

BusinessDay

ART

AUGUST 2019



Sthenjwa Luthuli, *Ugibe Lwendlela*

ART FAIRS, AUCTIONS, COLLECTIONS, INVESTMENTS

sculptx 2019

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ART FAIR 2019

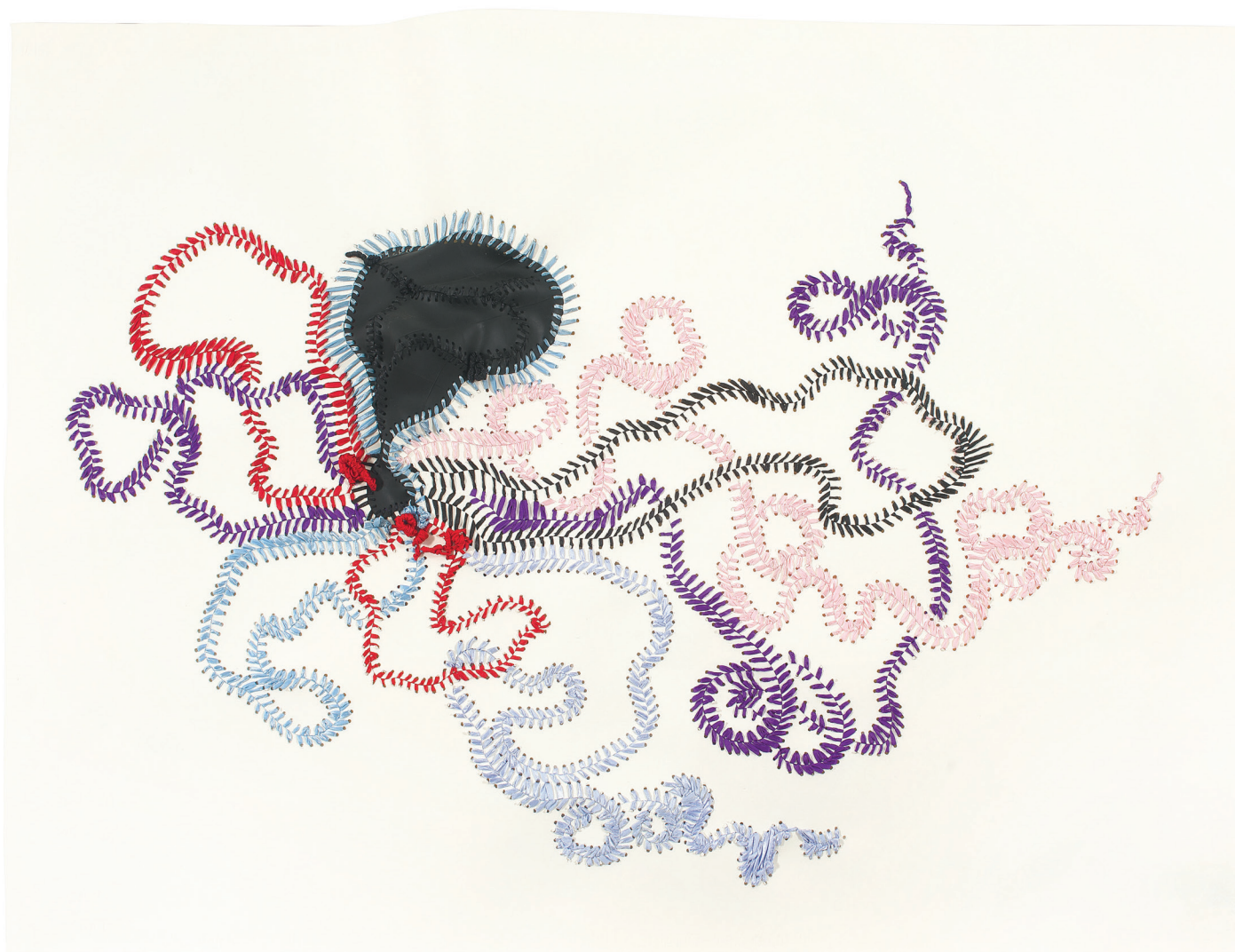
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The world is facing a massive revolution in the nature of work and industry. The fourth industrial revolution (4IR) presents us with the Internet of Things (IoT) — machine-to-machine-based communication systems enabled by sensors and remote-driven technologies backed by big data. Initial response to the IoT phenomenon was concern that automation would make human workers obsolete, especially those in blue-collar jobs. Now, more and more cognitive tasks, and fairly complex ones too, can be accomplished by artificial intelligence (AI) and machine learning.

However, creativity remains largely outside of the impact of automation. As studies have pointed out, creativity is a composite of different human abilities and cognition — and, crucially, involves many psychological processes too. Often it's the human processes and linking together of novel ideas, and combining that with an understanding of human value systems and a store of cultural knowledge, that comprise human creativity. And, it's exactly this that algorithms cannot replace.

When we understand the individual creative endeavour as a collective economic enterprise, recent developments prove interesting. The so-called “creative economy” — in which value is derived from creative and imaginative qualities instead of capital, land and labour — has been steadily expanding over the past 20 years, especially in developing countries. One of the chief advantages of the various disruptions caused by the 4IR is that of scale. It provides artists with the opportunity to access not only resources, but also a potentially global audience. The World Economic Forum has suggested that by next year, creative thinking will be third on the list of the most important skills needed to survive and thrive in the 4IR, and artists can harness these opportunities to drive creative thinking in other areas such as design.

This is also good news for South Africa where the creative economy currently employs close to half a million people and contributes around 2.9 per cent to our GDP. For this to grow and develop, artists, practitioners, consultants, researchers, administrators and others involved in it need to start behaving like an industry.

For the business of art itself, what remains unique about the endeavour is the singular nature of each work of art. Works of art are by definition not generally mass-produced and are, therefore, not commodities in the same way as other “products”. Their uniqueness provides much of their value in the gallery and global



Dumile Feni Untitled (The Expulsion)

THE ART MARKET IN THE FOURTH INDUSTRIAL REVOLUTION

By Aspire Art Auctions

auction market, and the few attempts that AI programmes have had at making art are yet to convince, although the first AI painting to come to auction sold at Christie's in New York for \$432 000 late last year, perhaps as much out of novelty value as anything.

The singularity of works of art often complicates how they are marketed and sold worldwide, with collectors mostly keen on seeing the works before committing to buying. But the use of digital technology, not only to communicate visually, but also to provide secure transaction platforms, is leading to the scalability in the art industry in line with the access to a global audience that artists themselves can enjoy. While online sales have been around in the art auction industry for some time, there is now far more ready adoption of the technology to facilitate the viewing and selling of art around the world. Hiscox reports that the online art sales sector increased almost 10 per cent year on year and now totals almost \$5bn.

