





The Wanderers Club, Illovo, Johannesburg
4 June 2018 – 6 pm

Contemporary South African Art

Session 2
Lots 170–248

Lot 183 Cameron Platter *XE-390RAAS2 (Mimi)* (detail)

Walter Oltmann

SOUTH AFRICAN 1960–

Garden Chairs I

signed

pencil on paper

image size: 57 by 42 cm

R20 000 – 30 000**EXHIBITED**

Standard Bank Gallery, Johannesburg,
Walter Oltmann – In the Weave,
 28 January – 29 March 2014.

LITERATURE

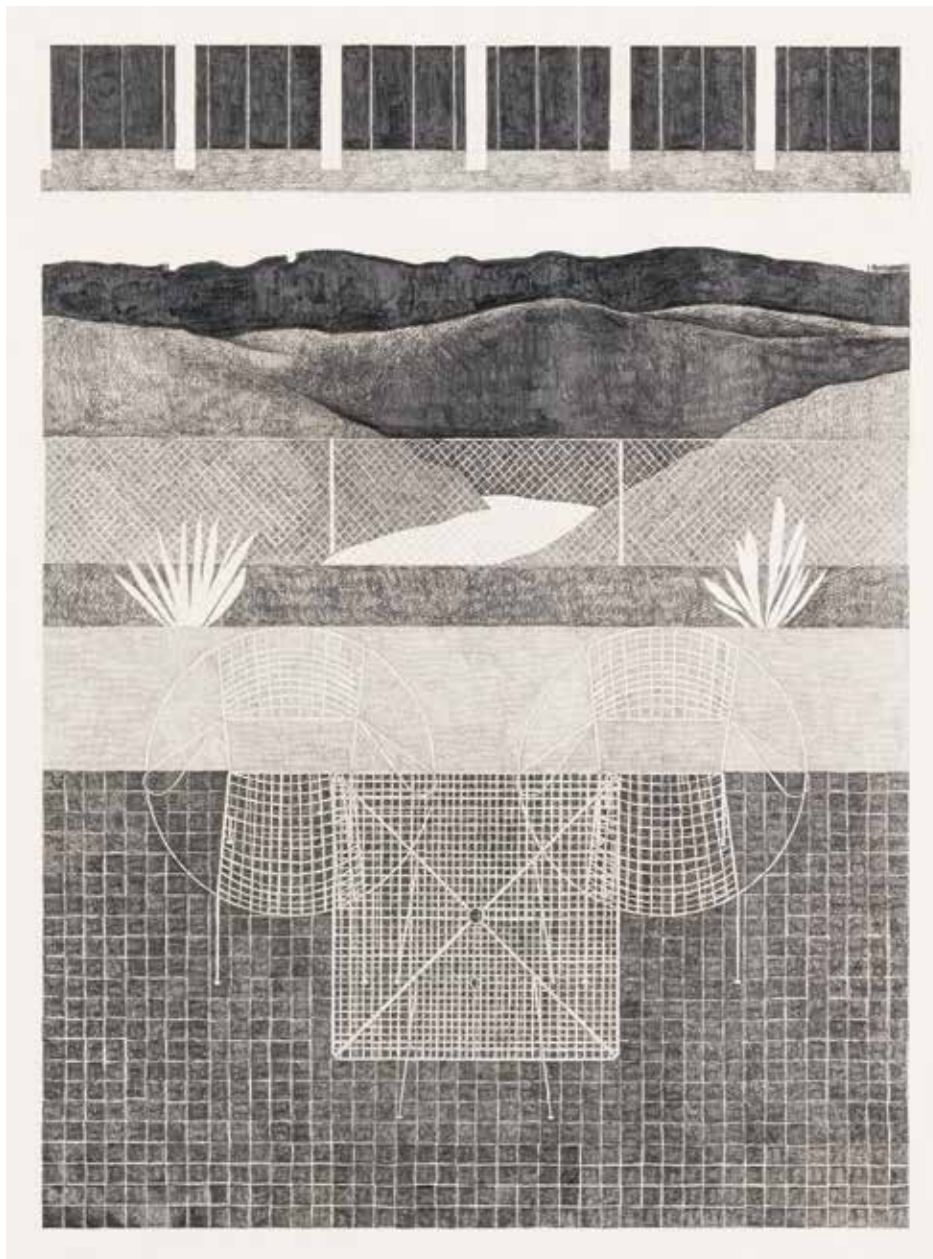
Neil Dundas and Julia Charlton (eds.)
 (2013). *Walter Oltmann – In the Weave*,
 Johannesburg: Standard Bank Gallery
 and Goodman Gallery. Illustrated in
 colour on page 18.

The garden chairs prefigure my interest in woven wire and mesh-like constructions which became a signature of my sculptural explorations in later years. I did the drawings in 1980 while in my third year of study towards the BA Fine Arts degree at the University of Natal, Pietermaritzburg. Jinny Heath was our drawing lecturer and she encouraged us to draw from our surroundings. I decided to base the drawings on a view from my parental home in Melmoth.

The first drawing shows a view of our garden furniture on the verandah with the roof trusses showing above in the top of the composition. The view beyond the garden fence, wire mesh again, shows the Melmoth municipal dam at the foot of the hills. The second drawing is of another set of garden chairs placed in front of a wall with a wisteria creeper and some ferns, and again, the view of the dam and hills beyond.

I have always enjoyed a slowly evolving approach to making things, which also comes across in my repetitive and fastidious mark-making in the drawings.

Walter Oltmann



171

Walter Oltmann

SOUTH AFRICAN 1960–

Garden Chairs II

signed
pencil on paper
image size: 57 by 42 cm

R20 000 – 30 000

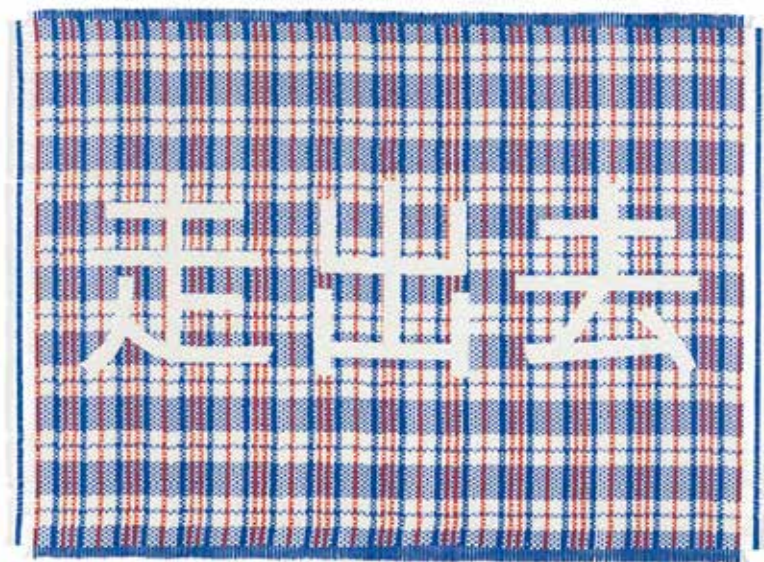
EXHIBITED

Standard Bank Gallery,
Johannesburg, *Walter Oltmann*
– *In the Weave*, 28 January –
29 March 2014.

LITERATURE

Neil Dundas and Julia Charlton
(eds.) (2013) *Walter Oltmann* –
In the Weave, Johannesburg:
Standard Bank Gallery and
Goodman Gallery. Illustrated in
colour on page 18.





172

Dan Halter

ZIMBABWEAN 1977–

Go Out/Go Global

2016

hand-woven archival

ink-jet print

64 by 90 cm

R50 000 – 70 000

Go Out policy is the People's Republic of China's current strategy to encourage its enterprises to invest overseas. Most nations favour actively attracting foreign investment, and would only support outward foreign investment passively. The People's Republic of China, however, attaches importance to both inward and outward foreign investment (www.danhalter.com).



173

Terence King

SOUTH AFRICAN 1947–

Littoral

signed and dated 2018; inscribed with the artist's name, the date and the title on a label adhered to the reverse

acrylic on paper

59 by 41,5 cm

R15 000 – 20 000



174

Richard Templeton Smith

SOUTH AFRICAN 1947–

Olympians

2015

signed

oil on canvas

170 by 165 cm

R80 000 – 120 000

175

Esther Mahlangu

SOUTH AFRICAN 1936–

Ndebele Patterns

signed and dated 2008
natural pigment on canvas
60 by 80 cm

R20 000 – 30 000



176

Esther Mahlangu

SOUTH AFRICAN 1936–

Ndebele Patterns

signed and dated 2016
acrylic on canvas
50 by 70 cm

R20 000 – 30 000

NOTE

Donated by Dr Esther Mahlangu
in aid of the Soweto Art and Craft
Development.



177

Hannatjie van der Wat

SOUTH AFRICAN 1923–

Sept 11, 2001 New York

signed; signed and dated 2004
on the reverse; inscribed with the
artist's name, the date and the title
on a SMAC gallery label adhered to
the reverse

acrylic on canvas

121 by 91,5 cm

R50 000 – 70 000





178

Alan Crump

SOUTH AFRICAN 1949–2009

Night Mine Rubble

signed and dated 93; signed and dated on the reverse,
inscribed with the artist's name, the date, the medium and
the title on a Goodman Gallery label adhered to the reverse
watercolour on paper
28 by 37 cm

R20 000 – 30 000

PROVENANCE

Estate of the Late Vittorio Meneghelli.



