



GOODMAN GALLERY
AT CHEETAH PLAINS



Goodman Gallery expands partnership with Cheetah Plains to launch a project space focused on art and sustainability

Goodman Gallery is excited to announce the launch of a new project space with Cheetah Plains Private Reserve to initiate dialogue with leading artists and experts around sustainability and conservation. This will be articulated through an annual symposium which aims to raise awareness around these issues, encouraging continued commitment to take care of our planet.

With locations in Johannesburg, Cape Town, London and New York, Goodman Gallery represents artists whose work confronts entrenched power structures and inspires social change. It has held the reputation as a pre-eminent art gallery on the African continent since 1966 and has been pivotal in shaping contemporary South African art, bringing Lisa Brice, David Goldblatt, William Kentridge, David Koloane, Sam Nhlengethwa and Sue Williamson to the world's attention for the first time during the apartheid era.

Cheetah Plains - the leading carbon negative lodge on the African continent - are pioneers in the silent safari, driving a singular approach to renewable energy in hospitality in the wild. Located in the Sabi Sand Nature Reserve, home to endangered species that are protected through conservation and environmental programmes run by the reserve, this setting highlights our connection to and impact on nature.

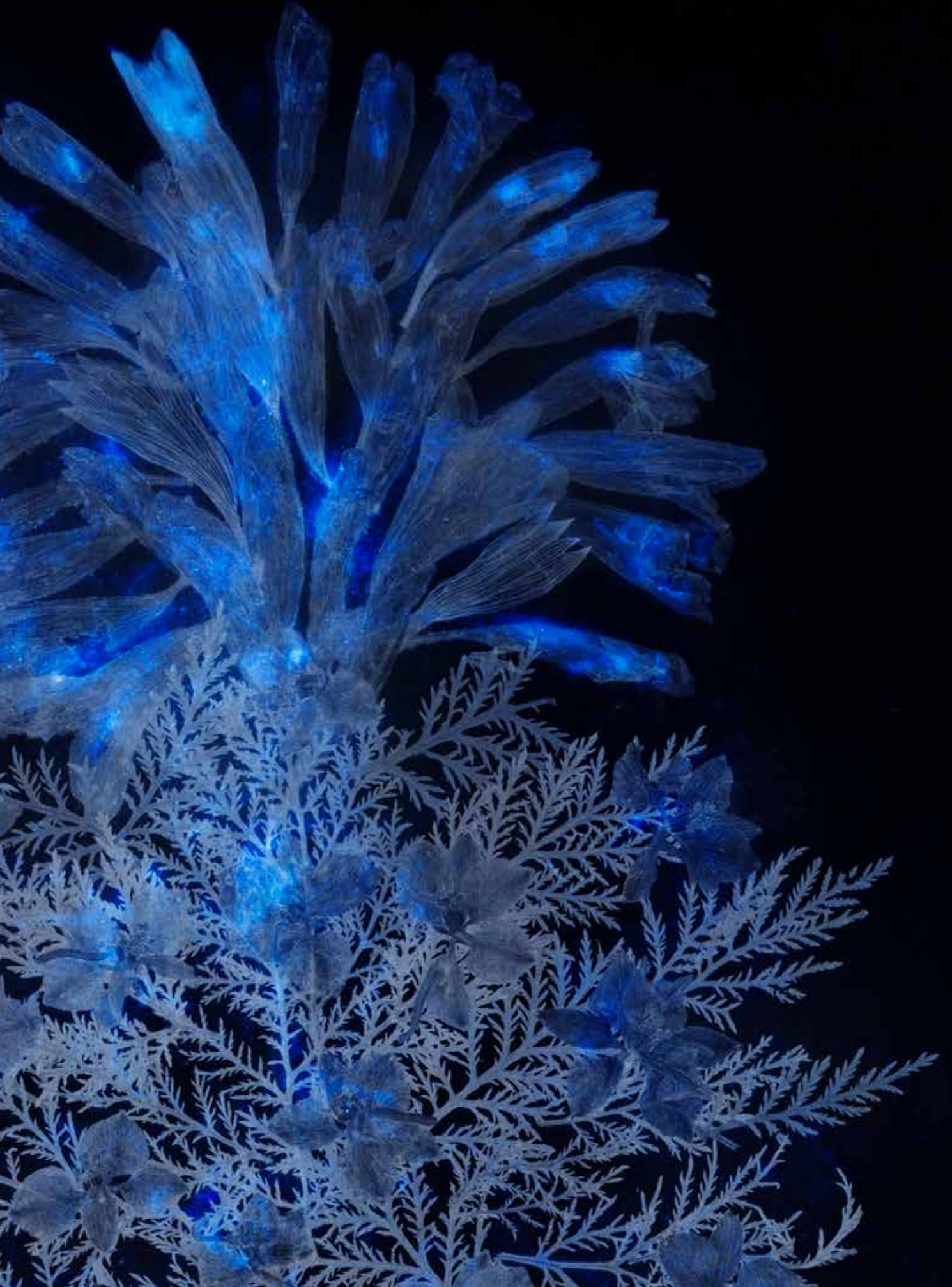
Conversations around sustainability will be complemented by curated presentations of work by leading South African and international artists whose work interrogates land, use of materials and the residue of humankind's environmental impact.

The initiative with Cheetah Plains forms part of the gallery's broader focus on sustainability.

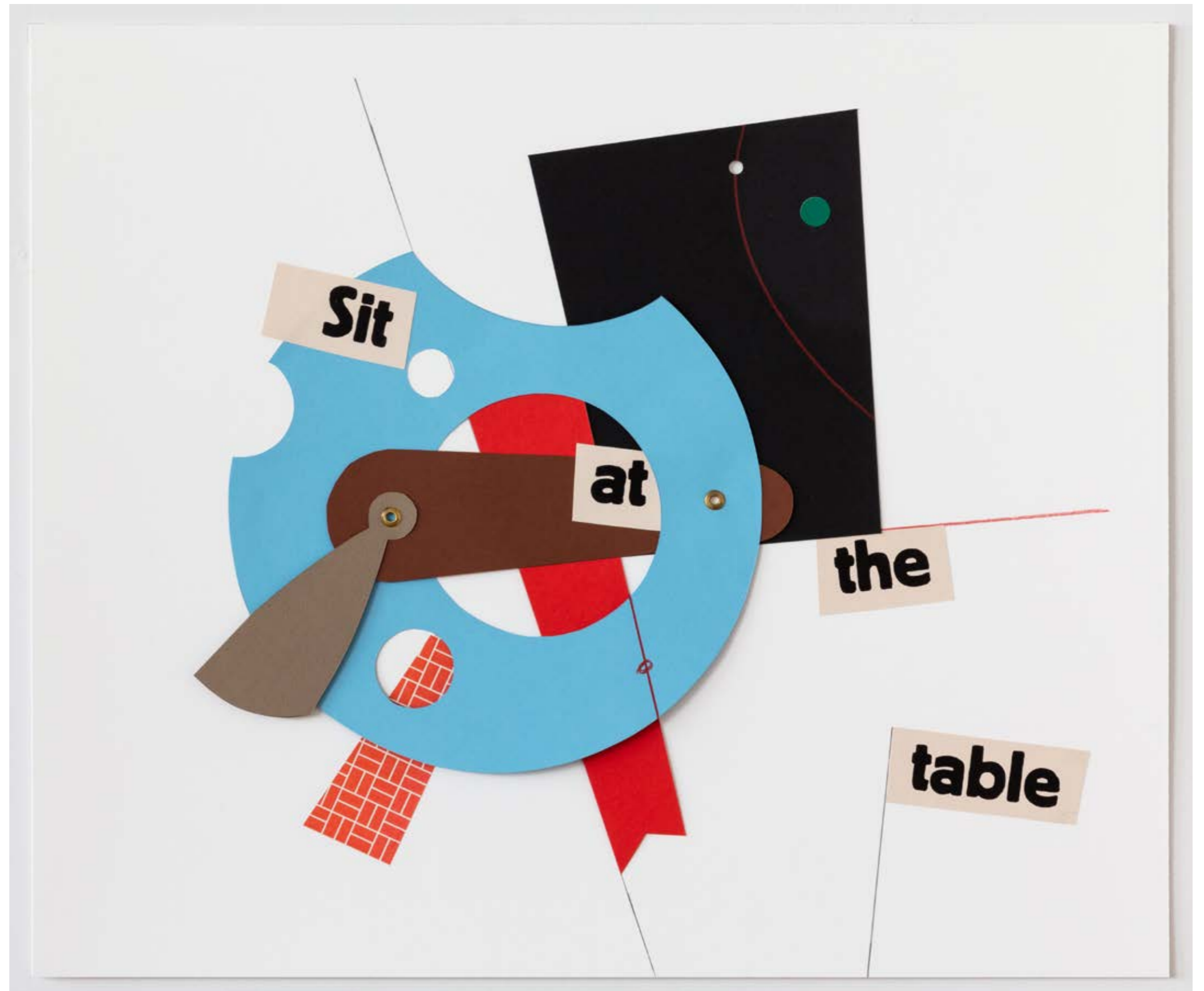
Over the decades, the gallery and its artists have supported NGOs with a focus on providing essential medical care to women and children. This year sees the launch of several new pillars around social responsibility focused on communities, conservation and social impact. In November 2023 the gallery funded a water project to provide the 3500 people of KwaLangakazi Village with safe, flowing water for the first time. The project also enabled young community members to be trained in skills that will help maintain the water systems and find employment.

This partnership will also see the provision of water as a key component, with a percentage of artwork sales going towards a new project in Acornhoek, a rural village situated to the north of the Sabi Sand Nature Reserve.

KARULA VILLA



MATEO LÓPEZ



Mateo López
Sit at the table, 2021

Collage on paper, graphite, colored pencils, ink, eyelets
Work: 51 x 61 cm (20.1 x 24 in.)
Unique

