



AFRICA FOUNDATION

EMPOWERING COMMUNITIES • ENABLING CONSERVATION

*The art auction 2017 in aid of
Hlabekisa Bilton High School
Mpumalanga, South Africa
Science Laboratory Project*

Africa Foundation's 25th anniversary fund raising event
at October Gallery, 24 Old Gloucester St
Bloomsbury, London WC1N 3A

*28th September 2017
Reception 6.30pm
Auction 7.30pm*

IN PARTNERSHIP WITH
ART FIRST, LONDON





AFRICA FOUNDATION

EMPOWERING COMMUNITIES • ENABLING CONSERVATION

The auction Paintings, sculptures and photographs from renowned African and UK based artists will be auctioned by Giles Peppiatt, Director of South African Art, Bonhams.

The cause Funds raised will be used to build a science laboratory at Hlabekisa Bilton High School, Mpumalanga, South Africa

Your invitation If you would like to attend please request invitation from:
uk-artauction@africafoundation.org

Online bidding Online bidding is now available via the form below

Preview Scroll down to view the exceptional works of art generously donated by the artists and owners.

A message from Africa Foundation



Thank you all for supporting our art exhibition and auction, inspired by the peoples, places and the astonishingly diverse, immensely rich cultures and natural world of Africa.

Both the artists and the current owners of the work have generously donated fascinating pieces. In many cases there are accompanying catalogues and interesting stories relating to each work.

This is our 25th Anniversary event in London and funds raised are destined to help the construction of a Science Laboratory at Hlabekisa Bilton High School, Mpumalanga, South Africa.

The projects we initiate are based on two simple principles: community participation and local leadership, and we have embraced exactly those principles to enable the auction to take place at the October Gallery, Bloomsbury, organised by Clare Cooper of Art First.

Founded in 1992, Africa Foundation is a non-profit organization whose purpose is to uplift, up-skill and empower rural communities primarily living adjacent to conservation areas in Africa.

We are committed to sustainable development by focusing on projects within the areas of education, healthcare, small business development and conservation. Besides South Africa, we operate in Botswana, Kenya, Tanzania, Mozambique and Namibia.

With our heartfelt thanks for your participation in this event.

Bill Cadogan, Chairman, Africa Foundation UK

The Auction Schedule

Thursday, 28th September 2017

6:30 pm—7:30 pm

Registration, Cocktail Reception, Silent Auction

7:45 pm

Welcoming remarks by the Chairman of Africa Foundation UK

8:00 pm

Live Auction commences

8:45 pm

Announcement of Silent Auction winners

Check out and payment begins

*We encourage you to browse the Silent Auction lots,
to enjoy your cocktails, and to bid generously during
this relaxed reception*

The Auction Rules applying to the entire Africa Foundation Live and Silent Auctions

Auction Rules

1. All bids are binding offers to purchase. No bid can be rescinded.
2. The highest qualifying bid at the close of the auctioned Item will be deemed the winner and purchaser of the Item, subject to all the conditions set forth herein. The winner will pay the full purchase price of the item. No late bid will be accepted. All bids are final contracts to purchase and cannot be retracted. Therefore review your bids carefully prior to submitting.
3. The bidder is financially responsible for the use of his or her bidding number. All bidding numbers are registered to specific bidders. This bidding number will be given to each bidder upon entry to the event.
4. All auction items are offered as listed in the online Africa Foundation catalogue.
5. Payment in full by successful bidders must be made the night of the auction, 28 September 2017. Preferred payment is cash or cheque (GBP) and payable to Africa Foundation UK.
6. Visa and Mastercard will also be accepted.
7. All sales are final and not refundable for either exchange or credit.
8. Certain items will not be sold below a minimum price. The auctioneer may withdraw an item, at his sole discretion if, in his opinion, the bids received fall below the value of the item being auctioned.
9. Any item may be withdrawn by the auction committee prior to the actual sale.

Silent Auction Rules

1. All items in the Silent Auction have bid sheets near each item of art. Bidders must make their bid by writing their bid number and bid amount on the bid sheet. A bid will be disqualified if it does not meet the minimum starting bid or does not exceed the minimum incremental bid. In this case, the bid of the preceding bidder will be honoured.
2. Once made, a bid may not be withdrawn.
3. If someone outbids you, you may rebid on the same items as often as you wish.
4. Silent Auction will close precisely at 7:45 pm with a warning given 10 and 5 minutes prior.



Africa Foundation Auction 2017

Non auction donations

If you are unable to attend the auction, but would like to make an online donation to Africa Foundation, please link directly to www.justgiving.com/africafoundation/Donate

Sterling

Cheques should be made payable to Africa Foundation UK.

If contributing in GBP the UK Gift Aid programme will match a percentage of your donation.

