ART TIMES



MARCH 2025 ARTTIMES.CO.ZA





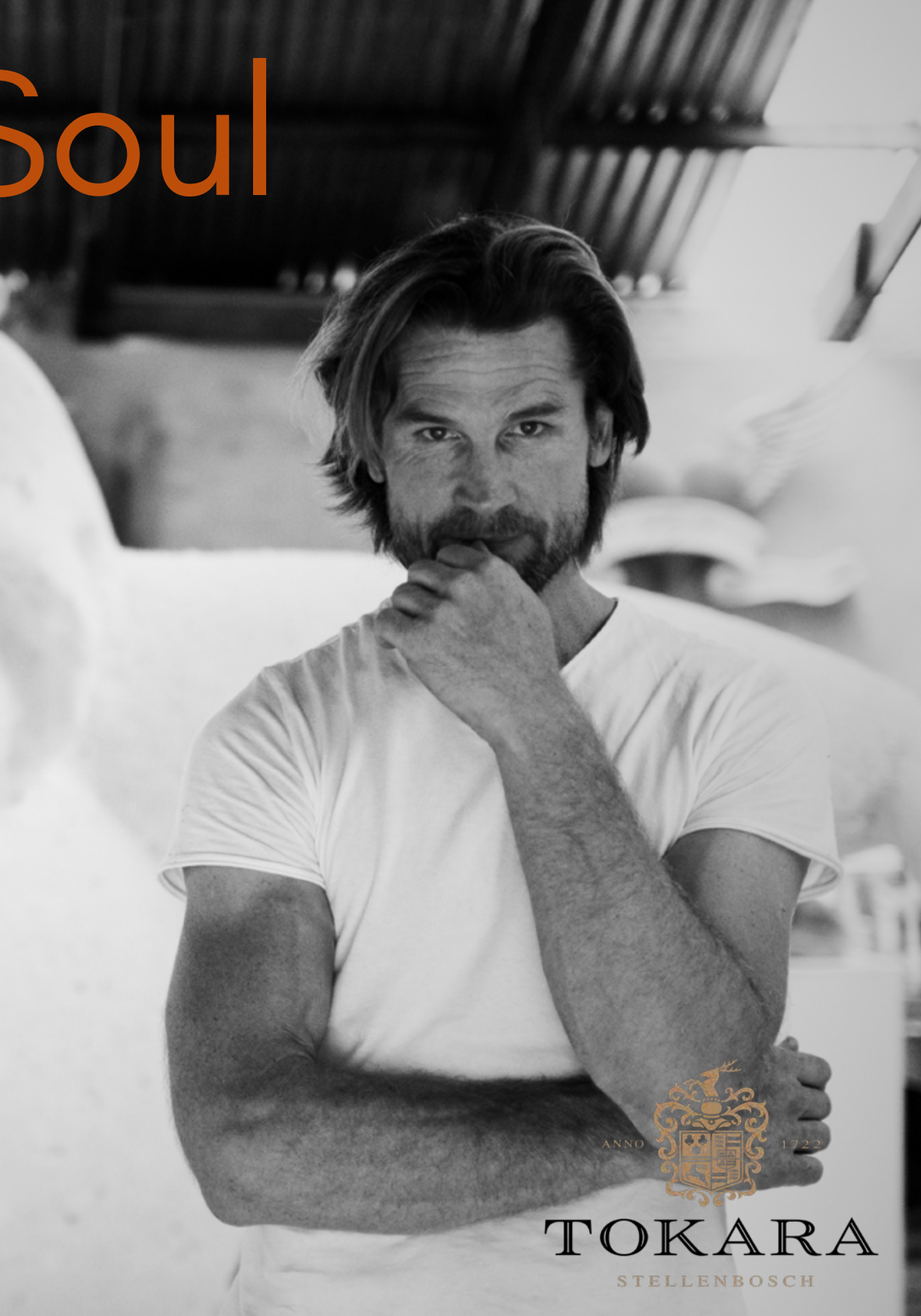
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Heart and S
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23 March - 31 August 2025
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Soul
ANNO 1722
TOKARA
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Editorial



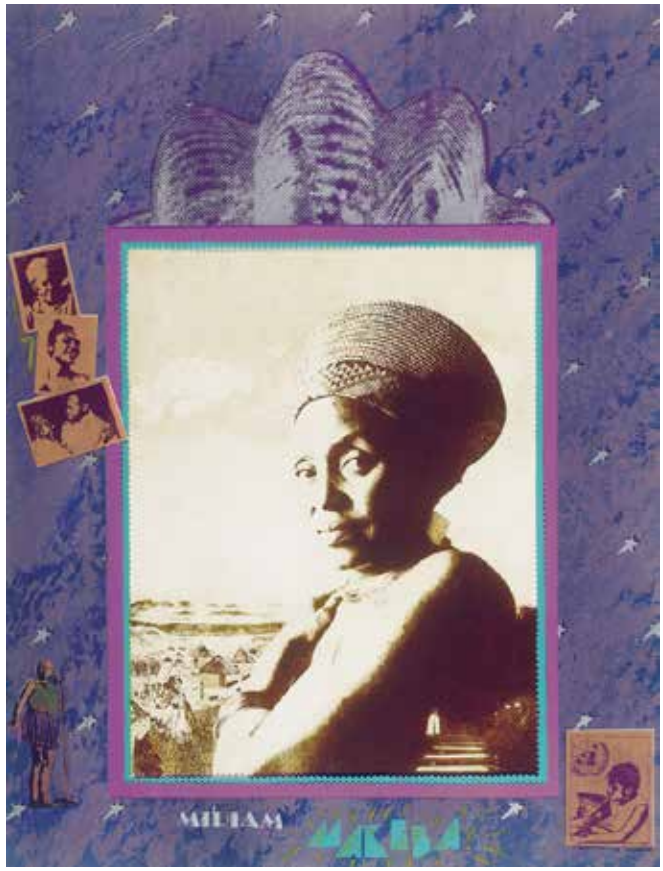
The legendry Henry Symonds: The Art Teacher who saved thousands of 80's lost kid's souls through his patience, love for education and bringing out the best in kids. If I hadn't had been taught by him, I would have still been the juvenile delinquent that I am today. It was so incredibly special, after 40 years, to hug a man who believed in one and changed your life around for good all those years ago.

February art overdose sets the art year kicking like New year's optimism or bottomless stiff drink to an artoholic, our ArtGo Callender till the end of 2025 is filling up nicely both with the usual as well as the spectacular events.
In 3 winks of months we are looking at KKNK, FynArts, Latitudes, National Arts Festival, Portrait Award, with Spier Light Festival and a dozen other shows, Auctions and Potters, Craft, First Thursdays and Fridays, Markets billions of tweets, FB and Instagram posts later thrown in. In this day and age, everything is on steroids Art Auctions, Exhibitions, Newsletters, catalogs are fighting for your attention and hopefully money. If Douglas Murray says this is an age of reconstruction- after modernism, post -modernism, deconstruction etc, I wonder what we could call the current post- woke, attention deficit art age we sliding into. Is there still a pendulum that goes from Classical order to degenerate anarchy and back? Will the love affair of African art return after an apparent recent 36% downturn notably affecting the local art market - whats its new replacement? The saving grace here is at least no one of government policy is dictating what you can and can't make, maybe this is indeed an age of total freedom, maybe we should enjoy, cherish and guard it while we have it.



