

GOODMAN GALLERY



ARTWORKS AT CHEETAH PLAINS



Cheetah Plains is delighted to announce its partnership with Goodman Gallery. This collaboration provides guests with access to view and acquire work by leading artists alongside rising talent from the global south.

Goodman Gallery is an international contemporary art gallery with locations in Johannesburg, Cape Town, London and New York. The gallery represents artists whose work confronts entrenched power structures and inspires social change. It has held the reputation as a pre-eminent art gallery on the African continent since 1966 and has been pivotal in shaping contemporary South African art.

A presentation of new and historically significant work from the '70s to the present is hung across all three villas and introduces a high-end cultural experience for visitors. Significant South African artists from the late 20th century are on view, including David Koloane and Sam Nhlengethwa who reflect on city life in Johannesburg. Emerging and rising international voices such as ruby onyinyechi amanze, Misheck Masamvu and Marsi van de Heuvel are also on show.

The flora and fauna of the area is reflected in imagery, offering a direct connection to wildlife and in intimate reading of the symbolic use of elements from the natural world. This can be seen in work by William Kentridge - South Africa's most globally recognisable artist - as well as Walter Oltmann and David Goldblatt.

Thematic explorations consider identity politics, colonial and postcolonial histories, and landscapes as both beautiful and witnesses to human intervention. This is articulated in Yinka Shonibare CBE RA's quilt *Modern Magic I* (2022) which considers how African aesthetics have shaped Western Modernist expression; Kiluanji Kia Henda's print *Restless Landscape #3* (2017) that highlights the effect of the Angolan Civil War on the topography; and Dor Guez's *Letters from the Greater Maghreb* (2020) series that present a personal engagement with the North African and Middle Eastern region.


The selected artists have work represented in collections of important cultural institutions including MoMA, New York; Tate Modern, London; Centre Pompidou, Paris; Haus der Kunst, Munich; Sharjah Art Foundation, Sharjah; National Museum of Modern Art, Kyoto; Guggenheim, Abu Dhabi and Zeitz MoCAA, Cape Town.

When the opportunity arose to join forces with the preeminent wildlife experience in the country, we jumped at the chance. With international travelers often making their way to our Johannesburg or Cape Town galleries enroute to their getaways in the bush, this partnership simply made sense. Goodman Gallery is proud to be a central figure in South Africa's cultural landscape, representing globally recognisable prominent artists and rising international talent from the Global South. Both the gallery and Cheetah Plains are aligned in our commitment to high quality experiences and representing the beauty South Africa has to offer.

- Liza Essers, Goodman Gallery director and owner

Cheetah Plains is all about providing luxurious, memorable moments for its guests. For almost 60 years Goodman Gallery has been at the forefront taking the continent's artistic voices to international platforms. We are excited to partner with them to offer an exclusive, top tier cultural experience for our visitors that is set within and enhances our timeless contemporary architecture

- Japie van Niekerk, Cheetah Plains owner



ARTWORKS
Karula Villa



CLIVE VAN DEN BERG

Van den Berg continues to reflect on his own complex relationship to landscape with this show providing a body of work that communicates a more visceral articulation of this engagement. This is embedded in the quality of the paint as much as the construction of the paintings and the abstract imagery that emerges on the canvas.

Drawing upon his distinctive visual language of gestural brushstrokes, Van den Berg's paintings explore the porous nature of land as a receptacle for lived experience, unearthing what lies unresolved beneath its surface. In this exhibition, the landscapes serve as a departure point, transcending their physicality to evoke a haunting absence that resonates within the viewer's consciousness. In this way, the works, with multiple modes of painting present, operate as a series of maps that guide viewers through imagined topographies and merged temporalities.

Clive van den Berg
Talisman I, 2016

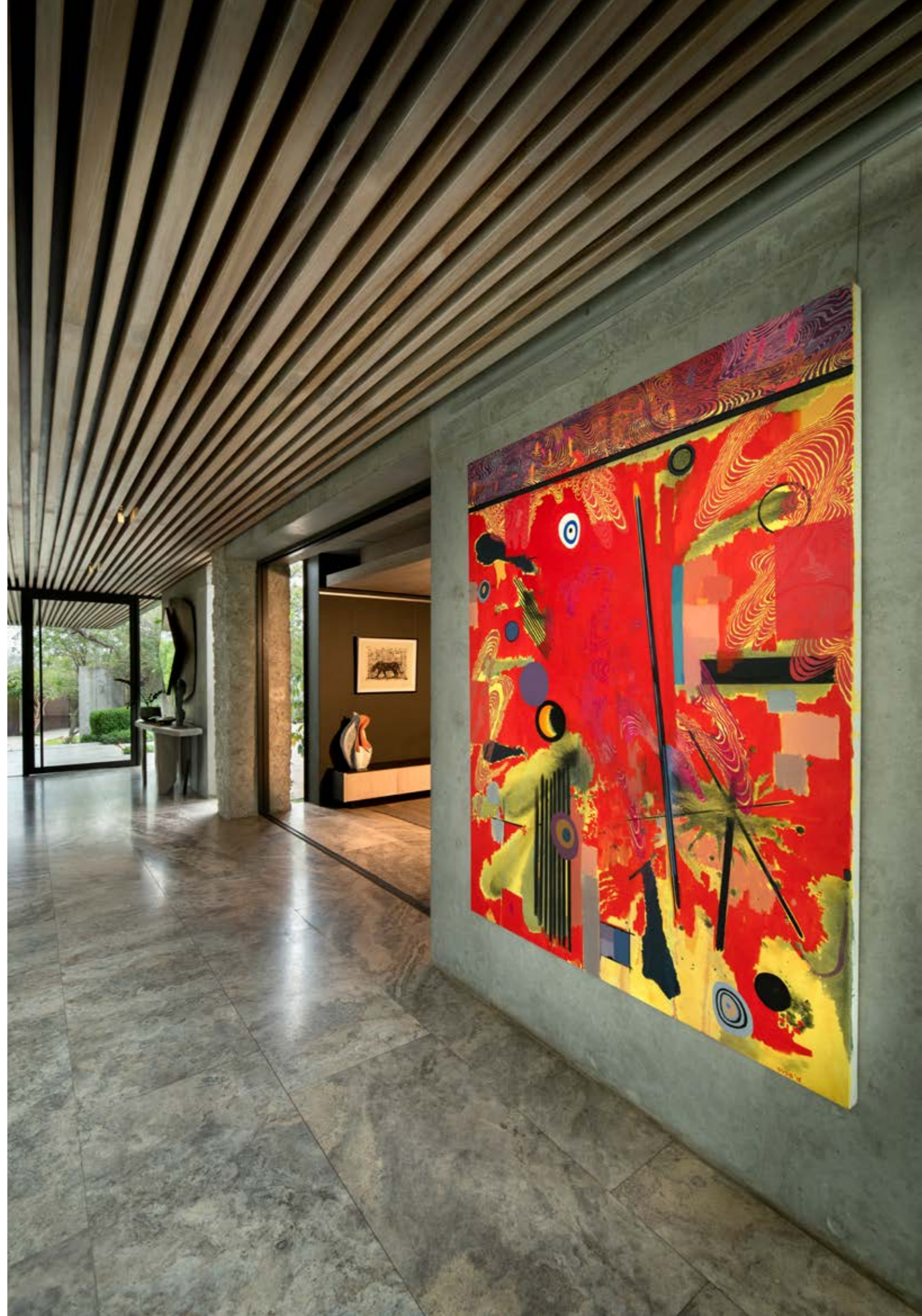
Oil on canvas
200 x 150 cm / 78.7 x 59.1 in.
Unique

USD 16,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





Detail | Clive van den Berg, *Talisman I*, 2016





DAVID GOLDBLATT

David Goldblatt (1930 -2018, South Africa), through his lens, chronicled the people, structures and landscapes of his country from 1948, through the rise of Afrikaner Nationalism, the apartheid regime and into the democratic era until his death in June, 2018. Goldblatt documented the people, landscapes and industry of the Witwatersrand, the resource-rich area in which he grew up and lived, where the local economy was based chiefly on mining. Art Institute Chicago will present an exhibition spanning Goldblatt's seven-decade career titled *No Ulterior Motive*.



David Goldblatt

Uitkyk, Bushmanland. 27 June 2004 (4_9327), 2004

Digital print in pigment inks on cotton rag paper

A2

Edition of 10

USD 18,000

Quoted prices are exclusive of taxes,
customs duties and shipping costs.

Detail | David Goldblatt, *Uitkyk, Bushmanland*. 27 June 2004 (4_9327), 2004



DAVID GOLDBLATT

Goldblatt's subject matter spanned the whole of the country geographically and politically from sweeping landscapes of the Karoo desert to the arduous commutes of migrant black workers, forced to live in racially segregated areas. His broadest series, which spans six decades of photography, examines how South Africans have expressed their values through the structures, physical and ideological, that they have built.

Solo exhibitions include *On the Mines*, Norval Foundation, Cape Town (2019); *Structures of Dominion and Democracy*, Centre Georges Pompidou, Paris (2018); *The Pursuit of Values*, Standard Bank Gallery, Johannesburg (2015); *Intersections Intersected: The Photography of David Goldblatt*, New Museum, New York (2009), then Amherst Art Museum, Massachusetts (2011); Hasselblad, Hasselblad Center, Göteborg (2006); *Fifty-One Years, A Retrospective*, Johannesburg Art Gallery, Johannesburg (2005).

Collections include the South African National Gallery, Cape Town; Johannesburg Art Gallery; University of South Africa; Bibliotheque Nationale, Paris; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Hasselblad Collection, Göteborg; Tate Modern, London; Centre Pompidou, Paris and Art Institute, Chicago.

David Goldblatt

Johnny Basson, goatherd, Rooipad se Vlak, Pella, Northern Cape. (4_9249), 2004

Digital print in pigment inks on cotton rag paper

A0+

Edition of 10

USD 35,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





DOR GUEZ

Dor Guez (b. Jerusalem) is a Jaffa-based artist, educator, archivist, and curator. His 2022 overview, *Catastrophe*, at the Museum of Modern Art Bogota, spanned a wide range of works showcasing the artist's ongoing engagement with the ever-unfolding studies of his region. *Catastrophe* travelled to Laboratorio Arte Alameda in Mexico City in April 2023. His more recent solo presentation *Amid Imperial Grids* at the Felix Nussbaum Museum extended these reflections.

Guez's work is held in public collections including Tate Modern, London; Center Pompidou, Paris; Guggenheim, Abu Dhabi; The Jewish Museum, New York; Rose Art Museum, Boston; FRAC collection, Marseille; and Museum of Modern Art, Bogota.

Guez's work has been displayed in over 45 solo exhibitions worldwide including Princeton Art Museum, Princeton (2022); Kunst im Kreuzgang, Bielefeld (2021); American Colony Archive, Jerusalem (2019); MAN Museum, Nuoro (2018); DEPO, Istanbul (2017); the Museum for Islamic Art, Jerusalem (2017); the Museum of Contemporary Art, Detroit (2016); the Institute of Contemporary Arts, London (2015); the Center for Contemporary Art, Tel Aviv (2015); the Rose Art Museum, Brandeis University, Massachusetts (2013); Artpace, San Antonio (2013); the Mosaic Rooms, Centre for Contemporary Arab Culture & Art, London (2013); the KW Institute for Contemporary Art, Berlin (2010); and Petach Tikva Museum of Art, (2009).

Group exhibitions and biennales include: The Jewish Museum New York (2021); Susquehanna Art Museum, Harrisburg (2019); Muséedes beaux arts, France (2018); MODEM, Museum Hungary (2018); Brown University, Providence USA (2017); Arab World Institute, Paris (2017); UNTREF Museum, Buenos Aires (2016); Buenos Aires Museum of Modern Art (2016); the North Coast Art Triennial, Denmark (2016); Weatherspoon Art Museum, Greensboro, North Carolina (2015); the 17th, 18th, and 19th International Contemporary Art Festival Videobrasil, São Paulo (2011, 2013, 2015); the 8th Berlin Biennale For Contemporary Art (2014); Cleveland Institute of Art (2014); Triennale Museum, Milan (2014); Centre of Contemporary Art, Torun (2014); Tokyo Metropolitan Museum of Photography (2014); Maxxi Museum, Rome (2013); Palais de Tokyo, Paris (2012); the 12th Istanbul Biennial (2011); and the Museum of Modern Art, Ljubljana (2010).

Dor Guez

Lilies of the field #4, Jerusalem, Mount Olives

Archival inkjet print

Work: 175 x 145 cm (68.9 x 57.1 in.)

Edition of 3

USD 26,400

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Dor Guez

Letters from the Greater Maghreb #2, 2021

Archival inkjet print

Work: 90 x 63.7 cm (35.4 x 25.1 in.)

Edition of 5

USD 10,600

Quoted prices are exclusive of taxes, customs duties and shipping costs.





DOR GUEZ

In *Letters from the Greater Maghreb*, Guez presents the three-channel video installation *Colony*, and his latest body of work *Letters from the Greater Maghreb* that is currently on display at the Jewish Museum in New York. In these two bodies of work, there is a strong connection between land, language and body. These are all memory receptacles, as well as being the thread connecting the two installations, which address displacement, colonialism, language, and plague.

Dor Guez

Letters from the Greater Maghreb #2, 2021

Archival inkjet print

Work: 90 x 63.7 cm (35.4 x 25.1 in.)

Edition of 5

USD 10,600

Quoted prices are exclusive of taxes, customs duties and shipping costs.



Detail | Dor Guez, *Letters from the Greater Maghreb #2*, 2021



DOR GUEZ

Dor Guez

Letters from the Greater Maghreb #2, 2021

Archival inkjet print

Work: 90 x 63.7 cm (35.4 x 25.1 in.)

Edition of 5

USD 10,600

Quoted prices are exclusive of taxes,
customs duties and shipping costs.





WILLIAM KENTRIDGE

William Kentridge (b.1955, South Africa) is internationally acclaimed for his drawings, films, theatre, and opera productions. Kentridge's work is held in collections including MoMA, New York; Tate Modern, London; Centre Pompidou, Paris; Haus der Kunst, Munich; Sharjah Art Foundation, Sharjah; National Museum of Modern Art, Kyoto; Guggenheim, Abu Dhabi and Zeitz MoCAA, Cape Town.

Kentridge's largest UK survey to date was held at the Royal Academy of Arts in London in 2022. In the same year Kentridge opened another major survey exhibition, *In Praise of Shadows*, at The Broad in Los Angeles. In 2023 this exhibition travelled to the Museum of Fine Arts, Houston.