Africa Foundation UK is a registered UK charity, No.1092616

US\$

Cheques should be made payable to Africa Foundation USA.

If contributing in US Dollars your donation is tax deductible. Africa Foundation (USA) is a US 501(c)(3) Public Charity (EIN: 88-0461880).

Africa Foundation UK

Sutton Place(UK) Limited
26 Curzon Street, London W1J 7TQ
+044 (0)203 137 9942
info@africafoundation.org

www.africafoundation.org



Carol Beckwith & Angela Fisher

Ndebele artist Esther Mahlangu, South Africa

photograph, artist's proof, 60.4 x 70.6 cm
signed by Carol Beckwith and Angela Fisher. Unframed.

For 30 years Beckwith and Fisher have worked as a photographic duo recording traditional ceremonies throughout Africa. African Ceremonies Inc is their charitable foundation dedicated to the preservation of African tribal traditions through the photographic documentation of ceremonies and customs. Their dedication has ensured that the strength and essence of African culture is preserved for the history of mankind and for the education of future generations. The Africa Foundation is also dedicated to undertaking community and individual projects serving the needs of the groups with whom Carol and Angela have lived, and to continuing the cycle of giving and receiving which is a basic principle of survival amongst the people they have encountered. Their publications are numerous and remarkable and notable amongst them is the two volume award-winning *African Ceremonies* published in 1999; they are currently completing a second double volume covering areas untouched previously and to be published by Rizzoli. Their enthralling website is at: www.carolbeckwith/angela-fisher.com.

With typical generosity, they have given this special signed artist's proof photograph of the renowned Ndebele wall painter and artist Esther Mahlangu whom they met when photographing the Ndebele people in South Africa.

Lot No. 1 Reserve £800
Africa Foundation Auction 2017



Click here to bid online & to see current highest bid

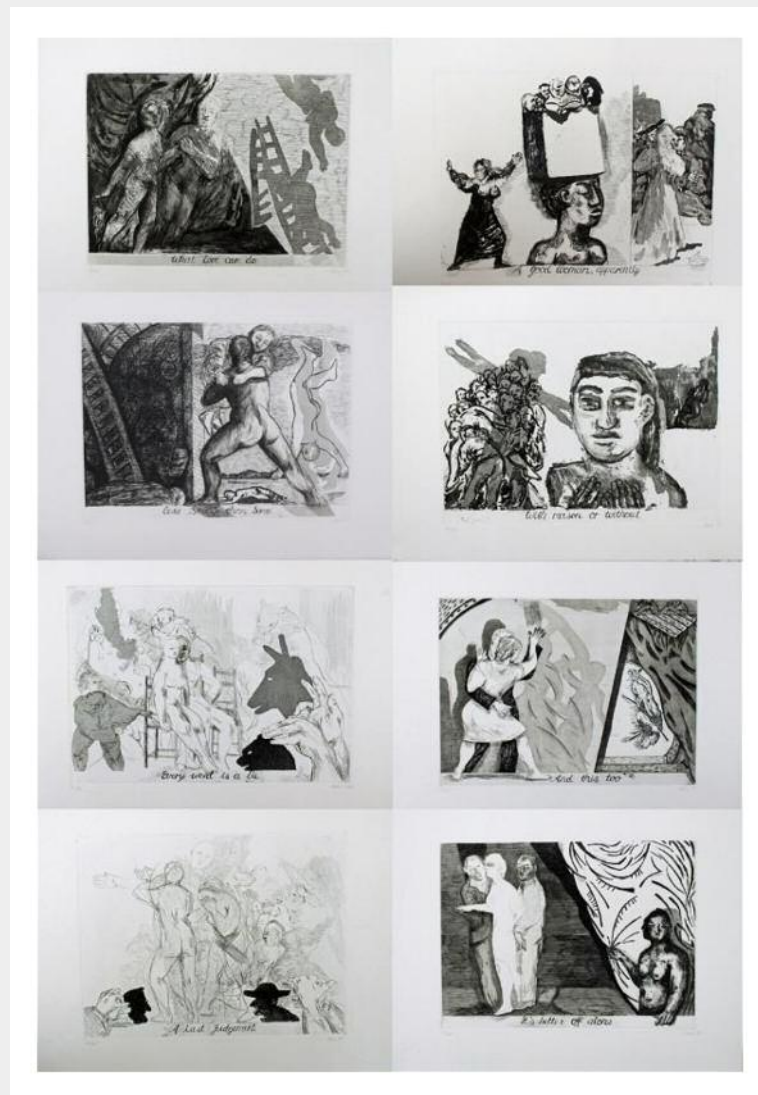
Deborah Bell

Little Morals 1991

etching and drypoint, 43 × 33 mm, set of eight, 16/45

Deborah works in a range of media on canvas and paper, as well as large-scale bronzes and she continues to produce dry point etchings, such as the arresting set she has given for this auction. She draws from a range of cultures (including African, Chinese, Egyptian, Greek, early Christian and European) Her earlier figures, characterised by entrapment (in the country, in the body), have given away to figures embodying the seeker—often accompanied by boats, horses, chariots. Images of lions, dogs, horses and angels recur. These are often intermediary figures between the physical world and a higher more spiritual realm. They are also aspects of her self—the powerful daemons that reside in all of us, which are often accompanied by solitary female figures, some full of assertive confidence, others more vulnerable and less sure of their agency.

