

CIRCLE

AVA 50 COLLECTORS EXHIBITION

24 JULY - 26 AUGUST 2021

THE PAST, PRESENT, COLLECTORS AND ARTISTS, COMPLETE THE 'CIRCLE'

This exhibition presents a novel hybrid model for an art show. In juxtaposing valuable works from collections shown alongside new works by the same artists, offered for sale, it allows visitors to reflect on important historical works, while acquiring new ones, and encouraging us to consider how the artists have shifted their aesthetic or dug deeper into it.

It is a rare opportunity to see seminal works from the 90s by William Kentridge – one of the first of his 'heads' produced in 1991 – alongside a Willie Bester – a chair assemblage from 1994 – juxtaposed with works by a new generation of rising artists from Bonolo Kavula to Ronald Muchatuta. Since showing her art at the AVA Kavula has gone onto stage a sell-out solo exhibition at the SMAC gallery in Cape Town and Muchatuta has since been selected to participate in Zimbabwe's pavilion at the Venice Biennale in 2022.

Another satisfying aspect to this hybrid exhibition is the fact that this is the first public event relating to the Circle - AVA 50 Collectors initiative since it was established in 2019. As with so many of the bright ideas that came to fruition in that year, the Covid-19 pandemic inhibited the live events that were to define the Circle - AVA 50 Collectors programme.

In short, this scheme aims to bring 50 collectors into conversation with each other and acknowledges their support, through special events. This exhibition is an ideal manifestation of this idea; as it presents possible dialogues between works from the members' collections.

Indeed, that the AVA exists today, is largely due to the collectors who have not only acquired works from the exhibitions they have staged over their long history – this year they are celebrating their 50th anniversary - but through direct involvement. Some have sat on their board, others, in the case of Spier, have evinced a deeper commitment that has enabled the AVA to occupy a prominent space in the centre of Cape Town.

The Circle - AVA 50 Collectors provides another way for collectors to continue supporting an independent non-profit gallery that has become even more essential as the art ecosystem in Cape Town has grown. There are now more working artists to support and the internationalization or globalisation of the scene, which caters more and more for overseas visitors, and connecting with collectors in Europe, has seen so many artists whose work might not fit those tastes excluded. This turn has seen little effort directed towards courting new collectors.

If there is one sector in our art ecosystem that we need to cultivate it is new local collectors. In selecting works by some young artists that are more accessible, curator Carlyn Strydom hopes to draw a new generation of collectors into the AVA's literal and metaphoric 'circle'.

Importantly, this exhibition doesn't only draw attention to the act of collecting art, but art making, and the role artists have played in sustaining the AVA. It is significant that Mirjam Asmal, its passionate director, doesn't only speak in glowing terms about the contribution collectors have made, but the artists too, who have supported this exhibition, through their contribution of new artworks but also in other activities the AVA conduct to educate and support artists.

The artists featured on this exhibition at one time or another relied on the AVA as a platform to stage an exhibition of their works. Even Kentridge might have been grateful in 1997 that he was able to show a collection of charcoal drawings relating to the Ubu and the Truth Commission production that was staged in that year in an exhibition titled Cram. Capetonians were no doubt also excited that they could catch a glimpse of works relating to this celebrated theatrical production. Goodman Gallery, who represented him from 1992, did not have a space in Cape Town back then. Two of the drawings on that exhibition, to my knowledge, remained in this city with a collector. The AVA functioned as a bridge between cities, audiences and collectors as it continues to do so now.

Mary Corrigan

Art Critic, Journalist, Research Consultant, Advisor

CIRCLE 50

Fifty years have gone by in the historical building on Church Street, where the AVA resides. For over 170 years the AVA has been a pioneer in the visual art landscape, bringing together artists, curators, collectors and a host of people invested and interested in the visual arts.

