





Saturday 16 February 2019 at 6.30 pm

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

Contemporary Art

Lots 1–107

LEFT
Lot 105 Jake Aikman *Set Adrift III* (detail)

Greatmore Studios, based in the heart of Woodstock in Cape Town, has nurtured some of South Africa's most prominent artists who have gone on to enjoy both local and international acclaim. Established in 1998, Greatmore Studios has its origins in the early 1980s, growing out of the initiatives of the Johannesburg Art Foundation, the Thupelo Workshops and the Bag Factory.

Today, Greatmore Studios boasts twelve subsidised studios, which allows emerging artists the creative freedom to explore and develop their skills. The residency program, which regularly hosts international artists, adds a vital element of exchange to Greatmore's mission to uplift the broader artistic community as well as the lives of a future generation of artists.

In the spirit of these shared ideals, Strauss & Co is honoured to partner with the Greatmore Studios Trust, together with its distinguished alumni and friends of the Thupelo Workshops, who have generously donated work that will be auctioned to raise funds that will ensure the sustainability of an essential component of South Africa's cultural fabric.

On behalf of the Greatmore Studios Trust, Strauss & Co would like to thank the following artists for their contributions to this worthy cause:

David Goldblatt
David Koloane
Igshaan Adams
Simphiwe Ndzube
Kemang Wa Lehulere
Sam Nhlengethwa
Richard Mudariki
Claudette Schreuders

1

David Goldblatt

SOUTH AFRICAN 1930-2018

Couple on a Sunday Afternoon, Zoo Lake, Johannesburg (2_24182), 1975

signed, dated 1975, numbered 4/6, printed in 12/02 and inscribed '2/24182' on the reverse
 silver gelatin photograph on fibre-based paper
 image size: 36,5 by 36,5 cm

R80 000 – 120 000

PROVENANCE

Courtesy of the Goodman Gallery.
 The proceeds from the sale of this lot will benefit the Greatmore Studios Trust.

EXHIBITED

Stevenson, Cape Town,
David Goldblatt: Particulars,
 1 to 25 October 2003.
 Goodman Gallery, Johannesburg,
David Goldblatt: Particulars and Rural South Africa, 25 October to 15 November 2003.
 Another example from this edition, printed in 2010, is in the permanent collection of the San Francisco Museum of Modern Art (SFMOMA).
 Another example from this edition, printed in 2013, is in the permanent collection of the Tate, London.

LITERATURE

David Goldblatt. (2003) *Particulars*, Johannesburg: Goodman Gallery Editions. Illustrated, unpaginated.

ITEM NOTES

In 1975, after an extended period photographing in Hillbrow and Soweto, David Goldblatt spent several months making tightly framed portraits of park users in Johannesburg. These photographs were later featured in Goldblatt's book, *Particulars* (2003), along with



contemporaneous portraits made in Transkei. Goldblatt's park subjects represented a broad demographic of Johannesburg residents, rich and poor, black and white. Photographed in public spaces such as Joubert Park, Pieter Roos Park and – here – Zoo Lake, Goldblatt's strategy of only fractionally portraying his subjects as mere torsos, hands or a tangle of feet was purposeful. 'What became apparent to me as I worked was that, in our body language, in our clothing, in our decoration, we often declared our values.'¹

Notwithstanding the radical subtraction of context, it bears noting that the park bench, a central prop in this series, was a key signifier of petty apartheid – a 'hallowed' object as poet Mbuyiseni Oswald Mtshali wrote.²

Sean O'Toole

1. Genevieve Fussell. (2015) 'David Goldblatt's Particulars', in *The New Yorker*, 22 January: <https://www.newyorker.com/culture/photo-booth/david-goldblatts-particulars-south-africa>
2. Mbuyiseni Oswald Mtshali. (1971) *Sounds of a Cowhide Drum*, Johannesburg: Renoster Books. Page 30.



2

David Koloane

SOUTH AFRICAN 1938-

Street Doves II

signed and dated 10
mixed media on paper
63,5 by 92,5 cm

R35 000 – 50 000

PROVENANCE

Donated by the artist.
The proceeds from the sale of
this lot will benefit the Greatmore
Studios Trust.

EXHIBITED

Goodman Gallery, Cape Town,
Twenty Ten Other Things, 29 April
to May 2010.

ITEM NOTES

Koloane began his art career at
the Polly Street Art Centre and the
Johannesburg Art Foundation. In
addition to his status as an artist he is
also celebrated for his considerable

contribution toward the promotion
of black artists through Fuba and the
Thupelo Art Project.

Koloane captures the vibrancy
of township life through highly
energised drawings executed in
an expressionistic style. The mixed
media base is overlaid with the
artist's distinctive line work recording
a township through gritty social re-
alism. In this work the artist situates
the work on the East Rand with the
help of a series of cooling towers.

The subdued palette is vitalised
by a procession of taxis alongside
the flickering motif of a passing flock
of doves.

*'His success in conveying a
sense of this unpredictable
energy owes much to his
expressionistic style. In his
work aggressive lines wrestle
against a muddy palette,
and figures and forms
become almost allegorical
through their crudely stylised
treatment.'*

Sue Williamson. (2009) 'David Koloane', in *South
African Art Now*, New York: Harper Collins.
Page 242.

3

Igshaan Adams

SOUTH AFRICAN 1982-

Untitled

cotton twine, rope and wire
180 by 108 cm

R80 000 – 120 000

PROVENANCE

Donated by the artist.
The proceeds from the sale of
this lot will benefit the Greatmore
Studios Trust.

ITEM NOTES

Winner of the 2018 Standard Bank Young Artist Award for Visual Art, Igshaan Adams is best known for his idiosyncratic fashioning of rope, wire and haberdashery materials into free-form sculptures and tapestries. He arrived at his mature practice via a series of performances that included filigree sculptural forms that informed a later series of snarled sculptural installations debuted on his 2013 solo exhibition, *Have you seen him?* Distressed materiality and knotted, trailing forms have become key signifiers of this admired artist's practice. This lot forms part of a family of on-going works focusing on line and texture. Introduced in his exhibition *Oorskot* (2016), Adams used surplus materials, bits of studio detritus and nylon rope to create enigmatic sculptures and tapestries. Underlying this formal experimentation is Adams's commitment to exploring his Muslim identity. Many of his recent draperies feature abstract fields of mostly blue and green. Green was the favourite colour of the prophet Muhammad.

Sean O'Toole



4

Simphiwe Ndzube

SOUTH AFRICAN 1990-

Untitled

signed and dated 2018
acrylic, collage and charcoal on
paper
87 by 68 cm

R40 000 – 60 000

PROVENANCE

Donated by the artist.
The proceeds from the sale of
this lot will benefit the Greatmore
Studios Trust.

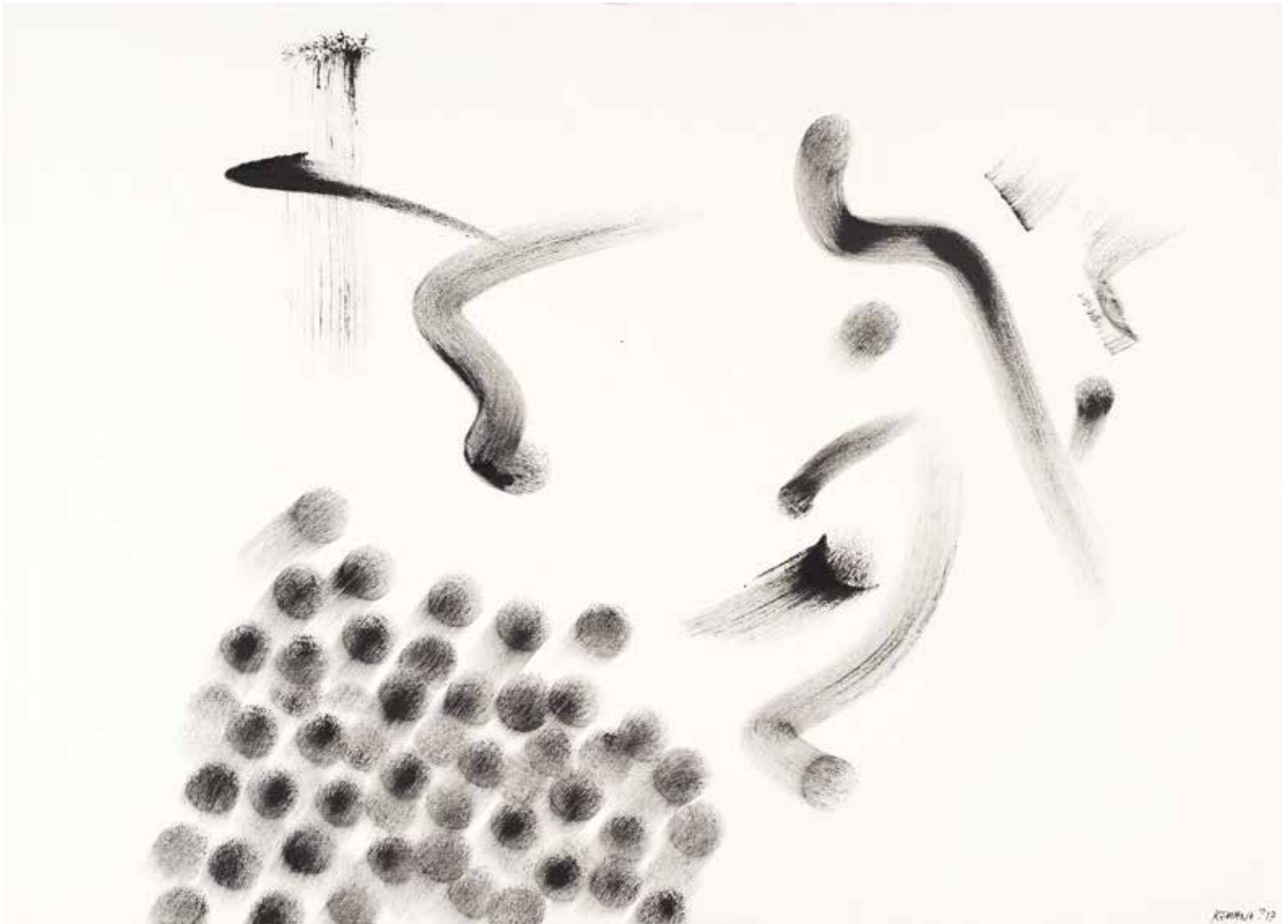
ITEM NOTES

In 2015 Simphiwe Ndzube won the prestigious Michaelis Prize at the Michaelis School of Fine Art for his sculptures composed of found materials. Like his mentor, sculptor Jane Alexander, Ndzube is occupied with the human figure. His debut solo exhibition in 2016 included assemblage and acrylic paintings portraying costumed figures based on his sculptures. Ndzube later relocated to Los Angeles where, in 2017, he held a solo show at Nicodim Gallery. The exhibition included acrylic paintings in the style of this lot. The portly figure in these works is known as Bhabharosi – the name is a portmanteau word combining 'barbarous' and 'rose'. This dandyish figure 'embodies elements of beauty and hardship' for Ndzube, and despite being 'rejected, disjointed, disfigured and discarded after being used for his labour' finds pleasure in sartorial extravagance. Ndzube points to Panstula and Swenka culture as real-world correlates, and says his works map a 'surreal journey of recovery' for his characters.¹

Sean O'Toole



1. Simphiwe Ndzube. (2017) Nicodim Gallery, Los Angeles, *Bhabharosi*, 9 September to 14 October 2017, Artist's Statement.



5

Kemang Wa Lehulere

SOUTH AFRICAN 1984-

They Comet Again 5

signed and dated 17
ink on paper
56 by 76 cm

R150 000 – 200 000

PROVENANCE

Donated by the artist.
The proceeds from the sale of
this lot will benefit the Greatmore
Studios Trust.

EXHIBITED

cf. Stevenson, Cape Town, *Kemang
Wa Lehulere: Here I Am, A Concrete
Man Throwing Himself into
Abstraction*, 18 January to 10 March
2018. Similar examples, *They Comet
Again 1, 2 and 3*, exhibited.

ITEM NOTES

The first three drawings in the series
They Comet Again by Kemang Wa
Lehulere were exhibited on his solo
show *Here I Am, A Concrete Man
Throwing Himself into Abstraction*.
In that exhibition the artist continued
'his questioning of historical narra-
tives' while 'exploring new formal
possibilities'¹ that included frenetic
drawings that explored both pattern
and movement in repetitive mark
making.

1. Stevenson. (2018) *Here I Am, A Concrete Man
Throwing Himself into Abstraction*, [Online]
Available: [https://www.stevenson.info/
exhibition/2713](https://www.stevenson.info/exhibition/2713) [11 December 2018].

6

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Full Load

signed and dated '16; signed, dated
and inscribed with the title on the
reverse

oil and collage on canvas
50,5 by 50,5 cm

R30 000 – 50 000

PROVENANCE

Donated by the artist.
The proceeds from the sale of
this lot will benefit the Greatmore
Studios Trust.

ITEM NOTES

Nhlengethwa studied art at the
Rorke's Drift Art Centre and later
taught part-time at Fuba winning the
Standard Bank Young Artist Award
in 1994.

Initially influenced by American
artist, Romare Bearden, who drew
inspiration from jazz, the young artist
found a wellspring of expression in
collage. This, in combination with
paint and drawing, has contributed
to his unique and recognisable style.

The subject of his work ranges
widely, but his message can be de-
scribed as expressive social realism.
The title is simple and connotes
the great burden someone of this
socio-economic class must carry on
a daily basis in order to survive and
move from the periphery of society
to centre stage.



*'Like a jazz musician who can depart from the original
melody altogether and improvise on its harmonic base,
I create a well-balanced final artwork with interesting
textures, perspective and dimensions by juxtaposing pieces
from different original backgrounds.'*

Quoted by David Koloane. (2004) 'Sam Nhlengethwa', in Sophie Perryer (ed.) *10 Years, 100 Artists: Art in
a Democratic South Africa*, Cape Town: Bell-Roberts in association with Struik. Page 274.

7

Richard Mudariki

ZIMBABWEAN/SOUTH AFRICAN 1985-

From Parow to Cape Town

signed and dated 13; signed, dated and inscribed with the title on the reverse

oil on canvasboard
76 by 60,5 cm

R40 000 – 60 000

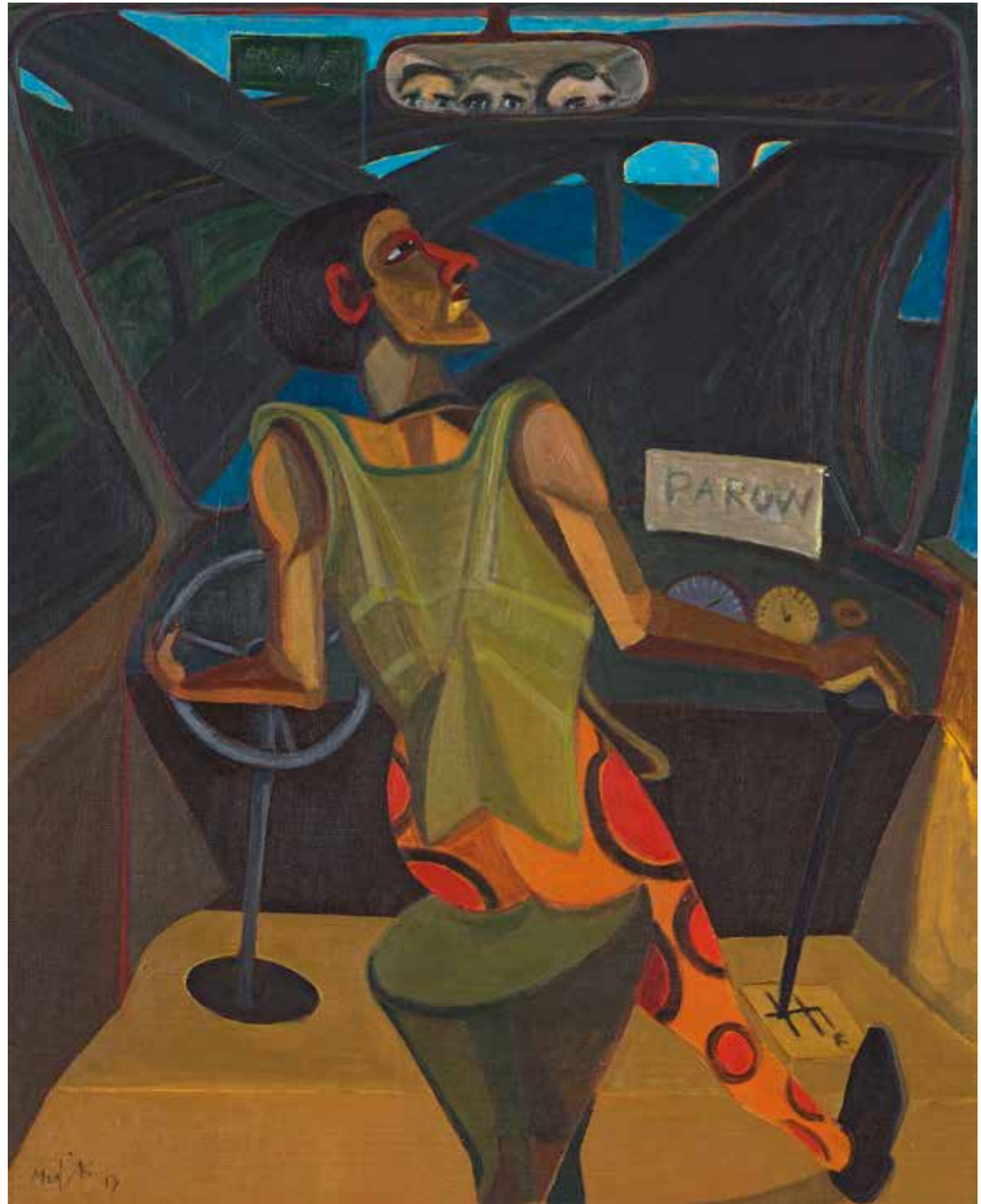
PROVENANCE

Donated by the artist.
The proceeds from the sale of this lot will benefit the Greatmore Studios Trust.

ITEM NOTES

Mentored by painters Allen Kupeta and Helen Lieros in Zimbabwe, Richard Mudariki moved to Cape Town in 2011 and has steadily achieved prominence despite shunning the neo-expressionist theatricality associated with recent Zimbabwean painting. In 2018 he completed a two-month residency at the Zeitz Museum of Contemporary Art Africa, where his work also featured on the survey exhibition, *Five Bhoobh: Painting at the End of an Era*. An allegorical painter interested in recording the temperament of his times, Mudariki's figurative paintings liberally quote from art history while referencing contemporary politics. This lot dates from a period when he reinterpreted works by Géricault and Goya, using techniques redolent of Ben Enwonwu and Zwelethu Mthethwa, to comment on current predicaments. It records an unspectacular scene translated from life: the artist's passage by bus into the city from his home in Parow. A companion work, *From Town to Table View* (2013), describes the behaviour of passengers on the bus.

Sean O'Toole



8

Claudette Schreuders

SOUTH AFRICAN 1973-

The Guilty Bystander

signed, dated 2018, numbered 3/30, inscribed with the title and embossed with The Artists' Press chop mark in the margin
five colour lithograph
sheet size: 108 by 65 cm

R15 000 – 20 000

PROVENANCE

Donated by the artist.
The proceeds from the sale of this lot will benefit the Greatmore Studio Trust.

ITEM NOTES

A guilty bystander is one who observes something – an incident, a crime, etc. – but does not intervene. Claudette Schreuders' *The Guilty Bystander* stands with her hands clasped behind her back, contemplating her surroundings: seeing something, but saying nothing. This present lot is based on a wooden sculpture of the same name that was the central figure in Schreuders' 2017 solo exhibition *The Bystander* at Stevenson, Johannesburg. Many of her prints 'are studies of her sculptured figures. Produced after the sculptures have gone out into the world, the prints are a means of revisiting and reflecting on these works, but also have a singular, distinctive character of their own.'¹ These works retain the static, sculptural characteristics of the original object but with a livelier, painterly rendering.

1. Stevenson. (2009) *Claudette Schreuders: Recent Prints*, [Online], Available: <http://archive.stevenson.info/exhibitions/schreuders/index2009.htm> [7 December 2018].



9

Heather Gourlay-Conyngham

SOUTH AFRICAN 1956–

Nicole and Karyn

signed; inscribed with the title on the stretcher

oil on canvas
160 by 90 cm

R70 000 – 100 000

EXHIBITED

Rust-en-Vrede Gallery, Durbanville,
Heather Gourlay-Conyngham: Recent Paintings, 30 June to 23 July 2015.

Moór Gallery, Franschhoek, *This Place, This Space*, 21 October to 20 November 2016.

KZNSA Gallery, Durban, *Five Degrees of Realism*, 21 March to 9 April 2017.

Everard Read Gallery, Johannesburg, *Being Human*, 27 July to 19 August 2017.

Tatham Art Gallery, Pietermaritzburg, *Five Degrees of Separation: Terri Broll, Ian Calder, Heather Gourlay-Conyngham, Louise Hall and Terence King*, 26 March to 20 May 2018.

LITERATURE

Tatham Art Gallery. (2018) *Outline*, Pietermaritzburg: Tatham Art Gallery. Illustrated in colour on the cover.

ITEM NOTES

Gourlay-Conyngham won the inaugural Sanlam National Portrait Award in 2013.



‘Her compulsion to paint arises, I believe, partly from her own pleasure in her remarkable facility with rendering life into paint. But more fundamentally, I think she has become engaged in a search that allows her no rest unless she paints it. A vital part of that search is the need to grasp the quintessential stuff, flesh, skin, gesture, light and spirit, of which her world is made and to carry what she has grasped onto the canvas. She could use a free hand and any degree of abstraction, but she chooses to render a kind of physicality that vibrates between some place deep within her and the immediacies of her world and those who people it.’

David Goldblatt. (2012) Foreword, in *Unfoldings: Heather Gourlay-Conyngham*, Pietermaritzburg: Tatham Art Gallery. Page 5.



10

Lisa Brice

SOUTH AFRICAN 1968–

Untitled (Base II, study)

signed with the artist's initials and dated 07; inscribed with the artist's name, title, medium and dimensions on a Goodman Gallery label adhered to the reverse oil on tracing paper 42 by 59,5 cm

R80 000 – 120 000

EXHIBITED

Goodman Gallery, Cape Town, *Base One Two Three*, 20 October to 10 November 2007.

ITEM NOTES

Lisa Brice studied painting at the Michaelis School of Fine Art, University of Cape Town. After graduating in 1990 she focused on wall artworks, installations and sculptural pieces, combining steel with found objects and domestic materials, but returned to painting in the early 2000s. 'Uncertainty is central to painting, and its strength, and that's very much what attracted me back to the medium,'¹ Brice said in 2010.

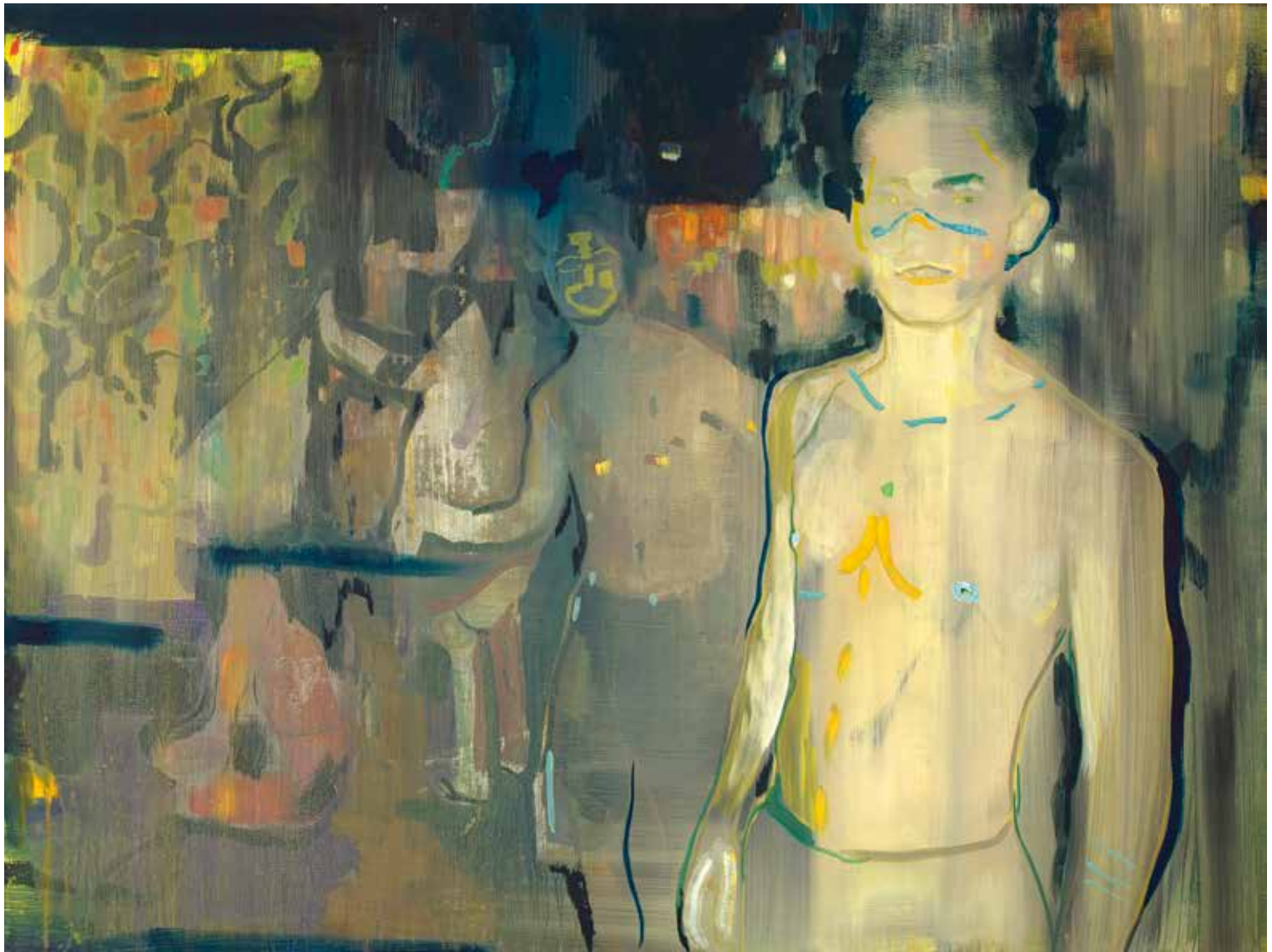
This work was shown on Lisa Brice's first solo exhibition in Cape Town since 1999, *Base One Two Three*, in 2007. Thematically occupied with coming of age and adolescent sexuality, many of the exhibition's works were based on photographs of contemporary teenagers at school dances and parties, 'snapped in the dark in pools of light much like infrared,'² says Brice. The rushing ebbs and flows of young desire and the ambiguities of intense emotion, introspection and uncertainty are suggested through the urgent handling of her chosen medium.³

Lisa Brice exhibited at Tate Britain, 2018.

1. Godfried Donkor. (2010) 'Embracing Uncertainty: Interview with Lisa Brice', *Art South Africa*, Volume 9.1, Spring. Page 57.

2. Ibid.

3. Goodman Gallery, Artist's Statement, November 2007.



11

Kate Gottgens

SOUTH AFRICAN 1965–

Rattle

2016

signed on the reverse

oil on canvas

85 by 120 cm

R80 000 – 120 000

EXHIBITED

SMAC Gallery, Johannesburg,
Kate Gottgens: *Famine*,
11 September to 6 October 2016.

