



GOODMAN GALLERY

ART BASEL  
2023



For Art Basel 2023 Goodman Gallery is delighted to present leading artists and young talent from or related to the Global South.

The presentation brings together artists guided by social justice whose practices reflect on the geopolitical connections between local and diasporic experiences. Narrating, documenting, and commenting on the history of people and place pulls their collective practices together at a moment when human rights, historical injustice and climate change have been at the forefront of our minds.

Featured artists: Ghada Amer, El Anatsui, Yto Barrada, Kudzanai Chiurai, Nolan Oswald Dennis, Leonardo Drew, Vibha Galhotra, Carlos Garaicoa, David Goldblatt, Nicholas Hlobo, Alfredo Jaar, Remy Jungerman, William Kentridge, Misheck Masamvu, Cassi Namoda, Shirin Neshat, Ravelle Pillay, Faith Ringgold, Zineb Sedira, Yinka Shonibare CBE RA, Mikhael Subotzky, Hank Willis Thomas, and Sue Williamson, among others.



# GHADA AMER

Chada Amer is a multimedia artist whose body of work is anchored and informed by ongoing ideological and aesthetic concerns. The submission of women to the tyranny of domestic life, the celebration of female sexuality and pleasure, the incomprehensibility of love, the foolishness of war and violence, and an overall quest for formal beauty, constitute the territory that she explores and expresses in her artistic practice.

*A LOST CHECKERED DYPTIC* depicts female forms through the delicacy of needle, thread and acrylic paint. The choice of subject matter and of material speaks to the artist's interest in subverting assumptions related to societal roles attributed to women, rejecting both religious-driven laws that govern women's bodies as well as contemporary ideas that reject expressions of conventional femininity as a form of empowerment.

**Chada Amer**

*A LOST CHECKERED DYPTIC, 2023*

Embroidery and gel medium on canvas

Work: 114.3 x 91.4 cm / 45 x 36 in.

Unique

**US\$ 175,000**

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





# EL ANATSUI

With a career spanning five decades, El Anatsui is one of the most important contemporary artists — awarded the prestigious Praemium Imperiale alongside Iranian visual artist Shirin Neshat in 2017, as well as the Golden Lion for Lifetime Achievement, the Venice Biennale's highest honour, in 2015. He was also included in TIME magazine's 100 most influential people of 2023. Anatsui is best known for his ability to meticulously transform simple materials into complex assemblages that create distinctive visual impact.



**El Anatsui**  
*Untitled (blue), 2023*

Aluminum, copper wire, and nylon string  
Work: 250 x 460 cm

RESERVED

YTO BARRADA



**Yto Barrada**  
*Untitled (Velvet Blocks II), 2020*

Velvet and dyes from plant extracts  
Work: 126 x 101.5 x 5.7 cm (49.6 x 40 x 2.2 in.)  
Unique

**US\$ 30,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



**Yto Barrada**  
*Untitled (Velvet Blocks I), 2020*

Velvet and dyes from plant extracts  
Work: 144.9 x 119.77 x 5.7 cm (57 x 47.1 x 2.2 in.)  
Unique

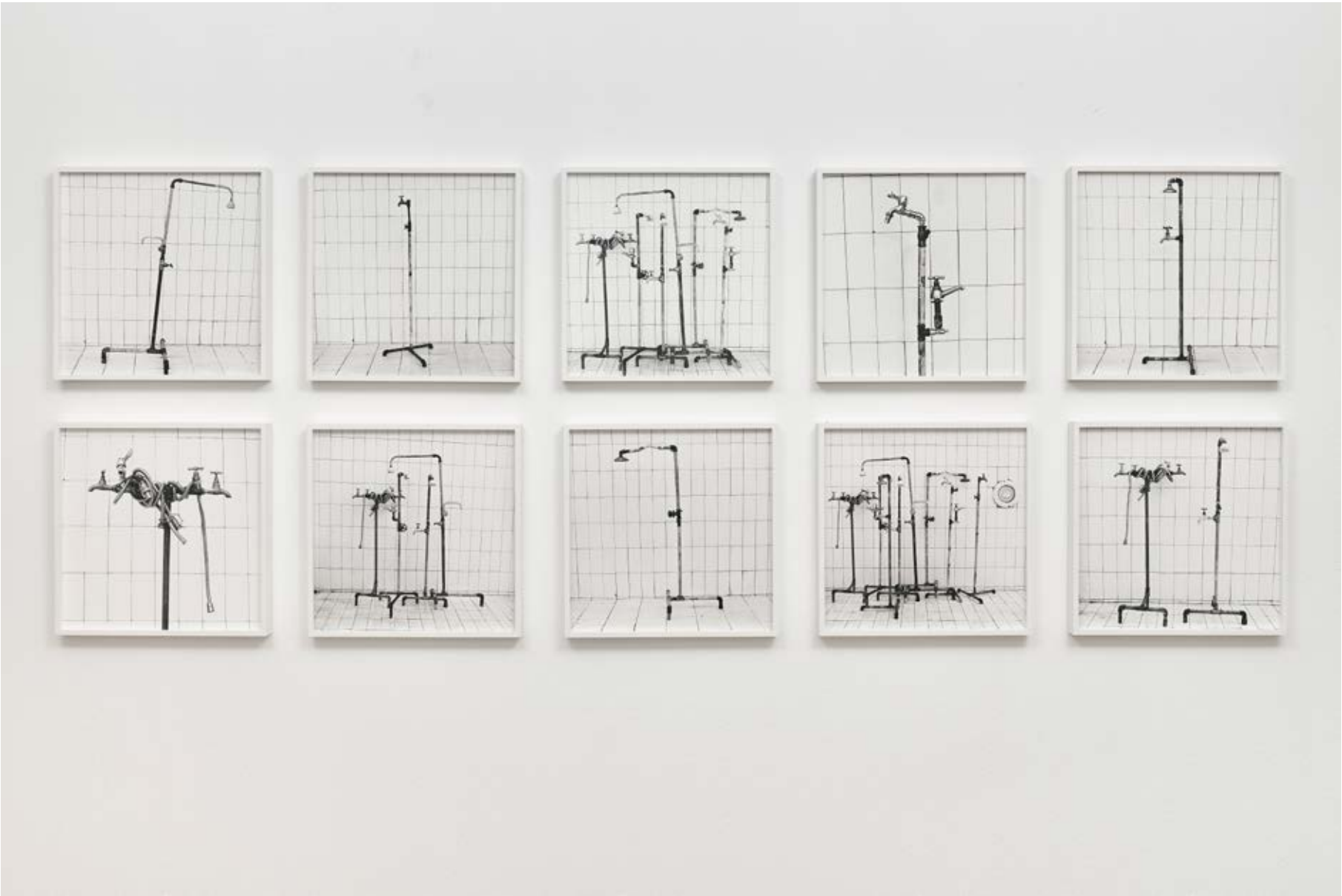
**US\$ 30,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.

# YTO BARRADA

“This is idle, clumsy advice I’m giving you. Nobody could follow it. But I wanted just that: to write about this art [tightrope walking] a poem whose heat would flush your cheeks. The idea was not to incrust you, but to inflame you.” - Jean Genet

Before his death in Larache in 1986, the French playwright Jean Genet taught his lover to reproduce his signature, so that after his death the younger man could sell his documents and manuscripts successfully. Genet’s lover, Abdallah Bentaga, was a Moroccan tightrope walker. In the end, he died before Genet, a suicide.

The patched and repaired layers of circus flooring reflects on both the story of Jean Genet’s lover and on Barrada’s recurring themes of repair and assemblage.



**Yto Barrada**  
*Plumber Assemblage, Fig.1 - 10, Tangier, 2014*

Gelatin silver print  
Frame each: 52.8 x 52.8 cm (20.8 x 20.8 in.)  
AP 1/2

**US\$ 75,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.

# YTO BARRADA

"This is idle, clumsy advice I'm giving you. Nobody could follow it. But I wanted just that: to write about this art [tightrope walking] a poem whose heat would flush your cheeks. The idea was not to incrust you, but to inflame you."  
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**Yto Barrada**  
*Untitled (felt circus flooring, Tangier), 2013 - 2015*

Four chromogenic prints  
Work (each): 30 x 30 cm (11.8 x 11.8 in.)  
Frame (each): 31.8 x 31.8 cm (12.5 x 12.5 in.)  
Edition 1/5

**US\$ 30,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



# CANDICE BREITZ

In its entirety, *Digest Archive* is a multi-channel video installation consisting of 1,001 videotapes that are permanently sealed in polypropylene video sleeves. The analogue contents carried on each buried videotape remain unrevealed. The series of painted tapes is arranged on shallow wooden racks that evoke the display aesthetics of video rental stores, commemorating a mode of image consumption that has since slipped into obsolescence.

Each painted tape in the *Digest Archive* features a single verb drawn from the title of a film that was in circulation during the era of home video. Collectively, the verbs describe an embodied subjectivity that has come under increasing threat in the digital era. First debuted on the Sharjah Biennial 14 (in early 2019), the *Digest Archive* was completed in late 2020 and shown in full scale for the first time at the Akademie Der Künste in Berlin during 2021. Parallel to the production of the *Digest Archive*, a limited number of smaller unique works was conceived. Each of the smaller works draws on verbs catalogued in the archive, to propose an open-ended narrative via the selection and juxtaposition of particular verbs: In this instance, the five chosen verbs evoke the violence that has been visited upon those who have been subject to colonialism, invasion, occupation, political domination and various forms of expropriation across history: To capture, to divide, to conquer, to control, to possess... For Breitz, the verbs are collectively descriptive of “the things that white people have done and continue to do.”

[WATCH HERE](#)

**Candice Breitz**  
*A History of White People, 1934-2020*  
*Excerpted from the Digest Archive, 1934-2020, 1934-2020*

5-channel video installation:  
Wooden shelf, 5 videotapes in polypropylene sleeves, paper and acrylic paint  
Shelf : 24.4 x 100 x 7.5 cm (9.6 x 39.4 x 3 in.)  
Tapes: 20.3 x 12 x 2.7 cm (8 x 4.7 x 1.1 in.)  
Unique

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





KUDZANAI CHIURAI



Kudzanai Chiurai  
*Triangular Commerce I (Death, Taxes, Eden)*, 2021

Mixed media on handmade premium art paper  
Work: 120 x 80 cm (47.2 x 31.5 in.)  
Unique

US\$ 30,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



Kudzanai Chiurai  
*Triangular Commerce VI (Death, Taxes, Revolt)*, 2021

Mixed media on handmade premium art paper  
Work: 120 x 80 cm (47.2 x 31.5 in.)  
Unique

US\$ 30,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.

Executed while on residency at Fondation WhiteSpaceBlackBox in Switzerland, Chiurai's drawings from *Triangular Commerce* draw inspiration from Hegel's philosophical text entitled Theses on Africa which explores the neat systematisation of slavery – through the Atlantic slave trade connecting west America, the Americas and Europe – and the expansion of capitalism, as well as the subsequent impacts on present-day Zimbabwe. Through rethinking the current cultural and political realities facing southern Africa, Chiurai confronts the structural establishment and concepts surrounding power and post-colonial system which still systemically dictate education-systems and existing cultural codes.

