what was thought to be interesting at the time, and becomes a reflection of that organisation. The only driving impetus and mandate that they had was that it must be about communication. Also the kinds of programmes that they've supported over the years, for example the MTN New Contemporaries, have sought to reflect the contemporary moment in art, and what is in shift at a particular time. But there isn't necessarily a consistency with how things were reflected [in the collection], which could be a result, again, of not having a set strategy in place, or at least an understanding of how cultural remnants sit in a corporate structure. So there's a jostle between capitalism, if you will, and the CSI side of things that sit in that space.

Whether or not those conversations are shifting as much as they are jostling is what Johan and I discussed. And I think this presented us with an opportunity to try and reflect on 'what is this thing', these collections, that we're looking at? Why is it that there are so many prints from Japanese artists in the UJ collection? Why are there still Paul Kruger

Right: Unknown artist, Baule Bush spirit mask, (early to mid-20th Century), Carved wood and raffia fibre, 65 cm x 40 cm x 46 cm, MTN Art Collection





JH Pierneef (1886–1957), *Wilgebome* (1913), Pastel on paper, 37 x 45.3 cm, UJ Art Collection

sculptures? Why is it that there is a Greek sculpture, for example, versus a Credo Mutwa in the MTN Collection, or the Pierneefs in both collections – these remnants of previous structures and the apartheid era? How is it possible that there isn't any mindfulness of what the significance of collecting such pieces actually means, aside from their asset and monetary value? There's something else that's happening in these collections that is not really being articulated. That, at least for me, should be what we're looking at when we're looking at 'shifting conversations'.

JM: I think Melissa has summed up what we think regarding the current conversation. In terms of the UJ Collection, I don't think there was as much a notion of collecting [artwork]

over many years, but of acquiring. That's my understanding, and that might be the difference between these two collections – that you had work bequeathed or donated [to the UJ Collection], or there was an exhibition and an artist would donate a work. I don't think that what we want to do is to create a 'versus' between the two collections. There is a versus. But I don't think that's exactly where we want to position the exhibition. If you take the UJ Collection and bring in the MTN Collection, it changes the UJ Collection completely, and vice versa. And that's where [a shift happens]. I don't think our intention is necessarily to create shift, but rather the exhibition is a reflection on continual shifts. Read the complete article on www.arttimes.co.za

eclectica
contemporary

Edge of a Thread

group exhibition
opens 07/06/2018

021 422 4145
69 Burg Street, Cape Town
info@eclecticacontemporary.co.za
www.eclecticacontemporary.co.za

Tyler Walker - Cammies, Hawaii I

ECLECTICA
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group exhibition
opens 07/06/2018

021 422 0327
www.eclecticadesignandart.co.za
admin@eclecticadesignandart.co.za
179 Buitengracht Street, Gardens, Cape Town

Corné Eksteen - Ghost in the machine II

FRINGE VISUAL ART

National Art Festival 2018

28 June – 08 July 2018







Previous Page: Retha Buitendach, *Metamorf*

Above: Nicolle Moore, *Beauty in the details*

Right: Mzoxolo X Mayongo, *Ubukho Be Ndoda*

With over 30 art exhibitions on the fringe programme this year, we look forward to welcoming back regular artists as well as first-timers and inviting Festival visitors to make sure they don't miss out on experiencing the variety of exhibitions year in both Grahamstown and Nelson Mandela Bay. Festival visitors can find their favourite artists and artworks at the usual venues such as the Johan Carinus Art School and Annex, the Albany Museums, Trinity Hall and the Highlander and a number of private venues dotted around the streets of Grahamstown.

Located at 38 Somerset Street is the Festival Gallery. Here visitors can find the *Arena Exhibition*, an annual Festival exhibition which offers *festinos* a sample of the various exhibitions and artworks featured on the Fringe Visual Art programme.

This year, for the first time, the National Arts Festival will be hosting curated exhibitions at the Monument. The purpose of this initiative is to provide a platform for curated exhibitions in one of the main Festival centres, while bridging the space between the Fringe and Main art programmes. The exhibitions will include carefully selected artworks from local and national artists and creative groups, all of which will also be for sale to the public.





Solly Smook, at *GFI n' stukkie mens*

Visitors can look forward to three separate exhibitions: Community-centred artworks and crafts sourced from the local Keiskamma Arts Project; an all-female exhibition of artworks from emerging South African female artists and illustrators; and an exhibition focussing on traditional themes of landscape and portraiture, featuring work by emerging and established South African artists.

Also for the first time, Art workshops will be happening daily at the Carinus Annex on Donkin Street. Workshops will include stone sculpture, creating a mandala clock, printmaking and much more. Online bookings and tickets available at the door.



Nigatu Tsehay, *Selfie 5*, oil on canvas, 170 x 155 cm

Christopher Moller **Gallery**

7 Kloofnek Road, Cape Town, +2721 422 1599, www.christophermollerart.co.za





In Conversation

KIRSTEN BEETS

Dreamland 4 July - 4 August

www.salon91.co.za



Cape Town based artist, Kirsten Beets, paints up a dreamworld, curiously rendered in an almost bizarrely realistic and detailed manner. Her paintings transport the viewer to a quiet, thought-provoking place where imagination rules supreme, you're guaranteed to want to linger longer, and invited to discover the carefully crafted subtleties and hidden meanings that exemplify this artist's playful humour. For a moment she enables us to breathe and escape all the stresses and business of life.

We catch up with Kirsten as she prepares for her fourth solo exhibition at the gallery, 'Dreamland'. The exhibition will open on the 4th of July and run until the 4th August 2018.

You are currently working towards your fourth solo exhibition, 'Dreamland', which will open at Salon Ninety One during July. Such a rich imaginative title, could you share your interpretation thereof, perhaps give us an introduction to what you will be exploring in this body of work?

I felt like it was an appropriate title because my work has always had a dreamlike quality to it. Tigers in greenhouses or beside swimming pools, tiny tourists wandering a white page or swimming in solid shapes of colour are only things that can be found in an imaginative dreamland. I have also been feeling lately that the world can be loud, volatile and stressful and I wanted to create a space where the artworks could have a still, dreamlike or meditative quality.





Previous Page: *It's Alright, Once You're In*, 2018, Oil on linen, 92,5x132cm
Above: *Framed In Broad Daylight*, 2018, Oil On Paper, 32X42cm

That is not to say that the subjects within the works are still but that a moment has been captured and rendered in a way that makes it precious and creates a safe space.

What can viewers expect from this exhibition in terms of medium and scale?

I am working mainly with oil paint on paper and board. There will be a range of sizes from small to large pieces.

In your opinion, what is the most beautiful thing you've ever created?

I always hope that the next thing I make is the most beautiful thing.

Historically, the majority of artists seem to focus on one major theme or subject throughout their careers. Do you have any preferred or recurrent subject matter that you tend to revisit in your practice?

I have several things that I keep going back to. I like greenery, gardens and greenhouses. I also like people-watching and animals. They all find their way into my paintings at some stage.

Which local artists' work do you really admire? Are there any international artists who have captured your attention this year?

Georgina Berens' beautiful lithographs, Katrine Claassens' golden miniatures, Frances Goodman's intricate sequins works, Katrin Coetzer's sensitivity and use of colour Internationally, I love Emily Filler's colourful collage, and Benjamin Bjorklund, a Swedish painter.

Would you say that you observe any trends in the art world?

I like to do my own thing although I wouldn't claim to be isolated completely from what is going on around me, because I think part of being an artist is taking in things that are going on and presenting an idea in a different or unique way. I also think that finding your own mark-making and artistic voice is a challenge and constantly comparing yourself to what people are doing is counter-productive.

Tell us about the connection you make between people at leisure and the natural world in your work.

People at leisure are generally in a safe space, a place that has been constructed especially to be used by them, like parks, pools or gardens. When I add an animal to those situations I'm doing it as a reminder that there's still a wild world out there and to add some tension into an idyllic leisurely scene.

Your work appears to capture isolated moments frozen in time. What significance does this hold for you?

I work from photographic reference. So when I take a photo of a scene it captures a tiny slice of time. Preserving it in paint can lengthen that moment for as long as the painting survives. It gives the viewer a chance to engage in a split second of time for as long as they want.

Was there a particular moment in your life that inspired you to become a painter?

I made an owl out of two pom-poms in preschool. I even stuck on a little graduation flat cap. That was my way of showing that owls are wise. It was a masterpiece in felt, wool, glue and googly eyes. I was very proud.

“Her paintings transport the viewer to a quiet, thought-provoking place where imagination rules supreme”

I think it was the first time I realized that if I could put raw materials into the right order and stick them in the right places I could create something more than the sum of those parts. I could make a little personality or a story or something that people would recognize and respond to. It was unselfconscious art-making which is such a fleeting thing. I don't know if this specifically inspired me to become a painter but it did instill some confidence in my art-making abilities.

What is most important to you: Process, material, concept, form, colour, subject, composition or outcome?

Colour is becoming more important to me. I have been including flat colour backgrounds or priming my boards with colour before I start.

What are your major artistic influences?

I love botanical illustration, old Dutch Masters packed with strange detail and hidden meaning. I also love travel and spending time in nature.

Do you consider yourself somewhat of a dreamer?

Yes, absolutely. I am a big fan of daydreaming. I try to let my imagination run wild. Where else can you be completely free but in your own mind?

What do you believe characterizes your work? What makes your style identifiable and unique?

The amount of detail I put into my work. I also tend to paint in quite a realistic manner. Most of my subjects are small-scale but I have also done bigger work. I also think there is a playful humour that comes out in my paintings.

Can you tell us about your process? Would you say that you work quite intuitively or in a more structured manner?

I usually work in a structured way. I tend to not play around too much on the final image. I'll have an idea, play with it using sketches and then create different options or small experiments. Once I'm happy with what I feel is the end result I'll start painting the final work. Sometimes the process is hard and sometimes it comes easily. I still make adjustments as I go but I like to have an end point in mind.

A hyena perched on top of your desk, a leopard keeping a watchful eye over sunbathers in Hyde Park, a tiger poised on a lounger in a suburban jungle, a crowd of nudist tourists in St Marks ... it seems the subconscious plays an important role in your work. Can you elaborate on this please?

I guess it goes back to being a dreamer. I like making situations that are represented in the real world but could not exist. I view these strange situations from the safety of my own daydreams but I want to visually communicate them to other people in the hope that they will also find them enjoyable or thought-provoking.

Your paintings are rich and complex both in terms of their subject matter, as well the high level of detail to which they are executed. How important is it to you that the viewer experiences something of this intensity?

I think people don't engage in work enough, I'm guilty of it too. I think the world is pretty busy and managing to find the quiet space needed to look and engage with an artwork is tough. I wanted to make work that rewards people who actually took the time to really look at it. I also wanted to make work that you could take home and continue to find new things within it to appreciate.

What are your plans for the remainder of 2018?

I will be focusing on paintings for the gallery booth at the Turbine and Joburg Art Fairs, hopefully, for Paris as well.



Grow (Detail), 2017, Oil on paper, 81x61,5cm



THE NEO - EXPRESSIONISTS

John-Michael Meterlerkamp
and Stompie Selibe

At Turbine Art Fair 12 - 15 July 2018

By Ashraf Jamal
candicebermgallery.com



What immediately strikes us... is that the adjective new is used rather liberally. People speak of the *Neuwe Wilde* (New Savages, Neo-Expressionists).... Indeed, the inflationary use of the word new in connection with artistic trends does not correspond at all to current terminology. It never actually appears on its own but only ever as a prefix (Neo-) or as an adjective qualifying a trend which already exists. New tendencies are not really all that new, nor are they really meant to be.
- Klaus Honnef

Above: Stompie Selibe, *Come away with me*,
2018, Mixed Media on Paper, 1160x770mm
Right: John-Michael Meterlerkamp, *Nekkies 4*,
2018, Mixed media on panel, 900x900mm







Stompie Selibe, *In the silent way*, 2018, Mixed Media on Paper, 1160 x770mm



Klau Hoffe's cautionary reminder of the pitfalls that come with naming art is worth remembering. Art cannot be so easily framed. And yet our Linnean tendency to name the world persists. In the South African context, the art dealer, Candice Berman, has taken it upon herself to name what she sees as a daring re-emergence and fusion of abstraction and the figurative. This emergence, which she sees in the paintings of John-Michael Meterlerkamp and Stompie Selibi, is one which she perceives as a healthy and long-overdue counter to the dominant fixation with art as a weapon of struggle, a medium for ideology – in short, statement art.