LITERATURE

Sean O'Toole. (2017) Kate Gottgens:
Painting, Cape Town: SMAC Gallery.
Illustrated in colour on page 76.

'At the time of making these paintings I was reading Hanya Yanagihara's A Little Life, which was an inspiring parallel picture of young men entering adulthood. My characters are almost all millennials, Generation Y ... It's a response to my environment, observing my millennial children growing up in an affluent but changeable world filled to bursting with real and psychic hunger and emptiness.'

Kate Gottgens, quoted in Layla Leiman (2016) *Are you scared of this too? Kate Gottgens new show 'Famine'*, [Online] Available: <https://10and5.com/2016/09/26/are-you-scared-of-this-too-kate-gottgens-new-show-famine/> [6 December 2018].



12

Banele Khoza

SWAZI/SOUTH AFRICAN 1994–

Esselen Street

signed and dated 2016
acrylic on canvas
61 by 91,5 cm

R15 000 – 20 000

ITEM NOTES

Swaziland-born Banele Khoza studied fine art at the Tshwane University of Technology. His debut solo exhibition at the Pretoria Art Museum, *Temporary Feelings*, was an emotion-laden showcase of fourteen paintings and works on paper. His liquid portraits evoked the abstracted figuration of Robert Hodgins, although Khoza credited Marlene Dumas's 2006 expressionist portrait of Moshekwa Langa with inspiring him to be a painter. This lot forms part of a loose series of works depicting crowded human landscapes. They include *La Cantina*

(2016), featured on his debut solo exhibition and referencing a popular gay nightspot in Pretoria, and *Sunnyside* (2016), which appeared on the group show *Arcadia* at Smith Studio, Cape Town, in 2016 and invoked a bohemian neighbourhood in Pretoria. Striking throughout these works is Khoza's watercolour-like handling of acrylic. Khoza's gay identity is central to his practice. He frankly titled his 2017 solo exhibition at Zeitz Museum of Contemporary Art Africa *LGBTQI+ Banele Khoza*.

Sean O'Toole

13

Moshekwa Langa

SOUTH AFRICAN 1975–

Untitled 1

signed, inscribed with the artist's name and dated 2008 on the reverse

mixed media on paper

image size: 140 by 100 cm

R220 000 – 260 000

EXHIBITED

Goodman Gallery,

Johannesburg, *Moshekwa*

Langa: Thresholds, 25 November to 18 December 2009.

'In Moshekwa Langa's art, every inch of the picture plane is filled with what appears to be islands in a deep blue sea, land masses, deltas seen from an aerial perspective and annotated with lists of names, ideas, a world of never-never lands.'

Sue Williamson. (2009) *South African Art Now*. New York: Collins Design, an imprint of HarperCollins. Page 230.





14

Blessing Ngobeni

SOUTH AFRICAN 1985–

Bullfighter (Capitalist)

signed and dated 15; inscribed with the artist's name, title, date, medium and dimensions on a Gallery MOMO label adhered to the reverse mixed media on canvas 150 by 180 cm

R100 000 – 150 000

EXHIBITED

Gallery MOMO, Cape Town, *Blessing Ngobeni: As If You Care*, August 2015.

LITERATURE

Danny Shorkend. (2015) 'As If You Care: A Solo Exhibition by Blessing Ngobeni', *Art Africa*, issue 1, September, pages 174–176. Illustrated in colour on page 175.

ITEM NOTES

The artwork *Bullfighter (Capitalist)* formed part of the exhibition *As If You Care*, held at Gallery MOMO in 2015, the artist's third solo exhibition. In an interview in *Between 10 and 5*,

Ngobeni explains how the exhibition was inspired by the emotions felt when witnessing how people are still slaves to capitalism 'as colonialism intended it to be.'¹

'I have found that most people act as if they care about the greater good, particularly those in power, but in reality they don't. They are pushing a personal agenda by manipulating the ideas of socialism in order to convince those who are desperate to support and celebrate them.'²

Ngobeni's use of mixed media and found objects allows him to have a conversation with the materials on the canvas and he describes

his work as a game that takes the viewer on a journey: 'If you win, the work becomes a masterpiece. If you don't, then you have to revisit or play a different game.'³

Blessing Ngobeni was the winner of the Reinhold Cassirer art award in 2012.

1. Jessica Hunkin. (2015) *Layered with Meaning: Blessing Ngobeni's Mixed Media Collages*, [Online] Available: [Between 10 and 5](https://10and5.com/2015/07/23/layered-with-meaning-blessing-ngobeni-mixed-media-collages/). Available: <https://10and5.com/2015/07/23/layered-with-meaning-blessing-ngobeni-mixed-media-collages/> [7 December 2018].
2. Mapnyway. (2015) *Blessing Ngobeni 'As If You Care' at MOMO*, [Online] Available: <https://mapnyway.co.za/blessing-ngobeni-as-if-you-care-at-momo/> [7 December 2018].
3. *ibid* 1.

15

Thameur Mejri

TUNISIA 1982–

Two Figures at War

2016
charcoal, pencil, pastel and acrylic
on canvas
197,5 by 178 cm

R180 000 – 240 000

PROVENANCE

Purchased from the Jack Bell Gallery
by the current owner.

EXHIBITED

Jack Bell Gallery, London, *Before
You Split the Ground*, 7 to 21 April
2017.

ITEM NOTES

Thameur Mejri's work can be located
within the geopolitical context of
his native Tunisia which, by the time
he was twenty years old, was rocked
by the so-called 'war on terror' that
occurred with the invasion of Iraq in
2003.¹

Less than a decade later, Mejri
found himself confronted with the
effects of the Arab Spring that gave
rise to a wave of Islamic extremism
across the region.

Such conceptual traces of violence
and aggression are not far away in
Mejri's paintings which aim to 'cap-
ture the chaos of the breakdown of
human order'.²

Yet whilst the body remains central
to Mejri's representational concerns,
his nuance lies in the way that
abstraction is used to communicate
the pressures that lead to a fractured
sense of being in contemporary
Tunisian society. In so doing his can-
vases become 'the space where the
physical and psychological dimen-
sions of that conflict is projected'.³



1. Katrina Kufer. (2018) *Tunisian Artist
Thameur Mejri's Inevitable Journey* [Online]
Available: <https://www.harpersbazaararabia.com/art/artists/meet-tunisian-artist-thameur-mejri> [9 December 2018].

2. Sultan Sooud Al Qassemi. (2017) 'Invitation
into the Depiction of Violence', in Thameur
Mejri, *Heretic Spaces*, Dubai: Elmarsa Gallery.
Page 7.

3. Thameur Mejri. (2017) *Heretic Spaces*, Dubai:
Elmarsa Gallery. Page 29.

16

Takashi Murakami

JAPANESE/AMERICAN 1963–

Kansei Platinum

2009

signed and numbered 7/30 in pencil
in the margin

silkscreen with platinum leaf
image size: 68,5 by 64,5 cm

R80 000 – 120 000

Accompanied by a certificate of
authenticity from 34FineArt Gallery,
Cape Town.

ITEM NOTES

'Drawing from traditional Japanese painting, sci-fi, anime, and the global art market, Takashi Murakami creates paintings, sculptures, and films populated by repeated motifs and mutating characters of his own creation. His wide-ranging work embodies an intersection of pop culture, history, and fine art. ... Since the early 1990s Murakami has invented characters that combine aspects of popular cartoons from Japan, Europe, and the US – from his first Mr. DOB, who sometimes serves as a stand-in for the artist himself, to various anime characters and smiling flowers, bears, and lions. These figures act as icons and symbols – hosts for more complex themes of violence, technology, and fantasy. ... Not only does Murakami merge different time periods, styles, and subject matter in his work, but his approach to art crosses the boundaries between gallery, studio, art fair, and media as well. Along with creating paintings and sculptures, he has hosted art fairs for emerging artists, curated exhibitions, and made films featuring his many characters and motifs. Combining fantasy, science, and history, he shows that none of these categories can be considered in isolation.'¹

1. Gagosian. *Takashi Murakami* [Online].
Available: <https://gagosian.com/artists/takashi-murakami/> [12 December 2018].



Wayne Barker

SOUTH AFRICAN 1963–

Liberty

inscribed 'Beader: Qubeka' and with the artist's name, title and medium on an Everard Read Gallery label adhered to the reverse
strung glass beads laid down on panel
120 by 100 cm

R150 000 – 200 000

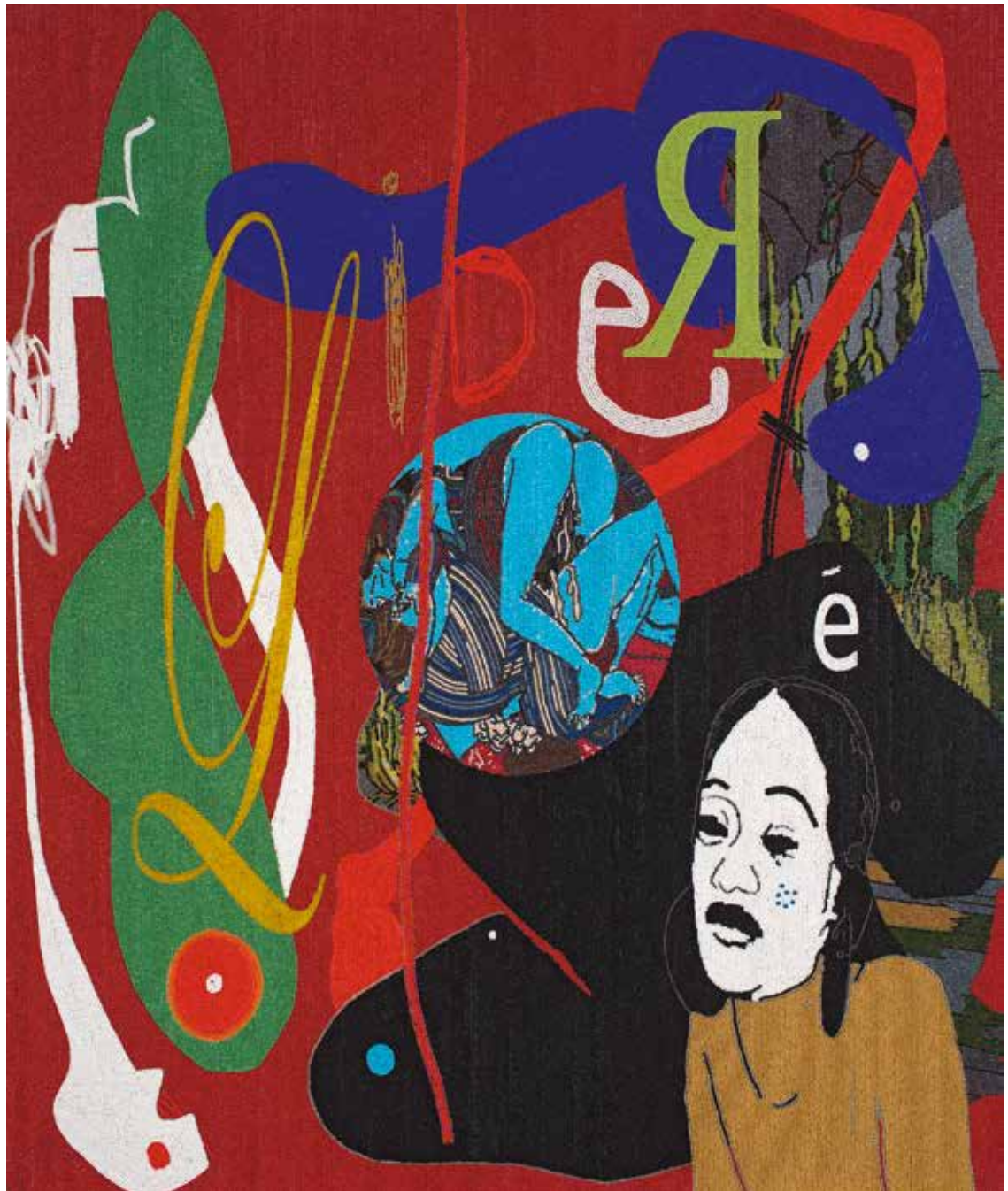
EXHIBITED

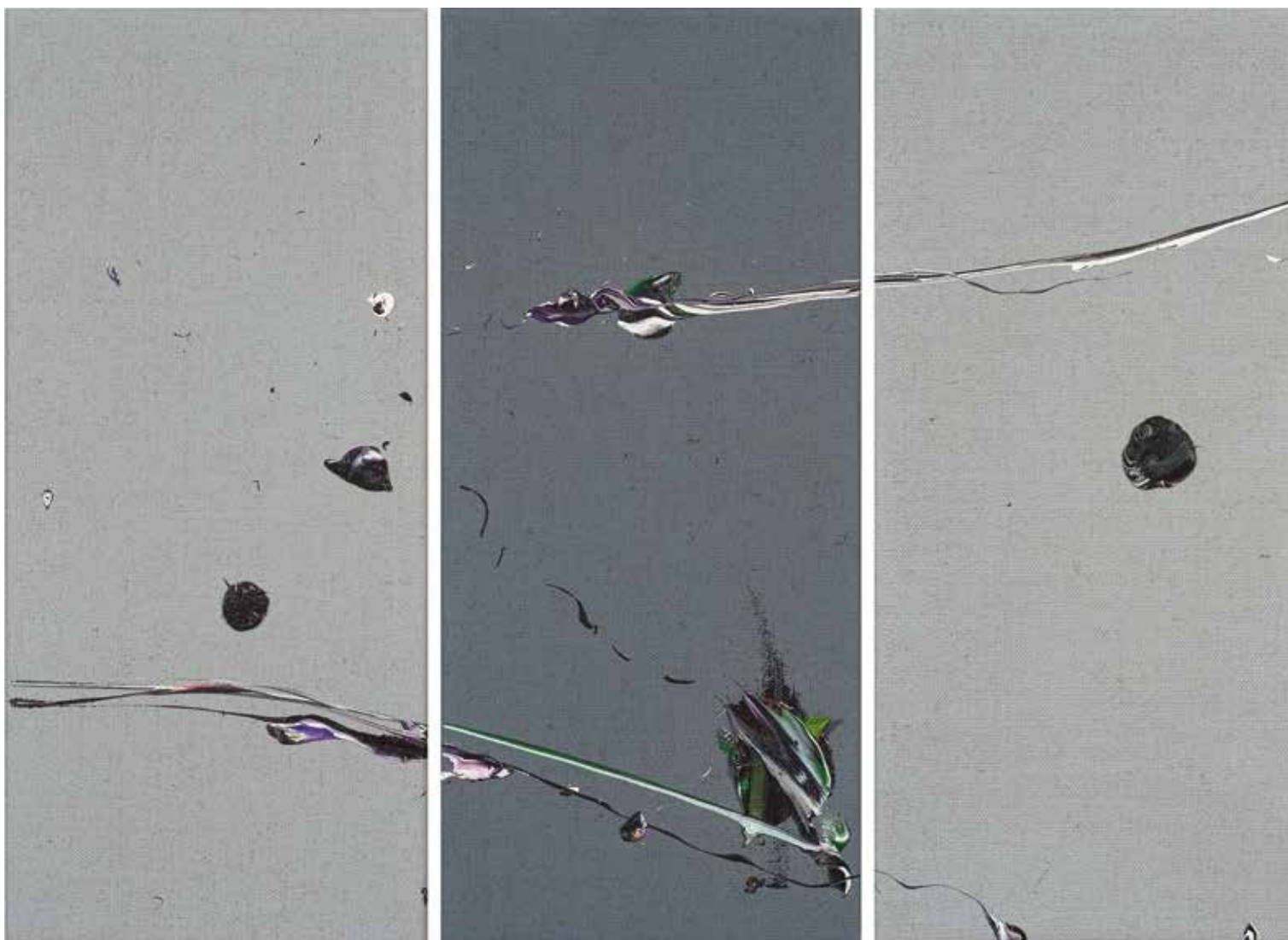
Everard Read, Johannesburg, and
CIRCA, Cape Town,
The World That Changed the Image,
3 to 29 February 2016.

ITEM NOTES

'The process of making Barker's beaded works is itself a complex one. Barker begins by photographing female models in his studio. Recently his models have largely been women from other African countries, many – if not all – of whom are refugees from their countries of origin. The second stage of the work involves constructing a painting from the original photograph; this painting is then deconstructed using computer generated marks and images. The mechanical art of taking a photograph is transformed through the artisanal craft of the painting, and then again transformed into a machine printed image. This image becomes the template for the beading. This template is then taken to the beadings' studio – a triple volume building in downtown Cape Town close to Barker's studio in Observatory, where there is a hive of creative energy. They painstakingly glue strung glass beads onto each work taking several months to fully complete the patterns'.¹

1. Carol Brown. (2010) 'Threading Through History', in *Wayne Barker: Super Boring*, Stellenbosch: SMAC.





18

Zander Blom

SOUTH AFRICAN 1982–

Untitled 1.672, triptych

each signed and dated May 2014
on the reverse and numbered on
one stretcher
oil on linen
each 45 by 20 cm
(3)

R40 000 – 60 000

LITERATURE

Zander Blom. (2016) *Paintings Volume II, 2013–2016*, Cape Town: Stevenson. Illustrated in colour on page 281.

ITEM NOTES

Trained as a graphic designer, Zander Blom's earliest works included drawings, paper assemblages, sound collages and photographs of temporal environments and scenes created in the artist's former home-studio in Brixton, Johannesburg. Now based in Cape

Town, Blom's studio paintings have been largely abstract in nature and evidence his interest in earlier twentieth-century Euro-American painting. His painting method is intuitive and process-based, new canvases often forming part of short-lived series that address particular techniques or histories of interest to the artist. This lot forms part of a suite of 20 paintings from 2014 that are characterised by their slight gestural marks, notably committed daubs and slathered drips. Isolated on the canvas, Blom offers these

painted marks as phenomena worthy of consideration – like a brick abstracted from a building. Winner of the 2014 Jean-François Prat Prize for contemporary painting, Paris, Blom's paintings are all untitled. A numerical tag usefully situates each work within Blom's larger archive of painted images.

Sean O'Toole

1. Zander Blom. (2014) Artists Statement for 2014 exhibition *New Paintings*, Stevenson, Cape Town [Online] Available: <http://archive.stevenson.info/exhibitions/blom/index2014.html> [8 December 2018].

19

Wim Botha

SOUTH AFRICAN 1974–

Prism 17

signed, dated 15 and numbered 2/3
bronze on a wooden pedestal
height: 172 cm including base;
bust: 67 by 40 by 30,5 cm

R300 000 – 500 000

ITEM NOTES

The centrepiece of Wim Botha's 2015 exhibition *Pietà* was an abstracted bronze interpretation of Michelangelo's first marble study of the Virgin Mary cradling the dead body of Jesus. Titled *Prism 13 (Dead Pietà)*, the work was formed from a polystyrene block that Botha worked at with a chainsaw and wire cutter before casting. The work's jagged, tilting planes resemble the jutting ice shelves in Caspar David Friedrich's painting *The Sea of Ice* (1823 - 24). This lot forms part of a series of sculptural busts produced using the same sculpting technique. A past winner of the Helgaard Steyn Prize (2013) and Standard Bank Young Artist Award for Visual Art (2005), Botha is well known for his appropriation of religious icons and artistic forms, as well as the use of unorthodox (non-classical) materials. 'I work with materials central to mass consumerist applications, that are subsequently transformed in essence and meaning to a point at which material and concept becomes integrally interdependent.'¹

Sean O'Toole

1. Sean O'Toole. (2003) Artbio: Wim Botha, [Online], Available: <https://artthrob.co.za/03apr/artbio.html> [10 December 2018].



20

Zanele Muholi

SOUTH AFRICAN 1972–

Isililo XX

2014

from an edition of 100
inkjet print on cotton fibre-based
paper, Baryta coated
50 by 50 cm

R15 000 – 20 000

EXHIBITED

Another example from the edition is
in the Zeitz MOCAA collection.

ITEM NOTES

'My practice as a visual activist looks at black resistance – *existence* as well as *insistence*. Most of the work I have done over the years focuses exclusively on black LGBTQIA and gender-nonconforming individuals making sure we exist in the visual archive ... Too often we find ourselves in spaces where we cannot declare our entire being. We are here; we have our own voices; we have our own lives. We can't rely on others to represent us adequately, or allow them to deny our existence. Hence I am producing this photographic document to encourage individuals in my community to be brave enough to occupy spaces – brave enough to create without fear of being vilified, brave enough to take on that visual text, those visual narratives. To teach people about our history, to rethink what history is all about, to reclaim it for ourselves – to encourage people to use artistic tools such as cameras as weapons to fight back.'¹

1. Renée Mussai. (2018) 'Archive of the Self: Renée Mussai in conversation with Zanele Muholi', in Leslie Martin. (ed.) *Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness*, New York: Aperture. Pages 176 and 177.





21

Mohau
Modisakeng

SOUTH AFRICAN 1986–

Untitled

2014

from an edition of 3 + 2AP
ink-jet print on Epson UltraSmooth
150 by 200 cm

R180 000 – 240 000

'In this uncertain and violent time he has given us artworks that powerfully connect with our fraught psyches and impassioned hopes. His is an art of yearning. Rather than state the obvious – the on-going grotesquerie of inequality, human indignity and cruelty, the rot of prejudice, the ruthlessness of self-interest and greed – Modisakeng has chosen to implicate us in a battle on behalf of grace.'

Ashraf Jamal. (2017) 'Mohau Modisakeng: Occupation', in Gerhard Mulder (ed.)
Mohau Modisakeng., Cape Town: WHATIFTHEWORLD. Page 104.



Photo credit: Tony Meintjes.

22

Berni Searle

SOUTH AFRICAN 1964–

Flight, from the Seeking Refuge series

signed, dated 2008 and numbered ED 2/5 in pencil in the margin archival pigment ink on cotton rag paper

image size: 102 by 144 cm;
sheet size: 112 by 154 cm

R30 000 – 50 000

FOR LOTS 22–24

EXHIBITED

Stevenson, Cape Town, *Berni Searle: Recent Work*, 4 September to 11 October 2008.

National Museum of African Art, Smithsonian Institution, Washington D.C., *Earth Matters: Land as Material and Metaphor in the Arts of Africa* curated by Karen Milbourne, 22 April 2013 to 5 January 2014. Searle's video *Seeking Refuge* was on this exhibition.

LITERATURE

Virginia MacKenny. (2013) 'Land Matters', *Art South Africa*, vol.11, No. 4, Winter. Page 44.

ITEM NOTES

In the *Seeking Refuge* series:

'Berni Searle does not take the viewer to a place that one can completely recognise. The specificity of the location is often too surreal to be pinpointed. The landscapes show no traces of human life except for her presence. The colour, the coating,

the hiding, emerging and covering [of her body], as well as the mountain, the ocean and the air show the desire to stay, in that her body gives the gesture and posture of that which could be interpreted as a rooting or connecting to that place.'¹

In an attempt to seek refuge in an alien environment, Berni Searle inserts herself in a bleak landscape defined only by such basic elements as air, water, and earth. In *Flight*, the first in a series of works titled *Seeking Refuge*, her black scarf



Photo credit: Tony Meintjes.

takes to the wind, and she seems to be floating off into the sky. In *Parched*, the second in the series, Searle crouches on a white surface chequered with pieces of curled mud. And in *Enfold*, the third in the series, her prostrate body seems to be enfolded by the earth itself. Her presence in the landscape signals an artistic interest in identity and place. Says Clive Kellner: 'Rather than document or hold to account historical events, Searle moves into a realm that is at times abstract,

always provocative and visually sumptuous. Her work occupies a space that is liminal and sublime as in the tradition of the Romantics, exploring themes of beauty, loss and transcendence.'²

Berni Searle was born in Cape Town in 1964 and obtained an MAFA at the Michaelis School of Fine Art, UCT, in 1995. She is currently Professor and Head of Department at that institution. She has mounted numerous exhibitions, locally and internationally, chiefly at Stevenson,

Cape Town. The most notable event in her international exhibition history is her participation in the *Earth Matters* exhibition at the National Museum of African Art, Smithsonian Institution, Washington D.C.

1. Juliana Irene Smith. (2016) 'The Contemporaries: Berni Searle', *Artthrob*, August 12.
2. Clive Kellner. (2006) *On Beauty, Loss and Transcendence*, in Sophie Perryer. (ed.) (2006) *Berni Searle: Approach*, Johannesburg: Michael Stevenson.

23

Berni Searle

SOUTH AFRICAN 1964–

Parched, from the *Seeking Refuge* series

signed, dated 2008 and numbered ED 2/5 in pencil in the margin archival pigment ink on cotton rag paper
image size: 102 by 144 cm;
sheet size: 112 by 154 cm

R30 000 – 50 000



Photo credit: Tony Meintjes.

24

Berni Searle

SOUTH AFRICAN 1964–

Enfold, from the *Seeking Refuge* series

signed, dated 2008 and numbered
ED 2/5 in pencil in the margin
archival pigment ink on cotton rag
paper

image size: 102 by 144 cm;
sheet size: 112 by 154 cm

R30 000 – 50 000

'Berni Searle's video Refuge (2008), filmed in the barren volcanic landscape of Lanzarote Island in the Canaries, has the black-clad artist walk barefoot from the sea through dark sand dunes, finally spiraling in on a hollow in the landscape where she curls up. Finding refuge by returning on her path may well symbolise a need to restore a more direct contact with our planet, a means to claim our place within it.'

Virginia MacKenny. (2013) 'Land Matters', Art South Africa, vol.11, No. 4, Winter, Page 44.



25

Husain Essop

SOUTH AFRICAN 1985–

Tayamum

inscribed with the artist's name and the title on a Goodman Gallery label adhered to the reverse
edition number 3/5
lightjet C print on Fuji Crystal Archive paper
84 by 118 cm

R30 000 – 40 000

This lot is accompanied by a signed certificate of authenticity from the Goodman Gallery.

EXHIBITED

Spier Contemporary, Stellenbosch, Exhibition & Awards, December 2007 to December 2008.

Another example from this edition is in the permanent collection of the Johannesburg Art Gallery (JAG).

LITERATURE

Jay Pather (ed.) (2007). *Spier Contemporary 2007*, Cape Town: Africa Centre. Another example from the edition is illustrated in colour on page 86.

‘Our series of work highlights a multi-cultural clash between religion and popular cultures. We explore the dominating influence of Western theatrics and those narratives that are constructed to depict a certain reality. Each photograph reflects us in a battle of moral, religious and cultural conflicts.’

Goodman Gallery. (2010) [Online] Available: <http://www.goodman-gallery.com/exhibitions/134> [7 December 2018].

ITEM NOTES

Focusing on photography, Husain Essop and his twin brother Hassan are especially interested in the role

of young Muslim males in a secular environment and they document their own experiences in their digitally composited photographs.



26

Diane Victor

SOUTH AFRICAN 1964–

Teaching Your Hyenas to Sing

signed
smoke drawing, chalk and charcoal
on paper
98,5 by 149 cm

R80 000 – 120 000

EXHIBITED

Rossouw Modern Art Gallery,
Hermanus FynArts Festival,
*Second Lives: Diane Victor and
Gordon Froud*, 10 to 19 June 2016.