# NOLAN OSWALD DENNIS

Dennis is a para-disciplinary artist based in Johannesburg. Their practice explores what they call ‘a black consciousness of space’: the material and metaphysical conditions of decolonization. Dennis’ work questions the politics of space (and time) through a system-specific, rather than site-specific approach.

The works in the *Biko.dialogues* series simulate dialogues between Bantu Steve Biko (the leader of the South African black consciousness movement) and other liberation theorists from the black consciousness tradition. These works are digital and physical systems designed to perform poetic conversations between Biko and his intellectual and spiritual counterparts based on a series of keywords extracted from the archive’s these now-dead activists left behind, in the form of interviews, autobiographies, academic theory, poems and court transcripts.

The conscious always operates in relation to its own unconscious. These dialogue works are automated systems for approximating a kind of black liberation dreaming. These simple systems take the archive of black consciousness thought as an archive of black subconsciousness. These artworks perform various automatic readings and writing operations on datasets pulled from the archive, in order to algorithmically reach toward a place of collective dreaming.

These systems use the archive of black conscious literature (from these various activists) as source material for a dataset that is algorithmically recombined to produce new dialogues between Biko and his counterparts, which are then printed in real time as an endless receipt. The receipt acts as a record of these impossible conversations. These works also stage another dream, where Biko had a chance to meet and talk and dream together with other activists in a global black radical tradition.

**Nolan Oswald Dennis**  
*Biko.Cabral*, 2022

Receipt printer and micro-controller  
Variable Dimensions  
Unique

**US\$ 9,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





# LEONARDO DREW

Leonardo Drew is known for creating wall-based abstract sculptural works that play on a tension between order and chaos. The artist typically uses manipulated organic materials to create richly detailed works – seemingly bursting from the walls – which resemble densely populated cities, urban wastelands or organic forms and evoke the mutability of the natural world. Materials include wood, cardboard, paint, paper, plastic, rope, string and tree trunks.

Exemplary works of Drew’s approach can be found in *Number 354*. These elongated silhouettes have the monumentality of a skyscraper, as well as the semblance of an ancient tablet. Made in Drew’s signature technique, featuring neatly stacked pieces of cut lumber in a dynamic, gridded sculptural relief, they are finished with a matte black wash with a white spinal column in the centre of each panel, which emphasizes vertical rhythm. The white element amidst the black is like a code or a written language – like Braille, a micro-text to decipher. But it is also like a macro view of a densely built city. Drew says: “I think of it as making chaos legible.”

[WATCH HERE](#)

**Leonardo Drew**  
*Number 354, 2022*

Wood, paint, and plaster  
Work: 182.9 x 61 x 15.2 cm (72 x 24 x 6 in.)  
Unique

**US\$ 85,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





# VIBHA GALHOTRA

Vibha Galhotra is a conceptual artist whose multimedia oeuvre including sculptures, installations, photographs, videos, site-specific work, and public art interventions addresses the shifting topography of a world radically transformed by climate change, consumerism, capitalism, and globalization. Propelled by the constant negotiation between human beings and their ecosystem, Galhotra's practice utilizes intensive research and intuitive imagination to investigate the social, economic, and political implications of human activity on the environment. She draws from varied disciplines, including the fine arts, ecology, economics, science, spirituality, and political activism to inform a poetic visual response to the environmental changes and restructuring of culture, society, and geography occurring in today's world.

The project titled *Life on Mars* encapsulates Galhotra's artistic inquiry about the earth's water resources and the possibility of interplanetary living in the age of the Anthropocene, an epoch dominated by mindless human activities. The research began in 2013 with the Rover Curiosity (of NASA's Mars Mission) finding evidence of water (and hence the possibility of life) on Mars.

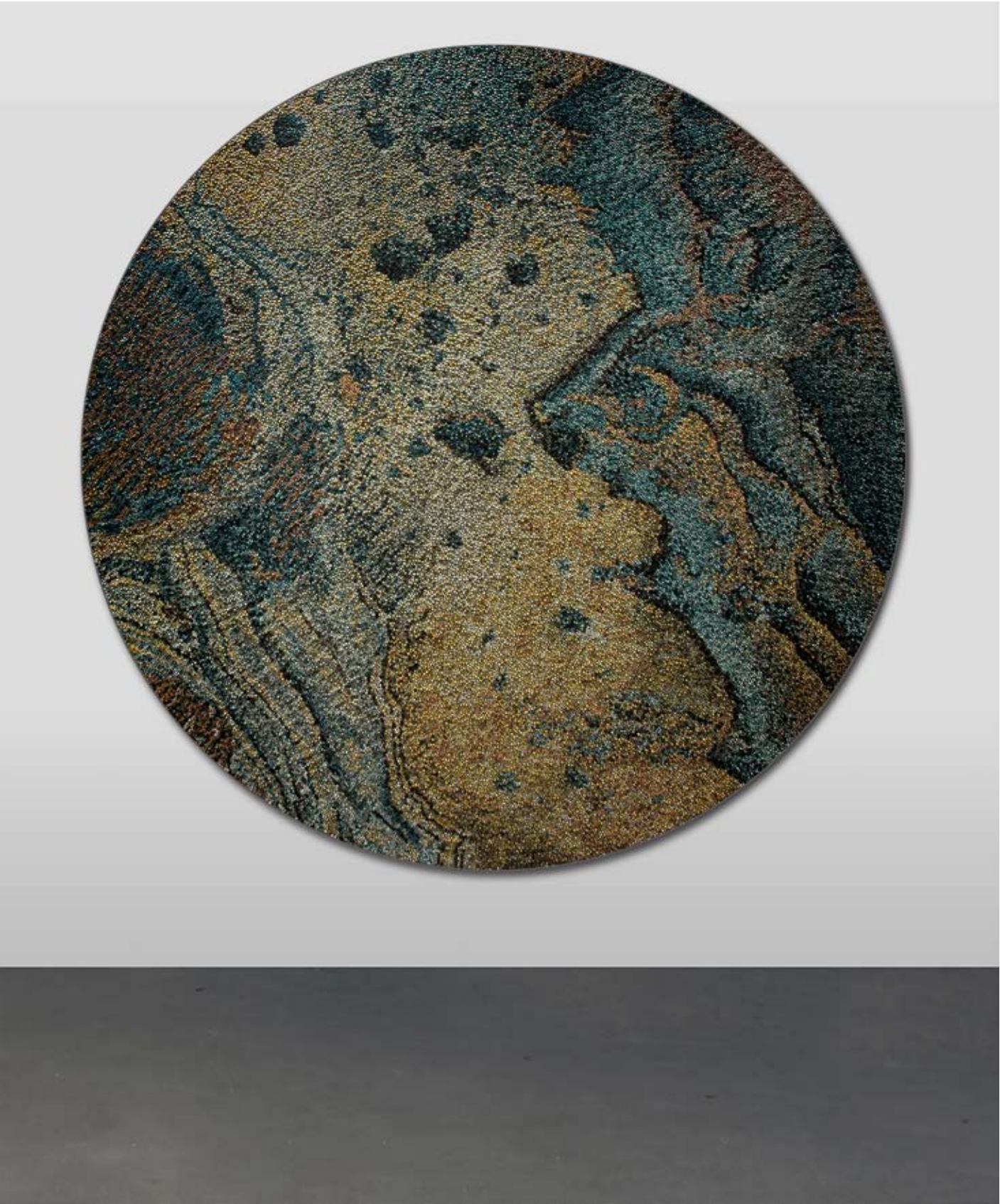
The crisis of water, already evident in the many water-related catastrophes and acute shortages, has made Galhotra speculate about the future of this vital resource. This particular work is a culmination of her ecological concern for the planet and interrogation of the dystopian notions of living on another planet. Informed by the possibility of a new race amongst nations triggered by space missions, Galhotra's project postulates a new scary form of colonisation.

This mad race of conquering an unknown utopia can potentially lead to the devastation of much of the earth's resources and the taxpayers' money. Besides, there is the terrible risk of leaving traces, creating a hazardous heritage of human waste in the cosmos. The project thus raises critical aesthetical and ethical questions against this futuristic drive, voiced by the ambitious claim of "a spacefaring civilisation". When NASA opened its visual archive of the Mars project to the public, Galhotra decided to use topographical images from different rovers in her work. The landscape of the Martian land became symbolic of an abstract and undetermined reality, which she sought to deconstruct and reconstruct by sewing each ghungroo (trinket) to mimic the image pixels of the red planet. Though presented as a new destination in the hope of survival, Galhotra thinks that this may be a form of escapism to run away from the consequences of our 'human' exploits.

**Vibha Galhotra**  
*L -10.748° / L 281.579° (from the series Life on Mars), 2019*

Chungroos, Fabric,Metal,  
Work: 182.9 x 182.9 x 7.6 cm (72 x 72 x 3 in.)  
Unique

**US\$ 70,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





# CARLOS GARAICOA

At the heart of Garaicoa's practice is an ongoing exploration of the narratives that buildings articulate as part of an expansion of the evolving dialogue between art, urban space, and urban imaginaries.

The installation *Escala 1:1 [Scale 1:1]* (2014) is made up of rulers cut to resemble buildings, resulting in a malleable cityscape. This work follows his ongoing thematic work of measurement and taking stock of social life through urban space. This can be seen across his practice, where Garaicoa returns to sites in Havana and elsewhere to document architecture as an evolving indicator of a cityscape. For the artist, architecture speaks to the political and social context of a site. *Scale 1-1 Group 5 (Wood)* is a grouping from the larger installation.

[WATCH HERE](#)

**Carlos Garaicoa**  
*Scale 1-1 Group 5 (Wood)*, 2014

Wood and serigraphic ink  
80 x 200 cm (31.5 x 78.7 in.)  
Unique

EUR 70,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



DAVID GOLDBLATT

David Goldblatt was born in Randfontein, a small mining town outside of Johannesburg, 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. In particular, 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. In general, 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.



**David Goldblatt**  
*Drum majorette, Cup final, Orlando Stadium, Soweto. 1972 (2\_14220), 1972*

Silver gelatin print on fibre-based paper  
Image: 27.5 x 27 cm (10.8 x 10.6 in.)  
Edition 2/10

US\$ 25,000  
Quoted prices are exclusive of taxes, customs duties and shipping costs.



**David Goldblatt**  
*Margaret Mcingana, who later became famous as the singer Margaret Singana, Zola, Soweto, October 1970 (2\_6547), 1970*

Silver gelatin hand print  
Image: 58 x 48 cm (22.8 x 18.9 in.)  
Frame: 68.4 x 58.4 cm (26.9 x 23 in.)  
Unique

US\$ 30,000  
Quoted prices are exclusive of taxes, customs duties and shipping costs.



**David Goldblatt**  
*Mother and child in their home after the destruction of its shelter by officials of the Western Cape Development Board Crossroads, Cape Town, 11 October 1984. (4\_3614), 1984*

Silver gelatin print on fibre-based paper  
Work: 48.5 x 59.5 cm (19.1 x 23.4 in.)  
Edition 1/10

US\$ 25,000  
Quoted prices are exclusive of taxes, customs duties and shipping costs.