179

Anton Karstel

SOUTH AFRICAN 1968–

Voortrekker Monument

signed and dated '91

oil on canvas

184 by 184 cm

R80 000 – 120 000



180

Norman Catherine

SOUTH AFRICAN 1949–

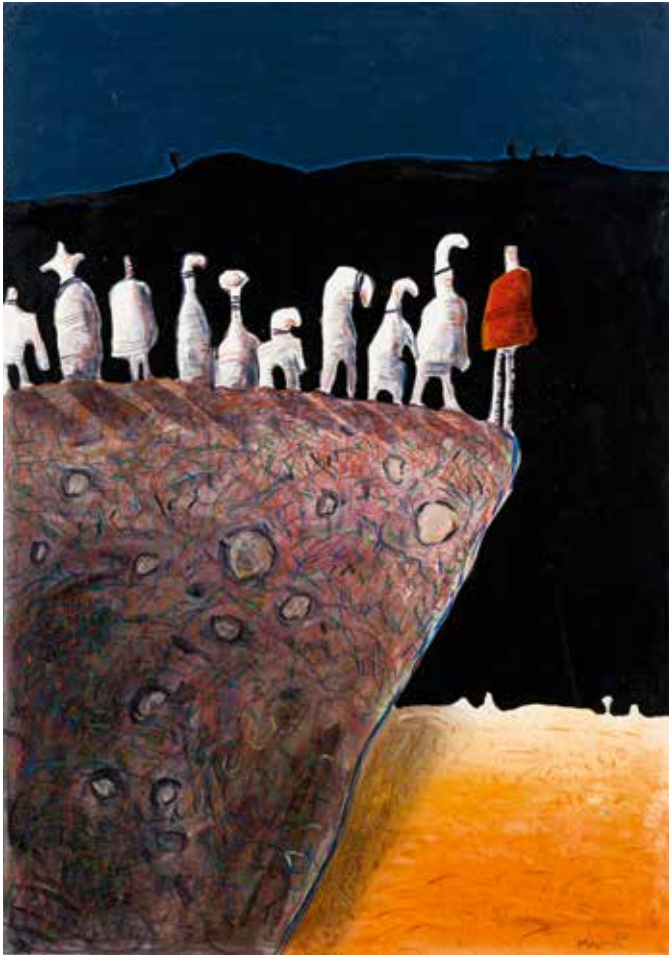
Bedtime

2005

signed; inscribed with the artist's name, the date, the title and the medium on a Goodman Gallery label adhered to the reverse
oil on canvas

50 by 60 cm

R100 000 – 150 000



181

Colbert Mashile

SOUTH AFRICAN 1972-

Figures

signed and dated 07
mixed media on paper
70 by 49 cm

R10 000 – 15 000



182

Diane Victor

SOUTH AFRICAN 1964-

Bareback

signed, numbered Artist Proof I/IV and
inscribed with the title in pencil in the margin
etching and aquatint
image size: 162 by 117 cm;
sheet size: 185 by 123 cm

R90 000 – 120 000

183

Cameron Platter

SOUTH AFRICAN 1978-

XE-390RAAS₂ (Mimi)

pencil crayon on paper
190 by 147 cm

R150 000 – 200 000

NOTE

The proceeds of this lot will benefit the KZNSA, a non-profit organisation, as a donation from Cameron Platter.



184

Clive van den Berg

SOUTH AFRICAN 1956–

Burdened Ghost

signed and dated 2011; inscribed
with the artist's name, the date
and the title on the reverse
oil on canvas

61 by 45,5 cm

R40 000 – 60 000

PROVENANCE

Goodman Gallery.

EXHIBITED

Goodman Gallery, Johannesburg,
*Clive van den Berg: Surroundings, In
Passage*, 1–29 October 2011.





185

Henry Davies

SOUTH AFRICAN 1944–

Pig's Head I

carved wood,
mounted on a stone
base
height: 39,5 cm

R20 000 – 30 000

EXHIBITED

Johannesburg Art Gallery, Johannesburg,
*Images of Wood: Aspects of the History of
Sculpture in 20th-century South Africa*, 1989.

LITERATURE

Elizabeth Rankin (1989). *Images of Wood:
Aspects of the History of Sculpture in
20th-century South Africa*, Johannesburg:
Johannesburg Art Gallery, illustrated in
black and white on page 98.

Pig's Head I, with its carving lines and pierced form, and *Lithops*, so beautifully and neatly reduced to its essential shapes, hint not only at the impressive range of Henry Davies' refined, vanguard sculpture, but also his familiarity with the work of Barbara Hepworth, Henry Moore and Constantin Brâncuși. Davies trained at the University of Natal in Pietermaritzburg (1963-1968), a mid-century hotbed of modernism, where two of his most notable contemporaries, stylistically at least, were Peter Schütz and Keith Alexander. Davies taught in Salisbury before returning to his *alma mater* as Lecturer. The list of supervisees that were at some point under his sway is long and impressive, and includes, amongst many others, Peter Schütz, Juliet Armstrong, Walter Oltmann, Jeremy Wafer, Ian Calder, Virginia Mackenny and Bronwen Findlay.



186

Henry Davies

SOUTH AFRICAN 1944–

Lithops

carved and painted wood

length: 28,5 cm; height: 18 cm

R10 000 – 15 000



187

David Brown

SOUTH AFRICAN 1951–2016

*Female Warrior (from
the Procession Series)*

bronze with a brown patina
length: 62 cm

R50 000 – 70 000

PROVENANCE
Goodman Gallery.

EXHIBITED
Goodman Gallery,
Johannesburg, *Procession*, 1985.

188

Hentie van der Merwe

NAMIBIAN 1972-

WWI Lieutenant Hugo Brunt

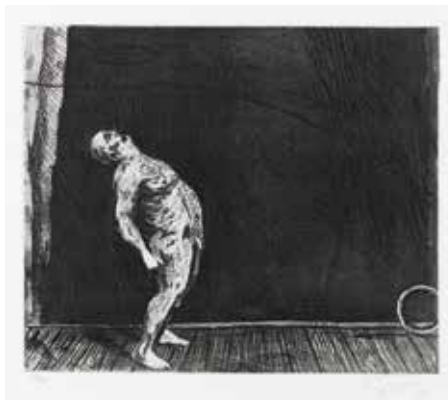
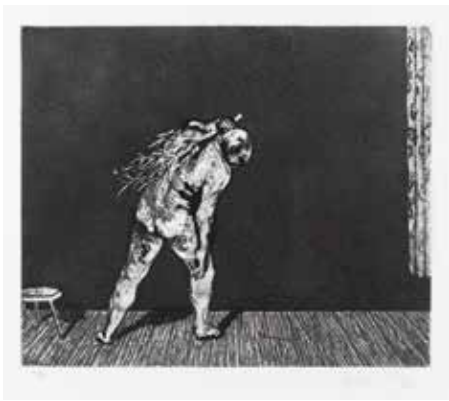
inscribed with the title, dated 1999/2000
and numbered 'ed.5' on the reverse
laserchrome print, mounted on aluminium
101,5 by 67 cm

R35 000 – 50 000

The dress military uniform in the present lot by Hentie van der Merwe is blurred, almost as if the photograph is taken through a scratched lens. Van der Merwe photographed many such uniforms at the National Museum of Military History in Johannesburg culminating in an exhibition titled *Trappings* (2000–2003). Tightly fitting, emphasising a broad manly chest and a narrow waist, a dress military uniform is appealing both for its inherent ritualised style and for the power it confers inadvertently on the wearer. But flashy outer trappings can be deceptive. The dress uniform can also mask the wearer's abuse of such power underneath a veneer of trust and authority. The images of these blurry uniforms, in richly coloured reds, greens, and blues, serve as metaphors of moral ambiguity and Van der Merwe does not shy away from suggesting in these photographs the atrocities often committed in the name of the State.

At the core of much of Van der Merwe's work is the body, or the man, the soldier, who wears such uniforms. His body is laid bare in all its power, vulnerability, sexuality, objectification, its capacity for violence and intimacy. His very first exhibition at the Generator Art Space in Johannesburg in 1997, largely autobiographical in nature, consisted of a large number of archival photographs, taken by Hugh MacFarlane for identification purposes and to evaluate their physical condition of naked recruits embarking on military service. Van der Merwe inserted portraits of his own face on one of the bodies of these young soldiers. Stripped bare, these images appear more as a display of the men's vulnerability than of their inherent violence or strength. The dress military uniform 'clothes' these naked recruits, but leaves absent the actual physical body. The uniform is a reflection on the ambiguous nature of manhood and of man's propensity for violence and showmanship.





