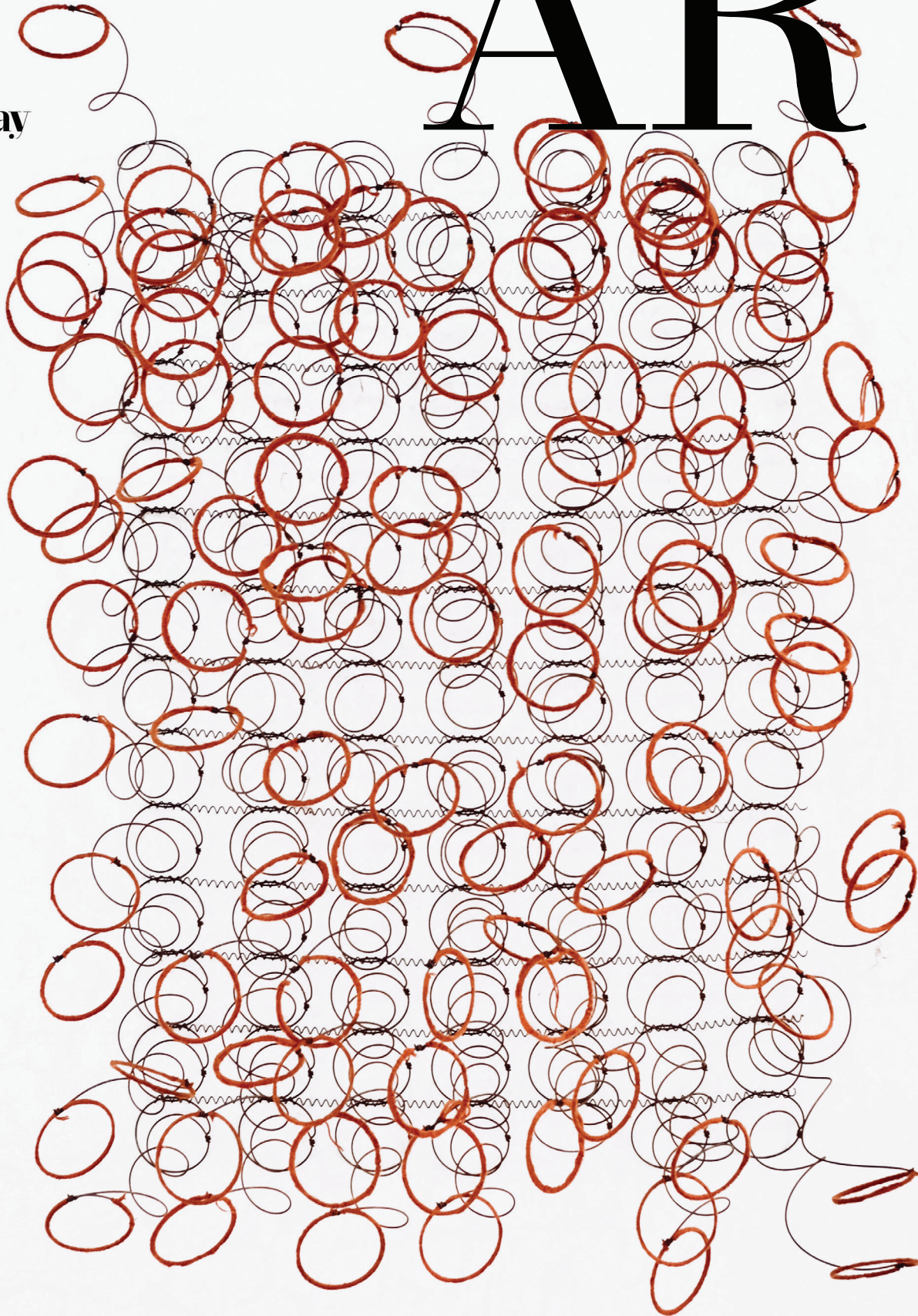


BusinessDay

ART

FEBRUARY 2019



Bronwyn Katz, *Root Spoor 1* 2018

INVESTMENTS, COLLECTIONS, ART FAIRS, GALLERY FOCUS

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Strauss & Co's benchmark sale of contemporary art returns to the V&A Waterfront

Strauss & Co is pleased to announce the second of its contemporary art sales, the only such sale in South Africa devoted exclusively to this exciting category. The announcement of this 107-lot sale, due to be held on 16 February during the run of the Investec Cape Town Art Fair (15 - 17 February), coincides with news that Jack Ginsberg, noted Johannesburg collector and philanthropist, has joined the board of Strauss & Co.

Highlights from the forthcoming sale, which will once again be held at the Cape Town Cruise Terminal of the V&A Waterfront, include rare early works by Marlene Dumas and William Kentridge, among South Africa's most celebrated artists internationally. Produced in the 1970s, *Naked Man* (estimate R1.5 - 2 million) is an early student work by Dumas and identifies her future trajectory as a gestural painter interested in retaining the illusion of the pictorial image.

This benchmark sale also includes important recent paintings by Lisa Brice, Kate Gottgens, Georgina Gratrix and Penny Siopis, as well as photographs by David Goldblatt, Pieter Hugo, Mohau Modisakeng, Athi-Patra Ruga and Mary Sibande. Gratrix's sumptuously painted *Bride Dressed as Cake* (estimate R100 000 - 150 000) typifies her energetic use of colour. Equally vibrant is Ruga's large photograph *The Knight of the Long Knives I* (R250 000 - 350 000), which tells the mythical story of a ruler from a matriarchal dynasty ruling a fictional utopia.



Wim Botha, *Prism 17* R300 000 - 500 000



Athi-Patra Ruga, *The Knight of the Long Knives I* R250 000 - 350 000

"This diverse sale of contemporary art is an important part of Strauss & Co's commitment to exploring and expanding the market for South African art," said Frank Kilbourn, Strauss & Co's executive chairperson. He added that collector enthusiasm for innovative works by a younger generation of artists is growing very rapidly. "We were thoroughly delighted by the fact that Strauss & Co established 19 new artists' records at its inaugural contemporary art sale last year. These results, in the context of the rapidly maturing art eco-system, make us very confident of the long-term future and success of South African art."

Kilbourn also hailed the news that Jack Ginsberg will be offering his wisdom and insight to Strauss & Co's endeavours. "Jack is not only an innovative collector, who has bravely supported past generations of contemporary artists, but he is also a nurturing person," said Kilbourn. "These are values we admire and promote at Strauss & Co."

Ginsberg's support of contemporary art in South Africa is legendary. Founding patron of The Ampersand Foundation (TAF), which has run a residency programme for South African artists in New York since 1996, he is also a significant donor to the Wits Art Museum (WAM) and financial supporter of Artist's Proof Studio, both in Johannesburg. In 2016, after a successful exhibition, Ginsberg donated his 700-piece collection of works

by Walter Battiss to WAM, which now also holds his world-class collection of artists' books in the *Jack Ginsberg Centre for Book Arts*.

Ginsberg says: "I am delighted to be joining the Board and hope that my contribution will be useful to the continued strength and social outreach of the company. My involvement with the fine arts as a supporter and collector (and, of course, an enthusiastic bidder at auction!) over many years may allow me to add something to the expert mix."

A number of artists on the contemporary art sale have previously been selected to stay in New York as part of the TAF award, including Willem Boshoff, Wim Botha and Diane Victor. Botha's bronze sculpture *Prism 17* (estimate R300 000 - 500 000) is part of a series of busts sculpted from polystyrene with a chainsaw and wire cutter before casting. Similar works are featured on his mid-career survey, *Heliostat: Wim Botha*, currently at the Norval Foundation.

