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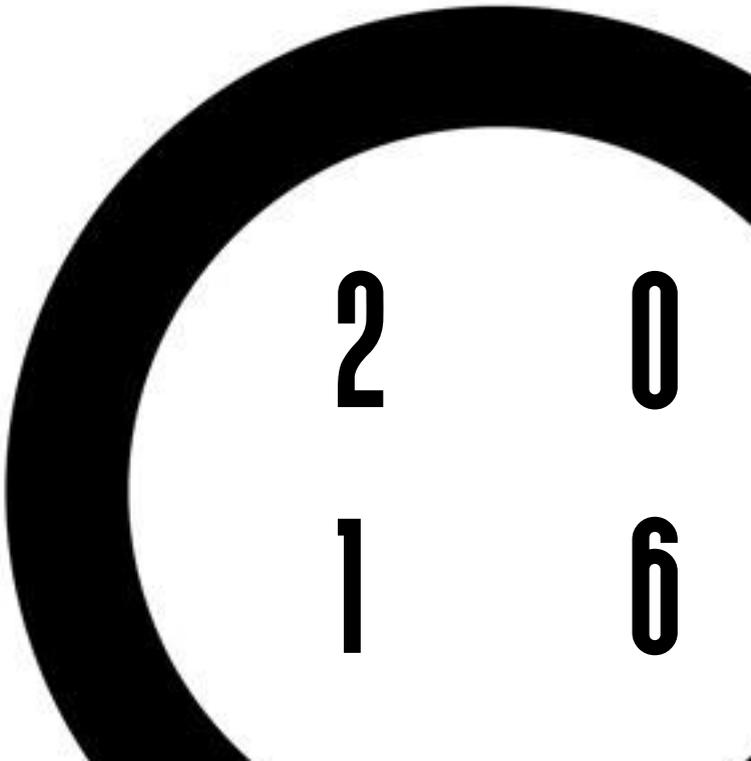
DIRK BAHMANN | MAAIKE BAKKER | BIANCA BRAND | BEV BUTKOW | ALEXIA COCOLAS | JAYNE CRAWSHAY-HALL | CHRISTIAAN DIEDERICKS | STEPHAN ERASMUS | GORDON FROUD | GEORGINA GRATRIX | MINIEN HATTINGH | MANDY JOHNSTON | ALLEN LAING | STEFANIE LANGENHOVEN | LAETITIA LUPS | SHENAZ MAHOMED | PETER MAMMES | JUDITH MASON | WAYNE MATTHEWS | NEIL NIEUWOUDT | STEPHEN ROSIN | JACO VAN SCHALKWYK | ALISON JEAN SHAW | CHRIS SLABBER | BARBARA WILDENBOER ... more artists to be announced

26 November

Dead Bunny Society in collaboration with No More Suffering and The Lonehill Bunnies

PROCEEDS OF THE ART AUCTION WILL BENEFIT THE ANIMAL WELFARE ORGANIZATIONS: NO MORE SUFFERING AND THE LONEHILL BUNNIES

23 Voorhout Street / 2nd Floor / Ellis House / New Doornfontein / Johannesburg



2016

Dead Bunny Society is teaming up with No More Suffering (NMS) and The Lonehill Bunnies for a charitable auction to be held on the 26th of November 2016 at 23 Voorhout Street, Ellis House, New Doornfontein, Johannesburg.

**FOR AUCTION ENQUIRIES OR PRE-BIDDING CONTACT NEIL NIEUWOUDT | 072 350 4326 | neil@deadbunnysociety.com
www.deadbunnysociety.com**

MORE ABOUT NO MORE SUFFERING

NO MORE SUFFERING is a South African non-profit organisation focused on increasing the awareness and highlighting the atrocities against animals.

Started 4 years ago, NMS's vision for the future is one where animals are valued in their own right and where they are free from suffering and exploitation. NMS works independently and in collaboration with other organisations that deal with animals and animal rights to raise this awareness.

NMS aims to educate people about the problems facing all animals, and share with the public on how they can make a difference in the day-to-day life of animals. They host regular Paws4Love Markets in Sandton where NMS is joined by like-minded people selling animal friendly products and raising awareness for those who are unable to talk.

Their website address is www.no-more.co.za and facebook is <http://bit.ly/2d76gV2>.

MORE ABOUT LONEHILL BUNNIES

The Lonehill Bunnies started in February 2014 to address the uncontrolled bunny breeding taking place in Lonehill, and the regular bunny deaths on our roads.

260+ snipped bunnies later we finally wrapped up the bulk of the sterilisations in October 2015 (we sterilise all bunnies whether male or female).

These days, we focus on the daily morning and afternoon feedings, care and welfare of over 150 bunnies and 150 goats, chickens, ducks, geese and peacocks. This includes sourcing the mountains of food needed and providing specialised medical and foster care for any of our animals when sick or injured. Our main expenses are therefore food and medical related.

We also constantly aim to improve animal shelters and facilities bit by bit.

Over 70 of our buns have been adopted by loving families so far and we are actively looking for homes for our remaining foster buns. Unlike pet-shops or breeders, before any adoption takes place we give you an honest run-down of what to expect from your new pet and provide you with lots of information so that you can make an informed decision. Most of our parents choose to stay in touch, send us updates and ask for advice with any issues.

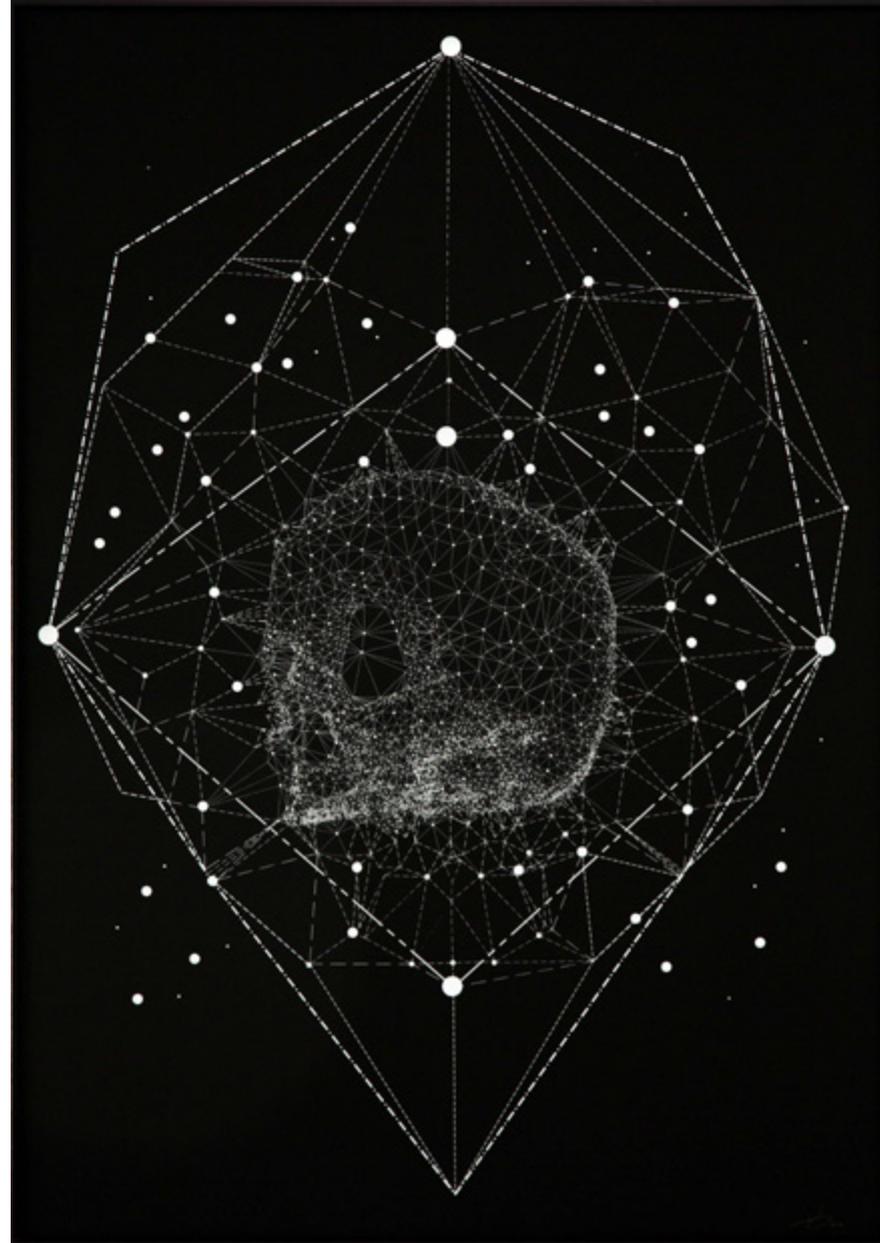
Unfortunately, we still regularly have to deal with dumped unwanted pet bunnies. Thus educating the public about bunny needs and correct care is a priority too.

To find out more about us and get in touch please head over to www.facebook.com/lonehillbunnies

DIRK BAHMANN

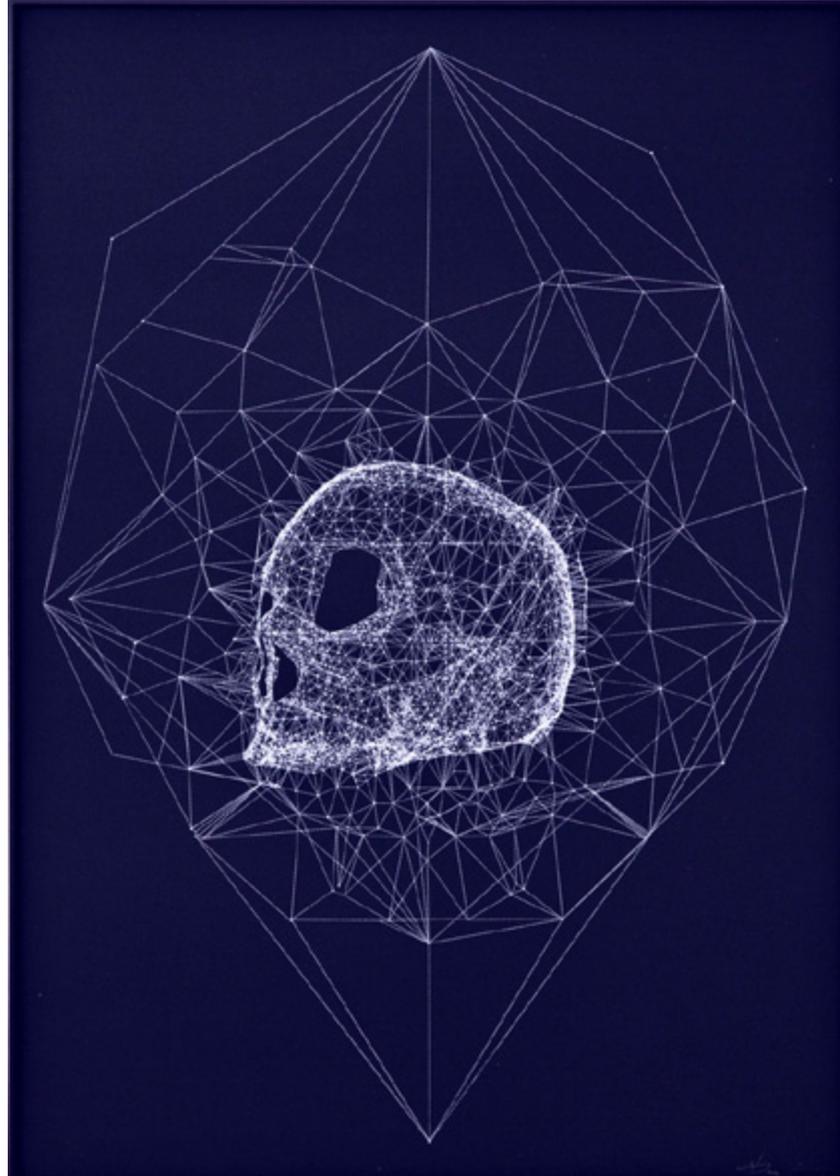
Dirk is an architect and artist, who was born and lives in Johannesburg. He studied Architecture at the University of the Witwatersrand and obtained his qualifications, a BAS in 1997 and B.Arch in 2000 with distinction. His work spans and combines a number of diverse disciplines ranging from photography, physical computing, sculpture, and architecture. Central to his work is the exploration of the existential dimensions of the nature of place of Johannesburg.