189

William Kentridge

SOUTH AFRICAN 1955–

***Ubu Tells the Truth*, eight**

each signed, numbered VII/X in pencil and embossed with the Caversham Press chopmark in the margin
hardground, softground, aquatint and drypoint engraving
plate sizes: 25 by 30 cm
(8)

R250 000 – 350 000

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006). *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another set from this edition is illustrated on pages 60–63.





190

Robert Hodgins

SOUTH AFRICAN 1920–2010

Reaching for the Sun

signed, dated 1991, inscribed with the medium and the title on the reverse
oil on canvas
91 by 121,5 cm

R500 000 – 700 000

Pablo Picasso and Marcel Duchamp are considered to be the fathers of modern art: Picasso by obviating the representational tools of suggesting traditional perspective in his Cubist works, and Duchamp by deriding painting and 'painterly intoxication', declaring that everything could be art. Always driven to experiment with colour and with light, Hodgins aligned himself with Picasso, not Duchamp. Colour abounds in the present lot. Influenced by Bridget Riley and Francis Bacon, Hodgins, as a student who could only afford four tubes of the basic oil paints, was less interested in what Duchamp derisively called 'artistic paintings' – competent, inoffensive, suitable for a dining room wall – and more in depicting the variety and vagaries of the human condition, such as foolish optimism, as is evident in the present lot of a man wanting to catch the sun. The metaphorical sense of the expression aside, Hodgins was not averse to laying bare our futile ambitions.

What is of particular interest in this work, is the face, simultaneously capturing the features in full-frontal view (the broad, arrow-like smile and the two eyes) and from the side (the position of a nose on the left hand side of the face). He could have been thinking of Picasso's faces with multiple views of the same face. Hodgins certainly used many more colours than the basic four from his student days. The man's figure is equally compelling: one almost gets the sense that Hodgins references the odd perspective of a typical Egyptian figure on a temple wall, face in profile and body rendered in full-frontal view. Says Brenda Atkinson of this painting: 'At his best, Hodgins manages, through the otherness of the painting, to evoke in the viewer unsettling recollections, recognitions, desires. Creating from the unconscious, he seems able to tap the unconscious in all its grasping mystery.'¹

¹ Brenda Atkinson (2002). *Robert Hodgins*, Cape Town: Tafelberg, page 13.

191

Norman Catherine

SOUTH AFRICAN 1949–

*Body-builder Wearing
Red Shorts*

signed
carved and painted wood
height: 29 cm, including base

R30 000 – 50 000



192

Norman Catherine

SOUTH AFRICAN 1949–

*Body-builder Wearing
White Shorts*

signed
carved and painted wood
height: 29 cm, including base

R30 000 – 50 000



193

Nelson Makamo

SOUTH AFRICAN 1982–

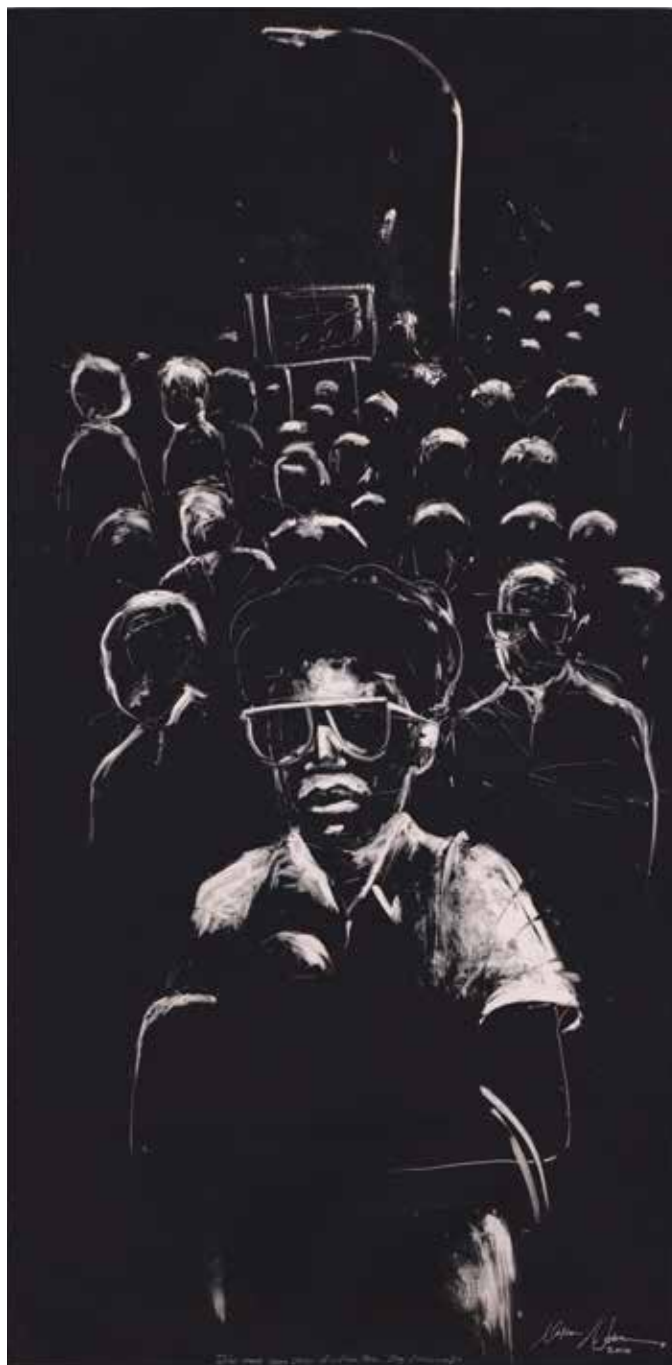
*She Took One Step Further,
Then They Followed*

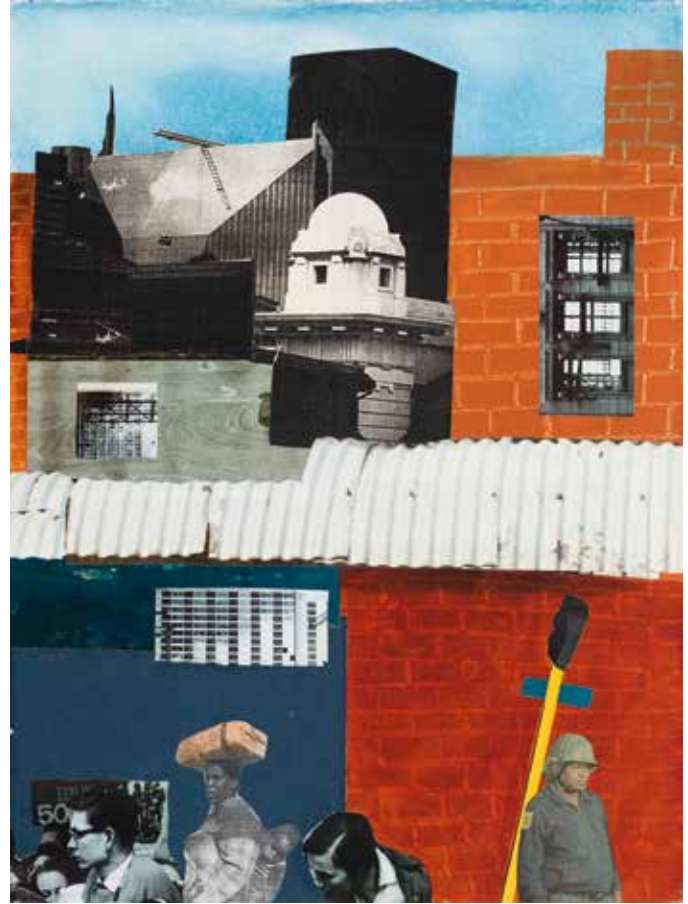
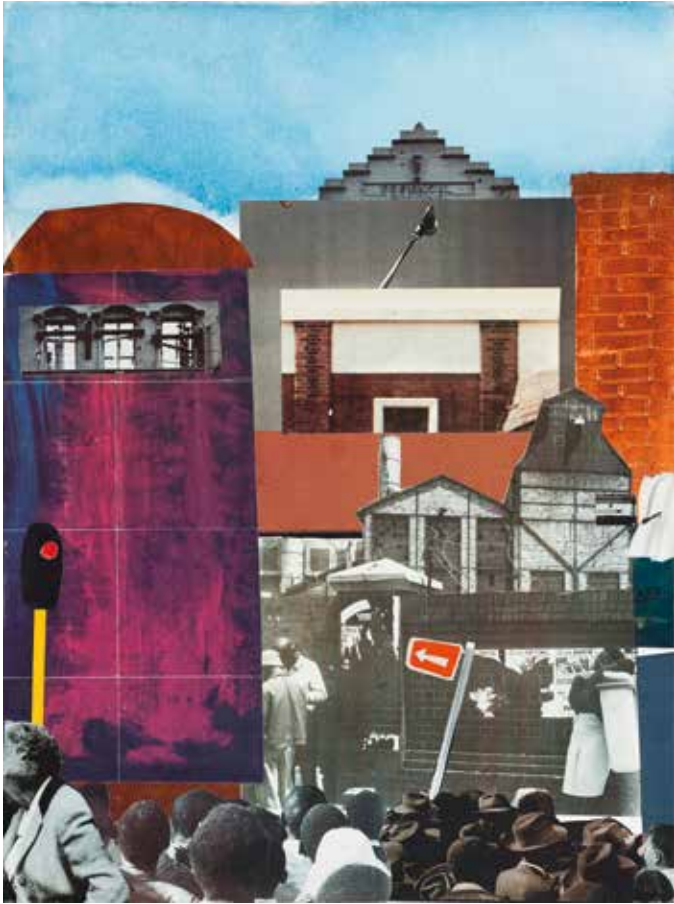
signed, dated 2010 and inscribed
with the title in white Conté

monotype

208 by 103 cm

R70 000 – 100 000





194

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Rush Hour, two

collage and mixed media on canvas

each 61 by 46 cm, unframed

(2)

R40 000 – 60 000

195

Blessing Ngobeni

SOUTH AFRICAN 1985-

Untitled

signed and dated 2014
mixed media on canvas
laid down on board
160 by 69 cm

R50 000 – 70 000



196

Simon Stone

SOUTH AFRICAN 1952–

Red Painting with Mask

2011

signed; inscribed with the artist's name, the date, the medium and the title on a SMAC Gallery label adhered to the reverse

oil on board

99 by 77 cm

R120 000 – 180 000

EXHIBITED

SMAC, Cape Town, *Thrown Together*, 8 December 2011–31 January 2012.