At Aspire, a bold experiment this year shows the potential of the 4IR to provide sales channels for the rarefied world of buying art at auction.

The company's Online&Live platform combines all three available sales channels — live bidding in the room, online through its website or affiliated partner sales platforms, or through its bespoke mobile app — to make for a seamless technology-driven real-world art experience. Bidders compete against both online and other live collectors in an insight into the global reach and scale that these technologies provide; even for an industry and product as singular and unique as art. The top seller at the auction was a work by exiled South African black artist Dumile Feni, indicating also how these platforms can make a wider range of art accessible to a wider audience. ■

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BusinessDay

From the editor

Looking to a more integrated art ecology on the continent



In the introduction to African Art Ecology Report: *A Decade of Curating*, Corrigan & Co writes that “the category commonly labelled ‘Contemporary African Art’ has increased exponentially in the last decade. The rise in value and awareness of art from and on the continent, and prominent international stages, has been widely reported in the press, citing numerous markers confirming its ascent”. This is being driven by the rapid increase of art fairs on the continent, the presentation of art from Africa at major international art fairs, and through focused sales with leading auction houses. The report adds, that “exhibitions featuring African artists, curated by Africans, and indeed with ‘Africa’ in the title are more frequent than ever before”.

“Exhibitions featuring African artists, curated by Africans, and indeed with ‘Africa’ in the title are more frequent than ever before.”

In the local context, we’re seeing this trend taking centre stage during the September art week in Johannesburg. Art fairs, curators and auction house are clamouring to declare their ‘Africanness’. But this is a good thing, hopefully suggesting a more integrated and diverse art ecology linking the South African art scene with art centres in other parts of the continent.

In this Spring issue of ART, we take a look at the refreshed art fair circuit in Johannesburg and hone in on the emphasis on art from Africa underpinning the curatorial focus. In uncertain economic times, we find out what keeps the secondary art market buoyant and collectors investing in art. For young artists, corporate art prizes provide a career fast-track, and savvy collectors will take note. In the digital age, managing a collection that will appreciate in value has become easier than ever.

We ask the experts: are all mediums equal? As with everything in art, there are no simple and definite answers, but with insight, better decisions can be made.

Layla Leiman
 Editor

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Spring Into Art Fair Season In Joburg

For art collectors and enthusiasts alike, art fairs provide an invaluable opportunity to survey a large variety of new work offered by a wide range of galleries all conveniently presented under one roof, writes LAYLA LEIMAN



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“For the South African art market to develop, changes and growth need to occur, and for this very reason we see LATITUDES as a welcome, if not highly needed, new addition to the South African art landscape.” – MJ Turpin

1. Ruhan Janse van Vuuren, *New Breed*.
2. Noria Mabasa, *Untitled*.
3. David Brits, *Red Edge (Ouroboros 1.3)*, 2019.
4. Mandla Sibeko, founding director of FNB Art Joburg.
5. Sthenjwa Luthuli, *Izwi Lenhloko*, part of *Essay* at LATITUDES.
6. The LATITUDES team, from left: Lucy MacGarry, Makgati Molebatsi, Roberta Coci, Nokwazi Zimu, (not pictured Anthea Buys).

In South Africa, art fair season comes around twice a year — in February in Cape Town and in September in Johannesburg. Despite the geographical orientation, art fairs are like magnets to which the entire art industry flocks, and are, increasingly, attracting professionals and collectors from further afield. This year has seen some changes to the local art-fair circuit. In July, we covered the RMB Turbine Art Fair, which moved to a new location for the first time since its inception back in 2013. Changes have also been afoot at the stalwart Johannesburg art fair, with new ownership, format and branding of the FNB Joburg Art Fair, this year relaunched as FNB Art Joburg. Mandla Sibeko, founding director of the fair, says the fresh structure is informed by best gallery practice in conjunction with a homegrown “by Africans, for Africans” approach. “We wanted to design a fair that can be best placed

as unique among the nearly 300 art fairs in the world,” he explains. “Keep in mind when we started 10-plus years ago there were less than 50 worldwide, so it was important for us to make changes to remain competitive globally.”

Newcomer to the art-fair circuit

Alongside this, a brand new art fair has launched onto the scene — LATITUDES Art Fair. This all women and 50 per cent black-women-owned fair is also keenly focused on the African context and aims to provide an inclusive and diverse platform for African art. Lucy MacGarry, executive director of the fair, says: “Our approach can be described as lateral or latitudinal in which new concepts are created by looking at things in novel ways. Whereas logical (‘vertical’) thinking carries a chosen idea forward, sideways (‘lateral’) thinking provokes fresh ideas and has the potential to change our shared frame of reference.” >

One such new idea is *Spotlight*, which provides the option for galleries to showcase three artworks by one artist in a section managed by fair staff. Makgadi Molebatsi, business development director, explains that “this is intended [to enable] galleries outside South Africa to participate and have access to market without having to shoulder the cost of a full booth. It means that we can spread our representation further afield and collaborate with more and more galleries overseas”.

MacGarry explains that the format for the fair was informed by extensive dialogue with galleries, artists, organisations and platforms around what a meaningful structure for an art fair needed to look like. She says: “What we have developed as a result is a flexible and dynamic model that will no doubt evolve and develop as we expand in size and reach.”

Alongside the *Spotlight* section, other curated sections include *Essay*, which features the work of one established and one emerging artist and is geared towards rarely-seen work by artists beginning their careers and overlooked masters. The *Independent* section is a novel concept for an art fair, giving early-career artists with no gallery representation a platform to participate within a curated framework and thereby gain exposure to a broader audience of galleries, collectors and the public. Lastly, the *Talks Programme* will open the forum for conversation in an un intimidating environment. Molebatsi says:

“It is through these projects that we hope to offer audiences moments of connection and surprise. LATITUDES is about connection and making the visual arts more accessible.”

While the team at the helm of LATITUDES have a vast accumulative sum of knowledge and experience, MacGarry emphasises that building a brand and art fair from scratch is no mean feat, requiring a leap of faith on the part of the galleries, as “they are not only answerable to their artists, but they have to make sure they place their business at the right events to continuously strengthen their position within the local and international art market”.

MJ Turpin, co-director of Kalashnikovv Gallery in Braamfontein, shares his view of this addition to the art-fair circuit: “For the South African art market to develop, changes and growth need to occur, and for this very reason we see LATITUDES as a welcome, if not highly needed, new addition to



Derrick Nxumalo, *The South African Art, Culture, Economy & Tourism 2004–2019*, courtesy of KZNSA.

the South African art landscape.”