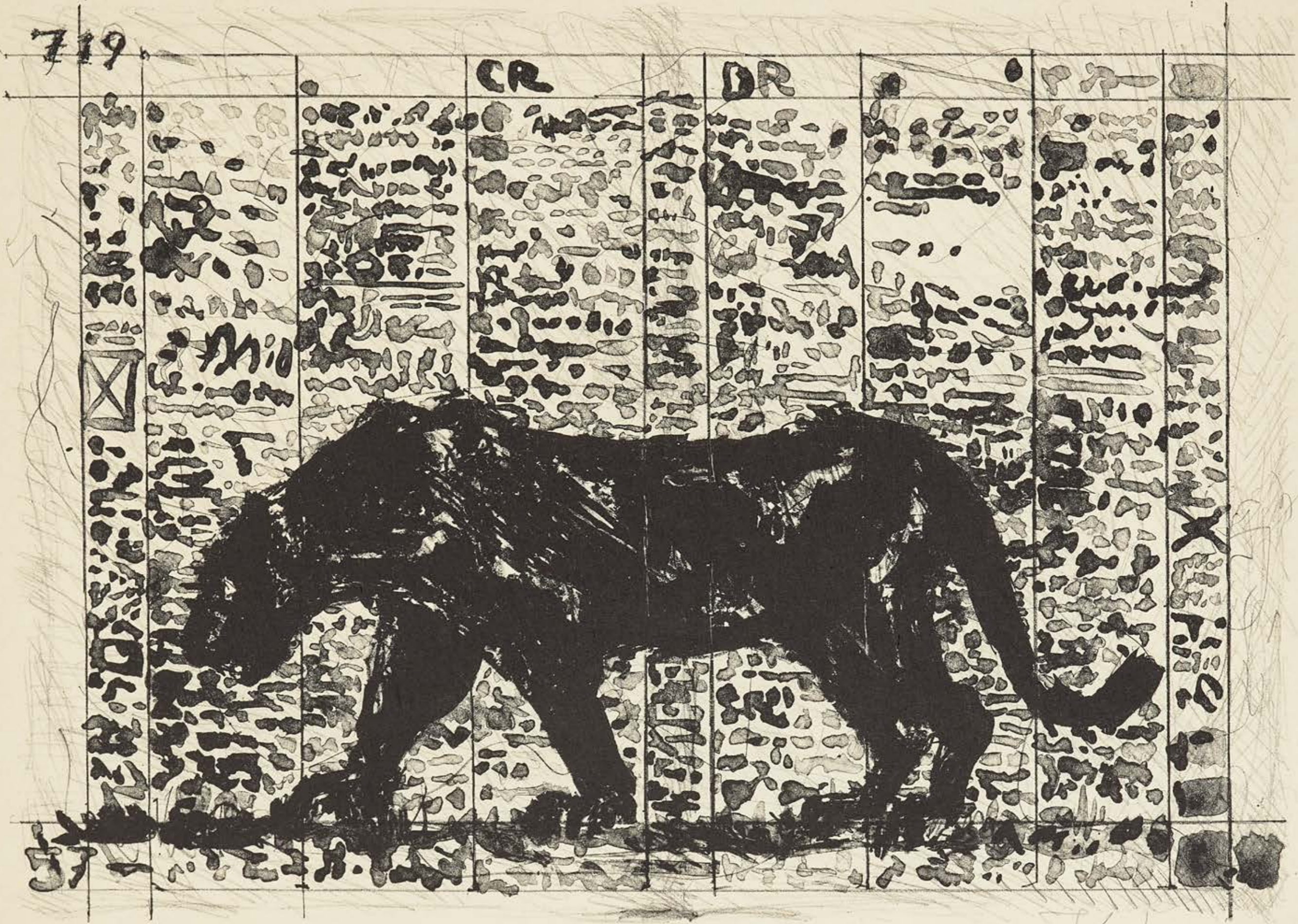
Kentridge's work has been seen in museums across the globe since the 1990s, including the Museum of Modern Art, New York; Albertina Museum, Vienna; Musée du Louvre in Paris; National Museum of Modern and Contemporary Art, Korea; Reina Sofia museum, Madrid; Kunstmuseum in Basel; and Norval Foundation in Cape Town. The artist has also participated in biennale's including Documenta in Kassel (2012, 2002,1997) and the Venice Biennale (2015, 2013, 2005, 1999, 1993).



William Kentridge
Panther, 2017

Lithographic print on Japan paper
55 x 71,5 cm
Edition of 50

USD 6,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



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WILLIAM KENTRIDGE

Working across drawing, film, painting, printmaking, and other media, William Kentridge articulates the concerns of post-apartheid South Africa with unparalleled nuance and lyricism. He's best known for an inventive process in which he draws and erases with charcoal, recording his expressionistic, monochromatic compositions at each stage. He then displays a video projection of the looped images alongside their highly worked and reworked source drawings. Altogether, they tell alternately quiet, brutal, and deeply personal stories that reveal Kentridge's ambivalence about his native country.

William Kentridge
Almost don't worry, 2010

Linocut on paper with handpainting in Indian ink
118.5 x 110cm
Edition of 40

USD 25,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





WILLIAM KENTRIDGE



William Kentridge

Horseman from Trajan's Column II, 2016

Indian ink and torn black paper on Hahnemuehle paper

Work: 107 x 118 cm (42.1 x 46.5 in.)

Unique

USD 120,000

Quoted prices are exclusive of taxes,
customs duties and shipping costs.



KILUANJI KIA HENDA

The Last Journey of the Dictator Mussunda N'Zombo Before the Great Extinction portrays the end of dictatorships in Africa, based on the persona of former president Mobutu Sese Seko, who is considered the archetype of African dictators. In the photographic series, the dead corpse of power undergoes taxidermy while animal-objects come to life. The series also plays with depicting safaris through 'African scenery'.



Kiluanji Kia Henda

The Last Journey of the Dictator Mussunda N'zombo Before the Great Extinction (Act III), 2017

Work: 150 x 225 cm (59.1 x 88.6 in.)

PRICE ON REQUEST





SAM NHLENGETHWA

Sam Nhlengethwa (b. 1955) is well known for his mixed media collages and paintings with a focus on township and city life as well as jazz musicians. He was born in Payneville, a township near Springs (a satellite mining town east of Johannesburg) and grew up in Ratanda location in nearby Heidelberg. He received a Fine Art Diploma from the famous Rorke's Drift Art Centre in rural Natal. During the holidays from Rorke's Drift, he would experiment with media at Johannesburg Art Foundation under William 'Bill' Ainslie. By the mid 80s, his work had been included in a number of group shows in South Africa and one abroad in Germany alongside Gerard Sekoto.

Nhlengethwa is one of the founders of the legendary Bag Factory in Newtown, in the heart of the city, where he used to share studio space with fellow greats of this pioneering generation of South African artists, such as David Koloane and Pat Mautloa.

Despite Nhlengethwa's pioneering role in South Africa art, his work has received rare visibility in London. A major survey exhibition, titled *Life, Jazz and Lots of Other Things*, was hosted by SCAD Museum of Art in Savannah, Georgia in 2014, which was then co-hosted in Atlanta by SCAD and the Carter Center.

Other notable exhibitions and accolades in South Africa and around the world include: in 1994 – the year South Africa held its first democratic elections – Nhlengethwa was awarded the prestigious Standard Bank Young Artist of the Year award; in 1995, his work was included in the Whitechapel Gallery's *Seven Stories About Modern Art in Africa* in London; in 2000, he participated in a two-man show at Seppel Art Gallery in Cologne.

Other significant international group exhibitions include *Constructions: Contemporary Art from South Africa* at Museu de Arte Contemporanea de Niteroi at in Brazil in 2011, *Beyond Borders: Global Africa* at the University of Michigan Museum of Art in 2018.

Nhlengethwa's work has featured on a number of international biennales: in 2003, his work was included in the 8th Havana Biennale, *Southern African Stories: A Print Collection*, the 12th International Cairo Biennale in 2010, the 2013 Venice Biennale as part of the South African pavilion, titled *Imaginary Fact: Contemporary South African Art and the Archive*, and in the 6th Beijing Biennale in 2015.



Sam Nhlengethwa

The Interiors Exhibition, 2008

Oil, collage and acrylic on canvas

Work: 180 x 240 x 10 cm (70.9 x 94.5 x 3.9 in.)

Unique

USD 35,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.



WALTER OLTMANN

Walter Oltmann (born 1960, South Africa) is a practicing artist who lives and works in Johannesburg. He obtained a BA Fine Arts degree from the University of Natal, Pietermaritzburg (1981), and an MA Fine Arts degree (1985) and PhD in Fine Arts degree (2017) from the University of the Witwatersrand, Johannesburg. He taught in the Fine arts department at the University of the Witwatersrand from 1989 to 2016.

Oltmann has an extensive record of creative work produced since the early 1980s, including a number of public commissions. Since the 1980s he has developed an interest in the relationship between fine art and craft. In his own practice he employs hand-fabricated processes of making and has researched wire craft traditions in southern Africa. His sculptural works are executed by way of weaving in wire and using handcrafting methods that reference African and Western traditions of weaving. He is deeply interested in the influence of craft traditions in contemporary South African art.

In his artworks Oltmann makes connections to domestic textile practices and explores such forms of making in evoking fragility and the passage of time. He often combines aspects of decorative ornament with subject matter that seems somewhat contradictory or disturbing in relation to handcrafted embellishment.

Walter Oltmann

Ciliata, 2023

Aluminium wire and PVC tubing

Work: 130 x 90 x 80 cm (51.2 x 35.4 x 31.5 in.)

Unique

USD 6,400

Quoted prices are exclusive of taxes, customs duties and shipping costs.



WALTER OLTMANN

Walter Oltmann's work can be divided into two main areas of practice: drawing (pencil, ink and bleach) and sculpture (wire work). He is a master at manipulating both two-dimensional and three-dimensional line.

"Various flying insects and airborne seeds radiate outwards from a central dandelion form to suggest dispersal and an extension by growth. I have tried to give dynamic visual expression to an unfolding that suggests an increase or multiplication outwards."

Walter Oltmann talking about *Collar*, 2020



Walter Oltmann

Collar, 2022

Linocut

Work: 74 x 81.5 cm (29.1 x 32.1 in.)

Unique

USD 1,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.



YINKA SHONIBARE CBE RA

Over the past four decades, Yinka Shonibare CBE RA (b. 1962, UK) has become well known for his exploration of colonialism and post-colonialism within the contemporary context of globalisation. Shonibare's work examines race, class, and the construction of cultural identity through a sharp political commentary on the tangled interrelationship between Africa and Europe and their respective economic and political histories.

Shonibare's exhibition of new work *African Bird Magic* will be on display in the Deutsche Bank Wealth Management lounges at Frieze London and Frieze Masters as well as in the Frieze viewing room. He was recently selected as part of the official Nigerian Pavilion at the 60th International Art Exhibition - La Biennale di Venezia from April 2024.

The artist's work is held in notable museum collections including Zeitz MOCAA, Cape Town; Norval Foundation, Cape Town; Tate, London; the National Museum of African Art, Smithsonian Institute, Washington D.C; Museum of Modern Art, New York; Guggenheim, Abu Dhabi; Moderna Museet, Stockholm and the Museum of Contemporary Art, Chicago.

Recent survey exhibitions and retrospectives include *Yinka Shonibare CBE: Planets in My Head*; Frederik Meijer Gardens & Sculpture Park, Michigan (2022) and *Yinka Shonibare CBE: End of Empire*; Museum der Moderne; Salzburg (2021).

In 2022, Shonibare unveiled three major sculptural works in Stockholm, the United Kingdom and the United Arab Emirates. In recent years, he has unveiled work from his *Wind Sculpture* series at Norval Foundation in Cape Town (2019) and Central Park, New York (2018). Shonibare was also nominated for the Turner Prize in 2004, and in 2002, he created one of his most recognised installations, *Gallantry and Criminal Conversation* for Documenta XI.

Yinka Shonibare CBE RA *Modern Magic I*, 2022

Patchwork, appliqué, embroidery and Dutch wax printed cotton textile.
Work: 140 x 100 cm (55.1 x 39.4 in.)
Frame: 155 x 114 x 5 cm (61 x 44.9 x 2 in.)
Unique

USD 72,900
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





MIKHAEL SUBOTZKY

Mikhael Subotzky (b. 1981, Cape Town) is a Johannesburg based artist whose works in multiple mediums (including film installation, video, photography, collage and painting) attempt to engage critically with the instability of images and the politics of representation. Subotzky has exhibited in a series of important international exhibitions, including most recently *Inheritance: Recent Video Art from Africa* at the Fowler Museum (UCLA) in Los Angeles (2019) and *Ex Africa* in various venues in Brazil (2017-18). His award-winning *Ponte City* project (co-authored with Patrick Waterhouse) was presented at Art Basel Unlimited in 2018. The full exhibition and archive of this project has since been acquired by the San Francisco Museum of Modern Art and will be the subject of a monographic exhibition there in the fall of 2020.

Subotzky's work is collected widely by international institutions, including the Museum of Modern Art (New York), Solomon R Guggenheim Museum (New York), the National Gallery of Art (Washington), Tate (London), Centre Pompidou (Paris), and the South African National Gallery, among others.

Subotzky's work was included in the Lubumbashi (2013) and Liverpool (2012) biennials. *Pixel Interface*, a multi-component video installation, was included in *All The World's Futures*, curated by Okwui Enwezor at the 56th Venice Biennale (2015).

Mikhael Subotzky

Throwing Shadows on the Wall (or Can We Always Believe Our Own Eyes) (3121), 2019

Oil and ink on canvas
Image: 119 x 83.5 cm (46.9 x 32.9 in.)
Unique

USD 15,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.



Detail | Mikhael Subotzky, *Throwing Shadows on the Wall (or Can We Always Believe Our Own Eyes)* (3121), 2019



CLIVE VAN DEN BERG

The artist offers a gestural and intuitive application of paint to these thematic explorations, letting the paint have greater direction in the visual composition and emotive capabilities of each work.

Van den Berg continues to reflect on his own complex relationship to landscape with this show providing a body of work that communicates a more visceral articulation of this engagement. This is embedded in the quality of the paint as much as the construction of the paintings and the abstract imagery that emerges on the canvas.

Drawing upon his distinctive visual language of gestural brushstrokes, Van den Berg's paintings explore the porous nature of land as a receptacle for lived experience, unearthing what lies unresolved beneath its surface. In this exhibition, the landscapes serve as a departure point, transcending their physicality to evoke a haunting absence that resonates within the viewer's consciousness. In this way, the works, with multiple modes of painting present, operate as a series of maps that guide viewers through imagined topographies and merged temporalities.

Through an interplay of colour and gestural form, the artist uncovers echoes and residues to create a space where past and present merge, and the enduring presence of what once was, reverberates. As the artist reflects, "these vestigial mutterings of geography are prompts that I respond to in my work, connecting the remnant to its repressed or forgotten source." Each brushstroke and colour choice becomes a vessel for these vestiges, embodying the echoes of forgotten narratives and lost connections. Informed by the profound relationship between body and land, Van den Berg's paintings become loaded sites where memories converge.

Clive van den Berg

Under Sightline (River Bed), 2023

Oil on canvas

Work: 46 x 31 cm (18.1 x 12.2 in.)

Unique

USD 4,250

Quoted prices are exclusive of taxes, customs duties and shipping costs.



Detail | Clive van den Berg, *Under Sightline (River Bed)*, 2023



EDOARDO VILLA

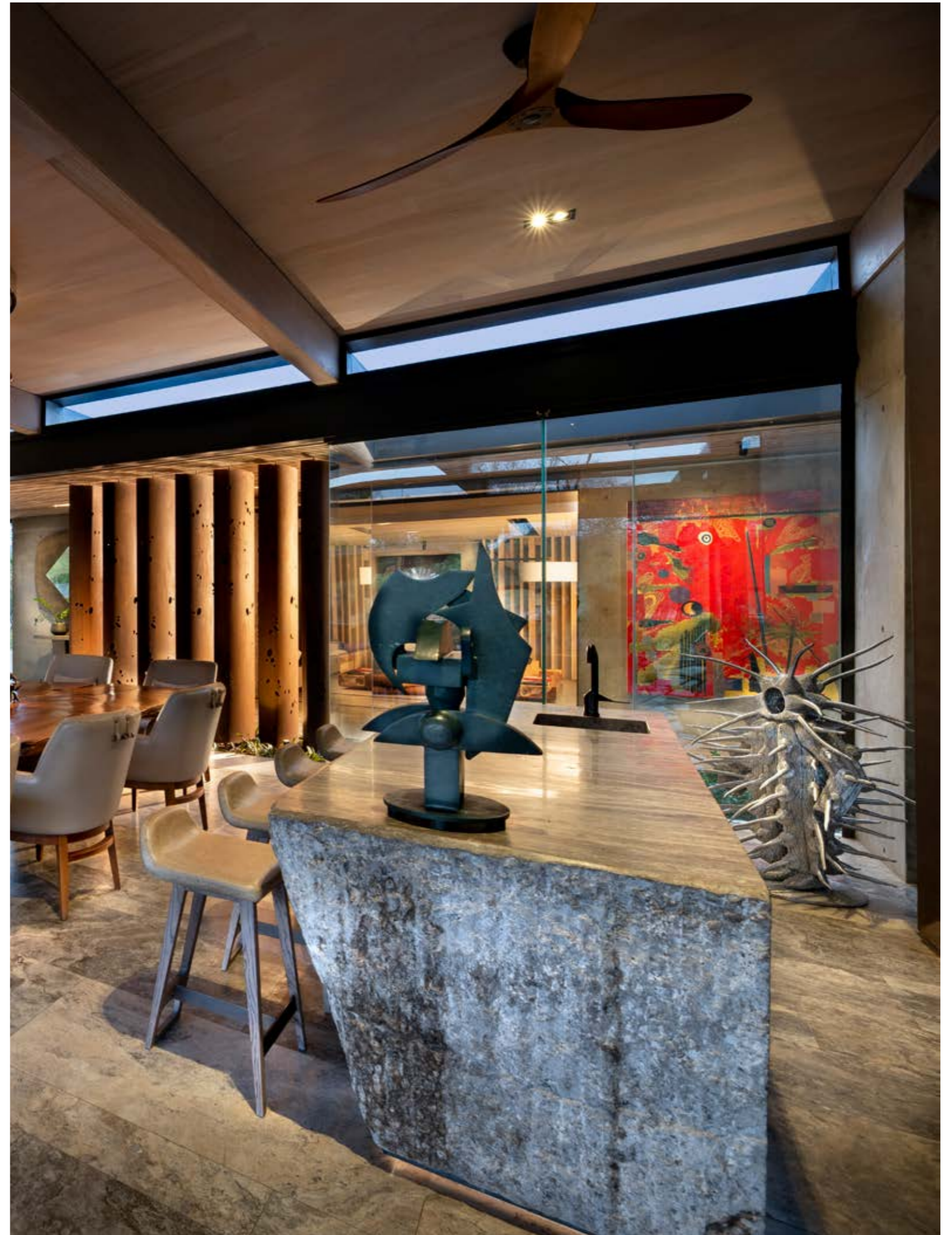
Italian-born, South African master sculptor Edoardo Villa's works draw on the elements of an abstract language from the character of the surrounding natural scene, speaking convincingly of the experience of Africa. His work also explores the human form and condition, as well as the technological transformation that was overtaking modern life in the 1960s.