LITERATURE

Lloyd Pollak (ed.) (2013). *Simon Stone: Collected Works*, Stellenbosch: SMAC Art Publishing. Illustrated in colour on page 149.





197

Brett Murray

SOUTH AFRICAN 1961–

Policeman

found objects, wood,
resin, paint and wire
length: 47 cm

R25 000 – 35 000

LITERATURE

Brett Murray (2013). *Brett Murray*, Johannesburg: Jacana. Page 57.
Janet Stanley (1993). 'Brett Murray's A Group of Satirical Examining Social and Political Paradoxes in the South African Context' in *The Arts of Africa: An annotated bibliography*, Vol. 3 1989, New Brunswick: African Studies Association Press. Page 228.

NOTE

Brett Murray was awarded his Master's degree in Fine Art by the University of Cape Town in 1988 for a thesis project composed of twenty-two satirical sculptures. Cast in resin and painted in the manner of West African colon figures, his sculptures depicted various social archetypes, including soldiers and policemen. 'The starting point was to challenge concepts of police and policing

by employing inversion where justice, law and order become unjust, lawless disorder,' Murray wrote in his thesis.¹ This head originally formed part of a trio of figures that referenced the Japanese pictorial maxim of the three wise monkeys who hear, see and speak no evil. The group was broken up and architect Hans J Schirmacher acquired the 'hear no evil' head. A founder of Architects Against Apartheid in 1986, Schirmacher was closely monitored by security police at the time. 'This sculpture cheered me on,' he says. 'two ears and two TNT dynamite sticks with nothing in-between. The eyes were reserved for peering over fanlights and through keyholes.'

1. Brett Murray, correspondence with artist, 21 August 201



198

Siphon Ndlovu

SOUTH AFRICAN 1968–

Tribute to Julius Mfete

signed; inscribed with the title on the reverse

oil on canvas

61 by 94 cm

(4)

R60 000 – 90 000

EXHIBITED

Warren Siebrits Modern and Contemporary Art, Johannesburg, *Origins of Form: Sculpture and Artefacts from Southern Africa*, 7 November 2002–25 January 2003.

LITERATURE

Warren Siebrits (2005). *Origins of Form: Sculpture and Artefacts from Southern Africa*, Johannesburg: Warren Siebrits Modern and Contemporary Art. The Julius Mfete sculpture is illustrated in colour, unpaginated.

NOTE

Canvas secured to a hexagonal-shaped stretcher. A Julius Mfete sculpture *Man Milking a Cow*, accompanies this lot (wood and pokerwork).





199

Sipho Ndlovu

SOUTH AFRICAN 1968–

She Has Soft Hair

signed and dated 08; inscribed

with the title on the reverse

oil on canvas

99,5 by 135,5 cm

R50 000 – 70 000

NOTE

Canvas secured to a
hexagonal-shaped stretcher.

200

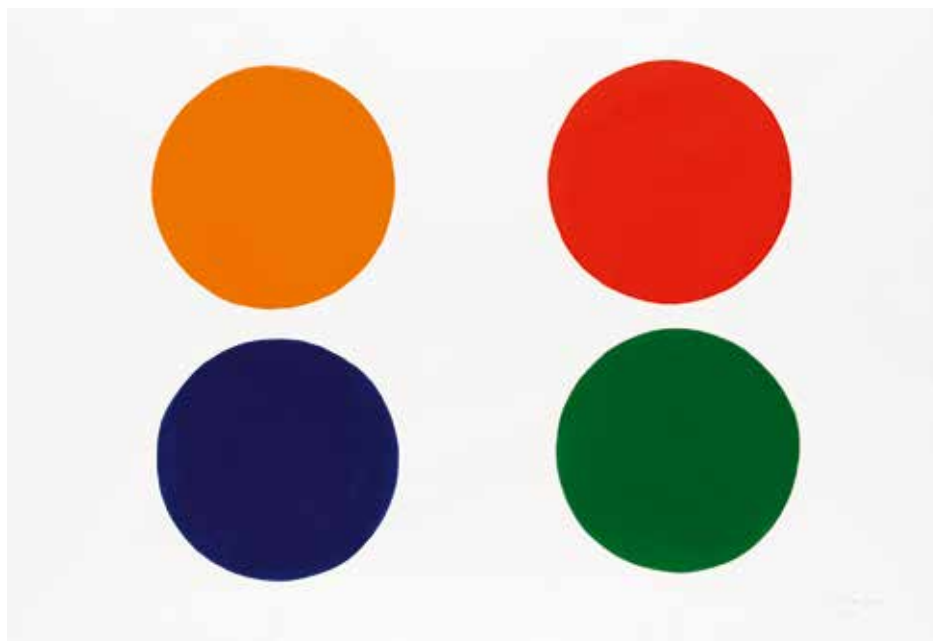
Joachim Schönfeldt

SOUTH AFRICAN 1958–

Four Circles

signed and dated 2002 in pencil
acrylic on paper
sheet size: 53 by 78,5 cm

R18 000 – 24 000



201

Joachim Schönfeldt

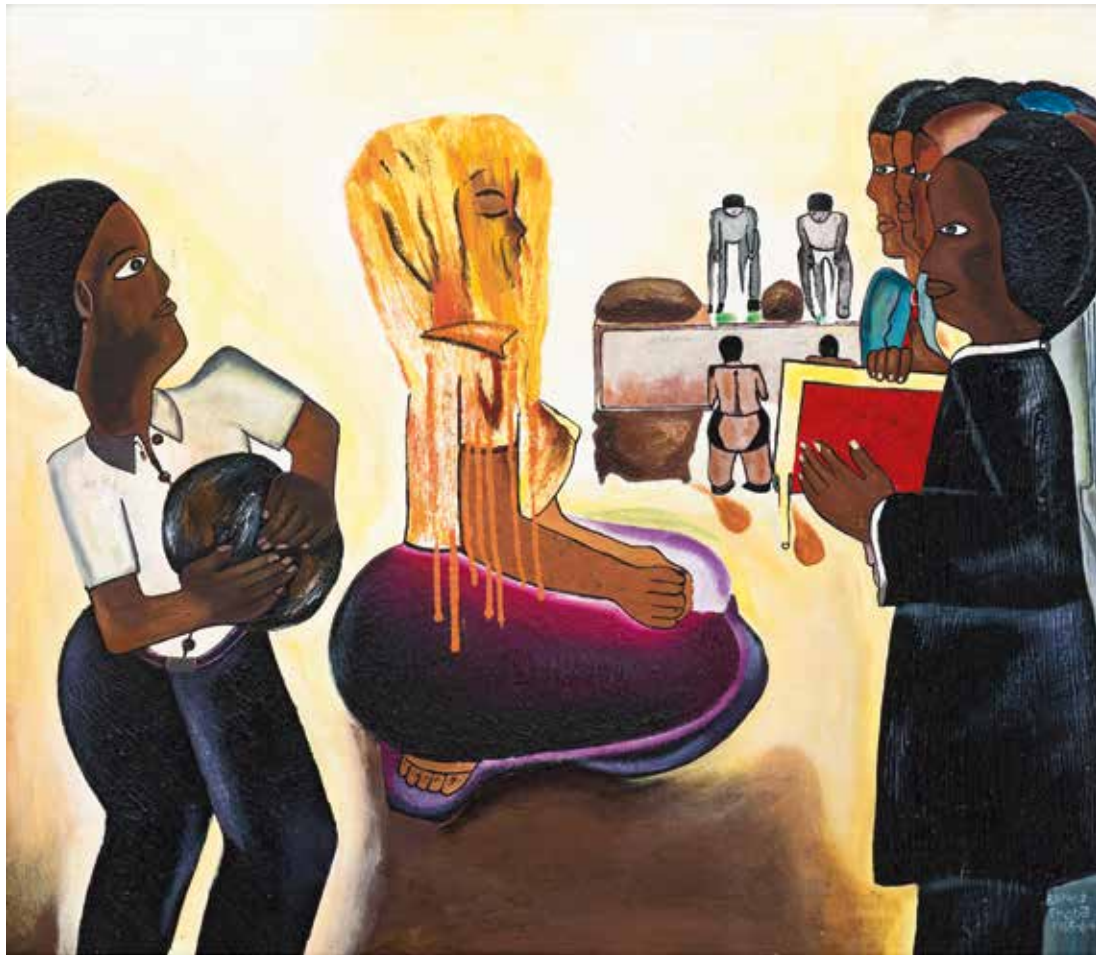
SOUTH AFRICAN 1958–

The Model Men (Four Faces)

signed and dated 2002
oil, varnish and enamel on hand-
embossed Hannemuehle paper
53 by 78 cm