For Durban-based arts organisation, KwaZulu-Natal Society of Arts (KZNSA), LATITUDES provides a platform to showcase artists from the province to a broad national and international audience. “Ultimately we aim to stimulate the KZN creative economy, and generate viable incomes and careers for local artists so that they are not forced to leave the province to find opportunity elsewhere,” says the creative director of the organisation, Angela Shaw.

Sculpture spotlight

Also participating in LATITUDES is The Melrose Gallery, which has partnered with the fair around its own special-focus art fair, SculptX, which takes place at the same time.

Now in its third year, the SculptX fair is organised by The Melrose Gallery and is the largest annual sculpture fair in South Africa. This year, over 350 sculptures by more than 90 sculptors were submitted for consideration. Craig Mark, director of The Melrose Gallery, says that the fair aims to promote sculpture as an art form, and “build on the increasing interest that the genre is attracting among collectors, which has resulted in the establishment of many new foundries and the need to develop ways in which sculpture can become more inclusive of all segments of our artistic community”.

During September, over 100 sculptures by established and emerging sculptors will be exhibited in various indoor and outdoor spaces throughout the Melrose Arch precinct. These include The Melrose Gallery, the Daytona showroom, and the corporate foyers, galleria and public spaces of the African Pride Hotel.

SculptX features large-scale installations, digital and conceptual works as well as commercial pieces. It is to this mix of commercial and social that Mark attributes the uniqueness of the SculptX fair. “Many of the larger works that are displayed in public spaces remain for extended periods, thereby creating a permanent urban sculpture park for the benefit of those who visit Melrose Arch. The precinct is also home to many top corporate offices

and attracts a large audience of people who live, work and play at Melrose Arch, but who can also afford to acquire the works.”

Alongside the public presentation, SculptX also includes a talks programme called *Sculpture Dialogues*. These panel discussions, led by leading experts within the field, aim to provide an opportunity for collectors and art lovers to learn about challenges and trends shaping the local sculpture market.

One such trend that the curators have identified, and which this year’s showcase aims to address, is the under-representation of female and young black sculptors. In addition, curators Megan Theunissen and Ruzy Rusike say that the fair provides an important platform for “emerging talents who get the opportunity to show alongside many of South Africa’s most established artists”.

Some of the highlights of SculptX 2019 include the unveiling of an exciting new large sculpture by David Brits that has taken over three years to perfect, six monumental granite sculptures by Professor Pitika Ntuli that are to be displayed publicly for the first time, a large installation piece by Adejoke Tugbiyele made from brooms, new works by Dr Willie Bester, and various kinetic, digital and virtual-reality artworks among numerous other exciting works and activations.

As with all art fairs, SculptX provides a unique opportunity to view a large number of sculptures in one space. “Visitors are exposed to works by established and many emerging artists and it is most interesting to see the wide range of mediums, themes and styles of works all exhibited within the same spaces,” Mark concludes. ■

LATITUDES Art Fair

13–15 September
Nelson Mandela Square, Johannesburg
More info and tickets: latitudesartfair.com

SculptX

30 August–29 September
Melrose Arch Precinct, Johannesburg
More info: themelrosegallery.co.za

FNB Art Joburg

13–15 September
Sandton Convention Centre, Johannesburg
More info: artjoburg.com

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Curated by Megan Theunissen and Ruzy Rusike

Left: Sculpture by Ndabuko Ntuli





Selloane Moeti, *Imbeleko ka Lerato* (detail), 2017

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1. Nicky Leigh, *Landscape*.
2. Malangatana Valente Ngwenya, *Crowd of Beasts*.

Beyond our Borders

With Art Week Joburg around the corner, Strauss & Co urges collectors and art enthusiasts to cast their sights beyond our borders, writes DAVE MANN

This year sees the addition of a new art fair to the Joburg line-up. LATITUDES Art Fair — focusing on African contemporary art in a globalised art market. “The fair sets out to nurture exchange between artists, galleries, collectors, curators and researchers throughout Africa and the diasporas,” says LATITUDES co-founder Lucy MacGarry. “We aim to expand and strengthen audiences for contemporary art, as well as create a richer global understanding of African cultural production.”

Throughout Art Week and LATITUDES, Strauss & Co Fine Art Auctioneers will be hosting an educational programme of talks, exhibitions and more. Strauss & Co’s executive director Susie Goodman explains that the global art market has been paying increasingly close attention to African contemporary art for a decade or more and the international auction houses have been selling work from the continent because they have collectors who are interested.

We on the continent are perfectly placed to showcase compelling work from South Africa and neighbouring countries to interest collectors wanting to know more.

Excitingly, Strauss & Co’s contribution to the debut LATITUDES Art Fair will be in the form of the curated exhibition *Neighbours: Some African Modernists*, which focuses on African modernist art from the late 1930s to the turn of the century, and provides the art historical context for the era that preceded African contemporary art.

Artworks in the exhibition will be sourced from artists in Mozambique, Zimbabwe, Botswana, Namibia, Eswatini, Lesotho, and more.

“The ethos is to look beyond the boundaries of our own country and to connect and grow with artists, gallerists and collectors from our neighbours and across Africa. Audiences will have the chance to learn more about artists they are not familiar with and experience works they have never seen before but that are right here on the continent,” says Goodman.

In addition to *Neighbours: Some African Modernists*, Strauss & Co will also be hosting their online sale at LATITUDES, which they hope

“The fair sets out to nurture exchange between artists, galleries, collectors, curators and researchers throughout Africa and the diasporas.”

– Lucy MacGarry

will encourage audiences to further explore and understand the link between the primary and secondary markets. “LATITUDES is very much targeting the growth of the industry, helping to open doors and connect, which we’re highly supportive of. We’ll be taking our online sale to the fair so that people can start to understand what the secondary market is and why it’s so important,” says Goodman.

The auction house also played a key sponsorship role in another exciting addition to the African contemporary art scene — the Emerging Painters Invitational (EPI) prize. Launched by the Emerging African Art Galleries Association (EAAGA) and hosted by First Floor Gallery Harare and Ngoma NeHosho, in Harare, Zimbabwe, the new prize for emerging African painters held its inaugural exhibition and prizegiving in July this year. Mozambique’s Nelly Guambe was awarded first prize with Zimbabwe’s Epheas Maposa and Ethiopia’s Surafel Amare receiving second and third place, respectively.

Guambe will present her work in a solo booth at this year’s LATITUDES as part of her prize. Chair of EAAGA and director and founder of First Floor Gallery, Valerie Kabov, explains that partnerships with organisations such as Strauss & Co and LATITUDES can only serve to expand art on the African continent.