To mark this occasion, the AVA presents Circle - AVA 50 Collectors: Celebrating 50 years of AVA. The exhibition explores some of the history of the AVA through archival material, through artworks represented in members' collections, and through new work by contemporary artists who have contributed to the success of the organisation. Audiences are offered a glimpse into South African art history, into tastes in art over time, shifting perspectives, and changes in society.

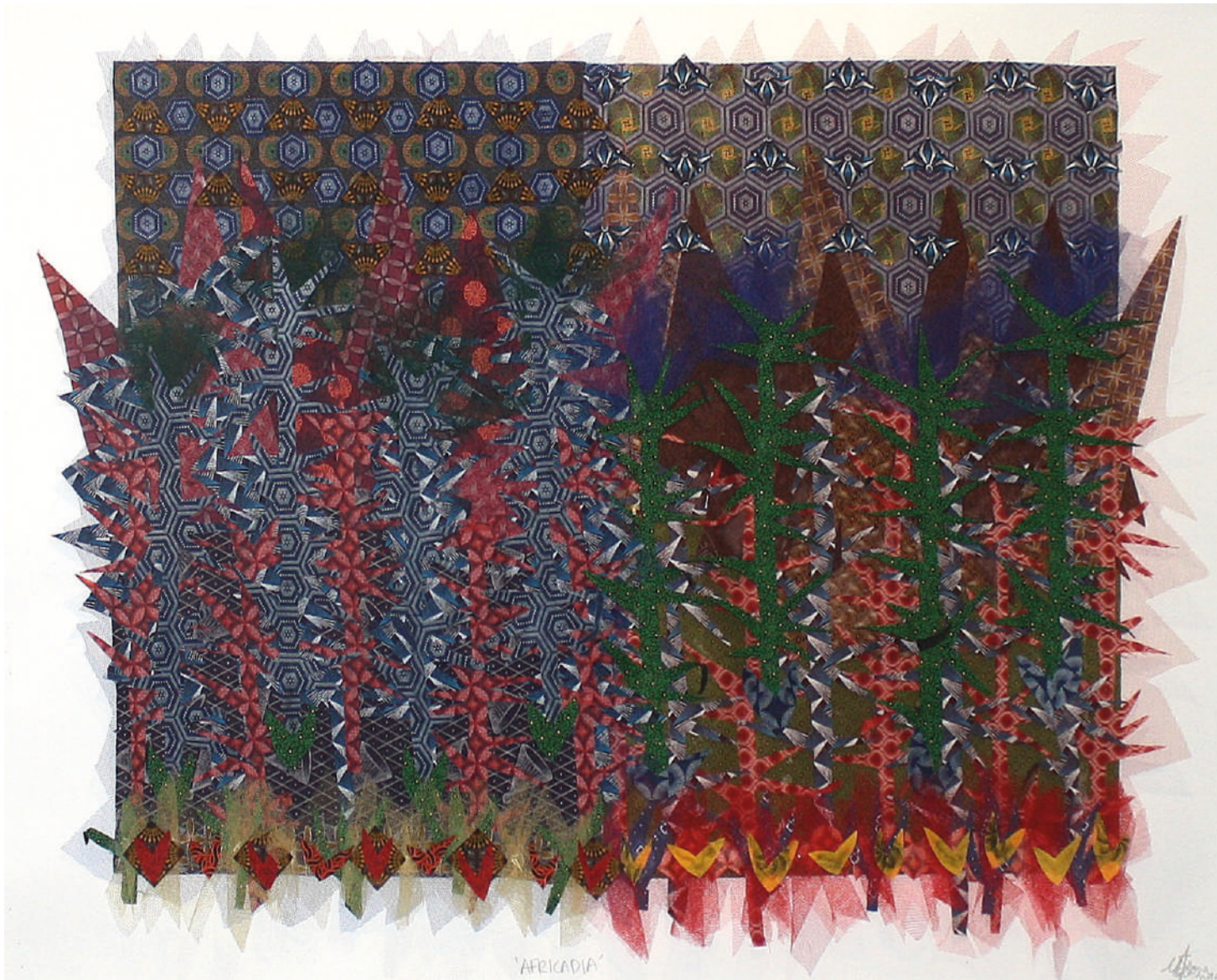
Carlyn Strydom

Curator



Siwa Mgoboza, *Africadian Perspectives I (Obeservation Series)*
Isishweshwe (Three Cats Cotton), Tulle, Cotton thread, 2016
58 x 51 cm
R 12 500 (incl. VAT)

Siwa Mgoboza, *Dress*
Fabric, dressmakers bust, wooden stand, 2016
200 x 100 x 88 cm
From the private collection of Grizelda Hall.

