



# Strauss & Co

Fine Art Auctioneers | Consultants



donatella

VERVAZEE





# contemporary art auction

Saturday 17 February 2018 at 6.00pm

Lots 1-71

## VENUE

Block B, Cape Town Cruise Terminal

Duncan Road, V&A Waterfront

GPS Co-ordinates: S -33°9'10.40" E 18°42'58.7"

## PREVIEW

15 February, 10am to 5pm

16 - 17 February, 10am to 6pm

## WALKABOUTS

Thursday 15 February at 11am

Saturday 17 February at 12.30pm

## ENQUIRIES AND CATALOGUES

+27 (0) 21 683 6560

Mobile +27 (0) 78 044 8185

Fax: +27 (0) 21 683 6085

ILLUSTRATED CATALOGUE R220.00

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

PUBLIC AUCTION BY

**Strauss & co**

Fine Art Auctioneers | Consultants

DIRECTORS

F KILBOURN (EXECUTIVE CHAIRPERSON),

E BRADLEY, CB STRAUSS, C WIESE,

C WELZ, V PHILLIPS (MD) AND

B GENOVESE (MD)





# contents

- 3 Title page
- 9 Sale Information and Map
- 10 Specialists and Services
- 12 Buying at Strauss & Co
- 13 Explanation of Cataloguing Terms
- 14 Sales Calendar
- 15 Strauss & Co Endowment Fund
- 16 Contemporary Art Auction at 6.00pm  
Lots 1 - 71
- 200 Conditions of Business
- 206 Bidding Form
- 207 Shipping Instruction Form
- 209 Catalogue Subscription Form
- 215 Artist Index

INSIDE FRONT COVER

Lot 36 Penny Siopis, *Cake* (detail)

INSIDE BACK COVER

Lot 33 Robert Hodgins, *Drunk in the Docks* (detail)

PAGE 2

Lot 24 Walter Oltmann, *Locust* (detail)

PAGE 4

Lot 25 Jody Paulsen, *Donatella ver-jay-zee* (detail)

PAGE 6

Lot 14 Lisa Brice, *Untitled* (detail)





# sale information

## Auction

Saturday 17 February 2018  
6.00pm Lots 1-71

## Venue

Block B, Cape Town Cruise Terminal  
Duncan Road, V&A Waterfront

## Preview

15 February, 10am to 5pm and  
16 - 17 February, 10am to 6pm

## Walkabouts

Thursday 15 February at 11am and  
Saturday 17 February at 12.30pm

## Enquiries & Catalogues

Tel: +27 (0) 21 683 6560  
Fax: +27 (0) 21 683 6085

## Contact Numbers during Preview & Auction

Tel: +27 (0) 78 044 8185  
Fax: +27 (0) 21 683 6085

## Absentee & Telephone Bids

Tel: +27 (0) 21 683 6560  
+27 (0) 78 044 8185  
bids@straussart.co.za  
Fax: +27 (0) 21 683 6085

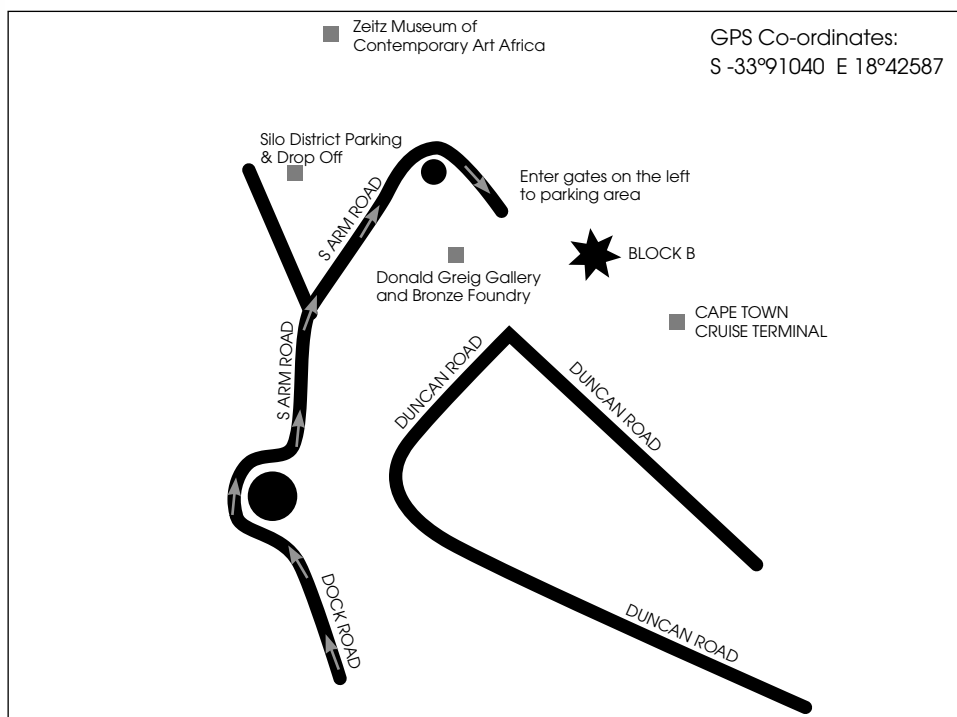
## Payment

Tel: +27 (0) 11 728 8246  
Debbie Watson  
debbie@straussart.co.za

Tel: +27 (0) 21 683 6560  
Gail Duncan  
gail@straussart.co.za

## Condition reports

conditionreports@straussart.co.za  
[www.straussart.co.za](http://www.straussart.co.za)



OPPOSITE  
Lot 27 Julie Mehretu, *Unclosed* (detail)



# board of directors, specialists and services

## CAPE TOWN



**Frank Kilbourn**  
*Executive Chairman*



**Caro Wiese**  
*Director*



**Vanessa Phillips**  
*Joint MD, Furniture, Decorative  
Arts & Jewellery*  
+27 (0) 72 445 4717  
vanessa@straussart.co.za



**Bina Genovese**  
*Joint MD, Client Advisory,  
Marketing & Media*  
+27 (0) 83 680 9944  
bina@straussart.co.za



**Ann Palmer**  
*Specialist, Art*  
+27 (0) 82 468 1098  
ann@straussart.co.za



**Gail Duncan**  
*Administrator, Absentee,  
Telephone Bids & Payments*  
+27 (0) 78 044 8185  
gail@straussart.co.za



**Kirsty Colledge**  
*Specialist, Art*  
+27 (0) 83 326 8283  
kirsty@straussart.co.za



**Ian Hunter**  
*Specialist, Art*  
+27 (0) 84 257 6495  
ian@straussart.co.za



**Jean le Clus-Theron**  
*Specialist, Art*  
+27 (0) 76 125 8162  
jean@straussart.co.za



**Matthew Partridge**  
*Specialist, Art*  
+27 (0) 76 183 6290  
matthew@straussart.co.za



**Sandy Acey**  
*Art Department Administrator,  
Shipping*  
+27 (0) 78 044 8185  
sandy@straussart.co.za



**Olivia Barrell**  
*Junior Specialist,  
Decorative Arts*  
+27 (0) 63 548 7379  
olivia@straussart.co.za



**Khanya Daniels-Poyiya**  
*Store Manager,  
Assistant Decorative Arts*  
+27 (0) 78 044 8185  
shirley@straussart.co.za



**Gera de Villiers**  
*Intern, Client Services  
& Media*  
+27 (0) 21 683 6560  
gera@straussart.co.za



**Sean O'Toole**  
*Art Research & Text*

## JOHANNESBURG



**Elisabeth Bradley**  
*Director*



**Dr Conrad Strauss**  
*Director*



**Carmen Welz**  
*Director*



**Susie Goodman**  
*General Manager,  
Client Advisory*  
+27 (0) 72 896 7706  
susie@straussart.co.za



**Debbie Watson**  
*Company Secretary, Office  
Manager, Accounts, Absentee,  
Telephone Bids & Payments*  
+27 (0) 82 336 8761  
debbie@straussart.co.za



**Jackie Murray**  
*Client Advisory, Assistant  
Manager, Accounts, Absentee*  
+27 (0) 82 901 1246  
jackie@straussart.co.za



**Michelle Parfett**  
*Subscriptions & Administrator*  
+27 (0) 79 407 5140  
michelle@straussart.co.za



**Alastair Meredith**  
*Head of Department, Art*  
+27 (0) 71 593 5315  
alastair@straussart.co.za



**Wilhelm van Rensburg**  
*Specialist, Art*  
+27 (0) 82 808 9971  
wilhelm@straussart.co.za



**Marion Dixon**  
*Specialist, Art*  
+27 (0) 82 775 5520  
marion@straussart.co.za



**Janine Roux**  
*Logistics*  
+27 (0) 79 407 5140  
janine@straussart.co.za



**Matshelane Xhakaza**  
*Junior Specialist*  
+27 (0) 79 407 5140  
matshelane@straussart.co.za



**Arisha Maharaj**  
*Junior Specialist*  
+27 (0) 79 407 5140  
arisha@straussart.co.za



**Eddie Ubisi**  
*Store Manager*  
+27 (0) 79 407 5140  
eddie@straussart.co.za



**Bertha Masemola**  
*Receptionist*  
+27 (0) 79 407 5140  
bertha@straussart.co.za



# buying at Strauss & Co

A step by step guide for buying at auction

## 1. Browse upcoming sales

The sale can be viewed on our website:  
[www.straussart.co.za](http://www.straussart.co.za)

Catalogues can be purchased from our offices or by subscription.

### Cataloguing information

1. **Descriptions** include size, date, medium and attribution of the lot. Where possible, provenance, literature, exhibitions and additional notes are also included.
2. **Estimates** are given for all lots and are based on recent prices achieved for comparable property, taking into account quality, condition and provenance. Estimates are exclusive of Buyer's Premium and VAT.
3. **The reserve** is a confidential figure between Strauss & Co and the seller below which a lot may not be sold. It never exceeds the lower estimate.

The **auction preview** occurs prior to the auction, as listed at the front of the catalogue. You will have the opportunity to view the lots coming up for sale. Specialists are available at the preview to advise, discuss and help you with the lots you are interested in.

**Condition Reports** are available on request and are advisable, in particular if you are unable to attend the preview.

**Saleroom notices** amend the catalogue description of a lot after our catalogue has gone to press.

## 2. Create a Strauss & Co Account

Get in touch and share your details with us. Pre-registration is advised.

Registrations forms will be available at the Front Counter throughout the preview and on the day of the sale.

### IMPORTANT NOTICE FOR ALL BIDDERS

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers. Prospective Bidders who have not previously registered with us are required to register at least 24 hours

before the auction commences. We may require a R5 000 holding deposit.

## 3. Bid in the sale

If you are unable to attend an auction there are other ways to bid:

### Telephone Bid

If you prefer to bid by phone, we will call you from the saleroom and bid on your behalf.

### Absentee Bid

Submit your maximum bid and we will bid for you. We will confirm your bids by sms.

To arrange a Telephone or Absentee Bid please complete a bidding form and email:  
[bids@straussart.co.za](mailto:bids@straussart.co.za) or contact our Client Services Departments:

Cape Town 021 683 6560,  
Johannesburg 011 728 8246.

Remember to check our terms and conditions regarding charges, including buyer's premium which is added to the hammer price on each lot.

## 4. If your bid is successful ...

You will receive an invoice and payment instructions shortly after the sale. All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

### How do I Pay and Collect?

All the lots you purchase will be invoiced to the name and address that appear on the registration form. Please arrange payment and collection immediately after the sale.

### How much will I pay (Live Auctions)?

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows:

12% for lots selling over R10 000, 15% for lots selling at and below R10 000 + VAT on the buyer's premium on each lot.

### Methods of Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)
- b) Cheque under R500 000 (by prior arrangement)

c) Credit cards acceptable to Strauss & Co:  
Mastercard, Visa and Diners Club

d) Direct Cash deposit into our Current Account  
Strauss & Co

Standard Bank: Killarney

Bank code: 007205

Current Account No: 001670891

Swift address: SBZA ZA JJ

### Insurance

**Please note: Strauss & Co does not provide insurance on sold lots. It is advisable therefore to pay and collect immediately.**

### Collection of Purchases

1) **From Block B, Cape Town Cruise Terminal, Duncan Road, V&A Waterfront**

Purchased lots can be collected during the auction and on Sunday 18 and Monday 19 February from 8am to 1pm.

The premises must be cleared by 1pm Monday 19 February.

2) **From Strauss & Co, Johannesburg**

Clients wishing to collect from Strauss & Co Johannesburg may make use of the Stuttafords consolidated shipment. Please indicate clearly on your Absentee Bid Form if you would like Stuttafords to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co upon collection of purchased lots from the Johannesburg Office: 89 Central Street, Houghton. Tel: 011 728 8246.

### Door to Door Delivery Service

A representative from Relitem Removers, Airwings and Stuttafords will be available on the night and the day after the sale to give advice and to receive instructions from clients for the packing, delivery and forwarding of purchases. They will also provide quotations for delivery upon request.

### Relitem Removers

Tel +27 84 504 6096

Contact: Brenim Mettler

### Stuttafords Fine Art

Tel +27 21 514 8700

### International Freight: Airwings

Tel +27 83 454 1115

[tinus@airwings.co.za](mailto:tinus@airwings.co.za)

# explanation of cataloguing terms

The terms used in this catalogue have the meanings ascribed to them below. Any statement as to the authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and should not be taken as a statement of fact. Please read the Conditions of Business printed in this catalogue, with particular reference to paragraph 2. Buyers are advised to inspect the property themselves. Condition reports are available on request.

While the use of these terms and their definitions are based upon careful study and represent the opinion of specialists, Strauss & Co and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by these terms.

**'Name of the artist ...'**

In Strauss & Co's opinion a work by the artist.

**'Attributed to ...'**

In Strauss & Co's opinion probably a work by the artist in whole or in part.

**'Studio of ...'**

In Strauss & Co's opinion a work executed in the artist's studio but not necessarily under his supervision.

**'Circle of ...'**

In Strauss & Co's opinion a work by an as yet unidentified hand, closely associated with the named artist and showing his influence.

**'Follower of ...'**

In Strauss & Co's opinion a work executed in the artist's style but not necessarily his pupil.

**'Manner of ...'**

In Strauss & Co's opinion a work executed in the artist's style and of a later date.

**'After ...'**

In Strauss & Co's opinion a copy of known work by the artist but of any date.

**'signed ..., dated ..., inscribed ...'**

In Strauss & Co's opinion the work has been signed, dated or inscribed by the artist.

**'Bears a signature ... , dated... and/or inscribed ...'**

In Strauss & Co's opinion the signature, date and/or inscription are by a hand other than that of the artist.

Titles given by Strauss & Co are descriptive, unless otherwise stated.



# sales calendar 2018

## Live Auction

### CAPE TOWN

**Monday 5 March**

Important South African and International Art,  
Decorative Arts and Jewellery

**Monday 15 October**

Important South African and International Art,  
Decorative Arts and Jewellery

### JOHANNESBURG

**Monday 4 June**

Important South African and International Art

**Monday 12 November**

Important South African and International Art

*Entries close approximately 10 weeks before the  
date of the sale*

*Dates are subject to change*

## Online-Only Auctions

**Monday 29 January - Monday 5 February**

South African & International Art & Decorative Arts  
Open Day, Tuesday 30 January

**Monday 2 April - Monday 9 April**

South African & International Art & Decorative Arts  
Open Day, Tuesday 3 April

**Monday 30 April - Monday 7 May**

South African & International Art & Decorative Arts  
Open Day, Tuesday 1 May

**Monday 9 July - Monday 16 July**

South African & International Art & Decorative Arts  
Open Day, Tuesday 10 July

**Please Note:** Online auctions will now open on  
Monday at 8am and close the following Monday  
at 8pm. On the Tuesday we host Open Days at  
the Cape Town and Johannesburg offices where  
clients can view some of the lots on offer.

*Dates are subject to change*

## Launch of the Strauss & Co Bursary Fund

*“At Strauss & Co we strive not only to be a high quality company but also a responsible corporate citizen. To this end we supported worthy art related causes by contributing more than R2 million in 2017.*

*It gives me great pleasure to announce that we shall be launching the Strauss & Co Bursary Fund at our inaugural Contemporary Art Auction and that 20% of the net proceeds of the sale will be utilised to kick start the fund.*

*The fund will provide bursaries for post-graduate art and art history students at major South African universities recognising the critical need for financial support in education”.*

*Frank Kilbourn*



# Zander Blom

SOUTH AFRICAN b1982

## Untitled 1.709

signed and dated Feb 2015 on the reverse;  
inscribed with the artist's name, title, date,  
medium and dimensions on a Stevenson  
Gallery label adhered to the reverse  
oil on linen  
87 by 62cm

**R50 000 – 70 000**

Perhaps the only truism about Zander Blom's painting style is that he works in an abstract idiom. Change has been a constant of his practice. "I have believed in the idea of perpetual change as a vehicle for innovation and discovery in painting for a long time," stated Blom in 2016. "Even though the overarching themes in my work have much remained the same over the last decade, my style and techniques have gone through many transformations."<sup>1</sup> His output encompasses delicate pointillist works, jagged expressionist pieces and also austere experiments with suprematist composition. Blom's restlessness is motivated by a desire to find new tools and techniques. This lot is from a series of oils from

### LITERATURE

Sophie Perryer (ed.) (2016) *Zander Blom: Paintings Volume II, 2013-2016*. Cape Town: Stevenson. Illustrated in colour on page 287.

2015 with marbled paint treatments and blocks of primary colors that obliquely reference Dutch painter Piet Mondrian. Attitudinally, Blom is drawn to "warm-blooded chameleons" like Picasso over "stiff squares" like Mondrian, but acknowledges that Mondrian's "singular devotion" to a very limited area of form as "profound".<sup>2</sup> Blom's technique in this work is sumptuous yet disciplined. The lot showcases his guileless and enraptured interest in high modernist painterly ideas regarding form, which he here tests, strains and even breaks in his search for renewal.

1. Sophie Perryer (ed.) (2016) *Zander Blom: Paintings Volume II, 2013-2016*. Cape Town: Stevenson. Page 287.

2. Ibid., page 351.











# Leonce Raphael Agbodjélou

BENINESE b1965

## Egungun Masquerades VII

2015

edition 5 of 10

pigment ink on HP premium satin photographic paper, dibonded

202 by 150cm

**R50 000 – 70 000**

### EXHIBITED

SMAC Gallery, Cape Town, *Egungun Masquerades*, 3 September to 13 October 2017.

Another example from the edition is in the Zeitz Museum of Contemporary Art Africa.

This image by Leonce Raphael Agbodjélou is taken from his series 'Egungun Masquerades', and forms part of his larger ongoing photographic essay titled 'Citizens of Porto Novo' which he began in 2009. Depicting the traditional costumes worn by the Yoruba people of Benin in funeral parades and cultural ceremonies, the wearers are said to be inhabited by the spirits of their ancestral forebears who come to guide the passage of the living.

Ruth Simbao<sup>1</sup> notes of Agbodjélou's photographs; "This level of visual detail that is afforded the viewer in these static images, contrasts significantly to the energetic vision of these composite costumes performing in Egungun masquerades that are usually associated with death. When in dance,

the panels of cloth fly away from the body, creating a visual swirl that seems to reach out to the spiritual world – "the strips and panels blend together and the colours fade into one another until nearly all details disappear and the costume becomes part of everything and is immortal, like Olodumare"<sup>2</sup>. As Rowland Abiodun suggests, "Cloth thus becomes a tangible point of contact with the orisa (gods) and the ancestors".

1. Ruth Simbao, "Portraits of 'The Deathlessness of Cloth': Leonce Raphael Agbodjélou's Egungun Masquerades series" (2015).
2. Olodumare is the name given to one of the three manifestations of the Supreme God in the Yoruba pantheon. See: Rowland O. Abiodun, "Yoruba in Nigeria and Diaspora," in *Berg Encyclopedia of World Dress and Fashion*, eds. Joanne B. Eicher and Doran H. Ross, Oxford: Oxford University Press, 2010.

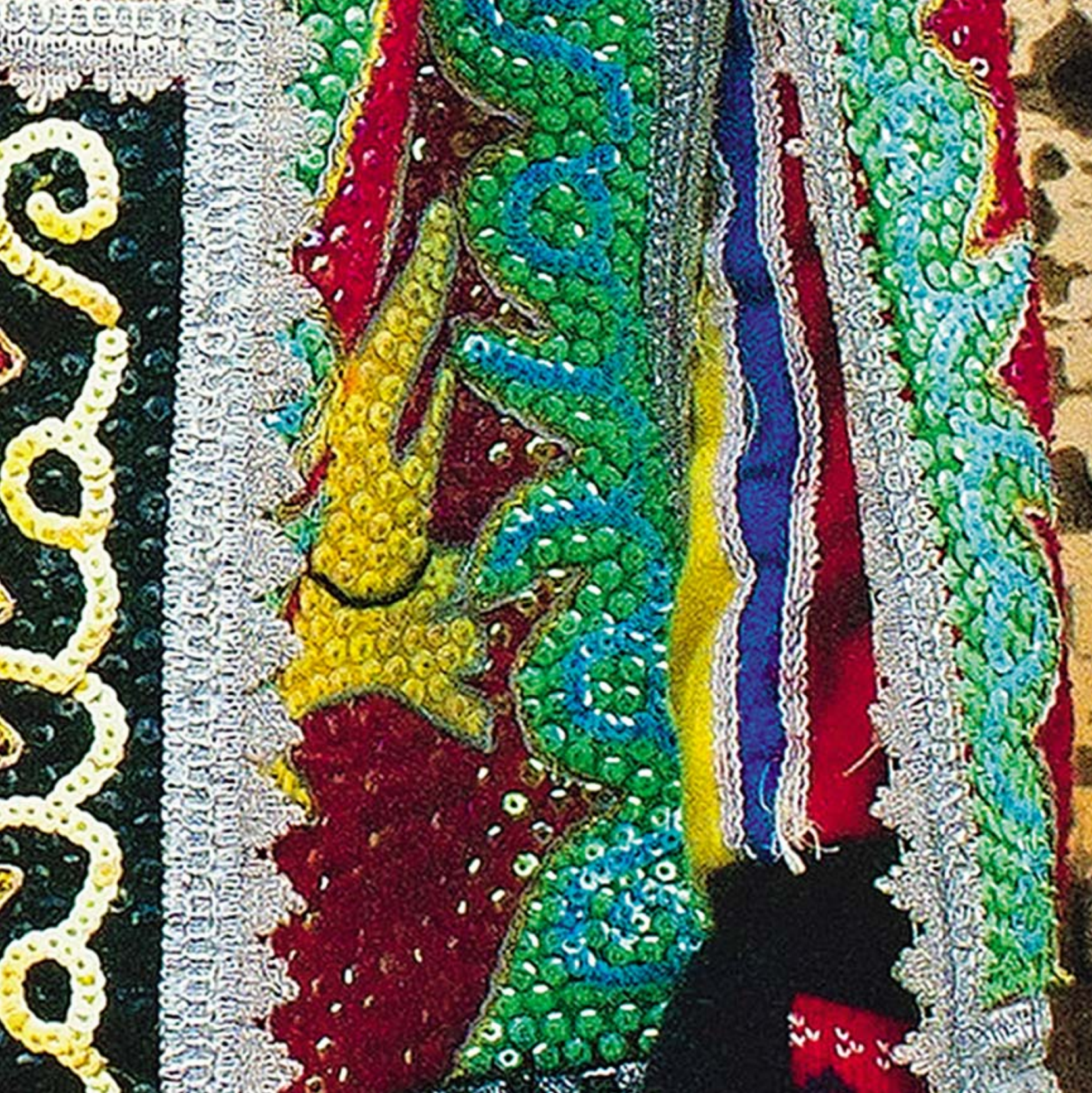














# Mmakgabo Mmapula Mmankgato Helen Sebidi

SOUTH AFRICAN b1943

## Lost Human Life

signed and dated 2007  
oil on canvas  
110 by 94cm

**R200 000 – 300 000**

*Lost Human Life* (2007) encapsulates the essence of the painterly and poetically expressive work of Mmakgabo Mmapula Mmakgato Helen Sebidi as she navigates a pathway between the rural and the urban, between past and present, between art and tradition.

Central to this painting is a stoic female figure in traditional attire surrounded by a group of figures set against the setting sun over the rural landscape. Reminiscent of a Renaissance Pietà this maternal figure or 'Madonna' is kneeling while looking out beyond the two 'double-faced' figures before her, as the artist grapples with traditional, cultural and Christian values as well as African and European iconography and visual expression.

Sebidi's use of art reflects contemporary ideas about the healing function of narrative and creativity in a context of marginalisation and trauma. Her introspective gaze essentially questions who she is and what her purpose is in life is, her imagery reflecting an ongoing process of self-interrogation and self-reflexivity.

Much of Sebidi's life can be associated with trauma countered by spiritual recovery: as a

## LITERATURE

Juliette Leeb-du Toit. (2009) *Mmakgabo Mmapula Mmankgato Helen Sebidi*, Johannesburg: David Krut Publishing. Illustrated in colour on page 90.

child an absent mother who lived and worked in Johannesburg; the degradation of domestic employment after joining her mother in the city; racism; petty migrancy laws and ongoing harassment, either witnessed or experienced personally at the hand of security forces.

Sebidi joined Bill Ainslie and David Koloane in 1989 for the Pachipamwe II workshop of artists in Matabeleland, Zimbabwe. Their use of abstraction and painting process, including that of the drip or random mark-making, were to prove ideologically relevant for her. It affirmed her independence and her idiosyncratic work, more specifically her use of vibrant colour and her very own form of richly textured pointillism that has become synonymous with her work.

In *Lost Human Life* Sebidi may be revisiting the devastating motor accident in 1989 on their return from Zimbabwe, that resulted in the death of Bill Ainslie and the injury and trauma to fellow artist David Koloane and herself.

Bronwyn Law-Viljoen (ed.J) (2009) *Mmakgabo Mmapula Mmakgato Helen Sebidi*, Johannesburg, David Krut Publishing Taxi-014.







# David Koloane

SOUTH AFRICAN b1938

## Three Street Dogs

signed and dated 05  
mixed media on paper  
70 by 99,5cm

**R70 000 – 90 000**

### LITERATURE

Ashraf Jamal and Sue Williamson. (1996) *Art in South Africa: The Future Present*, Cape Town: David Philip. Page 56.

*“You see their eyes glowing in the dark and you fear them because you know they are there but you don’t know when they might attack.”<sup>1</sup>*

Highly esteemed as an artist, David Koloane is well known for his long-term project depicting feral township dogs. His earliest depictions from his “mgodoyi” series date from the late 1980s and offer a potent metaphor of black life. The dogs are not fixed by one interpretation. Emblematic of life under apartheid, “when black people were treated like stray dogs that had no place and no origin,” Koloane’s dogs also speak to the violence that has historically racked township life, by outside agents as much as gangsters: “You see their eyes glowing in the dark and you fear them because you know

they are there but you don’t know when they might attack.”<sup>1</sup> said Koloane. In a 2005 review of his Cape Town exhibition, critic Ivor Powell described Koloane as “one of the important artists in recent decades,” in particular for the way he yokes his earlier interest in abstract expressionism in service of “rendering up the forms and textures of a peculiarly South African township experience.”<sup>2</sup>

1. Heather Dugmore, ‘The Mystery of Life’, [www.ru.ac.za](http://www.ru.ac.za), 31 May 2015.
2. Ivor Powell, ‘David Koloane’, *Art South Africa* Vol. 4.2 Summer 2005, page 72.





# Robert Hodgins

SOUTH AFRICAN 1920-2010

## Stones in a Pink Field

signed, dated 2000 and inscribed with the title and medium on the reverse

oil on canvas  
90 by 120cm

**R500 000 – 700 000**

### LITERATURE

Brenda Atkinson et al. (2002) *Robert Hodgins*, Cape Town: Tafelberg. Illustrated in colour on page 61, with the title *Stones in a Field*.

*“I rejoice in being a painter ... There is nothing ultimately so life enhancing.”<sup>1</sup>*

Robert Hodgins, who held his first solo exhibition at the Lidchi Gallery in Johannesburg in 1956, is most often thought of as a contemporary artist because of his late-blooming career and long life – he died at age 89. Whether he is better understood as a late modern or early contemporary is not a debate that would have energised this spirited artist. “I rejoice in being a painter,” Hodgins wrote in 2003. “There is nothing ultimately so life enhancing.”<sup>1</sup> Best known for his scathing figural studies of powerful men in pinstripe suits and military garb, Hodgins also explored pleasure and frailty in genre portraits of nudes and bathers. There is a direct correlation between *Three Bathers* (1955) and this lot.

In the same breath, using the overwhelmingly pink tones and these soft figures, plus the title, are all testament to

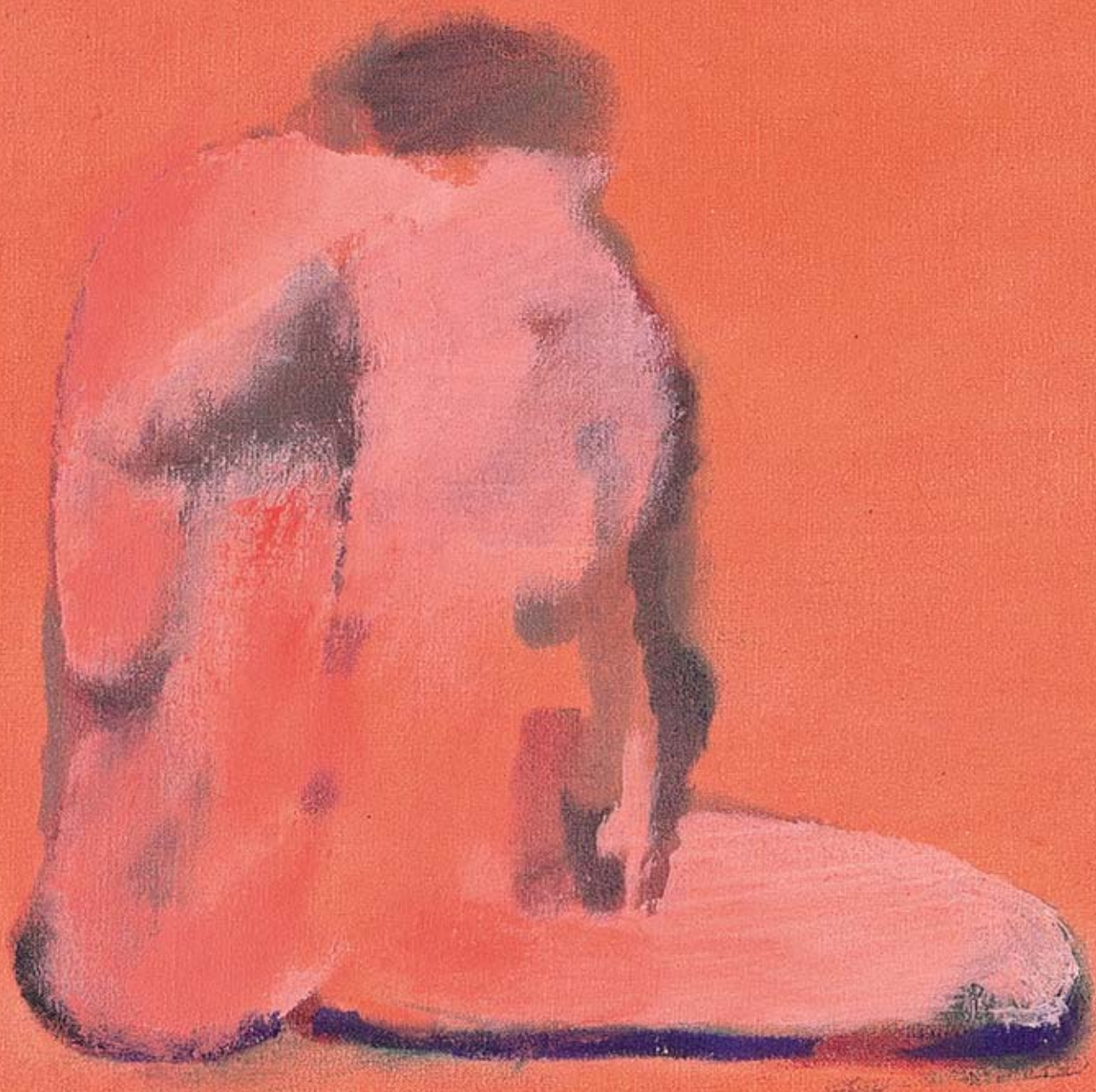
Robert’s intention to comment on, and endorse, the well-known SA saying “you strike a woman, you strike a rock”. While Hodgins was later dismissive of his early work, describing it as too “heavily impressed” by French expressionist Georges Rouault, the well-defined figural arrangements and pensive mood of this lot hark back to his earlier work.<sup>2</sup> But the Hodgins that gripped the public imagination used colour not line to evoke form. This lot is exemplary. It is also typical of his later predisposition for arranging pairs and trios of cumulous figures in barely described indoor and outdoor settings.