ITEM NOTES

Diane Victor uses figurative realism to create richly allegorical images. Animal subjects, including hyenas, recur throughout her much-admired drawing and printmaking practice. *Romulus and Remus* (2009), a print

in the collection of the Victoria and Albert Museum, London, depicts the mythological Roman twins as squabbling infants, one black and one white, being suckled by a hyena. *Bad Word – Hyena* (2017), a work also made from deposits from *candle smoke*, considers how this animal is idiomatically used to speak about human vices. 'I am seduced by working with smoke because of its ephemeral and vulnerable nature for dealing with difficult subject

matter ... Smoke has a fluidity and an ambiguity where you are only a guide – you cannot tell it what to do ... My interest is in taking materials that are seen as discarded materials like smoke or dust, and, in an alchemical way, reengaging with them in an image.'¹

Sean O'Toole

1. Diane Victor, artist walkabout at Goodman Gallery, Cape Town, 23 June 2018.

27

William Kentridge

SOUTH AFRICAN 1955–

Wittgenstein's Rhinoceros

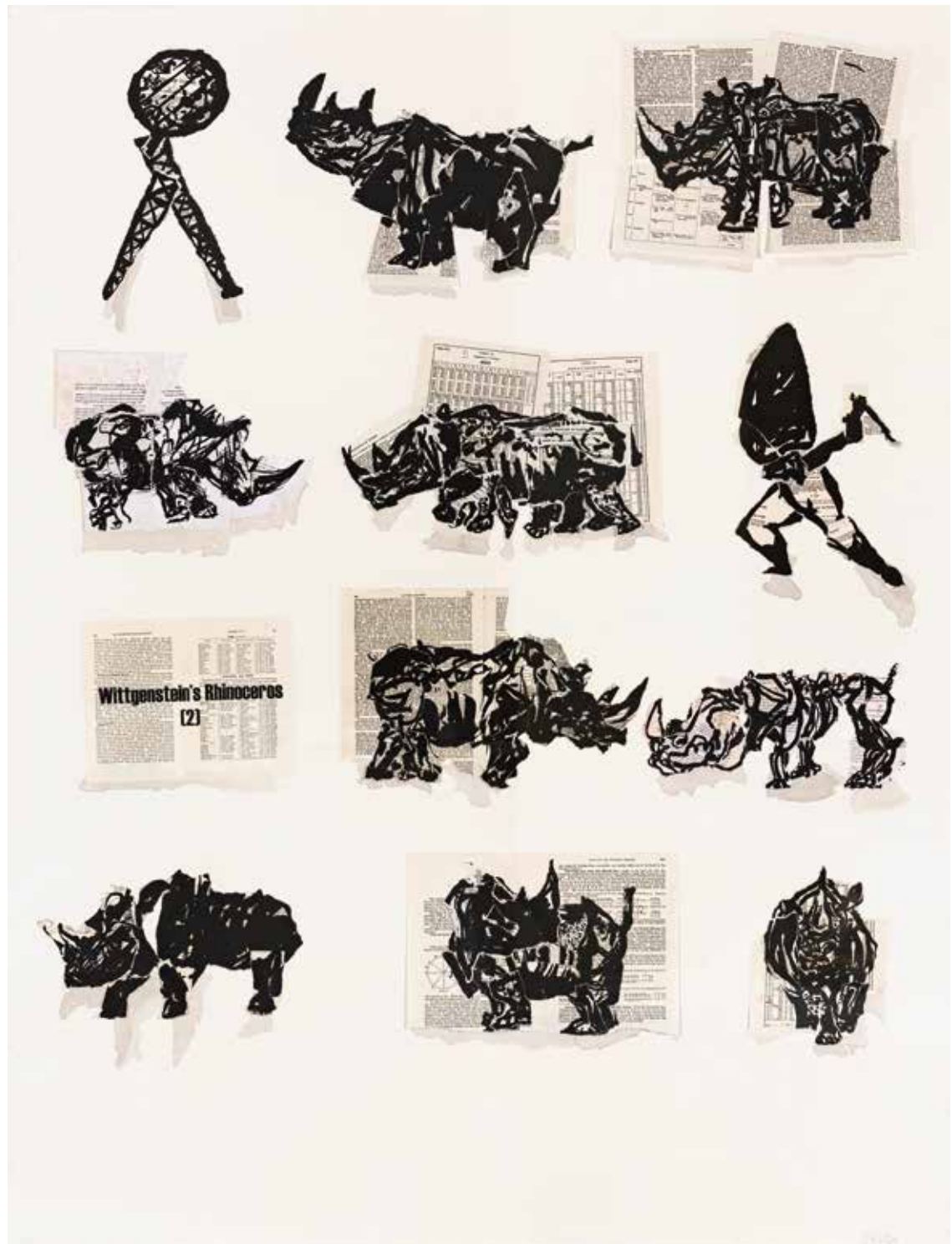
2007

signed and numbered 27/35 in pencil in the margin
two colour lithograph and collage
image size: 135 by 112,5 cm;
sheet size: 160 by 122 cm

R300 000 – 500 000

ITEM NOTES

'The rhino was a symbol of power and kingship in Europe for centuries, most remarkably exemplified by Clara, a three-ton Indian rhinoceros brought to Europe in 1741, who toured the continent in a horse-driven carriage for seventeen years, becoming a favourite of Fredrick the Great and Louis XV and a popular motif on Meissen's eighteenth-century porcelain dinner services. Clara was immortalised by Jean-Baptiste Oudray in 1749 in his life-sized oil portrait, and in Roberto Lhong's *Exhibition of a Rhinoceros at Venice*, 1751. Both were corrective images of Dürer's fearsome beast, and dispelled the fallacy attributed to Pliny and Gesner among others, which claimed the rhinoceros as a formidable creature that fought with elephants and was descended from the unicorn. Kentridge's prints recall Dürer – and also Burgkmair's fantastical sixteenth-century armoured beasts – but transform him from a regal motif of power into a domesticated creature. This rhino is rather a symbol of a romantic, exploitative colonialist view of Africa (developed previously in an earlier animation film, *Mine* (1991), in which Soho Eckstein, the mine owner, digs up a whole social and ecological history out of the earth and receives a miniature rhino from the miners as he drinks his first cup of coffee).'¹



1. Kate McCrickard. (2007) *I am the Bird Catcher*, in Bronwyn Law-Viljoen (ed.), *William Kentridge: Flute*, Johannesburg: David Krut. Page 150.



28

Penny Siopis

SOUTH AFRICAN 1953–

Slings and Arrows

signed, dated 2007 and inscribed with the title on the reverse oil, ink and glue on canvas 20,5 by 25,5 cm

R50 000 – 70 000

PROVENANCE

Russell Kaplan Auctioneers, Johannesburg, 15 September 2012, lot 87.

EXHIBITED

Michael Stevenson, Cape Town, *Penny Siopis: Lasso*, 20 September to 20 October 2007. Illustrated in colour in the catalogue, unpaginated.

ITEM NOTES

Penny Siopis' *Slings and Arrows* – the title derives from a soliloquy by Shakespeare's Hamlet – depicts a

hybrid human-deer figure wounded by arrows and with a rope strung around its neck. Her work directly references Frida Kahlo's 1946 work *Wounded Deer* in composition. While Kahlo's deer is a symbol of her personal emotional and physical anguish, Siopis' draws on the vulnerability of the oft-hunted deer as a representation of the objectification and trauma experienced by abused women – a theme she is well known for exploring. The work formed part of Siopis' 2007 solo exhibition *Lasso*, where she employed the contrasting

meanings of 'lasso' to 'stimulate the way I try to figure vulnerability both as painful and as a potentially transformative experience'.¹ The painting is visually appealing, tinged in the light pinks and reds Siopis uses in her *Pinky Pinky* series, but, like those works, its underlying message of violence is in stark contrast to this – perhaps reflecting the duality of the female body as a site of pleasure and pain.

1. Stevenson. (2007) *Penny Siopis: Lasso*, [Online] Available: <http://archive.stevenson.info/exhibitions/siopis/index2007.htm>. [2018, December].



29

Jane Alexander

SOUTH AFRICAN 1959–

Harbinger in Correctional Uniform, Lost Marsh

signed, dated 2007 and numbered 27/60 on the reverse
digital print with pigment dyes on cotton paper
image size: 30 by 40,5 cm

R20 000 – 30 000

LITERATURE

Pep Subirós (ed.) (2011)
Jane Alexander Surveys (from the Cape of Good Hope),
New York and Barcelona: Museum for African Art and Actar. Illustrated in colour on page 158.

ITEM NOTES

Jane Alexander's acclaimed exhibition *Surveys (from the Cape of Good Hope)*, curated by Pep Subirós and organised by the Museum for African Art in 2013, completed a tour that included Brussels' La Centrale Électrique; the Savannah College of Art and Design Museum, Georgia; the Contemporary Art Museum,

Houston; and the Cathedral of St John the Divine, New York.¹

Most famous for her sculpture *The Butcher Boys* made in 1985/6, Jane Alexander explores the hybrid form in her work, manipulating the body by combining the human (innocent) and animal (savage) forms together. The sight of these sculptural works can be compelling yet fearsome, evoking strong emotion. This is the iconic motif carried through her work which lead to her first photomontage series from 1981 to 1995.

The work *Harbinger in Correctional Uniform, Lost Marsh*, is part of the series *Surveys: From the Cape of Good Hope*. The series tracks the historical

sites of the postcolonial environment in Cape Town from the rural to the city areas. The central theme forms around the environment, land and living creatures. The term 'vulnerability' comes up frequently when discussing the work of Alexander as this can be seen in the sculptures represented in the photomontage as well as the landscape which reflects the history of space.²

1. Anna Tietze. (2016) 'Of Beats and Men', in *Jane Alexander Photo-Book: Photomontages 1981–1995*, Cape Town: Stevenson.
2. Artthrob. (2018). *Jane Alexander, Harbinger in Correctional Uniform, Lost Marsh*, [Online] Available: <https://artthrob.co.za/product/jane-alexander-harbinger-in-correctional-uniform-lost-marsh/> [7 December 2018].



30

Matthew Hindley

SOUTH AFRICAN 1974–

Diamond Diamond, Shinin' Shinin', diptych

each signed and dated 2011 on the reverse

oil on linen
200 by 400 cm

R200 000 – 250 000

PROVENANCE

Stephan Welz & Co, Cape Town,
1 October 2013, lot 395.

EXHIBITED

The Solo Project, Basel, *Matthew Hindley*, 2011.
iArt, Cape Town, *An Everlasting Once*, 23 February to 23 March 2011.

ITEM NOTES

'*Diamond Diamond Shinin' Shinin'* was originally painted for my show at Solo Projects, Basel 2011. For me,

it is a particularly successful work because of its interplay between abstraction and figuration, creating a definite sense of space and depth through loose painterly marks upon solid black. When viewed from up close, the work dissolves into abstraction, but take a step back and the figuration comes to the fore. I also loved painting the reflections as they allowed me to further extend this back-and-forth.

The blackness creates a timeless, liminal space; it is not quite a night

scene due to the illumination of the figures. As a result of the garden location, the work creates the impression of an Eden-like setting. The scene is in fact set in Cape Town's Company Gardens, a place I spent a lot of my childhood in and which evokes some of my earliest childhood memories. I think that there is an element of the innocence of these memories, which somehow transmits through the work.'

Matthew Hindley



31

Judith Mason

SOUTH AFRICAN 1938–2016

Untitled, eight

each signed
oil on board
each 40 by 45 cm
(8)

R100 000 – 150 000

ITEM NOTES

A graduate of Wits University, where she also taught painting, Judith Mason was a technically disciplined artist who recognised the importance of diligent practice and contextual reading. Shortly before her death in late 2016, Mason published a book of counsel for young artists. It offers rich insight into her practice, in particular this octet of transformative studies of human motion set against abstract grounds of colour. Like all other mammals, noted Mason, humans are 'an exquisite, flexible articulation of bones,

called a spine ... the pelvis ... and the clever appendages which clutch, punch, run and kick.'¹ Rendering the body, she advised, demanded more than mere familiarity but deep attention. 'An innate sense of anatomy will not only stop us from making silly mistakes, but will give us the confidence to distort with confidence when we need to ... Knowing what the body does in reality gives us license to use it as a metaphor.'²

1. Judith Mason. (2015) *The Mind's Eye*, White River: Books & Books Press. Pages 18 and 19.
2. *Ibid.* Page 28.

32

Thierry Oussou

BENINESE 1988–

Trace XI

signed and dated 2015
mixed media on paper
151,5 by 153 cm

R90 000 – 120 000

ITEM NOTES

Thierry Oussou is a self-taught artist who works with drawing, painting, video, installation and performance. His idiosyncratic practice borrows from archaeological methods and explores the relationship between contemporary art and ethnographic objects.

In 2011 Oussou founded Atelier Ye in Benin as an informal art school where artists could assemble and exchange ideas. His practice caught the attention of artists Meschac Gaba and Barthélémy Togo, who he subsequently assisted.

The gestural mark-making and neo-expressionist figuration in this large drawing is typical of his black-paper drawings. Oussou favours paper over canvas as his primary medium. 'Paper is very sculptural ... The physical quality of paper is paramount for me. It's the physical quality of the human being.'¹ Oussou's earliest drawings were small works inspired by the slates used by schoolchildren, but in 2014 he started to experiment with larger works such as this, which are now his standard practice.

Sean O'Toole

1. Anna McNay. (2018) 'Thierry Oussou', *Studio International*, 8 August, [Online] Available: <https://www.studiointernational.com/index.php/thierry-oussou-i-would-like-to-make-people-think-differently> [8 December 2018].



33

Georgina Gratrix

SOUTH AFRICAN 1982–

Bride Dressed as Cake

signed and dated 2017 on the reverse

oil on canvas
100 by 75 cm

R100 000 – 150 000

EXHIBITED

SMAC Gallery Booth, Cape Town Art Fair, 17 to 19 February 2017.

ITEM NOTES

Georgina Gratrix's sumptuous paintings are recognisable by their energetic colours and richly textured surfaces, as well as her expressionist proclivity for figural distortion. Painted in her former Barron Street studio in Woodstock, a photo in a 1990s bridal magazine provided the inspiration for this bride with calla lilies. Gratrix often uses photographs as a starting point, only to pursue intuitions suggested by the emerging painting itself. The floral detailing is integral to the composition. 'I like the thing of people drowning in floral excess, which brides often tend to do,' says Gratrix, whose concealed human subject is described with the minimum of fuss, as pearly teeth framed by garish red lips and knitted pink hands with red fingernails. Christo Coetzee's bridal portraits from the 1940s onwards are an important reference for Gratrix. 'I like Coetzee's story in general, and adore his brides in particular. I love the ambiguity and kitschness of them.'¹

Sean O'Toole

1. Georgina Gratrix, pers. comm., telephone interview with Sean O'Toole, Cape Town, 28 November 2018.





34

Penny Siopis

SOUTH AFRICAN 1953–

Shame Series (Row D)

six, each signed and dated 2003 on the reverse and inscribed with the artist's name, title, date, medium and dimensions on a Goodman Gallery label on the reverse

mixed media on paper laid down on board

each 14,5 by 21 cm

R250 000 – 300 000

LITERATURE

cf. Sophie Perryer (ed.) (2004) *10 Years, 100 Artists: Art in a Democratic South Africa*, Cape Town: Bell-Roberts in association with Struik. Other examples from the series are illustrated on pages 348 and 349.

cf. Gerrit Olivier (ed.) (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits University Press. Other examples from the series are illustrated on pages 154 and 155.



ITEM NOTES

'Shame is part of conflict, and current global conflicts have reinserted a sense of shame onto the public stage. However powerfully shame is recognised and represented, it has neither a single face nor a common language. It exists rather in fragments – in cultural detritus left over from unexpected trauma, and in the imagined spectres of the fear, loathing, loss and fright, which surface in our visual cultures in the wake of traumatic woundings. Mostly these spectres show only the merest traces – intense feelings captured in fleeting shapes, textures and colours.

Shame involves psychological nakedness, exposure, humiliation, hurt and deep embarrassment. When shamed, we lose our dignity and integrity in full view of others. But in South Africa, to say 'shame' is also to express sympathy for, and identification with, someone else's public pain. If you should fall in the street people, for instance, might exclaim 'shame' or cry out 'sorry', even though they are not to blame for your fall. The Afrikaans version of this crying out at hurt is 'siestog', tellingly translated - in my mind – as a mixture of disgust (sies) and pity (tog).

In the recent South African past,

shame has been dramatised and confronted as a state of hurt and complicity in the hurt of others. Our Truth and Reconciliation Commission staged hurt and complicity in public shows of shame, expressed in the languages of human suffering, apologetics, confession, protestations of good faith, exposures of bad faith. After this historical moment all sorts of stories have emerged which bespeak the state of shame, which connect the most public of political events to the most private and intimate of individual experiences.¹¹

1. Penny Siopis. (2016) *Shame*, Cape Town: Stevenson. Pages 7 and 8.

Penny Siopis

SOUTH AFRICAN 1953–

Gravity's Wave

2016

ink and glue on canvas

200 by 125 cm

R500 000 – 700 000

EXHIBITED

Stevenson, Cape Town, *Restless Republic*, 26 January to 4 March 2017.

Welgemeend, Cape Town, *Shifting Boundaries: A selection of works showcasing South African women artists of the past 100 years*, August 2018. Illustrated in colour on page 43 of the exhibition catalogue.

LITERATURE

Penny Siopis. (2018) *Material Acts*, Cape Town: Stevenson. Illustrated in colour on pages 76 and 77.

ITEM NOTES

Over the past decade, Penny Siopis's Cape Town studio has been routinely stocked with containers of Alcolin, a local brand of cold glue. Siopis began working with glue as a painting medium in her *Shame* paintings (2002 – 05), intimately scaled tonal works on paper. The glue's agency in holding and directing her red inks prompted Siopis to begin using it on canvas. Her first large-scale work on canvas using cold glue and ink was *Ambush* (2008), a work referencing Hokusai's woodblock print *The Dream of the Fisherman's Wife* (1814). The present lot appeared on her 2017 exhibition *Restless Republic*. The dense accumulation of colour and glue at the centre of the canvas is the outcome of a defined studio method: the work

was produced without a brush on a horizontal canvas, which Siopis gently tilted. 'The process is not just about getting a formal effect. The correlations between what I do here physically and my philosophical and political interests in agency, subject/object and figure/ground distinctions, opacity, immanence, viscosity – it all happens experientially in the work.'¹ Although notionally an abstract painting, Siopis strategically placed three black dots in an area below the central coalescence of green and blue inks. The intervention, slight as it is, is suggestive of a figure.

Sean O'Toole

1. Penny Siopis. (2018) *Material Acts*, Cape Town: Stevenson. Page 205.





36

Pierre Vermeulen

SOUTH AFRICAN 1992–

143 | 51 Hair Orchid Print

signed and dated 2017 on the reverse
gold leaf imitate on aluminium
and sweat
150 by 180 cm

R40 000 – 60 000

ITEM NOTES

'Pierre Vermeulen's practice is primarily based around the principles of balance and introspection. His use of non-traditional mediums like gold leaf, human hair and body fluids offer viewers a glimpse of his deep regard for what he terms 'a cycle of growth and loss – and through this revolution – the acceptance of what is imperfect'.¹

¹In Vermeulen's *Sweat Print*

series, he manipulates the oxidisable surface of gold leaf to create impressions of his own body, using sweat, curled on the canvas in vulnerable positions. The reflective lustre of the surface, interspersed with the tenuous corrosion of limbs, confronts the dichotomy between both the presence and the absence of the artist, and thus by association the viewer's too. What Vermeulen's work allegorically illustrates is the

boundary between a grid of acceptable and unacceptable values. Seen as an axiological issue, the meaning of the image is not the image itself but the relationship that the viewer establishes with it.²

1. SMAC Gallery, [Online] Available: <https://smacgallery.com/artist/pierre-vermeulen/> [5 December 2018].

2. Ibid.

37

Walter Oltmann

SOUTH AFRICAN 1960–

Disarticulated Flower

aluminium wire, copper wire and
drawing pins
240 by 240 by 30 cm

R150 000 – 180 000



'Focused resolutely on this creative path, the pace and repetitive process he employs in his making are vital to the way in which he develops his image. During the slow activity of making, the image and the meaning emerge intuitively from the first stitch or mark which germinates from his source idea.'

Julia Meintjes. (2014) *The Constant Craftsman*, in Neil Dundas and Julia Charlton (eds.) *In the Weave: Walter Oltmann – Working over Three Decades* (exhibition catalogue), Johannesburg: Standard Bank. Page 20.

Vivienne Koorland

SOUTH AFRICAN 1957–

Battle at Arras

1994

printed with the artist's name, title and medium on a label adhered to the reverse

oil, paper, tape and glue on linen
51,5 by 41,5 cm

R30 000 – 50 000

EXHIBITED

Unfinished Gallery, New York,
REALLY, 2 November to 7 December
1997.

UCT Irma Stern Museum, Cape
Town, *The Unquiet Image: Paintings
by Vivienne Koorland, New York
1990–1998*, 10 November to
16 December 1998.

LITERATURE

Vivienne Koorland. (1998)
*Exhibition of Small Paintings from
the Nineties*, Cape Town: UCT Irma
Stern Museum. Illustrated in colour
on page 36.

ITEM NOTES

Vivienne Koorland's works can be described as celebrations of memory – evoking the need for recollection. Fundamental to her work is not only the fraying of memory, but also the constancy of memory as well. Built up as collaged canvases of oil, burlap, paper fragments and inscriptions, Koorland produces a material language that aims to make remembrance palpable. Upon close examination, the weighty layers of her pasted canvases reveal the heavy stories and momentous histories of our century that should not be forgotten. As seen in the work *Battle at Arras*, Koorland traces history through its representation.

The work was originally painted as part of the artist's World War series

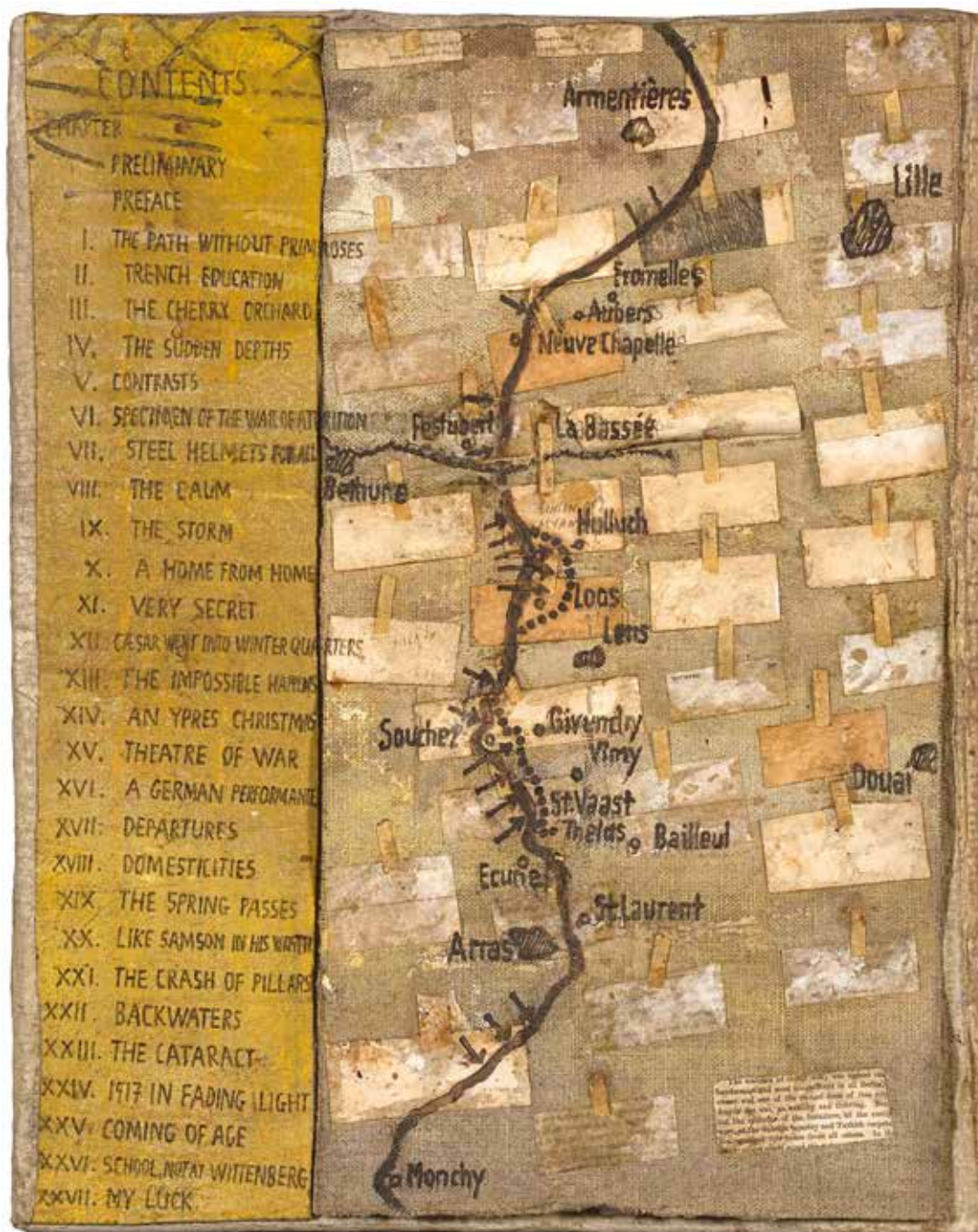
(1994), consisting of approximately 100 works, representing World War I battle terrains, in Africa and Europe. In 1996 the artist reworked the painting and amalgamated it with another work from her Contents series.

'Koorland leaves the processes of making a painting visible on

its finished surface. Its past is an essential element of its identity as an object. Seams and edges, joins and overlays mark the boundaries between present and past, new and old, exterior and interior, reworked, recycled and reclaimed, providing glimpses of previous paintings which

inhabit the present work as if it had its own memory, its own unconsciousness.'¹

1. Tamar Garb, in Neville Dubow. (1998) *Vivienne Koorland: Exhibition of Small Paintings from the Nineties*, [Online] Available: http://www.viviennekoorland.com/images/exhibit_1267198036.pdf [9 December 2018].



Lyndi Sales

SOUTH AFRICAN 1973–

What are your chances if the game is rigged?

2006

paper and thread
124 by 115 cm

R50 000 – 70 000

EXHIBITED

Bell Roberts Gallery, Cape Town,
Lyndi Sales, 1 in 11 000 000 Chances,
13 September to 7 October 2006.

ITEM NOTES

The theme of gambling is one that runs through Lyndi Sales' solo exhibition *1 in 11 000 000 Chances*. Pippa Skotnes explains that this complex piece comprises 159 paper birds and red strings and 159 tags each burnt with a seat number, nationality, and sex of an individual from flight SA 295 that crashed into the sea on 28 October, 1987. To Skotnes, the gambling chips that are printed on the tags with the SAA logo 'convey more than just the suggestion that long distant flight carries risk; they also convey condemnation, since the transport of illegal chemicals drastically increased that risk on flight 295 ... 'Lyndi Sales' great achievement here is to have created a body of work that is beautifully constructed, intriguing, evocative, free from sentimentality and yet so closely integrated into a personal sense of loss, even anger, and the memories of her fourteen year old self who waited for the father who would never return. She has memorialised that loss and characterised the chances of its occurrence as 1 in 11 000 000, but at the same time she has reminded us all of our own fragility and vulnerability and the forces that are way beyond our control.'¹



1. Pippa Skotnes. (2006) *Curating the Gravesite: An Introduction to 1 in 11 000 000 Chances*, [Online] Available: <http://www.lyndisales.com/news/2006/09/13/curating-the-gravesite-an-introduction-to-1-in-11-000-000-chances-by-pippa-skotnes/> [4 December 2018].