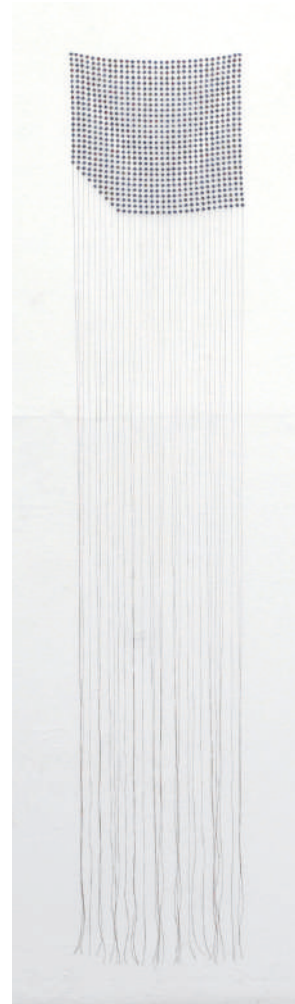


Siwa Mgoboza, *Untitled (Africadia)*
Isishweshwe (Three Cats Cotton), Tulle, Cotton thread on Fabriano, 2015
84 x 114 cm
R 35 000 (incl. VAT)

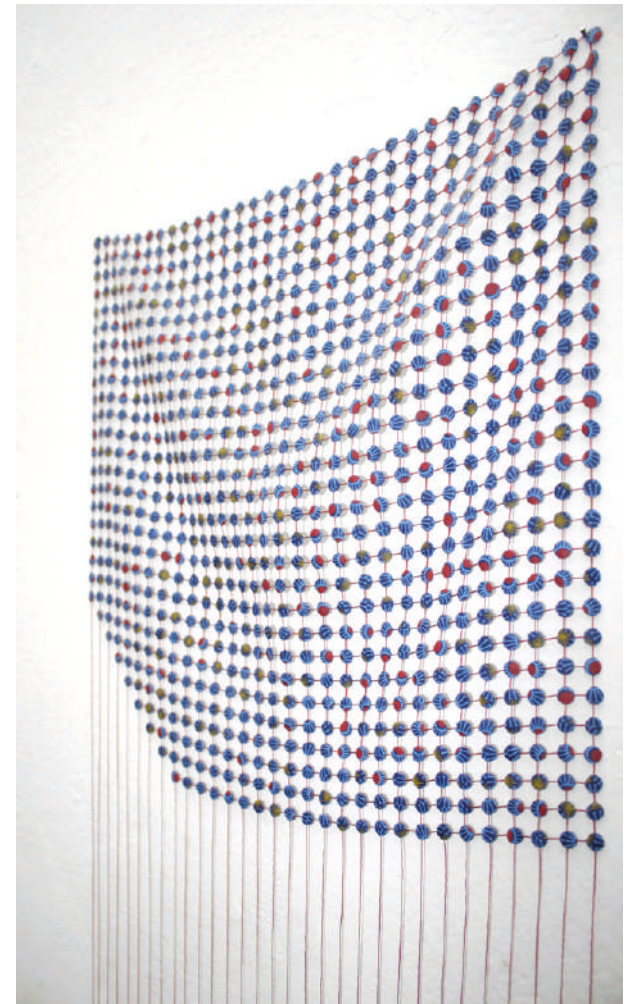


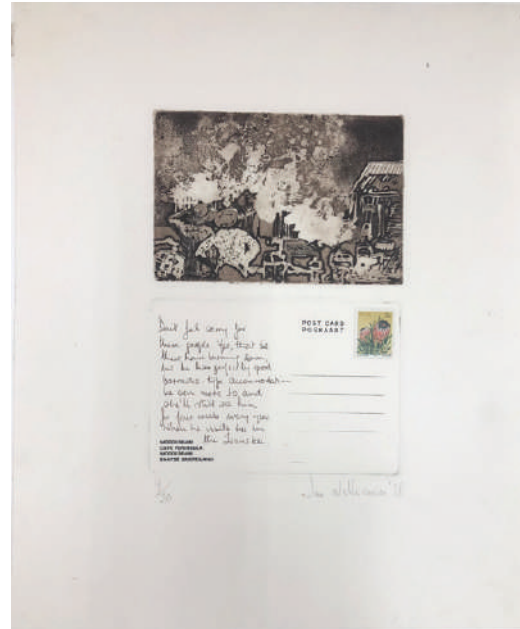
Bonolo Kavula, *Untitled*
Mixed media, 2014
48 x 21 cm