1. Robert Hodgins. (2003) *My English Summer*, London: Simon Mee Fine Art. Page 2.

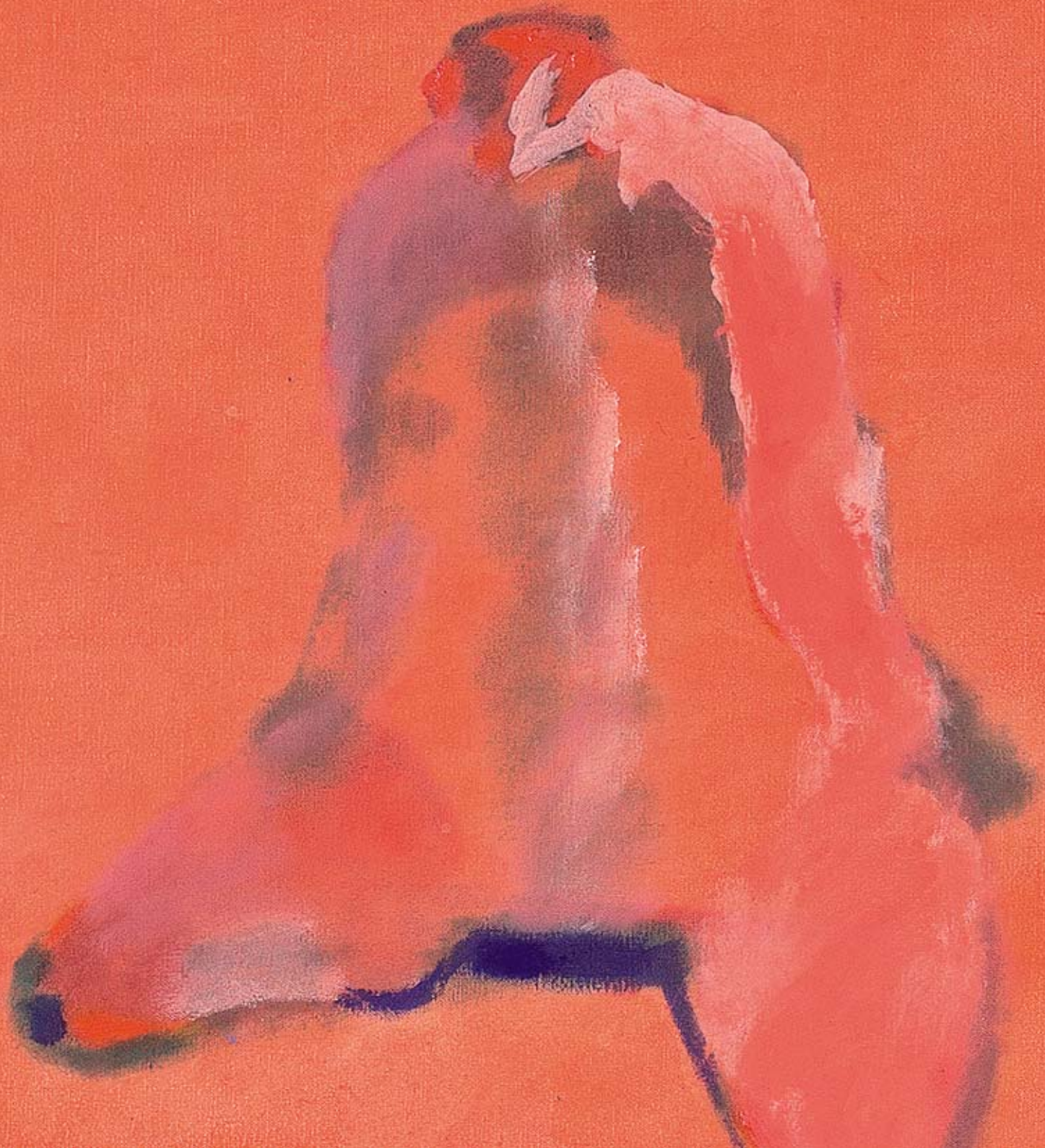
2. Robert Hodgins. (2002) *Robert Hodgins*, Cape Town: Tafelberg, 2002. Page 27.













# William Kentridge

SOUTH AFRICAN b1955

## Olympia (53)

2007

signed and numbered 9/25  
in pencil in the margin  
hand lithograph and collage  
sheet size: 75,5 by 93,5cm;  
image size: 61 by 74,5cm

**R120 000 – 150 000**

This lithograph, produced by Mark Attwood of The Artists' Press, references Édouard Manet's well-known painting, *Olympia* (1863). First exhibited at the 1865 Paris Salon, Manet's nude with confrontational gaze and motifs linking her to the demimonde scandalised French society. The figure of the reclining nude is not new to art: Manet based his work on a study of Titian's *Venus of Urbino* (1538). This process of quotation and recycling is apt. William Kentridge's practice has long been energised by the modernisms that emerged in early twentieth-century Europe, notably German expressionism and Russian constructivism – he has frequently quoted these sources. Scholars of Kentridge do not discuss the influence of Manet, a proto-

impressionist who rescued French painting from academicism. This is understandable: Kentridge has expressed dim views on South Africa's strongly impressionist tradition of landscape painting. Yet Kentridge clearly holds Manet in high esteem. A 2008 chine collé lithograph, *Manet (Heating and Ventilation)*, references the barmaid in Manet's famous picture, *A Bar at the Folies-Bergère* (1882). *Test for Manet* (2016), a hardground etching and aquatint, is based on *Bouquet of Flowers* (1882). Kentridge's exhibition *O Sentimental Machine* (2017) at Marian Goodman, Paris, included four ink drawings derived from Manet's late flower paintings.





# David Goldblatt

SOUTH AFRICAN b1930

## Saturday Morning at the Hypermarket: Semi-final of the Miss Lovely Legs Competition, Boksburg June 28, 1980

signed, dated and numbered AP1/11  
from an edition of 8 with archival number  
on the reverse  
gelatin silver print  
37,2 by 37,2 cm

Accompanied by a Certificate of Authenticity  
signed by the artist.

**R180 000 – 240 000**

This important photograph by David Goldblatt has a lengthy backstory. In 1976 Goldblatt proposed a story to *Optima* magazine on the whites of South Africa. Unlike his second book, *Some Afrikaners Photographed* (1975), the scope of his proposal was explicitly racial, not tribal. Three years later the magazine's editor agreed to fund his proposal. Goldblatt was caught off guard but found his subject while completing a commercial assignment from mining house Johannesburg Consolidated Investment, whose properties included East Rand Proprietary Mines, an active deep-level mine in the then prosperous industrial settlement of Boksburg. Starting in 1979, Goldblatt visited Boksburg on weekday nights and weekends, photographing in

### LITERATURE

David Goldblatt. (1982) *In Boksburg*, Cape Town: The Gallery Press. Illustrated on page 45.

*Frontline* (journal), Johannesburg: Saga Press, July 1982, illustrated on page 145.

Martin Parr & Gerry Badger. *The Photobook: A History Vol. 2*, London: Phaidon Press, 2006, illustrated on page 115.

Sue Williamson. (2009) *South African Art Now*, New York: Collins Design. Illustrated in colour on page 287.

David Goldblatt. (2010) *Kith, Kin, Khaya*, Johannesburg: Goodman Gallery. Illustrated on page 123.

Another example from this edition is in the Museum of Modern Art, New York; Victoria & Albert Museum, London; National Gallery of Victoria, Melbourne and Museo Nacional Centro de Arte Reina Sofia, Madrid

the segregated white town's new suburbs, churches, shopping precincts, drinking dens and places of work. He completed the project in 1980. *Optima's* new editor was unmoved by Goldblatt's dispassionate photographs, which included this scene of four white women in a local beauty pageant being appraised by mixed-race patrons at the local hypermarket. After the magazine declined to publish the essay, photographer Paul Alberts decided to launch his own publishing imprint, The Gallery Press, offering Goldblatt's book-length essay – with this photo in it – as his launch title. *In Boksburg* has since been hailed as "a classic example" of Goldblatt's "subtle method".<sup>1</sup>

1. Martin Parr & Gerry Badger. (2006) *The Photobook: A History Vol. 2*, London: Phaidon Press. Page 114.





# William Kentridge

SOUTH AFRICAN b1955

## Breathe

2008

signed and numbered 30/50 in pencil  
lithographic print on encyclopaedia pages  
and DVD  
26 by 36 by 25cm

**R60 000 – 80 000**

William Kentridge has produced a number of flipbooks during his career. They offer a mode of viewing not that dissimilar from the rudimentary animation technique of drawing and redrawing motion in his celebrated cycle of artist films. *Breathe* shows a woman in a long dress dancing and slowly pirouetting over the pages of a Russian encyclopaedia published in 1953. Kentridge drew the figures with India ink on blank pages. His drawings were scanned and imaged to positives, exposed onto aluminium plates, and finally hand printed into 50 numbered books at The Artists' Press, White

River. Mark Attwood supervised the process, which involved deconstructing the original books for printing purposes; his team diligently sewed and bound the printed work into book form. *Breathe* contains a DVD with a 34-second animation of the dance. A 2008 commission to create a film for the Teatro La Fenice, Venice, informed the content of this flipbook. Titled *(REPEAT) from the beginning / Da Capo* (2008), Kentridge's film depicts fragmented figures achieving cohesion and then dissolving again; it was projected onto the safety curtain of the Venice stage.





# Minnette Vári

SOUTH AFRICAN b1968

## Baubo on the Shore (The Unforgetting of Being)

signed and dated 2012; title, date, medium and dimensions on a Goodman Gallery label adhered to the reverse  
ink and oil on paper  
152 by 135cm

**R150 000 – 200 000**

The chimera, primarily a monstrous, threatening archetype, pervades Minette Vári's work. Insofar as she associates herself with the chimera, Baubo, part of a series of works on paper called, *Apotrope (Life of Baubo)*, Vári introduces the viewer to what has become an ongoing exploration of unconventional female figures – from deities to tricksters – that challenge the patriarchal assumptions of many mythological and religious narratives in her own work. The most provocative arguably, Baubo, an elderly woman in Greek mythology and later a cult divinity whose naked ribaldry is both a kind of comic relief and an expression of proto-feminist liberation.

Baubo's body is formed merely of a head, a pair of legs and an exposed vulva, quite evident in the present lot. In Greek mythology, Baubo is the crone who rescues the goddess Demeter from her state of grief

### EXHIBITED

Standard Bank Gallery, Johannesburg, *Of Darkness and of Light*, 29 January to 26 March 2016.

### LITERATURE

Tracy Murinik. (ed.) (2006) *Of Darkness and of Light: Minnette Vári*. Standard Bank Gallery, Johannesburg. Illustrated in colour on page 84.

and depression after losing her daughter, Persephone, to Hades. Baubo gains Demeter's attention and gets her to smile by her use of jesting commends and, in a more radical gesture, by lifting up her skirt to amuse Demeter. The images in the series reflect the different states personified by the goddess: screaming, guffawing or with a slight smile on her face visible in the present lot. These images attest to the abject female body.

Vári further considers the ways women have been cast in societies through the ages: as agents of wisdom, innocence, corruption, vacuity, hysteria, threat; as the spinster, the gossip, the whore, succubus, waif, siren, muse, maiden, mother, crone and so on.

1. Fabiana Lopes 2016 In transition: Remastering a vocabulary of ambiguity and polysemy. In: *Of darkness and of Light: Minnette Vári*. Standard Bank Gallery





# Joni Brenner

ZIMBABWEAN/SOUTH AFRICAN b1969

## Os

signed with the artist's initials and dated 2015  
watercolour on canvas  
132 by 162cm

**R80 000 – 120 000**

Joni Brenner's interest in skulls as the internal architecture of the head is connected to her long-standing work with portraiture, and has extended in recent years to include an arresting exploration of large-scale skulls in bronze and, more recently, watercolour on canvas as in *Os*. The mixture of control and unpredictability of the watercolour medium on canvasses of this scale has produced radiant images of shadow and light, evoking landscapes of the mind barely contained within the particular volumes and curves of the cranium.

Since 1996 Joni Brenner has been practising professionally as an artist with a focus on portraiture, always challenging traditional notions of likeness. For her, portraits exist on the threshold between past and future, between life and death, and her engagement with portraiture revolves around her acute awareness of transience, mortality and how the unrelenting passing of time fuels that ineradicable desire to capture the present.

Brenner says, "Working with portraiture means working with an awareness of time

## EXHIBITED

Art First London, *At the Still Point*, 7 October to 14 November 2015.

## LITERATURE

Elizabeth Burroughs. (2015) *At the Still Point*, London: Art First. Illustrated in colour on page 28.

passing, and it brings mortality and the fragility of being into sharp focus. I know from the way I work, from being an artist, from making portraits, that living is a process of dying but also that in the knowledge of mortality, is life."

These same concerns of transience and time passing inform her images of skulls, which never evoke danger or the ghoulish, and rather act as meditations on being alive. They mark presence just as much as they do absence, and in this way they are a focused natural extension of her exploration of portraits. Choice of medium is always significant in Brenner's work— the fragility of unfired clay, the longevity associated with oils, granite surfaces alluding to gravemarkers— and here, the loose but authoritative handling of the watercolour in *Os* — pooled sections that dry producing cranial suture-like marks alongside more linear structural marks, gives a concurrent sense of robustness and fluidity; watercolour at once bone-like, and also somehow fleshed or living.

Elizabeth Burroughs. (2015) *At the Still Point*, London, Art First





# Kendell Geers

SOUTH AFRICAN b1968

## Yellow Christ (Breathless)

signed, dated and inscribed with the title in pencil in the margin; inscribed with the artist's name, title, date and medium on a Goodman Gallery label on the reverse  
colour screenprint  
55,5 by 91 cm

**R60 000 – 90 000**

By blowing up museum walls and burning down public monuments, Kendell Geers made a name for himself as an "aesthetic terrorist". He has disrupted the art world through such strategies as hurling bricks through a nationally declared heritage building, The Old Market complex in Newtown; urinating in Marcel Duchamp's *Fountain*, the famous found object; and framing his own semen. His works are powerful environments of terror and violence, eroticism and poetics. *Yellow Christ* is no exception.

Written across three divergent images of a pistol, the profile of a woman, and a prostrated figure, all spliced together in a haphazard way, is the word "BREATHLESS". The seemingly arbitrariness of this composition is obviated when one thinks of the maverick French film maker, Jean-Luc Goddard, who titled one of his films, *A Bout de Souffle* (translated as *Breathless*), which he wrote and directed in 1959. Goddard famously said: "All you need to make a film is a girl and a gun". Sex and violence often go hand in hand, certainly in the popular imagination, and eagerly generated by the mass media.

In tune with his various acts of art terrorism, Geers harnesses this word and these images to invoke more than a mere narrative, but also a vague sense of dissent. *Breathless* signals both a form of anticipation as well as a literal state of being dead. The body on the right, incidentally,

### EXHIBITED

Institute of Contemporary Art, Newtown, *Aids: The Exhibition*, 1992.

Warren Siebrits Modern and Contemporary Art, Johannesburg, *Prints and Multiples*, 6 February 2003 to 29 March 2003, catalogue number 3.

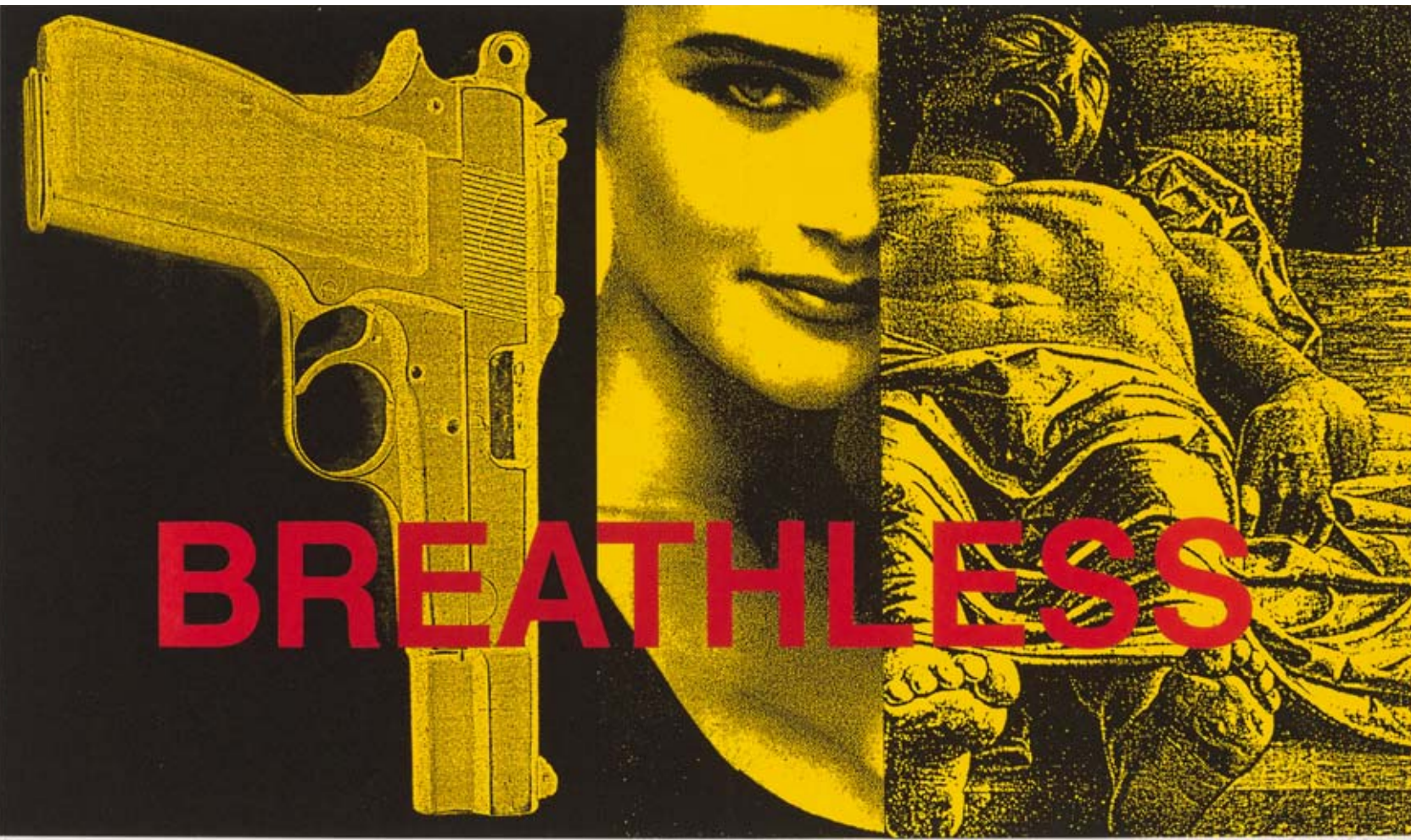
### LITERATURE

Warren Siebrits. (2003) *Prints and Multiples*. Ex Libris Press, Johannesburg. Illustrated in colour.

references Andrea Mantegna's famous work, *The Dead Christ*, painted in 1501. *Yellow Christ* gives an ironic twist to Mantegna's study of a cadaver, strongly foreshortened, by giving the iconic image a veritable pop art flavour.

Geers employs explicit references to the main stream mass media, such as film, to demonstrate that sex and violence are everyday forms of political dissent. Says Geers, "The mainstream (media) has stolen every weapon of the underground, from sex to violence and art has been reduced to simply another commodity designer fetish. What can one do today outside of total despair and capitulation? (...) Instead of working towards the seamless, perfect image, I am trying to explore flaws, dirt, disruption, static white noise, and decomposition of the image or object. This fracturing both affirms the perfect image through its absence, and shifts the focus to other ways of understanding reality, on the other side of the comfort boarder. The sex and violence I use in my work and am interested in, and that I think remain effective weapons against bland consumerism, are not the sanitized clean poses of CNN but the dirty, gritty, white noise of a television set tuned to a bankrupt pirate station."<sup>1</sup>

1. Interview with Jerome Sans, transcribed by Lobke van Speybroeck (2007) *Irrespectiv: Kendell Geers*. Bom Publishers: Barcelona. Page 99.



**BREATHLESS**

*"Yellow Christ 2002"*



# Wim Botha

SOUTH AFRICAN b1974

## Untitled 4 (Mercy Paintings)

2015  
oil on canvas  
147,5 by 95,5cm

**R200 000 – 250 000**

In 2003 Wim Botha visited St Peter's Basilica in the Vatican City where he photographed and measured the dimensions of Michelangelo's marble sculpture, *The Pietà* (1498-99). His intention was to realise a sculpture inspired by this iconic devotional sculpture. A year later Botha produced his *Mieliepap Pietà* (2004), a perfectly scaled replica of Michelangelo's work, albeit modelled from maize meal. The work premiered on an exhibition in the Cathedral of St John the Divine, a neo-gothic church in New York. Botha's output includes many interpretive renderings of classical sculpture, all consummately achieved and

### EXHIBITED

Stevenson, Johannesburg, *Wim Botha: Pietà*, 18 August to 25 September 2015.

### LITERATURE

Michael P Steinberg. (2015) *Wim Botha: Pietà*, Stevenson. Illustrated in colour on page 153.

marked by the use of disrupting materials. *Commune: Suspension of Disbelief* (2001) is a life-size Christ figure in crucifix form modelled from carved bibles, while *Prism 10 (Dead Laocoön)*, from 2014, reinterprets the classical Grecian marble, *Laocoön and His Sons*, in bronze. This lot continues Botha's dialogue with Michelangelo. It was originally exhibited in an installation of oil-on-canvas and ink-on-paper sketches depicting *The Pietà*, alongside a new bronze. An accomplished draughtsman, Botha's interest in verisimilitude and decomposition are finely evidenced in this lot, which retains vestigial traces of its classical western source.













# Kate Gottgens

SOUTH AFRICAN b1965

## Untitled VII

signed and dated 2007 on the stretcher  
mixed media on canvas  
90 by 147cm

**R80 000 – 120 000**

### EXHIBITED

Irma Stern Museum, Cape Town, *Little Deaths*, 2007.

### LITERATURE

Marelize van Zyl. (ed.) (2015) *Kate Gottgens: Paintings 2007 - 2015*, Stellenbosch: SMAC Art Publishing. Illustrated in colour on page 139.

*“He’s a pretty child with calm eyes, a snub nose and a full mouth. It’s a face that you get to know and love because, even as this child is watching the world, you’re watching him grow. From scene to scene, you see the curve of his jaw change, notice his thickening brows and witness his slender arms opening to embrace the world and its clear and darkening skies”.<sup>1</sup>*

In 2007, Kate Gottgens exhibited a suite of untitled paintings made from paint and ash under the title *Little Deaths*. Curated by dealer Trent Read, the exhibition explored the theme of bereavement. Although informed by the death of the artist’s mother, the paintings visually explored another instance of mourning: the artist’s son was on the brink of puberty, signaling separation, shifts in identity and loss. An accomplished figurative painter, Gottgens portrayed adolescent boys, either in groups at play or alone, some seated and others prone. The identities of the boys were unspecific, although mostly they were Caucasian. “Smudged contours dematerialize the anatomies and lend the boys a ghostly presence, identifying them

as figments, phantoms or memories shuttling through consciousness,” appreciatively noted critic Lloyd Pollock.<sup>2</sup> Tonally muted and compositionally fractured, with blockish elements of landscape intruding, the paintings were informed by the work of Portuguese artist Julião Sarmento whose biographical work denies easy narration and incorporates discrete configurations within his frame. Positioned next to an ominous void, the seated figure in this lot also appears in another smaller work from the series.

1. Manohla Dargis, ‘Movie Review: Linklater’s “Boyhood” Is a Model of Cinematic Realism’. *New York Times*, 10 July 2014.  
Marelize van Zyl. (ed.) (2015) *Kate Gottgens: Paintings 2007 - 2015*, Stellenbosch: SMAC Art Publishing. Page 139.

2. Lloyd Pollock, ‘Kate Gottgens’, [www.artthrob.co.za](http://www.artthrob.co.za), Issue No. 116, April 2007.





# Lisa Brice

SOUTH AFRICAN b1968

## Untitled

signed and dated 06  
gesso and water soluble crayon on canvas  
91 by 71cm

**R80 000 – 100 000**

### EXHIBITED

Goodman Gallery, Cape Town, *Base One Two Three*, 2007.

Lisa Brice studied painting at the Michaelis School of Fine Art, University of Cape Town, although after graduating she focused on wall artworks, installations and sculptural pieces combining steel with found objects and domestic materials. Brice returned to painting in the early 2000s and presented her first solo exhibition of paintings in South Africa in 2005. "Uncertainty is central to painting, and its strength, and that's very much what attracted me back to the medium," Brice, who lives between London and Trinidad, said in 2010.<sup>1</sup> This work was first shown in 2007 on an exhibition thematically occupied with coming

of age and adolescent sexuality. Many of the exhibition's works were based on photographs of contemporary teenagers at school dances and parties, although this particular work refers to an oil painting by Norwegian symbolist Edvard Munch, *The Kiss* (1897). Munch was for a number of years preoccupied with the motif of a couple kissing and produced many studies towards *The Kiss*. Similarly, Brice painted a number of different versions of a couple kissing – this was her first.

1. Godfried Donkor, 'Embracing Uncertainty: Interview with Lisa Brice', *Art South Africa*, volume 9.1, Spring 2010, page 57.





# Georgina Gratrix

SOUTH AFRICAN b1982

## Kiss Kiss

2013

signed on the reverse

oil on Belgian linen

120 by 90cm

**R80 000 – 120 000**

*“My relationship to the medium of paint is a complicated one. Painting and her historical burdens: so many stodgy, stoic canvases by so many important men. What makes contemporary painting particularly interesting for me is a revisionist, humorous approach that can dig at and have fun with historical representations”<sup>1</sup>*

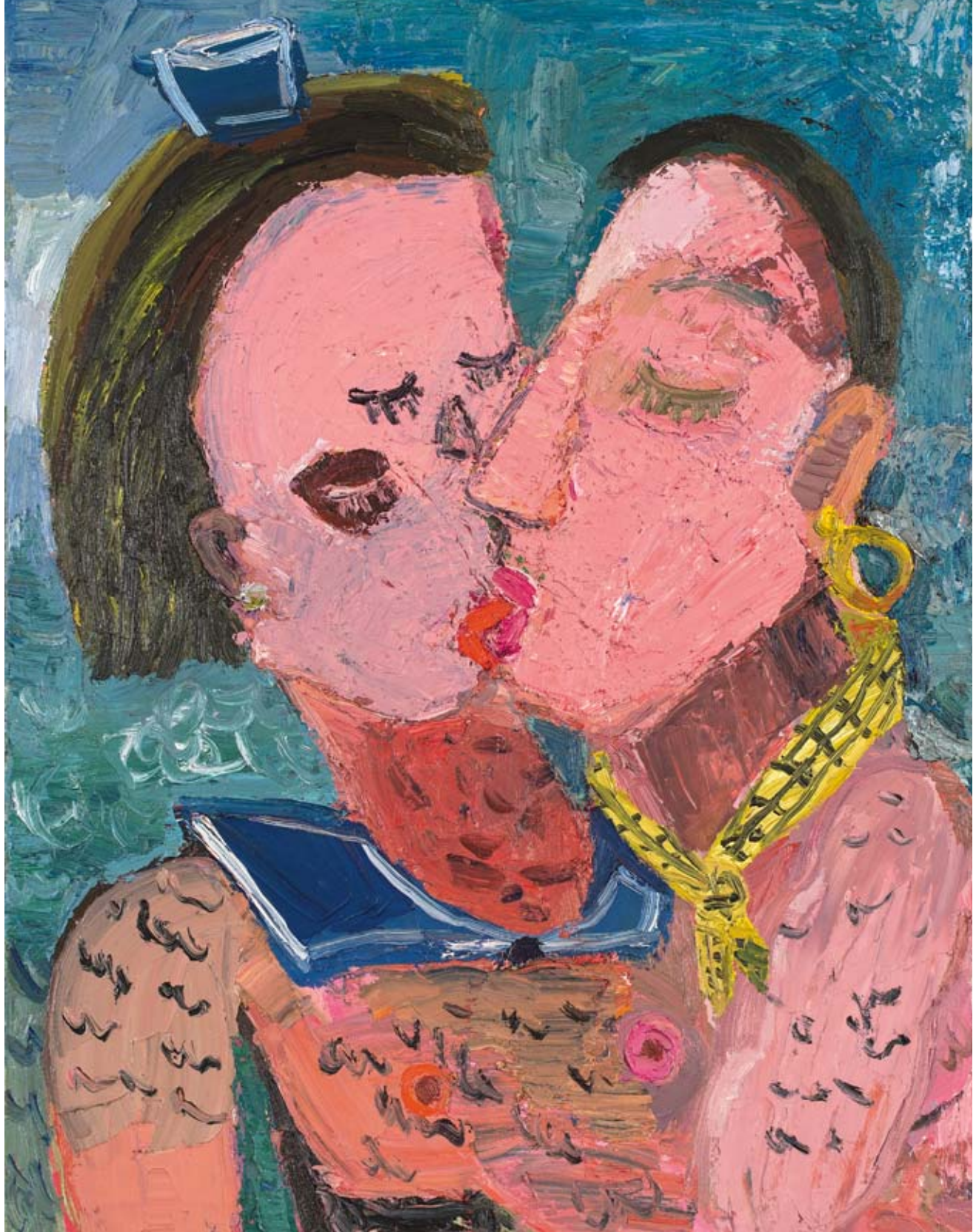
In April 2013 Georgina Gratrix travelled to Germany where she was included on a group show at Galerie Judin curated by Storm Janse van Rensburg, titled the *Beautiful Ones*. Setting up a studio in the neighbourhood of Schöneberg, Gratrix spent the remainder of that year painting in Berlin where she befriended fellow South African artist Gerda Scheepers and the Romanian painter Adrian Ghenie.

Since the 1920s Schöneberg has been known for its LGBTQ community, with the

annual Lesbian and Gay Pride Festival taking place in and around Nollendorfplatz where a memorial plaque stands commemorating the members of the homosexual community who faced persecution during the Holocaust.

Produced in 2013 during her stay in the city, *Kiss Kiss* is both a testament to this history as well as a contemporary celebration of Berlin’s vibrancy.

1. Georgina Gratrix interview by Emily Friedman, *The Editorial Magazine*, Issue 14, November 2015, page 62.





# Lizza Littlewort

SOUTH AFRICAN b1963

## Kane

oil on canvas  
120 by 100cm

**R20 000 – 30 000**

### EXHIBITED

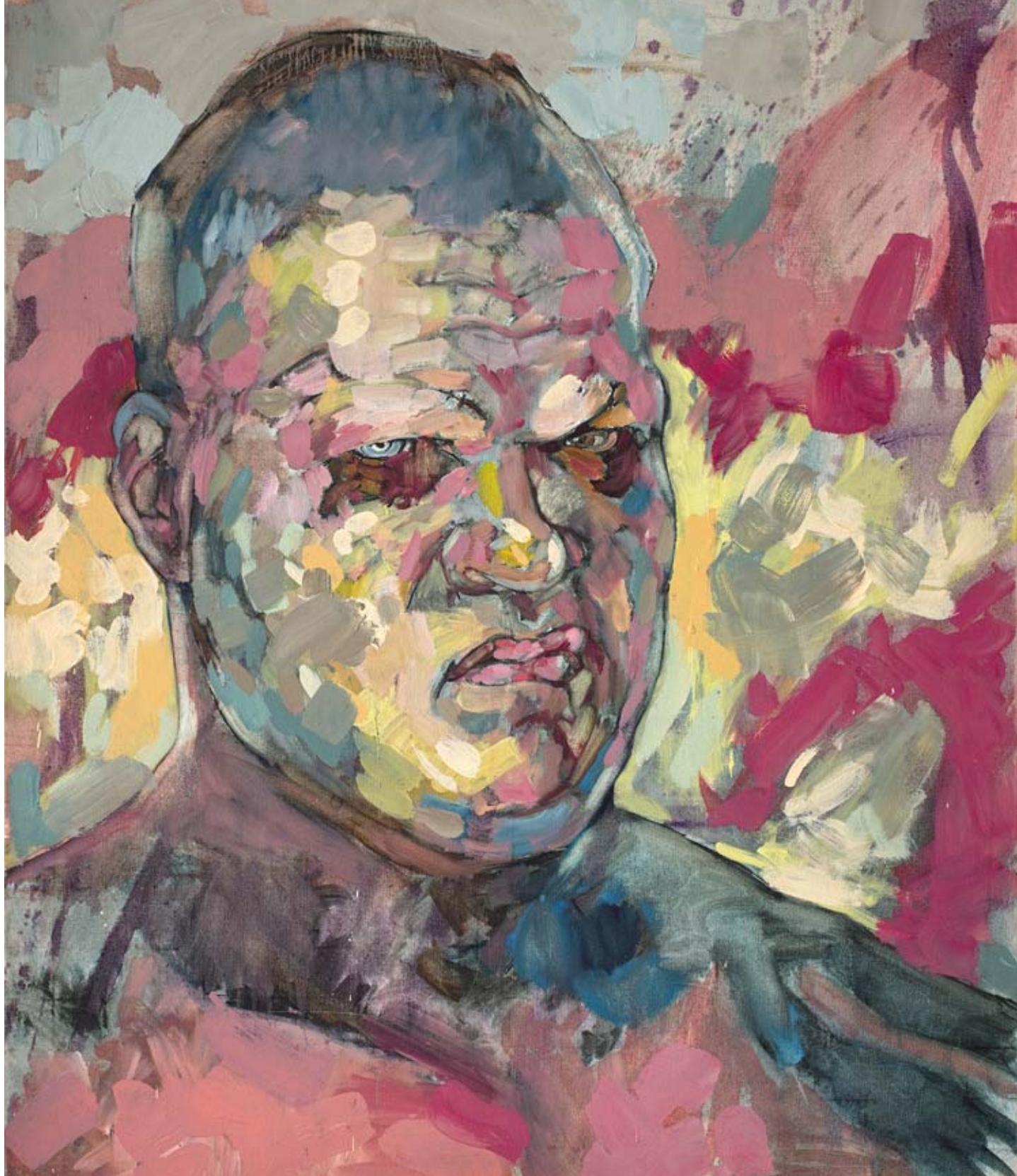
Gerard Sekoto Gallery, Alliance Française,  
Johannesburg, *Raw Over-Cooked*, 27 May to  
15 June 2005.

This painting depicts Glenn Thomas Jacobs who found fame under his ring name 'Kane' in the WWE (World Wrestling Entertainment). Featuring in the RAW franchise of the brand, Jacobs along with his contemporaries, Brock Lesnar, King Kong Bundy and John Cena were the subjects of Lizza Littlewort's solo show *Raw Overcooked* at the Gerard Sekoto Gallery at the Alliance Française in 2005.

Taking her departure from the anthropologist Claude Levi-Strauss who used the phrase to contrast nature with culture in his book *The Raw and the Cooked*, Littlewort appropriates the methodology of his title by

using 'overcooked' to describe the hyper masculine charade of entertainment wrestling where the stage-managed events of the game are far from natural and the game presents itself as a spectacle of manufactured obviousness.