One highlight from the upcoming contemporary art sale is an early charcoal drawing by William Kentridge, *Preparations in the Ante-Chamber* (estimate R1.5 - 2 million). Produced in 1986, this markedly expressionist drawing, with interjections of white-gold paint and pastel, ambiguously portrays a scene of pleasure.



William Kentridge, *Preparations in the Ante-Chamber*
R1 500 000 - 2 000 000

Although largely focussed on South African artists, the sale includes a robust selection of works by established and emergent contemporary artists from Africa and beyond. Alongside lots by Japanese artist Takashi Murakami and London-based German photographer Wolfgang Tillmans, there are pieces by two Beninese artists, Leonce Raphael Agbodjélou and Thierry Oussou, as well as Congolese painter Chéri Cherin.

Tunisian painter Thameur Mejri's *Two Figures at War* (estimate R180 000 - 240 000) will offer South Africans a rare insight into North African creativity.

USA-based Nigerian-British artist Ruby Onyinyechi Amanze's mixed-media drawing *There is Abundance* (estimate R150 000 - 200 000) showcases her ability to transform a two-dimensional image into a limitless plane of possibility. Zimbabwean painter Richard Mudariki's *From Parow to Cape Town* (estimate R40 000 - 60 000) is typical of his graphic figurative style.

Mudariki, who last year participated in a two-month residency at Zeitz Museum of Contemporary Art Africa (MOCAA), is one of eight artists who have donated work to the sale in support of the Greatmore Studios Trust. David Goldblatt, David Koloane, Igshaan Adams, Simphiwe Ndzube, Kemang Wa Lehulere, Sam Nhlengethwa and Claudette Schreuders also donated work to support this Cape Town-based organisation which nurtures emerging artists. Adams and Wa Lehulere are both past winners of the Standard Bank Young Artist Award for Visual Art.

Support and interest in contemporary art is growing, both among private individuals and corporate benefactors, with Cape Town emerging as the premier location to showcase this innovative category of art.

"Strauss & Co is proud to endorse contemporary art as a category worthy of its own dedicated sale," said Bina Genovese, Strauss & Co's joint managing director, of the company's decision to hold the sale in Cape Town. "Our strategic decision to host the auction at the same time



Penny Siopis, *Gravity's Wave* R500 000 - 700 000

as the Investec Cape Town Art Fair has, we believe, added another important dimension to the programming of Art Week Cape Town (6 - 17 February 2019). There is now a close alliance between the primary and secondary markets, providing momentum for expansion across both markets, which will ultimately benefit artists."

Strauss & Co's contemporary art sale will take place on Saturday, 16 February at the Cape Town Cruise Terminal of the V&A Waterfront. The sale is supported by a dedicated catalogue and detailed programme of educational and social events.

Contemporary Art Auction

Saturday 16 February 2019 at 6.30 pm
Bubbly and canapés from 5.30 pm

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Saturday 16 February from 10 am to 6.30 pm

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Robert Hodgins, *Landscape with Figures* R800 000 - 1 000 000

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William Kentridge: *Victoria Falls* (from the *Colonial Landscapes* series)

ASPIRE PRESENTS TOP-QUALITY CONTEMPORARY ART LINE-UP

Aspire Art Auction's next major sale takes place on 3 March at Avenue, V&A Waterfront, Cape Town. Collectors will be intrigued in particular by the spectacular line-up of contemporary art on offer. Aspire's reputation as the leading South African auction house for top quality work in this segment is growing apace, with several world records set by its sales in the last calendar year alone, including benchmark prices for younger artists Georgina Gratrix, Zander Blom and Mohau Modisakeng.

In what is something of a coup for the local auction market for contemporary art, Aspire is presenting, as one of its lead lots on the sale, a high-quality early painting by world-renowned South African-born, Dutch-based artist Marlene Dumas.

With its atmospheric colour palette of olive greens and inky Prussian blues, *Love Lost* is among her earliest works exploring the experience of love found and lost. This transformative experience raises questions of how we relate to one another not only sentimentally in the picture postcard renditions of Victorian England that appear on the painting in collage, but also fundamentally. Here, the effects of these profound emotions are recorded in the personal experience of a young woman whose tousled hair and body are not unlike those of the young artist herself. The auction market in South Africa has not been notable for major works by Dumas, who once held the record for the highest global price fetched for a painting by a female artist. This remarkable early work redresses the balance somewhat.

Few such auction offerings in the local market are complete without an exemplary William Kentridge drawing. And, Aspire is presenting a splendid example of this doyen's work with one of his *Colonial Landscape* series. This series renders implicit critiques of the struggle over the representation of territory in the colonial era. Kentridge seems to be telling us that the attempt to represent land in a particular way lies at the heart of the ideology of the colonial enterprise. Allegorical and subtle, this work is a particularly strong instance of his landscape drawing.

Also on offer is a much wider range of contemporary works than usual on auction sales. There is even some international flavour in the offer of two works by highly-regarded Scottish painter Stephen Conroy, associated with the so-called New Glasgow School emerging in the 1980s around the famous Glasgow College of Art. Both works on the sale are figurative, in the particular mode of Conroy's painting that has attracted comparisons with Gilbert and George.

Another South African artist with an international market comes to a South African auction for the first time. Critically lauded Berlin-based Robin Rhode has a series of studies from a photographic series on sale, titled *Pan's Opticon*.

Of the remaining contemporary pieces on the sale — ranging from another South African artist, Moshekwa Langa, with connections to the Netherlands to several pieces by esteemed local favourite Sam Nhlengethwa — attention will focus on the section of the sale devoted to photography.

Aspire has seen notable success in sales of this medium in recent times and has been responsible for developing a market for South Africa's many highly regarded fine art photographers. Recent successes have included top prices achieved for work by David Goldblatt, Pieter Hugo and Guy Tillim, and a world record for a photographic work by Cape Town's Athi-Patra Ruga.

Apart from the aforementioned work by Robin Rhode, a range of highly collectable photography by Tillim, Hugo and Modisakeng will be featured on this sale.



Moshekwa Langa: *the cyclone that never abates*

ASPIRE
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BusinessDay

From the editor

Understanding, appreciating and collecting art



Investing in art remains a complex pursuit, filled with potential pitfalls, high costs and little guaranteed return on investment. Indeed, as a collector tells us in this edition, “a collector who doesn’t make mistakes isn’t really collecting”. However, for a collector who invests time, energy and capital into their collection, the rewards are priceless.

For many collectors, the value they derive from artworks and precious objects is more than the sum total of financial worth, rather from the thrills of acquisition and the joy of living with their collection. They understand that an acquisition is a form of patronage and that to own a collection is to be a custodian, preserving the work for future generations.

In this edition of *Art*, we take a look at the major art fairs around the world, from Art Basel to the Investec Cape Town Art Fair. We track the rise of contemporary art on the secondary market and learn how corporate art sponsorship can yield mutually beneficial results.

“For many collectors, the value they derive from artworks and precious objects is more than the sum total financial worth, rather from the thrills of acquisition and the joy of living with their collection.”

We speak to the experts to find out about professional collection management and learn from the world’s most recognised collectors about collection strategies. We talk collecting with a seasoned collector and hear from industry insiders which young artists to look out for.