March AT Cover image

Andrew Kayser,
Daydream
Courtesy Suburbia Contemporary



Miriam Makeba, 1987 from the collection of *A Few South Africans*

Iziko South African National Gallery, Cape Town

There's something I must tell you : Sue Williamson's retrospective exhibition

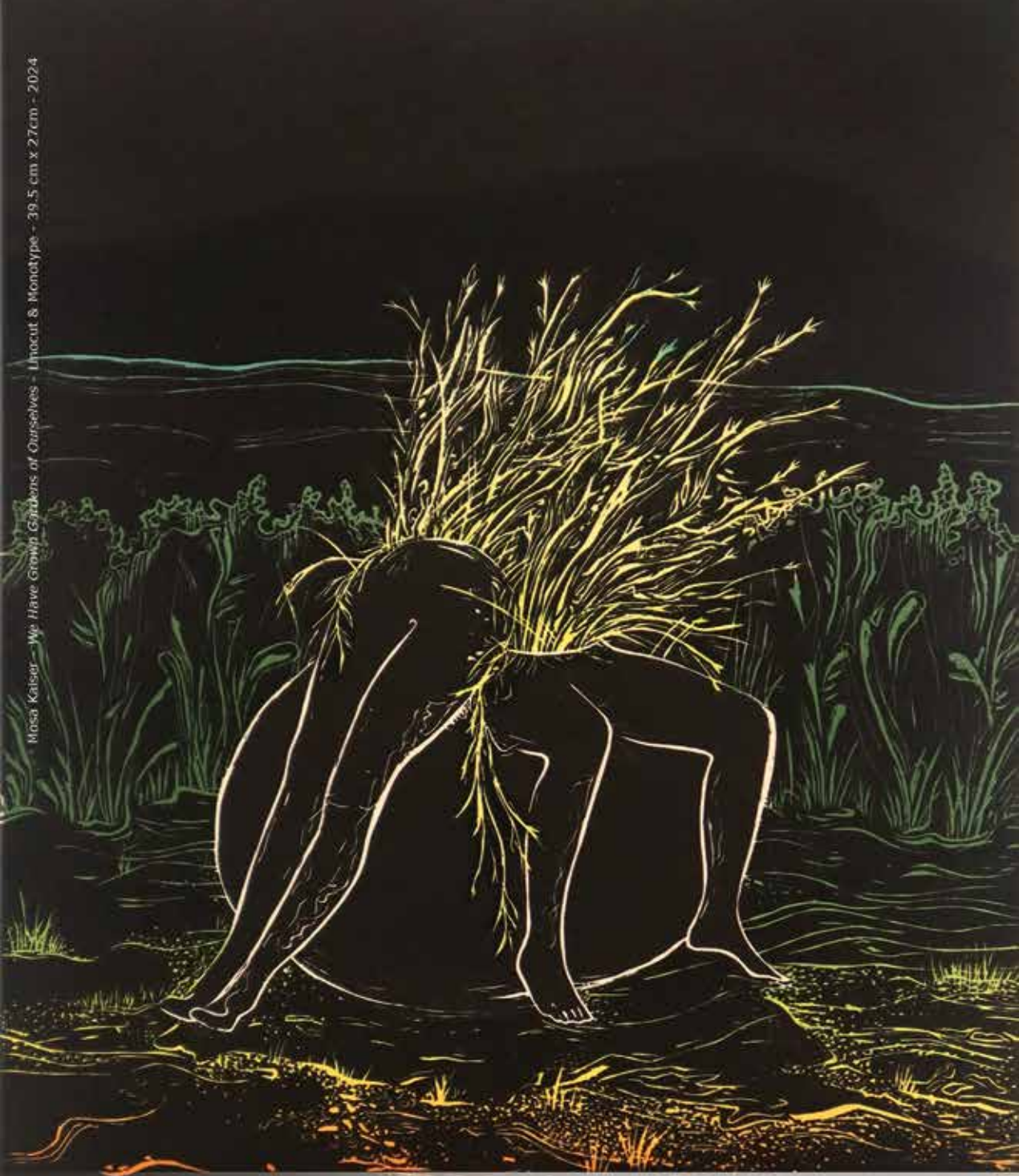
The Iziko South African National Gallery in collaboration with Goodman Gallery is delighted to present Sue Williamson's retrospective exhibition *There's something I must tell you*. Spanning five decades of Williamson's practice, and curated by Andrew Lamprecht, this show represents the first comprehensive display of the artist's work, highlighting her major impact on the local and international art world.Created by artist Sue Williamson between 1982 and 1987, when South Africa was firmly under the grip of apartheid, ***'A Few South Africans'*** is a series of mixed media portraits featuring some of the many women who made an impact on the country's liberation struggle. Here, we look at them in more detail. A Few South Africans marked a turning point in Williamson's early artistic practice – combining her technical skills in printmaking with her role as an activist.
Williamson took many of the portraits on which the prints are based while others were sourced from books and libraries. She placed the women directly in the centre with details from their lives around and behind them. Williamson also produced postcards from this series. They were widely distributed and became iconic. One set even reached Nelson Mandela while he was in jail.

Included artwork: *Miriam Makeba*, 1987 Born in Johannesburg in 1932, Miriam Zensile Makeba was 20 when she became vocalist with top local group the Manhattan Brothers. As the star of King Kong, a musical about a black boxer, Miriam moved to London and then to the United States, where she became internationally famous. After giving evidence at the United Nations against apartheid, her passport was withdrawn, and in 1960 she was not allowed to enter South Africa to attend her mother's funeral. She had become an exile. Enjoy more here www.sue-williamson.com/a-few-south-africans



Messages from the Moat
From 1658 – 1700, under the first colonizers of the Cape of Good Hope, the Dutch East India Company, more than 1500 transactions involving the buying and selling of slaves were recorded. In Messages from the Moat, each of these transactions is represented by one bottle, with the details engraved on the side of the bottle.
Messages from the Moat, 1997. Engraved and stencilled glass, printed canvas, found fishing net and water pump
Dimensions variable





Kaiser engages visual culture and visual literacy as fundamental components to how we consume the world around us and as a means to piece together our understandings and our identities. Her thematic interests include the power dynamics of the camera, socio-political positioning of women, multi-cultural intersections, internet culture and the body as a site of violence and beauty.

Mosa Kaiser

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I focus on portraits to tell the story from the eyes and other facial features that form interesting expressions. I use monotypes (once off) to express the fact that life never repeats itself, actions and moves may be repeated but the outcomes are never the same.

Sizwe Khoza

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M.O.L

LOCATING CULTURE – THE CAPE TOWN ART FAIR, 2025

Ashraf Jamal

There is much talk about the decentralization of power in the art world. As Hans Ulrich Obrist noted, 'We are now living through a period in which the centre of gravity is transferring to new worlds.' The shift back to Paris as the European hub of contemporary art is a case in point. As is the marked shift to Asia – Hong Kong, Singapore, Seoul. The German sociologist and economic historian, Andre Gunder Frank, was spot on when, in the 1990s, in his book ReOrient: Global Economy in the Asian Age, he addressed the need for new perspectives for a 'new world-disorder in the making.' For doubtless, we are all confused, fearful, at an utter loss in this highly combustible geopolitical moment. Here, it might seem trivial to consider the role of art in this new world-disorder, but as the bright young director of Vela Projects in Cape Town, Jonathan Goschen, reminded me, 'Culture is humanity's answer to how we live. Art is fundamental, not optional.' I wholeheartedly agree.

But art is also massively informed by a culture which is never neutral, never universal. Therefore, when we talk about shifting hubs of artistic influence, it follows that we should also consider the specifics of a given culture's impact on the making-reception-trading of art. As the Welsh cultural analyst Raymond Williams remarked, what we deem significant is invariably shaped by a 'knowable community.' 'What is knowable is not only a function of objects – of what there is to be known,' says Williams, 'It is also a function of subjects, of observers – of what is desired and what needs to be known. A knowable community … is a matter of consciousness.' This incisive view proves invaluable when considering one particular cultural phenomenon – the Investec Cape Town Art Fair (ICTAF) – which, in 2025, hosted '124 exhibitors from 58 countries, featuring over 500 artists, and welcoming 30,000 visitors' in a span of four days. In terms of scope and attendance it proved a stratospheric success. As for sales? While one must be wary of what dealers say in this regard, the general view is that it was hugely lucrative, perhaps even more so than the very brilliant 2024 iteration. But if we are to follow Williams's lead, it is not the monetary exchange that is paramount. I'm sure that most readers, like myself, invariably 'out-of-pocket' when it comes to buying art, would agree with Williams in prioritizing inspiration, consciousness, connection. It is not the fetishized art object alone that matters, but also the observers, you and I, who gravitate towards what is desired and what needs to be known.

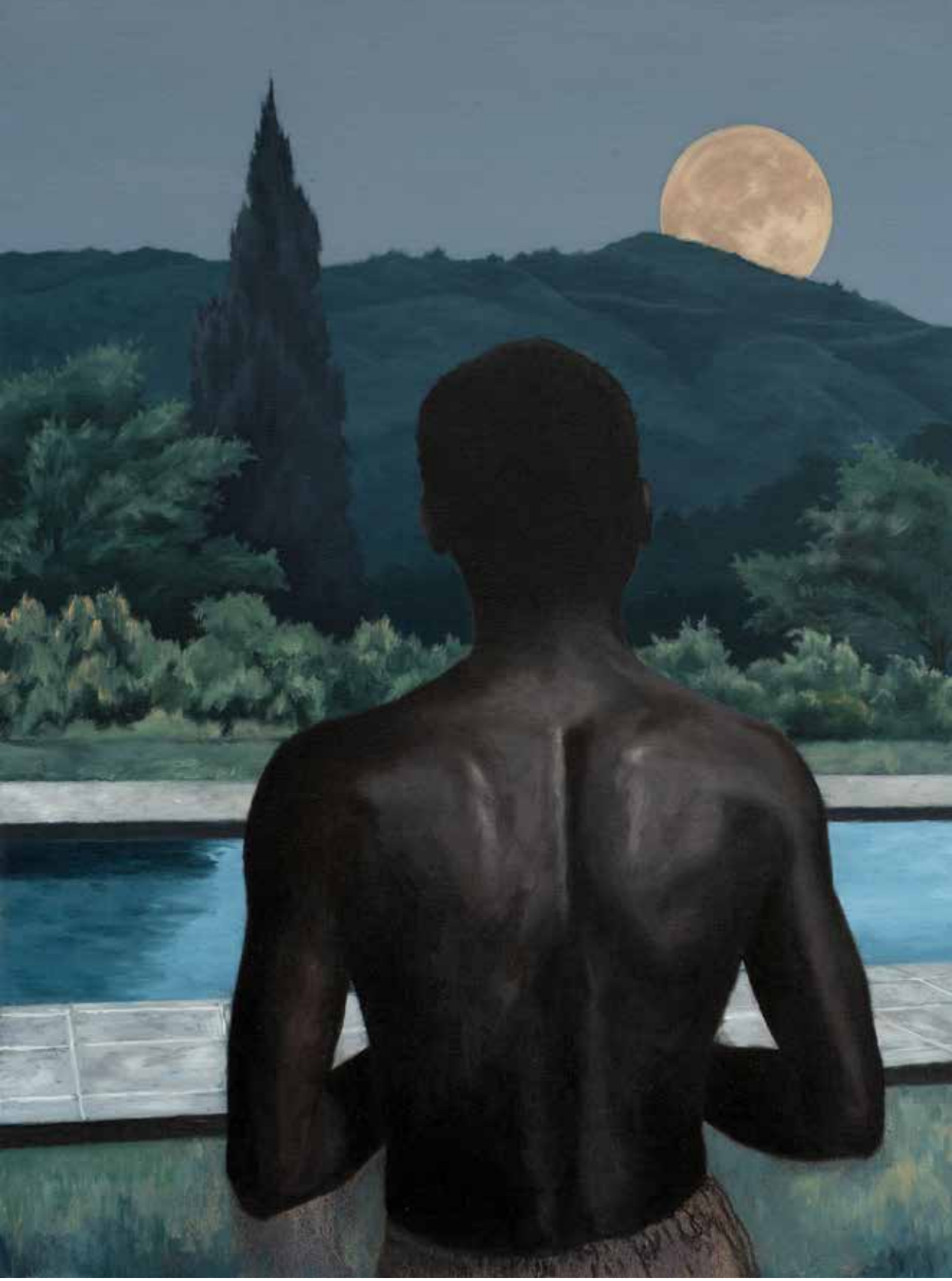


Above Art Lover at The Investec Cape Town Art Fair 2025
Page spread before: Samson Mnisi, *Arreola II, XXX*, Mixed Media Courtesy Vela Projects

