

In the latter case the soil...
 The large stone stills are cleaned out every operation, and are then charged with from 10 to 15 cwt. of manganese...
 The furnace shows how the still is fitted with the following parts: A false bottom; a pipe; a...
 Fig. 2 shows a still of the best...

Wheat flour is essentially an antimony...
 It is used for the preparation of tartar emetic...
 Tartar emetic. Potassium antimony tartrate...
 Other compounds of antimony have been prepared...



WITS ART MUSEUM
ENDOWMENT AUCTION





Auction of high quality contemporary South African Art

Thursday 30 May 2013

6.30 pm Drinks and light dinner
8 pm Auction

VENUE
Wits Art Museum
corner Bertha & Jorissen Streets, Braamfontein, Johannesburg

PREVIEW
23 to 29 May 2013 from 10 am to 4 pm
PLEASE NOTE THE MUSEUM IS CLOSED ON MONDAY AND TUESDAY

TALKABOUTS with WAM curators Saturday 26 May at 12 pm
and Sunday 27 May at 11 am

For more information and catalogues
Lesley.SpiroCohen@wits.ac.za or 011 717 1357
wam@theforum.co.za

ALL LOTS ARE SUBJECT TO THE CONDITIONS OF BUSINESS
PRINTED AT THE BACK OF THIS CATALOGUE

Strauss&co
Fine Art Auctioneers | Consultants




PEREGRINE

The Peregrine logo features a stylized, brown, wing-like graphic above the word 'PEREGRINE' in a brown, sans-serif font.



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KEY TO AUTHORS OF TEXTS

AN Professor Anitra Nettleton, Chair, Centre for the Creative Arts of Africa at Wits Art Museum

LdB Dr Laura de Becker, Post-Doctoral Fellow: Collections Re-engagement Project, Wits Art Museum

LSC Lesley Spiro Cohen, Wits Art Museum

PD Dr Paul Davis, Post- Doctoral Fellow, Centre for the Creative Arts of Africa at Wits Art Museum

PPS Pamela Phatsimo Sunstrum, Research Co-ordinator, Centre for the Creative Arts of Africa at Wits Art Museum

ABOUT WITS ART MUSEUM

Our journey towards creating a magnificent space to house our African art treasures began ten years ago. Halfway into our journey, Robert Hodgins catalysed the idea for a fund-raising auction for Wits Art Museum. Robert was a huge supporter of the new museum project and even before the first jackhammers reverberated into shell of the old garage on the corner of Jorissen Street, he donated a work to the museum, to be used for this purpose.

Fast forward five years and it is now almost a full year since Wits Art Museum opened its doors to the public after a gruelling ten year project to create the new vibrant space. Since the opening, 12 exhibitions have been held. Highlights included the opening exhibition, *Seeing Stars*, and a major, internationally curated retrospective of the work of Santu Mofokeng. This year, *A Lasting Impression: The Robert Hodgins Print Archive*, accompanied by a beautiful fully illustrated catalogue drew scores of appreciative visitors. Currently on display is an important show on the work of Gerard Sekoto. A major exhibition on migrancy and migrant culture is planned for next year.

The past year has seen many school and other interest groups participating in tours and the museum has hosted other events such as book launches, photographic shoots and revenue generating corporate functions. WAM hosted the prestigious BASA awards, a Department of Arts and Culture dinner for African ministerial delegates to the UNESCO World heritage sites conference and the Ruth First Colloquium.

This year, WAM has launched an active and dynamic public education programme: Every 2nd and 4th Saturday of the month, the public can join a TALKABOUT with various experts who provide

insights into current exhibitions; on the 3rd Saturday of every month, primary school children can participate in a targeted and designed museum experience. Both of these programmes are free and open to everyone.

A very successful introductory course on African art was completely over-subscribed and we have launched a Docent (voluntary guide) programme in order to grow the museum's capacity to deliver tours and other education programmes. A special event was organised for art and other subject teachers to introduce them to using the museum as an educational resource. The WAM Family Day titled *Safari in Braamies* was packed with excited children and thoroughly enjoyed by all participants. Additional programmes planned for the second part of the year include an after-hours programme for young adults, and a CityKids outreach project.

There are additional measures by which we judge our success: The WAM mailing list has grown exponentially in the months since the museum launch; we have developed a loyal community of Facebook followers and have generated an advertising value equivalent in the print, online, television and radio media, well in excess of R10 million.

From a funding perspective, there is no question of the museum's sustainability. Basic staff and operating costs are covered by the University, as they have been for the last almost 35 years. The University has also bolstered staffing capacity in the last year with the addition of two new posts and continues to provide modest funds towards the purchase of contemporary South African art. The ongoing generous support of and partnership with the Standard Bank ensures the African art collection continues to grow steadily. Private individuals, collectors and galleries also continue to make

generous contributions of artwork and funds to the museum and, gratifyingly with the increased profile of the museum, these seem to be growing in size and number.

However, our ambition extends further: – to be a leading museum of African art, on the African continent. Growing and caring for our important collections, and presenting relevant, varied and high quality, internally and externally generated exhibitions go without saying. But we also want to deliver substantial high quality (educational) programming that addresses the needs of diverse audiences and makes WAM a vibrant, dynamic and popular space for the (visual) arts in Johannesburg.

Hollard Insurance has bought into this vision. They have generously committed R3 million to the museum over the next three years. These funds will bolster our human and financial capacity to kick start our public programming and the work towards creating an endowment that will sustain this level of programming after the initial three year period.

So this auction is part of an event to launch an endowment for the museum that will support the museum's diverse activities for the long-term. The endowment will be professionally managed within the Wits University Foundation with a very ambitious target to raise R25 million by 2017.

In addition to Hollard Insurance, Bidvest and Peregrine Securities are providing foundation support for our long-term vision to create sustainable additional resources for the museum's operations. They have generously sponsored the auction event, ensuring that the entire proceeds of the auction go to the endowment fund and that it is a wonderful, celebratory event.