Layla Leiman
 Editor

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15 - 17

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ART FAIRS

around the world

Art fairs bring together a wide range of artwork in one location, providing a perfect entry point for new collectors, writes TYMON SMITH

Critic Jerry Saltz famously described art fairs as “perfect storms of money, marketability, and instant gratification”, and for over almost half a century, they’ve been the subject of much debate. Are they really spaces that provide the opportunity for art lovers to experience large amounts of new work that they would otherwise not have the chance to see, or are they simply glamorous flea markets for the conducting of business between galleries and collectors?

For those entering or interested in entering the art-buying game, fairs are still a good entry point for learning about the variety of work currently on offer from around the world. Whether you’re well-heeled enough to fly off to Basel, New York, London, or Miami, or curious about what’s available in South Africa, art fair season has increasingly become a year-round affair with myriad options available for aspirant collectors and art lovers alike.

FNB Joburg Art Fair

When?

Joburg: 13–15 September

Launched in 2008 by Art Logic, the FNB Joburg Art Fair was the first art fair on the African continent and continues to be a highlight of both the local and international art calendar. Cobi Labuschagne, head of Art Logic, describes the fair as creating “a meeting point at a critical time in the global art calendar around African contemporary art”. According to Labuschagne, the value of the fair lies in its ability to give visitors an expansive overview of the market. “We are in constant close contact with buyers of African contemporary art and offer bespoke events, studio visits and other ways to get access to artists and learn more about what the continent has to offer.”



Art Basel

When?

Hong Kong: 29–31 March; Basel: 13–16 June; Miami: 5–8 December

The granddaddy of art fairs, founded in Basel, Switzerland in 1970, Art Basel is today a massive, global, for-profit art fair organisation that caters to the highest end of the market across three annual fairs in Hong Kong, Basel and Miami. The VIP opening is one of the most sought-after tickets in the art world and sees the world’s wealthiest collectors rub shoulders with celebrities and conduct business with the world’s most prestigious galleries and the biggest names in contemporary art. Even if you can’t afford the top-end price tags, Art Basel offers visitors the opportunity to see work from the world’s foremost artists and galleries. Last year, Art Basel presented work from 290 galleries from 35 countries to almost 95 000 visitors over its four days.

Above: Art Basel, Miami Beach, presents artwork from across the globe. On display are artworks by over 4 000 artists, including paintings, sculptures, installations, photography, film, video, and digital art.

It [1-54] is also noteworthy for its dedication to representing Africa not as a single, homogenous entity, but rather as the home of a vibrant and diverse art scene.

Investec Cape Town Art Fair

When?

15-17 February

Now in its seventh iteration, the Investec Cape Town Art Fair has established itself as a premier destination for art lovers. Director Laura Vincetti believes that the fair's growth over the years can be attributed to its location "in a destination city, which has attracted an entirely unique mix of international and local galleries and which continues to intrigue collectors and curators from around the world, and allows local collectors and enthusiasts to access art that could previously only be seen by travelling outside of the continent".

Vincetti advises new collectors and first-time visitors to the fair to trust their intuition about what they like, but also "to look more closely at the works that they don't like or that make them feel uncomfortable. There is a wide variety of mediums, subject matter, and contexts present within the fair, it's an excellent opportunity to discover something new".

In addition to the art, the fair boasts a wide variety of talks aimed at collectors and art enthusiasts. And, the Tomorrow/Today section, curated by Tumelo Mosaka, highlights exciting new work by emerging and under-recognised artists from the continent and beyond. Mosaka says that this platform "sets the bar while ushering in a new crop of artists, annually".



IMAGES: SUPPLIED; COURTESY ART BASEL AND TEDDY WOLFF, COURTESY OF THE ARMORY SHOW

RMB Turbine Art Fair

When?

11-14 July

Founded in 2013 as a platform for emerging artists and to stimulate the interests of new collectors, the Turbine Art Fair has, according to founder Glynis Hyslop, established its place as the most accessible fair in South Africa.

"The selling price of art works generally falls between R1 000 and R50 000, which presents opportunities to savvy investors and new buyers to extend their collections easily and for new artists to thrive off this talent platform."

Her advice for first-time visitors is to check out the Graduate Show project, which shows the best of the previous year's university students and is a great opportunity for new buyers to get in at the start of an artist's career.



1-54

When?

Marrakech: 23-24 February; New York: 3-5 May, London: 3-6 October

Founded in London in 2013 as the only art fair in the European market dedicated solely to the contemporary art of Africa and the diaspora, 1-54 has expanded from its humble beginnings to hosting three fairs in Marrakech, London and New York. Founded by Moroccan curator Touria El Glaoui initially as a response to the lack of significant representation of work from the continent, it has quickly become one of the highlights of the art calendar and has made great inroads into increasing exposure and desirability for works from Africa and the diaspora. It's also noteworthy for its dedication to representing Africa not as a single, homogenous entity, but rather as the home of a vibrant and diverse art scene. Packed full of talks and special projects, it's a premier one-stop-shop for collectors looking to take the pulse of the rising African art scene.

Frieze

When?

Los Angeles: 15-17 February; New York: 2-5 May; London: 2-6 October

Frieze was initially established as a contemporary fair in London in 2003 by Matthew Slotover and Amanda Sharp, publishers of the influential arts magazine from which it takes its name. Since then the fair has expanded to include an annual contemporary fair in New York and Frieze Masters, which takes place in London and focuses on pre-20th century artworks from around the world.

This year will also see the first edition of Frieze Los Angeles, highlighting the work of west coast American artists. Frieze regularly features new and cutting-edge work from artists from around the world, including South Africa. Last year's London fair saw presentations from 160 galleries from around the world during the fair's five-day run in Regent's Park.

The Armory Show

When?

New York: 7-10 March

Established in 1994 by four New York gallerists looking to provide an opportunity for the promotion of new spaces and voices in the city's overcrowded visual arts scene, The Armory Show is now the anchor for a citywide programme of art events and holds its place as the city's premier art fair. Featuring commissioned work and a dynamic talks programme, the Armory is the best place to be to keep up with the newest trends in the American and international art scene and focuses on work by 20th and 21st century artists. Last year's iteration featured 131 galleries from 31 countries, and this year's edition will offer something special for visitors as the Armory celebrates its 25th anniversary. ■



Business and art, a perfect match

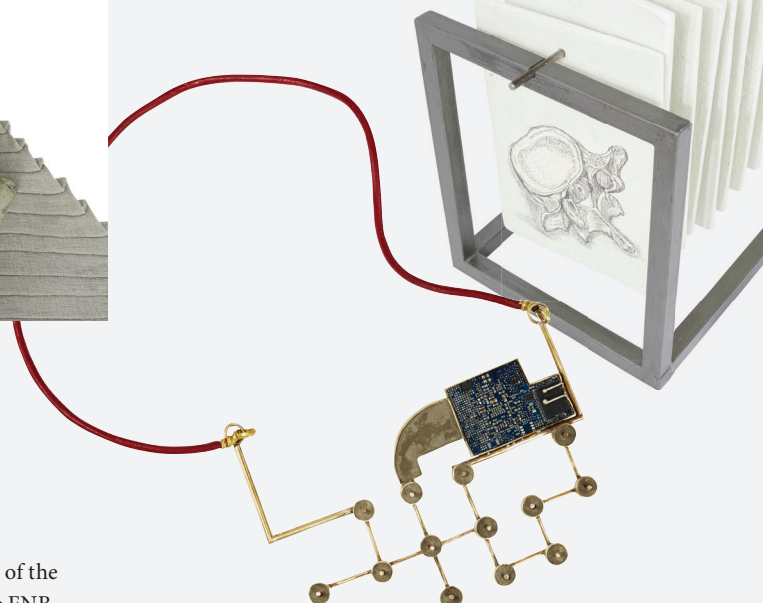
For corporates, supporting the arts can result in powerful cultural impact as well as valuable return on investment, writes DAVE MANN

Art can often be used as a tool for communication. When a business or organisation chooses to invest in art, they are essentially investing in the story of the artwork itself, which may align with or better communicate their own views and ideals.