**David Goldblatt**  
*Kite flying near Phuthaditjhaba, Qwa Qwa. 1 May 1989 (4\_5951), 1989*

Silver gelatin print on fibre-based paper  
Image: 36.2 x 45.4 cm (14.3 x 17.9 in.)  
Edition 10/10

US\$ 25,000  
Quoted prices are exclusive of taxes, customs duties and shipping costs.



DAVID GOLDBLATT



David Goldblatt  
*Cosmo City. 15 August 2009 (A\_0183), 2009*

Digital print in pigment inks on cotton rag paper  
A0+ (Approx 98 x 124 cm)  
Edition 1/10

US\$ 35,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



David Goldblatt  
*Location in the sky: Chair and the Colosseum, Johannesburg (4\_3542), July 1984*

Silver gelatin hand print  
Image: 28 x 35 cm (11 x 13.8 in.)  
Unique

US\$ 30,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



DAVID GOLDBLATT



**David Goldblatt**  
*Tailings dump after reclamation, Owendale Asbestos Mine, Northern Cape. 24 December 2007 (4\_A0223), 2007*

Digital print in pigment inks on cotton rag paper  
A0+  
Paper: 112 x 134.5 cm (44.1 x 53 in.)  
Image: 99 x 124.5 cm (39 x 49 in.)  
Edition 5/10

**US\$ 35,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



**David Goldblatt**  
*Miners' bunks in the abandoned Chinese compound, so called because it probably housed indentured Chinese labourers between 1904 and 1910, after which it accommodated black miners. Simmer & Jack Gold Mine, Germiston, July 1965 (4\_0129/4\_129), 1965*

Silver gelatin print on fibre-based paper  
Work: 55 x 44.5 cm / 21.7 x 17.5 in.  
Edition 6/10

**US\$ 25,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



# NICHOLAS HLOBO

In *Umphanga Wesilokazi Sasentlango*, Hlobo uses ribbons and leather on Belgian linen to create organic forms. The work indicates what the artist considers a “slipperiness” to the artmaking process — referencing the aspect of his practice that is formulated on the unconscious. The gestural and free-flowing arrangement of ribbon draws attention to Hlobo’s interest and fascination with water as a source that allows energy to flow. He explains; “Water is central to our existence and everything we are. We are constantly flowing through it.”

Within his practice, Hlobo seeks to capture a feeling (or a thought) which is then illustrated through abstracted forms. Specifically, his work is imbued with meaning through the specific choices of material that have resonance to him — such as leather, copper, bronze and ribbons.

## Nicholas Hlobo

*Umphanga Wesilokazi Sasentlango*, 2020

Ribbons and leather Belgian Linen

Work: 160 x 250 x 14 cm / 63 x 98.4 x 5.5 in.

Unique

US\$ 160,000

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





# ROBERT HODGINS

Some Hodgins' paintings convey a feeling of deep seriousness and sadness; the paintings depict a sense of confusion that many people experience. However Hodgins believed that being an artist is about creating something new, an artist perfects the art of ingeniously reinventing content within society.

"Being an artist is about putting something into your subject matter that isn't inherently there," wrote Hodgins in 2000. "You are not at the mercy of your subject matter, it's the content, and what you put into it, what you do with it, what extract from it, and what you put it with, that is so exciting. If you are aware of this, then you begin to build on the content of your whole life. Before you know where you are, you're already thinking about the next work, and you could live to be 300. Paintings can be one-night stands or lifetime love-affairs – you never know until you get cracking"

**Robert Hodgins**  
*Karate Class, 1991*

Oil on canvas  
Work: 57 x 91 cm (22.4 x 35.8 in.)  
Unique

US\$35,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





# ALFREDO JAAR

*Be Afraid of the Enormity of the Possible* (2015) is a work in neon that furthers Jaar's preoccupation with provocation and sloganeering, themes informed by his well-quoted statement that 'images are never innocent'.

The main focus of Jaar's oeuvre is the politics of images and their effect on modern society that is in his words "bombarded by thousands of images without warning, without mercy, containing messages of consumption crafted by marketing and communications experts".

The phrase 'Be Afraid of the Enormity of the Possible' is derived from the writings of Romanian philosopher Emil Cioran (1911–1995). This work is part of collections at Toledo Museum of Art and The Alfond Collection of Contemporary Art at Rollins College.

**Alfredo Jaar**

*Be Afraid of the Enormity of the Possible*, 2015

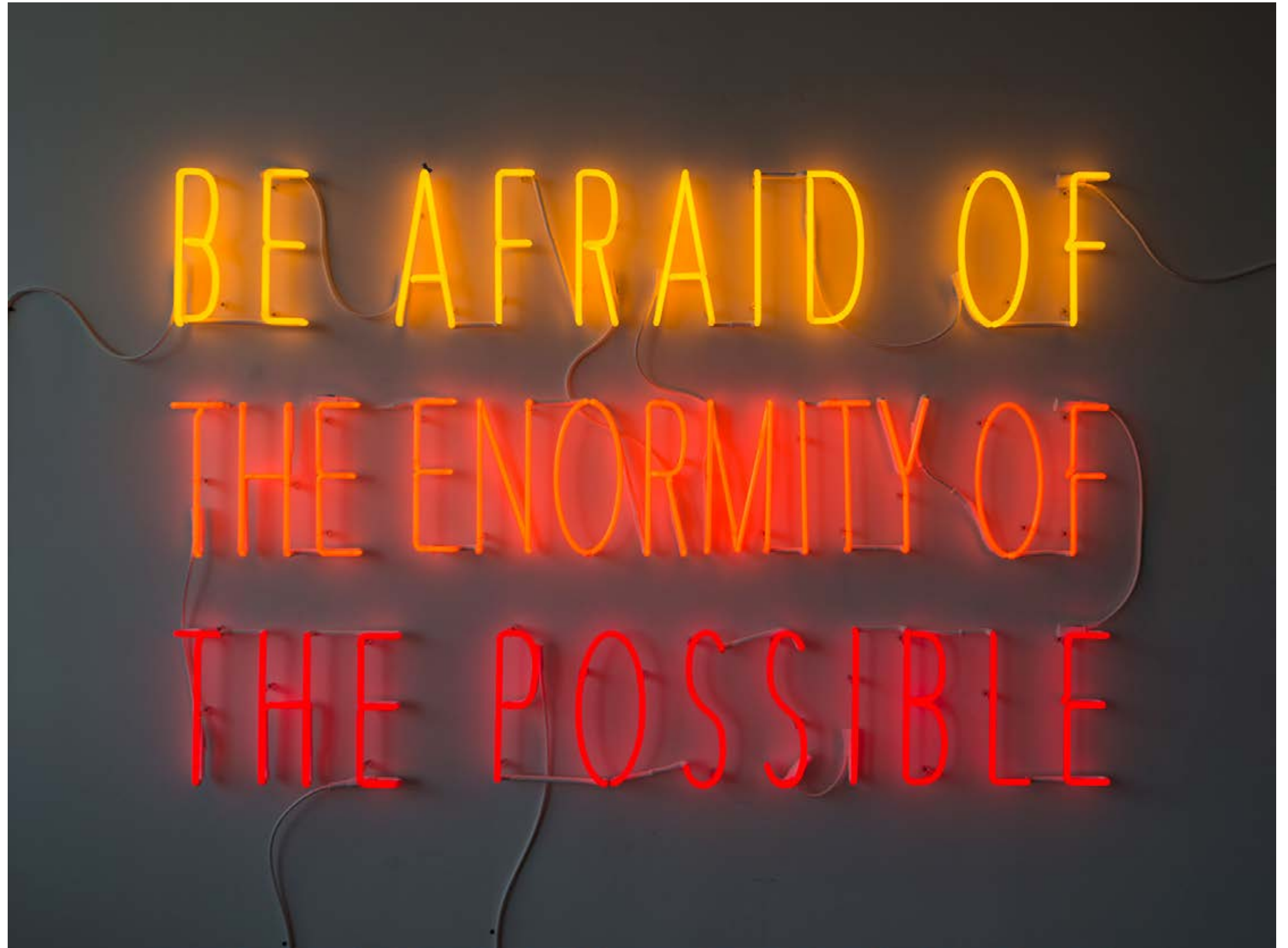
Neon

Work: 120 x 182 cm / 47.2 x 71.7 in.

AP 2/3 (from an edition of 3 plus 3 AP's)

US\$ 200,000

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



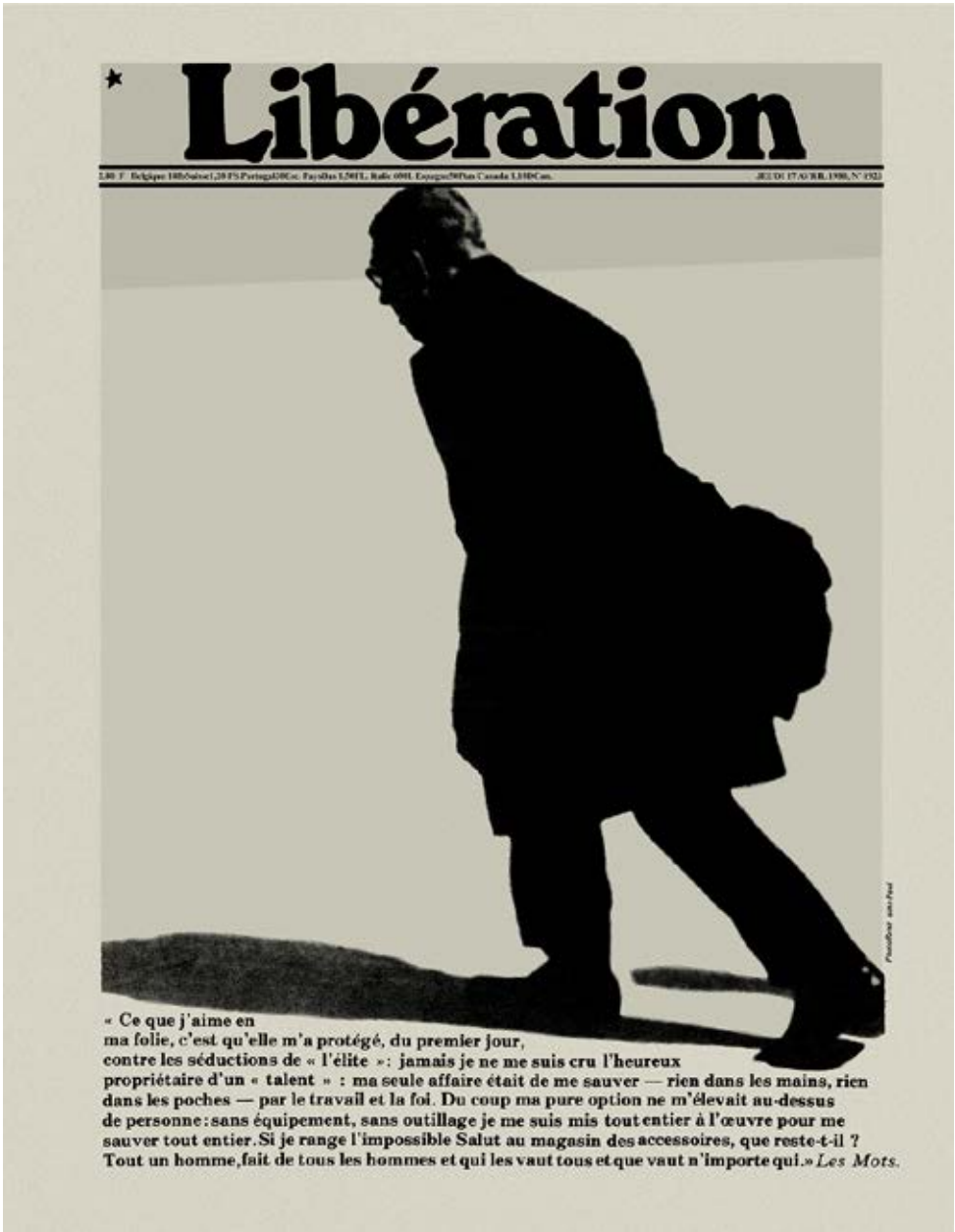
ALFREDO JAAR



Alfredo Jaar  
*Esquire (The final decline and total collapse of the American avant-garde), 1979*