USD 10,500
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



Sit

at

the

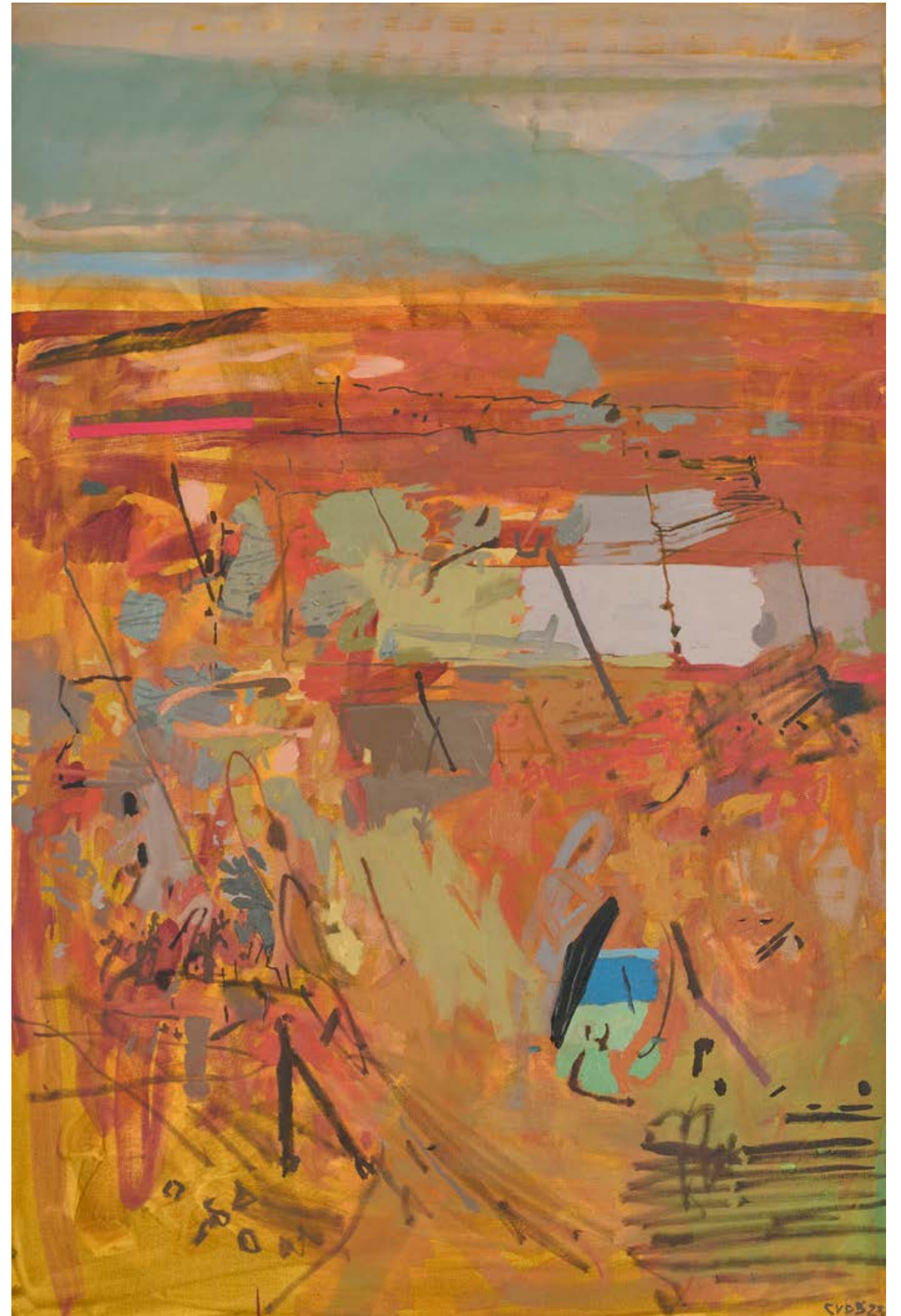
table

CLIVE VAN DEN BERG

Clive van den Berg
Landscape Horizon III, 2023

Oil on canvas
Work: 150 x 100 cm (59.1 x 39.4 in.)
Unique

USD 28,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





CLIVE VAN DEN BERG

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

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

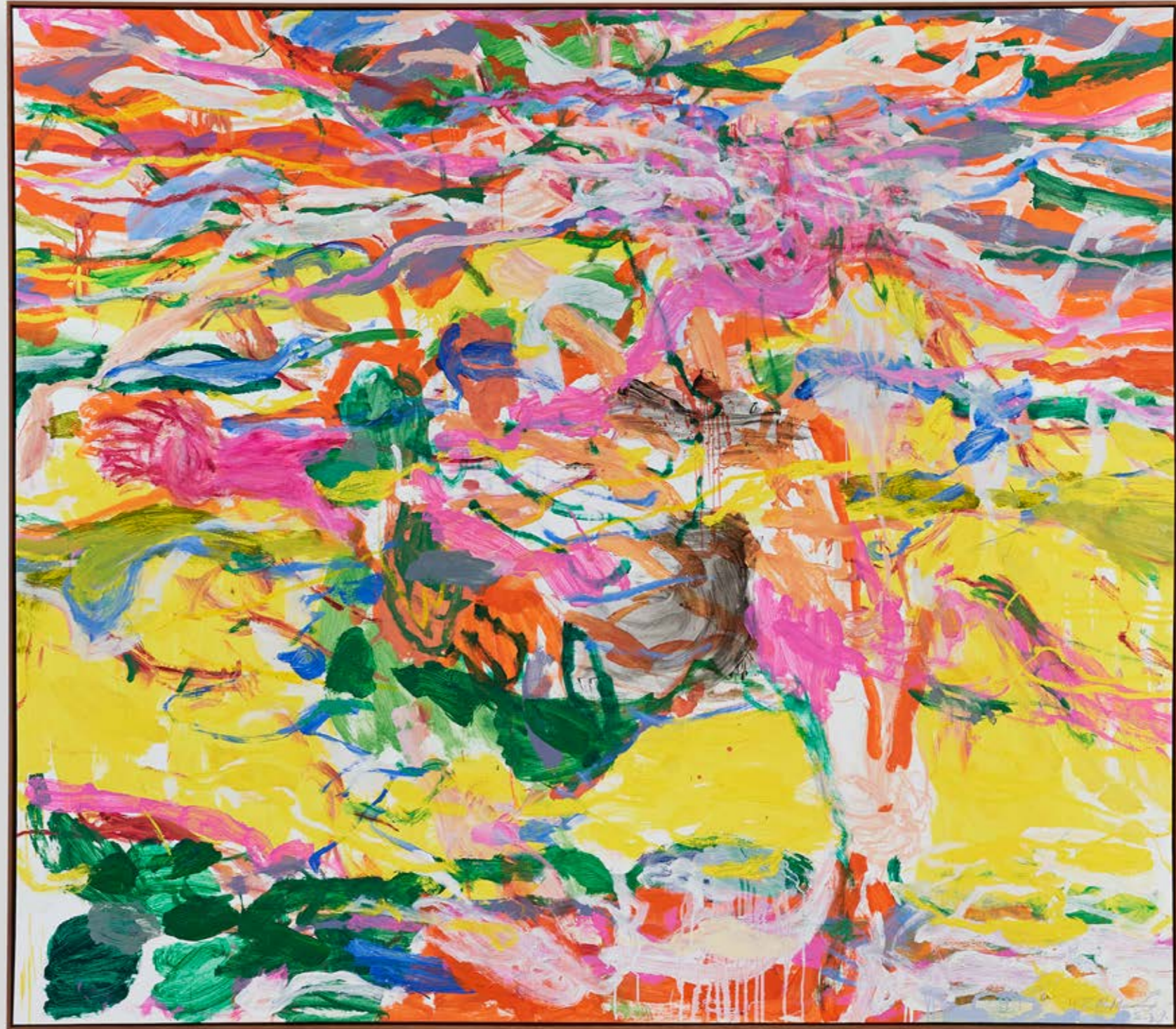
Group exhibitions include *If You Look Hard Enough, You Can See Our Future: Selections of Contemporary South African Art from the Nando's Art Collection*, The African American Museum of Dallas, Dallas (2023); *Breaking Down the Walls: 150 years of Art Collecting*, Iziko SANG, Cape Town (2023); *25 Years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

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

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



MISHECK MASAMVU



Misheck Masamvu
Chromatic Reverie, 2023

Oil on canvas
Work: 177 x 200 cm (69.7 x 78.7 in.)
Frame: 180 x 203 x 7 cm (70.9 x 79.9 x 2.8 in.)
Unique

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

Detail | Misheck Masamvu, *Chromatic Reverie*, 2023



MISHECK MASAMVU

Oscillating between abstraction and figuration, Misheck Masamvu's (b. 1980, Mutare, Zimbabwe) works allow him to address the past while searching for a way of being in the world. As one of the most significant artists from Zimbabwe, Masamvu's work offers a renewed understanding of visual culture in Africa and the decolonial project more broadly. Rhythmic lines and layered fields of colour have become a prominent language for Masamvu to explore structures of power and how history comes to bear on the contemporary moment, but also how one can adapt to a new way of interacting with the world.

Selected solo exhibitions: Show me how ruins make a home, A Gentil Carioca, São Paulo (2024); Exit Wounds, Goodman Gallery, New York (2024); Safety Pin, Goodman Gallery, Cape Town (2023); Pivot, Bernier/Eliades Gallery, Brussels (2023); Talk to me while I'm eating, Goodman Gallery, London, United Kingdom (2021); Hata, Goodman Gallery, Cape Town (2019); Still Still, Goodman Gallery, Cape Town; Misheck Masamvu, Institut Français, Paris, France (2015); Disputed Seats, Influx Contemporary Art, Lisbon, Portugal (2009).

Notable group exhibitions include: Kuvhunura/Kupinda nemwenje mudziva, Fondation Blachere Bonnieux, France (2024); Translations: Afro-Asian Poetics, The Institutum, Singapore (2024); Inside Out, Fondation Gandur pour l'Art, Geneva (2022); Witness: Afro Perspectives, El Espacio 23, Miami, USA (2020); Allied with Power: African and African Diaspora Art from the Jorge M. Pérez Collection, Pérez Art Museum Miami, Miami (2020); Two Together, Zeitz Museum of Contemporary Art Africa, Cape Town (2020); Five Bobh: Painting at the End of an Era, Zeitz MOCAA, Cape Town (2017); Africa 2.0 > is there a Contemporary African art?, Influx Contemporary Art, Lisbon (2010); Art, Migration and Identity,, Africa Museum, Arnhem (2008); and 696 , National Gallery of Zimbabwe, Harare (2008).

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

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

Masamvu lives and works in Harare, Zimbabwe.



WILLIAM KENTRIDGE

William Kentridge
Bushveld Tree, 2020

Coffee lift aquatint with drypoint
Work: 50 x 40 cm (19.7 x 15.7 in.)
Frame: 57 x 46 x 4 cm (22.4 x 18.1 x 1.6 in.)
Edition of 40

USD 4,200
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



Detail | William Kentridge, *Bushveld Tree*, 2020



WILLIAM KENTRIDGE



William Kentridge
Drawing for Ursonate, 2018

Charcoal on found pages
Work: 170 x 105 cm (66.9 x 41.3 in.)
Frame: 183 x 117 x 7 cm (72 x 46.1 x 2.8 in.)
Unique

USD 225,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

WILLIAM KENTRIDGE

William Kentridge (b.1955, South Africa) is internationally acclaimed for his drawings, films, theatre and opera productions.

Kentridge's work is held in collections including MoMA, New York; Tate Modern, London; Centre Pompidou, Paris; Haus der Kunst, Munich; Sharjah Art Foundation, Sharjah; National Museum of Modern Art, Kyoto; Guggenheim, Abu Dhabi and Zeitz MoCAA, Cape Town.

Major exhibitions this year include a show at Taipei Fine Arts Museum which will include work from Kentridge's 2022 survey at Royal Academy of Arts. The artist will also premiere his new production *The Great Yes*, *The Great No* at LUMA, Arles in July.

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





David Goldblatt

A street trader's offerings in the suburbs, Hyde Park. 27 April 2007, 2007

Image: 80 x 101 cm (31.5 x 39.8 in.)

Frame: 110 x 131 x 4.5 cm (43.3 x 51.6 x 1.8 in.)

