

An abstract background with a vibrant red color palette. A thick yellow line runs diagonally across the upper portion. A blue line meanders across the middle. A blue brushstroke is on the left, and a white scribbled area is at the bottom right. Two white circles are positioned in the center. The text 'SANAVA X CITÉ INTERNATIONALE DES ARTS' is centered in yellow, and 'Strauss&co' is at the bottom in white.

SANAVA X CITÉ INTERNATIONALE DES ARTS

Strauss&co



## SANAVA X CITÉ INTERNATIONALE DES ARTS

Benefit Auction

13–21 February 2023  
Strauss & Co, Johannesburg

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

Lots 1–37

LEFT  
Lot 23 Rina Stutzer *Pinned Transitory II*



## Foreword

The South African National Association for the Visual Arts (SANAVA) is pleased to be collaborating with Strauss & Co for our Cité Studios Benefit Auction 2023. The auction will assist SANAVA to complete the renovation of its three studios at the Cité Internationale des Arts in Paris, France.

SANAVA promotes and enhances all matters pertaining to the visual arts, both past and present. SANAVA, originally the South African Association of Arts (SAAA) established in 1945, is the oldest visual arts association in the country. SANAVA's focus is to support the visual arts and artists and secondly, to promote exhibitions, publications and educational opportunities to its membership via workshops, seminars and competitions. SANAVA pursues these through partnerships, for example, with Absa in the Absa L'Atelier Art Competition, and with the three residency studio spaces at the Cité Internationale des Arts, Paris, France apart from seminars that are hosted at various universities affiliated with SANAVA. Further, SANAVA is a non-profit organisation that depends on funding from funding agencies, donors and affiliation fees. At present, twenty branches and eighteen affiliates constitute SANAVA and our members have enjoyed the benefits of SANAVA, especially the studios at the Cité.

Ever since the Cité Internationale des Arts was founded in 1965, artists globally have been housed in their artist-in-residence programmes. The Cité encourages cross-cultural dialogue and provides a place where artists can meet with their public and other professionals.

The Cité Internationale des Arts is located on two separate sites; the first is in Paris' Marais district and the second in Montmartre. In partnership with 135 French and international organisations, Cité's two complementary sites welcome more than 300 artists per year from a wide range of disciplines for residencies lasting up to a year.

SANAVA, being one of the Cité's international partners, acquired occupational rights to three studios in the 1980s. The apartments are held in trust in terms of an Occupational Rights Agreement by

the SANAVA Cité des Arts Trust (valid until 2060). During the last 40 years, members of SANAVA could apply for a residency at the Cité Internationale des Arts. SANAVA also partnered with Absa (then Volkskas) in 1986 and all winners of this prestigious award have enjoyed residencies at the Cité. Artists such as Penny Siopis, Diane Victor, Isaac Kanyile, and Banele Khoza, amongst hundreds of other artists, have also utilised our Cité Studios over the past years.

Unfortunately, the three studios managed by SANAVA are required to undergo mandatory restoration as these have not been renovated since the 1980s. Failure to renovate the studios would mean handing back these studio spaces to the Cité Board which would be a tremendous loss to our South African artists. All restoration and renovations must be undertaken by a French company so that French safety legislation and labour laws are complied with.

The money raised from this auction will go towards the renovation costs of the three studios to ensure that future South African artists have access to them until 2060.

We are honoured that artists who have benefitted from the studios throughout the years, have generously donated work towards this auction. We would like to extend our heartfelt thanks to the artists: Andries Gouws, Angus Taylor, Berco Wilsenach, Christiaan Diedericks, Clive van den Berg, Conrad Botes, Dirk Meerkotter Trust, Elrie Joubert, Diek Grobler, Gordon Froud, Hanneke Benadé, Ingrid Bolton, Ingrid Winterbach, Jeremy Wafer, Liberty Battson, Liza Grobler, Marlene von Dürkheim, Marlise Keith, Mongezi Ncaphayi, Nina Barnett, Pauline Gutter, Rina Stutzer, Ruth Sacks, Sanell Aggenbach, Thea Soggot, Virginia MacKenny, Lynette ten Krooden, Marco Cianfanelli, Anna Liebenberg, Michele Nigrini and Wayne Barker. SANAVA salutes you!

We thank Strauss & Co for this collaboration and extend our heartfelt gratitude to all the prospective buyers and supporters.

– SANAVA

1

**Ingrid Winterbach**

SOUTH AFRICAN 1948–

*Unresolved Conflict*

signed and dated 2013

on the reverse

oil on canvas

40,5 by 50,5 cm, unframed

R5 000 – 7 000

**ARTIST'S STATEMENT**

Ingrid Winterbach is both a novelist and a visual artist. Her novels have been translated into English, Dutch and French. She studied fine arts and Afrikaans & Nederlands at Wits, later lectured in the creative arts department at Stellenbosch university, and subsequently in the department of Afrikaans-Nederlands at UKZN. After twenty-two years in Durban, she and her husband, Andries Gouws, have now been living in Stellenbosch for the past nine years.

This painting is part of a series titled *Scenes from South African Life*. I based these paintings on small newspaper pictures, chronicling the mostly violent and disturbing aspects of daily life in South Africa – for example, the Marikana shootings.



## ARTIST'S BIOGRAPHY

Von Dürckheim obtained a B.A. (Fine Arts) and M.A. in Classical Culture at Stellenbosch University, and she has exhibited nationally and internationally throughout her working career from 1992 onwards. Her works are represented in private collections in South Africa, Europe and the United States as well as in corporate collections in South Africa. She attended an arts residency at the Cité internationale des arts in Paris in 2022.

## ARTIST'S STATEMENT

Von Dürckheim works mainly in oil on canvas, inviting the viewer to go on a painterly journey of discovery. The works are abstractions and mainly distilled from nature and still life.

*The experience at the Cité internationale des arts inspired her to experiment with new subject matter and material. The river Seine and the reflections in its water were especially fascinating. For Marlene, the Seine is the life blood of this enchanting city. The light of the city is magical, and this especially influenced her work there. Walking the cobblestone streets, one becomes more aware of the atmosphere of Paris, which inspires one to work there. It is a city so old and at the same time so young; the city is indeed eternal. Paris is a reflection of the endeavours of humankind.*



2

**Marlene von Dürckheim**

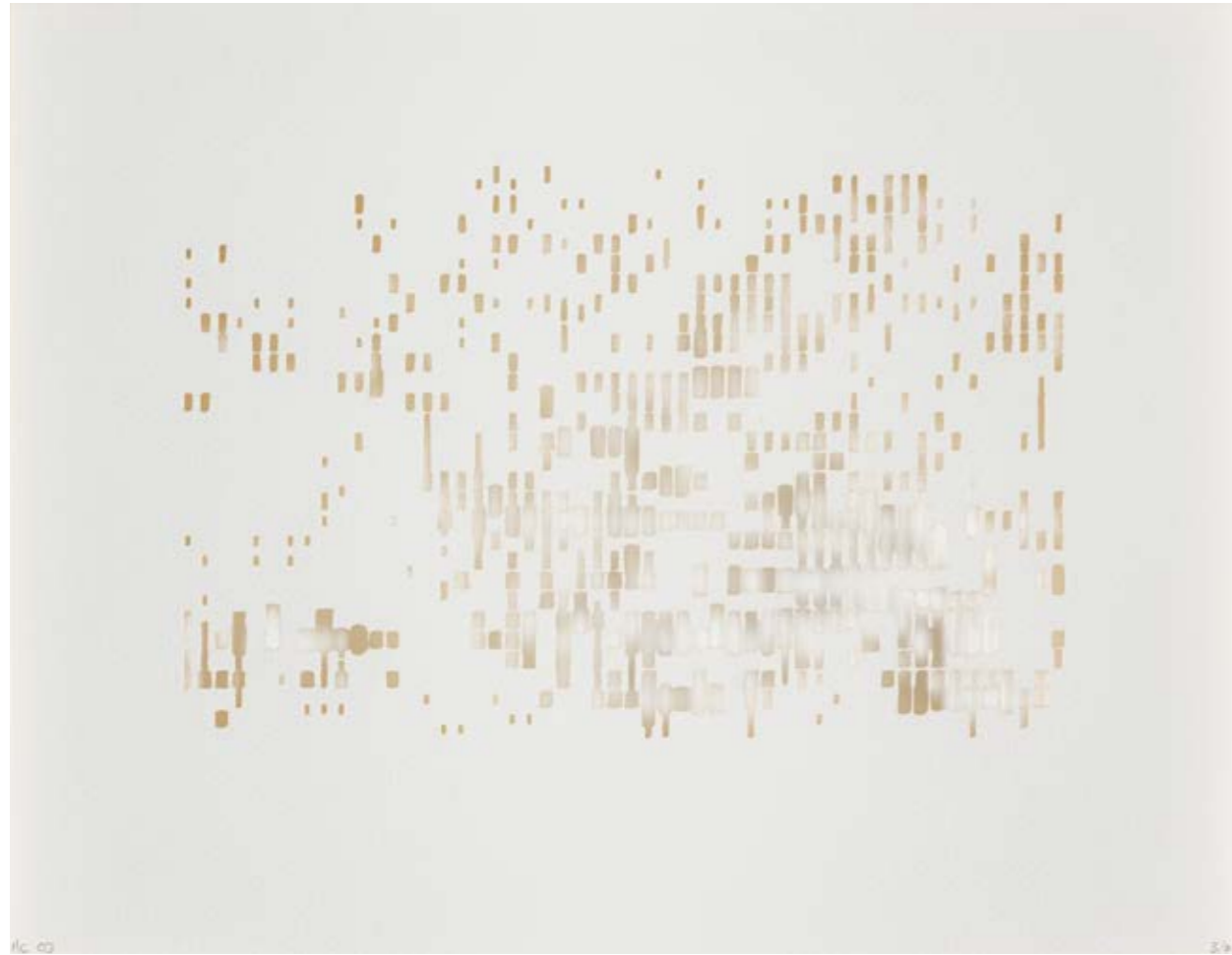
SOUTH AFRICAN 1945–

*Tabletop Ensemble*

2021

signed, dated and inscribed  
with the title on the reverse  
oil on belgian linen  
50 by 60 cm, unframed

R30 000 – 40 000



3

**Marco Cianfanelli**

SOUTH AFRICAN 1970–

*Matrix Landscapes, from the Omissions/Remainders series*

signed with the artist's initials, dated 03 and numbered 3/7 in pencil; inscribed with the artist's name, the title, the date, the edition and medium on a Gallery Momo label adhered to the reverse  
laser-cut paper (300gsm 50% cotton Fabriano)  
27 by 35 cm

R15 000 – 20 000



4

**Marco Cianfanelli**

SOUTH AFRICAN 1970–

*Matrix with Crowd, from the Omissions/Remainders series*

2003  
signed with the artist's initials, dated 03 and numbered 6/7 in pencil; inscribed with the artist's name, the title, the date, the edition and medium on a Gallery Momo label adhered to the reverse  
laser-cut paper (300gsm 50% cotton Fabriano)  
27 by 35 cm

R15 000 – 20 000

**ARTIST'S BIOGRAPHY**

Marco Cianfanelli was born in Johannesburg in 1970 and graduated, with a distinction in Fine Art, from the University of the Witwatersrand in 1992. He has had seven solo exhibitions and has won numerous awards, including the ABSA L'Atelier and the Ampersand Fellowship. Well-known for his bold public art pieces and large-scale sculptural works, he was a member of the design team for Freedom Park, South Africa's national monument to freedom, situated in Pretoria. His monumental, fragmented portrait sculpture, *Release*, was inaugurated to symbolically mark the 50th anniversary of Nelson Mandela's capture at the site in the KwaZulu Natal Midlands. Cianfanelli's latest public works, of unprecedented scale, have been realised in Abu Dhabi, UAE; Atlanta, USA, Nike World Headquarters in Oregon, USA, and most recently at Deloitte in Johannesburg, SA. His artworks can be found in public and private collections in South Africa (Sasol, ABSA, Didata and Bloemfontein Art Museum) Europe and the United States (MOMA NY, Smithsonian National Museum of African Art and Wells Fargo Private Collection).

## ARTIST'S BIOGRAPHY

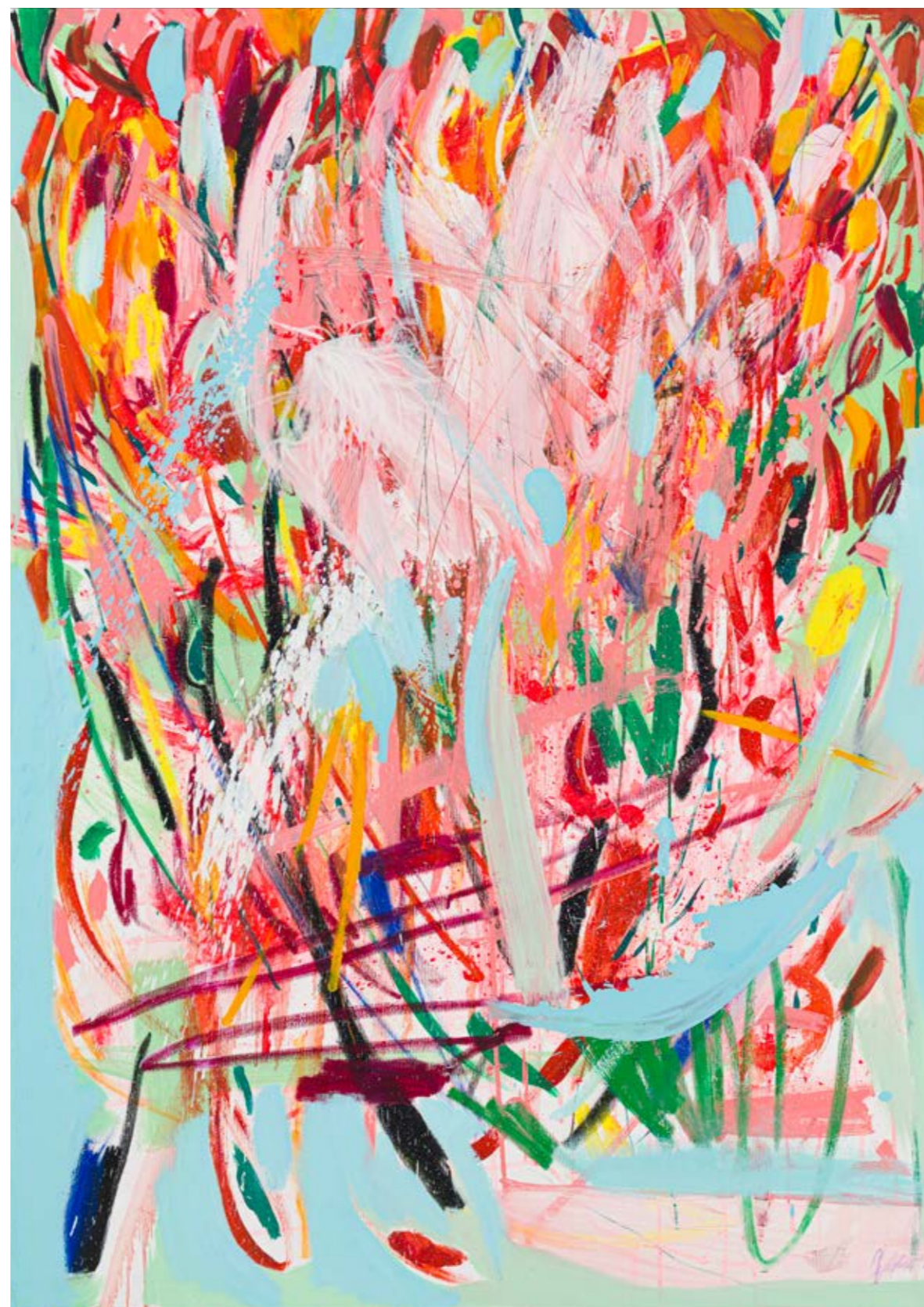
Liza Grobler is a South African artist who works with a variety of media, often exploring ideas that bring together physical and psychological spaces and historical and ecological scapes. Her practice is built around process, putting the materiality and ephemerality of the objects and media she works with in tension.