Delicately rendering her subjects in tones of soft pinks, muted blues and subtle yellows, Littlewort manages to subvert these characters appearance by providing a painterly lens that softens and thereby complicates the viewers relationship with these stereotypes of inflated masculinity.





# Kudzanai Chiurai

ZIMBABWEAN b1981

## Creation I

2012

signed and numbered 2/10 in pencil in  
the margin  
pigment inks on premium satin photographic  
paper  
sheet size: 112 by 163cm;  
image size: 100 by 150cm

**R130 000 – 150 000**

Another example from the edition is in the  
Zeitz Museum of Contemporary Art Africa.

Trained at the University of Pretoria, Zimbabwe-born Kudzanai Chiurai achieved early prominence through a series of exhibitions in Johannesburg (2004-08) showcasing his agitprop, mixed-media paintings. *Dying to be Men* (2009), his debut exhibition at Goodman Gallery, Cape Town, introduced audiences to his photographic work. Fluent from the outset, this representational medium dovetailed well with Chiurai's practice, which continues to explore the aesthetics of power, propaganda and resistance. In 2011 he began to work with film. This photograph is based on a scene in his five-minute film, *Creation* (2012), part of a trilogy that includes *Iyeza* (2011) and *Moyo* (2013). Vividly styled and operatic, the film

trilogy obliquely explores the carnivorous politics of Chiurai's native Zimbabwe, and also draws on the artist's experiences with anti-immigrant violence in Johannesburg. Strong female protagonists feature throughout. Chiurai elaborates: "In *Creation* the central role of the woman is self-explanatory: she is the one giving birth. In *Iyeza* she is Jesus, the one to be sacrificed. In *Moyo* the women are mourners and observers. Violence is a very male phenomenon, while women usually play a central role in conflict resolution ... It's not women making war, but they carry a lot of the burden."<sup>1</sup>

1. Edo Dijksterhuis, 'The perpetual motion of power: Interview with Kudzanai Chiurai', [www.artslant.com](http://www.artslant.com), February 2014.





# David Brown

SOUTH AFRICAN 1951-2016

## The Butcher

signed with the artist's initials, dated 09 and numbered 1/6  
bronze with a dark brown and green patina  
height: 41,5cm  
(2)

Accompanied by a copy of the exhibition catalogue *Persona* (2011).

**R50 000 – 70 000**

FOR LOTS 18-20

### PROVENANCE

Johans Borman Fine Art, Cape Town.

### EXHIBITED

Johans Borman Fine Art, Cape Town, *Persona*,  
11 October to 26 November 2011.

### LITERATURE

Johans Borman (ed.) (2011) *Persona*, Cape Town: Johans Borman Fine Art. Examples from these editions illustrated in colour on page 111, 113 and 115.

*“I try to make a universal statement, but the work grows out of the insanities here (...) I don't know if the work would be so raw if I wasn't South African”.<sup>1</sup>*

*The Butcher, The Doorman and The Hunter* are part of a series of eleven works created by the artist in 2011 in an ongoing response to reading Anne Applebaum's harrowing book *Gulag*. *Gulag* laid bare the associated moral complicity of those working in association with Stalin's concentration camps with Brown continuing the metaphor in a post-apartheid idiom.

The Gulag stands as a symbol of a large, uncaring, inflexible and unwieldy dehumanising structure or national state commandeering and corrupting complicit recruits at its behest.

Brown's figures, imbued with physical menace, punctuated with spikes, armoured in heavy uniforms become symbols of sadistic phallic malice.

1. Sue Williamson, (1989) *Resistance Art in South Africa*. London: Catholic Institute for International Relations. Page 56.





19

## David Brown

SOUTH AFRICAN 1951-2016

### The Doorman

signed with the artist's initials, dated 09 and  
numbered 5/6  
bronze with a dark brown and green patina  
height: 71cm  
(2)

Accompanied by a copy of the exhibition  
catalogue *Persona* (2011).

**R50 000 – 70 000**

20

## David Brown

SOUTH AFRICAN 1951-2016

### The Hunter

signed with the artist's initials, dated 09 and  
numbered 4/6  
bronze with a dark brown patina  
height: 46cm  
(2)

Accompanied by a copy of the exhibition  
catalogue *Persona* (2011).

**R50 000 – 70 000**



19



20



# Joachim Schönfeldt

SOUTH AFRICAN b1958

## The Guilds & Unions Film

2015

edition 2/3

video, colour and sound, 8 minutes

**R300 000 – 500 000**

The footage for this film was shot over seven years at various factory locations in and around Johannesburg. The subject matter of the footage is craft and machines, dealing with the baker, book-maker, builder, butcher, candle-stick maker, carpenter, composer, cook, farrier, forger, mason, potter, spinner, weaver, and so on.

The footage is edited into a fast paced short film of 8 minutes, with each clip showing close-ups of the hands of the craftsmen or of the machines in operation. Each of the hand movements of the craftsmen – clutching, grabbing, squeezing, moulding, hacking, twisting, pinching, punching, rolling, holding, slapping, hammering, pouring, slicing, throwing, cutting, rubbing and so on – have been separated from each other into singular “acts”

### EXHIBITED

56th Venice Art Biennale, Main Exhibition, *All the World's Futures* curated by Okwui Enwezor, 2015.

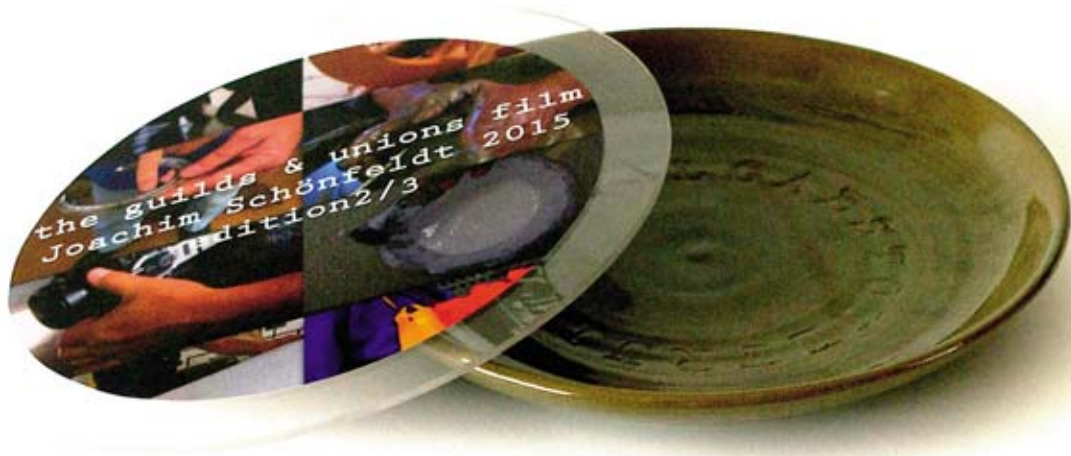
### LITERATURE

Osei Bonsu. (2015) *All the World's Futures*: 56 Venice Biennale. Pages 241 to 242.

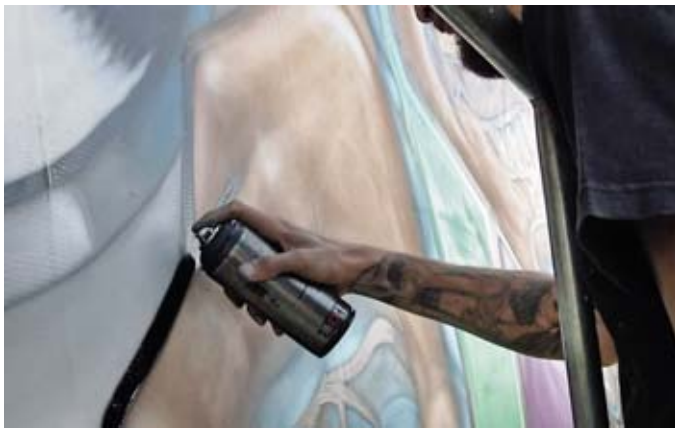
in the initial stages of the editing. Similarly, the machine movements have been separated from each other into “acts” based on whether they are linear movements (diagonal to the left or right, left to right, or vice versa, up and down) or whether they are circular movements (clock-wise or anti-clock-wise). There are also other considerations such as colour and association.

The sound emanating from the footage is used as soundtrack and acts as the “narrator”. The final edit combines “movement acts” of hand and machine, together with the sound, into a kind of symphony or a poem of the craftsmen.

Joachim Schönfeldt, 2015







Stills from *The Guilds & Unions Film*





# Wim Botha

SOUTH AFRICAN b1974

## Study for Head of an Outraged Youth I

2011

Rhodesian teak parquet blocks  
height: 155cm including base

**R180 000 – 240 000**

### EXHIBITED

Stevenson, Johannesburg, *A Thousand Things*,  
27 September to 2 November 2012.

### LITERATURE

Sophie Perryer (ed.) (2012) *Wim Botha: Busts, 2003-2012*. Cape Town: Stevenson. Illustrated in colour on page 78.

Wim Botha's bountiful sculptural practice is rooted in a figurative idiom. Remarkably skilled as both a draughtsman and modeller, his work nonetheless rejects classical figuration in favour of an output marked by atomised forms and increasingly linear volumes. This work is exemplary of his frequent use of the sculptural bust in his practice. The artist has spoken of how he used to "anguish" over the process of making a bust, "because each one needed to be absolutely unique, which is farcical. I now see them as part of an on-going process ...

The one begets the other; it's almost as if the same bust is being constantly remade."<sup>1</sup> Similar to *Portrait V* (2009), a ceiling-hung bust made from bonded layers of wood, this work conjures its titular youth from layers of hardwood parquet blocks. In the manner of his busts and figures made from carved bibles, Botha does not obscure his source material in this lot. His work is not a fully resolved form. If anything, it proudly reveals its rude materialism.

1. Wim Botha. (2014) *Rooms: 2001-2014*, Cape Town: Stevenson. Page 3.













# Rowan Smith

SOUTH AFRICAN b1983

## Untitled (Razor Wire)

2015

cane and maple wood veneer

141 by 112 by 107cm

**R40 000 – 60 000**

### EXHIBITED

Tyburn Gallery, London, *Broken English*,

18 September to 28 October 2015.

cf. A similar example was exhibited at FNB Johannesburg Art Fair, Johannesburg, South Africa, 2013.

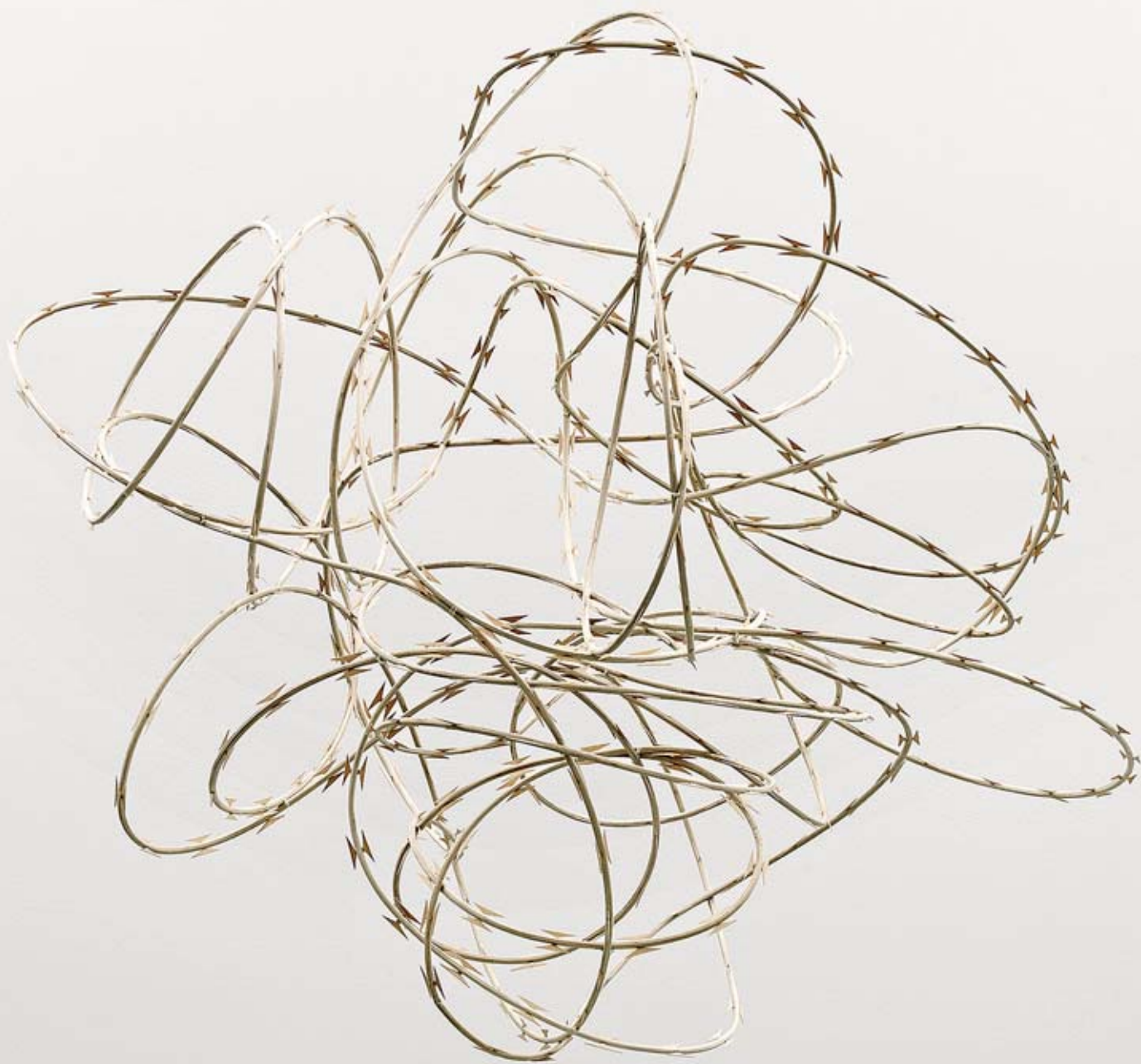
### LITERATURE

Rowan Smith. (2014) *Artists Monograph*. Cape Town, Whatiftheworld. A similar example is illustrated in colour on page 54.

South African culture, historically, and still in the contemporary moment, has and is partially characterized by the separation of people. This is done politically, economically, socially and physically. This legacy of separation is often accompanied by a large degree of paranoia, especially amongst the white middle-to-upper-class minority, which manifests itself in the form of higher walls, electrified fences, increased surveillance and perimeters engulfed in razor wire.

Like many of these security measures,

razor wire acts not only as a tactile and physical deterrent or barrier, but also as a psychological one. The sight of a tangled mass of razor sharp barbs easily conjures images of ripped clothing and flesh. Thus, this series of *Untitled (Razor Wire)* sculptures are rendered in an extremely fragile material, where the physical threat is largely removed. As an art object it also brings the aesthetics of 'security' from the perimeter (of a property) indoors (of a gallery or home) thus collapsing the typical psychology of security and separation.











# Walter Oltmann

SOUTH AFRICAN b1960

## Locust

2004

brass wire

116 by 116 by 9cm

**R50 000 – 70 000**

*“The funnelling of accumulated time is so clearly carried on the surface of each work. I also like to think of this aspect of slow accretion as linking conceptually to the process of transforming and becoming – metamorphosis and hatching – as evidenced in insect life.”<sup>1</sup>*

Working without an assistant and using the very basic tools of wire cutters and pliers, Oltmann does all the weaving and constructing of his large-scale sculptures on his own, developing and refining his initial concepts as he works.

1. Walter Oltmann in Sue Williamson, (2009) *South African Art Now*, New York: HarperCollins Publishers. Page 158.





25

# Jody Paulsen

SOUTH AFRICAN b1987

## Donatella ver-jay-zee

2017  
felt collage  
190 by 225cm

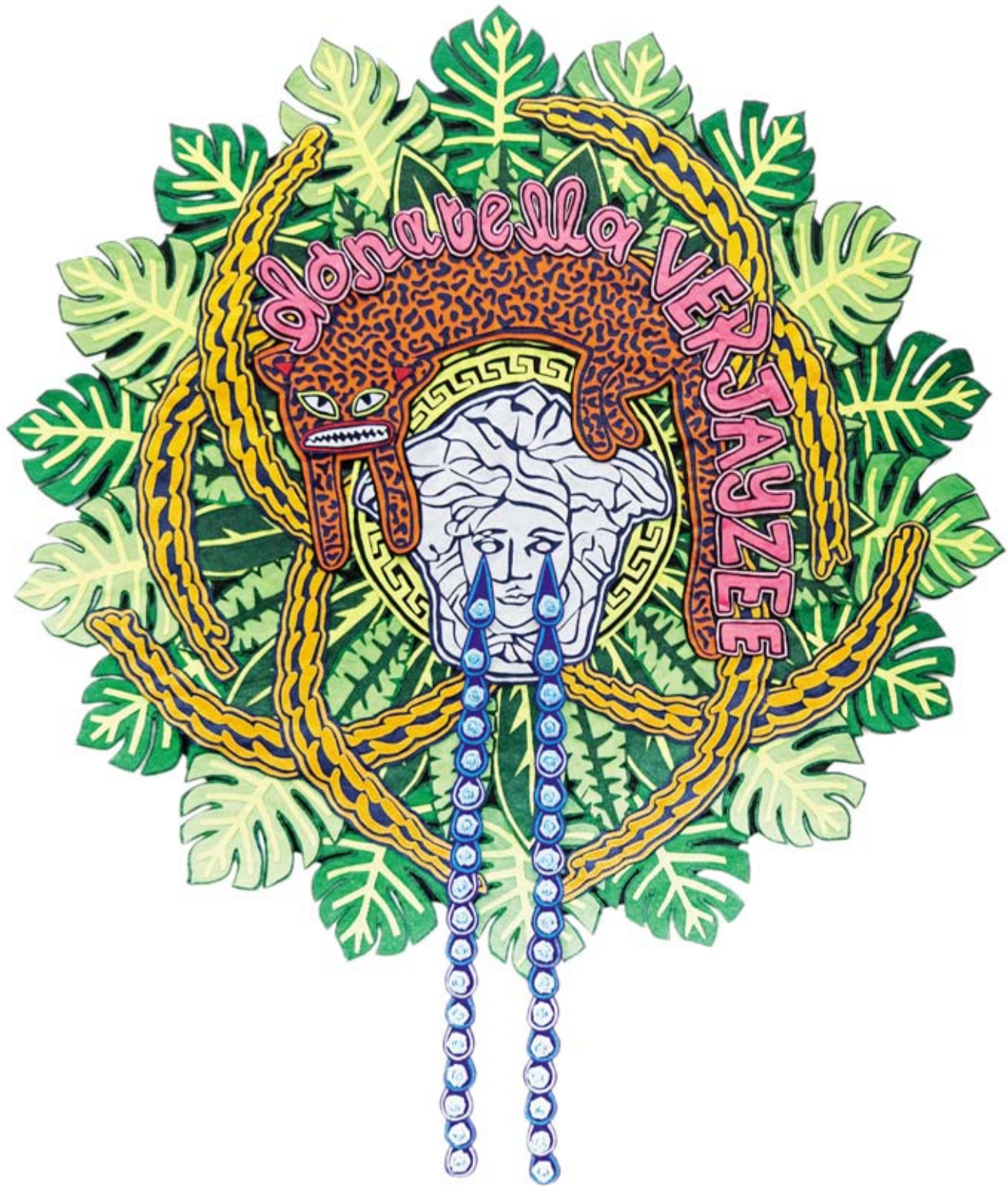
**R100 000 – 150 000**

### EXHIBITED

SMAC Gallery, Cape Town, *Pushing Thirty*,  
11 February to 25 March 2017.

This lot appeared on Jody Paulsen's debut solo exhibition, *Pushing Thirty*, a vivid showcase of his maximalist approach to composition that included twenty-one of his signature felt collages. A method perfected at the Michaelis School of Fine Art, University of Cape Town, Paulsen's brash ensemble pieces intermix references from pop culture, fashion and cartoons, and often include additional text slogans demonstrating his media literacy and/or discussing his mixed-race queer identity. Paulsen credits artists Cameron Platter and Julia Rosa Clark for inspiring him to pursue an installation-based approach to displaying his

work. Paulsen's collages invite comparisons with Jeremy Deller's processional banners and Tracey Emin's quilts, although, attitudinally at least, his work is closer to Andy Warhol in its love affair with consumer culture. This lot references the logo of Italian luxury fashion company Versace, a stylised depiction of the head of Medusa. The exaggerated tears recall Brett Murray's wall-hung sculptures of baroque figures weeping from his exhibition *Crocodile Tears* (2007). Paulsen's interest in fashion is pronounced: he collaborates with designer Adriaan Kuiters on a fashion range, which has been lauded by *Vogue Italia*, among others.





# Moshekwa Langa

SOUTH AFRICAN b1975

## Untitled

signed and dated 1999/2010 in pencil  
on the reverse  
mixed media on paper  
140 by 99cm

**R120 000 – 160 000**

The first artwork Moshekwa Langa ever made was a map drawing in circa 1993. The cartographical impulse remains deeply embedded in his practice. While this lot may not resemble a map it forms part of a large body of works on paper and canvas exploring issues of land, history and autobiography in applied, map-like forms. Materially complex, these map works include topographical studies, Mondrian-esque geometric grid constructions made with black plastic and coloured adhesive tape, associative text-based pieces and purely abstract compositions such as this lot. Colour is integral to Langa's work. The conservative art lessons he received at the Waldorf School, Pretoria, influenced his future

trajectory. Langa elaborates: "I liked drawing at school, but my drawings were regarded as very unrefined by my teachers. I was very much encouraged to try work in a smooth way, where you shade from black to white. You made sure you use only bold colours ... or you had to make washes and build up your colour through the primary structures of Goethe's theory of colours."<sup>1</sup> Langa's vivid and mercurial work, which heralded a radical subjectivity and new materialism in post-apartheid art, rejects these classical orthodoxies.

1. Sean O'Toole, 'Notes towards Moshekwa Langa's Unwritten Biography', in Iris Lenz (ed.), *Moshekwa Langa: The Jealous Lover*, Berlin: IFA, 2014, page 61.













# Julie Mehretu

ETHIOPIAN/AMERICAN b1970

## Unclosed

2007

signed and numbered 7/25 in pencil in the margin  
 colour hard ground etching with spit bite aquatint and drypoint  
 sheet size: 103,5 by 127,5cm;  
 image size: 91 by 113,5cm

**R140 000 – 180 000**

In 2005 Ethiopian born artist, Julie Mehretu, produced three series of prints (*Local Calm*, *Diffraction and Circulation*) at Crown Point Press in San Francisco which were exhibited at the beginning of 2006. A year later Mehretu returned to Crown Point to make two additional large-scale etchings, *Unclosed* and *The Residual*, editions that further investigate the more intuitive side of her mark making. As Siri Engberg has observed of these editions "Like Landscape Allegories, these are almost exclusively gestural images, with lines amassed in peaks and valleys. In both prints, the imagery is pulled densely to the very margins of the plate, generating an impression of vastness, and a distinct sense of hovering above the surface, as if mountainscapes are being viewed through windows of a plane. The aerial sensation is intensified in *Unclosed*, where groups of radial lines emanating from center points litter the landscape like sites of bombings. The intersection of war with nature is a theme addressed in much of Mehretu's work,

## EXHIBITED

Michael Stevenson Contemporary, Cape Town, *Disguise: The Art of Attracting and Deflecting Attention*, 15 May to 5 July 2008.

Crown Point Press, San Francisco, *The Cosmos: A Group Exhibition*, 10 April to 31 May, 2008.  
 Highpoint Centre for Printmaking, Minneapolis, *Excavations: The Prints of Julie Mehretu*, 3 October to 21 November, 2009. Illustrated on page 38.

Another example from this edition is featured in the collection of Fine Arts Museums of San Francisco.

played out here within a strong narrative of abstraction".<sup>1</sup>

Describing the origins of this abstract narrative, Kathan Brown explains that "she traces migration maps, geographic maps, airport diagrams, city plans, architects' blueprints and other patterns both humble and grand and lets them interact with freehand marks of her own".<sup>2</sup>

Explaining the idiosyncrasy that occurs within this abstract tale that she weaves, Mehretu notes; "As marks collide they develop other marks and a community develops in my mind...like civilisations on top of each other. The architectural drawing gives one space and the intuitive marks give another. You can follow a narrative – maybe not the one I had".<sup>3</sup>

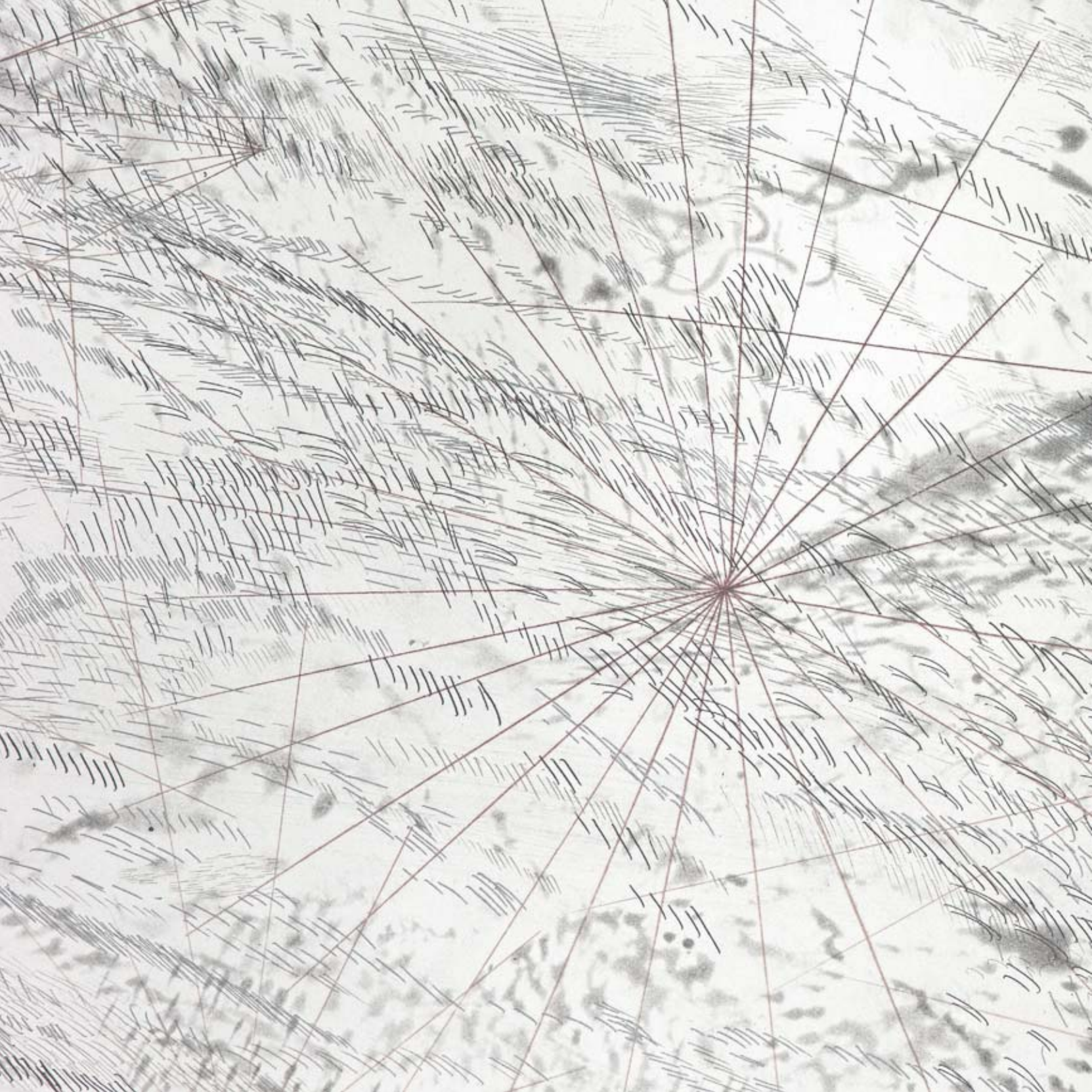
1. Siri Engberg, (2009) *Beneath the Surface: Julie Mehretu and Printmaking*. Minneapolis, Highpoint Editions and the Walker Art Center. Page 10.

2. Kathan Brown, 'Julie Mehretu: Unclosed and The Residual', Crown Point Press Newsletter, Spring 2008, page 3.

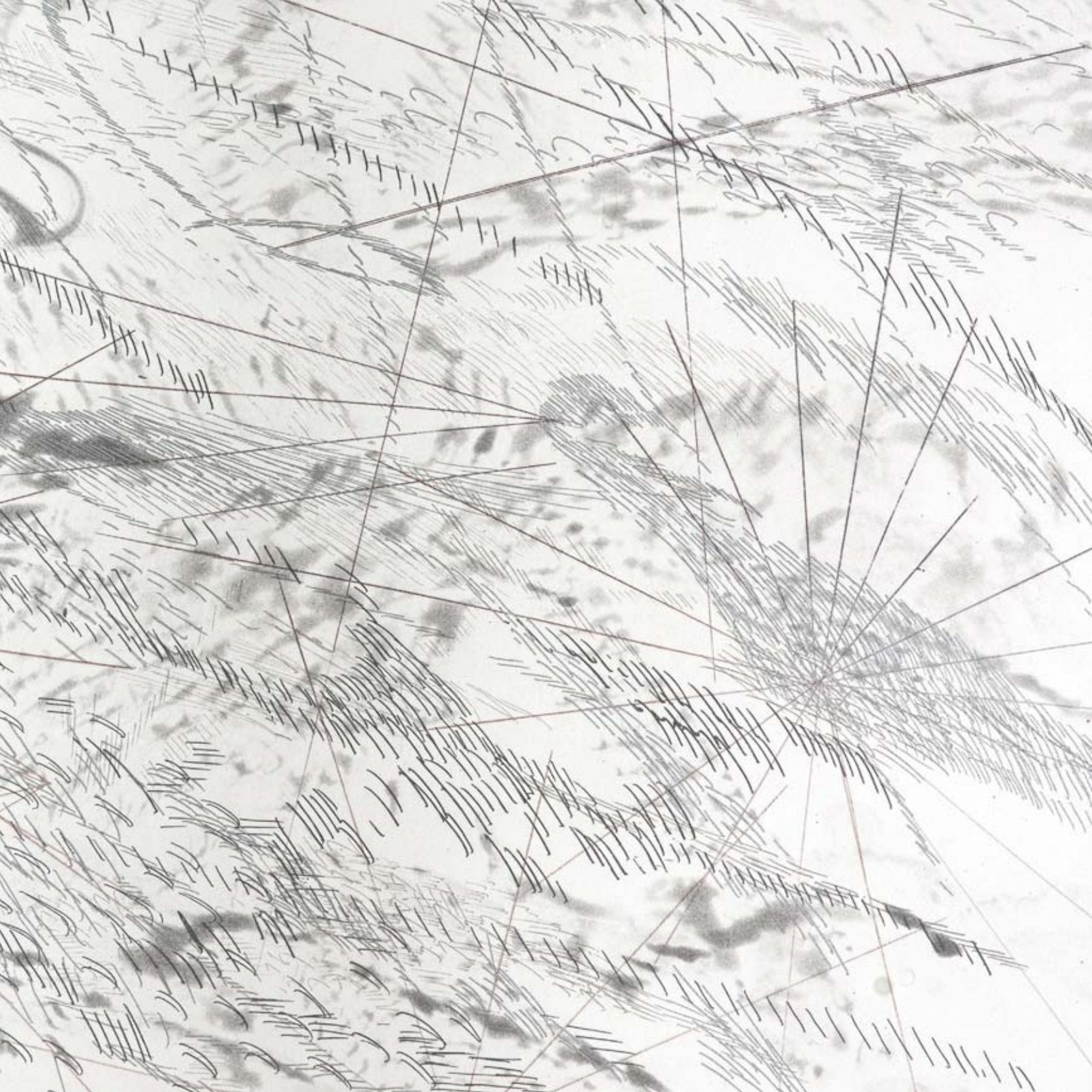
3. *ibid*, page 4.













# Tracey Rose

SOUTH AFRICAN b1974

## Lucie's Fur Version 1:1:1 - 1' Annunciazione (After Fra Angelico) circa 1434

2003  
edition 5 of 8  
Lambda photograph  
124 by 156,5cm

**R200 000 – 300 000**

Tracey Rose came to international prominence in the early 2000s with a series of performance-based reimagining of female figures, some archetypal, others lifted from history. The current lot forms part of her film and photo project, *Lucie's Fur Version 1.1.1* (2003), which creatively and seditiously explores human origins. It was produced in the studio and on location in Johannesburg. It contains references to religion, palaeoanthropology and art history, notably Fra Angelico's series of altarpieces depicting Archangel Gabriel conversing with Mary. This lot refers to the *Annunciation of Cortona* (1433-4) in Cortona, Italy. In Rose's adaptation she references Lucifer and Lucy, the so-called "African Eve" discovered near Hadar, Ethiopia, in 1974, and substitutes the Edenic pairing of

### EXHIBITED

Art Basel, 2017.

### LITERATURE

Okwui Enwezor. (2006) *Snap Judgments: New Positions in Contemporary African Photography*, New York: ICP. Illustrated on pages 58-9.  
Sophie Perryer. (ed.) (2004) *10 Years 100 Artists*, Cape Town: Bell-Roberts. Illustrated on page 320.

the gospel with two black gay lovers named Adam and Yves. "Rather than merely copying from the Old Masters, Rose radically subverts the patriarchal structures of art history, science and religion in order to question the ways in which they are inextricably intertwined with oppression," noted one critic.<sup>1</sup> Curator Okwui Enwezor included another example from this edition on his New York exhibition *Snap Judgments*; in an accompanying essay he praised *Lucie's Fur Version 1.1.1* as Rose's "most complex and accomplished body of work".<sup>2</sup>

1. Sophie Perryer (ed.), *10 Years 100 Artists*, Cape Town: Bell-Roberts. Page 318.

2. Okwui Enwezor. (2006) *Snap Judgments: New Positions in Contemporary African Photography*, New York: ICP. Page 31.





# Minnette Vári

SOUTH AFRICAN b1968

## The Falls III

2008

inscribed with the artist's name, title, medium  
and numbered 1/5 on a Goodman Gallery  
label on the reverse  
pigment print on cotton fibre paper  
79 by 79cm

**R40 000 – 60 000**

### EXHIBITED

Standard Bank Gallery, Johannesburg, *Of  
Darkness and of Light*, 29 January to 26 March  
2016.