From the private collection of Josephine Grindrod

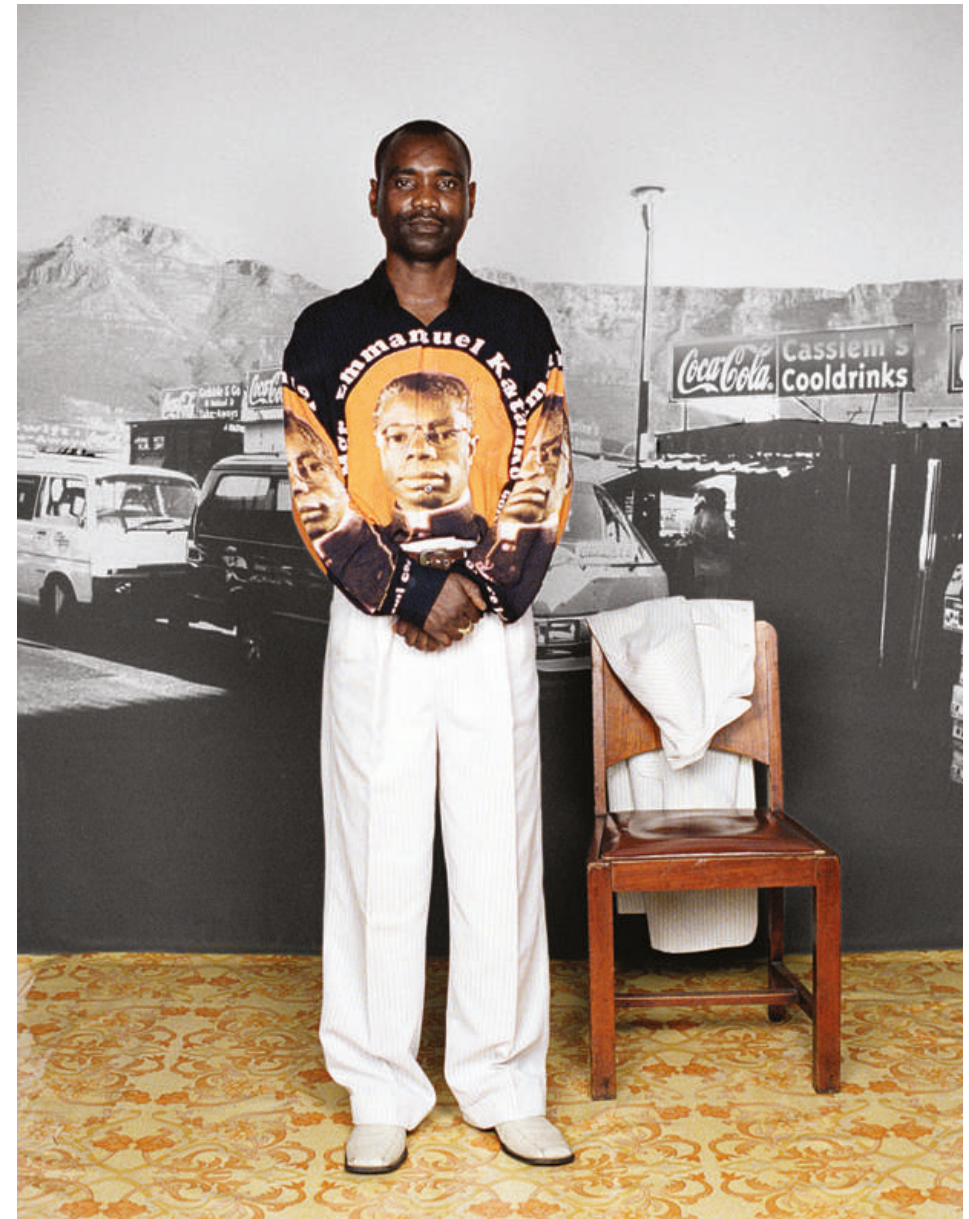


Bonolo Kavula, *Put your arms around me*
Punched Shweshwe and thread, 2021
170 x 30 cm
R 27 600 (incl. VAT)





Sue Williamson, Modderdam Postcard series,
Don't Feel Sorry
Before and After
 Etching on paper, postage stamp, handwriting, 1978
 36 x 30 cm
 From the private collection of Josephine Grindrod.



Sue Williamson, *Better Lives: Francois Bangurambona*
 Digital print, 2003
 145 x 115 cm
 R 110 000 (incl. VAT)



Tracy Megan, *Fracture II*,
Found objects with watercolour, 2012,
20 x 15 cm
From the private collection of Josephine Grindrod.



Tracy Megan, *Repair*
Pencil and gouache on board, 2021
17 x 23 cm
R 4 800 (incl. VAT)



Claudette Schreuders, *The third person*
Water colour and ink, 2002
68 x 43 cm
From the private collection of Grizelda Hall



Claudette Schreuders, *Lokke*
Acrylic and pencil on paper, 2021
62 x 56cm
SOLD



Jill Trappler, *Untitled*
Mixed media on paper, 2017
84 x 60 cm
From the private collection of G.Jaffee



Jill Trappler, *After Marigold*
Collage and oil on canvas, 2021
91 x 75 cm
R 62 000 (incl. VAT)



