

WWF Art Auction

SUPPORTING WWF SOUTH AFRICA FOR A LIVING PLANET









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WWF Art Auction

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WWF Art Auction

SUPPORTING WWF SOUTH AFRICA FOR A LIVING PLANET

PRESENTED BY
Strauss & Co and Everard Read

PATRON
Nicky Oppenheimer



WWF Art Auction

17 September 2013
5.30 pm drinks and canapés
7 pm auction

VENUE
CIRCA on Jellicoe

Artworks on display 14 September 2013
Preview evening, 16 September 2013, 5.30 at CIRCA

RSVP
Debbie Watson 011 728 8246
rsvp@straussart.co.za

Dress: Cocktail

To pre-register for bidding,
please request pre-registration forms when you RSVP



Introduction

Picture our oceans – vast, majestic bodies of water, rich in marine biodiversity, providing sufficient fish stocks for small- and large-scale fishers to survive, thrive and provide food for South Africa's people. Imagine our landscapes – home to an abundance of plants and animals – and our all-important water factories looked after so that plentiful clean water flows to our taps. Visualise a burgeoning economy – poised to boldly embrace alternative energy sources and steer us away from the threats of global climate change.

WWF is one of the world's largest and most respected independent conservation organisations, with almost five million supporters and a global network in over a hundred countries. WWF South Africa is a national office with a forty-year history. Our work has encouraged and empowered people of all walks of life to value, respect and defend the integrity of the natural environments and resources that underpin the development of our country.

So far, our journey has been inspiring, and we look forward to the future with hope and enthusiasm. We know that challenges lie ahead, and that as the world's leading conservation organisation, we are well-placed to face them. But this is not a journey which we can complete successfully on our own.

WWF collaborates with businesses, engages with government and reaches out to civil society with the understanding that, through cooperation and dialogue, vital shifts in business, policy and behaviour can translate into tangible impacts in nature. And, of course, there is you, the individual, whose support we depend on – whether in the form of a donation, endorsement, or more aptly a winning bid – to reinforce our already robust operation. WWF appreciates your efforts.

In this catalogue you will be given a unique opportunity to closely examine the work of WWF through the eyes of some of the highly committed, highly qualified women and men who have contributed to the organisation's significant conservation achievements. Whether clearing alien vegetation to release more water into our ecosystems, working tirelessly on many fronts to secure an historic marine-protected area, fighting the war against rhino poaching, or raising awareness about something as simple as what food we choose to put on our plates, WWF is at the vanguard of our major environmental challenges. Thank you for your support.

For a Living Planet ...



Letter from WWF-SA Chairperson

Valli Moosa

Both art and nature have an appeal and force which cannot be fully captured in the rational. The beauty of nature, the evocation of a work of visual art, or a piece of music competes for the same spaces in the human heart.

The earliest work of art known to us is the Blombos Stone, found in the Southern Cape. At 70 000 years old, this engraved piece of ochre constitutes the world's oldest artwork and the earliest expression of intelligent human activity. This work was made at a time when our ancestors lived at the mercy of the forces of nature. We had to put up with nature.

As the first artist sheltered in the Blombos Cave, she could not, in her wildest dreams, have imagined that a time would come when nature would live at *our* mercy ... that nature would have to put up with *us*!

Only when the sounds of the wild vibrated on the eardrums of the African Eve 150 000 thousand years ago, and when she set her eyes on the beauty of her first Southern African

dawn, did the long, slow, development of humanity begin, in harmony with nature. This harmonious co-existence between man and nature continued until a mere 250 years ago with the advent of the Industrial Revolution.

Then we thought: free, free at last from the tyranny of nature! We began re-creating the world with concrete, asphalt, steel and plastic.

The once unstoppable force of nature now experienced the humiliation of cowering before the tyranny of one of its own offspring.

Even so, our generation has inherited the globally significant Fynbos kingdom, the Succulent Karoo, the Bushveld and the great Grasslands. We have also inherited a rich coastline and wetlands of breathtaking beauty. Yes, a natural heritage to behold.

Let us not be the generation that witnesses the last cheetah dash, the last flight of the wondrous Tristan albatross or the last black rhino charge.

Let us not be the ones to finally switch the lights off ...



Letter from WWF-SA Trustee

Nicky Oppenheimer

It is common cause worldwide that South Africa is blessed, perhaps more than any other country on our planet, with an extraordinary biodiversity and natural beauty. Sublime beaches and long rocky coastlines delineate our land from a marine habitat still thankfully full of life and nutrients. Our landscape is similarly fecund. The rocks which provide the base upon which organic life is played out contain some of Earth's richest deposits of minerals useful to our species. These biological and geological treasures, drained by rivers that are so easily damaged in a generally arid environment, require constant vigilance from us all if we are to preserve our national crown jewels in the face of a South African human population that has tripled in my lifetime.

Since its inception in the 1950s, I have been aware of the critical conservation work undertaken throughout the globe by WWF. Citizens of wealthy developed countries have been educated by this unique organisation about the fragility of our living planet, and made aware of their heavy ecological footprint

on its finite resources. South Africa has been so very fortunate to have a vibrant and, when needed at times, vociferous national arm of WWF operating here since the late 1960s. Many beautiful areas of our country have been kept pristine due to the labour and talents of the people at WWF-SA. I in fact simply could not imagine a South Africa without a well-funded WWF-SA.

All the conservation work undertaken, and the purchases of land for inclusion in South Africa's conserved estate, are achieved utilising funds raised within South Africa. Due to this I was thrilled to be made aware and subsequently asked to be patron of this auction of major works by an array of our most eminent living artists. I am confident that this WWF fundraising auction will not only be a rare opportunity for collectors to acquire works of art that have been carefully assembled by Everard Read and auctioned by our world-renowned Stephan Welz, but also in doing so buyers will contribute massively to the exciting projects that are currently being developed at WWF-SA.



Prince Edward Islands: Making marine conservation history

Many miles south, in the middle of the vast ocean between South Africa and Australia, lie the uninhabited Prince Edward Islands, teeming with an abundance of bird and marine life, and existing seemingly in idyllic isolation.

Remote and removed from the world's trade routes, there are actually two islands – Marion and Prince Edward – both of which belong to South Africa, annexed in 1946. Yet it wasn't until the 1960s that research teams first touched down to explore the ragged coastlines and record the biodiversity.

Consisting mostly of ferns, grasses and mosses, the islands are situated in a latitudinal belt nicknamed the 'roaring 40s' as they are known for their high winds. The islands are a haven for millions of seabirds, but one particularly special bird resides here. It lives at the top of the food chain and rules the Southern Ocean airwaves as it glides on the wind thermals with its capably adapted 3-metre wingspan, larger than any other bird on the planet. It is the wandering albatross, a species endemic to the area with 40% of the total population, a monogamous bird majestic in flight and feather and able to fly 2 000 kilometres in a 24-hour period.

While one is spotting albatrosses soaring on a slipstream, deep below in the ocean exists

another world – an ecosystem of fish and marine life – from the strikingly stunning orcas to the rare and valuable Patagonian toothfish. There was a time when life on the Prince Edward Islands was good, and for those researchers who got to see it for themselves it was a time of primal reflection and appreciation of the wonder of our planet living in harmonious balance and biodiversity.

Deon Nel was one such researcher who had the opportunity to live there 20 years ago in 1993. He arrived by ship on the pristine island landscape, dropped off with eight others and armed with supplies to survive for an entire year.

As a field officer, his days consisted of observing and counting birds for long population trend analysis, identifying habits, and recording diets and breeding patterns. Deon would sometimes take an eight-day trip around the island, walking and visiting various colonies of albatrosses and penguins and greeting orcas along the way off the rocky cliffs. High winds made these strolls extremely challenging, but for a researcher life was mostly good.

By 1996/1997, when democracy in South Africa was in its infancy, Deon returned to complete his PhD on Marion Island. Only this time, the patterns and trends he was noticing were a lot more alarming.

Not too far off the coast, visible with the



Both images © Peter Ryan / WWF

naked eye, Deon noted illegal long-line fishing boats trawling the seas, poaching the Patagonian toothfish. Closer to shore, the devastating impact of the long-line method of industrial fishing was taking effect as once-majestic birds were found dead, impaled with hooks in their gullets or tangled in tackle, suffocated and shredded. Over 20 000 albatrosses were wiped out during that time, and the valuable Patagonian toothfish stocks were also in devastating decline.

The change in a mere couple of years was deeply disturbing.

While the world watched closely as South Africa took its toddler steps as a fledgling economy, those in the environmental arena knew there was a great need for similar vision in declaring protection around parts of our planet, as much as was needed for the protection of people and their human rights.

