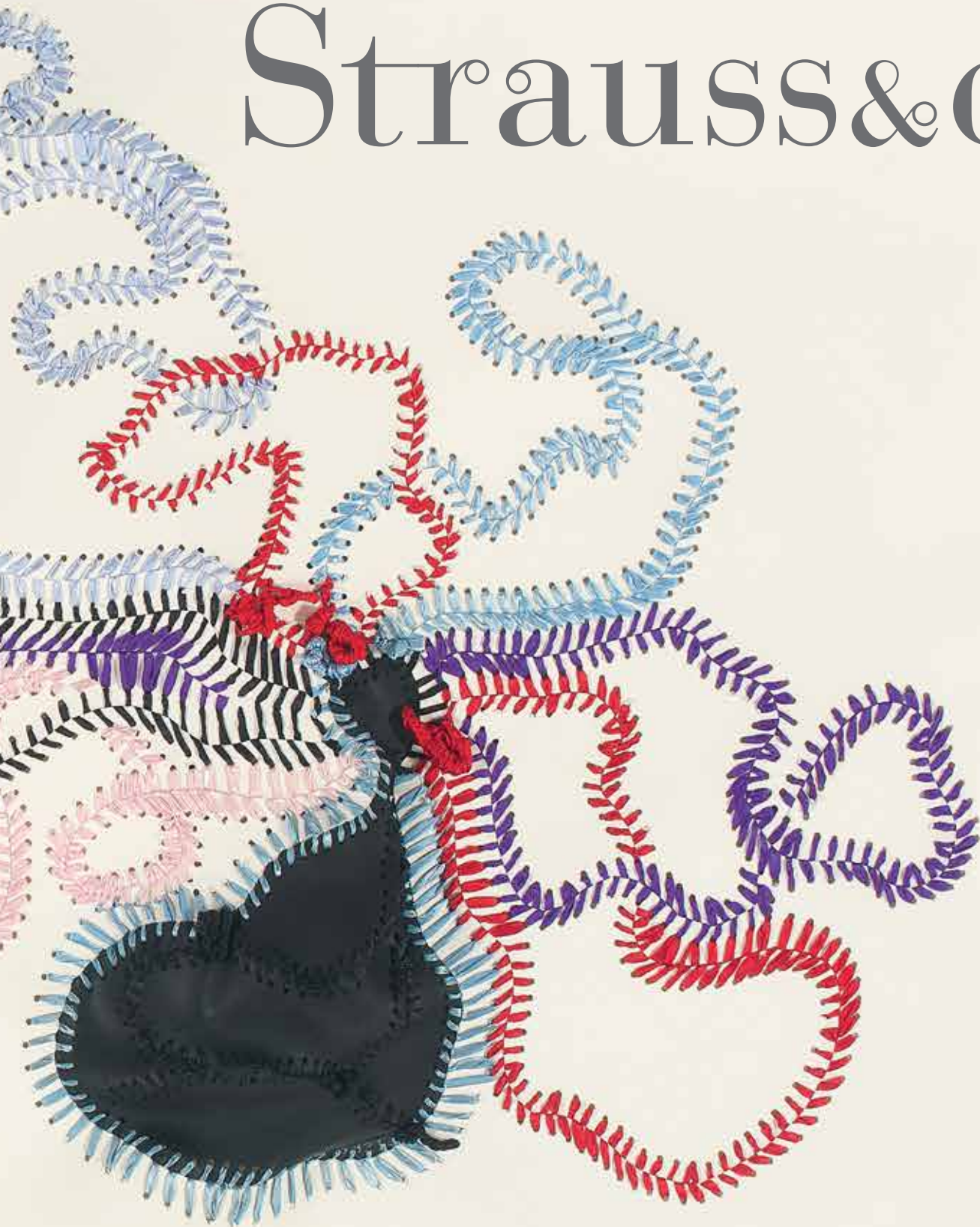
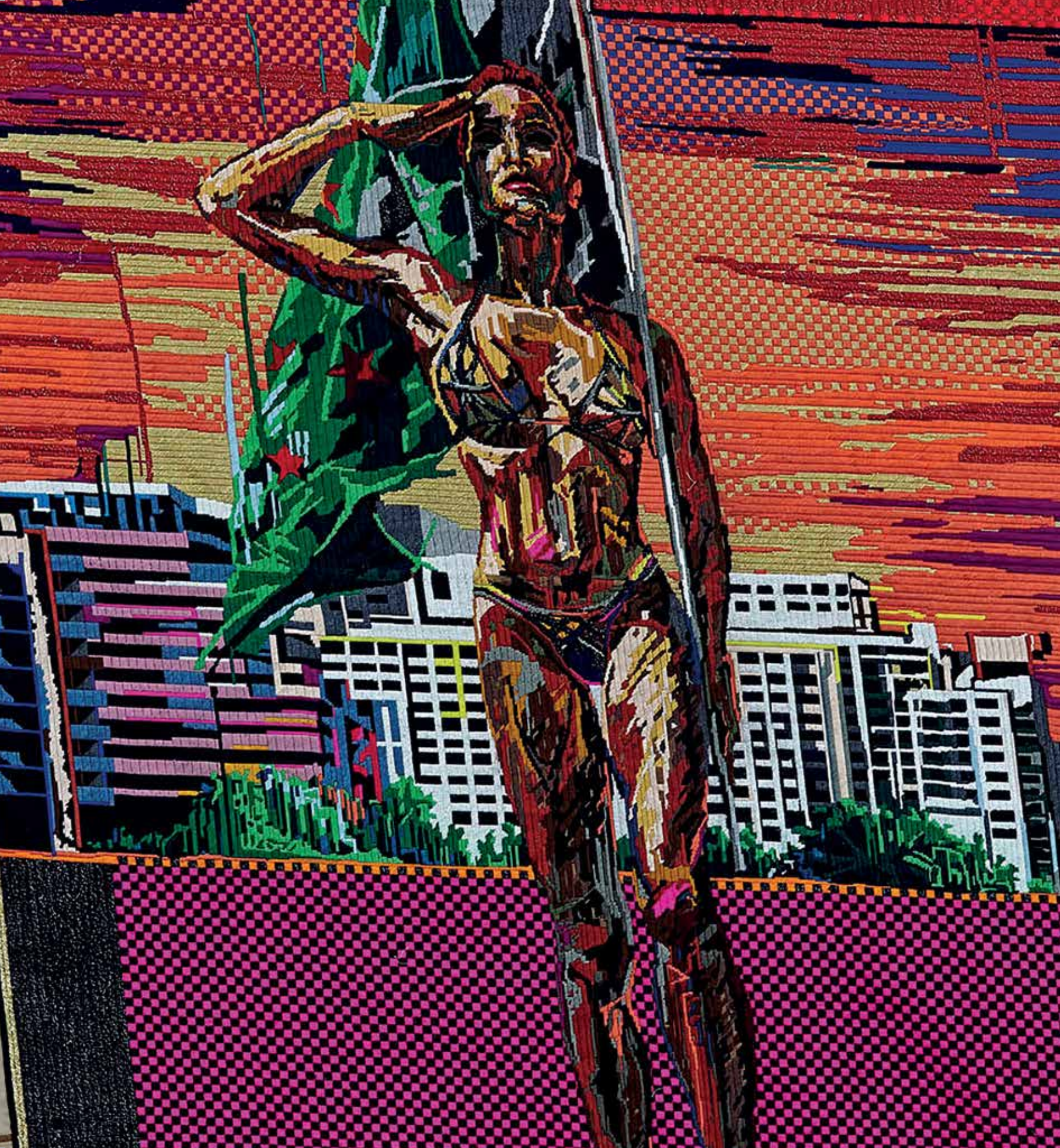


# Strauss & Co









# Strauss & Co

Fine Art Auctioneers | Consultants



# Contemporary Art

including the Property of a Collector

**Saturday 15 February 2020 at 6 pm**

*Bubbly and canapés from 5 pm*

## VENUE

Quay 7 Warehouse, 11 East Pier Road

V&A Waterfront, Cape Town

GPS Co-ordinates: 33°54'05.4"S 18°25'27.9"E

## PREVIEW

Thursday 13 and Friday 14 February

from 10 am to 5 pm

Saturday 15 February from 10 am to 6 pm

## LECTURES AND WALKABOUTS

See page 10

## ENQUIRIES AND CATALOGUES

+27 (0) 21 683 6560

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ILLUSTRATED CATALOGUE: R220.00

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printed at the back of the catalogue

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PAGE 2

Lot 21 Yves Klein *Table IKB@* (detail)

LEFT

Lot 53 William Kentridge *Small Koppie 2* (detail)  
From the Property of a Collector

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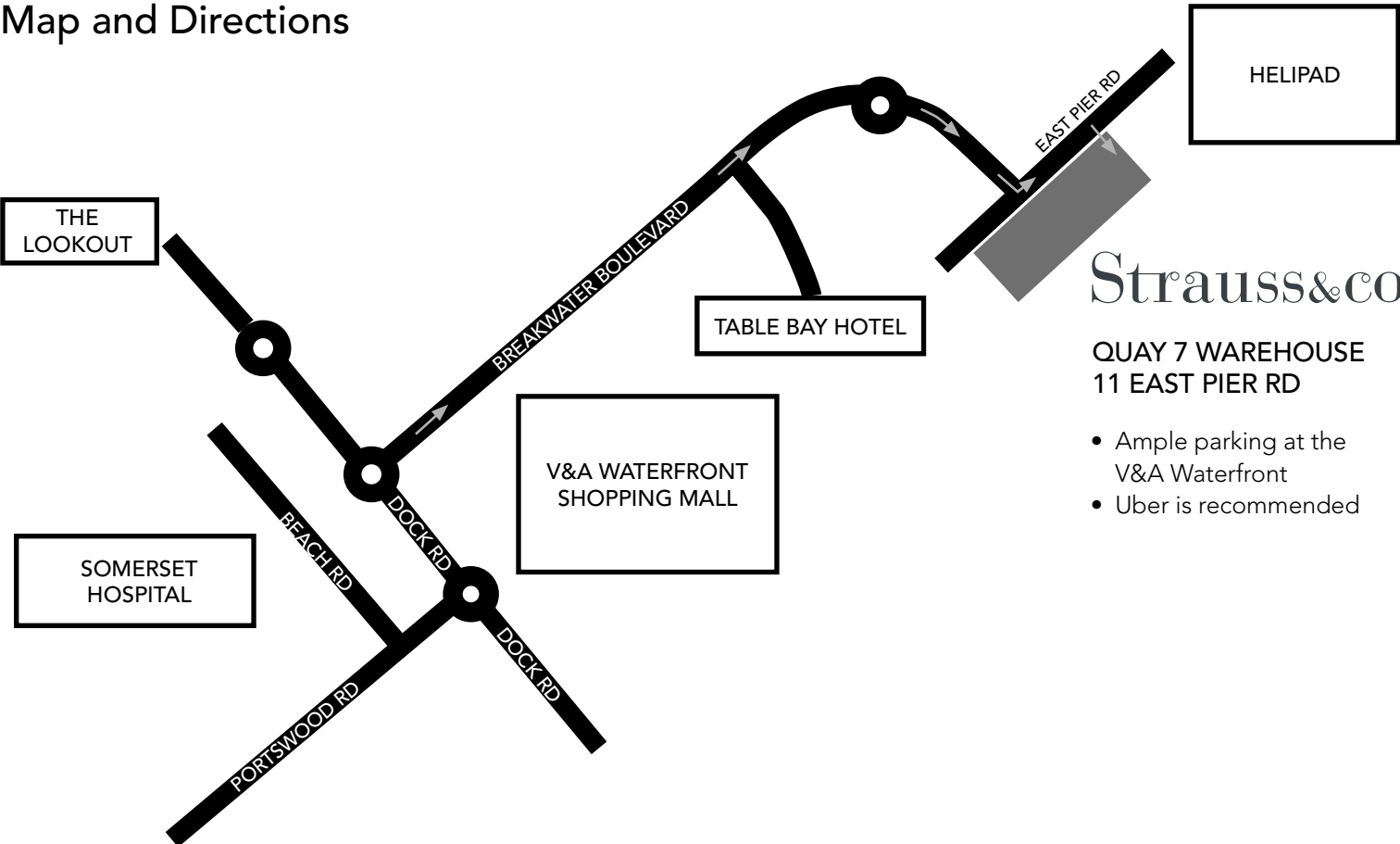
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# Map and Directions





# Buying at Strauss & Co

## 1. BROWSE UPCOMING SALES

The sale can be viewed on our website: [www.straussart.co.za](http://www.straussart.co.za)  
Catalogues can be purchased from our offices or by subscription.