Digital print in pigment inks on cotton rag paper

NOT FOR SALE

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

DAVID GOLDBLATT

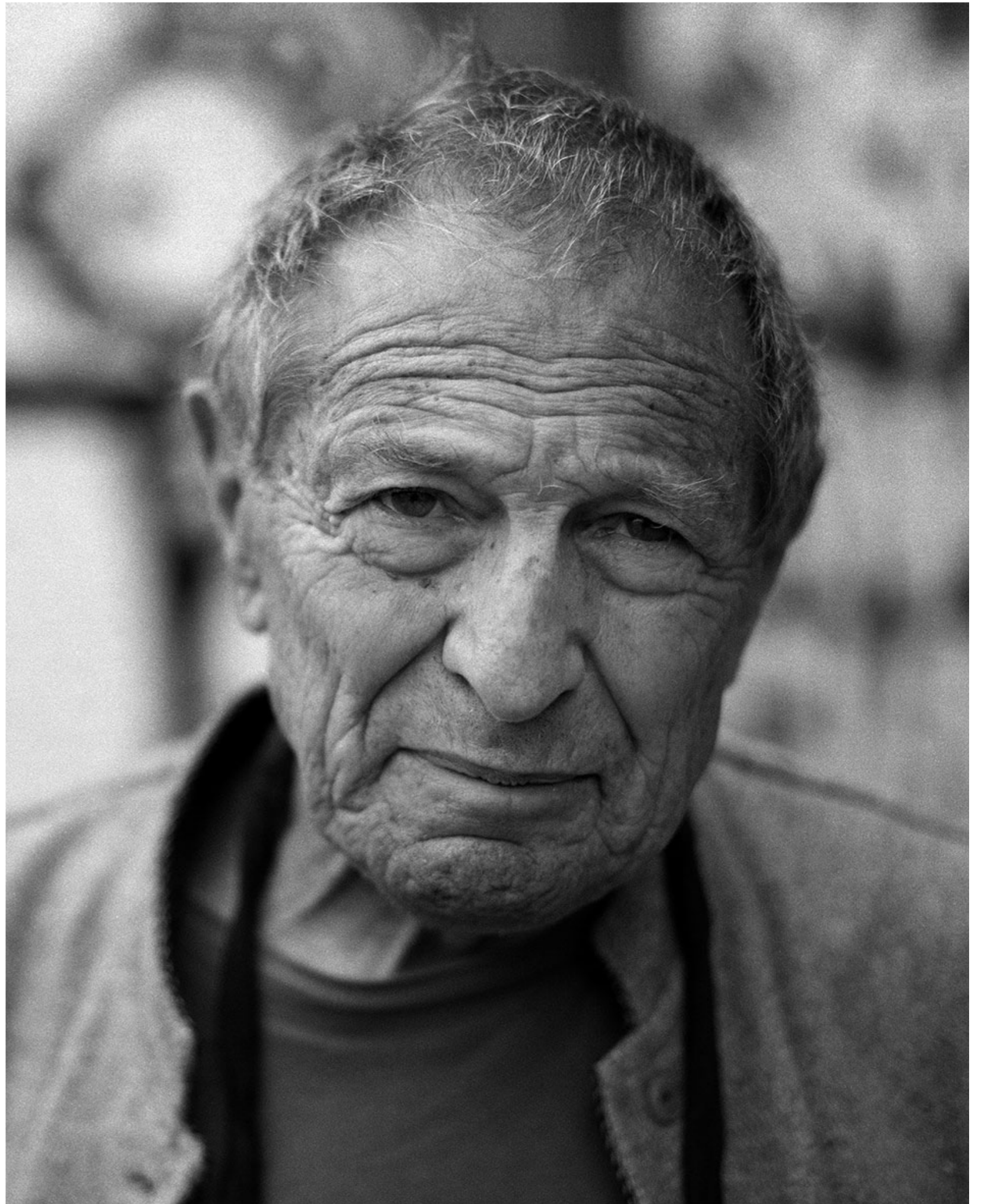
David Goldblatt (1930 -2018, South Africa), through his lens, chronicled the people, structures and landscapes of his country from 1948, through the rise of Afrikaner Nationalism, the apartheid regime and into the democratic era until his death in June, 2018. In particular, Goldblatt documented the people, landscapes and industry of the Witwatersrand, the resource-rich area in which he grew up and lived, where the local economy was based chiefly on mining.

On view until the end of March 2024 at Art Institute Chicago is an exhibition spanning Goldblatt's seven-decade career titled *No Ulterior Motive*.

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

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

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



EDOARDO VILLA

Edoardo Villa
Smoley, 1987

Bronze
Work: 66 x 33 x 66 cm (26 x 13 x 26 in.)
Edition of 9
SM

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

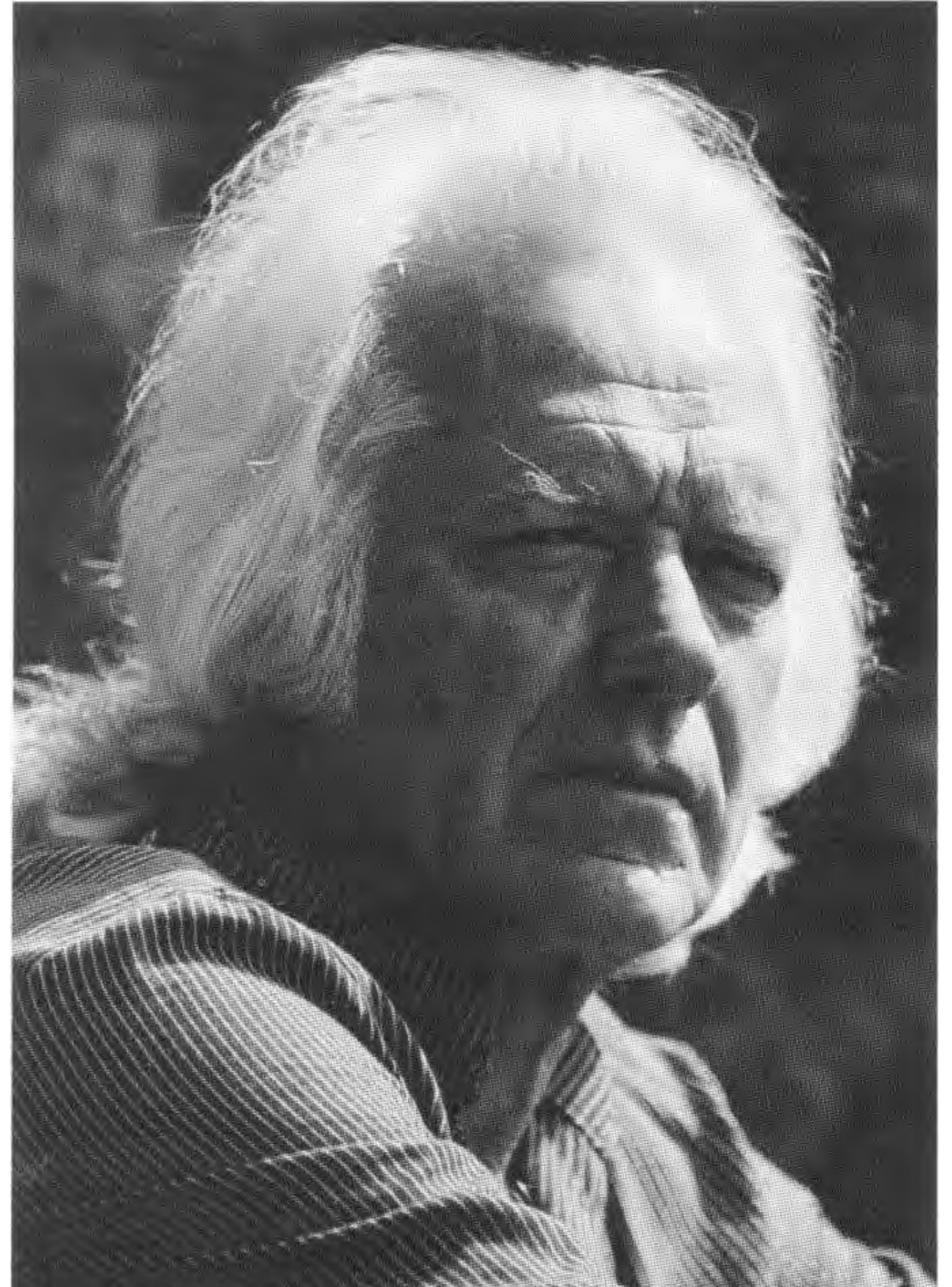




EDOARDO VILLA

Edoardo Villa (b. Bergamo, 1915 - d. Johannesburg, 2020) produced one of the major bodies of sculpture in twentieth-century South Africa. Numbering over 1000 works, Villa's muscular sculptures, which ranged from solid volumes in bronze to curved surfaces and elongated cylinders in steel, played a decisive role in modernising the language of South African sculpture. Throughout his career Villa produced a rigorous body of work noted for its diverse use of materials, forms and colours. Villa's importance lies in his volumetric experiments and abstracted interpretations of the human form in bronze and constructed steel.

His work straddles a key moment in South African art history, coming after the accomplished if conservative figurative work of Anton van Wouw and directly influencing the syncretic modernism of Sydney Kumalo and Ezrom Legae, both mentored by Villa. His involvement with dealer Egon Guenther's Amadlozi Group of artists – he was a founding member with Kumalo, Giuseppe Cattaneo, Cecily Sash and Cecil Skotnes – positioned him as both a creative innovator and political progressive. Villa's output as a sculptor is also as singular and enigmatic as that of Jackson Hlungwani.



SAM NHLENGETHWA

Sam Nhlengethwa
Grey Hat, 2023

Acrylic, oil and collage on canvas
Work: 80 x 71 x 10 cm (31.5 x 28 x 3.9 in.)
Unique

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



Detail | Sam Nhlengethwa, *Grey Hat*, 2023



SAM NHLENGETHWA

Sam Nhlengethwa (b. 1955, Payneville, Springs) part of a pioneering generation of late 20th century South African artists whose work reflects the sociopolitical history and everyday life of their country. Through his paintings, collages and prints Nhlengethwa has depicted the evolution of Johannesburg through street life, interiors, jazz musicians and fashion.

Selected solo exhibitions include: *Jazz and Blues at night*, Goodman Gallery, London (2021); *Leeto: Print retrospective*, Wits Art Museum, Johannesburg (2019); *IN FOCUS: SAM NHLENGETHWA*, The University of Michigan Museum, Michigan (2017); *Life, Jazz and Lots of Other Things*, SCAD Museum of Art, Savannah, Georgia (2014); *Townships Re-visited*, Goodman Gallery, Johannesburg (2006); and *Homage to Jazz*, Standard Bank Young Artist Award travelling show, South Africa (1994-5).

Group exhibitions include: *Through an African Lens: Sub-Saharan Photography from the Museum's Collection*, Museum of Fine Arts, Houston (2020). *Travelling to Museo de Arte Miguel Urrutia* until 11 March 2024; *TRANS*, University of Johannesburg, Johannesburg (2018); *BEYOND BORDERS: GLOBAL AFRICA*, The University of Michigan Museum, Michigan (2018); *South Africa: The Art of a Nation*, British Museum, London (2017); *New Revolutions: Goodman Gallery at 50*, Goodman Gallery, Johannesburg (2016); *Contemporary Art / South Africa*, Yale University Art Gallery (2014); *Imaginary Fact: Contemporary South African Art and the Archive*, South African Pavilion, 55th la Biennale di Venezia, Venice (2013); 12th International Cairo Biennale, Cairo (2010); *Strengths and Convictions: The lives and times of South Africa's Nobel Peace Prize laureates*, Albert Luthuli, Desmond Tutu, F.W. de Klerk, Nelson Mandela, Iziko SA National Gallery, Cape Town (2009); *New Identities – Contemporary South African Art*, Kunstmuseum Bochum, Bochum (2004); 8th Havana Biennale, Havana (2003); and *Africa 95*, Whitechapel, London (1995).

Collections include: Museum of Fine Arts Houston, Houston; World Bank, Washington D.C; Botswana Art Museum, Gaborone; Anglo American, Johannesburg; Iziko South African National Gallery, Cape Town; Johannesburg Art Gallery, Johannesburg; Nelson Mandela Foundation; Johannesburg; and Durban Art Gallery, Durban.



KUDZANAI CHIURAI



Kudzanai Chiurai
Genesis [Je n'isi isi] VI, 2016

Pigment ink on fibre paper
Work: 145 x 200 cm (57.1 x 78.7 in.)
Edition of 10

USD 12,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

KUDZANAI CHIURAI

Kudzanaï Chiurai (b. 1981, Zimbabwe)

Chiurai has held numerous solo exhibitions since 2003 and has participated in various local and international exhibitions, such as *Figures & Fictions: Contemporary South African Photography* (2011) at the Victoria and Albert Museum in London and *Impressions from South Africa, 1965 to Now* (2011) at the Museum of Modern Art in New York. Other notable exhibitions include *The Divine Comedy: Heaven, Purgatory and Hell Revisited* curated by Simon Njami at Museum für Moderne Kunst in Frankfurt (2014) and *SCAD Museum of Art, Savannah USA* (2015), as well as *Art/Afrique, Le nouvel atelier* (2017) at the Fondation Louis Vuitton in Paris, *Regarding the Ease of Others* (2017) at the Zeitz Museum of Contemporary Art Africa, *Genesis [Je n'isi isi]- We Live in Silence* at IFA in Stuttgart, Germany and *Ubuntu, a Lucid Dream* (2020) at the Palais de Tokyo in Paris.