All the works on the auction have been donated specifically for this auction. We have been overwhelmed by the generosity of the artists towards the museum. They cite their belief in the importance of WAM and many of them their connections to their Wits alma mater. They have donated works of such quality, that there are many that would be very welcome additions to the WAM permanent

collection. We have been assisted by the Goodman, Stevenson and Everard Read Galleries who so graciously and seamlessly organized and sponsored the transportation of a significant number of works to the museum, a number of them coming from Cape Town. Professor Anitra Nettleton and the staff of the Centre for the Creative Arts of Africa have also provided valuable assistance through the research and writing of notes on each artist's work included.

Angie Chapman has assumed the overall responsibility for organising the function. We are immensely grateful to her for her incredible passion, hard work and support for the museum and hugely admire her grace and style. Thanks also to Stephan Welz and the team at Strauss & Co for generously conducting the auction and for providing invaluable back-end administrative services for the auction as well as for ongoing support and advice.

We are requesting your support, and inviting you to be a part of our future journey. This is your invitation to invest in high quality art. With a limited number of lots – only 31 – we know that there are many more people who share our vision and support us. We will be requesting contributions to our endowment via pledges. Should you want to support WAM in alternative ways, there are also opportunities for corporate and private sponsors for programmes ranging from R10 000 to R40 000 per annum. These are fantastic opportunities to support the growth of the arts as well as develop brand awareness. They could also be sponsored to honour family members.

We look forward to your participation in our celebration and the growth of WAM.

Julia Charlton
Senior Curator

Fiona Rankin-Smith
Special Projects Curator

Lesley Spiro Cohen
Strategy, Planning and Development

Claudette Schreuders, a graduate of the Michaelis School of Fine Art, was born in Pretoria and currently lives and works in Cape Town. Though mostly known for her sculptural figures, Schreuders has also extensively worked with lithography (hand-printed by Mark Attwood of The Artists' Press), to help her 'record and document' the process of sculpting. This particular print, *Public Figure*, was based on her namesake sculpture displayed in the *Afterlife* exhibition, held at the Stevenson Gallery in 2007. In its form, the figure echoes the pose of a Greek kouros statue, hands hanging by her sides and one leg subtly striding forwards. According to the gallery, it 'invokes the long tradition of public commemorative sculpture and, on a more personal level, the disjunction between our private and public selves.' **LdB**



1

Claudette Schreuders (b.1973)

Public figure

Six colour chine collé, lithograph

76 x 49 cm

A/P Edition 35

2009

Donated by the artist

R10 000 – 15 000

2012 Standard Bank Young Artist of the Year Mikhael Subotsky is a rising figure in South African photography. He exhibits internationally, and his prints are in the collections of the Museum of Modern Art in New York, the Victoria and Albert Museum in London, the South African National Gallery in Cape Town, and Wits Art Museum. His approach to photography is his way of questioning and understanding the paradoxical world of South Africa. Subotsky's images of South African prisons are raw, direct, and often difficult to digest recordings of the country's polemical post-apartheid realities. *Boat 2* is an introspective self-portrait that is part of Subotsky's exhibition *Retinal Shift* at the Standard Bank Gallery. A retrospective of Subotsky's decade of photography, the exhibition examines his artistic practice and the mechanics of looking. The artist's face and torso appear on the sail of a toy boat set on a shelf. PD

2

Mikhael Subotsky (b.1981)

Boat 2

Inkjet print, framed and mounted on Dibond with face-mounted toughened glass smashed by the artist
60 x 48 cm
2/5 (unique smashed)
2008

Donated by the artist

R35 000 – 45 000





3

Penny Siopis (b.1953)

Cloud

Ink and glue on canvas

51 x 76,2 cm

2011

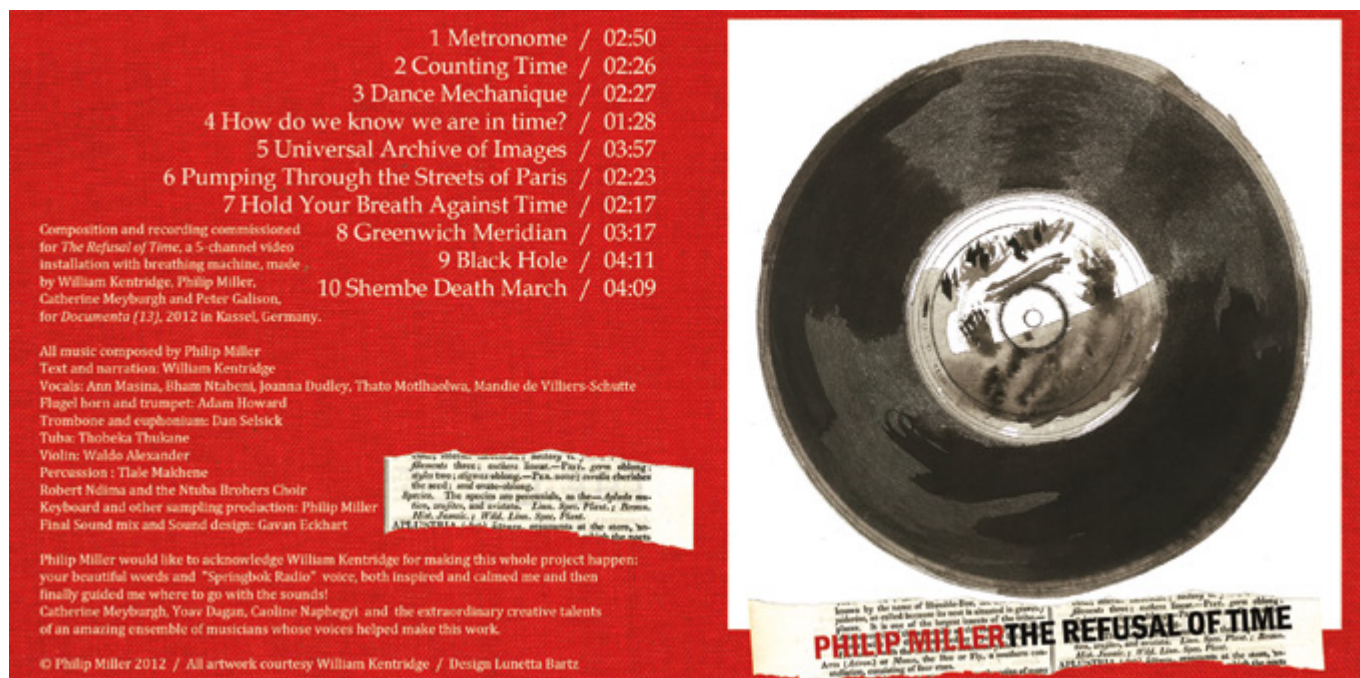
Donated by the artist

R40 000 – 60 000

Cloud is a mixed media work on canvas that reflects Siopis' long-standing interest in form and formlessness. The viscerally red wash of paint that hovers over a crawling figure is purposefully ambiguous: Is it merely an abstract staining? Or could it be a signal of danger? If danger is present, could this red 'cloud' then be read as a protective veil?