What, then, does the Investec Cape Town Art Fair tell us about culture, as seen through art? For me, it once again confirmed Africa's uniquely gifted capacity for an experimental and innovative retooling of postindustrial surplus and waste – bank security boxes for secrets, broken flip-flops, the list is endless. As I've noted in my new book, African Art: The Arak Collection, 'Africa's aesthetic radioactivity, its visceral disregard for type, its disintegrative and transformative relationship with raw material, its rich complex of suffering and exhilaration – its agony and its ecstasy,' is the psychic ground for its creative brilliance. Walking through the labyrinthine fair, it was this vital aspect which kept recurring, though, in truth, there was also a balanced interplay of two defining genres, abstraction and figuration, the yin and yang of the contemporary art moment. In the splicing of these genres, and the added fillip of repurposed raw material, one should consider the photographic collages by the rising star, Justin Dingwall, shown at the Eclectica booth. While riding the wave of Black African Portraiture, Dingwall nevertheless provided a novel and achingly beautiful reconfiguration, his subtle collages assuming their elegant phosphorescent finish with the aid of glimmering staples on raw canvas.

To say that 30,000 attendees saw very different fairs is an understatement. While the ICTAF is evidence of a given culture – the art of Africa and the African diaspora, seen through a specific location, Cape Town – as to what exactly that culture precisely is will be impossible to determine. Here, Friedrich Nietzsche's view of 'perspectivism' – 'There are no facts, only interpretations' – comes in handy, as does a refracted cubistic take. That there was precious little guidance, no true way-finder, meant that the attendees wandered aimlessly, rather like the blinded Gloucester in King Lear, who stumbled as he saw. This, in and of itself, can be a delight – not so when wishing to retrace one's steps.

Certainly, the fetish of scale – big–bigger-biggest – was downplayed. Gigantism, a distinctively Western and Asian affliction, was not in evidence. This peeved the architect, Max Melvill, who would have loved to see something akin to the Unlimited Hall at Art Basel, dedicated to monumental work. Instead, what predominated were wall-works which catered to the home. Works designed for corporate lobbies were few and far between. Instead, it was the humanity of art, as Jonathan Goschen might say, which ruled. That is, art informed by compassion, designed not merely to dazzle or trick the eye, but to engender and console one. Which perhaps is why, despite the enormity of the showcase, the experience of it, while confusing, was not exhausting. Instead, the prevailing view was positive. It was the 'joyousness' of the occasion that tolled, the levity and delight. As Liz O'Connell, an annual attendee based in Barcelona and London, remarked – 'My always-favourite thing about the Cape Town Art Fair is the life affirming sense of community. People are incredibly welcoming and filled with joy for one another, for art, for artists.' In other words, the distinctively Southern Africa lore – Ubuntu, we are whom we are because of others – remained triumphal. And a perhaps enduring sign of African art, its people and its culture.



Andrew Kayser, *Moonlight,* Courtesy Suburbia Contemporary

The largest art fair on the African continent, now considered one of the top art fairs globally, ICTAF is a starry affair. Certainly, it would not be a talked about occasion if it wasn't for the fashionistas. For me there was two standout figures – Max Melvill wearing 'S.A.B.C. 4', and Anele Nono wearing 'Intsika', designed by Jeanius Platform x Heritage, because art, of course, is also what you wear. As the editor of Artthrob, Nkgopoleng Moloi, remarked, 'Max always brings it. The fair has been a lot of fun.' Performance, however, was not restricted to style. In the case of Cow Mash – aka Kgaogelo Mashilo – it's about what you perform. In their case, blackness, not as an identity but as the void – a zone of indistinction and inexistence that refutes the fetishized racialization of colour. Cow Mash's solo show proved an existential black hole, when seen against a plethora of white booths. Chris Soal, Elize Vosgatter, Kobus Le Grange, and Carin Bester were all struck by the anomalous presence of Cow Mash. However, Bester, a performance artist, noted the relative scarcity of this genre. And Melville wondered why there was no live music. Still, performances there certainly were, albeit impromptu and frenetic. 'In the room the people come and go talking of Michelangelo.' T.S. Eliot's memorable line from the Love Song of J. Alfred Prufrock precisely conjures the ICTAF, a cacophonic thoroughfare in which conversation reached a mind-altering din. For if one paused to listen to the hive-like buzz, it was nothing if not deranging, despite the positivity of the event. This was not ambient sound – Erik Satie's 'furniture music' – but the dizzying thrum of a labyrinthine tentacular force, centred on African art and imagination.

I asked a number of friends and associates to given me their 'take' on the fair. Three celebrated Abdus Salaam's monumental stone carving at THK, one, Luc Albinski, dubbed it 'a monument to compassion.' Indeed, it was this tonal register – the diametric opposite of spectacularisation – that proved the defining zeitgeist of a peculiarly African art fair. That said, the artist Elize Vosgatter was not blind to the fact that the ICTAF is a shop-floor, a 'casino'. Nevertheless, she was impressed by the showings by the Candice Berman Gallery, while Ebony too was celebrated. Others, like the mosaic artist Lovell Friedman and the Carinus art teacher Graeme Germond, were drawn to Graham Contemporary's solo show of paintings by the septuagenarian, Henry Symonds, a classic remix of modernism and the contemporary, a sedately sophisticated calibration of space and colour, in which homeliness – the home as the measure of being – proved most consoling. This sensibility, shifted outdoors towards the sea and suburban wild, was also evident in Jake Aikman and Andrew Kayser's offerings at Suburbia Gallery. Both are drawn to a liquid atmosphere, their paintings by turns soothing then unsettling, though, in the final instance, consoling.

I, on the other hand, found myself drawn to the raw brilliance of Dale Lawrence. His relief sculptures, conjuring rock-faces, were made with thousands of meters of clear packaging tape – another instance of the innovative retooling of industrial material. While my other favourite – a relief work by Jared Ginsburg made from the hinged flaps of security boxes – proved as refreshing, though those drawn to colour and drama felt the work to be too



Henry Symonds, *Summer Garden* Courtesy Graham Contemporary

anemic. As I gathered my audience for my talk-about, the director of Blank, Jonathan Garnham, lifted two of the flaps, thus revealing the initial use of the boxes, now abstracted. There is nothing archetypal or classic about the work – unless Arte Povera, the Italian movement
of the 1960s which, in large part, is the inspiring source for Ginsburg's innovative retooling can be considered a newly minted form of classicism. That Michelangelo Pistoletto, an Arte Povera pioneer, has been nominated for the 2025 Nobel Peace Prize, suggests this should be the case. It is certainly indicative of the now global significance of Arte Povera's democratic instinct.

It is in this democratic spirit that we should consider the potency of African art, its radioactivity, its endless capacity for surprise, its humour, bravura, compassion, its innovative reconfiguration of human waste and surplus. And here another artist on show at ICTAF, who also had a concurrent solo show at SMAC in the Cape Town CBD, deserves our applause, the Zimbabwean Wallen Mapondera, whose abstract works were composed of delicately compressed egg boxes. Seen in the quiet of a gallery rather than the hubbub of the fair, the impact proved immensely restorative. Once again, the ingenuity left one in awe, while the abstract organization affirmed that we were in the midst of an inspired visionary. Because, of course, as the 2024 winner of the Thomas Pringle prize for short fiction, David Mann, reminds us, there were many satellite-shows and events, all with a comparable force, which thrust one thither then brought one hither, back to the ecstatic hub of the fair. One monumental occasion was the Sue Williamson retrospective at the Iziko National Gallery. And, on a relatively minor note, though with immense implications, as Alexia Leitich noted, there was the important showing of the last abstract paintings by the late Samson Mnisi, at Vela Projects. If Williamson is deservedly a canonical South African artist, then Mnisi will in time enter that great pantheon. In keeping with the great success of the ICTAF's satellite events, for Leitich the Samson Mnisi show was the crux. While for Mann the list of artists 'most liked outside the fair' were 'Bella Knemeyer at RESERVOIR, Thero Makepe at Lemkus Gallery, Sabelo Mlangeni at Blank.' Melvill sums up these views – 'As a catalyst for widespread creative action across the city, the ICTAF cannot be faulted.'