Chiurai's *Conflict Resolution* series was exhibited at *DOCUMENTA (13)* (2012) in Kassel and the film *Iyeza* was one of the few African films to be included in the *New Frontier* shorts programme at the Sundance Film Festival in 2013. Chiurai has held numerous solo exhibitions with Goodman Gallery and has edited four publications with contributions by leading African creatives.

At present the artist lives and works in Harare, Zimbabwe.



DOR GUEZ

Dor Guez

Lilies of the field #4, Jerusalem, Mount Olives

Archival inkjet print

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

Edition of 3

EUR 25,000

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



Detail | Dor Guez, *Lilies of the field #4, Jerusalem, Mount Olives*



DOR GUEZ

Dor Guez is an artist and a scholar. He was born in Jerusalem to a Palestinian family from Lydda on his mother's side and a family of Jewish immigrants from North Africa on his father's. Guez's photography, video installations, essays, and lecture-performances explore the relationship between art, narrative, trauma, memory, and displacement. Interrogating personal experiences and official accounts of the past, Guez raises questions about contemporary art's role in narrating unwritten histories and re-contextualizing visual and written documents. In the past 20 years, his studies and artistic work focus on archival materials and photographic practices of the Middle East and North Africa, as well as mapping traces of violence in the landscape.

Guez received his Ph.D. from Tel Aviv University in 2014 and earned his professorship from Bezalel Academy of the Arts and Design in 2018. He is the founder of the CPA (Christian-Palestinian Archive), and the Co-director of Seaport: Mediterranean Curatorial Residency.

To date, eight catalogues have been published internationally about Guez's practice. Publishers include Distanz, New England Press, and A.M Qattan Foundation. Guez's work has been displayed in over 40 solo exhibitions worldwide; MAN Museum, Nuoro (2018); DEPO, Istanbul (2017); the Museum for Islamic Art, Jerusalem (2017); the Museum of Contemporary Art, Detroit (2016); the Institute of Contemporary Arts, London (2015); the Center for Contemporary Art, Tel Aviv (2015); the Rose Art Museum, Brandeis University, Massachusetts (2013); Artpace, San Antonio (2013); the Mosaic Rooms, Centre for Contemporary Arab Culture & Art, London (2013); the KW Institute for Contemporary Art, Berlin (2010); and Petach Tikva Museum of Art, (2009). He has participated in numerous group exhibitions, including shows at the Buenos Aires Museum of Modern Art (2016); the North Coast Art Triennial, Denmark (2016); Weatherspoon Art Museum, Greensboro, North Carolina (2015); the 17th, 18th, and 19th International Contemporary Art Festival Videobrasil, São Paulo (2011, 2013, 2015); Cleveland Institute of Art (2014); Triennale Museum, Milan (2014); Centre of Contemporary Art, Torun (2014); Tokyo Metropolitan Museum of Photography (2014); Maxxi Museum, Rome (2013); Palais de Tokyo, Paris (2012); the 12th Istanbul Biennial (2011); and the Museum of Modern Art, Ljubljana (2010).

Guez shares his time between Jaffa and New York City.



KILUANJI KIA HENDA



Kiluanji Kia Henda
Objet Trouvé #2, 2016

Inkjet print on cotton paper
Work: 60 x 90 cm (23.6 x 35.4 in.)
Edition of 5

EUR 5,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



KILUANJI KIA HENDA



Kiluanji Kia Henda
Objet Trouvé #4, 2016

Inkjet print on cotton paper
Work: 60 x 90 cm (23.6 x 35.4 in.)
Edition of 5

EUR 5,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



KILUANJI KIA HENDA

Kiluanji Kia Henda (b. 1979, Luanda, Angola) employs a surprising sense of humour in his work, which often homes in on themes of identity, politics, and perceptions of post-colonialism and modernism in Africa. Kia Henda brings a critical edge to his multidisciplinary practice, which incorporates photography, video, and performance. Informed by a background surrounded by photography enthusiasts, Kia Henda's conceptual-based work has further been sharpened by exposure to music, avant-garde theatre, and collaborations with a collective of emerging artists in Luanda's art scene. Much of Kia Henda's work draws on history through the appropriation and manipulation of public spaces and structures, and the different representations that form part of collective memory, in order to produce complex, yet powerful imagery.

Kia Henda has had solo exhibitions in galleries and institutions around the world. His work has featured on biennales in Venice, Dakar, São Paulo and Gwangju as well as major travelling exhibitions such as Making Africa: A Continent of Contemporary Design and The Divine Comedy: Heaven, Hell, Purgatory revisited by Contemporary African Artists. In 2019, Kia Henda's work was acquired by Tate Modern in London, and he was selected to participate on the Unlimited sector at Art Basel. In 2020, Kia Kenda exhibited at the MAN Museo d'Arte Provincia di Nuoro in Italy, marking his first solo exhibition in a major European museum.

Kia Henda currently lives and works between Luanda and Lisbon.



GRADA KILOMBA



Grada Kilomba
Heroines, Birds and Monsters series,
Sphinx Act III, 2020

Archival pigment print on cotton
paper mounted on aluDibond
Work: 100 x 150 cm (39.4 x 59.1 in.)
Edition of 5 + 2 AP

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



NOLAN OSWALD DENNIS



Nolan Oswald Dennis

sūp D or the root of south is sun, 2023

Etching with chine-colle and hand drawn details. Arches Cover white

250gsm and Awagami Mulberry 44gsm

Work: 70 x 56.5 cm (27.6 x 22.2 in.)

Unique

USD 4,500

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



MAPOGO VILLA



GHADA AMER

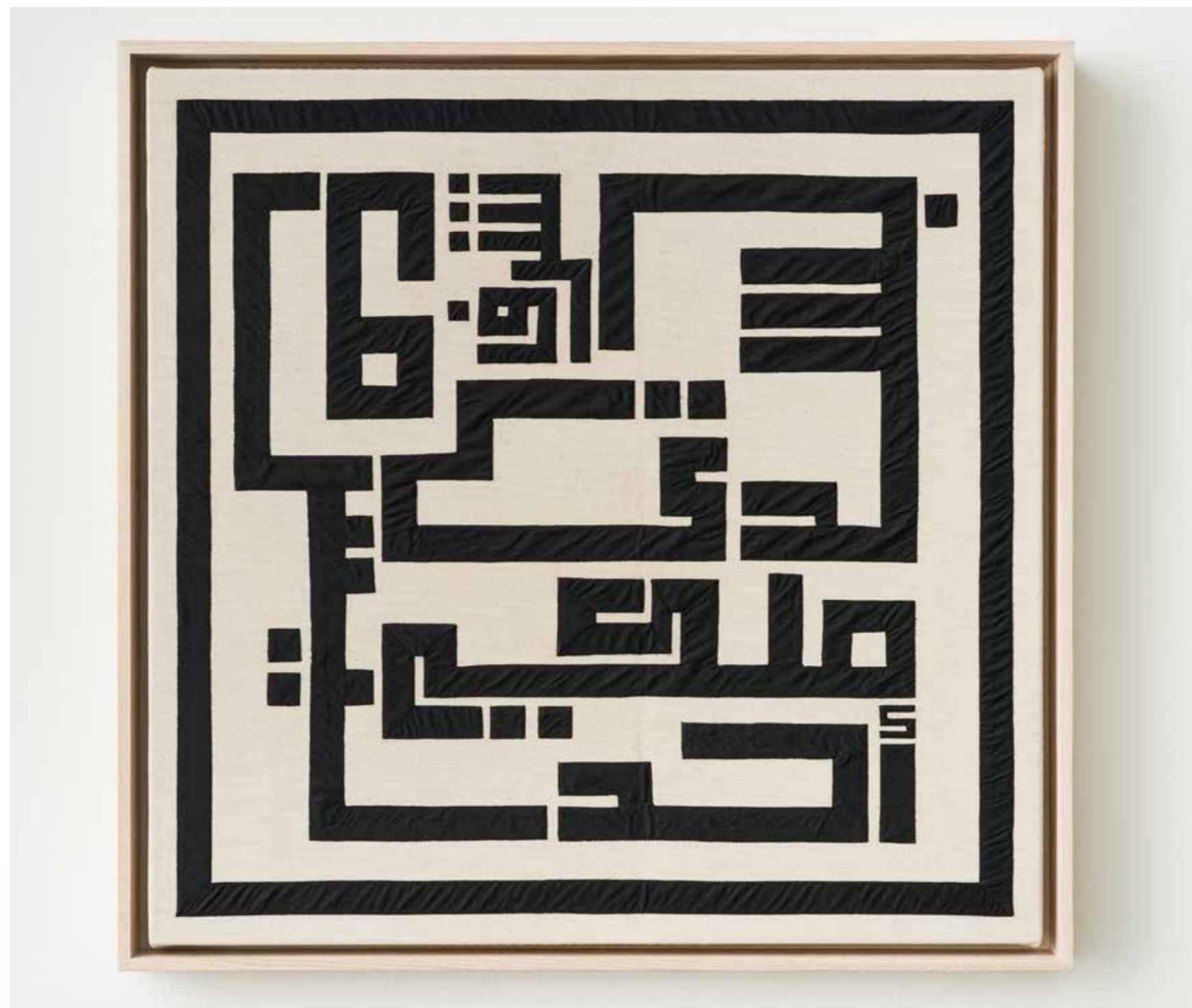
Quote used BY AMINA SBOUI the quote is in arabic and the translation is
My body belongs to me and it does not represent the honor of anyone

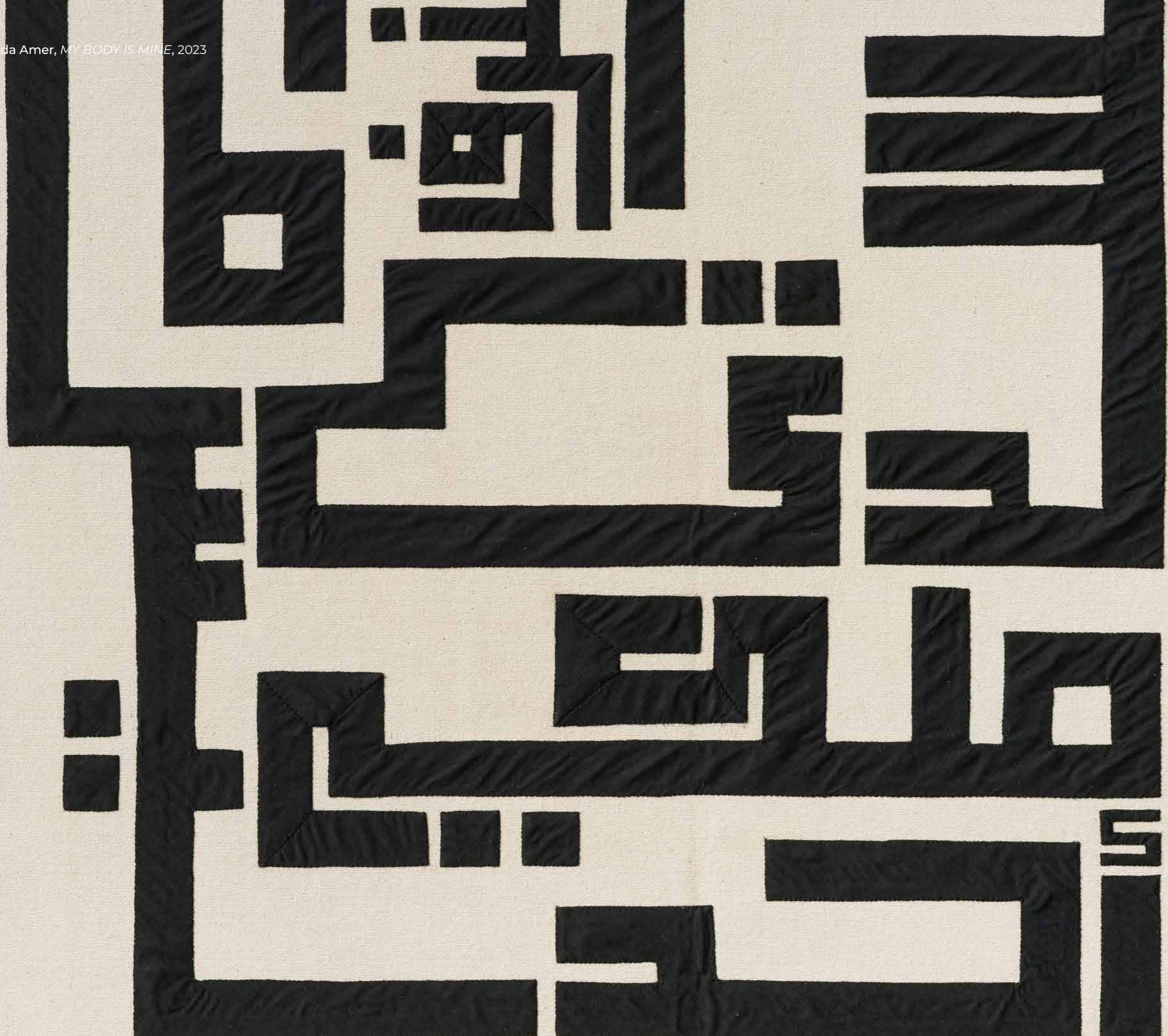
'MY BODY IS MINE' forms part of a larger body of work in which Amer works for the first time with Egyptian textile craft, deploying the voices of Eastern and Western feminist activists within a series of new abstract works: transforming powerful statements by Simone de Beauvoir - "one is not born, but rather becomes, a woman" - and Amina Sboui - "my body belongs to me and it does not represent the honour of anyone" into bold geometric formations that reference the ubiquitous QR code form, a recent visual language that has replaced printed text.