In her work Siopis often makes references to historical catastrophes, yet rather than focusing on an illustrative depiction of such events, Siopis attempts to find a more delicate, personal or ephemeral visual language. Her art-making process relies on a balance between control and chaos. She writes, 'I am fascinated by the strangeness, openness and vitality of this choreography of chance and control, which offers extraordinary scope for new ways of associating and imagining.' Siopis is Honorary Professor at the Michaelis School of Fine Art. Her work is well represented in local museum collections and she has exhibited consistently and extensively locally and internationally. PPS

The music of Philip Miller, a South African composer based in Cape Town, has been heard in museums and galleries all over the world. *The Refusal of Time* was conceived by William Kentridge and science historian Peter Galison for the Documenta 13 exhibition (2012, Kassel), in collaboration with video filmmaker Catherine Meyburgh and Philip Miller. The piece explores various notions of time, including the idea of the artist's 'draw, erase, redraw' working method as an embodiment of the passage of time, the colonizing impact of Greenwich Mean Time and the universe as an archive of history. The vinyl pressing of Miller's music is accompanied by a signed ink-and-wash drawing by William Kentridge and a copy of the libretto of the theatre piece *Refuse the Hour*. It is presented in a box designed and made by Lunetta Bartz, and signed by Philip Miller and William Kentridge. **LdB**



4

Philip Miller (b.1964)

Musical soundscape for The Refusal of Time

Vinyl. Includes a signed ink and wash drawing by William Kentridge and a copy of the libretto for the theatre piece *Refuse the Hour*. The parts are presented in a box designed and made by Lunetta Bartz.

Signed by Philip Miller and William Kentridge

Edition of 20 plus 9 APs

2011–2012

Donated by the composer

R20 000 – 30 000

This complex oil painting features a naked figure tightly grasping the large and crumbling mass of a giant map and is a reflection of van den Berg's interest in how maps and map-making attempt to define and confine our knowledge of landscapes. The work represents a simultaneous deconstruction and subversion of the function of the map: by symbolically destroying it, van den Berg reveals a desire for a real or more intimate experience of the landscape. A pertinent political reading might also be present in *Man Flails with Maps II* in its reference to the complex issues of South African land naming, and land ownership. In illustrating a tense connection between the body and the land, *Man Flails* articulates the ongoing ruptures in territorial markers, systems of ordering, access and inaccessibility that is at play in issues of South African landscapes. In addition to his art-making practice, van den Berg devotes much of his time to the curation and design of heritage projects. PPS



5

Clive van den Berg (b.1956)

Man Flails with Maps II

Oil on canvas

101 x 75,5 cm

2011

Donated by the artist

R30 000 – 50 000



Largely self-taught artist Alfred Thoba was born in Sophiatown, Johannesburg. He is famous for his politically charged paintings and was forced to hide his artworks from the police under the Apartheid regime. After the end of Apartheid – which Thoba celebrated in his now seminal work *Thank you Mr. De Klerk for Handing Over South Africa to Nelson Mandela, Your Kindness is So Handy* (1996) – Thoba's works have remained politically and socially engaged. His recent works, including the painting on display, have dealt with the effects of Westernization and urbanization on rural and cultural values. Similar to the works made for the exhibition *Making war to the world about images of god*, this painting was inspired by newspaper articles that Thoba clips out and stores for later use, and is accompanied by a letter written by the artist himself. **LdB**

6

Alfred Thoba (b.1951)

ANC GOVERNMENT HAVE GIVEN SOUTH AFRICA WOMEN FREEDOM OF EXCHANGING SEX HOMOSEXUALITY, BUT HE DID NOT ASK WOMAN PARENT TO DESTROY THEIR CULTURAL LOBOLA [sic]

Oil on canvas laid down on board

30 x 40 cm

13/08/2009

Donated by Warren Siebrits and Lunetta Bartz

R30 000 – 40 000



The *Colour Chart* prints were created by Kentridge (b.1955) through a collaborative practice with printers at Artist Proof Studio. The works represent a stylistic departure for Kentridge: abstract ink washes are translated into lithography through a meticulous process of relief carving into vinyl floor tiles. There is a glamorous mystery in the juxtaposition of the titles-cards for specific hues in each panel and their corresponding splashy black abstraction.

Since his participation in Documenta X in Kassel in 1997, William Kentridge has become one of the most recognised and celebrated artists in South Africa. His early career in theatre is well-known and the influence of performance and theatre-arts is evident in many of his charcoal drawings and animations. Kentridge has a substantial international reputation and his work has been widely collected and shown in museums and galleries all over the world. In 1999 he was awarded the Carnegie Medal at the Carnegie International; in 2003 he won the Goslar Kaiserring award; in 2008 he was given the Oskar Kokoschka Award; and in 2010 the Kyoto Prize. PPS

7

William Kentridge (b.1955)

Colour chart 2 Panel I

Linocut on paper

143,6 x 88,5 cm

4/40

2012

Donated by the artist and Artist Proof Studio

R90 000 – 120 000



8

William Kentridge (b.1955)

Colour chart 2 Panel II

Linocut on paper

143,3 x 80,5 cm

4/40

2012

Donated by the artist and Artist Proof Studio

R90 000 – 120 000





9

Robert Hodgins (1920–2010)

Three figures and a crowd

Oil on canvas
92,3 x 202,2 cm
2006/7

Donated by the artist, prior to his death. He instructed that funds from sale of this work were to be used for the advancement of the museum.