Given the joy and ingenuity integral to the making of art from Africa, it is fitting that we celebrate its hugely successful platform, the Investec Cape Town Art Fair. In his epigraph to his masterwork, The Location of Culture, Homi Bhabha quotes the American songwriter Johnny Mercer. The epigraph sums up the art fair as an event and a zeitgeist:
You've got to

'Ac-cent-tchu-ate the pos-i-tive,__
E-li-min-nate the neg-a-tive',
Latch on to the af-firm-a-tive,
Don't mess with Mister In-be-tween.



Justin Dingwall *The great unknown*





(Left) Model infront of Wallen Mapondera (Photo) Liz O'Connell
(Above) Ashraf Jamal with artist Kimathi Mafafo



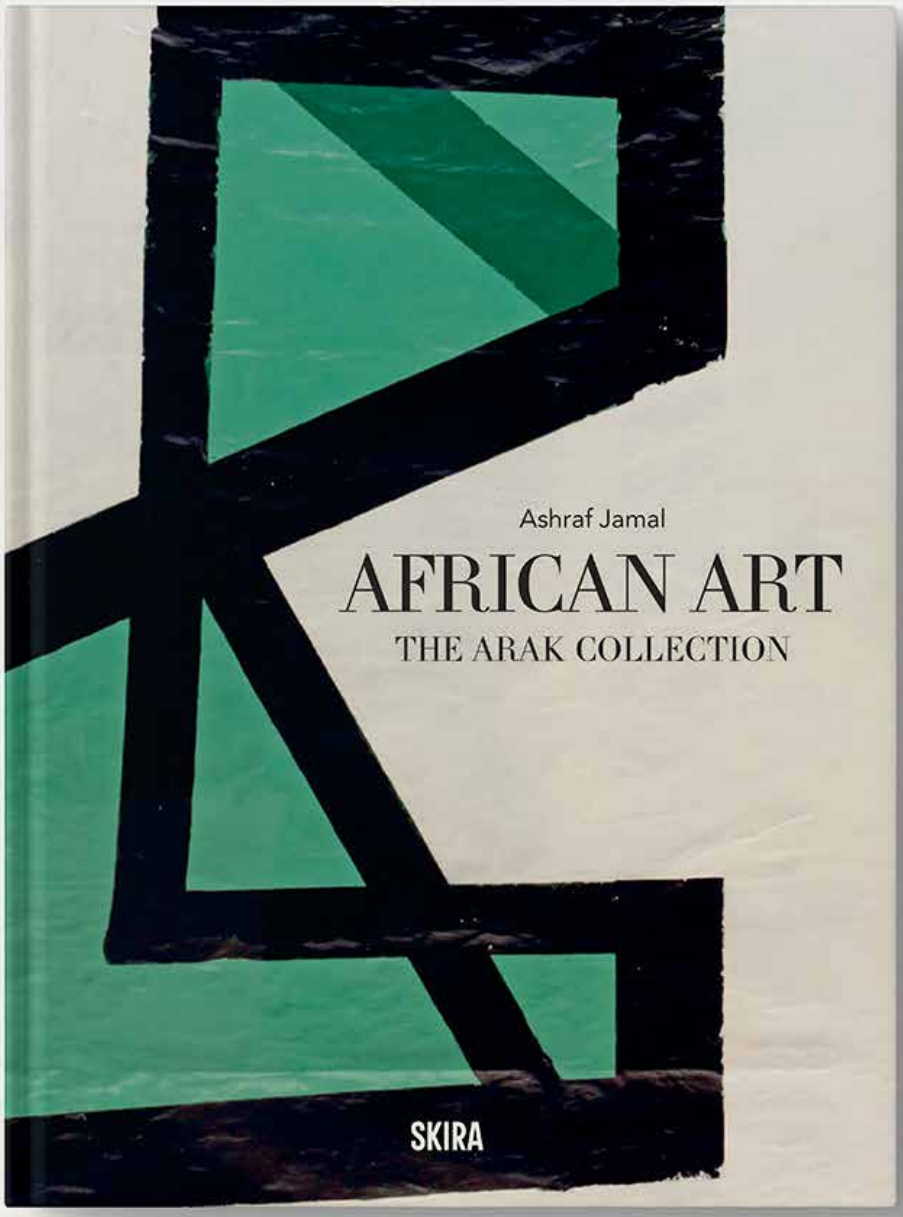


Jared Ginsburg, *Rubber index* (2025) - Key cases, resin, string, jewellers wire, rubber` Courtesy Blank





Ashraf Jamal on a walkabout with ICTAF 2025 Art Lovers



book available from skira-arte.com distribution by Thames & Hudson



'I am' - Jono Dry www.jonodryart.com



Heart and Soul

Samuel Allerton

Tokara

23 March- 31 August

isart.co.za



TRULY MADLY DEEPLY –

SAM ALLERTON

Ashraf Jamal

In his sculptures Sam Allerton examines the unstable dynamic between humanity and nature. His works embody the dread, and hope, borne from this destructive human-hewn Anthropocene Age. Raised on a farm along the Bonza Bay River, one might romantically describe the sculptor as a naturalist, but this would simplify the matter. It is true that in his art and life Allerton prioritises the natural world. Yet, while he and his family live relatively remotely – his studio is in the winelands in Franschhoek – Allerton understands that no one is exempt from contamination, and that the relationship between humanity and nature has become increasingly fraught. If conservation is key in the artist's mindset, it is precisely because of an accelerated precarity. It is this precarity that is the source for Allerton's 'Soul Series', inspired by his observation of the ways of mountain gorillas in the Congo's Virunga National Park. Transformed into totemic figures, Allerton's gorillas embody a struggle for survival. That their DNA mirrors our own, points to the artist's desire to reveal an evolutionary continuity, a human-animal synergy. That being the case, Allerton does not, after Friedrich Nietzsche, pronounce God dead, but, after Charles Darwin, strives to reconcile our core primitive biology with a 2000-year-old Christian faith, which is but a sign of our species' adaptive power. As Darwin posits – 'One general law. Leading to the advancement of all organic beings, namely, multiply, vary.'

This variability emerges as a central motif in Allerton's sculptures – as an in-built tension that refutes totality – because what the artist strives physically-viscerally-affectively to evoke is an agonistic an irreconcilable condition. Humans are failing the Earth, corrupting the Chain of Being. Fate has become fatalism, the providential has become perversion. While this burden informs the sculptures, Allerton's goal is to arrive at 'simplicity' – a purity of expression and form, despite the human-generated perversion that stalks the work. Which is why contamination – as a worldview and artistic practice – cannot be avoided. A gorilla wears a mustard-gas mask … carries a side-arm … bares a deeply engraved scar that reads TRULY MADLY DEEPLY … supports a pair of lovebirds on an arm akimbo … sprouts inviting wings or defensive quills … gingerly clutches a bomb while strapped to headphones – Immersed in song? A dirge? Hate speech? Who knows. Sculpture is mute, its gestures the greater tell.

Certainly, sculptural heft is key, and what better trope for heft and volume in the animal kingdom than the gorilla? It is the combination of bold form and primal origin about which the artist pivots, then twists, to incorporate both menace and love. Why else place lovebirds on an outstretched arm? Or then again, why entangle the life of a gorilla with our own





dystopian moment? Is it merely to be provocative? Surely there is a deeper impulse that compels the artist to shift between an Anthropocene gloom and a tender hope? Because, doubtless, Allerton's bronzes exemplify the radical ambivalence of the current moment – caught as we are between acute hatred, of ourselves and others, and a need to recover compassion. As we stand before a precipice, Allerton asks us to rethink the affect of art – what it expresses, means, intends. While built as statements about civilizational destruction, it is clear that the artist is far more concerned about the catastrophic disruption of the Chain of Being, the threat to all species, and the urgent need for the restoration of an all-inclusive value system that humbles human hubris. For it is clear that Allerton not only reminds us of our primate origin, but of the continuation of our prehistory. We are not the sum of our Faith or Reason alone. Rather, we are more potently connected to a greater inter-species realm, as vegetal as it is animal, as adamantine as it is liquid. As such, Allerton's gorilla stands at the cusp of a compassionate transformation of values – as the embodiment of a vexed yet transfiguring soul.

One veers backward into the future. The pairing of gorilla and crocodile evoke endurance, creatures with the instinct and nous to survive despite the toxification of their habitat. Further, that Allerton elects to splice the primal and the technological, preconsciousness and self-awareness, the biblical and the post-industrial, the dark shadow of World War 1 and the continuance of global grief, is because he does not accept the notion that evolution is causal. It is radical concurrency that matters. It is the untimely glitch inside of systems, rupturing predictive fatalism, that truly shapes our lives. For as Pliny the Elder remarked – 'One thing is certain: That nothing is certain. And nothing is more wretched and arrogant than Man.' If Allerton shares this view, it is because he understands human precarity. Furthermore, it is because he sees art's purpose and agency as one that defies human vainglory, epitomized by the Greeks. Which is why after Bruce Arnott, his teacher, Allerton also values primitivism. As Arnott notes, primitive 'symbolic form can hold and impart profound meaning. Their lesson is that the making of art is a celebration of the imagination – a moral … pursuit.' Therein lies the weight that girds Allerton's quest for simplicity.