In 2003, Deon Nel started working with WWF South Africa and, bar a two-year break in 2009 and 2010, has been doing so ever since. He is currently the Head of the Biodiversity Unit. Under Valli Moosa's leadership, the Ministry of Environmental Affairs in 2004 declared five Marine Protected Areas along South Africa's coastline. This was a great success for our country, and for WWF-SA as part of the world's largest network of independent conservation organisations. This was a tangible demonstration

of long-term commitment, and of publicly recognising our ecological heritage and its inherent connection to our future.

Soon after, and a new Environmental Affairs Minister later, a statement was made around the intention to protect offshore marine areas too. With a strategic focus around ensuring biodiversity, WWF-SA worked alongside the South African government and key corporate partner Sanlam to define and fund an approach to protect the offshore Prince Edward Islands.

By early 2013, two decades since Deon first walked the grassy coastline of Marion Island in the presence of abundant albatross colonies, WWF-SA very proudly supported the Environmental Ministry's declaration of the Prince Edward Islands as a Marine Protected Area. WWF-SA took the time to acknowledge and applaud South Africa's Environmental Affairs Minister, Edna Molewa, by presenting her a 'Gift to the Earth' award for the country's foresight and commitment to securing practical legislation that will enhance the biodiversity of the Prince Edward Islands for future generations.

The MPA area around the islands is about the size of the Free State and Lesotho combined and it is guided by a spatially explicit management approach which is very modern and flexible, creating a sense of policy-level readiness to manage future impacts on marine life. This includes restrictions to industrial fishing, with

management structures around specific island habitats while supporting economic activities and protecting biodiversity.

Having lived through the changes and walked the land, Deon is very pleased with this forward-thinking declaration as he expresses how evident and important spatially informed management is as a living model. Of course WWF's work doesn't stop there, and Deon is already excited about the vision of the Prince Edward Islands together with the nearby French Crozet Islands being declared high seas Marine Protected Areas. This is indicative of WWF's approach to scaling up exponentially and building on success.

A Marine Protected Area is indeed so much more than a legally protected 'invisible' outline. It is the promise of a shift in thinking; it is the confirmation of the kind of systemic awareness that we are all truly connected, acknowledging the importance of interconnected systems being managed and monitored – and of people who care enough to preserve this beautiful planet.

It's been a few years since Deon has visited the orcas of Marion Island or walked below the albatross soaring above. As Head of Biodiversity within WWF-SA, and with this type of first-hand field experience, it is comforting to know that this kind of tenacity and long-term vision, commitment and investment is informing the vital conservation work of WWF.



Saving Africa's rhino



It's hard to imagine that in Kenya in the mid-40s, rhino were considered vermin.¹ This was at a time when Kenya had over 18 000 rhino compared to their total of only 1 000 today. It is also interesting to know that WWF actually started its African rhino work in Kenya a few years before, in 1964.

By 1990, WWF International agreed that a more coordinated rhino approach was needed. Following many discussions and planning sessions, the WWF rhino strategic plan was launched seven years later. This was largely in response to the change in rhino population patterns and threats to their existence. Up until the 90s, rhino populations were mostly affected by hunting but after 1990 poaching became a bigger factor and heavily influenced the increasing decline.

The strategic plan of 1997 was also the start of WWF's coordinated continental efforts in the African Rhino Programme which, while hosted in Zimbabwe, was focused on growing rhinos in historical rhino range states across Africa. These include South Africa, Namibia and Kenya – which have the most rhino – as well as other areas that have some rhino such as Zimbabwe, Zambia, Botswana, Swaziland, Mozambique, Malawi, Tanzania and Uganda. There are also long-term plans to re-introduce rhinos into historic range states, if seen as viable,

where they once roamed in Angola, Democratic Republic of Congo, southern Sudan and Cameroon, where a sub-species was declared extinct in 2011.

In 2009, the African Rhino Programme shifted to South Africa, with WWF-SA as its host, and was steered by new leadership under Joseph Okori (*pictured centre*), who moved from his home country of Uganda. As the head of the African Rhino Programme, Joseph identifies key issues impacting rhino survival, guides rhino investment on behalf of WWF in Africa and oversees rhino activity in key rhino countries, or range states.

But back to the mid-1960s when WWF was starting its rhino work in Kenya, Uganda was emerging with its newly found independence, and Joseph was born. With a vet for a father, Joseph grew up among animals from cats and dogs to cows and goats. For three months a year, Joseph would also herd goats across unfenced land. He moved among wild game, an experience that he recalls gave him a sense of harmony in his younger years, a sense of coexistence with nature and the association of valuing the goats and the wildlife, and how they provided sustenance.

In his formative years, young Joseph had a fascination with wild animals and noticed that it was the vets who were in charge of wildlife

in Uganda. By 1986, following in his father's footsteps, Joseph graduated as a vet and was the first trained and specialised wildlife vet in Uganda for a local university too. Says Joseph:

'I wanted adventure, to be in nature, to be in the wild.

'I did lots of work on foot, collecting samples and working with remote nomadic tribes and investigating local wildlife diseases. I spoke with the land-living people, hearing how the wildlife took the disease from their domestic livestock.

'I realised how there is so much we can learn from wild animals, how they exist within real ecosystems! For the nomadic tribes, for example, it is the elephants that open up the watering holes, and from observing how a lion hunts and feeds we learn that it will never eat more than it needs.

'We need to learn to be content. That is the problem with poaching ... people wanting more than they need.'

In his role with WWF, Joseph strongly endorses the fact that we work closely with communities to understand their cultural and social connection, or non-attachment, to specific animals. He supports and capacitates the building of proactive communities on the ground across Africa who can understand the long-term value of these special creatures rather than the short-term gain. By ensuring capacity building amongst the communities – growing the skills and dedication within these groups in rhino areas – the people who live near the rhinos can understand, and possibly even benefit from, the ongoing value and incentive of wildlife

tourism. If they value the rhino, they become the strongest weapon in the fight against poachers. Joseph knows this better than anyone when it comes to rhinos:

'The rhino is in fact the totem of my tribe, something to be protected as told through mythical stories. This was something my grandparents revered. The rhino is a symbol of strength and authority.'

Back in 2001, Joseph also experienced first hand the power of helping to repopulate previously rhino-rich areas. It was a dream come true for Joseph when he was appointed Uganda's Wildlife Coordinator at the turn of the century – 15 years after he first became a vet. Soon after, Joseph was involved in importing two white rhinos as part of Uganda's population growth programme. Today, Uganda has 27 rhinos with the latest one born in June 2013.

This is just one example of the type of work Joseph is now able to influence and support across all the rhino range states in Africa as the head of WWF's African Rhino Programme. Another exciting piece of work since he joined is WWF's involvement since early 2010 with a pilot project involving SanParks and VGL, the Veterinary Genetic Laboratory, to collect rhino DNA samples.

RhODIS, the rhino DNA Indexing System, aims to establish a worldwide rhino database, categorised by DNA through blood samples and other rhino tissues. This unique monitoring and tracking approach means that all indexed rhinos and rhino parts are 100% traceable anywhere across the globe.

A recent and previously unprecedented

victory used such DNA samples as key evidence to secure the conviction in 2012 of a Thai national involved in a poaching syndicate in South Africa. This now sets the tone for all future poaching convictions, sending a clear message that poaching crimes will be met with the most severe sentences possible by the judiciary.

WWF initially invested funds into the RhODIS project and is now the biggest coordinator of this all-important DNA sampling work. RhODIS has also been deemed one of the leading decisions from the recent 2013 CITES (Convention on International Trade in Endangered Species) – the next of which will be held in South Africa in 2016. This means all 174 international member countries are obligated to be accountable to rhino and obligated to supply genetic samples for the global database. Rhinos will now be protected by law which for wildlife investors also means a more secure area of environmental investment. It is also hugely affirming for donors to see such success and a brighter future for these critically endangered, prehistoric-looking, majestically docile beasts.

While Joseph travels frequently to visit the various African rhino range states and conducts community, advocacy and lobbying work along the way, he is also a father and a family man. He believes strongly in wildlife education to help us understand the value of our animals and ecosystems:

'Today I teach my kids about the importance of wild animals, passing on the stories I was told and planting the seeds in their young lives.'

1. Over 1 000 rhino were shot by officers under the Game Control Act (1946-1948) to clear land for agricultural settlement.



First Light, Nwanedi Game Reserve, Limpopo

COMMENT

'The early morning sunlight warming its way across a cold, wintry Limpopo landscape is what inspired me to paint this scene. The horizon bathed in sunlight, contrasting cleanly with the shadowy foreground provided me with a clear insight into nature's celebration of a new day.'