R800 000 – 1 200 000

Robert Hodgins is one of South Africa's most iconic artists. He taught at Wits for many years before devoting himself to full-time art practice. His expressionistic graphic style and sense of humour impart a satirical edge to his interest in historical events, political figures and malevolent businessmen. Even its title, *Three figures and a crowd*, hints at a subversive commentary on class separation and dominant hierarchies. *Three figures* features both Hodgins' iconic use of pinstriped suits as well as a juxtaposition of a bold colour palette against soft and washy applications of paint. The painting shows two stoic and pinstriped figures that stand, like monoliths, at the edges of the composition. The sky, which begins as an idyllic cerulean expanse, becomes threatening as it darkens into a menacing cloud of blue-black. In the distance, a blur of crowd is assembled under a splashing of red, a further suggestion of rising tension. PPS



10

Kathryn Smith (b.1975)

Benoni 29 July 2011

Pigment print on 315 gsm Innova 100% cotton paper

52 x 78 cm

2/5 Edition 5 +1 AP

2012

Donated by the artist

R5 000 – 7 000

This work was first exhibited as part of an installation entitled *Incident Room: Jacoba 'Bubbles' Schroeder 1949-2012*. It included published and other ephemera about the circumstances of the death of Schroeder, a young working class woman, whose body was found in a park in the Johannesburg northern suburbs in August 1949. She had spent the previous evening with at least two high profile wealthy young men. No conviction for the murder was ever secured. This image records Smith's visit to discover Schroeder's previously unmarked grave. It skillfully communicates the fragility of the record of Schroeder's existence and the artist's quest to 'burrow beneath the myth of Bubbles and find Jacoba, to reinscribe her subjectivity, dignity and her memory'. Smith has an abiding interest in forensic investigation and is currently completing an MSc (Forensic Art) at the University of Dundee, Scotland. LSC

A monochromatic woodblock print, *Plant Portrait* is a delicate rendering of common wild flowers. Upon closer examination, however, the stems, leaves and roots of the plant contrive to shape an elusive representation of a face, a self-portrait. The interrelation between nature and human presence in *Plant Portrait* is a prominent theme in Marx's artistic practice. In his different projects, Marx repeatedly returns to mapping the interfaces of the human body in space. His resulting sculptures, drawings, and prints are cohesive accumulations of fragments—cuttings from maps, branches, plant material, and other minutiae that the artist collects and re-imagines. PD



11

Gerard Marx (b.1976)

Plant Portrait

Woodblock print on paper

50 x 35,5 cm

Edition 20 +2 AP

2012

Donated by the artist

R3 000 – 4 000



Palaeontologist Lee R. Berger has been internationally recognised for his research on *Australopithecus sediba*, one of the earliest known ancestors to the human species. A study for her life-size sculpture of Berger that was on exhibition at Nirox Sculpture Park in April – June 2013, Lieberman's steel assembly sculpture plays with notions of human interconnections and our species' evolution. Lieberman's artistic interests with mapping and puzzles are evident in *Human Intersections*. Three different composite perspectives of Berger's silhouette interlock to comprise the sculpture. As a result, Lieberman's multifaceted sculpture continually evolves depending on the viewer's position in relation to the work. Each perspective depicts Berger crouching, with the full weight of his body evident in the creases of his shoes' silhouettes. His crouched, ape-like posture is perhaps a metaphor for the connection to our ancestral selves. PD

12

Kim Lieberman (b.1969)

Human intersection. Study for a sculpture of Lee Berger

Black mild steel

54 (h) x 30 x 37,5 cm

2013

Donated by the artist

R30 000 – 40 000



Nhlengethwa's monochromatic portrait of American jazz icon Miles Davis (1926–1991) effuses the cool sound and moody sentiment from Davis' *Kind of Blue* (1959) and *My Funny Valentine* (1965) albums. The subjects of jazz music and musicians, Miles Davis in particular, are prominent themes in Nhlengethwa's work. They have personal resonance for Nhlengethwa. For his 2010 solo exhibition at the Goodman Gallery, which included similar monochromatic images of jazz musicians and celebrated the 50th anniversary of Davis' *Kind of Blue*, Nhlengethwa recalled that, during his youth, he and friends would spend their Sundays listening to the seminal album on a portable vinyl player. Based on images of jazz musicians he finds on posters, album covers, and photographs, Nhlengethwa's portraits of jazz musicians are decidedly more naturalistic than his polychromatic etchings and lithographs. In this unique charcoal portrait, Nhlengethwa pictures a melancholic and contemplative Davis between sets, emerging from the background. PD

13

Sam Nhlengethwa (b.1955)

Portrait of Miles Davis

Charcoal on paper

157,5 x 117,6 cm

2010

Donated by the artist

R70 000 – 100 000



14

14

Joni Brenner (b.1969)

Taung Skull

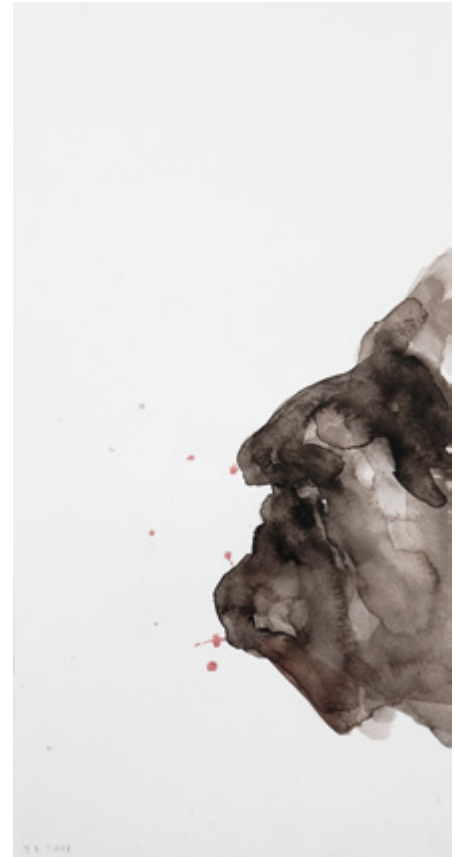
Watercolour on paper

19 x 24,2 cm

2010

Donated by the artist

R10 000 – 15 000



15 part lot

15

Joni Brenner (b.1969)