Grobler is the 2022 recipient of the Centre Luigi di Sarro VAA Award (Italy) for her short film *Voices from a Divided Fountain* – screened at the international Film and Photography Festival in Verona (September 2022).

At Context Art Miami (2019), director Julian Navarro mentioned her as one of five artists to watch. In 2016, she was a recipient of the Africa Centre Award and IZIKO Museums commissioned a site-specific work for the National Gallery. Other career highlights include: a performative collaboration with world renowned marimbist Magdalena De Vries (2020), a solo project for Cape Town International Art Fair (2017), a commissioned public artwork for Cape Town International Design Capital (2015), and the screening of her short film *Voices from a Divided Fountain* as part of a

traveling exhibition in Serbia (2019). Two other films, *21st Century Family Portrait* and *Diary of a Nanosatellite*, were respectively screened at the ADDIS International Video Arts Festival (Ethiopia & Cape Town) and at MOFO for Forever Now (Tasmania and Deep Space, 2015). She was nominated for The Norval Sovereign African Art Prize (2021+22), Helgaard Steyn National Award for Contemporary Painting (2015), as well as short-listed for the Commonwealth Arts and Craft Award (2006). She has attended residencies in Norway, Finland, Switzerland, Serbia, Belgium, France, Mexico, India, the United States (ARTOMI and Residency Unlimited), and initiated an interdisciplinary international residency and exhibition 'Smokey Signals from the Groot Karoo' in Cape Town and Richmond, South Africa (2017).

Exhibitions include solo exhibitions in South Africa and Belgium as well as international group and numerous site-specific projects. *Blindfolded Line, Dancing Through Time* (2014), travelled to various museums in South Africa. She is represented by Everard Read Galleries (Cape Town, Johannesburg, London) and Uitstalling Gallery (Belgium).



*We spent two months at the Cité in 2014. It was such a wonderful opportunity to show my 6-year-old son the gems of Paris! I met many interesting artists and especially enjoyed the music recitals on Monday evenings.*

5

**Liza Grobler**

SOUTH AFRICAN 1974–

*Autumn Pride*

2021

signed

mixed media with oil on canvas

140,5 by 100 cm

R65 000 – 75 000







6

**Clive van den Berg**

SOUTH AFRICAN 1956–

*Untitled (Meander)*

2020

signed and dated '20 in pencil

in the margin

watercolour on paper

30,5 by 45 cm

R25 000 – 35 000

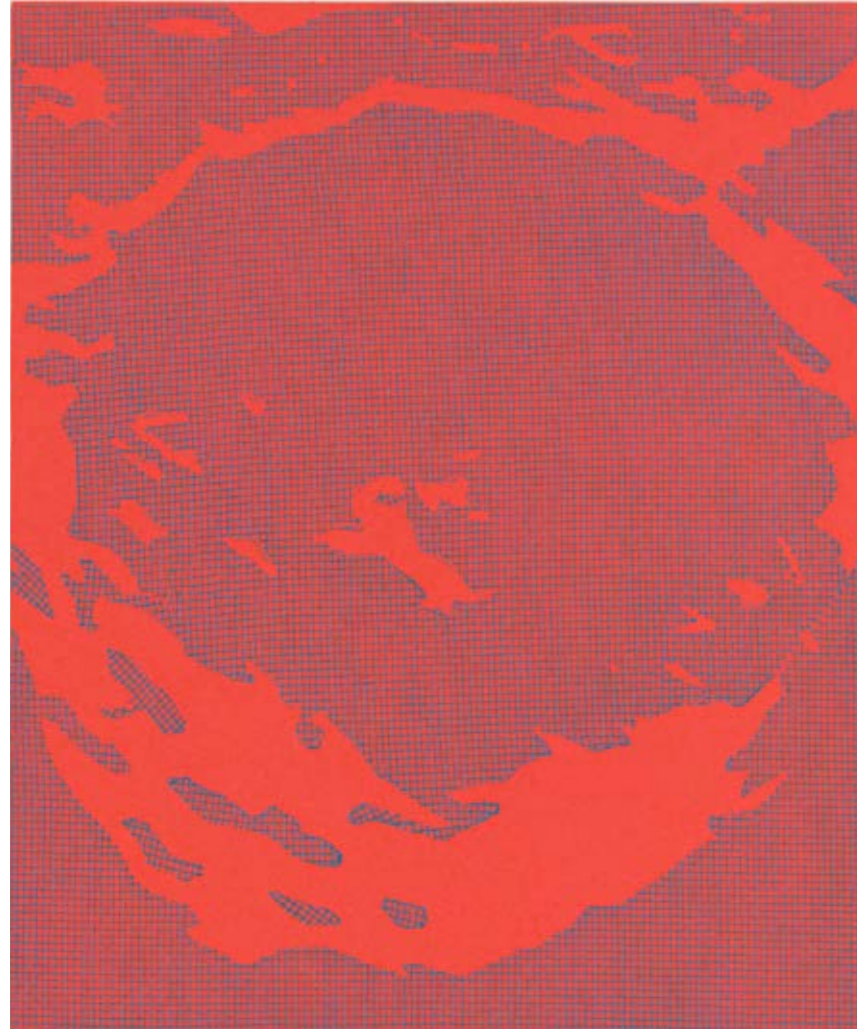
*I had never been to Paris. I knew it only through the eyes of other artists, especially Delacroix, Ingres, David and Gericault. There are scores of others besides and my mind was full of their images. So, when I actually got there the city was familiar and yet, not. Everywhere I walked I saw through a palimpsest of previous looking. An ironwork balcony evoked Matisse, who in turn evoked Manet and Caillebotte. I could not look at a shadowed piece of Gothic masonry without thinking of Monet. Crossing the Place de la Concorde inevitably brought that great opening sentence to my lips. 'It was the best of times, it was the worst of times ...' Indeed, Paris is a city suffused with narration, from Dickens to Ella Fitzgerald, Émile Zola, Georges Simenon and countless others. Inevitably, and happily, these crowds of ghosts were my companions at the Cité, where I added to the palimpsest.*

## ARTIST'S BIOGRAPHY

Clive van den Berg (b. 1956, Zambia) is a Johannesburg-based artist, curator and designer. In addition to his studio practice, which has focused on the subjects of land and love, he has worked extensively on large-scale public projects that seek to serve as a bridge between the difficulties of the past and the possibilities of the future. Most notably, this includes a monument to the people of the Northern Cape where van den Berg pioneered a new strategy for integrating forms of the landscape and indigenous aesthetics into the building design. Van den Berg has also worked on major museum projects within post-apartheid South Africa, including the Nelson Mandela Foundation, Constitution Hill, Freedom Park, The Workers' Museum and The Holocaust and Genocide Centre. In 2012, van den Berg completed a large-scale mosaic commission for Spier Art Trust in London, titled *Coming to the City*.

## ARTIST'S STATEMENT

I often use watercolour to think through something. It requires such modest preparation; a desk, some trusted brushes, a few blocks of colour and, of course, water. At the end of an afternoon, I might have ten propositions to choose from or simply to throw in a drawer for future consultation or destruction. This work was one of many preparatory studies, a landscape of sorts.



7

**Nina Barnett**

SOUTH AFRICAN 1983-

***Referencing the Crater***  
**(triptych)**

2017

each signed and numbered 5/15  
two plate relief prints on paper  
each plate size: 22,5 by 19 cm; each  
sheet size: 41 by 35 cm

R12 000 – 16 000

*My time at the Cité came right after finishing my undergraduate studies, and it was a deeply influential and valuable experience. I connected to an international community of artists, many of which I am still in contact with (after 15 years!). The city of Paris, the art that I was able to view, and the time I was offered to make work all contributed to my understanding of a professional practice and the potential that art making could offer.*

**ARTIST'S BIOGRAPHY**

Nina has an MFA from the University of Illinois, Chicago and a BFA from the University of the Witwatersrand. She is currently pursuing a practice-based PhD at the University of Johannesburg. Her work has been exhibited and screened internationally, most notably in Chicago, New York, Seoul, Bilbao, Bergen, Paris and Johannesburg.

**ARTIST'S STATEMENT**

Nina Barnett's creative practice uses drawings, prints, immersive installations and experimental filmmaking to engage with questions of geography, infrastructure, materiality, and experiential knowledge. Her most recent exhibition, entitled *The Weight in the Air*, reflected on radioactivity and mining waste particulate in the post-colonial atmosphere of Johannesburg. She is interested in the potential of collaborative and collective practice, so she works with like-minded artists, curators and practitioners to realise connected, generative projects.

8

**Hanneke Benadé**

SOUTH AFRICAN 1972–

*Portrait I*

2018

signed with the artist's initials and dated 2018; inscribed with the artist's name, the title, the date and medium on a label adhered to the reverse  
soft pastel on white cotton paper  
32 by 26 cm

R8 000 – 12 000



9

**Hanneke Benadé**

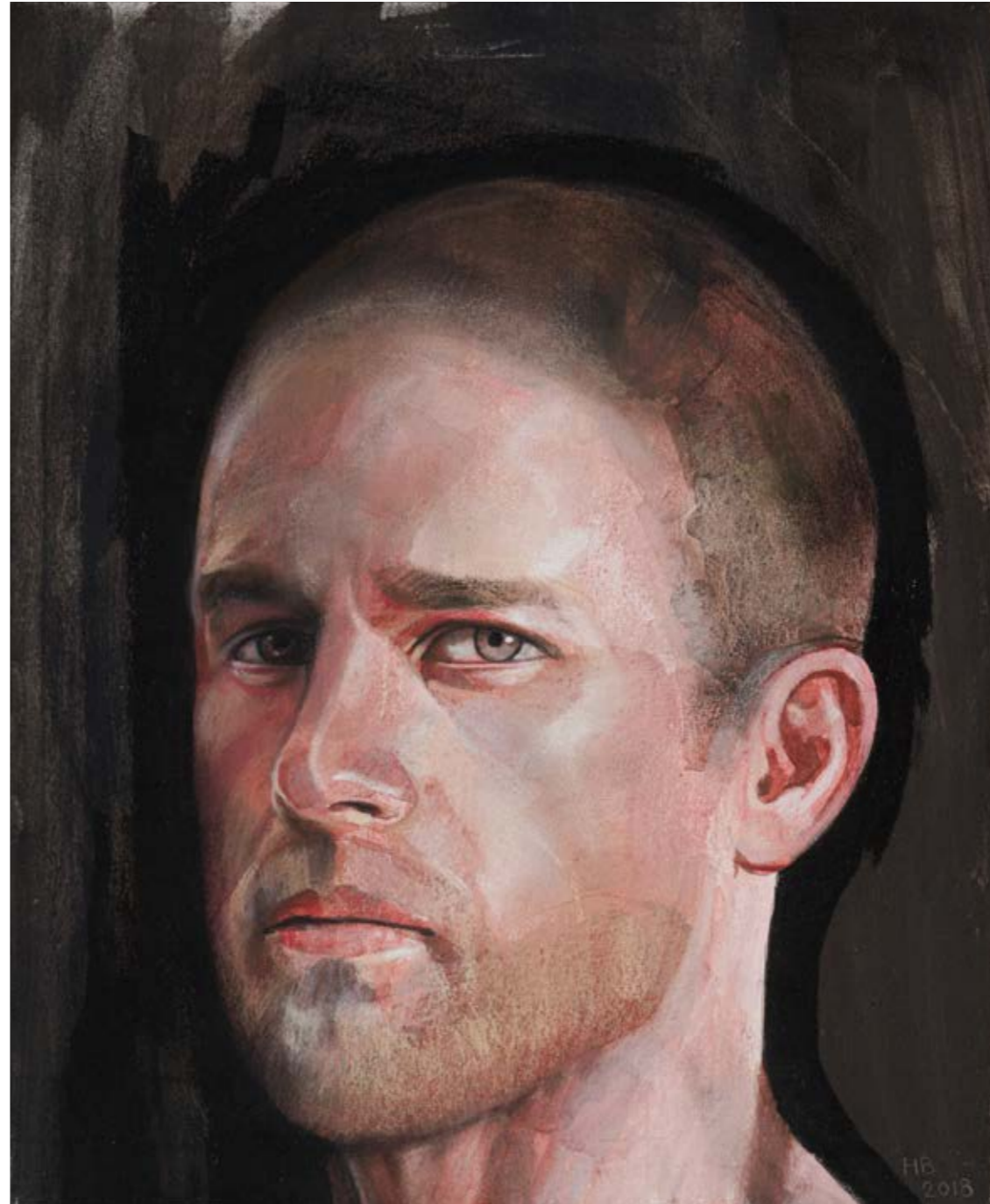
SOUTH AFRICAN 1972–

*Portrait II*

2018

signed with the artist's initials and dated 2018; inscribed with the artist's name, the title, the date and medium on a label adhered to the reverse  
soft pastel on white cotton paper  
31 by 26 cm

R8 000 – 12 000



**ARTIST'S BIOGRAPHY**

Hanneke Benadé's almost life size pastel drawings are incredibly realistic, with her preferred medium being powder pastels. Her subjects seem to be contemplating things. Rather than inform the viewer of the meaning, Benadé prefers that interpretation comes from the outside. She describes her art as being 'like a play, a silent movie or a freeze frame'.

Born in Pretoria, Benadé completed her BA Fine Arts degree in 1993 at the University of Pretoria. Currently a full-time artist, living and working in Robertson in the Western Cape, Benadé has curated exhibitions and lectured drawing at the University of Pretoria. She has exhibited extensively and has taken part in group shows locally and abroad, including Dialogues, 2013, at the Orangerie Exhibition Centre of the French Senate, Paris, and *Art Exchange*, 2016, a Group Exhibition of 30 South African printers in Queretara and Oaxaca, Mexico. She has also had 14 solo exhibitions in the last 20 years. Benadé has received, among others, a Merit Award at the ABSA Atelier and a Brett Kebble Award in 2003. In 2008 she received two Kanna-Awards at the KKNK in Oudtshoorn and was the Festival Artist in 2016 at the Innibos Lowveld National Arts Festival. She has had two residencies in France and Benadé's work is represented in a number of collections, including those of the Universities of Stellenbosch, Pretoria, Free State and Johannesburg; as well as Spier Holdings, Rand Merchant Bank, SAB, Hollard House, Pretoria Art Museum, Iziko Museum Cape Town, the Gauteng Provincial Government, British American Tobacco Company, Sanlam, Sasol, Telkom and ABSA, as well as several private collections in South Africa and abroad.