Berman's interest in what she calls Neo-Expressionism stems from a preferred passion for art which plumbs the enigmatic depths of being. For Berman the human cannot be reduced to a categorical imperative. Rather, the human must be understood in all its contradictory complexity. And in this regard art plays a vital role precisely because it refuses to be self-explanatory. With its roots in the paintings of Vincent van Gogh, Neo-Expressionism chooses not to reflect a world we might consensually verify but to express a world which we can unthinkingly intuit. Ruthlessly subjective, dramatically emotional, hyperbolically excessive, this art form appeals to our most suppressed yearning, be it psychological, sexual, spiritual, or primitive and raw.

“Neo-Expressionism chooses not to reflect a world we might consensually verify but to express a world which we can unthinkingly intuit.”



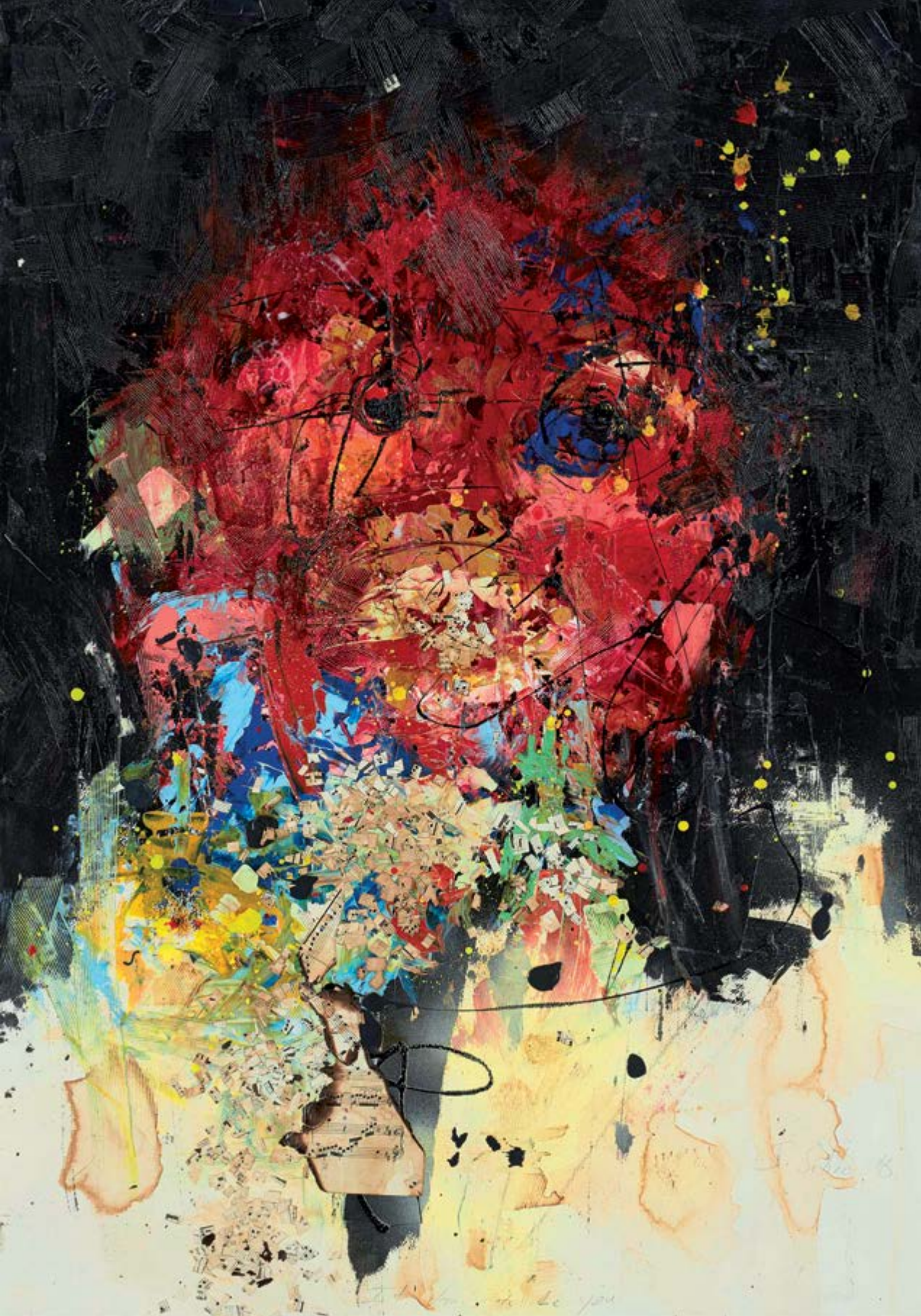
Above: John-Michael Meterlerkamp, *Nekkies 11*, 2018, Mixed media on panel, 900x900mm
 Right: Stompie Selibe, *It had to be you*, 2018, Mixed Media on Paper, 1160x770mm

This focus, which enshrines the subconscious and celebrates viscera, results in painting which electrifies the canvas. Anything but sedate, or measured and temperate, it is a mode of painting – inspired too by Fauvism – which asks us to experience not only the event thrust before us but also the very materiality of its expression. This thrusting together of psychological content and form, like the grinding overlay of tectonic plates, results in art which is at once remotely enigmatic yet in-your-face. One senses the raw innards of a tempestuous mind-heart-soul hiding in plain sight.

John-Michael Metelerkamp and Stompie Selibe are exemplary in this regard. However, if their

paintings are profoundly aware of abjection, they are also filled with whimsy. It is this mix, this mash-up of conflicted and conflicting drives which express the drama of painting – for it is never only the psychic and emotional realms which Metelerkamp and Selibe trigger, but also the very painterliness of these states.

If for Klaus Honnef ‘new states are not really all that new, nor are they really meant to be’, this is because novelty is not merely an exchangeable commodity but the expression of a haunted and inexpressible soul – a speaking of the unspeakable. And in South Africa, Metelerkamp and Selibe’s charged arena, it is precisely the need to speak the unspeakable, and refuse the





John-Michael Meterlerkamp, *Nekkie's 9*, 2018, Mixed media on panel, 900x900mm

declamatory staple which has informed the country's 'resistance art' movement, which finds its acute expression in Neo-Expressionism.

In this form and medium of art-making that which is given voice are the singularities which make us human. One approaches a painting by Metelerkamp or Selibe as though one were encountering a familiar stranger, for the intimacies their paintings offer are at once recognisable yet surprisingly obtuse. One does not recognise oneself in that encounter; rather, one recognises the other of oneself – one's doppelgänger; one's more remote being.

It is the psychological complexity of Neo-Expressionism, when combined a daring technical flare, which, for Berman, fosters a greater fluidity,

rawness, and honesty in art-making. And if, as a movement, Neo-Expressionism signals a return to honesty in South African art, it is because it refuses a literal-minded and opportunistic fixation upon a received oppression. Never reactive, Neo-Expressionism asks us to think and feel the complexity of being human. Its painterly verve is not only a matter of formal significance. Rather, Neo-Expressionism's very painterliness – its refusal to hide its materiality – is also the surest marker of its libertine and libertarian drive.

Neo-Expressionism, in other words, is the art of freedom rather than bondage. Which is why, for Berman, it is the art form which will restore to art its sacred, and profane, purpose and occupation.

OPEN CALL FOR ARTISTS

The Stellenbosch University Museum is pleased to invite emerging and established artists to participate in an upcoming exhibition **Forward? Forward! Forward...**

The exhibition aims to bring together a collection of 100 artworks, which re-imagines the future of Stellenbosch University and higher education in Africa. An open call is made for artists to submit proposals for artworks that engage with ideas around the future of higher education in the next 100 years (2018 – 2118). This is a forward looking exhibition. In short, we are looking for compelling, innovative and thought provoking works that will serve as catalysts for debate and engagement on the future of the university. The exhibition will form part of the Stellenbosch University Centenary and is to open on 5 December 2018.

forward? FORWARD! Forward...

Deadline for delivery of the
Selected artwork:
September 28, 2018

Submissions are now open,
closing **16 July, 2018**
Send proposal to: uw2@sun.ac.za
Contact: (021) 808 3029

Prospective participants are encouraged to submit their proposals to be considered by a selection panel. All selected works will be displayed at the University Museum for the duration of the exhibition.

All creative expressions are welcome: visual artworks, video, installation, 3D, performance, interventions, music, poetry and other. Proposal to be submitted with short artist bio, short description of proposed artworks, does the work exist or does it need to be created, delivery cost to and back from Stellenbosch. The museum will fund the delivery of works and installation. There will not be funding for materials.



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100
1918-2018

Featured Profile

Hussein Salim

The Three Sisters

By Clare Patrick

www.eclecticacontemporary.com

Hussein Salim has become a firm favorite from travelers to collectors and students alike. His work is multiple in nature, with varying forms and colours to heavy impasto mark making and delicate detailing that elicits matter and subject. The layers of meaning to be discovered and explored in the work of Hussein Salim are as rich and complex as his work is dense and thickly painted.

The multitude of work that Hussein Salim consistently presents makes us wonder about the story of the man behind these intricate artworks. As an artist represented by the Eclectica Galleries in Cape Town, it is certainly true that he upholds their ambitions of magnifying the narratives and imagery from and of the African continent, elevating the understandings of contemporary art while also unpacking social climates with a global perspective. To feel out these aspects of Hussein Salim, in this feature, we will delve into the journey of the artist and consider his different contexts that prompt his mysterious and wondrous creations which so seamlessly fall into step with the Eclectica Galleries.

Hussein Salim was born in Karima, Sudan in 1966 where he developed a passion for the arts at an early age. In 1994 he opened an artist studio in Khartoum which aimed to engage critically with the significance of the artistic heritage of the country in producing a new model for contemporary art. In 1994, he also graduated from the University of Sudan for Science and Technology, where he was awarded a Bachelor of Science in Fine and Applied Arts. Amongst a strong cohort of Sudanese artists in the 1970s and 1980s, Hussein Salim established himself as an artist engaged in unpacking and exploring notions of heritage and identity in Sudan.

Twins, 2017, Acrylic on Canvas, 180 x 150cm









“The figures matter, the abstraction matters, the working and reworking of motif and symbolism matters and the work speaks of the journeys and histories that Hussein Salim has borne witness to.”

In 2000 he was forced to flee Sudan because of the conflicts, so he lived for some years in the UK, Germany and Egypt before finally coming to South Africa, where he now lives with his family in Pietermaritzburg, KZN. When speaking of his experiences and the impact on his work as an artist, Hussein says, “As a Sudanese, my past and present are marred with memories of loss, isolation, migration, exile and forgotten heritage. I was a witness, if not a participant, in this exciting, stimulating period in Sudanese intellectual life which in turn significantly influenced my identity and style of work today.”

Mediating through identity and history, religion has played a formative role in shaping the technique and approach of imagery in Salim’s work. Influenced and inspired by calligraphy and graphic writing systems, the line work in each of his artworks is heavily layered with meaning and symbolism – often described as bringing out a lyrical quality. Holding a Master’s degree, Hussein Salim’s work is dense and fluid and full of imagination. Articulating the possibility and interrogation of identity – pondering archives and images that recur as motifs in his work and allude to landscapes and histories that can be archived. While it is easy to rattle off milestones and highlights of biographical anecdotes, the reality of each event and the lived experience is worth reconsidering when interacting with the work of Hussein Salim. Stop to marvel at

Queen, 2017, Acrylic on Canvas, 180 x 150cm



Friends , 2017, Acrylic on Canvas, 180 x 150cm

“The work he creates speaks across borders and boundaries, it translates through languages and instincts.”

the intricacy paired with narrative, juxtaposed against subtle colours recalling the landscapes and spaces of time past. “He paints literal and sometimes very clear signs of where he comes from”, Prof. Terence King highlighted at the opening of Salim’s solo in 2006, “These might include the colours of fabrics and of sands, (and even physically incorporate sand), and the styles of the architecture. The expansiveness and the evenness of the terrain and the intensity of the light are all there.” So, when encountering the work of Hussein Salim, stop to think about the layers of paint as meditations on history, on place, on loneliness within a world turning away, on the vibrancy of artistic heritage overlaid with negation, appropriation and ignorance. Consider, conversely, the community, the family, the

stories of celebration and the burgeoning new narratives and customs explored by reinforcing the aesthetics and imagery of artistic traditions. The figures matter, the abstraction matters, the working and reworking of motif and symbolism matters and the work speaks of the journeys and histories that Hussein Salim has borne witness to. Hussein Salim embodies the directive of a global understanding of individualized specificity. The work he creates speaks across borders and boundaries, it translates through languages and instincts. The narrative created in the body of work Hussein continuously sends out world is one of wonder at the world and of reinforcing the importance of contemporary art of and from Africa.