Philip Vallentine Tobias

Watercolour on paper

each 40 x 20 cm x 4 (4)

2011

Donated by the artist

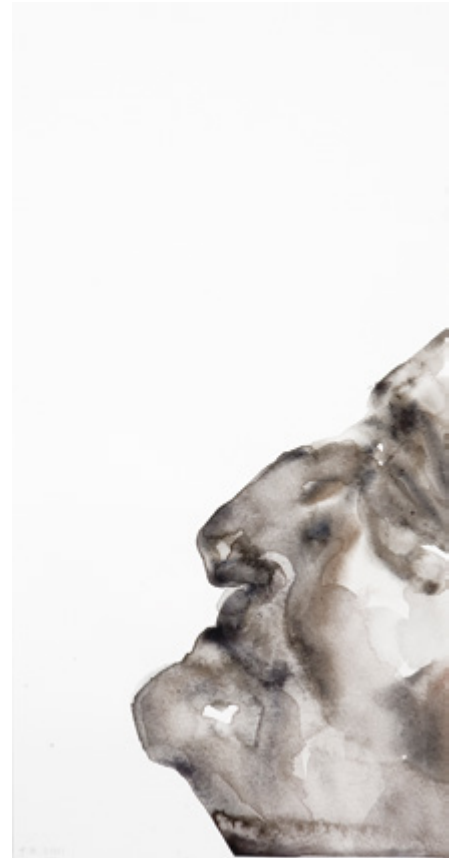
R40 000 – 60 000



15 part lot

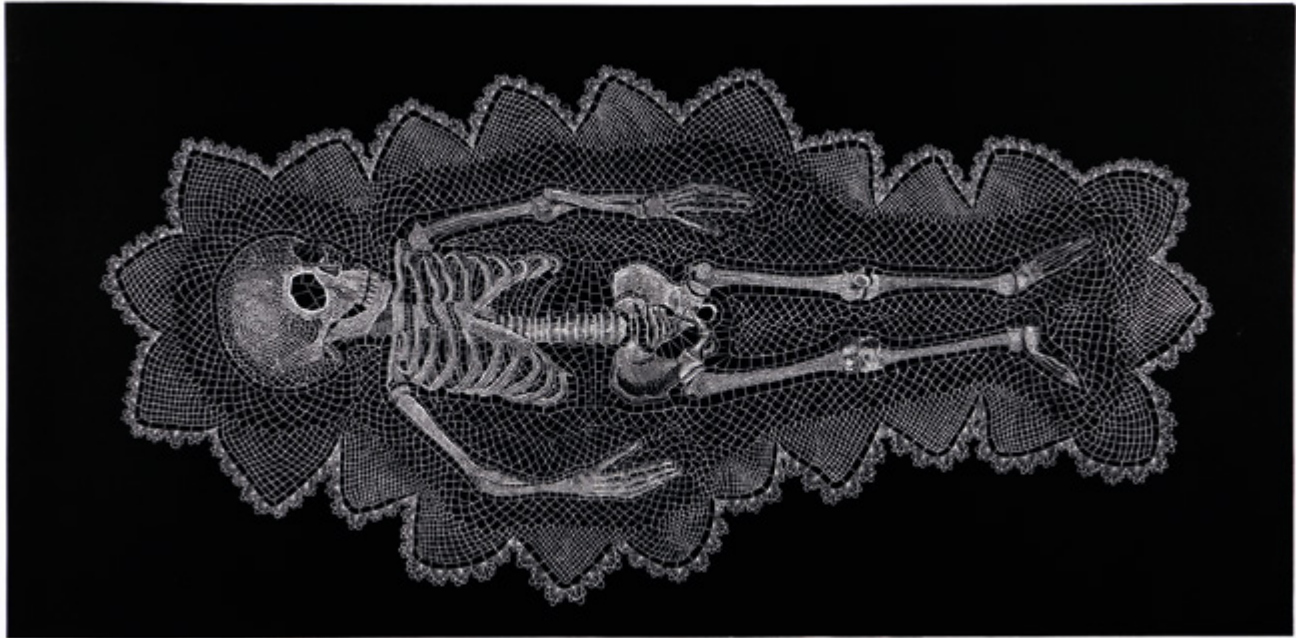


15 part lot



15 part lot

Joni Brenner, whose work encompasses a range of meditations on the human skull and on portraits of individuals, offers in these works a juxtaposition of two major South African heritage images. On the one hand is the image of the Taung Skull, rendered as a glowing profile evocation of one of the earliest ancestors of human kind. On the other, a set of four profile portraits of Professor Phillip Tobias, the successor to Raymond Dart, the discoverer of the Taung Skull. Through renderings of great delicacy, using the apparent fragility and luminosity of watercolour, Brenner creates a haunting presence of a person no longer with us, and a corner of history that was more fully explored in her major 2011 exhibition project called *Life of Bone*, to which these images relate. The works are accompanied by copies of the *Life of Bone* catalogue. **AN**



16

Walter Oltmann (b.1960)

Child

Linocut print on paper

107 x 197 cm

Edition 3/10

2011

Donated by the artist

R18 000 – 24 000

Walter Oltmann is renowned for his exquisite works using wire as a medium. This work extends from a series concerned with the image of mother and child. A monumental work on this theme was initially made for the exhibition *Skin-to-Skin* for the 2007 Kaunas Textile Biennale, in Lithuania. For that he used '... fine wire woven to resemble lacework that could also be read as a permeable skin...'; which he felt was a visual equivalent for the '...insecure barrier between an HIV infected mother and her unborn child'. In making this print he wanted '...to convey the qualities of intimacy and fragility that lace holds...' and so he 'translated the lacework weaving into fine line cutting of an image of a skeletal form of a child'. The scale of the image belies the delicacy of the execution, with the poignant skeletal remains of a child enmeshed in the lace upon which it is lain. **AN**