DIRK BAHMANN



Connection to Place 3 (2014) | silkscreen on black 330 gsm plike | 102 x 70,2 cm | edition 3 of 5 | RESERVE PRICE R 5 000

DIRK BAHMANN



Connection to Place AP (2014) | silkscreen on navy 330 gsm plike | 102 x 70,2 cm | AP | RESERVE PRICE R 5 000

DIRK BAHMANN

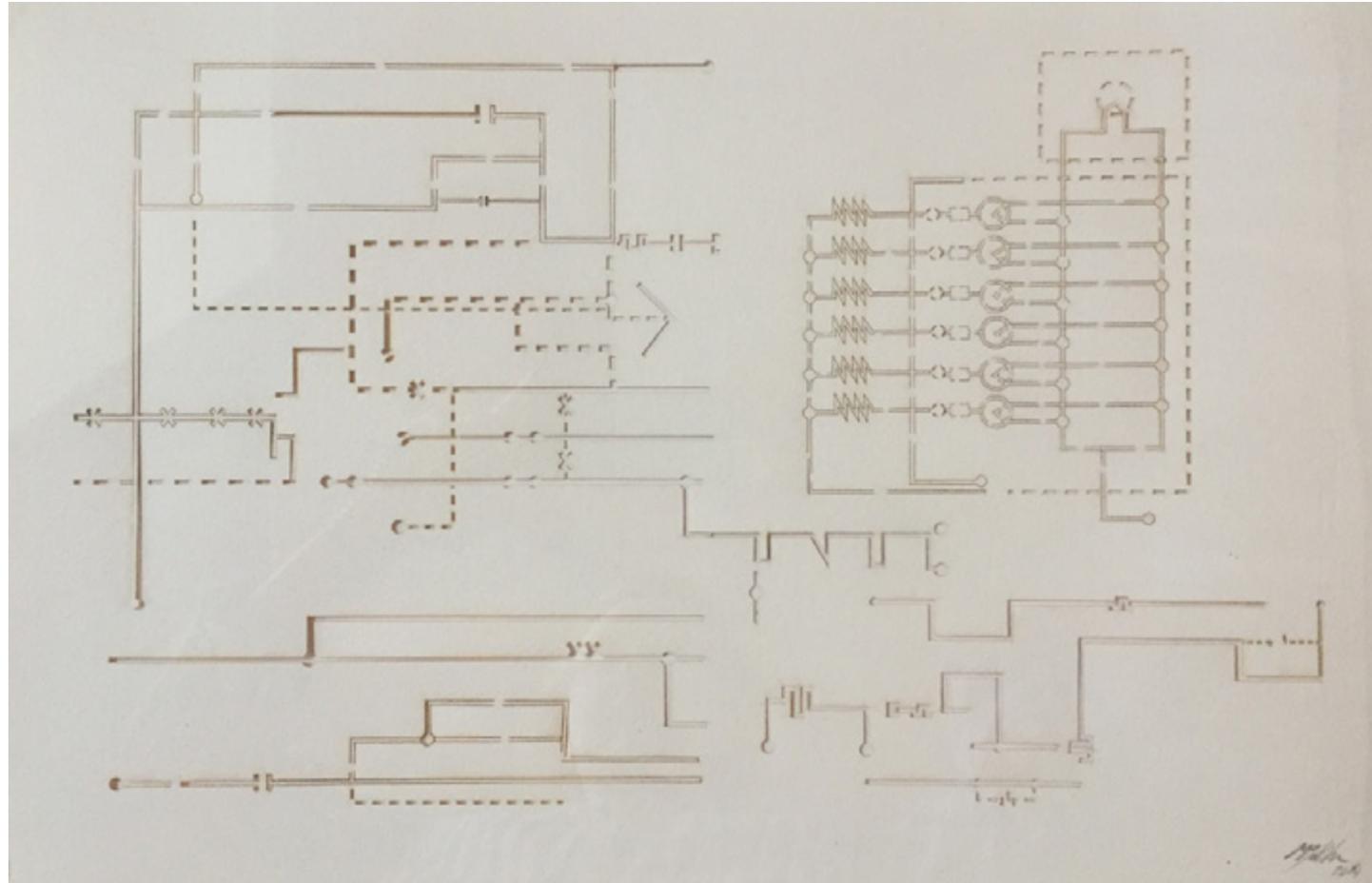


(still image of lightbox) 2014 a(006)wi (2014) | white european beech , perspex, electronics, veld specimen, arduino | 30,8 x 90,8 x 13 cm | 1/1 | RESERVE PRICE R 10 800

MAAIKE BAKKER

Maaïke Bakker, born 1986 is visual artist working with various drawing, sculpture and installation based mediums. Bakker's work predominantly explores themes of notation and ephemerality. Her practice also investigates limitations imposed by systems or structures and aims to determine at what point such structures may become excessive and irrelevant, ultimately exploring futility.

MAAIKE BAKKER



BIANCA BRAND

Bianca Brand, born raised and currently living in Pretoria matriculated with an exemption from Willowridge High School in 2008 and received her honors for art in 2007. Bianca then started her studying career at the Vega School of Brand Leadership where she received a Higher Certificate in Photography (2009 – 2010), and Advanced Certificate in Professional Photography (2010 – 2011). She then furthered her studies at The Openwindow School of Visual Communication where she received a BA in Visual Communication along with other awards during her studies, which include a Bronze Loerie Award, for her Poster design in 2013, Top Illustrator in 2012 as well 2013 and Second place Antalis Paper Loves Competition in 2012.

From all her studies Illustration has now become her favourite love- she explores all aspects that involve Illustration such as book covers, book-illustrations, poster design to mention a few; she has also taken part in a couple of group exhibitions, as well as solo exhibitions.

BIANCA BRAND



You Take Me Somewhere Else (2016) | digital print | edition 1 of 10 | 46.5 x 47.5 cm | RESERVE PRICE R 1 140

BEV BUTKOW

Bev Butkow's story is of personal revolution and transformation. A chartered accountant who made art for the first time at age 40, she is now a self-taught and socially-engaged artist. Butkow is currently studying towards her Honours in Art History at Wits. Her inaugural solo exhibition titled m/other came on the heels of winning a Merit Award at 2015 SA Taxi Foundation Art Award. In 2016 she exhibited at the Cape Town Art Fair. Her work sits in collections in South Africa as well as in New York, London, Dubai and the Netherlands. She was born and lives in Johannesburg with her husband and four children and holds a CA(SA) degree from Wits University. Butkow is based at the Bag Factory in Johannesburg, blocks away from where, decades before, her beloved grandfather peddled eggs at the Fresh Produce Market.

BEV BUTKOW



Easily Erased (2015) | Indian ink on fabriano | 97 x 73 cm | RESERVE PRICE: R 5 000

ALEXIA COCOLAS

As a child Alexia became aware of uncomfortable feelings that enforced that she did not fit into the female forms prescribed by society. This distorted her sense of self and trained an internal and external sense of deep shame connected to being female. She used erotic drawings as a medium for dealing with her desire for connection and power.

Her obsessive interest in self enquiry and drawing have evolved into the work which she exhibits today. It deals with the unpicking and reprogramming of deeply ingrained beliefs and feelings which profess that females are inferior, and that their sexuality is inappropriate and shameful. Her work does so with self consciousness, learning to see and accept self through allowance and expression of all of the aspects of the feminine and, through staying with discomfort of what the expression of these ideas can bring. It has become a vehicle for her own self realization and personal growth.

ALEXIA COCOLAS



Domesticated: Adulterate (2015) | Ink on paper | 59 x 65,5 cm | RESERVE PRICE: R 3 600

ALEXIA COCOLAS



Domesticated: Free Range (2016) | Ink on paper | 59 x 65,5 cm | RESERVE PRICE: R 3 000

ALEXIA COCOLAS



You Have To Be Pure: Bend Baby (2016) | Ink on hand made paper | 84,1 x 59,4 cm | RESERVE PRICE: R 5 400