She has collaborated on various historically important projects with contemporary artists including William Kentridge and Robert Hodgins. Bell received her BAFA (Hons) and MFA degrees at the University of Witwatersrand, and now lives and works from her studio in Magaliesburg. Her work has entered the majority of public and corporate collections in South Africa and she is also represented at the Smithsonian's National Museum of African Art, Washington DC.



Lot No. 2 Reserve £600
Africa Foundation Auction 2017

Click here to bid online & to see current highest bid

Luciano Bonomi

Postcard Collage from Africa 1983

postcard collage

Bonomi trained at the Brera Academy of Fine Art in Milan, Italy, specialising in sculpture, and exhibited throughout the 1970s. It was time spent in Nigeria and Kenya in the 1980s that inspired him with new sculptural ideas, which he came to express in a body of brass wire sculptural constructions, contained in Perspex boxes. These he exhibited in the UK when he moved there in 1986. He now lives outside Rome.

Bonomi arrived in Birmingham not as an artist however, but as an industrialist, establishing the giant Italian Valbruna stainless steel base in the Midlands. He retained his artistic practice and was offered exhibitions in the Dudley, Walsall, and Wolverhampton museums. The delightful narratives, wrought in linear brass with mesh and on occasion fabric, entered many private and public collections. Much of his thinking took the form of drawings and collages and his gift to the Africa Foundation fundraising event is this charming small collage postcard from Africa.



Lot No. 3 Reserve £200

Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Joni Brenner

Skull Series: Taung Skull 2011

watercolour on paper, 18 × 26 cm. Framed.

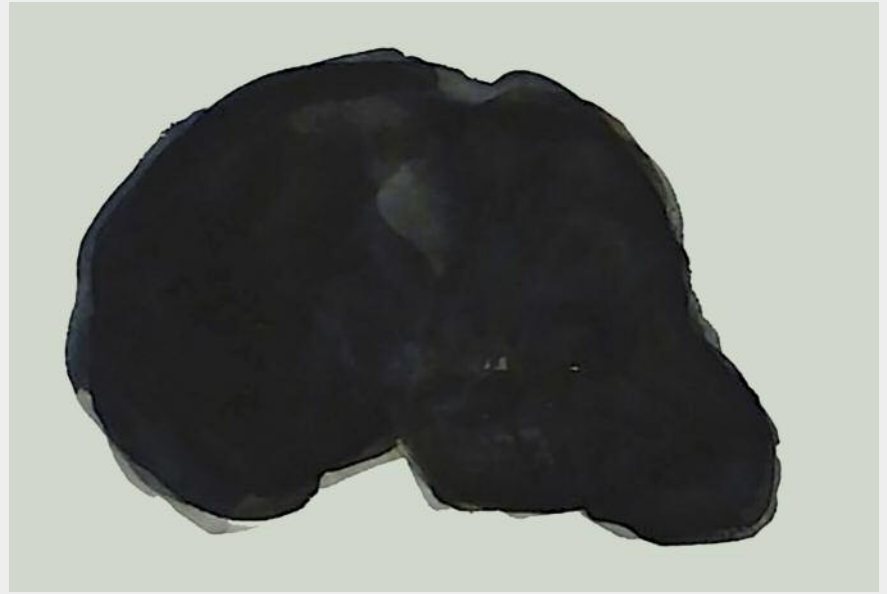
‘Every skull once belonged to an individual subject, and collectively, they are the most compelling of objects. They are deeply recognisable, and yet abstract–specific, and yet anonymous. It is perhaps what Warhol’s assistant Ronnie Cutrone meant when he remarked of Warhol’s *Skull Series* that “to make a painting of a skull is to do the portrait of everyone in the world”’. JB

Joni’s engagement with skulls and their connection to portraiture has extended recently to focus on the much earlier hominin skulls, notably the famous Taung child skull dating back by two and a half million years. The fossil was discovered in the Transvaal in 1924 and recognised by Raymond Dart, Professor of Anatomy at Wits University. Brenner’s work with skulls is rooted in Africa, where she has access to the phenomenal paleo-anthropological discoveries that keep making society stop to reconsider itself as a species. This beautiful watercolour of the Taung Skull almost resembles the map of Africa itself and it is resonant with symbolism as well as its scientific references.