10

**Diek Grobler**

SOUTH AFRICAN 1964–

*Prophet of Doom*

2004

signed and dated 04; inscribed

with the title on the reverse

oil on wood panel

60 by 60 cm

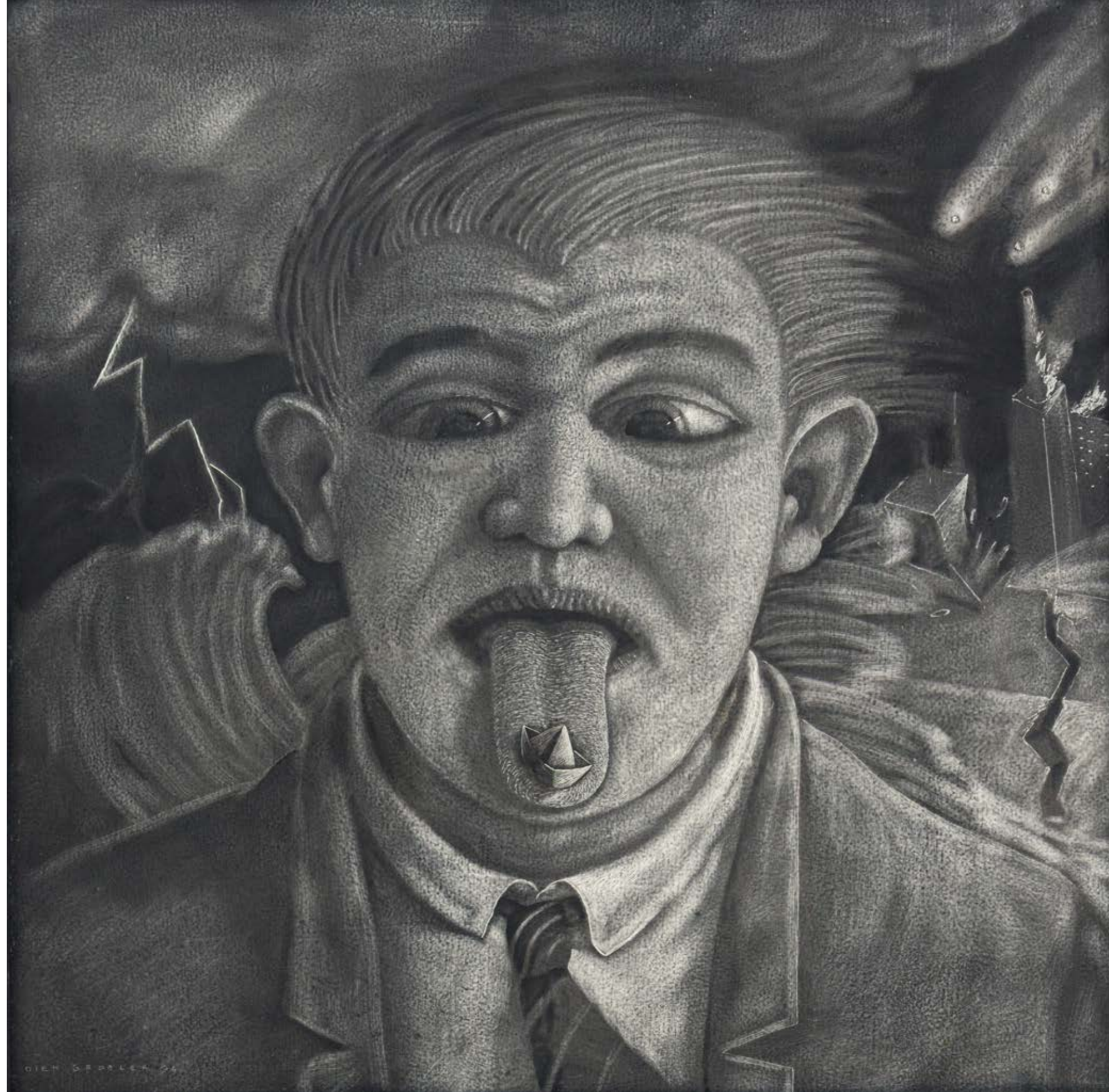
R8 000 – 12 000

**ARTIST'S BIOGRAPHY**

Diek Grobler's art practice covers a variety of media and disciplines. He is an exhibiting fine artist, has illustrated children's books, and directed and produced short, animated films. His films have been included in more than 40 international festivals and he has received four international awards. His fine art practice often reflects his interest in the moving image.

**ARTIST'S STATEMENT**

This work was created as part of a series of characters presented as archetypes playing out the human condition. Other characters in the series included The Coloniser, The Angel, The Mother, The Lover and The Court Jester, amongst others. Almost twenty years later the characters remains the same, but in many instances their roles and scripts would have changed as the global dynamics of politics, humanity and truth have shifted. The Prophet of Doom has experienced a split in character in a sense. He is still warning about the impending doom of climate change, as intended in this work, but the character of The Prophet of Doom has also morphed into that of the conspiracy theorist and the misinformant.



11

**Diek Grobler**

SOUTH AFRICAN 1964–

*I am in Total Control of Myself*

2013

signed and dated 2013

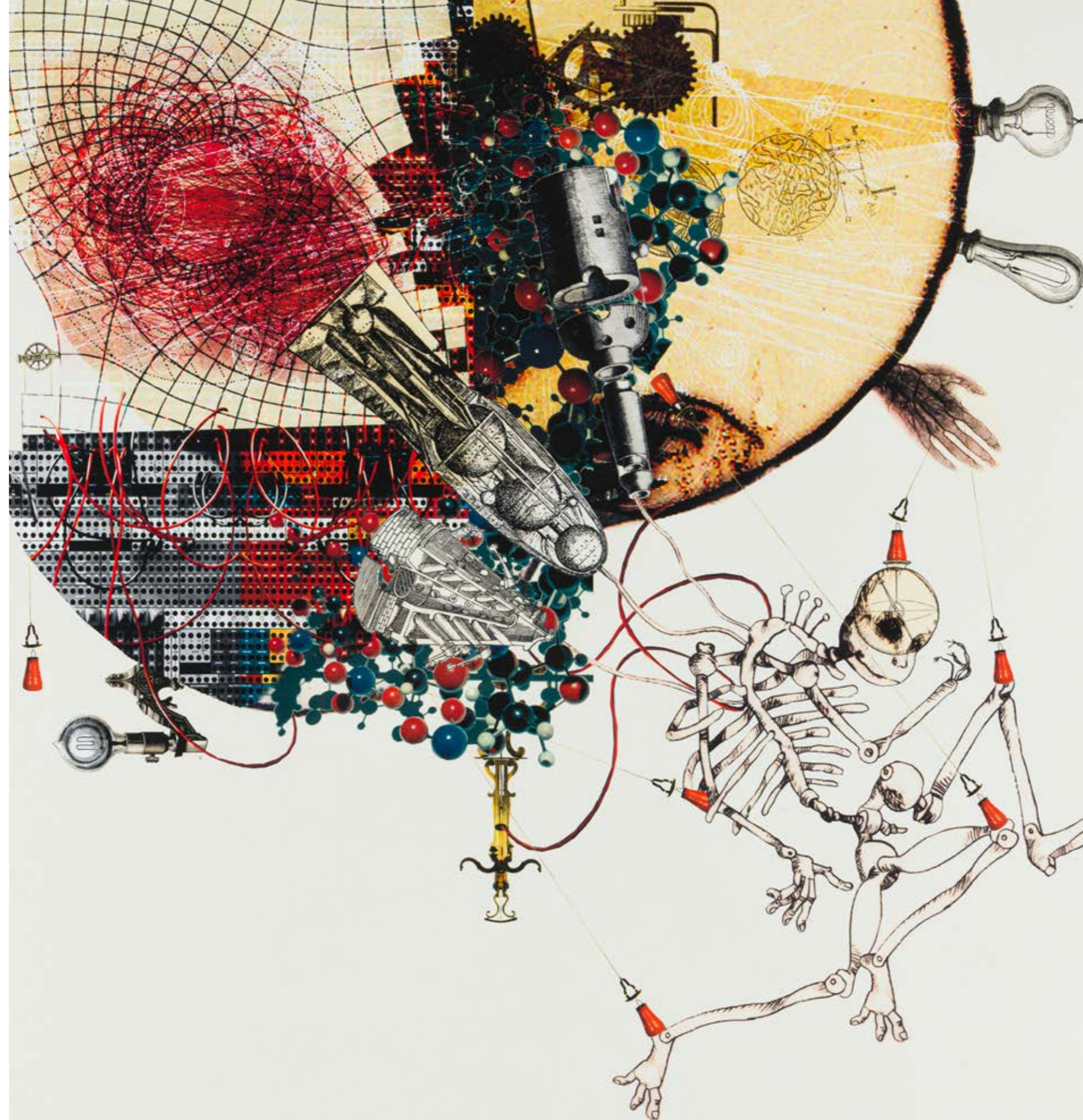
digital collage (single edition giclée print)

79 by 79 cm

R8 000 – 12 000

#### ARTIST'S STATEMENT

The work reflects our vulnerability and lack of control over our own bodies and our own destiny. The title is ironic, of course, and comments on our determination to present a front to the world which suggests that we are okay, that we have everything under control. In 2012 I was involved in a serious traffic accident. People died and I broke my back. A perfectly ordinary day was turned into a radically life-altering event by random forces out of my control. The physical impact killed and caused bodily harm. The latter healed to some extent, but the mental impact remains. The medium reflects the theme of brokenness, of the randomness, of factors and forces that determine what happens next and how we are suspended from this balloon which we perceive as our reality.



## ARTIST'S BIOGRAPHY

Marlise Keith is known for her mixed media collages; large-scale drawings in pencil, ink, and acrylics; and most recently, for her small sculptures of fabric, embroidery and found objects. Her subject matter is vast, drawing inspiration from a mental medley of horrific news headlines, colonial history, friends' pets, psychopathology, girlhood memories, dreams, Pinterest, her persistent, chronic migraines, and roadside memorials. Subjects too daunting, too confused, or too subliminal to articulate in neat words and sentences, are processed through mark-making; offering an alternative 'understanding' of a world that often does not make sense in traditional, logical language. This violence emerges in plentiful paint; sometimes it's suggested by the very act of mark-making itself – paper is gouged, scratched, sanded, torn, folded, and nailed.

The question of value is often explored through Keith's other choices of media. In her assemblages she juxtaposes found objects and media of varying value: well-worn but beloved t-shirts, expensive gesso, broken curios, highly specialised micro-mosaic, R5 Store purchases and luxurious fabrics are combined and further worked with embroidery, intricate line, fur, paint, and sequins. The creatures seem to emerge directly from Keith's self-labelled mental 'soup', equal parts cute and hideous, dark and witty. The result is a richly layered body of work both violent and uncanny, made more surreal with a playful use of colour and humour. The latter draws in the viewer to a closer scrutiny of the darker complexities lurking beneath, which offer endless possibilities of meaning.

12

### Marlise Keith

SOUTH AFRICAN 1972–

#### *Founder's Voice*

2021

Derwent Inktense, Faber-Castell Polychromos & aquarelle pencils, Caran d'Ache Permanent colour pencils, Mungyo oil pastels and collage on Fabriano 300 gsm 70 by 100 cm

R25 000 – 30 000

## ARTIST'S STATEMENT

Famous author Kurt Vonnegut said, 'Practice any art ... no matter how well or badly, not to get money and fame, but to experience becoming, to find out what's inside you, to make your soul grow.' I am often tongue-tied when people ask me what my work is about. How do I explain this 'Vonnegut-becoming', the almost automatic process of making, often a mild surprise to me when it is done? My subject matter is vast, drawing inspiration from news headlines, which I try to avoid at all costs, our messy colonial history, fauna, flora, psychopathology, girlhood memories, dreams, overloaded visual world, and migraines. Never ending migraines. When we view and/or make art, I think we witness the growing of our souls, in all its triumph and gore. The artist executes and an artwork records their 'becoming'. The viewer stands witness and hopefully finds out what is inside them, what makes their soul grow.



13

**Pauline Gutter**

SOUTH AFRICAN 1980–

*Turning Point*

2021

signed and dated 21

oil on linen

178 by 280 cm, unframed

**R80 000 – 100 000**

**ARTIST'S BIOGRAPHY**

Pauline Gutter, a Free-State-based South African painter and intermedia artist, was born in 1980. She obtained her BA Degree in Fine Arts (cum laude for painting) at the University of the Free State, Bloemfontein. She was awarded Honours Colours in Arts and Culture from the same university. She is the winner of the prestigious 2013 ABSA L'Atelier competition and was also awarded the Helgaard Steyn Award for painting in 2011. In 2012, she received the *Mail & Guardian* 200 Young South Africans Award. Gutter's works are included in the following museums and corporate collections: Bibliothèque nationale de France (France), Luciano Benetton Collection (Italy), Oliewenhuis Art Museum, University of Stellenbosch, North-West University, University of the Free State, William Humphrey's permanent collection, the Standard Bank, Sanlam and ABSA Collections, the ATKV Collection, Dabar Wines and Ingcali Engineers.

'When first encountering Pauline Gutter's paintings on exhibition, they appear familiar to the viewer. After all, are these not ordinary domestic objects and traditional genres of landscape, portraiture and animal studies? On closer examination, however, the viewer finds no trace of cheerful neighbourly realism or pastoral rusticity in these brave and disturbing depictions

of rural life, farming people and cattle. Pauline Gutter wants to understand and comprehend the substance of the land, the people and the cattle by interweaving them metaphorically into figures of each other, almost like images that are reflected mutually between three mirrors ... The violence we perceive is not depicted explicitly; rather it is embodied in the medium of paint. On closer examination, the intricate and nuanced workmanship of the paintings comes to the fore as an exceptional characteristic of the vision which the artist shares with the viewer. The raw pigment is repeatedly interwoven and interlaced into grainy textures and layered surfaces. The manner in which the artist has approached the creation process has resulted in an extraordinary variety of exceptional marks and motifs – sometimes applied energetically, brusquely and even violently, at times rashly and aggressively, on other occasions with extreme skill and with a refined and sophisticated touch. The emotional conviction and power of these obsessive marks and textures lies in the pulsing colour nuances with which they have been fashioned. The charged energy of mark-making on these canvases broadens into imaginary spaces and fields of force that captivate the viewer.'

– Simon Van Berg



**Berco Wilsenach**

SOUTH AFRICAN 1974–

***Die Blinde Astronoom II***

2006

signed, dated 2006, numbered 6/11  
and inscribed with the title in pencil  
in the margin

etching with blind embossing  
plate size: 72 by 98 cm

**R25 000 – 30 000****ARTIST'S BIOGRAPHY**

Berco Wilsenach received a BA (1996) and MA Degree (2002) in Fine Arts at the University of Pretoria, South Africa. He furthered his studies at the Accademia di Belli Arte in Genova, Italy (2004) and thereafter at the Kunstakademie Düsseldorf in Germany (2005–2006), with governmental bursaries from the respective countries. In 2022 he completed a PhD in Visual Studies at the University of Pretoria.

He has participated in numerous solo and group exhibitions both in South Africa and abroad in prominent galleries and museums such as the Pretoria Art Museum, Oliewenhuis Museum in Bloemfontein, Palazzo Ducale and Villa Croce Museo d'Arte Contemporanea in Genoa, Museum für Angewandte Kunst in Vienna, Austria, the Smithsonian Institute's Museum for African Art in Washington D.C., and the Newark Museum, N.Y.

He received a grant from the Spier Arts Trust Patronage Program (South Africa) to complete his large-scale *Project for the Blind Astronomer* (2009–2013), which was exhibited at the Museum of African Design in Johannesburg.

Apart from various merit awards, Wilsenach won the PPC Young Sculpture's Award (1997) and the ABSA L'Atelier (2005). In 2014 he received an artist's residence from the Ampersand Foundation in New York and during that time he was invited by the Smithsonian Institute's Museum of African Art to present a lecture.