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UJ ARTS & CULTURE

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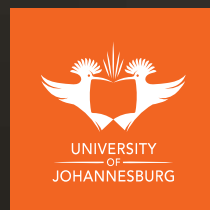
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SPIRIT MASK (EARLY TO
MID-20TH CENTURY)
CARVED WOOD AND
RAFFIA FIBRE
MTN ART COLLECTION



Featured Profile

RICHARD SCOTT & IGNATIUS MARX

After 16 years of friendship they collaborate on a body of work

- Begins 8 June

www.walkerbayartgallery.co.za

Ignatius Marx has been painting professionally for 29 years and his works have sold on auctions over 90 times.

His works, like Richard's appear in numerous local and global collections. Marx works mainly in oil and pastel. Marx's works speak mainly of a preoccupation with light, mood and atmosphere. He tasks himself with transferring the excitement and emotional energy that stirs in him when facing a scene or a specific moment in time, however fleeting, onto a canvas in such a way as to impart in the viewer that same emotional connection, awe and wonderment that drew him to paint the scene before him. "The quest to capture the essence excites me" says Marx.

The story began in 2003 when Marx, by then, an artist and avid collector of art for 14 years, spotted Scott's work and could not resist. In a period of 5 years Marx acquired over 100 pieces of Scott's work and slowly they became friends.

"I remember visiting Ignatius many times in his home in Umdloti Beach, Kwazulu-Natal, and sharing wonderful stories with Ignatius" says Scott. "He taught me a lot and was one of the



Right: Richard Scott and Ignatius Marx, *Race you Home*, 100 x 100cm, Oil on Belgian Linen, 2018









Richard Scott and Ignatius Marx, *Seaside Village*, 50 x 50cm, Oil on Belgian Linen, 2018

“We met in my studio in Johannesburg in early 2018 and mapped out a plan to paint in Richard’s studio in Cape Town mid-year”

few people I met who shared their knowledge of the art world, which would, unbeknown to me; lay the foundation for my own art career. I gravitate to like-minded people and Ignatius’s transparency resonated with me” Said Scott.

Over the years the two artists would talk about partnering on projects and one day doing something together. Finally in 2018 they decided to spend some time together and try fusing Marx’s take on neo-traditional art with Scott’s Contemporary style.

Scott has carved a name for himself in the South African art scene with his bold colours, simple lines and business approach to art.

“We met in my studio in Johannesburg in early 2018 and mapped out a plan to paint in Richard’s studio in Cape Town mid-year” said Marx. “Once in Richard studio, it only took us 2 days to map out a plan, with Richard’s business mind. We decided to use the naive simplicity and colour of Richards work in the foreground and middle ground and my powerful cloud-filled-sky scenes in the background” This will be the first time Scott has worked on Belgian linen with oil paint. As Richard puts it: “we checked with the powers that be, to make sure that we on the right track and had all parties approval and then we started.” The first phase of the body of work can be viewed at Walker Bay art gallery in Hermanus at the annual Fynart Show June 8 to June 17.



Featured Profile

HERMAN VAN NAZARETH

Mok Gallery

www.mokgallery.com

The Belgian artist brought with him the European influence and applied it to his art while studying at the Michaelis Institute of Art in Cape Town. Refusing to allow anyone to influence his style, he soon developed his own personal technique, creating sculptures and paintings that resembled European expressionism. His artworks were vehicles of expression against all forms of abuse of power.

His own childhood was heavily disrupted by the violent and traumatic happenings during German occupation of Belgium during the Second World War. Both his parents were activists and were imprisoned, leaving a young Herman orphaned, having to care for himself.

He has always been a very hard worker, and shown a great talent as a cyclist, but an accident left him with a partially amputated hand, ending this possible career.



Above: Landscape, enamel on board, 45.5X56 cm

Left: Herman standing in Muratie Cellar in 2017 with his artworks in the background.

“Refusing to allow anyone to influence his style, he soon developed his own personal technique, creating sculptures and paintings that resembled European expressionism.”



Landscape, oil on board, 30x35 cm

When accompanying a friend to an artist's studio, Herman discovered his artistic talent, and became an assistant for artist Floris Jaspers. This relationship played a major role in his formative years as an artist.

In Antwerp he spent six months as an assistant in the studio of the well-known painter Floris Jaspers (1889-1965) who was wise enough not to instruct him but to allow him to choose the guidelines he wanted to follow.

For the past 53 years, Herman has spend almost half of his life in 'his beloved South Africa', referring to himself a 'Capie'. He is a very modest man, but has achieved much world fame; his work can be found in collections and museums across the globe.

His art today: Herman is still active as an artist, both in making sculptures and oil paintings. For the 2008 Olympic Games, he was asked by the Chinese government to be a participating artist. He has also been involved in numerous exhibitions held in Belgium, and other areas of Europe. His last oil painting, 'Charlie', comments on the Charlie Hebdo shooting in France in 2015. Herman's artistic drive is towards minimalism, "weglating", best illustrated in the latest prints.

How to interpret his work: Most of his paintings and sculptures are reduced to faceless pawns. There is a loss of identity, which creates anonymity, and thereby the human being becomes universal. The individual makes room for man in general, the carrier of abstract entities like aggression, anxiety, loneliness and bitterness and despair. His art is about the extrication of the superfluous, creating the possibilities for deeper meaning.

MOK Gallery is proud to host a permanent exhibition of Herman's paintings and sculptures. He often surprises us with a visit to the gallery, which usually leads to lunch at Muratie's intimate restaurant - eating his favourite samosas, and drinking a bottle of Muratie Pinot Noir. Herman loves simplicity and authenticity, making Muratie Wine Estate one of his favourite places, and chose to have his sculptures and art on permanent display there.

From 20 June to 16 August MOK will exhibit a full body of Herman's works in the main gallery. His sculptures can be found in Muratie's gardens. For more information, please contact Cecile Blevi at 0725535547 or cecileblevi@gmail.com



Modern – Kontemporêr

MOK

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EXHIBITS

HERMAN VAN NAZARETH

20 JUNE – 29 AUGUST 2018

A selection of paintings, prints and sculptures.

Cecile Blevi +27(0)725535547 cecileblevi@gmail.com www.mokgallery.com.

Facebook: Mok Gallery and Instagram.

Mok gallery, Muratie Wine Estate Knorhoekroad, Stellenbosch

PHATSHOANE HENNEY

New Breed Competition Exhibition at Oliewenhuis Art Museum

From 06-22 July 2018

Photos Eye Poetry Photography

www.nasmus.co.za



Mandi-Anne Bezuidenhout, winner of the 2017 Phatshoane Henney New Breed Art Competition, with her winning work, entitled, *First stone, John 8:7*

The five winners from the 2017 Phatshoane Henney New Breed Art Competition are set to make the Free State art scene come alive this July as they exhibit some of the most compelling visual art from the province.

Showcased in Gallery on Levisieur as part of the Vrystaat Arts Festival, the Phatshoane Henney New Breed Winners Group Exhibition is sure to challenge any conservative notion of what Free State art is, simply due to the broad variety of compelling works on show.

Mandi-Anne Bezuidenhout, 2017's overall competition winner, will no doubt fascinate with her showcasing of 18th century Camera/ Chamber Obscura devices which portray

the eternal environment within the interior of the gallery, as well as other photographic works, while André Rose, runner-up, applies photography and painting to explore how urbanisation and city living shapes, layers and moulds our humanity.

David Molapisi, one of two Merit Award winners, is showcasing several wooden sculptures carved out of sleeper-, chinaberry- and wild olive tree wood. Louis Krüger, the second Merit Award winner, is exhibiting digital photo montages that explore landscapes through movement while Jessica Hansen, the 2017 Public Choice Award winner, will exhibit ceramic sculptures made by hand, depicting children and the different environments in which they grow up in.



Winning photograph by André Rose, runner-up. Entitled *Tjailaty: At the end of a (dis)honest day's work.*

This exhibition is part of the offering of the Phatshoane Henney New Breed Art Competition, which – now in its third year - is presented by Phatshoane Henney Attorneys in association with Oliewenhuis Art Museum. This one-of-a-kind visual arts competition is specifically aimed at discovering and advancing the careers of new and emerging Free State artists.

“The way in which the competition is constructed is purposely aimed at creating wide exposure for talented artists from the province, so as to attract as much attention as possible from the art fraternity and wider public and advance the careers of Free State artists,” says Sam Moleko, Director at Phatshoane Henney Attorneys and spokesperson for the competition.



Louis Krüger, Merit Award winner, with one of his winning photo montages, entitled *Op soek na visionêre reste.*

“This one-of-a-kind visual arts competition is specifically aimed at discovering and advancing the careers of new and emerging Free State artists.”



David Molapisi, Merit Award winner, with his winning wooden sculpture, entitled *Lesilo*.

After entering, the competition, an independent judging panel selects between 40 to 60 of the best works which are exhibited at Oliewenhuis Art Museum for a period of four to six weeks. These works are then also showcased on the official competition website, www.phinc.co.za/art, where the public can view the profiles and entries of these top artists, as well as a wider portfolio of their work. It is also via the competition website that the public can vote for their favourite artist, and so determine the winner of the Public Choice Award.

“It’s this integration of technology platforms with the competition that further distinguishes it from other art competitions in the country. By also enabling social media sharing, the online exhibition increases accessibility, public exposure and engagement – making art an experience for everyone,” remarks Moleko.

The prize money is R100,000 in total, with R50,000 being awarded to the overall winner, R20,000 to the runner-up, and R10,000 each to two Merit Award winners as well as to the Public Choice Award winner.



Winning ceramic vases by Jessica Hansen, Public Choice Award winner, entitled *Ek het van die trappe afeval*.

All competition winners, including Merit Award winners, automatically qualify for the Winners Group Exhibition which affords competition winners a further opportunity to showcase their work in a more dynamic group exhibition format. “In addition to the opportunity to showcase a broader body of their work, this exciting feature of the competition also offers mentorship, preparation and curation support to the winners,” adds Moleko.

The exhibition opens on the evening of the 6th of July and will run until the 22nd of July.

ASPIRE

ART AUCTIONS



Irma Stern, *Still life with magnolias, apples and bowl*, 1944, signed and dated, oil on canvas, 86.5 x 86.5 cm | Estimates: R6 000 000 - 9 000 000

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Business Art

STRAUSS & CO

Winter sale shines a
spotlight on abstraction
Wanderers Club, Jhb 4 June
www.straussart.co.za

Brave collectors with an eye for opportunity and future growth should consider the strong offering of abstract works gathered by Strauss & Co for inclusion in its forthcoming live sale in Johannesburg. Artists representative of all the major styles and schools associated with the post-war uptake of abstraction in South Africa are represented in this sale, due to be held at the Wanderers Club on 4 June.

While not an exhibition, Strauss & Co's catalogue of works for sale effectively inventories many of the key proponents of mid-twentieth century abstraction in South Africa. The sale includes works by Wits Group members Nel Erasmus, Cecil Skotnes and Gordon Vorster, influential immigrants Armando Baldinelli, Maurice van Essche and Edoardo Villa, and returnee South Africans trained abroad like Bettie Cilliers-Barnard, Sydney Goldblatt and Douglas Portway.



Above: Hannatjie van der Wat, Sept 11, 2001 New York, signed, acrylic on canvas, 121 by 91,5cm, R 50 000 - 70 000
Right: Cecily Sash, *Diagonal Drama*, signed and dated 84 oil on canvas, 89 by 89cm, R 70 000 - 100 000





SASHA

A pair of matching lithographs from 1989 by pioneering abstract painter Ernest Mancoba (estimate R30 000 – 40 000 each) followed by an abstract maritime scene titled *Harbour* by Dirk Meerkotter (estimate R20 000 – 30 000), preface a special focus on abstraction in the first session of the sale.

The history of abstraction in South Africa dates back to the earliest rock art and cave paintings, although the focus of Strauss & Co's selection favours work in a modernist, western-influenced style.

Walter Battiss, whose carved and painted wood sculpture *Fook Tree* (estimate R80 000 – 120 000) appears in the first session of the sale, is considered pioneer of the form. Battiss in 1937 exhibited two abstract works at the Pretoria Music Festival under the pseudonym Gregi Nola.

But abstraction only gained official acceptance in South Africa following a 1948 exhibition of South African art at the Tate Gallery in London. The bulk of the work on offer by Strauss & Co dates from the post war, a time of great mobility for South African artists and remarkable visibility for their work.

Eugene Labuschagne's *Formal Synthesis* (estimate R20 000 – 30 000), a confident Klee-like work composed of idiosyncratic forms and geometric lines, was exhibited on the 1959 São Paulo Biennial. Anton Uys's *Metaphysical Boxes III* from 1975 (estimate R50 000 – 70 000) was shown in London and featured on the cover of his exhibition invitation.