You need only look at the many fairs, competitions, and sponsorships for the arts in



Left: PPC Imaginarium finalist 2018 artwork by Donné Malan. Below: PPC Imaginarium finalist 2018 artwork by Esther Simonis. Right: PPC Imaginarium finalist 2018 artwork by Philisa Zibi.



South Africa to gain an understanding of the country's corporate support of art. The FNB Joburg Art Fair, Investec Cape Town Art Fair, Standard Bank Young Artist Awards and the Sasol New Signature Awards are just a few examples. While a basic desire to support the creative economy is often a factor behind corporate backing of the arts, there are also tangible mutually beneficial outcomes for both artist and corporation.

In 2014, PPC Cement launched the now-well-known PPC Imaginarium in an effort to extend recognition of and support to emerging innovation and design across the mediums of architecture, industrial design, sculpture, film, jewellery and fashion. While the practice of supplying cement itself may not suggest creativity, through initiatives such as the PPC Imaginarium, PPC can communicate its core values — construction, creation, support and innovation.

Rewarding and beneficial

Architect, academic and PPC Imaginarium judge Daniel van der Merwe explains that supporting the careers of young artists can be a rewarding practice for both the corporation and the overall creative economy.

“Over the years, PPC has been consistently rewarded in recognition of its support. PPC is a unique company and the success of the PPC Imaginarium confirms PPC as an important promoter towards nurturing the creative economy and its innovation contributions in South Africa. This year, the travelling exhibition of finalists’ work was viewed by an estimated 87 000 visitors. The initiative generates a very impressive ROI

through widespread media coverage. In terms of brand positioning, this makes perfect marketing and business sense,” he explains.

In late 2018, Rand Merchant Bank (RMB) launched their Fearless Girl campaign. Inspired by Wall Street’s original *Fearless Girl* statue, RMB commissioned artist Marieke Prinsloo-Rowe to create her own version of the artwork, which, cast in bronze and standing proudly beside a concrete lion, now forms part of RMB’s Precinct collection. The work was first showcased at the 2018 RMB Turbine Art Fair, and also compliments the brand’s own gender equality initiative, Project Athena.

“[The artwork] is a symbol of pride, courage and strength and an incredible beacon of hope to young women in Africa — encouraging us to lead in a way that is authentic to us,” explains Dharshni Padayachee from RMB’s Global Markets team.

Ultimately, when corporates provide financial support for the arts, return on investment can be found in the way art can promote brand salience, bolster public perception and become a means of communication and outreach beyond a corporation’s day-to-day business practice.

As Van der Merwe puts it: “It makes sense on all fronts for any company to see investing in the arts as a strategic business opportunity. Contributing extends benefits to all South Africans — for individual creatives, for communities and ultimately for the growth of civil society and our economy.” ■

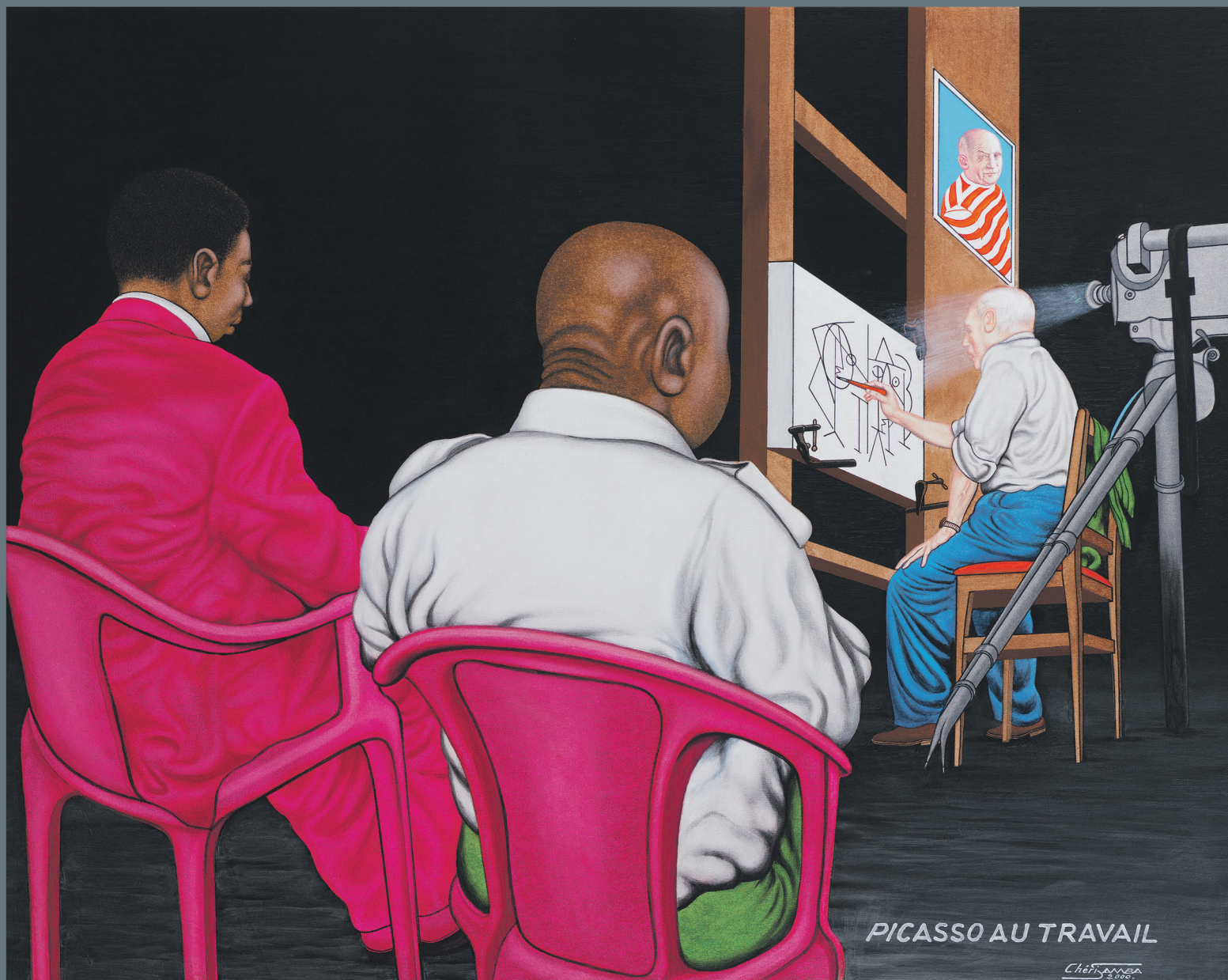


Marieke Prinsloo-Rowe, Fearless Girl, 2018, bronze and concrete.

“It makes sense on all fronts for any company to see investing in the arts as a strategic business opportunity.”