Certainly, there are also shades of Norman Catherine's surreal bent, and clear parallels can be made with the sculptures by Brett Murray. Both artists are drawn to rotundity. Both conflate the human and the animal. All three artists share a dark humour – one might even say a peculiarly South African jest – but then the connections start to peel away. Allerton's bronzes are scarified, they refuse a uniform and glacial sheen. As though torn from the earth – where, one fancies, his totemic figures languished in secret – Allerton's sculptures are at once as primitive as they are modern. Unlike the Greeks, Allerton, like Arnott, is not interested in human perfectibility. Rather, an indiscriminate and raw living force matters more, a force which the artist finds embodied in the figure of the gorilla – our predecessor





and our contemporary. Which is why Allerton might share the view of Dian Fossey, the celebrated protector of the gorilla – 'When you realise the value of all life, you dwell less on what is past and concentrate more on the preservation of the future.'

Here lies the core principle that informs Allerton's life and art. Through paradoxical expression, the artist foregrounds vulnerability. It is not a glib surrealism that matters, but the rendering strange of that which appears familiar, the better to sharpen our consciousness, intuition, and ethics. Allerton distorts the world to bring it sharply into focus. His objective – if art can truly be said to possess one – is to realign the discontinuous and broken state of our current Being. If I have selected the words – TRULY MADLY DEEPLY – as the title for these thoughts, it is because they express the intensity in the art that is as vulnerable as it is sincere, an art that helps us to accept our errors and to manifest their correction. For despite the fatalism that consumes us, we remain steadfast. In this regard, Allerton's portentous primates are our sentinels at a doorway that leads to an ever-vexed unknown. Or then again, they are our 'souls'. And here, perhaps Nikos Kazantzakis deserves the last gnawing words – 'The human soul is heavy, clumsy, held in the mud of the flesh. Its perceptions are still coarse and brutish. It can divine nothing clearly, nothing with certainty.'



Call for Entries

Portrait Award 2025

2025 might be the year of the snake, but at Rust-en-Vrede Gallery + Clay Museum in Durbanville, 2025 heralds the year of the portrait.

The prestigious biennial Portrait Award competition, now in its 7th year, has celebrated the art of portraiture since its inception in 2013. During this time, a total of six artists throughout the country have been inducted into the winner's circle: Helen Gourlay-Conyngham (2013), John Pace (2015), Kate Arthur (2017), Craig Cameron-Mackintosh (2019), Felicity Bell (2021) and André Serfontein (2023).

Artists are once again offered the opportunity to submit their best portraits online from 5 to 14 June 2025. This year, the winning portrait will once again secure its creator R 150 000, as well as the opportunity to present a solo exhibition at Rust-en-Vrede Gallery + Clay Museum in the following Portrait Award year in 2027. A second prize of R 30 000 and a third prize of R 20 000 are also up for grabs. 2025 will also see the return of the Ryno Swart Drawing Medal, which will be awarded to the best portrait done in a drawing medium as selected through the anonymous adjudication process.
Portraiture as a genre has evolved to the point where everyone's idea what a portrait entails differ, creating an opportunity to explore and interpret the theme in a multitude of ways within the contemporary art narrative.
Monetary prizes and the Ryno Swart Drawing Medal aside, the competition offers both up-and-coming and established artists a myriad of opportunities for exposure. The Top 100 artworks form part of the popular Top 40 exhibition at Rust-en-Vrede Gallery + Clay Museum in Durbanville, and the Portrait 100 exhibition at The Spier Arts Trust Union House in Cape Town. All of the selected portraits will feature in a highly collectable colour catalogue which will be released at the Gala opening. In 2025/2026 the Top 40 artworks will once again be part of the travelling exhibition in selected gallery and museum spaces throughout the country.
Countless artists from the entire entry pool have been given the opportunity to exhibit at Rust-en-Vrede over the years, which just goes to show that you do not necessarily have to win the top prize to make a meaningful impact on your art career either.

Have you started creating your winning portrait?

Digital entries open on the morning of 5 June 2025 and close on 14 June 2025 at 17h00. An online entry form will be live on the gallery's website during this time only.

For Rules and Regulations, and How to Enter, visit www.rust-en-vrede.com/portrait-award/
Enquiries: 068 457 8589 / gallery@rust-en-vrede.com

Gallery Hours: Mondays - Fridays from 10h00 -16h00 and Saturdays from 9h00 – 13h00. Closed on Sundays.
10 Wellington Rd, Durbanville, Cape Town

PORTRAIT AWARD 2025



ENTRIES OPEN ONLINE FROM
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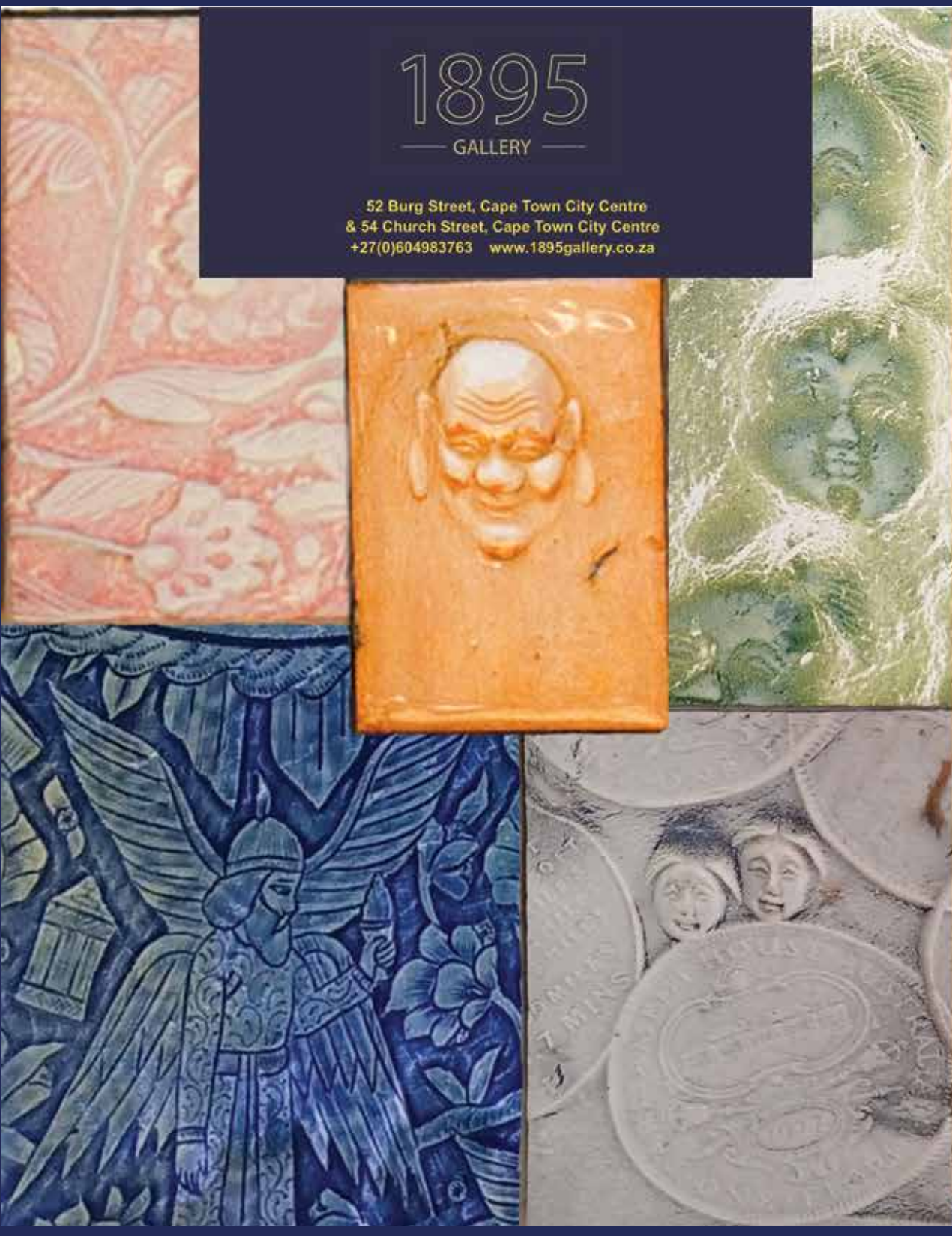
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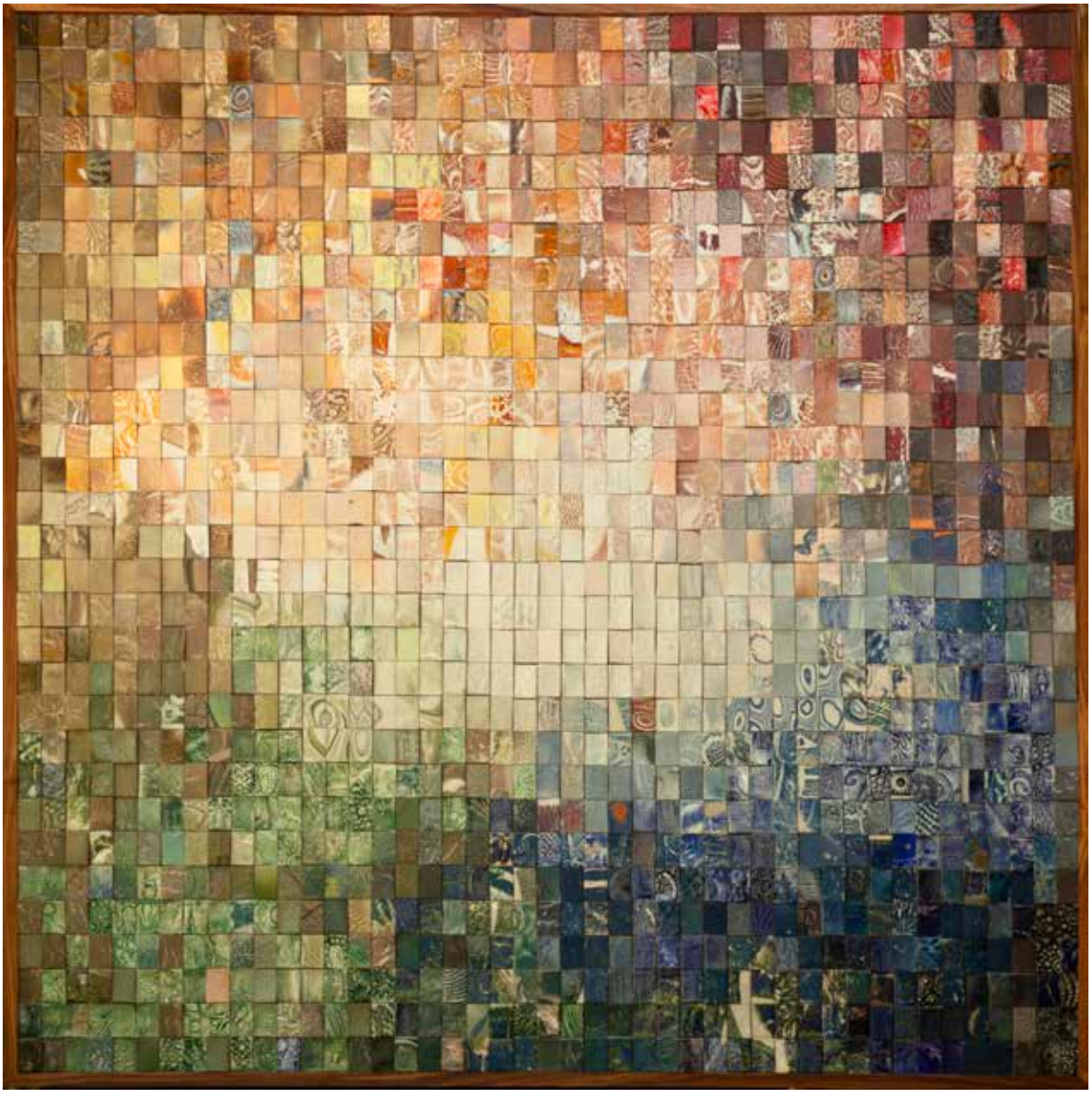
John Bauer
A Passion for Porcelain