R18 000 – 24 000





202

Alfred Thoba

SOUTH AFRICAN 1951-

Prayer

signed and dated 1988.6.6

oil on board

62,5 by 72 cm

R40 000 – 60 000

203

Clive van den Berg

SOUTH AFRICAN 1956–

*Two in Bed and Space for
a Ghost*

carved yellow jelutong wood
18,5 by 25,5 by 14 cm

R30 000 – 50 000

PROVENANCE

Goodman Gallery

EXHIBITED

Goodman Gallery, Cape Town,
Clive van den Berg: New Work,
11 October–1 November 2008.



Two views of Lot 203

204

Ed Young

SOUTH AFRICAN 1978–

Arm 2

2013

silicone, paint and hair
length: 29 cm

R80 000 – 120 000

EXHIBITED

SMAC, Artissima, Turin, 2015.

NOTE

Signed and inscribed with the
artist's name and the title on
the accompanying storage box.



205

William Kentridge

SOUTH AFRICAN 1955-

Domestic Scenes Series

signed, dated 1980, numbered
2/30 and inscribed 'imp' in pencil
in the margin

etching

image size: 11,5 by 15 cm

R30 000 – 50 000



206

William Kentridge

SOUTH AFRICAN 1955-

*Drawings for Lulu, Countess
Geshwitz-Dancing Puppet
with Mask*

2016

signed and numbered 14/18

linocut and ink wash

image size: 45 by 30 cm

R50 000 – 70 000



207

William Kentridge

SOUTH AFRICAN 1955-

Vase of Flowers

signed, numbered ii/ii and

inscribed with 'P.P.' in the margin

etching and aquatint

image size: 38,5 by 28,5cm

R40 000 – 60 000



208

William Kentridge

SOUTH AFRICAN 1955-

White Iris

signed and numbered 22/30
in pencil in the margin
colour etching
108 by 59 cm

R300 000 – 500 000



209

Diane Victor

SOUTH AFRICAN 1964–

Practicing Poise

signed, numbered IV/IV 'Artist Proof'
and inscribed with the title in pencil
etching, aquatint, mezzotint and
embossing
200 by 150 cm

R80 000 – 120 000

LITERATURE

Elizabeth Rankin and Karen von Veh
(eds.) (2008). *Diane Victor*, Taxi Art
Series, Johannesburg: David Krut
Publishing. Another example from
the edition is illustrated on page 36.





210

Diane Victor

SOUTH AFRICAN 1964–

The Boat of Charon

signed, dated 1986 and
numbered 8/10
etching and aquatint
image size: 45 by 95 cm

R40 000 – 60 000

LITERATURE

Elizabeth Rankin and Karen von Veh
(eds.) (2008). *Diane Victor, Taxi Art Series*,
Johannesburg: David Krut Publishing.
Illustrated in colour on pages 2 and 3.



211

Conrad Botes

SOUTH AFRICAN 1969–

Terrible Things are About to Happen

signed with the artist's initials and dated

13

acrylic on canvas

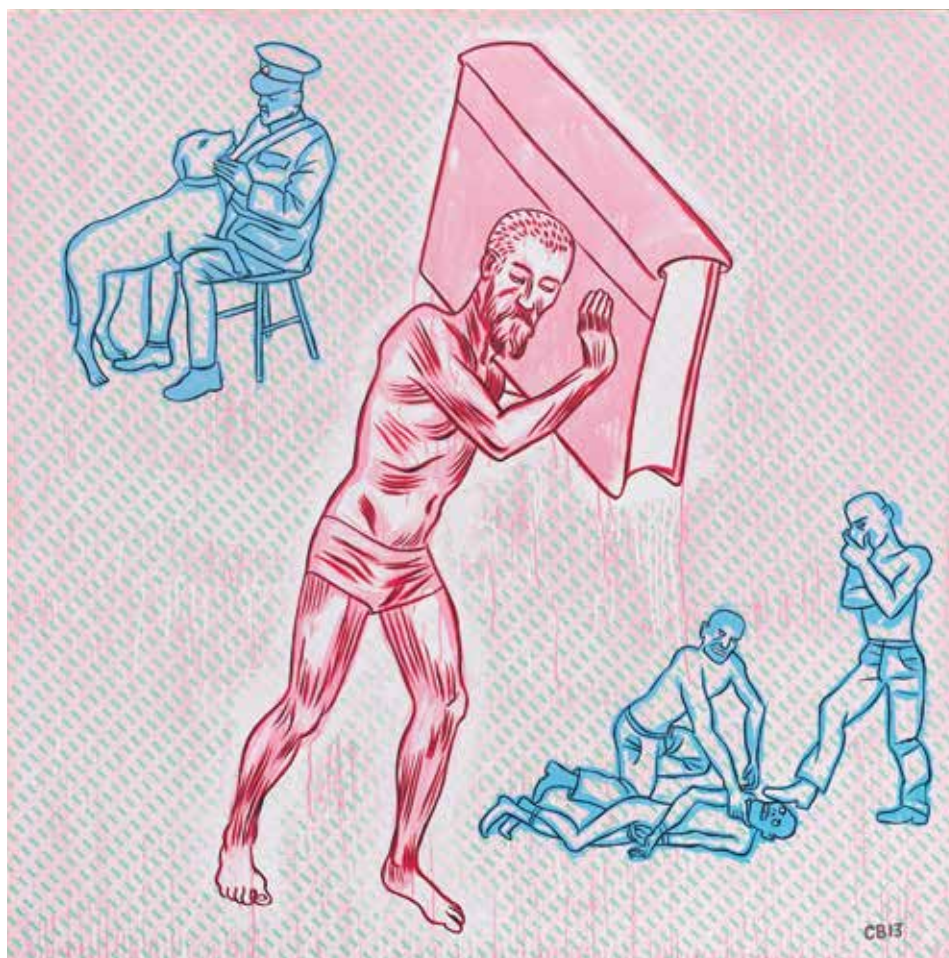
image size: 145 by 145 cm

R30 000 – 40 000

Conrad Botes adopted a Pop Art style long after the early 1960s American and British stylistic movement had exhausted its aesthetic value criticising dehumanisation brought about by large-scale consumerism. Botes works with the legacy of Pop, focusing on the dehumanisation resulting from the virtual and hyperreal world of the Internet.

The impossibility of any human interaction is captured well in the present two lots. Figures and faces are essentially isolated on a bland picture plane. They appear emblematic in nature: whether of Calvinism or Catholicism in the work, *Something Terrible is about to Happen* or of the Letter of the Law in the work, *The Law*. But each with an ironic twist: in the former, it is not Christ dying in the lap of Mary, but the Devil himself. In the latter, the Book of Law is literally carried by Botes himself in a characteristic, bearded self-portrait.

Continued on page 167



212

Conrad Botes

SOUTH AFRICAN 1969–

The Law

signed with the artist's initials and dated 13

acrylic on canvas

145,5 by 145 cm

R30 000 – 40 000

Continued from page 166

The emblematic nature is reinforced by the graphic, largely linear depiction of figures. These emblems resemble the stock images available in tattoo parlours in any harbour around the world. They are ready for inking on the body. Some of Botes's self-portraits contain detailed, full-bodied tattoos. Ashraf Jamal calls this a 'cargo cult', a culture mooring at every shore and adopted makeshift by indigenous peoples.¹ On South African shores, the cargo culture could be religious dogma or a skewed, biased legal system of the past.

¹ Ashraf Jamal (2017). *In The World: Essays on Contemporary South African Art*, Milan: Skira, pages 246–247.



213

Jake Aikman

SOUTH AFRICAN 1978-

Beneath

signed with the artist's initials
on the reverse

oil on canvas

158,5 by 159 cm

R100 000 – 150 000

214

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Image IV

signed, dated '90 and inscribed with the title on the reverse acrylic and sand mixed with gel on canvas

150 by 200 cm

R200 000 – 300 000

LITERATURE

cf. Kathryn Smith (ed.) (2006). *Sam Nhlengethwa*, Johannesburg: Goodman Gallery Editions. Another example from the series is illustrated in colour on page 52.

NOTE

This work forms part of a series of four *Image* abstract paintings. The first in the series is held in the permanent collection at IZIKO: South African National Gallery, Cape Town.