Highlights also include Hannatjie van der Wat's *Gateway* from 1967 (estimate R80 000 – 120 000), a masterful synthesis of colour and expression, and Trevor Coleman's geometric abstraction *Systematic Composition* from 1969 (estimate R60 000 – 80 000).

Fittingly, Cecily Sash is well represented in this sale. A founder member of the Amadlozi Group and an inspired teacher at the University of the Witwatersrand, Sash's three later-career abstract works – *Diagonal Drama* from 1984 (estimate R70 000 – 100 000), *Chalice* from 1985 (estimate R60 000 – 80 000) and *Abstract* from 1984 (estimate R50 000 – 70 000) – are all executed in remarkable pastel tones.

Armando Baldinelli's untitled assemblage painting featuring a stretched sheet slathered in thick, creamy white paint (estimate R50 000 – 70 000) is an important precursor work to the mixed-media works of David Koloane and Kagiso Patrick Mautloa. The focus includes Koloane's *Dwelling* (estimate

R60 000 – 90 000), a masterstroke of bold colour and form, and Mautloa's exuberant diptych *Tribute to Abstraction* (estimate R60 000 – 90 000).

Koloane is an influential figure in the later diffusion of abstraction. In 1985, Koloane, together with painter Bill Ainslie, founded the Thupelo workshops series in Johannesburg. One of the workshop's star participants was Sam Nhlengethwa, whose *Abstract Composition* from 1999 (estimate R30 000 – 50 000) features.

The offering of abstract works extends beyond the afternoon session. Important pieces offered later in the day include Nhlengethwa's Thupelo workshop period abstract composition *Image IV* (estimate R200 000 – 300 000). In 2016, Strauss & Co sold Nhlengethwa's *Abstract in Orange & Blue* from 1991 for R227 360, a world record for the artist.

Highlights from the premier evening session include Douglas Portway's *London 62* (estimate R120 000 – 160 000), a post-emigration oil work dominated by remnants of his African colour scheme, and Alexis Preller's *Contrapuntal Figures II* (estimate R2 – 3 million), a dazzling 1964 canvas in which Preller skilfully integrates figures into an abstract composition dominated by delicate lilacs, warm yellows and cobalt blues overlap.

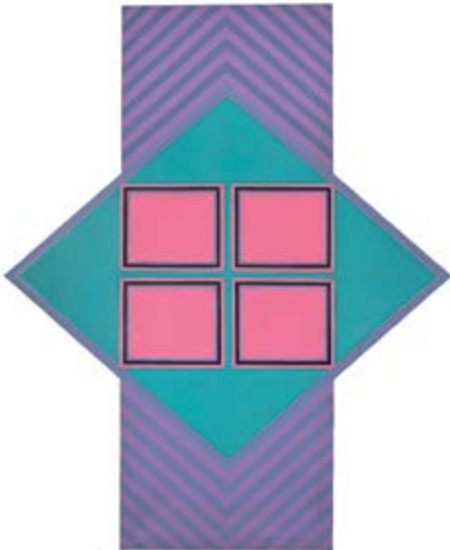
Like Preller, the sculptors on offer used abstracting techniques in service of describing human and animal subjects. Edoardo Villa's *Red Bird* from 2005 (estimate R150 000 – 200 000) is a vivid cubistic work from his final years. Villa's *Single Figure* from 1974 (estimate R120 000 – 160 000) is a marvelous bronze form with a skin-like patina of brown and cream. Jackson Hlungwani's carved wood branch *Fish* (estimate R18 000 – 24 000) is both abstract and literal. It carries a very keen estimate.

Abstraction was the dominant artistic thrust in South Africa's post-war years, up until the late 1970s when younger artists argued for direct visual engagement with South Africa's fraught politics. Abstraction has nonetheless remained an integral part of this country's artistic expression, as recent works by Koloane, Mautloa, Nhlengethwa, Ricky Burnett and Durant Sihlali reveal.

Notwithstanding the endurance of abstraction, and indeed its rediscovery by a new generation of contemporary painters, fine historical examples remain grossly undervalued. Collectors with insight and the nose for a bargain will be richly rewarded for their anticipation at Strauss & Co's winter sale in Johannesburg.



Cecily Sash, *Abstract*, signed and dated '84, oil on canvas, 60 by 90cm, R 50 000 - 70 000



Trevor Coleman, *Systematic Composition*, 1969, signed and dated '69 on the reverse, acrylic and tape on shaped canvas, R 60 000 - 80 000



Walter Battiss, *Fook Tree*, signed on the reverse, carved and painted wood, height: 61cm, R 80 000 - 120 000



Business Art

ASPIRE INNOVATES

www.aspireart.net





Previous page: Aspire Auctioneer and Managing Director Ruarc Peffers in action.
Above: Alexis Preller, *Mirrored Image*



Villa, Vertical composition



William Kentridge, *Mine*

Aspire Art Auctions has been in business since 2016. This makes it technically still a start-up company, but this description doesn't really fit an organisation that has hit the major milestones it has. With only six live auctions under its belt, Aspire has already achieved several world and South African sales records.

Its first sale, in October 2016, saw the highest price that year achieved for a work by Alexis Preller – R7 048 160 for his *Profile Figures (Mirrored Image)*. A world record for a sculpture by Edoardo Villa followed in March 2017, when his *Vertical Composition* (1958) sold in Cape Town for R1 818 880. The momentum continued in Johannesburg in November 2017, when Aspire achieved another world record of R1 932 560 for a 1970 work by respected Amadlozi alumnus Sydney Kumalo, *Mythological Rider*. At the same sale, the top lot, *Drawing from Mine (Soho with coffee plunger and cup)* (1991) by contemporary doyen William Kentridge, sold for R5 456 640, a South African record for a drawing by the artist, and just shy of the world record price, fetched in Paris in 2016. These milestones are seen in the context that, since Aspire has exploded onto the SA auction scene, the secondary art market in the country has increased by 25%, indicating that the company is competing where it set out to be – at the very top end of the country's art auction market.

Aspire began life in 2016 as a collaboration between some of the country's most successful entrepreneurial businessmen, and some of its most experienced art industry experts. Those art experts continue to drive the strategy and operations of the company. Managing director and senior art specialist Ruarc Peffers, and fellow directors and senior art specialists Mary-Jane Darroll and Emma Bedford, between them boast some 80 years of hard-won experience and expertise in every part of the art industry, from private and public galleries in curatorial and art dealing capacities, to specialised portfolios in the biggest auction houses in the country. That level of experience means they know exactly how to differentiate Aspire.

"From the very beginning we had a vision for the company that was driven by top-line growth and bottom-line performance, but that also had a strong ethical and value-driven underpinning," says Peffers. "What we believe makes us different is twofold: firstly by



placing the best quality fine art at the centre of everything we do, and secondly by bringing diversity and inclusivity to all our dealings."

Aspire puts much store by its expert focus on the different market segments – historic, modern and contemporary art. But the approach is focused and tailored. "The established parts of the market attract much competition for high quality works," continues Peffers. "Artists like Irma Stern, JH Pierneef and Gerard Sekoto are on the international auction market radar, and we don't take our eye off the prize of these top works. But our expertise and market focus has to extend beyond this. We believe strongly in our efforts to diversify by educating and growing new and potential buyers in the different segments. We view art, sustainability and the development of



the industry as pillars of what we do. To those ends we have established our ARR initiative, pioneering it in South Africa.”

Aspire’s Artist’s Resale Rights (ARR) initiative is the only one of its kind in the country. The company undertakes, entirely at its own cost, to pay royalties to living South African artists whose work sells on its auctions. The royalty amounts are calculated on a sliding scale in line with best practice in established EU markets and the UK. Currently the South African government has legislation pending to cater for visual art royalties, but it has not been passed into law for some years.

“The impetus behind our ARR initiative is our firm belief in placing art, sustainability, and the development of the industry at our

core,” says Peffers. “We are committed to the ongoing growth of the practitioners and the professionals that have made this market what it is today, and we believe that paying royalties to living artists can make a contribution to the sustainability of art as a practice and a way of life in the country.

The fact that we fund these royalty payments ourselves, and administer their collection at our own cost, testifies to that commitment. We are ethical in all our dealings; and place integrity and transparency at the heart of our interactions with sellers, buyers, artists and all role players in our industry. It’s the only way we see ourselves, and our industry, developing and thriving,” Peffers concludes.

ASPIRE ART AUCTIONS

Collecting now! Smart investment in the global and local art markets.

www.aspireart.net

Exciting times are ahead for art investors and collectors, or even those looking to dip a toe in the sometimes opaque waters of the art market.

Since 2000, European-based company Artprice has run the Price Index for the global art market. This is calculated on the basis of global auction results, and shows that the market has grown by 36%. The index is composed using the same general principles for its construction as with most other reputable financial indices: it focuses on the art market's fundamental artists and takes into account their relative weight and importance.

In comparison, the S&P 500 has gained 86% over the same period, the FTSE 100 is up 2% and France's CAC 40 is down -19%.



Above: Zander Blom, *Untitled 1.5*.

Right: Sandile Zulu, *Baptism of fire* (1995) (Detail).

As Artprice puts it: "The art market – taken as a whole, and including all periods and price ranges – is therefore a competitive form of investment and an alternative to traditional financial assets. Over the last 20 years, the art market has massively increased in liquidity and has grown to now be widely appreciated as a genuinely efficient market. It proves that a relatively well-diversified art portfolio, constructed on the basis of a simple and non-aggressive acquisition strategy, has a genuine economic *raison d'être*, quite apart from the non-pecuniary benefits of collecting art."

One of the main areas which attract many people to the art world is the spectacular prices achieved for individual works, or individual artists. 2017 saw plenty of examples of exceptional capital gains. Artprice name checks the performance of Jean-Michel Basquiat, whose prices have risen exponentially. In 2017, a work called *Jim Crow*, from 1986, sold for \$17 680 936, having first sold in 1992 for \$136 367 – a multiplication in value of 130 times!

At the other end of the market the same principle applies. A collector first paid \$680 for a small still life by Helen Funke in 1995. The same work was recently sold for \$38 000 – a percentage return of over 5000%.

Away from these spectacular returns, an analysis of a large number of lots bought and subsequently re-sold at auction (repeat sales) offers a much more realistic general picture of the returns that can be expected on the market. An analysis of the price evolution of over 4 000 lots sold in 2017, for which a previous public sale could be clearly identified and confirmed by an auction house demonstrates an average annual return of a more modest, but still appreciable, + 5.7%.

In Artprice's so-called 'Global 500' – the wider pool of artists who sell at auctions, and who are ranked in terms of regular sales and turnover – four South African artists appear. All are





Gerard Sekoto, *Bustling street scene*, (1961)

household names in the market here, and the two highest ranked are contemporary artists – Dutch-based Marlene Dumas at #121 and William Kentridge at #279. An older generation of artists fetching higher prices appear further down the list; J.H. Pierneef appears at #314 and Irma Stern at #329.

The presence of the two contemporary artists higher up this ranking list is significant because it also reflects the growth and diversification of the contemporary market around the world, as well as in South Africa. While the art market in this country is much smaller, it does follow the same broad growth trends. Aspire Art Auctions' June 2018 sale in Johannesburg is a perfect example. The presence of highly collectible artists in the traditionally strong historic and modern market, such as the rare and exquisite Irma Stern still life and the vibrant Gerard Sekoto scene pictured, takes its place alongside an increasingly diverse and broad offering, both of previously under-represented artists and from younger and mid-career contemporary artists.

While most fine art auction houses can offer a range of work in these segments, Aspire's strategic focus on contemporary work is demonstrated by the high quality and variety of the lots they bring to auction. In this approach it is taking advantage of global growth in the segment, where, in less than two decades, contemporary art has gone from 3% market share to over 15%. Aspire's recent sales have seen world record and South African record prices fetched for work by artists as diverse as Louis Maqhubela, Dumile Feni, William Kentridge, Angus Taylor and Willem Boshoff. A newer market is also opening up for more cutting edge contemporary work, exemplified in the recent Johannesburg sale by the presence of the likes of Zander Blom, Brett Murray, Sandile Zulu and Andrej Urbanski.

Aspire Art Auctions Winter 18 auction is held at the Gordon Institute of Business Science, 26 Melville Road, Illovo, Sandton on June 17. Go to www.aspireart.net for more.

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Art Life

HOLDEN MANZ

Art, Wine and Timelessness

Hendrina Westoll: Words

Errol Westoll : Photography



They call Holden Manz Wine Estate “The Hidden Gem of Franschhoek” and as we drove through the winelands to discover it, we were awed by the grandeur of the blue-gray mountains floating on clouds that seemed to have lost their grip of the sky and had tumbled down the cliffsides into the valley to froth at their feet.