### Cataloguing information

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

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

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

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

## 2. CREATE A STRAUSS & CO ACCOUNT

Get in touch and share your details with us. Preregistration is advised.

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

### IMPORTANT NOTICE FOR ALL BIDDERS

In accordance with the Consumer Protection Act 68 of 2008, prospective bidders are required to register before bidding. In order to register we require your full names, a copy of your identity document, proof of your physical address, postal address and telephone numbers. Prospective Bidders who have not previously registered with us are required to register at least 24 hours before the auction commences. We may require a R5 000 holding deposit for new prospective local bidders and R15 000 for new prospective international bidders.

### 3. BID IN THE SALE

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

#### Telephone Bid

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

#### Absentee Bid

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

To arrange a Telephone or Absentee Bid please complete a bidding form and email: [bids@straussart.co.za](mailto:bids@straussart.co.za) or contact our Client Services Departments: Cape Town +27 (0) 21 683 6560 Johannesburg +27 (0) 11 728 8246.

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

## 4. IF YOUR BID IS SUCCESSFUL

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

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

If you are successful, you will pay the hammer price plus the buyer's premium on each lot as follows: 12% for lots selling over R20 000, 15% for lots selling at and below R20 000 + VAT on the buyer's premium on each lot.

### Methods of payment

Payment may be made by:-

- a) Electronic Transfer (EFT)  
Current Account  
Strauss & Co  
Standard Bank: Killarney  
Bank code: 007205  
Current Account No: 001670891  
Swift address: SBZA ZA JJ
- b) Credit cards acceptable to Strauss & Co: Mastercard, Visa and Diners Club
- c) Telegraphic Transfer (TT)  
Remitter to bear all costs

### Insurance

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

### Collection of Purchases

- 1) From Quay 7 Warehouse, 11 East Pier Road, V&A Waterfront  
Purchased lots can be collected during the auction and on Sunday 16 and Monday 17 February from 9am to 1pm.

The premises must be cleared by 1pm Monday 17 February.

- 2) From Strauss & Co, Johannesburg  
Clients wishing to collect from Strauss & Co Johannesburg may make use of the Stuttafords consolidated shipment. In order to take advantage of the consolidated shipment which offers reduced rates it is imperative to approve Stuttafords Van Lines' quotes immediately. Please indicate clearly on your Absentee Bid Form if you would like Stuttafords to quote or inform a member of staff. Unless specified by buyers, items will not be insured in transit. Payment of purchases and transport costs will be payable to Strauss & Co upon collection of purchased lots from the Johannesburg Office: 89 Central Street, Houghton. Tel: +27 (0)11 728 8246.

### Door to Door Delivery Service

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

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



## Lectures and Walkabouts



### **Sunday 9 February at 11 am *Fluid Horizons, Extremities and the Vanishing Point***

conducted by Prof Karel Nel

**Venue:** The Norval Foundation Atrium, 4 Steenberg Road, Steenberg Estate, Tokai  
**Admission:** Free with museum admission (free for Norval Foundation members)

Renowned artist, curator, collector and intrepid traveller Prof Karel Nel will in this lecture share a glimpse of his practice, life and expeditions.

Nel has travelled extensively across Micronesia and he has made his way to the remote island of Hiva Oa in the Marquesas, where Gauguin spent the last years of his life and died.

Strauss & Co is privileged to offer in the current Contemporary Art auction *Nel's work, The Place of Manao Tupapau, Gauguin's Grave Hiva Oa 1995*, inscribed *The Spirit of the Dead Watches, Atuona 1995*.

Nel has travelled across the early migratory paths of the Pacific, toward the extremity of Easter Island and up into the Hawaiian group of islands and along the early trade routes of the African east coast and to the islands of the Indian Ocean.

In the past ten years Nel has worked annually with an international team of astronomers on the ambitious COSMOS project mapping a two square degree field of the universe.

Nel's work is held in private collections worldwide: in the majority of South African museum-, public- and corporate collections; the British Museum, London; the Metropolitan Museum, New York; and the Smithsonian's National Museum of African Art, Washington DC.



### **Thursday 13 February at 10.30 am *Contemporary Art: A New Collecting Practice***

conducted by Matthew Partridge,  
Contemporary Art Specialist, Strauss & Co

**Venue:** Strauss & Co – Quay 7, 11 East Pier Road, V&A Waterfront

**Admission:** Free

Beginning with the Property of a Collector, Matthew Partridge discusses how the diverse range of media on this sale reveals the impact of new practices of collecting Contemporary Art. Examining the intersections and shared histories between artists and their respective medium, this lecture takes into account the rise in popularity of photography; considering the poles of documentary and performance. Turning the audiences attention to painting, it then examines the lineage (and resurrection) of the medium as an enduring contemporary style. Finally, it considers the impact of sculpture from moments of intimacy to monumentality.

**Followed by a walkabout of the preview at 11.30 am conducted by Strauss & Co specialists.**



### **Friday 14 February at 10.30 am *Contemporary African Art***

conducted by Wilhelm van Rensburg,  
Senior Art Specialist, Strauss & Co

**Venue:** Strauss & Co – Quay 7, 11 East Pier Road, V&A Waterfront

**Admission:** Free

Responding to a growing demand for information about contemporary art from the continent, this talk analyses the term Contemporary African Art and reflects on the notion that it shares properties with other global contemporary art practices and similarly feeds into and is shaped by the global art world and its art markets. But in addition, it highlights those particularities specific to African aesthetics, and covers the unique subject matter of Contemporary African Art, from the quest for an African Identity, to interrogating colonial legacies and foregrounding current social issues. Contemporary African Art, it is argued, now has a unique identity in the global art world, affirmed by an expansive network of artists, curators, researchers, art galleries, museums, private art institutions and auction houses, as well as through mega-exhibitions, biennales, art fairs, art prizes, books, journals, independent research projects, residencies, and data bases.

**Followed by a walkabout of the preview at 11.30 am conducted by Strauss & Co specialists.**

RIGHT

Lot 44 Kudzanai Chiurai *Revelations VII* (detail)













Saturday 15 February 2020 at 6 pm

Quay 7 Warehouse, 11 East Pier Road  
V&A Waterfront, Cape Town

## Contemporary Art

including the Property of a Collector

Lots 1–102

LEFT  
Lot 29 Karel Nel *The Place of the Manao Tupapau,  
Gauguin's Grave, Hiva Oa* (detail)



# 1

## BAREND DE WET

SOUTH AFRICAN 1956–2017

### *Wolkol II*

2010

wool on plywood  
diameter: 39cm

R20 000 – 30 000

The English translation of the title of the current lot, *Wolkol*, is 'woollen dot', referencing the well-known Damien Hirst dot paintings, executed by his studio assistants. *Wolkol* also invokes Hirst's equally well-known spin paintings made by his assistants throwing various coloured paints on a revolving disc, the motion spreading the paint unevenly over the picture plane. A great fan of Hirst's art, De Wet's work has the same chance, if not haphazard, sensibility in the various pieces of colourful knitted wool spread irregularly over a circular backing board.

Kathryn Smith says of De Wet's artistic practice: "During a career spanning more than thirty years, Barend de Wet operated with stunning agility in the interface between contemporary art, material culture and social networks. He was everywhere and nowhere at once, constantly testing relationships and perceptions, and epitomizing Damien Hirst's opinion that artists are always 'on their way to work'.<sup>1</sup>

A consummate aesthetic, his oeuvre has encompassed traditional media, craft skills and fanatical hobbyism, as well as productive collaborations. His signifying systems calls attention to canny, applied awareness of the New Realist and Conceptual traditions, as well as post-conceptual forms; a sustained interest in what is known, not unproblematically within the South African context, as 'traditional' art; the conventions of aesthetic formalism; artisanship versus

practical naivete; and the legacy of Duchampian mischief.

Sidelined by the contemporary art historical canon, his influence on contemporary practice was pervasive and innate to many positions in current art. He was a trickster; obdurate, contradictory, wilful and generous in equal measure. The art world needed him but found him difficult to 'manage', and so relegated him to a furtively powerful

position of the ultimate artist's artist. As Douglas Gimberg has so cogently put it, it is more important and surprising that someone like De Wet could exist than anything he'd specifically made or done.<sup>2</sup>

Throughout his career, De Wet consistently opened up spaces of possibility for future creative action in a context of production with specific, local conditions.<sup>3</sup>



1. Damien Hirst and Gordon Burn (2001) *On the Way to Work*, London: Faber & Faber.

2. Email correspondence between Douglas Gimberg and Kathryn Smith, August 23, 2010.

3. Kathryn Smith (2010) *Barend de Wet*, Stellenbosch: SMAC Art Gallery. Page 11.



## 2

### JARED GINSBURG

SOUTH AFRICAN 1985–

#### *The Natural World* (part 6)

signed and dated 2015  
collage with Indian ink on paper  
64 by 90cm

R20 000 – 30 000

#### PROVENANCE

Blank Projects, Cape Town, 2015.  
Private Collection.

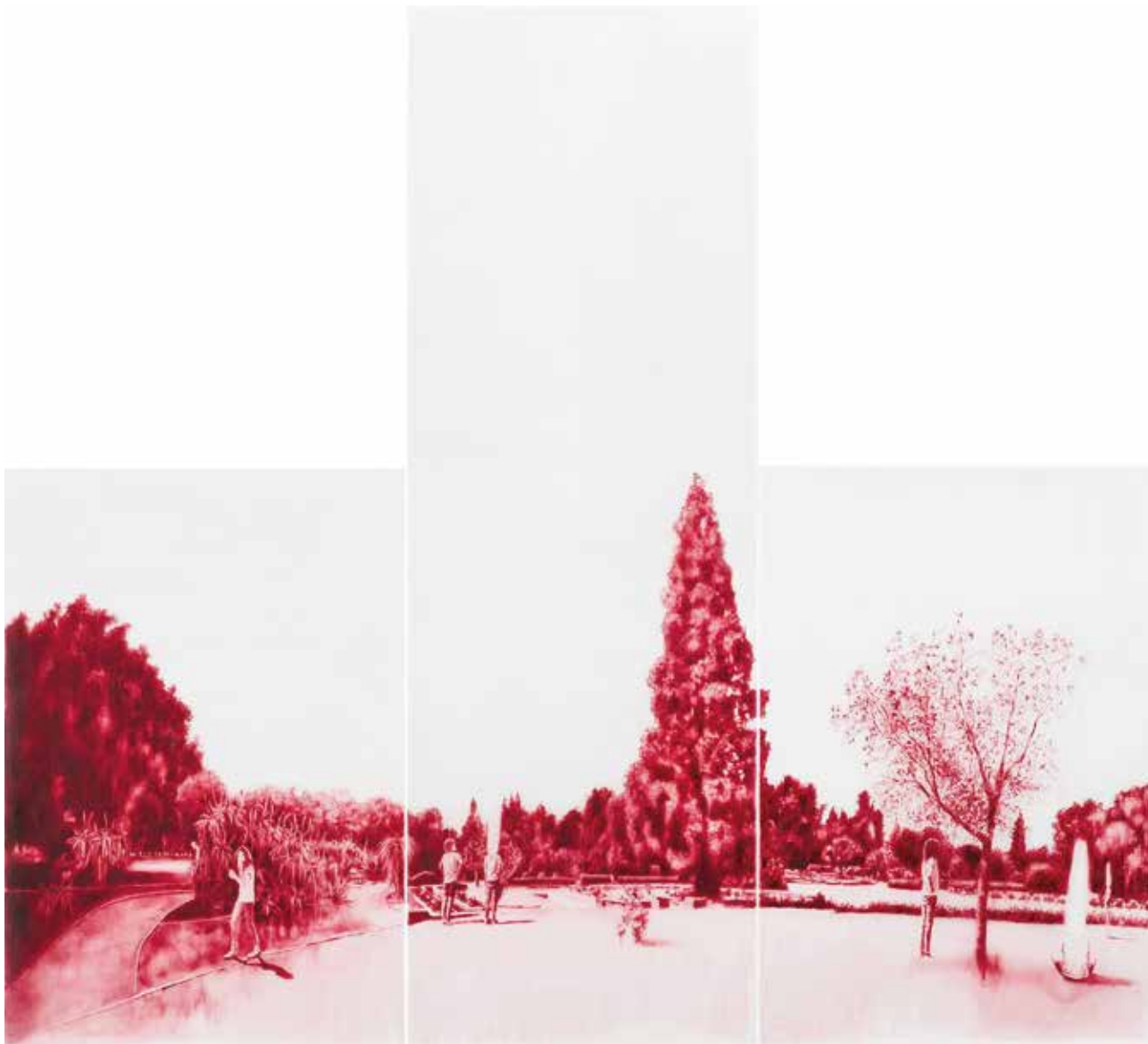
#### EXHIBITED

Blank Projects, Cape Town, *Jared Ginsburg: The Natural World parts 2, 3, 4, 5 and 6*, 25 May to 27 June 2015.