1

Walter
VOIGT

SOUTH AFRICAN 1971–

First Light, Nwanedi Game Reserve, Limpopo

signed and dated '13; inscribed with the title on the stretcher
oil on canvas
130 by 250 cm

R100 000–120 000

NOTES

Walter Voigt grew up on the Lowveld escarpment near Nelspruit in Mpumalanga. His work draws on the landscapes of his youth which he imbues with the dramatic unpredictability of nature.





Taung/Piltdown

COMMENT

‘The two panels of dust in *Taung/Piltdown* distil an enormous global power struggle – between “centre” and “periphery” of knowledge, between the “civilised” and the “primitive” – in laying claim to our topographical origins.’

2

Karel Anthony NEL

SOUTH AFRICAN 1955–

Taung/Piltdown, two

each signed, dated 2011 and inscribed with their respective titles on the reverse engraved dust panels with site-specific dust 35 by 150 cm each
(2)

R30 000–50 000

LITERATURE

Brenner, Joni; Burroughs, Elizabeth and Nel, Karel. (eds.) (2011) *Life of Bone: Art meets Science*, Johannesburg: Wits University Press. Illustrated in colour on pages 20–21, 130, 132.

NOTES

Taung and Piltdown signal a different power struggle. The presence of the Taung fossil now undeniably locates the origins of humankind in southern Africa. But the Piltdown fossil ‘discovery’ for many years was seen as the keystone specimen in the model that placed hominid development firmly within Europe, and particularly in England. Despite its questionable idiosyncrasies, the fossil was nonetheless given much credence among the scientific community, indicating how neatly it fitted Eurocentric presuppositions about human evolution at the time. As humans, we are indeed so mesmerised by our own suppositions and projections that at times we are unable to see an alternative view. Although the Piltdown man eventually turned out to be a palaeoarchaeological hoax, its history is a fascinating example of the struggle between that which one does – and doesn’t – want to know.

Raymond Dart’s discovery and description of the Taung child was to radically challenge the significance of the Piltdown specimen. Its announcement was thus understandably greeted with hostility and then largely ignored for several decades.

The breccia dust collected from the Buxton Limeworks at Taung is laid down side by side with theatrical dust, a product made specifically for illusion on stage. It is literally fake dust.

The two panels of dust in *Taung/Piltdown* distil an enormous global power struggle – between the ‘centre’ and ‘periphery’ of knowledge, between the ‘civilised’ and the ‘primitive’ – in laying claim to our topographical origins.

It is always easier to consider two things than one, to compare and contrast, and to find the intersections and insights that comparative looking and thinking yield. These four new works embody this strategy: each one represents a pair of ideas, and displacements, which direct our attention to significant moments and insights into human behaviour and impulses, across time and place. Each of these works, which edits out almost every aspect of the visual to focus on the mental, the conceptual, nevertheless functions as a contemporary *memento mori*. The works serve as memorials, comprising the dust of places made significant by the death of one or many.

The displacement between two ideas, or two places, or matter out of place alerts the eye/mind to act on knowledge and thought to create meaning in the material world. That these four works function in this way renders them simultaneously explicit and implicit. They are images of absence and presence. The plain dusty panels prompt a complex tracery of mental impressions and associations, unleashing an unbounded response, liberating the mind to create a series of connections in a non-linear matrix. The works challenge the idea of the work of art as a window to the world, allowing the viewer to enter only mentally. This abstract process of viewing enables us to excavate the pertinent relationships between one idea and another, one place and another, one time and another. In this sense, each work also functions as a *memento morum*, a reminder of the impact that our human actions – considered and ill-considered – have upon ourselves and the planet.

Brenner, Joni; Burroughs, Elizabeth and Nel, Karel. (eds.) (2011) *Life of Bone: Art meets Science*, Johannesburg: Wits University Press. Pages 131–133.

TAUNG

PILTDOWN



The Sagole Giant

COMMENT

'I first encountered this baobab twenty-five years ago, when it was unknown to tourists, unmarked and magical. Now it has furniture at its base so that group photographs can be taken, and in a misguided attempt to cover tourist doodling's defacing the baobabs trunk, a caretaker has painted over the graffiti with puce polymer.'

3

Leigh VOIGT

SOUTH AFRICAN 1943–

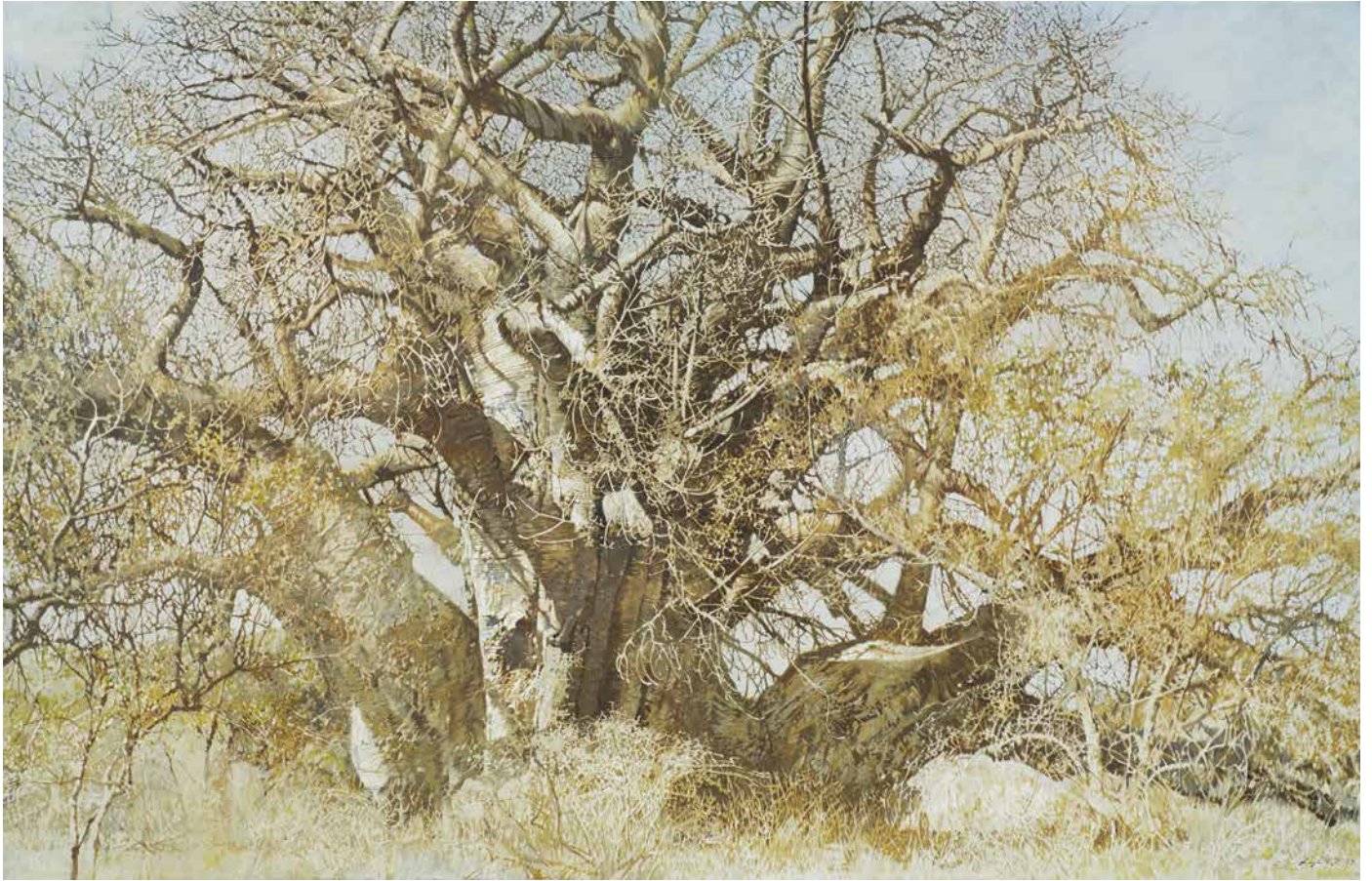
The Sagole Giant

signed and dated 13; signed and inscribed with the title on the reverse
oil on canvas
131 by 200 cm

R300 000–350 000

NOTES

Leigh Voigt was born in Johannesburg in 1943 and is the daughter of the botanical artist, Barbara Jeppe. Leigh is a keen conservationist who devotes time to assisting organisations such as the Endangered Wildlife Trust. She donates paintings to raise funds for endangered animals and her *Rand Daily Mail* newspaper column with Sue Hart, entitled 'In the Wild' did much to foster conservation awareness.





Know Thyself

COMMENT

'The ancient Greek saying, 'Know Thyself' seemed to be an apt title for this sculpture which is based on my self-examination iconography that has evolved over many years and appears in numerous works. These quotations best elicit the notions that I am attempting to evoke.'