Somewhat off the beaten track, we came to an almost apologetic little white wooden gate at the end of a narrow dirt road, and were directed through the vineyards to the Country House, unsure of what to expect after this very rural approach. That’s when everything turned on its head.

The stately entrance to this beautiful Cape Dutch manor opens into a wide lounge area that flows through to windows and doors leading to quiet koi ponds flanked by luxurious suites. But it was the magnificent pieces of art and sculptures that tastefully adorn the walls and grace tables and plinths that proclaimed the uniqueness of this superb home. Because home it is, despite offering superlative 5-star status.

Everywhere you are embraced by understated sophistication. Every picture, every vase, every sculpture, large or small, breathes the loving, personal touch of Migo Manz and Gerard Holden, owners of the estate that bears their names. The home is theirs and you are drawn in to be honoured guests of the family.

The truly remarkable art collection features the works of signed South African artists such as Karin Miller, Lohanri Bekker, David Filer, Marie Stander, Donna McKellar, Carl von Bach, Dedre Fouquet, Vincent da Silva and Lisette Forsyth, each personally selected by Migo and Gerard. Every living space is enhanced by an exquisite creation of contemporary art, from almost disturbing images by Shui-lyn White to delicate little sculptures, from the imposing head by Lionel Smit that dominates the lounge to pictures of buildings and people, reflecting a kaleidoscope of South Africa through unusual perspectives.

There is plenty to enjoy, from ceramic works, through wonderfully rendered drawings of wildlife, graphics and paintings. Contrasting styles subtly complement one another in a somewhat unexpected way lending a unique variety to the collection.



The Manor House at Holden Manz





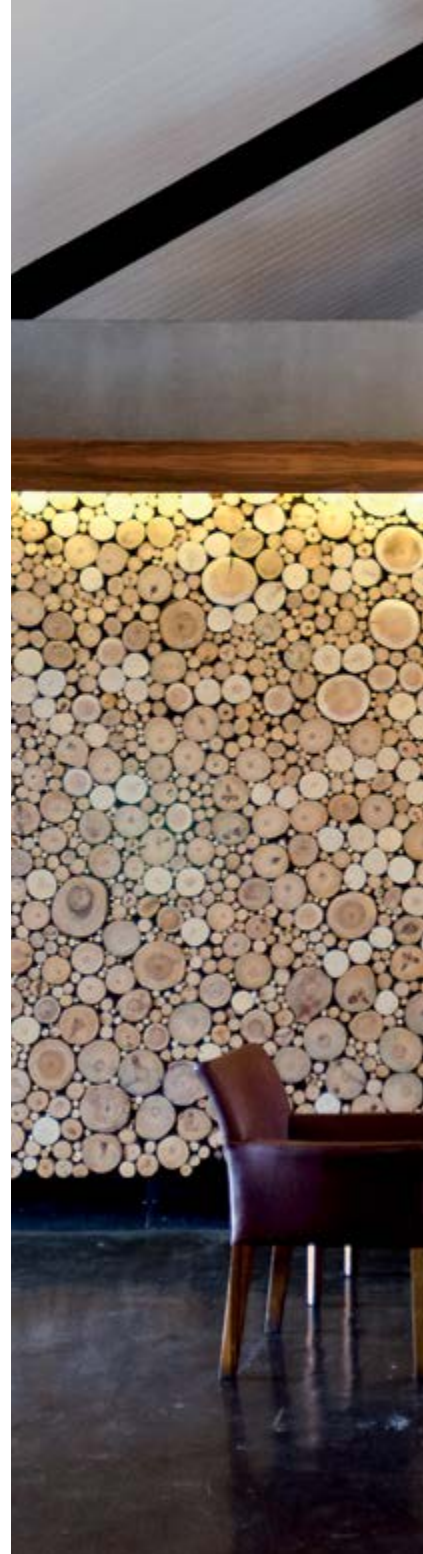
Holden Manz Manor House Dining Hall



Stony Brooke Suite



Dining Room with Kitchen



Dining Room Bar





Holden Manz Manor House

Migo has a similarly stunning art collection in Franschhoek village, Manzart, where he features the work of the many artists and collectors who have become his friends. He is also in the process of transforming the current yoga studio at the Estate into a fully-fledged art gallery.

Walking through the gardens and vineyards from the romantic spot at the confluence of two rivers before flowing into the Berg river, you are greeted by dramatic sculptures: “Cornering Cheetah” (by Vincent da Silva) tearing through the air, “Gazelle Pair” (by Etienne de Kock) dancing at the side of the road; the life-size “Wind Girl” also

by Vincent, reflecting the grandeur of the craggy mountainscape behind the Estate. And then you are wonderstruck by the vista that opens before you.

The restaurant is cradled at the head of the valley between the slopes of two majestic mountains, overlooking the estate vineyards. As we gazed, delicate filigrees of mist were swathing the mountain cliffs, seemingly emerging from the rocks to melt into the air. The recent rains had greened the foothills, providing a striking contrast to the stark grey rock of the mountainside. The welcoming smiles at the restaurant were



the entree to the unforgettable experience that awaited us. The cellar tour was fascinating and the wealth of information was given with personal delight from staff who obviously love their work and were sharing their pleasure with you.

The same passion was evident with each dish, each glass of wine, each snippet of information. The love and attention that had been bestowed on the food were undeniable. Here were chefs and staff who were intensely proud of their handiwork and genuinely wanted your enjoyment and pleasure. And the view from the balcony was breathtaking. The gathering clouds were sending

sunshine racing after shadows over the vines, making them glow russet, gold and fading green in the autumn light. In the distance, majestic mountains rise mistily into the sky and one is enveloped in a sense of timelessness.

Here too, art enhances every space, but unassumingly, without imposition. Whimsical butterflies by Dominique Postera flutter on the walls of the balcony. Inside the restaurant, the wood-textured wall at the end of the hall contrasted delightfully with the elegant chandeliers, and the large open kitchen provided yet another unusual touch.



Oliphant Mountain Suite



Koi Ponds provide relaxing contemplation



**“Everywhere you are embraced
by understated sophistication.**

**Every picture, every vase,
every sculpture, large or small,
breathes the loving, personal
touch of Migo Manz and
Gerard Holden”**



Chocolate nest

Then there were the wines. Even the locals, we were told, some reluctantly, others with admiration, acknowledge the uniqueness of the Holden Manz wines. The knowledgeable staff enhance your enjoyment, providing not the normal rather dry account of what flavours one can expect and how the wine was produced, but their own personal experiences and impressions that made each sip alive with adventure.

We will be back. So much still to explore. The spa, afternoon tea, the picnic route, the quiet walks, new tasting journeys, constantly new additions to the awesome art collection. Truly, a gem. To be treasured.

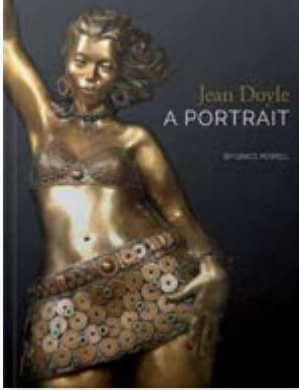
Graceful Gazelles by Etienne de Kock enliven the grounds



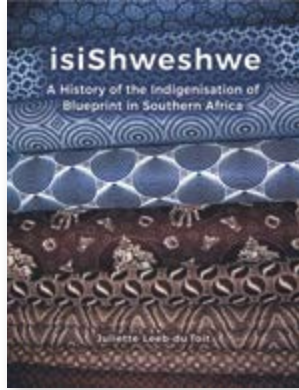


BOOK REVIEWS WITH bibliophilia

www.bibliophilia.co.za



Jean Doyle, A Portrait by Grace Powell, is a glorious tribute to one of South Africa's quietest artists. Part-biography, part critique the book explores how Jean has formed, shaped, forged and polished her career over 45 years. Frequently told through her private sculpture notes, going beneath the layers of bronze and clay to the inspirational heart of her work, tracing her artistic journey. Doyle's mammoth Angolan national monument, *The Battle of Kifangondo*, is one of the largest bronze sculptures in Africa at nine meters high and weighing eight tons. *Just Nuisance* in Simonstown and *Long Walk to Freedom* (Statue of Nelson Mandela) outside Groot Drakenstein Correctional Centre, Paarl are well-known works that celebrates the intelligence, unmistakable sense of humour and, strikingly, the modest humility with which Jean Doyle has emerged as one of the greatest story-telling South African artists of our time. (R455)



The cross-cultural usage of a particular cloth type - blueprint - is central to South African cultural history. Known locally as seshoeshoe or isishweshwe, among many other localised names, South African blueprint originated in the Far East and East Asia. The cloth came to reflect histories of hardship, courage and survival, but it also conveyed the taste and aesthetic predilections of its users, preferences often shared across racial and cultural divides. In its indigenization, isishweshwe has subverted its former history and alien origins and has come to reflect the authority of its users and their culture, conveying resilience, innovation and adaptation and above all a distinctive South Africanness. In *Isishweshwe: A History of the Indigenisation of Blueprint in South Africa* Juliette Leeb-du Toit traces the origins of the cloth, its early usage and cultural adaptations, and its emerging regional, cultural and aesthetic significance. (R895)



Seedtimes is the sixth book by the celebrated artist and award winning South African social documentary photographer Omar Badsha. The photographs are a compilation from a number of documentary projects he started working on in 1977 and ends with a photograph of Nelson Mandela at the funeral of his close friend and comrade Walter Sisulu, taken in 2003. The photographs trace his way of narrating stories about how people shaped their identities through their everyday rituals. Above all, it is a story of how people moved from the margins of a deeply divided racist and repressive society and defiantly took center stage in the struggle to bring down Apartheid. This is documentary, not in any narrow sense as mere record, but in its fullest, original sense as creative. (R600)



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Right: Dennis Buckland, Rondebosch Boys' High School,
Self Portrait, Oil On Canvas, 20cm X 35cm





ARTGO

EXHIBITIONS, GALLERY GUIDE: JUNE 2018

- Ongoing Shows: June-Aug 2018
- Opening Exhibitions: June 2018
- Provincial Listings

Artwork by Odili Donald Odita
From his show: Other World
Stevenson Gallery CT
22 May- 30 June



ONGOING SHOWS JUNE 2018



EVERARD READ FRANSCHHOEK
HIDDEN BY MARIEKE KRUGER
19/05/2018 UNTIL 11/06/2018

WWW.EVERARD-READ-FRANSCHHOEK.CO.ZA

UNTIL 11/06/2018



GRAHAM'S FINE ART GALLERY
"DARK DOGS AND CANDYFLOSS",
MANUELA KARIN KNAUT AND
ANDREW KAYSER
10/05/2018 UNTIL 15/06/2018
WWW.GRAHAMSGALLERY.CO.ZA

UNTIL 15/06/2018



IS ART GALLERY
PROJECTED HERITAGE. AN
EXHIBITION OF PAINTINGS
BY ELIZABETH MILLER-VERMEULEN
AND CERAMICS BY MADODA FANI
06/05/2018 UNTIL 15/06/2018

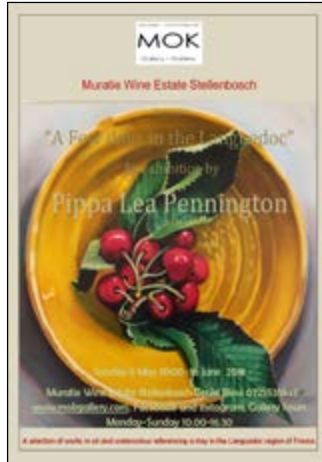
UNTIL 15/06/2018



STANDARD BANK GALLERY
HARMONIA BY GORDON FROUD
UNTIL 15/06/2018

WWW.STANDEARBANK.COM/SACREDGEOMETRY

UNTIL 15/06/2018

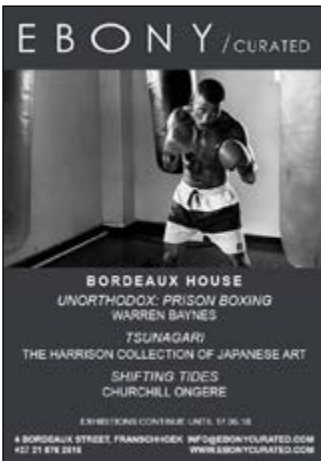


UNTIL 16/06/2018



GOODMAN GALLERY CPT
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CAN UNFOLD
RUBY ONYNYECHI AMANZE
UNTIL 16/06/2018
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UNTIL 17/06/2018