In general terms, Ginsburg is invested in the process of art-making as a means to explore alternative modes of knowledge production

and transfer. He recognises art as a tool, a means to test and probe the world, hoping to nurture strategies for productive engagement with it. In pursuit of this, he creates rules, games and exercises that propel him into states of play and catalyse reactions between himself and his material partner, be it bamboo, ink, paper or other. The studio is significant in this equation; at once a lab, an instrument and a character in conversation.





3

## RUBY SWINNEY

SOUTH AFRICAN 1992–

### *The Arboretum*

2017

oil on tracing paper  
212 by 184cm

R40 000 – 60 000

#### PROVENANCE

WHATIFTHEWORLD, Cape Town,  
2017.

Private Collection.

#### EXHIBITED

WHATIFTHEWORLD, *Cape Town Art  
Fair*, 17 to 19 February 2017.

Swinney's work responds to the physical, virtual, and spiritual worlds around her. If art is to imitate life, then art, as Swinney's paintings are,

is a copy of a copy – leading us, again, towards illusion, rather than reality. Swinney engages with Plato's philosophy of art, which describes the physical world as an imperfect and decaying copy of a perfect, eternal changeless original. This reverts back to the tensions made tangible by Swinney between unreal and hyper-real natural environments, such as aquariums, greenhouses, and botanical gardens. She depicts nature through illustrating the

hyper-natural in a dream-like fog, defamiliarising it almost in an attempt to familiarise us with it: to make us feel what nature has been or could be.<sup>1</sup>

1. Lindsay Raymond (2019) *Ruby Swinney: Hold Still*. Cape Town, WHATIFTHEWORLD.

4

TURIYA  
MAGADLELA

SOUTH AFRICAN 1978–

*Ngizokuthanda ngaso  
sonke isikathi-ngoba  
wena ulithemba  
lami-sakhile (Will Love  
You Forever)*

signed, dated 2019 and inscribed  
with the title on the stretcher  
nylon and cotton pantyhose, thread  
and sealant on canvas  
150 by 150cm

R70 000 – 90 000



*“I have so much to say in my work. I can’t use words as I would limit myself, nor can I use realistic pictures as that too would limit me. However, if I use form, emotive fabric, emotions and at times a lack of colour then I leave blank spaces for the viewer to fill in the gaps, so that the work can speak for itself and is not dictated by me.”<sup>1</sup>*

1. Stefanie Jason, 'Turiya Magadlela: Art born of shared pain and pantyhose', Mail & Guardian, 10 September, 2015, [Online], Available: <https://mg.co.za/article/2015-09-10-turiya-magadlela-art-born-of-shared-pain-and-pantyhose> [11 December, 2019]



5

## JAKE AIKMAN

SOUTH AFRICAN 1978–

### *Across the River II*

signed and dated 2015  
on the reverse  
oil on paper  
51 by 51cm

R18 000 – 24 000



6

## JAKE AIKMAN

SOUTH AFRICAN 1978–

### *Across the River (Rose Tinted)*

signed and dated 2015  
on the reverse  
oil on paper  
78 by 63cm

R20 000 – 30 000



Jake Aikman reveals images that shift, shimmer, and move, reflecting natural aspects of the world, on surfaces that are two-dimensional and static. He works “intuitively with scale, focus and repetition to produce paintings that capture the mystery and ambiguity of an isolated moment. His paintings often delve into contexts obscured by natural phenomena. Vast seascapes, remote coastlines and dense forests typify Aikman’s practice, where a calm surface alludes to the unknown that lies beneath. His ever-changing palette reveals rich nuances of colour and tonal depth, which further echo the complexity of the emotional drama that underpins his subject matter.”<sup>1</sup>

Although born in London, he now resides in Cape Town – having

obtained his Master of Fine Arts degree there in 2008. The poetry of his allusions to different forms of the natural world are almost ekphrastic in their ability to dance and change with each iteration of colour, size and surface. “Typically his natural canvases of sweeping seascapes, remote coastlines, and dense forests are rich but calm, perhaps alluding to something beneath the pacifically ambiguous and scenic tableaux.”<sup>2</sup> The works in the *Across the River* series are serene examples of Aikman eking out the existence of scenes that are barely there but that are, at the same time, overwhelmingly present.

1. <https://saffca.com/artistcv/jake-aikman/>

2. <https://www.brooklynstreetart.com/tag/jake-aikman/>



## VIVIENNE KOORLAND

SOUTH AFRICAN 1957–

### *Small King Protea (Gill)*

signed with the artist's initials and dated 2008; signed, dated and inscribed with the title, medium and 'New York City' on a label adhered to the reverse

oil and glue on stitched linen  
103,5 by 84,5cm

R60 000 – 80 000

#### PROVENANCE

Acquired from the artist and thence by descent.  
Private Collection, Toronto.

The exuberant flowerhead of the protea, a woody shrub named after the ancient Greek sea-god *Proteus*, has been a fixture of Koorland's practice since the mid-2000s. Koorland describes SA's national flower as both "a magnificent plant and a heavily acculturated kitsch icon".<sup>1</sup> Her paintings explore this tension, presenting crudely simplified and monumentalised studies of protea flowers on scruffy linen grounds.

Art historian Tamar Garb has written of these works: "Devoid of setting or situation, the emblematic nature of the icon – its power as a cultural symbol – is asserted. At the same time, the battered and over-worked surface, on which hand-sewn stitches and layer of under-painting remain visible, undermines its propagandistic function ... and grounds it in a hard-won world."<sup>2</sup> Koorland's method of vigorously overworking her surfaces dates back to her studies at the Michaelis School of Fine Art. Tutored by Stanley Pinker, he eased her youthful uncertainty and quest for perfection by counselling her to trust her mark making.<sup>3</sup>



1. Vivienne Koorland, *Notes on Big King Protea I*: [www.viviennekoorland.com](http://www.viviennekoorland.com)

2. Tamara Garb (2008) 'A Land of Signs', in *Home Lands – Land Marks: Contemporary Art from South Africa*, London: Haunch of Venison. Page 16.

3. Vivienne Koorland (2017) 'William Kentridge and Vivienne Koorland in Conversation with Tamar Garb', in *William Kentridge and Vivienne Koorland: Conversations in Letters and Lines*, Edinburgh: The Fruitmarket Gallery. Page 138.

## CLAUDETTE SCHREUDERS

SOUTH AFRICAN 1973–

### *Bird in the Hand*

2007

signed, numbered 9/20 and stamped  
with a bronze age studio stamp  
bronze and enamel paint  
height: 39cm

R80 000 – 120 000

#### EXHIBITED

Tokara, Stellenbosch, *Thinking  
A-Round: Mapping Sculpture*,  
15 December 2011 to 29 February  
2012.

#### LITERATURE

Julia Meintjes (2011) *Thinking  
A-Round: Mapping Sculpture*,  
Stellenbosch: Tokara. Illustrated on  
page 27.

Claudette Schreuders is best known in art circles for her painted wood sculptures, many of them charged with biographical significance. To the lay public, however, she is the sculptor of the larger-than-life bronzes of South Africa's four Nobel Peace Prize Laureates, on view at the V&A Waterfront since 2005. The process of rendering the laureates was difficult. Commissions have cautious clients and lawyers. Living politicians are busy and have picky handlers; they are also not immune to vanity. In a recent interview Schreuders described the project as "the hardest thing I ever did," but one from which she learnt a great deal about working in bronze.<sup>1</sup> After her Nobel Square commission she produced two diminutive bronze sculptures, this lot and another based on her avocado-wood sculpture *Eclipse* (2007).

The present lot was commissioned by Stellenbosch University, assisted by Julia Meintjes Fine Art, as a

gift for their donors in 2007. The bronze's title refers to the proverb, "A bird in hand is worth two in the bush". Depictions of young women with birds are legion in art, notably among painters (better examples include works by Renoir, Courbet and Maggie Laubser). Sculptures of the subject often tend to be treacly. Schreuders purposefully avoids emotion in her work. Her ambition is to create space for whoever encounters her sculptures to formulate their own feelings.<sup>2</sup>

1. Interview with artist at her studio in Pinelands, 11 April 2019.
2. Sean O'Toole (2019) 'Secrets of a Burning Bedroom', Sunday Times. Page 36.





9

## WALTER OLTMANN

SOUTH AFRICAN 1960–

### *Pincushions in a Vase*

2001-2002

wire

70 by 75 by 65cm

R80 000 – 120 000

#### PROVENANCE

Property of Kangra Group (PTY) Ltd.  
Assembled by the Late Graham and  
Rhona Beck.

*“My main area of creative focus is in sculpture, and more particularly in fabricating woven wire forms which sometimes reference local craft traditions [...] In my sculptures I use images of natural phenomena (human, plant and animal) and play with the idea of mutation, hybrids and reconfiguring the familiar. Through dramatically enlarging and/or transposing features of one to the other, I play with the paradox between vulnerability and the monstrous. Using the language of craft, my artworks are always a product of labour and time.”<sup>1</sup>*

1. <https://artthrob.co.za/product/walter-oltmann-lace/>



# 10

## HUSSEIN SALIM

SUDANESE 1966–

### *Interlude*

signed and dated 10; signed twice, dated 2010, inscribed with the title, medium and dimensions on the reverse

mixed media on canvas  
170 by 170cm

R80 000 – 120 000

In the work *Interlude*, Hussein Salim's densely layered painted surface imparts a sense of deep time – of civilizations rising and falling, of lives being lived and forgotten, of stories being inscribed, erased, and re-inscribed. This work is a palimpsest of the historical and the contemporary, the cultural and the personal.

*“For me, art not only evokes memories and contemplation of the loss of home but it also encounters the present and shapes the future. My work is the product of a rich heritage from my origins in Sudan, my training there and my recent diasporic experience. As a Sudanese, my past and present are marred with memories of loss, isolation, migration, exile and forgotten heritage.”<sup>1</sup>*

1. Hussein Salim, Artist's Statement.





11

## CINGA SAMSON

SOUTH AFRICAN 1986–

### *Untitled*

signed and dated 2015 on  
the reverse  
oil on canvas  
80 by 60cm

R70 000 – 90 000

#### EXHIBITED

Blank Projects, Cape Town, Group  
Exhibition: *Furniture*, 26 November  
2015 to 16 January 2016.

*"[Cinga Samson's] art addresses themes of masculinity, spirituality and race against the backdrop of Post-colonialism. Painting personal visions together with imagery culled and pieced together from art history books, his style is reminiscent of formal traditions of European art. These vanitas-like still lifes – bouquets of flowers, peeled fruit and animal skulls – are anachronistic and surreal; like visions or dreams, figures and objects emerge, strangely illuminated, from cold and murky interiors."*<sup>1</sup>

1. <https://www.blankprojects.com/exhibition-press/furniture/>





## JAN-HENRI BOOYENS

SOUTH AFRICAN 1981–

### *Untitled*

signed and dated 2017 twice  
on the reverse  
oil on canvas  
91,5 by 76cm

R40 000 – 60 000

#### PROVENANCE

Acquired from the artist by the  
current owner.

The perception that abstract art focuses too exclusively on the formal elements of painting, with its ultimate, if not logical, conclusions being the Abstract Expressionism and/or Geometric Abstraction of the 1940s and 50s, led to art critic Clement Greenberg predicting in 1960 that “the self-reflective language of abstract painting could only lead to an exhaustion of its possibilities and the death of the medium.”<sup>1</sup> The language of abstraction has, however, remained relevant for subsequent generations of artists who have revisited and reinvented the language. Jan-Henri Booyens is a prime example of this new sensibility.