Born in Bulawayo, Zimbabwe, Joni is Principal Tutor in Art History at Wits School of Arts, Johannesburg. Her work is represented in Museum and public collections in South Africa, including Johannesburg Art Gallery, Wits Art Museum, Origins Museum and Unisa Art Gallery, Pretoria.

Lot No. 4 Reserve £400

Africa Foundation Auction 2017



[Click here to bid online & to see current highest bid](#)

Kimberley Gundle

Earth Mother

Dreams in the Sand Series 2011–17

stone lithography and collaged watercolour

Image size 32 × 46 cm; frame size 42 × 56 cm

Kimberley completed her first walk in the Great Rift Valley for charity and felt compelled to return again and again, living with Maasai tribes in Kenya and Tanzania in remote settlements set in arid, dusty landscapes. She drew and photographed the men and women with whom she made contact, capturing their dignity and the astonishing beauty of their colourful cloth and ornamental beaded jewellery. She always donates a percentage of sales to the communities. Currently she is funding the preservation of a fresh water source for the community through the Africa Foundation.

She has exhibited her Maasai related work on three occasions at the Palazzo Bembo, for the Venice Biennale in exhibitions titled *Personal Structures*, *Time Space Existence*. This pair of Maasai women, are created from stone lithograph printing, watercolour and collage to create a rich texture and to convey the sense of single figures in the emptiness of vast landscape.

Gundle completed a degree in Fine Art at Michaelis School of Fine Art in Cape Town, followed by a two year postgraduate degree at the Slade School of Art in London in 1990, where she lives and works.

Lot No. 5 Reserve £300

Africa Foundation Auction 2017



[Click here to bid online & to see current highest bid](#)

Kimberley Gundle

Songs of The Wild

Dreams in the Sand Series 2014-17

stone lithography and collaged watercolour,
image size 30 x 46 cm, frame size 42 x 56 cm



Lot No. 6 Reserve £300

Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Craig Hamilton

Karoo Shepherd's House I 1986

watercolour on paper, 19.5 x 54 cm. Framed

Craig is a South African architect who moved to the UK in 1986. He has always made exquisite architectural drawings and watercolours and the *Karoo Poet's House* series is from a precious time spent studying Colonial architectural practices and town planning in the Karoo.

He has moved on to become a leading Classical architect, with a commitment to develop the Classical language of architecture through a diverse range of projects. His practice is based in a beautiful part of rural Wales where he has developed a direction of sacred and monumental architecture through the design of chapels and mausoleums, often including furniture and fittings, with carving included. In 2016 he won the Georgian Group Architectural Awards for a chapel in natural stone in the Classical tradition.

Following the death of the man who bought these two *Karoo Shepherd's House* paintings from Art First in 1992, they were given to us by a great friend of his who asked us to resell them to aid an appropriate charity. When the Africa Foundation Anniversary was being planned, we decided to present them, but approached the artist first knowing their importance to him. He has very graciously agreed to repurchase them and the proceeds are being donated to the Billton School Project.

Lot No. 7 Sold

Africa Foundation Auction 2017



[Click here to bid online & to see current highest bid](#)