### LITERATURE

Sue Williamson. (2009) *South African Art Now*,  
New York: Collins Design. Page 254 and another  
example from the edition illustrated in colour  
on page 255.  
Tracy Murinik. (ed.) (2006) *Of Darkness and of  
Light: Minnetter Vári*. Standard Bank Gallery,  
Johannesburg. Illustrated in colour on page 98.

*“The composition is vertiginous, for earth whirls around Vári who  
appears tethered to it, unable to escape, a victim of history  
struggling to free herself from the past like our country itself.”<sup>1</sup>*

1. Lloyd Pollack, *The Falls* (Online) Available: <http://minnettevari.co.za/print-photo/the-falls-series>. (12 January 2018)





# Jessica Webster

SOUTH AFRICAN b1981

## Untitled: Amelia (I & II), diptych

each signed and dated 2017 on the reverse  
oil and wax on canvas  
60 by 60cm each  
(2)

**R50 000 – 70 000**

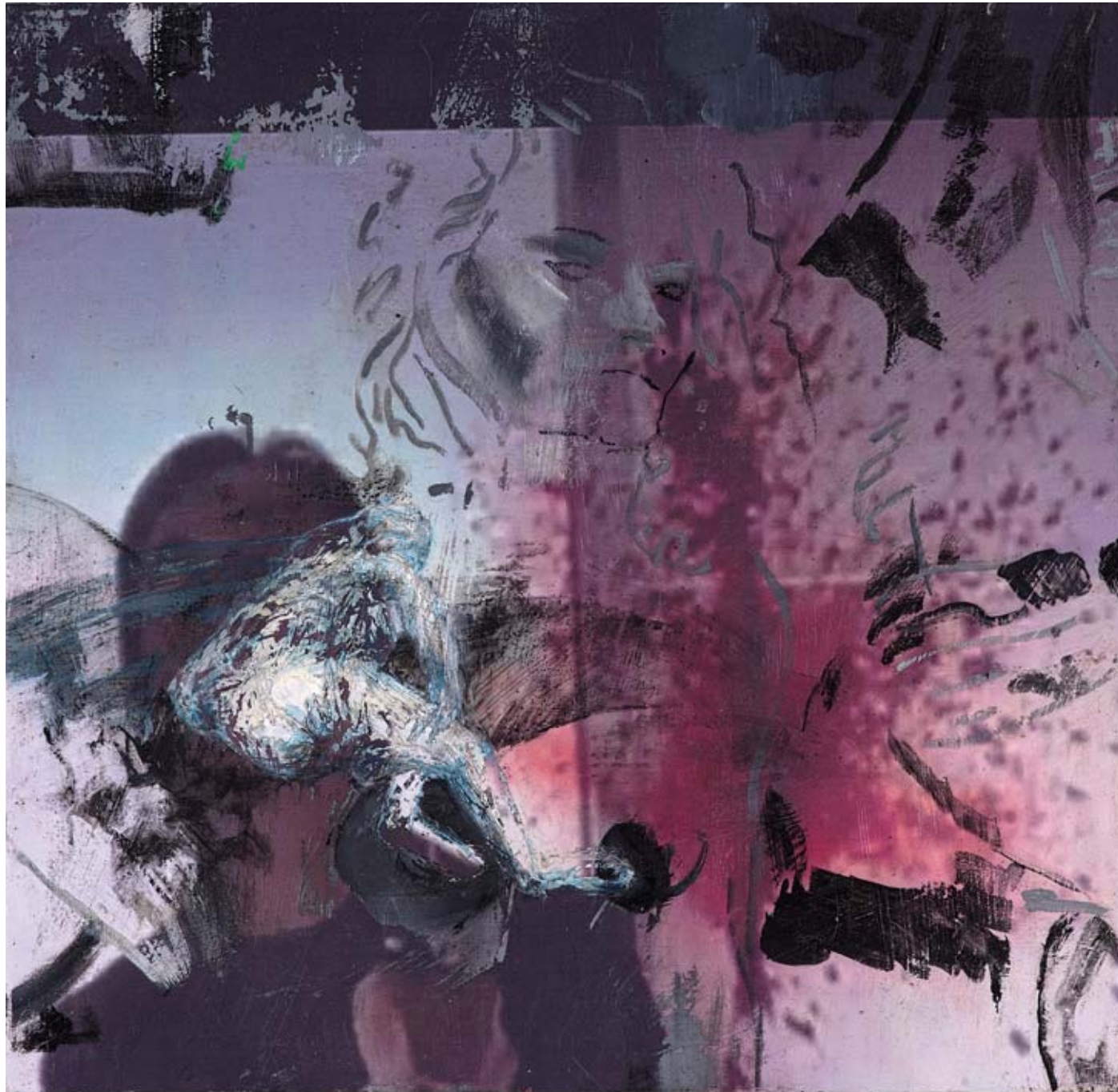
### EXHIBITED

Goodman Gallery, Cape Town, *Wisteria*, 22 April  
to 24 May 2017.

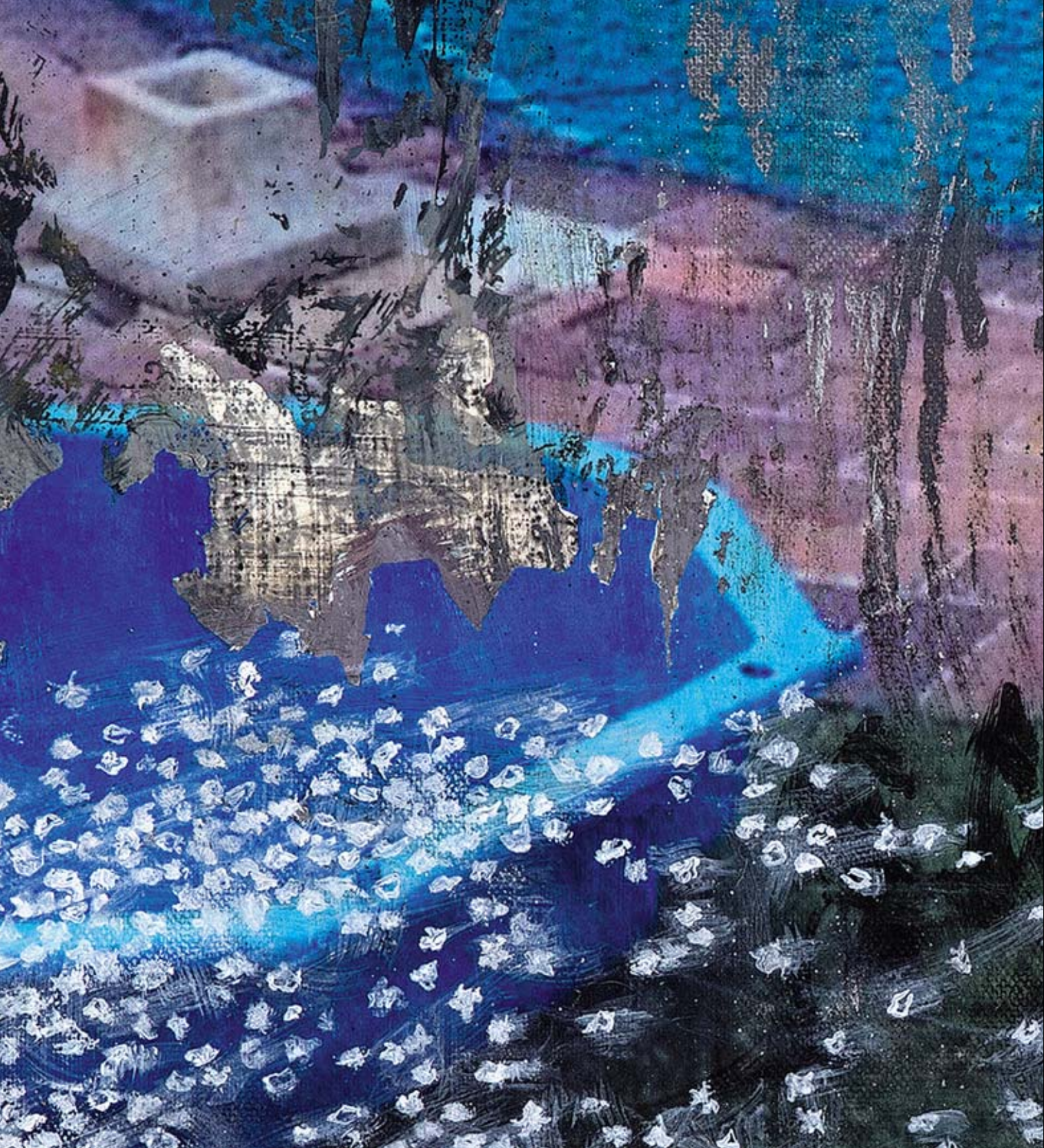
*“The blue clam splash pool – so frequently seen worn and used to oblivion, half filled with sand – sits in the backyard, next to the large-scale swimming pool with a protective net and a Kreepy Krauly. The painting’s surface is marred by grey streaks, and a strange white, spore-like texture overtakes the lawn”.<sup>1</sup>*

1 Amie Soudien, (2017). *The Sanctuary Disturbed: Jessica Webster’s ‘Wisteria’*. <https://artthrob.co.za/2017/05/11/the-sanctuary-disturbed-jessica-websters-wisteria/>









31

## Michael MacGarry

SOUTH AFRICAN b1978

### LHR-JNB

2002 - 2010  
edition 5 + 2 AP  
black and white, stereo, 25 fps, PAL  
12 minutes 34 seconds

**R50 000 – 70 000**

### CREDITS

Written, Produced & Directed - Michael MacGarry  
Cinematography - Robert Wilson  
Editor - Jaco van Schalkwyk  
Musical Score - Richard Brokensha  
Narrator - Jaco van Schalkwyk  
Cast - Jan-Henri Booyens, Michael MacGarry, Jaco van Schalkwyk, Marcel Waldeck

### EXHIBITED

Daimler Art Collection, Berlin, Germany, *Ampersand*: Group exhibition curated by Christian Gantzenberg, 2010.  
Spier Contemporary, Cape Town, Group exhibition curated by Clive van den Berg, 2010.  
Monument Gallery, Grahamstown; Standard Bank Gallery, Johannesburg; Port Elizabeth Art Gallery; Durban Art Gallery; Oliewenhuis Art Museum, Bloemfontein; Iziko National Gallery, Cape Town, *Standard Bank Young Artist (Visual Art)*, 2010 to 2011.  
TATE Modern, London, UK, *The Film Will Always Be You*, 2015.  
Iwalewahaus, Bayreuth, Germany, *The Film Will Always Be You*, 2015.  
WITS Art Museum (WAM), Johannesburg, *Show No Pain*, 2017.  
Latrobe Gallery, Victoria, Australia, *Mine - The Film Will Always Be You*, 30 September to 3 December 2017.

### LITERATURE

Michael MacGarry. (2010) *End Game. All Theory. No Practice*. Illustrated on pages 100-103.  
Annali Cabano-Dempsey and Abrie Fourie (2012) *Mine: A Selection of Films by South African Artists*, University of Johannesburg. Illustrated in colour, no pagination.

*“Aspirational in our loves, and clumsy in our greed – when did we resign that which was never ours to part with? From what sea, what course, did this sinew grow?  
This rope of sentiment. This human chain.  
Dragging us, willingly, to the bottom.”*

From the script for LNR-JNB





Boxset from LHR-JNB



Like most, this project has several basic starting points – namely, a television advert for beer and a developed sense of self-loathing. From 2001 to 2002 I lived in Europe – one year in Dublin, the other in London. I worked as a designer and participated in the ongoing brain-drain adversely affecting South Africa’s development. In London I saw a television advert that showed several Britons adrift at sea in a small inflatable dingy who were obviously survivors of some wreck or accident. The narrative of the advert concerned not the horrors of survival but rather their thirst for the particular brand of beer being promoted. The dialogue was not the desperate stereotypical lifeboat statement of “Water! Water!” but rather “Brand of beer! Brand of beer!” It was a lame advert, as most are, but it looked really good, as most do. The polished formalism initiated my thinking on a possible fictional narrative for a video that could articulate, as well as mimic, the voluntary South African alienation and London-induced drowning of identity I was experiencing at the time.

The title and aircraft sequence in LHR-JNB allude to a fictional 747 crash landing at sea *en route* from London to Johannesburg. On board are numerous versions of myself: young, educated, white, middle-class South Africans returning home from London – some with saved money, others with property in England and most with one eye on their return ticket. The narrative concerns four survivors of this fictional accident – 230 passengers and crew died following an explosion a little while after

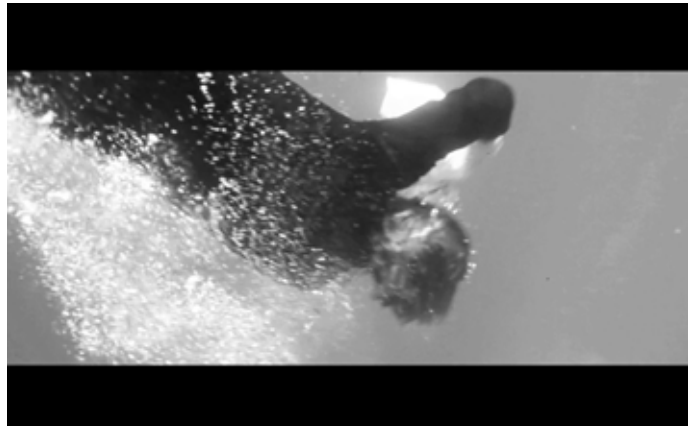
an improbable, but successful emergency landing in the Mediterranean Sea.

The four survivors swim to and occupy a deployed life raft issued to all 747 aircraft in the event of a crash-landing at sea. After a day on the raft, they sight possible rescue but all attempts to make themselves visible fail and they continue to drift. A slow leak sustained during a night collision with plane debris causes the raft to slowly deflate. Over several hours the raft sinks and the four survivors, after initially treading water, give up any prospect of rescue and promptly drown.

Some of the South Africans I met in London saw themselves as “economic refugees”, citing a developing economy coupled with an apparent lack of employment opportunity and security as motivating factors for leaving the country. The fatal passage in the video of these four South Africans between so-called “centre” and “periphery” represents an ironic mimicry of the economically and politically motivated (and often perilous) gravitation of “boat people” from North Africa to southern Europe, from the Caribbean to the United States and from the Far East to Australia.

A life raft is a specifically developed form of refuge. The term refuge, defined as physical protection in an environment perceived as hazardous, however, is nebulous as a life raft is also a unique form of captivity too, for the visual symbolism of prospect or rescue is embodied in the distant, unattainable view of the horizon – look at Gericault’s *Raft of the Medusa*, 1819.

Michael MacGarry



Stills from LHR-JNB



# Jake Aikman

SOUTH AFRICAN b1978

## Adrift II

signed, dated 2014 and inscribed  
with the title on the reverse  
oil on canvas  
152 by 152cm

**R60 000 – 80 000**

*“In his vast and seductive seascapes, Aikman denies the viewer a foothold. There is no jetty or shoreline on which to anchor the gaze. Rather, the viewer is set adrift, borne unto the watery surface of a world governed by the elements, suspended in time and space”.<sup>1</sup>*

1. Text accompanying the exhibition 'Haunt' at SMAC, Johannesburg, 2 to 25 February 2017.





# Robert Hodgins

SOUTH AFRICAN 1920-2010

## Drunk in the Docks

signed, dated 1996/7 and inscribed with the title and medium on the reverse

oil on canvas

90 by 120cm

**R800 000 – 1 000 000**

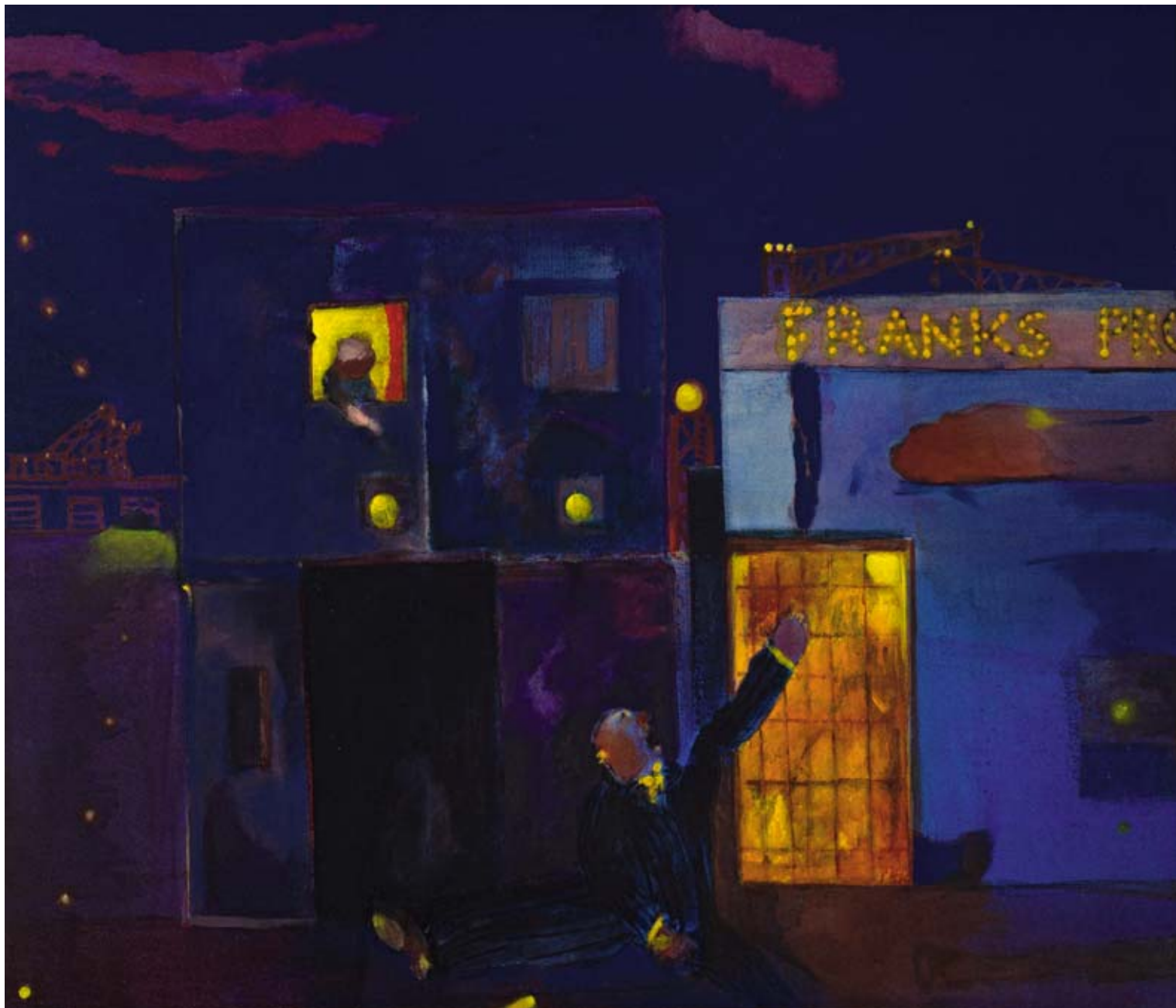
### LITERATURE

Brenda Atkinson et al. (2002) *Robert Hodgins*, Cape Town: Tafelberg. Illustrated in colour on page 25, with the title *Drunk on the Docks*.

*“One dressed respectably, old boy, you know, in a pinstriped suit, because that helped you get away with drinking longer into the night!”*

One of the most fascinating “beads” in the “string” of Robert Hodgins’s life, as told by himself,<sup>1</sup> is his account of how he came to South Africa following a difficult, if not traumatic childhood in London. Working on a counter in a shop named *Libraire Populaire* in Dean Street, Soho, Hodgins became aware of the rich cultural life flourishing in that seedy part of town during the 1930s, eyeing, if not encountering, such artists and writers as Dylan Thomas, Francis Bacon, WH Auden and Christopher Isherwood virtually every day. In his early teens, he also delivered newspapers and magazines around Soho for the shop - including the mildly erotic *La Vie Parisienne* - to titled gentlemen

and restaurant owners, Mayfair whores, and nightclub owners alike. He was intrigued by the underbelly of the city. When he eventually got out of Soho, having been given a job in an office to answer the telephone (without ever having seen or used one himself), by sheer chance he met his great-uncle from South Africa, his grandmother’s brother. Within fifteen minutes Uncle Billy convinced Hodgins to come out to South Africa. He generously sent Hodgins £33 to buy two pairs of shoes, a suit and a passage on the *Edinburgh Castle* to Cape Town. Hodgins landed on the docks on his eighteenth birthday with exactly sixpence in his pocket.





Another exquisite “bead” in his string of anecdotes tells what Hodgins did on his arrival: “I started work as an insurance clerk, earning six pounds a month. Uncle Billy made me do matric in the evenings. The great thing was that he owned *The Harbour Café*, now rather chic on Cape Town’s Waterfront. It wasn’t chic then – it catered to sailors, dockers, tug-boat crews, that kind of thing. But the *glamour* – for a London slum boy, you can imagine. The family lived above the café. My passion for art was still secret, although Uncle Billy liked the fact that I read Shakespeare. But when I went to a concert on Thursday night at the City Hall, it was assumed I’d gone to watch all-in wrestling. And nobody was interested in the National Gallery. This went on for over two years. Although war broke out fifteen months after I arrived, Uncle Billy said “matric first”, and so I joined up only in December 1940”.

The present lot, *Drunk in the Docks*, Hodgins described in conversation as being semi-autobiographical. The painting captures Hodgins’ youthful excitement at his new environment on the harbour front. Giant cranes visible to the left and the right in the background, frame the scene in the foreground: in a deserted part of the dockland, it is late at night. The sky is rendered in dark blues and purples at one end of this motley collection of buildings, giving way to light blues and mauves on the other, suggesting daybreak in the east. “Of course, after midnight demands lapis blue!” as Hodgins would say.

The central figure, clearly quite inebriated, sits with legs wide apart, waving an arm in the air (incidentally creating a very dramatic diagonal in the otherwise straightforward vertical and horizontal grid of the composition). The artist once shrugged and in a confessional tone admitted that this was the story of himself on a number of nights, exploring the nightlife around the docks.

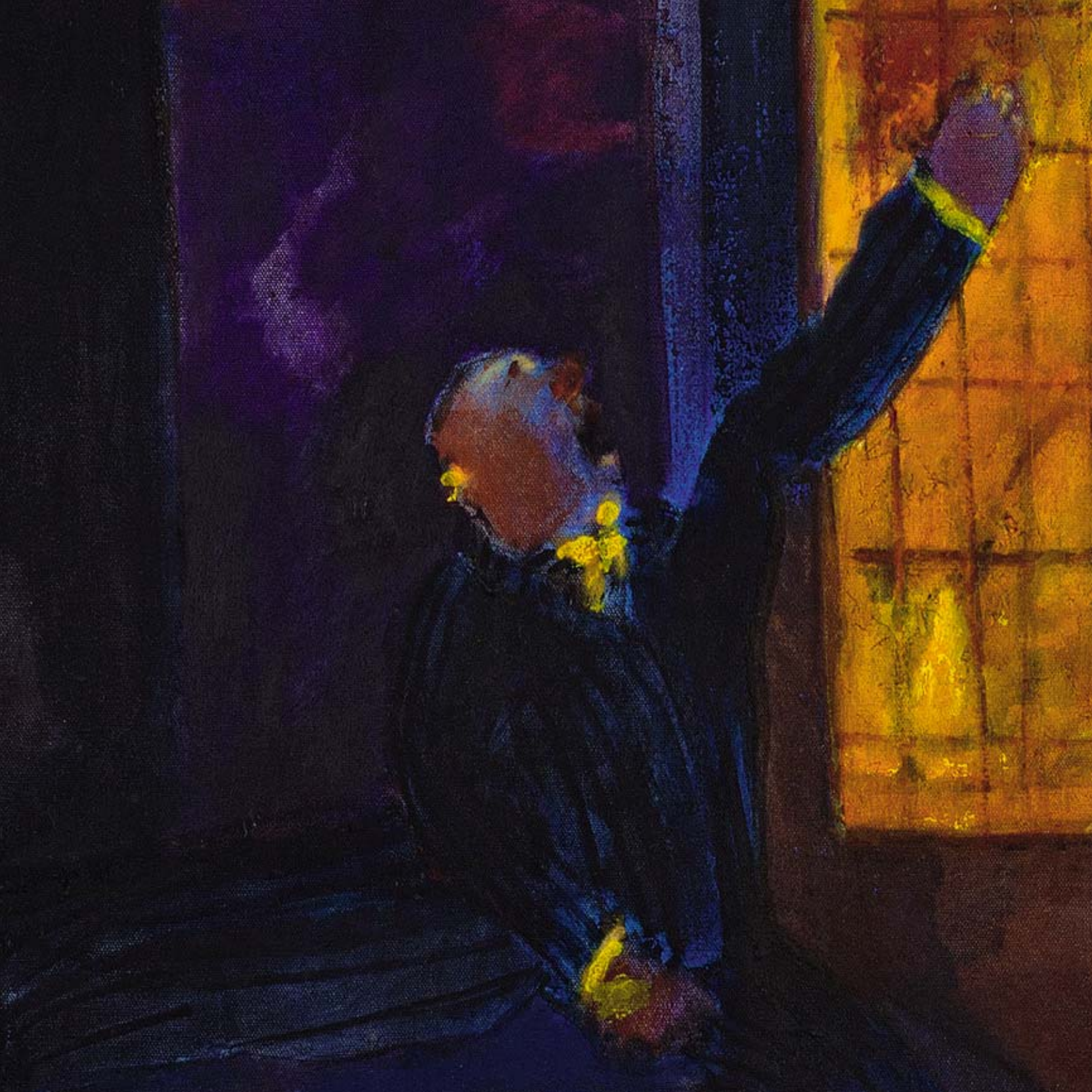
Referring to the figure as “arguably myself” he said of this canvas, “he may have been raucously singing bawdy songs, or bellowing an obscenity in a drunken ramble after being ejected from a bar. One dressed respectably, old boy, you know, in a pinstriped suit, because that helped you get away with drinking longer into the night!” He enjoyed wearing a yellow, (if not sparkling) bowtie with his prized blue suit.

His sole audience seems to be the woman leaning out of a window above him, a stand-alone portrait of an interested party, if you like. She could well be making an equally wild noise, perhaps even admonishing our drunk, judging from her waving arm, and pointing at our man on the pavement. Or she could be luring him into her room for some pleasures of the flesh. She could well be “the upstairs *Puffmutter*”, or brothel keeper at the window. One might even detect a wry smile on her face, looking imaginatively at the small blobs of paint that constitute her face. Frank’s, (the name spelled out in flashing light bulbs), the place next door (perhaps a golden opportunity to enter, as suggested by the glowing door!), is metaphorically aflame with the night’s carousing. It is dawn! No misery and threat for Robert: he is more interested in the joys of life.

Hodgins presents a memorable glimpse of a young man newly earning and able to enjoy with gusto the liberated pleasures of a different life, far from the hardships of cold, wet London, no matter how humble. He uses the device of lights glittering in a darkness which is gradually lifting, to great effect, to express the memory, in hindsight, of being on the brink of greater possibilities.

Neil Dundas, 2018

1. Robert Hodgins 2002 *A String of Beads: An interview with Robert Hodgins* by Robert Hodgins. In: Brenda Atkinson 2002 *Robert Hodgins*. Cape Town: Tafelberg Publishers. Pages 20 - 31.





# Matthew Hindley

SOUTH AFRICAN b1974

## The Hour of Lead

2011

signed and inscribed with the title on the reverse

oil on linen  
200 by 300cm

**R120 000 – 160 000**

### EXHIBITED

iArt, Cape Town, *Matthew Hindley: An Everlasting Once*, March 2011. Illustrated in colour on pages 48 and 49 of the accompanying catalogue.

*“Besides acting as a casting agent choosing his sitters, the artist assumes many other identities before he takes brush to canvas; he acts as a scenographer, constructing sets and painting backdrops; as impresario engaged in the hire of taxidermied animals from prop houses; as a lighting specialist experimenting until he obtains the ideal mood and atmosphere. He is the photographer behind the camera; the director whose intervention shapes the course of action, or whose refusal to intervene permits improvisation, enlisting accident and chance. Finally, he is the editor”.*

Lloyd Pollack, 2011. *An Everlasting Once and the Terrible Silence*. Catalogue accompanying the exhibition, *An Everlasting Once at iArt Gallery*, March 2011.





# Johann Louw

SOUTH AFRICAN b1965

## Stoel en Hond

signed and dated 2016 on the reverse  
oil on canvas  
203 by 137cm

**R60 000 – 80 000**

### EXHIBITED

The Association of Visual Arts Gallery, Cape Town, *AVA Alumni: Johann Louw*, 2 February to 4 March 2017.

*“For Louw, dogs sometimes appear to have the same status as humans. Most typically, they are cowering, hesitant to enter the landscape, occupying a space entirely opposite to that slightly elevated perspective called the ‘prospect position’ which dominated Western painting after Claude and Poussin. Louw’s dogs grimace with fear, their bodies slightly contorted with the embarrassment of the here and now”.*

Bunn, David. (2017) *Studies in Scarlet: Johann Louw’s Unsettled Bodies*. Text accompanying exhibition *AVA Alumni: Johann Louw*, The Association of Visual Arts Gallery, Cape Town 2 February to 4 March 2017.





# Penny Siopis

SOUTH AFRICAN b1953

## Cake

circa 1982  
oil and found objects on canvas  
90 by 120cm

**R600 000 – 800 000**

Penny Siopis started producing her now famous 'Cake' paintings in the early 1980s during her tenure as lecturer at the Technikon Natal (now the Durban University of Technology). It was a time when female artists were rare and female lecturers even rarer. In a male-dominated art world, Siopis pioneered new ways of thinking about oil paint, stressing its corporeal qualities.

Her choice of cakes stemmed from her interest in their role as markers of the passage of time in social rituals, and in the way they are often stereotypically associated with women. Siopis found expression through a particular application of oil paint using culinary icing tools mixed with palette knife technique and by incorporating cake decorations into the physical body of impasto paint.

The surface of the cake section of this painting is built up into such high relief that it casts its own shadow, a feature complimented by delicately rendered painted shadows. This sets up a powerful interplay between physical and illusionistic form. Siopis' remarkable command of palette knife technique combines subtle juxtapositions of flat planes of colour with textured layers created through a pattern of tiny incisions into the impasto surface.

In a review on her 1982 exhibition in Durban, artist and critic Andrew Verster commented

on the intensity and passion with which Siopis approached her painting, observing that the artist "paints like her life depends on it" and that "these are clever works...which operate on different levels simultaneously. You can if you choose simply enjoy them as beautiful objects or you can delve into the reasons behind them."<sup>1</sup>

Further elaborating on the art historical references evident whilst stressing the artist's distinctive style, he notes: "We detect too, influences of others, Bonnard's intimate still-lives where shadows are as real as the objects which cause them, Poliakoff's angular jig-saw of planes, de Stael, Soutine, the Expressionists and others. But they are only memories, for she has absorbed them and created a style that is patently her own."

*Cake* is a classic example of the series, but it is unusual in its particular construction of the impasto dome cake incorporating found objects and the orientation of the dome on the textured surface of the table. The tilted up perspective that became Siopis' signature form in her 'Cake' paintings evokes a kind of vertigo through formal tensions set up between the large masses of the dome, the table and the surrounding space, suggesting a scene in which the cake is on the verge of collapse. As Siopis has noted, "I'd often mould the paint into a very high relief, so high at times, that the form would collapse".<sup>2</sup>

In the present lot, it seems as if the cake is melting internally like a fondant or molten cake. Similar to another key work in the series *Embellishments* (1982) in the Wits Art Museum, the plastic cake decorations become part of the organic matter of the paint, appearing to emerge from it - ballerinas, tennis players and cupids are entangled in a chaotic encounter with fleshy pink paint. But the quiet grey tones of the space surrounding the action gives a formal aura to the whole scene.

1. Andrew Verster. (3 April 1982) 'Painting for Life'. Natal Daily News.

2. Penny Siopis. (2014) 'Time and Again'. Johannesburg: Wits University Press 2014, page 53.













# Zander Blom

SOUTH AFRICAN b1982

## 1.3 Untitled

signed, dated 2010 and inscribed with the title on the reverse  
oil and pencil on linen  
198 by 147cm

**R180 000 - 240 000**

*“There are few things as gratifying as waking up to the smell of linseed oil and paint, and stumbling through the chaos of torn-up books and empty tubes with a freshly squeezed palette of colour in hand [...] My house has evolved into a ramshackle painter’s studio.”<sup>1</sup>*

Four years after he boldly announced himself as a painter without showing any paintings on his 2006 debut solo exhibition in Johannesburg, Zander Blom presented his first show of paintings at Stevenson, Cape Town. Having tirelessly researched the legacy of western modernist painting, Blom quickly graduated from interested voyeur to accomplished painter. This early painting was produced at his former studio in Brixton, Johannesburg and formed part of a store of 31 oil and graphite

### EXHIBITED

Michael Stevenson, Cape Town. *Paintings, Drawings, Photos*. 9 September to 16 October 2010. Zander Blom’s first solo exhibition at the gallery.

### LITERATURE

Sophie Perryer. (ed.) (2010) *Zander Blom: Paintings, Drawings, Photos*. Cape Town: Stevenson. Page 46 and illustrated in colour on page 17.