Ghada Amer
MY BODY IS MINE, 2023

Cotton Appliqué on canvas
Image: 74.2 x 72,4 cm (29.2 x 28.5 in.)
Framed: 79 x 76,9 cm (31.1 x 30.3 in.)
Unique

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





GHADA AMER

Ghada Amer was born in Cairo, Egypt in 1963 and moved to Nice, France when she was eleven years old. She remained in France to further her education and completed both of her undergraduate requirements and MFA at Villa Arson École Nationale Supérieure in Nice (1989), during which she also studied abroad at the School of the Museum of Fine Arts in Boston, Massachusetts in 1987. In 1991 she moved to Paris to complete a post-diploma at the Institut des Hautes Études en Arts Plastiques. Following early recognition in France, she was invited to the United States in 1996 for a residency at the University of North Carolina, Chapel Hill. She has since then been based in New York.

Amer's wide-ranging practice spans painting, cast sculpture, ceramics, works on paper, and garden and mixed-media installations. Further, she often collaborates with her long-time friend Reza Farkhondeh. Recognising both that women are taught to model behaviors and traits shaped by others, and that art history and the history of painting in particular are shaped largely by expressions of masculinity, Amer's work actively subverts these frameworks through both aesthetics and content. Her practice explores the complicated nature of identity as it is developed through cultural and religious norms as well as personal longings and understandings of the self.

Amer's work is in public collections around the world including The Arab Museum of Modern Art, Doha; the Art Institute of Chicago, Chicago, IL; the Barjeel Art Foundation, Sharjah; the Brooklyn Museum of Art, New York, NY; Centre Georges Pompidou, Paris; Crystal Bridges Museum of American Art, Bentonville, AR; the Guggenheim Museum, Abu Dhabi; the Israel Museum, Jerusalem; the Samsung Museum, Seoul; among others. Among invitations to prestigious group shows and biennials—such as the Whitney Biennial in 2000 and the Venice Biennales of 1999 (where she won the UNESCO Prize), 2005 and 2007—she was given a midcareer retrospective at the Brooklyn Museum of Art in New York in 2008. Multiple institutions across Marseille, France are currently co-organising a retrospective for 2022 that will travel to the United States and Asia.



KUDZANAI CHIURAI



Kudzanai Chiurai

We Live in Silence VII, 2017

Pigment ink on fibre paper

Work: 150 x 193.5 cm (59.1 x 76.2 in.)

Edition of 10 + 2 AP

USD 15,000

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

KENDELL GEERS

Geers describes himself as 'AniMystikAKtivist', weaving together diverse Afro-European traditions, from animism and activism to alchemy and mysticism. Employing diverse references — from the realms of art history, linguistics, poetry, protest, and play — his works question artistic value and mock notions of originality.

Kendell Geers
Wittgenstein's Beetle 3581, 2019

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

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



KENDELL GEERS



Kendell Geers

Ritual Slip (iPhepetho) VII, 2010

Leather, glass beads

41 x 30 cm (16.1 x 11.8 in.)

Unique

USD 15,000

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

PAMELA PHATSIMO SUNSTRUM

Pamela Phatsimo Sunstrum's (b. 1980, Botswana) multidisciplinary practice encompasses drawing, painting, installation and animation. Her work alludes to mythology, geology and theories on the nature of the universe. Sunstrum's drawings take the form of narrative landscapes that appear simultaneously futuristic and ancient, shifting between representational and fantastical depictions of volcanic, subterranean, cosmological and precipitous landscapes. Her work 'The Pavilion' (2023) was shown at the London Mithraeum Bloomberg SPACE last year and was Sunstrum's first UK solo exhibition at a public institution.

Just you wait and *Ke ya gae* form part of Sunstrum's new body of work that plays out the fictional narrative of a femme fatale figure who embodies the precarity, suspicion and defiance that comes with a return and desire for access. The figure is seen in gathering spaces; lines outside bureaucratic buildings, seating areas outside the home, by the river. Occupying the liminal spaces of colonial outposts and government offices, the vulnerability of requesting permission to leave or stay is poignant. It brings to the surface the residue and hierarchy of colonial power structures. The figure's ambiguity is highlighted through her staged positions and disjointed placement within the environment, coupled with her translucent appearance. This provides an interrogation of border politics in the geopolitical sense as well as a feeling of being on the border, an outsider, within one's immediate circumstances.

Pamela Phatsimo Sunstrum

Ke ya gae, 2023

Pencil on 2 sheets paper

Work: 140 x 100 cm (55.1 x 39.4 in.)

Frame: 148 x 108 x 7 cm (58.3 x 42.5 x 2.8 in.)

Unique

USD 20,000

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



Detail | Pamela Phatsimo Sunstrum, *Ke ya gae*, 2023



PAMELA PHATSIMO SUNSTRUM

Pamela Phatsimo Sunstrum's (b. 1980, Mochudi, Botswana) work alludes to mythology, geology and theories on the nature of the universe. Her work includes imagery that reflects the diverse genealogies of her experience living in different parts of Africa, Southeast Asia, and the U.S. as well as ongoing research in ethnography, ecology, and quantum physics. The artist's boundary-crossing practice centres Black female identity in the discourse of postcolonialism and neocolonialism, highlighting the contributions of overlooked historical figures while emphasising modes of knowledge and communication beyond the status quo.

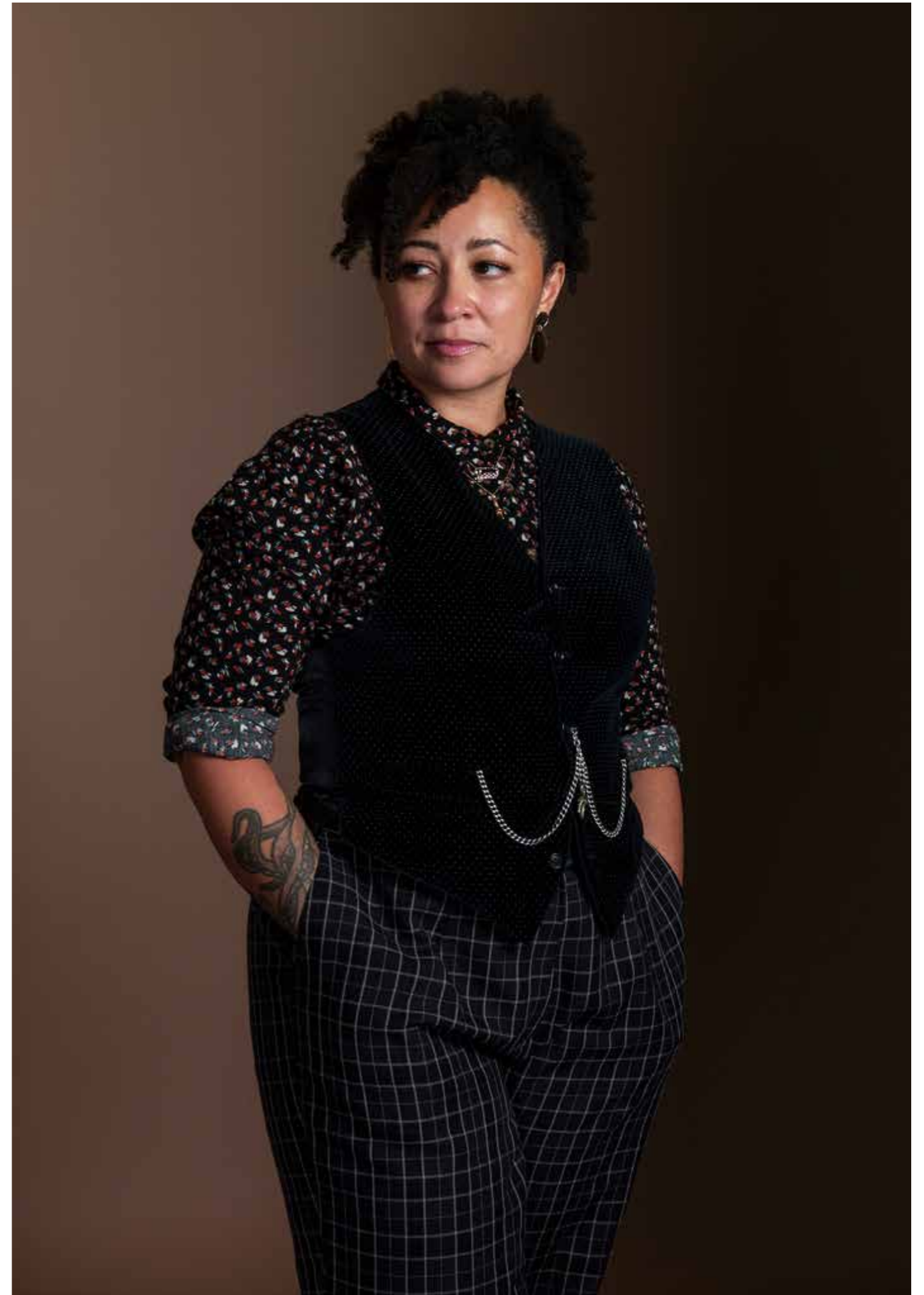
In 2024, a major new solo exhibition opened at KM21 Den Haag, including a new large scale diptych painting within an installation that included items from the museum's furniture collection. Sunstrum also presented her first solo exhibition titled 'It Will End in Tears', at a major UK institution, the Barbican Centre's The Curve. Sunstrum took her life-size wood grain panoramas round the bend of the gallery, building a narrativised sequence with elements of film noir, crime fiction and pure drama.

Recent solo exhibitions include: It Will End In Tears, Barbican London, UK (2024); You'll be sorry, Goodman Gallery, Johannesburg, South Africa (2023), The Pavillion, London Mithraeum, Bloomberg SPACE, London (2023); All my seven faces, Contemporary Art Center, Cincinnati (2019); Michaelis School for the Arts at the University of Cape Town (2018); Interlochen Centre for the Arts, Interlochen (2016).