Villa is often referred to, as one of the most important sculptors in the South African art canon and his work is present in institutions across the country. Villa's work beautifully expresses his uncompromising humanism in virile male presences and sensuous female figures rendered with a lover's touch. Throughout his artistic journey he leavened earnest themes with lightness, interspersed declamatory public statements with intimate domestic whispers.

Edoardo Villa
Vani

Steel, paint
Edition of 9

USD 6,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



An abstract painting featuring a dense composition of thick, expressive brushstrokes in a wide array of colors including red, blue, green, yellow, black, and white. The strokes are layered and textured, creating a sense of movement and depth. The overall effect is a vibrant, multi-colored mosaic of paint.

ARTWORKS
Mapogo Villa



REZA FARKHONDEH & GHADA AMER

Ghada Amer (b. 1963, Cairo, Egypt) and Reza Farkhondeh (b. 1963, Iran) have cultivated an artistic collaboration spanning over 20 years, though they have only recently begun to exhibit their collective works publicly, under the moniker RFGA. This partnership seamlessly merges their two distinctive styles to create a dynamic visual vocabulary.

Amer and Farkhondeh's previous collaborative solo exhibitions include those at Tina Kim Fine Arts, New York, the Singapore Tyler Institute, The Stedelijk Museum in the Netherlands, Goodman Gallery Cape Town.

Reza Farkhondeh & Ghada Amer *Boogienight*, 2017

Ink, color pencil and embroidery on paper
Work: 75.6 x 57.2 cm (29.8 x 22.5 in.)
Frame: 87.5 x 69 x 4.5 cm (34.4 x 27.2 x 1.8 in.)
Unique

USD 33,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





WALTER BATTISS

Walter Battiss, aka Walter Whall Battiss (the artist's full name), WB, WWB, BATT-155 (he often signed works with just these initials or alphanumeric key), the Gentle Anarchist (so nicknamed by biographers, curators and friends), King Ferd III of Fook Island (self-declared monarch of a fantastical island), or just King! Nothing about Battiss was commonplace or would be the same at one's next encounter. Born in 1906 in a small Karoo town, Somerset East, this most inventive, polymath, daring, outrageous but delightful academic, mentor, teacher, artist in every medium ever thought about, writer and art historian. left a legacy which shall no doubt last into the 22nd Century.

Sometimes bemused, frequently shocked, occasionally politically challenged and constantly socially dared, his audience was never bored and his fame spread easily as he travelled and encountered an array of intellectuals, celebrities and international artists who often had also rocked their worlds. By the time he was a university professor, with beret, long white hair, long white beard, and sometimes wearing a golden crown and long robes, Battiss was a cult figure.

He had a reputation for shocking political conservatives, protesting any form of censorship, promoting nudist free love and lifestyle, but also for mentoring many young artists, maintaining high standards of work and innovation in his style and mediums of production, and being a serious artist with a wickedly satirical sense of humour.

Walter Battiss

Untitled (mielie eater), 1970

Ink on paper

Work: 80 x 64 cm (31.5 x 25.2 in.)

Unique

USD 3,205

Quoted prices are exclusive of taxes, customs duties and shipping costs.





KENDELL GEERS

South African-born, Belgian artist Kendell Geers changed his date of birth to May 1968 in order to give birth to himself as a work of art. Describing himself as an 'AniMystikAKtivist', Geers takes a syncretic approach to art that weaves together diverse Afro-European traditions, including animism, alchemy, mysticism, ritual and a socio-political activism laced with black humour, irony and cultural contradiction.

Geers's work has been shown in numerous international group exhibitions, including the Venice Biennale (2007) and Documenta (2002). Major solo shows include *Heart of Darkness* at Iziko South African National Gallery in Cape Town (1993), *Third World Disorder* at Goodman Gallery Cape Town (2010) and *Songs of Innocence and of Experience* at Goodman Gallery Johannesburg (2012). His exhibition *Irrespektiv* travelled to Newcastle, Ghent, Salamanca and Lyon between 2007 and 2009. Geers was included on Art Unlimited at Art 42 Basel in 2011. Work by Geers was included on Manifesta 9 in Genk, Limburg, Belgium and a major survey show of his work was exhibited at Haus der Kunst, Munich, Germany in 2013. Earlier this year Geers held a solo exhibition, *The Second Coming (Do What Thou Wilt)*, at Rua Red in Dublin.

Kendell Geers
Wittgenstein's Beetle 3581, 2019

Acrylic on canvas
Work: 109 x 69 cm (42.9 x 27.2 in.)
Unique

USD 26,400
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





DOR GUEZ

Dor Guez (b. Jerusalem) is a Jaffa-based artist, educator, archivist, and curator. His 2022 overview, *Catastrophe*, at the Museum of Modern Art Bogota, spanned a wide range of works showcasing the artist's ongoing engagement with the ever-unfolding studies of his region. *Catastrophe* travelled to Laboratorio Arte Alameda in Mexico City in April 2023. His more recent solo presentation *Amid Imperial Grids* at the Felix Nussbaum Museum extended these reflections.

Guez's work is held in public collections including Tate Modern, London; Center Pompidou, Paris; Guggenheim, Abu Dhabi; The Jewish Museum, New York; Rose Art Museum, Boston; FRAC collection, Marseille; and Museum of Modern Art, Bogota.

Dor Guez

Letters from the Greater Maghreb #1, 2020

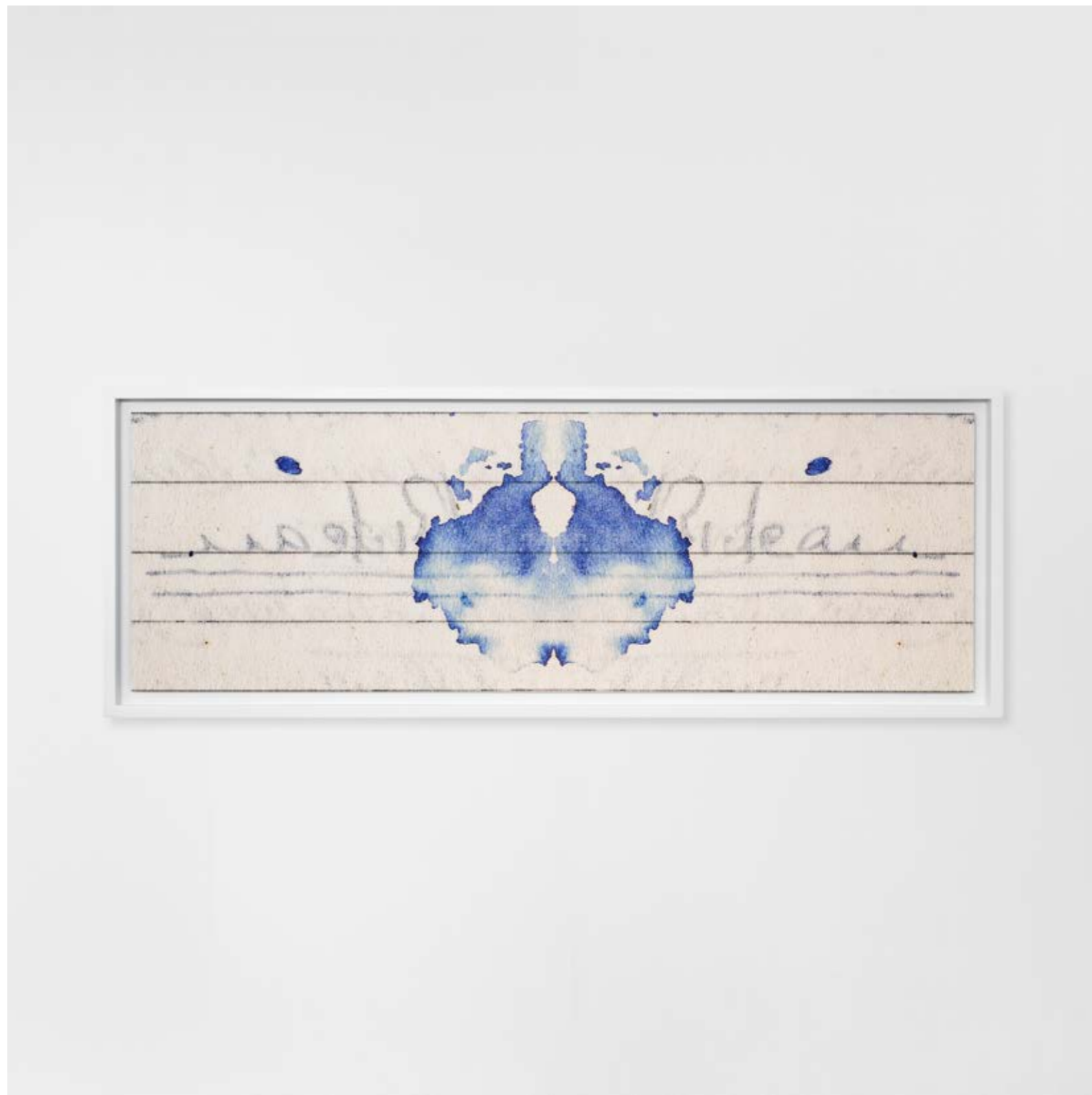
Archival inkjet print

Work: 36 x 108.2 cm (14.2 x 42.6 in.)

Edition of 5

USD 16,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





DOR GUEZ

Guez's work has been displayed in over 45 solo exhibitions worldwide including Princeton Art Museum, Princeton (2022); Kunst im Kreuzgang, Bielefeld (2021); American Colony Archive, Jerusalem (2019); MAN Museum, Nuoro (2018); DEPO, Istanbul (2017); the Museum for Islamic Art, Jerusalem (2017); the Museum of Contemporary Art, Detroit (2016); the Institute of Contemporary Arts, London (2015); the Center for Contemporary Art, Tel Aviv (2015); the Rose Art Museum, Brandeis University, Massachusetts (2013); Artpace, San Antonio (2013); the Mosaic Rooms, Centre for Contemporary Arab Culture & Art, London (2013); the KW Institute for Contemporary Art, Berlin (2010); and Petach Tikva Museum of Art, (2009).

Group exhibitions and biennales include: The Jewish Museum New York (2021); Susquehanna Art Museum, Harrisburg (2019); Muséedes beaux arts, France (2018); MODEM, Museum Hungary (2018); Brown University, Providence USA (2017); Arab World Institute, Paris (2017); UNTREF Museum, Buenos Aires (2016); Buenos Aires Museum of Modern Art (2016); the North Coast Art Triennial, Denmark (2016); Weatherspoon Art Museum, Greensboro, North Carolina (2015); the 17th, 18th, and 19th International Contemporary Art Festival Videobrasil, São Paulo (2011, 2013, 2015); the 8th Berlin Biennale For Contemporary Art (2014); Cleveland Institute of Art (2014); Triennale Museum, Milan (2014); Centre of Contemporary Art, Torun (2014); Tokyo Metropolitan Museum of Photography (2014); Maxxi Museum, Rome (2013); Palais de Tokyo, Paris (2012); the 12th Istanbul Biennial (2011); and the Museum of Modern Art, Ljubljana (2010).

Dor Guez

Letters from the Greater Maghreb #1, 2020

Archival inkjet print

Work: 36 x 108.2 cm (14.2 x 42.6 in.)

Edition of 5

USD 16,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.



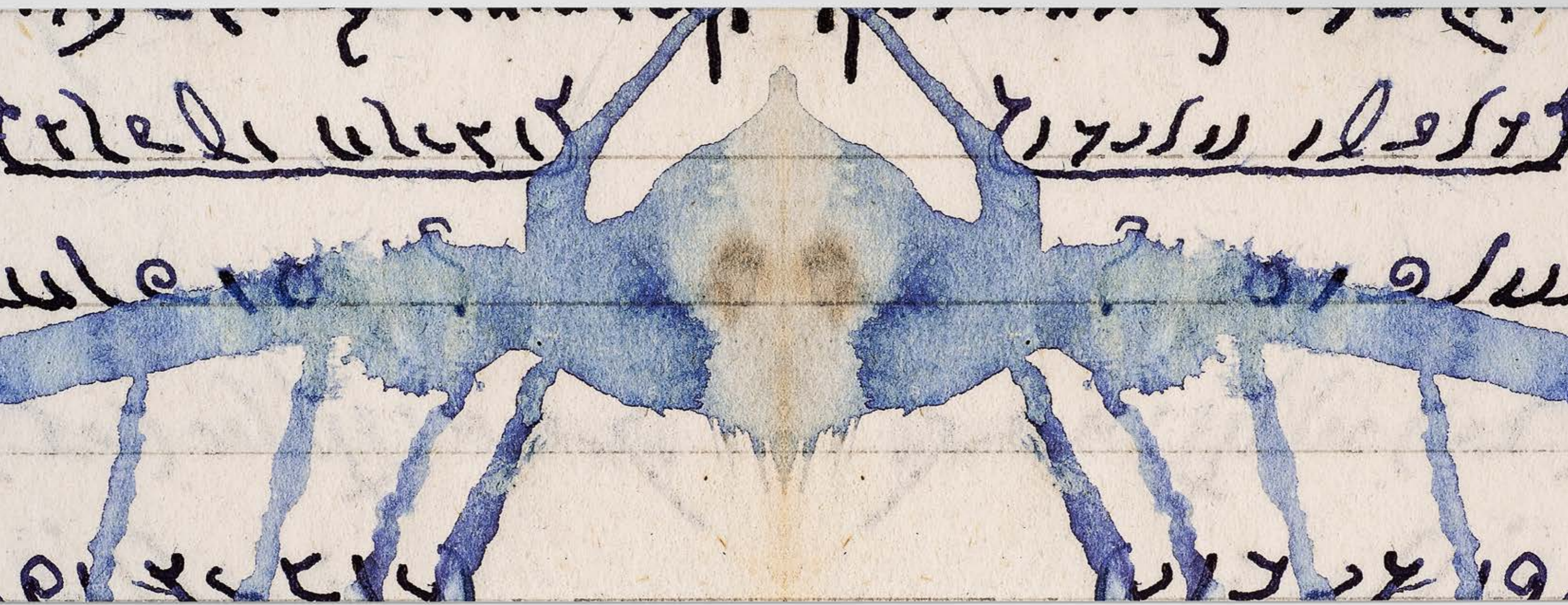
Handwritten text in Arabic script, partially obscured by a large blue ink blot.

Top line: ...

Second line: ...

Third line: ...