We don't see things as they are,
we see them as we are.

– *Anais Nin*

The most common sort of lie
is the one uttered to one's self.

– *Nietzsche*

The fool doth think he is wise,
but the wise man knows himself
to be a fool.

– *William Shakespeare*

When we see men of a contrary
character, we should turn
inwards and examine ourselves.

– *Confucius*

4

Norman Clive CATHERINE

SOUTH AFRICAN 1949–

Know Thyself

2013

signed and numbered 3/12
bronze with a verdigris patina,
mounted on a sandstone base
height: 135 cm, excluding base

R180 000–200 000

EXHIBITED

The CIRCA Gallery, Johannesburg, *Norman Catherine: Incognito*, 1 August – 5 October 2013

LITERATURE

The CIRCA Gallery, Johannesburg, *Norman Catherine: Incognito* exhibition catalogue, 1 August – 5 October 2013. Illustrated in colour on the frontis page and pages 10–13.





Universal Archive (Six Birds)

COMMENT FROM DAVID KRUT

The *Six Birds* linocut assemblage is from the recent *Universal Archive* series of original prints created by William Kentridge at the David Krut Print Workshop (DKW) at Arts on Main Johannesburg in 2012.

Kentridge had been preparing for a demanding six week series of lectures at Harvard University. As an escape from writing, he began painting on recycled dictionary pages in black ink combining the marks of a good brush and a ragged brush – ‘productive procrastination’ as he termed it.

DKW workshop collaborated with the artist and his studio in creating the images as linocuts printed on dictionary sheets from the 1950's. The collaboration involved cutting linocuts to reproduce a range of brush marks down to single hairlines, and complex printing and assembling.

The *Six Birds* reflect a combination of some of the exceptional images from the series.

5

William Joseph KENTRIDGE

SOUTH AFRICAN 1955–

Universal Archive (Six Birds)

2012

signed and numbered 7/30 in pencil in the margin

linocut printed on non-archival pages from the *Shorter Oxford English Dictionary*

sheet size: 72,5 by 79 cm

R80 000–100 000

Donated by David Krut Gallery

NOTES

William Kentridge has a substantial international reputation. His work has been widely collected and shown in museums and galleries all over the world.





Sphinx

COMMENT

'I am in the East and the West; I am below and above; I am this whole world.'

6

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

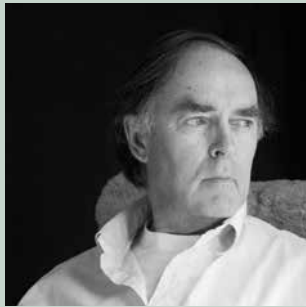
Sphinx

2013

signed and numbered 1/8
bronze with a black patina
height: 46 cm

R50 000–70 000





Winter Sunlight

COMMENT

'My paintings are all consciously rendered to give the impression of reality but are based largely on recollections of disparate memories.

The subject matter in this work derives from the observation of winter sunlight streaming through the studio window. The figure seen through the window had perhaps been sitting in the chair and now confronts the viewer (or himself) from the outside in a metaphysical way.'

7

Harold Frederick VOIGT

SOUTH AFRICAN 1939–

Winter Sunlight

signed; signed, dated 10/13 and Aug 13 and
inscribed with the title on the reverse

oil on canvas

60 by 80,5 cm

R100 000–120 000

NOTES

Harold Voigt is a painter of landscapes, interiors, abstract works and the human figure. Voigt concentrates on textural qualities, light and colour, derived from the African landscape. He often uses primitive African motifs and works in a wide range of mixed-media techniques incorporating sand, marble dust, wax and oil.





Fun Under Table Mountain

COMMENT

'This work underpins that all is not well underneath the surface. As humans we need to acknowledge that we share this planet and take charge of the damage we have done.'

8

Beezy BAILEY

SOUTH AFRICAN 1962–

Fun Under Table Mountain

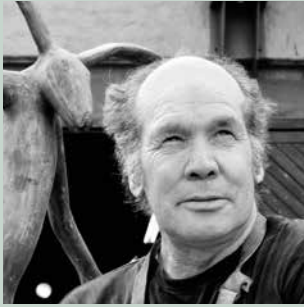
2013
signed
oil and silkscreen on canvas
170 by 250 cm

R90 000–120 000

NOTES

Beezy Bailey is the founder of Art for Africa, a fundraiser for AIDS orphans in South Africa. He arranged three auctions, one in Cape Town, another in Johannesburg and then, along with Tara and Jessica Getty, a third at Sotheby's in London which brought together Britain and South Africa's top artists and raised over R2.5 million.





Boxing Hare

COMMENT

'Here the hare takes on the heroic boxing pose of Nelson Mandela circa 1950. Depicted as a south paw, leading with the left, fighting for our rights, this work is symbolic of the ongoing political struggle within South Africa.'

9

Guy Pierre DU TOIT

SOUTH AFRICAN 1958–

Boxing Hare

signed, dated 2013 and numbered 1/9
bronze with a dark brown and
verdigris patina
height: 250 cm

R100 000–120 000

NOTES

Guy du Toit was born in 1958 in Rustenburg in the North West Province. He uses a wide range of media in his sculptures including bronze, stone, wood and steel. Du Toit's apparent irreverence can obfuscate the fact that he is undoubtedly one of South Africa's most accomplished sculptors.





Mintirho ya vulavula

COMMENT

'Most of my work is about positivity – the dancing figure and bright colours in this piece symbolise happiness. A woman who can dance and has the freedom to express herself can do anything if she is happy.'

10

Phillemon HLUNGWANI

SOUTH AFRICAN 1975–

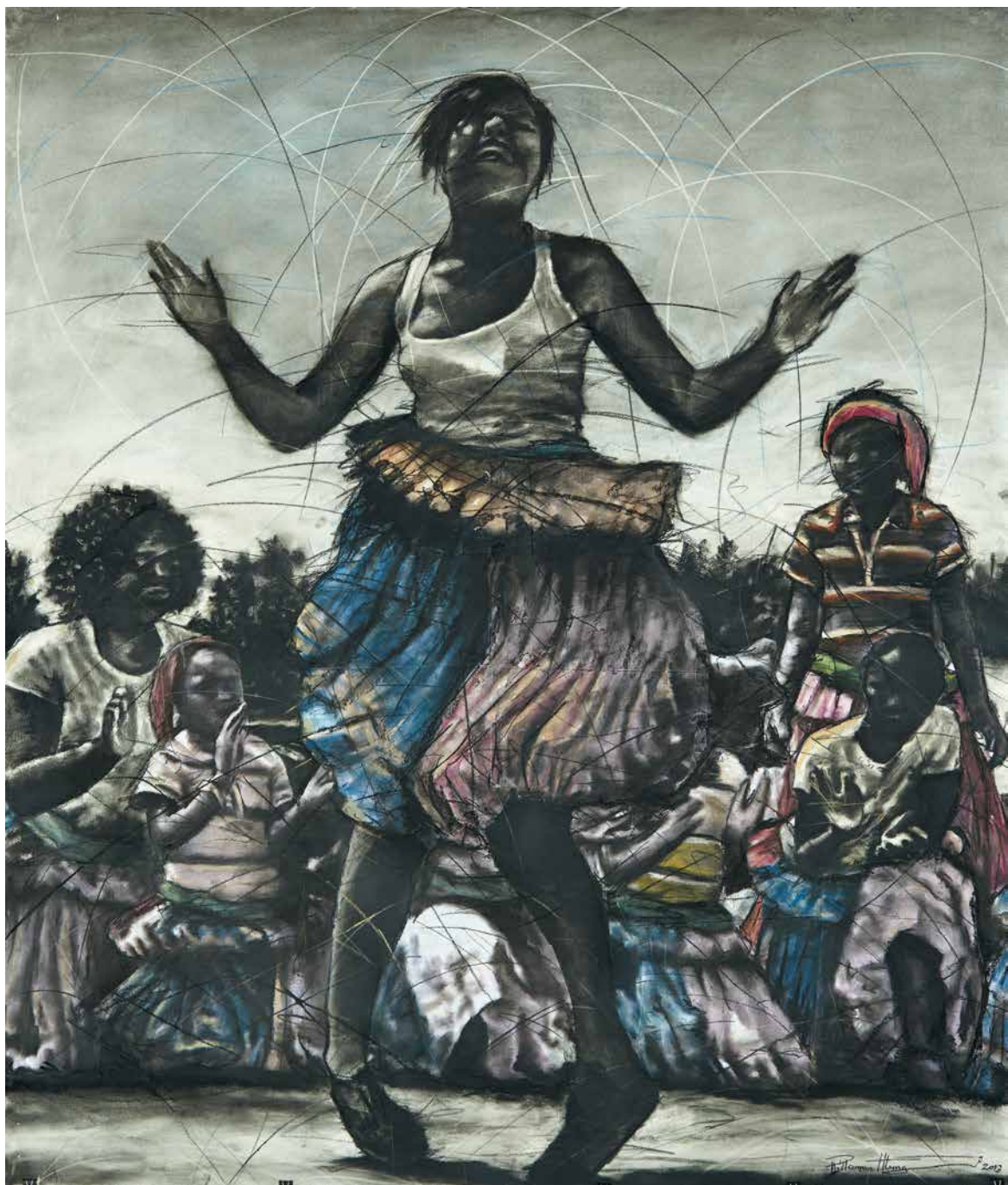
Mintirho ya vulavula

signed and dated 2013
mixed media on paper
165 by 140 cm

R80 000–100 000

NOTES

Phillemon Hlungwani is one of our most promising young South African artists. He is an extremely talented and dedicated artist who has cemented his importance in the art world through the consistent production of relevant and inspired works.