40

Caryn Scrimgeour

SOUTH AFRICAN 1970–

Lost in Translation

inscribed with the artist's name and title on an Everard Read Gallery label on the reverse

oil on canvas

147 by 147 cm

R200 000 – 250 000

ITEM NOTES

'Scrimgeour's subject matter is chosen from commonplace objects that surround her. Delicate china-ware, glassware and insects are combined with common trinkets and knick-knacks and portrayed against a backdrop of richly patterned fabric in a way that is reminiscent of 17th century Dutch still-life painting.

The works are filled with symbolism, and the place settings consequently 'become representative of major events which have impacted my life over the past ten years, but which are also events that most women will experience in the course of their lives, in one form or another.'

The images are elevated from that of traditional still-life painting by the use of aerial perspective which forces a shift in our viewpoint and the way in which we interpret the objects. At the same time it creates an almost abstract interplay between the objects and the patterns, creating a contemporary context for a very traditional genre.¹

1. Everard Read. (Undated) *Caryn Scrimgeour*, [Online] Available: https://www.everard-read-capetown.co.za/artist/CARYN_SCRIMGEOUR/biography/ [9 December 2018].





41

Wolfgang Tillmans

GERMAN 1968–

Mohn

signed, dated 1998, numbered 20/30, inscribed with the title and 'edition for HIV i-Base' on the reverse
chromogenic print
36 by 55 cm

R60 000 – 80 000

PROVENANCE

Purchased from HIV treatment activist charity i-Base, London, 2001.

ITEM NOTES

In 2000 Wolfgang Tillmans became the first photographer to receive the prestigious Turner Prize. Two years later, the Fogg Art Museum at Harvard University held an exhibition focusing on his still lifes; it usefully highlighted Tillmans' absorption with this distinctive genre. Tillmans' casual observational style and his 'democratic approach to the

valuation of subjects and situations as they appear to his eye' are now widely viewed as having transformed the still life, a fusty art-historical genre, into something far more egalitarian.¹ Flowers and floral arrangements often featured in his work from the 1990s, and remain important in his more abstracted work since 2000. His earlier matter-of-fact photography, of which this lot is an example, stages an unmediated encounter with his subjects, here poppies. The flowers are neither sublime nor degraded,

they just are. Biography is irrelevant to their appreciation: 'I never want to bring my personal life into my work in a direct way.'²

Sean O'Toole

1. Wolfgang Tillmans. (2006) *Wolfgang Tillmans*, Los Angeles & Chicago: Hammer Museum & Museum of Contemporary Art, Chicago. Page 9.
2. Wolfgang Tillmans. (2002) 'Peter Halley in conversation with Wolfgang Tillmans', in *Wolfgang Tillmans*, London: Phaidon Press. Page 33.

Avant Car Guard

SOUTH AFRICAN 21ST CENTURY

Robin Rhode, Not Alone

2009

signed with the artists' logo
acrylic on canvas
200 by 150 cm

R20 000 – 30 000

EXHIBITED

WHATIFTHEWORLD, Cape Town, Volume III, Solo Exhibition, March 2009. Illustrated in colour in the catalogue, unpaginated. Brodie/Stevenson, Johannesburg, 'Scuse us while we kiss da sky (as in, we've hit the ceiling), 4 June to 4 July 2009.

ITEM NOTES

'The fascination with tacky kitsch continues in Avant Car Guard's 'blinged' out portrait of South African artist Robin Rhode. Rhode, currently residing in Berlin, is a South African artist who frequently explores spatial dynamics through schoolyard play. Rhode has recently come to international prominence through BMW's *Expression of Joy Campaign*, where he used a BMW sports car to paint on a 200 x 300-foot canvas. Avant Car Guard renders their image of Rhode in *Robin Rhode, Not Alone* (2009), dressing their subject with a multitude of bling-bling. Rhode is in a white tank top with black top hat and white headdress beneath it, his hands are cocked mimicking gang signs; he also wears several rings, watches and four gold chains around his neck. One of the pendants on the chain is the BMW logo referring to Rhode's commercials and a second is a 'lucky rabbit' of sorts. This rabbit's head bears a resemblance to William Kentridge and it is clutching a bottle of wine. The drunken,



slumped-over hybrid makes reference to a wine label Kentridge designed for a Cape Town vineyard to help fund extra performances of his staging of Mozart's *The Magic Flute*, for underprivileged children in South Africa. However, Avant Car Guard understand Kentridge's actions as part of an ever-expanding constellation of commercialism in South African art, pairing it with

Rhode's BMW ads. The pairing not only suggests Avant Car Guard's critique of their perceived commercialism, but points to the rising status both artists have received internationally.¹

1. Andrew Hennlich. (2009) *African Ice: Avant Car Guard's Bling-bling*. [Online] Available: <http://esse.ca/en/african-ice-avant-car-guard-bling-bling> [7 December 2018].

Mustafa Maluka

SOUTH AFRICAN 1976–

You Say the Things You Think You Have to Say

signed and dated '08 on the reverse
acrylic, oil and spray paint on canvas
182,5 by 132,5 cm

R200 000 – 300 000

EXHIBITED

Galerie Mikael Andersen,
Copenhagen, *Mustafa Maluka: The Message*, 2 February to 8 March 2008.

ITEM NOTES

Mustafa Maluka's vibrant paintings can be described as provocative portraits that aim to analyse contemporary culture and global politics. The large-scale canvases evolve from photographic references, selected for their connecting gaze, and reproduced in the artist's unique style of bright colours, dynamic mark-making and abstract backgrounds.¹

Stripped of their origin and identity, Maluka's subjects are represented as transnational, racially-ambiguous figures that are celebrated through dense layers of paint and bold patterns. As seen in this painting, Maluka combines traditional portraiture with street culture references in order to detach the image from its original context and charge it with a distinctive personality.

Drawing from his own past growing up in the Cape Flats, the artist aims to use his provocative portraits to comment on the perception of minorities and immigrants in various societies.²

1. Mikael Anderson. (2008) *Mustafa Maluka: The Message*, [Online], Available: <http://mikaelandersen.com/exhibition/the-message/> [7 December 2018].

2. Stevenson. (2007) *Mustafa Maluka: The Interview (a transcript)*, [Online], Available: http://archive.stevenson.info/exhibitions/maluka/the_interview.htm [7 December 2018].



Robert Hodgins

SOUTH AFRICAN 1920–2010

Landscape with Figures

signed, dated '97 and inscribed with the title, medium and 'begun 1/7/97' on the reverse
oil and charcoal on canvas
90 by 120 cm

R800 000 – 1 000 000

EXHIBITED

Goodman Gallery, Johannesburg,
Hodgins at Goodman Gallery, 1998.

ITEM NOTES

Robert Hodgins once famously described 'painting to be "a bit like surfing" in that a good deal of time is spent bobbing about, waiting for the right wave to come along'.¹ *Landscape with Figures* demonstrates both his artistic restraint and incredible daring, arguably situating Hodgins as the progenitor of contemporary South African painting.

Described by Neil Dundas as 'enigmatic and romantic', Hodgins was an artist 'with a fascinating interpretation of the relationships surrounding him. Through his expressive painting, Hodgins created a parallel universe in which an imaginary human incident took shape in a powerfully affective visual field'.²

Full of the theatrical tropes that characterise his oeuvre, the viewer is greeted by a single figure (Ubu) who stands framed by a proscenium arch painted in a dense field of cadmium red. For the stage and arch, Hodgins uses its opposing complimentary, emerald green. On either side, standing in a watery field of purple is the audience;

two totemic figures, whose loving embrace resembles Brancusi's sculpture, *The Kiss*.

A hill of deeper purple disappears into the diluted horizon line, where a tiny silhouetted figure who has strayed from the play, stands on-board a flash of yellow within a barrelling expanse of delicately rendered light. With a swift swipe, Hodgins pokes at the yellow, leaving just a trace of his brush in an otherwise controlled composition.

Highlighting the importance of Hodgins' journey through the spectrum, Dundas notes that 'this division into two utterly different planes, is quite deliberate. There will often be doorways or portals in the sense that someone has moved from their world, rich in colour, to being a sort of outcast'.³

Three days after this painting was started, Hodgins joined William Kentridge and Deborah Bell to present Ubu: +/-101 at the Observatory Museum in Grahamstown as part of the National Arts Festival. Titled *Ubu Centenaire: historie d'un farceur*

criminal, the twenty-four plate portfolio tells the 'story of a criminal jester'⁴ and represents each artist's journey through the character of Ubu.

Ubu's presence in the colourful drama of this painting signals Hodgins' Dadaist sensibilities. His determination to test the rules of painting belies an intuitive exploration into the subtleties and limits of his medium. As Dundas recalls 'He loved the smell and textures and feel of painting on canvas. He'd combine pure pigments and people would say, "You can't put those colours together." He'd say, "There are no boundaries in art. If you can make something clash and work together then it will sing."⁵

1. Kathryn Smith. (2000) *Robert Hodgins: Biography*. Artthrob Issue 34. <https://artthrob.co.za/00jun/artbio.html> [Accessed 19 December 2018]

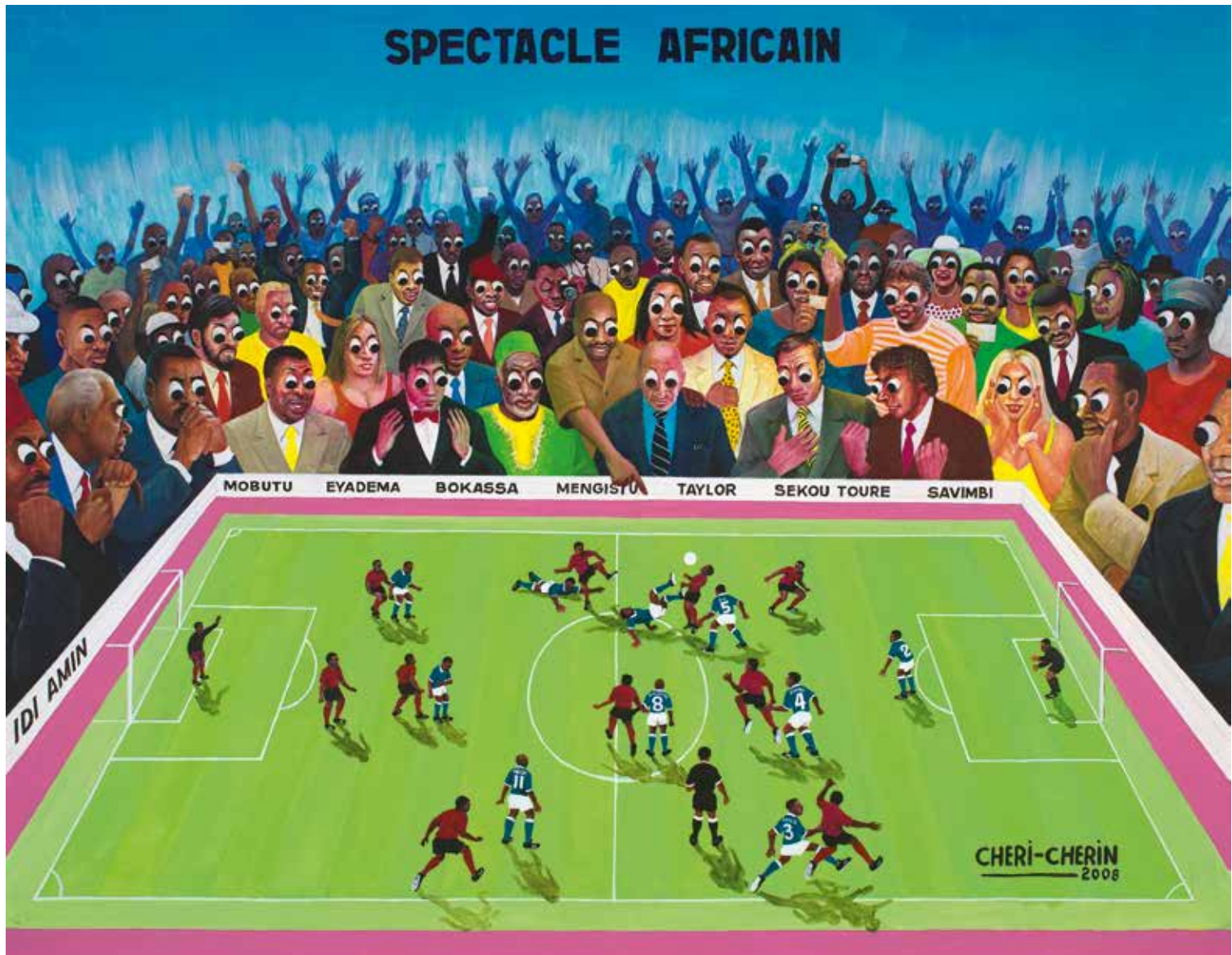
2. Neil Dundas, pers. comm., interview at *Robert Hodgins, Past/Modern*, Cape Town Art Fair, 19 February, 2017.

3. *ibid.*

4. Rory Doepel. (1997) *UBU: ±101: William Kentridge, Robert Hodgins, Deborah Bell*, Johannesburg: French Institute of South Africa.

5. *ibid.*





45

Chéri Cherin

DEMOCRATIC REPUBLIC OF THE CONGO
1955–

Spectacle Africain

signed, dated 2008 and inscribed
with the title
acrylic on canvas laid down on board
128 by 160 cm

R40 000 – 60 000

PROVENANCE

Stephan Welz & Co, Cape Town,
19 February 2013, lot 594.

EXHIBITED

Influx Contemporary, Lisbon,
QUI FAIT QUOI, 18 April to 6 June
2009.

ITEM NOTES

Chéri Cherin (born Joseph Kinkinda)
began his formal training as a
painter in 1977 when he enrolled
at the Académie des Beaux-Arts

in his hometown of Kinshasa in the
Democratic Republic of Congo.
Studying under the Austrian ceram-
icist Peter Weihs, Cherin started
his career by painting posters in
the residential quarter of Ndjili
where his studio is still located
today. Originally executing scenes
from everyday life on the walls of
bars, boutiques and barber shops,
Cherin's work quickly moved to
incorporate more serious topics of
social and political commentary. In
Spectacle Africain, the artist presents

an allegorical view of Africa as a
football match, whose managers
on the sidelines are depicted as
infamous historical dictators who
anxiously watch the spectacle
unfold.

Cherin's work is currently featured
on the retrospective exhibition
Congo Stars at the Kunsthau Graz,
in Austria, which spans from the
1960s to the present and features
works by over 70 Congolese artists.

Norman Catherine

SOUTH AFRICAN 1949–

The Chairman

signed and dated '88
acrylic on canvas, wood and metal
height: 98 cm

R100 000 – 120 000

PROVENANCE

Purchased from the artist in 2006 by
the current owner.

LITERATURE

Sue Williamson. (1989) *Resistance Art in South Africa*, Cape Town & Johannesburg: David Philip. Illustrated in colour on page 128.
Hazel Friedman. (2000) *Norman Catherine*, Johannesburg: Goodman Gallery Editions. Illustrated in colour on page 66.

ITEM NOTES

In the mid-1980s, following a year in the United States, Norman Catherine began making painted sculptures using flattened tin. Some, like *Boss* (1986), a precursor to this lot, featured suit-wearing archetypes of power seated on wire chairs; others portrayed musicians and characters associated with folk art traditions. Polka dots were commonplace and here enliven the dark suit worn by this cigar-chugging chairman. In a 1990 interview Catherine spoke of how his studio process had shifted from creating precise finishes to the more rough-and-ready aesthetic evidenced in this lot: 'I am no longer concerned with that clinical, crisp, flat, clean look, it's now cruder, more handmade and playful too ... I am now using a lot of tins, wood and wire, things from our throw-away society, so my work has become very textured, more three dimensional.'¹

Sean O'Toole

1. Jennifer Sorrell. (1990) 'Catherine,' in *ADA*, No. 8, January-June. Page 34.



Cameron Platter

SOUTH AFRICAN 1978–

As the Serpent Leers

2014

carved jacaranda wood, stone pine,
polish, stain, oil paint
250 by 140 by 85 cm
(4)

R80 000 – 120 000

EXHIBITED

WHATIFTHEWORLD, Cape Town,
I Saw This, 12 February to 29 March
2014.

LITERATURE

Cameron Platter. (2014)
I Saw This, Cape Town:
WHATIFTHEWORLD. Illustrated in
colour on page 151.

ITEM NOTES

Trained as a painter, Cameron Platter's output is marked by its vivid colour palette, surreal humour and recombinant visual style, which sutures together quotations from consumer society, popular media and art history. This lot appeared on his 2014 exhibition in Cape Town, one of a trio of painted wood sculptures mimicking a washing machine, refrigerator and – here – assembly of wheeled bin and three plastic-moulded chairs. The series was collectively titled *Aspirational Dimensional Combines*. The works keyed into a larger body of works exploring ideas of consumption, excess and detritus by combining 'unorthodox and transient sources' with classical materials.¹ Alongside his wood sculptures mimicking utilitarian plastic objects Platter also exhibited hand-woven wool tapestries featuring abstracted designs based on interracial porn and ceramics linked to everyday vessels like buckets and beer pots. His aim was to document and mark our 'dysfunctional contemporary reality'.²

Sean O'Toole



1. Andrew McClintock. (2016) 'Cameron Platter' in NYAQ, Issue 6. Page 10.
2. Layla Leiman. (2014) 'Cameron Platter talks about his current show, I SAW THIS' 10and5 (13 February) [Online] Available: <https://10and5.com/2014/02/13/featured-cameron-platter-talks-about-his-new-show/> [8 December 2018].



48

Cameron Platter

SOUTH AFRICAN 1978–

Erotique Best Freedom Charter KFC

2010
pencil crayon on paper
175 by 178 cm

R80 000 – 120 000

EXHIBITED
WHATIFTHEWORLD, Cape Town,
Hard Times/Great Expectations
2 June to 3 July 2010.

ITEM NOTES
Cameron Platter's 'series of home-
made drawings – each meticulously
hand-worked and coloured in pencil
crayon, are tapestries of a contem-
porary South African experience;
they are simple stories drawn and

appropriated from the media, TV,
films, art history, pornography, battle
scenes, politics, music, signs, imagi-
nation, adverts, and religion.¹

Platter's work is included in the
permanent collection of the Museum
of Modern Art (MoMA), New York.

1. WHATIFTHEWORLD. (2010) *Hard Times/Great
Expectations*, [Online], Available: <https://web.archive.org/web/20100630143629/http://www.whatiftheworld.com:80/now-showing/> [11 December 2018].

49

Jacob van Schalkwyk

SOUTH AFRICAN 1979–

Barcelona F.C.

2012

lithographic ink on paper laid
down on board
171,5 by 121 cm

R70 000 – 90 000

EXHIBITED

cf. Gallery AOP, Johannesburg,
*Jaco van Schalkwyk: Fun and
Games*, 24 March to 11 April 2012.
Works from the same series were
exhibited on this show.
Similar examples are in the Hollard
and Nando's collections.

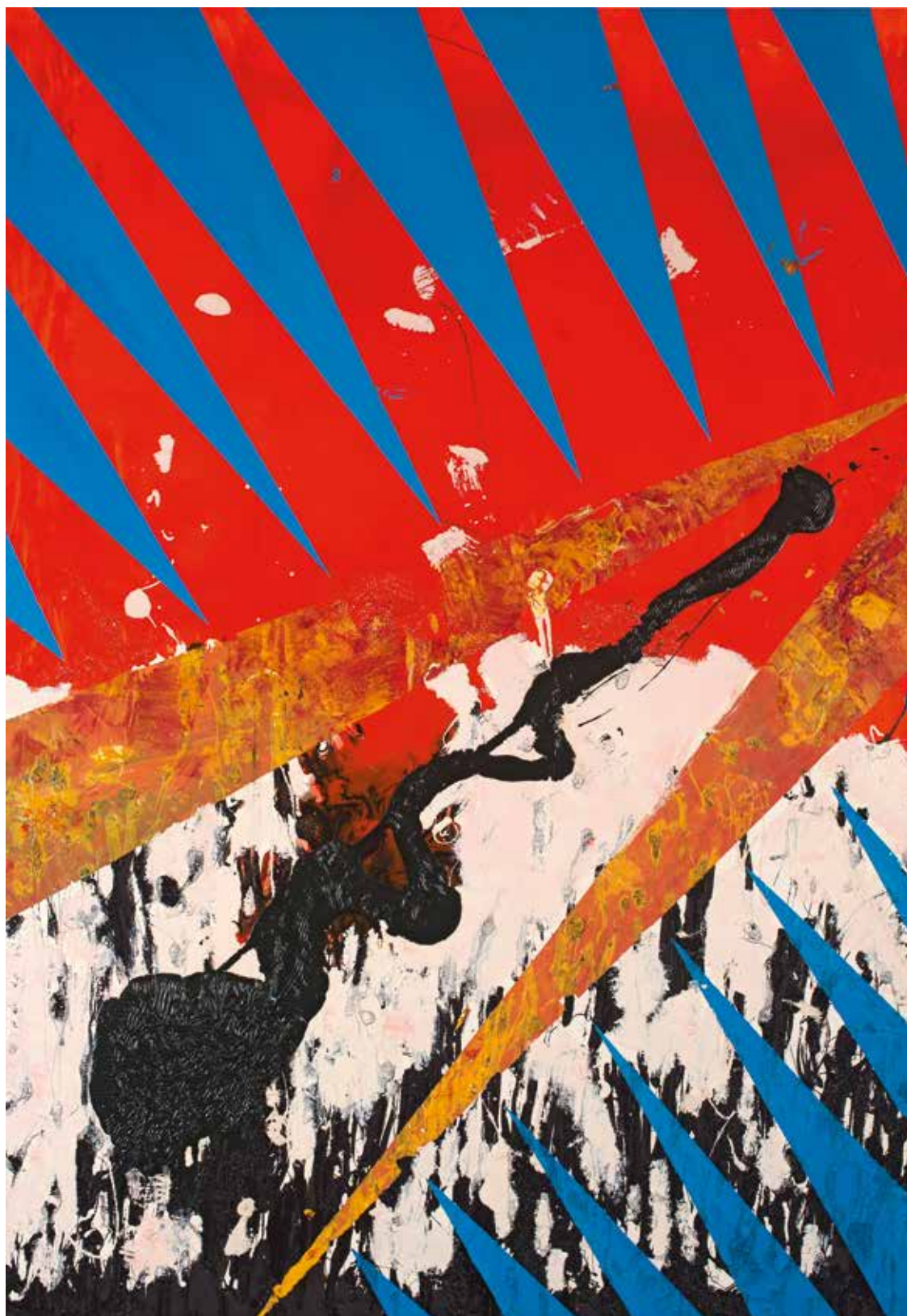
LITERATURE

Wilhelm van Rensburg. (2012) *Jaco
van Schalkwyk: Fun and Games*,
Johannesburg: Gallery AOP.
Jaco van Schalkwyk. (2013)
Drawings: 2011–2013,
Johannesburg: Gallery AOP.

ITEM NOTES

A graduate of the Pratt Institute
in Brooklyn, New York, novelist
and artist Jacob van Schalkwyk's
earliest works after returning to
Johannesburg in 2008 chiefly used
black. This lot from *Fun and Games*
(2012), a series of works on paper
produced after his move to Cape
Town, evidenced a newfound inter-
est in colour, now integral to his
practice. The interlocking triangles
of red and blue in this lot are sug-
gestive of a backgammon board
and speak to Van Schalkwyk's
investigation into the distinction
between form and colour, using
the hard-edged abstraction of
Bridget Riley and Odili Donald
Odita as a foil.'

Sean O'Toole



50

Zander Blom

SOUTH AFRICAN 1982–

Untitled 1.627

signed, dated 2014 and inscribed
with the title on the reverse
oil on linen
198 by 164 cm

R220 000 – 260 000

EXHIBITED

Stevenson, Cape Town, *Zander
Blom: New Paintings*, 28 August to
4 October 2014.

LITERATURE

Zander Blom. (2016) *Paintings
Volume II, 2013–2016*, Cape Town:
Stevenson. Illustrated in colour on
page 271.

ITEM NOTES

'Through the corridor in the room
behind me is a large canvas with
crude colour rectangles and odd
shapes. I watched a video podcast
about a retrospective of Matisse's
colour cut-outs a couple of days
ago. I started this arrangement
shortly after seeing that video. I also
found a reproduction of another
Matisse cut-out that I stuck to the
wall over a year ago. Seems like I've
been meaning to break things up/
apart into big crude shapes, but
the moment to do so has only now
arrived. This may lead to a large
series of works or perhaps only a
few. Before I know it I'll find myself
working on something else.'

1. Zander Blom. (2014) Artists statement for
2014 exhibition *New Paintings* at Stevenson,
Cape Town, [Online], Available: <http://archive.stevenson.info/exhibitions/blom/index2014.html> [12 December 2018].



51

Rodan Kane-Hart

SOUTH AFRICAN 1988–

1st Steel Pavilion Roofs 1 and 2

2012
painted mild steel
280 by 140 cm
(2)

R70 000 – 90 000

EXHIBITED

Michaelis School of Fine Art, Cape Town, *A Mid-Year Reflection*, 6 June 2011.

LITERATURE

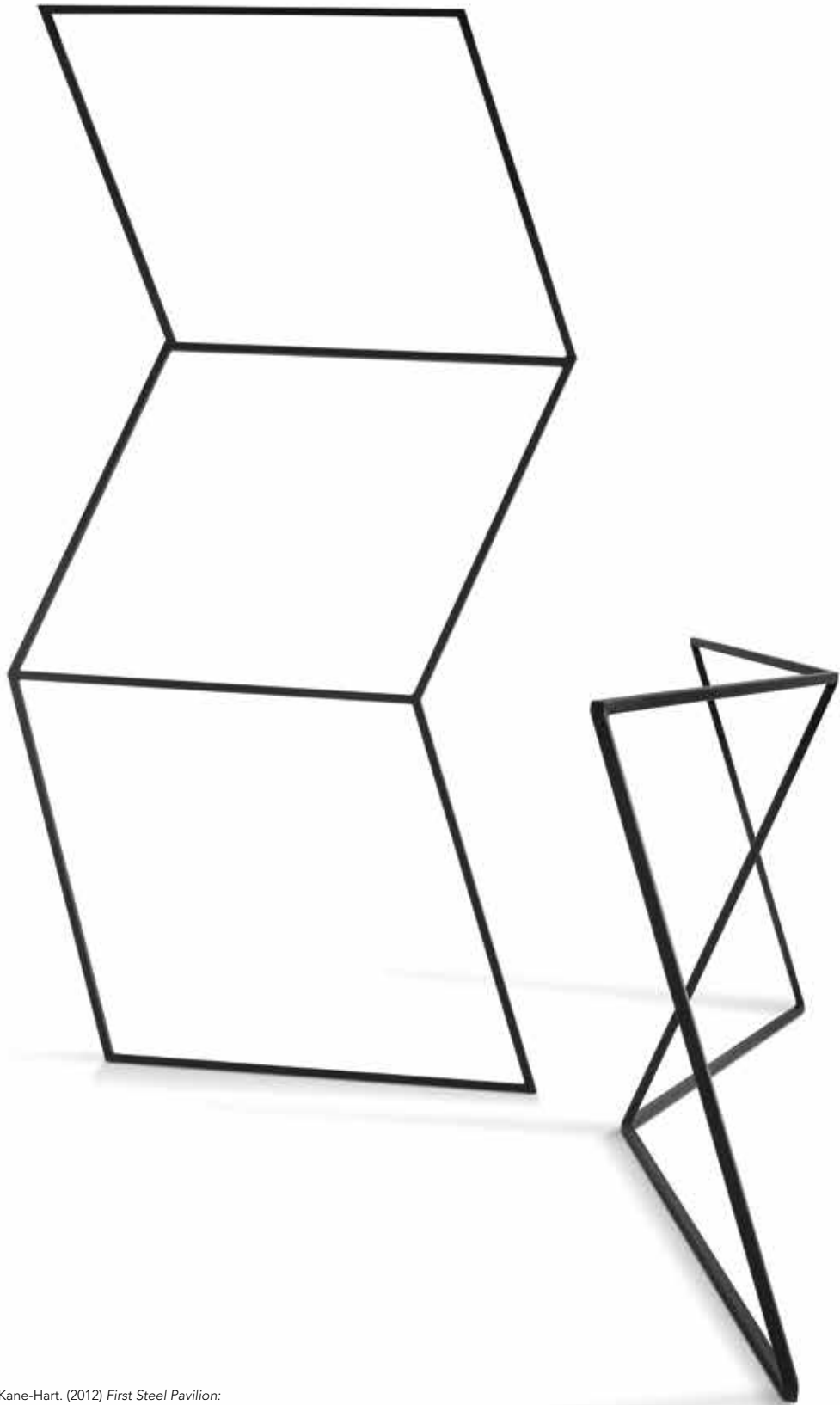
Rodan Kane-Hart. (2012) *First Steel Pavilion: Roofs*, self-published exhibition foldout. Illustrated in black and white.