Bottom line: ...



WILLIAM KENTRIDGE

William Kentridge (b.1955, South Africa) is internationally acclaimed for his drawings, films, theatre, and opera productions. Kentridge's work is held in collections including MoMA, New York; Tate Modern, London; Centre Pompidou, Paris; Haus der Kunst, Munich; Sharjah Art Foundation, Sharjah; National Museum of Modern Art, Kyoto; Guggenheim, Abu Dhabi and Zeitz MoCAA, Cape Town.

Kentridge's largest UK survey to date was held at the Royal Academy of Arts in London in 2022. In the same year Kentridge opened another major survey exhibition, *In Praise of Shadows*, at The Broad in Los Angeles. In 2023 this exhibition travelled to the Museum of Fine Arts, Houston.

Kentridge's work has been seen in museums across the globe since the 1990s, including the Museum of Modern Art, New York; Albertina Museum, Vienna; Musée du Louvre in Paris; National Museum of Modern and Contemporary Art, Korea; Reina Sofia museum, Madrid; Kunstmuseum in Basel; and Norval Foundation in Cape Town. The artist has also participated in biennale's including Documenta in Kassel (2012, 2002, 1997) and the Venice Biennale (2015, 2013, 2005, 1999, 1993).

William Kentridge
Wittgenstein's Rhinoceros, 2007

Hand Lithograph and Collage
Work: 160 x 122 cm (63 x 48 in.)
Edition of 35

USD 40,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





WILLIAM KENTRIDGE

William Kentridge's large and medium scale bronzes, from the Lexicon project, are an accumulation of elemental symbols within the artist's larger practice. This sculptural vocabulary is comprised of icons, ubiquitous in Kentridge's creations, which are dispersed throughout all of the media in which he works. As a series of bronze sculptures, each work functions as part of the artist's visual dictionary and broader language.

William Kentridge
Fill, 2017

Bronze
Work: 86 x 86 x 49 cm (33.9 x 33.9 x 19.3 in.)
Edition of 3 + 1 AP

USD 400,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



WILLIAM KENTRIDGE

In the *Three Sisters*, South African artist William Kentridge continues an ongoing series of painted bronzes. They are experiments in *trompe l'oeil*, visual illusions, deceiving the eye cardboard and wood sculptures are turned into bronze, which is painted to look like cardboard and wood. Picasso's *Glass of Absinthe* and polychrome sculptures of classical antiquity (which we see as white marble, but which were originally painted) are particular historical references for the series. As is Kentridge's hallmark, these series of painted bronze heads interweave symbols as disparate as Chinese maps and scraps torn from a 1906 South African cash book.

William Kentridge
Sister Box, 2016

Bronze, oil paint
Work: 45 x 23 x 40 cm (17.7 x 9.1 x 15.7 in.)
Edition of 9 + 3 AP

USD 140,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



Detail | William Kentridge, *Sister Box*, 2016





WILLIAM KENTRIDGE

William Kentridge was born in 1955 in Johannesburg, South Africa where he currently lives and works. Often drawing from socio-political conditions in post-apartheid South Africa, William Kentridge's work takes on a form that is expressionist in nature. For Kentridge, the process of recording history is constructed from reconfigured fragments to arrive at a provisional understanding of the past—this act of recording, dismembering and reordering crosses over into an essential activity of the studio. His work spans a diverse range of artistic media such as drawing, performance, film, printmaking, sculpture and painting. Kentridge has also directed a number of acclaimed operas and theatrical productions.

William Kentridge
Pond at Deer Acres I, 2002

Charcoal, ink, china marker on paper
Work: 66 x 93 cm (26 x 36.6 in.)
Unique

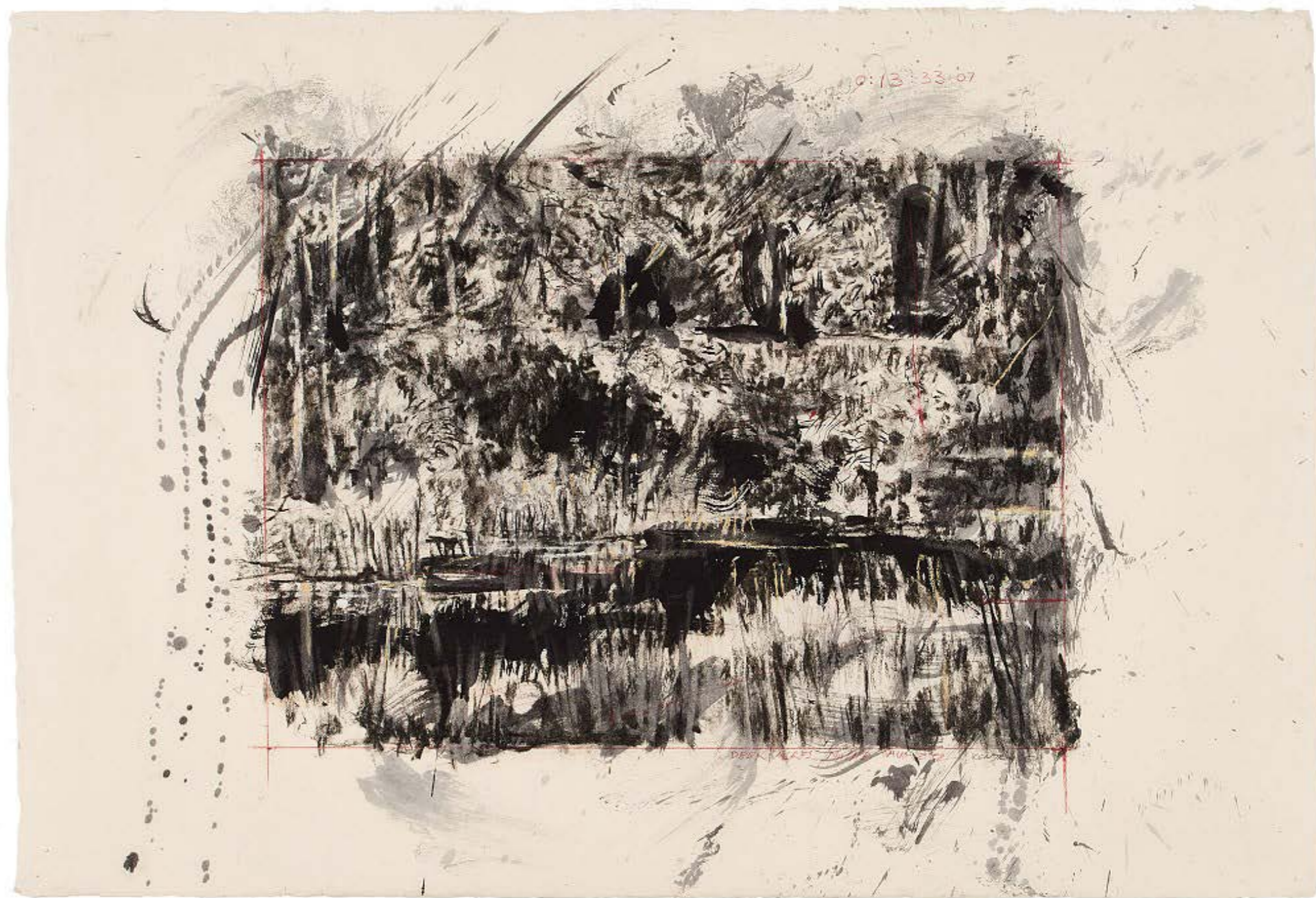
USD 100,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





WILLIAM KENTRIDGE

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William Kentridge

Pond at Deer Acres II, 2002

Charcoal, ink, china marker on paper

Work: 66 x 93 cm (26 x 36.6 in.)

Unique

USD 100,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.



WILLIAM KENTRIDGE

William Kentridge was born in 1955 in Johannesburg, South Africa where he currently lives and works. Often drawing from socio-political conditions in post-apartheid South Africa, William Kentridge's work takes on a form that is expressionist in nature. For Kentridge, the process of recording history is constructed from reconfigured fragments to arrive at a provisional understanding of the past—this act of recording, dismembering and reordering crosses over into an essential activity of the studio. His work spans a diverse range of artistic media such as drawing, performance, film, printmaking, sculpture and painting. Kentridge has also directed a number of acclaimed operas and theatrical productions.

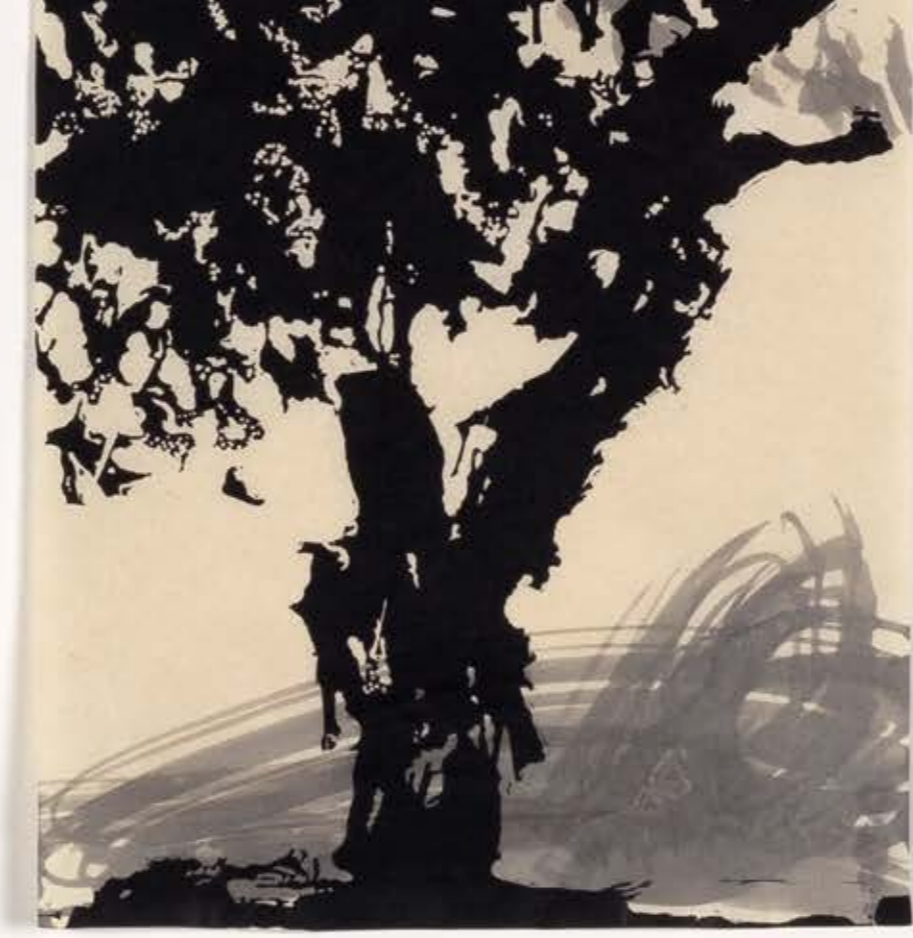
The trees within his practice were born of two memories and misassociations; a friend describing creating a T-shirt for a companion, heard by William "as a tree search"; and his father representing Nelson Mandela, Albert Luthuli and others in the South African Treason Trial of 1956-1961, which his son misconstrued as "trees and tiles."

William Kentridge
Six Trees for Sibyl, 2020

Etching and hand painting on Hannemuhle 300gsm
Work: 78 x 85.5 cm (30.7 x 33.7 in.)
Edition of 20

USD 6,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





Detail | William Kentridge, *Six Trees for Sibyl*, 2020



DAVID KOLOANE

Pioneering artist David Koloane addressed the sociopolitical conditions for Black South Africans before and after apartheid in his paintings and works on paper. His expressive compositions combine political content and abstraction, featuring scenes of Black urban life in Johannesburg and its townships. In addition to his work as an artist, Koloane became an influential writer, curator, activist, and artist mentor. In 1977, he directed the first gallery in Johannesburg devoted to the work of Black artists. A year later, he became the first curator at the Federated Union of Black Artists (FUBA). He co-founded the Thupelo experimental workshop in 1985 and the Bag Factory Artists' Studios in 1991, whose alumni include Kay Hassan, William Kentridge, and Mmakgabo Helen Sebidi. Koloane represented South Africa at the 2013 Venice Biennale. In 2019, a retrospective of his work toured the Iziko South African National Gallery, the Standard Bank Gallery, and Wits Art Museum.

David Koloane
Untitled MM 1 (Night Traffic Scene)

Mixed media on canvas
Work: 51 x 51 cm / 20.1 x 20.1 in.
Unique

USD 2,700
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





DAVID KOLOANE



David Koloane
Untitled (mm on canvas 2)

Mixed media on canvas
Work: 51 x 51 cm / 20.1 x 20.1 in.
Unique

USD 2,700
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

KILUANJI KIA HENDA

Restless Landscape is a series of digital print montages. The images are an assemblage of photographs of the landscape in the central part of Angola where the civil war was particularly damaging. Thinking about the impact of war on both people and on nature, Kia Henda gestures towards trauma's ability to root itself into the land, thereby necessitating a process of healing and renewal.



Kiluanji Kia Henda
Restless Landscape #3, 2017

Silkscreen print on canvas
Work: 120 x 180 cm / 47.2 x 70.9 in.
Edition of 3

USD 8,500
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

MISHECK MASAMVU

Misheck Masamvu (b. 1980, Penhalonga, Zimbabwe) explores and comments on the socio-political setting of post-independence Zimbabwe, and draws attention to the impact of economic policies that sustain political mayhem. Masamvu raises questions and ideas around the state of 'being' and the preservation of dignity. His practice encompasses drawing, painting and sculpture.

Masamvu studied at Atelier Delta and Kunste Akademie in Munich, where he initially specialised in the realist style, and later developed a more avant-garde expressionist mode of representation with dramatic and graphic brushstrokes. His work deliberately uses this expressionist depiction, in conjunction with controversial subject matter, to push his audience to levels of visceral discomfort with the purpose of accurately capturing the plight, political turmoil and concerns of his Zimbabwean subjects and their experiences. His works serve as a reminder that the artist is constantly socially-engaged and is tasked with being a voice to give shape and form to a humane sociological topography. In 2020, Masamvu took part in the 22nd Biennale of Sydney.

Masamvu's work has been well-received and exhibited in numerous shows including Armory Show 2018, Art Basel 2018, Basel Miami Beach 2017, 1-54 Contemporary African Art Fair New York 2016, São Paulo Biennale 2016, and the Venice Biennale, Zimbabwe Pavillion 2011.

According to the artist, 'My focus in painting has been to understand my grammar. I believe I have created an alphabet that has helped me paint and speak my truth. I took the initiative to study how the dialogue between my reality and ideas were influencing the painting outcome. I have recollected various motifs from previous work; I have rediscovered the power of non conformity in the approach to what painting ought to be. I am happy to slide into the purity of form, design, and the mystery of black.'