A Worried Marikana Miner

COMMENT

'When I did this painting, I was touched and disturbed by the multitude of images of dead bodies – it took me back to the Sharpeville massacre, '76 June riots, the multitude of clashes during the early 90s. I was touched by the miners and other employees who were voiceless and in pain during this time. They wanted to return to work for their families but remained unable to do so.'

11

**Jabulane Sam
NHLENGETHWA**

SOUTH AFRICAN 1955–

A Worried Marikana Miner

signed and dated '13; signed, dated '13 and inscribed with the title on the reverse
oil on canvas
160 by 90 cm

R80 000–100 000

NOTES

Sam Nhlengethwa is well known for his mixed media works in which he pays tribute to South African's from all walks of life. In 1996 he visited mines around South Africa and went on to produce images of the frequently forgotten miners whose lives are spent unearthing the mineral wealth of South Africa. The recent clash at Marikana elicited a deeply personal response from Nhlengethwa.





Zinhle

COMMENT

'I aim to capture the spirit of each subject when I work. Magnified as they are, each of my subjects becomes a monument to vibrancy and the rapidly evolving environment of South Africa.'

12

George Velaphi
MZIMBA

SOUTH AFRICAN 1959–

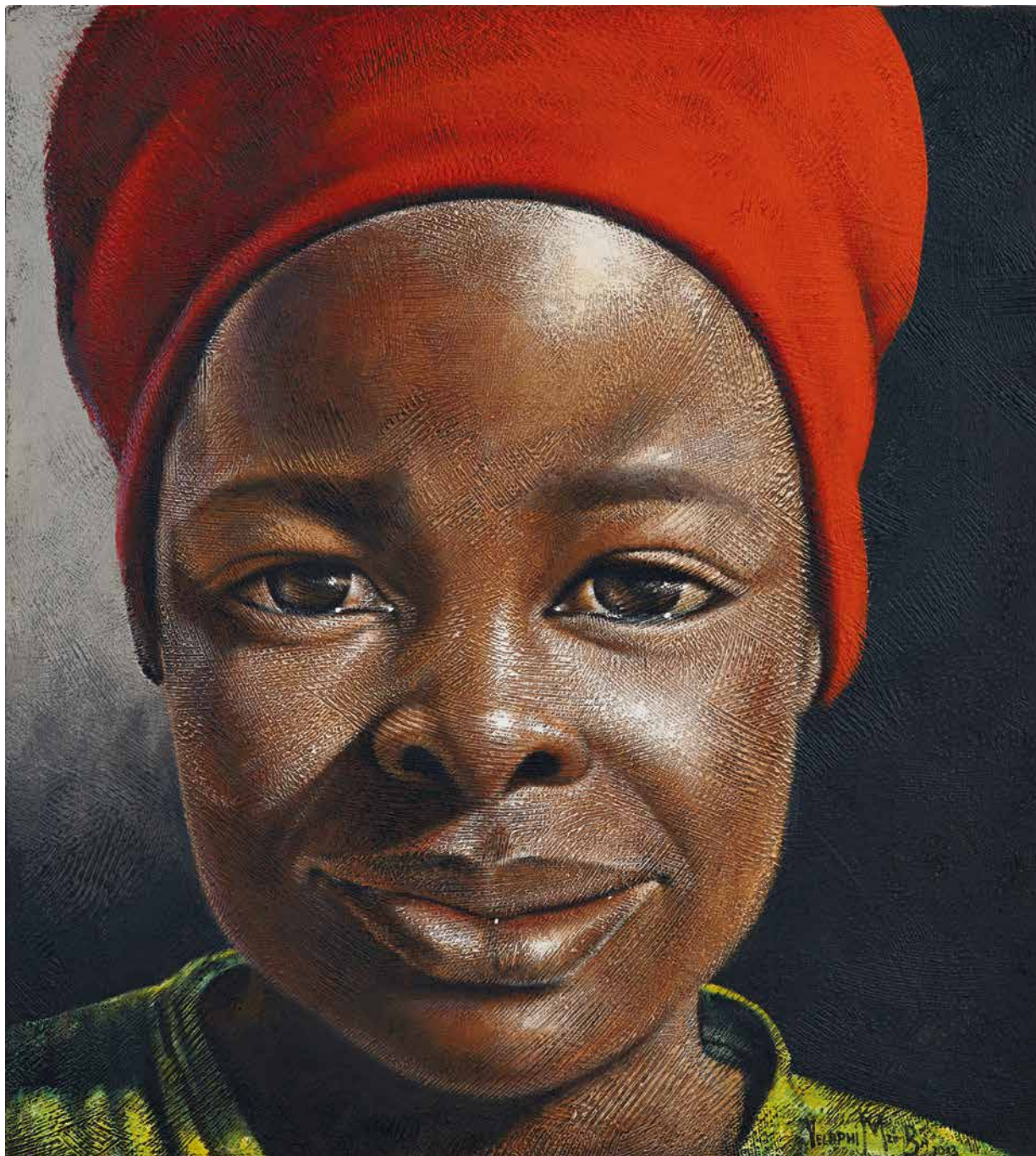
Zinhle

signed and dated 2013; signed, dated
2013 and inscribed with the title
on the reverse
acrylic on canvas
100 by 90 cm

R70 000–90 000

NOTES

Velaphi Mzimba's colourful paintings reflect the vibrancy of South Africa's black townships. His paintings have an infectious optimism that warms all viewers. This richness of spirit combined with an extraordinary technical virtuosity has no doubt led to the success that he has experienced over the last few years.





The Shimmering White Scarf

COMMENT

'The piece combines my interest in African head scarves as symbols of everyday beauty and my ongoing fascination with pattern, stripes, and fractured images. The shimmering effect of palm leaves dancing in a breeze is accentuated by the folded paper and string system. I tried to capture a sense of vibration, a fleeting glance in evening light. As the viewer moves, the piece should contain a sense of ethereal motion.'

13

Gary STEPHENS

AMERICAN 1962–

The Shimmering White Scarf

signed; signed, dated 2013 and inscribed with the title on a label adhered to the reverse
charcoal on folded paper with string
113 by 130 cm

R40 000–60 000





*The Beauty of Things Imperfect,
Impermanent and Incomplete*

COMMENT

'The Beauty of Things Imperfect, Impermanent and Incomplete VIII & IX is in reference to a natural sanctuary, externally and internally. The tent is a metaphorical state of thought in which you settle temporarily. "One's destination is never a place but rather a new way of looking at things." (Henry Miller)'

14

Rina
STUTZER

SOUTH AFRICAN 1976–

*The Beauty of Things Imperfect,
Impermanent and Incomplete,*
numbers VIII & XI

each signed, dated 2013 and inscribed
with their respective titles in pencil in
the margin
patina, bronze and copper filings on
Fabriano paper
70 by 100 cm each

R25 000–35 000

NOTES

Rina Stutzer completed her BA (Fine Arts) and MA (Fine Arts) degrees at the University of Pretoria. She has been a part-time lecturer in painting and drawing in the Department of Visual Arts at the University of Pretoria since 2000. She has participated in a number of group exhibitions since 2000, nationally as well as internationally. Her masters in fine art degree culminated in her first solo and her second took place during 2010 at Everard Read, Johannesburg.





Okavango Channel Blooms

COMMENT

‘The light began to dim towards dusk as I arrived. Frogs had started to take over from the calls of daytime water-birds. For some reason that moment has clearly lingered in my brain for decades, resulting in a series of images that have subtly altered in style with the maturation of my painting over the years. Pristine, unpolluted water supporting a raft of water lilies; it’s almost too conventionally pretty to paint. What fascinates me is that this lovely stretch of water is surrounded by a wilderness tense with the presence of mega-herbivores and carnivores. Just another stretch of wetland in the Okavango.’