The Ceramic School: https://ceramic.school/membership/ref/JohnBauer/
Guesthouse & residencies: https://thepotterystudio.co.za/
www.johnbauerart.com www.facebook.com/johnbauergallery Insta: johnbauerart

John's individually-made, encaustic porcelain tiles take you on an adventure through history. John is an obsessive collector. He is on a constant search for antiques, heirlooms, icons, natural artefacts and any other textured object that tells a story of a different life in a different age. He distils these collectables down to their essence, enshrines them in porcelain, and assembles them into museum-like panels, to present to us the abundance of life, captured in a treasure-trove of art, beings, moments and meanings. Each panel is unique. Each tile unrepeatable.

John is not just a potter - he's an alchemist and an inventor. He combines age-old skills and modern sciences in his daily experiments with form and colour. The glazes that are often donated to him by retiring potters give him freedom to experiment more, and makes his work 'green'. The acquisitions of his work by the Iziko Museum and the William Humphreys Museum in Kimberley have inspired him to work even harder, with more vigour and dedication than ever before. John's favourite quote is, "The greatest praise of good work is the opportunity to do more good work".

Over the last few years John has taught and mentored online. He is excited by the diverse cultural exchanges and unity that are possible through the language of clay. In a time where AI is making people irrelevant, pottery seems to be a safe haven, and it is exciting to see high-profile people like Seth Rogen and Brad Pitt enter this field. John's next online group will focus more on working towards group exhibitions in the various off-line studios that John partners with, to encourage excellence and the transformation of dreams into careers. John also runs a residency program where potters from around the world stay in his pottery studio guesthouse and work alongside him, preparing for a show. With this residency program has come a lot of research into alternative firings. These alternative firings create a richness and an excitement to the surfaces, allowing greater illusion and depth. John is currently taking in students for a six week glaze class where he demonstrates how to transform materials into liquid gold by tweaking and improving rivers of glass. John also teaches online as part of The Ceramic School. John suppliers a number of galleries around Cape Town including The Cape Gallery, Kalk Bay Modern, InkBox, Nel Gallery, and 1895 Gallery. He has also created a playful "Rubbing Route" of public installations in and around Cape Town that invite the viewer to create their own artworks by rubbing the images onto paper or foil. Montebello Design Centre is John's main hub though. Montebello is a delight of coffee and food shops, art and craft studios, and a wonderful nursery, all nestled in historic farm buildings amidst ancient trees on Newlands Avenue, just 3km from Kirstenbosch Gardens. Come visit the spirit of Cape Town at its finest! And if you are interested in a career-pivot into ceramics, do not hesitate to come and discuss your future with John Bauer. He'd love to meet you!



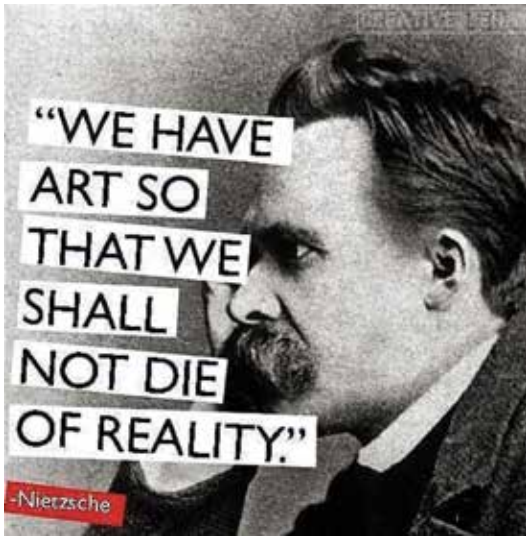


Plating Humour with Sonja Kastner

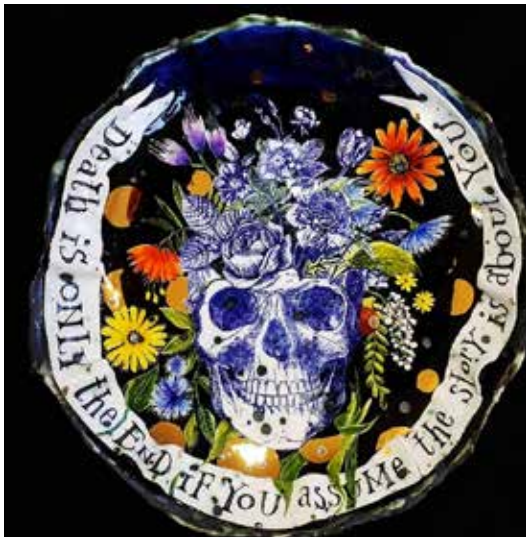
skceramics_and_art

Sonja Kastner, is a South African ceramic artist based in Cape Town. She graduated as a textile designer but her love of clay and surface decoration soon led her to pursue a journey into the world of ceramics, specializing in colourful handmade stoneware vessels and plates that blend traditional craftsmanship with contemporary storytelling. Using a combination of underglaze, photolithographic printing, handwritten text, and gold lustre, Sonja creates pieces that are both visually striking and rich with humour and meaning. Inspired by historical engravings and vintage imagery, Sonja meticulously curates and assembles collages that offer witty, playful, and sometimes satirical reflections on life and the human condition. Each plate serves as a canvas for narrative, where old-world aesthetics meet modern-day musings, inviting viewers to engage with art that is both relatable and thought-provoking.