Misheck Masamvu

Dead President, 2016

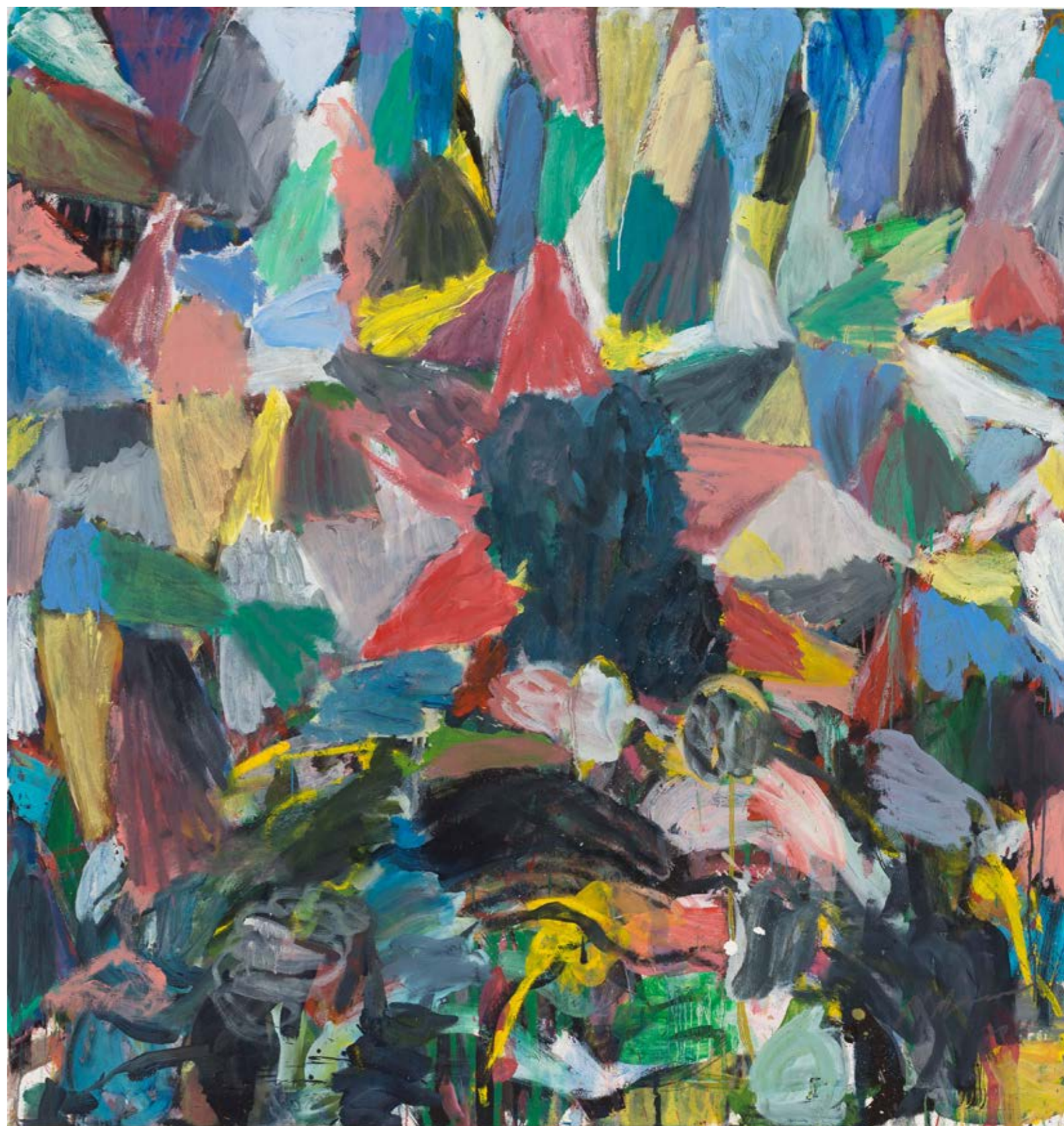
Oil on canvas

Work: 148.5 x 141.5 cm (58.5 x 55.7 in.)

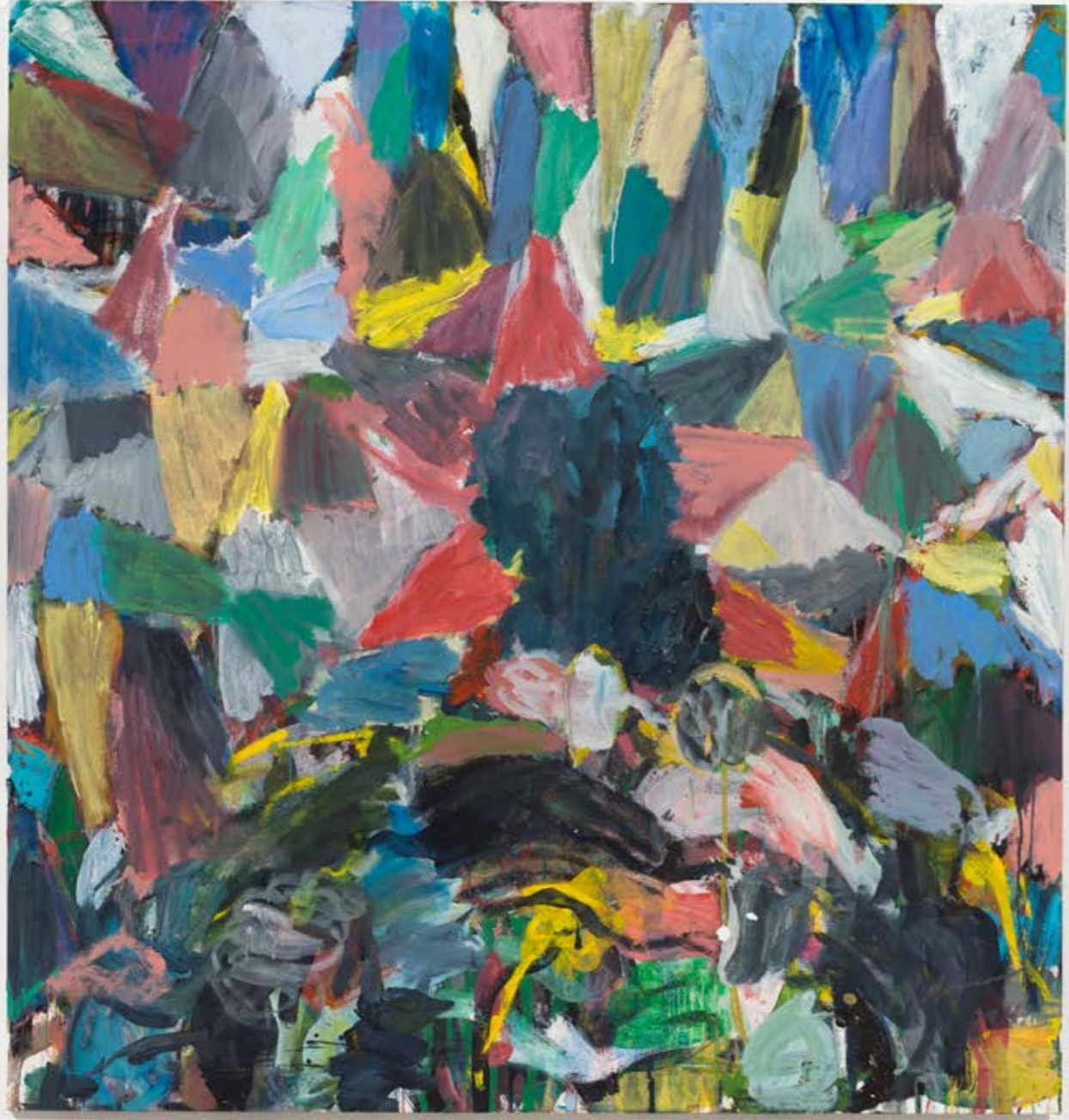
Unique

USD 25,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.



Detail | Misheck Masamvu, *Dead President*, 2016



WALTER OLTMANN

Bestiaries were made popular in the Middle Ages in illuminated manuscripts illustrated by monks. The word 'illuminated' comes from the Latin illuminare meaning 'to light up.' To achieve such illumination, monks frequently used thin sheets of gold and silver leaf to decorate their images.

Oltmann's use of gold and silver by way of anodizing aluminium wire in his sculptures as well as introducing gold and copper leaf and fluorescent colours in his drawings, similarly serve to 'light up' his chosen subjects, lending them an other-worldly, auratic glow. His subjects are at times playful and humorous but also include images of dead or near-dead creatures. The latter serve as memorials to animals that are not only dying, but literally 'dying off', i.e. on the edge of extinction. Images of fossils and skeletal remains similarly function as symbols of posteriority. As portraits of loss, they are meditations on the consequences and impact of environmental distress.

Walter Oltmann
Aloe Suit II, 2023

Aluminium wire
Work: 145 x 100 x 20 cm (57.1 x 39.4 x 7.9 in.)
Unique

USD 10,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



WALTER OLTMANN

Walter Oltmann
Thrip X, 2022

Monoprint
Work: 38 x 31 cm (15 x 12.2 in.)
Edition of 1

USD 600
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



Detail | Walter Oltmann, *Thrip X*, 2022



WALTER OLTMANN

Walter Oltmann
Garden suit II, 2022

Monoprint
Work: 38 x 31 cm (15 x 12.2 in.)
Edition of 1

USD 600
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





JEREMY WAFER

Jeremy Wafer (b. 1953, Durban, South Africa) works across sculpture, photography, video and drawing, exploring the politics and poetics of place. Rooted in South Africa's social, cultural and political geography, his work engages issues of land and territory, particularly themes of location, dislocation, possession and dispossession.

Solo exhibitions: *Arc*, Goodman Gallery, London (2022); *Index*, Goodman Gallery, Cape Town (2017); Goodman Gallery, Johannesburg (2014); *Structure: Avenues and barriers of Power*, a retrospective at KZNSA Gallery, Durban (2009).

Group exhibitions: *Centre of Gravity*, The Old Soap Works, Bristol (2020); *Ampersand*, University of Johannesburg Art Gallery, Johannesburg (2019); *Everywhere but Here*, Cite International des Arts, Paris (2017); *What remains is Tomorrow*, The Pavilion of South Africa at the 56th Biennale di Venezia, Venice (2015); *Witness*, Linden Centre for Contemporary Art, Melbourne (2014); *Views of Africa*, Smithsonian National Museum of Air and Space, Washington DC. (2013); and *20: Two Decades of South African Sculpture*, NIROX Foundation, the Cradle of Humankind, (2010).

Wafer's work features in the following public collections: the National Museum of African Art, Smithsonian Institute in Washington DC; South African National Gallery in Cape Town and the Johannesburg Art Gallery.

Wafer studied at the University of Natal, Pietermaritzburg (B.A Fine Art, 1979) and at the University of the Witwatersrand, Johannesburg (B.A. Hons. in Art History 1980, M.A. Fine Art 1987 and PhD, 2017). He has taught in the Fine Art Department of the Technikon Natal, Durban, and at the School of Arts of the University of the Witwatersrand, Johannesburg, where he was appointed Professor of Fine Art in 2011.

Wafer lives and works between London and Johannesburg.

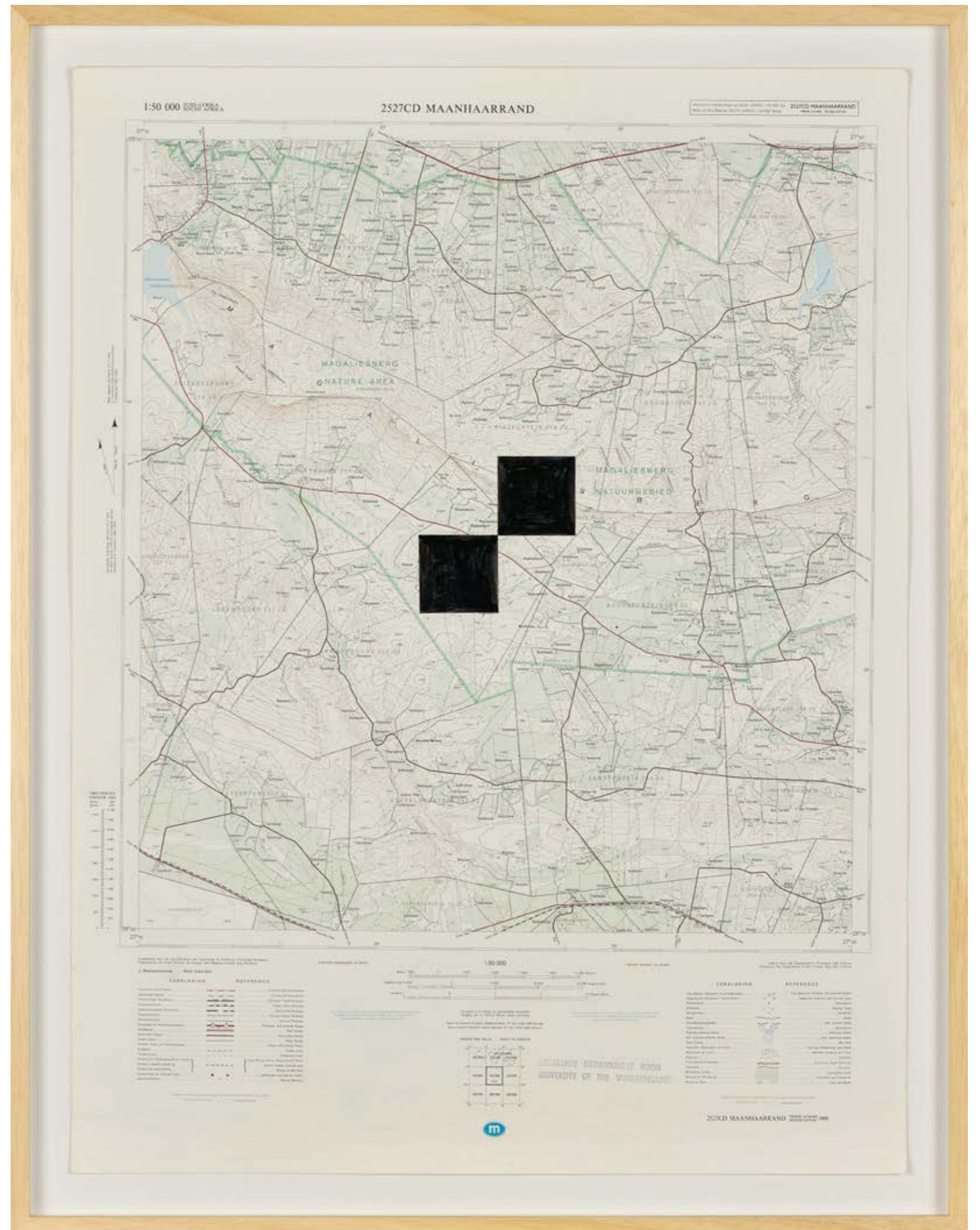
Jeremy Wafer *Location 3, 2023*

1: 50 000 scale Government issue map of various South African locations, ink and paint additions
Work: 77 x 58 cm (30.3 x 22.8 in.)
Unique

USD 2,200
Quoted prices are exclusive of taxes, customs duties and shipping costs.



JEREMY WAFER



Jeremy Wafer

Location 6, 2023

1: 50 000 scale Government issue map of various South African locations, ink and paint additions

Work: 77 x 58 cm (30.3 x 22.8 in.)

Unique

USD 2,200

Quoted prices are exclusive of taxes, customs duties and shipping costs.



The background is a complex, abstract composition of bold, geometric shapes and patterns. It features a palette of red, green, and black. The design includes large, stylized letters and symbols, such as 'W', 'O', 'M', and 'V', which are rendered in a way that creates a sense of depth and movement. The shapes are layered and overlapping, creating a dynamic and visually stimulating effect. The overall style is reminiscent of mid-century modern graphic design or pop art.

ARTWORKS
Mvula Villa



RUBY ONYINYECHI AMANZE

ruby onyinyechi amanze (b. 1982, Port-Harcourt, Nigeria) is a Brooklyn-based artist of Nigerian descent and British upbringing whose creative practices and processes focus on producing mixed media, paper-based drawings and works. Her art draws inspiration from photography, textiles, architecture and print-making.

amanze's practice builds around questions of how to create drawings that maintain paper's essence of weightlessness. The large-scaled and multi-dimensional drawings are part of an ongoing, yet non-linear narrative that employ the malleability of space as the primary antagonist.

A nameless, self-imagined, chimeric universe has simultaneously been positioned between nowhere and everywhere. Using a limited palette of visual elements, including the Alien, windows and birds, amanze's drawings create a non-narrative and expansive world. The construction of this world is largely centered around an interest in the spatial negotiations found in the three dimensional practices of dance, architecture and design.

Most recently, amanze completed two-year long residencies at the Queens Museum and as part of the Drawing Center's Open Sessions Program, both in New York. She has exhibited her work internationally in Lagos, London, Johannesburg and Paris, and nationally at the California African American Museum, the Drawing Center and the Studio Museum of Harlem.

amanze earned her B.F.A., Summa Cum Laude, from Tyler School of Art, Temple University, and her M.F.A. from Cranbrook Academy of Art. In 2012-2013, amanze was a Fulbright Scholar at the University of Nigeria, Nsukka.

ruby onyinyechi amanze

inside water kegs is really gold wine (were you invited to the party?) "shoulders sideways", clap clap clap for yourself while you spin on top of black eyed pea mountains, but three legged tables are for dancing under, 2015

Photo transfers, enamel, ink, glitter, graphite and coloured pencil on paper

Work: 183 x 231 cm (72 x 90.9 in.)