ALEXIA COCOLAS

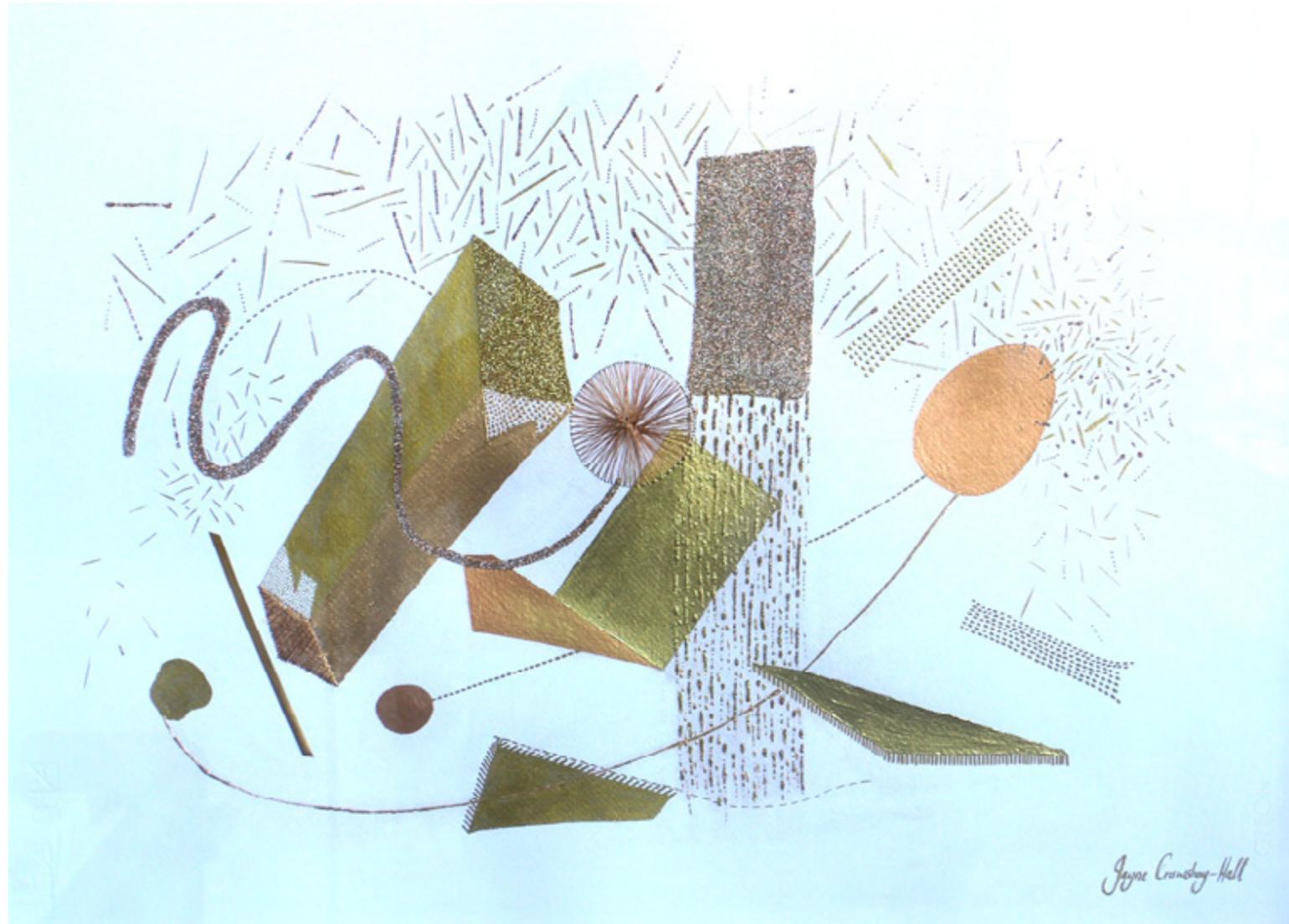


You Have To Be Pure: Discharge (2016) | Ink on hand made paper | 59,4 x 42 cm | RESERVE PRICE: R 4 200

JAYNE CRAWSHAY-HALL

Jayne Crawshay-Hall is an independent curator, artist and academic interested in starting new conversations within the art industry by presenting and participating in experimental exhibitions that encourage dialogue and new possibilities in understanding. In 2013 Crawshay-Hall graduated with her MA Fine Arts (specialising in curatorial practice) maintaining a strong focus on contemporary South African art. In addition to practicing as an artist, Crawshay-Hall collaborates with Maaïke Bakker as Curated by_ Collective - an independent curatorial collective that aims to present explorative exhibitions that encourage further dialogue between art/curating. Crawshay-Hall is also part owner in the artist-run, Johannesburg, gallery space, No End Contemporary Art Space.

JAYNE CRAWSHAY-HALL



Nothing Lasts Forever | glitter and mixed media on Fabriano | 75 x 55 cm | RESERVE PRICE: R 1 200

CHRISTIAAN DIEDERICKS

Fine Arts Cum Laude graduate from the University of Potchefstroom, Christiaan Diedericks has created an impressive body of work over the years. He went on to complete his Masters in Fine Arts Cum Laude (practical component) at the University of Pretoria in 2000.

Diedericks has exhibited extensively throughout Southern Africa, as well as internationally. His work has been exhibited in the USA, Japan, Finland, Spain, Germany, Turkey, Poland, Belgium, England, Sweden and France, where he worked, as artist in residence, at the Cité Internationale des Arts in Paris. Diedericks has also worked in New York, after receiving the prestigious Ampersand Foundation Fellowship, where his work was exhibited to critical acclaim in the New York Blade newspaper, at the gallery 5+5 in Brooklyn, in December 2007.

Diedericks, amongst his many achievements, has also been awarded artist residencies at the Frans Masereel Centrum, Belgium; The Halka Art Project, Istanbul, Turkey; The Venice Print Studio for large format printmaking, Italy and the Chhaap Foundation in India recently awarded Diedericks with an AIR in June/July 2013.

In 2006 Christiaan was the winner of the coveted Kanna award for Fine Arts at the ABSA KKNK festival in Oudtshoorn for his exhibition Secrets and Lies: Her Majesty's Ivory Tower. He has also been given numerous grants over a broad spectrum, which range from a NAC International bursary for workshops in non-toxic printmaking in 1999 from the Grande Prairie Regional College in Alberta, Canada, to being chosen to appear on the 13th "The Apprentice" on SABC 3 in Johannesburg in 2005.

CHRISTIAAN DIEDERICKS



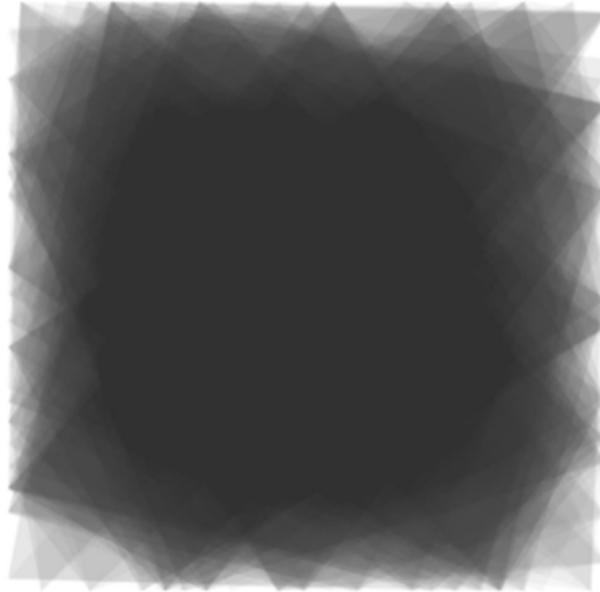
The Wisdom of Dragonflies VII (2012) | From Suite of nine etchings Etching and Aquatint 300gsm Hahnemühle etching paper Series produced at The Heaven Press, Capetown | 36 x 26 cm (image size) | edition 5 / 20 | RESERVE PRICE: R 6 500 (framed)

STEPHAN ERASMUS

Stephan has been a practicing artist for more than 20 years and has gained experience the gallery industry by working in a wide variety of galleries that includes municipal, commercial and corporate galleries. Through his experience in the art world he has honed his skill as an educator, curator, sales person and as an artist.

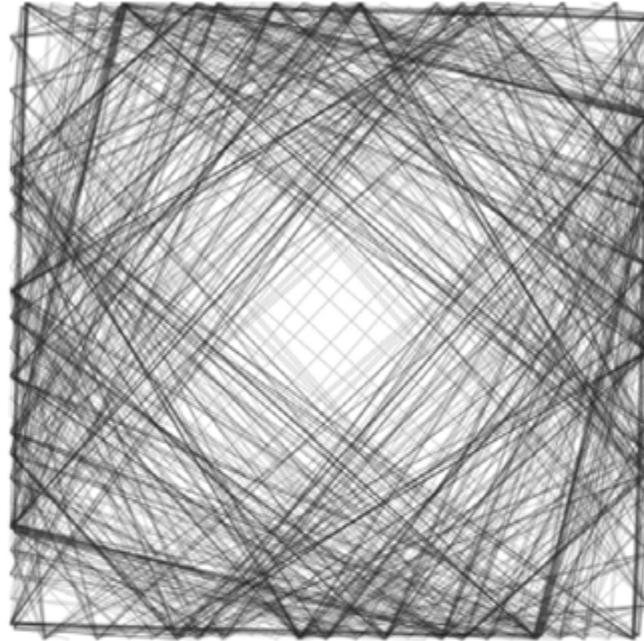
In his artistic career he has established himself as a recognised artist represented in corporate, university, museum and private collections locally and internationally.

STEPHAN ERASMUS



Gray I (2015) | digital print on archival paper | 29 x 29 cm (image size) | edition 1 / 6 | RESERVE PRICE: R 2 400

STEPHAN ERASMUS



Linear Structure III (2015) | digital print on archival paper | 29 x 29 cm (image size) | edition 1 / 6 | RESERVE PRICE: R 2 400

GORDON FROUD

Gordon Froud has been actively involved in the South African and international art world as artist, educator, curator and gallerist for more than 30 years. He has shown on hundreds of solo and group shows. Froud graduated with a BA (FA) Hons from the University of Witwatersrand, and a master's degree from the University of Johannesburg, where he runs the Sculpture department as a senior lecturer. He has curated numerous group exhibitions that have traveled the country. He regularly shows on more than 20 exhibitions a year including showing in Washington, Holland and Paris 3 years ago. He was selected as the first Site – Specific artist in Residence at Plettenberg Bay for 2012 and again for 2013 as a participating artist in the Site – Specific land art Biennale. Three sculptures were selected for an exhibition of South African Sculpture in the Hague in May 2012, one of which was acquired by the SA Embassy there. He showed at Nirox Sculpture Park and at Stellenbosch Botanical Gardens as part of the 'Heavy Metal' outdoor Sculpture exhibition in 2013 and 2014. He is represented in many public and private collections. Froud recently curated 2 shows of SA contemporary Art to Appalachian State University, North Carolina and the Biejing Bienalle 2015 which were also shown at Pretoria Art Museum and University of Johannesburg Art gallery.