As a contemporary artist, his work does not harp back to that of the modernist stylistic trends of the mid-twentieth century, but rather connects to a later group of minimalist and conceptual artists including Brice Marden, Richard Deacon, Terry Winters, Bernard Frize, Sol LeWitt and James Siena, artists who all at some stage or another employed a type of swirling infinity line that seems to curl and twirl endlessly on the picture plane, as is the case in the present lot. Abstraction today has as many justifications as it has artists working in an abstract way. It is regarded

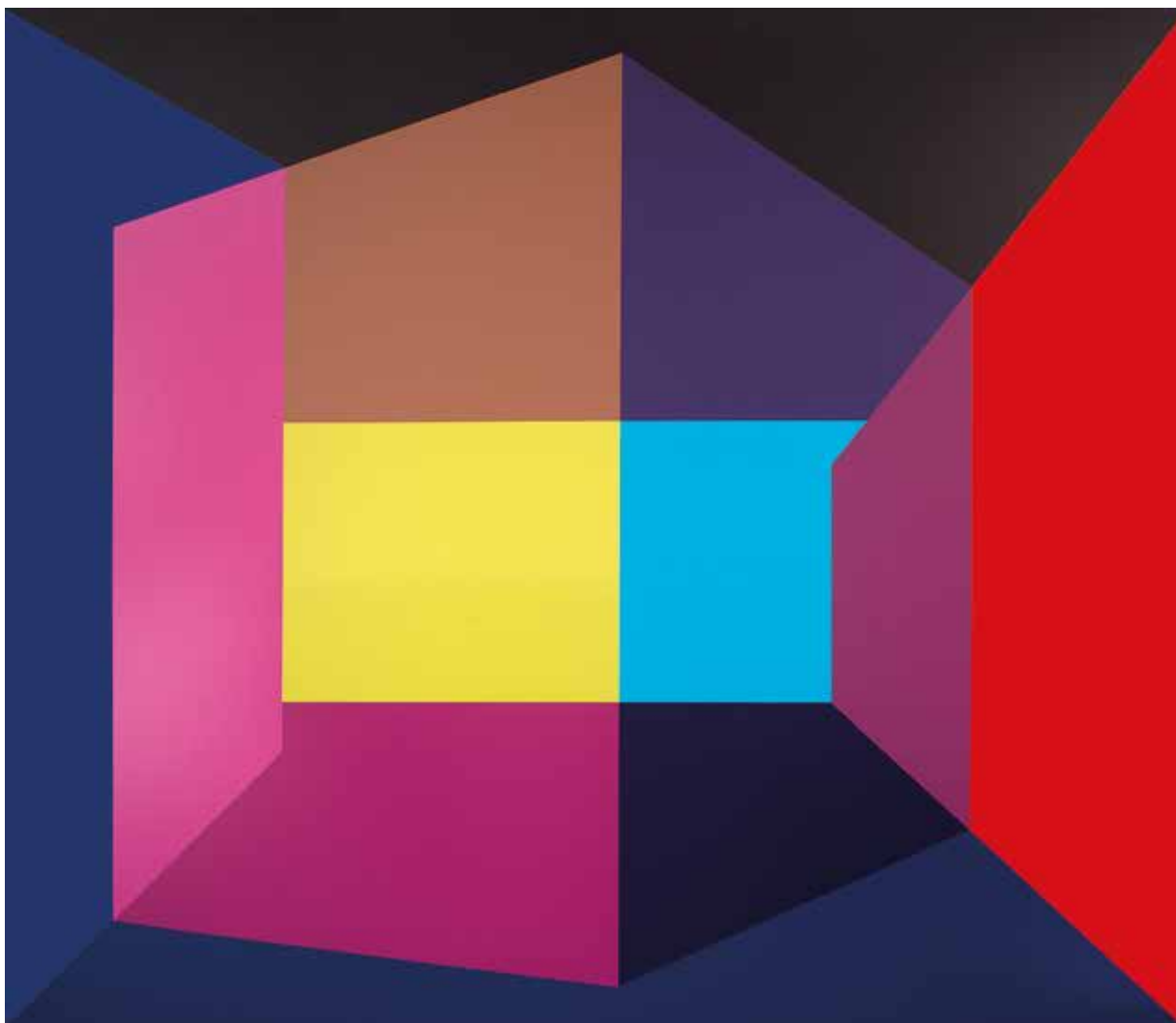


variously as an expression of the individual psyche (certainly in the case of Booyens) or as a set of conventions that questions this individuality. “Some critics argue that abstraction probes the essence of nature, others that it reflects the

artifice of the urban world, yet others that it explores the secret world of private feeling. For some it is a harbinger of spiritual truth, for others it offers a celebration of obdurate matter.”<sup>2</sup>

1. Clement Greenberg (1960) ‘Modern Painting’, in Daniel Sturgis (et al) (2011) *The Indiscipline of Painting: International Abstraction from the 1960s to Now*, St Ives: Tate St Ives. Page 5.
2. Eleanor Heartney (2008) *Art & Today*, London: Phaidon. Page 66.





**13**

**ANDRZEJ  
URBANSKI**

POLISH/SOUTH AFRICAN 1983–

**A050 12/12/15**

signed, dated 2015 and inscribed  
'Cape Town' on the reverse  
spray paint and mixed media  
on canvas  
200 by 230cm

**R80 000 – 120 000**

**PROVENANCE**

Salon 91, Cape Town, 2015.  
Warren Siebrits, Johannesburg, 2016.  
Private Collection.

**EXHIBITED**

Salon 91, Andrzej Urbanski:  
MINDGAME, 18 March to 18 April  
2015.

Andrzej Urbanski's immaculate,  
hard-edged abstract painting,  
characterised by shards of bold  
colour "appears to be the result of an  
automated process – the precision of

its execution engenders this notion  
that it is generated by a detached,  
robotic or digital tool. His interest in  
generating this illusion is rooted in  
his fascination with digitally produced  
art, the digital tools he uses in  
plotting his intricate compositions,  
the relationship between lived  
experience and virtual reality and the  
valorisation of handmade products in  
the post-industrial era."<sup>2</sup>

*"I believe I can be better than the  
machine."*<sup>1</sup>

1. Andrzej Urbanski, Artist's Portfolio, 2015  
2. <http://aurbanski.co.za/about/>



14

## OWUSU- ANKOMAH

GHANAIAN 1956–

### *Thinking the Microcron No 6*

signed and dated 2011; signed, dated, inscribed with the medium and dimensions on a Johans Borman Fine Art label adhered to the reverse acrylic on canvas  
85 by 135cm

R180 000 – 240 000

#### PROVENANCE

Johans Borman Fine Art, Cape Town, 2015.  
Private Collection.

The human figure is central to Owusu-Ankomah's widely heralded practice. In his earlier work, which drew heavily on masquerade and African rock paintings, these stylised male figures were more clearly visible, but over time have been integrated into a complex fabric of signs that effectively camouflage the figure. As in the work of Conrad Botes, these signs describe an actual

and fictional cosmology that defines and contextualises each of Owusu-Ankomah's figures. The signs are a mix of *adinkra* symbols (commonly in Ghanaian textile design), Chinese pictographs, consumer logos and invented symbols. The titular *microcron*, for instance, refers to circles of shining orbs and signifies "universes inside universes".<sup>1</sup>

The idealised form of Owusu-Ankomah's male figures is important too. The artist is an admirer of Michelangelo; his figures have been described as projecting the "divine energy" of the Italian master.<sup>2</sup> This

is not hyperbole. Curator Shannon Fitzgerald, commenting on the "exaggerated masculinity" of the artist's figures, notes: "The physicality alludes to labour, which for Owusu-Ankomah is a high moral construct and a noble activity."<sup>3</sup>

1. Press release for exhibition *Microcron Begins*, October Gallery, 2014: [www.octobergallery.co.uk](http://www.octobergallery.co.uk)
2. Chris Spring (2008) *Angaza Afrika: African Art Now*, Cape Town: Francolin Publisher. Page 252
3. Shannon Fitzgerald (2003) 'Owusu-Ankomah', in *A Fiction of Authenticity: Contemporary Africa Abroad*, St. Louis: Contemporary Art Museum St. Louis. Page 35



15

## CONRAD BOTES

SOUTH AFRICAN 1969–

### *The Temptation to Exist I*

acrylic on canvas  
198 by 129cm

R80 000 – 120 000

#### EXHIBITED

Stevenson, Cape Town, *Conrad Botes: The Temptation to Exist*, 8 September to 20 October 2011.

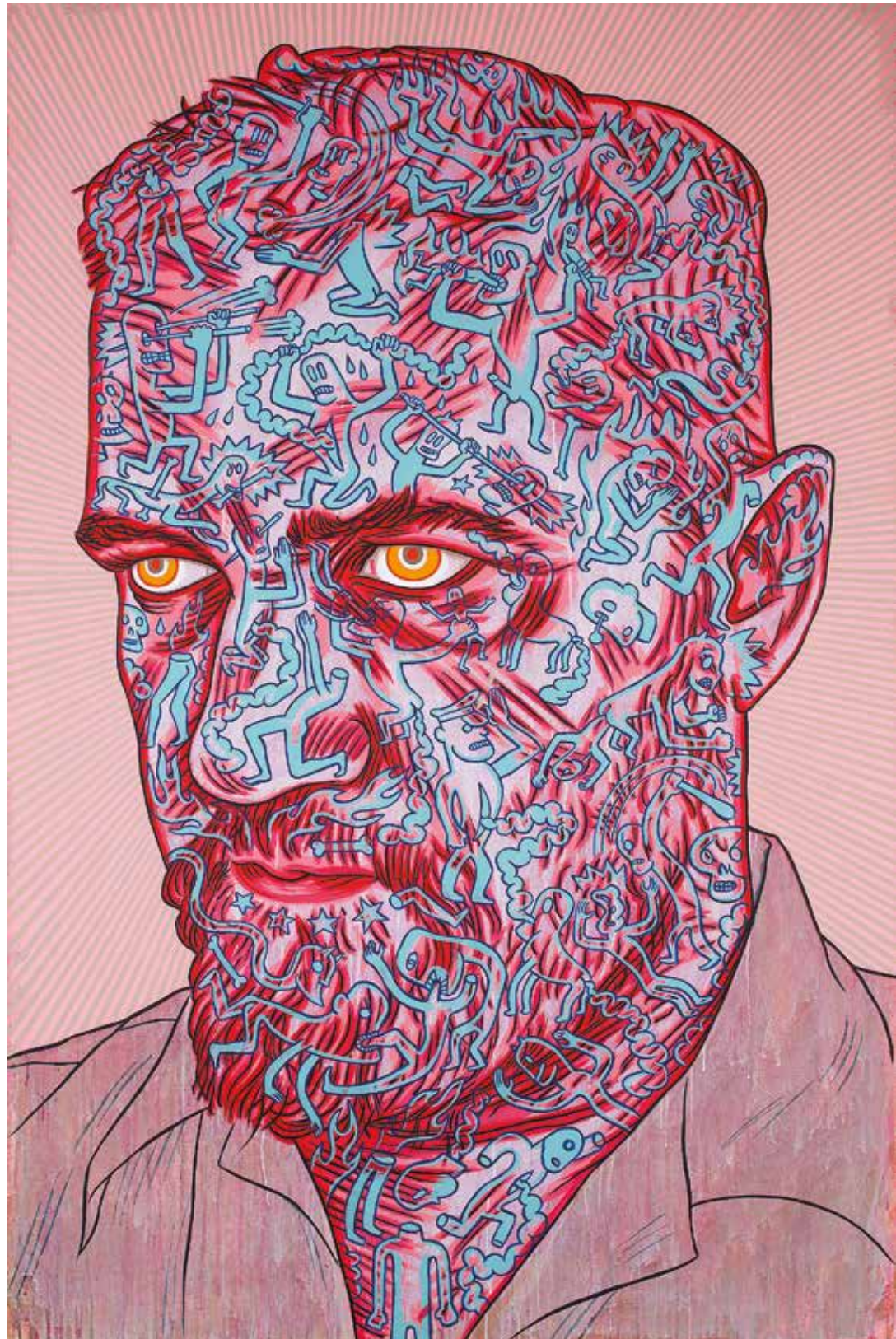
#### LITERATURE

Sophie Perryer (ed.) (2011) *Conrad Botes: The Temptation to Exist*, Cape Town: Stevenson. Illustrated in colour on page 10 and 16 (detail).