– Daniel van der Merwe

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Strauss & co

CONTEMPORARY ART SETS NEW RECORDS

As collector demographics and tastes change, contemporary art is fetching record prices at auction and driving growth in this market, writes TYMON SMITH

Post-war and Modern painters whose works smash records and fetch in the R10–20-million price range at sales are dominating news stories about art at auction in South Africa. Artists such as Irma Stern, JH Pierneef, Alexis Preller, Maggie Laubser and others have ruled the auction records for decades. However, in recent years, works by contemporary South African artists have begun to see significant increases in sales on the secondary market. With the South African auction market reporting revenue of R88-million for the contemporary market in 2018 (representing a growth of 25 per cent for the sector overall), it seems that there are many incentives for new and aspirant collectors to purchase works by contemporary artists.

For Strauss & Co, the launch of a specifically focused contemporary art auction last year was a logical progression. As managing director Bina

Genovese points out, in the light of the gains made by contemporary work in the last few years, Strauss felt it had a “responsibility to pioneer a stand-alone auction of contemporary art (not just from South Africa, but rather reflecting the broader context of the African continent and its diaspora)” to provide a local platform and establish an international presence in the secondary market.

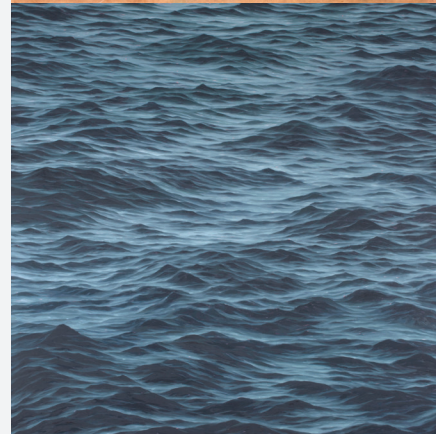
Ruarc Peffers, managing director of Aspire Art Auctions, is particularly proud of the records set by his company in the two-and-a-half years since they entered the market, promoting a particular focus on contemporary artists. “I think as soon as you position things differently, the market is inclined to sit up and look,” he says. He sees Aspire’s gains in the contemporary sector as a “testimony to the fact that we’ve presented these works in the same way and conveyed them with the same level of gravitas and significance and historicity as older, more familiar works”.

GROWTH POTENTIAL

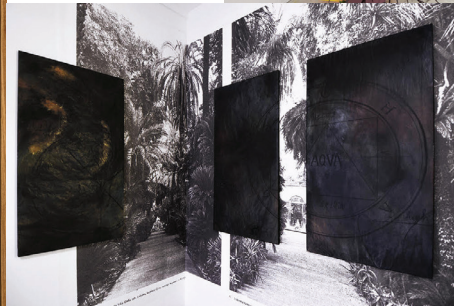
While the majority of turnover is still made in areas other than contemporary art, Genovese believes that there is “vast potential in the contemporary art market and that there is room for growth”. She reminds buyers that auctions are “an egalitarian way for both new and established buyers to access contemporary art. So Strauss & Co’s stand-alone contemporary auction will provide a litmus test of both local and international trends”.

Peffers sees the growth of contemporary sales as due not only to a change in tastes and perceptions by older, more established collectors, but also to the slow but sure rise of a group of younger collectors. He believes that “every generation buys what they relate to and what they identify as being definitive of their time, their generation and their epoch. We have had amazing responses by people younger than 50 ... It makes perfect sense that if you’re an upwardly-mobile, middle-aged, increasingly wealthy black person, you might not want to buy an Irma Stern or a Pierneef”. He also maintains that “South African contemporary artists are making art that is at least as good as anybody else anywhere else in the world, and now the rest of the world is appreciating that fact and responding to it”.

South African contemporary art prices at auction internationally may pale in comparison to their US and European counterparts, but as Genovese points out, things in the art world take time. “Unlike overseas, the art market in South Africa is in its nascent years, so it really just needs nurturing. This is happening with important players such as Investec, FNB and RMB, who are funding our local art fairs, and new institutions such as the Zeitz MOCAA, A4 and the Norval Foundation supporting our cultural infrastructure.” ■



Recent world records for contemporary artists.
From top: Aspire Art Auctions: Zander Blom, *Untitled 1.5*, sold for R386 920; Strauss & Co: Karel Nel, *Schism 1*, sold for R1 023 120 and Jake Aikman, *Beneath*, sold for R341 400.



From left: Bronwyn Katz, *Droom boek*, 2017, salvaged bedsprings and mattress; Cinga Samson, *Two piece 2*, 2018, oil on canvas; Bianca Bondi, *Untitled (Orto Botanico di Palermo)*, 2017, charcoal, chalk, pastel, copper, metallic pigments and latex on paper, custom wallpaper; and Io Makandal, *Entanglement*, 2018, installation view.

The art investment journey

Investing in art is about building your own collection and supporting artists' careers. Art historian and curator NICOLA KRITZINGER shares some guidelines for buying art and asks the experts who to look out for this year

Talking about the idea of “art as investment” is tricky because art is not a traditional form of “investment”. When a collector buys art, it’s not a once-off financial investment, but rather a consistent process over many years where the art enthusiast invests energy and money in building an art collection. Collecting art that will grow in value begs cultural participation.

Who should you buy in 2019?

Lawyer and art patron Pulane Kingston has her eye on a few young artists that are excelling in their careers. She loves Kudzanai-Violet Hwami for her “powerful nudes that raise lingering questions about the representation of black bodies. Her large-scale paintings and colourful brushstrokes effortlessly dispel ideas around African sexuality, spirituality and gender”.

Kingston also notes the work of Nolan Oswald Dennis for his “delicate and elaborate line drawings that evoke ideas of symbolic cartography. The theme of ‘becoming’, that seems to be a thread across his body of work, deeply resonates with me”.

She also finds Bronwyn Katz’s and Cinga Samson’s art alluring: Katz for her deconstructions of identity in her sculptural works and Cinga Samson for his haunting self-portraits “in which he addresses themes of youth, blackness, masculinity and spirituality”.

Simple rules for buying art

- **ALWAYS BUY THE BEST ART YOU CAN AFFORD:** Take time to build a valuable collection with potential for growth.
- **LOVE WHAT YOU BUY:** The real investment is in the love of your collection and in the artist’s career. Curator and artist Jonathan Freemantle suggests that it’s better to buy five paintings by an artist you love over the course of a year than one big piece by an artist considered “an investment”. Buy the work of young artists: Freemantle also suggests collectors consistently buy the work of young and emerging artists who are gaining international recognition. Look at art — develop your “eye”: Developing your eye will teach you the difference between what is “good” and what is excellent. Visual literacy is as important as historical art knowledge.
- **EDUCATE YOURSELF:** Read voraciously about art. Keep up to date on contemporary art and emerging artists. Look at auction results. Learn about art from all time periods and all over the world. The more you know, the better decisions you will make buying art.
- **DIVERSIFY:** Buy the work of many different artists, but also buy more than one artwork from an artist you love. Buying art over the years from an artist helps support their growth and, in turn, the value of the works in your own collection.
- **BE OBSESSIVE AND CONSISTENT:** Investing in art is long-term and the value of art grows over time. Freemantle agrees that “galleries love a collector who is loyal to an artist and keeps pace with their career”. Galleries will offer new works to these collectors first ensuring they buy choice works at the best price.
- **ASK EXPERTS:** To learn more about art, ask those who know about art. They’re more often than not helpful and accommodating. ■