Pigment Print  
Work: 58.3 x 44.5 cm (23 x 17.5 in.)  
Edition 1/3

US\$ 25,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



Alfredo Jaar  
*Sartre, 1985*

Pigment print mounted on museum board  
Work: 63.5 x 50.8 cm (25 x 20 in.)  
Frame: 65.4 x 52.7 cm (25.7 x 20.7 in.)  
Edition 1/3

US\$ 28,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



# REMY JUNGGERMAN

In his work, Jungerman explores the intersection of pattern and symbol in Surinamese Maroon culture, the larger African diaspora, and 20th-century Modernism. He places fragments of Maroon textiles and other materials found in the African diaspora—the kaolin clay used in several religious traditions or the nails featured in Nkisi Nkondi power sculpture—in direct contact with materials and imagery drawn from more “established” art traditions. Jungerman, therefore, presents a peripheral vision that both enriches and informs our perspective on art history.

Jungerman’s horizontal works are inspired by the personal spaces where Winti devotees commune with their spiritual entities. Horizontals are composed of slats of varying length, width, and colour, stacked atop one another or attached with small gaps in between. No matter the variety of additional elements or seeming randomness of a stack’s composition, the works always manifest balance. This stems from the Winti tradition of striving to achieve balance with one’s surroundings.

## Remy Jungerman

*Pimba AGIDA XIV, cotton textile, 2023*

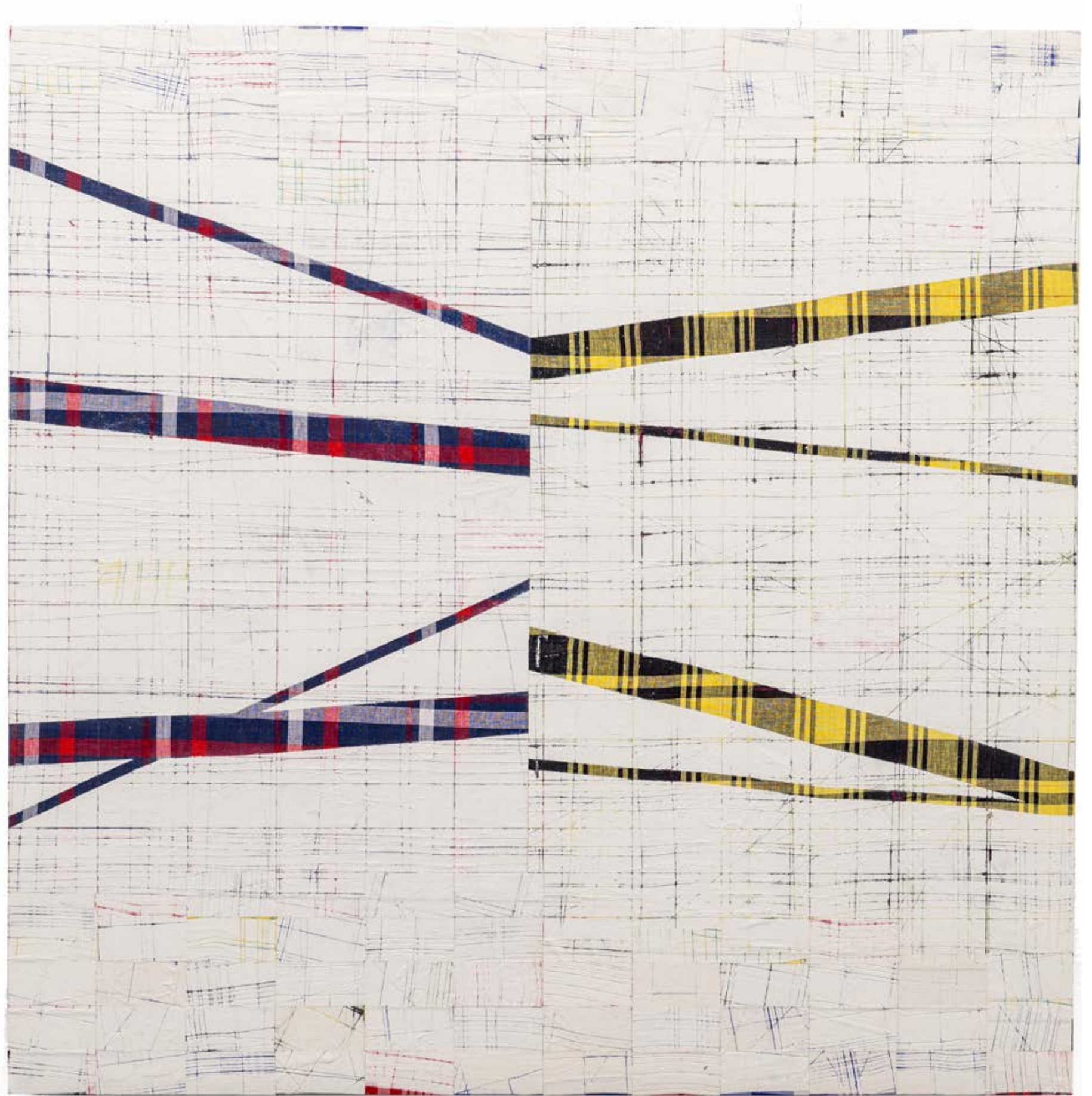
Kaolin (pimba) on wood panel (plywood)

Work: 120 x 120 cm (47.2 x 47.2 in.)

Unique

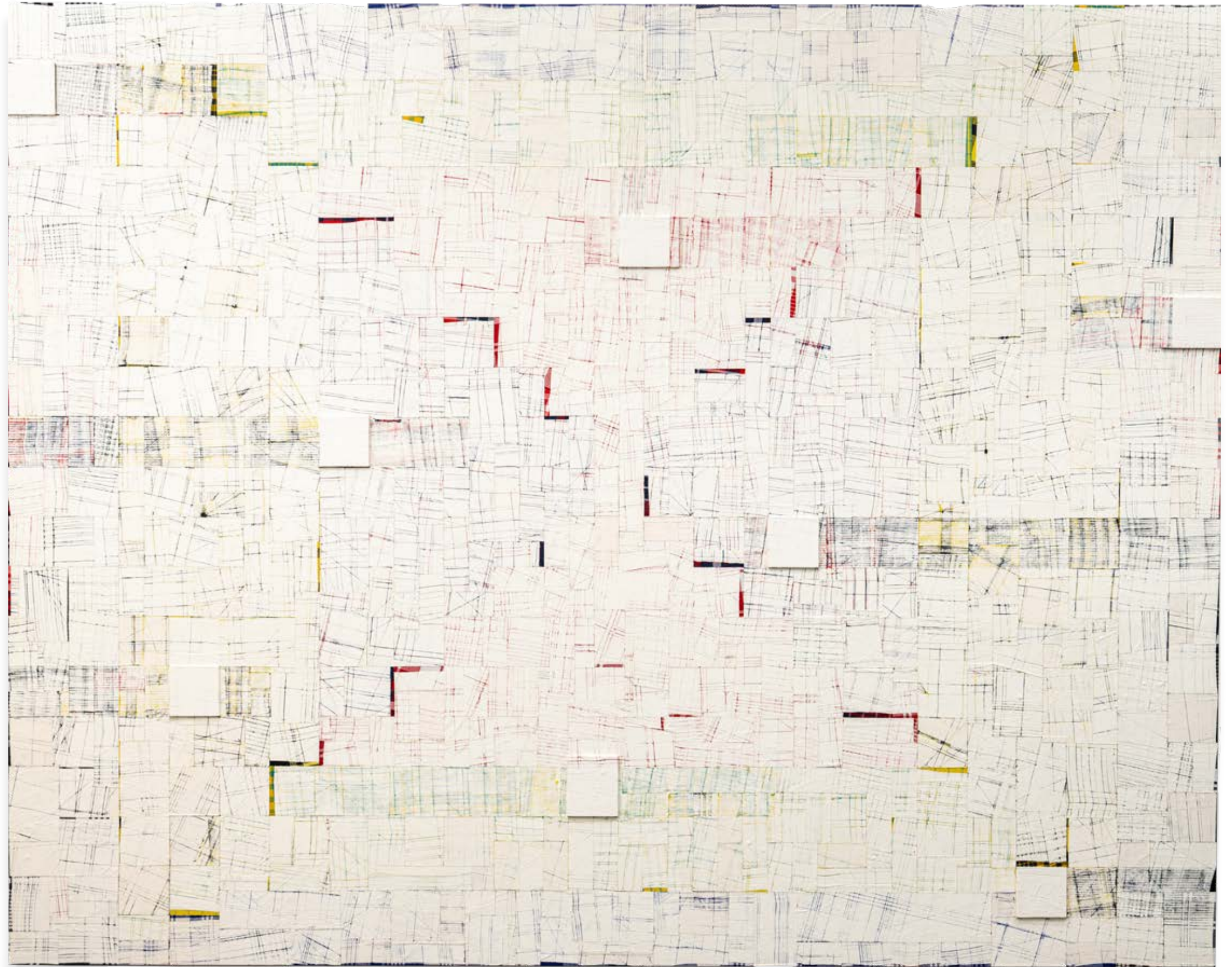
US\$ 28,000

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





# REMY JUNGHERMAN



**Remy Jungerman**  
*Pimba AGIDA SUSA I*, 2023

Cotton textile, kaolin (pimba) on wood panel (plywood)  
Work: 192 x 242 x 4.5 cm (75.6 x 95.3 x 1.8 in.)  
Unique

US\$ 55,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



# DAVID KOLOANE

David Koloane (1938 – 2019) was born in Alexandra, Johannesburg, South Africa. Koloane spent his career making the world a more hospitable place for black artists during and after apartheid. Koloane achieved this through his pioneering work as an artist, writer, curator, teacher and mentor to young and established artists at a time when such vocations were restricted to white people in South Africa.