Craig Hamilton

Karoo Shepherd's House II 1986

watercolour on paper, 54 × 19.5 cm. Framed



Lot No. 5 Sold

Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Thirza Kotzen

Transkei

collagraph, 56 x 75 cm. Unframed

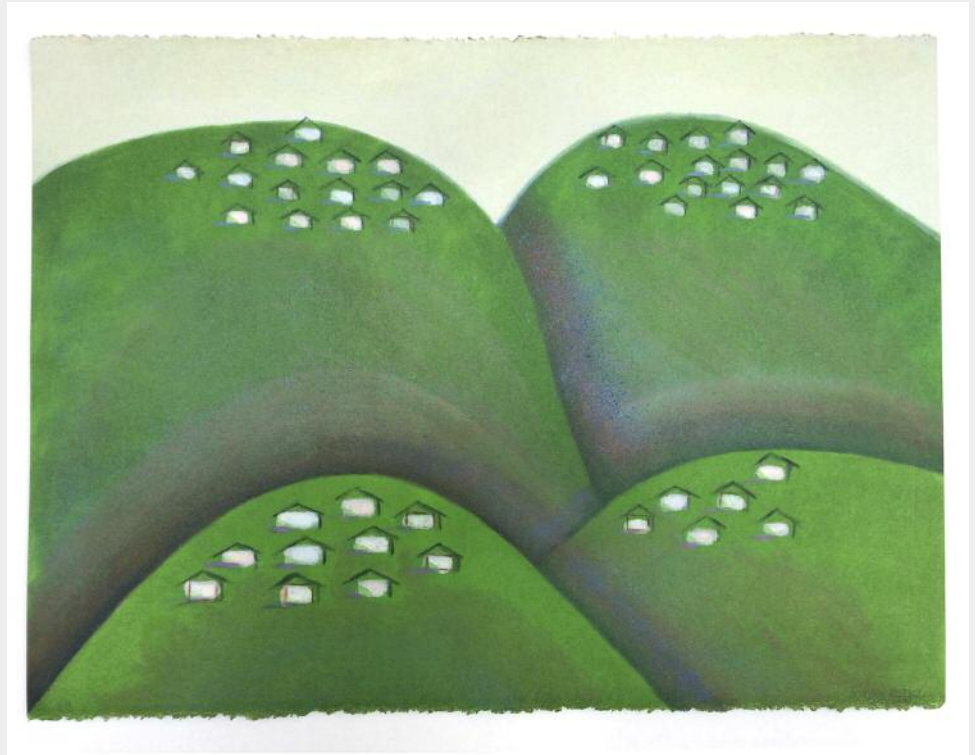
Kotzen was born in Johannesburg, South Africa where she studied painting and printmaking before moving to London where she now lives and works. Studies continued at the University of Oregon, USA, where in 1979 she received a Masters Degree in Fine Arts. Since then she has travelled, taught and exhibited widely. She continues to make work that expands one's experience of the minutiae of nature, as well as its enormity. Her work embraces a world that shimmers with poetry, colour, light and dimension.

'I am a landscape artist. I am drawn to places that take my breath away. Not always the grandest panoramas or the highest peaks, but the configuration of forms, shapes, colours, detail and movement that compel me to paint. I am inspired by places that feed my dreams, that awaken memories, and remind me that I was born in Africa.'

The two richly coloured collagraphs Kotzen has donated reflect those African landscapes she recalled while working in London: The Transkei, in the Eastern Cape, with its dense green hills populated with village huts and rural communities, and, in the second image, the luxuriant foliage of an island camp in Kenya.

Lot No. 9 Reserve £300

Africa Foundation Auction 2017



[Click here to bid online & to see current highest bid](#)

Thirza Kotzen

Island Camp

collagraph 57 × 86 cm. Unframed

Luxuriant foliage of an island camp in Kenya



Lot No. 10 Reserve £300
Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Kate McCrickard

At the Barber Shop 2014

monotype with water based inks pulled from copper plate,
plate size 13 × 18 cm, sheet size 21 × 26 cm. Framed.

Kate grew up in Zambia and Malawi before moving to the UK, where she completed an MA Honours Degree in Fine Art at Edinburgh University in 1998. She now lives and works in Paris where she continues to write and review alongside her studio practice, with a family of three young children providing her with ready subject matter. In 2012 her monograph on William Kentridge was published by Tate. Her work is in the British Museum and the Royal Scottish Academy as well as in notable collections in New York, Los Angeles, Paris, London and Johannesburg.

In her monotype series of images from childhood, figurative images, with no predetermined narrative, are drawn from everyday life and snatched from covert viewing points. The monotype leads to and bridges the gap between drawing and painting, allowing for the freshness of observation similar to her sketchbooks. Taking a child to have a haircut is typical of the universal scenarios which feed into her art. Filled with humour and expressive mark making, their appeal is direct and immediate.



Lot No. 11 Reserve £300
Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Clifford Mpai

Matshiatshidi's Home 1995

pencil crayon on paper, 34 × 51 cm

Clifford Mpai worked as a gardener for the Oppenheimer family in Johannesburg over many years, visiting his home and family in Pietersburg, Northern Transvaal regularly. He is of the Northern Sotho people and when at home he concentrated on depicting the more traditional buildings with their thatched roofs and decorated walls so that his children would always remember what they looked like. Self-taught, he draws the things he likes, either at work as a gardener, where taps and hoses, or garden sculptures feature, or at home. Often from memory, he brought an incisive vision to his graphic style which is intensely expressive and fresh. His work can be found in the Victoria & Albert Museum, the Johannesburg and Durban Art Galleries and in private collections.