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CELEBRATING AFRICAN MONTH
UNTIL 24/06/2018

WWW.NASMUS.CO.ZA

UNTIL 24/06/2018



THE VIEWING ROOM
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TANISHA BHANA
UNTIL 24/06/2018

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UNTIL 29/06/2018

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UNTIL 29/06/2018



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FACE TO FACE
25/05/2018 UNTIL 30/06/2018

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KKade(CH), Chowmein (SA),
Myza (SA), Neist (UK),
Page33 (SA), Rasty (SA),
ReserTOT (ITA), Reksó (SA),
Zestá (SA)

UNTIL 30/06/2018



SALON NINETY ONE
ENDLESS: A GROUP EXHIBITION BY AMBER
MOIR, GABRIELLE RAAFF, GEORGINA
BERENS, AND NATASHA NORMAN
23/05/2018 UNTIL 30/06/2018

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UNTIL 30/06/2018



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22/05/2018 UNTIL 30/06/2018
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OTHER WORLD

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UNTIL 30/06/2018



CAPE PALETTE ARTIST STUDIO
EXHIBITION NAME: EXHIBITION
OF CONTEMPORARY SOUTH
AFRICAN ART
UNTIL 1/07/2018
WWW.CAPEPALETTE.CO.ZA

UNTIL 1/07/2018



OLIEWENHUIS ART MUSEUM
STANDARD BANK YOUNG ARTIST
2017: IN PERPETUUM BY BETH
DIANE ARMSTRONG
UNTIL 22/07/2018
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UNTIL 22/07/2018

imibala collection

The Imibala Collection is a multi-media selection of artworks by local and international artists to be exhibited this winter
From Wednesday 09 May 2018



IMIBALA GALLERY
THE IMIBALA COLLECTION
11/05/2018 UNTIL 01/07/2018

WWW.IMIBALA.COM

UNTIL 01/07/2018

ONGOING SHOWS JUNE 2018



THE RUPERT MUSEUM
WALTER BATTISS:
"I INVENTED MYSELF".
UNTIL 11/08/2018

WWW.RUPERTMUSEUM.ORG

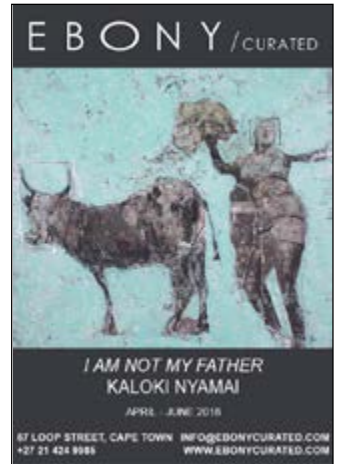
UNTIL 11/08/2018



OLIEWENHUIS ART MUSEUM
TOP UP INSIDE OUT BY
UBUHLE BOBUNTU ARTS
24/05/2018 UNTIL 01/07/2018

WWW.NASMUS.CO.ZA

UNTIL 01/07/2018



UNTIL 1/07/2018

WWW.ARTGO.CO.ZA

SOUTH AFRICA'S DAILY ART EVENTS GUIDE



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OPEN MONDAY TO FRIDAY 9h00 to 18h00
SATURDAY TRADING 9h00 to 15h00



SALON
NINETY
ONE

DREAM LAND—

A SOLO EXHIBITION
BY KIRSTEN BEETS
04 JULY - 04 AUGUST

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INFO@SALON91.CO.ZA


A woman wearing a vibrant, multi-colored headwrap and a yellow and blue patterned top is holding a large, ornate golden picture frame. The background is a dark blue patterned fabric with a repeating motif of a butterfly or similar insect. The woman's face is partially visible through the frame.

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Engaging with artist Derric van Rensburg

Derric, you are a devoted husband, father, artist and in many ways teacher. How do you balance work and family with such apparent ease?

Thank you. I feel humbled that you think so, or at least that I'm able to project such a perception. In a way you are correct. I have a strong grounding in the Lord and try to live within His grace. I think this helps, because the Bible has some clear guidelines on how to balance your life and if you follow those guidelines, the rest seem to fall into place.

When you started painting landscapes, your career really took off. How did this

come about?

I can't tell this story without smiling. Many years ago, more than I care to count, a farmer commissioned me to paint his farm. The farm was, or rather is located in the De Vlucht area, one of the most beautiful landscapes I have ever seen. All the proportions of crops, fields and hills were perfect. The problem was, to the side of this piece of amazing landscape, stood a really unimaginative and disjointed farmhouse. I very much wanted to paint this farm, so I decided to add only enough house for the viewer's mind to make up the rest, gently suggesting human inhabitants on this wonderful farmland. To my delight, the farmer loved

the work. I still only paint enough house for the mind to recognise it.

Your work is obviously expressionistic however, it also has an abstract quality to it.

To a large extent, that is a true description. I sometimes highlight some features that stand out, especially in my wildlife work. In my portraits I tend to focus on colour and proportion rather than detail. When painting landscapes, I am very conscious not to overpaint. I find that if I can suggest my main theme, the observer's mind will fill in the rest. It almost gives the work a unique point of observation for every individual viewer.

"Don't overthink your work, let one stroke follow the last"
- Derric van Rensburg



Their mind's eye completes the detail. I want the observer to feel a connection with the work - a place they have been before, an experience they have had before.

There is a variety of colour in your palette. How do you control such a vibrant palette so as not to overpower your tranquil scenes?

I really like blues, reds, yellows and oranges. Most artists have a set of colours they work with. In all my work, I am very focused on balance. It's a fine line, but the blue skies must be in balance with the yellow landscape, with a touch of white clouds or green grass to help soften the

overall picture.

You and Charmaine love reading. What do you read?

I am an amateur History buff and Charmaine reads novels. Many evenings it's just the two of us, a glass of red wine and our books.

I like to read about the past because it gives us a perspective on the present and a glimpse into the future. People tend to make the same mistakes over and over again.. It's when exceptional people stand up and speak out, that the landscape around them changes. I think the greatest lesson History teaches us, is to not repeat society's expectations. Rather strive to

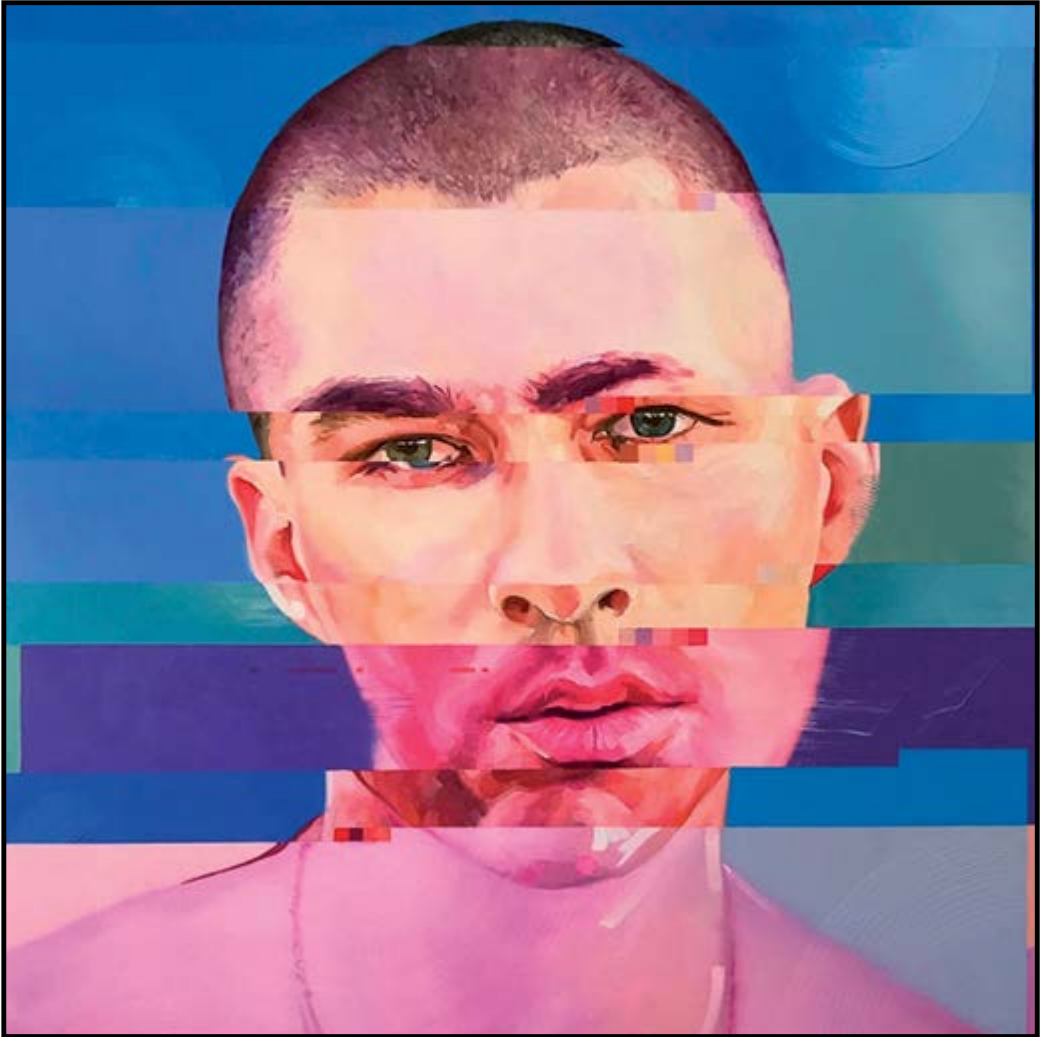
be an individual, grounded in a strong belief.



WWW.ARTGO.CO.ZA

OPENING EXHIBITIONS

JUNE 2018 WEEKS 1-4



Eclectica Design and Art, New Dawn Group Exhibition, *Ghost In The Machine*, Oil On Canvas, 140X100cm



ART@39LONG
 BOUTIQUE GALLERY
 WORK BY MOSTLY SOUTHERN CAPE
 ARTISTS. EXQUISITE CERAMICS
 FOR COLLECTORS
 01/06/2018 UNTIL 30/06/2018
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01/06/2018 UNTIL 30/06/2018
WEEK 1 JUNE



CARMEL ART GALLERY
 ARTIST JAMES STROUD
 01/06/2018 UNTIL 31/06/2018

WWW.CARMELART.CO.ZA

01/06/2018 UNTIL 31/06/2018
WEEK 1 JUNE



THE CHRIS TUGWELL GALLERY
 OPEN STUDIO
 01/06/2018 UNTIL 31/07/2018

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01/06/2018 UNTIL 31/07/2018
WEEK 1 JUNE



GREEN GATE STUDIO
 TREES IN TRANSITION - REFLECT MY
 INTEREST IN LIGHT,
 COLOUR AND SHADOW, AND THE
 ATMOSPHERE OF A FOREST.
 01/06/2018 UNTIL 30/06/2018
WWW.PHILIPPAGRAFF.CO.ZA

01/06/2018 UNTIL 30/06/2018
WEEK 1 JUNE



LANGKLOOF GALLERY
 SHEENA RIDLEY OILS, PASTELS
 AND SCULPTURES
 01/06/2018 UNTIL 01/12/2018

WWW.RIDLEY.CO.ZA

01/06/2018 UNTIL 01/12/2018
WEEK 1 JUNE



LIFESTYLE ART GALLERY
 ONLINE SHOPPING

www.lifestyleartgallery.co.za



CNR BEYERS NAUDE
 & YSTERHOUT DR
 RANDPARK RIDGE
 TEL 011 501 3360

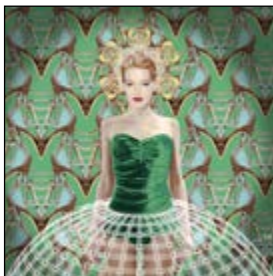
01/06/2018 UNTIL 30/06/2018
WEEK 1 JUNE



MANZART
 DONNA MCKELLAR
 NEW ARRIVALS
 01/06/2018 UNTIL 30/06/2018

WWW.MANZART.COM

01/06/2018 UNTIL 30/06/2018
WEEK 1 JUNE



MANZART
 KARIN MILLER
 FASHION FORWARD
 01/06/2018 UNTIL 30/06/2018

WWW.MANZART.COM

01/06/2018 UNTIL 30/06/2018
WEEK 1 JUNE



MARITZ STUDIO & GALLERY
 01/06/2018 UNTIL 30/06/2018
 078 419 7093

**WWW.ISSUU.COM/NICOLAAS-
 MARITZ/DOCS/PRINTS**

01/06/2018 UNTIL 30/06/2018
WEEK 1 JUNE



PTA KUNSKAMER ART GALLERY
EXHIBITIONS BY MONICA VAN DEN BERG "LACUNA" SCULPTURES AND MONIQUE HEYMANS PAINTINGS AND OTHER SA ARTISTS.