Patrick Bongoy, *Kimbongila*
Recycled rubber on resin cast with metal base, 2019
130 x 80 x 50 cm
From the private collection of G.Jaffee



Patrick Bongoy, *Eroded*
Recycled inner rubber tube, valves, 2020
210 x 240 cm
R 350 000 (incl. VAT)



William Kentridge, *Head*
Gouache, charcoal and collage on paper, 1991
149 x 120 cm
From the private collection of Circle 50 Collectors



William Kentridge, *Untitled: The artist bending*
Etching, 11/50, 25 x 24 x cm



William Kentridge, *Jug*
Bronze, 2013, 25 x 24 x 18 cm
From the private collection of Ken and Kate Owen



William Kentridge, *Self-Portrait*
Hand coloured lithograph with chine colle,
57 x 63 cm
R 57 500



Clare Menck, *Nude contemplating her thirties*
Oil on board, 2009
90 x 120 cm
From the private collection of Frank and Lizelle Kilbourn



Clare Menck, *Drifting together yet apart*
Oil on board, 2021
39 x 50 cm
R 34 000 (incl. VAT)



Dorothee Kreutzfeldt, *My racing heart*
Oil on canvas, 2002
175 x 127 cm
From the private collection of Frank and Lizelle Kilbourn



Dorothee Kreutzfeldt, *Hanging tree*
Acrylic and mixed media on canvas, 2018
100 x 80cm
R 51 750 (incl. VAT)