Unique

USD 35,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.







WILLEM BOSHOFF

The design of BIFIDITY is based on an older, smaller sculpture made as part of the Blind Alphabet Project in 1993. That original piece was made small enough so that it could be picked up and easily handled by a blind person. A bifurcated structure implies a main body that develops or 'forks' into two. A bifid structure, on the other hand, implies a knife, axe or any other outside force, bearing down on a main body and parting it in two.

The original sculpture of 1993 consisted only of one piece of wood, cleft into two. The wood was so parted that it remained one solid piece with two members curving sideways from it. The new, 2009, piece is similar in shape, but a wedge-like shape was added to represent the outside force performing the cleaving act.

The original 1993 work made for the Blind Alphabet Project was accompanied the following text as translated into Braille and printed on a plaque.

Willem Boshoff
Bifidity, 2008

Sculpture
Work: 35 x 25 x 7.5 cm (13.8 x 9.8 x 3 in.)
Edition of 30 + 1 AP

USD 2,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



JABULANI DHLAMINI

Jabulani Dhlamini (b. 1983, Warden, South Africa) is a documentary photographer whose practice reflects on his upbringing in the post-apartheid era alongside the experiences of local South African communities. Dhlamini's most celebrated bodies of work have focused on key moments in South African history, such as *Recaptured* which looks at cross-generational recollections of the Sharpeville Massacre, and *Isisekelo* which documents the familial impact of land dispossession and *iQhawekazi*, which mapped the shifting legacy of Winnie Madikizela-Mandela at the time of her death in 2018.

Solo exhibitions include: *Casa/iKhaya Lami*, Mitre Gallery, Brazil (2023); *Isisekelo*, Goodman Gallery Johannesburg (2019); *Recaptured*, Goodman Gallery Cape Town (2016); *uMama*, Market Photo Workshop, Johannesburg (2012). Group exhibitions: *Inganekwane*, North West University Gallery, South Africa (2022); *iHubo – Whispers*, PhotoSaintGermain festival, France (2022); *Side to Side Johannesburg*, La Permanence Photographique, France (2022); and *A Different Now is Close Enough to Exhale on You*, Umhlabathi Collective Gallery, South Africa (2022); *Five Photographers. A tribute to David Goldblatt*, Gerard Sekoto Gallery, French Institute of South Africa and the Alliance Française of Johannesburg. Dhlamini is an alumni fellow of the Edward Ruiz Mentorship programme and the Market Photo Workshop in Johannesburg.

Jabulani Dhlamini

Phantsi komthunzi, Réunion Island, 2018

Pigment inks on 280 fibre silk cotton rag
Work: 120 x 120 cm (47.2 x 47.2 in.)
Edition of 5

USD 3,400

Quoted prices are exclusive of taxes,
customs duties and shipping costs.





CARLOS GARAICOA

Carlos Garaicoa (b. 1967 Havana, Cuba) has developed a multidisciplinary practice that addresses issues relating to culture and politics, particularly Cuban, through attention to architecture and urbanism. His work propels a dialogue between art and urban space to unpack the social structure of our cities in relation to the architecture.

Solo exhibitions include: Peabody Essex Museum, Salem (2020), Kulturna Ustanova Galerija Kula, Split (2020), SCAD, Savannah (2020); Lunds Konsthall and Skissernas Museum, Lund (2019); Parasol Unit Foundation, London (2018); MAAT, Lisbon (2017); Museum Villa Stuck, Munich (2016); Nasjonalmuseet, Oslo (2015); NC-Arte and FLORA ars + natura, Bogotá (2014); Kunsthaus Baselland Muttentz, Basel (2012); H.F. Johnson Museum of Art, Cornell University, Ithaca, New York (2011); National Museum of Contemporary Art (EMST), Athens (2011); Inhotim Instituto de Arte Contemporâneo, Brumadinho (2012); Caixa Cultural, Rio de Janeiro (2008); IMMA, Dublin (2010); Contemporary Art Museum, Institute for Research in Art, Tampa (2007); Museum of Contemporary Art (M.O.C.A), Los Angeles (2005); Biblioteca Luis Ángel Arango, Bogotá (2000).

Major international shows include: the Biennials of Havana (1991, 1994, 1997, 2000, 2003, 2009, 2012, 2015), Shanghai (2010), São Paulo (1998, 2004), Venice (2009, 2005), Johannesburg (1995), Liverpool (2006) and Moscow (2005), the Triennials of Auckland (2007), San Juan (2004), Yokohama (2001) and Echigo-Tsumari (2012); Documenta 11 (2003) and 14 (2017) and PhotoEspaña 12 (2012).

In 2005 Garaicoa received the XXXIX International Contemporary Art Prize Foundation "Pierre de Monaco" in Monte Carlo, and the Katherine S. Marmor Award in Los Angeles.

Garaicoa lives and works between Havana and Madrid.

Carlos Garaicoa
Jícara, 2022

Color photography on Fuji Cristal Glossy paper
Work: 180 x 125 cm (70.9 x 49.2 in.)
Edition of 3

USD 26,400
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





DAVID GOLDBLATT

David Goldblatt (1930 -2018, South Africa), through his lens, chronicled the people, structures and landscapes of his country from 1948, through the rise of Afrikaner Nationalism, the apartheid regime and into the democratic era until his death in June, 2018. Goldblatt documented the people, landscapes and industry of the Witwatersrand, the resource-rich area in which he grew up and lived, where the local economy was based chiefly on mining. Art Institute Chicago will present an exhibition spanning Goldblatt's seven-decade career titled *No Ulterior Motive*.

Goldblatt's subject matter spanned the whole of the country geographically and politically from sweeping landscapes of the Karoo desert to the arduous commutes of migrant black workers, forced to live in racially segregated areas. His broadest series, which spans six decades of photography, examines how South Africans have expressed their values through the structures, physical and ideological, that they have built.

Solo exhibitions include *On the Mines*, Norval Foundation, Cape Town (2019); *Structures of Dominion and Democracy*, Centre Georges Pompidou, Paris (2018); *The Pursuit of Values*, Standard Bank Gallery, Johannesburg (2015); *Intersections Intersected: The Photography of David Goldblatt*, New Museum, New York (2009), then Amherst Art Museum, Massachusetts (2011); Hasselblad, Hasselblad Center, Göteborg (2006); *Fifty-One Years, A Retrospective*, Johannesburg Art Gallery, Johannesburg (2005).

Collections include the South African National Gallery, Cape Town; Johannesburg Art Gallery; University of South Africa; Bibliotheque Nationale, Paris; Museum of Modern Art, New York; Stedelijk Museum, Amsterdam; Hasselblad Collection, Göteborg; Tate Modern, London; Centre Pompidou, Paris and Art Institute, Chicago.

David Goldblatt

*Hill at the entrance to Laingsburg,
Western Cape. 28 January 2007 (4_A0031), 2007*

Digital print in pigment inks on cotton rag paper

Image: 99 x 125 cm (39 x 49.2 in.)

Frame: 127 x 153 cm (50 x 60.2 in.)

Edition of 10

USD 35,000

Quoted prices are exclusive of taxes,
customs duties and shipping costs.





WILLIAM KENTRIDGE

William Kentridge (b.1955, South Africa) is internationally acclaimed for his drawings, films, theatre, and opera productions. Kentridge's work is held in collections including MoMA, New York; Tate Modern, London; Centre Pompidou, Paris; Haus der Kunst, Munich; Sharjah Art Foundation, Sharjah; National Museum of Modern Art, Kyoto; Guggenheim, Abu Dhabi and Zeitz MoCAA, Cape Town.

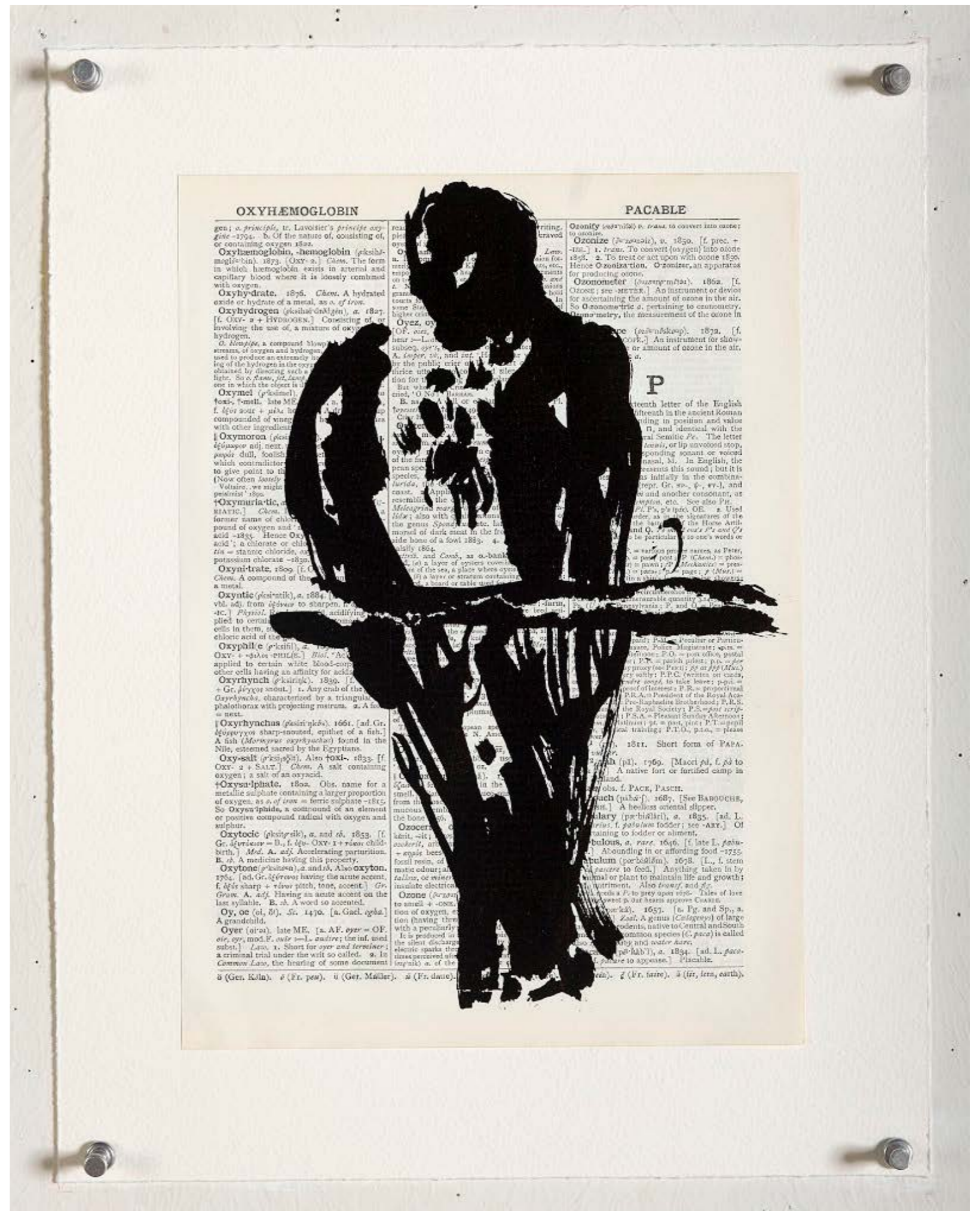
Kentridge's largest UK survey to date was held at the Royal Academy of Arts in London in 2022. In the same year Kentridge opened another major survey exhibition, *In Praise of Shadows*, at The Broad in Los Angeles. In 2023 this exhibition travelled to the Museum of Fine Arts, Houston.

Kentridge's work has been seen in museums across the globe since the 1990s, including the Museum of Modern Art, New York; Albertina Museum, Vienna; Musée du Louvre in Paris; National Museum of Modern and Contemporary Art, Korea; Reina Sofia museum, Madrid; Kunstmuseum in Basel; and Norval Foundation in Cape Town. The artist has also participated in biennale's including Documenta in Kassel (2012, 2002,1997) and the Venice Biennale (2015, 2013, 2005, 1999, 1993).

William Kentridge
Bird III (Ref. 27), 2012

Linocut printed on Shorter Oxford English Dictionary
mounted onto Arches Cover White, 400 gsm
Work: 35 x 27 cm (13.8 x 10.6 in.)
Edition of 20

USD 2,500
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



WILLIAM KENTRIDGE

Working across drawing, film, painting, printmaking, and other media, William Kentridge articulates the concerns of post-apartheid South Africa with unparalleled nuance and lyricism. He's best known for an inventive process in which he draws and erases with charcoal, recording his expressionistic, monochromatic compositions at each stage. He then displays a video projection of the looped images alongside their highly worked and reworked source drawings. Altogether, they tell alternately quiet, brutal, and deeply personal stories that reveal Kentridge's ambivalence about his native country. Born in Johannesburg, where he now lives and works, Kentridge has enjoyed solo shows at the Metropolitan Museum of Art, Tate Modern, Kunstmuseum Basel, and Museo Reina Sofía, among other prestigious institutions. He has exhibited at the Venice Biennale and Documenta on numerous occasions.

William Kentridge

The Bird and its Watcher, 2013

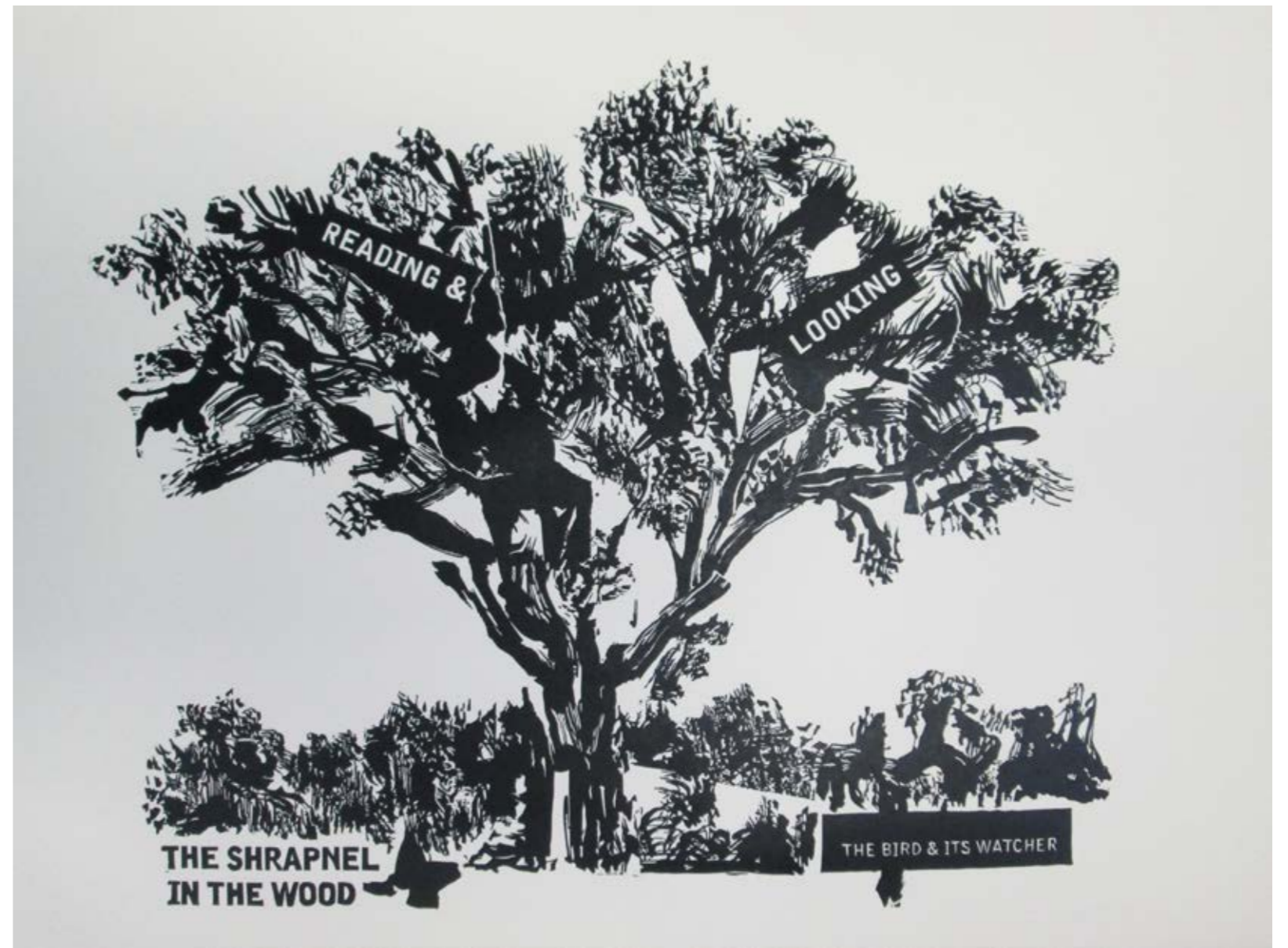
Linocut

65 x 75cm

Edition of 50

USD 4,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





READING &

LOOKING

THE BIRD & ITS WATCHER

WILLIAM KENTRIDGE

Working across drawing, film, painting, printmaking, and other media, William Kentridge articulates the concerns of post-apartheid South Africa with unparalleled nuance and lyricism. He's best known for an inventive process in which he draws and erases with charcoal, recording his expressionistic, monochromatic compositions at each stage. He then displays a video projection of the looped images alongside their highly worked and reworked source drawings. Altogether, they tell alternately quiet, brutal, and deeply personal stories that reveal Kentridge's ambivalence about his native country. Born in Johannesburg, where he now lives and works, Kentridge has enjoyed solo shows at the Metropolitan Museum of Art, Tate Modern, Kunstmuseum Basel, and Museo Reina Sofía, among other prestigious institutions. He has exhibited at the Venice Biennale and Documenta on numerous occasions.