Currently, Wilsenach teaches as a part-time lecturer at the University of Pretoria and presents workshops on a regular basis at the Kunstakademie in Düsseldorf.





## ARTIST'S STATEMENT

My last etching in this series *Bloodroots V (Apocalypse)* comments on the acts of terror in many countries over the past few years. I personally am disturbed by the death of so many innocent people. During the Paris attacks in 2015, I lived and worked as an artist-in-residence at the Cité Internationale des Arts in this magnificent city and witnessed terror firsthand – Paris went completely quiet for a day and an eerie feeling filled in air.

In light of the above, it is important to understand that religion plays an important role in the mechanisms of Colonialism and Apartheid, not to mention the more recent terror attacks globally.

'Not so very long ago, the earth numbered 2,000 million inhabitants, that is 500 million human beings and 1,500 million natives. The former possessed the Word; the rest borrowed it. Between the former and the latter, corrupt kinglets, feudal land-owners and an artificially created false bourgeoisie served as intermediaries. In the colonies, the naked truth revealed itself; the mother countries preferred it dressed; they needed the natives to love them, like mothers, in a way. The European elite set about fabricating a native elite; they selected adolescents, marked on their foreheads, with a branding iron, the principles of Western culture, stuffed into their mouths verbal gags, grand turgid words which stuck to their teeth; after a brief stay in the mother country, they were sent back, interfered with. These living lies no longer had anything to say to their brothers; they echoed; from Paris, from London, from Amsterdam we proclaimed the word 'Fraternity!' and, somewhere in Africa, in Asia, lips parted: '... nity'. It was a golden age' – Jean-Paul Sartre

In an attempt to understand the powerful functioning of religion as a possible antecedent to terror, it is firstly important to understand the word 'fraternity'. A 'fraternity' could be defined as 'a group of persons associated by, or as if by ties of brotherhood'; 'group or class of persons having common purposes, interests, etc.'; 'an organisation of laymen for religious or charitable purposes; sodality'; 'the quality of being brotherly; brotherhood: liberty, equality, and fraternity'. In fairness, it needs to be stated that according to *The Guardian* (online): 'since 2001 religious extremism has overtaken national separatism to become the main driver of terrorist attacks around the world, according to the Global Terrorism Index. The main culprit is hence not religion per se, but rather religious extremism.

However, it is crucial to note that what many seem to forget is that religion, as most of us know it, is a mere man-made construct. Under this light, religion and atheism are both human designs and are, therefore, very similar in character. That both can act in aggressive and cruel ways is no surprise, as each emanates from the same source: religion, atheism and terrorism are all products of humanity's primary and, at times, violent nature.

In light of the above, and rather than providing clear and absolute explanations for the work, I would again like to pose a few questions to the viewer: Why is the almost serenely calm main subject in this work cradling (an image of) a nuclear explosion in his hand? What is the meaning of the bird and insects sitting on the man's hand and face? What is the significance of the small arrows in the work?

In a reading of this etching it is important to research the meaning of concepts such as 'dystopia', 'apocalypse' and 'the human condition'.



15

### Christiaan Diedericks

SOUTH AFRICAN 1965–

#### *Bloodroots V (Apocalypse)*

2017

signed, dated 2017, numbered 14/20 and inscribed with the title in pencil in the margin, imprinted with the artist's stamp and embossed with the Artist Proof Studio chopmark etching and aquatint on 300gsm Hahnemüle etching paper plate size: 19,5 by 39 cm

R10 000 – 15 000

## ARTIST'S STATEMENT

*Bloodroots I (Lament)*, the first etching in the series, introduces a very new symbol and hence conceptual iconographic layer to my work: the Shakespearian or Medieval ruff collar. For me personally, the use of the ruff in my work is contextually a double-edged sword. It is not only a symbol for privilege, affluence and greed (the oppressor/coloniser) but also one of subordination, the loss of freedom, independence and self-determination (the oppressed/colonised).

I usually try to avoid any literal explanations for my work and will hence rather propose a few salient questions to the viewer: Is

the main figure in the work dead or simply asleep? What might the significance of the three birds be? Why is the boy in the background urging the viewer to be quiet? What is the significance of the tattoo on the body of the main subject in the work?

By posing these questions I aim to provoke musings about the quote from Sartre's *Colonialism and Neocolonialism* underneath:

'Nothing is more consistent among us than racist humanism, since Europeans have only been able to make themselves human beings by creating slaves and monsters.'

*I am undoubtedly one of the artists who has benefitted the most from a total of 10 artist's residencies (AIR's) at the Cité des Arts since 1994. When putting all these AIR's together, I have lived and worked in Paris for a total of nearly two years of my life. Paris soon became my most loved city in Europe. My AIR's have also allowed me to travel extensively in Europe, especially for short visits to other European countries. London and especially Venice (for the Venice Biennial) became firm favourites. Not only did many new works see the light in the City of Light, but I have also forged lifelong friendships and exhibited my work in Paris over the years. During my first few visits I became close to Mme Simone Brunau, wife of the founder of the Cité, Monsieur Felix Brunau. At the end of my first AIR in 1994, I mounted a solo exhibition in the Salle Edouard Sandoz, the gallery at the Cité des Arts at the time. My most recent exhibition during a two-month sojourn at the Cité des Arts (October and November last year in 2021) allowed me to show work on an exhibition entitled Planet Plateforme Earth at Gallery 193 close to the Bastille. The exhibition was organised and curated by Judy Holm, the founder of The Global Arts Awards. At this event, we exhibited as Vortex, a collaboration with my friend and fellow artist Shui-Lyn White, who was also my guest at the Cité des Arts for the two months. It is impossible for any serious artist not to benefit from a residency at the Cité Internationale des Arts. To live and work in an exciting city such as Paris is, in itself, a massive privilege.*



16

### Christiaan Diedericks

SOUTH AFRICAN 1965–

#### *Bloodroots I (Lament)*

2017

signed, dated 2017, numbered 14/20 and inscribed with the title in pencil in the margin, imprinted with the artist's stamp and embossed with the Artist Proof Studio chopmark etching and aquatint on 300gsm Hahnemüle etching paper plate size: 19,5 by 39,5 cm

R10 000 – 15 000



AFFLUENCE

BREED

PRIVILEGE

history  
history

17

## Liberty Battson

SOUTH AFRICAN 1990–

### *Yellow on Yellow 64: Kelly*

2018

inscribed with the artist's name, the title and the medium on a label adhered to the reverse automotive paint on canvas 180 by 50 cm, unframed

R50 000 – 60 000

## ARTIST'S BIOGRAPHY

Liberty Battson was born and raised in Benoni, South Africa. She matriculated from St. Dunstan's College in 2009 and graduated with a BA Fine Arts Degree at the University of Pretoria in 2013. Battson has a winning streak behind her, most notably: the 2014 Absa L'Atelier overall winner, the 2013 Sasol New Signatures merit award winner, and the 2012 Thami Mnye Fine Arts painting merit award winner.

Battson has participated in numerous group exhibitions. She was also a featured artist at the 2015 and 2017 KKNK National Arts Festival in Oudtshoorn and the Clover Aardklop National Arts Festival in Potchefstroom (2016). Battson was featured as part of the Cool Capital initiative at the 2016 Venice Architecture Biennale, the Emerging Painters exhibition at Turbine Art Fair 2016, the FNB Art fair 2016 (Everard Read Gallery), and the Cape Town Art fair 2017 (Everard Read Gallery). Battson had her debut solo exhibition at the Absa Gallery in June 2016 which traveled to CIRCA Cape

Town later that year and was a sell-out show.

Battson exhibits exclusively with Everard Read Gallery (Johannesburg, Cape Town, Franschhoek and London). She had her sixth solo exhibition in June 2022 at Everard Read Cape Town and exhibits extensively throughout the year at all their gallery spaces.

## ARTIST'S STATEMENT

*Yellow on Yellow 64: Kelly* was part of Battson's solo exhibition *Dada Data* in 2018. *Dada Data* celebrated a century since the birth of Abstraction and paid tribute to many artists who contributed to the progression towards what art is today. *Yellow on Yellow 64: Kelly* references American Colour Field painter Ellsworth Kelly who in that year had contributed 64 years of art making. Battson referenced his colour theory with 64 yellow stripes on a yellow background.

*My time at Cité Internationale des Arts was life changing; I had the incredible break to be granted the opportunity twice, once by the University of Pretoria in 2013, and again by winning first place at the Absa L'Atelier competition in 2014, so I got to return in 2015 for six months. I met lifelong friends and artists from across the globe. I loved living in the heart of Paris in the beautiful Le Maris with unlimited access to art museums and local travel to explore other inspirational regions. Every day was a dream, walking in the footsteps of old masters like Picasso, Monet, Yves Kline, Matisse, Van Gogh and Cézanne. I will be forever grateful and source inspiration from this incredible experience a decade later.*

**Gordon Froud**

SOUTH AFRICAN 1963–

***Sacred Geometry in the City – Views from August House (triptych)***

2018

signed and dated 2018

mixed media drawing on fabriano  
each: 142,5 by 88 cm, excluding frame;  
149,5 by 95 by 4 cm, including frame

R30 000 – 50 000

**ARTIST'S BIOGRAPHY**

Froud has been involved in the art world as artist, educator, curator and gallerist for more than 35 years. He has shown on hundreds of solo and group shows. Froud graduated with a BA (FA) Hons from Wits University, and a master's degree from the University of Johannesburg, where he heads the department of Visual Art. He regularly shows on more than 20 exhibitions a year. He is represented in many public and private collections. His solo show was showcased at the Standard Bank Gallery as *Harmonia: Sacred Geometry – Pattern of Existence*, which traveled to major South African galleries and museums in 2018/19.

**ARTIST'S STATEMENT**

These mixed media drawings depict 3 views from the roof of the famous August House Art Studio building in New Doornfontein, Johannesburg. At the time of preparing for my Standard Bank show *Harmonia: Sacred Geometry – The Pattern of Existence*, 2018, I was living and working in my studio at August House. I drew these views of Johannesburg to highlight the inherent geometry in the city. From the planning of cities to the buildings themselves, geometry plays an integral part. I highlighted geometric shapes in either black or white to create a visual flicker across the composition. All three panels were drawn to the golden mean and the golden spiral and this spiral features as an overlay on the surface. The work speaks of my love for the city of my birth and recalls wonderful times on the roof of August House.



*I was fortunate enough to have a 3-month residency at the Cité from June to August 2000. I was housed in the New Annex, a modern, spacious building. On my arrival, I had the customary meeting with Madam Brunau and booked an exhibition that became known as The Grande Picnic. For the exhibition, I produced sculptural works entirely*



*out of plastic cutlery and crockery – creating architectural pieces resembling columns, baptismal fonts and arches. The material exposed me to the notion of the module and repetition that later became the focus of my master's degree at the University of Johannesburg. This residency is the only time in my life that I could entirely be an artist.*



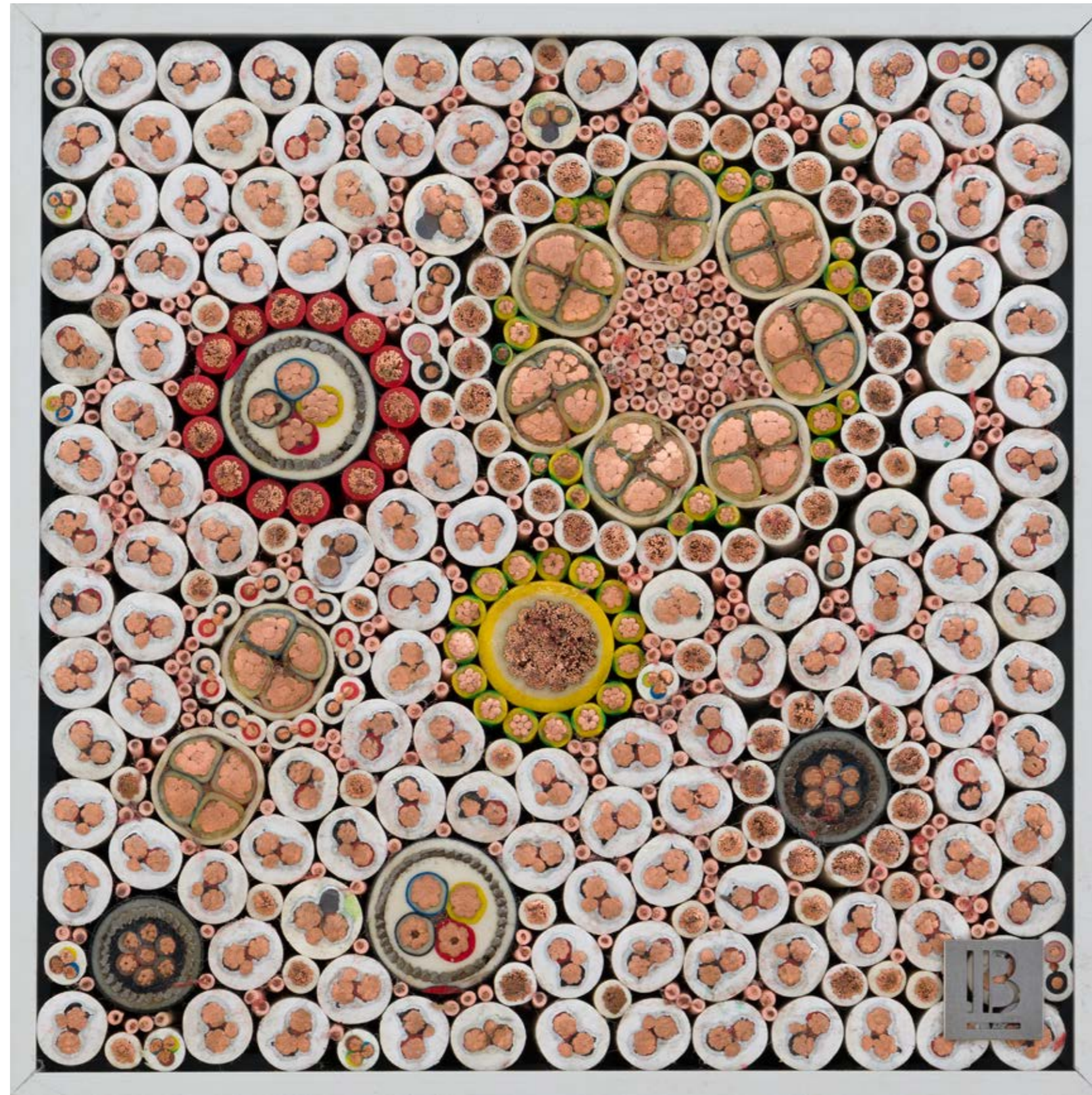
*I met wonderful artists from all over the world, drank red wine and ate baguettes with cheese on the Siene while attempting to read Ulysses outside Shakespeare and Company (where it was published). These memories remain cherished and helped me to remain a committed artist in the artworld.*

## ARTIST'S BIOGRAPHY

Ingrid Bolton resides and works out of her studio in Cape Town. Bolton's area of interest is taking pressing global issues and bringing them into the public space for discussion. Installation is her predominant medium but she has also included video. With a background in microbiology, her interest fuels the need to make the microscopic world visible. A few years spent running a farm led her to focus her attention on the changes in climate conditions and weather. Recently she has exhibited work that looks at the role of microscopic organisms in the oceans, cable theft and ocean acidification – all global problems. She won the Sasol New Signatures competition in 2012 and her work is included in the Pretoria and the Kruiuzenga Art Museums, and in the University of South Africa, Sasol and Kilbourne collections. She has had solo shows at the Pretoria Art Museum, Sasol Art Museum and at Iziko South African Museum. She completed her master's degree at the Michaelis School of Fine Art in 2016, after finishing a BVA degree through Unisa, where she was later a contract lecturer.