Lot No. 12 Reserve £1,000
Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Bonnie Ntshalintshali 1967–1999

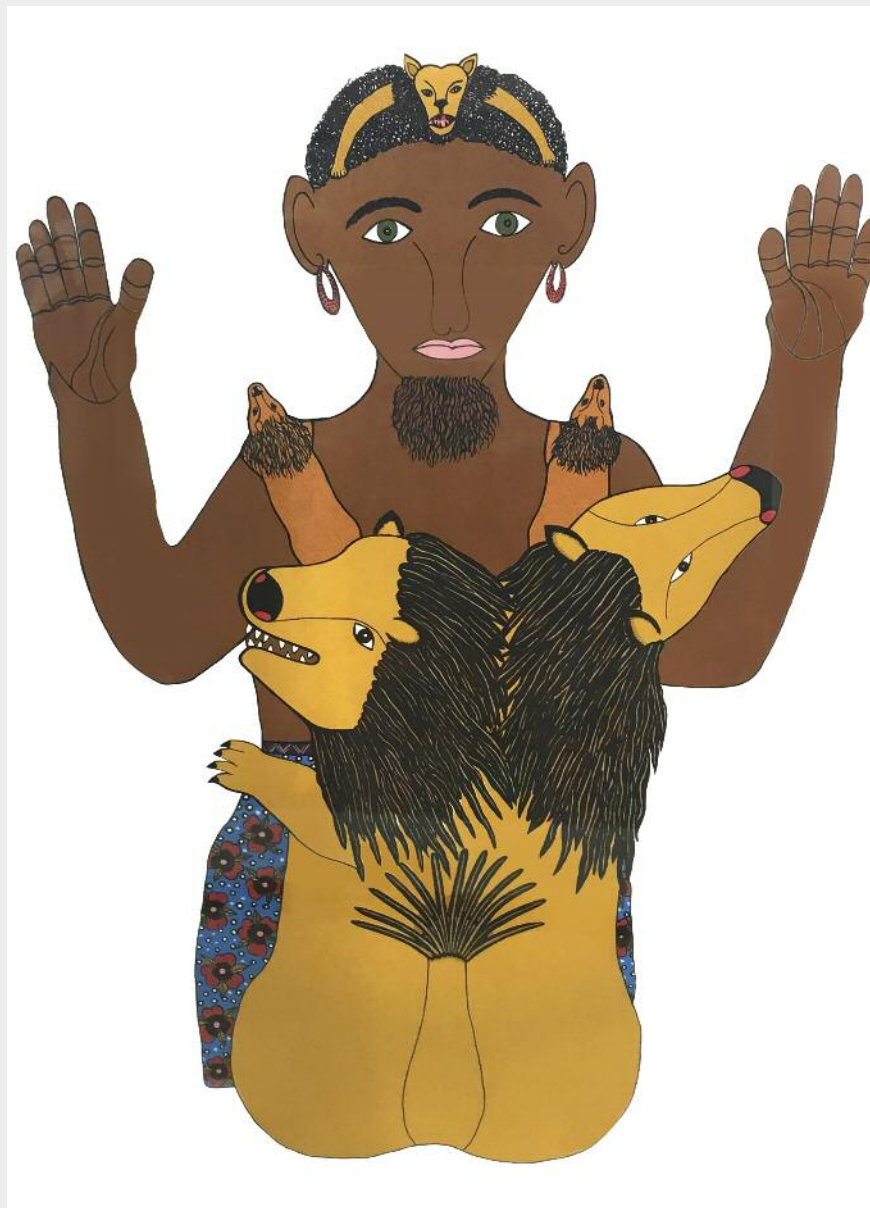
Udaniel Namabhushi 1995

screen print, 15/50, 100 × 69 cm. Framed.

Based on the biblical story *Daniel in the Lion's Den*.

Bonnie was born on Ardmore Farm in KwaZulu Natal and suffered from polio. Her mother asked Fee Halsted if she would teach Bonnie ceramics, and so began a remarkable partnership, where she and Fee were nominated joint winners of the Standard Bank Young Artist of the Year Award in 1990. Bonnie embraced a strong narrative in her sculptural ceramics, drawing on Zulu traditional stories and combining them with her own response to western imagery. She was the leading artist at Ardmore Ceramics, and after her early death, a museum was established in her memory.

The Caversham Press Educational Trust is based in Natal and provided local artists with access to facilities and professional training so that quality original prints could be produced for exhibitions. The *Spirit of our Stories* was a remarkable initiative in which African stories and legends or fragments of folklore were gathered together to be used by the artists to create a body of prints, such as the two works shown here.



Lot No. 13 Reserve £900
Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Bonnie Ntshalintshali 1967–1999

Ukuzalwa Kuka Jesu 1995

screen print, 15/50, 63 x 76 cm. Framed.

The mythical animals depicted are derived from Gothic beasts and translated into African warthogs and lions.



Lot No. 14 Reserve £900
Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Georgia Papageorge

Baobab, Sowa Pan, Botswana

etching, 19.5 x 13 cm, framed size 47 x 38 cm

Since 1994 Georgie has worked in the Kalahari, Botswana, to produce the Gondwanaland Series; land-art works based in the Sowa Salt Pan. The resulting drawings and mixed media canvases and photographs convey the beauty of endless horizons and the empty space of the Kalahari, with its occasional Baobab trees. The etching comes from this aspect of her work and is the smallest scale she has worked on, yet it retains her rich graphic surface textures and an element of her symbolic vocabulary in the form of the striped chevron band tied around the tree's ample trunk.