William Kentridge

Lexicon (Cape Silver), 2017

Sugar lift etching with drypoint, on handmade sisal (90%) and hemp (10%) paper mounted onto 400gsm Arches paper

Work: 40.5 x 50 cm (15.9 x 19.7 in.)

Edition of 30

USD 4,500

Quoted prices are exclusive of taxes, customs duties and shipping costs.

WILLIAM KENTRIDGE

William Kentridge
Lexicon (Apothecary), 2020

Sugar lift etching with drypoint, on handmade sisal (90%) and hemp (10%) paper
mounted onto 400gsm Arches paper
Paper: 40 x 50 cm (15.7 x 19.7 in.)
Image: 28.5 x 39 cm (11.2 x 15.4 in.)
Edition of 40

USD 4,500
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



WILLIAM KENTRIDGE

Untitled (18) forms part of a series of landscape drawings, mainly made from mining landscapes around Johannesburg.

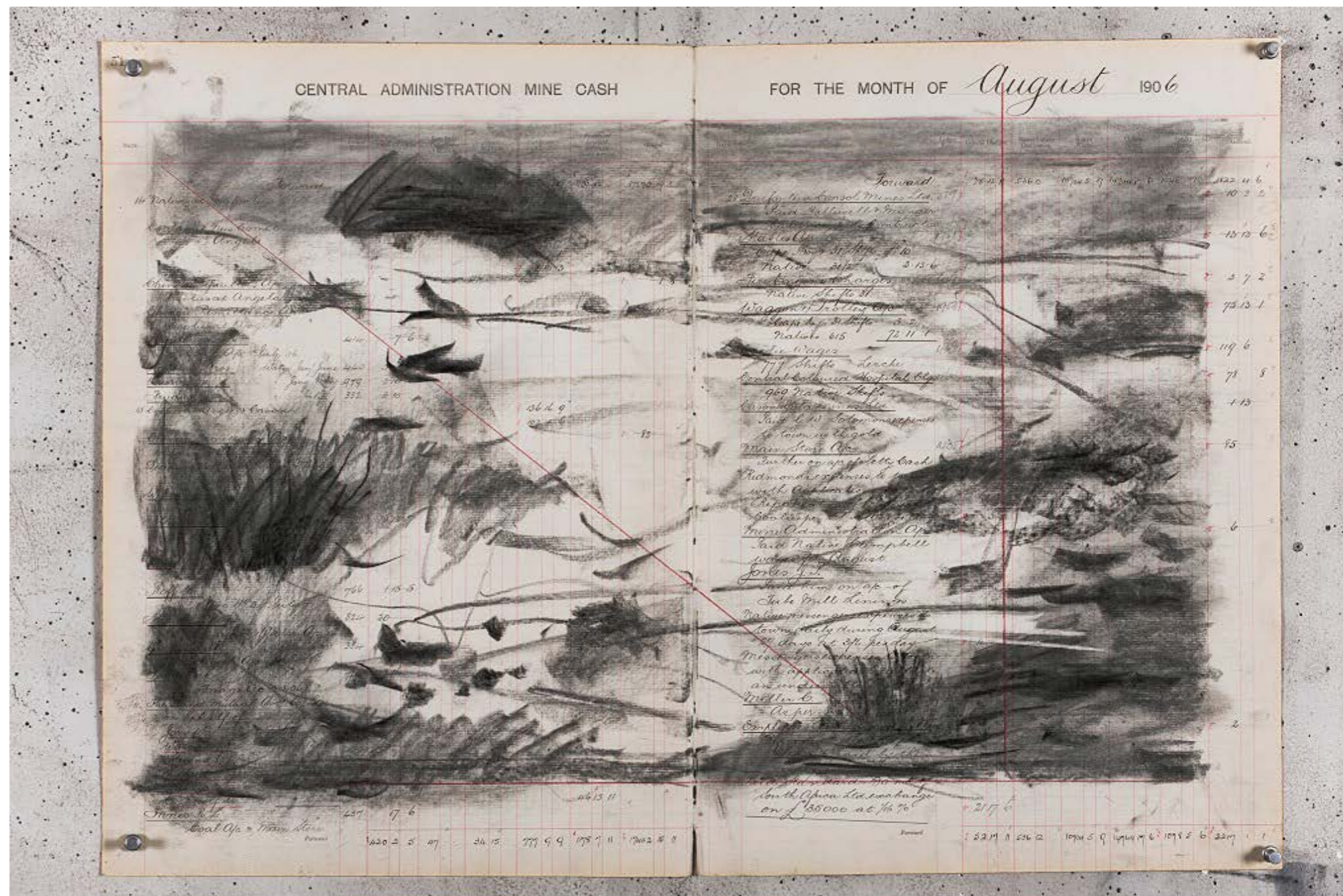
The drawings are made on the pages of an old cash book from East Rand Proprietary Mines from 1906 (with a few from other mine ledgers), in which the text under the drawings, either covered or glimpsed, is an important part of the history of the drawing. What is hidden by the landscape? What traces are left in the landscape by the actions upon it? In what way does nature reclaim this damaged ground and erase its history?

The drawings were done over a three year period, and range from the East Rand to the platinum belt. Accompanying the exhibition is a launch of a book which reproduces the drawings and includes a text by Rosalind Morris, Professor of Anthropology at Columbia University. Part detective story, part archival history, part anthropological reverie, Morris's text reads between the lines to find evidence of the vast webs that linked South Africa to other parts of Africa, China, the United States, and Australia in an early moment of the globalizing economy.

William Kentridge
Untitled (18), 2011

Charcoal and coloured pencil on ledger book paper from the Central Administration Mine Cash Book 1906
Work: 47 x 66.5 cm (18.5 x 26.2 in.)
Frame: 63 x 83 x 4 cm (24.8 x 32.7 x 1.6 in.)
Unique

USD 135,000
Quoted prices are exclusive of taxes, customs duties and shipping costs.





WILLIAM KENTRIDGE

William Kentridge's *Lexicon* (2017) is an accumulation of elemental symbols within the artist's larger practice. The series of bronze sculptures, functions as a form of visual dictionary. These sculptures are symbols, glyphs, suggested words or icons, many of which have been used repeatedly across projects and bodies of work. The glyphs can be arranged in order to construct sculptural sentences and rearranged to deny meaning. In late 2017 and early 2018, Kentridge chose a group of ten glyphs from the small-scale *Lexicon* set and made medium scale versions, each of close to a metre in height.

William Kentridge

Ring, 2017

Bronze

Work: 70 x 89 x 72 cm (27.6 x 35 x 28.3 in.)

Weight 123 kg

Edition of 3

USD 400,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





SAM Nhlengethwa

Sam Nhlengethwa (b. 1955) is well known for his mixed media collages and paintings with a focus on township and city life as well as jazz musicians. He was born in Payneville, a township near Springs (a satellite mining town east of Johannesburg) and grew up in Ratanda location in nearby Heidelberg. He received a Fine Art Diploma from the famous Rorke's Drift Art Centre in rural Natal. During the holidays from Rorke's Drift, he would experiment with media at Johannesburg Art Foundation under William 'Bill' Ainslie. By the mid 80s, his work had been included in a number of group shows in South Africa and one abroad in Germany alongside Gerard Sekoto.

Nhlengethwa is one of the founders of the legendary Bag Factory in Newtown, in the heart of the city, where he used to share studio space with fellow greats of this pioneering generation of South African artists, such as David Koloane and Pat Mautloa.

Despite Nhlengethwa's pioneering role in South Africa art, his work has received rare visibility in London. A major survey exhibition, titled *Life, Jazz and Lots of Other Things*, was hosted by SCAD Museum of Art in Savannah, Georgia in 2014, which was then co-hosted in Atlanta by SCAD and the Carter Center.

Other notable exhibitions and accolades in South Africa and around the world include: in 1994 – the year South Africa held its first democratic elections – Nhlengethwa was awarded the prestigious Standard Bank Young Artist of the Year award; in 1995, his work was included in the Whitechapel Gallery's *Seven Stories About Modern Art in Africa* in London; in 2000, he participated in a two-man show at Seippel Art Gallery in Cologne.

Other significant international group exhibitions include *Constructions: Contemporary Art from South Africa* at Museu de Arte Contemporanea de Niteroi in Brazil in 2011, *Beyond Borders: Global Africa* at the University of Michigan Museum of Art in 2018.

Nhlengethwa's work has featured on a number of international biennales: in 2003, his work was included in the 8th Havana Biennale, *Southern African Stories: A Print Collection*, the 12th International Cairo Biennale in 2010, the 2013 Venice Biennale as part of the South African pavilion, titled *Imaginary Fact: Contemporary South African Art and the Archive*, and in the 6th Beijing Biennale in 2015.



Sam Nhlengethwa

Modern jazz quartet with guest Sonny Rollins, 2021

Mixed media on canvas

Work: 109.8 x 130.1 x 9.8 cm (43.2 x 51.2 x 3.9 in.)

Unique

USD 30,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.



KILUANJI KIA HENDA

Restless Landscape is a series of digital print montages. The images are an assemblage of photographs of the landscape in the central part of Angola where the civil war was particularly damaging. Thinking about the impact of war on both people and on nature, Kia Henda gestures towards trauma's ability to root itself into the land, thereby necessitating a process of healing and renewal.



Kiluanji Kia Henda
Restless Landscape #2, 2017

Silkscreen print on canvas
Work: 120 x 180 cm (47.2 x 70.9 in.)
Edition of 3

USD 8,450
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

MISHECK MASAMVU

Misheck Masamvu's (b. 1980, Mutare, Zimbabwe) practice - encompassing drawing, painting and sculpture - explores the socio-political setting of post-independence Zimbabwe and draws attention to the impact of economic policies that sustain political mayhem.

Solo exhibitions: *Talk to me while I'm eating*, Goodman Gallery, London, United Kingdom (2021); *Misheck Masamvu*, Institut Français, Paris, France (2015); *Disputed Seats*, Influx Contemporary Art, Lisbon, Portugal (2009).

Group exhibitions: *Inside Out*, Fondation Gandur pour l'Art, Geneva, Switzerland (2022); *Witness: Afro Perspectives*, El Espacio 23, Miami, USA (2020); *Allied with Power: African and African Diaspora Art from the Jorge M. Pérez Collection*, Pérez Art Museum Miami, Miami, USA (2020); *Two Together*, Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa (2020); *Five Bobh: Painting at the End of an Era*, Zeitz MOCAA, Cape Town (2017); *Africa 2.0 > is there a Contemporary African art?*, Influx Contemporary Art, Lisbon (2010); *Art, Migration and Identity*, Africa Museum, Arnhem (2008); and *696*, National Gallery of Zimbabwe, Harare (2008).

International exhibitions: *The 't' is silent*, 8th Biennial of Painting, Museum Dhondt-Dhaenens, Sint-Martens-Latem, Belgium (2022); *STILL ALIVE*, 5th Aichi Triennale, Aichi, Japan (2022), *NIRIN*, 22nd Sydney Biennale, Sydney, Australia (2020), the 32nd Bienal de São Paulo (2016) and his international debut at Zimbabwe's inaugural Pavilion at the 54th Venice Biennale (2011)

Collections: A4 Arts Foundation, Cape Town, South Africa; Braunsfelder Family Collection, Cologne, Germany; Uieshema Collection, Tokyo, Japan; Perez Art Museum, Miami, USA; Pigozzi Collection, Geneva, Switzerland; Taguchi Art Collection, Tokyo, Japan; Fukutake Foundation, Auckland, New Zealand; Comma Foundation (Damme, Belgium); ANA Collection; Lagos, Nigeria; Sigg Art Foundation, Le Castellet, France; Fondation Gandur pour l'Art, Geneva, Switzerland; and Zeitz Museum of Contemporary Art Africa, Cape Town, South Africa.

Masamvu studied at Atelier Delta and Kunste Akademie in Munich. He lives and works in Harare.

Misheck Masamvu

Cross Jaw II, 2017

Fibreglass, paint and varnish

Work: 83.5 x 47 x 9 cm (32.9 x 18.5 x 3.5 in.)

Unique

USD 25,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.



CLIVE VAN DEN BERG

Clive van den Berg (b. 1956, Zambia) is a Johannesburg-based artist, curator and designer. Working across various mediums throughout the course of his prolific forty-year career, which has focused on pioneering the insertion of queer perspectives into the larger rewrite of South African history, Van den Berg has produced a range of works unified by his enduring focus on five interrelated themes: memory, light, landscape, desire and body.

Solo exhibitions include *Landscape Echoes*, Goodman Gallery, Cape Town (2023); *Fugitive Marks*, Goodman Gallery, London (2022); *Underscape*, Goodman Gallery, Johannesburg (2021); *Remembering, a survey exhibition of paintings, prints and sculptures* at the Kwa-Zulu Natal Society of Art Gallery, Durban (2021); *Coming to the City*, London (2012); and *Personal Affects*, Museum of African Art, New York (2005).

Group exhibitions include *If You Look Hard Enough, You Can See Our Future: Selections of Contemporary South African Art from the Nando's Art Collection*, The African American Museum of Dallas, Dallas (2023); *Breaking Down the Walls: 150 years of Art Collecting*, Iziko SANG, Cape Town (2023); *25 Years of ArtThrob*, Under Projects, Cape Town (2022); *Screening of Memorials Without Facts: Men Loving*, São Paulo Museum of Art, São Paulo (2018); *Silence calling from one continent to another*, Goodman Gallery, Johannesburg (2021); *Earth Matters: Lands as Material and Metaphor in the Arts of Africa*, Smithsonian National Museum of African Art, Washington D.C. (2013-2014); and *Sculptures in the Landscape*, Nirox Foundation, Johannesburg (2009).

Much of van den Berg's practice is activated in public space where he has been the exhibition designer for the Holocaust and Genocide Centre, The Nelson Mandela Foundation, The Workers Museum, The Womens Jail, all in Johannesburg, as well as Freedom Park in Tshwane, amongst others.

Van den Berg's retrospective, titled *Porous*, will take place at the Wits Art Museum in late 2024.