GORDON FROUD



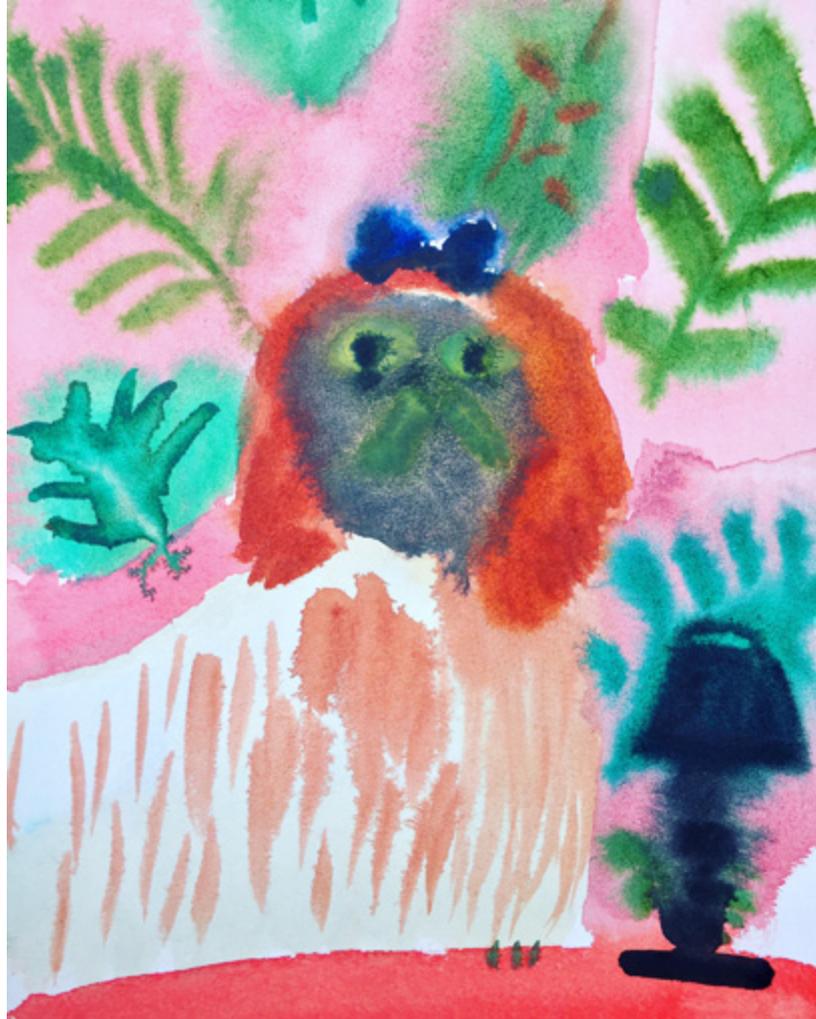
Limpet Virus (2012) | linocut | edition 4 / 10 | RESERVE PRICE R 1 000

GEORGINA GRATRIX

Cape Town-based Georgina Gratrix is one of the most exciting and innovative young artists on the South African contemporary art scene. Part mocking, part criticism, part play, Gratrix's work offers an inverted visual take on the world. Instilled with her youthful energy and personal experience, her work is refreshing, entertaining and complex.

Gratrix's provocative paintings are heavily imbued with a fun aesthetic and a sense of deprecating laughter. Extending from the grandeur and sacrosanct icons of traditional art canons, contemporary pop-culture and the artist herself, no social hierarchies are absolved as subjects. A thick, almost obscenely excessive application of oil paint forms the layers of make-up and decoration on her subjects' faces and bodies. Portraiture is a favoured genre and while Gratrix prefers painting, her other mediums range from drawing and printmaking to collage and assemblage.

GEORGINA GRATRIX



Puppy Palms (2016) | watercolour on Fabriano | cm | RESERVE PRICE R 5 000

MINIEN HATTINGH

Minien Hattingh, born in Pietersburg, currently resides in Pretoria where she has completed her BA Fine Arts (hons) degree at the University of Pretoria (2014). With a childhood background of psychology babble and a distinct knowledge of the esoteric, her work naturally represents the otherly and unusual.

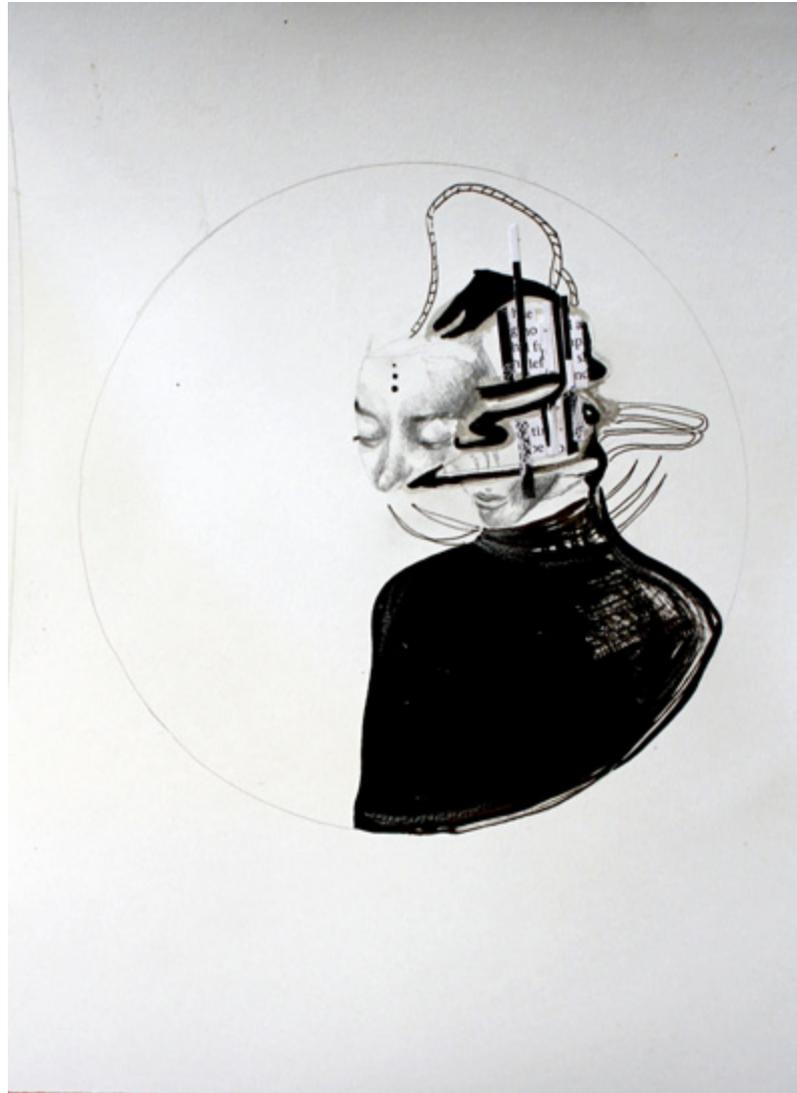
The themes most commonly expressed in her work range from spirituality, social consciousness, humour entwined with a child-like prospect, but with an edgy flavour. She likes working with death and the unknown. This and the macabre has been somewhat of an innate interest, since both seem to be misunderstood and feared. Victorian and gothic art also plays a role in what inspires her. Somehow contradictory, there exists a child-like quality in her work maybe because she's drawn to the innocence, directness and sincerity of children (a child should not be feign).

The working process she follows is mainly based on intuition and finding inspiration in the mundane, it's the first place to look. When she makes art the first thing she trusts is her gut, it's not as pragmatic as the brain and not as romanticised as the heart.

Thus far she has had the opportunity to exhibit at Art Space: Telkom Towers(2012), The Room(2012), Fried Contemporary Art Gallery (2013), Longstreet Art Lovers Gallery (2013-2015), as well as Trent Gallery (2013-2014), The Turbine Art fair (2014). She has been fortunate enough to be chosen for Sasol New Signatures art competition Top 100 in 2014 as well as 2015. Furthermore she has been a finalist in Art Lovers for the love of art competition (2015) and the Taxi Award top 38 (2015). A defining moment in her career was her first solo exhibition entitled Invisible mother:Infantilised child at Art Lovers Gallery in April 2015.

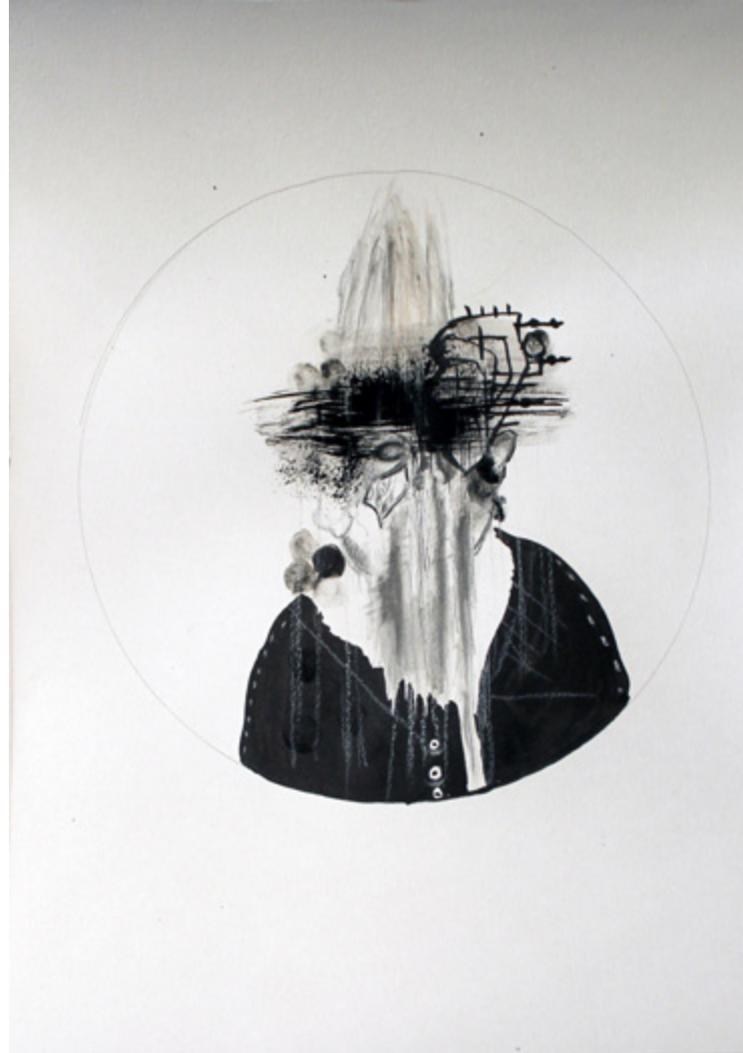
In late 2015 she received the Thami Mnyele Fine Arts Merit award for Multi and New Media.

MINIEN HATTINGH



Oneiric I (2016) | graphite, ink on Fabriano | 31 x 32,5 cm | RESERVE PRICE R 810

MINIEN HATTINGH



Astral Projection (2016) | graphite, ink on Fabriano | 31 x 32,5 cm | RESERVE PRICE R 810

MANDY JOHNSTON

BIO

Mandy Johnston received a Masters in Fine Art from the University of the Witwatersrand in 2003. Her work is greatly informed by the South African context and influenced by conversations with a network of Artists called Assemblage. Her work is conceptual and deals with values attributed to physical substances and objects or the absence thereof. It is largely mixed media with an emphasis on sculptural form.

Group exhibitions include the 2014 Nirox Sculpture Fair for which Duality, an intricate 6.5 x 6.5 m copper wire sculpture was suspended over water. Degrees of Separation, an Assemblage group exhibition at ABSA Towers 2014, for which fine copper wire works were exhibited. Merit awards include the Martienssen prize winning exhibition, the PPC Young Sculptors Award 2011 (and a finalist 2015) and Absa L'Atelier Merit Award (a finalist 2012, 2014) Johnston held her first solo exhibition entitled Subject to Change at Room in Braamfontein in 2012 and has just presented her second Solo exhibition at Absa gallery in Johannesburg 2016.

ARTIST STATEMENT

I am formally interested in the use of alternative materials in art making because of the contextual values, definitions and symbolisms attributed to them. I enjoy researching the physical world and finding interesting connections and contradictions in the conceptual values attributed to things.

Conceptually, I am currently looking at the governance of space, specifically boundary lines and the physical and conceptual and metaphorical negotiation of these. My work, almost always refers to a specific historical and cultural context. I am interested in the notion that things are often defined by their antithesis and that the formation of a value is often around the threat of absence or the obvious presence of it. There is pain or fear associated with absence, with a thing that once filled space both literally or figuratively, now open and vulnerable to be absorbed, used, ignored or quoted.