Combined interests in visual arts, scientific knowledge and historical context have led her to symbolically explore ancient continental shifts, geological schisms, and spiritual connections between human beings, different countries, and the land. The Great Rift Valley of Africa, leading to and beyond Mt Kilimanjaro has taken her art to multimedia and film as she works on an ever increasing scale.

Georgie studied Fine Art at the University of South Africa, Pretoria and at the Pretoria Technikon. Her work is held in museum collections in South Africa the British Museum, and the Smithsonian National Museum of African Art, Washington DC.

Lot No. 15 Reserve £170

Africa Foundation Auction 2017



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Barbara Rae

Karoo 1998

screenprint, 50/90, 58.5 x 76 cm

Barbara Rae visited South Africa for the first time in 1996 and again the following year, exploring the Cape Landscape, and she produced a magnificent body of work for her exhibition with Art First in Cork Street as a result. The richly coloured Karoo print was produced in Scotland with Graal press, using water based inks on Arches paper, and came directly from her experience of working in the Little Karoo landscape itself, and from the numerous sketches and works on paper she completed, in situ and continued working with, back in her Edinburgh Studio.

As a leading Scottish artist, she studied at Edinburgh College of Art, and for 20 years taught at the Glasgow School of Art. Rae was elected a Royal Academician in 1996 and was awarded a CBE for services to the arts in 1999. She lives and works in Edinburgh from where she continues to travel to Arizona, Spain, Ireland, and in Scotland, exhibiting regularly, and annually at the Royal Scottish Academy and the Royal Academy in London. She is currently represented by Portland Gallery and has published several books on her painting and printmaking.

Rae's work is in many collections including the Scottish National Gallery of Modern Art and the Kelvingrove Art Gallery and Museums, Glasgow.

Lot No. 16 Reserve £2,000

Africa Foundation Auction 2017



[Click here to bid online & to see current highest bid](#)

Helen Sebidi

Lebelo' Le a Jelwa 1995

screenprint, 15/60, 69 x 100 cm. Framed.

Mmakgabo Helen Sebidi (b.1943) received the Award of the Order of Ikhamanga (Silver) from the Office of The Presidency in South Africa—a rare accolade. She was also one of the South African artists present at the British Museum's landmark exhibition in 2016, *South Africa—art of a nation*, where her work was included.

This print of 1995 was made with the Caversham Press, Natal (where Bonnie Ntshalintshali's work was printed) and it illustrates an African story about two sisters raised by their grandparents. The younger sister was happy with her life and she is believed to have caught the hare—a gift from God that brings joy and connects the spirit to the moon and stars. The less successful older sister struggled, for she caught the snake which held her in the middle of the hot sun, leaving her lost.

Mythological elements dominate Sebidi's work, and her general themes deal with tensions of life in the townships and between urban and rural life. Her grandmother was a traditional painter of houses near Pretoria and Sebidi inherited her creative spirit. With encouragement she studied art and began exhibiting in 1977. She went on to win a Fulbright Scholarship to travel and research in America and in 1989 won the Standard Bank Young Artist of the Year. Her work has entered museum and public collections in South Africa and worldwide.

Lot No. 17 Reserve £900
Africa Foundation Auction 2017



[Click here to bid online & to see current highest bid](#)

Samson

Youth Pounding Maize 1996

indigenous wood 1m x 40 cm x 20 cm

A fascinating school of self taught wood carvers emerged in the Northern Transvaal amongst the Tsonga and Venda people. Using indigenous woods they embraced the 'spirit' of the tree's natural forms and carved images which reflected the artist's social conditions and religious beliefs, often relating legends and folk stories. The Museum of Modern Art Oxford presented a landmark exhibition of South African art in 1990 which featured, amongst others, the famous Jackson Hlungwani whose work is the best known.

Samson, the sculptor of this young woman pounding maize, lived in a simple hut in a deeply rural area, but was known by the local guides and began selling his work to occasional gallerists and visitors. Delicate banded carving indicates ankle and wrist ornament and a cloth wrapped around the body from below the breast to above the knee is subtly indicated. The figure is from a transitional period as South Africa embraced its early democratic years.



Lot No. 18 Reserve £1,000
Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Jeremy Wafer

Red Oval 2003

fibre reinforced resin, pigment, 66 × 33 cm, edition of 5

Ovals are a recurrent motif within Jeremy's practice as a sculptor, and the handsome red oval on offer emerges from a series which he began in 1995 and continued in 1996 while in the UK, and then in 1998. Art First exhibited the UK series that was acquired by the National Museum of African Art, Smithsonian Institute in Washington. The markings he uses come from traditional Zulu pottery, and also from African scarification motifs. The sensually rich surface also has a classical rigour typical of his formal cultural synthesis and transformation.