Sam Nhlengethwa is best known for his figure-based paintings and collage works exploring themes of social and art history, jazz music and domestic life. This bold abstract composition, with its purposeful brushwork and mysterious orchestration of converging graphic forms, predates Nhlengethwa's adoption of a figurative style and records the influence of his participation in the Thupelo series of artist workshops. Founded in 1985 by artists David Koloane and Bill Ainslie, the objective of the annual, two-week workshop in Johannesburg was, in the words of Koloane, 'to inspire artists to research and experiment [with] medium and technique so that they are able to expand their creative vocabulary.'¹ Nhlengethwa attended every workshop until its demise in 1991. Not without controversy, the Thupelo workshop series is nonetheless associated with a great flourishing of modernist abstraction among urban black artists. Historians have increasingly acknowledged Thupelo's role in sponsoring personal growth and creative innovation in the face of domineering market forces and political circumstances.²

1. John Peffer (2009). *Art and the End of Apartheid*, Minneapolis: University of Minnesota Press. Page 151.

2. Ibid., page 169, and Marilyn Martin (2016). 'Abstract Art in South Africa: Then and Now', in *Practices of Abstract Art: Between Anarchism and Appropriation*, edited by Isabel Wünsche and Wiebke Gronemeyer, Newcastle upon Tyne: Cambridge Scholars Publishing. Pages 225–248.

Sean O'Toole



215

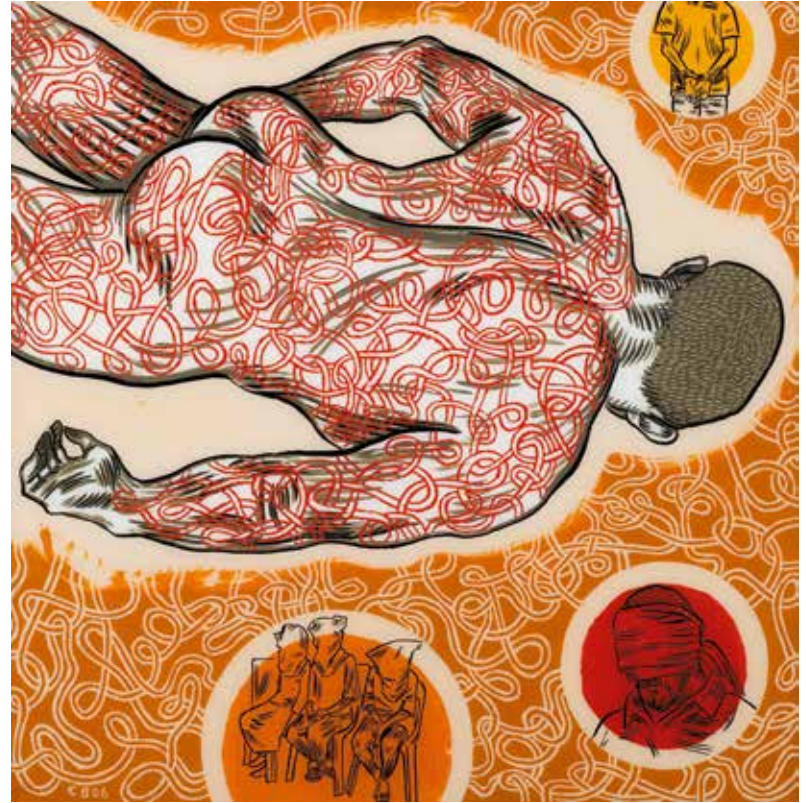
Conrad Botes

SOUTH AFRICAN 1969–

Foreign Body

signed, dated 2008, numbered 8/9 in pencil and embossed with The Artists' Press chopmark in the margin
lithograph and collage
sheet size: 107 by 74 cm

R25 000 – 35 000



216

Conrad Botes

SOUTH AFRICAN 1969–

Underground: Theatre of Cruelty II

signed with the artist's initials and dated 06
reverse glass painting
77 by 77 cm

R60 000 – 90 000

LITERATURE:

Anton Kannemeyer and Conrad Botes (2006). *The Big Bad Bitterkomix Handbook*, Johannesburg: Jacana Media. Illustrated in colour on page 203.



217

Anton Kannemeyer

SOUTH AFRICAN 1967–

O is for Oh My God

signed with the artist's initials and dated 2014;
inscribed with the artist's name, the date and
the medium on a Stevenson gallery label
adhered to the reverse

acrylic, ink, and pencil on paper
image size: 38,5 by 28,5 cm

R25 000 – 35 000

EXHIBITED

Stevenson, Cape Town,
Such, Such Were the Joys,
10 April – 24 May 2014.



218

Anton Kannemeyer

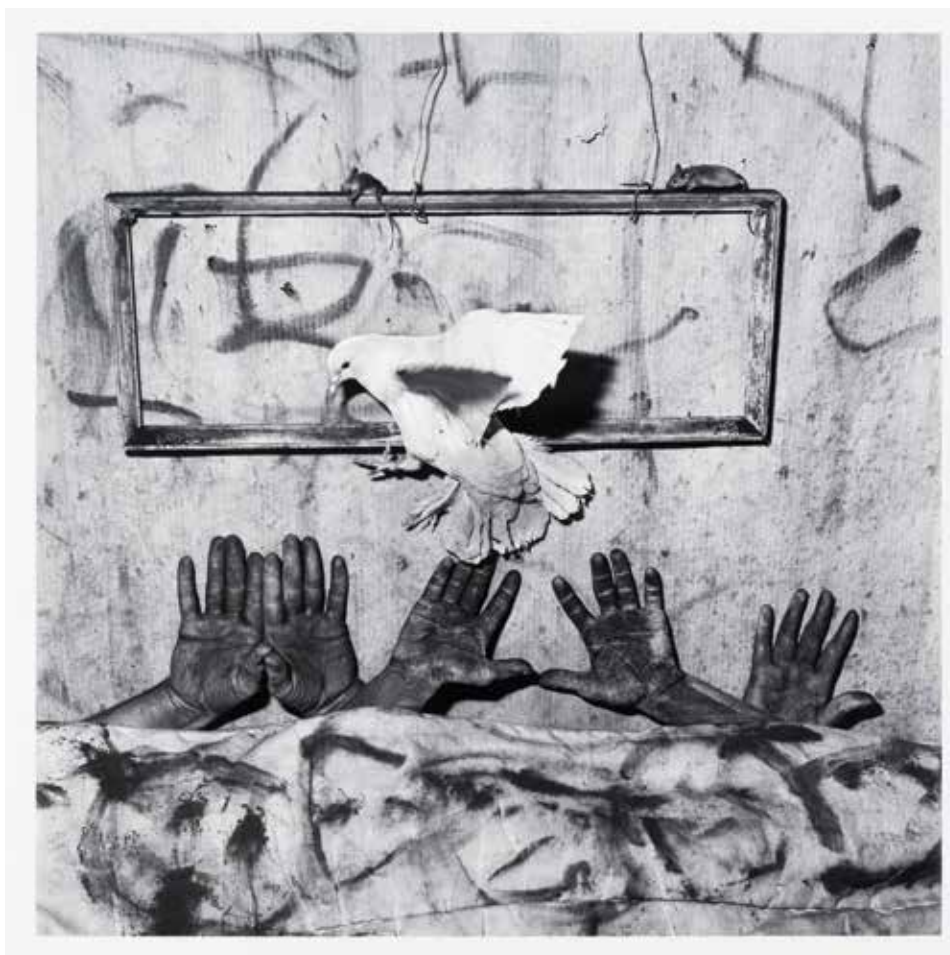
SOUTH AFRICAN 1967–

Good Lord!

signed with the artist's initials
and dated 2008

gouache on a photolithograph
sheet size: 66 by 50 cm

R25 000 – 35 000



219

Roger Ballen

SOUTH AFRICAN 1950–

Five Hands, Asylum

2006

embossed with the artist's initials

black and white photograph, selenium-toned

archival print on Ilford 24K Silver Gelatine paper

image size: 74 by 74 cm

R60 000 – 90 000



220

Pieter Hugo

SOUTH AFRICAN 1976–

Garuba Yaku with Rando, Abuja, Nigeria

signed, dated 2005, numbered 6/8 and
inscribed with the title in pencil in the margin
digital print

image size: 51 by 51 cm; sheet size: 63 by 61 cm

R40 000 – 60 000

EXHIBITED

Goodman Gallery, *Pieter Hugo,
'Gadawan Kura' – The Hyena
Men, Series 1.*



221

Diane Victor

SOUTH AFRICAN 1964-

Untitled (The Watchers)

signed, dated 1986 and numbered 1/2

in pencil in the margin

etching and aquatint

image size: 51 by 68 cm

R25 000 – 40 000



222

Mikhael Subotzky

SOUTH AFRICAN 1981-

Missing/Word Gesoek/Wanted

signed, dated 2005 and numbered 1/9

in pencil in the margin

photographic print

image size: 46 by 124 cm

R40 000 – 60 000

223

Willem Boshoff

SOUTH AFRICAN 1951–

Land Grab

2012

sand and wood

129 by 129 cm

R100 000 – 150 000

EXHIBITED

Fried Contemporary, Pretoria,

Willem Boshoff: Terra Nullius,

17 March–14 April 2012.

LITERATURE

cf. Willem Boshoff (2017).