Sophie Perryer. (ed.) (2013) *Paintings: Volume I 2010-2012: Zander Blom*. Cape Town: Stevenson. Illustrated in colour on page 196.

paintings on Belgian linen shown at Stevenson. All Blom’s paintings are untitled and each is assigned an identifying number: this is his third painting in what has evolved into a shape-shifting body of abstract works. For the most part, Blom’s early paintings occupy a defined space within the frame of the canvas. The action is largely bounded and his brushwork instinctual; the mood throughout is ecstatic.

1. Zander Blom, quoted at [www.stevenson.info](http://www.stevenson.info): <http://archive.stevenson.info/exhibitions/blom/index2010.htm>













# Marcus Neustetter

SOUTH AFRICAN b1976

## Shadow Scape - Smithsonian National Museum of African Art I - III, diptych

each signed and dated 2016  
ink on canvas  
168 by 160cm; 168 by 86cm

**R70 000 – 100 000**

### EXHIBITED

Circa Gallery, Johannesburg, *Occupy*,  
13 October to 12 November 2016.

Marcus Neustetter is an artist who travels, who explores, who is relentlessly in the act of collecting, re-mapping and making. *Occupy* is ethereal evidence of an artist's investigation into the storerooms and archives of some of the world's largest museum collections. From the Smithsonian museums in Washington DC to the Egyptian Museum in Cairo, from Johannesburg to Hong Kong to Vienna, the artist is on a quest. In conversation with the collections, custodians and curators, Neustetter switches off the lights and arms himself with a torch and camera. The results are shadow landscape videos that have

stimulated and given rise to a light and shadow installation as well as a large body of brush drawings and paintings. To Neustetter *Occupy* is as much a critical consideration into historical and continued claiming of culture as it is a personal exploration of the unknown. Marcus Neustetter is known for his devoted depictions of in-between spaces. His thinking has often been inspired by the work of archeologists and astronomers and has led to a quest to represent the vertical gaze.

From the Circa exhibition catalogue. Michael Stevenson. Page 46 and illustrated in colour on page 17.





# Kendell Geers

SOUTH AFRICAN b1968

## Third World Disorder

2010

steel

150 by 150 by 150cm

**R600 000 – 800 000**

### EXHIBITED

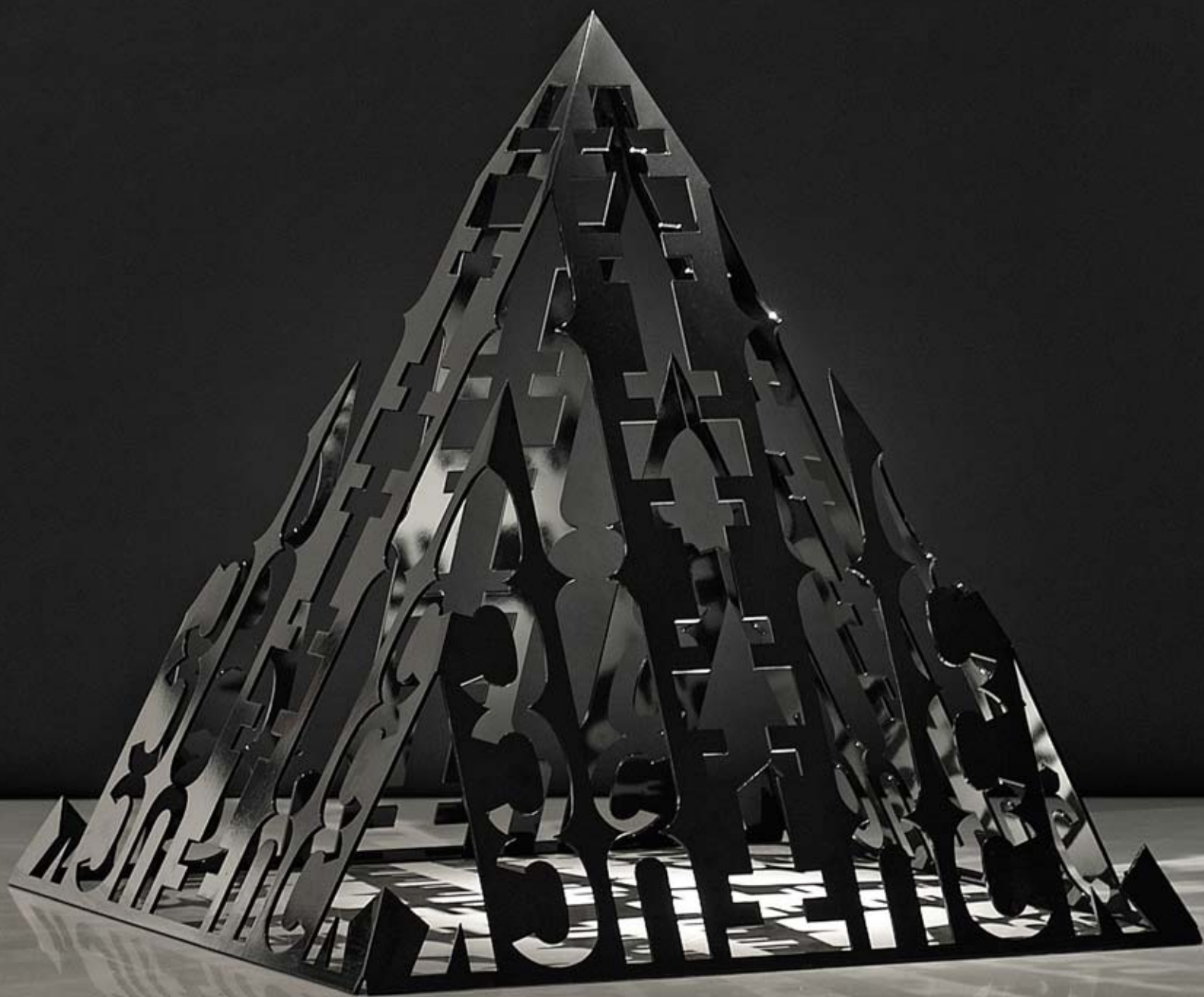
Goodman Gallery, Cape Town, *Third World Disorder*, 9 June to 10 July 2010.

Goodman Gallery, *Art Basel*, Hong Kong, 2015.

This lot, a pyramid-shaped steel sculpture, was the centrepiece of the artist's 2010 solo exhibition in Cape Town, *Third World Disorder*, for which the exhibition was also named. Lit from above, it occupied a prominent space near the entrance to the gallery. As with the other works on view, this lot was fabricated under guidance of the artist in South Africa. This disclosure was important for the artist, who now lives in Belgium, as he wanted to prove to audiences that it is possible to manufacture quality work in this country.<sup>1</sup> The provocation of this work extends further. Long interested in text, this sculpture showcases the word "FUCK" in reverse and in multiples throughout.

Vulgar despite its common usage, the word recurs in Geers' production and thinking. He has eloquently written about the ancient meanings of the letter 'f' and its associations with religion and religious iconography, as well as themes of sexuality and danger. The triangular form of his porous sculpture also bears notice. It evokes actual physical pyramids (matter), the Christian doctrine of the Trinity (faith), and the Eye of Providence appearing atop a pyramid on the United States one-dollar bill (occultism and money), important themes in his work.

1. Sue Williamson, 'Review: Third World Disorder', [www.artthrob.co.za](http://www.artthrob.co.za), June 2010.





# Willem Boshoff

SOUTH AFRICAN b1951

## Prison Hacks: Walter Sisulu

2003

engraved with the title: *Walter Sisulu 11 Jan 1964-15 Oct 1989*

granite (Rustenberg Grey)

131 by 100 by 20cm

**R100 000 – 200 000**

### LITERATURE

cf. Bronwyn Law-Viljoen. (ed.) (2008) *Art and Justice: The Art of the Constitutional Court of South Africa*, Johannesburg: David Krut Publishing. A similar example is illustrated on pages 128 and 131.

cf. Warren Siebrits. (2007) *Willem Boshoff: word forms and language shapes 1975-2007*, Johannesburg: Standard Bank Gallery. A similar example is illustrated on page 89.

*“I wanted to evoke a sense of abstraction, a meditative quality arising from the whole process of counting days and passing time, to the point at which you lose yourself completely.”<sup>1</sup>*

1. Willem Boshoff, 'Prison Sentences/Prison Hacks' (online) Available: [https://www.willemboshoff.com/product\\_page/prison-sentences-prison-hacks](https://www.willemboshoff.com/product_page/prison-sentences-prison-hacks) (12 January 2018).

Vertical columns of text, likely bleed-through from the reverse side of the page. The text is illegible due to the high contrast and dark background.



The work, *Prison Hacks: Walter Sisulu* forms part of a project consisting of a series of eight granite slabs. When I first thought of this project my initial idea was to make a series of etchings to record the number of days spent in jail by the eight political prisoners (Nelson Mandela, Ahmed Kathadra, Walter Sisulu, Raymond Mhlaba, Elias Motsaedi, Andrew Mlungeni, Govan Mbeki, and Dennis Goldberg) who were sentenced to life imprisonment at the close of the Rivonia trial in June 1964. Most were released only in 1989-1990. I appointed a number of assistants to calculate the exact number of days each of them spent behind bars, taking leap years into account. In the case of Dennis Goldberg, we actually went to visit him to ascertain precisely the number of days he was imprisoned, as he was released the earliest. It emerged from the research we did that seven years of prison is considered by the inmates to be a very long time, which feels never-ending, almost like an eternity. The prisoners speak of it as a *neves*, which the Oxford Dictionary defines as an extended period of prison sentence. (When written backwards, *neves* spells the word 'seven'.) Realising that the measurement of time was a very important idea, I felt I would be throwing it away by simply translating that concept into a series of prints, so I decided to make these works in granite.

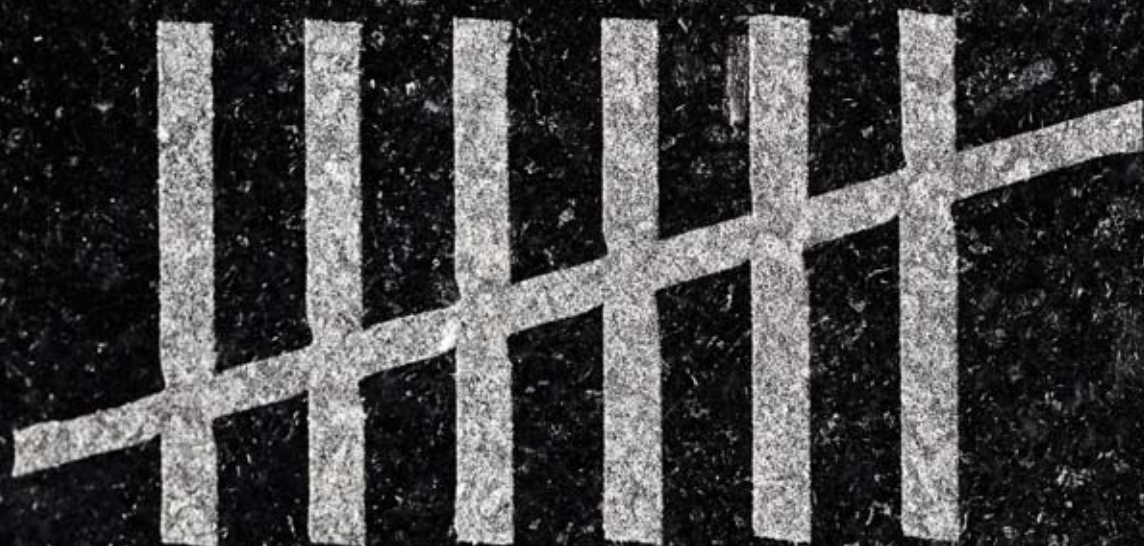
With my assistants I started to experiment on the computer to find the most meaningful way to represent these prison sentences. Initially I could afford to make only three panels: those for Nelson Mandela, Walter Sisulu and Ahmed Kathadra. I liked the title *Prison Hacks*, because a hack is a term for a person hired to do dull routine work, but also means a line that you draw through something. Each prisoner counts the days of his or her sentence already served

by scoring a vertical hack through each day. After six days a diagonal is scored across the verticals to close a week's number of days. This is done on a wall, in a private place, perhaps in a cell or toilet. Walter Sisulu spent 9269 days in prison, from 11 June 1964 to 15 October 1989.

Having received life sentences, these prisoners were going to be incarcerated forever. A man like Mandela did not sit in jail for one period of *neves*, but for four. It is crazy to doom one person to spend the remainder of a lifetime behind bars purely because of what he thought. This work is strongly related to *Bangbroek* (1978-1981), a work in which I was also toying with the idea of prison. (It had to do with my own refusal to continue to do military service.) So I wanted to create a link between the two works, which were made 24 years apart.

Once I had received the commission to make all eight panels, I altered the title of the project to *Prison Sentences*. (Individual panels, such as the Walter Sisulu one, are each called *Prison Hacks*.) The word 'sentence' refers to the term a prisoner serves, but it also denotes a grammatical whole with a full stop, an ending. Naming the work *Prison Sentences* alluded to the second meaning, the idea that one would expect a sentence to end. I wanted to evoke a sense of abstraction, a meditative quality arising from the whole process of counting days and passing time, to the point at which you lose yourself completely. I chose the black granite as it is the material of a graveyard. It is also the material used to build memorials. Each panel is reflective, so you see yourself in it: in a sense it becomes a mirror of the self.

Willem Boshoff





41

# Abrie Fourie

SOUTH AFRICAN b1969

Detail, Voortrekker  
Monument, Pretoria,  
South Africa

2001  
edition 2 of 3  
lambda print diasec  
80 by 120cm

**R50 000 – 70 000**

## EXHIBITED

*Vision Building: Architecture in Contemporary  
Photography*, curated by Erin Dziedzic and  
Stephanie Greene, SCAD, Savannah, GA, USA.

I have lived in Pretoria for the better part of my life and I remember this particular building - the Voortrekker Monument - as an image that permeated my youth. What is interesting about this building now is its dreamlike quality. A castle built on sand but standing still, a casket emptied of its historic glory, the remnant of a past best forgotten by many.

My practice favours an interdisciplinary approach that includes social, political, cultural and historical production, bridging issues of gender, migration, place, violence, aesthetics and questions about medium specificity and transcultural emanations of the photograph.

Abrie Fourie





# Abrie Fourie

SOUTH AFRICAN b1969

## Tree, Pretoria, South Africa

2002  
edition 3 of 3  
lightjet print diasec  
74,5 by 113cm

**R50 000 – 70 000**

### PROVENANCE

Collection Oliewenhuis, National Art Museum, Bloemfontein, South Africa.

### EXHIBITED

*ENEMIES/ VYANDE*, a two person exhibition with Santu Mofokeng, Klein Karoo Nasionale Kunstefees, Oudtshoorn, 2002.  
The work also featured on a travelling solo exhibition *Oblique*, curated by Storm Janse van

Rensburg at Gutstein Gallery, SCAD, Savannah, USA as well as at SMAC Art Gallery, Cape Town, 2013; at Gallery 1600, SCAD, Atlanta, USA 2014 and in 2016 at the Johannes Stegman Gallery, University of the Free State and at Fried Gallery, Pretoria.

It was also included in *The Day will come when Photography revises*, curated by Bettina Steinbrügge and Amelie Zadeh, Triennial of Photography Hamburg, Germany in 2015 and *VI X VI: Positions on the Future of Photography*, curated by Bettina Steinbrügge and Amelie Zadeh, Oberösterreichisches Landesmuseum, Linz, Austria in 2016.

### LITERATURE

Gabriele Spindler (ed). (2015) *VI X VI: Positions on the Future of Photography*, Vienna: Verlag für Moderne Kunst.

*Tree, Pretoria, South Africa, 2002* refers to a scene I encountered on Sunday morning. I had stopped my car to pick up some students for church. When I left, two guys were standing talking on the sidewalk next to my car, in which were waiting my son and a friend. When I returned a few minutes later, all that remained of their conversation was a splattering of blood and fallen Jacaranda blossoms on the

pavement where they had been standing. The security guard on duty informed me that one of the two guys had wanted the jacket of the other (an off-duty security guard) and when he refused, he grabbed an empty beer bottle that was lying on the pavement, smashed it, stabbed him, took his jacket, and abandoned the scene.

Abrie Fourie





# Guy Tillim

SOUTH AFRICAN b1962

## Leopold and Mobutu #8: the remains of Mobutu Sese Seko's palace at Gbadolite, diptych

2003

signed and numbered 2/5 in pencil in the  
margin

archival pigment ink on 300g cotton paper

diptych: sheet size 61 by 156cm;

image size 47,5 by 73cm each

**R120 000 – 150 000**

### EXHIBITED

Michael Stevenson, Cape Town, *Guy Tillim:  
Leopold and Mobutu*, 12 May to 19 June 2004.

Guy Tillim first visited the Democratic Republic of the Congo in 1996 for a photo story he proposed to a German magazine to travel by boat from Kisangani to Kinshasa. Thereafter he visited the Congo region repeatedly, notably for three months in 2003 to continue photographing traces of the colonial occupation of the Congo by King Leopold II of Belgium as well as to document vestiges of more recent plunder under Zairian military dictator Mobutu Sese Seko. Tillim exhibited his photographs as single images and in diptychs and triptychs, the latter juxtaposing historical sites in the Congo and Belgium with contemporary views of daily life in Congo.

This photograph describes the remnants of Mobutu's presidential complex in Gbadolite, the remote village in north-western Congo that in the 1970s was transformed into a "marbled Versailles of the jungle"<sup>1</sup> replete with an international airport capable of Concorde landings. It was Mobutu's last place of residence in the Congo before, in 1997, he fled to Togo in advance of Laurent-Désiré Kabila's soldiers. The palace complex, which included several bronze sculptures and a church designed by Congolese sculptor Alfred Liyolo were completely looted by soldiers.

1. Robert Block, 'Mobutu goes cruising as his country burns', *The Independent* (UK), 14 February 1993.







44

## Guy Tillim

SOUTH AFRICAN b1962

### Kunhinga Portraits: Eugenia Namukundu and Rafaela Catimba

2003

signed, numbered 6/12, inscribed with the title and 'Kunhinga, Angola' in pencil in the margin  
pigment print on 300g cotton paper  
sheet size: 61 by 76cm;  
image size 49,5 by 65,5cm

**R65 000 – 85 000**

#### EXHIBITED

Michael Stevenson, Cape Town, *Guy Tillim: Kunhinga portraits*, 18 June to 19 July 2003.

#### LITERATURE

Karen Rutter, 'Guy Tillim', *Art South Africa*, volume 2.1, Spring 2003, illustrated on page 78.

In 1994, Guy Tillim moved to Hong Kong, marking the start of an itinerant period as a news photographer working in international conflict zones. Taken in February 2002 near the city of Kuito in central Angola, Tillim's *Kunhinga Portraits* describe refugees who, in the months before the end of Angola's civil war (1975-2002), had walked for five days from Monge, in the north-eastern province of Lunda Norte, to seek refuge in the small town of Kunhinga where foreign aid agencies were stationed. The refugees came from a region that had provided cover for rebel UNITA soldiers and were subject to government retaliation. Mostly portrayed in groups and

positioned against a neutral backdrop, Tillim unusually used colour for this project – previously he had only worked in black and white, even for his portraits of child soldiers in the Democratic Republic of the Congo and Sierra Leone. An early review in *Art South Africa*, which illustrated this lot, praised Tillim for the "immense dignity" of his portraits: "Shaded ochres, browns and greys serve to emphasise the key focus of each portrait, which in most cases is centred on eye contact."<sup>1</sup>

1. Karen Rutter, 'Guy Tillim', *Art South Africa*, volume 2.1, Spring 2003, page 78.







# Patrick Bongoy

CONGOLESE b1980

## Revenants II: Reluctant Travellers Transforming into Outsiders Carrying as Much as We Bear

2017

recycled rubber on fibreglass cast  
height: 182cm

**R70 000 – 90 000**

EXHIBITED

Ebony Curated, Cape Town, *Where Are We?  
Where Are We Going?* 26 April to 26 May 2017.

*“This work speaks to the movement of displaced peoples, forced into ongoing migration and evicted from their space of belonging by war, corruption and the erosion of various resources. [...] These reluctant travellers will suffer trauma, both visible and invisible losses as they are transformed into outsiders and aliens. [...] And if they were to return, what will they be...even if that were possible? Damaged, polluted and remade – this journey and its hostile environments transforms a person, their whole being [...]”*

Patrick Bongoy, 2016. (Online) <http://ebonycurated.com/the-revenants-ii/> (11 January 2018).





# Blessing Ngobeni

SOUTH AFRICAN b1985

## Oppressed and Shall Rise

signed and dated 16  
mixed media and collage on canvas  
163 by 160cm

**R80 000 – 100 000**

Blessing Ngobeni's *Oppressed and Shall Rise* is a powerful testimony to the ability of the human spirit to rise above political and social hardships, that which he experienced first-hand and that endured by the people of his country, South Africa. Ngobeni describes how he endeavours to chase away the darkness running through his work – and attributes his more recent use of bolder designs and brighter colours as a strong emerging life force that is doing battle with the darkness within and around him.

His works are fuelled by the social injustices of post-Apartheid South Africa, and his large-scale mixed media paintings serve as scathing condemnation of the country's political elite and the structures of power.

"Ngobeni's work imprisons the viewer until the tipping point. From afar we assume one reality, but when confronted by the palimpsest of surfaces from cut-outs, pictures, texts or even found objects, other interesting realities unfold."<sup>1</sup>

Ngobeni's personal story is one of triumph over adversity. He left Limpopo for Johannesburg aged ten years old, falling in with a bad crowd and was soon involved in crime. Five years later he was arrested for robbery and spent close to six years in prison. While incarcerated Ngobeni

took stock of his life and took action to alter its trajectory. He started studying his matric and was exposed to the Tsoga (Wake Up) Arts Project. With the help of warders and two particular friends who brought him art materials, he began to pursue his art seriously.

In 2011 Ngobeni won the Reinhold Cassirer Award at the Bag Factory. This would mark a big change in his art making and reputation as an artist. In 2013, he received the Impact Award from the Arts and Culture Trust and in 2014 he attended a two-month residency at the Headlands Centre for Art in San Francisco. In 2015, he was chosen for the Cleveland Foundation's Creative Fusion Program. He was one of several international artists to travel to Cleveland for this residency and was the only candidate from Africa. In early 2016 he was invited to a residency in New York and shortly afterwards visited France to attend a graffiti workshop called Grafikama.

1. Athi Mongezeleli Joja. (2015) *Art and politics: Blessing Ngobeni brings us back to the reality*. (Online), Available: <https://img.co.za/article/2015-08-05-00-blessing-ngobenis-as-if-you-care> (11 January 2018).
2. Everard Read, *Blessing Ngobeni*. (Online) Available: [https://www.everardlondon.com/artist/BLESSING\\_NGOBENI/biography/](https://www.everardlondon.com/artist/BLESSING_NGOBENI/biography/) (11 January 2018).





# Ayanda Mabulu

SOUTH AFRICAN b1981

## Marikana Widows

signed and dated 11  
mixed media on canvas  
108 by 150cm

**R50 000 – 70 000**

Hailing from King William's Town, Ayanda Mabulu's name is synonymous with the word controversy. Mabulu's *Yakhal'inkomo* (Black Man's Cry) was removed from the 2013 edition of the FNB Joburg Art Fair for its commentary on the infamous Marikana Massacre.

*Marikana Widows* is an alternative reading and commentary on the massacre that still plagues South Africa, questioning police morality, capitalism and the plight of labourers. This alternative reading is constructed by the use of various symbols in the work, which allow for reclaiming a specific narrative and voice. In the foreground is a woman who represents as the icon of all widows, *Marikana Widows*, specifically those who possess a resilience to the enduring and constant needs of life.

It signals that for the economically marginalised, life will have to continue.

By employing collage, the artist's use of references to other artists is easily identifiable. The collage not only includes an image of William Kentridge's drawings of mining headgear in black and white, but also a reference to the father of Cubism, Pablo Picasso. Strikingly chromatic and positioned is the sun containing in it a light bulb at the top centre of the painting, an exact reproduction of the motif from Pablo Picasso's *Guernica* which is a symbolic commentary on the bombing of the Spanish town Guernica. Here, too, the sun with the light bulb, takes centre stage.





48

# Ayanda Mabulu

SOUTH AFRICAN b1981

## Black Poetry

signed and dated 13  
mixed media on canvas  
127 by 170cm

**R40 000 – 60 000**

In *Black Poetry* one sees another stylistic and symbolic reference from *Guernica*, left centre of the collage is an abstract female form in distress, with a dismembered arm emerging from behind the figure. This image is the sole signifier of distress and suffering that, in contrast to the rest of the calm and collected figures, speaks to extreme disparities present within our society; here the viewer gets a sense of

Mabulu's criticism of perceived global culture. Adjacent to the abstract figure's legs is a collaged image of two young black men in an embrace. The image is likely to be by South African photographer and artist Jürgen Schadeberg who photographed historic and focal moments in South African history by documenting the poetics of black culture.





# Wayne Barker

SOUTH AFRICAN b1963

## In God We Trust, triptych

2015

mixed media on canvas

139 by 120cm each

**R350 000 – 500 000**

### EXHIBITED

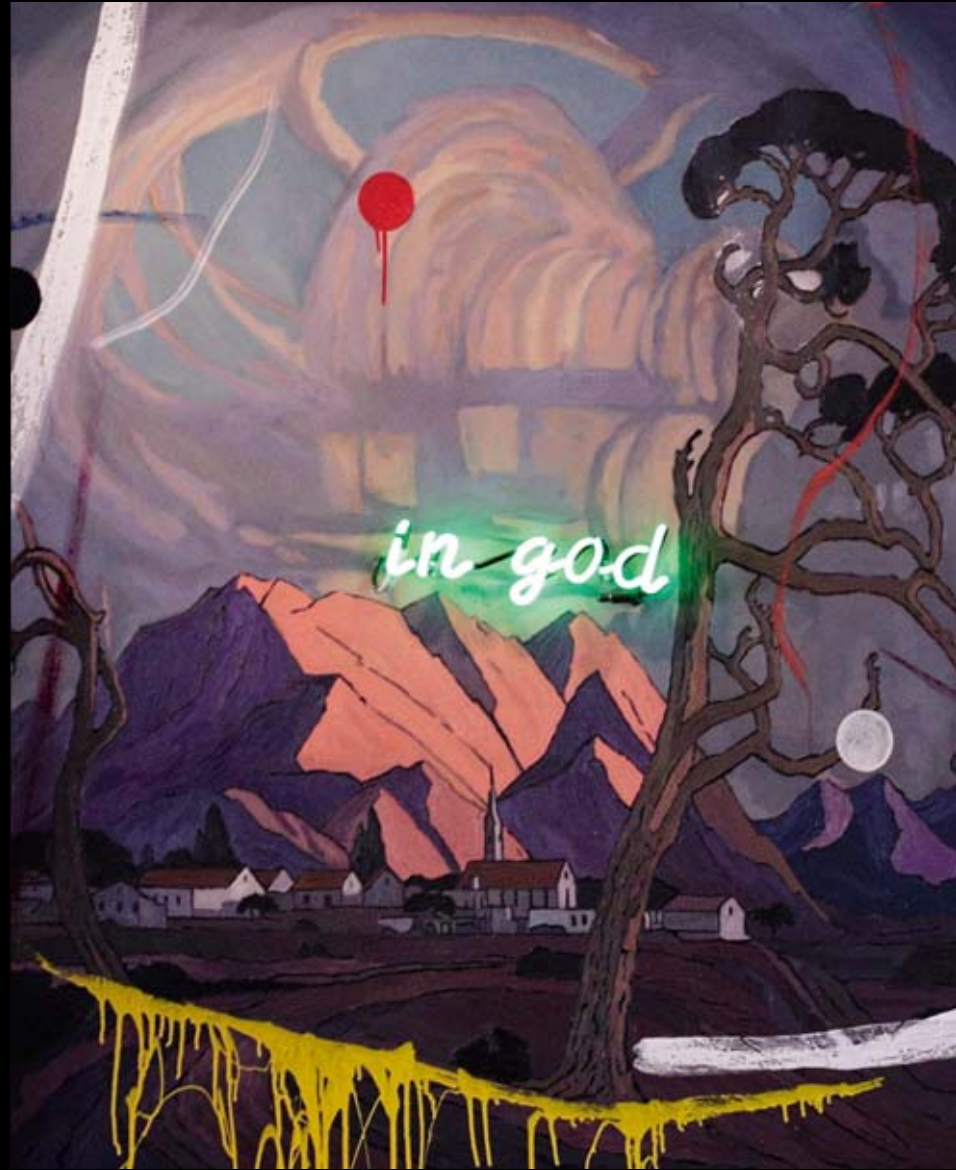
1:54 Contemporary African Art Fair, New York,  
15 to 17 May 2015.

The sentence, "In God We Trust" is spelled out in bright green neon lights, spread over three large-scale canvases. These canvases are copies of well-known scenes in JH Pierneef's iconic Johannesburg Station Panels: respectively, *Karibib, S.W.A.*, *Premier Mine*, and *Apies Rivier, Pretoria*. In addition, the canvases seem to be defaced by splashes of brightly coloured oil paint.

Given Pierneef's status as South African landscape artist par excellence, it is inevitable that he would become the target of art "iconoclasts", such as Wayne Barker. Perception was that Pierneef was a mouthpiece of Afrikaner Nationalism, and it is therefore not surprising that anti-Pierneef sentiment started when resistance to the apartheid regime was at its fiercest, namely in the 1980s. Breaking or destroying his images and thereby negating his legacy, became the objective of many South African artists, including Barker, from that time onwards.

Iconoclasm is the breaking or destroying of images, especially of images and pictures set up as great objects of veneration, as in the case of Pierneef's landscapes. What has happened that has made images the focus of so much passion? To the point that destroying them, erasing them, defacing them, has been taken as the ultimate touchstone to prove the validity of one's faith, of one's science, of one's critical acumen, of one's artistic creativity? To the point where being an iconoclast seems the highest virtue, the highest piety, in intellectual circles?

In an interview, Barker said "I destroyed *Apies River* in a performance in a black working-class bar for an SABC television show on the artist Braam Kruger, who was living in town. The bar was called *Avanganye*, "Let's be friends". I destroyed the work while being filmed and interviewed, saying, "This is the violence, this is the workers."







Pierneef represented everything reprehensible of the old apartheid regime for Barker. According to him, Pierneef's monumental landscapes represented the newfound land of the Afrikaner nation. They saw themselves, not only as superior, but also as a "chosen people" in a "promised land". Barker goes on to say that he "recreated the paintings as almost perfect pastiches of the originals commissioned by the government for exhibition at the main railway station in Johannesburg: "I then created an intervention on the surface of these pastiches using found objects that deconstructed these images and questioned the appropriation of land, exploitation of labour and notions of culture in transit. As I understood it, Pierneef was a kind of propagandist for the white view of South Africa. He belonged to a ruling class and invented South Africa for that class. I try in my work to pull that vision apart by bringing in other possibilities."<sup>1</sup>

Barker's Pierneef's, according to John Pepper, "do not remove the hatred symbols of the old order. They are kept around,

roughened up a bit and cast in a new mould. Or perhaps the faults in the mould are what are revealed through overpainting, and the faulty mould is what we are left with? Here destruction is in the service of re-creation, and in this case of re-inclusion, by means of scratching over, what is censored out iconographically, aesthetically from pictures of the South African countryside".<sup>2</sup>

Andrew Lamprecht goes one step further when he maintains that Barker's Pierneef-backgrounds "became ubiquitous wallpaper, a necessary point of reference in his art. His images are contingent, dependent on this background, without which they'd be vacuous".<sup>3</sup> In his defacement of Pierneef, Barker was an early harbinger of the healing processes a fledgling South African democracy had to undergo in a contemporary world.

1. John Pepper. (2009) *Art at the End of Apartheid*. University of Minnesota press. Page 227.

2. Ibid, page 228.

3. Andrew Lamprecht, 2010, "Populating Pierneef". In: *Wayne Barker: Super Boring*. SMAC and Standard Bank Gallery, page 60.

50

## William Kentridge

SOUTH AFRICAN b1955

### Drawing for 'Felix in Exile'

1994  
signed  
charcoal and pastel on paper  
118 by 148cm

**R2 000 000 – 2 500 000**

#### LITERATURE

Dan Cameron, Carolyn Christov-Bakargiev, and JM Coetzee. (1999) *William Kentridge*, New York: Phaidon Press. Illustrated in colour on page 122.  
Carolyn Christov-Bakargiev. (2004) *William Kentridge*, Milan: Skira. Pages 94 to 98.

