



**LET MONEY FLOW:** An employee poses as she views *Bad School Boy* by Yinka Shonibare, which forms part of a charity auction for the survivors of the London Grenfell Tower fire. Pictures: REUTERS

## Art for Grenfell community's sake

LONDON: A group of Britain's most successful contemporary artists has donated valuable works to sell at a charity auction for the survivors of the Grenfell Tower fire, which killed about 80 people at a social housing block in the capital in June.

Home to a close-knit, multi-ethnic community, the 24-storey tower in a deprived housing estate was reduced to a charred ruin by the inferno in the middle of the night.

Many survivors have yet to be rehoused and are still living in hotels.

The charity auction, to be held at Sotheby's today, includes works by A-list artists including Wolfgang Tillmans, Antony Gormley, Tracey Emin, Sarah Lucas, Mark Wallinger and Rachel Whiteread.

The proceeds from the auc-

**There has been extraordinary generosity within the artists' community**

tion, which Sotheby's estimates will range between 700 000 (£12.3m) and 1 million, will be divided equally among 158 surviving families.

Film producer Hamish McAlpine, an art collector who was one of the driving forces behind the auction, said the Grenfell tragedy had had a huge emotional impact on Londoners, including the city's vibrant artistic community.

"Grenfell touched their

souls," he said at Sotheby's in an airy gallery where the donated artworks are on display. "It's a very emotive subject for people in London."

It would normally take six to nine months to organise an auction on this scale, but McAlpine and art consultant Katie Heller were able to put this one together in about 10 weeks thanks to the positive response from almost all the artists.

McAlpine said famous artists were constantly bombarded with requests to donate works for charity and could not always do so, but in this case almost everyone had agreed immediately.

"There has been an extraordinary generosity within the artists' community," he said. "To give a work that's worth hundreds of thousands of

pounds for free; it really is a magical thing."

One of the works, *Lay the Dust with Tears*, by Tacita Dean, was created especially for the auction. A grey and black image made with charcoal on paper, it is evocative of billowing smoke.

Other works that already existed have been renamed by the artists to honour the victims of the fire. *Red Lens for Grenfell* by Anish Kapoor is a thick acrylic disc, reminiscent of lenses used in lighthouses, while a black-and-white photograph by Sarah Lucas has been renamed *Eating a Banana (for Grenfell)*.

The most valuable artwork for sale is *Freischwimmer 193* by Wolfgang Tillmans, a very large green print. The estimated price range is 120 000 to 180 000. - Reuters



**CASH FOR THE ASHES:** The sculpture *Black Phoenix* by Paul Fryer which forms part of the charity auction for the survivors of the London Grenfell Tower fire is seen on display at Sotheby's in London.

## PHOTOGRAPHIC EXHIBITION

# Seeing the changes out on the street

### Staff Writer

STEVENS ON GALLERY is exhibiting *Museum of the Revolution* by Guy Tillim, who has won this year's Henri Cartier-Bresson Award for this new body of work.

Over the past four years Tillim has been photographing the streets of African cities including Johannesburg, Durban, Maputo, Beira, Harare, Nairobi, Kigali, Kampala, Addis Ababa, Luanda, Libreville, Accra and Dakar.

Describing the conception of this series, he writes:

"In Maputo, the capital of Mozambique, on the Avenida 24 Julho, there is an institution called the Museum of the Revolution. The avenue was named soon after the establishment of Lourenço Marques as the Portuguese colonial capital. The

24th of July 1875 marked the end of a Luso-British conflict for possession of the territory decided in favour of Portugal.

"One hundred years later the name of the avenue remained the same, but its meaning changed. Mozambique's independence from Portugal was proclaimed in June 1975; the capital was renamed Maputo, and now the 24th of July is Nationalisation Day, celebrating the transfer of ownership of all Portuguese property and buildings to the state. A 13-year civil war followed, ending in 1990; the People's Republic of Mozambique became the Republic of Mozambique and a new economic era began.

"In the Museum of the Revolution there is a panoramic painting produced by North Korean artists depicting the



**TELLING THE AFRICAN STORY:** From Barnes Road, Accra, Ghana (left) to Durban's busy Dr Pringle ka Seme Street, Guy Tillim has been photographing the streets of African cities. Tillim's *Museum of the Revolution* is being showcased at Stevenson Gallery.



**HOME AWAY FROM HOME:** Guy Tillim's *Museum of the Revolution* photographs currently on display at Stevenson Gallery reflect a different reality in Africa now, of rebuilding and enterprise, and new sets of aspirations imbued with capitalistic values. Pictured, above are Jason Moyo Avenue, Harare (left), and Haile Selassie Avenue, Nairobi.



liberation of the capital from Portuguese colonial rule. It illustrates the rhetoric of a revolution as the leader and followers parade through the streets and avenues, laid out

with grandeur by the colonial powers. These streets, named and renamed, function as silent witnesses to the ebb and flow of political, economic and social shifts of power and become a

museum of the many revolutions in African countries over the past 65 years.

"These photographs were made on long walks through the streets of African capitals.

When I began photographing in the 1980s, these reflected the economic stagnation wrought by socialist policies that usually accompanied African nationalism. They reflect a different

reality now, of rebuilding and enterprise, and new sets of aspirations imbued with capitalistic values."

Tillim also has a survey exhibition at the Museum of

Contemporary Art of Rome (MACRO), opening on October 24. Titled *O Futuro Certo*, this exhibition spans 20 years of work, including the latest series, *Museum of the Revolution*.