15

John MEYER

SOUTH AFRICAN 1942–

Okavango Channel Blooms

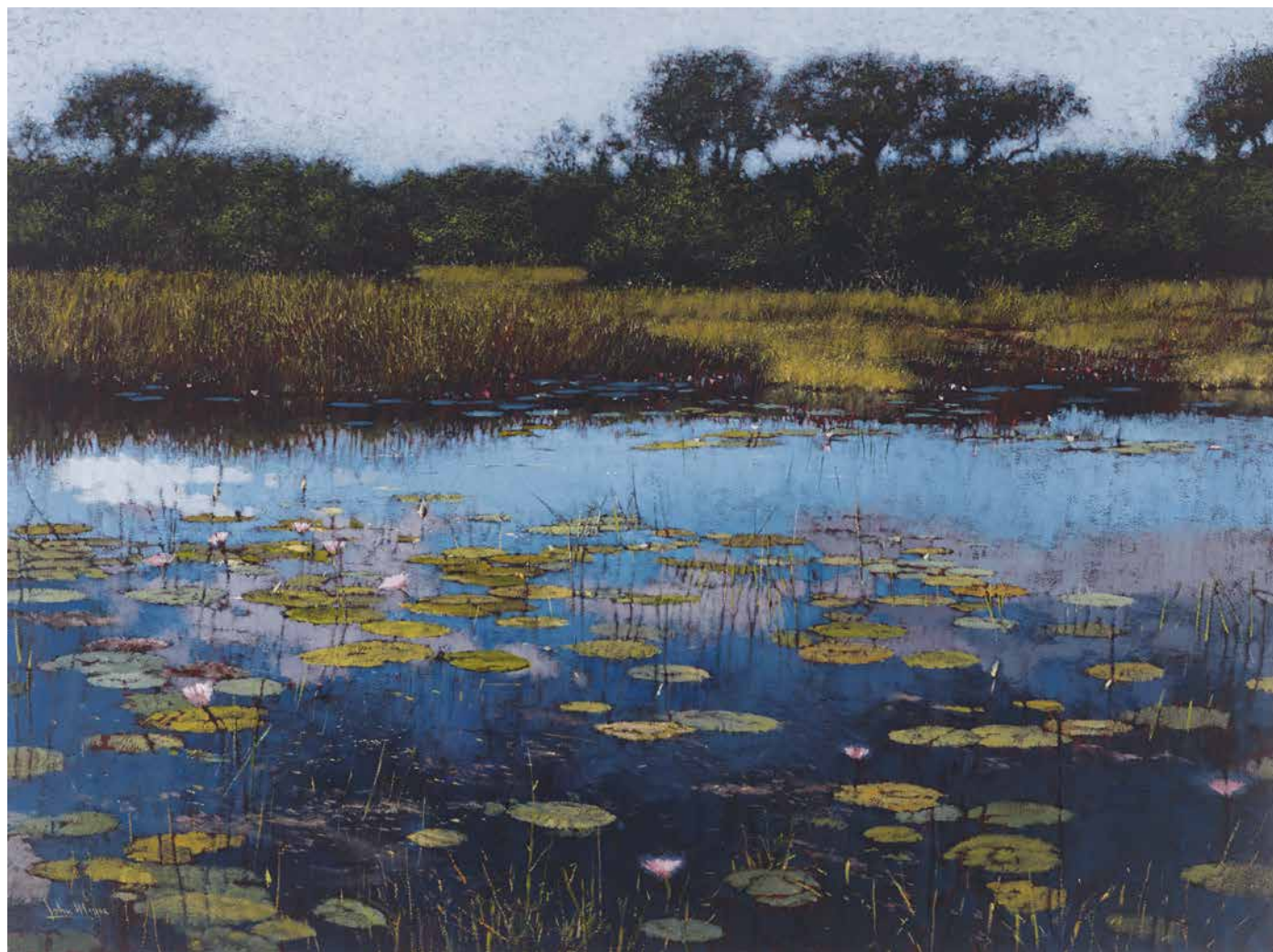
2013

signed; inscribed with the title
on the stretcher
oil on canvas
115 by 155 cm

R550 000–600 000

NOTES

John Meyer is one of South Africa's leading contemporary realists. Meyer has put his indelible stamp on the genres of landscape, portraiture and narrative art.





Leopard on a Rock

COMMENT

'The leopard has been my muse for almost twenty years now. Although my work has largely moved on to encompass the human figure I still return to my early influences from time to time.'

16

Dylan LEWIS

SOUTH AFRICAN 1964–

Leopard on a Rock, maquette

2013

signed, numbered 11/15, stamped with the catalogue number S310 and bears the foundry mark: Sculpture Casting Services S.A.
bronze with a dark brown patina
height: 68 cm

R150 000–180 000

NOTES

Dylan Lewis is a South African artist who has emerged as one of the foremost figures of contemporary representational sculpture in his home country. Lewis has focused chiefly on the cat as his subject and has created an unrivalled collection of animal sculpture to come out of Africa. He has extended his artistic talents to the human form, especially its relationship with nature, and has had equal success as with his animals.





*Young Woman with Yokohama
Cockerel II*

COMMENT

'A beautiful girl holding a chicken, these are certainly strange companions in a painting. I painted the first version of this subject many years ago. I was surprised at the extraordinary reaction collectors had to this image. Since then the girl and cockerel have become, I suspect, synonymous with my work.'

17

John Neil
RODGER

SOUTH AFRICAN 1941–

*Young Woman with Yokohama
Cockerel II*

signed and dated '13; signed, dated 2013
and inscribed with the title on
the stretcher
oil on canvas
90,5 by 90,5 cm

R150 000–170 000

NOTES

Neil Rodger was born in 1941 in Mowbray, Cape Town. He now lives and works in the Eastern Cape, where he thrives on the austerity and solitude of the region. It seems that this environment is conducive to the enigmatic silence so characteristic of his finest work.





Portrait of Emma

COMMENT

'A portrait study has many visual complexities and, through a process of careful observation and study, I have to come to grips with them. There is a constant dialogue between what I see and the marks I make. As if in a virtuous circle, the one action dictates the next, until a deeper level of conversation inevitably starts to unfold. It is a place of magic in painting. Perhaps a different kind of knowledge is accessed, an awareness awakened between myself the observer, and the observed. The paint is the language that reveals this story. In it exists my meaning, my process and the tremendous beauty of it's potential.'

18

**Kerri-Jane
EVANS**

SOUTH AFRICAN 1967–

**This painting is not the work
on auction.**

**The successful bidder receives
a portrait by Kerri Evans**

R50 000–70 000

NOTES

Kerri Evans completed her BFA at Rhodes University in 1990 where she graduated with a distinction in painting. Her work focuses on figurative subjects.

EXAMPLE PORTRAIT

Emma

signed and dated 2013
oil on board
88 by 98,5 cm





City Lights

COMMENT

'This painting, *City Lights* focuses on abstract wonders. The paint surface elements are opaque and transparent colour, depth, form, intensity and lightness. As an artist it is a deeply satisfying to organise these elements through the painting process until the artwork is harmonious and balanced.'

19

Nicola TAYLOR

SOUTH AFRICAN 1984–

City Lights

2013

signed

oil on canvas

120 by 200 cm

R40 000–60 000

NOTES

Nicola Taylor was born in Johannesburg, in 1984. She began studying painting in Florence in 2003; she furthered her studies at the Art Academy in London, and then returned to South Africa at the end of 2009 to create work for her first solo show in 2010.





Baipei Informal Settlement

COMMENT

“Baipei” is a Pedi word meaning “those who put themselves without authority”; the media refers to this as illegal land occupation. This work is symbolic of many informal settlements. The people who live in these settlements are forced to live there not by their own choice but circumstance. A quote from my poem. “We are shacks – Singamatyotyombe and we are here to stay for poverty is our permission for existence.” Under those challenging situations you find people going on with their daily lives enjoying one thing only, being alive.’