“We are very proud that Strauss & Co were on board as the sponsor of the top prize in EPI. They were immediately supportive of EPI and for us, it was really important to work with a partner who has a longer-term vision of the ecology of the art market,” says Kabov. “There is also a complementary vision between EAAGA and LATITUDES about creating new models for the art industry on the continent, which meet the needs of the artists, galleries and art professionals who are invested in and working on the continent.” ■



Banele Khoza



Zanele Muholi, Faniswa, Seapoint, Cape Town, 2016, Stevenson



Mandla Sibeko



Hussein Salim, Untitled, Eclectica Contemporary

Exciting changes include the first-of-its-kind Gallery Lab — a 600sqm pavilion where galleries and hybrid spaces from the continent and beyond gather for an annual conference of collaboration, discussions and sharing of best practices. Gallery Lab will serve as an incubator, a space to develop and nurture emerging galleries and programmes as well as a space for exploration; to present and test new artists, ideas and business models relevant to the contemporary African arts landscape.

Invited to participate on a proposal basis, featured artists from nine galleries from five countries include 16/16, Lagos; BKHz, Joburg; Hussein Salim, Eclectica Contemporary, Cape Town; ELA Espaço Luanda Arte, Luanda; Modzi Arts, Lusaka; Balekane Legoabe and MJ Turpin, NO END Contemporary Art Space, Joburg; Sejiro Avoseh, Tonia Nneji and Marcellina Akpojotor, Rele Gallery, Lagos; Revolving Arts Incubator, Lagos and Khulekani Msweli, Mbongeni Dlamini, Mesuli Mamba, Tony Marshak, Phindile Mamba, Thabo Lukhele and Sakhile Gumbi, Yebo Contemporary, Swaziland.

Also new to the fair this year is the MAX section — a first in Africa. This section will be dedicated to showcasing large-scale installations that might typically be challenging to exhibit in a fair setting. Unconfined to booths, Goodman Gallery, Cape Town and Joburg, will present a massive painting by Misheck Masamvu; Everard Read, Cape Town and Joburg will exhibit a show-stopping sculpture by Brett Murray; Blank Projects, Cape Town, has commissioned Igshaan Adams to create work on-site; SMAC, Joburg, will present a new collage by Jody Paulsen; WHATIFTHEWORLD, Cape Town, will exhibit a multimedia sculpture by Athi Patra-Ruga; and Stevenson, Cape Town and Joburg, will showcase a large scale photographic print by Zanele Muholi.

Galleries in the central section will exhibit in a booth structure and include Blank Projects; Everard Read; Gallery MOMO, Cape Town and Joburg; Goodman Gallery; and Kalashnikov Gallery, Joburg. ■

NEW NAME, NEW OWNER, NEW ADDITIONS FOR JOBURG ART FAIR

FNB Joburg ArtFair is now officially FNB Art Joburg, has a new owner at the helm, and two new sections have been added

FNB Joburg Art Fair has been renamed FNB Art Joburg after it was officially acquired by its former director Mandla Sibeko, taking over from previous owners Artlogic.

With Sibeko taking full ownership, the art exhibition is now 100 per cent black-owned and FNB's 12-year tenure as a sponsor continues.

Sibeko says he's excited to chart a new chapter in the transformation of the arts in partnerships with FNB, artists, local and international galleries.

"The opportunity to host a truly world-class fair comes with great responsibility to uphold a standard that reflects the quality of our artists. This goal is embodied in a new model focused on strong content and greater collaboration between galleries and all stakeholders in Johannesburg and around the world."

"This is also an opportunity to return to the drawing board and embrace an entirely new chapter that incorporates a hybrid curatorial and commercial approach. This will include the celebration of Johannesburg and its diversity; recognising its importance as the cultural and economic hub of Southern Africa," says Sibeko.

Bonga Sebesho, FNB's head of sponsorships says: "We are excited to continue our journey of empowering South African artists and those from across our continent. Our continent is home to world-class talent and FNB's 12-year involvement as a sponsor of the exhibition demonstrates our commitment to partner in efforts that will take our artists and the arts to even greater heights. "

NEW ADDITIONS

FNB Art Joburg will take place from 13–15 September 2019 at the Sandton Convention Centre.

FNB Art Joburg

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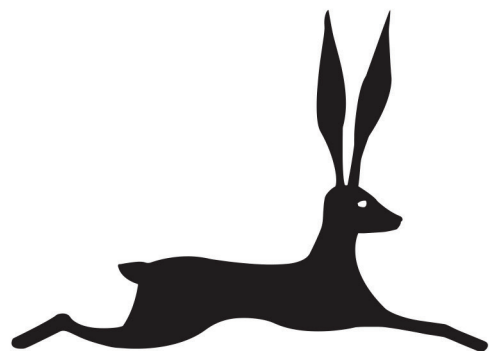
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Sam Nhlengethwa *Waiting for an answer*, lithograph, 50 x 64.8 cm

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MEDIUM VALUE

The medium of a work, or the material from which it is made, is important to consider when collecting art, writes NICOLA KRITZINGER



Buying art, especially for new collectors, can be a complex process because selecting an artwork can be overwhelmingly difficult, not only due to the price of the work, but because there are so many options. Looking at art in galleries, auction catalogues, or even museums, one can see the large variety of different materials used and the varying values attached to these pieces.

Sculpture

Many different mediums are used in sculpture. Traditionally stone, bronze, ceramic, or wood have been used in historical art forms. The value of these sculptures relates as much to the materials from which they are made to the skill with which the objects were created, in a western historical art canon. The value attached to art is often contextual, but, traditionally, a bronze might be a more stable investment due to the value of the material itself rather than something more ephemeral. But, it is important to consider other types of sculpture like the installation work of Kemang Wa Lehulere, which may consist of school desks in conversation with ceramic dogs. Wa Lehulere's installation sculpture sells for over a million rand in some instances, similar prices to those of Edoardo Villa bronzes, and although it might seem irreconcilable to compare the two, it gives a good example of the price differentiation possible in the sculptural sphere. Although value is inherent in the medium when it comes to bronze, the craft behind the work and the conceptual depth can have an impact.

“The trend has changed during the past decades, where the creative output of artists is being recognised irrespective of the medium.”

– Fred Scott

Painting and paper

The traditional medium of oil painting is often deemed more valuable financially to works on paper, for instance, as art advisor and collector Fred Scott suggests. But, as with everything, there are always exceptions to the rule. Scott says: “The trend has changed during the past decades, where the creative output of artists is being recognised irrespective of the medium.”

Something like *Erased De Kooning Drawing* by Robert Rauschenberg might fetch the same price >



1. Kemang Wa Lehulere, *Cosmic Interluded Orbit 7*, 2018.
2. Kemang Wa Lehulere, *My apologies to time*.
3. Dr Fred Scott.
4. Sam Nhlengethwa, *Offline Again*, 2012.
5. Kemang Wa Lehulere, *Do not go far, they say, again*, 2015.
6. Rupert Museum.
7. Zanele Kumalo.

says “trust your gut”. She adds that a visceral attraction to a work of art is often a deciding factor when she buys a work.