MANDY JOHNSTON



Ourobouros Series: Resraint I (2016) | Cyanotype | | RESERVE PRICE R 2 500

MANDY JOHNSTON



Ourobouros Series: Resraint I (2016) | Cyanotype | | RESERVE PRICE R 2 500

MANDY JOHNSTON



Ourobouros Series: Resraint III (2016) | Cyanotype | | RESERVE PRICE R 2 500

ALLEN LAING

Laing was born in Pretoria in 1990 where he obtained a BA Fine Art from UP. After completing his studies, he spent 2 months in residency at the Cité Internationale des Arts in Paris, and moved to Johannesburg on his return to join the team at the Workhorse Bronze Foundry in Marshalltown. A year and a half later, with the skills learned from making sculptures for artists including Louis Olivier, William Kentridge, Wilma Cruise and Senzo Shabangu Laing moved into extended residency at the Nirox Sculpture park where he is currently the studio manager at 58makersplace. Here Laing works with international and local residents of the sculpture park and works on his own art.

Laing regularly participates in exhibitions around South Africa. He has work in a number of prominent private collections, and has completed several corporate sculptural commissions. In 2015 and 2016 Laing was selected for the top 100 exhibition of the Barclays l'Atelier, and he was awarded the new media prize at the Thami Mnyele fine art competition in 2012.

In his work Laing explores how narrative, play and fantasy are able to impact his reality, especially pertaining to issues that seem to have no logical solution. He works in an absurdist mode, incorporating a modern machine aesthetic into his work alongside 'primitive' forms. Using fine wood-working techniques Laing constructs 'machines' from a combination of indigenous and exotic woods alongside materials and found objects chosen for their aesthetic, practical and sensual appeal.

Laing is a director of Found Collective, an NPO focussed on up-lifting Tshwane- based artists by creating opportunities for creative individuals in the region. Found Collective was launched in 2016 and has curated pop-up art exhibitions in Pretoria and Johannesburg and at Aardklop 2016 in Potchefstroom.

ALLEN LAING



Thigh Face (2016) | Wood and Bronze | 20 x 40 x 30cm approx. | RESERVE PRICE R 4500

[3]

Anti-Bourgeois Cuisses (ABC)

Population *Undergrounders*

Beneathiverse

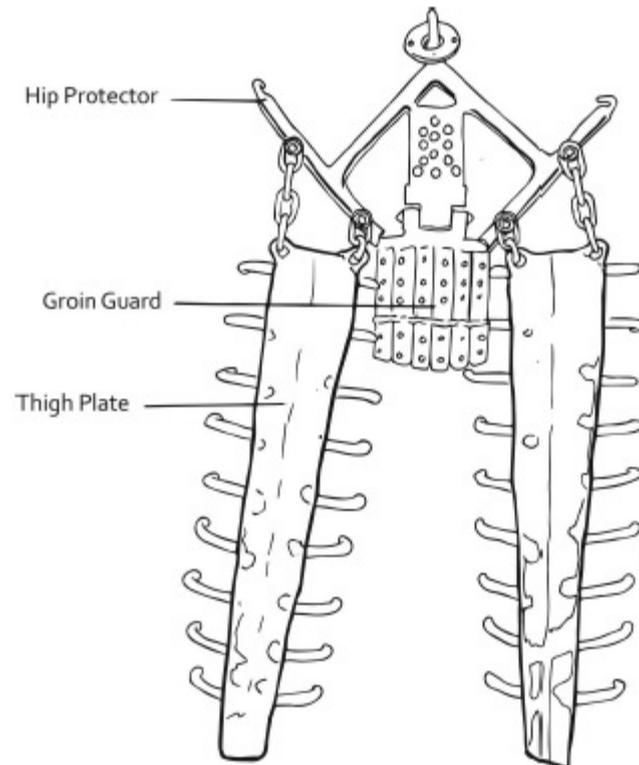
Early 21st Century

Steel

Collection of AW Langeman

93.2015.112.939

These ABC are of lower class design and crudely executed. They are made by Undergrounders to prevent members of the Charitmin dynasty and their associates from saddling and mounting them.



STEFANIE LANGENHOVEN

“I am interested in exploring different ways in which the female body can be represented visually. My work challenges the viewer to question traditional boundaries (concerning the body, the self, social norms and objectification) and defy easy definition of female identity. Through making these photographs I challenge women (and myself) to take hold of their femaleness and their own bodies, to allow for a more authentic expression, whatever that may be. The process of choosing the women I photograph is intuitive. I enter into a relationship with the person being photographed, and create a creative and therapeutic space to allow for a deeper feeling level to be expressed. When taking self portraits, I make use of a self timer and have very little time to “think” when composing the photograph. The experience of making these self portraits are incredibly intense, both physically and psychologically, and often brings me in touch with something quite transcendent.”

Stefanie studied communication design, fine art and photography at The Open Window School of Visual Communication, Pretoria (1999 - 2002). With a special interest in photography she furthered her studies at the National College of Photography in Pretoria, where she graduated with a joint best portfolio award, in 2003. After her studies she started a commercial photography studio, and was signed to Shine Photography Johannesburg, (2004 – 2007). In 2008, Stefanie moved to the UK where she studied for a diploma in Transpersonal Psychotherapy at the Centre for Counselling and Psychotherapy Education in London, (2009 - 2013). This experience of in depth enquiry into the human psyche (and soul) greatly informs her work as a fine art photographer.

STEFANIE LANGENHOVEN



You have to be Pure: Cover (2016) | Giclée print on Hahnemühle Baryta Archival paper | 59 x 46,1 cm | RESERVE PRICE R 3 600

STEFANIE LANGENHOVEN



You have to be Pure: Face Me(2016) | Giclée print on Hahnemühle Baryta Archival paper | 59 x 39,3 cm | RESERVE PRICE R 3 300

LAETITIA LUPS

Lups, completed a BA (FA) at the University of the Freestate in 1996. She furthered her studies in psychology at Unisa recently. Her focus is on the things that are not being said. It exposes that what makes one uncomfortable, feel vulnerable or guilty and what we hide from ourselves. Work comprises of different layers that can be interpreted by looking at the past, present or future.

The work is about different realities. How we perceives something, having different connections and different items which triggers different experiences, memories and associations from our personal past which are all intuitively interpreted.

Recent group exhibitions includes Underculture Contemporary; DF Contemporary: Dead Bunny Society and the Turbine Art Fair, Priest and Dead Bunny Society, JHB Fringe, KKNK and selected works have also been published.

LAETITIA LUPS



Cassidy | acrylic on board | 90 x 69 cm | RESERVE PRICE R 2 000

SHENAZ MAHOMED

Shenaz Mahomed (b. 1992) is a Pretoria based artist and works predominantly in the medium of hand-cut paper. Mahomed has obtained a BA degree in Fine Arts at the University of Pretoria in 2014 and is currently a MA (FA) student there as well as an assistant curator at Fried Contemporary Art Gallery. Mahomed has participated in a number of group exhibitions and prestigious art competitions in South Africa. Mahomed has successfully curated her first group show at Fried Contemporary titled Young Collectors in 2015.

Mahomed's visual artistic practice consists mainly of combining contrasting mediums in an experimental manner. The hand paper cut work contrasts the performative photography as it entails an intense labour process of hand cutting intricate Islamic patterns commenting on the deep history of abstraction in Islam. Mahomed is also particularly interested in printmaking processes. Conceptually, she aims to take a rather different turn from re-visioning to now re-mystifying Islamic aesthetics, commenting on the representation of Islam as well as her daily experience of what it means to be a female Muslim in South Africa. Through her work, Mahomed critically looks at how contemporary Islamic art pushes the boundaries of what it is traditionally supposed to be. Mahomed not only contrasts mediums but concepts as well such as abstraction and figuration from a cultural perspective.

SHENAZ MAHOMED



Gaze I (2016) | hand paper-cut collage | 29 x 29 cm | AP | RESERVE PRICE R 500

SHENAZ MAHOMED

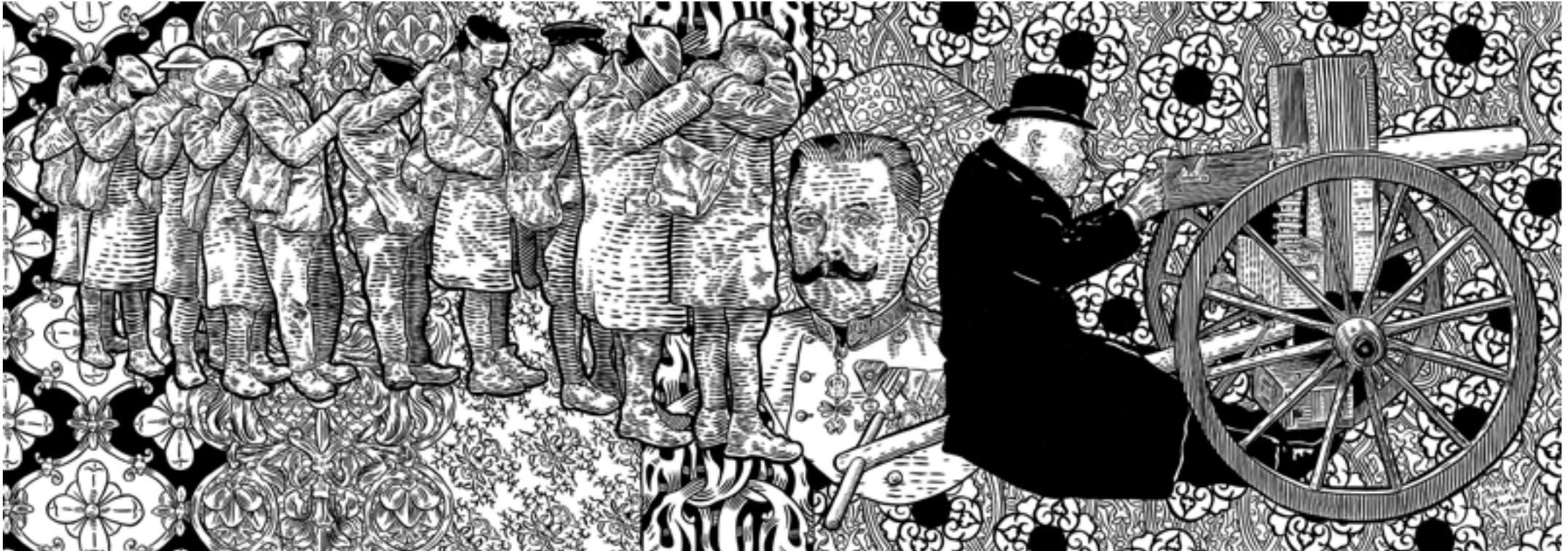


Gaze II (2016) | hand paper-cut collage | 29 x 29 cm | AP | RESERVE PRICE R 500

PETER MAMMES

Peter has always had an interest in the macabre and absurd, he began drawing as a young child and attended the National School of the Arts in Braamfontein where he finished school in 2004. Peter has worked as a puppeteer's apprentice and a prop maker specializing in making hangman's nooses for a few theatre productions. Peter is an autodidact and reads on a wide range of topics and is very interested in economics, philosophy and physics. He has exhibited extensively and has had several solo exhibitions. Peter travels extensively to find the imagery and patterns he uses in his work. He collects medical instruments, specializing in birth instruments. Peter has worked for months in different locations so as to assimilate the culture and surroundings of that particular society first in Moscow, Russia and more recently in Varanasi, India where one can see open air cremations. Peter is influenced by Kathe Kolwitz, Helnwein, Van Gogh and Klimt. "Peter's work is incredible because it exposes the vulnerability, the essential otherness that every person's self-awareness permits, and that has the potential to either connect or estrange human beings from one another."