Through his expressive, evocative and poetic artwork, Koloane interrogated the socio-political and existential human condition, using Johannesburg as his primary subject matter. Koloane's representations of Johannesburg are populated with images of cityscapes, townships, street life, jazz musicians, traffic jams, migration, refugees, dogs, and birds among others. Imaginatively treated, through the medium of painting, drawing, assemblage, printmaking and mixed media, Koloane's scenes are a blend of exuberant and sombre, discernible and opaque pictorial narratives.



**David Koloane**  
*Scavengers II*, 1993

Charcoal and acrylic on paper  
Work: 64 x 91 cm (25.2 x 35.8 in.)  
Unique

**US\$ 10,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



# WILLIAM KENTRIDGE

William Kentridge's glyphs are a visual dictionary of sorts made up of a series of sculptures that form a vocabulary of symbols, representing a collection of everyday objects, suggested words, or icons that reoccur throughout the artist's practice.

The glyphs started as ink drawings and paper cut-outs, each transformed into bronzes, to embody the weight and character their shapes on paper suggested. In their smaller form, they can be arranged in order to construct sculptural sentences, and rearranged to deny meaning.

**William Kentridge**  
*Apron, 2022*

Bronze  
Work: 172 x 127 x 75 cm (67.7 x 50 x 29.5 in.)  
Edition 1/5

US\$ 650,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





## WILLIAM KENTRIDGE

Kentridge is internationally acclaimed for his drawings, films, sculptures, theatre and opera productions. While his practice, expressionist in nature, is entirely underpinned by drawing, his method combines studio-based and collaborative practices to create works of art that are grounded in politics, science, literature and history, and maintain a space for contradiction and uncertainty.



William Kentridge  
*The past is too tight*, 2023

Ink, collage and canvas  
Work: 219 x 310 cm (86.2 x 122 in.)  
Unique

US\$675,000

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



# WILLIAM KENTRIDGE

In March 2020, as the first COVID lockdown began in Johannesburg, Kentridge started working on a series of episodic films in his home studio. The series, now known as *Self-Portrait as a Coffee Pot*, has extended over the last three years in their construction becoming nine 40-minute films. Each episode explores the working processes in the studio, presenting different themes through which making happens. The first three episodes of *Self-Portrait as a Coffee Pot* premiered at the Toronto Film Festival, and the British Film Festival in 2022.

## William Kentridge

*Drawing for Self-Portrait as a Coffee Pot (Iris in Glass)*, 2020

Tempura paint, charcoal, pigment and pencil on paper

Work: 239 x 107 cm (94.1 x 42.1 in.)

Unique

US\$ 475,000

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





# WILLIAM KENTRIDGE

*Colonial Landscape, Falls & Vessels* (from *Applied Drawings*) forms part of William Kentridge's series of Colonial Landscapes, which were drawn in 1995 alongside the creation of the theatre production *Faustas in Africa!* The source for Kentridge's Colonial Landscapes is the two-volume nineteenth-century publication *Africa and Its Exploration as Told by Its Explorers*, which illustrated the account of explorations of the African continent by Europeans. Prior to the invention of photography, explorers typically travelled with artists to illustrate their discoveries. The publication is filled with engravings depicting the African landscape. For Kentridge, underlying landscapes is the idea of nature as a "place of social contestation."

## William Kentridge

*Colonial Landscape, Falls & Vessels* (from *Applied Drawings*), 1996

Charcoal and pastel on paper

Frame: 157.5 x 194.5 cm (62 x 76.6 in.)

Image: 120 x 159.5 cm (47.2 x 62.8 in.)

Unique

US\$ 650,000

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



# WILLIAM KENTRIDGE

Shostakovich's 1928 opera, *The Nose*, based on Nikolai Gogol's 1836 short story of the same name, recounts the story of Kovalyov, a mid-level bureaucrat whose nose leaves his face and sets off on its own, and his attempt to find and re-attach it. William Kentridge produced a production of the Opera *The Nose* in 2010. One of the images of the Nose (who declared himself higher up in the bureaucratic hierarchy than Kovalyov) was as a rider of a horse, and as an equestrian statue. The animation for the projections was made with jointed paper puppets. The horses started out as animations, then became cardboard and wood, then became table-top sculptures.



**William Kentridge**

*Untitled II (Nose on Fat Horse), 2007*

Bronze  
Work: 38 x 45 x 20 cm (15 x 17.7 x 7.9 in.)  
Edition 7/14

**US\$ 60,000**  
Quoted prices are exclusive of taxes, customs duties and shipping costs.



**William Kentridge**

*Shadow Figure II, 2016*

Bronze, oil paint  
40 x 67 x 42cm  
Edition 3/8

**US\$ 140,000**  
Quoted prices are exclusive of taxes, customs duties and shipping costs.

Kentridge is internationally acclaimed for his drawings, films, sculptures, theatre and opera productions. While his practice, expressionist in nature, is entirely underpinned by drawing, his method combines studio-based and collaborative practices to create works of art that are grounded in politics, science, literature and history, and maintain a space for contradiction and uncertainty.



# MISHECK MASAMVU

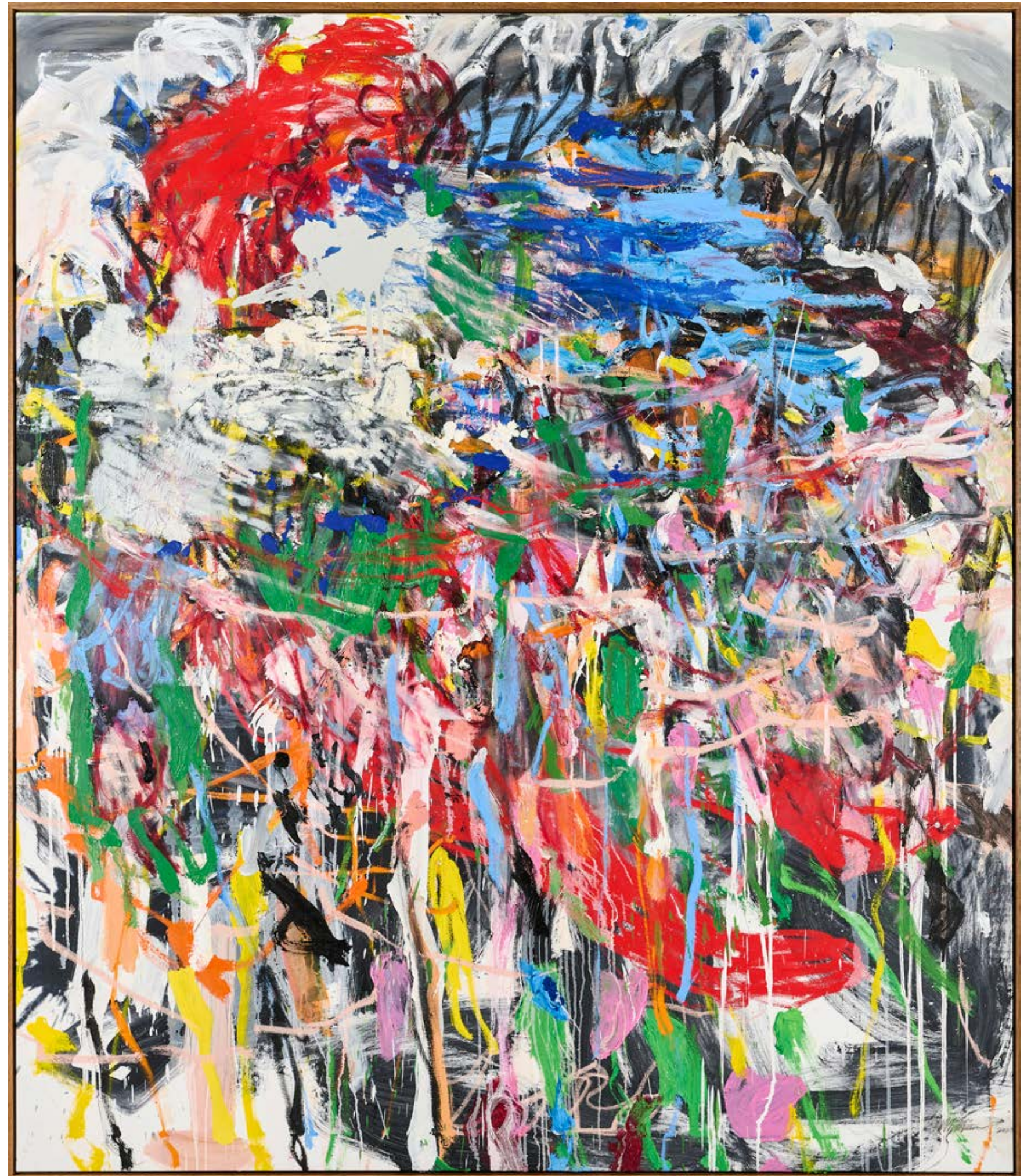
Oscillating between abstraction and figuration, Masamvu's works allow him to address the past while searching for a way of being in the world. His layered painted surfaces and brushstrokes, which are almost visceral, exist as remnants of the physical act of painting and give the sense that multiple temporalities have been included in one picture plane. As one of the most significant and pioneering contemporary artists from Zimbabwe, Masamvu's work offers a renewed understanding of visual culture in Africa and the decolonial project more broadly – inciting a fresh critical perspective that bears witness to the political realities, social textures and divergent voices present on the continent.

*Eye of the Storm* and *Frenzy* are part of Masamvu's latest body of work where he combines striking colour with a distinct expressionist style to create tumultuous landscapes, representing the confessional vulnerability at the heart of his practice. These works see the artist lean towards abstraction through frenetic mark-making, allowing the paint to convey his fears, anxieties and dreams. The irregular, erratic swipes of paint and chaotic compositions mimic the artist's desire to let emotions manifest without being expressed through recognisable forms.