Rodan Kane-Hart. (2017) *At Work*, Cape Town: Bad Paper. Illustrated in colour on page 90.

ITEM NOTES

Rodan Kane-Hart principally works as a sculptor. Using photography and drawing, he records visual patterns in the urban fabric of Johannesburg and Cape Town, which he later translates in his studio into small-scale models and/or larger sculptural forms for exhibition. Hart's method as a sculptor is essentially iterative: new works will often recycle ideas and forms from earlier works, creating a tight loop of influence. This work originates from his final undergraduate year at the Michaelis School of Fine Art in 2011 and is a companion to his steel-framed outdoor installation, *Pavilion Dedicated to Context* (2011). At the time Hart was interested in urban spatial perception. He conceived this lot, a set of freestanding sculptures based on sections and distortions of the Cartesian city grid, as a means to 'activate and demarcate space'. The desired outcome is that the viewer will become 'more aware of themselves in relation to the space around them'.¹

Sean O'Toole



1. Rodan Kane-Hart. (2012) *First Steel Pavilion: Roofs*, self-published exhibition foldout. Unpaginated.

Brett Murray

SOUTH AFRICAN 1961–

Praise Singer

2008

from an edition of 8
bronze with a black patina on a
painted wooden base
height: 68 cm excluding base;
base: 2 cm

R150 000 – 200 000

EXHIBITED

Goodman Gallery, Cape Town,
Crocodile Tears, 10 April to 3 May
2008.

Goodman Gallery, Johannesburg,
Crocodile Tears II, February 2009.

LITERATURE

Brett Murray. (2008) *Crocodile
Tears*, Cape Town: Goodman
Gallery Editions. Another example
from the edition illustrated in
colour on pages 60 and 61.

Brett Murray. (2008)

Brett Murray, Johannesburg:
Jacana Media. Another example
illustrated in colour on page 187
and a view of the installation
illustrated on pages 190 and 191.

ITEM NOTES

Brett Murray's 2007 solo
exhibition *Crocodile Tears* saw
the artist take aim at what he
viewed as 'the political cant and
sycophancy' of South Africa's
post-apartheid political elites.¹
The exhibition included four
plinth-mounted bronze sculptures
depicting anthropomorphised
dogs performing tricks. The
present lot formed part of this
assembly. Murray's sculptures
were generally well received,
the critical consensus being that
these performing (and in one
instance copulating) dogs were
a smart device for addressing
his recurring interest in power,
patronage and sycophancy. One

critic likened this lot to a 'chubby,
overfed poodle one is likely to find
in a retirement home.'² The formal
language of this lot recalls Murray's
earlier *Fat Sculptures* (1991), a series
of painted resin sculptures depicting
various animals including a prancing
sheep. Murray began working in
bronze in 2001. He initially painted
his figures, but since 2005 he has

opted to present his animal-human
hybrids in unadorned bronze, albeit
polished.

Sean O'Toole

1. Brett Murray. (2013) *Brett Murray*,
Johannesburg: Jacana Media. Page 183.
2. Michael Smith. (2013) in *Brett Murray*, op.cit..
Page 40.





53

Alexandra Karakashian

SOUTH AFRICAN 1988–

Passing Series XVII

2012
oil on paper
75 by 103 cm

R20 000 – 30 000

EXHIBITED

The Black Box, Cape Town,
Passages, December 2012.

ITEM NOTES

Alexandra Karakashian is best known for her use of unconventional painting materials, like engine oil and salt, and reduced colour palette of black, white and grey. Winner of the Judy Steinberg Painting Prize and the Simon Gerson Distinction Award, this painting was produced a year

after she graduated in 2011. Part of an open series of works started in her final undergraduate year and colloquially referred to as 'blur paintings', Karakashian exhibited these works at Stevenson, Salon 91 and dealer Charl Bezuidenhout's short-lived Black Box space. The work evolved out of Karakashian's earlier landscape paintings. Many of the blur paintings featured horizon lines and indistinct subjects. Uncertain of

their value at first, thinking of them merely as sketches (hence the rough, taped edges), Karakashian was encouraged to continue with these works by artist and theorist Colin Richards.

Sensuous and hazy, these abstracted works are an important bridge to Karakashian's more recent abstract paintings.

Sean O'Toole

Jake Aikman

SOUTH AFRICAN 1978–

Refuge

signed, dated 2018 and
inscribed with the title on the
reverse and on an Everard
Read Gallery label adhered to
the reverse
oil on board
169 by 122 cm

R90 000 – 120 000

ITEM NOTES

Jake Aikman is well known for his many portrayals of the sea and its coastal thresholds. This lot, which depicts Knysna, is a continuation of a style that Aikman introduced in his 2013 exhibition *At the Quiet Limit*. The exhibition included gossamer paintings of coastal landscapes and inlets inspired by his recent trips to Costa Rica and El Salvador, as well as billowing clouds from Concepción, a volcano in Nicaragua. Tonally restrained, his colour palette limited to blues, greens and greys, the seascape works yielded very little by way of detail. A phlegmatic painter rather than ecstatic recorder of experience, Aikman aims to solicit strong psychological responses from his viewers. A keen surfer, Aikman is well aware of the sea's atavistic qualities. 'You can't tame the sea. You don't ever feel secure in it.'¹ Aikman's paintings aim to convey this vulnerability in the face of the sea's enduring mystery.

Sean O'Toole

1. Mary Corrigan. (2017) 'Painter swops the sea for land,' *Pretoria News*, Tonight Section, 15 February.



55

William Kentridge

SOUTH AFRICAN 1955–

Head I

2007

signed and numbered 7/25 in red pencil crayon
lithography, letterpress, scanned book pages, hand colouring and chine collé
height: 36 cm

R80 000 – 120 000

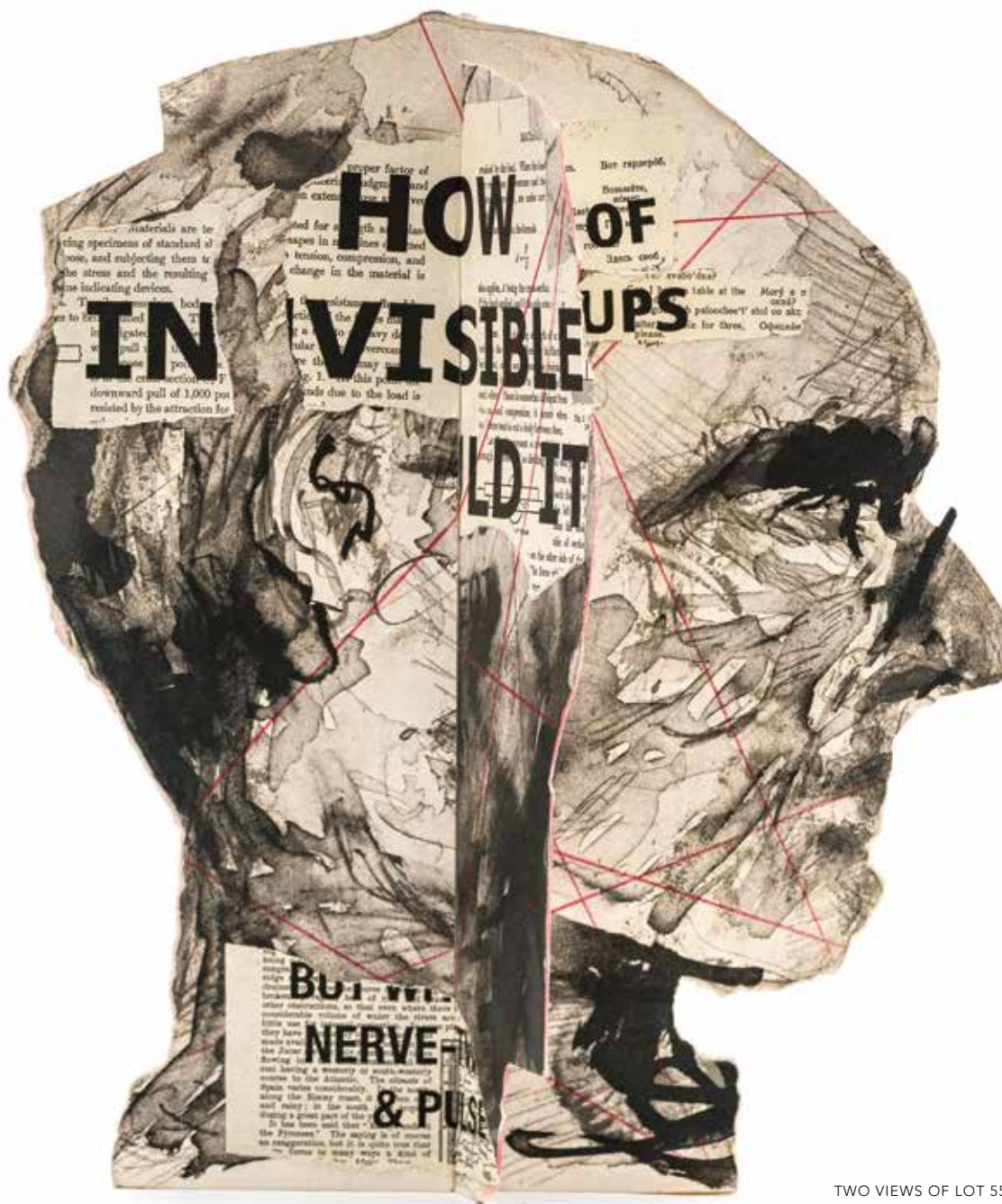
LITERATURE

Warren Siebrits. (2011) *Aspects of South African Art II: 1910–2010*, Johannesburg: Warren Siebrits. Another example from the edition is illustrated in colour, unpaginated.
Lilian Tone. (ed.) (2013) *William Kentridge: Fortuna*, London: Thames & Hudson. Another example from the edition is illustrated in colour on pages 48 and 49.

ITEM NOTES

The present lot, from the series *Four Paper Heads*, is a sculptural, multi-faceted portrait that riffs off Pablo Picasso's *Absinthe Drinker* series from 1914.¹ Having to some extent created Soho and Felix – two of his most prominent characters – in his own image, *Head I* shows the artist working with the idea of collating multiple personalities in a single moment, much like how the great Cubists presented on canvas multiple viewpoints at the same time.

1. Mark Rosenthal (ed.) (2009) *William Kentridge: Five Themes*, New Haven: Yale University Press. Page 63.



TWO VIEWS OF LOT 55





56

Joni Brenner

ZIMBABWEAN/SOUTH AFRICAN 1969–

Drip Drop of Lime

signed with the artist's initials, dated 2017 and inscribed with the title on the reverse

watercolour on canvas
135 by 170 cm

R80 000 – 120 000

ITEM NOTES

Drip Drop of Lime takes its title from a section of the poem written by Lynne Slonimsky that formed the epilogue of the book *Life of Bone: Art Meets Science* (2011):

When

*A few days after my fifth birthday
In the close blackness of the
cradle of mankind
I heard the tale of Mrs Ples
I cried and cried for her two
million year solitude
So scared in the dark with only
the drip drop of lime to keep her
company.¹*

Brenner's *Life of Bone* project – book and exhibition – was centred on the significance of bones for both artists and scientists, a group of whom considered and responded to the first *Australopithecus africanus*, a juvenile specimen, identified by Raymond Dart in 1924, at Taung in the North West Province of South Africa. Mrs Ples, recalled in the poem, is an adult fossil of this hominid, discovered in 1947 at Sterkfontein, in the Cradle of Humankind.

Moved by the miracle of this preserved fossilized infant skull from so long ago with a perfectly intact full

set of milk teeth, and by its resonant connection to our own species, Brenner began work on a series of paintings depicting this tiny skull. *Drip Drop of Lime*, made in 2017, reflects Brenner's shift to working on a large scale.

Joni Brenner, 2018

1. Joni Brenner, Elizabeth Burroughs and Karel Nel (eds) (2011) *Life of Bone: Art Meets Science*, Johannesburg: Wits University Press.

Ledelle Moe

SOUTH AFRICAN 1971–

Congregation

concrete and steel
96 by 100 by 15 cm

R100 000 – 150 000

PROVENANCE

Purchased by the current owner from
Commune 1 Gallery, Cape Town.

EXHIBITED

G-Fine Arts, Project Room,
Washington D.C., *Congregation*,
May 6 to June 17 2006.
Bank Gallery, Durban, *Erosion III*,
11 July 2009.
Commune I Gallery, Cape Town,
Ground, 2 August to 30 August 2012.
BIAC Martinique Biennale
Internationale d'Art Contemporain
de la Martinique, 22 November 2013
to 15 January 2014.
A similar example is in the
permanent collection of the North
Carolina Museum of Art, Raleigh.
A similar example, titled
Congregation II, is in the permanent
collection of the Iziko South African
National Gallery, Cape Town.

ITEM NOTES

Congregation is an ongoing series of sculpture by Ledelle Moe that features an ever-changing arrangement of fist-sized heads made from concrete and steel pins. First exhibited in 2006 in Washington D.C., the installation has taken on various forms with each showing. As Moe explains, 'Making *Congregation* was a way of making sense of the space around me ... I was able to make [these] anywhere'.¹ Produced throughout the U.S., where she obtained her Masters Degree in Sculpture from the Virginia Commonwealth University, as well as at home in South Africa, each head varies in colour and texture, depending on



the region and country, since Moe mixes concrete from local sand. In this way, each form, much like a personal journal, marks the artist's movement through time and space as determined by the mixture of concrete aggregate used in its production.

1. NMCA Learn. (Undated) *Congregation*, [Online] Available: <https://learn.ncartmuseum.org/artwork/congregation/> [11 December 2018].

Stephen Ingg

SOUTH AFRICAN 1955–

Tower

signed, dated 93 and numbered 4/5
in pencil
lithograph
sheet size: 220 by 106 cm

R30 000 – 50 000

LITERATURE

Artworks in Progress, Yearbook of the Staff of the Michaelis School of Fine Art, Volume 3, 1992/3, Cape Town: Michaelis School of Fine Art, University of Cape Town. Illustrated in black and white on pages 28 and 29.
Stephen Ingg. (2011) *665: Making Prints with Light*, Cape Town: Michaelis School of Fine Art, University of Cape Town. Another example from the edition is illustrated on page 30.

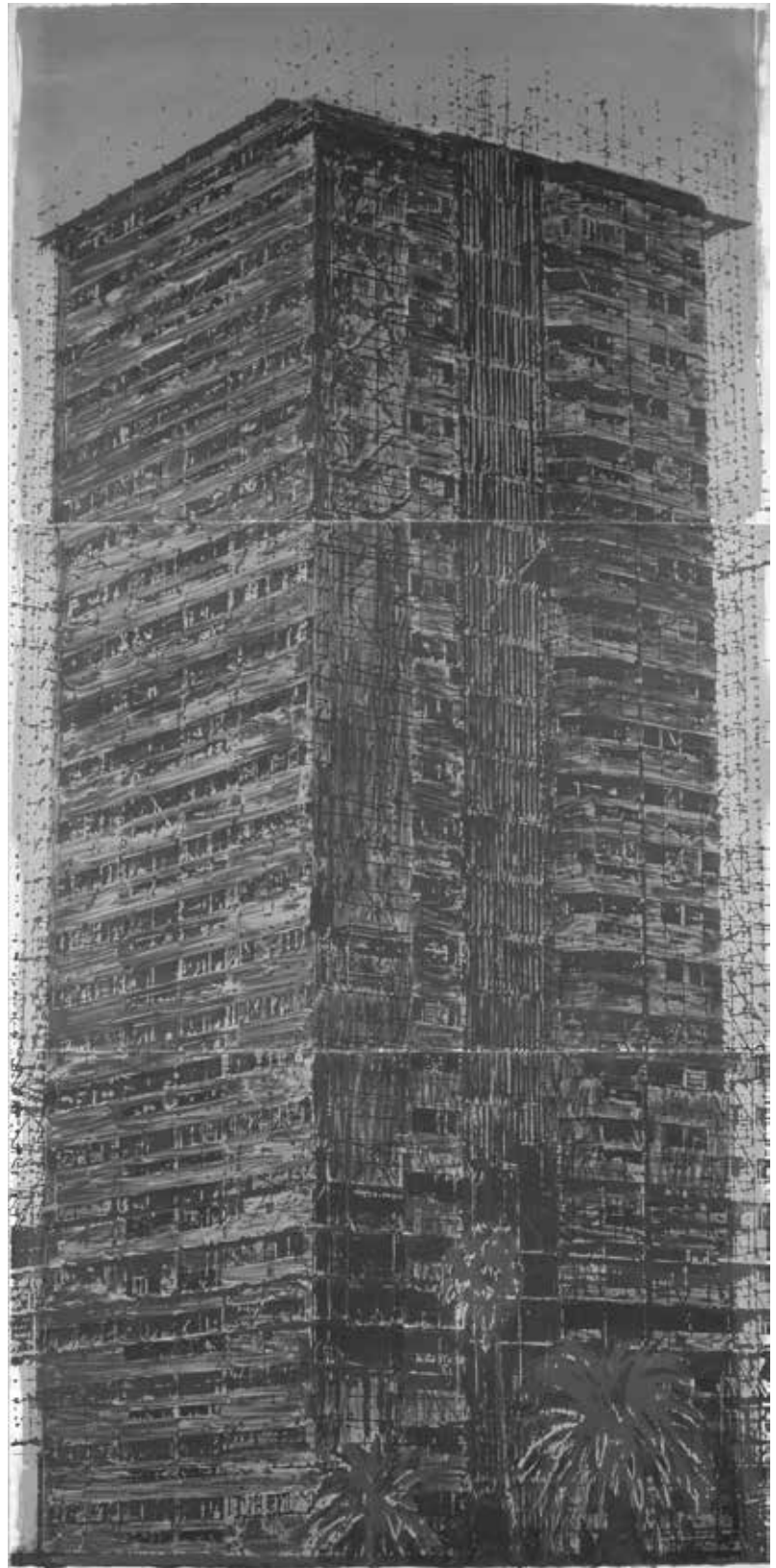
ITEM NOTES

'In the two recent lithographs, *NY Lofts* (1992) and *Tower* (1993), scale has both formal and contextual significance for the work. These images of domestic architecture attempt to reconstruct the buildings, using technical methods of distortion, illusion and layering to create a sense of place and melancholic disquiet. Structures reflect the layers of human lives with which they have come into contact. To realise the scale of these works, the lithographs had to be simultaneously printed in multiple sections on commercially produced mould-made BFK Rives paper.'¹

'The alchemical process of coating a sheet of paper with light-sensitive emulsion, exposing it to light and reworking its image through drawing, is akin to the archaeology of unearthing the relics and remnants that formed the iconography of an ongoing body of work I have been engaged with. The images used for the 'light-sensitive drawings' are purposefully uncomplicated.'²

1. Stephen Ingg. (1992) *New Dimensions*, in *Artworks in Progress, Yearbook of the Staff of the Michaelis School of Fine Art, Volume 3, 1992/3, Cape Town: Michaelis School of Fine Art, University of Cape Town. Page 26.*

2. Stephen Ingg. (1998) *Shedding Light on Unearthed Images*, in *Artworks in Progress, Yearbook of the Staff of the Michaelis School of Fine Art, Volume 5, 1998, Cape Town: Michaelis School of Fine Art, University of Cape Town. Page 33.*



59

David Goldblatt

SOUTH AFRICAN 1930–2018

Bowling Green and Clubhouse, Crown Mines, Johannesburg (2_5460)

signed and dated 1969 on the
reverse
edition number 4 /10
silver gelatin photograph on fibre-
based paper
44 by 44 cm

R200 000 – 300 000

EXHIBITED

Goodman Gallery, Johannesburg,
David Goldblatt: On the Mines,
2012.

LITERATURE

David Goldblatt and Nadine
Gordimer (1973). *On the Mines*,
Cape Town: Struik. Page 76 and
illustrated on page 77.

ITEM NOTES

In his last interview, photographer
David Goldblatt spoke to Australian
journalist Tim Douglas about his rich
legacy:



'I am a photographer,' he says. 'I don't hold exhibitions to glorify my artistic skill. These things I capture in my work are real. I photograph things that are important to me and to society. I want the pictures to be seen, because I want the message to be heard.'

Tim Douglas. (2018) *The Final Frame: An Interview with David Goldblatt*, [Online] Available: <https://www.mca.com.au/stories-and-ideas/final-frame-interview-david-goldblatt/> [7 December 2018].



60

Stephen Ingg

SOUTH AFRICAN 1955–

Spoons

signed and dated 2000
hand painted silver gelatin emulsion
on 100% rag paper
107 by 119 cm

R30 000 – 50 000

LITERATURE

Art Works in Progress, Journal of the Staff of the Michaelis School of Fine Art, Volume 6, 2001, Cape Town: Michaelis School of Fine Art, University of Cape Town. Illustrated in black and white on page 42. Stephen Ingg. (2011) 665: *Making Prints with Light*, Cape Town: Michaelis School of Fine Art, University of Cape Town. Another example from the edition is illustrated on page 60.

ITEM NOTES

'This work continues from a previous project, the *Stanford* series, in its use of found objects as emblems of transience; exploring their history, cultural residue and meaning. The images form part of my personal experience. They are humble, trivial objects derived from material culture and nature: enamel jugs and plates, tarnished spoons, vegetable and zoological detritus.'¹

'Rhopography (from *rhopos*, trivial objects, small wares, trifles) is the

depiction of those things which lack importance, the unassuming material base of life that importance constantly overlooks, the ordinariness of daily routine and the anonymous, creaturely life of the table.'²

1. Stephen Ingg. (2001) 'Continuum', in *Art Works in Progress*, Journal of the Staff of the Michaelis School of Fine Art, Volume 6, 2001, Cape Town: Michaelis School of Fine Art, University of Cape Town. Page 40.
2. Norman Bryson. (1990) *Looking at the Overlooked*. Cambridge, MA: Harvard University Press. Page 61.



61

Willem Boshoff

SOUTH AFRICAN 1951–

Fallen 2-Letter Words

2005

sand, stone and concrete
122 by 144 cm

R90 000 – 120 000

ITEM NOTES

'In the two artworks *Fallen 2-Letter Words* and *Fallen 3-Letter Words* I bring paradoxical homage to a language that is wrecked. The simplest Afrikaans words, consisting of two and three letters, have had their wings melted and, like Icarus, are plummeting from the sky to become part of the seepage and slippage of the oceans – fallen, broken and washed-up.

I am an artist and I know the value of things discarded, of arte

povera and of abject hopelessness. I believe against belief that Afrikaans in its present state as the flotsam and jetsam of a politico-cultural disaster, stands a better chance to be 'liberated' as one of the world's great languages – better than when it was self-assertive and mean.¹

1. Willem Boshoff. (2005) *Fallen 2 & 3 Letter Words*, [Online] Available: <https://www.willemboshoff.com/product-page/fallen-2-3-letter-words> [6 December 2018].

Deborah Bell

SOUTH AFRICAN 1957–

Crossing I, Forgotten Gods

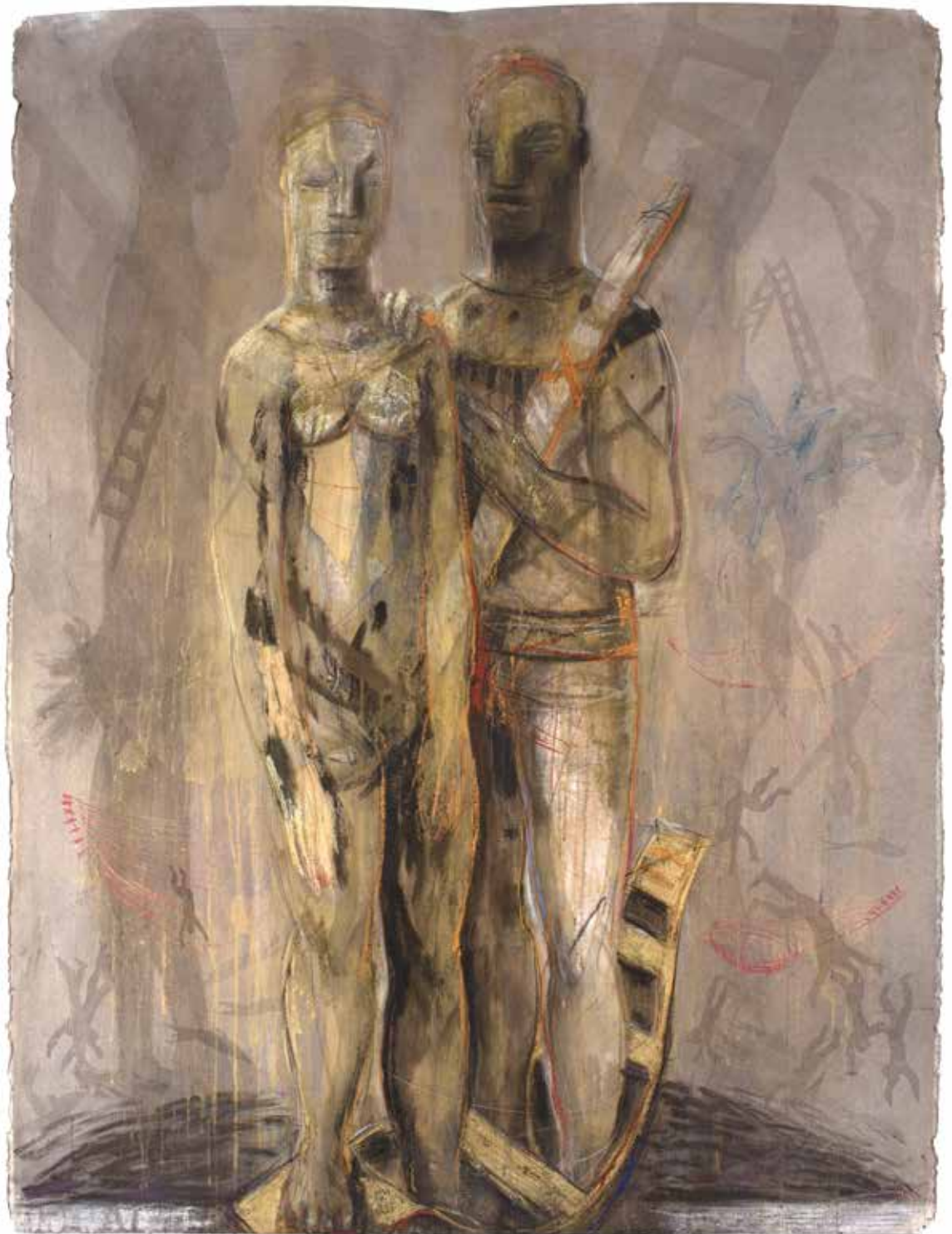
signed, dated 2004 and inscribed
'Forgotten Gods'
mixed media on paper
160 by 120 cm

R250 000 – 350 000

ITEM NOTES

'Space of crossing: We exist at the point of crossing, with infinite space expanding beyond in both directions. Infinity extends both in and out. The smaller we go on the quantum scale and beyond, the larger and more infinite the space becomes. Our bodies are like the skin between the two: the inner is our spiritual heritage, while we project our reality onto the outer space.'