PETER MAMMES



Combatants and cannon fodder (2016) | silk screen print | edition of 5 | RESERVE PRICE R 1000 (unframed)

PETER MAMMES



Unlikeness | paintbrush and ink on drafting film | 95 x 38 cm | RESERVE PRICE R 5 000

JUDITH MASON

Judith Mason was born in Pretoria in 1938. She studied at the University of the Witwatersrand in the 1950s, obtaining a BA Degree in Fine Art in 1960. Her first solo show was held in 1964. In the 1970s and 80s Mason was highly visible in the South African art world at a time when the country was isolated both politically and culturally from the rest of the world. Even so, she was chosen to represent South Africa at the Venice Biennale, and at international art fairs, like Art Basel. In the early 1990s Mason returned from living and teaching in Florence, Italy. At this time, her work became part of the South African school and university curricula and she also taught history of art, drawing and painting at the Michaelis School of Art, University of Cape Town. Mason is still prolific well into in the 21st century and is represented in major public collections in South Africa, as well as in collections in Europe, the USA and Australia. Her public commissions include tapestries in collaboration with Marguerite Stephens for The Royal Hotel in Durban, and stained-glass window designs for the Great Park Synagogue in Johannesburg. Apart from producing a large body of work over the decades, Mason has published her work in books, sometimes in collaboration with poets. She lives and work in South Africa, and has a studio in the United States of America.

JUDITH MASON



Muse Amused (2006) | Four colour lithograph | 65 x 55 cm | edition 39 of 40 | RESERVE PRICE R 5 500 (framed)

WAYNE MATTHEWS

Wayne Matthews was born in 1982 in a grey coal mining town called Vereeniging situated on the Vaal River in the nether regions of the Gauteng Province. There, faced with grey winters coloured primarily by soot from veld-fires, he sought a richly tinted interior life.

He started his artistic edification, informally and unceremoniously in 1998 at a then Johannesburg based artist, Spies Venter, in exchange for removing his clothes as an artist's model. After cunningly vanishing from the inept socialisation of a plethora of model C schools Wayne completed several short courses at UNISA including certificate courses in Visual Literacy and Painting. In 2003 Mr. Matthews enrolled at the Nelson Mandela Metropolitan University, then Port Elizabeth Technikon, and concluded his B. Tech (Cum Laude) in 2006. Despite majoring in Painting, however, he ironically produced mainly sculptural works that fall within the assemblage and installation idioms.

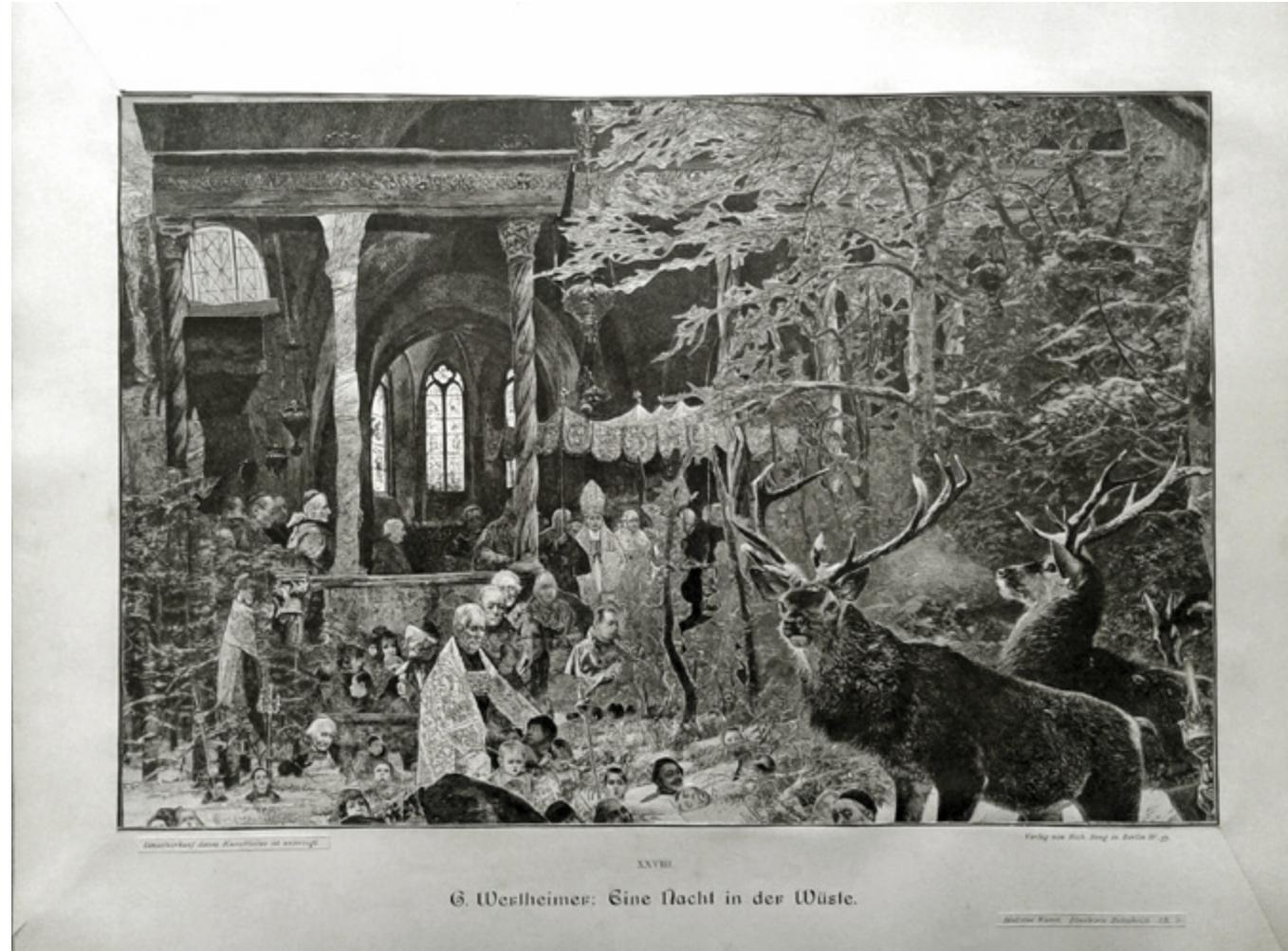
From 2002 Wayne has participated in numerous group exhibitions both locally and internationally and has sold work to several anonymous benefactors. During 2007 and the second successful year of entering work for the ABSA l'Atelier he received a Merit award for his labours and the labours of his work titled Europa's Libation. Since then he has found employment at the NMMU as both Third year Art Theory lecturer and as "Painting" lecturer for second-and third year students and has also had the authorization of formally fostering several B. Tech fine art students of his own. More recently he has found temporary lodgings in Pretoria where, as a lecturer, he has distributed information regarding art historical theories and practises while also transferring drawing and creative writing skills under the employ of a private tertiary institution of education. Mr. Matthews will be working as Gallery Director and Curator at the PRIEST gallery in Rosebank from the end of May 2016. He has shrewdly and consistently used his time to disseminate dangerous ideas regarding the arts and has acted as promulgator of mixed media and cross disciplinary artistic practices.

WAYNE MATTHEWS



Parcifal Propagule-Schopenhauer Abdicates (2014) | Woodcut Collage | 50 x 65 cm | RESERVE PRICE R 5500

WAYNE MATTHEWS



Strange Propositions: The second reformation | Woodcut Collage | 30 x 40,5 cm | RESERVE PRICE R 1 300 (unframed)

WAYNE MATTHEWS



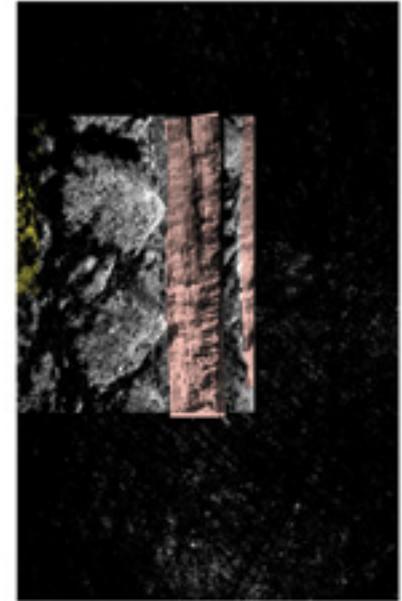
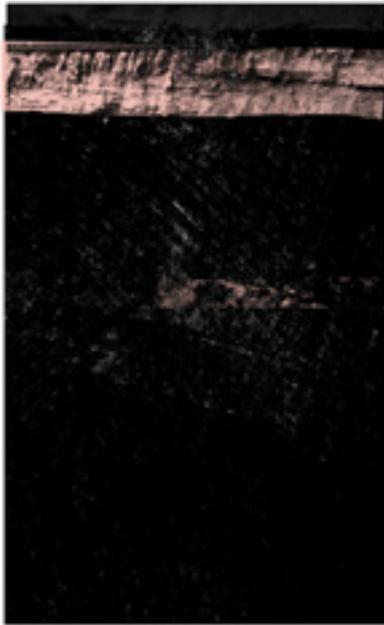
DIDACHE'E: at the rim of affusion | Woodcut Collage | 28 x 40,5 cm | RESERVE PRICE R 1 300 (unframed)

WAYNE MATTHEWS



Ecclesiastes, a maladroit squeeze powdered at the poke (2015) | Woodcut Collage | 42 x 44 cm | RESERVE PRICE R 4 300

WAYNE MATTHEWS AND ALISON JEAN SHAW



Critical Discharge EOU, AOU, AEU, AEO (2016) | Silkscreen | edition 2 / 4 | RESERVE PRICE R 1 700 per segment / R 6 000 as a set of 4 (unframed)

NEIL NIEUWOUDT

BIO

Neil is a visual artist and has been curating professionally since 2008 (Cape Town) until beginning 2015 (NIROXprojects, Johannesburg) where he worked as curator / gallery manager and has been project manager/ curator for numerous independent projects around the world.

He is a founding member of the Dead Bunny Society (March 2015) alongside Dirk Bahmann, Stephan Erasmus and Peter Mammes which aims to create an independent fringe platform for exhibiting and curating various exhibitions around the country and abroad.