01/06/2018 UNTIL 30/06/2018

WWW.PRETORIAKUNSKAMER.CO.ZA

01/06/2018 UNTIL 30/06/2018

WEEK 1 JUNE



QUIN SCULPTURE GARDEN & GALLERY
A PERMANENT EXHIBITION OF MAUREEN QUIN'S SCULPTURE AND DRAWINGS.

01/01/2018 UNTIL 31/12/2018

WWW.QUIN-ART.CO.ZA

01/01/2018 UNTIL 31/12/2018

WEEK 1 JUNE



RED! THE GALLERY
ART GALLERY & ARTISAN CAFE
STEENBERG VILLAGE, TOKAI AND 4 BREE STREET, PORTSIDE BUILDING, FORESHORE, CAPE TOWN

01/06/2018 UNTIL 30/06/2018

WWW.REDTHEGALLERY.CO.ZA

01/06/2018 UNTIL 30/06/2018

WEEK 1 JUNE



STELLENBOSCH ART GALLERY

GEORGE PEMBA

01/06/2018 UNTIL 30/06/2018

WWW.STELLENBOSCHARTGALLERY.COM

01/06/2018 UNTIL 30/06/2018

WEEK 1 JUNE



TERESA DECINTI FINE ART GALLERY

WATERCOLOURS AND OILS DEPICTING THE CAPE LANDSCAPES

01/06/2018 UNTIL 30/06/2018

WWW.TERESADECINTI.IT

01/06/2018 UNTIL 30/06/2018

WEEK 1 JUNE



WILD HARVEST

NECTAR, BERRIES, CAPSULES AND SEEDS

Botanical art curated by Mary van Blommestein in association with BAASA and SANBI.

EXHIBITION RUNS FROM 2-30 JUNE

OPENING Saturday 2 June at 11am

VENUE UCT Irma Stern Museum, Cecil Road, Rosebank

Garage parking in Chapel Road

OPENING HOURS Tuesday-Friday 10am-5pm and Saturday 10am-2pm

CLOSED Public Holiday-Saturday 16 June

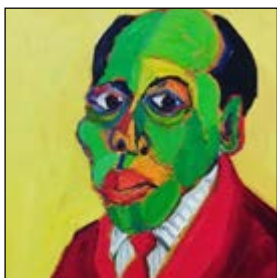
PHONE 021 685 5686

Walk-ins and pop up museum on Wednesdays 10.30am-12.30pm

Visit website for programme: www.irmasternmuseum.org.za

02/06/2018 UNTIL 30/06/2018

WEEK 1 JUNE



BARNARD GALLERY

NANO 1.2

05/06/2018 UNTIL 10/07/2018

WWW.BARNARDGALLERY.COM

05/06/2018 UNTIL 10/07/2018

WEEK 1 JUNE



CAPE GALLERY

SURFACE AND INTERFACE GROUP EXHIBITION

IMAGE: THEO PAUL VORSTER

5/06/2018 UNTIL 27/07/2018

WWW.CAPEGALLERY.CO.ZA

5/06/2018 UNTIL 27/07/2018

WEEK 1 JUNE



Title: Residue, Healing Internalised Racism.

A photography exhibition that offers Post-Apartheid narratives as a space for healing and unity.

Curated By Bongani Mthethwa

The UNISA Art Gallery aims to provide quality, innovative, relevant and socially engaged art experience within the education and research context.

UNISA Art Gallery | Kigwaga Building | Ground Floor | Pretter Street | Unisa Nam Campus | Muckleneuk

The Exhibition starts from 05 June and ends on 05 July 2018

Gallery contact No: 012 441 3883

Public enquiries: WWW.CAPEGALLERY.CO.ZA

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Centennial

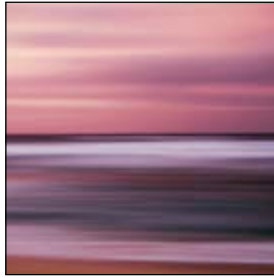
A Century of South African Art from the Sanlam Art Collection 1918 – 2018

An exhibition of exceptional works from the Sanlam Art Collection tracing South Africa's transformation in art over a century.

Sanlam Art Gallery
 Sanlam Art Gallery | 2 Street Road, Sandton
6 June – 24 August 2018
 Viewing Times: Monday – Friday 09:00 – 18:30
 at the discretion of the department
 Tel: 021 547 3339 / 082 497 2029
 Email: art@sanlamartgallery.co.za



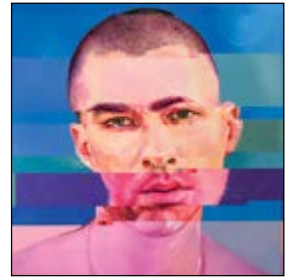
06/06/2018 UNTIL 24/08/2018
WEEK 1 JUNE



ECLECTICA CONTEMPORARY
 EDGE OF A THREAD
 GROUP EXHIBITION
 OPENS 07/06/2018

WWW.ECLECTICACONTEMPORARY.CO.ZA

OPENS 07/06/2018
WEEK 1 JUNE



ECLECTICA DESIGN AND ART
 NEW DAWN
 GROUP EXHIBITION
 OPENS 07/06/2018

WWW.ECLECTICADESIGNANDART.CO.ZA

OPENS 07/06/2018
WEEK 1 JUNE



GROUND ART CAFFE

SERENDEPITY - A COLLECTION OF PHOTOGRAPHIC IMAGES BY LISA TING CHONG
 07/06/2018 UNTIL 04/07/2018

WWW.GROUNDARTCAFFE.CO.ZA/ART

07/06/2018 UNTIL 04/07/2018
WEEK 1 JUNE



PRIEST GALLERY
 CO.FEE BY ELIAS MUNG'ORA
 NJORA AND OLIVER MAYHEW
 07/06/2018 UNTIL 27/06/2018

WWW.PRIEST.CO.ZA

07/06/2018 UNTIL 27/06/2018
WEEK 1 JUNE



STATEOFHEART GALLERY
 SUPER NATURE: AN EXHIBITION IN THREE PARTS | CATHERINE OCHOLLA, KAREN WYKERD, JOANNE REEN
 07/06/2018 UNTIL 23/06/2018

WWW.STATEOFHEART-GALLERY.COM

07/06/2018 UNTIL 23/06/2018
WEEK 1 JUNE



ALICE ART GALLERY

SIMONE RUSSEL
 09/06/2018 UNTIL 10/06/2018

WWW.ALICEART.CO.ZA

09/06/2018 UNTIL 10/06/2018
WEEK 2 JUNE



WALKER BAY MODERN ART
 HENNIE NIEMANN JNR
 09/06/2018 UNTIL 30/06/2018

WWW.WALKERBAYARTGALLERY.CO.ZA

09/06/2018 UNTIL 30/06/2018
WEEK 2 JUNE

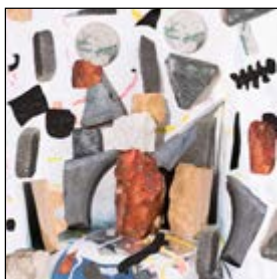


FYNARTS FESTIVAL

HERMANUS
 09/06/2018 UNTIL 17/06/2018

WWW.HERMANUSFYNARTS.CO.ZA

09/06/2018 UNTIL 17/06/2018
WEEK 2 JUNE



SMITH
PHOTOGRAPHY GROUP SHOW
09/06/2018 30/06/2018

WWW.SMITHSTUDIO.CO.ZA

09/06/2018 30/06/2018
WEEK 2 JUNE



EVERARD READ
CHROMA
KILMANY-JO LIVERSAGE
14/06/2018 UNTIL 14/07/2018

WWW.EVERARD-READ.CO.ZA

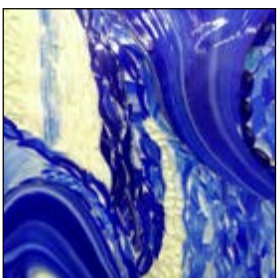
14/06/2018 UNTIL 14/07/2018
WEEK 2 JUNE



ALICE ART GALLERY
MARTIENS PALMER
16/06/2018 UNTIL 24/06/2018

WWW.ALICEART.CO.ZA

16/06/2018 UNTIL 24/06/2018
WEEK 3 JUNE



RUST-EN-VREDE GALLERY
PIET-MY-VROU MOSAIC STUDIO
STUDENT GROUP EXHIBITION
18/06/2018 UNTIL 25/07/2018

WWW.RUST-EN-VREDE.COM

18/06/2018 UNTIL 25/07/2018
WEEK 3 JUNE



RUST-EN-VREDE GALLERY
THEO PAUL VORSTER
SOLO EXHIBITION
19/06/2018 UNTIL 25/07/2018

WWW.RUST-EN-VREDE.COM

19/06/2018 UNTIL 25/07/2018
WEEK 3 JUNE



20/06/2018 UNTIL 29/08/2018
WEEK 3 JUNE



AVA GALLERY
COMICS, INGRID COERLIN /MEM
SEVENSTER / YOLANDA
WARNICH: SCAPE, TARYN MILLER /T
RACY MEGAN: RE-VISION
21/06/2018 UNTIL 19/07/2018
WWW.AVA.CO.ZA

21/06/2018 UNTIL 19/07/2018
WEEK 3 JUNE



NATIONAL ARTS FESTIVAL
28/06/2018 UNTIL 08/07/2018

WWW.NATIONALARTSFESTIVAL.CO.ZA

28/06/2018 UNTIL 08/07/2018
WEEK 4 JUNE



DAILY 09:00 - 17:00
WEEK 4 JUNE



PIET-MY-VROU MOSAIC STUDIO



THEO PAUL VORSTER



19.06.2018 UNTIL 25.07.2018

www.rust-en-vrede.com

RUST-EN-VREDE GALLERY

ARTVARK GALLERY

CELEBRATES 20 YEARS IN KALK BAY

Opens 30 June at 1800 and runs until 30 July

Join us in celebration with 70 artists who have exhibited with us these 20 years.



Photograph by Lize Nieuwenhuser 2001

Lyn Smuts | Ronel Jordaan | Willemien de Villiers | Marinda du Toit | Frans Mulder | Peter van Straten | Joshua Miles | Gerald Tabata | Dave Robertson | Clare Menck and many more

Please RSVP by 20 June

artvark@iafrica.com | [@artvarkgallery](https://www.instagram.com/artvarkgallery) | www.artvark.org | 021 - 7885584

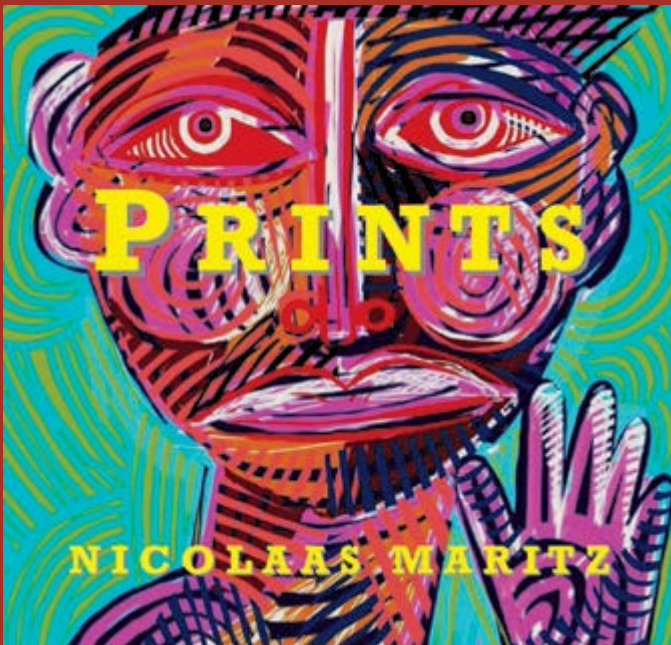
Artist Proof Studio
PO BOX 4028 1970 071 2168/2169

STANDARDS EXIST TO BE CHALLENGED

EXHIBITION OF NEW PRINTS BY LINDO ZWANE & SIFISO TEMBA

Date: 26 July 2018
Venue: Artist Proof Studio

gallery@artistproofstudio.co.za | 011 492 1978



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NEW PRINT CATALOGUE: <https://issuu.com/nicolaasmaritz/docs/prints>