“It fills me with immense pride that things are changing in the art landscape. That we are now collectors and we collect artists that reflect our lived realities is momentous.”

- Zanele Kumalo

Fred Scott suggests that the market value of sculptors may vary when they produce in other mediums, for instance, the paper work of Ezrom Legae or Gerard de Leeuw sells for a fraction of the price of their bronzes. Scott suggests the same for the difference between the sales value of an Alexis Preller oil painting in comparison to a drawing on auction.

New media

The value of medium has changed so much since the Neo-Avant Garde of the 1960s. Although the traditional mediums are still most popularly collected, there are many other areas to consider, new media for instance, or even internet art. Digital art curator Carly Whitaker says that because one is not necessarily acquiring an “object” in the same way, value can be difficult to determine. Bogosi Sekukhuni or Tabita Rezaire, for instance, are making and selling digital art in South Africa, but the market is growing slowly.

True value

It’s important to remember that the true value of any work of art is the value it brings to your life. Art is something that brings life, beauty, and soul into your everyday existence. Love what you buy, visit museums, and you will always get the most value in return. ■



THE RUPERT MUSEUM

Robyn-Leigh Cedras, the new director of the Rupert Museum, relates a different kind of value to art. Successful museums, in her opinion, act as nodes of contact that afford the public access and engagement to their cultural heritage. Accessibility is key when it comes to cultural objects of any kind, and the newly renovated Rupert Museum wishes to offer public engagement through their exhibitions and programmes. According to Cedras, “art has the ability to expand the mind and grow shared human experience, especially for young people where the greatest capacity for engagement lies.” The Late Dr and Mrs Rupert started collecting art in the 1940s and were key players through the years bringing visiting art exhibitions to the South African public and taking South African art to international audiences. The Rupert Museum was opened in 2005, the brainchild of the Late Mrs Rupert, the exhibitions focused on 20th century South African and international art including the likes of Irma Stern, Cecil Higgs, Sydney Khumalo, Ezrom Legae, Lucas Sithole and Maggie Laubser, to mention a few. This has provided the South African public and international visitors the opportunity to revisit well-known artworks by these prominent artists, the very nature of this act, as Cedras states, “implies an inherent desire to share, and safeguard their collection for posterity.”

With the re-opening in May 2019 the building and surrounds create an inviting and open space now featuring the MakerStudio, a multipurpose workshop space, a research library area and café. To further support accessibility there is no entrance fee to the museum, and they have focused on attracting visitors of all ages and backgrounds, breaking away from an audience limited to adults and the art aficionados. This June the museum hosted a winter school programme for children aged 5-16 years. Another popular initiative has been Museum Saturday on the last Saturday of every month. The programme provides the whole family with an excuse to literally hangout at the museum. There have been art talks by Willie Bester, Keith Dietrich and Thania Pietersen, drawing workshops by Katherine Bull for the adults and clay sculpting with Fawa Conradie for the kids. The café features a special menu for

the day and hosts live jazz in the adjacent courtyard while visitors are further enticed by wine, gin or chocolate tastings. The artworks on exhibition are on three to six month rotations ensuring a constant flow of new works to see and experience. The public programming is supported and informed by the exhibitions providing the visitor with new tools to interact with and unlock meaning in the artworks.

on auction as a Jackson Pollock painting (like *Number 32*, which sold for 34 098 000 USD from Sotheby’s in 2018) were it ever to be sold, because it is a seminal work in art history. To use Kemang Wa Lehulere as an example again, a painting of ink on paper is on auction at Aspire Art Auctions with the lower estimate at R200 000. This is an example of how the artist’s career trajectory can affect value regardless of medium.

Sam Nhlengethwa is another example one could use, as his editioned lithographs may sell for far lower prices than his unique works in mixed media on paper. Young art collector, entrepreneur and storyteller Zanele Kumalo recently bought a much desired Nhlengethwa work at the Turbine Art Fair called *Offline Again*. Kumalo has been coveting one of his works since her fine art studies at Rhodes University. Being exposed to his work through her own printmaking led to a curiosity about his practice during a time many black artists were ignored. She says that “he has such an immense gift to capture relatable and captivating domestic scenes”. His observation of the people he encountered in everyday life is integral to the value of his work in which he pays homage to ordinary humans. Kumalo says: “As a fellow lover of jazz, eternal art student and black woman, it fills me with immense pride that things are changing in the art landscape. That we are now collectors and we collect artists that reflect our lived realities is momentous. It’s not lost on me that I have been able to afford to do so. And the title tickles my 21st century sensibilities as an analogue kid.” When it comes to deciding on an artwork, Kumalo

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Malangatana Valente Ngwenya, Mozambican 1936-2011, *Crowd of Beasts*, sold by Strauss & Co

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READING *the market*

Despite economic fluctuations, seminal works by South African artists continue to sell for record-breaking prices on the secondary market.

NICOLA KRITZINGER investigates

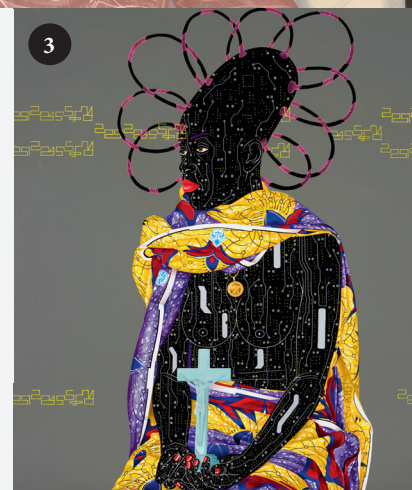
According to a recent *Financial Times* article, it has been a “rocky half-year for auctions” internationally, with sales falling 20.3 per cent globally, which doesn’t seem to be the case for the flourishing South African secondary art market. Hannah O’Leary of Sotheby’s London says that “this is a really exciting time for the secondary market” because museums and institutions are looking toward previously overlooked and undervalued artists, “among which African artists are at the very fore”. Susie Goodman says that Strauss & Co are looking outward at artists from the African continent. Goodman continues to say that “art is in a special economic category — people often buy an artwork because they love it, not always for investment purposes — so art is not necessarily vulnerable to the normal fluctuations in the economy or in equity markets” and that “good works by prominent artists will always attract interest from buyers no matter the economic climate”. This trend of consistency in art buying has been observable in the South African market over the past two decades. The secondary market seems to expand,

and seminal works by South African artists continue to sell for record-breaking prices regardless of the economy.