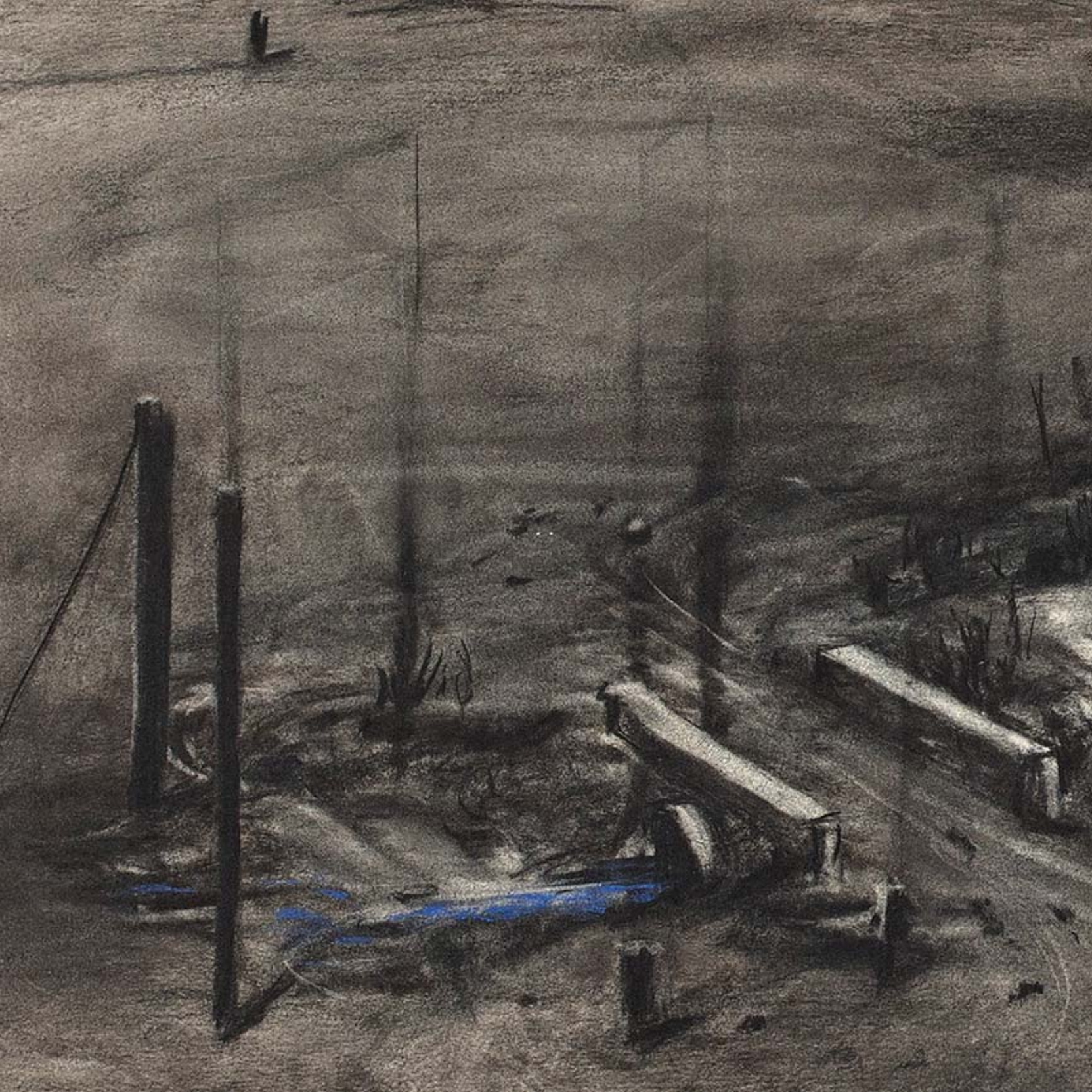
William Kentridge's fifth stop-animation film, *Felix in Exile* (1994), begins with this artistic description of an East Rand landscape. It briefly lingers on the landscape, and then cuts to Nandi, a female protagonist pictured drawing the landscape, and then Felix Teitlebaum, seated in a Paris hotel room. The film's title is then introduced. The nearly nine-minute film focuses on Felix, the insecure alter ego to Kentridge's other recurring filmic protagonist, Soho Eckstein, a rapacious property developer. The film cuts between Nandi, who views scenes of the political strife that wracked the East Rand in the early 1990s, and Felix, who fills the walls of his room with landscape drawings. The violent strife ultimately claims Nandi. Her death causes Felix's grief to flood his room. The film

concludes with Felix bathing in the blue pool depicted in this pivotal drawing. Kentridge's film and 32 drawings were exhibited at the Goodman Gallery, Johannesburg, in October 1994. Kentridge stated: "A central characteristic of the East Rand terrain, is that it is a landscape constructed rather than found ... It is a landscape that is explicitly social. It is also temporal – everything in the landscape has the signs of having been put there and having been made – all features have the potential to be unmade."<sup>1</sup>

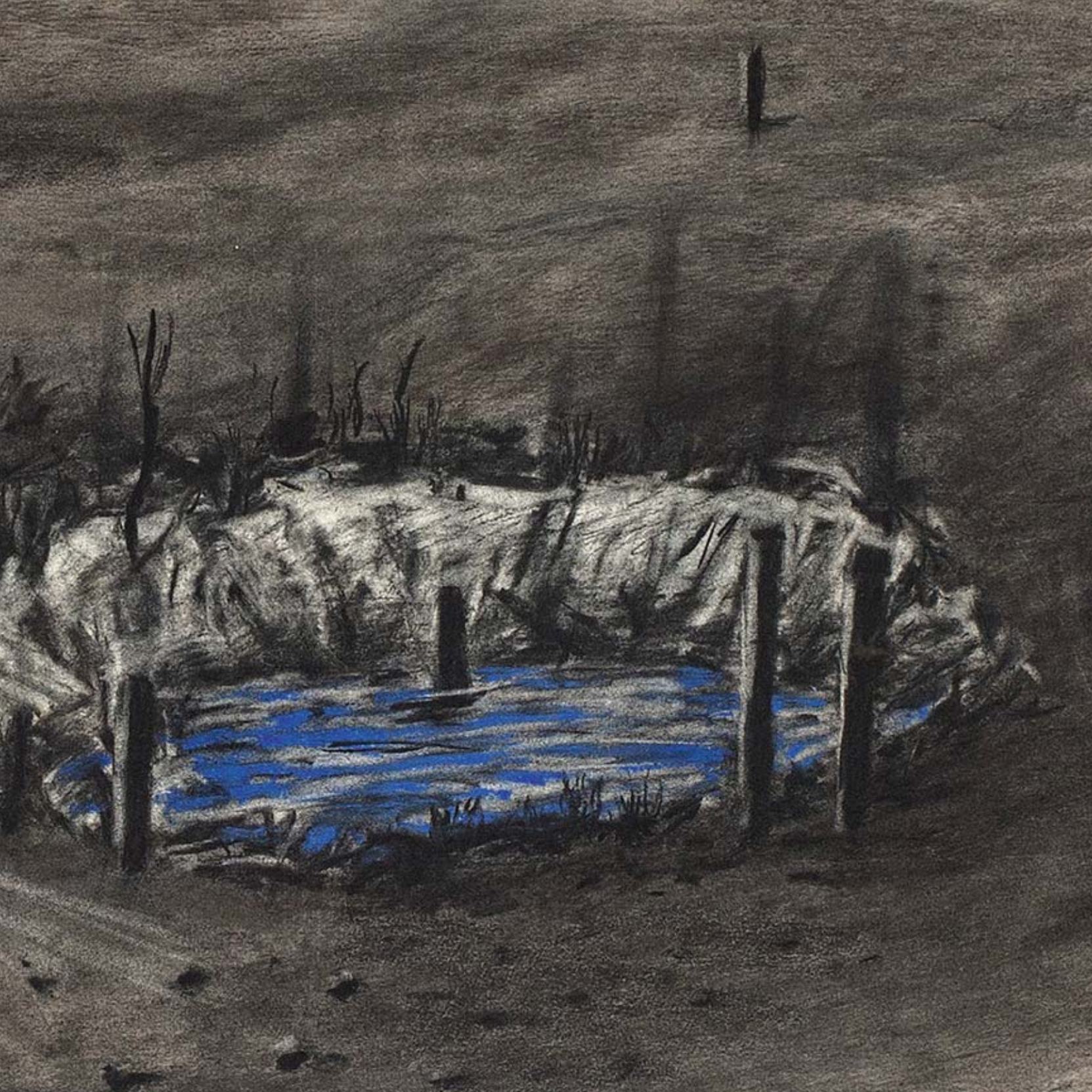
1. William Kentridge, 'Felix in Exile: Geography of Memory', in Carolyn Christov-Bakargiev (ed.) (1998), *William Kentridge*, Brussels: Societe des Expositions du Palais des Beaux-Arts de Bruxelles, 1998. Pages 95 to 96.













# David Goldblatt

SOUTH AFRICAN b1930

## The Road to Nqondwana, Transkei

signed, dated 6/05/2007 and numbered 5/10  
in pencil in the margin  
digital print in pigment inks on cotton rag  
paper  
image size: 98,5 by 126,5cm

Accompanied by a Certificate of Authenticity  
signed by the artist.

**R280 000 – 350 000**

This extensive landscape was photographed at Nqondwana, a rural settlement overlooking the Mtentu River near the border of the Eastern Cape and KwaZulu Natal at Port Edward. It echoes an earlier black-and-white photo by Goldblatt of two rondavels in a lush forested landscape photographed near Coffee Bay. Goldblatt extensively documented the Transkei (now Eastern Cape) in 1975. While interested in the bureaucracy and urban infrastructure of this self-governing black territory, which in 1976 became a nominally autonomous republic, Goldblatt largely focussed on peasant life. He made portraits of young herders, elderly women and hopeful labour recruits bound for the gold mines. He also photographed the

construction of traditional rondavels made with a clay wall over a latticework core of light branches under a thatched roof. "These used to be ubiquitous on the Transkei land," he noted in 2015.<sup>1</sup> While much had changed in the three decades between his two big photographic trips to the region, including the form of people's dwellings, Goldblatt noted the endurance of grinding poverty and unemployment. A similar colour work, taken from the same roadside vantage but facing south in the direction of Port St. Johns, appeared on the exhibition *Intersections Intersected* at Stevenson in 2008.

1. David Goldblatt, (2015) *The Pursuit of Values*, Johannesburg: Standard Bank and Goodman Gallery, Page 24.





# Mikhael Subotzky

SOUTH AFRICAN b1981

## Daniel and Joe, District 6, Cape Town

2005

signed and numbered 1/9 in the margin  
digital print in pigment inks on cotton  
rag paper

sheet size: 56 by 78cm;

image size: 46,5 by 70cm

Accompanied by a Certificate of Authenticity  
signed by the artist.

**R55 000 – 75 000**

In 2004, Mikhael Subotzky embarked on a photographic project documenting prison life in South Africa for his final-year portfolio at the University of Cape Town's Michaelis School of Fine Art. A year later he exhibited the project, entitled *Die Vier Hoëke*, at a one-day event held at Pollsmoor Prison on Freedom Day (April 27). That same year he began work on *Umjiegwana*, a related project focussing on the hardships encountered by former prisoners integrating into society. This photograph portrays two former convicts, known only as Daniel and Joe, building a shelter on vacant ground near Russell Street, Zonnebloem,

formerly District Six. City officials later razed the structure. The relationship between life *inside* and *outside* prison is an important hallmark of Subotzky's earliest two projects. "Perceptions of South Africa's crime culture are already extremely negative due to media hysteria," he explained in 2007. "I try to tell stories which fill in some of the gaps behind the headlines."<sup>1</sup> He rejected claims that his work was simply about prison and prisoners: "It was always about how the prison system relates to the broader South African social and historical landscape."

1. Sean O'Toole, 'Filling in the gaps behind the headlines', *FOAM* No. 12, 2007, page 22.





SOUTH AFRICAN 20TH CENTURY

## Inside Edition

20th century

A Portfolio of Seven Works by South African Photographers, published by Goodman Gallery Editions

edition of 30, plus 7 artists' proofs and

3 publisher's proofs

each signed and numbered 6/30 in pencil in the margin

Photographers include: Jodi Bieber, Adam Broomberg & Oliver Chanarin, Hasan & Husain Essop, David Goldblatt, Mikhael Subotzky, Nontsikelelo Veleko, and Sue Williamson.

inkjet prints on Hahnemuhle 308gsm Photo Rag paper, in red linen portfolio with embossed title sheet size: 43 by 56cm; image size: 36 by 42cm

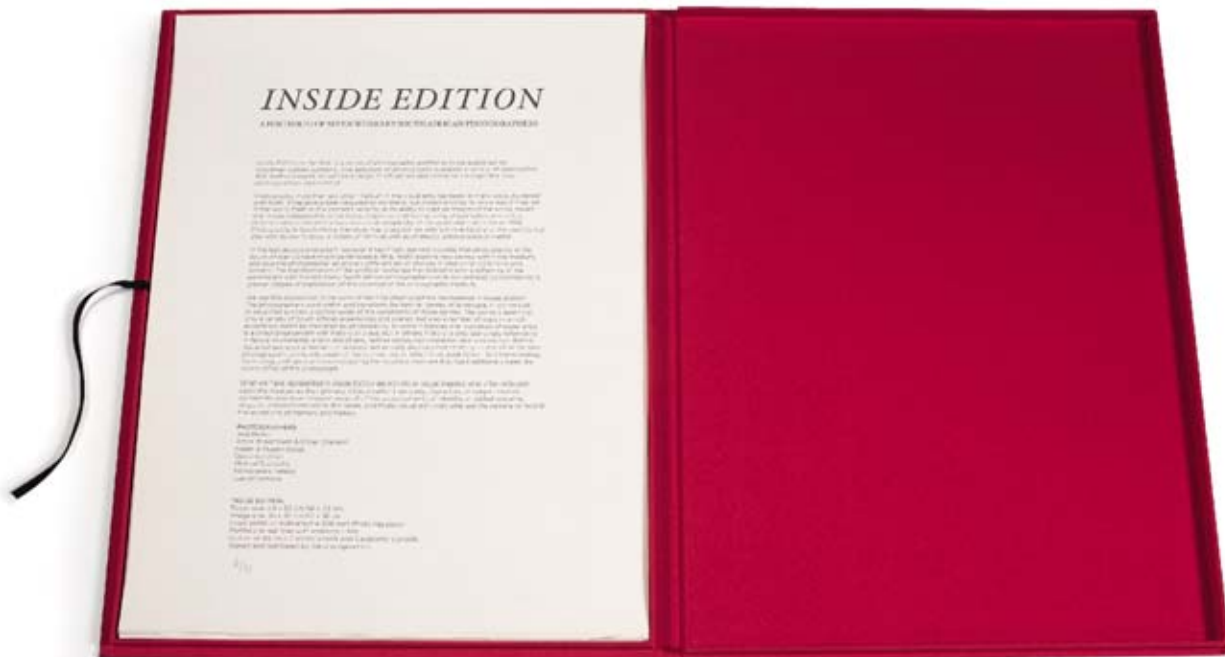
**R150 000 – 180 000**

*Inside Edition* is the first in a series of photographic portfolios to be published by Goodman Gallery Editions. This selection of photographs suggests a variety of approaches and methodologies, as well as a range of influences and concerns amongst the nine photographers represented.

Photography, more than any other medium in the visual arts, has been, in many ways, *burdened with truth*. It has always been required to represent, but more than that, to *show* how things are in the world. Faith in the camera's veracity, in its ability to capture images of the world, meant that it was indispensable to the loose, disparate, and motley army of journalists and artists determined to confront the harshness and complexity of the apartheid state prior to

1994. Photography in South Africa, therefore, has grappled not only with the history of the country, but also with its own history, a history of form, as well as of deeply political subject matter.

In the last decade-and-a-half, however, it has finally seemed possible that photography in the South African context might be let loose a little, might explore new genres within the medium, and give the photographer an entirely different set of choices in relation to both form and content. The transformation of the political landscape has indeed meant a softening of the parameters within which many South African photographers once worked and, concomitantly, a greater degree of exploration of the potential of the photographic medium.



We see this exploration in the work of the nine photographers represented in *Inside Edition*. The photographers work within and transform the familiar genres of landscape or portraiture in ways that suggest a setting aside of the constraints of those genres. The works present not only a variety of South African experiences and scenes, but also a number of ways in which experience might be mediated by photography. In some instances, the mediation of experience is a direct engagement with history of place, but in others, history is only glancingly referred to in favour of character, and in still others, neither history nor character take precedence. Rather, the emphasis is on a moment or a mood, not entirely divorced from history – since all of the

nine photographers are keenly aware of the context out of which their work flows – but transcending, translating, perhaps even deconstructing the historical moment that has traditionally been the *raison d'être* of the photograph.

What we have represented in *Inside Edition* are ironists or visual skeptics who offer *reflection* upon the medium as their primary interest rather than story characters, or subject matter; portraitists who have stripped away all of the accoutrements of identity, or added costume, disguise, and performance to the genre; and finally visual archivists who use the camera to record the accretions of memory and history.





Nontsikelelo Veleko



Adam Broomberg & Oliver Chanarin



Hasan & Husain Essop



David Goldblatt



Mikhael Subotzky



Jodi Bieber



Sue Williamson



# Hasan & Husain Essop

SOUTH AFRICAN b1985

## The Dome of the Rock, Jerusalem

2011

edition 2 of 5

pigment ink on archival paper

69 by 99cm

**R30 000 – 40 000**

### EXHIBITED

Goodman Gallery, Cape Town, *Remembrance*,  
11 August to 15 September 2012.

In 2012, twin brothers Hasan and Husain Essop, both graduates of the Michaelis School of Fine Art, University of Cape Town, exhibited photographs of religious sites photographed in Germany, Holland, Israel, Saudi Arabia and Senegal. Entitled *Remembrance*, the exhibition included this lot portraying the Dome of the Rock, an Islamic shrine located on the Temple Mount in the Old City of Jerusalem. This work bears out the dominant themes of their exhibition: religious faith and historical memory. Although grounded in documentary description – their series included photographs of sites inaccessible to non-believers – *Remembrance* included many scenes in

which one or both of the brothers appear in the frame. Sometimes they are shown praying, other times simply witnessing (as in this lot), and in one photograph (*Guantanamo, Cape Town, South Africa, 2010*) enacting outrage at the persecution of Muslims. This stunning architectural photograph subtly affirms the legitimate and playful presence of the artists as they journey the world as artists and observant Muslims. In a country where black and white race politics tend to dominate social discourse, the Essops' work broadens the debate around identity. They are eloquent champions of South Africa's overlooked Islamic traditions, which arrived in the country across the Indian Ocean.





# Joachim Schönfeldt

SOUTH AFRICAN b1958

## The Model Men

2000 - 2012

each signed and dated respectively in pencil  
in the margin

27 painted and embossed works on paper  
interleaved with acid-free paper in an artist-  
made corrugated cardboard box with a  
lid made from recycled material and band  
fastener

51 by 76,5cm each;

the box measures 57,5 by 82,5 by 6cm

**R800 000 – 1 200 000**

Writers sometimes commission illustrations to accompany their texts. In *The Model Men*, the process was reversed: the illustrations were made first and then a writer was commissioned to write about them. This was done not merely to challenge a convention. *The Model Men* explores a specific working methodology that seems to be prevalent at the moment, which may be stated simply as "how to animate dumb objects" Where text is absent, the history of (African) oral societies is constructed from found and sourced objects, artefacts, implements, ruins and so on. We have seen anthropologists and palaeontologists work with "dumb objects" and put a universe to them.

In my work I have tried to further the idea of objects as augmentation to speech, posing questions such as "In speech, when does a speaker revert to visuals?" I have also looked at oral cultures, the charismatic speaker, and "priority perspectives" – truth and what people want that truth to be. In the case of *The Model Men*, similar questions are explored

### EXHIBITED

Wits Art Galleries, Johannesburg, *The Model Men*, 24 August to 10 September 2004.

### LITERATURE

Ivan Vladislavić. (2004) *The Model Men*, Johannesburg: Goldfields Press.

in relation to illustrations as augmentation to written language.

The 26 illustrations are divided into two parts. The first set *Silence!*, is an organogram of portraits. Frans Hals and Rembrandt painted such portraits, depicting the board of a poorhouse, for instance *Silence!*, in my own thinking, is a sort of organogram of trustees or patrons, or the board of a hospital, asylum or sports club, or the committee of a taxi association, or the leaders of a political party, or perhaps just the members of a crime syndicate.

Five of the illustrations are portraits; the first shows one face, the second shows two faces, and so on. Each of the portraits has an additional illustration associated with it, which I refer to as a double. I paired the one-face portrait with a taxi (as an example of transport). The two-face portrait is paired with a typical matchbox township house (used here as an example of location). The double of the three-face portrait is a social pyramid



T. S. S. S. S.



T. S. S. S. S.



T. S. S. S. S.



T. S. S. S. S.



T. S. S. S. S.



T. S. S. S. S.



(a diagrammatic representation of social strata, with the king at the apex and the people at the base, and the tiers of the church, the military and the bourgeoisie in between). The double of the five-face portrait is four dots and the double of the five-face portrait a five-pointed castle. I refer to these doubles as narrative description. I tried, in my own mind, to prepare the illustrations in a way that would appeal to a writer; the doubles were designed to prompt or provoke narratives

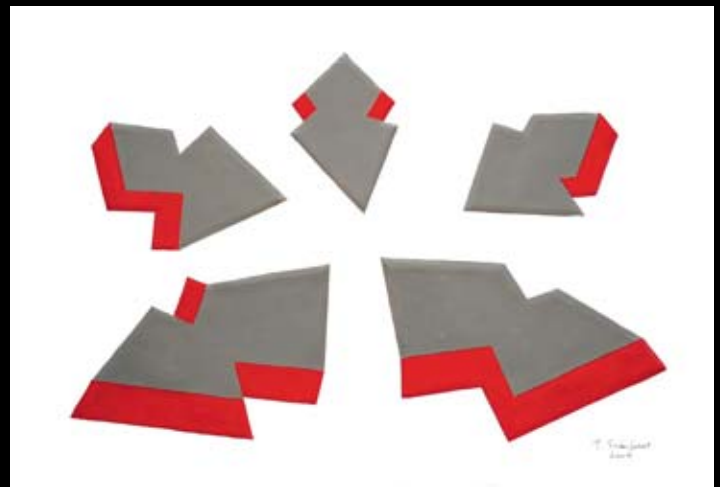
The second set of illustrations, *Roar*, tries to imagine what the iconography of a pan-African religion might look like. There are four animals, all female: a lioness, a cow, an eagle, and a peahen. The land animals have three heads. Like the *Silence!* illustrations, they also have doubles. In this instance the doubles are all social pyramid diagrams in various colours.

I tried to restrict the illustrations to singular images. There is no notion of a continuous narrative, as in Masaccio, here. The first image was started in 1996. The work proceeded by trial and error, and in the end the pieces had to serve various functions. The fact that they are meant to interest a writer as opposed to an artist has already been mentioned. The illustrations are also ultimately exhibition material. To distinguish between the illustrations as they exist on a computer screen or in a book, and the illustrations as they appear on exhibition, the technique of embossing was used. The reproductions do little justice to the highly glossy embossed images. The rather cumbersome and lengthy process of high relief embossing allowed for a kind of reward system for those who bother to attend the show.

A set of 26 illustrations was handed over to the writer Ivan Vladislavić. As mentioned above, these illustrations represented found and sourced objects, artefacts, implements and ruins, and the writer was invited to play the role of historian, anthropologist or palaeontologist. I did not explain my intentions in producing the illustrations, merely the work process. He had to make sense of the illustrations on his own: my role as creator has come to an end. In much the same way that the makers and users of found and sourced artefacts and implements cannot make a miracle appearance to correct the narrative of the historian or anthropologist, I cannot make a "death-defying appearance" in the context of this work.

What I had anticipated would be a lengthy text at most, turned out to be a book, *The Exploded View* by Ivan Vladislavić. The book was published independently, outside the scope of this exhibition. A manuscript of the book was used in the selection of texts for the exhibition. The role of Andries Walter Oliphant, an academic and public intellectual, was in keeping with my work with Ivan Vladislavić. Oliphant's job was to consider the illustrations and the book of fiction together, and decide subjectively which illustration had generated which portion of the text. The texts he selected are displayed together with the embossed illustrations of *The Model Men*. Vladislavić and Oliphant wrote about their experiences of this project in separate essays included in the catalogue accompanying the exhibition that was mounted at the Wits Art Galleries in 2004.

Joachim Schönfeldt





# Brett Murray

SOUTH AFRICAN b1961

## Bubble Head: Underpants

2002

signed with the artist's initials and numbered 4/8 on the underside of the base  
painted bronze on a wooden base  
height: 36,5cm including base

**R80 000 – 100 000**

In 2002 Brett Murray was the recipient of the Standard Bank Young Artist Award in the visual art category. This trio of bronze figures formed part of his award show, entitled *White Like Me*. In his new work Murray attempted to "define an often discombobulated sense of identity, post 1994".<sup>1</sup> His three, nearly identical painted figures are discussed at length by critic Ivor Powell in the exhibition catalogue.<sup>2</sup> Their design references the proportions and formal volumes of West and Central African tribal art as diffused into the tourist market. The bright pink denotes their race, whiteness being a central theme of Murray's exhibition. Each has a distended, orb-like head and is bereft of facial characteristics.

FOR LOTS 56-58

### EXHIBITED

*White Like Me*, Grahamstown, Port Elizabeth, Pietermaritzburg, Durban, Bloemfontein, Cape Town and Johannesburg, 2002-2003.

### LITERATURE

Brett Murray. (2002) *White Like Me*, Cape Town: Bell-Roberts. Illustrated on pages 18-19.

Brett Murray. (2013) *Brett Murray*, Johannesburg: Jacana Media. Illustrated on pages 122, 126-7.

"In one way the image has an almost morbid or pathological quality, the sense of an unhealthy mutation, and one that supplants the human visage – what above all we relate to in the work of art – with something that is mute in the face of physiognomic interrogation," noted Powell. "In another way, the specific disruption of the figure suggests no interpretative closure." The spheres could reference many things, or simply nothing. Powell described these ambiguous figures as the presiding gods of Murray's exhibition.

1. Brett Murray. (2013) *Brett Murray*, Johannesburg: Jacana Media. Page 123.
2. Ivor Powell, 'Exploding Heads: Brett Murray and the Aesthetics of Whiteness', in Brett Murray, *White Like Me*, Cape Town: Bell-Roberts, 2002. Pages 8-10.





57

## Brett Murray

SOUTH AFRICAN b1961

### Bubble Head: Shortpants

2002

signed with the artist's initials and numbered  
8/8 on the underside of the base  
painted bronze on a wooden base  
height: 39cm including base

**R80 000 – 100 000**

58

## Brett Murray

SOUTH AFRICAN b1961

### Bubble Head: Longpants

2002

signed with the artist's initials and numbered  
3/8 on the underside of the base  
painted bronze on a wooden base  
height: 42,5cm including base

**R80 000 – 100 000**



57



58



# Mongezi Ncaphayi

SOUTH AFRICAN b1983

## Treasure Hunt, diptych

each signed and dated '17 on the reverse  
indian ink and mixed media on paper  
sheet size: 200 by 139cm each

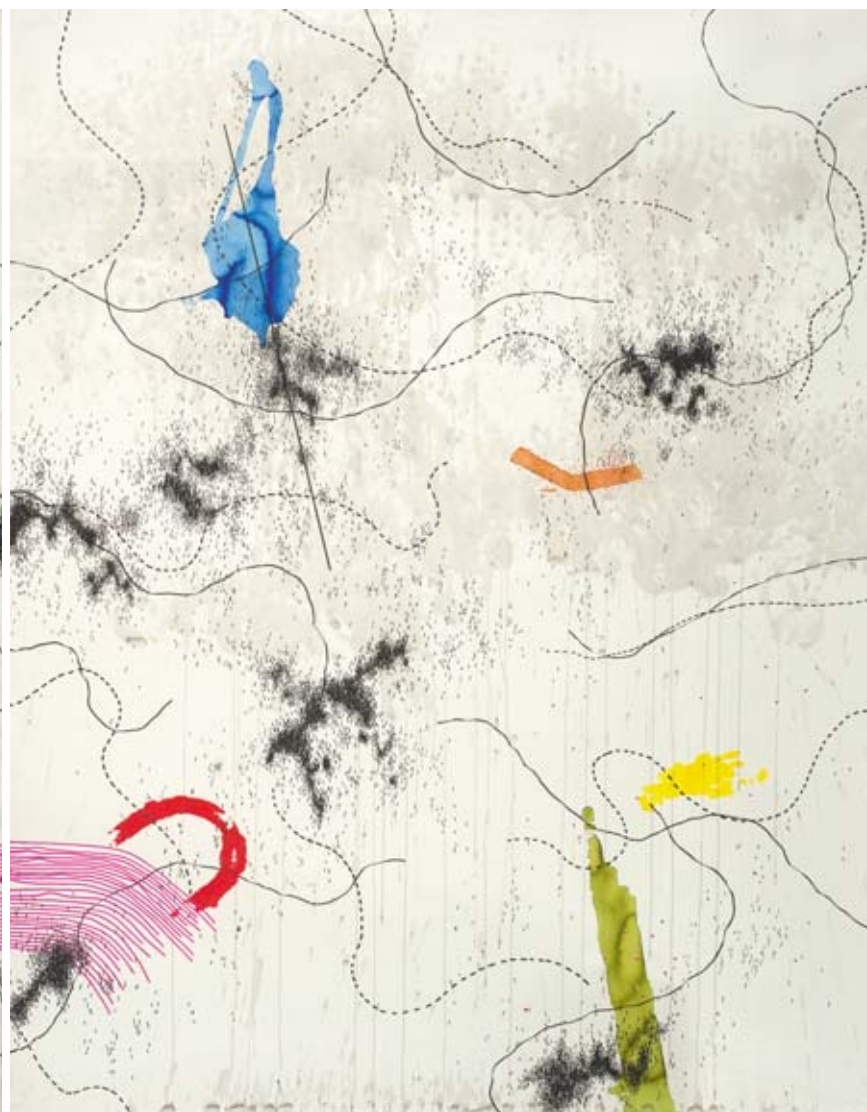
**R40 000 – 60 000**

### EXHIBITED

SMAC Gallery, Cape Town, *Mongezi  
Ncaphayi: Which Way is East?*, 13 September  
to 21 October 2017.

*“If we think of cartography as a science or aesthetic practice that builds on the premise that corporeal reality or its imagined variant can be modelled to communicate spatial information, then Ncaphayi is in the business of teaching us how to navigate, illustrating the nature of its affective force. His work points to his interest in harnessing the power of abstract painted forms and jazz music, along with their capacity to speak to the grand and awe-inspiring world within man. The two forms share a focus on rhythm, tone, and willed intensity as potent carriers of meaning. Abstraction in painting provides him with abundant precedence in his apparent pursuit of something deeper than the everyday”.*

Percy Mabandu 'Treasure Hunt'. Text accompanying the exhibition *Which Way is East?* at SMAC, Cape Town, 13 September to 21 October 2017.













# Jan-Henri Booyens

SOUTH AFRICAN b1981

## Fat in the Fire

signed, dated 2016 and inscribed with the title  
on the reverse

oil and mixed media on canvas  
170 by 200cm

**R80 000 – 100 000**

### EXHIBITED

Blank Projects, *Johannesburg Art Fair*, Stand 77,  
9 to 11 September 2016.

*“His paintings sometimes appear spontaneous, fluid and automatic, and at other times more deliberate, but they have in common the articulation of pictorial depth and flat surface. This is achieved through varied brushstrokes, textures and colours combined with lines – personal, prominent calligraphic signs that lie on top or weave in and out of the painted surface.”<sup>1</sup>*

1. Marilyn Martin. (2014) No. 3; *Thinking Feeling, Head, Heart*, Cape Town: The New Church Museum. Page 23.





# Karel Nel

SOUTH AFRICAN b1955

## Schism I

signed and dated 1993  
pastel and sprayed pigment on bonded  
fibre fabric  
230 by 174cm

**R500 000 – 700 000**

*Schism I* was conceived and executed as one of a pair of drawings. In the foreground a single *Strelitzia nicolai* leaf stands in a glass cylinder in front of a pair of large Nel drawings from 1988, *Awaiting* and *House of the Initiate*. The two drawings of the diptych stand side by side and are redrawn as they stretch from his front door, through his bedroom into his bathroom. The images dramatically recede into the distance in the confines of his then tiny living space in Rivonia.

The glass cylinder, partially filled with water, supports the large poised leaf which arcs into the room, a recurring leitmotif in Nel's work. Its long green stem within the transparent cylinder manifests a parallax shift at the water line, the invisible disruptive seam between the uneven densities of air and water. A small provincial Chinese plate on the floor is filled with white bauhinia blooms. In the distance next to his bed, a gridded base indicates the symbolic presence of a Dogon Toguna post

### EXHIBITED

Resident Artist, Standard Bank National Festival of the Arts, Grahamstown, July 1993.

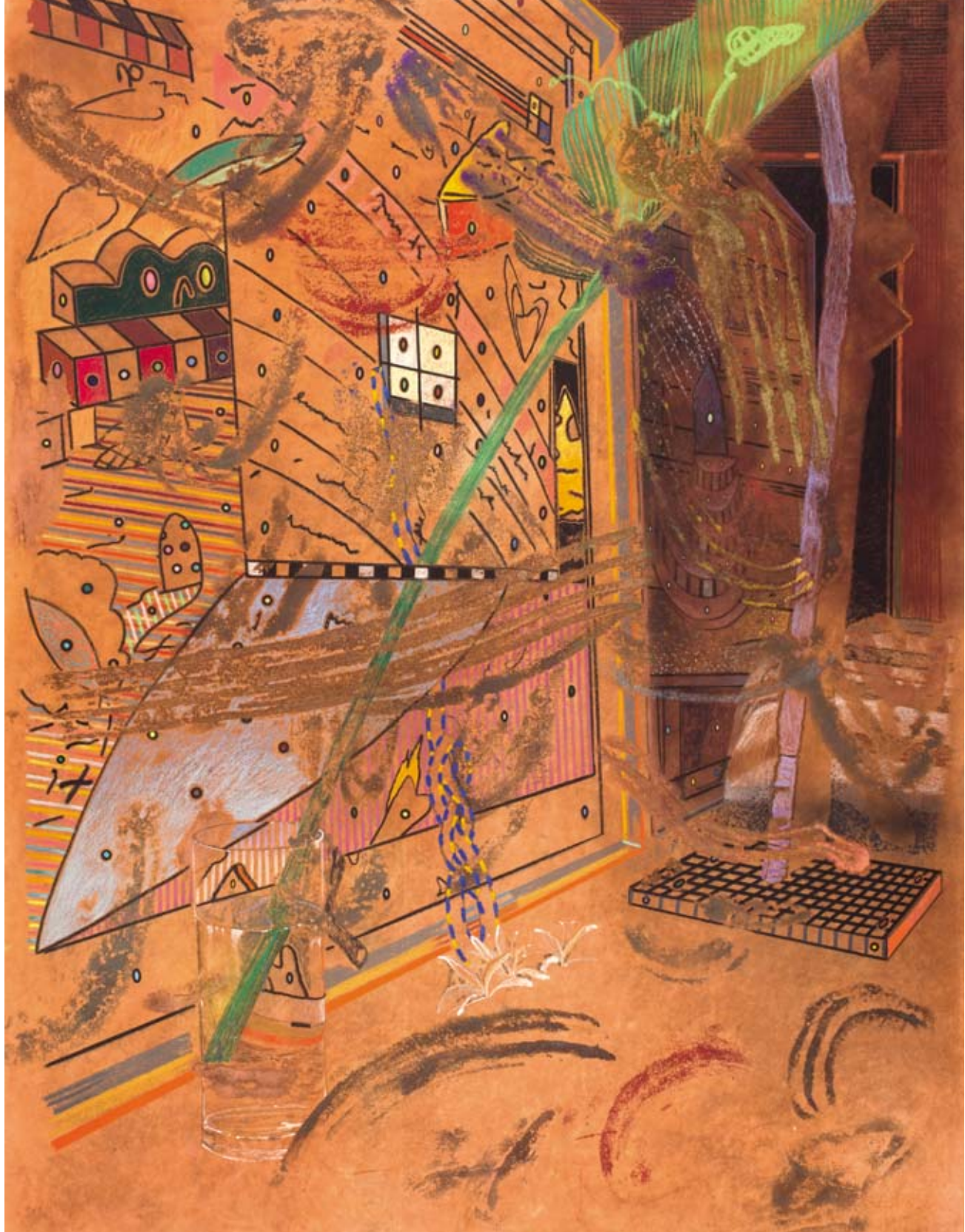
### LITERATURE

Rory Doepel. (1993) *Karel Nel: Transforming Symbols*. Johannesburg: Wits University Press. Illustrated in colour on page 28.

from Mali. This place of rest and of access to the subconscious evokes the energetic and invisible worlds through the radiant and ethereal traces which seem to float in the transparency of space itself.