**Misheck Masamvu**  
*Eye of the Storm*, 2023

Oil on canvas  
Work: 200 x 172 x 5 cm (78.7 x 67.7 x 2 in.)  
Frame: 203 x 175 x 7 cm (79.9 x 68.9 x 2.8 in.)  
Unique

**US\$ 75,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



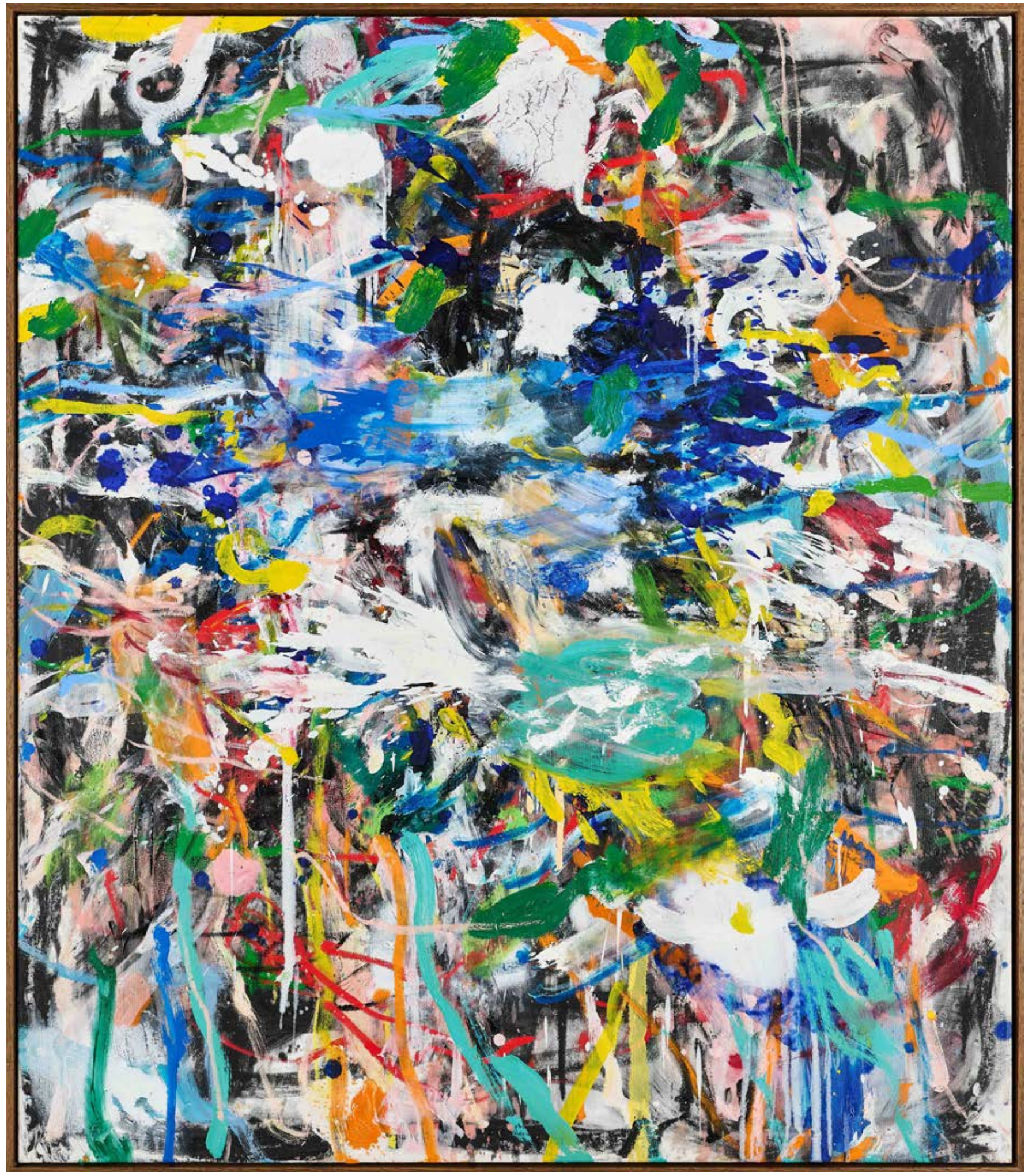


# MISHECK MASAMVU

Misheck Masamvu  
*Frenzy*, 2023

Oil on canvas  
Work: 150 x 130 x 5 cm (59.1 x 51.2 x 2 in.)  
Frame: 153 x 133 x 7 cm (60.2 x 52.4 x 2.8 in.)  
Unique

US\$ 60,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





# CASSI NAMODA

Namoda is a painter whose work transfigures the cultural mythologies and historical narratives of life in post-colonial Africa, particularly those of the artist's native Mozambique. Namoda's paintings are highly elusive, drawing upon literary, cinematic and architectural influences that capture the expansiveness of her specifically Luso-African vantage point. The idiosyncratic subjects who appear and reappear in Namoda's paintings also convey this hybridity: they emerge from African indigenous religions just as much as they spring from Western mythologies. Her work borrows from an art historical canon and arises from vernacular photography in equal measure. While they appear straightforward, her images are conceptually rigorous and portray figures with complex narratives. Namoda is equally attentive to landscape, creating scenes that depict both the rural and the urban through a surreal lens.

**Cassi Namoda**

*Dia Do Amor #2, 2023*

Oil on Linen

Work: 167.6 x 121.9 cm (66 x 48 in.)

Unique

RESERVED



CASSI NAMODA

Cassi Namoda  
*December at Tia Ceus House, 2023*

Oil on Linen  
Work: 182.9 x 152.4 cm (72 x 60 in.)  
Unique

RESERVED





# SHIRIN NESHAT

Shirin Neshat's striking *Tooba Series* (2002) is a still from the artist's two-channel video installation of the same name, which features an image that references the sacred tree of paradise from the Koran. Neshat's interest is in foregrounding the struggles faced by women in traditionally male-dominated conservative societies.



**Shirin Neshat**  
*Tooba Series*, 2002

Cibachrome print  
Work: 121.9 x 152.4 cm (48 x 60 in.)  
Frame: 130.8 x 161.3 cm (51.5 x 63.5 in.)  
Edition 3/5

**US\$ 60,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



# SHIRIN NESHAT

Shirin Neshat's photographic series "Women of Allah" examine the complexities of women's identities, both through their personal and public lives. The series also explores notions of femininity in relation to Islamic fundamentalism and militancy in her home country of Iran. This is done both through the lens of Western representations of Muslim women, and through the more intimate subject of personal and religious conviction. This particular image was one of only a few taken by Neshat in Iran.

Writing on Neshat's practice for *Gentlewoman* in 2018, Cristina Ruiz notes; "Her works are lyrical, dreamlike reflections on the place of women in Iranian society, on the two very different cultures – Eastern and Western – that have shaped her life, and on the far-reaching impact of historic political events – revolutions, coups, uprisings – on ordinary lives. She is a masterful image-maker who delivers powerful political messages by stealth, first seducing you through the beauty of her visual style and the music that accompanies her videos and films (she has worked with composers such as Sussan Deyhim, Philip Glass and Ryuichi Sakamoto), then making you think deeply about some of the most pressing issues of our time."

**Shirin Neshat**  
*All Demons Flee*, 1995

RC print (photo taken by Bahman Jallali)  
Work: 27.9 x 35.6 cm (11 x 14 in.)  
Edition 2/10

**US\$ 50,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





# SAM NHLENGETHWA

This painting forms part of a series of abstract works created by Sam Nhlengethwa during the Africa 95 workshop held in Dakar, Senegal. The workshop, sponsored by the British Council, was attended by artists from South Africa, including David Koloane, the rest of the continent and Britain. Nhlengethwa has been working in abstract forms since 1985. This particular work was inspired by Nhlengethwa’s interaction with the local colour palate in Senegal, which he calls “natural, earthy colours”. This work is his interpretation of that impression.



**Sam Nhlengethwa**  
*Senegal III*, 1995

Oil on canvas  
Work: 90 x 123 cm (35.4 x 48.4 in.)  
Unique

**US\$ 80,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



ZINEB SEDIRA

[WATCH HERE](#)



**Zineb Sedira**  
*Stamps and The Black Scholar (From the series For a Brief Moment the World was on Fire), 2019*

Photomontage on Diasec from the installation “For a Brief Moment the World was on Fire.”  
Work: 57.3 x 84 cm (22.6 x 33.1 in.)  
Edition of 3

EUR 15,000  
Quoted prices are exclusive of taxes, customs duties and shipping costs.



**Zineb Sedira**  
*Fanon and Latin America (From the series For a Brief Moment the World was on Fire), 2019*

Photomontage on Diasec from the installation “For a Brief Moment the World was on Fire.”  
Work: 84 x 57.3 cm (33.1 x 22.6 in.)  
Edition of 3

EUR 15,000  
Quoted prices are exclusive of taxes, customs duties and shipping costs.

Zineb Sedira’s work has enriched the debate around the concepts of modernism, modernity and its manifestations in an inclusive way for over the fifteen years of her practice. She has also raised awareness of artistic expression and the contemporary experience in North Africa.

The series For a Brief Moment the World was on Fire Sedira reflects the artist’s interest in what was going on in the 60s - the decade she was born in and one she refers to as a moment in time when the world was on fire. The photomontages collate gathered archival material from archives in Algeria, Paris and London. Sedira makes these works by using old and sometimes damaged documents, healing and restoring the neglected documents to give them a new life. The work also highlights the voices present in the documents that have been neglected.



# ZINEB SEDIRA

.Zineb Sedira’s immersive installation *Dreams Have No Titles* was presented at the French Pavilion at the 59th Venice Biennale. In this installation, Sedira addresses a major turning point in the history of cultural, intellectual and avant-garde production of the 1960s, 1970s and beyond, in France, Italy and Algeria particularly. She focuses on a repertoire of remarkable cinematographic co-productions and filmmaking, in particular activist ones, which had an impact on postcolonial movements.

Shaped by her family experience of emigrating from Algeria to France, her growing up in Paris and eventually moving to London in 1986, Sedira addresses a number of pressing issues ranging from the critique of colonial legacies to the ongoing debate about integration, racism, and globalization. In her practice, she overlaps autobiographical narrative with fiction and documentary to shed light on past and present international solidarities and to pay tribute to the individuals and communities who opened up the possibilities of cinema as a form of emancipation and a tool of resistance.

**Zineb Sedira**  
*DREAMS HAVE NO TITLES*(*Lightbox #3*)-French,  
2023

Lightbox  
Work: 200 x 50 x 20 cm (78.7 x 19.7 x 7.9 in.)  
Edition of 3

**EUR 80,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





# YINKA SHONIBARE CBE RA

Over the past four decades, Shonibare has become well known for his exploration of colonialism and post-colonialism within the contemporary context of globalisation. Working in painting, sculpture, photography, film, and installation, 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.

*Fabric Bronze* is a series of bronze sculptures, each of which is hand-painted with a Dutch wax textile pattern, that explores the notion of harnessing the wind and freezing it in a moment of time. The work manifests as a three-dimensional piece of fabric that appears to be blowing in reaction to the natural elements of the surrounding environment. The tension of these abstract works will be heightened by the contrast of the media used, and the delicate movement recreated. Here, the piece refers to the solidity of a sculptural object, whilst also encapsulating the naturally occurring phenomenon of wind. The structure is deconstructed by patterns normally associated with soft wearable textiles.

[WATCH HERE](#)

**Yinka Shonibare CBE FA**

*Fabric Bronze II*, 2022

Bronze sculpture, hand-painted with Dutch wax pattern

Work: 95.5 x 98 x 78 cm (37.6 x 38.6 x 30.7 in.)