## ARTIST'S STATEMENT

As single beings we are microcosms within the macrocosm of community, but we create stronger bonds, becoming more than just ourselves when we form connections. We connect via phones and the internet, gaining access to other individuals, companies and organisations. We join, we link, and we visit. We communicate with each other from the extreme ends of the globe in an instant. We also connect on a cellular level. All these connections are made possible because of the conductive ability of copper. How we, as humans, use copper as a resource today will affect generations to come. There is a finite supply of copper in the ground. My choice to use recycled material is a conscious one, given my concerns about the damage to our environment and given that we as humans are possibly becoming less connected to nature. My work investigates the way that global demand for copper has had micro and macro implications for South Africans, as well as for the greater global community.



19

**Ingrid Bolton**

SOUTH AFRICAN 1963–

*Cellular XVII*

2018

signed with the artist's initials on a laser-cut metal plaque on the margin; inscribed with the artist's name, the title, and dated 2018 on a label adhered to the reverse  
copper cable  
16,5 by 16,5 cm

R8 000 – 12 000

*What an awesome experience it is to spend time in the centre of the incredibly vibrant city of Paris on the river Seine. The exposure to the many museums, foreign nationals and reflection time was gold. When you are on your own you have the time to really think about your art in a way that day to day life does not afford you. My residency experience was extremely rewarding, and I have realised the value of a residency and that this value remains with you for a long time.*

## ARTIST'S BIOGRAPHY

Thea Soggot is a South African artist who works with earth on paper. Drawing ideas as well as her material pigment from a South African landscape – the Magaliesberg – Soggot uses the body as the site from which to explore and evoke an emotive presence. Whether her focus is on the torso, forms engaging one another, or on a face, Soggot's renderings have a weight beyond the fine draughtsmanship.

Drawn to the unpredictable quality of earth as a material, which introduces an element of chance into her making, Soggot applies wet the earth with her hands to create these works. As this earth is high in iron oxide, it stains and penetrates the paper. While the red earth distinctly evokes the surrounding areas where she lives, Soggot uses it metaphorically and evocatively for its colour and textures – referencing a connection to nature, the earth from which we have emerged and to which we will return. Thea Soggot received her Fine Arts degree from the University of the Witwatersrand in 1980, where she was awarded the Henri Lidchi prize for drawing. She has exhibited extensively since, including numerous solo exhibitions in South Africa since 1984. She began exhibiting her work internationally in 1996, and started her art school in the same year. She has completed several residencies, including the Cité Internationale des Arts in Paris. Soggot is represented by the Everard Read Gallery, where she has shown her work since 2007. Her work is represented in public, corporate and private collections, including the Constitutional Court of South Africa, the Alliance Française, and Anglo American.

## ARTIST'S STATEMENT

There is an intense humanism that informs and has always been present in Soggot's work: a deep interest in the human form and the potential for emotion and connection that it contains. 'Soggot's formal grammar is a sparse, terse language deliberately circumscribed by minimal means. She uses a monochromatic palette to indicate the body – only the ochres and reds of the Magaliesberg earth framed by the black pigment of the ground or white of the paper. That is all. Just the body and space ... She prefers to work with visual means alone, leaving the act of translation to her viewers. Working in the language of mark on paper she stands outside the more fashionable art engagé. Soggot strips her bodies of narrative support. As Gormley would put it, 'The existential silence created by the refusal to provide narration is contradictorily weighted with an emotive force – one that remains tantalisingly out of reach of normal discourse.' Soggot extends this reductive approach. Her bodies are often shown as partial forms – only a headless back, or a torso on the white void of the paper, or a head poised on a neck whose arch is achingly beautiful. It is this very hint of muscular contraction that an empathetic link is created between the image and the viewer. One knows, but just what one knows, remains out of reach. It is as if language has been bypassed and body speaks to body.' – from *Earth and Ink* by Wilma Cruise



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**Thea Soggot**

SOUTH AFRICAN

*Head I*

2008

signed and dated May '08;  
inscribed with the artist's name, the  
title, the date and medium on an  
Everard Read label adhered to the  
reverse

earth and black pastel on paper  
37,5 by 57 cm

R25 000 – 35 000

## ARTIST'S BIOGRAPHY

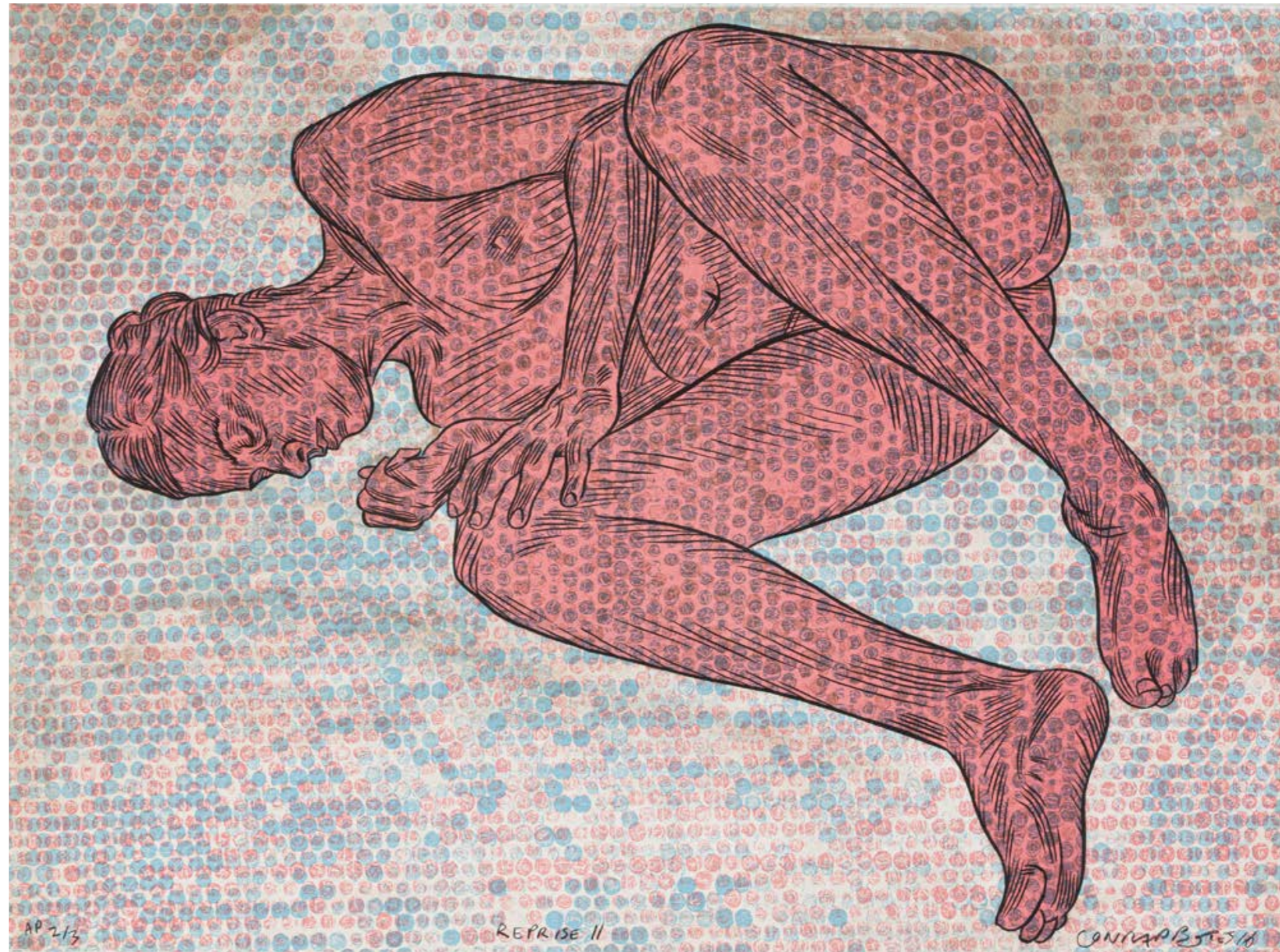
Conrad Botes considers himself to be a comic artist and, even though he may digress into making paintings on glass, or handsome and brilliant objects of furniture and lights, it is the jagged graphic line, the searingly acid, iconoclastic storyline that cuts to the heart of the sacred cows of Afrikaner culture which appeal to him artistically. Together with Anton Kannemeyer, he is one of the founders of Bitterkomix, a rude and cutting publication which the two started as students to jolt the establishment and invigorate the lives of their gleeful peers, and which they still publish regularly. The Bitterkomix publications, still distributed personally by Botes and Kannemeyer, have grown to be something of a national institution. Botes' favourite description of his work reads: 'The sharp lines of his figuration coupled with the bold strident colours, the juxtaposition of symbols and subjects, serve to amplify the contradictions and exigencies of South African culture and society. Racial conflict, economic and religious status symbols, false values and cultural mystifications are at the centre of Botes' crude, ironic, yet naïve attacks.' This extract comes from the catalogue of *In Fumo*, curated by Giacinto Pietrantonio.

Botes is part of a media-related show called *Shelf Life* curated by British duo Smith and Fowle. This opened in London recently and will proceed to Bristol, where The Best of Bitterkomix 2 will be launched (Bitterkomix is not currently in distribution in Britain). At a symposium around *Shelf Life*, Botes will

discuss his master's thesis, which considered photo-comics in South Africa and the manner in which they presented race and gender as structures of dominance. Botes is also included in the important show *In Fumo*, which opened in September, alongside such international stars as Jean Michel Basquiat, Oyvind Fahlstrom, Keith Haring, William Kentridge, Roy Lichtenstein, Julian Opie, Raymond Pettibon, Cheri Samba, Andy Warhol and others at the Galleria of Modern Art in Bergamo, Italy. *In Fumo* is a show of work in private collections related to comics. In February, Passport to South Africa will open at the Centro Culturale Trevi, Bolzano, Italy, with Botes, Marlene Dumas, William Kentridge, Willie Bester and others. For this, Botes will present one installation of 46 pieces – paintings on the reverse of glass in various sizes, two lights, and a box with a sculpture. Featuring typical Botes iconography, the piece will be entitled African Renaissance.

## ARTIST'S STATEMENT

With the comics, we're dealing very specifically with a South African audience who know what we're referring to. Originally, we write them in Afrikaans, so many of the references are to things in Afrikaans culture. The paintings I make are much more personal. I can explain them if I have to – but I'd much rather not. People can formulate their own ideas about the work. I do them in a certain way that I enjoy so much, and I hope other people will enjoy them too.



21

**Conrad Botes**

SOUTH AFRICAN 1969–

*Reprise II*

2016

signed, dated 16, numbered AP2/3

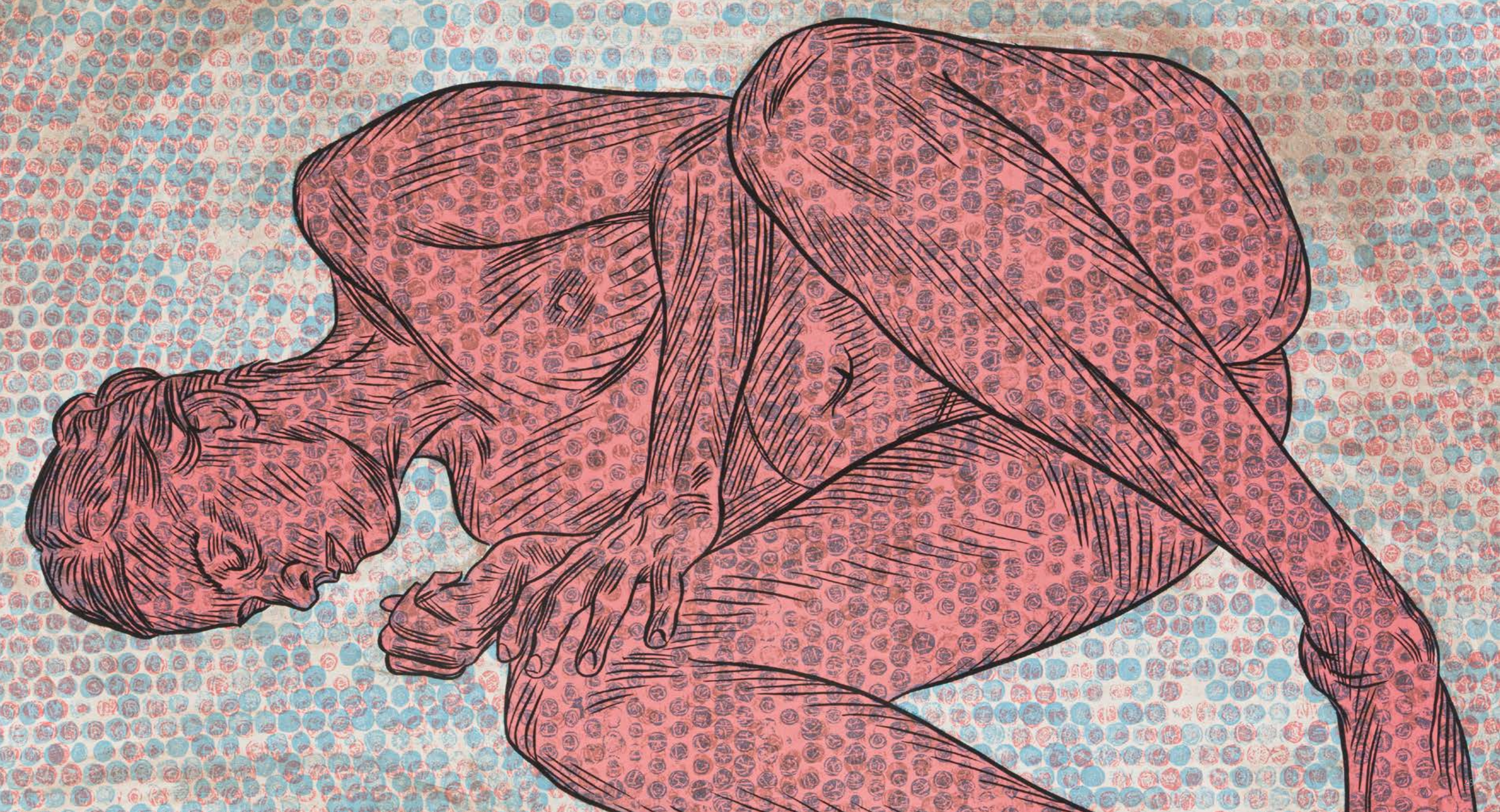
and inscribed with the title

five colour lithograph

56,5 by 76 cm

R10 000 – 15 000





22

**Conrad Botes**

SOUTH AFRICAN 1969–

*Liberal Communist*

2016

signed with the artist's initials and  
numbered 5/12

gold-plated wood and bronze

height: 73 cm; width 24 cm;

depth: 18 cm

R70 000 – 100 000

**ARTIST'S STATEMENT**

Liberal Communist is a sarcastic title and inspired to  
some extent by this quote:

'In Liberal Communist ethics, the ruthless pursuit of  
profit is countered by charity. Charity is the humani-  
tarian mask hiding the face of economic exploitation.  
In a superego blackmail of gigantic proportions, the  
developed countries 'help' the underdeveloped with aid,  
credits and so on, and thereby avoiding the key issue,  
namely their complicity in and co-responsibility for the  
miserable situation of the underdeveloped!'