In the late 1980s, Karel Nel first began a series of diptychs, two similar yet contrasting works hanging side by side, opening up a visual dialogue between the two drawings and the viewer. The initial diptych, *Awaiting* and *House of the Initiate*, is the one visually quoted in *Schism I and II*.

These 1988 drawings were selected and shown on the Cape Town Triennial of that year. These strongly delineated emblematic works were characterised by fields of flat colour, reminiscent of the simplicity of a 'colouring-in' book. At the time, Nel described the charged schematics as being 'intelligently dumb': direct, yet complex; a diagrammatic yet informative rendition of 'reality'.





The later *Schism* works individually present two explorations of the same reality – as a form of synergy and difference, but each manifestation is complete and contained in its own right. Nel often remarks that any analysis of reality is easier to comprehend by contrasting or comparing two elements simultaneously rather than trying to make sense of either one on its own.

Nel grapples with the question of how we insert ourselves into the intimate space between observation and the perception of reality. Spatially and metaphorically, it would be like taking an old polaroid photograph, waiting for it to develop and then stripping off the covering film to reveal two matching symmetrical images in hand. The question then arises as to where we exist in relation to or in between these two 'mirrored images', alerting us to a potential abstracted axis of 'being' or consciousness.

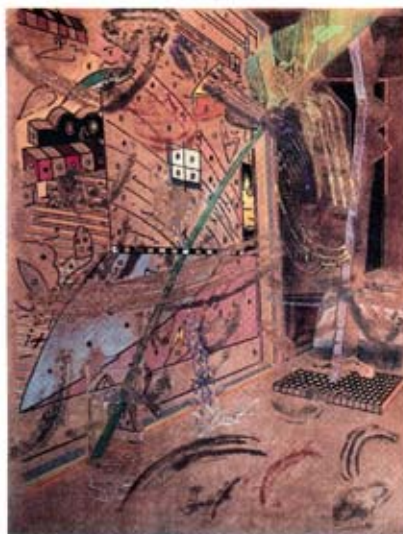
In the russet haze of *Schism I*, the layered levels of mental and diagrammatic representation in the original drawings are included in the later work, as are accurate optical renditions of both objects and the represented space. This multiplicity of levels of representation encourages the viewer to engage with the complex and questioning process of perception and representation. Nel's work constantly attempts to locate this process of grappling with the nature of visual and eidetic reality in notatory form within the presence of the every day.



*Awaiting*, 1988, signed, pastel and sprayed pigment on bonded fibre fabric, 183 by 181 cm, Collection of Bel Dewar & Hall, Johannesburg.



*House of the Initiate*, 1988, signed, pastel and sprayed pigment on bonded fibre fabric, 183 by 181 cm, Collection of Bel Dewar & Hall, Johannesburg.



*Schism I and II*, 1993, pastel and sprayed pigment on bonded fibre fabric, diptych, each panel 174 by 230 cm, Collection of Karel Nel.







# Paul Emmanuel

SOUTH AFRICAN b1969

## 3SAI: A Rite of Passage

2008

signed, dated 30/8/10 and numbered 5/10 on an Art Source Certificate of Authentication; signed, dated 4/12/09 and numbered 5/10 on a Permission to Reproduce letter on the artist's letterhead

High Definition, single-channel digital video projection, stereo soundtrack, 14 minutes, Blu Ray disc in a presentation box measuring 31,5 by 23,5 by 3cm which encloses an exhibition disc and a data disc

**R80 000 – 120 000**

### EXHIBITED

The School of the Museum of Fine Arts, Barbara and Steven Grossman Gallery & Mrs. E. Ross Anderson Auditorium, Boston, *Permanent War: The Age of Global Conflict*, 29 January to 7 March 2015.

University of the Free State, Johannes Stegmann Art Gallery, Bloemfontein, *Representations of Otherness and Resistance*, 20 May to 19 June 2015.

Appalachian State University, Turchin Center for the Visual Arts, Boone, *Twenty: Contemporary Art from South Africa*, 11 July 2014 to 7 February 2015.

Wits Art Museum, Johannesburg, *Doing Hair: Art and Hair in Africa*, 20 August to 2 November 2014.

Le Cube, Paris, *Les Écrans de la Liberté: Digital Anthropology Festival*, 20 to 21 March 2014.

Rio Cinema, London, 10th London Short Film Festival, *At Home with the Ludskis: Midnight Mass (Edition #7)*, 12 January 2013.

University of Cape Town Michaelis Galleries, Cape Town, *Not My War*, 29 June to 25 July 2012.

Goya Contemporary Gallery, Baltimore, *Transitions Multiples*, 8 September to 5 November 2011.

4th FNB Joburg Art Fair (Featured Artist), Johannesburg, *Transitions Multiples*, 23 to 25 September 2011.

University of the Free State, Bloemfontein, *Are You Man Enough*, 9 to 10 September 2011.

Smart Museum of Art, University of Chicago, *Black Box*, 9 November 2010 to 2 January 2011.

5th Sardinia International Film Festival, Sassari, 22 to 26 June 2010.

Centre for Contemporary Arts, Glasgow, *African Short Films*, 13 March 2010.

39th International Film Festival Rotterdam, The Netherlands, *Where is Africa?* 25 January to 5 February 2010.

United Kingdom, Edinburgh, Edinburgh Film Festival, *Africa-in-Motion Short Film Competition*, 22 October to 1 November 2009.

*Paul Emmanuel: Transitions* shown at the following venues:

Maryland Institute College of Art, 9 September to 2 October 2011.

National Museum of African Art, Smithsonian Institution, Washington DC, 12 May to 22 August 2010.

Spier Gallery, Stellenbosch, November 2009 to February 2010 & 25 February to March 2010.

National Arts Festival, Albany History Museum, Grahamstown, 2 to 12 July 2009.

KZNSA Gallery, Durban, 2 to 21 June 2009.

William Humphreys Art Gallery, Kimberley, 15 April to 15 May 2009.

Oliewenhuis Art Museum, Bloemfontein, 5 February to 8 April 2009.

Apartheid Museum, Johannesburg, 27 September to 31 December 2008.

# 3SAI

A RITE OF PASSAGE

a short film by paul emmanuel



## OFFICIAL FILM FESTIVAL SELECTIONS AND SCREENINGS

26<sup>th</sup> GÖTTEBORG BOOK FAIR SWEDEN 2010

4<sup>th</sup> VIDEOGUD/VIDEOKÖNST GÄVLEBORG UPPSALA AND DALARNA SWEDEN 2010

SMART MUSEUM OF ART CHICAGO USA 2010

7<sup>th</sup> SEDICICORTO INTERNATIONAL FILM FESTIVAL FORLI ITALY 2010

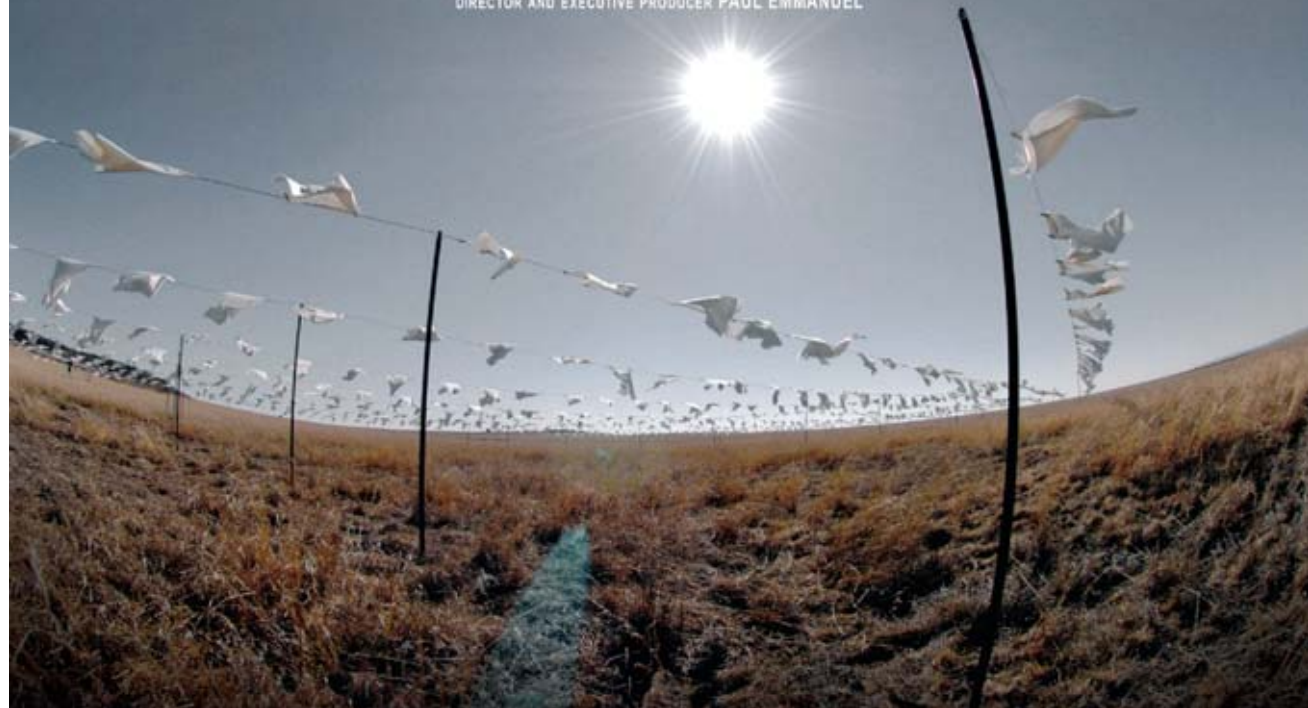
19<sup>th</sup> SEQUENCE COURT-MÉTRAGE INTERNATIONAL FILM FESTIVAL TOULOUSE FRANCE 2010

39<sup>th</sup> INTERNATIONAL FILM FESTIVAL ROTTERDAM NETHERLANDS 2010

12<sup>th</sup> ANTIMATTER INTERNATIONAL FILM FESTIVAL VICTORIA CANADA 2009

DESIGN INDABA NATIONAL FILM FESTIVAL CAPE TOWN SOUTH AFRICA 2009

A FORMAT PRODUCTION AN ART SOURCE SOUTH AFRICA PROJECT A PAUL EMMANUEL FILM  
PRODUCER AND EDITOR MATTHEW KRAMER PRODUCTION MANAGER NATALIE STANGE  
DIRECTOR OF PHOTOGRAPHY ERAN TAHOR, IVAN LEATHERS, ROBERT WILSON  
PROJECT MANAGER LES COHN ORIGINAL SOUNDTRACK WILBERT SCHUBEL  
DIRECTOR AND EXECUTIVE PRODUCER PAUL EMMANUEL







#### LITERATURE

Pamela Allara, 'Mechanized Bodies: From the Armored Body to Technological Vision' in *Permanent War: The Age of Global Conflict*, School of the Museum of Fine Arts, Boston, USA, January 2015.

Dominic Thorburn, 'Borderline – Sweeping a Mind Field for Borders & Crossings', IMPACT 8 International Printmaking Conference, University of Dundee, Scotland, UK, August 2013.

Pamela Allara, 'Diane Victor and Paul Emmanuel: Lost Men Lost Wor(l)ds' in *Gender and South African Art in African Arts*, MIT Press Journals, Cambridge, MA, USA. Volume 45, No. 4, October 2012, pages 34-45.

AM Weaver, 'Paul Emmanuel, National Museum of African Art, Washington DC', in *Art South Africa*, Bell Roberts Publishing, Cape Town, September 2010.

Michael O'Sullivan, Smithsonian African Art Museum's 'Transitions' exhibit includes film on infantry (The story behind the work) in *The Washington Post*, The Washington Post Company, Washington DC, USA, May 2010.

Alexandra Dodd. (2008) 'Art Pig' in *SA Art Times*, Global Art Information, Cape Town, November 2010.

Mary Corrigan, 'Fine Artist Shows a Flare for Video' in *The Sunday Independent* newspaper, The Sunday Independent, Johannesburg, September and in *SA Art Times* newspaper, Global Art Information, Cape Town, October 2008.



This film explores rites of passage and transitions in male identity through a poignant visual and aural representation of the head shaving "rituals" of young military recruits.

Originally conceived as an artwork for a touring museum exhibition, *3SAI: A Rite of Passage* is a short, cross-platform, non-narrative documentary in the experimental, non-verbal genre. The film has no plot or script and its content is neither contextualised nor site-specific. It is a poetic sequence of high-quality footage documenting the head-shaving rituals of young recruits at the Third South African Infantry Battalion (3SAI) in Kimberley, South Africa. Combined with evocative landscape imagery, time-lapse and slow-motion cinematography as well as a compelling soundtrack, this presentation of an annual male rite of passage asks us to re-examine these moments of transition in masculine identity, and consider what is captured and what is lost ...

Footage was captured using 35 and 16 mm film as well as High Definition video to obtain a high viewing quality and to capture frames in sufficiently high numbers per second to slow down the action to the required level. Saturated-colour 'documentary' scenes highlight a depiction of 'reality', whilst the mysterious 'poetic' scenes are viewed in more desaturated tones. Stereo ambient sounds of razors, liminal spaces and other head shaving paraphernalia are combined in a creative way for an absorbing soundtrack.

The film opens on the emptiness of the Gariep Dam – a landscape of the Karoo in the Free State

province of South Africa. The image is ambiguous. The ripples on the muddy water look like ripples in desert sand. The image is shattered by the violent jolting sound of a freight-train coupling resonating with a piercing military whistle. We cut to a line-up of young recruits waiting for their obligatory hair shaving at 3SAI. We join the queue. At first we witness a monotonous sequence of indifferent head shavings – the industrial hum of an electric razor – and then gradually the rhythm of a production line which increases in pace and intensity. Suddenly at the peak of this syncopated spectacle we are cast into a twilight realm of slow-time. We break through the military machine and witness a new head shaving in slow motion and in micro-close up format. There is now an intimacy and vulnerability that was not seen before – an altered state, abstracted, de-contextualised and open to interpretation. This then fades back into the contemplative spaces of the Gariep.

The work critically engages the medium of film itself in the way it plays with time, changing the possible meanings of an experience as time slows down. What is captured? What is lost? *3SAI: A Rite of Passage* is a feature of an internationally touring museum solo art exhibition entitled *Transitions*. In this exhibition I explore these themes using a variety of different media. The film however, is also independently screened at selected relevant international film festivals and art biennales.

Paul Emmanuel



# Willem Boshoff

SOUTH AFRICAN b1951

## Spoondance

2013

37 tarnished silver-plated spoons mounted on a used plywood base, bond adhesive nuts and bolts 165 by 112 by 7cm

**R300 000 – 400 000**

In *Spoondance*, I dance on my grave, or at least the grave that years of Calvinist education has drummed into me, a decidedly cathartic drumming and dancing.

I don't really believe in heaven or hell, but for me what personifies these two uncertain locations are scrapyards and old rubbish dumps.

Hell is called *Gehenna* in the Bible. It was a fearful place just outside ancient Jerusalem, to the south. Its notoriety stems from the fact that human sacrifice, especially child sacrifice, sometimes took place there. For most of the time it was a smouldering rubbish dump. When I read about *Gehenna*, the Bible's most (in) famous rubbish dump and the fire and smoke that could always be seen coming from it, I thought of South Africa's most famous 'dump' at Wonderwerk cave in the rocks between Danielskuil and Kuruman. Like *Gehenna*, it is remembered and studied for the fire that once burned in it – the oldest trace of human fire, dating back to over a million years. Wonderwerk cave is now a world heritage site.

It is more becoming to call an old, dysfunctional dump a 'midden', and middens, or even landfills, are a great source of inspiration in my work – hell becoming heaven, so to speak.

Scrapyards are places where we take things that would otherwise end up in the dump. Like so many other artists, I am always rummaging through them, looking for interesting materials and objects. One of my favourite scrapyards is Avery Scrap Metal and Glass Recyclers in Mill Street, Bloemfontein. They have a special way of categorising and storing an enormous amount of interesting stuff. On my visit in 2013, I found a box full of very dirty kitchen utensils, and of special interest were the dented and filthy tablespoons. I decided that, since they were so very dirty, I would probably be able to pay very little for them. To my utter shock they were hellishly expensive because the owner maintained they were silver spoons. Actually, they were only silver-plated. The fact that silver, such a noble material, naturally becomes spoilt and tainted over time, appealed to my sense of irony regarding heaven and hell. I scraped together all the money I could lay my hands on and bought the spoons.

Some of us are born with a silver spoon in the mouth. The silver spoon is synonymous with wealth, especially inherited wealth. A prosperous background or a well-to-do family environment does not, however, guarantee happiness in this life and especially not in the one hereafter. It is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God. (Matthew 19:24)

What makes a wealthy person luckless and poor? Ultimately all silver spoons look tarnished – born in heaven and deceased in hell. Are all of these things: heaven, hell, prosperity, poverty and even the proverbial silver spoon, not merely a fiction and should they, as imaginary figments, dampen our desire to dance?

Willem Boshoff













# Dan Halter & Oliver Barnett

ZIMBABWEAN 20TH CENTURY

## Mi Throw Mi Corn Neva Call Nuh Fowl

2017

heirloom meilies and hessian

96 by 66cm

**R80 000 – 100 000**

### EXHIBITED

*cf.* Whatiftheworld, Cape Town, 'Negative Space', 10 December - 10 March, 2017, where two similar examples titled *They Tried to Bury Us*, *They Didn't Know We Were Seeds* and *Many Meilies Don't Make Sadza* were exhibited.

Consisting of eight cobs of heirloom mielle adhered to a recycled hessian sack, *Mi Throw Mi Corn Neva Call Nuh Fowl* derives its title from Jamaican patois that loosely translates as 'My actions speak louder than words'.

Heirloom mielles are a wilder variety of maize that is harder to grow than its commercial cousin which is the staple food source throughout much of Southern Africa. Known in North America as 'Indian Corn' and

harvested for decorative purposes, some of these cobs were procured in Kalamazoo, Michigan, whilst others were grown in Johannesburg by Oliver Barnett over a period of four years.

On the surface this work reads as a self-referential statement about corn, seeds and sustenance whilst on the otherhand there is a deeper point where the materials resonate with the context of their symbolic history.





# Vivienne Koorland

SOUTH AFRICAN b1957

## Riding Alone for 10,000 Miles

signed, dated 1995 and 2007 and inscribed with the title  
mixed media on stitched burlap  
245 by 174cm

**R80 000 – 100 000**

*Riding Alone for 10,000 Miles* was exhibited as part of Vivienne Koorland's solo show in 2007 at the Freud Museum in London titled *Reisemalheurs* (*Travel Woes*). Taking its title from Freud's correspondence to his family in 1908 in which he described the attendant anxiety that accompanied his journey as a tourist to Blackpool, *Reisemalheurs* represents Koorland's own grappling with the dislocation from any fixed notion of home.

After graduating from UCT in 1978 she moved to Berlin where she attended the Hochschule der Kunst and later to Paris to study at the Ecole Normale Supérieure des Beaux-Arts. Settling in New York in 1982 and travelling frequently between Cape Town resulted in an itinerant identity where the modes and technologies of global movement have become core to her investigations.

Her paintings function as palimpsests where text merges with images on top of recycled materials such as a heavy, stitched burlap which forms the metaphorically loaded ground upon which these works are set. Explaining the origins of her cartographic works, Koorland notes "My map paintings began in 1994, when Apartheid ended and names changed".

### EXHIBITED

Freud Museum, London, *Reisemalheurs*,  
22 March to 29 April 2007

Describing the conceptual process behind *Riding Alone for 10,000 Miles*, she continues "DF Malan Airport, symbolized by the plane icon in the center of this aerial-view, was one of the first. Point of no return, it memorialized an Afrikaner Nationalist, an architect of Apartheid. But, were it not for that moment of re-naming, I wouldn't have had to retrieve it from the dustbin of history to put it on my map".<sup>1</sup>

William Kentridge, who has collaborated with Koorland in *Conversations in Letters and Lines* at the Fruitmarket Gallery in Edinburgh in 2016, has noted: "What she does in her paintings is not only to note the metaphor but to try to mine the emotion itself. This is done through the activity of painting. It is in the paint itself, its layering and its removal, its re-painting, the sewing together of fragments of canvas, the washing out of the material, continuing until (sometimes after years) the scarifying of the canvas has plumbed the feeling behind it and earned the place name on its surface".<sup>2</sup>

1. Mark Godfrey in Conversation with Vivienne Koorland, in Tamar Garb, (2007) *Reisemalheurs*. London: The Freud Museum.

2. William Kentridge, 'Painting Maps', in Tamar Garb, (2007) *Reisemalheurs*. London: The Freud Museum.













# Claire Gavronsky

SOUTH AFRICAN b1957

## Circa 14th C - 21st C

signed and dated 2009 on the reverse  
oil on linen  
300 by 300cm

**R150 000 – 200 000**

### EXHIBITED

Galleria Continua, Le Moulin, France, *Sphères*,  
24 October 2009 to 30 May 2010.  
Goodman Gallery, Johannesburg, *rosenclaire*:  
*Immaterial Matters*, 2012.

*“While the basis of her approach is in stylistic pastiche, she successfully avoids caricature and engages in an assured and skilled engagement with art history and individual painters and works.”<sup>1</sup>*

Claire Gavronsky works in a variety of mediums, most notably in painting and sculpture. Her work often uses visual reference to historical paintings, and cues are sometimes taken from events from everyday life. Memory, racism, violence against women and children

are some of the themes which run through her oeuvre. Her work also bridge sometimes complex narratives through overlaid images, and stories which link the past to the present.

1. James Sey, 'Rosenclaire', *Art South Africa*, vol 10, Winter 2012, page 66.







# Diane Victor

SOUTH AFRICAN b1964

## Indemnities for Late Believers, diptych

conté, charcoal and pastel on paper  
143 by 83cm each

**R200 000 – 300 000**

This work forms part of a highly successful and influential series of drawings produced after the artist's visit to Paris following her winning the Volkskas Atelier art competition in 1988. Employing Renaissance compositions, Victor subverts her subjects in order to mirror the disturbing socio-political landscape of South Africa in the late 1980s and early 1990s. This work was a finalist in the Standard Bank National Drawing Competition of 1990.

Describing her visual vocabulary the author Karen von Veh observes that: "Victor's tendency towards visual over-statement also betokens a forceful directness aimed at reviving society's dormant conscience. This technique recalls the structure of gothic or medieval imagery, and can be seen in the vignettes of scenes and events that unfold like

### EXHIBITED

Grahamstown, Johannesburg, East London, Pietermaritzburg, Durban, Port Elizabeth, Cape Town, Kimberley, Bloemfontein, Windhoek and Pretoria (1990) *Standard Bank National Drawing Competition* 28.06.90-25.03.92, catalogue number 1.

### LITERATURE

Professor Alan Crump (Chairman of the Festival Committee) (1990) *Standard Bank National Drawing Competition Catalogue*, Standard Bank, Johannesburg. Illustrated in colour on page 9.

comic-book narratives, and in the wealth of symbolically loaded details and elements of the grotesque that permeate Victor's work".<sup>1</sup>

The dystopian narrative of this diptych underlies the anxiety and disquiet of a white suburban couple who are intruded upon by a naked tightrope walker. The tightrope walker's expression and sureness of purpose are contrasted against his nakedness, bugle, body lacerations and blood bag suspended from his left arm. The horror of this carnivalesque intrusion becomes a metaphor for the inescapable insanity of a dehumanising system at the point of collapse.

1. Elizabeth Rankin and Karen von Veh. (eds.) (2008) *Diane Victor*, Johannesburg: David Krut Publishing, Johannesburg. Page 50.





# Wim Botha

SOUTH AFRICAN b1974

## Maquette for Wings II

signed, dated '15 and numbered 3/9  
on the base  
bronze  
height: 41cm including base

**R50 000 – 70 000**

This bronze forms part of a series of preliminary models presented on wooden pedestals. The work evidences Wim Botha's remarkable aptitude for anatomical modelling and is the outcome of a studio process involving the use of polystyrene for fluid, expressive carving. Wings and winged creatures are a recurring presence in Botha's epically scaled sculptural installations. More often than not based on detailed process drawings and preparatory models, Botha has produced a number of installations accenting disembodied winged presences. They include *Leda and the Swan*

(2005), which interprets the classical Greek myth in bone meal and epoxy resin, also *Time Machine* (2008) and *Solipsis* (2011), made respectively from wood and polystyrene. An untitled 2014 installation from his exhibition *Linear Perspectives* at Stevenson, Cape Town, included a dramatic installation of black, wing-like figures made from corrugated cardboard and mounted on wooden posts. These powerful works, of which this delicate lot is a family member, engage ideas of line and volume, classicism and disruption and, unavoidably, flight and arrest.





# William Kentridge

SOUTH AFRICAN b1955

## Atlas Procession I

2000

signed and numbered 6/40 in pencil in the margin

etching, aquatint, drypoint, letterpress and handpainting

sheet size: 158 by 108cm;

plate size: 148 by 98cm

**R250 000 – 350 000**

The processional scene is an important motif in William Kentridge's grand corpus. It claims diverse influences. The earliest processions appear in his first stop-animation film, *Johannesburg, 2nd Greatest City after Paris* (1989), which references the political street marches ubiquitous at the time in Johannesburg. But Kentridge also cites the revolutionary films of Sergei Eisenstein as influence, also Kazimir Malevich's painting *Black Square* (1915), which he interprets as an abstract rendering of the masses participating in the Russian Revolution.<sup>1</sup>

Kentridge is particularly adept at translating his crowds scenes and mass processions across various media. They have appeared in arcing, banner-like drawings, bronze sculpture and films with real-life protagonists. His "frieze"

### LITERATURE

Susan Stewart and David Krut. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the edition illustrated on page 105.

film, *More Sweetly Play the Dance* (2015), on view at Zeitz Museum of Contemporary Art Africa, Cape Town, offers a recent example. This lot showcases Kentridge's abundant skill with printmaking. Kentridge used maps as the printed ground for his prints onto which the figures were projected. The initial proofs featured coloured aquatint, a difficult process that led to the maps being printed in monochrome, with hand colouring in watercolour afterwards.<sup>2</sup> Part of duo, these prints were inspired by a 1999 project in Amsterdam where Kentridge projected fresco-like images onto the ceiling of the City Hall.

1. Mark Rosenthal. (2009) *William Kentridge: Five Themes*, San Francisco: SFMoMA. Page 47.

2. Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut. Page 102.





# Cyrus Kabiru

KENYAN b1984

## Kwa Kubadilishana Utamaduni, Macho Nne: At the Dot

2017  
edition 1 of 5 + 2AP  
pigment ink on HP premium satin photographic  
paper  
image size: 146 by 116cm

edition 1 accompanied by C-Stunner, a unique  
work:

## C-Stunner: At the Dot

2017  
signed  
mixed media/found objects  
23,5 by 29 by 22,5cm  
(2)

**R100 000 – 150 000**

Cyrus Kabiru is a self-taught artist who grew up in Kibera, a slum in Nairobi, Kenya. He started making his roughhewn sculptural glasses, called *C-Stunners*, at a young age. Prompted by his father, who wore glasses and had to repair them himself, Kabiru initially made his sculptures for pleasure. Later, at school, he realised they could be bartered for homework. The material for his work is retrieved from Dandora, a sprawling dumpsite east of Nairobi that is home to many scrap foragers. Kabiru's practice, which encompasses sculpture and photography, is essentially transformative. "I give the trash a second chance," he is frequently quoted, alongside: "We need to move from

## EXHIBITED

*The Armory Show*, New York, 2017.

selling poverty to selling creativity."<sup>1</sup> As with the masks of Beninese artist Romuald Hazoumè, who also works with the detritus of the African city, Kabiru's glasses are disquisitions on pleasure and creativity. When worn, notably by Kabiru for his photographic portraits, they confuse seeing and being seen, object and performance. "When I make these glasses I am Cyrus, the artist, but when I wear them I am a different person," stated Kabiru.<sup>2</sup>

1. Sean O'Toole, 'International Style', *frieze*, Issue 171, May 2015, page 31.

2. Cyrus Kabiru, quoted at [www.smacgallery.com](http://www.smacgallery.com), 2015  
<https://smacgallery.com/exhibition/cyrus-kabiru-c-stunners-black-mamba-29-01-15-14-03-15/>







*C-Stunner : At the Dot, 2017 - part lot*





# Mohau Modisakeng

SOUTH AFRICAN b1986

## Untitled (Frame XXVI)

edition 3 of 3 + 2AP  
inkjet print on Epson UltraSmooth, diasec  
200 by 150cm

Accompanied by a Certificate of Authenticity  
signed by the artist.

**R150 000 – 200 000**

### EXHIBITED

Brundyn+, *FNB Joburg Art Fair*, Sandton  
Convention Centre, 27 to 29 September 2013.

### LITERATURE

Gerhard Mulder (ed.) (2017) *Mohau  
Modisakeng*. Cape Town: Whatiftheworld.  
Illustrated on page 21.

*“Mohau Modisakeng’s self-portraiture is mapping a different path wherein he uses the corporality and vulnerability of his body to express the untenability of distinctions such as colonial-postcolonial / traditional-modern / male-female / image-reality / human-animal. By placing his body in close proximity with the whip, the gun, the machete, the axe and the blinkers, Modisakeng signals the list of tools of oppression is limitless; and so is the list of tools of liberation”.<sup>1</sup>*

1. Hlonipha Mokoena, “Isidwaba yini na?” *What is that pleated leather skirt?* in Gerhard Mulder (ed.) (2017) *Mohau Modisakeng*. Cape Town: Whatiftheworld. Page 5.





## Conditions of Business

Strauss and Company Proprietary Limited (Registration No. 1972/000019/07) ('Strauss & Co') carries on business as fine art, decorative arts and jewellery auctioneers and consultants. As auctioneers, Strauss & Co would usually act as agent of the seller of a lot or (in instances where Strauss & Co owns or has a financial interest in any lot) as principal. The contractual relationship of Strauss & Co with prospective buyers and sellers is governed by (i) the conditions set out below, (ii) any additional or special terms and conditions that Strauss & Co may impose (whether in the form of notices displayed at the premises at which any auction is conducted or announced by the auctioneer prior to or during any auction and whether in respect of any specific lot or in general), and (iii) such other terms and conditions as may be set out in any relevant catalogue (collectively the 'general conditions of business'). Strauss & Co confirm that these general conditions comply with section 45 of the Consumer Protection Act 2008, and with the Regulations promulgated thereunder pertaining to auctions.