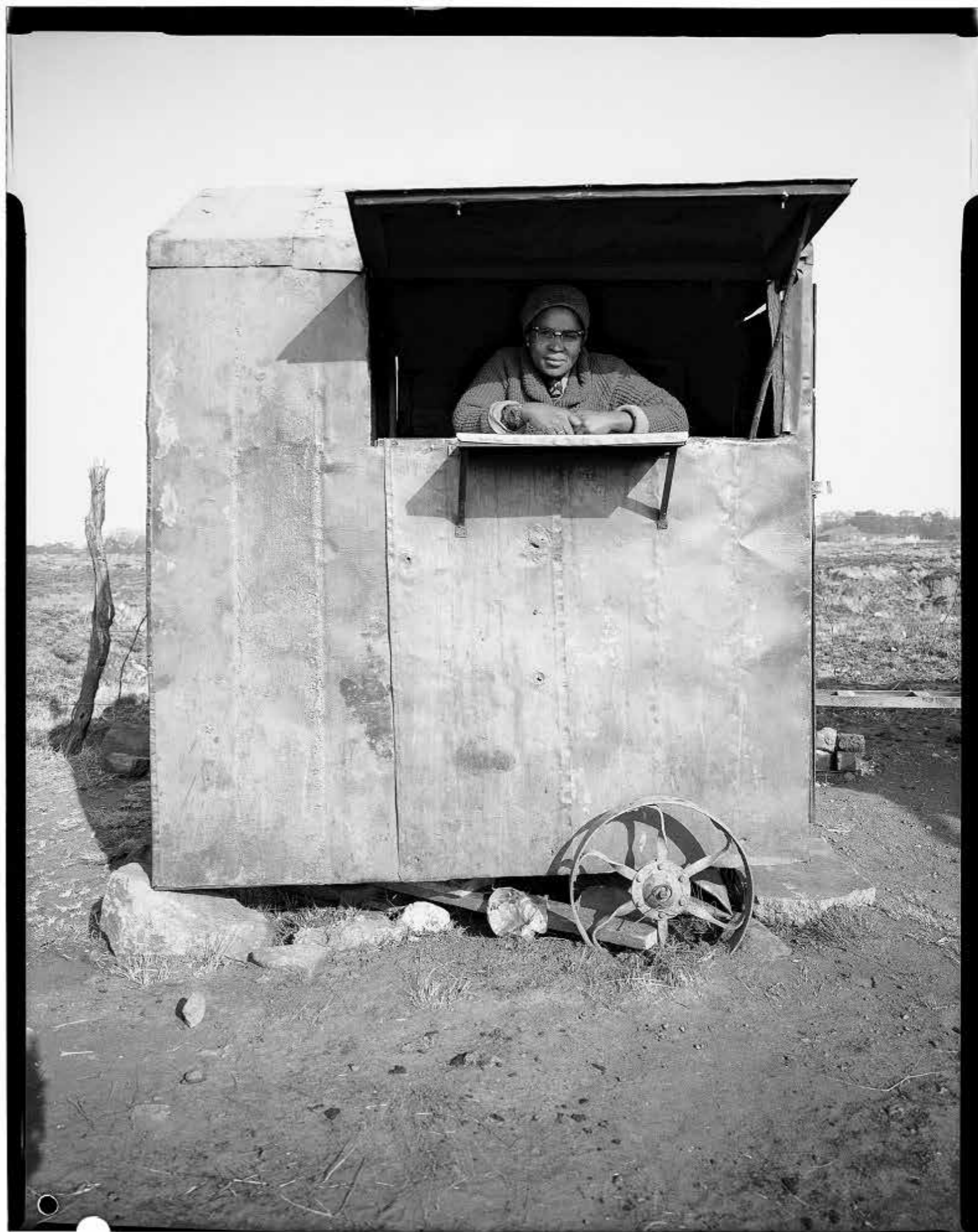
Group exhibitions and biennales include: Born in Flames: Feminist Futures, The Bronx Museum of the Arts NY, USA (2021); WITNESS: Afro Perspectives from the Jorge M. Pérez Collection, El Espacio 23, Miami, USA (2020).

Collections include: Fries Museum, Leeuwarden, Hessel Museum at Bard College, New York, A4 Arts Foundation, Cape Town; The Fitzwilliam Museum, Cambridge; University of Cape Town, Cape Town; Deutsche Bank Collection, Frankfurt; El Espacio 23, Miami; FRAC des Pays de la Loire Contemporary Collection, Carquefou; University of South Africa (UNISA) Art Collection.

Sunstrum lives and works in The Hague, Netherlands.



DAVID GOLDBLATT



David Goldblatt

Cafe-de-Move-On, Croesus, Johannesburg. 1964, 1964

Carbon ink on Hahnemeule 315gsm

Paper: 41 x 33 cm (16.1 x 13 in.)

Image: 37 x 29.5 cm (14.6 x 11.6 in.)

Frame: 53.5 x 46 cm (21.1 x 18.1 in.)

Demo 7/10

USD 20,000

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

WILLIAM KENTRIDGE

Kentridge's stereoscopic images borrow heavily from the etchings of Albrecht Dürer, including the famous print of a Rhinoceros, that the artist knew only from a sketch made by a friend. The rhino is almost as exotic to us today as it was to Dürer – a symbol of the mystery that Africa presents to the West. Characteristically, it is a symbol that is only to be viewed in zoos, as the animal itself draws closer to extinction. In an oblique manner Kentridge suggests that every advance in knowledge brings with it some element of violence.

- Quote by John McDonald



William Kentridge

Wittgenstein's Rhinoceros, 2007

Hand Lithograph and Collage

Work: 160 x 122 cm (63 x 48 in.)

Edition of 35

USD 40,000

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

WILLIAM KENTRIDGE

Kentridge's botanical drawings of trees are rendered in Indian ink on the pages of old encyclopedias, and attempt to capture the forms of trees indigenous to the area around Johannesburg. Using photographic references and drawing loosely in Indian ink, the plants are grown page by page – each page holding only a fragment of the whole. The complete botanical forms emerge more by recognition than by a pre-existing clarity as to what the plant must look like, as the pages are shifted, layered, torn, pieces added, marks added – until the tree reveals itself as complete.

These drawings go hand in hand with his opera project, *Waiting for the Sibyl*, which premiered at Teatro dell'Opera di Roma in September 2019. *Waiting for the Sibyl* was created in response to Alexander Calder's *Work in Progress* – the only operatic work created by Calder and staged at the Opera in Rome in 1968.

"I thought that the paper, the fragments of paper with which I have always expressed myself, were the right elements to start the dialogue with Calder". In Kentridge's mind, the floating papers immediately evoked the image of the Cumaean Sibyl, the priestess who wrote her prophecies on oak leaves. The floating papers, like loose leaves, with the prophecies written on them, are blown away by the wind.

William Kentridge
Six Trees for Sibyl, 2020

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

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



WILLIAM KENTRIDGE



William Kentridge
Scribble Cat (Print), 2010

Sugarlift aquatint, Spitbite aquatint,
Drypoint and Hand-painting on Hahnemühle,
Natural White paper 300
Image: 83 x 162.5 cm (32.7 x 64 in.)
Paper: 102 x 179.8 cm (40.2 x 70.8 in.)
EV 13/30

USD 50,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

WILLIAM KENTRIDGE

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

William Kentridge
Sister Box, 2016

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

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



Detail | William Kentridge, *Sister Box*, 2016

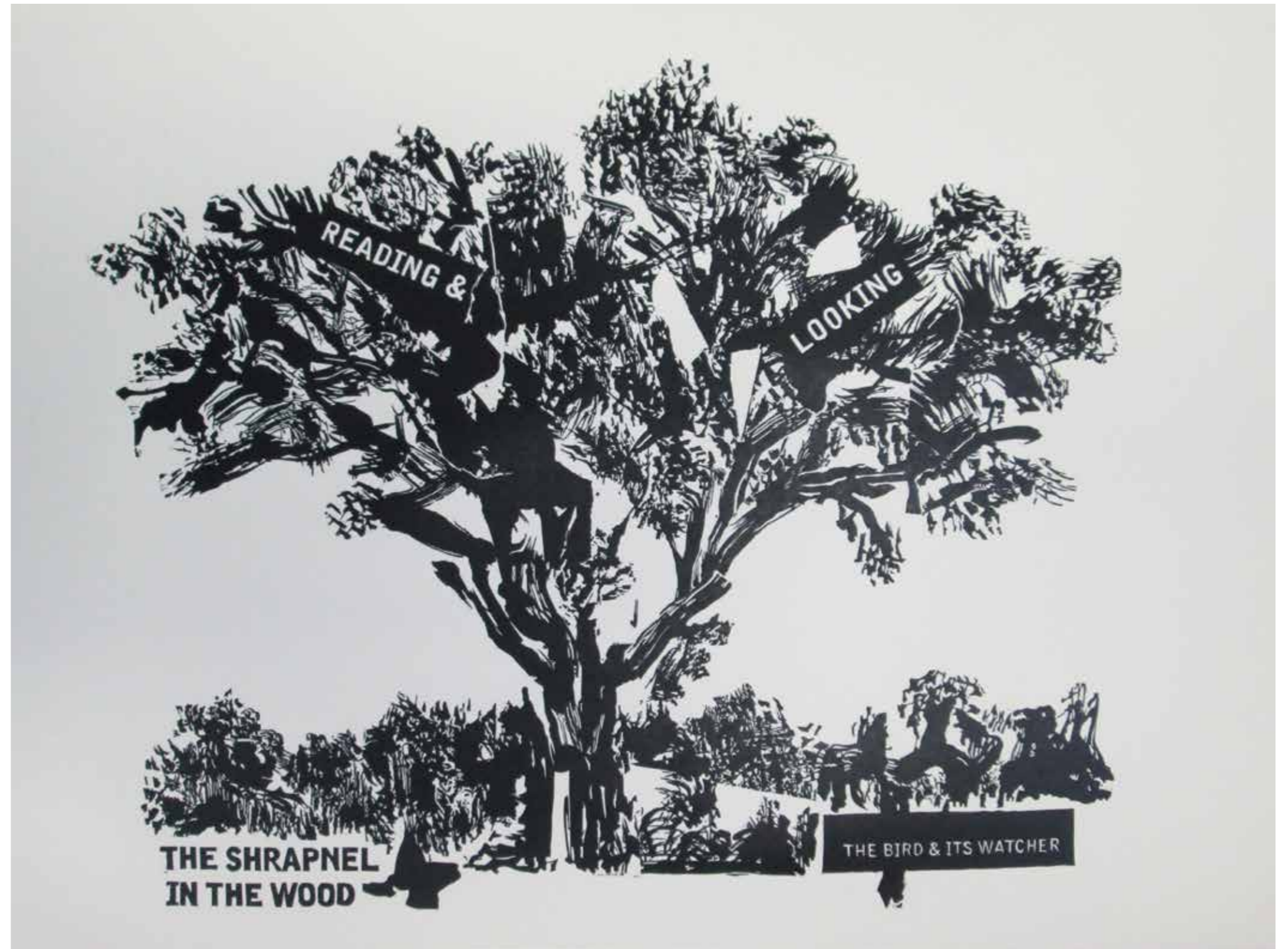


WILLIAM KENTRIDGE

William Kentridge
The Bird and its Watcher, 2013

Linocut
65 x 75cm: 65 x 75 cm (25.6 x 29.5 in.)
STD 12/50

USD 4,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



DAVID KOLOANE



David Koloane
Dancers I, 2019

Acrylic on canvas

Work: 73.5 x 120,5 cm (28.9 x 47.4 in.)

Frame: 76 x 223.5 x 4,5 cm (29.9 x 88 x 1.8 in.)