– Slavoj iek on 'Liberal Communism'



## ARTIST'S BIOGRAPHY

Rina Stutzer (born 1976) completed her BAFA at the University of Pretoria in 1999 and went on to complete her MAFA at the same university in 2007. After graduation, she started lecturing part-time in painting and drawing at the University of Pretoria. She works as a full-time artist, focusing on her own creative process and production, investigating sculptural form, printmaking and painting. Her work deals with 'impermanence' (the provisional, temporal, perishable and transitory) in both materials and process. In her recent paintings, she has been exploring 'painting' with acid as an ever-changing image on copper plate as well as on paper. However, during the patina and subsequent oxidation processes (due to the acid content and its reaction to the metal), the original images continue to be altered and thus change in appearance. Similarly, through printmaking and her most recent exhibition, she explores the reduction or ghost print, pulled after the initial monotype, offering an inverted image. Through these types of methodologies, Stutzer investigates and questions ideas of permanence in contrast to the transitory nature of life. Stutzer has achieved a number of accolades, including The Bettie Cilliers-Barnard Bursary from the University of Pretoria for excellence in painting (1999) and the SASOL New Signatures Art Competition: People's Choice Award (1999). She was awarded the first prize in the Ekurhuleni Fine Arts Award Competition (2007) and achieved a distinction in painting for her master's degree in Fine Arts from the University of Pretoria in the same year. In 2012, she was awarded the rendezvous: Focus Painting bursary. This prestigious bursary

afforded her the opportunity to attend a painting residency in France at the Cité Internationale des Arts in 2013, to which she returned in 2019. In 2016, her work *Pinned Transitory II/Pinned in Transition II* was exhibited at *Reporting from the Front*, Biennale Architettura, 2016, in the South African Pavilion, in Venice, Italy. Her 2018 sculptural installation is a stainless-steel diptych of mirroring continents engaged in a dynamic visual dialogue, charged with an ever-changing present titled *There is No Time Like the Present*. The installation is situated at the Gateway buildings, at Mall of Africa, in Midrand. Stutzer frequents work-stays away from her studio and has attended local and international residencies. Apart from the two sojourns to the Cité Internationale des Arts in 2013 and 2022, she was invited in 2016 to attend the residency at the Nirox Sculpture Park in the Cradle of Humankind, a UNESCO World Heritage site and in 2014 she participated in the Sydney Art Fair and was a part of 20 Stellenbosch. In 2021 she was invited to take part in the six months Tswalu Air program and residency in Tswalu, Northern Cape, which was followed by an exhibition at Everard Read Gallery. She has participated in several group and solo exhibitions since 2000 in South Africa, as well as in the UK, France, Australia, India, Italy, Switzerland and the Netherlands. Apart from her private art practice, Stutzer is a creative advisor at the collective art studio and foundry, Dionysus Sculpture Works (DSW) in Pretoria. She also holds a studio space within the DSW collective where she prints, paints and sculpts.

## ARTIST'S STATEMENT

The inclined faceted bird motif sculpture, *Pinned Transitory I/Pinned in Transition I*, shows a momentarily paused descension and investigates and questions, in a counterbalance between two counterpoints, permanence and transience. Furthermore, a metaphor of an African identity, the transitory bird form denotes an adapter, traveller or nomad. *Pinned Transitory I/Pinned in Transition I*, the bronze sculpture, was the preliminary study for the upscaled pop-up sculpture installation, titled *Pinned Transitory II/Pinned in Transition II*, which travelled and was pitched, tent-like, at various exhibition pavilions, moving from Nirox Winter Fair, to the Cool Capital DIY Guerilla Biennale (Pretoria) during 2014 and 2015, and was finally erected at *Reporting from the Front*, Biennale Architettura, in Venice, Italy, in 2016. The original installation was in steel, tensile material, rope, cord and tent pegs, but was renamed *Pinned in Transition*, after the sculpture was altered for the South African Pavilion at La Biennale di Venezia. Newly reshaped, only the original armature remained which worked like an architectural web, emphasising the criss-crossing and coming together of people and thoughts. The work lightly bodied forth the literal and virtual crossroad/s at which people find themselves when interacting within new parameters. The work's initial visualisation of nomadic movement and impermanence, had been enriched by being deconstructed, remodelled, moved to a different, foreign location, which resulted in a new layering of meaning unknown even to the artist herself.

23

### Rina Stutzer

SOUTH AFRICAN 1976-

#### *Pinned Transitory I*

2014

signed, dated '14 and numbered 8/12

bronze and marble  
height: 46 cm; width: 44 cm;  
depth 22,5 cm, including base

R40 000 – 50 000



## ARTIST'S BIOGRAPHY

Angus Taylor is known for his powerful, often monumental, sculptural works made from materials from his immediate environment – Belfast granite, red jasper and the orange earth found near Johannesburg. Although Angus references traditional South African crafting techniques, his works are unmistakably contemporary. The artist's craftsmanship, bold and visionary approach, and original use of materials has resulted in many ambitious public and private commissions around the world. Angus was born in Pretoria in 1970 and is a graduate of the University of Pretoria. The university also awarded him an Alumni Laureate in 2005. He currently teaches part-time at the University of Pretoria and serves as an advisor to the Tshwane University of Technology.

In 1997, Angus established Dionysus Sculpture Works, a studio and workshop combining all aspects of sculpture production, from conceptualisation to clay modelling, carving and casting. He casts his own and other prominent sculptors' work, including Deborah Bell, Norman Catherine and Sam Nhlengethwa. He also nurtures the talent of young and developing artists. In addition to numerous solo and group shows, Angus is actively involved in producing large-scale commissions for national and local government, as well as for the private sector. These include the Solomon Mahlangu statue in Mamelodi, the statue of Chief Tshwane in front of the Pretoria City Hall, as well as the work commemorating South African anti-apartheid Afropop singer, Brenda Fassie, in Newtown, Johannesburg.

In establishing a recognisable presence in the world of public art over the past decades, Angus has harnessed aspects of monumentality combined with a fresh reassessment of materials to create his own visual idiolect. In his view of 'public art without an agenda', referring to the absence of political and cultural baggage of the past, Angus replaced traditional heroes with male and female figures portraying something of the heroism of the common person, transcending overt stereotypes. Therefore, his sculptures read as neither black nor white, but rather as inclusive and, above all, accessible and inviting forms.



24

**Angus Taylor**

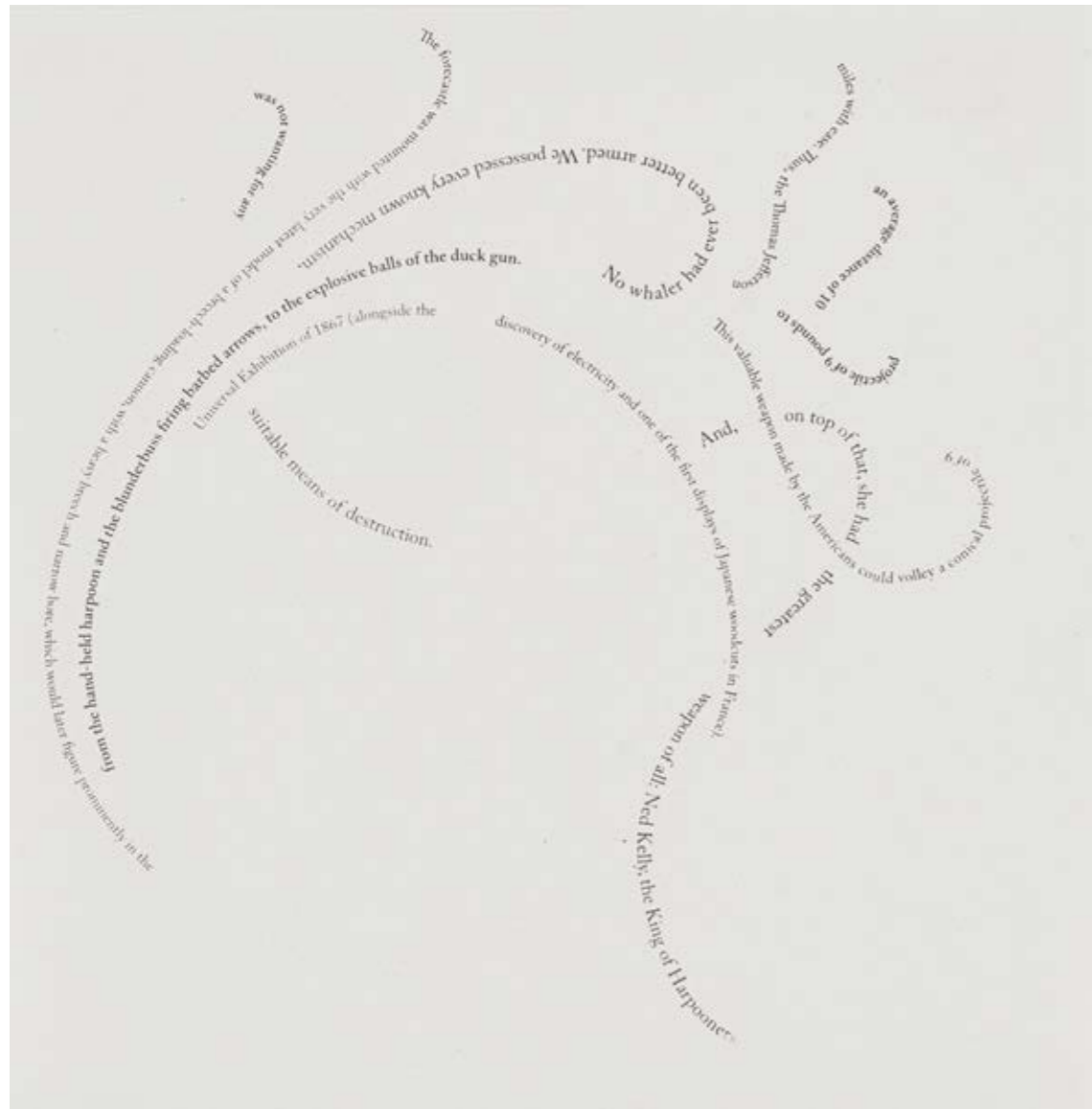
SOUTH AFRICAN 1970–

*Te Midde*

2019

signed, dated '19, numbered 6/12  
and impressed with the Dionysus  
Sculpture Workshop foundry mark  
belfast granite and bronze  
height: 108 cm; width: 47 cm;  
depth: 30 cm

R130 000 – 150 000



25

**Ruth Sacks**

SOUTH AFRICAN 1977-

*Illustrations for Leagues  
(Chapter Four)*

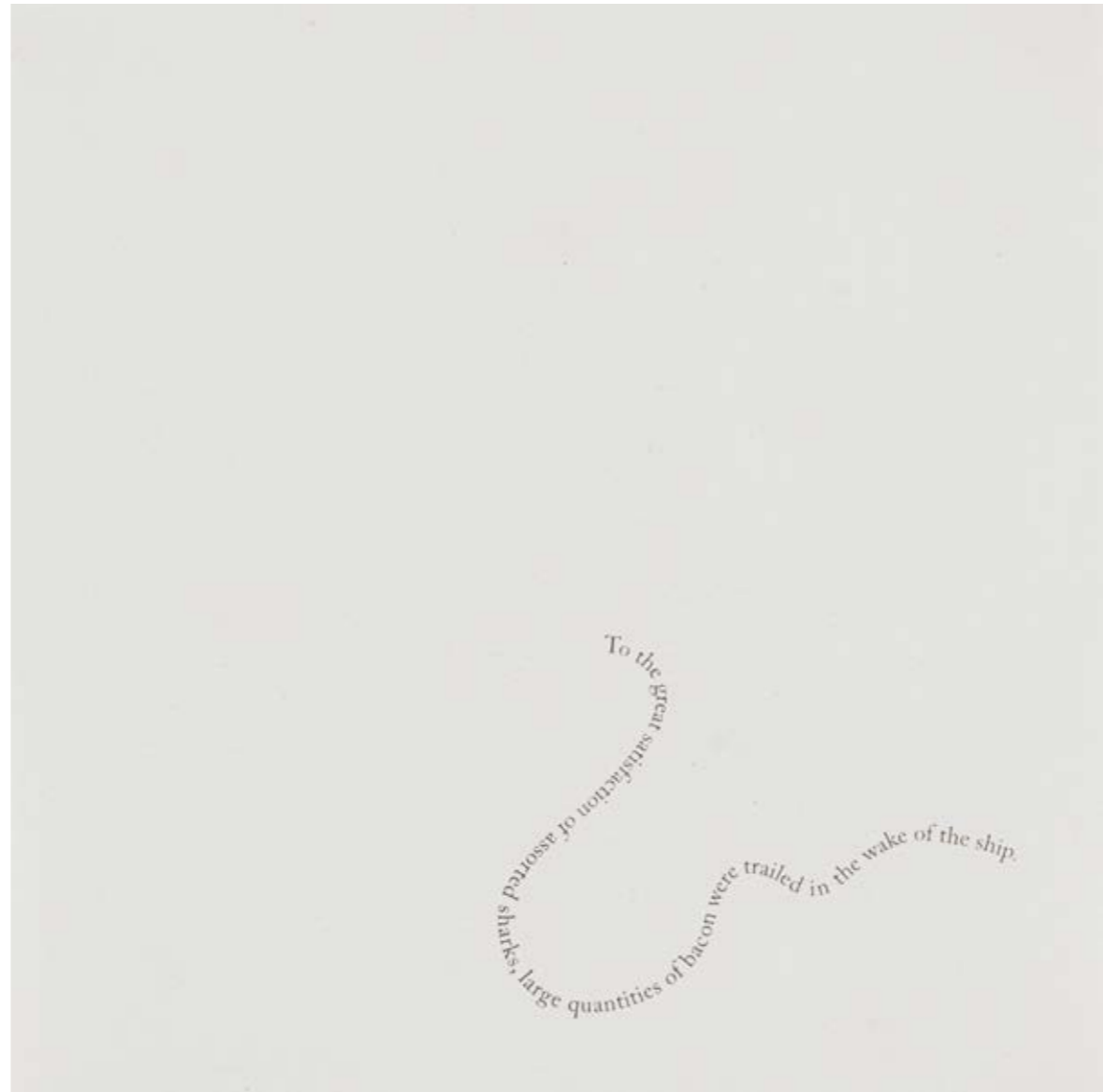
2012

screenprint on cotton paper

Edition 2/3

20 by 20 cm

R2 000 – 3 000



26

**Ruth Sacks**

SOUTH AFRICAN 1977-

*Illustrations for Leagues  
(Chapter Five)*

2012

screenprint on cotton paper

20 by 20 cm

Edition 2/3

R2 000 – 3 000

**ARTIST'S BIOGRAPHY**

Ruth Sacks is a visual artist, academic and a member of faculty at the University of Johannesburg (Visual Art Department), having obtained a PhD through the Wits Institute for Social and Economic Research. Sacks has been instrumental in setting up temporary, local, artist-run platforms such as the large-scale group project Response-ability (Johannesburg, 2021–2). She has exhibited widely in South Africa and internationally, including at the M KHA (Antwerp, 2019), National Museums Kenya (Nairobi 2017), ZKM (Karlsruhe, 2011), Performa (New York, 2009), and the Venice Biennale (2007).