4

“Good works by prominent artists will always attract interest from buyers no matter the economic climate.” – Susie Goodman



3

1. El Anatsui, *Zebra Crossing*, Sold for £110 000 by Sotheby’s.
2. Toyin Ojih Odutola, *Compound Leaf*, 2017, est. £100 000–150 000 by Sotheby’s
3. Eddy Kamuanga Ilunga, *Influence*, sold by Sotheby’s.
4. Susie Goodman of Strauss & Co.

Buying with investment in mind

As an art collector, it is important to keep your eye on the trends in the art market within a larger economic context. James Sey at Aspire Art Auctions states that in macro-economic terms, trends in the art market have a relationship to the state of the South African economy. He says that “art is an investment hedge, but also requires a certain liquidity from collectors at the top end of the market. But we must be optimistic, seeing positive growth and diversification”. Alex Horsler from Russel Kaplan Auctioneers says “the art market is also buttressed by local buyers looking for safer asset classes than the Rand”. Goodman adds that “buyers are more discerning when there is less disposable income and might choose to buy one really good work by a lesser-known artist rather than five smaller works by current art market favourites”. In terms of investing in art, it is integral to select work that has possible upward mobility, so buying the work of young artists rising through the art world is a good idea. >



1. Zanele Muholi Sasa, *Bleecker*, 2016. Sold for R39 830 by Aspire Art Auctions.
2. Gerard Sekoto, *Cyclists in Sophiatown*, est. £250 000–350 000 by Sotheby's.



Essentially, in buying the work at auction the collector boosts the market of the young artist and draws attention to their potential future value.

Uncovering the unknown and the achievement effect

Goodman cites Gladys Mgudlandlu as an example of an artist who has previously been largely unknown as having success at auction. Her work *Birds Feeding Chicks in Nest* sold for R28 450 this year. Mgudlandlu's work was included alongside an exhibition by Kemang Wa Lehulere in Berlin in 2017, shortly after a monograph published on Mgudlandlu's artistic production, no doubt having a snowball effect on her visibility and value. Similarly, Goodman mentions Lucky Sibiyi, whose work *Abstract Form I* sold for R39 830. The influence of Sibiyi on someone like Cecil Skotnes is being recognised where historically the narrative has been inverted; this is reflected in rising market prices.

Achievement and exposure can create momentum for upward value trends in the secondary market. Luke Crossley of Stephan Welz & Co. uses the interest in the work of Esther Mahlangu, after she was awarded an honorary doctorate, as an example. This is also tied to her collaboration with BMW, and her work on display at the British Museum in *South Africa: The Art of a Nation*, or her presence at a Johannesburg art fair. Crossley and Goodman both mention Christo Coetzee's market seeing a similar response after his Standard Bank Gallery retrospective. Goodman offers as example, Coetzee's large-scale painting that recently sold for over R500 000 at a concurrent Strauss auction.

Exposure, supply, demand, and rarity

If one observes the art market holistically, as a constellation in which the gravity of events affect one another, it can be strategically considered. Many factors affect trends and value potential

Many factors affect trends and value potential including artist growth, supply and demand, the context within which something was made, rarity, or even the subject matter of a work.

including artist growth, supply and demand, the context within which something was made, rarity, or even the subject matter of a work.

Horsler and Sey both use Zanele Muholi's photographs as an example of this increased popularity due to visibility and demand. Horsler says: "There is usually someone that will use the opportunity to sell a work in their possession to capitalise on the heightened goodwill surrounding the artist. Zanele Muholi recently featured prominently at Art Basel as the highest-selling artist by volume at that fair. Around the same time, an astute collector consigned a work to a Russel Kaplan auction and it exceeded its upper estimate."

Stephan Welz & Co. recently sold a large Esias Bosch wall tile with the reserve estimate at R300 000; it sold for R1 391 520 resulting in an

increased demand to both buy and sell the work of the artist. This is partly due to the historical significance of these works and their rarity.

O'Leary uses El Anatsui as an example of an artist that has been setting records at auction after broad international attention. "In April this year, the artist's metallic tapestry, *Zebra Crossing 2*, achieved £1.1-million." She says that "not only has the largest retrospective of his work just opened in Munich, he is also representing Ghana at the Venice Biennale this summer". Anatsui has also been exhibited in South Africa recently. The supply of his work is low, affecting the price due to high demand.

Research and education

All the auction houses interviewed for this article agree that their specialists keep a keen eye on the market and the industry as a whole, and most generate published research on works that come up on auction. This can also affect trends. Sey relates the institutional role that the secondary market has come to fulfill in the past decade, "adding knowledge, expertise and archival research to benefit the art world as a whole". Goodman states that Strauss takes its "role in educating art world participants and providing access to a greater diversity of work very seriously", making scholarships available through their catalogues and masterclasses presented by field experts. O'Leary says that Sotheby's has invested in advanced research tools that assist its specialists and are advantageous to Sotheby's and its clients.

Social media and young collectors

Every auction house mentioned the role that social media plays when it comes to trends in the art market, including the influx of young collectors buying at auction. Horsler says: "Social media is excellent for promoting the arts because it lends itself to the visual. Online catalogues seem to make a huge difference in approaching a young generation of collectors."

Current trends

Current trends in the market seem to relate to the consideration of lesser-known artists of African origin, investing in young artists, and focusing on diversity at auction. In the next year, art collectors should be looking seriously at buying the art of lesser-known African artists considering the upward trend in the value of their artworks. ■