Pippa Stein. (2004) *The Artist's Writing*, in *Deborah Bell, Taxi 010*, Johannesburg: David Krut. Page 7.



63

Deborah Bell

SOUTH AFRICAN 1957–

Warrior II

2004

signed

mixed media on paper

179 by 113 cm

R250 000 – 350 000

ITEM NOTES

Deborah Bell's imagery is simple, stark, symbolic – grounded, silent, still and poised.

In her iconography she draws from a range of cultures (including African, Chinese, Egyptian, Greek, early Christian and European) and a range of philosophies (especially the Buddhist preoccupation with stillness and the shedding of attachment and the ego) and psychologies (more Jung than Freud) – but her work digs deeper, arriving finally out of an internal and personal place that Bell occupies in the world as an artist, a woman and an explorer.¹

1. Everard Read Gallery Cape Town. (2018) *Deborah Bell, Biography* [Online] Available: https://www.everard-read-capetown.co.za/artist/DEBORAH_BELL/biography/ [7 December 2018].



Marlene Dumas

SOUTH AFRICAN/DUTCH 1953–

Naked Man

signed and inscribed 'Michaelis (1972–1975)' on the reverse
oil and collage on canvas
122 by 76 cm

R1 500 000 – 2 000 000

ITEM NOTES

A graduate of the Michaelis School of Fine Art (1972–75), Marlene Duma's student work remains a durable monument to her interests and occupations as a painter. Despite the fact that abstraction dominated the painterly concerns of the early 70s, she notes that 'the few paintings done in South Africa all used some sort of figuration... somehow I always returned to the figure in the end'.¹ As one of the most widely admired living painters of her generation, Dumas is known for her intimate portraits that reveal a disciplined economy in the relationship between paint and surface.

As evidenced by the present lot, even at such an early stage in her career, Dumas exhibited an intuitive grasp of her materials; how a visceral medium like paint can evoke emotion as much as image. Often working with a tonally reduced palette, her works from this period are characterised by elements of distortion,

concealment and erasure. In an excerpt from a Michaelis notebook, Dumas records her preoccupation with surface, saying 'All I know is that I want to make marks'.²

Naked Man can be considered a foundational work in Duma's oeuvre because it charts her future trajectory by exposing 'the tension between the painterly gesture and the illusion of the pictorial image'.³ Here the viewer is confronted at once by the physicality of not only the image, but of the painting itself. It's rough, scraped exterior obscures the figure whose eyes confront the viewer in a mode of disarming address.

Echoing these concerns almost twenty years later in a piece of prose titled *Woman and Painting*, Dumas writes 'Painting is about the trace of the human touch. It is about the skin and the surface. A painting is not a postcard. The content of a painting cannot be separated from the feel of its surface'.⁴

1. Marlene Dumas. (2007) *Intimate Relations*, Johannesburg & Rome: Jacana Media & Roma Publications. Page 3.
2. Marlene Dumas. (2014) *The Image as Burden*, Basel: Fondation Beyeler. Page 7.
3. Marlene Dumas. (2007) *Intimate Relations*, Johannesburg & Rome: Jacana Media & Roma Publications. Page 9.
4. Marlene Dumas. (1993) *Woman and Painting*, Parkett, no. 37. Page 140.



65

Tracey Rose

SOUTH AFRICAN 1974–

MAQEII

2002

inscribed with the artist's name, title, date, medium, dimensions and 'edition of 6' on a Goodman Gallery label adhered to the reverse
Lambda photograph
image size: 118,5 by 118,5 cm

R100 000 – 150 000

EXHIBITED

Goodman Gallery, Johannesburg,
Tracey Rose: Ciao Bella, 6 April 2002.
Gallery in the Round, Grahamstown,
Tracey Rose: Ciao Bella, 2004.
Johannesburg Art Gallery, *Making Waves*, November 2004 to March 2005.

National Arts Festival, Grahamstown,
Making Waves: A selection of works from the SABC Art Collection, 2006.
Another example from the edition is illustrated in colour in the exhibition catalogue.

ITEM NOTES

Tracey Rose's video work *Ciao Bella* (2001), created for the 49th Venice Biennale, reimagines the Last Supper with the 13 original roles cast as female – all portrayed by Rose herself. Along with the work, she created photographic portraits of these 13 characters that 'serve to introduce the audience to a series of feminine archetypes, refracted versions of womanhood that range from the coquettish Lolita to the oppressed object of wonder Saartjie Baartman, the self-neutered nun, and the ever-reliable mother figure standing at the gates to her Parktown mansion, among others.'¹ The present lot, *MAQEII*, depicts Rose as the former French monarch Marie Antoinette standing with chocolate cake in hand – a reference to her rumoured response of 'let them eat cake' upon hearing that



her peasant subjects were starving – in front of an RDP settlement; a metaphor for inequality and social injustice in South Africa.

1. Sean O'Toole. (2002) Tracey Rose – 'Ciao Bella' at the Goodman Gallery, *ArtThrob*, (56), April, [Online] Available: <https://artthrob.co.za/02apr/reviews/goodman.html> [2018, December 7].



66

Ruby Onyinyechi Amanze

NIGERIAN 1982–

there is abundance

2016

ink, graphite, photo transfers and
coloured pencil on paper
183 by 260 cm

R150 000 – 200 000

EXHIBITED

Goodman Gallery, Cape Town, *Ruby Onyinyechi Amanze: there are even moonbeams we can unfold*, 19 May to 16 June 2018.

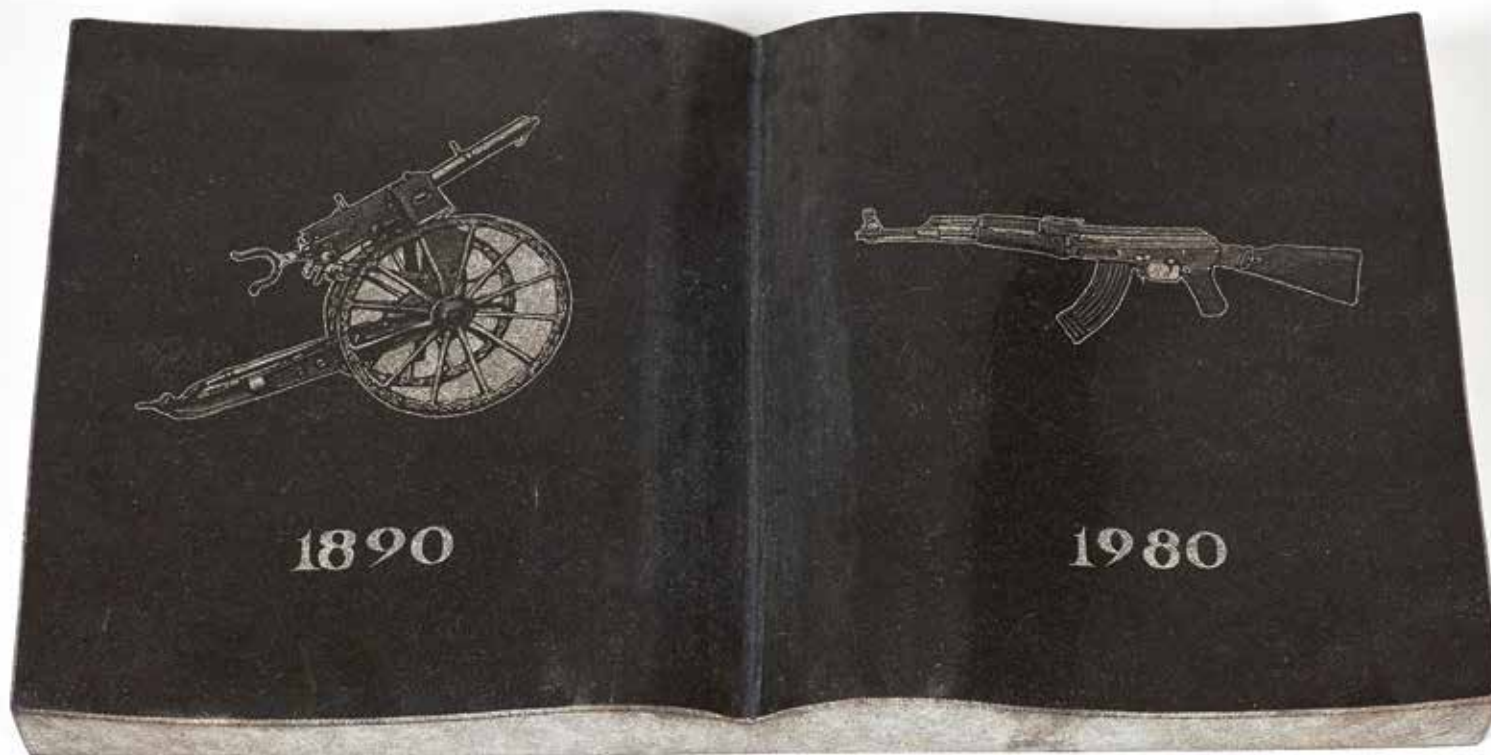
Goodman Gallery Booth, Art Basel Miami Beach, 2016.

ITEM NOTES

'In her drawings, Amanze invites viewers into her ongoing construction of an expansive and timeless alternate world inhabited by a cohort of beings who move through it freely. These beings exist rather than perform, embracing the mundane, the non-specific and the fluid as ultimate freedoms ... Amanze's interest in magic,

play, architecture and design folds together in a way of working that relies on calculation and spontaneity. With a commitment to working with paper and drawing as her medium, Amanze transforms the two-dimensional static of paper into a limitless plane of possibility filled with depth, intersection, collision and overlap ... Each drawing is a sliver of a whole; an out-of-sequence piece to a narrative with no beginning or seeming end.'¹

1. Goodman Gallery. (2018) *ruby onyinyechi amanze / there are even moonbeams we can unfold*, [Online] Available: <http://www.goodman-gallery.com/exhibitions/894> [2018, December 7].



67

Dan Halter

ZIMBABWEAN 1977–

Tombstone For Rhodesia

2016
engraved Zimbabwean black granite
40 by 69,5 by 6,5 cm

R 50 000 – 70 000

EXHIBITED
WHATIFTHEWORLD, Cape Town,
Dan Halter: Patience Can Cook a Stone, 16 February to 28 March
2018.

‘The Maxim gun was used by a small number of settlers to colonise the country they then called Rhodesia. ninety years later, after a war against the colonial masters fought with the help of another weapon – the AK-47 – the country became Zimbabwe. These two guns can be seen as bookends for the colonial time of Rhodesia and this is its tombstone.’

Dan Halter. [Online]. Available: <http://danhalter.com/tombstone-for-rhodesia-2016/> [11 December 2018].



68

Karel Nel

SOUTH AFRICAN 1955–

Shattered Darkness

signed, dated 2004 and inscribed with the title on the reverse carboniferous material and salt on wooden base
50 by 180 cm

R200 000 – 300 000

EXHIBITED

Standard Bank Gallery, Johannesburg, *Lost Light: Fugitive Images from Deep Space*, 12 April to 26 May 2007.

Art First, London, *Karel Nel: The Brilliance of Darkness*, 9 September to 9 October 2008.

LITERATURE

Emile Maurice (ed.) (2007) *Lost Light: Fugitive Images from Deep Space*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 27.

ITEM NOTES

'*Shattered Darkness* is my response to the process of looking into the darkness to find light, and in finding light, to start looking at and understanding the galaxy formation alongside our capacity to map and grasp the vastness, and our place within it. Darkness is revelatory, clear, all encompassing and is the nurturing matrix of manifestation itself.'¹

This work draws on images of the galaxies capturing pinpointed light, great swathes of stellar dust and the fluid gaseous processes evident in the formation of galaxies. The medium used is a 'primordial substance' (black carboniferous material formed on the Gondwanaland landmass before the splitting of the continents) with salt crystals from the Atlantic Ocean.

Much of Karel Nel's work has been informed by vast, faint emanations from deep space; transient images of light, infrared, radio or x-ray that left their source millions of years ago. Telescopes capture these emanations as they approach Earth, and become forever lost to our gaze once they pass the planet. Nel's involvement with astronomy as a subject began after his 2002 *Status of Dust* exhibition in New York, when he was approached by Nick Scoville to join a team of leading astronomers as their resident artist for the COSMOS Project, an ambitious project to map two square degrees of the universe.

1. Karel Nel, pers. comm., interview with Marion Dixon, Johannesburg, 5 December 2018.

69

Karel Nel

SOUTH AFRICAN 1955–

Dish

2015

pastel, metallic dust and dry
pigment on bonded fibre fabric
164,5 by 164 cm

R500 000 – 700 000

EXHIBITED

Art First, London, *Karel Nel: Observe*,
8 October to 14 November 2015.

LITERATURE

Art First, London, *Karel Nel:
Observe*, 8 October to 14 November
2015. Illustrated on pages 24, 25, 36
and 37 of the exhibition catalogue.

ITEM NOTES

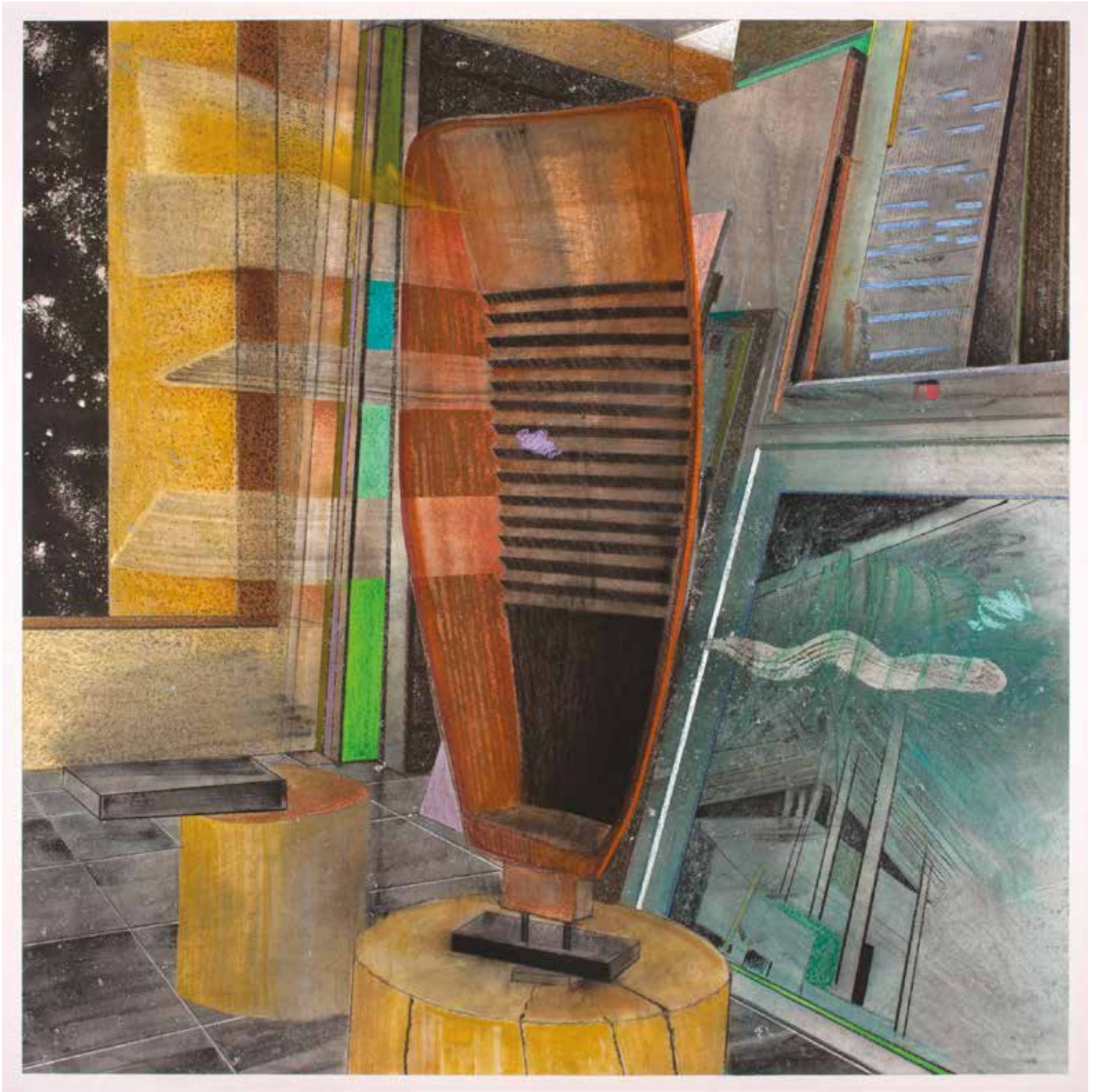
Since 2004 Karel Nel has been the resident artist working with a team of the world's foremost astronomers on COSMOS, one of the most ambitious projects ever undertaken to map a two degree field in the universe. Nel spends time with the COSMOS astronomical team viewing the infinite in observatories in remote sites around the world.

He has often commented to astronomers that 'on returning home my own studio is my observatory, my place of close observation of my surroundings, the finite, the terrestrial and the philosophical.'

In this work *Dish* he draws an unusual Dan bowl from Liberia that stands poised in his studio, its cupped serrated surface emanating its own presence yet simultaneously alluding to the telescopic dishes that capture complex emanations as they point out into the universe.



Photo: Graham de Lacy



Frances Goodman

SOUTH AFRICAN 1975–

Zoloft

2008

crystal beads, pins, needles, steel,
polystyrene
height: 70 cm

R70 000 – 100 000

EXHIBITED

Goodman Gallery, Cape Town,
*Frances Goodman: Morbid
Appetites*, 12 November to
12 December 2009.

LITERATURE

Frances Goodman. (2011)
*Frances Goodman: Selected
Works 2007–2013*. Cape Town:
WHATIFTHEWORLD Gallery.
Illustrated on page 104.

ITEM NOTES

Mother's Little Helper, a series of six sculptures of which the present lot *Zoloft* is one, are precise models of the molecular structures of the most over-prescribed prescription drugs on the market. The adornment of these unfamiliar forms in jewel-like pins and crystals is more than a matter of keeping up appearances. It's a paradoxical reference to the absence of the packaging that would allow us to recognise these microscopic machines on our shelves.

Historically seen as criminal, or sinful, the idea of dependency as an illness is a recent one. Frances Goodman's exhibition *Morbid Appetites* takes its name from an antiquated term for addiction. Goodman examines how contemporary society is able to transform harmless activities like eating, shopping and taking medicine into deadly vices. More critically, her works comment on the economic and cultural conditions that accelerate this perversion.¹



¹ Goodman Gallery. (2009) *Francis Goodman: Morbid Appetites*, [Online] Available: <http://www.goodman-gallery.com/exhibitions/122> [8 December 2018].

Mary Sibande

SOUTH AFRICAN 1982–

Her Majesty, Queen Sophie

signed, dated 2010, numbered 9/10
and inscribed with the title in pencil
in the margin
colour digital print
image size: 104 by 69 cm

R120 000 – 160 000

EXHIBITED

Another example from this edition is in the permanent collection of the Virginia Museum of Fine Arts, the Fonds Régional d'Art Contemporain de la Réunion and in the Scheryn Art Collection.

Museu de Arte Contemporânea de Niterói, Rio de Janeiro, *Contemporary Art from South Africa*, 19 March to 15 May 2011. Billboard image for the exhibition.

University of Michigan, Ann Arbor, Institute for the Humanities Gallery, *Sibande on Campus*, 9 September to 25 October 2013.

LITERATURE

Thembinkosi Goniwe. (2011) *Desire: Ideal Narratives in Contemporary South African Art*. Pavilion of South Africa, 54 Venice Biennale, Johannesburg: CulArt Productions. Another example from the edition illustrated in colour on the front cover.

Mary Corrigan. (2018) *Contemporary African Art Ecology: A Decade of Curating*, Cape Town: Corrigan & Co. Another example from the edition illustrated in colour on the front cover.

ITEM NOTES

'The art of Mary Sibande tells the tale of her alter-ego character, 'Sophie', a domestic servant who finds refuge in dreams where she emancipates herself from the ghoulish realism of an ordinary



existence. Exploring the construction of identity within post-apartheid South African society, Sibande's work probes the stereotypical contextualization of the black female body ...

By way of Sophie's mythical uniform, Sibande obliterates self-degrading notions of inferiority that could be inherent to her own

family's history or by extension to her socio-cultural background. She is the first in her family to reach academic accomplishment ... while her mother and grandmother both worked as domestic servants. Poking at the power relationships between women, the art of Sibande also sheds new light on issues regarding race

and gender ... Her battle against injustice and ignorance through the medium of art is in itself a triumph over prejudice.¹

1. Joyce Bidouzo-Coudray. (2013) *Mary Sibande | Triumph over Prejudice*. [Online]. Available: <http://www.anotherafrica.net/art-culture/mary-sibande-triumph-over-prejudice> [12 December 2018].

72

Mohau Modisakeng

SOUTH AFRICAN 1986–

Ditaola XII

2014

from an edition of 5 + 2AP

ink-jet print on Epson UltraSmooth

200 by 150 cm

R180 000 – 240 000

EXHIBITED

Brundyn+, Cape Town,

Mohau Modisakeng: Ditaola,

29 May to 12 July 2014.

LITERATURE

Gerard Mulder (ed.) (2017)

Mohau Modisakeng, Cape Town:

WHATIFTHEWORLD. Illustrated in
colour on page 55.

ITEM NOTES

'As a symbol of the matronly status of a married woman, the Zulu leather skirt (*isidwaba*) appears in Modisakeng's work as a playful prop but also as apparel ... in *Ditaola*, Modisakeng wears the skirt, accessorised with a cow bell, as apparel. Beyond the gender bending obviousness of a male artist wearing a skirt, there is again a space for memories ... Modisakeng's combination of the *isidwaba* and the cow bell returns the cattle to the kraal, as it were, by affirming the life and meaning of livestock in Zulu society. The skirt therefore represents both the enduring power of pastoralism while also inserting women ... into a world which has conventionally been thought of as masculine. This is of course not to underplay the aesthetic tactility represented by the ruffles of the skirt; it is a beautiful object to look at.¹

1. Hlonipha Mokoena, "Isidwaba yini na?" *What is that pleated leather skirt?*, in Gerard Mulder (ed.) (2017). *Mohau Modisakeng*. Cape Town: WHATIFTHEWORLD. Page 6.



73

Athi-Patra Ruga

SOUTH AFRICAN 1984–

The Knight of the Long Knives I

signed, dated 2013 and numbered
4/5 on the reverse
archival ink-jet print on Photrag
Baryta, dibonded
150 by 190 cm

R250 000 – 350 000

EXHIBITED

WHATIFTHEWORLD, Cape Town, *The Future White Women of Azania Saga*, 27 November 2013 to 1 January 2014.
Framer Framed, Amsterdam, *Re(as)sisting Narratives*, 28 August to 27 November 2016.

Another example from this edition is in the permanent collection of the Zeitz Museum of Contemporary Art Africa (MOCAA).

LITERATURE

Athi-Patra Ruga. (2014)
Athi-Patra Ruga: F.W.W.O.A. SAGA,
Cape Town: WHATIFTHEWORLD.
Illustrated in colour, unpaginated.

ITEM NOTES

The costumed figure in this photograph speaks directly to Athi-Patra Ruga's biography, in particular his love for fashion and artistic penchant for elaborate scenography and camp theatrics. Born in Umtata but raised in East London, Ruga moved to Johannesburg in 2002 to study fashion at the Gordon Flack-Davidson Academy of Design. He soon encountered the work of transgressive performance artists Steven Cohen and Sharon Bone, and also befriended artist Tracey Rose, whom he would later assist. The balloon-clad figure in this photo was conceived for a live performance at the 2010 Toffie Festival

in Argentina. Ruga subsequently staged appearances in Holland and Italy, as well as in Cape Town, Johannesburg and Grahamstown. Over time his drag-influenced character acquired a mythical context: she is a monarch from a matriarchal dynasty ruling Azania, a fictional utopia once championed by anti-apartheid activists. Ruga has likened his Azania to Walter Battiss's Fook Island: 'I think one should always have the idea of a better place.'¹

Sean O'Toole

1. Sean O'Toole, interview with artist, 21 October 2013.



Leonce Raphael Agbodjélou

BENINESE 1965–

Egungun Masquerades XIV

2015

from an edition of 10 + 2 AP
printed with the artist's name, title,
edition size and medium on a SMAC
Gallery label on the reverse;
pigment ink on HP premium satin
photographic paper on Dibond
mount
148 by 110 cm

R50 000 – 70 000

EXHIBITED

SMAC Gallery, Cape Town, *Leonce Raphael Agbodjélou: Egungun Masquerades*, 3 September to 13 October 2015.

ITEM NOTES

'It is the aso [cloth] we should greet before greeting the wearer.'¹

If, as the Yoruba saying suggests, the aso (the cloth or the clothes) should be greeted before the wearer due to the extreme importance of cloth in Yoruba culture, then who or what performs the role of the 'sitter' in Agbodjélou's contemporary Egungun portraits: the figures or the cloth itself?²

The Egungun Masquerades series depicts incarnations of the Yoruba peoples' ancestral forebears, who appear at funerals and annual festivals in ritualised parades, magical feats and colourful pageantry. In these photographs, Agbodjélou explores the complex role of the Egungun, capturing both their individual personalities and mannerisms, while emphasising their unequivocal presence as enigmatic spiritual manifestations.³



1. Rowland Abiodun refers to 'the deathlessness of cloth' in his discussion of the importance of cloth (aso) to Yoruba culture. See Joanne B. Eicher and Doran H. Ross. (eds) (2010) *The Berg Encyclopedia of World Dress and Fashion, Volume 1: Africa*, Oxford: Berg Publishers. Page 98.

2. Ruth Simbao. (2015) 'Portraits of 'The Deathlessness of Cloth': Leonce Raphael Agbodjélou's Egungun Masquerades series, [Online] Available: https://www.ru.ac.za/media/rhodesuniversity/content/ruthsimbao/documents/writingreviewstinkpieces/Portraits_of_the_deathlessness_of_cloth.pdf [17 December 2018].

3. SMAC Gallery. (2018) Leonce Raphael Agbodjélou, *Egungun Masquerades*, [Online] Available: <https://smacgallery.com/exhibition/leonce-raphael-agbodjelou-egungunmasquerades-03-09-15-17-10-15/> [4 December 2018].leonce-raphael-agbodjelou-egungun-masquerades-03-09-15-17-10-15/ [4 December 2018].

75

Pieter Hugo

SOUTH AFRICAN 1976–

John Addai (from 'The Wild Honey Collectors, Techiman District, Ghana' series)

signed, dated 2005, numbered 4/5 and inscribed with the title in pencil in the margin
archival pigment ink on cotton rag paper
image size: 81,5 by 81,5 cm

R90 000 – 120 000

EXHIBITED

Stevenson, Cape Town, *Pieter Hugo: Wild Honey Collectors, Techiman District, Ghana, 2005*, 22 February to 25 March 2006.