First exhibited on the artist's solo exhibition at Stevenson in 2011, the current lot formed part of a suite of six head-and-shoulder portraits in acrylic depicting the artist with devilish goatee and tattoo-like markings (from a distance these blue figures resemble facial veins). The exhibition also featured eight reverse glass self-portraits on roundels. Both sets of works were titled *The Temptation to Exist*, after a collection of essays by Romanian philosopher EM Cioran, first published in France in 1956. Cioran's existential prose includes this aphorism: "Only the suspect artist starts from art; the true artist draws his material elsewhere: from himself."<sup>1</sup>

As an artist Botes has consistently and literally looked at himself. His debut exhibition at Stevenson in 2006 included an untitled drawing portraying Botes inking his body with grim motifs and statements in rehearsal for this more fully realised work. A 2019 exhibition at 131 A Gallery in Woodstock included three self-portraits, affirming the importance of self-portraiture in his practice.

1. EM Cioran (2011) *The Temptation to Exist*, New York: Arcade Publishing. Unpaginated.







**16**

## YAYOI KUSAMA

JAPANESE 1929–

### *Red and Yellow Pumpkin, two*

each stamped with the artist's  
copyright on the underside  
published by Benesse Holdings, Inc.,  
Naoshima, Japan  
painted cast resin, each in their  
original paper covered boxes  
10,2 by 8,3 by 8,3cm each  
(2)

R30 000 – 50 000

*“Pumpkins are lovable  
And their wonderfully wild and humorous atmosphere  
Never ceases to capture the hearts of people  
I adore pumpkins  
As my spiritual home since childhood, and with their infinite spirituality  
They contribute to the peace of mankind across the world  
And to the celebration of humanity  
And by doing so, they make me feel at peace  
Pumpkins bring about poetic peace in my mind  
Pumpkins talk to me  
Pumpkins, pumpkins, pumpkins  
Giving off an aura of my sacred mental state  
They embody a base for the joy of living  
A living shared by all of humankind on the earth  
It is for the pumpkins that I keep on going”*

Yayoi Kusama, On Pumpkins, Courtesy of Victoria Miro, 2014



## GEORGINA GRATRIX

SOUTH AFRICAN 1982–

### *Happy Couple*

signed and dated 2011 on the reverse

oil on board  
123 by 88,5cm

R180 000 – 240 000

#### EXHIBITED

SMAC Gallery, Stellenbosch,  
*Georgina Gratrix; My Show*,  
29 March to 24 May 2012.

#### LITERATURE

Marelize van Zyl (ed.) (2016) *Georgina Gratrix*, Stellenbosch: SMAC Art Publishing. Illustrated in colour on page 173.

*Happy Couple* was produced for Georgina Gratrix's solo exhibition, *My Show* in 2012. Writing in the accompanying catalogue text for *Puppy Love*, Gratrix' survey exhibition in 2016, Emily Friedman observes that "In our 21st century rabbit hole, Gratrix has been carefully cultivating a system of painterly hieroglyphics that incorporates the uncanny, grotesque humour and blithe tropical aesthetics", adding that "her portraits are the perfect embodiment of the illogical, as grotesque couples pose against palm tree patterned wallpaper, gently forcing pop-culture reflexively on the viewer."<sup>1</sup>

Explaining the process that results in her sculpturally distorted impasto portraits, Gratrix says: "I often start with these very cute images", which are frequently pulled from pulp fiction magazines and stock image databases, "but they become grotesque because the subject matter has to become darker to make the image more interesting".<sup>2</sup>

"Gratrix questions how far the body can be pushed while



maintaining a recognisable 'human' figure.

[...] To assume that it is merely satire eliminates the potential for light humor and comedy from its wheelhouse. For amidst the variety of eccentric portraits built with a strong vocabulary of kitsch and cute, she is

representing serious, if not sombre, themes. Ranging from neglected lovers to disillusioned loneliness – a relevant anxiety of our modern age – the comedic grotesque acknowledges our strengths and weaknesses, our preoccupations, our ethos, and our collective mood."<sup>3</sup>

1. Emily Friedman (2016) *Clowning Wisely: The Portrait Paintings of Georgina Gratrix*, in Marelize van Zyl (ed.) (2016) *Georgina Gratrix*, Stellenbosch: SMAC Art Publishing. Page 19.
2. *Ibid.*
3. Emily Friedman (2016) *Clowning Wisely: The Portrait Paintings of Georgina Gratrix*, in Marelize van Zyl (ed.) (2016) *Georgina Gratrix*, Stellenbosch: SMAC Art Publishing. Page 22.



18

## NIGEL MULLINS

SOUTH AFRICAN 1969–

### *Tiger Bones*

signed and dated 13; inscribed with the title on the stretcher  
oil on canvas  
180,5 by 222cm

R100 000 – 150 000

#### PROVENANCE

Everard Read, Cape Town.  
Private Collection.

#### EXHIBITED

Rhodes University Alumni Gallery and Standard Bank Gallery, Grahamstown, *Nigel Mullins: Chaotic Region*, 13 to 20 March 2013.  
Everard Read Gallery, Cape Town, *Nigel Mullins: Chaotic Region*, 11 to 25 September 2013.  
Oliewenhuis Art Museum, Bloemfontein, *Nigel Mullins: Chaotic Region*, 15 July to 3 August 2014.

*Tiger Bones* forms part of Nigel Mullins' *Chaotic Region* curated by Tanya Poole in 2013 as part of the Scifest at Rhodes University in Grahamstown (today Makhanda). Described by the artist as the generative exhibition for the underlying concerns that still persist in his practice today, Ashraf Jamal suggests that the show "confronts

painting with the spectres of the digital, conceptual and relational" where Mullins "fuses the experience of painting with his experience of the digitally mediated world".<sup>1</sup>

More broadly, the exhibition reveals Mullins' painterly transition from photographic representation to the use of heavy impasto which has come to be a defining component of his recent work. Sitting at the beginning of this trajectory, the subject of *Tiger Bones* is betrayed by its darkly suggestive title where a lithe, sun dappled Bengal Tiger is depicted prowling beneath tropical foliage.

As Tanya Poole noted in her opening address of *Chaotic Region*; "Our natural environment is plundered in order to furnish ourselves with charms that we believe can give us health, prosperity and a

brighter future... the extraordinary tiger is massacred and milled for its bones to be consumed for health and virility".<sup>2</sup>

Placing the bleak reality that shadows the exquisite execution of his work, Mullins concludes; "I think I'm a nihilist medium-termist. Geological time, the size of space, the rate at which China is growing, or the number of people killed in the Second World War are significance crushing. But I love the fact that there is a rover on Mars, that science allows us to know things beyond our senses, and it's worth saving the tiger".<sup>3</sup>

1. Ashraf Jamal (2017) *In The World: Essays on Contemporary South African Art*. Milan: Skira. Page 131.
2. Tanya Poole cited in Ashraf Jamal (2017) *In The World: Essays on Contemporary South African Art*. Milan: Skira. Page 127.
3. *Ibid.*



19

## OLAF HAJEK

GERMAN 1965–

### *Lost Paradise*

signed and dated '12  
acrylic on board  
99,5 by 79,5cm

R70 000 – 90 000

#### EXHIBITED

WHATIFTHEWORLD, Cape Town,  
*Strange Flowers*, 14 March to  
1 June 2013.

"Olaf Hajek is a painter immersed in a world of surreal fantasy and melancholic beauty. Drawing from diverse references such as 60s African studio photography, renaissance perspective and the Dutch still lifes of the 1600s his work is underpinned by the colour and texture of folkloric imagery.

[His 2013 WHATIFTHEWORLD exhibition,] *Strange Flowers*, is a hypnotic tangle of botanical forms and colour. Hajek uses distressed and exquisitely fine mark-making to create a rich surface patina. Woven into the fabric of the work the image of the flower is used as a seductive yet contradictory metaphor for fertility, poison, growth and decay.

Much like the Dutch painters of the 16th – 18th century his work looks at the brevity of life through capturing the vital essence of living forms and the continuing struggle for life where beauty is made more precious because of its transience. Through juxtaposing the human figure with his incandescent kaleidoscope of flora and fauna Hajek looks at humanity's fragile relationship with nature and its cycles of birth and death."<sup>1</sup>

1. <https://www.whatiftheworld.com/exhibition/strange-flowers/>



## HELMUT STARCKE

SOUTH AFRICAN 1935–2017

### *Susurratio (Karoo Travelogue #5)*

1969

signed twice, dated '69 and inscribed with the title on the reverse; inscribed with the title and numbered 14 on a Biennale São Paulo label on the reverse

acrylic on canvas  
151,5 by 151,5cm

R120 000 – 160 000

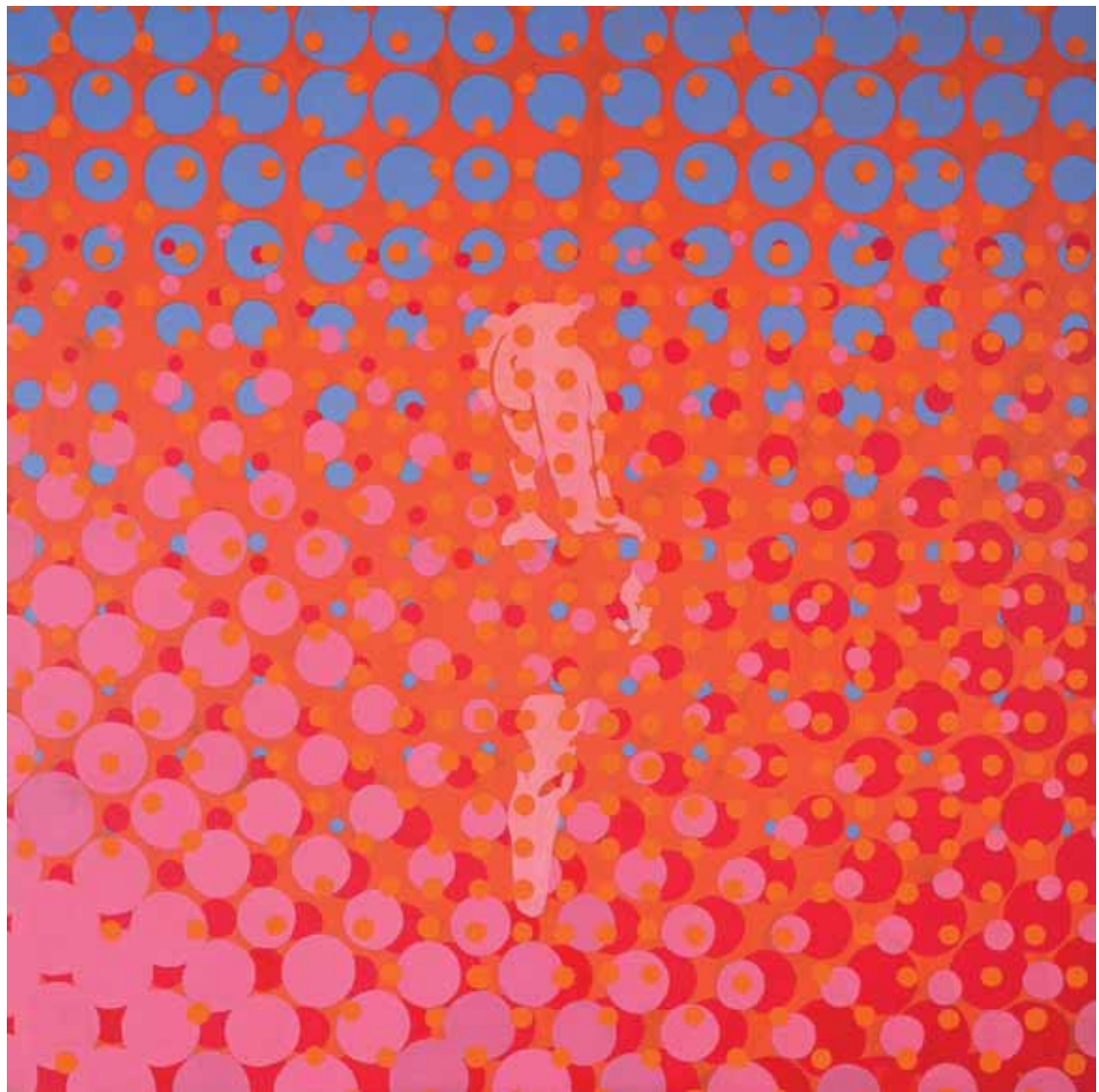
#### EXHIBITED

Biennale São Paulo, Brazil, 1969.