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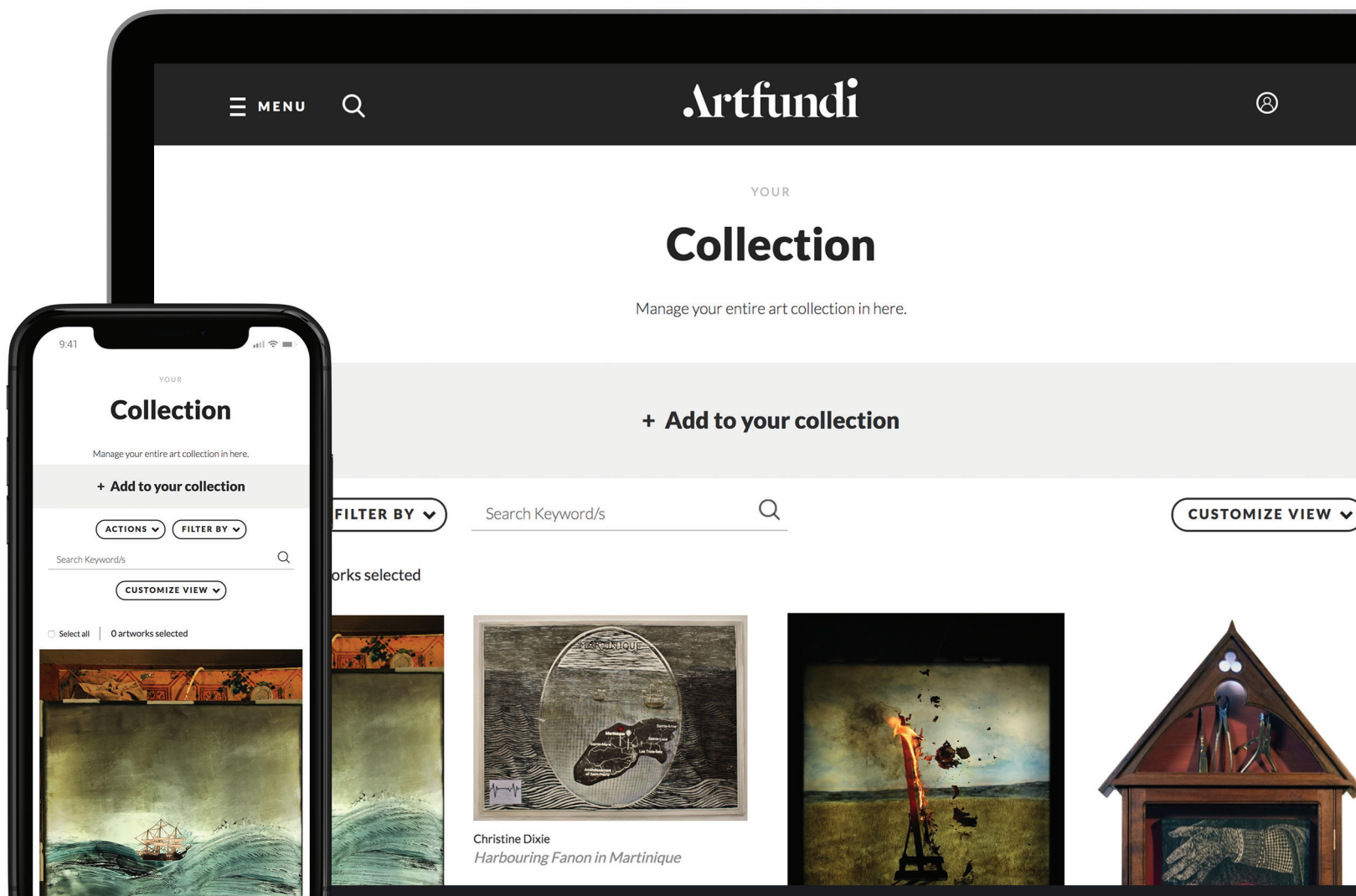
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For new or emerging collectors, not knowing where to begin is a common barrier to starting. While art collections are primarily passion-based assets, understanding your motivations for collecting is always a good starting point. Gustav Brand, managing partner of the collection management and archival platform Porto Venere, explains that three drivers towards acquisitions exist for all discerning collectors.

“There is the financial value (am I getting it at a good price? will it grow in financial value?); the utility value (will I enjoy seeing this work every day?); and the social value (will other people like it? will this acquisition elevate my social standing?),” he explains. “New collectors often tend to obsess about the financial aspect and neglect the others, thus depriving themselves of two-thirds of the potential payload of collecting.”

Researching artworks and artists is another crucial factor in making informed purchases. Darren Neofytou, owner of the international and local pop-art and pop-inspired Daville Baillie Gallery based in Johannesburg’s Victoria Yards, explains that online platforms are crucial research tools and that following the art market isn’t all that different to following the stock market.

“You will come across artworks, just like stock investments, that are short-, medium- and long-term investments,” says Neofytou. “The difference between short-term and long-term is that there are artists at the beginning of their careers coming in at desirably low prices. These could become investments in the long-term. And by researching the artists and the gallery, one can begin to get a feel for the durability of the artist. Are they going to have solo exhibitions in the future? Will they be curated into international group exhibitions? Do they have international gallery representation? Is their work beginning to appear in the international art press? Online platforms are there to utilise, to make reference to past results, and to glean historical information.”

Technology makes it easier

Still, the art world and the internet alike are vast and occasionally daunting spaces, and dedicatedly researching and following specific artists and galleries can be a time-consuming process. The advent of art management software, however, provides an exciting and effective tool for both beginner and long-time collectors.

Collecting In The *Digital Age*

Building a successful art collection is a multifaceted and ever-evolving endeavour. While financial and personal factors play a role in determining the focus of a collection, the increased use of technology and bespoke art management software are changing the ways we collect art, writes DAVE MANN

In a market where discretion is prized, technology serves to democratise the market, somewhat. Brand explains that global auction records and appraisals becoming accessible via remote specialists and subscription services, as well as the prevalence of online auctions, have all made the market more accessible. These are the necessary resources for tracking the market and making informed acquisition decisions.

“On the ownership front, tools such as collection management systems are making it easier [for collectors] to document and manage collections and protect [their] value, and to include these passion-based assets in wealth management and estate planning,” says Brand.



1. Bram Reijnders, *Thrill of Life*;
2. Gustav Brand of Porto Venere.

Tamzin Lovell, former gallery owner and co-founder of the collection management software company Artfundi, explains that all the usual factors — making informed purchases, keeping artworks in good condition, and investing in the long-term — will contribute to a collection appreciating in value. Making use of art management software, she adds, is another wise investment for contemporary collectors.

“Invest in a good art management software system to keep control and visibility of the pieces in your collection,” says Lovell. “Your art is ultimately worth nothing if your heirs don’t know its detail or even its whereabouts — you’d be amazed how much information about collections is lost, and thus how much value is destroyed, because collectors neglect to leave accurate and up-to-date records of their full collection to their loved ones.” ■

“There is the financial value (am I getting it at a good price? will it grow in financial value?); the utility value (will I enjoy seeing this work every day?); and the social value (will other people like it? will this acquisition elevate my social standing?).” – Gustav Brand

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Springboards to Success

How does winning corporate art awards influence artists' careers and the market for their work? JESSICA HUNKIN reflects on the impact of such awards

Another such prize, the Standard Bank Young Artist Award, was established by the National Arts Festival in 1981. "It recognises relatively young South African artists who have demonstrated exceptional ability in their chosen field, but who, at the time of receiving the award, have limited national exposure and acclaim," explains Standard Bank head of sponsorship Desiree Pooe. The award includes a cash prize and the financial and logistical facilitation of a national touring exhibition to five sites throughout the country.

Before winning the Standard Bank Young Artist Award in 2017, contemporary sculptor Beth Diane Armstrong worked alone and steadily from one commission to the next in her small studio at home. She was building a relationship with her current gallery, Everard Read/CIRCA, but nurtured the ambition of creating a body of large-scale works that would be costly to produce, transport and install. "The award suddenly gave me the opportunity to expand and accelerate my studio practice; to see how far I could push what I was capable of," Armstrong reflects. "Before the award, I envisioned my work reaching a broader audience, scaling up and working in different materials. This would be all in due time as my career developed one smaller opportunity at a time. The award accelerated these aspirations and what would have perhaps taken me ten years to produce and achieve, I achieved within two years."