Land Grab, [Online], Available: <https://www.willemboshoff.com/product-page/land-grab> [13 April 2018].



Land ownership is a fiction. Those who own land believe they have total say-so and exclusive rights. It is also really difficult to explain their folly to them – after all they have signed papers.

So-called Christians are keen to quote Psalm 24:1: 'The earth is the Lord's, and the fullness thereof; the world, and they that dwell therein.' This, they believe, makes them the crown of creation, and entitles them to govern and organise, to subject all of the rest to their own needs. Capitalism seems to have its foundations in Christianity more than in any other way of thinking. The so-called custodians are hell-bent on turning resources into profit, creating doomsday factories that blacken the sky. They tend to indulge in a self-centered life-style that either depletes or contaminates the ground. We are no longer capable of seeing fish or animals, we see food; we no longer see soil, we see natural resources. As champion capitalists we reorganise and exploit 'God's earth' to the extent that we have become entangled in issues of global warming, greenhouse emissions and extinction.

In my work, I look at how an unspoiled, uninhabited earth might potentially be forcefully converted into a futuristic city; how the natural landscape might be reconstituted into rectilinear human constructs and mechanisms. When we look at a barren terrain we fail to see the resident life on it and we do not recognise any claims by the rest of creation. We engineer it all in service of our own industrial schemes and materialistic contrivances. With this we are keen to explain away culpability and error on our part. We are in the right and no-one can hold us accountable.

I have surreptitiously introduced four letters into my chopped-up land. One has to look carefully to see the letters G R A and B. They are the 'fine print' conformed to our way of doing things. The dream we grabbed was not ours to grab in the first place.

Willem Boshoff



224

Joachim Schönfeldt

SOUTH AFRICAN 1958-

*Oppenheimer Tower &
Surrounds (sic). Jabavu. Soweto.*

signed, dated 2010 and inscribed
with the title on the reverse

carved, incised and painted kiaat
73 by 73,5 cm

R35 000 – 50 000

225

Khaya Witbooi

SOUTH AFRICAN 1977 –

Looking After Yourself

signed

mixed media on canvas

106,5 by 76 cm

R40 000 – 60 000



226

Joel Mpah Dooh

CAMEROONIAN 1956–

New Bell Taxi

signed and dated 99

acrylic on canvas

101 by 135 cm

R80 000 – 120 000



227

Deborah Bell

SOUTH AFRICAN 1957–

Odyssey Three

signed, dated 2004, numbered 17/18,
inscribed with the title in pencil
and embossed with the David Krut
Workshop chopmark in the margin
spitbite aquatint and drypoint
image size: 89,5 by 69,5 cm;
sheet size: 113 by 77,5 cm

R35 000 – 45 000

LITERATURE

Juliet White (2010).

Deborah Bell's Alchemy,

Johannesburg: David Krut

Publishing. Another example from
the edition is illustrated in colour on
page 41.



228

William Kentridge

SOUTH AFRICAN 1955–

Rebus Composite

signed and numbered
'Workshop Proof' 1/3 in pencil
linocut with hand-colouring
in indian ink
sheet size: 80 by 140 cm

R180 000 – 240 000





229

William Kentridge

SOUTH AFRICAN 1955-

Almost, Don't Worry

2010

signed and numbered 'EV 28/40' in pencil in the margin
linocut with hand-inked finishes

image size: 102 by 99 cm; sheet size: 121 by 108 cm

R180 000 – 240 000



230

William Kentridge

SOUTH AFRICAN 1955–

Dancer in Red Sash

signed, dated '96, numbered 41/45 in pencil and embossed with the Caversham Press chopmark in the margin
screenprint

image size: 90 by 64 cm

R50 000 – 70 000



231

Michael Taylor

SOUTH AFRICAN 1979–

A Rake's Progress – Nightfall

acrylic, gouache, pencil and
silkscreen

sheet size: 70 by 50 cm

R25 000 – 35 000

EXHIBITED

Whatiftheworld, New York, *Volta NY 2015*
Contemporary Art Fair, 5–8 March 2015.

NOTE

Part of a series of works re-imagining Hogarth's *A Rake's Progress*, and the legends of the Fountain of Youth and Avalon. The works depict an ironic view of 'masculinity, selfhood, and pleasure.'

Available at <https://www.michaeltaylorartist.com/2015-volta-ny> [Accessed 7 February 2017].

232

Conrad Botes

SOUTH AFRICAN 1969–

Waiting for a Miracle

signed and dated 16

carved and painted jacaranda wood

height: 150 cm, including base

R60 000 – 90 000

Conrad Botes is best known for his graphic work, which duly received premier billing on the show *Impressions from South Africa, 1965 to Now* at New York's Museum of Modern Art in 2011. But, alongside this output, Botes has also devoted himself to painting and sculpture. His earliest known sculptural figures date back to 2000 and mimicked the modest scale, graphic simplicity and pop colouration of West African colon figures. By 2008, when Botes held his first solo exhibition with dealer Michael Stevenson, the scale of these painted figures had grown significantly.

In a review of this show, art critic Ivor Powell considered the debased Christian iconography that is the wellspring of Botes's art: 'The spiritual stratum that Botes mines is an archaeological and largely decomposed mulch of broken images, holy books and shattered votive statues – the detritus of the imagery of the Christian religion, left over when God died. Its discursive elements – devils, the sacraments of salvation, the conundrums of passion, divinity, and mortality, the mystical narrative of good versus evil – continue to carry an archetypal and visceral charge, a kind of trace memory of their formerly numinous status.'¹

The mystical status and supernatural charge of this male figure is, at best, ambiguous. His goatee beard suggests Pan, the pastoral Greek god of the wild, shepherds and flocks. But, unlike Botes's enamel-painted sculpture *Sailor* (2007), which depicts a similarly expressionless and angular-jawed figure, the man in this lot possesses no horns. Notwithstanding his status as a remaindered god, his alabaster skin links him to other figures in Botes's evolving bestiary, notably *White Zombie* (2009), a sculpted portrayal of a bald, demon-like figure with white skin and red eyes. The face however bears similarities to Botes's self-portraiture, a recurring constant of his gripping oeuvre, which uses profane references to land lacerating critiques, of self as much as of white society.

¹ Ivor Powell (2008). 'Review: Conrad Botes, Satan's Choir at the Gates of Heaven', *Nka: Journal of Contemporary African Art*, No. 22/23, Spring/Summer. Page 192.

Sean O'Toole



233

Wim Botha

SOUTH AFRICAN 1974–

A Thousand Things, Part 50

signed and dated 13

treated pine and acrylic paint

height: 154 cm, including base

R250 000 – 350 000

In 2012, Wim Botha presented his new sculptural installation, *A Thousand Things*, at Stevenson, Johannesburg. The room-scale work was populated with a large number of carved wooden busts of human subjects, together with various wild and domestic animals. The medley of figures – non-specific men and women, felines, canines, birds of prey, a skull – did not cohere into an overarching narrative. Rather, the assembly functioned as an open-ended and adaptable archive of animal forms, a 'zoo of reality,' to quote Jorge Luis Borges, as distinct from the 'zoo of mythologies' enumerated by this Argentinian writer.¹

Botha is well known for his appropriations from renaissance and baroque sculpture, a habit he has wed to the skilful use of unorthodox materials such as anthracite, books, mielie-meal and polystyrene as a means to amplify and/or revivify perceptions of hackneyed sculptural forms and pose reflexive questions about weight and permanence in sculpture. Botha however also works with traditional materials such as bronze, wood and marble. The figures from his *A Thousand Things* series were all carved from rough laminated pine, including this plinth-mounted bust with memento mori from 2013.

This lot is typical of the larger series, both in terms of its stylistic attributes (the male figure is a generic type) and the rough-hewn technique used by the artist. Botha has described how he purposefully approached his material with 'aggressive motions and an avoidance of refined form and laboured detail, looking instead for accidental marks and spontaneous expressiveness.'² The outcome was raw and expressive pieces with the honesty of pencil drawings. Botha then crudely dressed his forms with white paint, the haphazard paint 'creating a partial skin that contrasts with and conceals the raw and rough surfaces of the wood'.

1. Jorge Luis Borges (1970). *Book of Imaginary Beings*, Harmondsworth: Penguin Books. Pages 13-14

2. Wim Botha, Stevenson press release 27 September 2012, www.stevenson.info

Sean O'Toole



234

Diane Victor

SOUTH AFRICAN 1964-

Nevermore

signed, numbered 6/10 and inscribed
with the title in pencil in the margin
linocut

plate size: 137 by 88 cm

R40 000 – 60 000

NOTE

The proceeds from this lot will go
towards the non-profit organisation
LVA (Lawyers Against Abuse).



235

Nelson Makamo

SOUTH AFRICAN 1982-

Portrait of a Girl

signed and dated 15
mixed media on paper
152 by 102 cm

R150 000 – 200 000



236

Dylan Lewis

SOUTH AFRICAN 1964–

Stalking Cheetah II

signed, numbered 4/15, and
impressed with the Bronze Age
Foundry mark and numbered S346
bronze with a brown patina
height: 55 cm, including base

R350 000 – 500 000

LITERATURE

Laura Twiggs (ed.) (2006). *Forces of Nature: The Sculpture of Dylan Lewis*, Stellenbosch: Pardus Publishing. Another cast from the edition is illustrated in colour on pages 46 and 47.