### 1 DEFINITIONS

In these general conditions of business, headnotes are for convenience only and shall not be used in their interpretation, and unless the context clearly indicates a contrary intention, any expression which denotes any gender shall include the other genders, any expression which denotes the singular shall include the plural (and vice versa), any expression which denotes a natural person shall include a juristic person (and vice versa) and the following terms shall have the following meanings —

- 1.1 **'auction'** means any private treaty or auction sale at which a lot is offered for sale by Strauss & Co;
- 1.2 **'auctioneer'** means the representative of Strauss & Co conducting an auction;
- 1.3 **'bidder'** means any person making, attempting or considering to make a bid or offer to buy a lot at an auction, including the buyer of that lot;
- 1.4 **'buyer'** means the bidder who makes the bid or offer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, and (where the buyer is an agent acting for a principal), the buyer and the buyer's principal jointly and severally;
- 1.5 **'business day'** means any day other than a Saturday, Sunday or official public holiday in the Republic of South Africa;
- 1.6 **'buyer's premium'** means the premium payable by the buyer of a lot to Strauss & Co on the sale of that lot, calculated on the hammer price of that lot at the relevant current rates;
- 1.7 **'catalogue'** means any advertisement, brochure, estimate, price-list and other publication (in whatever medium, electronically or otherwise) published by Strauss & Co in respect of any auction;
- 1.8 **'current rates'** means Strauss & Co's current rates of commission, premiums and other amounts payable to Strauss & Co for the time being, together with VAT thereon (if any), all as published by Strauss & Co (whether in a catalogue or otherwise) or as agreed between a prospective buyer or seller (as the case may be) and Strauss & Co;

- 1.9 **'forgery'** means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source, which is not shown to be such in the description in the catalogue and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description and includes any misrepresentation, whether deliberate or otherwise, made with the intention of deceiving as to authorship, origin, date, age, period, culture or source;
- 1.10 **'hammer price'** means the bid or offer made by the buyer for any lot that is finally accepted by the auctioneer (after determination by the auctioneer of any dispute that may exist in respect thereof) at a sale of that lot, together with VAT thereon (if any);
- 1.11 **'lot'** means any item or items to be offered for sale as a unit and identified as such by Strauss & Co at an auction. Each lot is, unless it is indicated to the contrary, regarded to be the subject of a separate transaction;
- 1.12 **'parties'** means the buyer, seller and Strauss & Co;
- 1.13 **'prime rate'** means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 day year, irrespective of whether or not the year is a leap year) from time to time published by The Standard Bank of South Africa Limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;
- 1.14 **'private treaty'** means the sale of any lot other than by auction sale at a price privately agreed on by the buyer and seller;
- 1.15 **'purchase price'** means the hammer price of any lot at a sale thereof, plus the applicable buyer's premium (plus VAT) for that lot, plus all recoverable expenses for which the buyer is liable in respect of that lot;
- 1.16 **'recoverable expenses'** includes all fees, taxes (including VAT), charges and expenses incurred by Strauss & Co in relation to any lot that Strauss & Co is entitled to recover from a buyer or seller;
- 1.17 **'reserve'** means the confidential minimum hammer price (if any) at which a lot may be sold at an auction as agreed between the seller of that lot and Strauss & Co in writing;
- 1.18 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and 'sell' and 'sold' shall have corresponding meanings;
- 1.19 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission (plus VAT) for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.20 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.21 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.22 **'VAT'** means value added tax levied in terms of the Value Added

Tax Act, 1991 including any similar tax which may be imposed in place thereof from time to time.

### 2 CONDITIONS MAINLY CONCERNING BUYERS

#### 2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co is provided with a written acknowledgement from a third party in respect of whom a particular bidder is acting as agent, which acknowledgement must (i) identify the third party principal, (ii) be accompanied by all relevant information and documentation referred to below in respect of that third party principal as if that third party principal were to register as a bidder, (iii) confirm that that particular bidder is acting on behalf of that third party principal, (iv) be signed by that third party principal, and (v) otherwise be in form and substance acceptable to Strauss & Co.
- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a bidder registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.
- 2.1.4 The following information must accompany the bidder registration form:
  - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of current address (for example, a current utility bill or bank statement);
  - (ii) for corporate clients: Certificate of Incorporation, Memorandum of Incorporation or equivalent document(s) showing the name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

Prospective bidders who have not previously registered with Strauss & Co are required to register at least twenty four hours before the auction commences, and pay a R5 000 holding deposit.
- 2.1.5 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing

to bid by telephone during the course of an auction must make proper arrangements with Strauss & Co in connection with such telephonic bids at least twenty four hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

- 2.1.6 If Strauss & Co agrees, as a convenience to a client, to execute a bid as a buyer, Strauss & Co will not be responsible for failing to execute the bid, or executing such bid strictly in accordance with the client's instructions (including but not limited to computer-related errors). In doing so, Strauss & Co will endeavour to purchase the relevant lot for the lowest possible price, taking into account the reserve and other bids. If identical bids are left, Strauss & Co will give precedence to the first bid received.

## 2.2 Examination of lots

- 2.2.1 It is the responsibility of all prospective buyers to examine and satisfy themselves as to the condition of each lot prior to the auction, and that the lot matches any oral or written description provided by the seller and/or Strauss & Co. All illustrations of a lot in any catalogue are intended merely as guidance for bidders and do not provide definitive information as to colours, patterns, condition or damage to any lot. Strauss & Co does not guarantee the working order of clocks and watches and cannot be held responsible for any losses which may be incurred. Strauss & Co cannot be held liable for any synthetic stones.
- 2.2.2 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, are engaged in intentional misleading or deceptive conduct.
- 2.2.3 In bidding for any lot, all bidders confirm that they have not been induced to make any bid or offer by any representation of the seller or Strauss & Co.

## 2.3 Exclusions and limitations of liability to buyers

- 2.3.1 If a lot sold to a buyer proves to be a forgery (which will only be the case if an expert appointed by Strauss & Co for such purpose confirms same in writing), the buyer may (as his sole remedy hereunder or at law) return the lot to Strauss & Co within three hundred and sixty five days of the date of the sale of that lot in the same condition in which it was as at the date of sale, together with a written statement by the buyer detailing the defects to the lot, the date of the sale and the number of the lot. Should Strauss & Co be satisfied in its absolute discretion that the lot is a forgery and that the buyer is capable of transferring good and marketable title to the lot to a third party purchaser thereof, free from any encumbrances and other third party claims, the sale of that lot shall be set aside and the hammer price of that lot shall be refunded to the buyer, provided that the buyer shall have no rights against Strauss & Co (whether under these general conditions of business, at law or otherwise) if:
- 2.3.1.1 the only method of establishing that the lot was a forgery was by means of a scientific process not generally accepted for use until after publication of the catalogue in which that lot was identified for purposes of the auction at which it was sold, or by means of a process which was impracticable and/or unreasonably expensive and/or could have caused damage to the lot;
- 2.3.1.2 the description of the lot in the catalogue in which that lot was identified for purposes of the auction at which it was sold was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion;
- 2.3.1.3 a buyer's claim (whether in contract, delict or otherwise) shall always be limited to an amount equal to the hammer price of the lot;
- 2.3.1.4 the benefits of this condition shall not be transferable by the buyer of any lot to a third party and shall always rest exclusively with the buyer.
- 2.3.2 Neither Strauss & Co nor the seller:

- 2.3.2.1 shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/or agents;
- 2.3.2.2 gives any guarantee or warranty to bidders other than those expressly set out in these general conditions of business (if any) and any implied conditions, guarantees and warranties are excluded.
- 2.3.3 Without prejudice to any other provision of these general conditions of business, any claim against Strauss & Co and/or the seller of a lot by a bidder shall be limited to the hammer price of the relevant lot. Neither Strauss & Co nor the seller shall be liable for any indirect or consequential losses.
- 2.3.4 A purchased lot shall be at the buyer's risk in all respects from the fall of the auctioneer's gavel, whether or not payment has been made, and neither Strauss & Co nor the seller shall thereafter be liable for, and the buyer indemnifies Strauss & Co against, any loss or damage of any kind, including when caused by the negligence of Strauss & Co and/or its employees or agents.
- 2.3.5 All buyers are advised to arrange for their own insurance cover for purchased lots effective from the day after the date of sale for purposes of protecting their interests as Strauss & Co cannot warrant that the seller has insured its interests in the lot or that Strauss & Co's insurance cover will extend to all risks.
- 2.3.6 Strauss & Co does not accept any responsibility for lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control, and shall not be liable for damage to glass or picture frames.

## 2.4 Import, export and copyright restrictions

- Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or delay in payment.
- 2.4.1 Property incorporating materials from endangered and other protected species:  
Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol \* in the lot description. All are identified in the lot description with language indicating (as such). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

## 2.5 Conduct of the auction

- 2.5.1 The auctioneer has the absolute discretion to withdraw or reoffer lots for sale, to accept and refuse bids and/or to reopen the bidding on any lots should he believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made,

and whether between two or more bidders or between the auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.

- 2.5.2 The auctioneer shall be entitled to place bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's gavel at the hammer price finally accepted by the auctioneer (after determination of any dispute that may exist). Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.
- 2.5.4 The auctioneer, has the absolute discretion to accept or refuse bids from bidders that differ from the increments he was adhering to.

## 2.6 No cancellation or Returns

No statutory "cooling off" period shall apply in respect of the sale of any lot. A buyer shall accordingly not be entitled to rescind any sale or request a refund of any payment pertaining thereto after his bid has been finally accepted by the auctioneer, save in the circumstances expressly provided for in these general conditions of business.

## 2.7 Payment and collection

- 2.7.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. (For live auctions this buyer's premium (excluding VAT) is 12% for lots selling over R10 000, and 15% for lots selling at or below R10 000.) The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.7.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.7.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing) in cash, electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. Any cheque and/ or credit card payments must be arranged with Strauss & Co prior to commencement of the auction. All credit card purchases are to be settled in full on the date of sale.
- 2.7.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the purchase price of that lot in full and in clear funds. Strauss & Co shall not be obliged to release a lot to the buyer prior to receipt in full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.7.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.7.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer



from the moment when the buyer's bid is accepted by Strauss & Co in the manner referred to above. Neither Strauss & Co nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from the date of the sale of the lot, whilst the lot is in their possession or control.

- 2.7.7 All packaging and handling of lots is at the buyer's risk and expense, will have to be attended to by the buyer, and Strauss & Co shall not be liable for any acts or omissions of any packers or shippers.
- 2.7.8 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer.

## 2.8 Remedies for non payment or failure to collect

Without prejudice to any rights that the seller may have, if any lot is not paid for in full or removed in accordance with the conditions of 2.7 above, or if there is any other breach of these general conditions of business by the buyer, Strauss & Co as agent of the seller shall, at its absolute discretion and without limiting any other rights or remedies that may be available to it or the seller hereunder or at law, be entitled to exercise one or more of the following remedies:

- 2.8.1 to remove, store (with a storage facility chosen at the sole discretion of Strauss & Co and at the cost and expense of the buyer) and insure the lot at its premises or elsewhere and at the buyer's sole risk and expense;
- 2.8.2 to rescind the sale of that or any other lots sold to the buyer at the same or any other auction;
- 2.8.3 to set off any amounts owed to the buyer by Strauss & Co against any amounts owed to Strauss & Co by the buyer for the lot;
- 2.8.4 to reject future bids and offers on any lot from the buyer;
- 2.8.5 to proceed against the buyer for damages;
- 2.8.6 to resell the lot or cause it to be resold by public auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, in which event the buyer shall be liable for any shortfall between the original purchase price and the amount received on the resale of the lot, including all expenses incurred by Strauss & Co and the seller in such resale;
- 2.8.7 to exercise a lien over any of the buyer's property in Strauss & Co's possession, applying their sale proceeds to any amounts owed by the buyer to Strauss & Co;
- 2.8.8 to retain that or any other lots sold to the buyer at the same time or at any other auction and to release such lots only after payment of the total amount due;
- 2.8.9 to disclose the buyer's details to the seller to enable the seller to commence legal proceedings;
- 2.8.10 to commence legal proceedings;
- 2.8.11 to charge interest at a rate not exceeding the prime rate plus 3% per month on the total amount due to the extent that it remains unpaid after the date of the auction;
- 2.8.12 if the lot is paid for in full but remains uncollected after twenty eight days of the auction, following fourteen days written notice to the buyer, to resell the lot by auction or private treaty, with estimates and reserves at Strauss & Co's sole discretion, or to store the lot, as contemplated in 2.8.1, pending resale. The sale proceeds of such lot if so resold, less all recoverable expenses, will be forfeited unless collected by the buyer within three months of the original auction.

## 3 CONDITIONS MAINLY CONCERNING SELLERS

### 3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal

to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.

- 3.1.2 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction for the possible sale of such objects by Strauss & Co by way of private treaty or otherwise pursuant to 3.1.3.
- 3.1.3 If any object submitted for sale by the seller and received and accepted by Strauss & Co in accordance with 3.1.1 was unsold on auction, and if Strauss & Co receives a bid or offer from a buyer, then Strauss & Co may proceed to sell same (taking into account the deduction of the applicable seller's commission and recoverable expenses for which the seller is liable), whether by private treaty or otherwise, after contacting the seller and obtaining confirmation from the seller to do so.
- 3.1.4 Strauss & Co and the auctioneer each has the right, at his absolute discretion, to offer an object referred to above for sale under a lot, to refuse any bid or offer, to divide any lot, to combine two or more lots, to withdraw any lot from an auction, to determine the description of lots (whether in any catalogue or otherwise), to store accepted objects at the auction premises or any other location as he may deem fit and whether or not to seek the opinion of experts.
- 3.1.5 Strauss & Co shall not be under any obligation to disclose the name of the buyer to the seller, save for the circumstances contemplated elsewhere in these general conditions of business.

### 3.2 Estimated selling range and descriptions

- 3.2.1 Any estimated selling range provided by Strauss & Co to the seller is a mere statement of opinion and should not be relied upon as a true reflection of the hammer price which a lot may achieve at a sale. Strauss & Co reserves the right to revise the estimated selling range at any time.
- 3.2.2 The seller acknowledges that Strauss & Co is entitled to rely on the accuracy of the description of a lot as provided by or on behalf of the seller.
- 3.2.3 Strauss & Co shall not be liable for any error, misstatement or omission in the description of a lot (whether in any catalogue or otherwise), unless Strauss & Co, its employees or agents, engaged in intentional misleading or deceptive conduct.
- 3.2.4 Where a seller insists on estimate or reserve that is higher than those provided by Strauss & Co specialists and not in line, in the opinion of Strauss & Co (in its absolute discretion), with market-related values, Strauss & Co reserves the right to charge a "bought-in" or "unsold fee", in addition to the recovery of all expenses (including, but not limited to, photography, insurance and catalogue costs) incurred by Strauss & Co in respect of such lot.

### 3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
- 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
- 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
- 3.3.1.3 the lot and any written provenance given by the seller are authentic;
- 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
- 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of

any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.

- 3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.
- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.
- 3.3.5 The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.

### 3.4 Commission and expenses

- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.

### 3.5 Reserve

- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.
- 3.5.4 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still sell a lot at a hammer price below the reserve, provided that the sale proceeds to which the seller is entitled will be the same as they would have had the sale been at the reserve. Without limiting the generality of the foregoing, where Strauss & Co does sell a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly to ensure that the seller is paid the correct proceeds it would have, had the sale been at the reserve.

- 3.5.5 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.

### 3.6. Insurance

- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The sum for which Strauss & Co so insures any object shall not be construed as a warranty or representation by Strauss & Co as to the value thereof.
- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
- 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
- 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
- 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.

### 3.7 Payments for the proceeds of sale

- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.
- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within forty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:
- 3.7.2.1 to agree terms for payment of the total outstanding amount;
- 3.7.2.2 to remove, store and insure the lot sold;
- 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or

nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.

### 3.8 Withdrawal fees

- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property. The withdrawal fee (together with VAT and all such expenses) must be received into Strauss & Co's designated bank account in full in cleared funds before the lot will be withdrawn.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co.

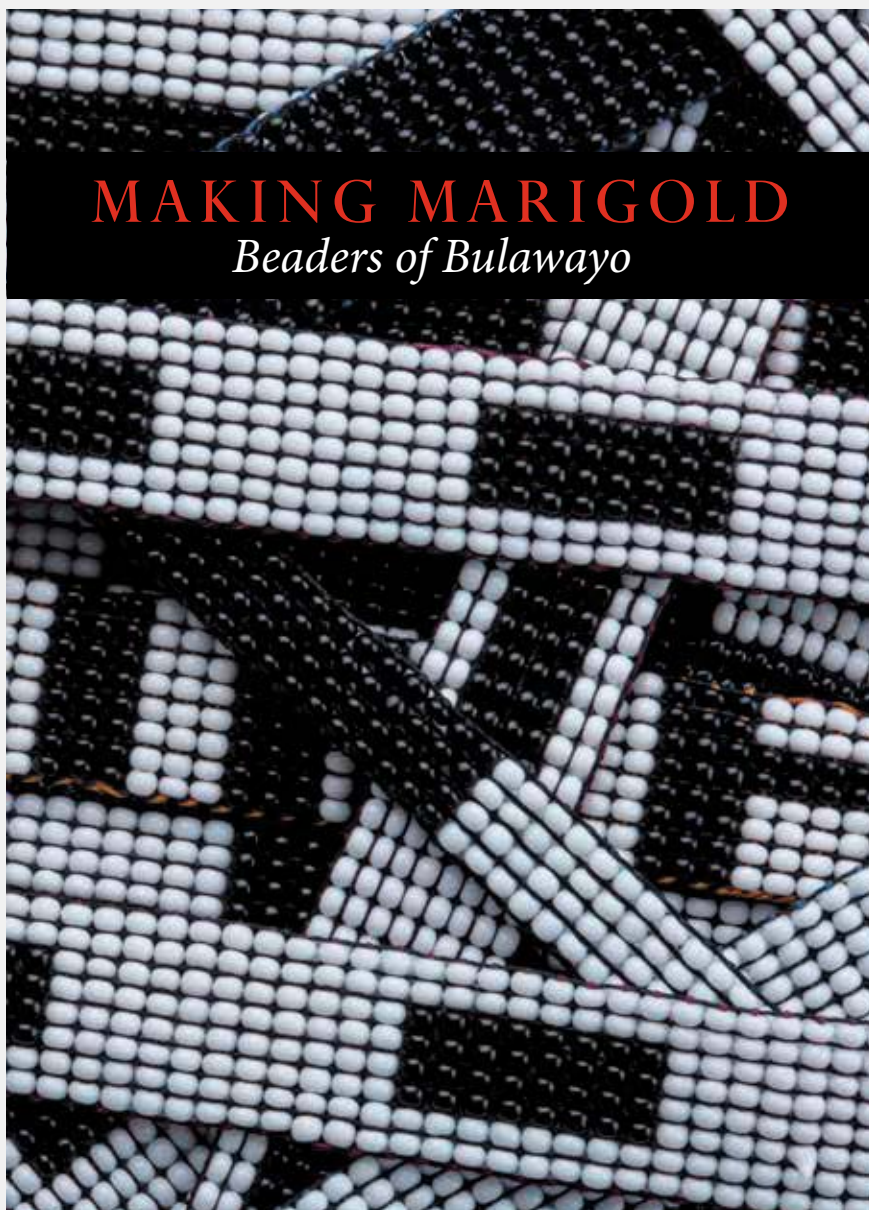
### 3.9 Photography and illustration

Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.

### 3.10 Unsold lots

- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise subject to the provisions of clause 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
- 3.10.5 Should the seller fail to collect the lot within six months of date of the notification referred to above, Strauss & Co shall be authorised to sell the lot by private treaty or public auction, on such terms and conditions as they think fit, without reserve and to deduct from the hammer price all sums owing to Strauss & Co, including (without limitation) storage, removal, insurance expenses, the expenses of both auctions, reduced commission in respect of the auction as well as commission on the sale and all other reasonable expenses, prior to remitting the balance to the seller or, in the event he cannot be located, placing it into a bank account in the name of Strauss & Co for and on behalf of the seller.
- 3.10.6 Strauss & Co reserves the right to charge commission in accordance with the current rates on the bought in price and expenses in respect of any unsold lots.
- 4 GENERAL PROVISIONS
- 4.1 Strauss & Co use information supplied by bidders or sellers, or otherwise lawfully obtained, for the provision of auction related services, client's administration, the bidders' record, marketing and otherwise as required by law
- 4.2 The bidder and seller agree to the processing of their personal information and to the disclosure of such information to third parties worldwide for the purposes outlined in 4.1 above.
- 4.3 Any representation or statement by Strauss & Co in any catalogue as to authorship, genuineness, origin, date, providence, age, condition or estimated selling price is a statement of opinion. Every person interested should rely on his own judgement as to such matters and neither Strauss & Co nor its agents or servants are responsible for the correctness of such opinions, subject to 2.3.1.
- 4.4 Strauss & Co will have the right, at its sole and absolute discretion, to refuse entry to its premises or attendance at its auction by any person.
- 4.5 These general conditions of business, every auction and all matters concerned therewith will be governed by and construed in accordance with the laws of South Africa and the buyer submits to the non-exclusive jurisdiction of the South African courts.
- 4.6 If any of these conditions of business are held to be unenforceable, the remaining parts shall remain in force and effect.
- 4.7 The non-exercise of or delay in exercising any right or power of a party does not operate as a waiver of that right or power, nor does any single exercise of a right or power preclude any other or further exercise of it or the exercise of any other right or power. A right or power may only be waived in writing, signed by the party to be bound by the waiver.
- 4.8 These general conditions of business constitute the entire agreement of the parties on the subject matter.
- 4.9 Neither party shall be liable for any loss or damage, or be deemed to be in breach of these conditions, if its failure to perform or failure to cure any of its respective obligations hereunder results from any event or circumstance beyond its reasonable control. The party interfered with shall, give the other party prompt written notice of any force majeure event. If notice is provided, the time for performance or cure shall be extended for a period equivalent to the duration of the force majeure event or circumstance described in such notice, except that any cause shall not excuse payment of any sums owed to Strauss & Co prior to, during or after such force majeure event.
- 4.10 Any and all communications between the parties, whether legal or merely for notification purposes, correspondence or for any other reason will only satisfy any legal requirement if it is reduced to writing.
- 4.11 Any notice by Strauss & Co to a seller, consigner, respective bidder or buyer may be sent by Strauss & Co to the latest address as provided to Strauss & Co by the seller consigner, respective bidder or buyer.
- 4.12 Any notice to be addressed in terms of 4.10 may be given by airmail or hand-mail or sent by prepaid post, and if so given will be deemed to have been received by the addressee seven days after posting, or by facsimile, and if so given will be deemed to have been duly received by the addressee within one working day from transmission or by e-mail, and if so given will be deemed to have been duly received by the addressee within twenty four hours from transmission. Any indemnity under these conditions will extend to all proceedings, actions, costs, expenses, claims and demand whatever incurred or suffered by the person entitled to the benefits of the indemnity. Strauss & Co declares itself to be a trustee for its relevant agents and servants of the benefit of every indemnity under these conditions to the extent that such indemnity is expressed to be for the benefit of its agents and servants.
- 4.13 An auction will commence at the published time and will not be delayed to enable any specific person or more persons in general to take part in the auction.





# MAKING MARIGOLD

*Beaders of Bulawayo*

BOOK BY ARTIST AND  
AUTHOR JONI BRENNER

*Making Marigold: Beaders of Bulawayo* is a portrait of a women's beading co-operative specialising in hand-loomed beadwork, based in Bulawayo, Zimbabwe.

The book was recently launched at an event hosted by the Metropolitan Museum of Art in New York, and the South African launch took place at Strauss & Co in Johannesburg.

ORDER THE BOOK AT:  
[www.palimpsestinternational.com](http://www.palimpsestinternational.com)  
or contact Susie Goodman at  
[susie@straussart.co.za](mailto:susie@straussart.co.za)

Strauss & Co

Fine Art Auctioneers | Consultants







# Shipping Instruction Form

**BIDDER NUMBER**

(for office use only)

**PLEASE RETURN TO STRAUSS & CO**

**fax 021 683 6085 e-mail [sandy@straussart.co.za](mailto:sandy@straussart.co.za)**

**Enquiries Tel: +27 (0) 21 683 6560 / +27 (0) 78 044 8185**

- A quotation will be sent to the e-mail address below for approval before shipping.
- Payment to be made directly to the shipping company.

Client Name
Client Tel
Fax
E-mail
Recipient Name (if different from above)
Recipient Tel
Recipient Address:

Please arrange packaging and shipping of the following lots:	
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot
Lot	Lot

## IS INSURANCE REQUIRED?

Insurance Value: \_\_\_\_\_

Please indicate if you would like the shipping company to provide unpacking, crate removal, and/or installation of your purchases at your expense.

Please indicate if you would like your purchases to be sent to our Johannesburg office for collection.

CLIENT SIGNATURE \_\_\_\_\_

CLIENT PRINTED NAME \_\_\_\_\_

DATE \_\_\_\_\_

[www.straussart.co.za](http://www.straussart.co.za)

**Strauss & co**

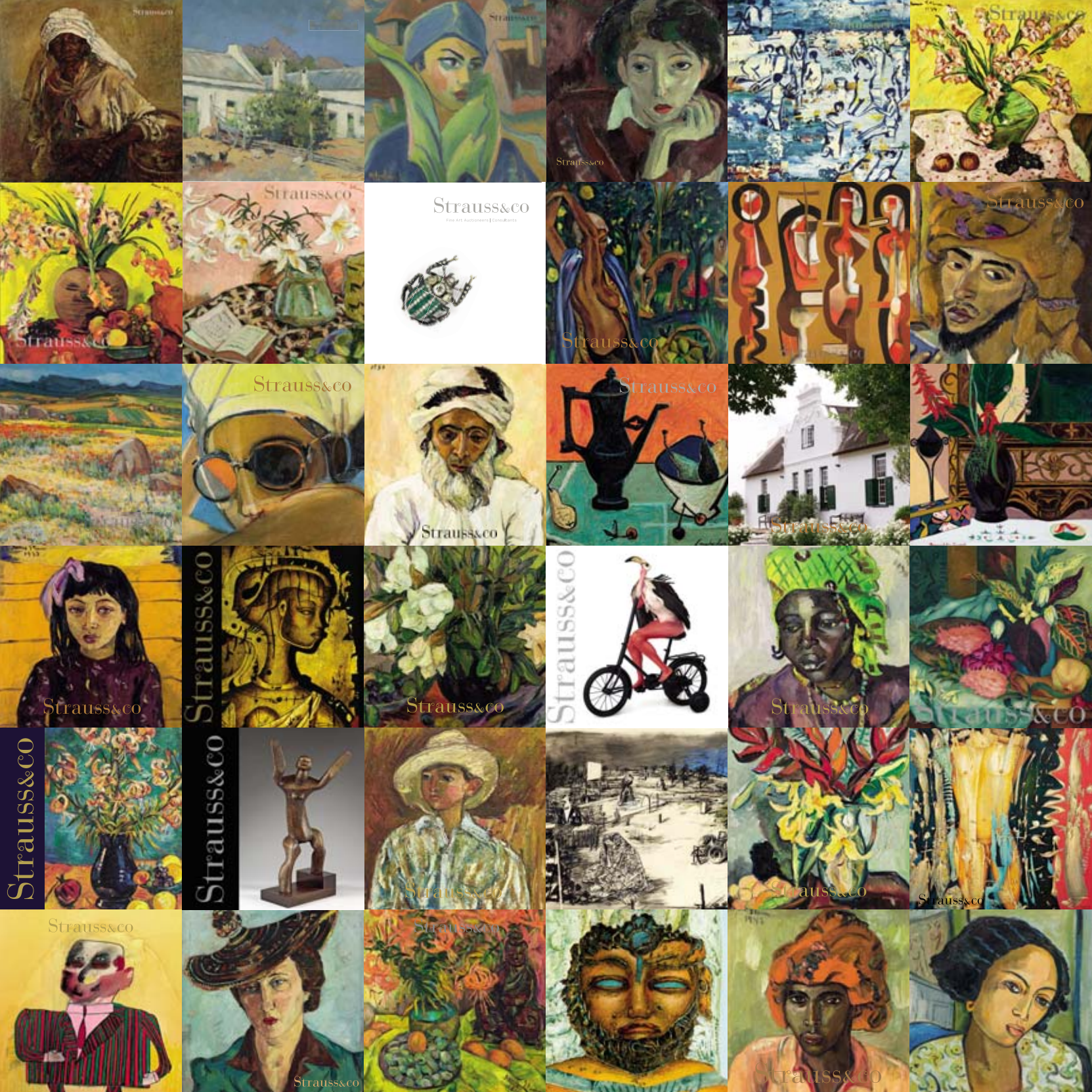
### JOHANNESBURG

Tel: +27 (0) 11 728 8246 Mobile +27 (0) 79 367 0637  
Fax: +27 (0) 11 728 8247 [jhb@straussart.co.za](mailto:jhb@straussart.co.za)  
89 Central Street, Houghton, 2198

### CAPE TOWN

Tel: +27 (0) 21 683 6560 / +27 (0) 78 044 8185  
Fax: +27 (0) 21 683 6085 [ct@straussart.co.za](mailto:ct@straussart.co.za)  
The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700







# Catalogue Subscription Form

VAT Registration No. 4340248907

## JOHANNESBURG 2 sales per annum

Important South African and International Art

South Africa R480   
 Neighbouring Countries (airmail) R650   
 Overseas (airmail) R750

## CAPE TOWN 2 sales per annum

Important South African and International Art,  
 Furniture, Decorative Arts & Jewellery

South Africa R480   
 Neighbouring Countries (airmail) R650   
 Overseas (airmail) R750

## JOHANNESBURG AND CAPE TOWN 4 sales per annum

Reduced rates for subscribing to both

South Africa R850   
 Neighbouring Countries (airmail) R1 100   
 Overseas (airmail) R1 350

## Email notification

no charge

## Sms notification

no charge

*Clients are informed regularly  
 via email of our upcoming sales  
 and activities at no charge*

All prices include VAT and postage. Please complete and fax to 011 728 8247 or e-mail subs@straussart.co.za

Title:	First name:	Last name:	
Company name:			Vat No:
Postal address:			
			Code:
Tel (Business):		Tel (Home):	
Fax:		Mobile:	
E-mail:			
<b>Payment options</b>			
Please debit my credit card      Visa <input type="checkbox"/> Master Card <input type="checkbox"/> Diners Club <input type="checkbox"/> Debit Card <input type="checkbox"/>			
Cardholder name:			
Card number:		Signature:	
Expiry date:		3/4 digit code on reverse:	
<b>Direct Deposit</b>			
Account Name:	Strauss & Co		<ul style="list-style-type: none"> <li>• Subscription rates are for a 12-month period.</li> <li>• Notification will be sent when subscriptions lapse.</li> <li>• Please inform us of any changes to your contact details.</li> <li>• Catalogues and auction results will be published on our website <a href="http://www.straussart.co.za">www.straussart.co.za</a></li> </ul>
Bank:	Standard Bank		
Branch:	Killarney 007-205		
Account No:	001670891		
Swift Code:	SBZA ZA JJ		
Reference:	Please use your surname and initials		

[www.straussart.co.za](http://www.straussart.co.za)

# Strauss & Co

## JOHANNESBURG

Tel: +27 (0) 11 728 8246    Mobile +27 (0) 79 367 0637  
 Fax: +27 (0) 11 728 8247    [jhb@straussart.co.za](mailto:jhb@straussart.co.za)  
 89 Central Street, Houghton, 2198

## CAPE TOWN

Tel: +27 (0) 21 683 6560 / +27 (0) 78 044 8185  
 Fax: +27 (0) 21 683 6085    [ct@straussart.co.za](mailto:ct@straussart.co.za)  
 The Oval, 1st Floor Colinton House, 1 Oakdale Road, Newlands, 7700

February 2018



Erik Laubscher, *Still Life with Coffee Pot and Fruit* (detail) Estimate R1 500 000 - 2 000 000

## Important South African and International Art, Decorative Arts and Jewellery

Auction Cape Town, 5 March 2018

Enquiries  
+27 21 683 6560  
ct@straussart.co.za

Strauss & co





RETHINK  
ART  
RETHINK  
AFRICA

ZEITZ MOCAA  
ZEITZ MUSEUM OF CONTEMPORARY ART AFRICA  
ZEITZ MUSEUM VAN KONTEMPORÊRE KUNST AFRIKA  
iZEITZ UMZI WOGCINO BUGCISA BASEAFRIKA

[www.zeitzmocaa.museum](http://www.zeitzmocaa.museum)



El Anatsui, *Fia*, 2014, Bottle Caps, 280 x 260cm

## El Anatsui - Meyina

curated by Bisi Silva · 17 February to 29 April 2018

Bisi Silva in Conversation with Sean O'Toole hosted by the Friends of the Iziko South African National Gallery  
10am to 12pm, 17 February 2018

The Iziko South African National Gallery, Company's Gardens, Cape Town

R250 pp which will include a light breakfast and glass of bubbly · To book your place email [friendssang15@gmail.com](mailto:friendssang15@gmail.com) · Places are limited





# OPENING WEEKEND

27 - 28 APRIL 2018

\ **Private Garden Party Fundraiser 27 April 2018**

\ **Public Opening 28 April 2018**

For Garden Party information please contact [info@norvalfoundation.org](mailto:info@norvalfoundation.org)

# Strauss&co

## Now inviting consignments

Important South African and International Art  
Entries close Friday 6 April

Auction: Johannesburg, 4 June 2018

Enquiries: 011 728 8246 | [jhb@straussart.co.za](mailto:jhb@straussart.co.za)

[www.straussart.co.za](http://www.straussart.co.za)

William Kentridge, *Dancing Couple* Sold R4 092 480

Strauss & Co: The global leader in the South African art market





AUCTIONVAULT

OVER 70 000  
PAST SOUTH AFRICAN  
ART AUCTION RESULTS  
AT YOUR FINGERTIPS

[www.auctionvault.co.za](http://www.auctionvault.co.za)

Email [results@auctionvault.co.za](mailto:results@auctionvault.co.za) or call Dale Sargent on 082 080 9571 for more information

## artist index

Agbodjélou, L R 2  
Aikman, J 32  
Barker, W 49  
Blom, Z 1, 37  
Bongoy, P 45  
Booyens, J 60  
Boshoff, W 40, 63  
Botha, W 12, 22, 68  
Brenner, J 10  
Brice, L 14  
Brown, D 18, 19, 20  
Chiurai, K 17  
Emmanuel, P 62  
Essop, H & Essop, H 54  
Fourie, A 41, 42  
Gavronsky, C 66  
Geers, K 11, 39  
Goldblatt, D 7, 51  
Gottgens, K 13  
Gratrix, G 15  
Halter, D & Barnett, O 64  
Hindley, M 34  
Hodgins, R 5, 33  
Kabiru, C 70  
Kentrledge, W 6, 8, 50, 69  
Koloane, D 4  
Koorland, V 65  
Langa, M 26  
Littlewort, L 16  
Louw, J 35  
Mabulu, A 47, 48  
MacGarry, M 31  
Mehretu, J 27  
Modisakeng, M 71  
Murray, B 56, 57, 58  
Ncaphayi, M 59  
Nel, K 61  
Neustetter, M 38  
Ngobeni, B 46  
Oltmann, W 24  
Paulsen, J 25  
Rose, T 28  
Schönfeldt, J 21, 55  
Sebidi, M M M H 3  
Siopis, P 36  
Smith, R 23  
Subotzky, M 52  
Tillim, G 43, 44  
Vari, M 9, 29  
Various 53  
Victor, D 67  
Webster, J 30