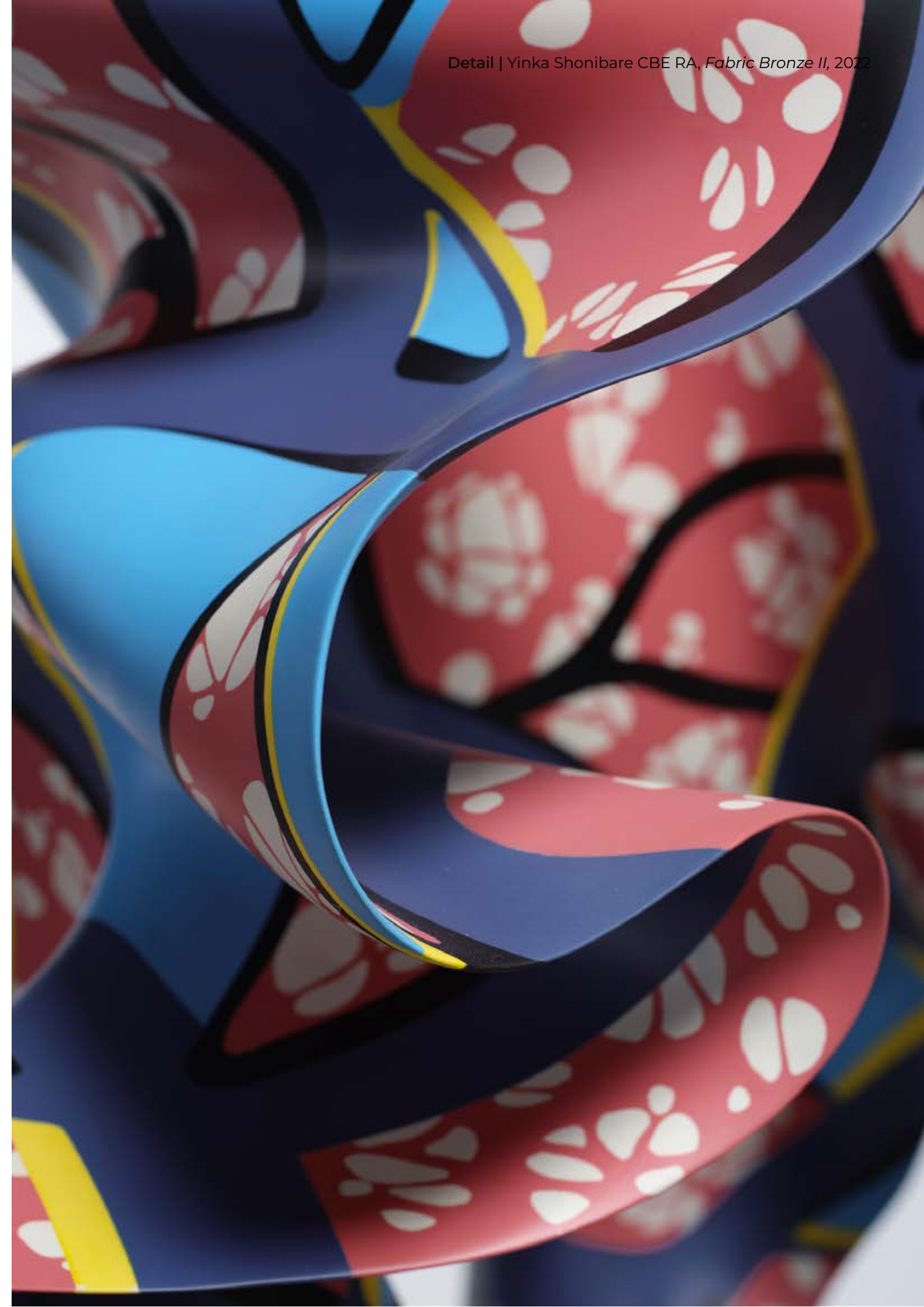
Unique

**GBP 200,000**

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







Detail | Yinka Shonibare CBE RA, *Fabric Bronze II*, 2022



# YINKA SHONIBARE CBE RA

*The African Library Collection* by Yinka Shonibare consists of multiple books covered in the ‘Dutch wax print’ typical of the artist’s practice. The spines of many of these books are printed with the names of notable figures from the continent, from various categories including political figures, designers and filmmakers. The work is arranged on rows of shelving and accompanied by a bespoke card catalogue box. The collection commemorates the fight for independence in the European colonies across the African continent.

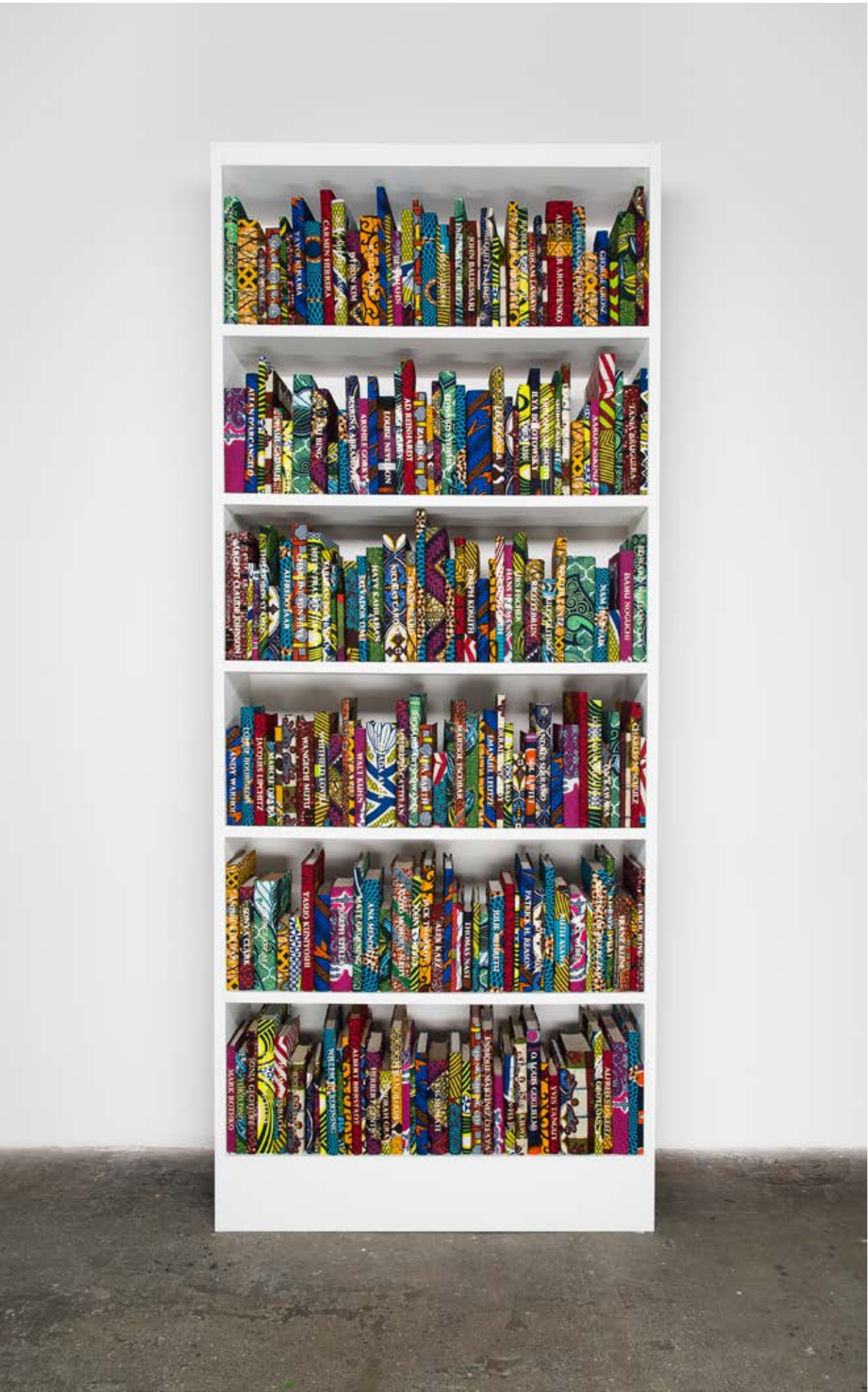
The use of ‘Dutch wax fabric’ in all iterations of this series speaks to the hybrid nature of national and cultural origins and the interdependence of the economic and political histories of Africa and Europe. The artist states “the fabrics are a signifier of the identity of people from Africa and the African diaspora, but more importantly, how they encounter with Europe. The textiles I use were actually produced by the Dutch and then sold to West Africans, yet they’re now known as markers of African identity. I’m very interested in the colonial relationship between Africa and Europe, and the fabrics have become a metaphor for that.”

[WATCH HERE](#)

**Yinka Shonibare CBE FA**  
*The African Library Collection: Designers, 2020*

Approximately 225 Hardback books, Dutch wax printed cotton textile, gold foiled names, bookcase, bespoke card catalogue box  
Work: 233.7 x 139.7 x 33.7 cm (92 x 55 x 13.3 in.)  
Unique

**GBP 125,000**  
Quoted prices are exclusive of taxes, customs duties and shipping costs.









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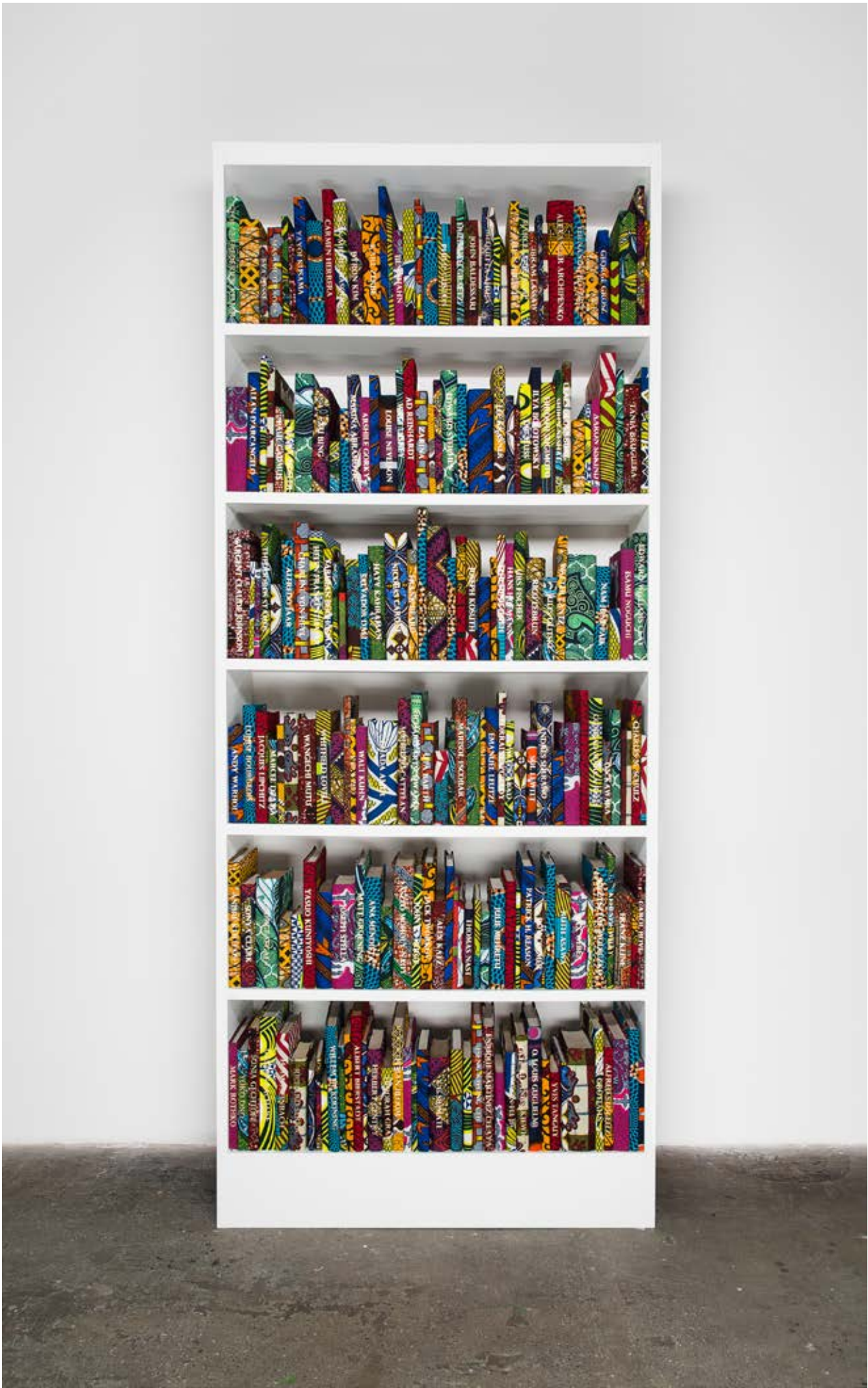
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## WATCH HERE

**Yinka Shonibare CBE FA**  
*The African Library Collection: Filmmakers and Theatre Practioners, 2020*

Approximately 225 Hardback books, Dutch wax printed cotton textile, gold foiled names, bookcase, bespoke card catalogue box  
Work: 233.7 x 139.7 x 33.7 cm (92 x 55 x 13.3 in.)  
Unique

GBP 125,000  
Quoted prices are exclusive of taxes, customs duties and shipping costs.