Jeremy Wafer has been concerned with space and place, mapping and inscription in relation to the landscape or a larger 'cosmoscape' for many years. In this photographic series, one of his major forms of expression, he makes images that focus on microcosmic elements of the landscape. They speak not only to the enormity of the cosmos, but also to processes of mapping minutiae. In this work a single, gleaming white stone, luminescent in its presence and casting a shadow towards the viewer, stands out against the pebbled, dusty ground inhabited by smaller stones, like satellites around a cosmic body. It also reminds us of white beacons as markers or boundaries of place or of stones marking a trail across a particular space. The stone's apparent mundane nature is completely transformed by very close looking. Wafer teaches Fine Arts at Wits, is represented in many public and private collections in South Africa, and has work in the National Museum of African Art in Washington. **AN**

17

Jeremy Wafer (b.1953)

Stones # 10

Black and white digital print

20 x 20 cm

Edition 2/15

2004

Donated by the artist

R15 000 – 20 000



Nitegeka was born in Burundi but now lives in Johannesburg. He completed his undergraduate Fine Arts degree at Wits where he is currently engaged in post-graduate studies. This acrylic paint on wood panel diptych is an emblematic work. Featuring hard-edged, bold line-work and a high-contrast palette of black, white and red, the diptych reflects the common themes in Nitegeka's work: migration, shipment and symbolic abstraction. Contemporary curator Rita Kersting has written about the use of strong black painted lines in Nitegeka's work and likens it to the 'signs of destruction' that disrupt the soft areas of colour in Kandinsky's early works, and the straight, stable compositional lines in Piet Mondrian's paintings. In Nitegeka's work, the black lines evoke an elusive visual shifting between references to architectural beams, de-constructed shipping crates, or perhaps even abstractions of migratory routes. In this shifting, *Structural* imparts a subtly political edge to what might otherwise be read as a minimalist or neo-modernist painting aesthetic. PPS

18

Serge Nitegeka (b.1983)

Structural – response I: Studio study VI

Paint on wood

Diptych. Each panel 132 x 69 cm

2013

Donated by the artist

R34 000 – 45 000



David Andrew is currently working as an Associate Professor of Visual Arts in the Wits School of Arts. *Shift* (2008) is one of a series of drawings that emerged from his Ampersand Foundation Fellowship visit to New York in December 2006. At this time, he was interested in imaging what he described as 'processes of learning' as part of a broader project bringing together his dual interest in art education and artistic practices. He explains that: 'I found myself producing dozens of small notebook drawings and collages responding to the city grid and the ways in which this grid became mutable and contingent given the intense surging movement of individuals, collectives, connections and ideas.' *Shift* was part of the body of work produced for the one-person *Misc (Recovery Room)* exhibition at the Standard Bank Gallery in February 2009. LdB

19

David Andrew (b.1962)

Shift

Mixed media drawing

100 x 70 cm

2008

Donated by the artist

R7 000 – 10 000





A central figure in the history of photography from South Africa, David Goldblatt produces incisive visual critiques of the country's social and cultural landscapes. While maintaining an aesthetic connection with his large corpus of black and white landscape photography from the 1960s and 1980s, *The Sports Field* belongs to Goldblatt's more recent colour photographic projects. Work from this particular Merweville series was exhibited at the San Francisco Museum of Modern Art in *South Africa in Apartheid and After*, which included photographs by Ernest Cole and Billy Monk. *The Sports Field* depicts the characteristic Karoo-veld landscape surrounding the Western Cape town of Merweville into which two different soccer pitches encroach. A wall segregates their unique qualities. The grass of the pitch on the inside of the wall appears alien to the landscape yet more appropriate for the sporting activity of a soccer match. PD



20

David Goldblatt (b.1930)

The sports field, Merweville

Digital print, pigment inks on 100% cotton rag paper

112 x 137,5 cm

Edition 1/10

2009

Donated by the artist

R90 000 – 120 000





This suite of playful ink drawings on book pages references *Dancing with Dada*, a collaborative performance work presented by Kentridge and Dada Masilo as part of Kentridge's 2011 performance series, *Refusing the Hour*. In *Dancing with Dada*, Kentridge and Masilo grapple with changing notions about the linear construction of time. In this consideration of an ever-changing notion of time, these drawings simultaneously evoke Kentridge's well-known hand-drawn animations as well as his ongoing use of theatrical performativity. The hinge between paired book pages becomes a subtle point of tension between the paired figures: one figure pulls, while the other pushes; one leans, while the other kneels; the figures collapse into an inky abstraction then shift back into focus becoming the fore and hind quarters of a horse. As the eye makes the leap from one pairing to the next, one may recall the experience of thumbing through a 'flip-book': the simple hand-held bound-paper construction that creates the illusion of motion and the passage of time. PPS

21

William Kentridge (b.1955)

No title

Drawing on found pages

90,5 x 180,5 cm

2012

Donated by the artist

R1 200 000 – 1 600 000

Deborah Bell, a leading South African artist, was born in Johannesburg. Bell's oeuvre is marked by her long-standing career, her collaborations with contemporaries such as William Kentridge and Robert Hodgins, and her willingness to expertly move between a range of media. *Grace*, together with its counterpart *Beauty*, is one of a pair of works that were inspired at a time when Bell had many encounters with snakes. The works are based on a vivid dream that the artist recalls, where she had to cross an abyss via a precarious, writhing, snake-like rope bridge. Far below her were two enormous and exceptionally beautiful snakes/pythons, slowly slithering over one another. The presence of the drawing assisted her in navigating the danger. *Grace* took a long time to complete, with Bell working on it sporadically. When the painting was nearly finished, Bell encountered a puff adder in her garden, confirming the personal significance of this work for her. **LdB**



22

Deborah Bell (b.1957)

Grace

Mixed media on paper

178 x 140 cm

2007

Donated by the artist

R80 000 – 120 000



Grace



23

Kim Berman (b.1960)