ITEM NOTES

In his landmark series, photographer Pieter Hugo captured a group of honey collectors in the Ghanaian jungle. Each sitter, shot singly and centrally, is dressed in the tools of his trade, with collars and sleeves stuffed with bee-repellent twigs and leaves. On each appears contemporary, western markers – Disney logos, gumboots and plastic masks, for instance – which haul the time-worn tradition very much into the present. John Addai, the focus of the present example, clutches a bundle of sticks and a bouquet of leaves: at a glance, he is both domestic provider and guerrilla soldier.



David Brown

SOUTH AFRICAN 1951–2016

Untitled I

signed with the artist's initials,
dated 1994 and numbered 1/1
bronze with dark brown and green
patina

80 by 126 by 34 cm

R80 000 – 120 000

ITEM NOTES

David Brown is best known for his metal sculptures of human figures orchestrated into allegorical tableaux. Suggestive of carnivals and ritualised combat, his speculative scenes offer barbed commentary on late-apartheid South African life. Brown's dystopian vision, which he elaborated with anachronistic fashions and analogue technologies, is in the current vernacular pure steampunk. A graduate of the Michaelis School of Fine Art, where he studied design and photography, Brown was persuaded to pursue sculpture in 1975 by his father-in-law, artist Cecil Skotnes. He initially produced wooden totems, but in 1980 exhibited dogs carved from Jarrah, an Australian hardwood, clothed with metal jackets. Brown started to work in bronze in 1984. These three lots are broadly related to the figurative allegories Brown developed in his series *Procession* (1985) and *Voyages* (1989), both of which presented elaborate processional scenes. *Voyages* introduced the ship as a transport vehicle and featured muscular figures, a mix of torturers and the doomed alike. Brown drew inspiration for these dystopian allegories from the scenes he observed at his Woodstock studio, from which he witnessed the demolition of District Six and often saw camouflaged policemen gather before their sorties into townships with their armoured



vehicles. The three lots on offer are closely linked in concept to the work Brown created for his series *Dogwatch* (1993), life-size sculptures made of cor-ten steel, stainless, copper and bronze. The muscular figures reflected Brown's interest in the 'macho bravado' and camp theatrics of professional wrestling, which he perceived as a 'microcosm of the brutal, oppressive system

we lived under'. The goggled men wielding propellers atop scaffolding also appear in his series *Dialogue at the Dogwatch* (1995), a private commission of life-size sculptures for Hennerton House, England, which was subsequently donated to the University of Cape Town.

Sean O'Toole

77

David Brown

SOUTH AFRICAN 1951–2016

Untitled II

signed with the artist's initials,
dated 1994 and numbered 1/1
bronze with dark brown and green
patina

77 by 116 by 35 cm

R70 000 – 100 000



78

David Brown

SOUTH AFRICAN 1951–2016

Untitled III

signed with the artist's initials,
dated 1994 and numbered 1/1
bronze with dark brown and green
patina

76 by 119 by 35 cm

R70 000 – 100 000



79

Diane Victor

SOUTH AFRICAN 1964–

Dance Lesson

signed
charcoal and pastel on paper
98,5 by 62,5 cm

R 80 000 – 120 000

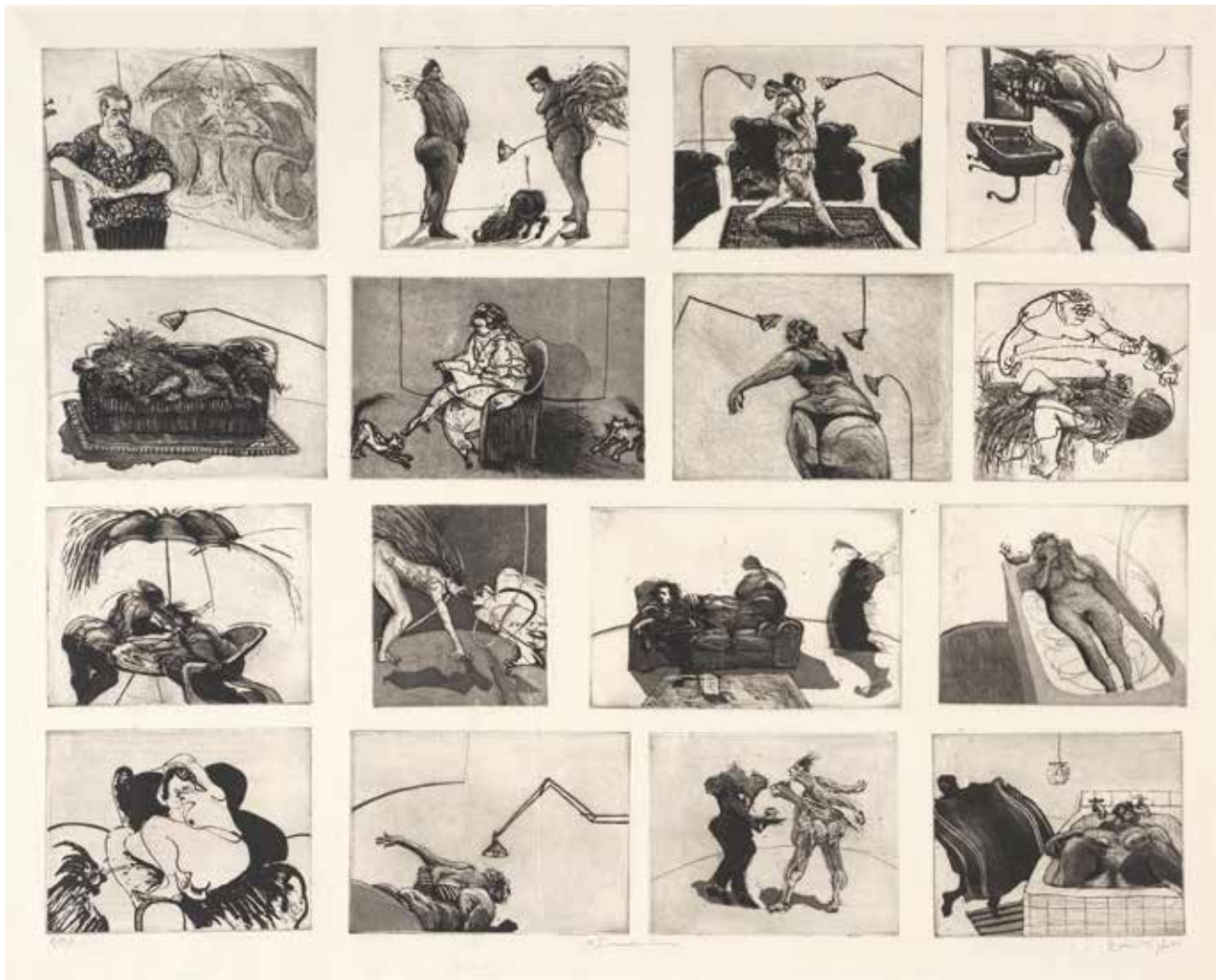
PROVENANCE

Strauss & Co, Johannesburg,
9 November 2015, lot 281.

'Victor's intricate pastel and charcoal drawings [are] densely frightening and with horrific meaning. They are also very beautiful and delicate, and if that's a paradox it's one that gives the work its meaning.'

Chris Roper. (1998) 'On Show in Cape Town', Mail & Guardian, 8 May, quoted in Sean O'Toole. (2003) 'Diane Victor', [Online] Available: <http://www.artthrob.co.za/03feb/artbio.html> [7 December 2018].





80

William Kentridge

SOUTH AFRICAN 1955–

16 Domestic Scenes

signed, dated '80 and numbered AP1/1 in pencil in the margin
etching with soft ground and aquatint
49,5 by 63,5 cm

R200 000 – 300 000

PROVENANCE

Die Kunsamer, Cape Town.

LITERATURE

cf. Bronwyn Law-Viljoen (ed) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Similar examples are illustrated on pages 26 to 29.

'Some of the specific 'maid and madams' images came from a play, Dikhitsheneng ('in the kitchens'), which I made with Junction Avenue Theatre Company. There are a few images of men in pinstriped suits, which were based on images from another play, Security – in which I had played the part of a factory owner. The pinstriped suit in the play and hence in the images was borrowed from my brother-in-law, the only person I knew in my circle who had a regular job and need for such a garment. I printed the sets of prints at the etchings press at the Johannesburg Art Foundation ... my estimate is that half the declared edition of thirty was printed.'

William Kentridge, in Bronwyn Law-Viljoen (ed) (2006) *William Kentridge Prints*, David Krut Publishing: Johannesburg. Page 26.

William Kentridge

SOUTH AFRICAN 1955–

Preparations in the Ante-Chamber

signed, dated '86 and inscribed with the title; inscribed with the artist's name and title on an Everard Read Gallery label adhered to the reverse charcoal with white gold paint and pastel on paper
100 by 70 cm

R1 500 000 – 2 000 000

PROVENANCE

Purchased from Die Kunsamer by the current owner in 1996.

EXHIBITED

This work was on loan to the Oppenheimer Library, University of Cape Town, from 2001–2017, catalogue number 19.

'The show goes on in the background of this image, spot lit and enlarged for all to see. In the middle-ground shadowy figures move and talk with a sense of purpose. And in the foreground, behind the scenes of the theatre, stand two bound black figures, wounded and scored, testimony to the brutal truth of apartheid. The chilling reality of South Africa is encapsulated in this succinct image of illusions and layers of reality, reminiscent of a world sustained by fictions behind which evil plots are hatched and perpetrated.'

Julia Teale. (2001) 'Works from a private collection of contemporary South African art on permanent loan to The Chancellor Oppenheimer Library, University of Cape Town'. Unpaginated.



David Goldblatt

SOUTH AFRICAN 1930–2018

*Farmyard (Rooidam)
with Bicycle, Skerm and
Farmhouse (Lovedale),
between Carnavon and
Brandvlei, 12 August
2008 (4_A0318)*

signed, dated 12/8/08 and
numbered 1/10
digital print in pigment inks on
100% cotton rag paper
image size: 37,5 by 47 cm

R140 000 – 180 000

PROVENANCE

Artist donation to the Bag
Factory's 25th anniversary auction,
Johannesburg, 17 November 2016.
Proceeds from the sale of this lot to
benefit the Bag Factory.

ITEM NOTES

The landscape is a recurring subject in David Goldblatt's lauded photography. South Africa's rural landscapes however only became a dominant subject in his post-2000 output. Prompted by an offer to show at the Museum Kunst Palast in Düsseldorf, Germany, in 2005, Goldblatt began taking new large-format colour photographs of places where degrees of latitude and longitude intersected. Goldblatt abandoned the project sometime during 2002–03, after photographing 16 of a possible 122 intersections. Goldblatt found little of interest to photograph: 'I want to find things that in some way move me, or that I feel are relevant or significant to what I am concerned about.' He

nonetheless saw the failure as 'very useful' in that he realised he had been 'speeding past points that were really interesting. I have given myself an open brief driving around South Africa, looking at literally anything that I find of interest.'¹

This photograph, of which only three prints in the edition were ever made, is emblematic. Goldblatt continued this roaming until shortly before his death in 2018. Note: editions 2 and 3 of this work are larger A0 prints; edition 3 has been bequeathed to Yale University; no further editions will ever be made.

Sean O'Toole

1. David Goldblatt, pers. comm., telephone interview with Sean O'Toole, 11 November 2003.



David Goldblatt

SOUTH AFRICAN 1930–2018

*On the Farm Rooinek,
Seweweekpoort,
Western Cape,
18 February 2006
(4_9758)*

signed, dated 18/2/2006 and
numbered 3/10 in pencil in the
margin
digital print on 100% cotton rag
paper
image size: 98,5 by 125 cm

R300 000 – 400 000

ITEM NOTES

'Goldblatt's colour photographs are an ongoing exploration of the intersections between people, values and land in post-apartheid South Africa. ... In these photographs Goldblatt focuses on the expansive South African landscape, often incorporating elements that remind us of the lingering idiocies of apartheid and the ironies of the new South Africa.

In *On the Farm Rooinek, Seweweekpoort, Western Cape, 18 February 2006*, Goldblatt looks at our intervention and settlement in an arid landscape of the greater Karoo. A roughly-made square stock enclosure, a long-drop and patches of green fields remind us of the harsh and precarious existence that constitutes life in this extreme landscape.'¹

1. Stevenson. (2006) *David Goldblatt*, [Online] Available: <http://archive.stevenson.info/exhibitions/season2006/goldblatt1.htm> [7 December 2018].





84

Diane Victor

SOUTH AFRICAN 1964–

Landscape with Figural Procession

signed
pastel and needlepoint on paper
62 by 144 cm

R40 000 – 60 000

PROVENANCE

Russell Kaplan Auctioneers,
Johannesburg, 25 October 2014,
lot 43.

ITEM NOTES

Running above the desolate landscape one can view the procession of figures made with small pin holes.

Diane Victor is an artist of uncompromising directness. Her pastel, charcoal and linocut works typically confront viewers with a highly

charged, often fraught psychological landscape. 'I cannot just leave issues that anger or upset me alone,' she once observed in an interview. 'They are still part of my range of choices and an element of my social conscience – that want almost to rattle people or make them take one step beyond their comfort zone.'¹

1. Sean O'Toole. (2003) [Online] Available: <http://www.artthrob.co.za/03feb/artbio.html> [7 December 2018].



85

Robyn Penn

SOUTH AFRICAN 1973–

Thirty Degrees

2008

signed with the artist's initials
on the reverse
oil on canvas
120 by 180 cm

R50 000 – 70 000

EXHIBITED

Brodie/Stevenson, Johannesburg,
Robyn Penn: A Brutal Year,
15 January to 14 February 2009.

ITEM NOTES

'Newly married, living with my daughter and husband in an apartment in Killarney I spent nearly a full nine months on a mattress on the floor ravaged by nausea, my belly swelling, while my bedroom swayed beneath me. The baby was thriving. Unable to lift my head off the pillow on the bad days I lay there, feeling utterly wretched,

hours spent gazing out the window. From my low vantage point the sky filled the pane with only a sliver of the neighbouring rooftop visible. This ambiguity, openness, and indeterminacy of land and sky caused the here and now to slip away, dissolve to some extent. It is that place where the sky meets the land (and the city) that captivates me and transcends the immediate, the personal, and represents something universal. The poignant and iconic architectural structures which mark the Johannesburg cityscape, loom

in my memory and fill my canvases as vague remembered forms from the sublime vantage point of my childhood home. They are distant in time, yet present. They survive as 'heterotopias of time' such as museums which enclose in one place objects from all times and styles. They are in time but also exist outside of time because they are built and preserved to be physically unsusceptible to time's ravages.¹

1. Robyn Penn. (2009) *A Brutal Year* [Online] Available: <http://archive.stevenson.info/exhibitions/penn/index.htm> [7 December 2018].



86

Mack Magagane

SOUTH AFRICAN 1990–

Untitled 12, from the series ... in this city

2011–2012
from an edition of 5 + 2AP
archival pigment ink on Innova
Fibaprint matt paper
image size: 40 by 60 cm

R20 000 – 30 000

EXHIBITED

Brundyn+, Cape Town, *Living Just Enough*, 6 February to 13 March 2014.
ROOM Gallery, Johannesburg, ... *in this city*, 2012.

Another example from the edition is in the permanent collection of the Zeitz Museum of Contemporary Art Africa (MOCAA).

ITEM NOTES

Mack Magagane's artistic interest lies in the relationship between photography and memory and the narrative possibility of what is occurring beyond the framed image. His photographs are intimate vignettes of urban life in Johannesburg that create a conversation between real and imagined accounts of the people who both live in and pass through the city. Magagane's series *...in this city*, produced during his 2011/2012 Tierney Fellowship at the Market Photo Workshop in Johannesburg, is compiled of snapshots of Johannesburg's inner city at night, which the artist views as more serene than the day. In *Untitled 12*,

a group of four men is illuminated by the bright light of a building's overhang. The content of their interaction is decided by the viewer: good or bad, friendly or hostile. *Untitled 21* depicts a block of flats at night with the lights shining inside, teasing the life happening within each separate space. The image invites the viewer into the lives of these strangers; to create a story for their imagined lives. Magagane's work 'provides a glimpse into an almost fairy-tale urban landscape with sort of a theatrical narration, where night does not necessarily translate into darkness.'¹

1. The Market Photo Workshop. (2012) *...in this city*. [Online] Available: <http://marketphotoworkshop.co.za/2012/06/27/in-this-city/> [27 November 2018].



87

Mack
Magagane

SOUTH AFRICAN 1990–

*Untitled 21, from the
series ... in this city*

2011–2012
from an edition of 5 + 2AP
archival pigment ink on Innova
Fibaprint matt paper
image size: 40 by 60 cm

R20 000 – 30 000

EXHIBITED

Another example from the edition
is in the permanent collection of the
Zeitz Museum of Contemporary Art
Africa (MOCAA).

Brundyn+, Cape Town, *Living Just
Enough*, 6 February to 13 March 2014.
ROOM Gallery, Johannesburg, ... *in
this city*, 2012.

*'I have constantly asked myself whether
Johannesburg is like any other city, or a unique city
of its own. What really makes Johannesburg? Is it
the dark emptiness when night hits? Or the sudden
energy when the sun begins to rise?'*

The Market Photo Workshop. (2012) ...*in this city*, [Online] Available: [http://
marketphotoworkshop.co.za/2012/06/27/in-this-city/](http://marketphotoworkshop.co.za/2012/06/27/in-this-city/) [27 November 2018].

Jo Ractliffe

SOUTH AFRICAN 1961–

*Johannesburg
(Yizo Yizo)*

edition 1/3
panoramic C print
50 by 200 cm

R45 000 – 60 000

LITERATURE

cf. Sophie Perryer (ed.) (2004)
*10 Years, 100 Artists: Art in a
Democratic South Africa*,
Cape Town: Bell-Roberts in
association with Struik. Similar
examples illustrated on pages 308
and 309.



'Since Jo Ractliffe's métier and media have to do with looking – looking at, looking through, getting others to look differently at what she represents to be looked at – it's logical that the gaze itself becomes subject to critical enquiry in terms of the symbolic capital of the one who looks, and the one who is looked at.'

Brenda Atkinson (ed.) (2002) *Jo Ractliffe: Artist's Book, Taxi-001, Johannesburg*: David Krut. Page 68.

89

David Koloane

SOUTH AFRICAN 1938–

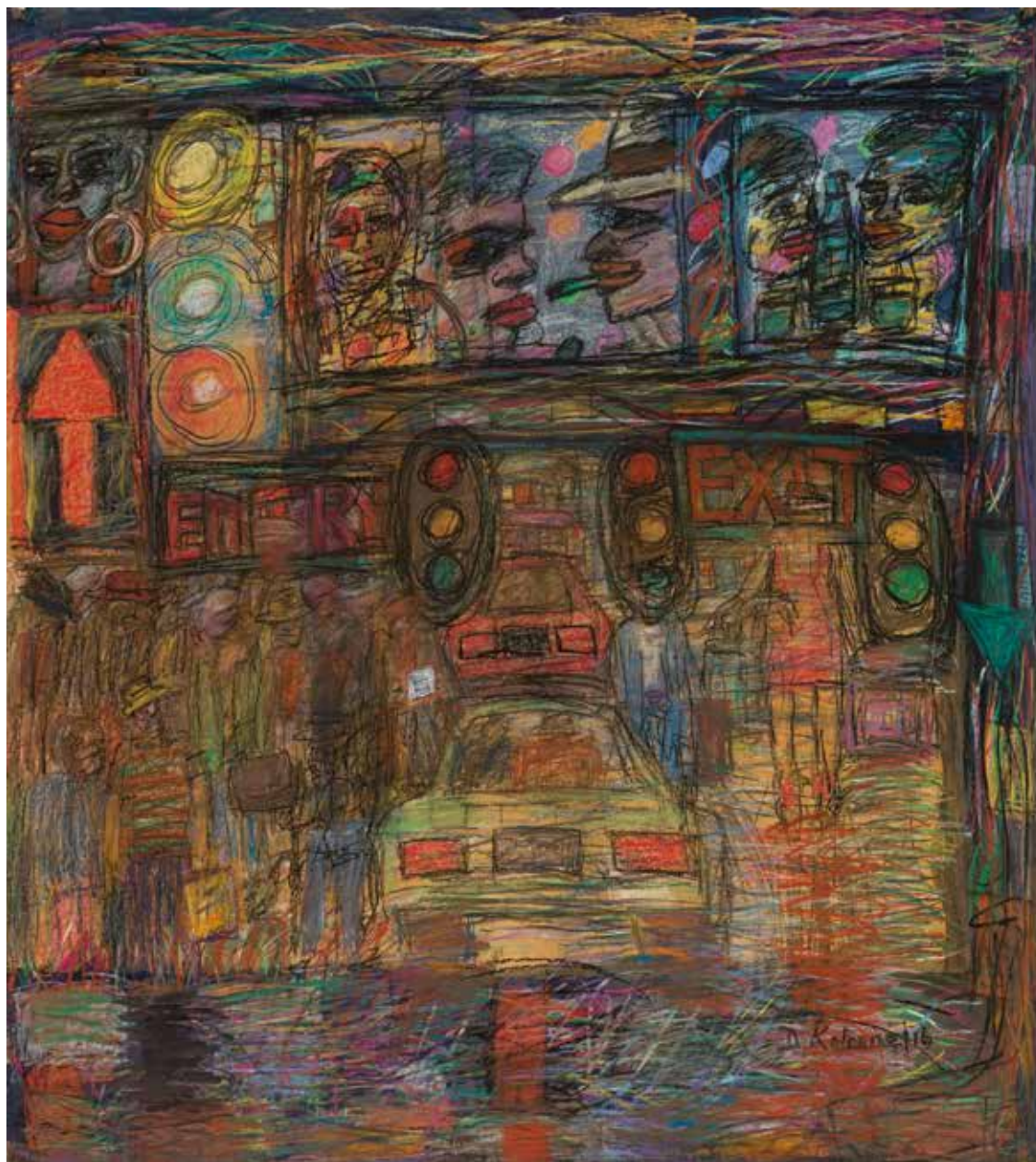
Entry-Exit

signed and dated 16
mixed media on paper
165 by 148,5 cm

R80 000 – 120 000

EXHIBITED

Goodman Gallery, Cape Town,
David Koloane: In the City, 28 July
to 10 September 2016.



'Koloane's interpretation of urban life has struggled and triumphed in finding different visions and modes, techniques, materials to express the huge oppressions, upheavals, and hard-won freedoms that have been epitomised in our cities' sprawl. Urban life has been the epicentral evidence of South Africa's 20th century and contemporary history. Koloane was born into the human thick of it ... He has continued to live and work in different parts and places of the city, creating an urban vision that moves along with its staggering changes, far beyond surface aspects. His art is inward testimony.'

Brenda Atkinson (ed.) (2002). *David Koloane*, Johannesburg: David Krut. Page 4.

Robert Hodgins

SOUTH AFRICAN 1920–2010

God is Love

signed and dated 2009 on the reverse and inscribed with the title on the stretcher; signed by Jan Neethling, dated 2013 and inscribed 'This painting was begun by Robert Hodgins in 2007 and after two years working intermittently he asked Jan Neethling to complete the surface with lettering in 2009' on the reverse.
oil on canvas
90 by 120 cm

R450 000 – 600 000

EXHIBITED

Goodman Gallery, Johannesburg,
Robert Hodgins: Looking Back,
13 April to 11 May 2013.

ITEM NOTES

Familiar icons of malevolent characters typically inhabit Hodgins's paintings and are both tempered and aggravated by his mastery of colour and texture. In this instance, he starkly casts the televangelists and self-styled redeemers Jim and Tammy Faye Bakker as the ungodly, the fallen from grace. He clads the outrageously extravagant and dissolute duo in shocking pinks which he then dramatically offsets against the deep teal green table. Their 'halos' are the mordant boxed in and stencilled words 'God is Love' and 'HE will provide', the latter jutting out of the frame.

'Robert Hodgins knows that image and text function powerfully as mutually invested entities ... Hodgins inhabits and deploys language with an almost tactile delight.'

Brenda Atkinson. (2002) *New Loves, Old Affairs: An introduction to the work of Robert Hodgins*, in *Robert Hodgins*, Cape Town: Tafelberg. Page 14.

**GOD IS
LOVE**

HE
will provide





91

Frances Goodman

SOUTH AFRICAN 1975–

Randela 100/5

2016
strung sequins on linen
50 by 102 cm

R60 000 – 80 000

ITEM NOTES

'In the *Randela* series, Goodman's simultaneous allusion to, and rejection of, consumerism conflates seemingly disparate ideas. The work draws upon aspects of commercial production through seriality, repetition and the removal

of the artist's hand (the tapestries are outsourced to a local female artisan). Yet, the strong emphasis on craft – its qualities of uniqueness, individuality and the laborious process of production – resists standardised claims. Instead, the series juxtaposes democratic aspirations, fostered by the allure of the 'rainbow nation' ideal, and the grim reality the majority of South Africans face: a chimeric future where all that glitters is certainly not gold.'¹

1. Frances Goodman. (Undated) *Randelas*, [Online] Available: <http://www.francesgoodman.com/randelas/> [6 December 2018].

92

Walter Oltmann

SOUTH AFRICAN 1960–

Handbell: Mouse

1995

signed edition 1/3

bronze on a wooden base

height: 28 cm excluding base

R30 000 – 50 000

LITERATURE

Joseph Sherman (ed.) (1995)

Three Sculptors, Three Readers.

Johannesburg: University of the Witwatersrand. Illustrated on page 35.

ITEM NOTES

Accompanied by a copy of

Joseph Sherman (ed.) (1995)

Three Sculptors, Three Readers,

Johannesburg: University of the Witwatersrand.

In 1994 and 1995 Oltmann explored the motif of a hand and a sleeve. In these works the upright hollow sleeve becomes equated with the body of a bell and the hand doubles as a handle. They are reminiscent of hands carved on Zulu sticks, to be grasped by the hand of the user. The relationship to representational carvings on African artefacts like sticks is further reinforced by various animal motifs balancing on the fingertips at the apex of distinctive versions of *Handbell*. Creatures like a chameleon, a snake, and in this lot, a mouse create diversity, not only in themselves, but also in the reflection of their different skin textures in the sleeve that forms the body of the bell.¹

1. Joseph Sherman (ed.) (1995) *Three Sculptors: Three Readers*, Johannesburg: University of the Witwatersrand. Page 34.



93

Brett Murray

SOUTH AFRICAN 1961–

King

1985/8

cast resin, mild steel and oil paint
height: 73 cm

R40 000 – 60 000

PROVENANCE

A gift from the artist to the current owner.

LITERATURE

Brett Murray. (2013) *Brett Murray*,
Johannesburg: Jacana Media.
Illustrated in colour on page 61.

ITEM NOTES

This lot formed part of 22 satirical sculptures made by Brett Murray in completion of his Masters in Fine Art degree at the Michaelis School of Fine Art in 1988. Cast in resin and painted in the manner of West African colon figures, his sculptures depicted soldiers, policemen and – here – a monarch. 'Much of the work dealt with the military and its impact on the individual and the country. I wanted to lampoon abuses of power and patriarchy in general.'¹ The formal language of these sculptures – in particular their rounded volumes and cartoonish simplicity – point to the strong influence of Bruce Arnott, a modernist sculptor who mentored Murray at Michaelis. After graduating Murray produced one body of work in the same style, *Fat Sculptures* (1991), and then relinquished working in this way for two decades. In 2006 he resumed making concise, three-dimensional sculptures with the same unambiguous socio-political messaging as his student work.