Mandla Vanyaza, *Hitch hiking to Cape Town*
Enamel paint and photograph on board, 1991
26 x 35 cm
From the private collection of Patrick Chapman



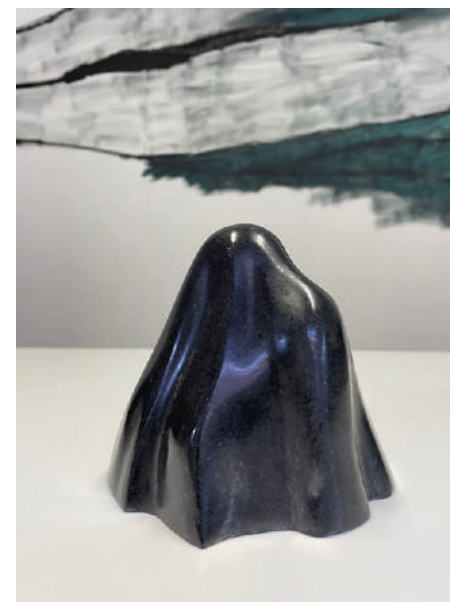
Mandla Vanyaza, *Ntombethonga*
Oil on board, 2021
100 x 100 cm
R 35 000 (incl. VAT)



Max Wolpe, *Untitled*
Watercolour on paper, 2000
35 x 54 cm
From the private collection of Ken and Kate Owen



Max Wolpe, *Still life*
Oil on board
26 x 28cm
R 25 000 (incl. VAT)



Igshaan Adams, *I am you* (above)
Black granite, 2011
16 x 14 x 16 cm
R 80 000 (incl. VAT)

Igshaan Adams, *Untitled* (left)
Rope and beads
218 x 69 cm
From the private collection of Circle 50 Collectors



Ronald Muchatuta, *Vadzoki veNyanza (The Owners of the Lake)*
Oil on canvas, 2016
55 x 70 cm
From the Spier Art Collection



Ronald Muchatuta, *Thessalonian Green I*
Mixed media on paper, 2021
170 x 118cm
R 101 200 (incl. VAT)



Stephané E Conradie, *Grafolomme*
Assemblage, 2018
75 x 67 x 20 cm
From the Spier Art Collection



Stephané E Conradie, *Roofdier*
Mixed media relief assemblage with monochrome print insert, 2021
123 x 56 x 24 cm
R 90 000 (incl. VAT)



Willie Bester, *Construction worker*
Oil on canvas on spade, 2000
85 x 25 x 7 cm

Willie Bester, *Chair*
Oil and found objects, 1994
90 x 58 x 60 cm

From the private collection of Grizelda Hall



Willie Bester, *Untitled* (right)
Metal and paint
88 x 28 x 13 cm
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Willie Bester, *Still life with primus* (left)
Oil on canvas and metal, 2016
62 x 20 cm

From the private collection of Patrick Chapman



Steven Cohen, *Make-up research*, Lille, 26/10/2019
Archival tape, make-up, glitter, bindi, synthetic eyelashes, feathers, butterfly wings, 2019
64 x 64 cm
R 103 500

MANY THANKS TO

Participating artists: Igshaan Adams, Willie Bester, Patrick Bongoy, Steven Cohen, Stephane E Conradie, Bonolo Kavula, William Kentridge, Dorothee Kreutzfeldt, Tracy Megan, Clare Menck, Siwa Mgoboza, Ronald Muchatuta, Claudette Schreuders, Jill Trappler, Mandla Vanyaza, Sue Williamson, Max Wolpe.

Participating collectors: Patrick Chapman, Collection Antoine de Galbert, Paris, Josephine Grindrod, Grizelda Hall, G. Jaffee, Frank & Lizelle Kilbourn, Ken & Kate Owen, Spier Art Collection and other Circle members.

Participating galleries: Blank projects, Goodman Gallery, Jack Shainman Gallery, SMAC Gallery, Stevenson, The Melrose Gallery, This Is Not A White Cube.