Unique

USD 40,000

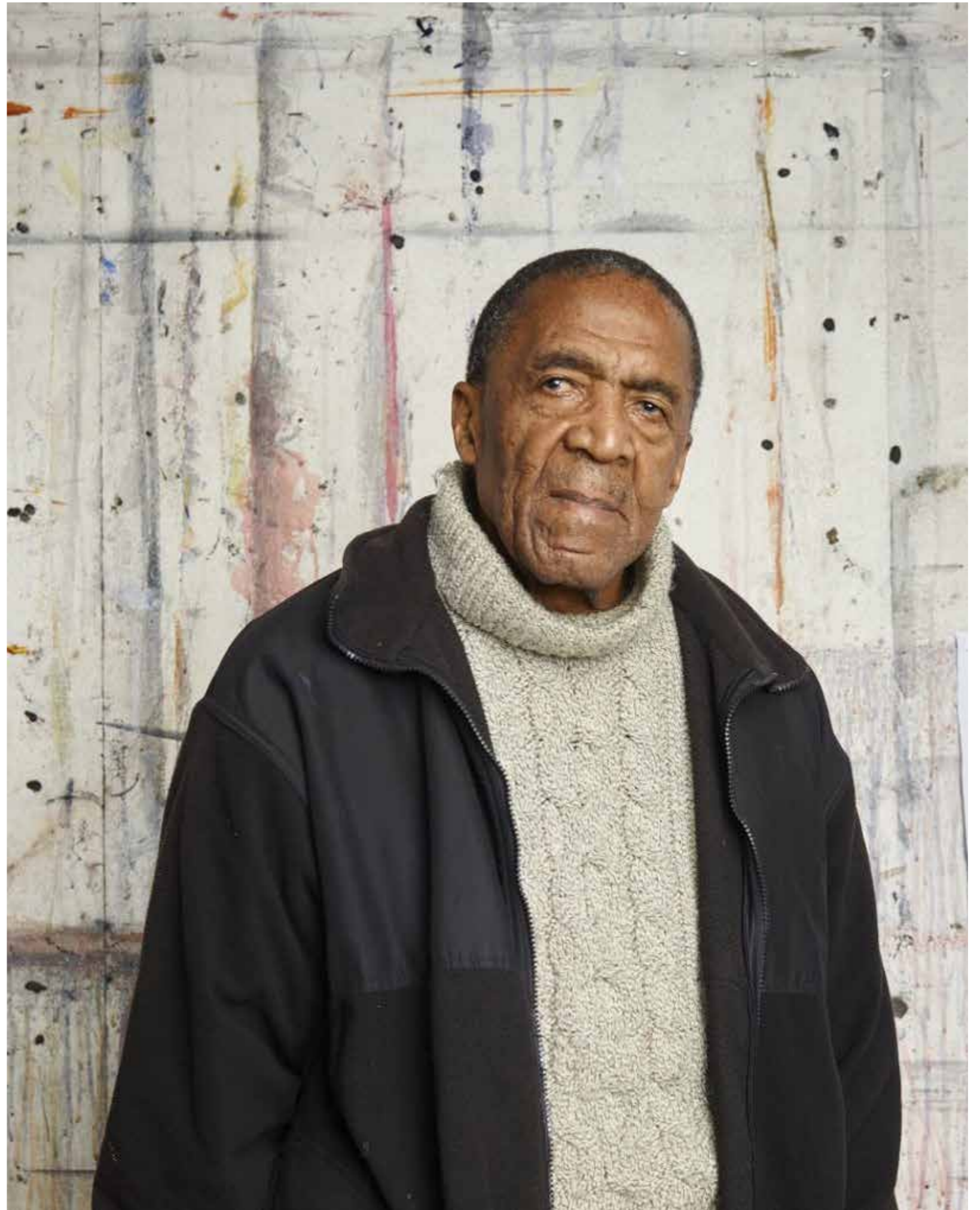
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

DAVID KOLOANE

David Koloane (1938 – 2019) was born in Alexandra, Johannesburg, South Africa. Koloane spent his career making the world a more hospitable place for black artists during and after apartheid. Koloane achieved this through his pioneering work as an artist, writer, curator, teacher and mentor to young and established artists at a time when such vocations were restricted to white people in South Africa. A large part of this effort involved the initiatives Koloane helped establish, from the first Black Art Gallery in 1977, the Thupelo experimental workshop in 1985 and the Bag Factory Artists' Studios in 1991, where he served as director for many years. Koloane also tutored at the Federated Union of Black Artists (FUBA) in 1979 and became the head of the fine art section and gallery from 1985 to 1990.

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

Koloane's work has been widely exhibited locally and internationally. In 1999 he was part of the group exhibition *“Liberated Voices”* at the National Museum of African Art in Washington DC. In 2013, Koloane's work was shown on the South African pavilion at the 55th *la Biennale di Venezia* and on the group exhibition *“My Joburg”* at *La Maison Rouge* in Paris. In 1998, the government of the Netherlands honoured Koloane with the Prince Claus Fund Award for his contributions to South African art. Koloane was also awarded an Honorary Doctorate twice, once from Wits University in 2012, and again from Rhodes University in 2015. In 2019 Koloane was the subject of a travelling career survey exhibition, *“A Resilient Visionary: Poetic Expressions of David Koloane”*, which opened at *IZIKO SANG* and later travelled to *Standard Bank Gallery* and *Wits Art Museum* in October.



BANELE KHOZA

Banele Khoza

Red, purple and joy, 2018

Acrylic ink on paper

Work: 76 x 56 cm (29.9 x 22 in.)

Unique

ZAR 50,000

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



BANELE KHOZA

Banele Khoza
Clouded emotions, 2018

Acrylic ink on paper
Work: 76 x 56 cm (29.9 x 22 in.)
Unique

ZAR 50,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



BANELE KHOZA

Banele Khoza
Rest II, 2022

Watercolours on paper
Work: 59.4 x 42 cm (23.4 x 16.5 in.)
Unique

ZAR 42,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



BANELE KHOZA

Banele Khoza was born in Hlatikulu, Swaziland. In 2008 he moved to South Africa for school, then he enrolled at the London International School of Fashion (LISOF) for a year, studying Fashion Design in 2011. Khoza returned to South Africa to study a National Diploma in Fine Art (2014) at the Tshwane University of Technology (TUT) in Pretoria, South Africa. He also completed a BTech in Fine Art (2015). Thereafter, Khoza became a lecturer for Drawing and Art Theory at TUT, but is now a full-time artist.

Banele Khoza's figurative abstraction depicts colourful portraits of the male nude—obscure ghostly figures in a palette of mostly pink and blue. The acrylic pigments are combined and blurred together in fervent brushstrokes that seem to be applied with acute sensitivity, but also a sense of the uninhibited. They bleed and drip into empty spaces, while pencil sketch marks reveal compositional form.



KILUANJI KIA HENDA

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



Kiluanji Kia Henda
Restless Landscape #3, 2017

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

EUR 8,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

WILLIAM KENTRIDGE

William Kentridge

Duchess, 2018

Bronze

Work: 105 x 42 x 45 cm (41.3 x 16.5 x 17.7 in.)

Weight : 74kgs

Edition of 3 + 1 AP

USD 300,000

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



Detail | William Kentridge, *Duchess*, 2018



CLIVE VAN DEN BERG

Clive van den Berg
Landscape Event XVI, 2023

Oil on canvas
Work: 100 x 70 cm (39.4 x 27.6 in.)
Unique

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



Detail | Clive van den Berg, *Landscape Event XVI*, 2023



MVULA VILLA



HANK WILLIS THOMAS

Hank Willis Thomas
I am You / I Am Joy, 2023

3D Lenticular
Work: 121.9 x 121.9 cm (48 x 48 in.)
STD 1/5

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



Detail | Hank Willis Thomas, *I am You / I Am Joy*, 2023



EDOARDO VILLA

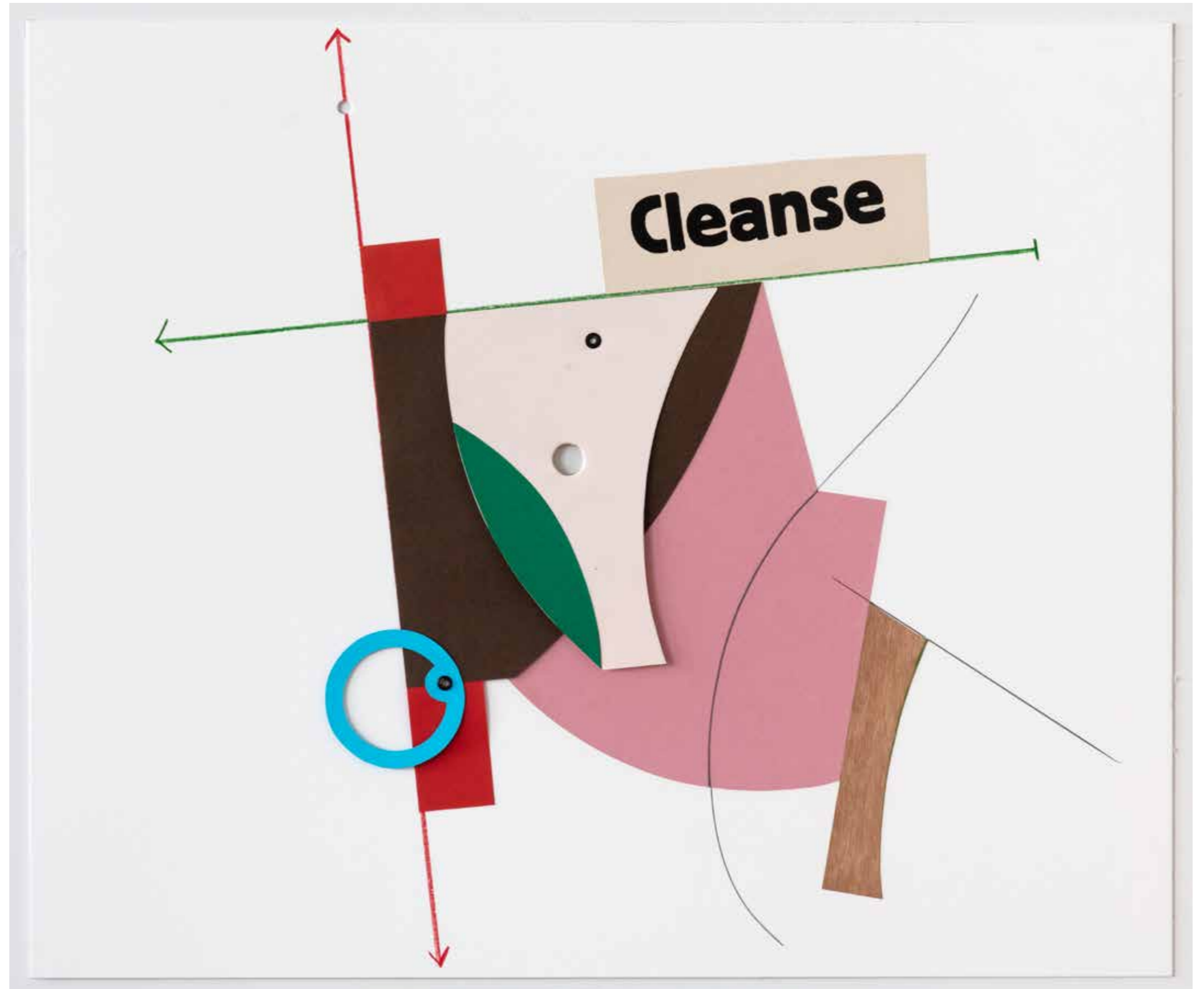


Edoardo Villa
Ivor, 1993

Steel blue
Work: 50.8 x 43.2 x 359.4 cm (20 x 17 x 141.5 in.)
STD 8/9

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

MATEO LÓPEZ



Mateo López
Cleanse, 2021

Collage on paper, graphite, colored pencils, ink, eyelets
Work: 51 x 61 cm (20.1 x 24 in.)
Unique

USD 10,500
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



NICHOLAS HLOBO

Nicholas Hlobo
Unxantathu, 2022

Acrylics paint and ribbons on Belgium linen canvas
Work: 180 x 120 cm (70.9 x 47.2 in.)
Unique

USD 95,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.