**ARTIST'S STATEMENT**

These drawings form the illustrations for Sacks' artist book *Twenty Thousand Leagues Under Seas*. The imagery takes words and lists that had been discarded from late 19th century English translations of Jules Verne's novel *Vingt mille lieues sous les mers*. The series of silkscreen prints mirror those of the published artist book.

## ARTIST'S BIOGRAPHY

After acquiring a distinction in art in matric, Anna qualified as an interior designer at CTUT, working in retail and hospitality design before marriage, motherhood, and family business. Since 2012 Anna has been proving her value as an artist, mainly working in water media and drawing, and she has been acknowledged amongst the top contenders on platforms like SA Taxi Foundation Fine Art Awards 2015, Art Lovers 1932 Competitions of 2015 and 2016, and she won the Thami Mnyeli Art on Paper Merit Award 2016. She also achieved third place in IWSSA International Competition 2019. Liebenberg has participated in group exhibitions from Pretoria to Kalkbay and her work has been sold to private collectors in SA, Mauritius, the USA and Ireland. Anna illustrated *The Way of the World Works* – published in March 2021 on Kindle, by revered South African author Peter Wilhelm. She occasionally assists galleries in curating exhibitions with and for fellow artists. Liebenberg expresses her love for nature, translated into her view of the world, in her layered work.

## ARTIST'S STATEMENT

Float  
How does your heart get to feather weight  
by the time that it gets weighed?  
How do you navigate?  
when you're in this world, but not from this world?  
How does your life translate  
that which is innate?

I express my love for nature through the translucent medium of watercolours. This medium allows me to relay the full nuance of the spectrum of light. The tenderness and fragility of creation is well represented within this medium. It is my view that being human is an integral part of the whole of creation and in no way separate or superior to the intelligence and life forms which sustains the human existence. The awakening humanity is currently experiencing, is renewing our contract with mother earth, where the misplaced arrogance and negligent behaviour of humans incessantly polluting and consuming the riches of our planet, is being replaced with greater awareness. Throughout history, humans suffered trials and tribulations in the revolving politics, war, famine, and strife of the day, on a continuous path of evolution towards enlightenment. Time and time again nature pressed the reset button through pandemics and natural disasters to get the wake-up call registered in human DNA.

It is my view that ancient ruins, folklore, and mythology bears testimony to lost civilisations that succumbed to such events. If first you don't succeed, try, try again; to lose the devil in the detail and woo the whole.

I constantly see the one thing represented in the other, the intrinsic patterns of nature reflected in macro and micro scale, pollen and viruses looking similar – the one seeding, the other killing – with death feeding life through the ever-evolving cycle of a dust-to-dust food chain ... and the soul lives on.

Explore the self – for in the self lies it all.



27

**Anna Liebenberg**

SOUTH AFRICAN 20TH/21ST CENTURY

*Float*

2022

watercolour on paper  
55,5 by 74,5 cm

**R4 000 – 6 000**

## ARTIST'S BIOGRAPHY

Mongezi Ncaphayi was born in 1983 in Benoni, South Africa, where he currently lives and works. Following his graduation with a Diploma in Art and Design from the Ekurhuleni East College, Benoni, in 2005, Ncaphayi completed a Professional Printmaking Course at Artist Proof Studio in 2008. In 2012, Ncaphayi obtained a Certificate in Advanced Studies from the School of the Museum of Fine Arts in Boston, USA.

In 2013, Mongezi Ncaphayi was the recipient of the Absa L'Atelier Gerard Sekoto Award. His work explores politics, power, gender and social atrocities underpinned by a collective history of displacement from the homelands into urban spaces. Ncaphayi also tackles themes of migration in terms of a spiritual sense of mapping one's path. He collects maps to spark a creative desire to make art on literal and metaphysical notions of movement. When making prints, Ncaphayi holds these maps in his mind and etches from intuition. He says that he sometimes looks at his work much later on and, only then, can he map meaning. He likens this process to a spiritual receiving of guidance from the galaxies. As an equally accomplished jazz musician, Ncaphayi's art is inspired by musical scores, indicated by the titles he attributes to some of his works.

Ncaphayi's work is included in a number of important collections, including: Smithsonian National Museum of African Art, Washington DC, USA; Museum of Fine Arts, Boston, USA; Southern New Hampshire University (SNHU), Manchester, USA; School of the Museum of Fine Arts (SMFA), Boston, USA; Thami Mnyele Foundation, Amsterdam, Netherlands; Bibliothèque Nationale de France, Paris, France; The Ampersand Foundation (TAF), London, UK; ABSA Art Gallery, Johannesburg, South Africa; Luciano Benetton Foundation, Treviso, Italy.



28

**Mongezi Ncaphayi**

SOUTH AFRICAN 1983–

*Love for Sale*

2022

signed, dated 2022 and inscribed  
with the title on the reverse  
acrylic ink and acrylic paint on  
cotton rag  
139 by 114 cm

**R60 000 – 80 000**

29

**Virginia MacKenny**

SOUTH AFRICAN 1959–

*Swimmer*

2017

signed and dated 2017 in pencil  
in the margin; inscribed with the  
artist's name, the title, the date and  
medium on the reverse

watercolour on 100% cotton rag

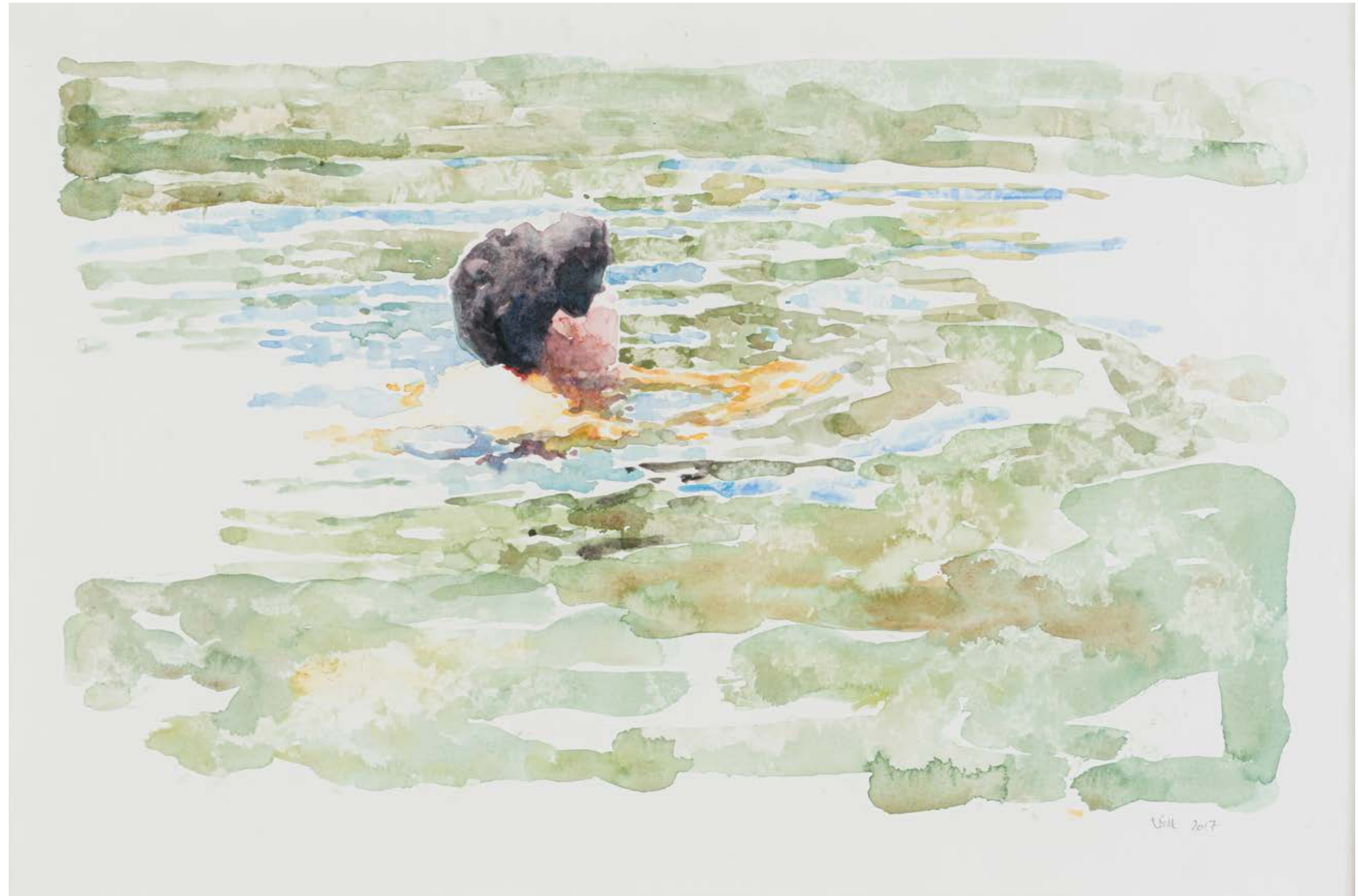
300gsm

36,5 by 55 cm

R7 000 – 10 000

**ARTIST'S BIOGRAPHY**

Virginia MacKenny is an associate professor of painting at Michaelis School of Fine Art, University of Cape Town. A practicing artist, curator and critic, her research focus is on contemporary southern African art engaging environmental issues. Winner of the Volkskas Atelier (1991), her paintings re-examine the tradition of landscape painting in a time of environmental duress and socio-political uncertainty. A regular exhibitor, her last solo exhibition *Strand/Shore* (2021) explored multi-species conversations along the shoreline between Cape Town and Namibia. During COVID she produced an illustrated children's story for adults – *The Near and Far Tree*. She was invited by The British Council Creative Commissions project Living-Language-Land to participate in COP 26 in Glasgow (2021).





**Andries Gouws**

SOUTH AFRICAN 1952–

*Triangle on Zubarán Quinces*

2021

signed and dated 2021 on the reverse

oil on linen

32,5 by 32,5 cm, unframed

R10 000 – 15 000

*The two month stay I had at the Cité in September and October 2016 together with my artist- novelist wife Ingrid Winterbach was extremely enjoyable and productive. We managed to spend lots of time taking in art in the stunning museums of Paris with as many hours of making our own art as we would have normally achieved in two months of full-time work in our studios at home. (Most of my paintings made there were of the interior of our studio-apartment, or of the Cité laundry; I also made several paintings based on photographs of the same spaces after returning). I thought that the years would have made me too jaded to again feel the infatuation with Paris and the Parisians of my youth, but no – it just returned in full force, when walking along the Seine, buying food at the market (or even the supermarket), and inflicting my French on the locals.*

**ARTIST'S BIOGRAPHY**

Andries Gouws studied art in Cape Town (Michaelis), Düsseldorf (Staatliche Kunstakademie) and Amsterdam (Rijksakademie), and then Philosophy (MA and PhD) in Utrecht (Netherlands). Before becoming a full-time artist, he taught philosophy, and at times art theory and history of art, at levels ranging from first year to PhD. A few of the topics he has published on are El Greco, Lucian Freud, postmodernism and psychoanalysis. His own painting often takes interiors, still life studies and feet as subject matter. Public collections featuring his work include the Iziko National Museum, Cape Town, Johannesburg Art Gallery, Pretoria Art Museum, and the Oliewenhuis Art Museum, Bloemfontein.

**ARTIST'S STATEMENT**

Why do I paint the way I do? Why all these rooms without people, these mirrors, these feet? What do my paintings mean? I don't know.

I am deeply aware that there is no verbal equivalent for what happens visually in a painting. Besides, the artist's own words carry no special authority. So – take any artist's statement, including this one, with a pinch of salt

– something speculative and tentative.

The silence or muteness I aim for in my paintings would be lost if they suggested a meaning expressible in words.

The meditative impulse – striving to linger in the here and now – is important to me. My paintings seem to oscillate between the meditative and the abject – both phenomena to which the word 'unspeakable' is applicable). This sense of the abject perhaps explains why viewers often find them awkward, uncanny or even desolate.

Art is unavoidably made in a dialogue with other artists. My paintings are a modest salute to painters like Vermeer, Piero, Morandi, Arikha, and how they capture light, space and stillness. I admire artists like Goya, Guston and Kentridge, who engage with political problems and horrors. But I can't emulate them – my work comes from a different place. (But perhaps the eruption of the abject in my own work is related to my fascination with Guston and Goya).

The varied appearance of my paintings is linked to whether through choice or by necessity, I worked from life or from photographs, more quickly or more slowly.

Lastly – the fact that so many poets and novelists are drawn to my work pleases and intrigues me.

31

**Dirk Meerkotter**

SOUTH AFRICAN 1922–2017

*Golden Still Life*

2003

signed and dated 2003; inscribed with the title, the date and medium on the reverse

acrylic on canvas

100,5 by 70 cm

R40 000 – 50 000

**ARTIST'S BIOGRAPHY**

In 1950, Dirk Meerkotter held his first solo exhibition at the Constantia Gallery in Johannesburg to great acclaim. He has held a total of 87 solo exhibitions across South Africa and Namibia between 1951 and 2009 and participated in many group exhibitions in Southern Africa, Europe, Latin America, and the USA. Meerkotter also participated in the Florence and Sao Paulo Biennales in the seventies. In 1992 Meerkotter received a prestigious award from the FAK and, in 2001, he was awarded an honorary medal from the South African Association for Science and Art for his extraordinary contribution to the visual arts. Meerkotter was inspired by the vibrating world of line, colour (sound), texture, form, rhythm and space, which he endeavoured to portray with integrity in his paintings, etchings and ceramics.

**ARTIST'S STATEMENT**

Dirk Meerkotter took inspiration from his own works, in this case a large Meerkotter stoneware vase filled to capacity by his wife, Annie, from their garden, and produced a still life turned modern abstract.