Through a unique fusion of pattern, print, and personal expression, Sonja aims to spark joy and connection, transforming everyday objects into collectible works of art. Her ceramics plates have become sought after collectors items in South Africa and Europe. Published: alveston.london/artist/sonjs-kastner/


"WE HAVE ART SO THAT WE SHALL NOT DIE OF REALITY."
-Nietzsche

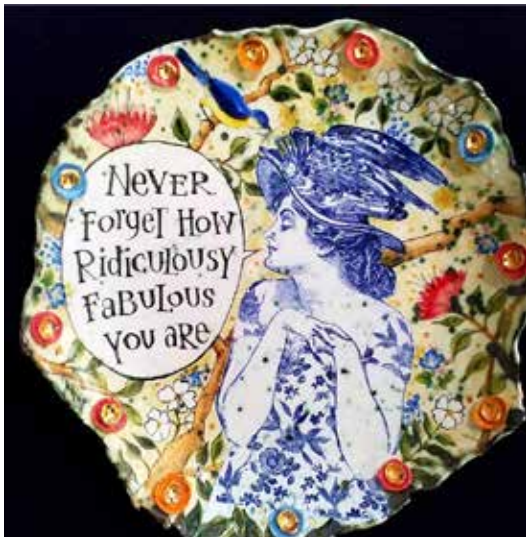

BE YOUR OWN MUSE


Death is only the End if You a$$ume the Story is about You


Friday
My second favourite F word


SMOKING KILLS
BUT SO DOES LOVE


THE BETTER YOU DRESS
THE WORSE YOU CAN BEHAVE


Never
Forget How
Ridiculously
Fabulous
You are


Adventure
before
Dementia

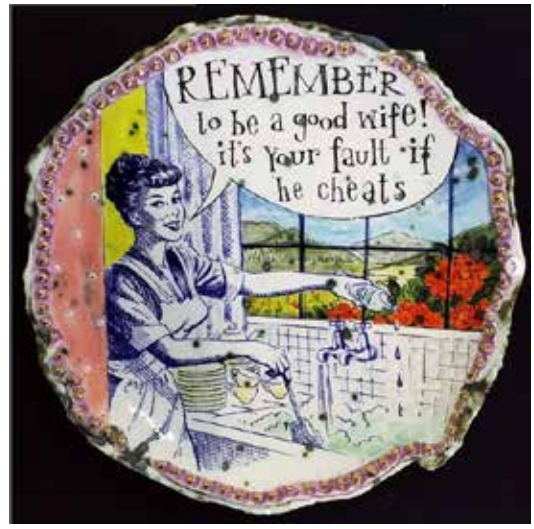

Marriage
Because your shitty day doesn't
have to end at work

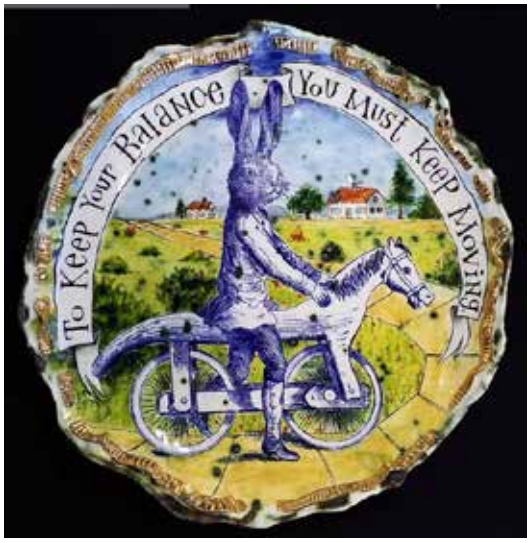

you don't
always need
a plan...
Sometimes
you just
need
champagne


Welcome to the Dark Side
Where all the fun stuff happens


I cross stitch
so I don't kill People


Forgive your enemy but remember the bastards name


REMEMBER
to be a good wife!
it's your fault if
he cheats


To Keep Your Balance
You Must Keep Moving


i
like plants
more than
i like
people


i WANT to
be a nice person
but everyone is
just so stupid


Am i a
good mother
Susan?
My
name is
Amy



Random Photo Journal available at GalleryF.co.za



WWW.GALLERYF.CO.ZA

A Reflection Of The Deep Connection Between Photography, Culture, and The Community in Cape Town, particularly through Gallery F.







For the most meaningful of reasons, we find ourselves once again in Cape Town—not merely as visitors but as neighbours who have been woven into the very fabric of this remarkable city, its vibrant culture, and its people.

Shortmarket, No. 78, Black wall. Upon entering Gallery **F** I was greeted with a warmth that mirrored the spirit of Capetown. Sean Furlonger, the managing gallerist, welcomed me at the door and led me up a flight of stairs, where I was surrounded and serenaded by breathtaking photography —sharp, clear, and full of life.

The walls of Gallery **F** are lined with images that were not just made but rediscovered—negatives once forgotten, now carefully collected, sorted, washed, framed, and preserved as part of Gavin Furlonger's esteemed collection. Jürgen Schadeberg, Roger Ballen, Paul Alberts, Pierre Crocquet,







Ginger Odes, Billy Monk, James Soullier, a grand exhibition that stands as a testament to the gallery's first place as one of the finest photographic spaces in Cape Town.

I couldn't help but notice bookshelves brimming with very brilliant photography books, each one a perfect companion to the stories unfolding on the walls. Over coffee, our conversation- that of myself, Gavin and his son, Sean - naturally gravitated toward photography: its creators, equipment, collectors, curators, and the functions of exhibitions that bring it all coherently together. In the end, we all shared a common belief: that photography must ignite a dialogue that flows from room to room, across spaces and times, underscoring the urgent need for photographic preservation.

Arinzechuwkwu Patrick, Editor Random Photo Journal

RPJ©

RANDOM PHOTO JOURNAL









A collaboration is born

This collaboration is born out of the fact that, at its core, photography is a powerful tool created for the people. It serves as a vital means of transmitting culture, preserving stories not only of individuals but also of entire communities. This consistent shared purpose forms the intellectual heart of the collaboration between **Random Photo Journal** and Gallery **F**.

Through our collaboration, we aim to bring together the preservation of the Western Cape's rich archival heritage and the photographic documentation of West Africa - a union that comes at a pivotal time, when the need for open borders and the embrace of diversity has never been more crucial. This collaboration serves as a reminder of the importance of fostering unity, understanding, and the celebration of cultural narratives that transcend borders.

With this vision in mind, **Random Photo Journal** and Gallery **F** are delighted to invite you to an evening of thought-provoking conversation centered around the art of photography, as well as Random Photo Journal's latest Issue, Fruit of Labour. Fruit of Labour









Date: Thurs, 20th March 2025
Time: 18.00pm - 20.00pm
RSVP: info@galleryf.co.za
Venue: Gallery F,
78 Shortmarket Str,
cnr Loop Str, CBD, 8001

celebrates the power of hard work, resilience, and the profound impact of dedication. In this exciting new issue, we dive deep into the essence of Artistic Excellence and uncover the Trade Secrets behind the lens of art directors, photographers, artists, fashion designers, and image - makers. Through the stories of resilient African artists and designers, we explore the transformative power of community, sustainability, and creative expression.

Together, we will explore the creation of images - the tools, the people behind the lens, the subjects, and the stories of both the past and the future. It will be a dialogue that bridges Furlonger Gallery's exceptional work with the narratives told by the Random Photo Journal. We invite you to join us for an event that celebrates photography's power to connect, preserve, and inspire—a celebration of culture, storytelling, and the deep connections that bind us all.

This is more than just a book launch and exhibition - it is an invitation to reflect on the role of photography in shaping our world and to be a part of a conversation that transcends time and place.





FLORAL ILLUSIONS:THE ART OF NON-EXISTENCE





FLORAL REFLECTIONS ON CURRENT AFFAIRS





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ARTWORK BY: **THOMAS MASINGI**

“MONNA KE NKU...”

a man is a sheep

GROUP EXHIBITION

CURATED BY: **THOMAS MASINGI**

THE VIEWING ROOM ART GALLERY

492 FEHRSEN STREET, BROOKLYN CIRCLE

OPENING AT 11H00

05APRIL - 05MAY



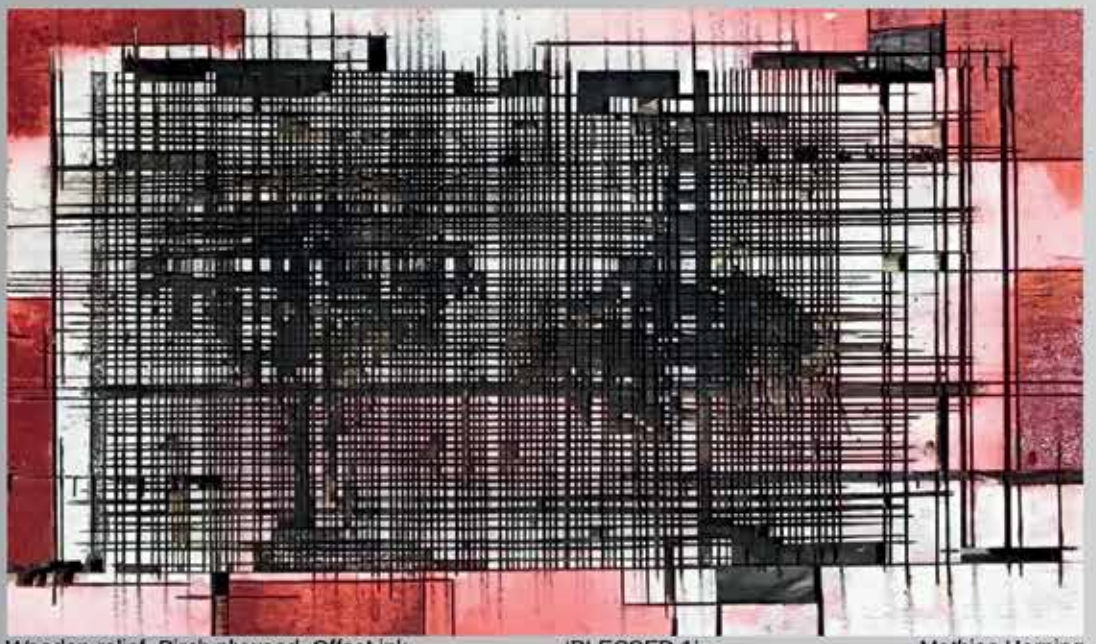
Artwork by Kgafela Loate



Artwork by Sue Clark



Artwork by Kgafela Loate



Wooden relief, Birch plywood, Offset ink. 'BLESSED 1' Mathias Horning



Oil on canvas. 'THE YOUNG COUPLE' Moses Salihou



Mixed Media on Fabriano 'THE KISS' Nkosinathi Thomas Ngulube

Thomarts Gallery
35 Lower Long,
Foreshore, Cape Town

info@thomartsgallery.com

THOMARTS GALLERY





Jozua Rossouw, curator and founder at Rossouw Modern, Hermanus

Roussouw Modern celebrates 30 years

rossouwmodern.com

Our mission is to devote our energy into maintaining the Rossouw Modern as one the foremost respected, profitable and beautiful art galleries in South Africa with an investment collection filled with the work of the most sought after, original and expressive young artists.
Our aim is to grow, guide and elevate selected young artists and facilitate their exposure on national and international platforms. - Jozua Rossouw Jozua Rossouw began trading in the art world in 1991, selling his own work at local South African markets. He opened the Fisherman's Gallery in 1995, which eventually became the Rossouw Modern. This Hermanus art gallery has stood the test of time — enjoyed by experienced art lovers and new collectors alike.