*Susurratio* is part of a series of works collectively titled *Karoo Travelogue*, which constitutes a highlight in Helmut Starcke's artistic development. It exemplified a major shift in his style of painting at the time and was exhibited at the 1969 São Paulo Biennale.

His practice is best described as a layering of disparate images and other compositional elements, one behind the other in order to create an essentially ambiguous postmodern 'whole'. In the present lot, *Susurratio: Karoo Travelogue #5*, the first layer consists of screens of fairly even-sized dots; the second layer is occupied by the silhouette of a standing nude, half turned away from the viewer; and a third layer comprises what appears to be a landscape.

Turning away from the commercial art scene to practise fine art, his first works drew on the aesthetic sensibilities of Pop Art, resulting in what Esmé Berman calls "a social realist phase: satirical commentary on the surrounding scene, [but] essentially illustrative, not interpretive."<sup>1</sup>



The shift that occurred in Starcke's work in the late 1960s was away from Pop Art towards Op Art (along with other South African artists, including Cecily Sash and Kevin Atkinson). Starcke depicted the very common Ben-Day or half-tone dots that were used to achieve tonal effects in the colour printing process before the advent of laser and digital printing.

Starcke enlarges these dots to cover the whole surface of the present lot, and then 'colours them in' with shades of blue at the top, fading to shades of red and pink

at the bottom of the canvas. The resultant effect is of an optical illusion of a vibrating, even shimmering, landscape with a bright blue sky in the background, and a red-hot landscape in the foreground. The title, *Susurratio*, meaning whispering, murmuring and/or rustling, seems apt in describing this singular landscape.

The appearance of the figure – as if derived from a high-contrast photograph – reflects Starcke's background as a commercial artist in the advertising industry. "I use

the photograph as an agent in the simplification of visual information," he says. "Through its technological idiosyncrasies, it provides alternative ways of seeing in a kind of 'pre-processed' way. A photograph, composed through the view-finder, becomes a sketchbook-page."<sup>2</sup>

1. Esmé Berman (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema. Page 436.
2. Frieda Harmsen (1985) *Looking at South African Art: A guide to the study and appreciation of art*, Pretoria: Van Schaik. Pages 85 and 86.





## 21

### YVES KLEIN

FRENCH 1928–1962

#### *Table IKB®*

Model designed by Yves Klein in 1961

This work is part of an edition started in 1963 under the supervision of Rotraut Klein-Moquay signed "R.Klein-Moquay" and numbered DE-AZER on a label affixed to the underside  
plexiglass, glass, chrome-plated metal and dry blue pigment  
37cm high; 125cm wide;  
100cm deep

R200 000 – 300 000

#### LITERATURE

Jean-Paul Ledeur (2000) *Yves Klein: Catalogue raisonné des éditions et sculptures éditées*, Knokke: Editions G. Pieters. Page 53.

This iconic table is from the edition begun in 1963 under the supervision of Yves Klein's widow, Rotraut Klein-Moquay, based on two models he designed in 1961. Klein died unexpectedly in 1962 and other than these two original models owned by his estate there are no vintage tables. From 1963 to the present, the Yves Klein Archives has overseen the production of this table and there has only ever been the one continuous

edition. Each table has a signed and numbered placard of authenticity issued by the estate affixed to the underside.

The table is available in the three materials most common to Klein's work: International Klein Blue (IKB®) pigment, rose pigment, and gold leaf. The tables are a controlled edition, which means that the estate produces a limited number each year. Although the exact number produced of each variation is not made public, in the early years few, if any, tables were made.

The present lot has been authenticated by the Yves Klein Archives in Paris.

22

MONGEZI  
NCAPHAYI

SOUTH AFRICAN 1983–

*Into the Labyrinth*

signed and dated 2019  
Akua ink and acrylic on Kitakata  
paper  
152 by 77cm

R30 000 – 50 000

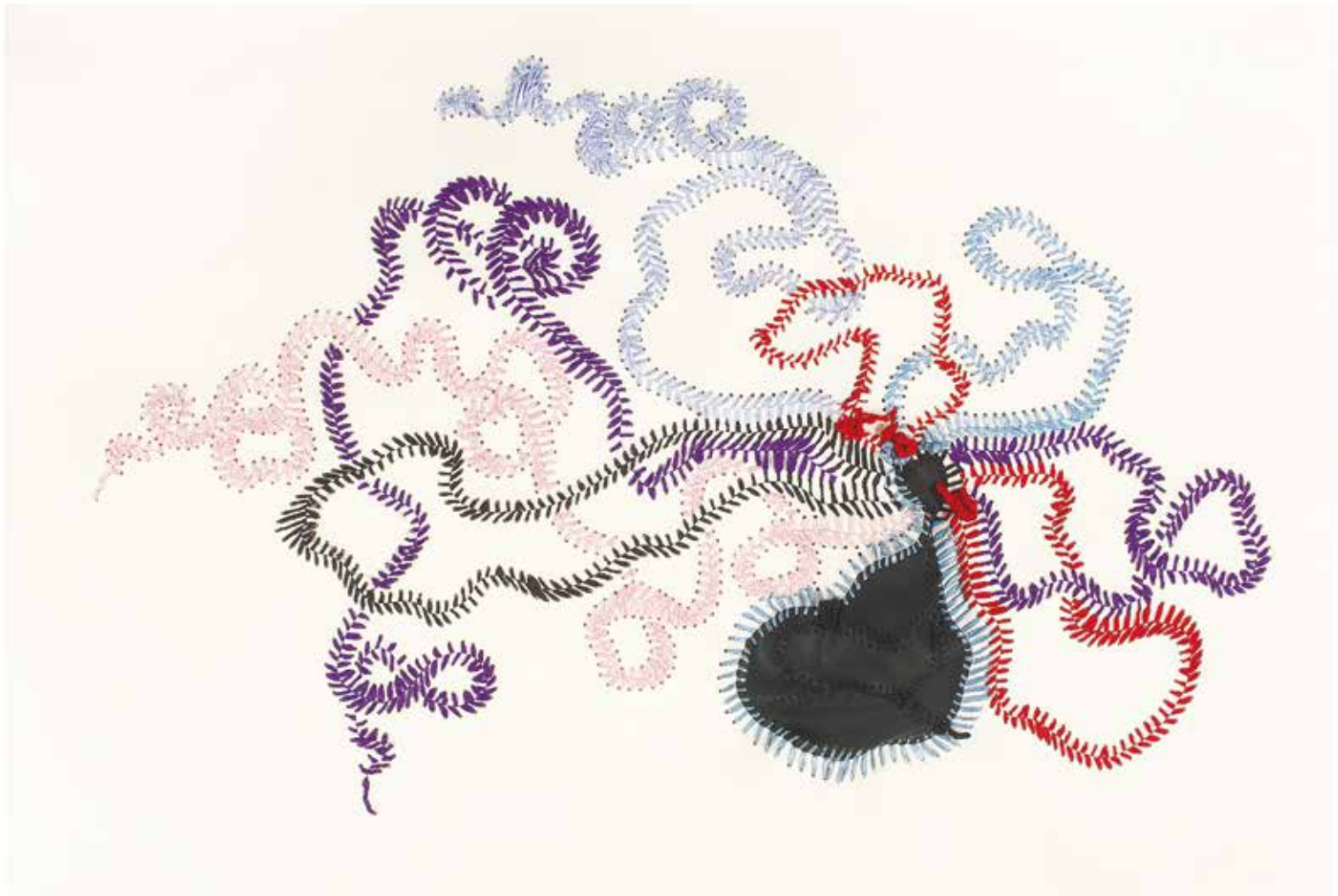
"I think that [my love of abstraction] has a lot to do with the music I was exposed to as a child and grew up listening to – Jazz. I'm always fascinated by how musicians can communicate and express a feeling purely through sound (especially without any lyrics). As a listener you're given room to relate it to your own experiences and ideas. I like the fact that it makes you think and engage with it and not only be on the receiving end. Thus, I see my abstract works as musical compositions in a visual form. I was introduced to abstract art in my art history class. I am still inspired by the works of Kandinsky, Mondrian and the artists who were part of the Abstract Expressionism movement.

I don't really plan my compositions. I rely on my intuition and spontaneity, and yes, they just evolve as I make them. If I put a mark down, the second mark would be based on the first mark and so are the rest of the marks, shapes and colours. I let the artwork guide me through its various directions. When it has reached that end point, the artwork tells me to stop."<sup>1</sup>

1. The artist in conversation with Daniel Hewson (2016) *No Man's Art Gallery*, Amsterdam, <https://artaficamagazine.org/art-south-africa-in-conversation-with-mongezi-ncaphayi/>







**23**

## NICHOLAS HLOBO

SOUTH AFRICAN 1975–

### *Umphokoqo*

2008  
ribbon and rubber on Fabriano paper  
71 by 99cm

R400 000 – 600 000

#### EXHIBITED

Stevenson, Cape Town, *Nicholas Hlobo: Kwatsityw'iziko*, 6 March to 26 April 2008.

#### LITERATURE

Sue Williamson (2009) *South African Art Now*, New York: Collins Design. Page 134 and illustrated in colour on page 135.

Hlobo is best known for his recombinant sculptures made from coloured ribbon and castoff bits of leather, wood and rubber. Raised by his maternal grandmother in the Eastern Cape, Hlobo's earliest experience of adapting and reusing materials was when, as an adolescent, he made drums from

empty paint tins and stretched rubber tubing. His artistic practice is not anchored in any fixed form and effortlessly shifts between abstraction and various forms of figuration. Libidinal and culturally resonant, his sculptures include interpretations of male and female sexual organs, animal enclosures and a dragon-like creature debuted at the 2011 Venice Biennale (the work is owned by collector Jochen Zeitz).

Hlobo's work often features straggling pieces of fabric that transgress defined volumes and invite consideration of contiguous spaces. This extends to his mixed-media works on paper, work integral to Hlobo's output since his 2006 exhibition *Izele* (birth) at Stevenson.

This lot appeared in his second exhibition at Stevenson, by which time Hlobo had formalised his method of suturing ribbon and rubber into abstract, rhizomatic forms on paper that propose open-ended constellations of materials and ideas. Commenting broadly on Hlobo's "creative sewing," artist Gavin Jantjes characterised his assemblages as "a physical and intellectual patchwork that reveals his on-going interrogation of his Xhosa traditions and the conventions of contemporary art."<sup>1</sup>

1. Gavin Jantjes (2011) 'Edge, Seam & Space', in *Nicholas Hlobo: Sculpture, Installation, Performance, Drawing*, Oslo: National Museum of Art, Architecture and Design. Page 58.

24

## MICHAEL TAYLOR

SOUTH AFRICAN 1979–

*Bounce Back;*  
*Major Inspector;*  
*Low Profile;*  
*Dizzy Spell;*  
*Front to Back;*  
*Shoulder Soldier;*  
*Self Theatrical;*  
*Shame, Shame, Shame;*  
*Coach;* nine

2015  
acrylic on board  
20 by 20cm each  
(9)

R60 000 – 80 000



### EXHIBITED

The Voorkamer Gallery at Chandler House, Cape Town, Pink, 3 December 2015 to 31 January 2016.