32

**Jeremy Wafer**

SOUTH AFRICAN 1953–

*Pump House*

2017

inscribed with the artist's name  
and the title on a Goodman Gallery  
label adhered to the reverse  
pencil and varnish on paper

74 by 104 cm

R25 000 – 35 000

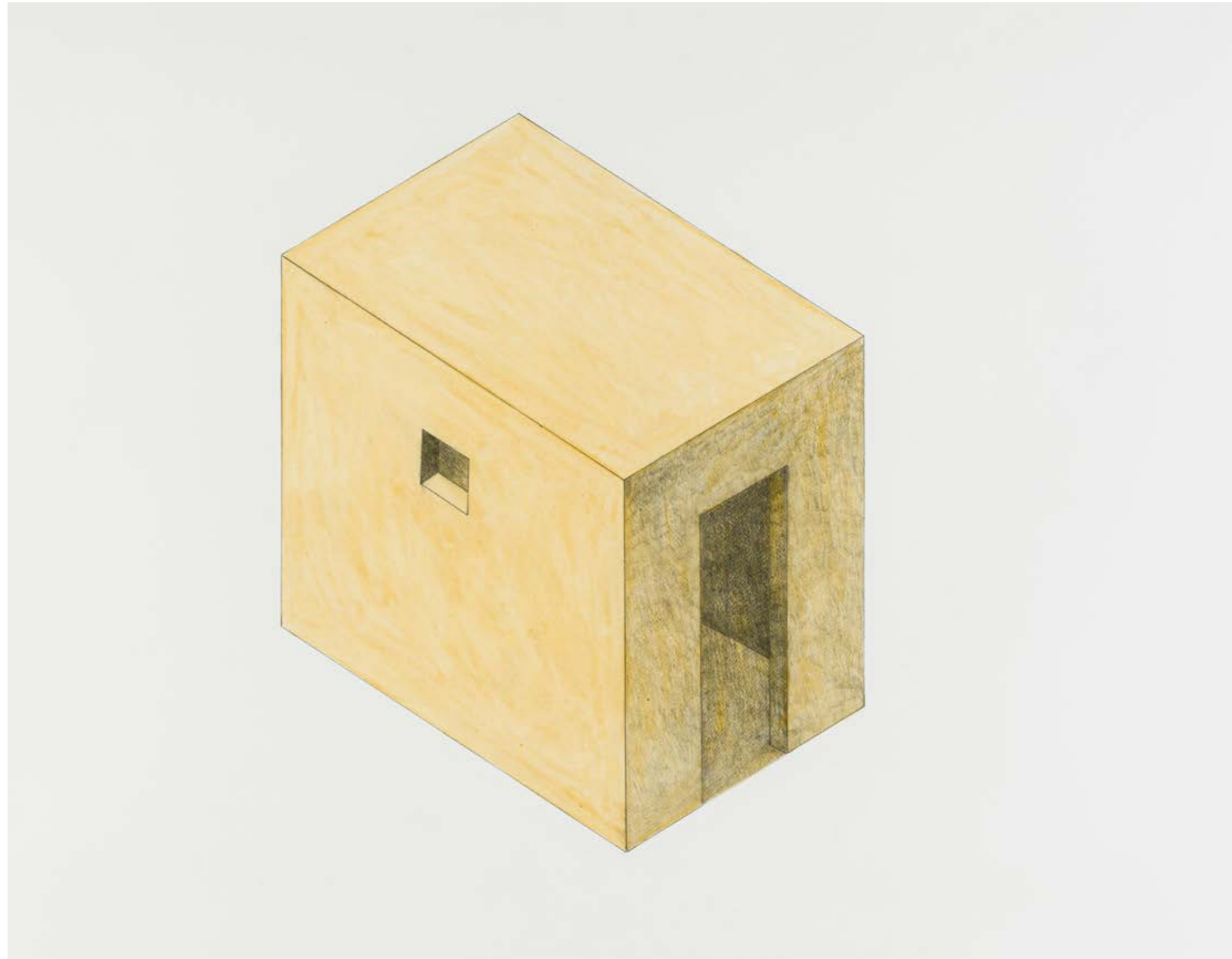
**ARTIST'S BIOGRAPHY**

Jeremy Wafer (b.1953, Durban, South Africa) grew up in Nkwalini, in what was then Zululand. He studied fine art at the University of Natal, Pietermaritzburg (B.A.F.A.1979) and at the University of the Witwatersrand (B.A. Hons. in Art History 1980 and M.A. Fine Art 1987).

Wafer has taught in the Fine Art Departments of the former Technikon Natal (now DUT) and Technikon Witwatersrand (now UJ) before being appointed Associate Professor. Wafer received his PhD in 2016 and was subsequently appointed full professor of sculpture in the School of Arts of the University of the Witwatersrand.

Wafer is the recipient of numerous awards and residencies, notably the Standard Bank National Drawing Prize in 1987 and the Sasol Wax Art Award in 2006. His work featured on the South African Pavilion of the 56th Venice Biennale in 2015. Wafer has exhibited in South Africa and internationally, his work is represented in the National Museum of African Art, Smithsonian Institute, Washington DC, the South African National Gallery, the Johannesburg Art Gallery as well as in many other museum, private and corporate collections.

Wafer lives and works in Johannesburg, South Africa.





33

### Elrie Joubert

SOUTH AFRICAN 1984–

#### *Dis Ek*

2018

signed, dated 2018 and

numbered 8/9

linocut on fabriano

35 by 100 cm

R5 000 – 7 000

#### ARTIST'S BIOGRAPHY

Elrie Joubert, born in South Africa in 1984, is a Bloemfontein situated visual artist and obsessive collector of miniature, natural objects. Joubert completed her B.A. Fine Arts with a distinction in painting at the University of the Free State in 2006 and received her M.A. (Fine Arts) in 2010 from the same institution. Joubert won the Absa l'Atelier Art Competition in 2012 and, as part of her prize, she received a six-month residency at

the Cité Internationale des Arts, Paris, France, in 2013. She has also participated in various group exhibitions, notably: *TRIPE* (2019), Absa Gallery, Johannesburg, and *Small Objects* (2013), New York, USA. Joubert had her first solo exhibition in 2014, entitled *For Keep's Sake*, followed by *From Crane Flies to Cameos* in 2016. Joubert is a Free State Art Collective member and is currently working as a lecturer at the Central University of Technology, Free State.

## ARTIST'S BIOGRAPHY

Sanell Aggenbach is a full-time artist based in Woodstock, Cape Town. Her work primarily deals with the intersection of history and private narratives by considering the process of recall and interpretation. Since 2003 Aggenbach has focused mainly on subverted feminine tropes and feminist themes in her work. In a recent solo exhibition, *Bend to Her Will*, she subtly and mischievously reframed the hobbyist art of flower arranging by appropriating the traditionally masculine art of Japanese Ikebana. Her sculptural works, primarily in bronze, parody Western masterpieces from Michelangelo, Henry Moore, and Warhol to Pierneef, taking a refreshing look at these pivotal references from a woman's perspective.

She was selected for the UNESCO-Aschberg programme in India in 2000 and won the 2003 Absa L'Atelier Award. Her work is represented in numerous public and private collections, including Sasol, Absa, Spier, SABC, Red Bull (Austria), the South African National Gallery, 21C Museum in Kentucky (USA), and Anglo Gold.

## ARTIST'S STATEMENT

My earlier works relied heavily on processing found imagery, rethinking associations and creating new fictions. These works were often an amalgamation of historic references with private narratives and form part of a process of investigating pathologies and deconstructing the past. My primary intention is to construct subtle paradoxes by introducing a quiet humour, either formally or materially.

*My 5-month residency at the Cité Internationale des Arts sparked a pivotal moment in my career, encouraging me to take the leap from being a full-time lecturer to a full-time artist. It not only allowed me to explore the city, museums and exhibitions, but more importantly, it provided days for just painting and experimenting without disruption or interference, which in itself is a luxury.*



34

**Sanell Aggenbach**

SOUTH AFRICAN 1976–

*Atlas III*

2019

signed, dated 2019 and inscribed with the title on the reverse  
oil on canvas

136,5 by 110,5 cm, unframed

**R60 000 – 80 000**



35

**Wayne Barker**

SOUTH AFRICAN 1963–

*Disasters of War*

2016

signed with the artist's initials,  
dated 2016, numbered A/P and  
inscribed with the title in pencil in  
the margin

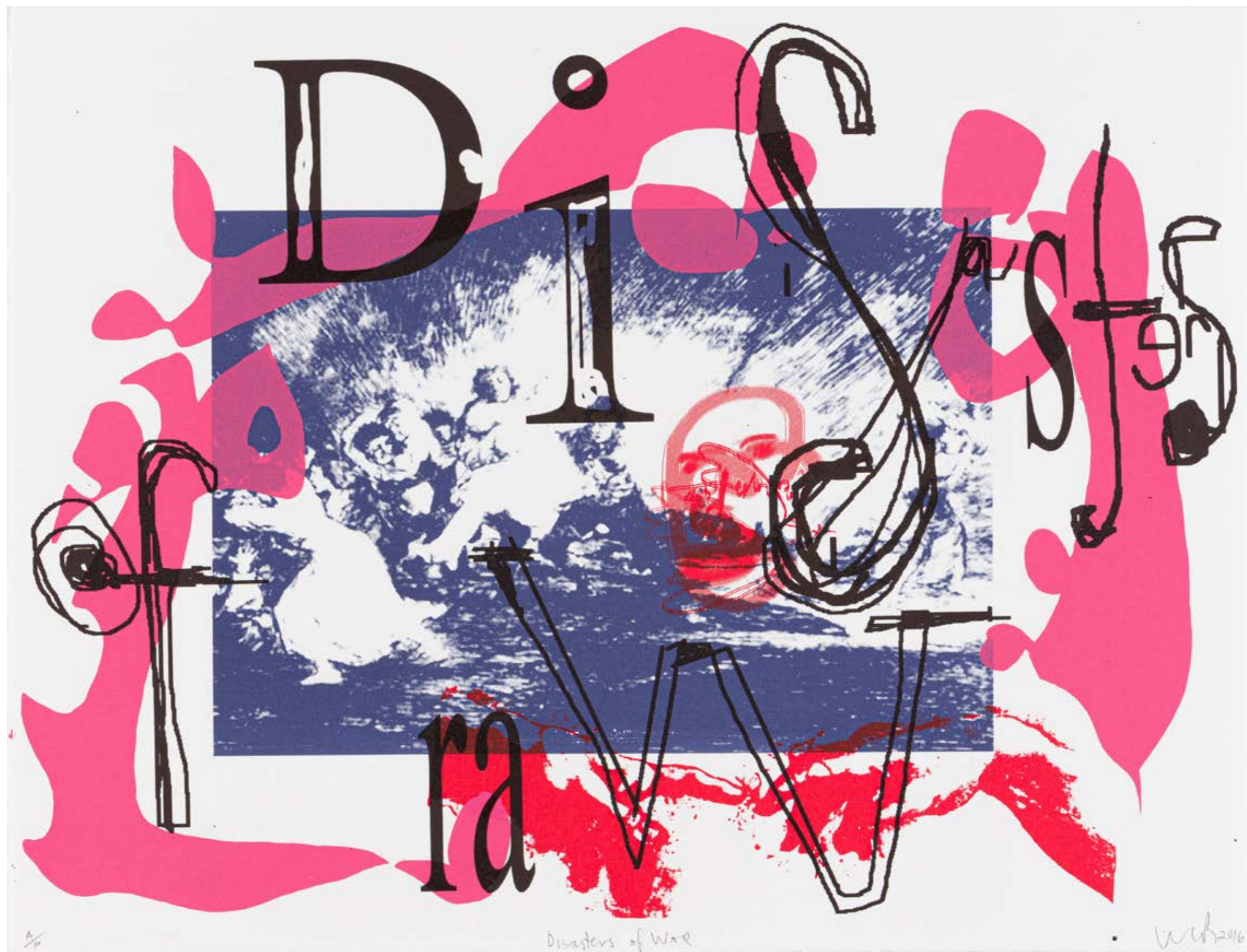
seven colour silkscreen on cotton  
paper

50,5 by 66 cm

R18 000 – 24 000

**ARTIST'S BIOGRAPHY**

Wayne Barker (b.1963 Pretoria, South Africa) is a fine artist based in Johannesburg. He rose to prominence in the late 80s, at the height of the political unrest during apartheid. He remains one of the most prolific and influential artists to have emerged from the country. Barker's work has featured in several global biennales, art fairs and important retrospective exhibitions. He works in various mediums, including but not limited to painting, printmaking, sculpture, video, performance and installation. In addition to collaborations with other artists, Barker has collaborated with the Qubeka Beadwork Studio based in Cape Town, South Africa, to realise large-scale glass beadworks. Major concerns have included the legacy of colonialism in South Africa, issues of land and contestation – as evidenced in works referencing the paintings of JH Pierneef – issues around race, reconciliation and accountability as well as a sensitivity to humanist concerns that border on the poetic. His works have influenced contemporary art practice in South Africa, with several of his contemporaries and younger artists citing his work as turning points in perspective and practice.



36

## Lynette ten Krooden

SOUTH AFRICAN 1955–

### *Glacier Wall*

signed and dated 22; inscribed with the title on the reverse and the inscription 'For all the beauty I have experienced and created in Paris at the Cité Internationale des Arts' oil and acrylic on canvas  
149 by 49 cm

R35 000 – 45 000

### ARTIST'S BIOGRAPHY

Lynette is an academic and world-class traveller with her footprints over the patterned lava rocks of South Africa; from Petra (Jordan) to Timbuktu, the Sahara Desert and the Fiji Islands. All these attempts reveal her awareness of time as an agent of change, information and the fragileness of mankind. Her gold-leaf layered canvasses reveal an expectant stillness, promoting dreams and spiritual flights of imagination. She has developed a unique technique with handmade papers and her rich textures tell of rippling on ancient sand and stone. She has held 37 solo-exhibitions and participated in various group shows both locally and internationally. Her very successful 60th birthday solo exhibition (*The Golden Years*) was celebrated in Dubai, with the gallery representing her work internationally. Her work is represented in numerous corporate and private collections of which the Ellerman

House and Schlumberger International are the latest. Her commissions stretch from the Fiji Islands to the Golf Estates of the Middle East. Lynette ten Krooden is a full-time artist with BA Fine arts credentials from the University of Pretoria, South Africa. She was a guest lecturer at the University of Pretoria and lectured for 13 years at the Tshwane University of Technology. Her workshops during Art Week in Dubai are always very well attended. She lives and works mostly in South Africa.

### ARTIST'S STATEMENT

This painting refers to the ever-changing universe caused, in this instance, by climate change. Ablation, the process of the melting of a glacier, is fascinating to observe but destructive to everything in its path. Mankind might be the last to witness this magical reshuffle of Gaia (mother earth).





**Michèle Nigrini**

SOUTH AFRICAN 1965–

***Light Motif***

2021

signed and dated 2021

mixed media on wooden canvas

60,5 by 120 cm, unframed

**R20 000 – 30 000****ARTIST'S BIOGRAPHY**

Michèle Nigrini was born 1965 in Pretoria and matriculated in 1982 from Afrikaans Hoër Meisieskool. She completed a certificate in Tourism at the Pretoria Technikon in 1983 and then went on to study Fine Arts at the University of Pretoria under Prof. N. Roos and artists such as Jean Kotze, Gunther van der Reiss, John Clarke and Judith Mason. She then did a BA Honours History of Art in 1992 after which she was ultimately awarded an MA (Fine Arts) in 1993.

Michèle attracted nationwide interest in 1994, when the Rupert Art Foundation bought all of the available work on her first solo exhibition, including her MA degree installation *Kleursimfonie*, a 16 metre panel consisting of nearly 300, A4-sized paintings. This installation is currently in the permanent collection of the Rupert Museum in Stellenbosch and is exhibited every few years. This once in a lifetime event launched her career as a professional artist.

Highlights of her career include 22 solo exhibitions, the most recent of which was *Outside In* – a solo exhibition at the Imibala Gallery in Graaff-Reinet which was part of a

three-way collaboration hosted by the Rupert Museum and centred around *Kleursimfonie*.

Nigrini has also taken part in more than 200 group exhibitions including *Two Women: Maud Sumner & Michèle Nigrini* at the Pretoria Art Museum in 1993. Her work has been included in the Florence Biennial, Italy, 2005; Chianciano Biennial, Italy, 2009; and, by invitation, the London Biennial, 2013. Nigrini has participated in a number of art residencies, including two visits to the Cité des Arts in Paris.

In addition to her art making, Nigrini has conducted numerous lectures and workshops on colour and creativity, and she has done documentary installations such as *The Life of Johannes Kerkerrel* (KKNK 2003). She has been the artistic director for audio and visual stage productions (*Metamorph*, *Karin Hougaard*, *Die Hart is 'n Eensame Jagter*, *Johannes Kerkerrel*) and animated for *Filmverse I* and *Filmverse II*.

Since 2004, she has been living and working in Rosendal, Eastern Free State, where her work is permanently displayed at the Ark Contemporary Gallery. Her work is included in corporate, museum, university and private collections all over the world.