## Philanthropist ensures royalties go to the right people

### Reuters

SYDNEY: The impoverished family of Australia's most famous Aboriginal artist, Albert Namatjira, has been given copyright to his works after years of fruitless campaigning triggered the intervention of a philanthropist.

Namatjira's vibrant water colours are internationally celebrated for the way he captured the hues of the Western Desert in the centre of the country.

One of his paintings was given to Britain's Queen Elizabeth in 1947 on her 21st birthday and he met the queen

during her 1954 coronation tour in Canberra.

Dick Smith, the Australian businessman whose intervention secured the agreement, told Reuters it was the most satisfying philanthropic thing he had done.

"It's a just cause," Smith told Reuters in a telephone call on Saturday.

Born in 1902 in Hermannsburg, a remote Aboriginal community in central Australia's West MacDonnell ranges, Namatjira rose to prominence as the first Aboriginal artist to master a Western tradition.

In 1957, he sold partial copyright for his works to a friend,

John Brackenreg.

Two years later, Namatjira died and his will passed the copyright remainder to his widow, Robina, and their children. This gave his family a source of royalty income when reproductions of the images were used.

However, his estate executors gave the administration of his will to the public trustee of the state of the Northern Territory, which sold the copyright to Brackenreg's company, Legend Press, in 1983 without consulting the family, ABC News reported.

All royalty payments to Namatjira's descendants ceased

and when Brackenreg died, he then passed copyright to his own children.

Eight years ago, arts organization Big hART, began campaigning for the return of the copyright.

They put together a theatre show called *Namatjira* which toured Australia for three years.

The show then travelled to London where in 2013 Queen Elizabeth met two of Namatjira's grandchildren.

News reports caught the eye of Smith, whose father once worked for Brackenreg.

Smith persuaded Brackenreg's children to give copyright

to the Namatjira Legacy Trust, which represents the family, for A\$1 (R10.50) on Friday.

Smith also donated A\$250 000 to the trust.

It is the latest in Smith's long list of charitable acts.

He contributed to the ransom that freed Canadian journalist Amanda Lindhout and Australian photographer Nigel Brennan, both of whom were taken hostage in Somalia in 2008.

Sophia Marinos, chairperson of the Namatjira Legacy Trust, said the money would benefit the Aboriginal community with language and cultural programmes.



**ROCK ART:** Australia's most famous Aboriginal artist, Albert Namatjira, sitting on a rock as he paints. Picture: REUTERS

## Pan roasted chicken thighs with pears and fennel

**Serves 3-4**  
4 skin-on, bone-in chicken thighs  
1 large pear, ripe but firm  
1 fennel bulb  
25g butter  
2 Tbsp olive oil  
40g plain flour  
1 tsp paprika  
Juice of 1 lemon  
Handful of parsley, chopped  
Salt and pepper

Heat the butter and olive oil over medium heat in a heavy pan with lid that is large enough to hold the chicken thighs. Slice the fennel and pear into 8 wedges each.

Place the fennel wedges in the pan, give them a stir to coat in the fat and place the lid on.

Cook them for 5-10 minutes until they have softened enough so a knife slips in easily

and they've darkened in colour. Remove from the pan and place in a bowl.

Repeat with the pear. Cooking time for the pear will vary depending on how ripe it is, but around 5 minutes will do. Remove the pear and add to the fennel.

Trim any excess skin and fat from the chicken thighs and set them aside.

In a shallow bowl, place the flour, paprika and generously season with salt & pepper.

Dredge each thigh in the flour and place skin side down in the pan with the fat. If the fat is running low, add another knob of butter and splash of olive oil.

Cook for about 4-5 minutes until the skin is nicely browned.



Turn and cook for another 2-3 minutes then turn down the heat to low or place in a low oven to finish cooking.

Pierce a thigh with a skewer to ensure the juices run clear; then remove the thighs from the pan.

Add the lemon juice and parsley and turn the heat up to medium high to de-glaze the pan.

Add the chicken, fennel and pears back to the pan and cook for a few minutes until everything is warmed through.

## Courgette, spinach and ricotta lasagne

**Serves 6-8**  
55g butter  
40g plain flour  
750ml semi-skimmed milk  
520g spinach, washed  
1 tsp chopped fresh oregano  
½ tsp grated nutmeg  
250g ricotta  
1 tsp olive oil  
4 medium courgettes, coarsely grated  
2 cloves garlic, finely chopped  
25g pack fresh basil, chopped  
50g pecorino cheese, freshly grated  
300g fresh lasagne sheets  
50g toasted pine nuts

Preheat the oven to 200C. Melt 40g butter in a medium pan, add the flour and cook for a minute, then whisk in the milk. Bring to the boil, stirring, and simmer for 5

minutes, still stirring, to give a thin white sauce. Season well.

Heat the remaining butter in a pan, add the spinach and toss it in the melted butter.

Cover the pan and cook until wilted. Boil the spinach quickly to reduce any liquid.

Season and add the oregano and nutmeg.

Cool and stir in the ricotta.

Heat the olive oil in a non-stick frying pan, add the grated courgettes and cook for 5 minutes until golden.

Add the garlic and cook for a minute then season well.

Stir in the basil and halve the pecorino. Season to taste.

Layer up the ingredients in a buttered ovenproof dish starting with a layer of white sauce, then lasagne, then spinach and courgette, then pine



nuts. Continue until all the ingredients are used up finishing with white sauce. Sprinkle with the remain-

ing pecorino and bake for about 40 to 45 minutes until golden and bubbling. Serve on warmed plates with a tomato and onion salad.