237

William Kentridge

SOUTH AFRICAN 1955–

Sleeper Red

signed, dated '97 and
numbered 'Proof'
colour etching, drypoint
and aquatint
96 by 192,5 cm

R800 000 – 1 200 000

LITERATURE

Bronwyn Law-Viljoen (ed.)
(2006). *William Kentridge Prints*,
Johannesburg: David Krut
Publishing. Another example
from the edition is illustrated
in colour on pages 68 and 69.





238

Penny Siopis

SOUTH AFRICAN 1953–

Shame Series, ten

each print signed, dated '04,
numbered 4/20 and inscribed
with a title in pencil in the margin
colour etching

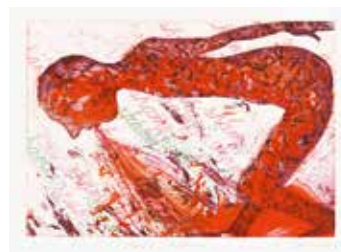
image size: each 19,5 by 13,5 cm, ;

sheet size: each 45,5 by 38 cm

R60 000 – 90 000

While deeply personal, Penny Siopis's series of ten coloured etchings relates to the vulnerability of the female body in general. They form part of her continuous interest since 2000 in what has come to be known as her *Shame series*. The initial series of 90 miniature portraits and figures of women, executed in glossy enamel, in lacquer-like reds and pinks, focused on the psychosexual state of shame in post-apartheid South Africa as well as in other global contexts. While in Amsterdam in 2000, Siopis saw a documentary film, *Long Night's Journey into Day*, about the Truth and Reconciliation Committee, narrating the shameful story of families torn apart under apartheid. Says Siopis: 'On the way back to my room I went into a shop that made rubber stamps, wrote down 'shame' and asked the assistant to craft my script. My first impulse was to stamp shame all over my naked body, in glow-in-the-dark ink, and film myself with the lights out. Back in South Africa, in the children's section of a craft shop, I found readymade rubber stamps, hard curlicues of sentimental sayings: 'I'm sorry', 'Get well soon', 'Hug me', 'Hush little baby', 'Forgive as you hope to be forgiven!' In Siopis's etchings, however, the attention subsequently shifted to the depiction of young girls and their experience of various states of perceived and/or actual shame. The banal phrases appear sporadically in these etchings (which also serve as titles of the works) saying such things as 'Don't you cry', 'Shame' and 'Shame again', suggesting something of the inadvertent shame felt by the speaker. Other phrases are more ambiguous, for example: 'To a special father' and 'Hush little baby'. These phrases could well suggest something sinister, rather than something caring. 'Shame, that all-embracing psycho-sexual, psycho-social thing!' concludes Siopis.

¹ Penny Siopis (2016). *Shame*, Cape Town: Stevenson, page 5.





239

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Portrait for the Boardroom

signed, dated 2003 and inscribed
with the title on the reverse

oil on canvas

90 by 90 cm

R350 000 – 500 000

240

William Kentridge

SOUTH AFRICAN 1955–

6 Russian Writers, six

circa 1989

each signed, numbered 'I/V A/P'
in pencil and embossed with the
Caversham Press chopmark in the
margin

colour silkscreen prints

each image size: 8,5 by 11 cm

(6)

R80 000 – 120 000

LITERATURE

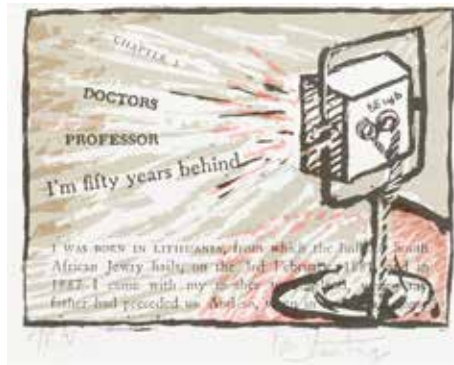
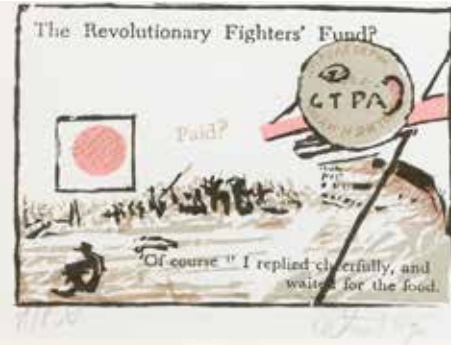
Bronwyn Law-Viljoen (ed.) (2006).

William Kentridge Prints, Johannesburg;

David Krut Publishing. Another set from

this edition is illustrated in colour on

page 38.



241

Robert Hodgins

SOUTH AFRICAN 1920–2010

Performers, six

each signed, dated 89, numbered
A/P in pencil, inscribed with a title
in the plate and embossed with the
Caversham Press chopmark in the
margin

lithograph

each image size: 11 by 8,5 cm

(6)

R60 000 – 90 000

NOTE

Titles include: Heldertenor, Caliban,
Kabuki, English Knight, Pop Singer and
Chanteuse.



242

Norman Catherine

SOUTH AFRICAN 1949–

Girl Meets Boy

signed and inscribed with the title;
inscribed 'Love to Tracey From Mike'
on the reverse
ceramic plate
diameter: 39 cm

R20 000 – 30 000



243

Norman Catherine

SOUTH AFRICAN 1949–

Fun Affair

signed, dated 1973 and inscribed with
the title in pencil in the margin
airbrush
image size: 42,5 by 46,5 cm

R25 000 – 35 000





244

Aleta Michaletos

SOUTH AFRICAN 1952 –

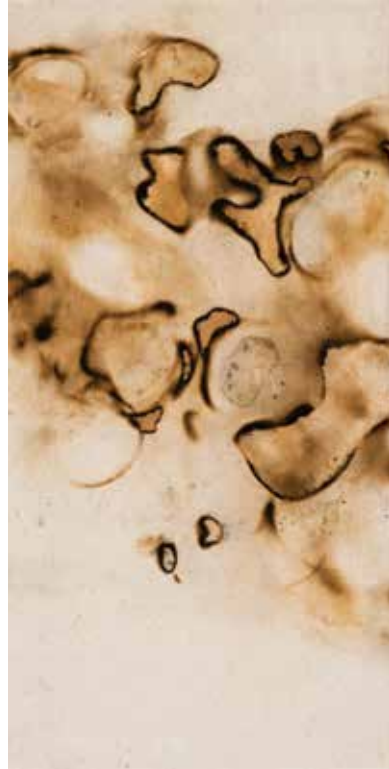
Series Ecorganic: Hatching

signed and dated 2010; inscribed with the artist's name, the date and the title on the reverse

oil on board

45,5 by 70 cm

R80 000 – 120 000



245

Sandile Zulu

SOUTH AFRICAN 1962-

Untitled, triptych

2006

each signed, inscribed with the title, two dated 2006 and one '06 on the reverse

mixed media on canvas

36 by 30 by 4 cm; 36 by 26 by 4 cm; 46 by 23 by 4 cm, unframed
(3)

R25 000 – 35 000

PROVENANCE

Acquired directly from the artist
by the current owner.



246

Norman Catherine

SOUTH AFRICAN 1949–

Nightshift

signed, dated 2012, numbered 5/10, inscribed with the title in pencil and embossed with the Artist Proof Studio chopmark in the margin linocut

image size: 91 by 120 cm; sheet size: 108 by 138 cm

R25 000 – 40 000

LITERATURE

Wilhelm van Rensburg (ed.) (2014). *Norman Catherine: Print Editions 1968-2014*, Johannesburg: Gallery AOP & Norman Catherine. Another example from the edition is illustrated on pages 62 and 63.



247

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953–

The Fog of War

a suite of 4 digital prints and text written by Marlene Dumas in original portfolio; each print signed, dated 2006, numbered 26/80 and inscribed with the titles in pencil in the margin
digital print
each 45 by 35,5 cm

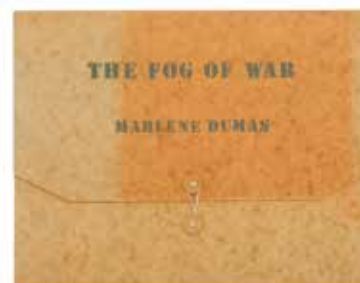
R180 000 – 240 000

LITERATURE

Emma Bedford and Marlene Dumas (2007). *Marlene Dumas: Intimate Relations*, Johannesburg: Jacana Media and Roma Publications. Another example from the portfolio illustrated on page 49.

NOTE

A set of four prints with prefacing poem, in the original portfolio.





248

Robert Hodgins

SOUTH AFRICAN 1920–2010

An Ageing Star

1988

inscribed with the artist's name, the title, the date, the medium and authenticating signature on the artist's label adhered to the reverse
oil on canvas

33 by 43,5 cm

R150 000 – 200 000