YOUNG ARTISTS TO BUY IN 2019

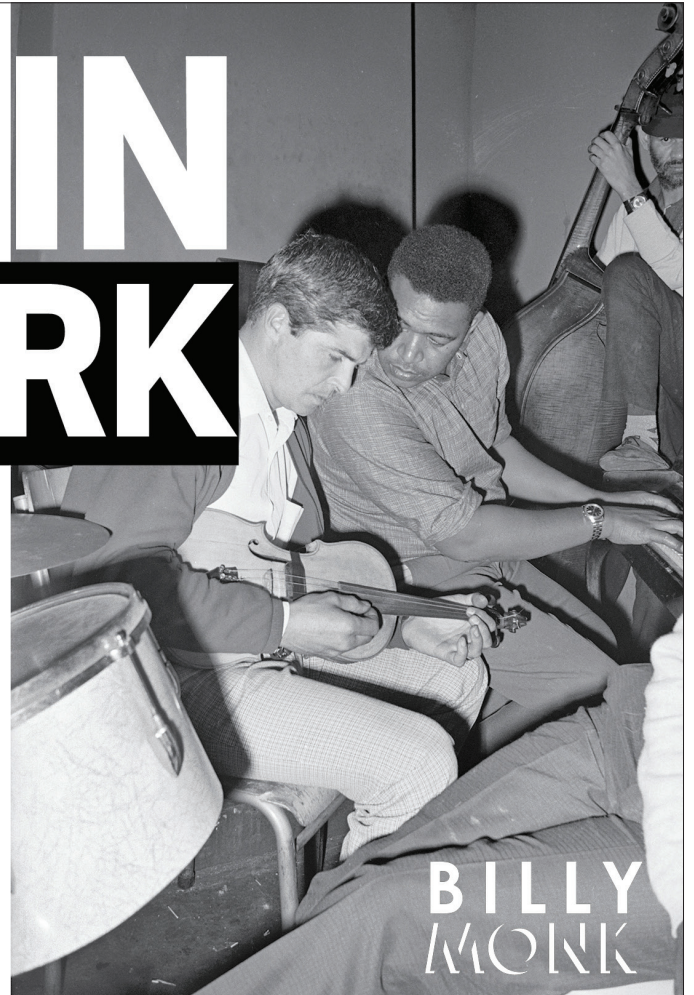
Major works under R100 000*: Io Makandal, Gresham Nyaude, Wycliffe Mundopa, Bianca Bondi and Fred Clarke
R100 000+: Kudzanai-Violet Hwami, Zander Blom, Nico Krijno and Nolan Oswald Dennis

*Prices depend on medium, size, and availability, and major works for the listed artists are currently estimated in these financial brackets. This is subject to change. Smaller works within the lower price range are available from all the artists.

SHOT IN THE DARK

Billy Monk's photographic archive depicts a rich slice of the hidden dockside world of 1960s Cape Town that, until now, has not been fully revealed to the public. Monk's black and white images of underground nightlife are both tragic and beautiful, and shed light on an illicit world in the grip of South Africa's apartheid regime. They provide a refreshing take on the imagery we usually see from this period. Conversely, Monk illuminated a cross-section of society that congregated below ground in clubs such as the Catacombs to dance, drink and momentarily ignore the dividing laws above ground.

Visit the *Billy Monk Collection* at booth P1 in the Past/Modern section of the Investec Cape Town Art Fair (15–17 February), or purchase limited edition prints through www.billymonk.com.



BOATING Artist: Édouard Manet (French, Paris 1832-1883)
Date: 1874 | Medium: Oil on Canvas | Size: 97.2 x 130.2 cm



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FAREWELL

Detail from *Farewell Artemis*
Mixed media on paper
150 x 330 cm

Images courtesy of Michael Hall

CAPITALISING ON YOUR INVESTMENT



A collector is a custodian for the artworks in their collection. TYMON SMITH consults the experts to find out more about the specialist care and management necessary to maintain a fine art collection

Once you make the decision to enter the world of art collection there are many things to consider beyond how much to spend on purchasing artworks.

Collections need to be properly maintained, curated, preserved and tracked to ensure that you get the most out of your investment. There are several specialised services available to collectors, including the expertise of independent curators and consultants, archival framers, restorers, tools to track values and auction results, and, specialised art storage facilities.

Curating and hanging

Independent curator and art consultant Phillippa Duncan says that she begins consultations with her clients by asking, “what is the end game regarding their artwork acquisitions? Are they collecting because this is something that appeals to their respective identities? Is it part of their interior decoration aspirations? Do they simply love art?” Duncan believes that the services of a consultant can help collectors not just with the presentation and preservation of their artworks, but also with the selection of future purchases. “A consultant should be responsible not only for the acquisition of a work, but the full process — visual assessment (condition report) before purchase (yes, even a contemporary work requires an initial visual assessment), framing, hanging location, etc.”

She also offers advice on the hanging of collections and says it is important to ask where collectors are planning to display their works. For example, works on paper such as photographs should not be hung in direct sunlight if avoidable. She advises that when choosing a consultant, collectors should remember that it’s important that “a good consultant should be familiar with the space in which work is going to be displayed before making suggestions regarding acquisitions and placement”. Her advice to new and first-time collectors regarding how to choose artworks for purchase is that they “must love it! Don’t try and keep up with the Jones’ of collecting — buying art is not just a financial investment, but a visual one as well. There is absolutely no point in purchasing a piece because someone said it would be a good investment and you dislike it to the point that it spends the next 20 years in a cupboard”.

She also stresses the importance of keeping a constant eye on your collection, pointing out “that when you purchase a home or property, maintenance is part of the future plan to maintain your portfolio. The same principles need to be applied to an art collection. And I cannot stress enough the role of properly documenting your collection: photograph, catalogue and record it”.

Finally, Duncan advises collectors to “never skimp on framing! The horror stories I have come across caused by uneducated and poorly trained framers are heartbreaking (and blood boiling)”.

Framing

Archival framer Wessel Snyman, who has been working with collectors for a decade, echoes Duncan's sentiments. He warns: "The biggest possible threat to an artwork's value and longevity is the damage that can be caused by bad framing, most of which is irreparable and seriously devalues the work. Archival framing considers the corrosive effect some framing materials can have on the artwork and applies the very best framing practices with the best materials in the industry to ensure that your artwork will stand the test of time."

Snyman believes that "the frame has two functions. First, and most importantly, the protection of the artwork: A frame takes the 'knock' so the artwork doesn't have to, so it must be well-built and the stable, safe, micro-environment in which the artwork lives and breathes shouldn't hold any potential threat to its lifespan. The second and perhaps more familiar function of the frame is to offer an aesthetic enhancement to the artwork. A frame can be a beautiful bridge between the space where the artwork is going to be displayed and the

artwork itself". Snyman's company, Wessel Snyman Creative, offers home consultations "in which it is easy for us to look over the collection, identify potentially problematic frames, spot the pitfalls of improper placement of the artworks in the home and advise action to prevent damage". He says that clients can also "send artworks to us before they purchase for inspection to check that the framing is top grade and there isn't hidden damage" thus helping to "ensure that the collection is preserved and stands the best chance to yield the highest possible returns".

"When you purchase a home or property, maintenance is part of the future plan to maintain your portfolio. The same principles need to be applied to an art collection."

– Philippa Duncan



Opposite page: Specialist framer Wessel Snyman with his team. Above from left: A large collection of relief and intaglio prints by Peter Clarke displayed in a private collector's home; and custom hardwood box frames.

Restoring

Gerda Engelbrecht, who has worked in paper restoration for 27 years, advises collectors who purchase works on paper to carefully examine pieces —preferably out of their frames — before purchase and to be mindful of the quality of paper used by artists. "If the artist used good linen or cotton paper and stable media, good results can generally be achieved during restoration treatment", says Engelbrecht. Changes in paper such as "the introduction of wood pulp paper, the use of synthetic pigments combined with unconventional techniques such as collage during the 20th century are all factors that limit the intervention by the conservator". She also advises that when storing works on paper, "the storage area should be dry, well ventilated and temperature fluctuations should be avoided".