The quaint, historic fisherman's cottage that houses the gallery offers a relaxed atmosphere in which to appreciate fine artwork. This, and the special attention given to clients and artists, makes this gallery a not-to-be-missed experience.

In 2015 he opened SPACE Modern across the road, offering a space to host specific exhibitions, and in 2020 SPACE Curated where he hosts world class exhibition events. In between these extraordinary shows he gets the opportunity to curate special collections of his stable of creatives in a formal setting.
Jozua's passion for modern art is evident in the collection of gifted South African artists he discovers, develops and proudly represents. This passion extends to the clients and art lovers he deals with — they're delivered excellent investment opportunities with the help of his trained eye and extensive experience.
International collectors are assured of professional packaging and shipment of art to any destination worldwide. Rossouw Modern works with the best shipping companies and offers a service that includes the tracking and close monitoring of the process, at competitive rates.We also offer in-house advise, hanging and restoration services.



Gallery 2 Turns 30

https://gallery2.co.za/about/

Over the last 30 years, Gallery 2 (previously known as Gallery at the Square on Nelson Mandela Square) has established itself as one of South Africa's leading fine art galleries. Built on a strong affection for the arts, it seeks to promote contemporary South African artists across a variety of disciplines, focusing particularly on the promotion and support of young up-coming artists. In May 2010, the gallery relocated to what has become known as the "Art Strip" on Jan Smuts avenue in Parkwood, Johannesburg. Rebranded as Gallery 2, it continues to draw on the ever-present talent and energy of South Africa's visual artists, finding its niche within the South African art market, as well as providing an environment that is enjoyed and supported by artists, private and corporate patrons alike.

The gallery also provides an art consultancy service. We have provided this service successfully to many private collectors, and have also been appointed as art consultants and suppliers for various corporate projects and collections.



The Ron Belling Art Gallery turns 25

gfiartgallery.com

The Ron Belling Art Gallery was established in 2000 in Port Elizabeth. The focus has gradually shifted over the years with the changing times and the growing interest in the visual arts arena. The Gallery name has since been changed to the Gutsche Family Investment Art Gallery (GFI Art Gallery) and the building has over the years been sensitively adjusted to accommodate its ever changing role.

The Gallery is a landmark building on Park Drive in Port Elizabeth and is one of the finest examples of Art Deco architecture in the city. In 1936, Axel Stockelbach, then managing director of Ford South Africa, commissioned the first woman Architect to qualify in South Africa, Gertruida Brinkman, to design his house, "Ridgewood". The house was purchased in 1988 by Port Elizabeth businessman, Philipp Rowland Gutsche Senior. On his death in 2000, leaving behind a legacy of charity and goodwill, it was his wish that the residence be converted into an art gallery.

The purpose at the time was to house the Ron Belling Military Aviation Collection of Oil Paintings which had been acquired by the Gutsche family. To this day Mr Gutsche's daughter, Dorothea Moors, chairs the Gallery Board and together with the Board Members and Gallery Staff, Mr Gutsche's legacy is upheld through the passionate promotion of visual arts in the

STEPHAN WELZ & CO.

Landscapes in the Hands of South African Artists:

By Leila Diesel & Tegan Welz
Swelco.co.za

Stephan Welz and Company is pleased to present a dedicated landscape auction in March 2025. This sale will feature an array of works demonstrating varied approaches to a well-loved subject matter. This exciting collection includes works by artists such as Mario Pedro Soares, Tinus and Gabriel de Jongh, Maud Sumner, Maurice van Essche, and Gregoire Boonzaier.



One of the first artists highlighted in this sale is Mario Pedro Soares. He was born in Mozambique in 1982 and moved to South Africa in 2008. Mario initially worked as an embroiderer in Hillbrow. In 2010, he began studying at Artist Proof Studio, where he graduated in 2013 and honed his skills in etching.
Specializing in printmaking, Soares primarily works with etching on steel plates. His artwork explores themes of growth, travel, and migration. As an immigrant himself, he portrays faceless, identity-less figures—symbolizing the way immigrants often seek invisibility in a new country due to the fear of xenophobia.
In 2014, he became an intern at Artist Proof Studio's Pro-Shop. Today, Soares works as a full-time independent artist from his studio in Johannesburg. His work has been showcased in numerous group exhibitions and art fairs in both Johannesburg and Cape Town. Mario's work "Johannesburg in a perspective" depicts a dull city scene, capturing the essence of urban migration and movement through his expert use of etching techniques, contrast, and composition. His faceless figures and dynamic mark-making reinforce themes of displacement and anonymity, making this piece a powerful reflection on immigrant experiences in a busy cityscape.

If you are interested in viewing any of these works, please join us for our cocktail evening which will take place on the 20th of March in both our Cape Town and Johannesburg showrooms. Find our Cape Town showroom at 15 St Michaels Road, Observatory and our Johannesburg showroom at 29 Scott Street, Waverley. These works will be offered on our Landscape auction in March alongside an array of exciting landscapes in different styles and mediums.
For all inquiries or condition reports please feel free to contact info@swelco.co.za or cpt@swelco.co.za. If you would like to speak to a specialist about any future consignments or valuations, please call us on 021 794 6461 or 011 880 3125.





Tinus de Jongh, born Martinus Johannes de Jongh in the Netherlands, is celebrated as one of South Africa's most distinguished oil painters. Trained at the Ambachtschool in Amsterdam, he mastered the art of painting while working as a decorator, capturing street scenes and landscapes influenced by Dutch Impressionism.
In 1921, he moved to South Africa, where the dramatic local scenery became his muse. After a successful exhibition in 1923, de Jongh acquired a car, which opened up the country's vast landscapes to his creative eye. His use of saturated colours and his striking use of chiaroscuro became his signature, particularly in his bold depictions of rugged mountains and Cape farmhouses. He also pioneered a swift, unique technique of applying light paint over dark with a palette knife, adding dimension and realism to his work.
De Jongh was a key member of the South African Association of Artists, he exhibited widely both locally and internationally, including a prominent 1932 show in London. His legacy was honoured in a 1981 memorial exhibition at the Total Gallery in Johannesburg. Tinus De Jongh's "Landscape" pictured above, follows a classical landscape composition. De Jongh effectively creates depth using overlapping elements and emphasising the sharp edges of the mountains in the background. This work depicts a perfect landscape, contrasting strongly with the drab greyscale scene of Johannesburg in Soares' etching.
One would be remiss to overlook Gabriel de Jongh while considering landscapes as a formal artistic subject matter. As the son of Tinus de Jongh, it is perhaps unsurprising that Gabriel would demonstrate a cultivated artistic ability. Born in the Netherlands, Gabriel de Jongh moved to Cape Town with his family in 1922.

After completing his primary and secondary education in South Africa the artist was mentored by his father, utilizing watercolour as a primary medium. In addition to this training, the artist proceeded to enroll at a technical college as well as the Michaelis School of Fine Art and obtained an apprenticeship at The Cape Times – an institution which the artist would return to later in his career. In 1937, Tinus de Jongh invited his son to exhibit his works at the Riviera Hotel located in Hermanus where the artist achieved admirable success selling each of his works on the first day. De Jongh's success endured beyond this event, receiving invitations to participate in various other exhibitions.

Shortly after de Jongh's emergence into South Africa's art society, the artist was conscripted and served in the Civil Defence Corps during World War II. In light of de Jongh's conscription, his artistic practice would have presumably lulled; however, the artist demonstrated a dedicated approach producing paintings and drawings throughout. 1945 marked what would become a significant development in Gabriel de Jongh's career, returning to South Africa to fulfill a position at The Cape Times. During this period, the artist's affinity for South Africa's landscapes became increasingly evident, producing an exceptionally large body of work utilizing oil paint.

This affinity was certainly shared by the artist and his father; however, Gabriel diverged stylistically. This is particularly evident in the seascapes that the artist produced as well as works such as "Valley Lake". Whilst retaining the clarity of the subject matter, de Jongh employed what could be described as a comparatively subtle stylistic approach to that of his father. Making use of a muted colour palette and less definitive application technique there is a delicacy of tone that is achieved in this work. Although the influence of his father is undeniable, works such as these demonstrate de Jongh's contribution to the subject matter at the time.





Peter van Straten *Painting each other*. Courtesy The Ink Box Gallery



Maud Frances Eyston Sumner
STREET SCENET
R 40 000 – R 60 000

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