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Sat 9:00 - 16:00

Sun & Public Holidays 9:00 - 16:00

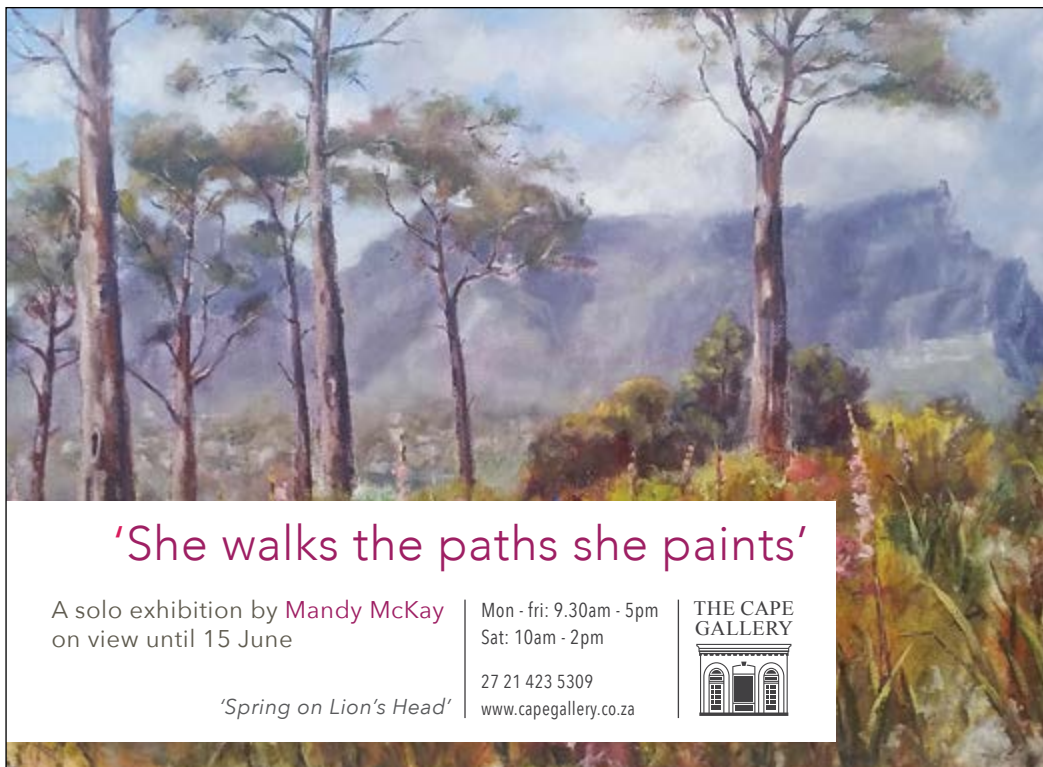
Closed on Good Friday & Christmas Day

oliewen@nasmus.co.za

www.nasmus.co.za

www.facebook.com/OliewenhuisArtMuseum

Oliewenhuis Art Museum is a satellite of the National Museum, Bloemfontein, an agency of the Department of Arts and Culture.



'She walks the paths she paints'

A solo exhibition by **Mandy McKay**
on view until 15 June

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Sat: 10am - 2pm

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EC - ALEXANDRIA



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UNTIL 31/07/2018

WWW.WHG.CO.ZA

EC - EAST LONDON



Ann Bryant Gallery No 9 St Marks
Road, Southernwood, East London, www.annbryant.co.za

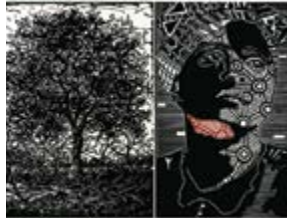
EC - EAST LONDON



VINCENT ART GALLERY
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WWW.VINCENTARTGALLERY.CO.ZA

EC - EAST LONDON



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SANDTON

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www.tshwane.gov.za

Centurion Art Gallery The 'Centurion Art Gallery' is a commercial satellite of the Pretoria Art Museum, Lyttelton Manor, www.tshwane.gov.za/sites/tourism/Arts-Culture-and-Heritage/Pages/Centurion-Art-Gallery.aspx

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UNISA Art Gallery Showcases Contemporary South African and International Art, New Muckleneuk, Pretoria, www.facebook.com/groups/222848047188

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 CELEBRATES 20 YEARS IN KALK BAY
 Opens 30 June at 1800 and runs until 30 July
 Join us in celebration with 70 artists who have exhibited with us these 20 years.



Uyn Smuts | Renel Jordaan | Willemien de Villiers | Mariëtte du Toit | Frans Mulder | Peter van Staton | Joshua Miles | Gerald Tabata | Dave Robertson | Claire Mesick and many more


Please RSVP by 20 June
 artvark@iathica.com | @artvarkgallery | www.artvark.org | 021 - 7885584

WC - CAPE TOWN



Christopher Moller Gallery
 www.christophermollerart.co.za


WC - CAPE TOWN



ECLECTICA ANTIQUES AND ART
 11 A WOLF STREET
 WYNBERG 021 7627983

WWW.ECLECTICAARTANDANTIQUES.CO.ZA


WC - CAPE TOWN



ECLECTICA PRINT GALLERY
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 021 4224185

WWW.ECLECTICAPRINTGALLERY.CO.ZA

WC - CAPE TOWN



EVERARD READ CPT
 IMAGE: BLESSING NGOBENI
 HOUSE GOAT

WWW.EVERARD-READ-CAPTOWN.CO.ZA

WC - CAPE TOWN



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WC - FRANSCHHOEK



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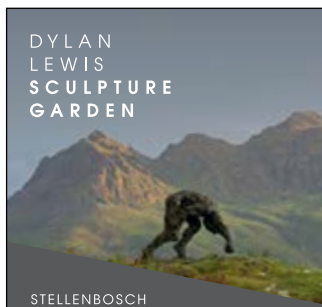
WC - GORDON'S BAY



ROBERTSON ART GALLERY
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 ROBERTSON, 6705
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 CELL: 082 921 2697
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WWW.ROBERTSONARTGALLERY.CO.ZA

WC - ROBERTSON



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VISITS AND TOURS ARE BY
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WC - STELLENBOSCH



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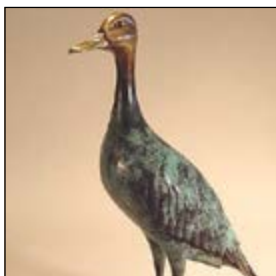
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WC - STELLENBOSCH



Durban Art Gallery KwaZulu-Natal
 Collections - an exhibition of works from the
 permanent collection of the KZN Museum
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 Codesa to present, www.durban.gov.za

KZN



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 BRONZE SCULPTURES

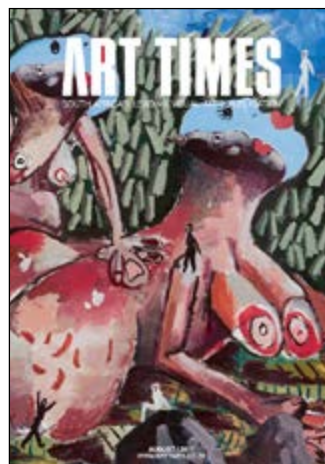
WWW.DIETMARWIENING.COM

NWP - BROEDERSTROOM



ART TIMES
 SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION

JULY 2018
WWW.ARTTIMES.CO.ZA



ART TIMES

LIST YOUR GALLERY IN PRINT AND ONLINE



Title: Residue, Healing Internalised Racism.
 A photography exhibition that offers Post-Apartheid narratives as a space for healing and unity.
 Curated By Bongani Mkhonza

The UNISA Art Gallery aims to provide quality, innovative, relevant and socially engaged art experience within the education and research context.

UNISA Art Gallery / Kgorong Building / Ground Floor / Pretter Street / Unisa Main Campus / Muckleneuk

The Exhibition starts from 05 June and ends on 05 July 2018
 Gallery contact No: 012 441 5683

Define tomorrow. **UNISA**

MOK gallery

Presents:

Diane Victor drawing course 2018

Advanced: Monday-Friday 5 October 2018 Muratie Wine Estate Stellenbosch. Excluding meals, accommodation and art material. R4300.


(An opportunity not to be missed)



Contact Cecile +27(0)725535547 or cecile@mokgallery.com. Only 10 students per course.

MOK gallery

Linocut Workshop by Theo Paul Vorster



LINOCUT and PRINTMAKING 6-8 October 2018.
 Saturday-Monday 9am-5pm
 R3000 pp including art material

Courses at MOK gallery Muratie Wine Estate Stellenbosch excluding meals and accommodation

Contact Cecile+27(0)725535547,
cecile@mokgallery.com www.mokgallery.com



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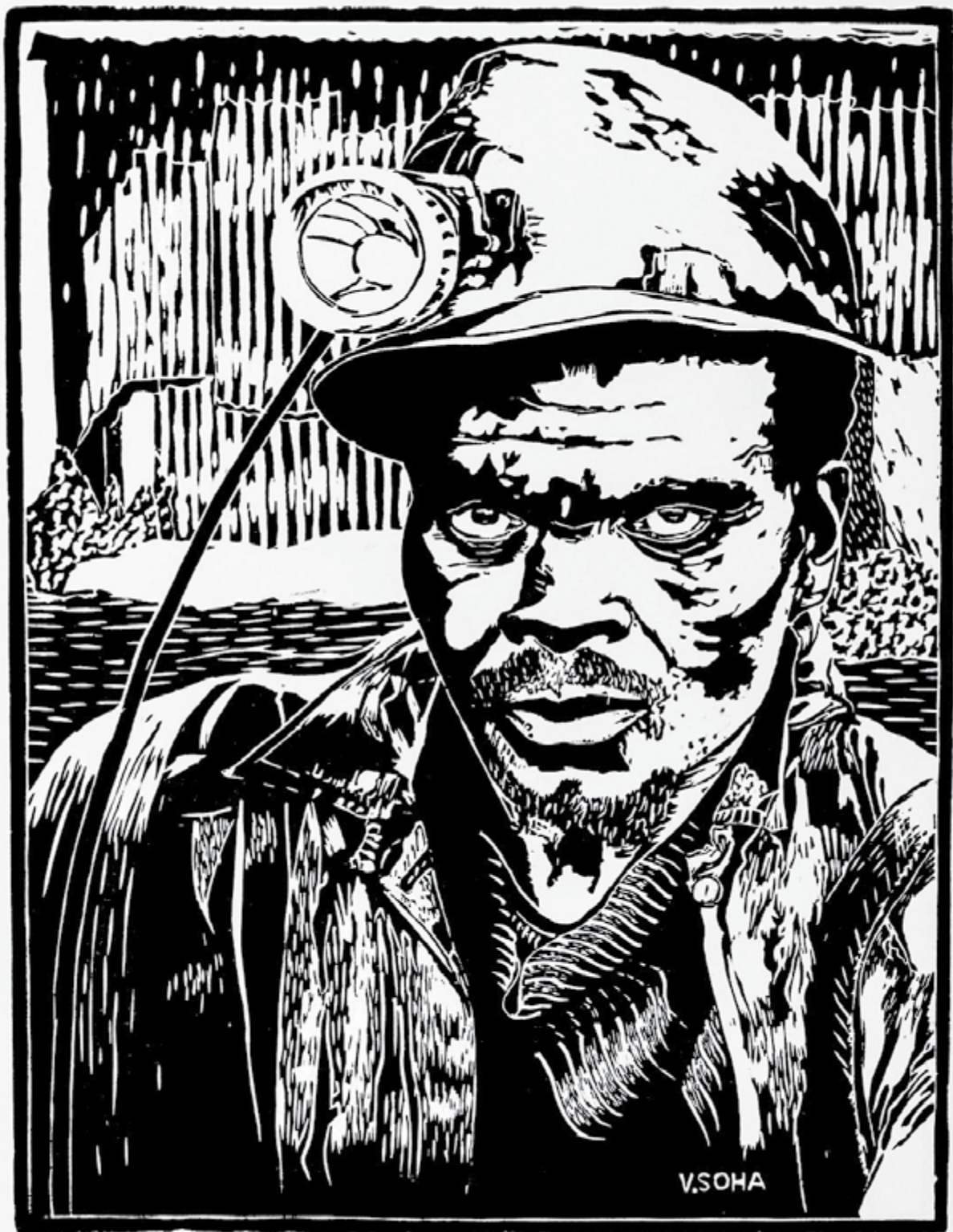
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ART TIMES

SOUTH AFRICA'S LEADING VISUAL ARTS PUBLICATION

Strauss & Co



Mustafa Maluka, *You Say the Things You Think You Have to Say* R200 000 - 300 000

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Following the success of South Africa's first-ever stand-alone contemporary art auction held by Strauss & Co in February, we are now accepting consignments for February 2019.

Enquiries 021 683 6560 | ct@straussart.co.za | 011 728 8246 | jhb@straussart.co.za

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