Produced and exhibited in 2015, this series of nine paintings follows on from Michael Taylor's solo presentation at Volta New York in which he set about reimagining William Hogarth's famous series *A Rake's Progress*. In that body of work Taylor upends Hogarth's narrative

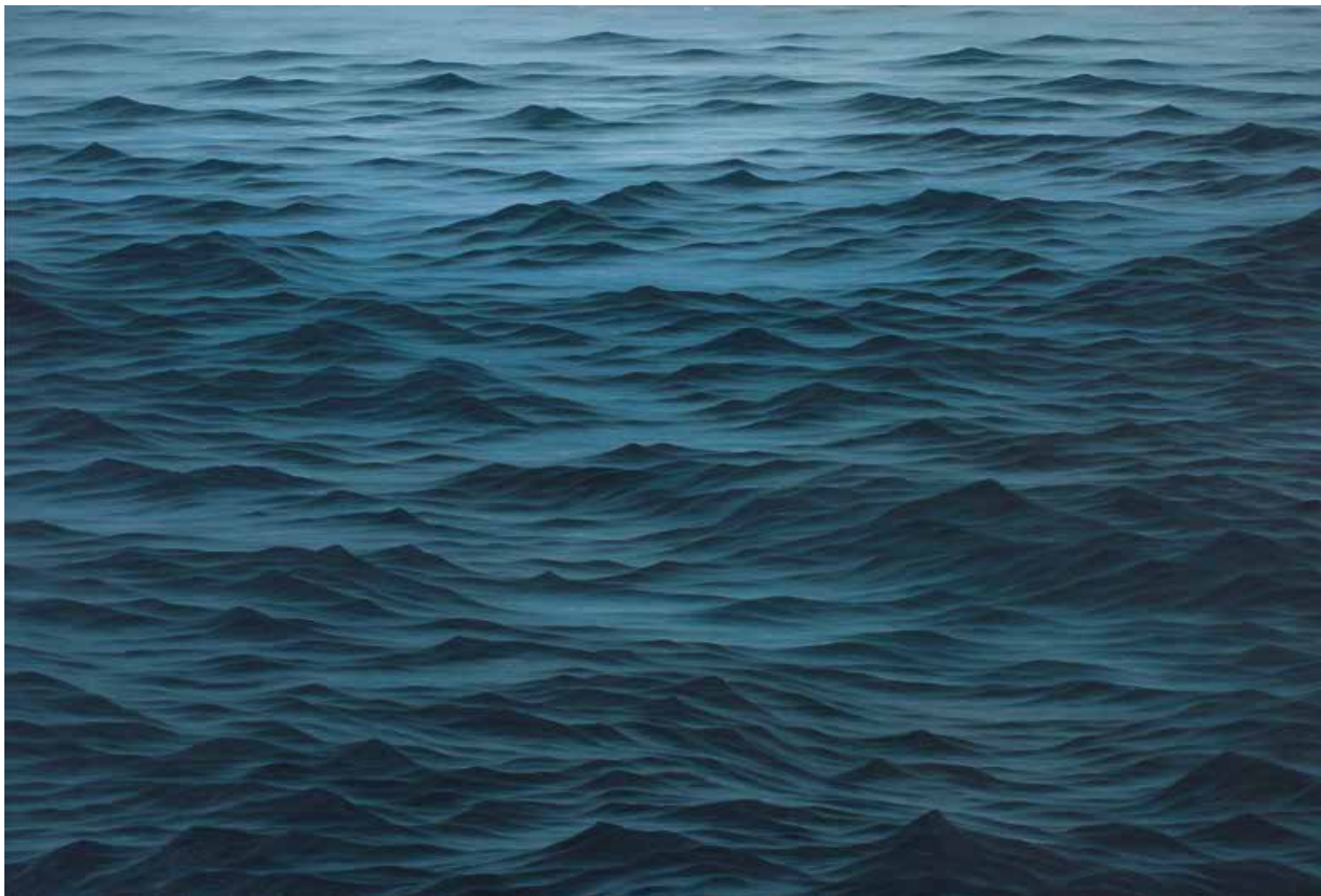
by adding "a touch of camp" resulting in the works "depicting an ironic view of masculinity, selfhood, and pleasure. Pooled together, his imagined and cheeky characters create a mishmash of male attitudes and surfaces that abound with visible traces of preliminary sketches and gestural marks."<sup>1</sup>

Of his titles, Taylor notes; "Generally, I choose titles which evoke something entirely different from what the image represents, or, I employ

titles to reveal characteristics that are not obvious about the subject. This deliberate juxtaposing of image and text is aimed to address the viewer's understanding of the relationship between a representation and its accompanying title..."<sup>2</sup>

1. <https://www.michaeltaylorstudio.com/2015-volta-ny>
2. Michael Taylor in Katherine Jacobs (2010) *Michael Taylor Artbio*, [Online] Available: [http://arthrob.co.za/Artbio/Michael\\_Taylor\\_by\\_Katharine\\_Jacobs.aspx](http://arthrob.co.za/Artbio/Michael_Taylor_by_Katharine_Jacobs.aspx)





25

## JAKE AIKMAN

SOUTH AFRICAN 1978–

### *Surfacing*

signed and dated 19 on the reverse  
oil on canvas  
105 by 155cm

R150 000 – 200 000

In a 2004 interview, photographer Allan Sekula described the sea as “absolutely a space of contemporaneity”. Rather than being an unadulterated, primordial space, a place devoid of cargo ships and tons of plastic waste, Sekula regarded the sea as lived in space, a mapped world of transnational trade and military economies, in effect a social geography. Aikman’s oeuvre includes studies of military submarines (for example, *Where I End and You Begin*, 2008) and beached ships ready for shipbreaking in places such

as Chittagong, Bangladesh. But his mature work eschews presenting the sea as a trafficked space of wilful plunder and careless ruin. Instead, and by slow increments, he has allowed the mythic to triumph.<sup>1</sup>

Aikman’s implication of the viewer here is important. His ambitions as a painter are principally focussed on evoking visceral psychological responses in his viewers. “My goal is to get under the skin or behind the veil of the purely visual experience of the image. Ultimately, my wish is for the viewer to engage with

what lies beneath the surface within themselves.” Aikman’s stay at Lake Bracciano reinforced his sense of humankind’s primal sensibilities and psychological responses towards wild places, especially those adjacent large bodies of water. “The lake’s weather can change drastically, and it can, in turn, change the mood of the people...”<sup>2</sup>

1. Sean O’Toole (2019) *Wildness, wild places and wild energies in Jake Aikman’s paintings*. Granada: Suburbia Contemporary Art. Unpaginated.
2. *Ibid.*

## ATHI-PATRA

## RUGA

SOUTH AFRICAN 1984–

*Touched by an Angel*

2014

wool and thread on tapestry canvas  
300 by 177cm

R700 000 – 900 000

**EXHIBITED***After the Thrill is Gone: Fashion, Politics of Culture in Contemporary South African Art* at:

The Richmond Center for the Visual Arts, Western Michigan University, Kalamazoo, Michigan, 15 September to 18 October 2016.

College of Wooster Art Museum, College of Wooster, Wooster, Ohio, 12 September to 12 November 2017.

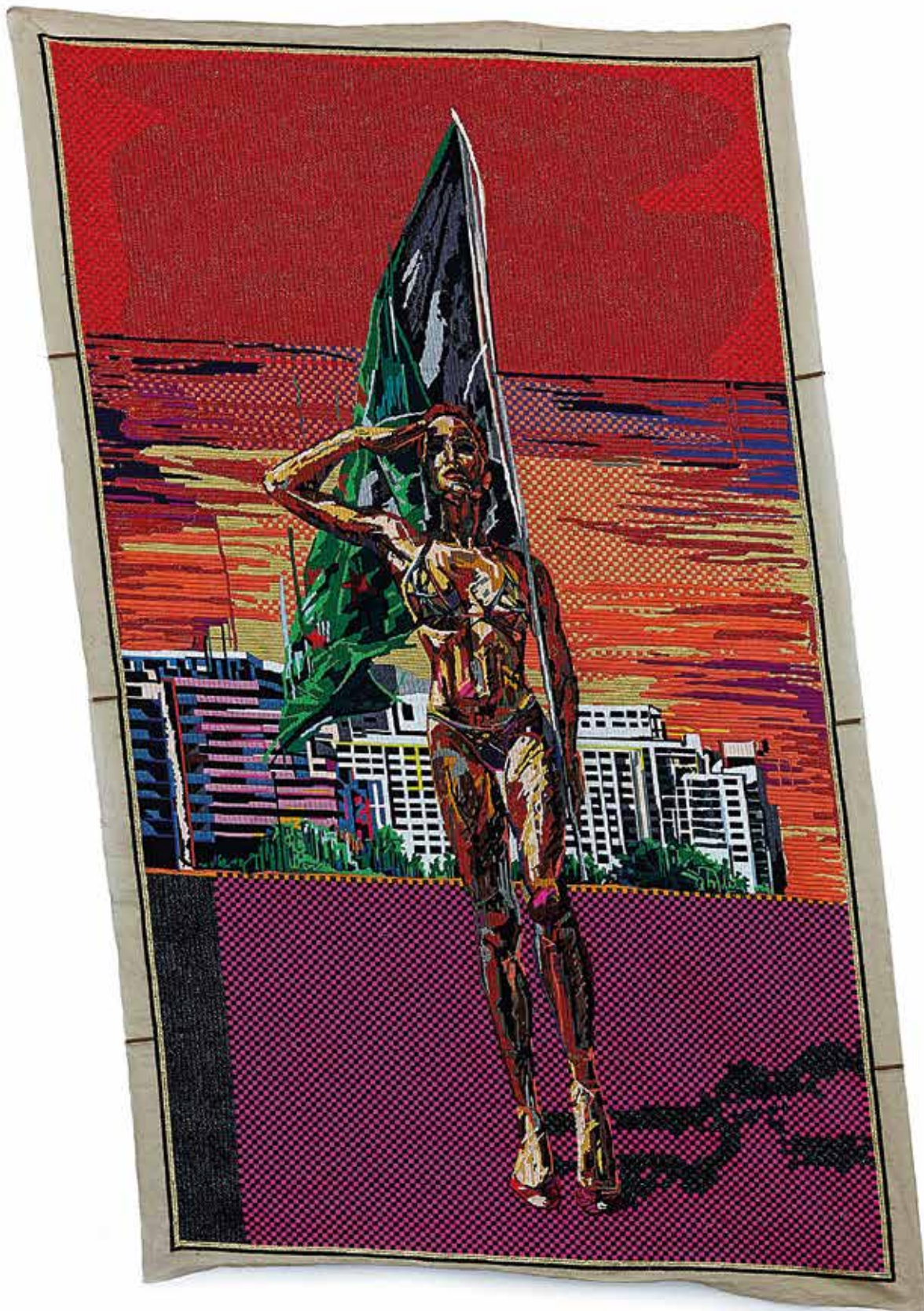
Museum of the African Diaspora, San Francisco, California, 28 March to 26 August 2018.

**LITERATURE**Andrew J. Hennlich (2017) *After the Thrill is Gone: Fashion, Politics of Culture in Contemporary South African Art*. Richmond Center for Visual Art, Western Michigan University. Page 38 and illustrated in colour on page 103.Andrew J. Hennlich, 'Touched by an Angel (of History): Athi-Patra Ruga's The Future White Women of Azania,' in Jay Pather and Catherine Boulle (eds.) (2019) *Acts of Transgression: Contemporary Live Art in South Africa*, Johannesburg: Wits University Press.

*“Touched by an Angel is one of several tapestries Ruga produced for The Future White Women of Azania (2010-2016) a performance saga where Ruga constructs the history of a non-dynastic line of queens ruling a kingdom called Azania. Allegorically referring to South Africa’s history, Azania is a Greco-Roman place-name for the lands of eastern Africa repurposed during apartheid to signify the history and dream of black rule on the continent. Ruga’s influences from drag performance and conceptual fashion manifest in Touched by an Angel’s playful references to pop-culture: a Rihanna-esque bad girl clad in a bikini, the flag drawn from “White Kingdom of Azania” in Marvel’s Black Panther comic books – in part an allegory of apartheid South Africa and its Bantustans – and the television show Touched by an Angel where actress Della Reese plays an angel guiding people through crossroads in their lives. Ruga reads Reese’s character as a sangoma: healers who call on ancestral spirits to treat illness and narrate cultural histories and myths.”*

Andrew J. Hennlich (2017) *After the Thrill is Gone: Fashion, Politics of Culture in Contemporary South African Art*. Richmond Center for Visual Art, Western Michigan University.





## LISA BRICE

SOUTH AFRICAN 1968–

*Untitled E*

2005

oil on canvas  
152 by 122cm

R150 000 – 200 000

**EXHIBITED**Goodman Gallery, Johannesburg,  
*Lisa Brice: Night Vision*, 21 January to  
11 February 2006.

Brice painted the present lot, *Untitled E*, for her 2006 solo exhibition at Goodman Gallery, Johannesburg, entitled *Night Vision*. The exhibition explored the juxtaposition of fears, hopes, magic and uncertainties of growing up and childhood. In the years that precipitated this exhibition, Brice became fascinated with night vision photography and these photographs became inspiration for the works on this show. This is evident by the colour palette, a greenish monochromatic scheme reminiscent of a camera's night vision mode, which "suggests, apart from the eeriness of the desaturated colour, a sense of intrigue and an invasion of privacy."<sup>1</sup>

1. Goodman Gallery. (2006) *Lisa Brice: Night Visions*, [Online], Available: [www.goodman-gallery.com/exhibitions/455](http://www.goodman-gallery.com/exhibitions/455) [22 November 2019].