20

Vusi KHUMALO

SOUTH AFRICAN 1951–

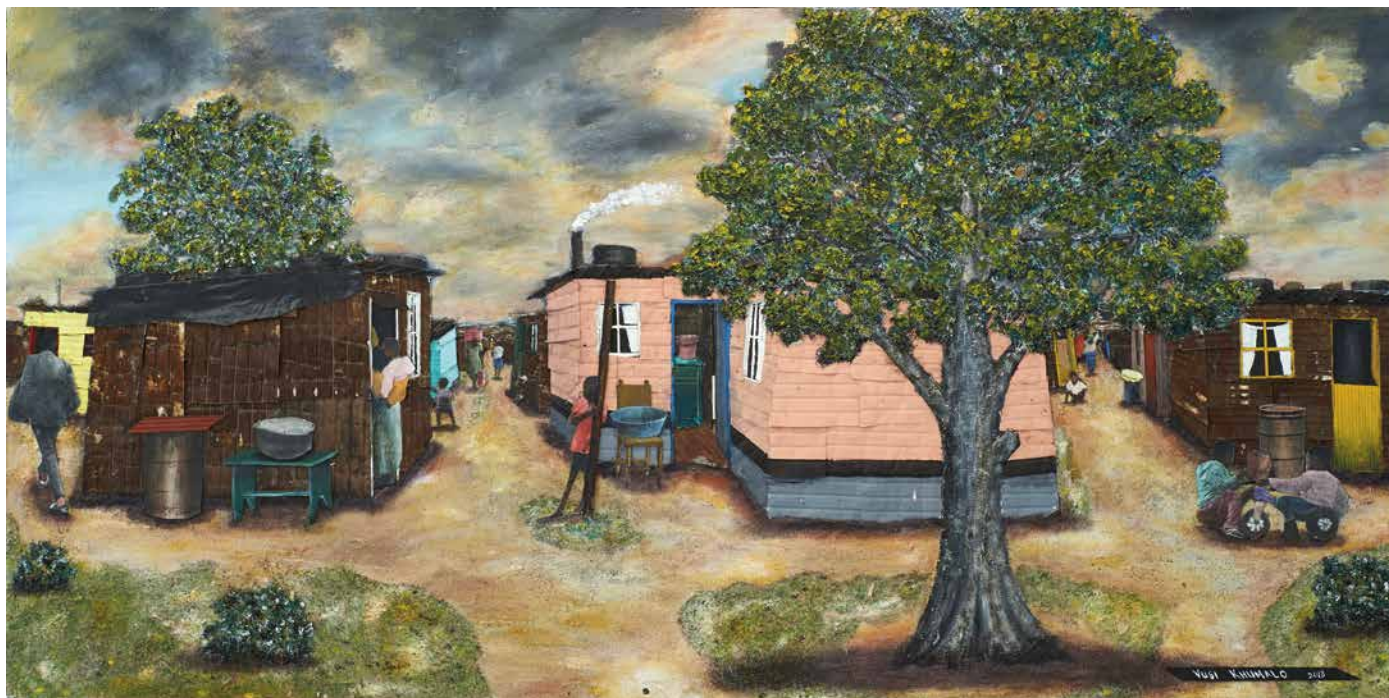
Baipei Informal Settlement

signed and dated 2013
mixed media on canvas
122 by 244 cm

R100 000–120 000

NOTES

Vusi Khumalo is a visual historian – an artist who depicts the lives of communities still deprived of the pot of gold at the end of the rainbow nation. He provides an unflinching document of urban dispossession through collages constructed from the flotsam of everyday life – discarded tins, rusted metal, fragments of clothing and wood. From these corroded materials he evokes sprawling vistas of shanties stretching across the landscape like misshapen patchwork quilts.





Prava anti Monumenta

COMMENT

'This is a sculpture of a beast of burden – a reclining donkey shaped and defined by Latin text. The satirical opinion I offer, "because this is written in Latin it is not clever" is repeatedly imprinted and embossed in the sculpture. The donkey is a favourite metaphor of mine. For example, in another piece of mine titled *Lady on a Donkey* I counterbalance the traditional "Hero on the Horse" so abundantly seen in public statues. Donkeys are indigenous to Africa, and I prefer to work within my own context. There is nothing grand about a donkey nor is the text important. The sculpture, being cast in bronze, humorously questions the relevance and considered value of high art and how we value things in general, therefore signifies a little anti-monument.'

21

Angus VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

Prava anti Monumenta

2013

signed and numbered 1/12
bronze with a white patina, mounted
on a sandstone base
height: 31 cm, excluding base

R50 000–70 000

NOTES

Angus Taylor is known in South Africa and abroad for his powerful, often large, works of sculpture characterised by outstanding craftsmanship. Taylor is a graduate of the University of Pretoria which bestowed an Alumni Laureate on him in 2005.





Disclose

COMMENT

'I tried to create something that would connect with the viewer emotionally, through the process and in the piece itself. It reminded me of the instinct that is imbedded deep inside each of us.'

22

Lionel SMIT

SOUTH AFRICAN 1982–

Disclose

2013
signed
oil on Belgian linen
190 by 190 cm

R140 000–160 000

NOTES

Lionel Smit is best known for his contemporary portraiture executed through monumental canvasses and sculptures.





Getting to the root of our river systems and their need for flow



© Chloë Swingewood
© Peter Chadwick / WWF-Canon

On climbing into Rodney's Nissan-sponsored WWF bakkie, I noticed chunks of dried grass at the foot area and a cosy homeliness to its double-cab interior. It was indeed a field truck, donated to WWF South Africa for work on the Water Balance Programme, and judging by the mud-splattered sides of its white body, it was freshly returned from a recent trip. On the back of the vehicle, big black letters read: 'For a water secure future'.

Inside the car, Rodney introduced me to Walter – his faithful field trip companion of 22 years – a soft-toy warthog given to him by his wife and a lucky companion to have travelled South Africa and visited many mountainous regions and river catchment areas across the country.

But first, let's travel back in time. As far back as 1995, when the new South Africa was forming, Kader Asmal – then Minister of Water Affairs and Forestry – stated that it is the responsibility of all government, civil society and corporates to manage alien clearing and the resultant impact on water. WWF played a catalytic role in the process that saw government defining the national Working for Water programme. It supported a working group from a Fynbos Forum held at Nekkies, near Worcester, with taking to government a proposal for clearing alien vegetation from river ecosystems while

simultaneously creating jobs that would help with poverty reduction.

Around the same time, while doing a business management course in 1996, Rodney February was discovering his true passion: alien clearing. Rodney was looking into charcoal manufacture around the resultant biomass after the vegetation clearing process. His research documented a case study in Luneburg near Wakkerstroom in Mpumalanga, where the local biomass is re-purposed and turned into pulp and charcoal as was needed by the nearby industries working in paper and energy production.

In 2000 he completed his Master's in Environment and Development at the University of Natal with a focus on water resource management. This was heavily focused on the new Water Act released two years before in 1998. His dissertation looked at the Rondegat River in the Cederberg where he engaged with three local land-user entities to gauge their understanding of the fledgling water legislation and its effects on their livelihoods and land. Conducting one-on-one interviews, he spoke to CapeNature as a key land owner, a few commercial farmers in the immediate area as the second group, and also to a land-reform community which farmed locally around the river.

To Rodney's surprise, the subsistence farmers

already knew best about how the river works. While legislation declared no crops to be planted within a 30-metre buffer from the river banks, this was something they already knew and adhered to. *'Die rivier byt (the river bites)!' they said.*

Following his Master's, Rodney worked for a freshwater environmental consultancy and one of his responsibilities was to manage a project that would investigate how a river bank's profile would change after alien river clearing, especially in the case of a flood.

Much like the flow of a river, Rodney's career has followed a fascinating mix of meandering and waterfall moments, water always having had a very strong presence in his life. While he hasn't always worked in the freshwater space within WWF, Rodney has worked with the WWF team for nearly a decade.

In 2008, Rodney was instrumental in implementing a two-year pilot project, funded by SAB. By 2010, monitoring and evaluation of the pilot areas of the Cape Liesbeek catchment around Newlands and the Kouga catchment in the Eastern Cape (which produces 40% of Port Elizabeth's water) showed great results and so the pilot became a long-term programme. The Water Balance Programme now prioritises several critical water catchments recognised in South Africa as the country's 'water factories':

the Berg/Breede River areas (which supply Cape Town); the Garden Route (from George to Plettenberg Bay); the Umgeni, which supplies Durban and Pietermaritzburg; and the Grasslands, which supply Gauteng and north-central KwaZulu-Natal. Some of the positive impacts of the Water Balance Programme's work can be seen in how land owners have been empowered to support efforts in alien clearing. Johan Klingenberg, a farmer in the Luneberg agricultural area of Mpumalanga, is one champion who has been fighting water-thirsty alien invasive vegetation on his land for years. Water Balance's agreement with government's Working for Water Programme has meant farmers like Johan have access to valuable resources (including free herbicide) for the clearing of alien invasives.

'Seeing the passion of land owners and hearing about springs coming up that have been dry for years, as is the case with a landowner in the Luneburg area, is so exciting. It's wonderful to realise that WWF can catalyse these interventions and make a deep, meaningful impact,' says Rodney.

The aim of WWF's Water Balance Programme is to link water users back to the true source of their water – nature. This encourages South African businesses to take ownership of the country's common water challenge by going

beyond reducing their own water demand to making an investment back into water provisioning systems. It also enables forward-thinking water users to become active water stewards, recognising their dependency on water and their responsibility to ensure its future supply.