# YINKA SHONIBARE CBE RA

The *Hybrid Mask* series by Yinka Shonibare is intricate, hand-painted masks that consider how African aesthetics have shaped western modernist expression. Using the collections of African artefacts of Georges Braque, André Derain and Amedeo Modigliani as a starting point they are a response to the widely acknowledged influence that African imagery had on major twentieth-century artists and on entire western art movements, such as Cubism, Dada and Surrealism. The work exposes the conflicted relationships between ‘western’ and ‘tribal’, appropriation and admiration.

“I want to challenge notions of cultural authenticity, by creating a composite ideology, ‘a third myth’, exploring appropriation, cultural identity, and the ability to transform beyond what is expected and therefore compels us to contemplate our world differently” - Yinka Shonibare CBE RA.

[WATCH HERE](#)

**Yinka Shonibare CBE FA**  
*Hybrid Mask (Fang), 2022*

Hand painted wooden mask  
Work: 43 x 26 x 16 cm (16.9 x 10.2 x 6.3 in.)  
Unique

**GBP 60,000**  
Quoted prices are exclusive of taxes, customs duties and shipping costs.





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[WATCH HERE](#)

**Yinka Shonibare CBE FA**  
*Hybrid Mask (Dogon), 2022*

Hand painted wooden mask  
Work: 37.5 x 20 x 12.5 cm (14.8 x 7.9 x 4.9 in.)  
Unique

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





# YINKA SHONIBARE CBE RA

A series of vibrantly coloured, hand-stitched quilts illustrate African artefacts which formed part of the private collections of influential modernist artists such as Matisse and Derain. Classical European sculptures of goddesses drawn from Greek and Roman mythology are hand-painted with Shonibare's signature Dutch wax batik patterns, their heads replaced with replicas of African masks complimentary to the figure's associated myths. Each mask has been drawn from a prominent twentieth-century artist's collection.

[WATCH HERE](#)

**Yinka Shonibare CBE FA**  
*Modern Magic VIII, 2022*

Patchwork, appliqué, embroidery and Dutch wax printed cotton textile  
Work: 140 x 100 cm (55.1 x 39.4 in.)  
Unique

**GBP 60,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





PAMELA PHATSIMO SUNSTRUM

Sunstrum's multidisciplinary practice encompasses drawing, painting, installation and animation. Her work alludes to mythology, geology and theories on the nature of the universe. Sunstrum's drawings take the form of narrative landscapes that appear simultaneously futuristic and ancient, shifting between representational and fantastical depictions of volcanic, subterranean, cosmological and precipitous landscapes.

**Pamela Phatsimo Sunstrum**  
*The Ambassador, 2023*

Pencil and oil on wood panel  
Work: 92 x 61 x 4.5 cm (36.2 x 24 x 1.8 in.)  
Unique

RESERVED





# MIKHAEL SUBOTZKY

Mikhael Subotzky 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. His works are the results of his fractured attempts to place himself in relation to the social, historical and political narratives that surround him

“At the heart of my work is a fixation with revealing the gap between what is presented (and idealised) and what is hidden, coupled with a desire to pull apart and reassemble the schizophrenia of contemporary existence,” he says.

## Mikhael Subotzky

*Jan van Riebeeck (or The Jack of Spades) I, 2020*

J-Lar tape on cotton paper

Image: 109 x 81 cm (42.9 x 31.9 in.)

Work: 148 x 120 cm (58.3 x 47.2 in.)

Frame: 154 x 126 x 6 cm (60.6 x 49.6 x 2.4 in.)

Unique

US\$ 22,000

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





# FAITH RINGGOLD

Faith Ringgold is an influential American cultural figure whose work has reflected her political activism and personal story within the context of the anti-racist and African American women's movement.

"In 1983 I painted four abstract paintings which I named the *Dah* Series. They appear to be unframed because the glued-on borders are included as part of each painting. They got their name from Baby Faith, her granddaughter, who was only one year old when she was asked what she thought of these paintings. She responded with "Dah." We had always thought "dah" was short for "da da" or daddy but maybe my granddaughter was showing an early appreciation for art. At any rate her title stuck."

[WATCH HERE](#)

**Faith Ringgold**  
*DAH #2*, 1983

Acrylic on canvas  
Work: 188 x 1477.3 cm (74 x 58 in.)  
Unique

**US\$ 375,000**  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





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**Faith Ringgold**  
*Ancestor's Part II*, 2017

Acrylic on canvas with fabric border  
Work: 144.8 x 157.5 cm (57 x 62 in.)  
Unique

US\$ 1,000,000

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





# HANK WILLIS THOMAS

Thomas's lenticular *I am You / I Am Joy* (2023) sees 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 reference 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  
Unframed: 121.9 x 121.9 cm (48 x 48 in.)  
AP 1/1

US\$ 40,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





# HANK WILLIS THOMAS

The series of quilts reimagines the flags of the states of Africa as source material for Willis Thomas' ongoing quilt practice. Significant national symbols and colours are fragmented and rearranged into new constellations, using the folkloric quilt patterns of the American Underground Railroad as a guide. The titles are drawn from famous speeches or quotes from various Pan-Africanist leaders.

“You cannot carry out fundamental change without a certain amount of madness. In this case, it comes from non-conformity, the courage to turn your back on the old formulas, the courage to invent the future. It took the mad men of yesterday for us to be able to act with extreme clarity today. I want to be one of those mad men. ... We must dare to invent the future.”

Thomas Sankara, excerpted from an interview with Swiss Journalist Jean-Philippe Rapp in 1985.

This quilt draws on the North Star quilt pattern. A signal with two messages--one to prepare to escape and the other to follow the North Star to freedom in Canada. North was the direction of traffic on the Underground Railroad.

[WATCH HERE](#)

**Hank Willis Thomas**

*We must dare to invent the future, 2023*

Mixed media including contemporary African National flags

Unframed: 151.1 x 151.1 cm (59.5 x 59.5 in.)

Unique

US\$ 95,000

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





CLIVE VAN DEN BERG



Clive van den Berg  
*Landscape Event IV, 2022*

Oil on canvas  
Work: 101.5 x 76.5 cm (40 x 30.1 in.)  
Unique

US\$ 9,500  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



Clive van den Berg  
*Landscape Event III, 2022*

Oil on canvas  
Work: 101.5 x 76.5 cm (40 x 30.1 in.)  
Unique

US\$ 9,500  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.

As an artist, Clive van den Berg has been working across various mediums throughout the course of his prolific career, producing a range of works unified by his enduring focus on five interrelated themes: memory, light, landscape, desire, and the body. Embodied in his lush paintings, mixed-media sculptures, delicate prints, films, and public projects, these themes are bound up with the history of his native South Africa and its ongoing ramifications.

For Van den Berg, both the body and the landscape are sites that carry memories and scars and that evoke desires, which he aims to reveal in his work, often through the illuminating power of light. His abstracted canvases of the South African landscape offer an intriguing interpretation into the act and process of painting. In his paintings, Van den Berg presents a new kind of visual language, one that attempts to break syntax without relinquishing its necessity. In this sense, the artist darts between allegory and abstraction in his works, creating these tensions and polarities that simultaneously arrest and excite the viewer when encountering them.

In this work Van den Berg is also interested in what is happening underneath our feet, in the unmapped spaces of earth and organic matter, from the multiple, tiny cellular processes of de and re-composition to the larger refiguring of earthly substance.



# SUE WILLIAMSON

For the 'Museum Case' series Sue Williamson visited the site of the area formerly known as District Six in Cape Town, which had undergone forced removals during apartheid. Williamson gathered fragments of various objects that had remained in the area following demolition and cast these fragments in small resin blocks.

'The pieces both celebrate the liveliness of the community that once was, and are also an indictment of a society that allowed a community to be destroyed until there was nothing left but inert fragments. We are used to seeing fragments of pre-Columbian clay figures or Roman glass displayed in museums – but in my role as fake 'museum director' I have preserved these fragments of a community that was very much alive only fifteen years before the piece was made.' - Sue Williamson



**Sue Williamson**  
*District Six: Museum Case # 9, Nile Street, 1993 and 2023, 2023*

Found objects in casting and polyurethane resin in wood and perspex case  
Work: 42.9 x 103 x 12 cm (16.9 x 40.6 x 4.7 in.)  
Unique

GBP 75,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.



SUE WILLIAMSON

*Truth Games* highlights the most important cases investigated by the Truth and Reconciliation Commission. Each piece pictures an accuser, a defender, and an image of the event in question. Evidence taken from press reports summarises the accusations and defense. These texts are printed on slats obscuring sections of the work. In order to see hidden parts of the images, viewers must slide the slats across the work to uncover what is beneath. This implies the question: Is the truth finally coming out or is it still hidden?

Frederick Jansen was the victim of mob violence in 1980 in the squatter camp of Crossroads, Cape Town, when his small truck was stoned, overturned and set alight. He died the following day. Afrika Hlapo was jailed for his part in the killing. Seeking reconciliation. Hlapo, said his intention had been to seek a better world for South Africa. He received amnesty from the TRC in 1999, and expressed his desire to meet with the Jansen family, a request refused by Jansen's widow, Pearl.

Sue Williamson  
*Truth Games: Mrs Jansen – can never forgive – Afrika Hlapo* 1998

Laminated colour laser print, wood, metal, plastic  
Work: 84 x 121 x 6 cm (33.1 x 47.6 x 2.4 in.)  
EDITION 3/3

US\$ 45,000  
Quoted prices are exclusive of taxes,  
customs duties and shipping costs.





ART BASEL 2023

JOHANNESBURG  
CAPE TOWN  
LONDON