<http://creativefeel.co.za/2015/07/dead-bunny-society/>

<http://www.pressreader.com/south-africa/house-and-leisure-south-africa/20140701/282080569895997/TextView>

His own work has been included in exhibitions around the world, Berlin, San Francisco, Luxembourg, and locally in Port Elizabeth, Cape Town, Pretoria and Johannesburg. He has also been awarded the Ampersand Fellowship and completed the month residency in New York City, NY (February 2016).

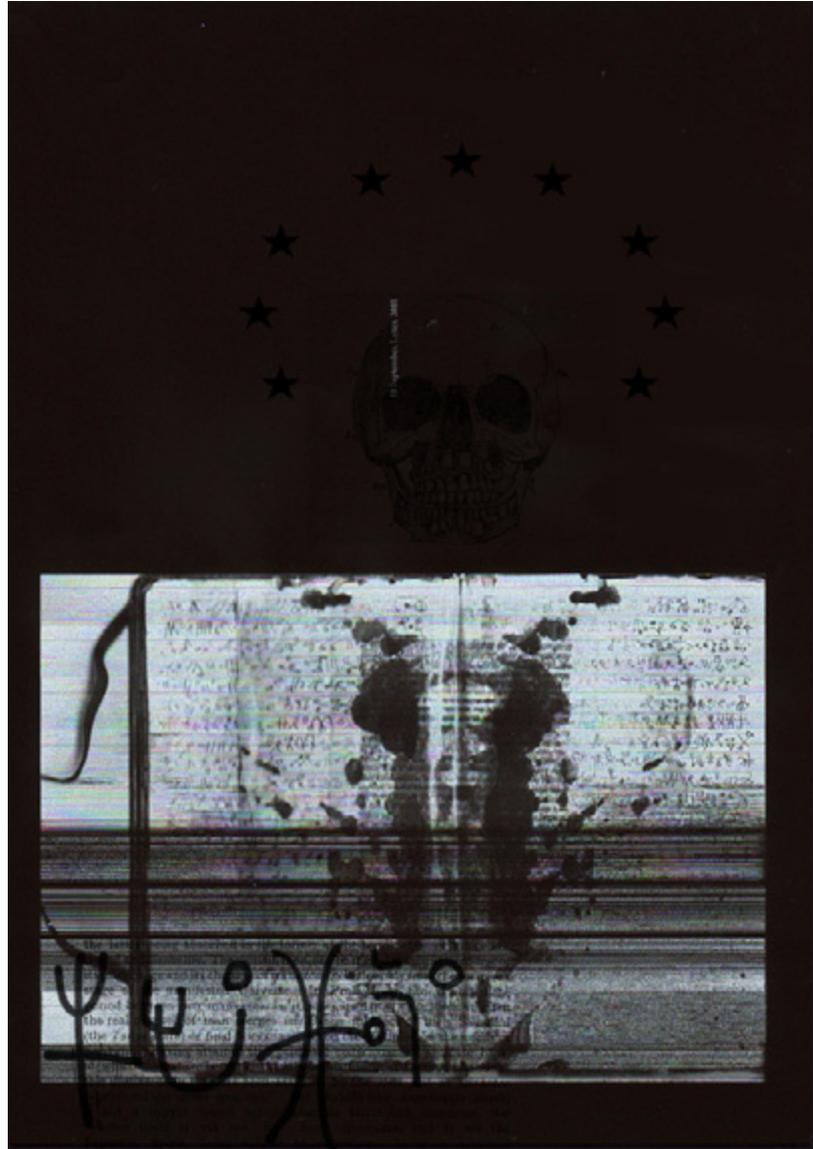
STATEMENT

Nieuwoudt's primary interest lies in text, books, symbols, sigils and language and our subjective interpretation thereof. Furthermore his studies in alchemical theory and various occult tenets also help to inform his work as an artist.

“We suggest that the entirety of the culture in which we currently reside is no less than the dismembered corpse of of magic (although somehow still with a seeming capacity for speech) and that this no doubt necessary process is exemplified by the alchemical principle of SOLVE, or analysis.

Our thesis is that what is now required is a complimentary process of COAGULA, or synthesis, in order to complete this all-important formula. To this end we propose that art and magic should be more closely connected to the massive benefit of both endeavours as argued in my essay FOSSIL ANGELS, and that the next step should be to enhance the existing bond between the Arts and Sciences, including psychiatry, which I have elsewhere characterised, not disrespectively, as occultis in a labcoat.”

NEIL NIEUWOUDT



13 September (2016) | silkscreen print | A4 (image size) | edition 4 / 6 | RESERVE PRICE R 700 (unframed)

NEIL NIEUWOUDT



(back and front) Various Traditions (2016) | altered book in glass case | 22,5 x 27,5 x 7 cm | RESERVE PRICE R 2 000

STEPHEN ROSIN

Rosin was born into the turmoil of the Bush war in Rhodesia in 1975. He graduated cum laude with a B.tech degree in Fine Art from the Nelson Mandela Metropolitan University in 1999 and was the 2009 winner of the prestigious Absa l'Atelier art competition.

His artistic practice is characterized by a conceptual approach to issues involving Globalization, the Central Banking system, the Superstition that he believes is Government, and the staged-show that surrounds it all. He sees his work as a vehicle for exposing this 'show' as the spectacle that it is and is fast fashioning himself as somewhat of a court-jester on the local art scene.

His work is held in the Sasol, Telkom and Absa corporate art collections, as well as in the permanent collections of the Nelson Mandela Metropolitan Art Museum and the Nelson Mandela Metropolitan University.

He currently lives and works in the Craggs in the Western Cape.

STEPHEN ROSIN



A Revolution in Honey / Astroturf my Revolution (2016) | Ink and pencil on beeswax impregnated newsprint over vintage map of Illinois, U.S.A | 34 x 25 cm | RESERVE PRICE R 500

JACO VAN SCHALKWYK

Jaco van Schalkwyk was born in 1981 in Benoni, South Africa. He grew up in the faith home, Jatniël: the headquarters of the Latter Rain Mission International.

It is this background which informs his view of and interpretation of society and the landscape, which is the foundation of his body of work.

He was educated at Brandwag Hoërskool and holds a BA degree in historical studies at UNISA.

His frequent travels abroad take him to some of the world's great art museums and international exhibitions. This has given him a world-view on historical and contemporary art.

In 2008 he attended an artist's residency, hosted by the New York Art Students' League in the USA.

He has also participated in numerous exhibitions both here and abroad and is represented in several collections:

The Reserve Bank of South Africa, Barclays bank, RMB,

the University of Pretoria, the University of Johannesburg and the Ellerman Collection.

The Barnard Gallery in Cape Town held three successful exhibitions for the artist in recent years; "Just a matter of Time" in 2012, "I, John, am the one who heard and saw these things" in 2013 and "Eden" in 2015.

In 2013 he was also awarded the Sylt: Kunst Raum artist residency at the Barclays L'Atelier Competition.

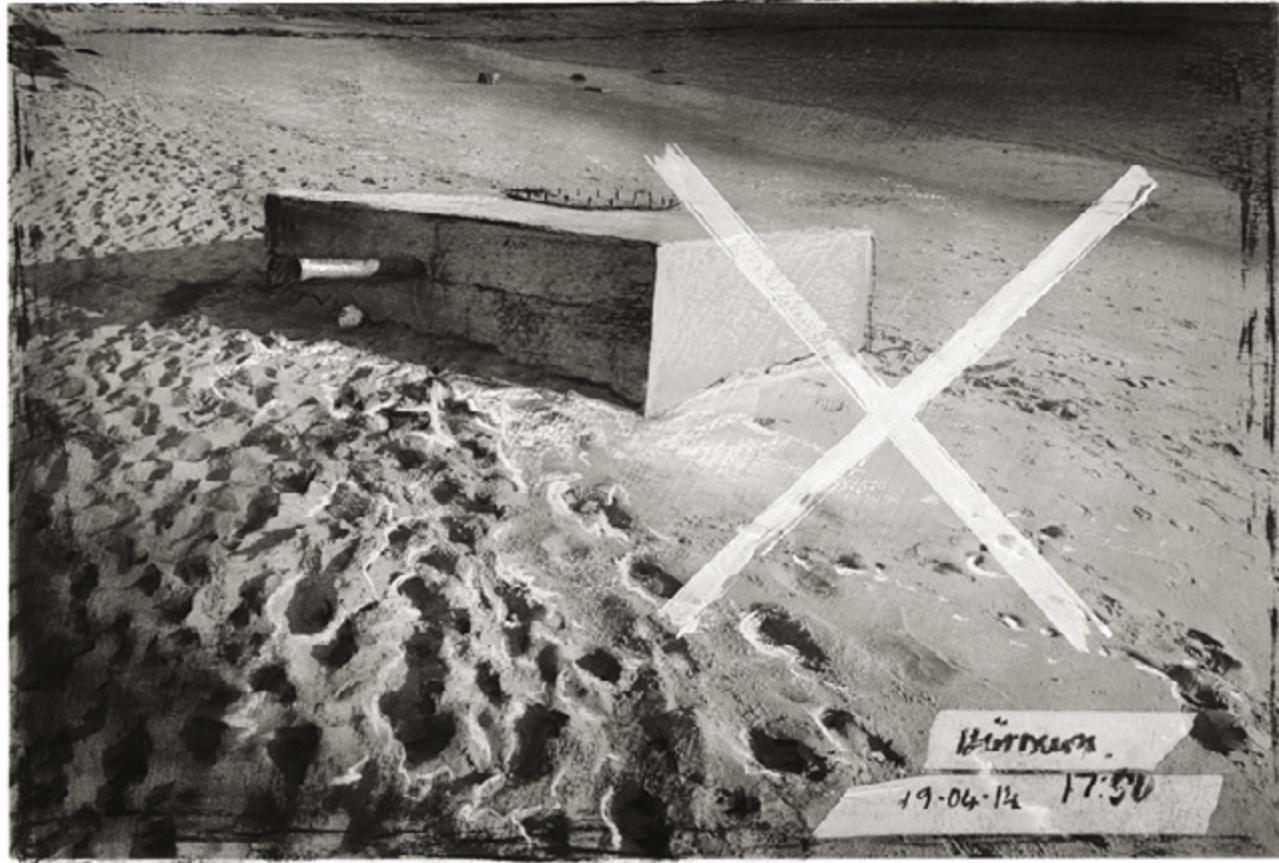
He attended the Sylt Artist Residency in 2014, where he found inspiration for his solo exhibition "Eden" that was also shown at The ABSA Gallery in June 2015. This exhibition formed part of his Barclays L'Atelier merit award. In September 2015 he was also selected by the University of Johannesburg and sponsored by Zendai, to attend the 6th International Beijing Biennale in China where his work formed part of the South African Group exhibition "20 – Art in the time of Democracy".