Rifle range, Roodepoort I, 2009

Monotype on paper

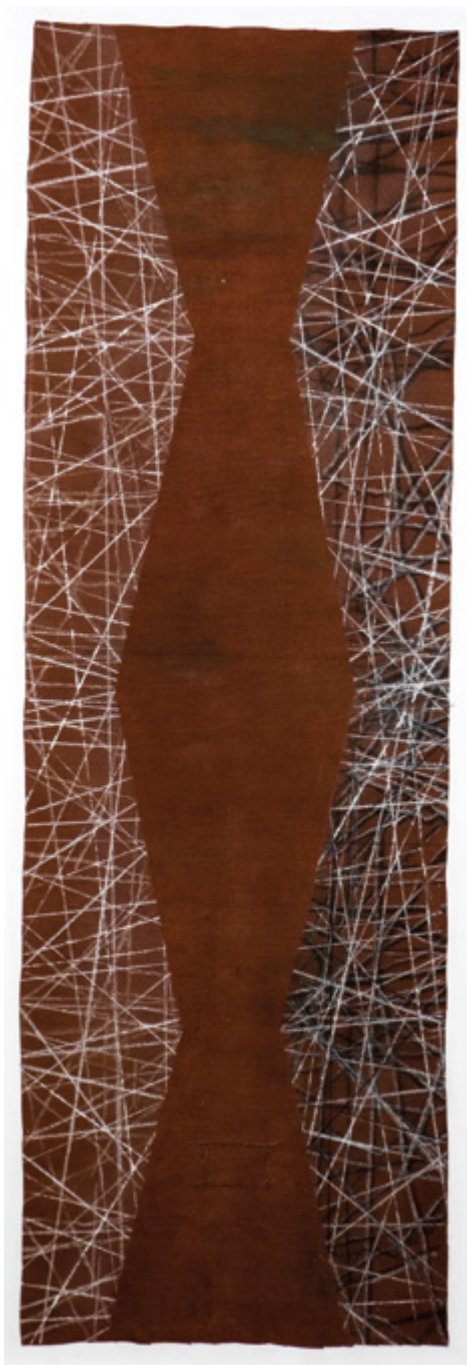
78 x 106 cm

2009

Donated by the artist

R8 000 – 12 000

Kim Berman, Associate Professor at the University of Johannesburg and director of Artist Proof Studio, is well-known for her commitment to social and political transformation in contemporary South Africa. When South Africa was struck by a wave of xenophobic violence in 2008, Berman turned to her art to process the events. In *Rifle Range, Roodepoort I*, Kim Berman's portrayal of a bleak, brown landscape is strongly contrasted with the white refugee tents meant to 'protect' the thousands of displaced 'others' who fled the extreme violence in the cities. According to the artist: '[They] became a stark symbol of the nation's failure to accommodate diversity.' However, Berman also remains hopeful: 'In my work, landscapes have always provided a metaphor for South Africa's transitions as a country: the light on the horizon sparks the energy and hope for the cycle of change and imperative of renewal.' **LdB**



Karel Nel is one of South Africa's most prominent contemporary artists. He currently has work on a Smithsonian Institution exhibition, *African Cosmos: Stellar Arts*, which is travelling in the USA. Nel's work is often concerned with very large issues, from the disappearance of rain forests to questions of cosmic relationships of our planet to the galaxy. This is reflected not only in the subject matter of his apparently abstract, large works, but also in the materials used. In this work, which has been exhibited in London and Johannesburg, a support of Tanzanian bark-cloth from the tree *Ficus Ficus* is overlaid with charcoal and pastel in a dense network of lines. In the middle, a blank shape connotes a lost presence by absence, a pulse in the continuity of the forest. This negative shape is made evident because it is not traversed by the lines that cover the rest, and it interrupts their communication. AN

24

Karel Nel (b.1955)

Forest Pulse, from *Elegies to the Forest series*

Pastel and charcoal on *Ficus Ficus* bark cloth

180 x 70 cm

2005

Donated by the artist

R60 000 – 80 000



25

Michael MacGarry (b.1978)

Zhou Enlai and the Scramble for Africa

Inkjet print on cotton paper

68,5 x 96cm

1/10

2009

Donated by the artist

R7 000 – 10 000

Michael MacGarry, a graduate of Wits University, was awarded the Standard Bank Young Artist for Visual Art in 2010. According to the artist, his work: 'investigates the ongoing ramifications of imperialism on the African continent, coupled with the analysis and parody of the socio-political and economic role of political elites within this context as well as the increasing complicated dynamics attendant on the extraction of natural resources – particularly oil – in African nation-states post-independence.' *Zhou Enlai and the Scramble for Africa* is no exception, as it deals with the increased influence that China holds over Africa. The original tableau, which the artist photographed, consisted of a life-sized mannequin carrying an AK-47, its face covered with an African mask, which had been purchased by MacGarry but recarved and repainted to resemble the former Chinese Prime Minister, Zhou Enlai. LdB



26

Steven Cohen (b.1962)

The Cradle of Humankind – Swartkrans

Pigment on baryta coated cotton paper

82,3 x 88 cm

AP1 of an edition of 3 + 2AP

2011

Donated by the artist

R20 000 – 30 000

Born and raised in South Africa, Cohen is now based in Lille in France, where he has developed an international reputation as a highly challenging and innovative performance artist. This regal portrait of Nomsa Dhlamini is a still from the video created for a multimedia performance titled *Cradle of Humankind*. The sitter, Cohen's childhood nanny, now muse, leading lady and collaborator in the performance piece is photographed against the backdrop of Swartkrans in the Cradle. Many of the world's oldest hominid fossils have been found here and it has also yielded evidence of humans' early taming of fire. The image of Dhlamini, Cohen's 'antiquated seer' accompanied by 1930's *lunettes de lit*, toy spaceship and the mourning cape suggest the continuum from human evolution to technological revolution. Her heroic presence seems to transcend the many complex and painful issues of identity, race, and colonialism that the artist addresses. LSC



27

Santu Mofokeng (b.1956)

Easter Sunday, Bapong

Silverprint

19 x 28,5 cm (image size)