Clive van den Berg

African Landscape XIII, 2020

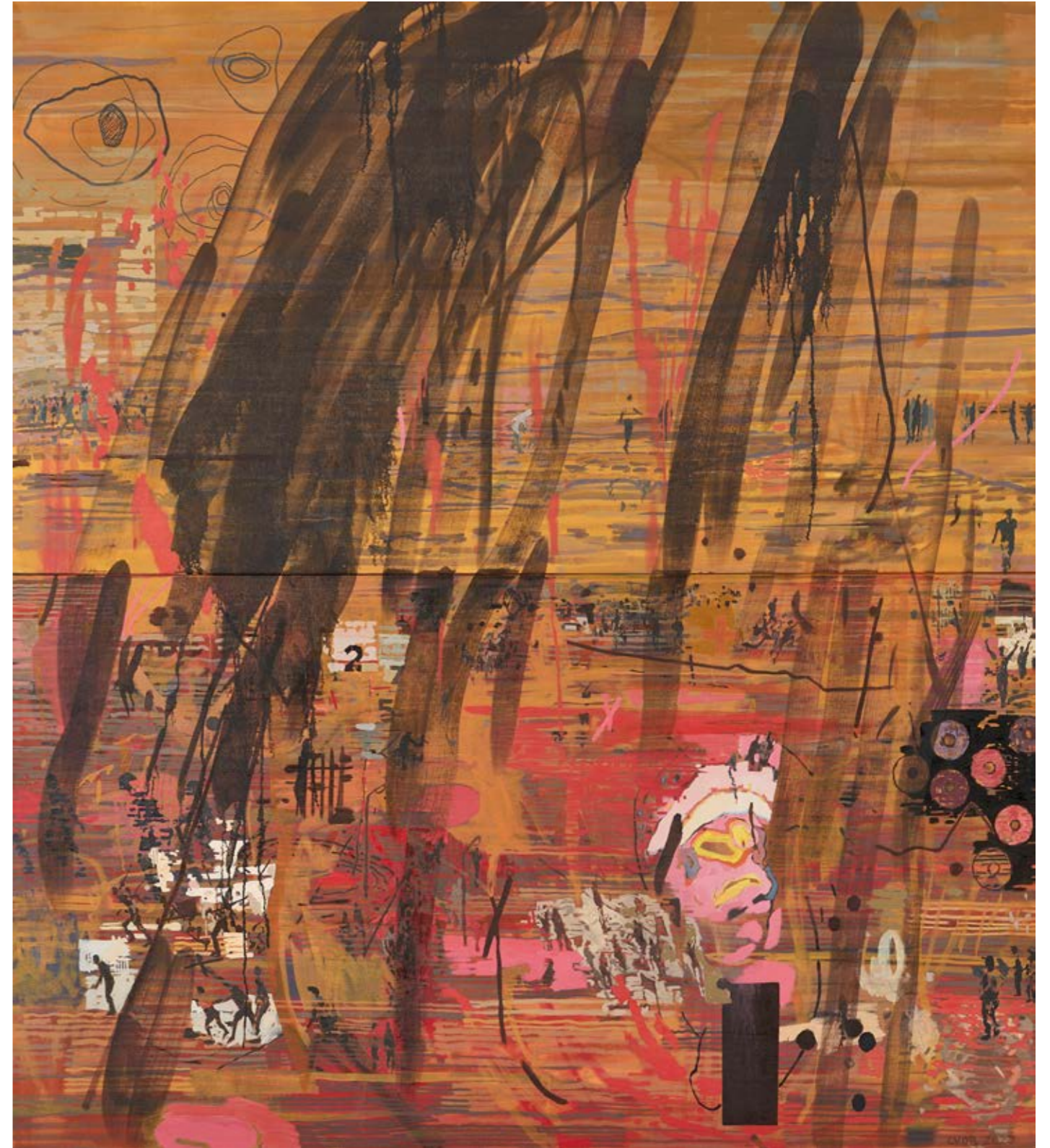
Oil on canvas

Work: 190 x 170 cm (74.8 x 66.9 in.)

Unique

USD 28,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





MARSI VAN DE HEUVEL

Marsi taps into the legacy of education passed down from her grandparents, who were both teachers, to her mother, an art teacher, in whose classroom she first honed her craft, and to her own experiences growing up in Cape Town. There are numerous references to the classroom, another space rigorously controlled and policed by the apartheid regime. She reimagines a typical school class photograph that reflects the Eurocentric norms and standards to which we were subjected. Projected onto chalkboard, it references the impermanence and fragility of these memories.

This legacy of trauma, sustained through slavery and apartheid, continues to reverberate down generations and, through her art, Marsi engages with the sense of loss and pain that threaten to displace her own narratives if not addressed now. The subject is at once personal but also taps into the collective experience of what it was like to grow up “coloured” in South Africa during apartheid. By exploring her own heritage in an attempt to make sense of her roots, Marsi invites viewers to recognise themselves in her work and in the reflection of those who went before her. Her work invites us to think about who we are and where we come from and generates conversations about identity, race and belonging that are urgently needed if we have any hope of forging a national identity within a true democracy. In the absence of a formally recorded history, this work engages with an ordinary archive, reinterpreting it for another generation of South Africans and asks them to reconsider the past through a different lens so we may imagine a different future.

Marsi van de Heuvel

Milestone, 2023

Oil on Linen

Work: 61 x 42 x 2,5 cm (24 x 16.5 x 1 in.)

Unique

USD 4,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





HANK WILLIS THOMAS

Hank Willis Thomas (b. 1976, New Jersey, United States) is a conceptual artist working primarily with themes related to perspective, identity, commodity, media, and popular culture. In January 2023, Thomas unveiled his most recent public artwork *The Embrace* in Boston, MA, a memorial to both the Kings and the 69 civil rights leaders in Boston.

Thomas's lenticular *I am You / I Am Joy* (2023) sees a direct interaction with Faith Ringgold's set of collages from the 1970s. Her collages include phrases that speak to Black feminist sentiments borne out of her personal experiences. Thomas borrows Ringgold's typographic aesthetic and layout to speak to ideas around identity in a contemporary context. The work also references the 1968 Memphis sanitation workers' strike, specifically the posters declaring "I AM A MAN." These works, through the nature of their material, force viewers to look again, mirroring the artist's revisiting of this historical moment and protest art more generally.

Hank Willis Thomas

I am You / I Am Joy, 2023

3D Lenticular

Work: 121.9 x 121.9 cm (48 x 48 in.)

STD 1/5

Edition of 5

USD 40,000

Quoted prices are exclusive of taxes, customs duties and shipping costs.





YINKA SHONIBARE CBE RA

Throughout his colorful multimedia practice, Yinka Shonibare CBE RA considers issues of postcolonialism and globalism and often references the distinctive batik cloth common in Nigeria. He also reconfigures iconic imagery from Western art history in his paintings, sculptures, photographs, films, and installations; the cultural and material relationships between Europe and Africa are common themes. Shonibare has created libraries of cloth-bound books and reinterpreted Tchaikovsky's *Swan Lake* in order to comment on racial difference. The artist has exhibited in New York, London, Paris, Beijing, and Tokyo, and his work belongs in the collections of the Tate, the Victoria and Albert Museum, the National Museum of African Art, the Museum of Modern Art, Moderna Museet, and Pérez Art Museum Miami, among others. In 2019, Shonibare was named a Commander of the Most Excellent Order of the British Empire, or CBE.

Yinka Shonibare CBE RA
Revolution (JCG 11173), 2013

Paper, pen, batik, found paper and 22 carat gold leaf
Work: 49 x 35 cm (19.3 x 13.8 in.)

USD 10,930
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



YINKA SHONIBARE CBE RA

Yinka Shonibare CBE RA
Revolution (JCG 11176), 2013

Paper, pen, batik, found paper and 22 carat gold leaf
Work: 49 x 35 cm (19.3 x 13.8 in.)

USD 10,930
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





CLIVE VAN DEN BERG

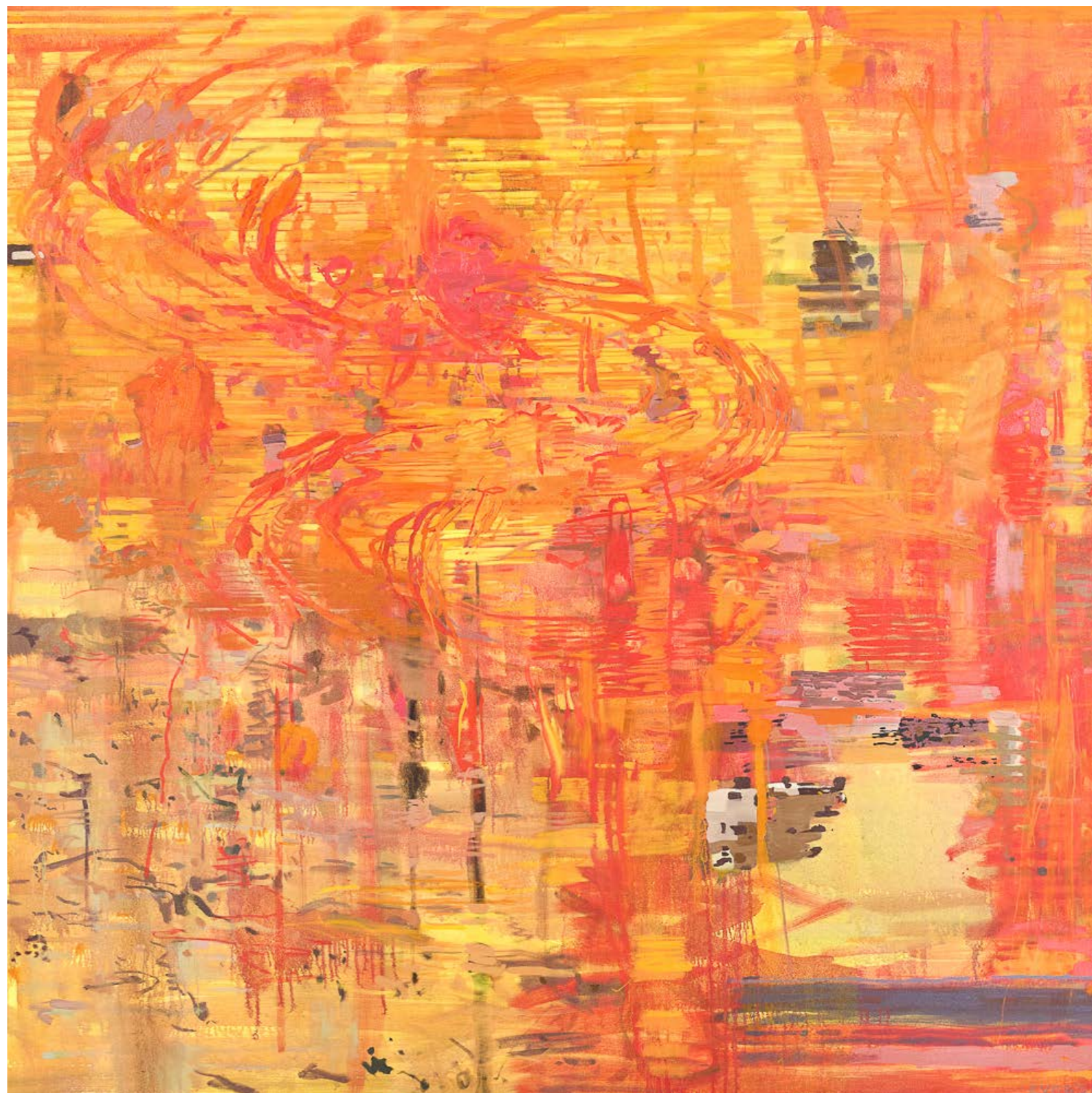
Van den Berg continues to reflect on his own complex relationship to landscape with this show providing a body of work that communicates a more visceral articulation of this engagement. This is embedded in the quality of the paint as much as the construction of the paintings and the abstract imagery that emerges on the canvas.

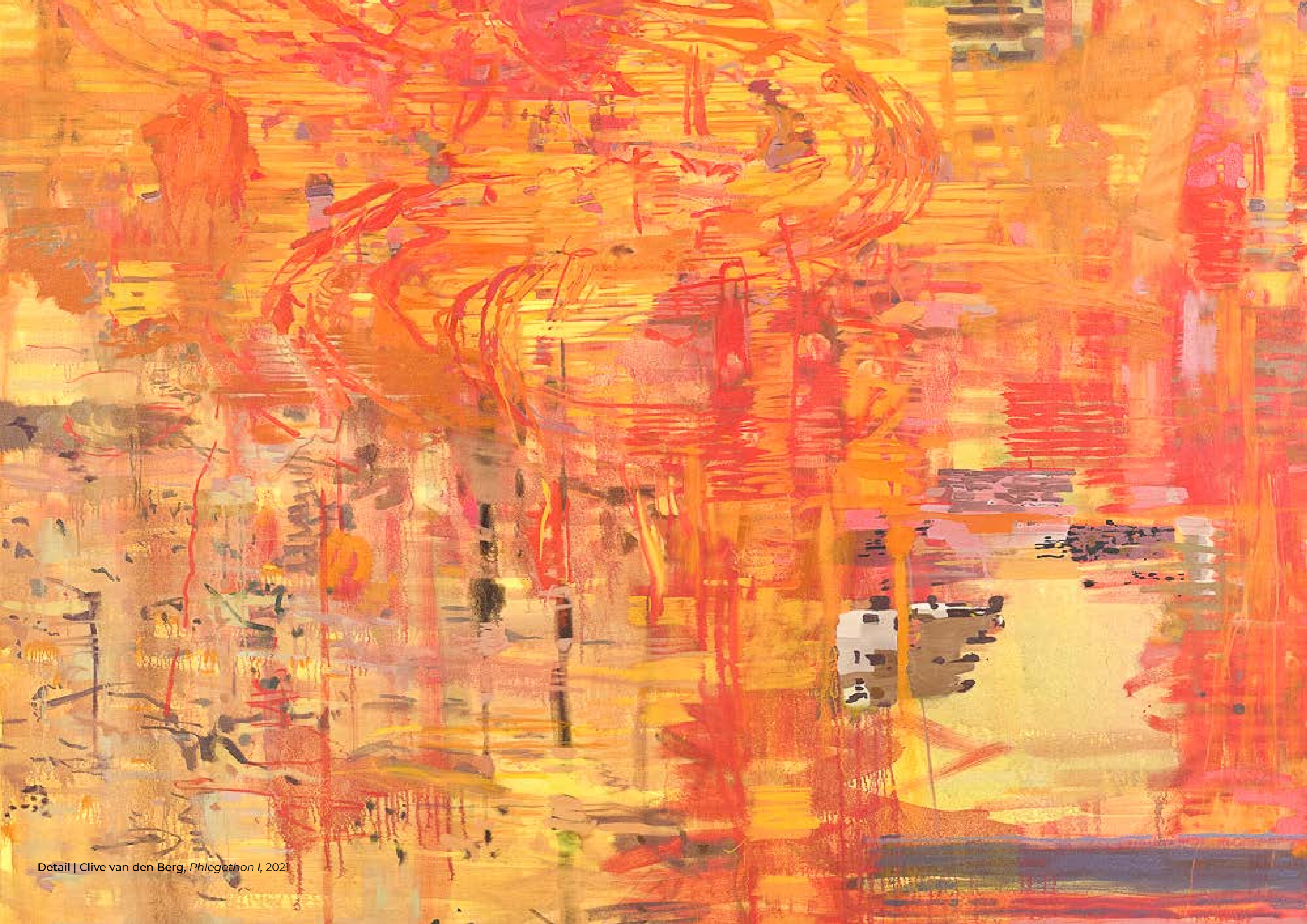
Drawing upon his distinctive visual language of gestural brushstrokes, Van den Berg's paintings explore the porous nature of land as a receptacle for lived experience, unearthing what lies unresolved beneath its surface. In this exhibition, the landscapes serve as a departure point, transcending their physicality to evoke a haunting absence that resonates within the viewer's consciousness. In this way, the works, with multiple modes of painting present, operate as a series of maps that guide viewers through imagined topographies and merged temporalities.

Clive van den Berg
Phlegethon I, 2021

Oil on canvas
Work: 240 x 240 cm (94.5 x 94.5 in.)
Unique

USD 45,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





Detail | Clive van den Berg, *Phlegethon I*, 2021

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