JACO VAN SCHALKWYK



Hurnum I (2015) | platinum palladium print | 34 x 45 cm | edition of 5 | RESERVE PRICE R 3 000

JACO VAN SCHALKWYK



Hurnum III (2015) | platinum palladium print | 34 x 45 cm | edition of 5 | RESERVE PRICE R 3 000

JACO VAN SCHALKWYK



Sylt untitled I (2016) | mixed media | 23 x 31 cm | RESERVE PRICE R 3 500

JACO VAN SCHALKWYK

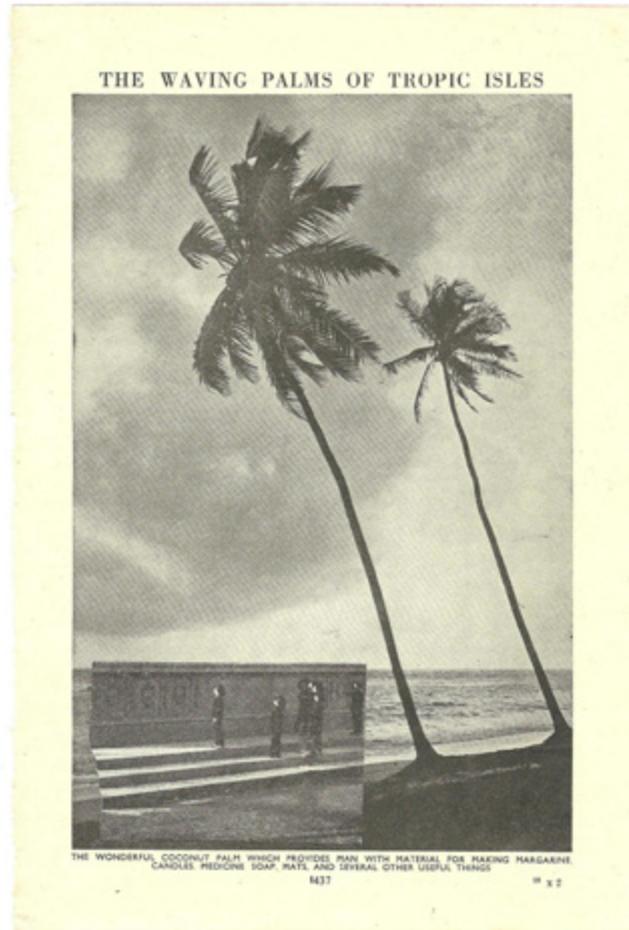


Sylt untitled II (2016) | mixed media | 23 x 31 cm | RESERVE PRICE R 3 500

ALISON JEAN SHAW

Alison Jean Shaw was raised in Kabega Park, a conservative, quiet suburb in Port Elizabeth where she attended a Catholic primary school. Christian dramatics parallel with middle class comforts, compelled Shaw to keep her hands from being idol by being idolatrous. Without much choice (and little to no complaints) she grew to praise and parody art as both an indulgence and sanctuary.

ALISON JEAN SHAW



He sycamore, he sycamore he imagined when they hugged the shore (2015) | Collage | 27 x 19 cm | RESERVE PRICE R 1 000

ALISON JEAN SHAW



Kinds of Superstitions have Grown (2015) | Collage | 27 x 19 cm | RESERVE PRICE R 1 000

ALISON JEAN SHAW

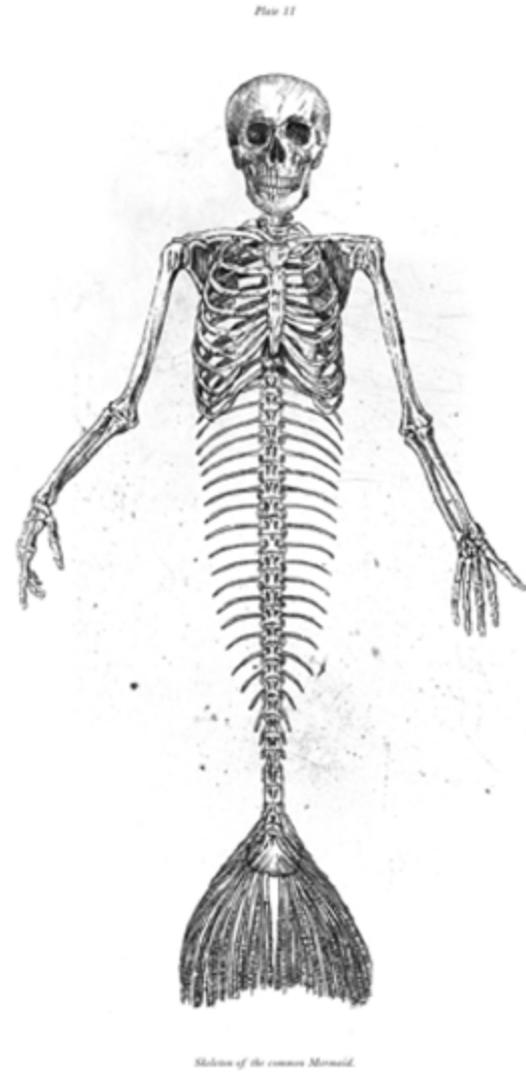


Parasites of the Honey Bee (2014) | Book binding and collage | 34 x 23,5 cm | RESERVE PRICE R 2 000

CHRIS SLABBER

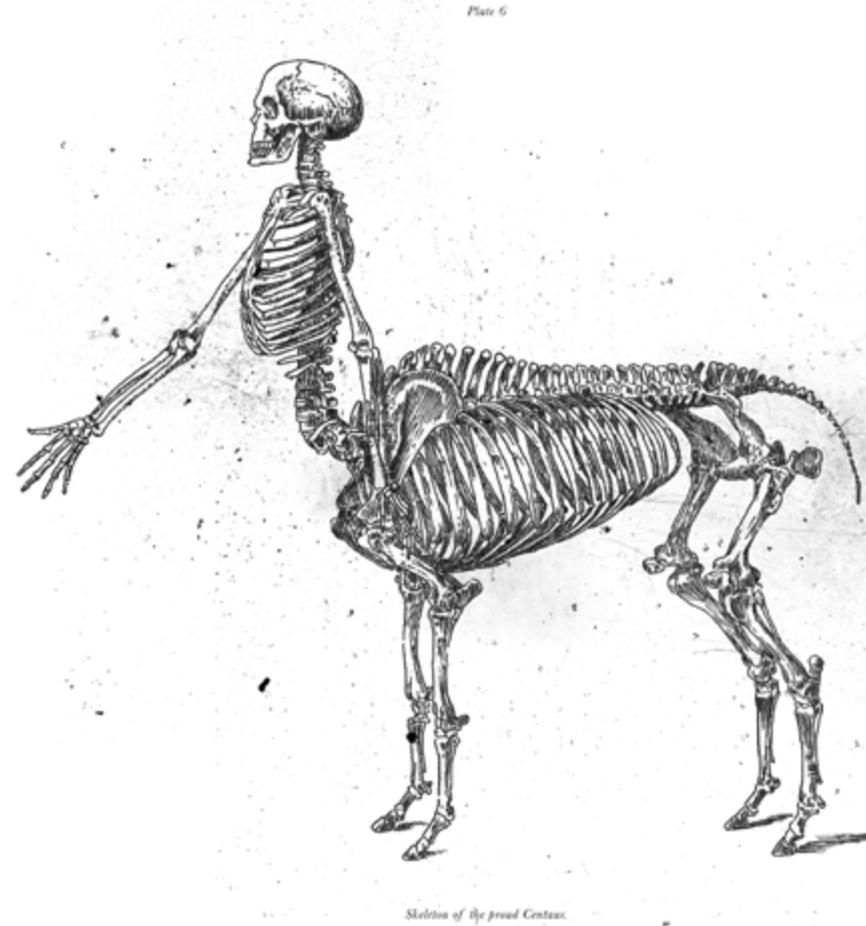
Chris grew up in the small South African town of Oudtshoorn at the heart of the Klein Karoo. This is where he gained his love for Surrealism and surrounding genres. From a young age he's been intrigued by the world of fine arts and became a student as soon as possible. Because of a love for technology, Chris started to apply his knowledge of fine arts in a more design orientated way. After 10 years of working as a professional in both commercial and fine arts, Slabber has received multiple awards for his work in Photo Manipulation and Mixed Media Illustration, of which the most prestigious was the 2014 Platinum award for Photo Manipulation at the A' Design Awards in Como, Italy.

CHRIS SLABBER



Mermaid (2016) | Digital print on Fabriano paper | 29,7 x 42 cm | AP | RESERVE PRICE R 870 (unframed)

CHRIS SLABBER



Centaur (2016) | Digital print on Fabriano paper | 29,7 x 42 cm | edition 8 / 25 | RESERVE PRICE R 870 (unframed)

BARBARA WILDENBOER

Barbara Wildenboer (b.1973) explores philosophical concepts of aesthetics across a variety of mediums. By drawing inspiration from the work of individual scientists, discoverers, authors and mathematicians, she exposes the connections between a myriad of life forms – from the microscopic to the immense. Her main focus is on environmental aesthetics and the mathematical sublime (an aesthetic concept first articulated by Immanuel Kant). She sees environmental aesthetics as something that not only encompasses natural territories, but as also extending to human interaction with the natural realm. The work is concerned with the idea of the mathematical sublime and how a boundless, formless universe could be regarded as something that transcend the limits of reason.

Her work mostly consists of photo- and paper-construction and digitally animated photographic sculpture. She uses a combination of analogue and digital processes to create sculptural photographic work which explores phenomena such as temporality, fractal geometry and the interconnectedness of all living things and often works across academic disciplines such as science, mathematics, philosophy, mechanics and theatre to create systems/structures/composites that draw emphasis to our understanding of experience as mediated through text or language and our understanding of the abstract terms of science through the use of imagery and metaphor.

Barbara Wildenboer lives and works in Cape Town, South Africa. She completed a BA (Ed) with majors in English literature, Psychology and Pedagogics at the University of Pretoria in 1996 followed by a Bachelor of Visual Arts from UNISA. In 2007 she obtained a Masters in Fine Art (with distinction) from the Michaelis School of Art at the University of Cape Town in South Africa. The title of her Master's thesis was Present Absence / Absent Presence and the research was concerned with aspects of melancholy, loss and longing as is embodied by the photographic medium. From 2009-2016 she was working as the head of the Photography Department at the Cityvarsity College of Creative Arts. She has been awarded several international residencies such as the Unesco-Aschberg residency (Jordan, 2006), the Al Mahatta residency (Palestine, 2009) and the Red De Residencias Artisticas Local (Colombia, 2011), the Rimbun Dahan artist residency (Penang, Malaysia, 2013) and L'Ateleier Sur Seine in France in 2017. In 2011 She was nominated and subsequently selected as one of the top 20 finalists for the Sovereign African Arts Award for which I received the Public Choice Prize. She will be having her 10th solo exhibition at the Everard Read Gallery in Cape Town in May 2017.

BARBARA WILDENBOER



Id, Ego, Superego II (2016) | Photography and hand cut paper construction | 35 x 35 cm | RESERVE PRICE R 8 500