He is associate Professor of the School of Arts at the University of the Witwatersrand, Johannesburg, and he exhibits nationally and internationally, with work held in key public collections in South Africa and the USA.



Lot No. 19 Reserve £900
Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Jeremy Wafer

Staff 2003

wax on reinforced resin, 120 × 6 cm

Staff makes formal reference to African artefacts and wood carving motifs, while simultaneously evoking a universal surface rhythm found in cultures all over the world. Its symbolism is open and the malleability of the dark wax over the crisp pointed shapes suggests something more ceremonial than functional.



Lot No. 20 Reserve £700
Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)

Graeme Williams

**Remains of an elaborately
designed farm entrance
near an expanding township,
Citrusdal, Western Cape** 2013

paper size 45.5 × 45.5 cm; image 37.7 × 37.7 cm,
archival digital print. No.2 from an edition of 5. Framed

Between 1989 and 1994 Williams covered South Africa's transition to democracy for Reuters and other news organizations. Since then he has produced a distinctive and contemporary body of work. His award-winning photographs offer a compelling view of post-apartheid South Africa and are part of a continuing sequence, including *Marking Time*, shown here, which records the urban and national shifts and realities of a society as it deals with the challenges of a new Democracy. Using a square format and bleached light, the tonal images such as shared electricity supply poles, football pitches, old farm entrances near expanding townships, are familiar, and reflect the state of the nation. His photographs featured in the 2011 *Figures and Fictions* exhibition at the Victoria & Albert Museum, *Apartheid and After* at The Huis Marseille, Amsterdam (2014), and a series of images was showcased in *The World Atlas of Street Photography*, published by Yale University Press and Thames & Hudson in 2014. In 2013 he was awarded the Ernest Cole Photography Award by Cape Town University for *City Refracted*, a visual essay on Johannesburg, which is now published as a book.

Lot No. 21 Reserve £600
Africa Foundation Auction 2017



[Click here to bid online & to see current highest bid](#)

Kim Wolhuter

**Bull Elephants and Rhino,
Hwata Pan, Zimbabwe** 2014

digital print, edition of 10, 80 x 100 cm

This image was in the finalist category at the 2014 *World Wildlife Photography Exhibition* at the Natural History Museum, London. Kim is a wildlife photographer and film maker whose famous grandfather was a founding game ranger of the Kruger National Park. For over 30 years he has been making wildlife documentary films on leopards, wild dogs, hyenas and most recently cheetah for world-renowned channels including Animal Planet, National Geographic, Discovery, and the BBC which earlier this year broadcast his *Cheetah-Growing up Fast*, narrated by Sir David Attenborough. He works in a unique way, mostly barefoot, getting to know his subject over sustained periods, sometimes for several years, and developing a close, trusting relationship with the animals he is filming and photographing.

‘The Bull elephants and black and white rhino come to this pan under the cover of darkness to drink. I have seen up to 30 white and 10 black rhinos at the pan and the socialising that goes on between them is a spectacle that very few rhino researchers have ever seen. If only I had a camera that could film in moonlight, I would have documented all of this extensively. And what makes it more amazing is that it’s something we’ll probably not see for much longer, and then possibly never see it again if rhino poaching goes on the way it is across southern Africa.’

Lot No. 22 Reserve £1,500
Africa Foundation Auction 2017



[Click here to bid online & to see current highest bid](#)

Kim Wolhuter

Dog Days 2012

digital print, edition of 10, 80 x 120 cm

Winner of the 2012 Gerald Durrell award
for threatened species.

Kim filmed African wild dogs at Zimbabwe's Malilangwe Wildlife Reserve for more than four years. He knew one pack intimately. 'I have travelled with them, on foot, in the pack itself, running with them as they hunt. It's a privilege, and it's given me a true insight into their life.' Kim has also witnessed first-hand the many threats that make African wild dogs endangered, including increased conflict with humans and domestic animals (poachers' snares, habitat loss, traffic and disease).

'At times, it's heart-wrenching. My mission is to dispel the myth that the wild dogs are a threat and help raise awareness of their plight. They require huge territories, and so protecting them can protect entire ecosystems. When this picture was taken, the pack had travelled four kilometres to the Sosigi Pan, only to find it totally dried up. The mosaic of mud seemed to epitomise the increasingly fragmented world this puppy is growing up in.'



Lot No. 23 Reserve £1,500
Africa Foundation Auction 2017

[Click here to bid online & to see current highest bid](#)



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