Sean O'Toole

1. Brett Murray. (2013) *Brett Murray*,
Johannesburg: Jacana Media. Page 57.



Norman Catherine

SOUTH AFRICAN 1949–

Tapticle

lacquer on resin and found objects
height: 108 cm, including base

R40 000 – 60 000

LITERATURE

Hazel Friedman. (2000) *Norman Catherine*, Johannesburg: Goodman Gallery Editions. Another example illustrated in colour on page 16.

cf. Natalie Knight. (2017) *The Big Picture: An Art-O-Biography*, Johannesburg: Batya Bricker. A similar example illustrated on page 94.

ITEM NOTES

According to Norman Catherine's biographer, Hazel Friedman, the artist's second solo exhibition included 'surreal landscapes with strange phallic plants and dismembered body parts ... It was at this second Goodman Gallery solo show that Catherine first exhibited customised fibreglass shop window mannequins, rendered in bright colours, and his legendary Tapticles (taps with testicles).'¹ The psychosexual theatre of surrealism was clearly an influence, notably René Magritte. Following in the wake of pop art and photorealism, the early 1970s however witnessed renewed interest in realist figure painting and sculpture. Hyperrealism, as the movement was dubbed, privileged the inauthentic, 'the simulation of something which never really existed,' as philosopher Jean Baudrillard put it.² Catherine's sculpture is noteworthy for its polished lacquer scrotum; the finish mimics the sheen of everyday consumer objects. Later replicas of this work, for example those produced by Workhorse Bronze Foundry in 2016, are entirely presented in metal.

Sean O'Toole

1. Hazel Friedman. (2000) *Norman Catherine*, Johannesburg: Goodman Gallery Editions. Page 26.
2. Jean Baudrillard. (1981) *Simulacra and Simulation*, Ann Arbor: University of Michigan Press. Page 45.





95

Conrad Botes

SOUTH AFRICAN 1969–

Untitled (After Goya), triptych

2001

each signed with the artist's initials
reverse glass painting
each 35 by 35 cm
(3)

R30 000 – 50 000

ITEM NOTES

In a 2013 interview, Conrad Botes described Spanish artist Francisco Goya as 'incredibly important for my work' and his etching series *The Disasters of War* (1810–20) as a 'major influence'.¹ This triptych riffs on Plate 39, *A Heroic Feat! With Dead Men!* Following in the footsteps of English artists Jake and Dinos Chapman, Conrad Botes used this famous image of

three naked and mutilated men strung from a tree as a convenient frame. The central image in Botes's triptych recasts the anonymous soldiers in Goya's original as two biblical archetypes: a horned devil and decapitated Christ. Two circular image panels overlaid onto duplicate scenes flanking the central image obscure the identity of these figures. The images contained in the circular panels invoke suburban

manners, art history (René Magritte's pipe painting of 1929) and Afrikaner nationalism (Voortrekker Monument), all stock themes in Botes's mordant and graphic work.

Sean O'Toole

1. Vanina Géré. (2014) 'The Bigger Picture: An Interview with Conrad Botes and Anton Kannemeyer', *Books and Ideas*, 17 April, [Online] Available at: <https://booksandideas.net/The-Bigger-Picture.html>

96

Conrad Botes and Brett Murray

SOUTH AFRICAN 1969– AND 1961–

The Voodoo

2001

signed twice with the artist's initials
'CB'

painted wooden sculpture, reverse
glass painting, metal and plastic wall
lights

150 by 150 cm, approximately
(5)

R80 000 – 120 000

EXHIBITED

Studio d'Arte Raffaelli, Trento,
Conrad Botes, 10 April to 26 May
2002. Illustrated in colour in the
catalogue, unpaginated.

LITERATURE

Anton Kannemeyer and
Conrad Botes. (2006) *The Big
Bad Bitterkomix Handbook*,
Johannesburg: Jacana Media.
Illustrated in colour on page 210.

ITEM NOTES

This lot offers a distilled sense of Conrad Botes's early sculptural practice. In 1999, Botes, a co-founder of the occasional comic and 'zine *Bitterkomix*, initiated a collaboration with Brett Murray on a series of sculptural wall lamps. The rockabilly characters featured in the *Boogie Lights* series drew on Botes's noir comic-book style. Emboldened by the lights' success, in the early 2000s Botes began making painted wood sculptures that loosely quoted the style of West African colon statues. The central feature of this lot is an icon shrine with decorated, hinged doors enclosing a bathetic devil-Christ figure. The shrine is flanked by three steel cut-outs in the style of the *Boogie Lights*.

Manufactured by Murray, they depict a heart and two gender-distinct cartoon interpretations of Richard Drew's widely circulated 2001 photo of a man falling from the North Tower of the World Trade Center during the September 11 attacks in New York.

Sean O'Toole



TWO VIEWS OF LOT 96

Brett Murray

SOUTH AFRICAN 1961–

Africa Maquette

2000

signed and numbered 12/15
bronze and paint on a wooden base
height: 28 cm excluding base;
base 5 cm

R40 000 – 60 000

LITERATURE

Brett Murray. (2013) *Brett Murray*, Johannesburg: Jacana Media. Page 274, and illustrated in a photograph of the artist's Cape Town studio, page 35.

cf. Sophie Perryer (ed.) (2004) *10 Years, 100 Artists: Art in a Democratic South Africa*, Cape Town: Bell-Roberts in association with Struik. *Africa*. Illustrated on page 265.

ITEM NOTES

This is an artist's model of Brett Murray's painted bronze sculpture, commissioned by the Cape Town Urban Arts Foundation and JK Gross Trust, and installed on St George's Mall in Cape Town. Murray's self-described 'stoic, mock-monumental African presence' is composed of an outsized Nigerian ritual ancestor figure bedecked with yellow Bart Simpson heads. Murray conceived the work as a satirical comment on 'converging cultural paradigms' in post-apartheid South Africa. City officials initially vetoed the work's installation, but later capitulated when the artist submitted an expert testimonial by Nigerian critic and intellectual Kole Omotoso. Murray subsequently won further public commissions, notably at the Cape Town International Convention Centre in 2002. 'The great attraction of producing public artworks is that it gives artists an opportunity to reach a broader audience. A less obvious attraction is the chance

it provides artists to work closely with highly skilled artisans, welders, moulders, bronze casters, fettlers, riggers and engineers.'¹

Sean O'Toole

1. Brett Murray. (2013) *Brett Murray*, Johannesburg: Jacana Media. Pages 273 and 274.





98

Esther Mahlangu

SOUTH AFRICAN 1935–

Ndebele Patterns

signed and dated 2018
acrylic on canvas
88 by 154,5 cm

R80 000 – 100 000

ITEM NOTES

'The art of Esther Mahlangu is part of the Ndebele peoples' ongoing struggle to maintain their identity and independence, under extreme conditions. From the early 1800s, they were subjected to sieges, attacks and battles, mainly by white settlers contesting ownership of the land. In 1883, the Ndebele were defeated altogether – partially being starved out of their hiding places – and adults and children were forced to become farm labourers and servants. In the early 1900s the men were a vital source of migrant labour, becoming workers on the mines. Mahlangu's work is

an attempt to regain the Ndebele's sense of their cultural identity. She draws on traditional Ndebele wall painting, geometric and decorative, the shapes and images were said to carry symbolic meanings and messages about the inhabitants of the houses. Esther Mahlangu emerged as a master painter of this style. Creative and highly innovative, her paintings caught the eye of several curators. Her work has been shown around the world [the most important, her inclusion on the *Magicians of the Earth* exhibition at the Pompidou Centre in Paris in 1989], and she has received

commissions to paint her designs on walls, cars [notably on the BMW525i series in 1991] and even aeroplanes. But her method has always remained the same: she paints without plans, without either under-drawings or sketches. She simply begins at one end, and continues to the other end, painting straight lines with a steady hand, and creating forms with a perfect, instinctive sense of balance and confidence.'¹

1. Ruth Sack. (2018) *Adventuring into Art: Book 6 – Warzones*, Johannesburg: Imbali Visual Literacy Project. Pages 54 and 55.



99

Johann Louw

SOUTH AFRICAN 1965–

Two Men Against Wall

signed, dated 95 and inscribed
‘Woodstock’ on the reverse
oil on canvas
60,5 by 170 cm

R100 000 – 120 000

PROVENANCE

Purchased by the current owner from
the Association for Visual Arts (AVA)
Gallery, Cape Town, November 1996.

EXHIBITED

Sanlam Art Gallery, Bellville,
*Johann Louw: A Mid-Career
Retrospective*, 19 September to
2 November 2007. Travelled to:
Pretoria Art Museum, Pretoria;
Oliewenhuis Art Museum,
Bloemfontein and SASOL Art
Museum, Stellenbosch University,
Stellenbosch, 2008–2009.

LITERATURE

Stefan Hundt (ed.) (2007) *Johann
Louw*, Cape Town: Sanlam Life
Insurance Ltd. Illustrated in colour on
pages 26 and 27.

ITEM NOTES

Following the completion of his
Masters degree, Louw departed
from Neo-expressionism as a visual
vocabulary toward more simplified,
monumental compositions rendered
in a monochromatic palette.

Painted in 1997 during the turbu-
lent early period of South Africa’s
new democracy, this diptych is part
of a powerful body of work featuring
men in dramatically compressed and
psychologically charged interiors,
tempting some to read into its
socio-political undertones.

‘The use of a palette, almost

entirely reduced to shades of gray,
dominates Louw’s painting in the
middle to latter part of the 1990s ...
The reduced palette and amorphous
interior spaces inhabited exclusively
by men create an atmosphere of
conspiratorial foreboding.’¹

1. Stefan Hundt. (2007) *Johann Louw*, Cape Town:
Koerikai Document Solutions. Page 6.

100

Georgina Gratrix

SOUTH AFRICAN 1982–

Ed with Bubbles

signed and dated 2018 on the reverse

oil on canvas
100 by 70 cm

R60 000 – 80 000

EXHIBITED

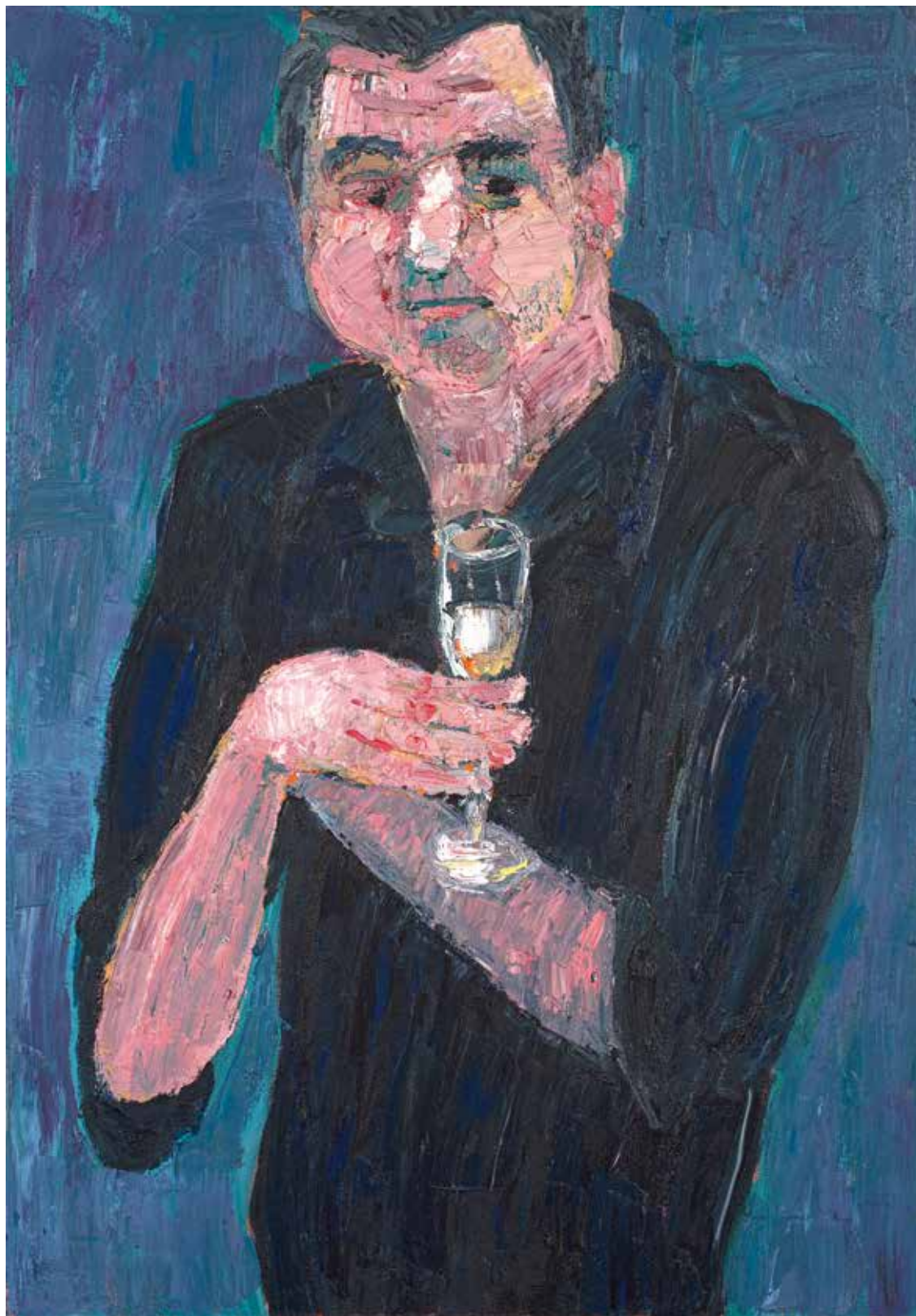
SMAC Gallery Booth, Investec Cape Town Art Fair, 15 to 18 February 2018.

ITEM NOTES

Winner of the 2018 Discovery Prize at Art Brussels, Georgina Gratrix is best known for her luscious impasto portraits and floral still lifes. Gratrix habitually fragments or obscures her portrait subjects, but in this frontal portrait of artist Ed Young she opted for 'straightforward' representation: 'The brushwork is more serious, less jokey. I don't think it is indicative of a phase or shift in painterly style, though.'¹ The lot was especially produced for the Cape Town Art Fair and is based on a photograph taken in 2017 at a birthday function for art collector and philanthropist Lady Linda Wong Davies at her home in Kalk Bay. Gratrix has produced a number of portraits of artists, including Julia Rosa Clark, Ian Grose, Jody Paulsen, Rowan Smith and Young, who she has painted twice. Gratrix first met Young when he was her lecturer at the Michaelis School of Fine Art in the early 2000s.

Sean O'Toole

1. Georgina Gratrix, pers. comm., interview with Sean O'Toole, Cape Town, 28 November 2018.



101

Mia Chaplin

SOUTH AFRICAN 1990–

Olivie in the Pink Room

2016
signed
oil on canvas
52,5 by 42 cm

R20 000 – 30 000

EXHIBITED

WHATIFTHEWORLD, Cape Town,
Binding Forms, 22 June to 27 August
2016.

ITEM NOTES

Olivie in the Pink Room is a portrait of one of Chaplin's close friends – painted from life. 'She paints the places and people most familiar to her, yet her still lifes, portraits, landscapes and nudes feel at once closely intimate but slightly removed. Often revisiting her subjects, Chaplin constantly mines their surfaces in an effort to capture a fleeting essence, be it the private interior of her studio, a plant on the windowsill or a familiar face ... Working spontaneously Chaplin's loose brushstrokes simultaneously coalesce and fall apart. The subject is rendered secondary to the pleasure of painting, to the materiality and movements of the marks. Chaplin's intuitive translations are inexact; uncertain spaces with curious compositions, yet she skillfully captures the interplay of light, the atmosphere of place, and the emotive quality of her subjects ... Her suggestive, rather than illustrative, approach lends her paintings a dreamlike quality. Because they are not intricately described, the works appear as a vague memory, slipping away, and moving towards her paintings, the forms dissolve into pools of colour and brush marks. It is only from a distance that the composition recovers itself, and the dream becomes fleetingly lucid.'¹



1. WHATIFTHEWORLD. (2016) *Binding Forms*, [Online] Available: <https://www.whatiftheworld.com/exhibition/binding-forms/> [7 December 2018].

102

Minnette Vári

SOUTH AFRICAN 1968–

Today They All Become Goddesses

signed; signed and inscribed with the title on the reverse
acrylic on canvas
198 by 147 cm

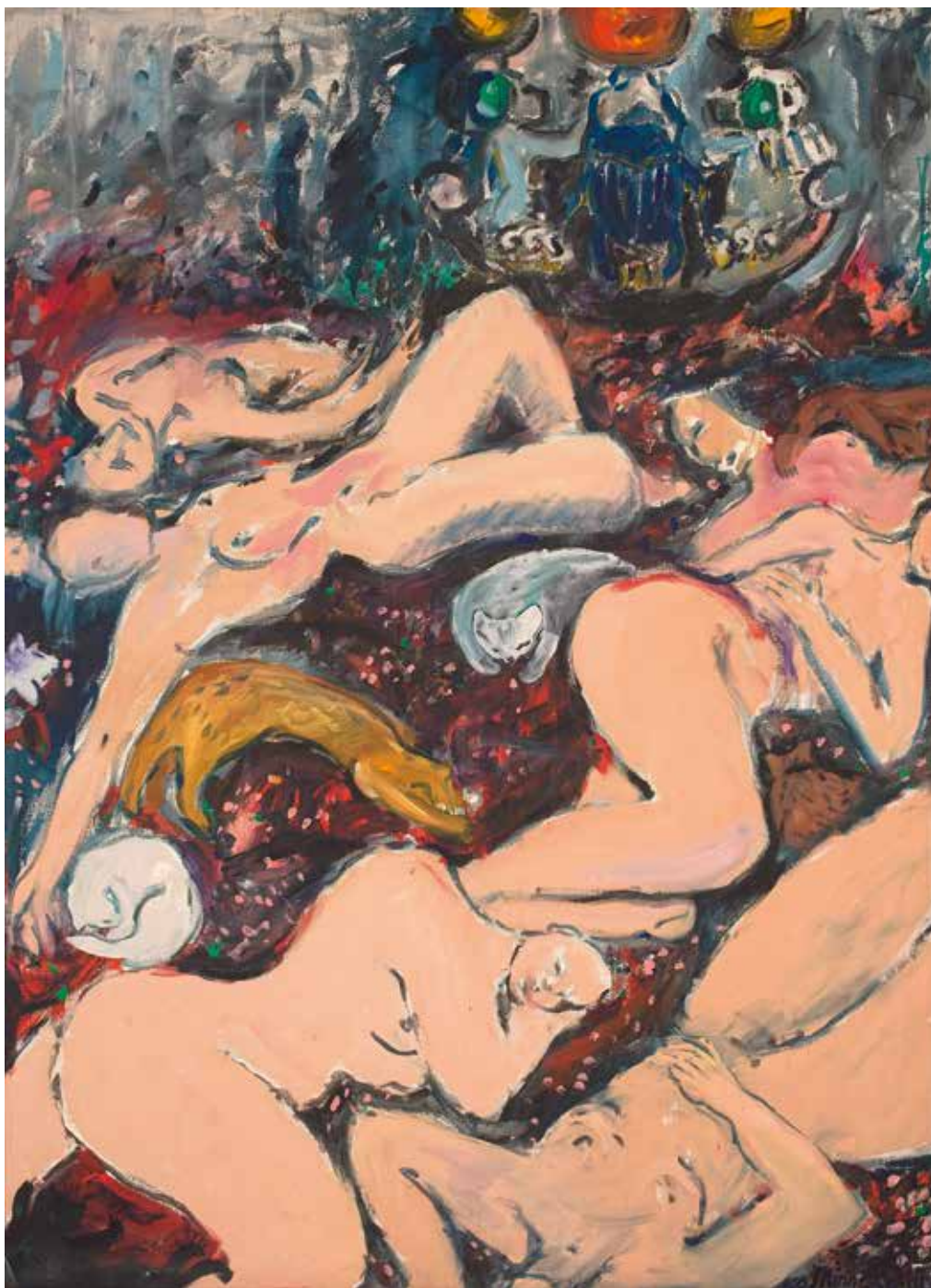
R40 000 – 60 000

PROVENANCE

Roena Griesel, former director of the Association of Arts in Pretoria, and thence by descent.

ITEM NOTES

This early painting by Minnette Vári, presumably executed in the early 1990s, shows her fascination with mythology and the female body. The large painting with neo-expressionistic features depicts reclining female nudes draped across the canvas with curled up cats sleeping beside them. A blue scarab, visible at the top of the canvas, is an important symbol in Egyptian mythology. This motif is associated with the divine manifestation of the early morning sun, Khepri, who emerges from the top of the scarab's feelers. The scarab was believed to roll the disk of the morning sun at daybreak; in this instance, awakening the women from their dreams, on this day, as Goddesses.



'Vári is one of our most challenging, rigorous and sophisticated artists. Her contribution to the understanding of identity, ideology and mythology in the South African context is unmatched.'

Thulani Gcabashe. (2016) *Chairman's Foreword*, in Tracy Murinik (ed.) *Minnette Vári, Of Darkness and of Light*, Johannesburg: Standard Bank. Page vii.

103

Clive van den Berg

SOUTH AFRICAN 1956–

Land Throws up a Ghost I

signed and dated '13; signed and dated on the reverse and inscribed with the title on a label adhered to the reverse
oil on canvas
250 by 150 cm

R190 000 – 220 000

EXHIBITED

Goodman Gallery, Cape Town,
Clive van den Berg: Land Throws Up a Ghost, 2013.

LITERATURE

Art South Africa, Vol. 11, No. 4, Winter 2013. Illustrated in colour on the cover.

Virginia MacKenny. (2013) 'Land Matters', *Art South Africa*, Vol. 11, No. 4, Winter. Pages 42–45, illustrated in colour on page 45.

ITEM NOTES

Clive van den Berg discusses his exhibition *Land Throws Up a Ghost*: 'The idea for many of these paintings is that there is an underneath landscape, echoing in distorted form the landscape above, containing evidence of past endeavours, battles, mining, the histories of lives lived. Ghosts accrue to this history ... I suppose there is some symmetry in the fact that, as the son of a miner, I would be interested in the underground, the space underneath the visible landscape. In truth I love both the above ground landscape and the more elusive below ground space, but for this exhibition I have made paintings that explore the underneath as a place where an archive of our distempers resides.

Landscapes tell stories, some



obvious, some wishful, some obscure and some concealed. It is these narratives of land that I am concerned with in this show.¹

1. Clive van den Berg. (2013) *Land Throws Up a Ghost*, [Online] Available: <https://www.clivevandenber.net/land-throws-up-a-ghost-2013> [29 November 2018].

Ian Grose

SOUTH AFRICAN 1985–

Boris on a Snowy Path Without Boris

signed, dated 2010 and inscribed with the title on the reverse
oil on canvas
120 by 90 cm

R40 000 – 60 000

PROVENANCE

Purchased from the artist by the current owner.

EXHIBITED

Blank Projects, Cape Town, *Other Things*, 11 May to 11 June 2011.

ITEM NOTES

In 2010 Ian Grose presented his post-graduate diploma exhibition at the Michaelis School of Fine Art. The centrepiece of his show was the triptych, *Colour, Separation* (2010), immanent studies of the artist's unmade bed. Painted in a gossamer impressionist style, the works heralded the arrival of a striking new painting talent. Grose clinched the Tollman Award for Visual Arts and the Absa L'Atelier Art Award, both in 2011. This work appeared on Grose's first solo exhibition, *Other Things*, held in Cape Town in 2011. The exhibition included a gauzy version of Édouard Manet's *Olympia* (1863), a copy of a 2010 mug shot of actress Lindsay Lohan, and this translation of a holiday snap without the figure that appeared in the original photograph. Grose's work is preoccupied with the 'loss of detail or meaning' that occurs when a reference image is translated into a painting. 'Painting, having died and stuck around, is also a ghost', remarked the artist.¹

Sean O'Toole



1. Ian Grose. (2011) *Other Things*, Blank Projects, [Online] Available: <http://www.blankprojects.com/exhibitions/other-things/> [8 December 2018].



105

Jake Aikman

SOUTH AFRICAN 1978–

Set Adrift III

signed; signed and dated 2009
on the reverse
oil on canvas
170 by 290 cm

R150 000 – 250 000

ITEM NOTES

A graduate of the Michaelis School of Fine Art, Jake Aikman's earliest seascapes depicted tremulous human figures in open bodies of water, sometimes atop crafts of different sorts. This lot with its horizontal lines of blue is a companion piece to two earlier square-format works, *Set Adrift I* and *II*, both painted in 2006–07 and shown as a pair on his second solo exhibition, *Echoes*, in 2009. The three works all offer an elevated view of an inflatable life raft buoying a lone figure on an expanse of water. The works

quoted a contemporary news image, although Aikman's interest in repeatedly painting the scene flowed from his postgraduate research into repetition, appropriation, copying and the breakdown thereof in paint. This lot was painted a year after he graduated. His 2009 exhibition also included two works quoting Gerhard Richter's *Seascape (Sea-Sea)* (1970) and Peter Doig's *Island Painting* (2000–01). Aikman abandoned the life-raft archetype in 2011.

Sean O'Toole

106

Matthew Hindley

SOUTH AFRICAN 1974–

#seascape

signed and dated 2016 on the
reverse

oil and oilstick on canvas
190 by 210 cm

R80 000 – 120 000

LITERATURE

Robin Rhode and Matthew Hindley.
(2018) *Matthew Hindley: The Divided
Self*, Cape Town: Everard Read.
Illustrated in colour on page 31.



'Ruin lust was a particular interest I was exploring – as an artist I have given myself the freedom to explore multiple visual languages simultaneously – I want to learn all the time. I was exploring the contract between the extreme beauty and violence in images we see on the news, media and in movies. This excitement and thrill and the visual stunningness of massive explosions.'

Matthew Hindley, podcast with David Krut Projects, February 2018 in Robin Rhode and Matthew Hindley. (2018) *Matthew Hindley: The Divided Self*, Cape Town: Everard Read. Page 30.



107

Simphiwe Ndzube

SOUTH AFRICAN 1990–

Inevitable Journey to Mars I

signed and dated 2016
acrylic and mixed media on perspex
print
120 by 240 cm

R100 000 – 150 000

EXHIBITED
WHATIFTHEWORLD, Cape Town,
Simphiwe Ndzube: Becoming, 19
October 2016 to 26 November 2016.

LITERATURE

M. Neelika Jayawardane (2016). *Precarious Bricoleurs: Simphiwe Ndzube's Becoming*. Cape Town: WHATIFTHEWORLD. Illustrated in colour on page 5.

ITEM NOTES

'Ndzube's work is characterised by his use of multiplicitous materials, artistic techniques, and stylistic choices – including painting, collage and assemblage – reflecting the equally multiplicitous and contentious socio-political landscape of South Africa. The performative stages and figures he assembles are created out of roadside construction site material and castoff clothing – thrown-away objects that the “nobility” of South

Africa have discarded. His fantastical leaps of imagination and practicality mirror the techniques common to the bricoleur; like the figures in his carnivalesque processions, he welds together both home-grown and borrowed aesthetic principles, philosophies, and cultural theories. Through these bricoleurs' bodies, Ndzube reflects on the ways in which South Africans struggle to face the impact of colonial and apartheid history on their fragmented families and communities, and how they attempt to heal the woundedness of their present'.¹

1. M. Neelika Jayawardane (2016). *Precarious Bricoleurs: Simphiwe Ndzube's Becoming*. Cape Town: WHATIFTHEWORLD. Page 2.



Photo: Matthew Partridge