'We need to look at the whole ecosystem and not have an alien monoculture or a one-species river system as this is really bad for indigenous vegetation, not to mention the adverse impacts on our precious water resources,' says Rodney softly but with a sense of urgency.

With both his parents being avid mountaineers, Rodney grew up walking and exploring Table Mountain and the mountains in the Boland, seeing many rivers in their most natural and healthy state compared to alien-infested rivers where vegetation is water-thirsty and fast-growing with shallow root systems that cause soil erosion amongst other things.

Rodney's vision, aligned with the aims of WWF's Freshwater Programme, is to rapidly expand the Water Balance programme to reach many more important water resource areas and to ensure a secure water future for all our kids so that they can experience the full glory of our mountains and the natural beauty of healthy rivers.



Growing passion for collaborative partnerships



'With German and American parents, flavours and food were often interesting when I was growing up. We cooked with ingredients that weren't always the norm, and not always a popular choice for us kids. Over the years my interest in food has developed immensely, not just from the aspect of sustenance but also that of pleasure and enrichment.'

Tatjana von Bormann (pictured centre) is passionate about stimulating interest in the food we eat, and raising awareness about the ingredients we use, their source and how they were produced. Through her work with WWF-SA, she strives towards re-establishing the relationship between consumer and producer.

As Market Transformation Manager at WWF-SA, her work is predominantly about convening collaborative initiatives where businesses are able to find innovative, sustainable solutions to reducing the impact of commodities that leave the largest footprint on our environment. In South Africa, the primary focus is on the procurement of seafood, beef, dairy and other agricultural commodities. It is also steered by the reality that solutions to current environmental and social challenges require unique collaborations involving NGOs, business, and government – and to some degree how we as consumers, in our personal capacity, can

influence the impact on our planet.

'Our diet, how and what we eat, has changed fundamentally over the past few decades. Easily accessible food, often processed, is the order of the day with little concern for where it came from or what nutrients it actually contains. Processed food is a huge part of the problem,' she pauses, before adding, 'Did you know that after extractive industries, food production carries the heaviest environmental burden?'

As the facts stand, much has changed in the way of food and its production in the last 50 years. The global challenge is that farmers around the world must match 10 000 years of food production in the next 50 years in order to meet the world's food demands. In South Africa alone, if the current 2% growth trend persists, our population of 51 million will rise to 82 million by 2035. This means that the pressure on the natural resources we need to grow food will continue to mount.

'But this is not just about food security,' stresses Tatjana, 'it is about social security. Hungry people are angry people. Hence, viewing sustainable agriculture through the lens of food security shows us that protecting our soil, water and other natural resources is as much about national security and social justice as it is about responsible custodianship of the environment.'

With a background in media and marketing,

Tatjana is aware of targeting stakeholders and addressing specific audiences. Through her research she has identified that ten out of South Africa's 1 800 food and beverage manufacturers in fact control the supply chain in our country, and she knows that retailers play a big role in influencing consumer behaviour.

'WWF works where there is the most potential for large-scale change, focusing on making product sustainability a pre-competitive issue. It's getting harder and harder to be an informed consumer. How do you evaluate your decisions? Is feedlot beef better for the planet than poorly managed range land? Should you be buying local only? These decisions require a lot of information and our work is aimed at helping businesses, and their customers, to make better environmentally informed choices.'

Tatjana strongly believes that the next wave of change will come through effective partnerships and collaboration, and WWF has deep experience of working with corporates and helping these partners respond to environmental challenges. In fact, Tatjana expresses how well positioned corporates are in creating long and lasting change, particularly the big retail players, in terms of how food is produced.

To this end, WWF-SA has set up key and close working partnerships with SA's top retailers Woolworths, Pick n Pay and others. Woolworths has now signed a three-year

market transformation commitment to deliver against its targets by 2015. The targets with Pick n Pay are for all seafood sold to be MSC (Marine Stewardship Council) certified by 2016, which means sustainable supply from our living oceans. WWF-SA is a viable convener between two seemingly competitive retailers who share a common vision: to not only succeed in business, but to stay in business in the long term.

'It's incredibly encouraging how willing some of those in retail and manufacturing are to shift and adapt their strategies to address issues of resource scarcity and climate change. Whereas WWF-SA has historically been good at the supply side in terms of influencing better water use and reducing chemicals used on farms, as well as conserving wildlife and the environment, it was the demand side where we needed to get stronger so that the market – both retailers and consumers – started to drive the desire for better dairy and beef and all-round improvements in agriculture from an ecosystem and biodiversity perspective.'

'Our world is interconnected in fundamental ways but these connections or the inherent trade-offs are not always apparent. A case in point is the linkages between food, water and energy and how we need to adapt policy and planning to manage these resources. With mega-forces like resource scarcity and climate change fundamentally altering our world, imagine the next 50 years for our children? It's a battered world

that we've taken so little care of, a looming crisis that we've bequeathed to our kids. We've set them this massive task that none of us in our time can handle.'

As a mother herself, Tatjana applies her work mindset at home through not buying more than she and her family can consume, ensuring better meal planning and, by cooking their food themselves, her family members are also able to reduce their waste. She is proud to say that they have an almost zero-waste home.

She talks lovingly about picking gooseberries off the bush in her garden, and the delicate operation of peeling off the exterior casing to reveal the plump juicy gooseberry in all its glory. This act of appreciation for how things grow and develop is evident in the passion with which Tatjana speaks about her work within WWF too.

'Be more interested in your food and meat sources, be fascinated by where it comes from,' she says. 'Try to meet the farmer who nurtured it or perhaps plant some carrots yourself and cherish their shape and flavour when you pull them from the ground.'

Of course it is not as simple as planting food gardens and picking gooseberries, but rather about an awareness that reaches from farm to fork, hook to plate, a seamless connection throughout the value chain which makes it possible to ensure that sustainability is at the core of everything we do.

Mandela

Adrian Steirn

This portrait of Mandela was sold to an anonymous buyer in New York. It was a record price (R2 million) for a photograph in South Africa. The photographer generously donated half to WWF in association with the WWF Art Auction. The other half is donated to the Nelson Mandela Children's Hospital.

Marco Polo was a famous Italian merchant and explorer of the East living during the thirteenth century. His legacy inspired the likes of Christopher Columbus to discover the new world.

When I was a little boy growing up in Australia we would swim in our pool to escape the summer heat. My brother and I would race the length of the pool to see how many times we could swim a length holding our breath. Naturally we would also conduct some very competitive games of Marco Polo. Marco Polo revolved around a very simple premise.

One person would close their eyes and try to catch the other. He or she had the right to say 'Marco' and the other must reply 'Polo'. Follow the sound and catch the competitor. The game relied on complete honesty and to be frank only lasted until one would scream out, 'You have your eyes open!' Heated discussions or wrestles would follow. I was sitting on a rock at Bakoven in Cape Town, South Africa and to my surprise saw a parochial game of Marco Polo taking place in front of my very eyes. A young white girl was wading through the cold Atlantic water with her eyes tightly closed. In hindsight I think that the girl abused the honesty system far less than we did as she stumbled gamely over the uneven ground.

An even younger black boy was laughing and splashing through the small waves to avoid her. With her arms outstretched and face a carefree picture of innocence, she earnestly screamed 'Nelson!' The young black boy laughed excitedly and responded with 'Mandela!' before ducking under a wave.

I was caught completely off guard. Same game, same rules, different dialect. It seemed so natural. The African children playing a game

of Nelson Mandela in the October sun were oblivious. 'Nelson!' she would scream and 'Mandela' he would answer. I wondered whether South Africans playing a game of Marco Polo thirty years ago could ever have envisaged a mixed-race game of Nelson Mandela with the joyful abandon of these two tiny protagonists.

As I sat there and the children played below me I wondered whether Mandela could truly envisage what he had created in his fight for freedom. Sure he had created a new democracy, a paradigm for hope and fairness in the twentieth century, but did he ever think that a generation of children would embrace him in the simplest of games without question or murmur? His bridging of the gap between freedom fighter, father of a nation and most iconic person in our world had transcended into popular children's culture. Meanwhile the contestants, blissfully unaware, continued playing in the salty water.

It made me wonder how many other icons of our world had passed through unnoticed – victims of timing or circumstance, undocumented and unheralded. A moment in time lost, with no legacy of hope to pass on to the children of tomorrow. Surely we must celebrate these icons while they are still living. They are a part of our society's tapestry, part of a lesson learnt, a comforting reminder of our humanity. Perhaps this is a part of the Madiba legacy. His life is an inspiration to document and celebrate the men and women who have shaped the twenty-first century. And, of course, the children were right.

When anybody around our world says 'Nelson', we all reply ... 'Mandela'.



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