A more recent winner of the Standard Bank Young Artist Award for 2019, multidisciplinary artist Gabrielle Goliath can already speak of its impact. "It has allowed my work to tap into broader publics, given the scope as well as the expanded reach of the award, a form of exposure for which I am very grateful," she says. "It has also provided me with a measure of financial support. And significantly, it makes possible the opportunity to engage with different parts of the country, a feature of the award not be underestimated."

"The award suddenly gave me the opportunity to expand and accelerate my studio practice; to see how far I could push what I was capable of."

– Beth Diane Armstrong

With his own share of accolades, Banele Khoza is a full-time artist who operates the studio and gallery space, BKHz. After winning both the ABSA L'Atelier Gerard Sekoto Award and the SA Taxi Foundation Art Award in 2017, he says his career has "skyrocketed, without preparation". Khoza received significant media attention, his studio inventory was bought out by collectors and he has gone on to participate in many group

shows, art fairs and solo exhibitions, most notably at the Zeits MOCAA in Cape Town. Because of winning, "I took the risk of opening my space in Braamfontein", which now spotlights other up-and-coming artists. "I have also gained courage and the belief that my ideas can succeed," he says.

For emerging Free State-based artists wanting to follow in these artists' footsteps, entries for the Phatshoane Henney New Breed Art Competition open on 16 September 2019 and close on 22 September 2019. ■



1. Banele Khoza, *Learning new ways with you*.
2. BKHz Gallery.
3. Beth Diane Armstrong, *Division Process – F*.

The 2019 winners of the Sasol New Signatures art competition, now in its 30th year, were announced on 21 August. Tshwane University of Technology student Patrick Rulore was the winning artist and Durban master's student Luyanda Zindela the runner-up. As the overall winner, Rulore receives R100 000 to fund a solo exhibition alongside Sasol New Signatures in 2020.

"Sustainability is of key concern to this competition. We understand this to be its greatest asset," says Professor Pieter Binsbergen, national chairperson for the competition and lecturer at the Nelson Mandela University. "The majority of the winners, including the runner-up and merit award winners, have used this competition as a major launchpad for their careers. This is most encouraging to see."



GALLERY FOCUS

Add these exhibitions, events and galleries to your art diary

The Melrose Gallery

With a Pan-African focus and spaces in Melrose Arch in Johannesburg and the One & Only in Cape Town, The Melrose Gallery has established a reputation based on its stable of established artists and exciting young guard. These include notables of the likes of Dr Esther Mahlangu, Dr Willie Bester, Professor Pitika Ntuli, Mam Noria Mabasa, Adejoke Tugbiyele, Christiaan Diedericks and Vusi Khumalo among numerous others. The gallery takes pride in providing a professional yet approachable atmosphere for serious and new collectors alike. Alongside its commercial programme, the gallery regularly hosts large-scale art events and exhibitions, such as the SculptX fair from 30 August to 29 September, the largest annual sculpture fair in South Africa with over 200 artworks created by more than 90 sculptors.

Art Franschhoek

The fourth annual Art Franschhoek takes place over the weekend of 25 to 27 October. This event brings together two of the key attractions of the area. Visitors can expect a leisurely day of art viewing and wine tasting in one of the country's most scenic valleys. The programme of exhibitions, talks and special events will take place at all participating local galleries along the town's high street as well extend to the neighbouring wine farms. The Leeu Estate boasts a perfectly manicured sculpture garden with works by Angus Taylor, Guy du Toit and Deborah Bell, among many others. The La Motte Museum hosts regular exhibitions



featuring the farm's historic and contemporary art collection and other works, and The Gallery at Grande Provence exhibits contemporary artists from South Africa, Europe and America, across a wide range of mediums.

Yebo! Contemporary Art Gallery

Tapping into the rich creative tradition of Eswatini, Yebo works closely with established and emerging artists to offer a platform to showcase exceptional artwork from Eswatini to a wider domestic and international audience. Yebo is participating for the first time at the FNB Art Joburg Fair as part of the curated Lab pavilion. Its booth will feature an installation

1. The Melrose Gallery.

2. Sibusiso Duma, *Isithembu Simi (The Polygamist)*, 2019.

by Khulekani Msweli called *Ngihle Ngikhohlwa Ngikhumbula* (Sometimes I forget, Sometimes I remember) and work by Mbongeni Dlamini, Mesuli Mamba, Tony Marshak, Phindile Mamba, Thabo Lukhele and Sakhile Gumbi. In November, Yebo will host *Eswatini NOW!*, a group exhibition at their gallery space in Ezulwini.

The Artist's Press

Situated in White River, Mpumalanga, The Artist's Press is a specialist print studio producing limited edition original prints in collaboration with a wide range of southern African artists. Founded in 1991, the studio specialises in handprinted lithographs under the guidance of master printer Mark Attwood. Some of the artists that have editioned works with The Artist's Press include Norman Catherine, Diane Victor, Sam Nhlengethwa, Mmakgabo Helen Sebidi, Willem Boshoff and Claudette Schreuders among many others. The Artist's Press welcomes visitors by appointment, regularly hosts pop-up print sales, and participates in art fairs in Johannesburg. Only acid-free paper and the most light-fast inks are used and the utmost care is taken to ensure that all prints are of the highest possible standard. All editions are carefully curated and documented. Once editions have been printed and signed, the plate or stone is defaced thereby preserving the integrity of the edition. ■

My Africa. Our art

The Javett Art Centre at the University of Pretoria (Javett-UP) opens on Heritage Day, 24 September, with three ground-breaking exhibitions: collections of significant South African artworks; the Javett Family Collection/Javett Collection and the Mapungubwe Gold collection.

A partnership between the Javett Foundation and the University of Pretoria (UP), the Javett-UP seeks to engage students and the public with the creativity and diversity of local and international art and artists. It is an inspirational space where exhibitions, events and performances will enrich society.

The Javett-UP aims to grow the creativity that epitomises the continent through permanent and temporary exhibitions, multi-disciplinary events and performances, and extensive research and educational initiatives.

With one foot firmly rooted in academia, and the other embedded in the public, the Javett-UP aims to make the art of Africa accessible, relevant and engaging.

Javett-UP is a place where people can come and relate, through art, to others to learn more about themselves and each other. It's a place that tells the story of where we come from, where we are now, and why our African-ness matters. This is our Africa, and it's our art.

Come to the opening of the Javett-UP on 24 September, discover Africa's rich history and imagine its future, through art. Follow the Javett-UP on social media for details.



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