KAPWANI KIWANGA



Kapwani Kiwanga

Lazarus: Dryococelus Australis, 2016

Silkscreen print on Rivoli 250gsm paper

Work: 70 x 50 cm (27.6 x 19.7 in.)

Frame: 74 x 53.5 x 2 cm (29.1 x 21.1 x .8 in.)

STD 7/10

EUR 6,000

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



Kapwani Kiwanga

Lazarus: Eupetaurus Cinereus, 2016

Silkscreen print on Rivoli 250gsm paper

Work: 70 x 50 cm (27.6 x 19.7 in.)

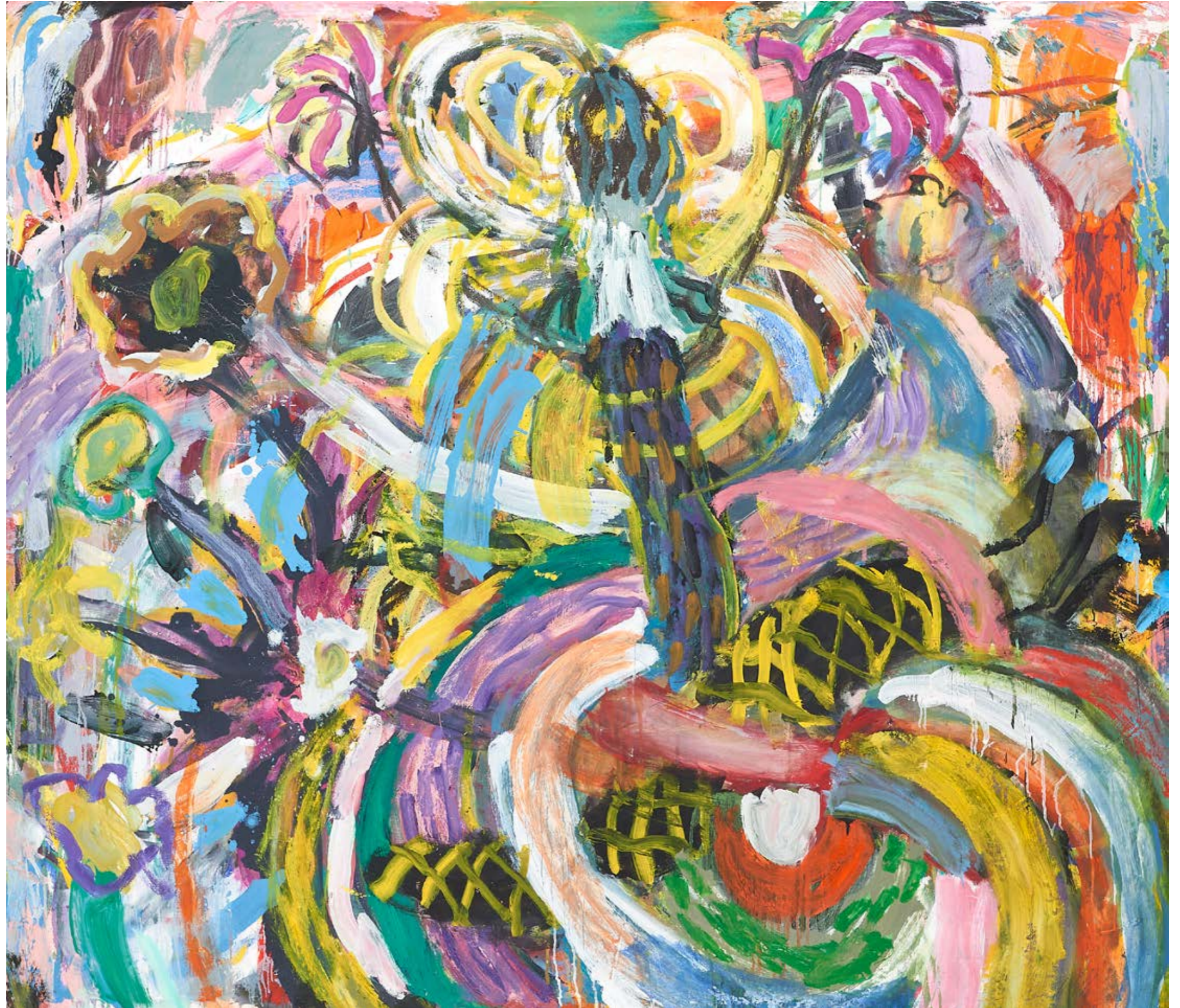
Frame: 74 x 53.5 x 2 cm (29.1 x 21.1 x .8 in.)

STD 7/10

EUR 6,000

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

MISHECK MASAMVU

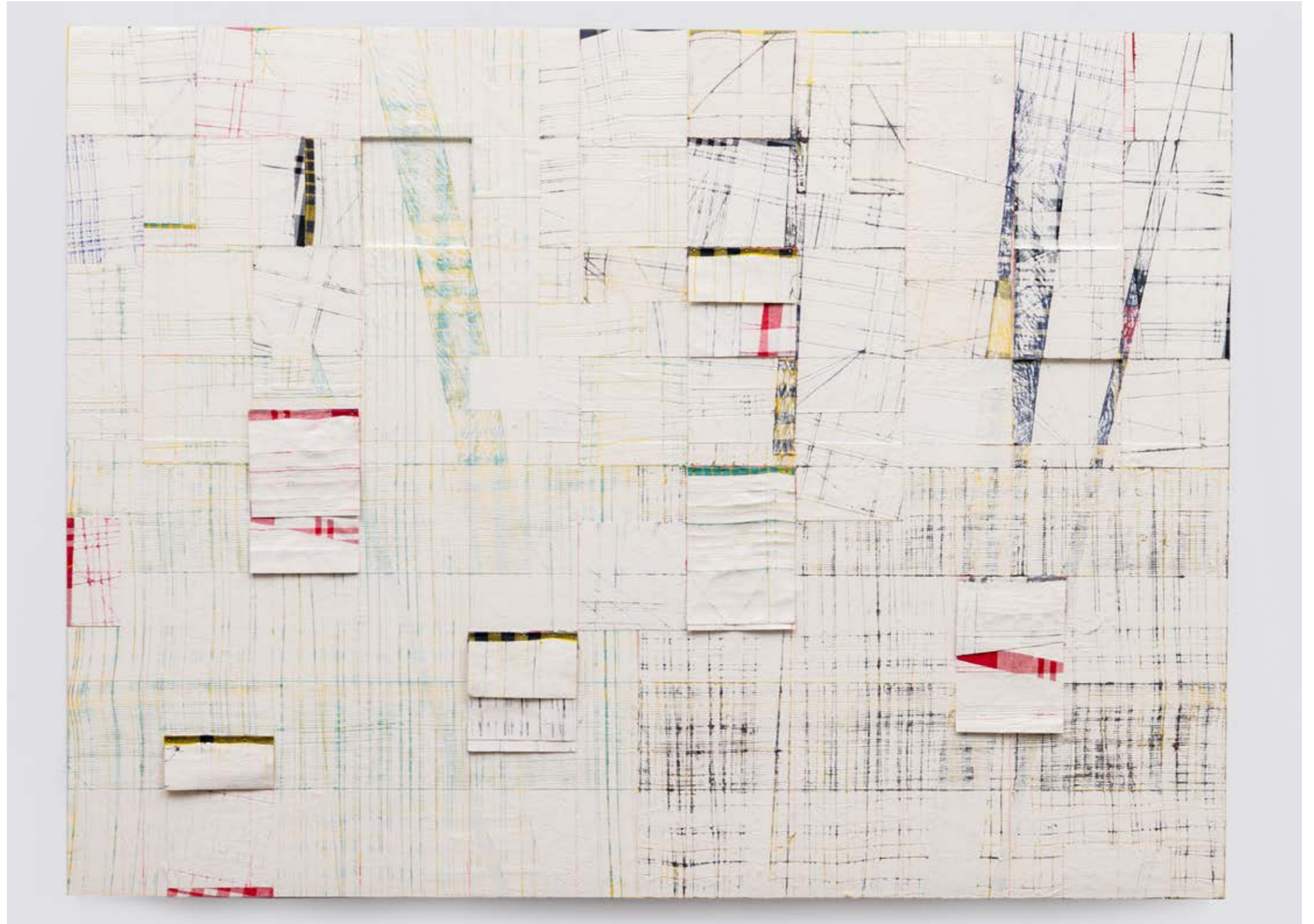


Misheck Masamvu
Swings in the wind, 2018

Oil on canvas
Work: 180 x 157 cm (70.9 x 61.8 in.)
Unique

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

REMY JUNGEMAN



Remy Jungerman
Pimba WAKA POSU IV, 2022

Cotton textile kaolin (pimba) on wood panel (plywood)

Work: 80 x 107 x 4.5 cm (31.5 x 42.1 x 1.8 in.)

Unique

USD 25,000

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

KUDZANAI CHIURAI



Kudzanai Chiurai
We Live in Silence IX, 2017

Pigment ink on fibre paper
Work: 150 x 193.5 cm (59.1 x 76.2 in.)
Frame: 153.5 x 197 x 5.5 cm (60.4 x 77.6 x 2.2 in.)
Edition of 10 + 2 AP

USD 12,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

SAM NHLENGETHWA



Sam Nhlengethwa
Black Triangles, 2024

Mixed media on canvas
Work: 120 x 120 cm (47.2 x 47.2 in.)
Unique

USD 12,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



Sam Nhlengethwa
Triangles in Square II, 2024

Mixed media on canvas
Work: 120 x 120 cm (47.2 x 47.2 in.)
Unique

USD 12,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

WILLIAM KENTRIDGE



William Kentridge
Lexicon (Cape Silver), 2017

Sugar lift etching with drypoint, on handmade sisal (90%) and hemp (10%) paper mounted onto 400gsm Arches paper
Work: 40.5 x 50 cm (15.9 x 19.7 in.)
Edition of 30

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



William Kentridge
Lexicon (Apothecary), 2020

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

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

KILUANJI KIA HENDA



Kiluanji Kia Henda
The Geometric Ballad of Fear (5), 2019

Inkjet print on fine art paper
Work: 100 x 120 cm (39.4 x 47.2 in.)
Edition of 5 + 1 AP

EUR 9,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

WILLIAM KENTRIDGE



William Kentridge

Duke, 2018

Bronze

Work: 77 x 73 x 53 cm (30.3 x 28.7 x 20.9 in.)

Weight : 108 kgs

Edition of 3

USD 300,000

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



KAPWANI KIWANGA



Kapwani Kiwanga
Subduction Study #8, 2017

Folded pigment prints on paper 285g
Framed: 65.5 x 73 x 3 cm (25.8 x 28.7 x 1.2 in.)
Edition of 5

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

GYM



CLIVE VAN DEN BERG



Clive van den Berg
Under Sightline II, 2023

Oil on canvas
Work: 150 x 300 cm (59.1 x 118.1 in.)
Unique

USD 50,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.

Detail | Clive van den Berg, *Under Sightline II*, 2023



SAM Nhlengethwa

Sam Nhlengethwa
Young Man, 2023

Acrylic, oil and collage on canvas
Work: 80 x 71 x 10 cm (31.5 x 28 x 3.9 in.)
Unique

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



Detail | Sam Nhlengethwa, *Young Man*, 2023



SALON



1/25

"PINK BEAST"

SA Nthunwa 22

WILLIAM KENTRIDGE



William Kentridge
Panther, 2017

Lithographic print on Japan paper
55 x 71.5 cm
Edition of 50

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

SAM NHLENGETHWA

Sam Nhlengethwa
Pink Beret, 2023

Five colour lithograph
66 x 50 cm (26 x 19.7 in.)
Edition of 25

ZAR 18,000
Quoted prices are exclusive of taxes,
customs duties and shipping costs.



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