1989

Donated by the artist
and Lunetta Bartz, Maker,
Johannesburg

R40 000 – 60 000

Easter Sunday is from the period in which Mofokeng was in residence at the University of Witwatersrand African Studies Institute. This time provided Mofokeng with the opportunity to research and explore different photographic subjects. The image corresponds to his photographic essay 'Appropriated Spaces,' which focuses on religious communities in South Africa that lacked a specific space or site to pursue their spiritual practices. The blurred and hazy monochromatic image is enigmatic. The subject of the photograph, Easter celebration in Bapong, is not visually intelligible. Still, the outstretched arms of the central figure in the foreground and the mystical, luminous row of what must be devotees intimate a powerful religious moment, akin to the miraculous resurrection celebrated at Easter. The image is representative of Mofokeng's artistic effort to convey through the photographic image a group's spiritual investment saturating an appropriated space. PD



This work belongs to a series produced for an exhibition in 2005. Called *Model Men* the exhibition project featured writing by Ivan Vladislavić precipitated by Joachim Schönfeldt's images and a reading of the resultant image text relations by Andries Oliphant. Works from this series have found homes across the world. The embossed paper of the work causes the five faces of men and the five castle pieces to stand out from the matrix on which they are made. The use of colour and modeled tones to make the faces look real is contrasted to the flat, schematic rendering of the castle pieces. While it is clear how the latter would fit together to form a conventional five-pointed star plan, the implication that the human faces could all be joined to solve a puzzle, hangs in the balance, parallel to the way in which the faces are suspended above the castle. The work is accompanied by the catalogue from the exhibition. **AN**

28

Joachim Schönfeldt (b.1958)

Five Faces and Castle

Varnish and oil paint on acrylic on hand-embossed paper; enamel on acrylic on hand-embossed paper

128 x 97,5 cm

2002

Donated by the artist

R80 000 – 120 000



Agapanthus III is a work from the series of paintings from the exhibition *Flowers on the Move* shown at Everard Read Gallery in December 2012. It is a dazzling cluster of blue flowers bursting from an earthy ground-- a lively capturing of the beauty and extravagance of the flower commonly known as the 'Lily of the Nile'. *Agapanthus III* encompasses the vivid intensity and energetic movement characteristic of flowers - a subject Findlay has been painting for most of her career. Wits Professor of African Literature, Isabel Hofmeyr writes that Findlay's flower paintings are 'as much about paint as about the subject matter being depicted. . . . Indeed, at times, the paint and the flowers appear to be battling each other.' Findlay has taught Fine Arts extensively at various universities and exhibited widely. PPS

29

Bronwen Findlay (b.1953)

Agapanthus III

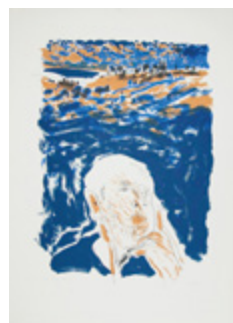
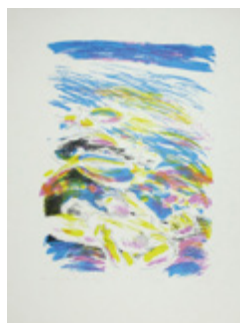
Oil on canvas

110 x 44,5 cm

2012

Donated by the artist

R30 000 – 50 000



30

Andrew Verster (b.1937)

Homage to Seferis: Ten Poems

The Caversham Press, Balgowan

Portfolio: 64 x 60 mm

November 1987

A portfolio of ten silkscreens by Andrew Verster, each print: 42 x 58 cm

Each silkscreen is signed, dated 87, numbered and inscribed with the titles in Greek in the margins

Each silkscreen is enclosed in a folded vellum paper sheet with a poem by George Seferis printed on the front of the vellum paper.

An English translation of the Greek is provided.

The poems, and the silkscreens' titles translate as follows:

The Angel

We Never Knew Them

South Wind

Bottle in the Sea

Wherever I Travel

Mathios Paskalis Among the Roses

Stop Looking for the Sea

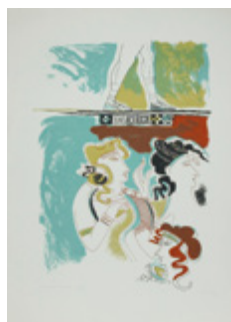
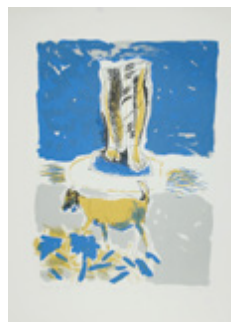
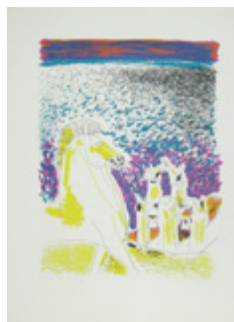
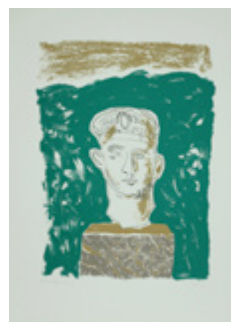
The Final Day

Pedlar from Sidon

Hamstead

Donated by Jack Ginsberg

R10 000 – 15 000



Andrew Verster's work is represented in numerous public and private collections. The ten prints on auction are from a limited edition that were part of Verster's artist book dedicated to Greek poet and Nobel laureate George Seferis (1900–1971), published in 1987 by Caversham Press. Each unique silkscreen print illustrates one of Seferis' ten poems selected for the publication. Verster's prints are enclosed in a vellum cover on which the poem appears in its original Greek and with an English translation. Visual interpretations of Seferis' acclaimed poetry, the ten prints share Verster's characteristic use of vivid colours and improvisational line. PD

31

WAM Dinner Party

'A Night With The Stars'

The Wits Art Museum invites you to host an exclusive dinner party inside the museum for yourself and six guests of your choice. You and your guests will have the opportunity to dine amongst some of the museum's finest art, with two top contemporary South African artists who have donated artworks for this auction and Stephan Welz, South Africa's pre-eminent art auctioneer.

The dinner party is organised and sponsored by The Forum Company, proud winners of the International Catersource Award for catering Excellence. The Forum Company in conjunction with WAM will organise this dinner on your behalf for a date later this year that suits you and your guests.



van Gogh

would have given
his right ear to be
at this art fair

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