Organising and tracking

When it comes to keeping an eye on art investments, Dale Sargent, the founder of ArtVault, offers two online tools for collectors to organise and track the value of their works. The first of these is ArtVault, a tool originally developed as a more user-friendly and efficient means of tracking collections than something basic like an Excel spreadsheet. Its sister site, AuctionVault, Sargent explains "is a database of over 80 000 South African art auction results from the top South African auction houses. Subscribers are able to search any artist who has been through auction in South Africa and see how they have performed over time", Sargent believes that AuctionVault "is a great tool for anyone looking at buying or selling South African artworks or just wanting to find out what a particular artwork is worth on the secondary market".

Another company specialising in the important and often overlooked area of collection management is Luckyman Art Management. "We come in and clean up your art data and catalogue the collection into a modern software system," CEO and founder Justin Glickman explains. "Data tracking is the Achilles heel of many significant collections. Collectors, big and small, often have only a vague idea of their works, the value, and where each piece is! The result? Forgotten art loans, underinsurance and purchasing decisions that are not value accretive." In addition to this, Luckyman, provides collectors with acquisition strategy advice as well as assistance with art showcasing opportunities. A chartered accountant by qualification, Glickman is deeply passionate about art. "Each day I get to bring order to art collections and help collectors leverage more value from their collections." ■

Storing

Of course, if you don't have the wall space to hang your collection, or the temperature-controlled basement necessary to pristinely preserve valuable artworks, you may need to investigate alternatives. Storage facilities specifically tailored for art collectors are offered by companies such as Aspiring Logistics, which provides temperature-controlled, fire-protected, high-security art storage in Cape Town. In Johannesburg, Knox Vaults, located in the former US Consulate building in Houghton, offers a specific art-storage safety deposit box for collectors.



From left: Kendell Geers, *Hanging Pieces*, 1993, STD 1/3; Jean-August-Dominique Ingre, *Comtesse d'Haussonville*, 1845, oil on canvas. Purchased by The Frick Collection, 1927.

Learn from the best

For serious collectors, a strategy is essential to inform acquisitions and provide a focus to a collection. But what exactly is a collection strategy? NICOLA KRITZINGER suggests taking cues from world-renowned collectors

A collecting strategy is the overall idea of what your art collection should look like, founded on a set of ideals related to your collecting practice.

There are many ways to go about this, but the best way is to learn from the best.

Collectors often rely on advisors. Art dealer, João Ferreira, recommends you “move through the art world with legerity.” He believes that “artists with a strong brand will stand the test of time and make for a strong collection”.

WalkerScott advise that established collectors sell minor artworks in their collection to buy works by established artists. They suggest evaluating space and budget, and creating a focus that reflects vision.

Learning from what established collectors love and how they collect can be a good way to build a valuable collection, or inspire an area of focus. There is the potential to collect on any budget, but many of the best-known collectors have large and prestigious collections.

Collector Jochen Zeitz has focused on buying the work of early-career African artists who

have an established market. He supports living artists and established the Zeitz MOCAA where South African artists such as Nicholas Hlobo and Kendell Geers are in the permanent collection. The museum also exhibits the work of important late-career artists from the African continent and diaspora, Chéri Samba, El Anatsui, Chris Ofili, and Wangechi Mutu.

It was important to Louis Norval, a South African collector, to collect works by valuable historical South African artists over many years, focusing on sculptures by important artists such as Edoardo Villa and Dumile Feni for the Norval Foundation in Cape Town. Norval also collects the sculptural work of the most talented contemporary South African artists.

Famous collectors like Liu Yiqian have collecting strategies discernible from auction records; for instance, he buys only the best and most rare objects within his areas of interest such as the Ming dynasty Meiyintang *doucai* Chicken Cup, or an exceptional Modigliani.

Charles Saatchi sought out the most talented young British artists (YBAs) for his collection.

In buying the work of young artists, he purchased at a low price. Their fame and value rose in estimation quickly because of his purchases. Saatchi buys art like groceries, and his strategies have been criticised by many art-world stalwarts, but Saatchi changed the contemporary art world with his contemporary art gallery and fascinating publications.

Some advisors build collections and hand-pick artworks for a collector. It is still possible to see the indelible mark of Duveen on public art collections in the USA, like the Ingres *Comtesse d'Haussonville* in the Frick Collection, or Turner's *Rotterdam Ferry-Boat* in the National Gallery of Art in Washington. He sold only the best quality works to his clients who included JP Morgan, Henry Frick and Andrew Mellon.

A collecting strategy is personal, and it depends on what kind of collector you want to be and what you love. Building a valuable collection takes time and money, but most importantly, alongside building a collection, you create something that reflects who you are. ■

RECOMMENDED READING LIST

Seven Days in the Art World by Sarah Thornton
Bernard Berenson by Ernest Samuels
The Hare with Amber Eyes by Edmund de Waal
Collectors, Collections and Museums by Stacey Pierson
Duveen by SN Behrman
Babble by Charles Saatchi

AN EYE for collecting

Acquiring art and precious objects requires commitment, capital and knowledge, but above all, a genuine love for collecting.

Johannesburg-based physician Dr Johann Kritzinger speaks with LAYLA LEIMAN about building his extensive contemporary fine art and Chinese antiquities collection over the years.

How and when did you first become interested in art?

I bought my first painting — a Robert Broadly watercolour of a nude — when I was 14 years old. I became aware of art through my father, who was taught by Walter Battiss at Pretoria Boys High School, but really became interested when I was in matric. Tersia van Rensen was a major influence on my early interest in art. She was a scholar and took me to the Pretoria Art Museum. For some reason, she believed that I had a good eye and encouraged me.

Is collecting about what makes you happy, or about a good investment?

It's about what makes me happy. I mostly purchase what I like, but I think seriously about the financial implications. You spend a lot of money on these things and ultimately you don't want to spend money on rubbish.

Do you enlist the assistance of art industry professionals? What is your relationship with them?

Yes, I do. My main collection is Chinese antiquities. I've been collecting Pre-Ming Chinese art (i.e. from before the 1400s) for about 37 years. For this, you need advisors; there are many fakes and pitfalls in such a specialised field. My advisors are all over the world and I make extensive use of three Chinese scholars in my collecting. So I think if you go into a specialised field, you must not only depend on your own eye, you should definitely get advice.



From top: Georgina Gratrix, *Untitled (Portrait of a woman)*, 2013, oil on canvas; Zander Blom, *Man with a Straw Hat and Ice Cream*, 2018, oil on linen; and Yaozhou high relief carved ewer, Yaozhou Kilns, Shaanxi Province, Five Dynasties AD 907–960.

Do you have a favourite piece in your collection? What is the story behind it?

I bought a piece of 10th century Chinese greenware from the Five Dynasties, early Northern Song. It's a small wine ewer with the most wonderful carving and detail. There are only about 15–20 pieces of this kind in existence and it is of exceptional quality. But, I also have far less important pieces that are also favourites; they're like children, you give them all love and attention.

How do you display your collection and how do you engage with your art?

I live with my artworks. I'm in my office between 10–15 hours a day and there I have more conservative pieces that are appropriate for my patients. But at my home, I have an extensive collection. When I buy a picture my family always ask: "where are you going to put it?" but collectors always find space for something nice. However, if I tire of a work I will sell it. You must grow and your eye must likewise grow and change.

One can also sell works to upgrade a collection. Not all of us are privileged to have vast amounts of money at hand, so sometimes you have to take four or five lesser pieces and sell them to buy one very good piece. You must always try to acquire the best possible piece you can afford.

Have you made any mistakes or are there any learnings you've picked up along the way?

A collector who doesn't make a mistake isn't collecting. My first piece of Chinese ceramic was a fake. Fortunately, the dealer was honest and returned my money and I bought something beautiful that I still have today. At present, the fine art world is filled with copies and fakes and I think it's very important that the dealer you purchase from is honourable and has a good eye.

What advice do you have for people new to the art world and considering starting their collection?

Don't be shy to ask questions.

People in the art world who collect and deal are often very friendly and helpful.

They are generally quite accommodating and will never make you feel embarrassed.

And always be open to learning, this is very important. ■



GALLERY FOCUS

The Mother City is abuzz this month with art and cultural events attracting people from around the world. From the Investec Cape Town Art Fair to Design Indaba and a plethora of other events, here's our selection of exhibitions to add to your art diary.

Guns & Rain

Founded in 2014 as an online-only gallery, Guns & Rain has quickly become one of South Africa's most reputable emerging galleries. In March 2018, the gallery opened a physical space in Johannesburg. It represents a diverse stable of artists from the southern African region through a comprehensive exhibition and art fair programme. At the Investec Cape Town Art Fair, Guns & Rain will be presenting work in the Tomorrow's Today and Main Contemporary sections by Mozambican, Botswanan and South African artists who focus on materiality and process, as well as ongoing reflections on identity politics. Guns & Rain introduces the sculptural work of Chris Soal, a South African artist whose practice is concerned with materiality of objects that are utilised daily by millions of people globally before being disposed of, such as bottle caps and toothpicks. In the Main Contemporary section, Guns & Rain will present a focused presentation of work by Botswanan photographer Letso Leipego, Mozambican painter Nelly Guambe and South African artists Asanda Kupa and Bevan de Wet. www.gunsandrain.com

Everard Read/CIRCA

With spaces in Cape Town, Johannesburg and London, Everard Read is one of the prominent galleries in the South African art world.

HIDE BY BRETT MURRAY, 6–27 FEBRUARY 2019, EVERARD READ CAPE TOWN

For his first solo exhibition in the city in over four years, Brett Murray returns with his considered satirical language and anthropomorphic caricatures, but this time turns the focus inward to investigate a more personal, emotionally-charged narrative. Through the gaping figure of the *nagapie*, Murray considers the role of the satirist in relation to political debate in the era of social media. Using humour as the tool, Murray grapples with the confusion and fear characterising the current moment in history. With this new series of works, Murray comments on mounting global threats and the unpredictability of contemporary politics. www.everard-read.co.za

Brett Murray, *In the Headlights*, bronze, ed. of 6.



Thania Petersen, *Musallah*, 2018, embroidery thread on cotton fabric.



Chris Soal, *Kids see ghosts sometimes*, 2018, toothpicks in polyurethane sealant on industrial fabric.

WHATIFTHEWORLD

Having recently relocated to a new home on Buiten Street, WHATIFTHEWORLD represents a varied stable of South African artists.

IQRA BY THANIA PETERSEN, 7 FEBRUARY–16 MARCH 2019

"Iqra" in Arabic means "to read", and is the governing theme in Thania Petersen's solo show. For the artist, this means interpreting the world in a more beneficent and inclusive manner as an antidote to corrosive religious dogma, known as Wahabism in the Islamic faith. What deeply concerns Petersen is the damage that the cult of Wahabism has wreaked and the intolerance and hate it enshrines. It is against this distortion of Islam that Petersen has set up her counter-faith in which art, once again, assumes its sacred purpose. www.whatiftheworld.com

Billy Monk Collection

SHOT IN THE DARK

Billy Monk's photographic archive depicts a rich slice of the hidden dockside world of 1960s Cape Town that, until now, has not been fully revealed to the public. Working as a bouncer at clubs such as the Catacombs, Monk photographed the revelry and nightlife of people gathered below ground to dance, drink, and momentarily forget the segregation laws. Visit the Billy Monk Collection at booth P1 in the Past/Modern section of the Investec Cape Town Art Fair (15–17 February) or purchase limited edition prints through www.billymonk.com. ■



Billy Monk, *The Catacombs*, 23 December 1967.

My Africa. Our art

The Javett Art Centre at the University of Pretoria (Javett-UP) is claiming its place as a landmark, getting ready to be home to the art of Africa, and preparing to open its doors in our capital city where South Africa meets the world.

Javett-UP is born of the vision of its founding partners. The University of Pretoria and the Javett Foundation share the belief that art and expressive creativity matter, for society in general, and education in particular.

As a corporate social investment opportunity Javett-UP is unrivalled. It's a public space in the heart of a university whose diversity is matched only by research and teaching excellence. It's a place where art and culture are practised, studied, conserved and exhibited; where north meets south in cross-context, cross-disciplinary dialogues that count.

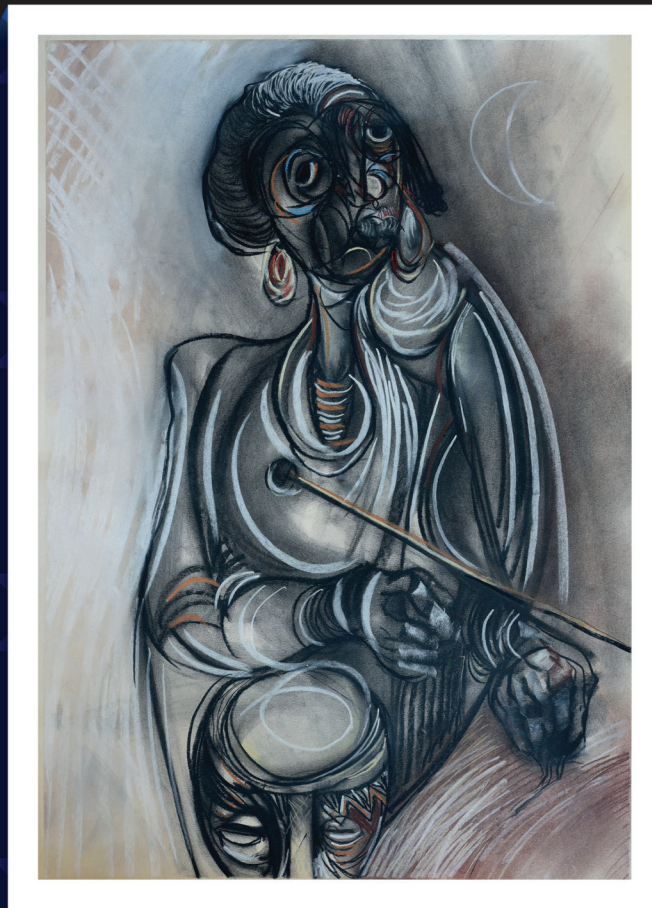
This is all housed in a distinctive building set to change Pretoria's skyline. With an unmissable gallery spanning bustling Lynnwood Road and a majestic tower evoking Mapungubwe to house the gold of Africa, Javett-UP is connecting the city with the university, Africa's past with its future, through art.

Accept our invitation and show the world that your business is aligned with educational excellence, innovation and a belief in the future of Africa's creative economy. Be associated from the moment Javett-UP opens its doors.

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