## MOSHEKWA LANGA

SOUTH AFRICAN 1975–

### *Lalie - for a loving son and a dear Father*

2007/8

signed

mixed media on paper

140 by 100cm

R180 000 – 240 000

#### PROVENANCE

Goodman Gallery, Johannesburg.  
Private Collection.

#### EXHIBITED

Goodman Gallery, Johannesburg,  
*Moshekwa Langa: Ramokone*,  
25 August to 22 September 2012.  
Goodman Gallery, Johannesburg,  
*Other People's Memories*,  
28 January to 26 February 2015.

Collage has been central to Langa's practice since he first achieved prominence in the late 1990s. Celebrated as a "radical scavenger,"<sup>1</sup> this lot is typical of his enigmatic approach to working with found images. Presented on a paper ground that has been intensively worked over, the lot additionally features various paper panels pasted over a large drawn figure. Some are blank, while others feature constructed and found images. The pell-mell orchestration of these images resembles an inner-city street wall littered with flyers. The relationship between the various images is opaque.

Commenting on Langa's method in his collages, critic Tracy Murinik writes: "The requirement is not to find iconic images, but rather to progressively establish an image field in which he can locate himself. From magazines, newspapers, songs, movies, mail-order catalogues, popular

everyday stimuli, Langa draws and develops his archive: images of black people are reconstituted into surrogate portraits of childhood and family. They become referential of his personal history, like snapshots."<sup>2</sup>

In 2017, Langa described his method as an artist as "quite

fugitive," further stating of his way of working, "I do not start with anything concrete, nor aim at making a defining statement, but merely allude to forms as a means of record-keeping".<sup>3</sup>

1. Hamza Walker (2002) 'Moshekwa Langa: The Global Village Revisited' in *Moshekwa Langa*, Chicago and Geneva: The Renaissance Society. Unpaginated.
2. Tracy Murinik (2003) 'Artist always on tour', in *Moshekwa Langa*, Cape Town: South African National Gallery. Page 18.
3. Moshekwa Langa (2017) Press release for exhibition *Fugitive*, Johannesburg: Stevenson: <https://www.stevenson.info/exhibition/2245>



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## KAREL NEL

SOUTH AFRICAN 1955–

### *The Place of the Manao Tupapau, Gauguin's Grave, Hiva Oa*

signed, dated 95/96 and inscribed  
'The Spirit of the Dead Watches,  
Atuona'; Art First, London label  
bearing details of the artwork on  
the reverse  
pastel and pigment on bonded  
fibre fabric  
165 by 214cm

R500 000 – 700 000

#### EXHIBITED

Art First, London, *View on the Inner  
House*, 1996.

#### LITERATURE

Art First, London, *View on the Inner  
House*, 1996, exhibition catalogue.  
Illustrated in colour on page 17.

The present lot, *Manao Tupapau*,  
has as its central focus a linear  
pictogram of Paul Gauguin's grave  
constructed from volcanic blocks  
and a softly rounded footstone,  
inscribed with his name and 1903,  
the date of his death. An oceanic  
blueness seems to wash up to the

base of the grave, a metaphor for  
an expansive consciousness beyond  
form. The greens in the upper half  
seem to suggest the lush, protective  
foliage of the verdant hillside  
context. A tracery of effulgent  
gold emerges from a translucent  
vermilion *mana* or ancestral  
presence.

The title of Nel's work refers  
directly to a famous painting  
Gauguin completed in 1897 on  
Tahiti, his penultimate stop in the  
Pacific before he moved on to the  
even more isolated Marquesas  
Islands, where he spent the last  
years of his life in Atuona, on Hiva  
Oa. His resting place, high above  
the village, looks out over vast  
expanses of ocean and is shaded by  
a frangipani tree that daily scatters  
its blossoms onto the stones below.

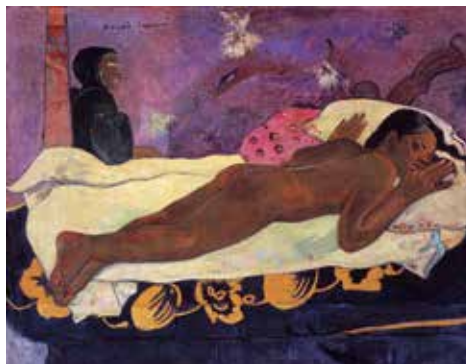
Gauguin's decision to leave the  
Parisian epicentre of art in search  
of a simpler, more meaningful life  
was in part a disillusionment with  
the harsh impact that the industrial  
revolution had had on society,  
culture, the environment and the  
economy. Once in the Pacific,  
Gauguin's interest in the beliefs,  
values and art of other cultures was  
kindled, directly affecting the nature  
and the subject matter of his work.

Nel visited the Marquesas during  
his extensive travels, which led to  
a series of drawings including the  
present lot, shown as part of *View  
on the Inner House*, an exhibition at  
Art First in London in 1996.



Gauguin's Grave at Hiva Oa.

Photograph: Karel Nel



Paul Gauguin, *The Spirit of the Dead Keeps  
Watch (Manao Tupapau)*, 1892.

Photograph: courtesy Albright-Knox Art Gallery





## BERNI SEARLE

SOUTH AFRICAN 1964–

*Still*

2001

edition 3/3 + 1AP

digital prints on backlit paper

120 by 120cm each

(8)

R200 000 – 300 000

**PROVENANCE**

Property of Kangra Group (PTY) Ltd.  
Assembled by the Late Graham and  
Rhona Beck.

**EXHIBITED**

*Snow White* video installation:  
49th Venice Biennale, *Authentic/Ex-*  
*centric: Africa In and Out of Africa*,  
2001.

Another example from this edition  
was exhibited at:  
Davis Museum at Wellesley College,  
Wellesley, *The Space Between*,  
March 18 to June 8 2003.  
Axis Gallery, New York, *Still*,  
11 September to 24 October 2011.  
Stevenson Gallery, *Frieze London*  
2018: *Social Work*, 4 to 7 October  
2018.

**LITERATURE**

Barbara Pollack, 'THE NEW LOOK  
OF FEMINISM: Using everything  
from stitchery to baking flour, women  
around the world are lashing out at  
all kinds of extremism - even strident  
feminism', ARTnews, September  
2001. Page 132.

Roberta Smith, 'Art in Review: Berni  
Searle', New York Times/Weekend:  
Fine Arts Leisure, Friday, 12 October  
2001. Page E37.

Marcia E. Vetrocq, 'Biennale

*Babylon'*, Art in America, September  
2001. Page 113.

Berni Searle's influence is deeply felt  
in South African visual art, where a  
whole generation of artists, including  
Athi-Patra Ruga, Mohau Modisakeng,  
Zanele Muholi and Nandipha  
Mntambo, share a common lineage  
in Searle's staged photography and  
video work.

As the 2003 Standard Bank Young  
Artist for Visual Art, Searle's early,  
career-defining work explores the  
ways in which history and geography  
map onto the human body. The  
origin of this line of inquiry is perhaps  
most evident in *Snow White*, which  
was originally conceived as a video  
work for the show *Authentic/Ex-*  
*centric* curated by Salah Hassan and  
Olu Oguibe at the Venice Biennale  
in 2001.

The current lot, *Still*, is a series of  
eight semi-transparent photographs  
from *Snow White*, presented in  
sequence. "These depict the artist  
kneeling, covered in flour, in the  
process of kneading dough. The  
installation is illuminated by a central  
light source, and a thin layer of flour  
on the floor mirrors the images,

showing traces of a body. The white  
flour on Searle's skin sharpens one's  
awareness of skin colour, while the  
labour of preparing dough highlights  
gender – both loaded subjects in  
South Africa's fraught history. In  
the end, the ritualistic nature of the  
action offers a space for reflection  
and, perhaps, even healing".<sup>1</sup>

"This is one of the earliest works  
that I made almost 17 years ago"  
Searle recalls. "It's part of a  
body of work called the 'Colour Me'  
series, in which I covered myself with  
spices or flour. It's evocative of a  
way of working flour and water that  
imitates the way I would make roti. It  
references the experience of making  
this that has been passed down  
through the generations".<sup>2</sup>

Searle believes that to transpose  
concepts such as feminism and civil  
rights from one cultural context to  
another can be fraught with difficulty.  
In this context, she says, the work and  
its presentation is a reclaiming of her  
history and heritage.<sup>3</sup>

1. Stevenson Gallery, *Frieze London 2018: Social  
Work*, 4 to 7 October 2018.

2. Berni Searle cited in *Revisiting the Fiercely  
Productive Practices of Marginalized Women  
Artists*, *Frieze*: Issue 4, October 2018.

3. *Ibid.*







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## MOHAU MODISAKENG

SOUTH AFRICAN 1986–

### *Passage 7*

2017  
edition 1/6  
ink-jet on Epson Hot Press Natural,  
diasec  
150 by 200cm

R180 000 – 240 000

**EXHIBITED**  
WHATIFTHEWORLD, Cape Town,  
*Mohau Modisakeng: Passage*,  
13 September to 21 October 2017.  
The South African Pavilion, *La Biennale di Venezia*, 13 May to  
26 November 2017.

**LITERATURE**  
Lucy MacGarry and Bronwyn  
Law-Viljoen (2017) *Candice Breitz  
+ Mohau Modisakeng, The South  
African Pavilion, La Biennale di  
Venezia*, Pretoria: South African  
Department of Arts and Culture.  
Illustrated in colour on pages 110  
and 111.

The present lot is from Modisakeng's 2017 series, *Passage*, which comprises a three-channel video projection and photographs that reflect on "slavery's dismemberment of African identity and its enduring erasure of personal histories." The series is further explained: "In *Passage*, the ebb and flow of water, as both life giving and deadly, symbolizes the many who have arrived or departed from South Africa in trade, as cargo or as transient bodies belonging to no particular state.

In South Africa, systems of indentured labour and slavery were

instituted by the Cape Colony in 1652 to meet the growing demand for labour. Dutch settlers imported people from the Indian subcontinent, Indonesia, Madagascar, East Africa and Angola, putting them to work on plantations and at ports. South Africa became a jostling ground between the Dutch and British, its native people rendered as mere commodities moving through the establishment of an industrialized mining economy, as labourers and as soldiers in the Anglo Boer and world wars."<sup>1</sup>

1. <https://www.whatiftheworld.com/exhibition/passage/>





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## SIMPHIWE NDZUBE

SOUTH AFRICAN 1990–

### *In Search Of*, triptych

edition 4/5 + 2AP  
light-jet print  
120 by 80cm each  
(3)

R120 000 – 160 000

#### PROVENANCE

WHATIFTHEWORLD, Cape Town.  
Private Collection, Johannesburg.

#### EXHIBITED

WHATIFTHEWORLD, Cape Town,  
*Dear Europa ...*, 31 August to  
15 October 2016.

*“Simphiwe Ndzube’s carnivalesque portraits catch figures in the midst of movement, in the process of becoming. His theatrical landscapes are peopled by characters who are learning how to be subjects of their own making. They observe others and analyse situations, emulating, educating and transforming themselves. Rather than remaining still, his figures mobilise themselves into their futures, raucous and uncontained by physical boundaries, economic barriers, or legal structures and attendant gatekeepers meant to prohibit their existence and maintain them out of sight. We watch as they step into unfamiliar worlds, finding their own place in this brave, and sometimes compromised new freedom. We see them reading the iconography of power, finding ways to access formidable structures, shaping their public identities and personas in order to ease their way into structures that were previously shut off to them. But we also understand that they are not slavish imitators or simple mimics. Whilst Ndzube’s characters may analyse the new worlds in which they find themselves, identifying conventions and discerning what is acceptable, they also riotously flout the usual rules of projecting power, class, and arrival.”<sup>1</sup>*

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

## NONTSIKELELO VELEKO

SOUTH AFRICAN 1977–

### *Screambblacklips*

edition 1/10  
digital print in pigment inks on  
cotton rag paper  
42 by 31cm

R12 000 – 16 000

Accompanied by a Goodman Gallery  
certificate of authenticity signed by  
the artist and dated 30.9.2009.

#### EXHIBITED

*Standard Bank Young Artists: 25  
A Retrospective Exhibition*, National  
Arts Festival, Albany Museum,  
Grahamstown, 2 July to 11 July 2009;  
Standard Bank, Johannesburg,  
5 August to 19 September 2009.  
Goodman Gallery, *Nontsikelelo  
Veleko: Mute!Scream!Mute!*, 19 July  
to 11 August 2007.

#### LITERATURE

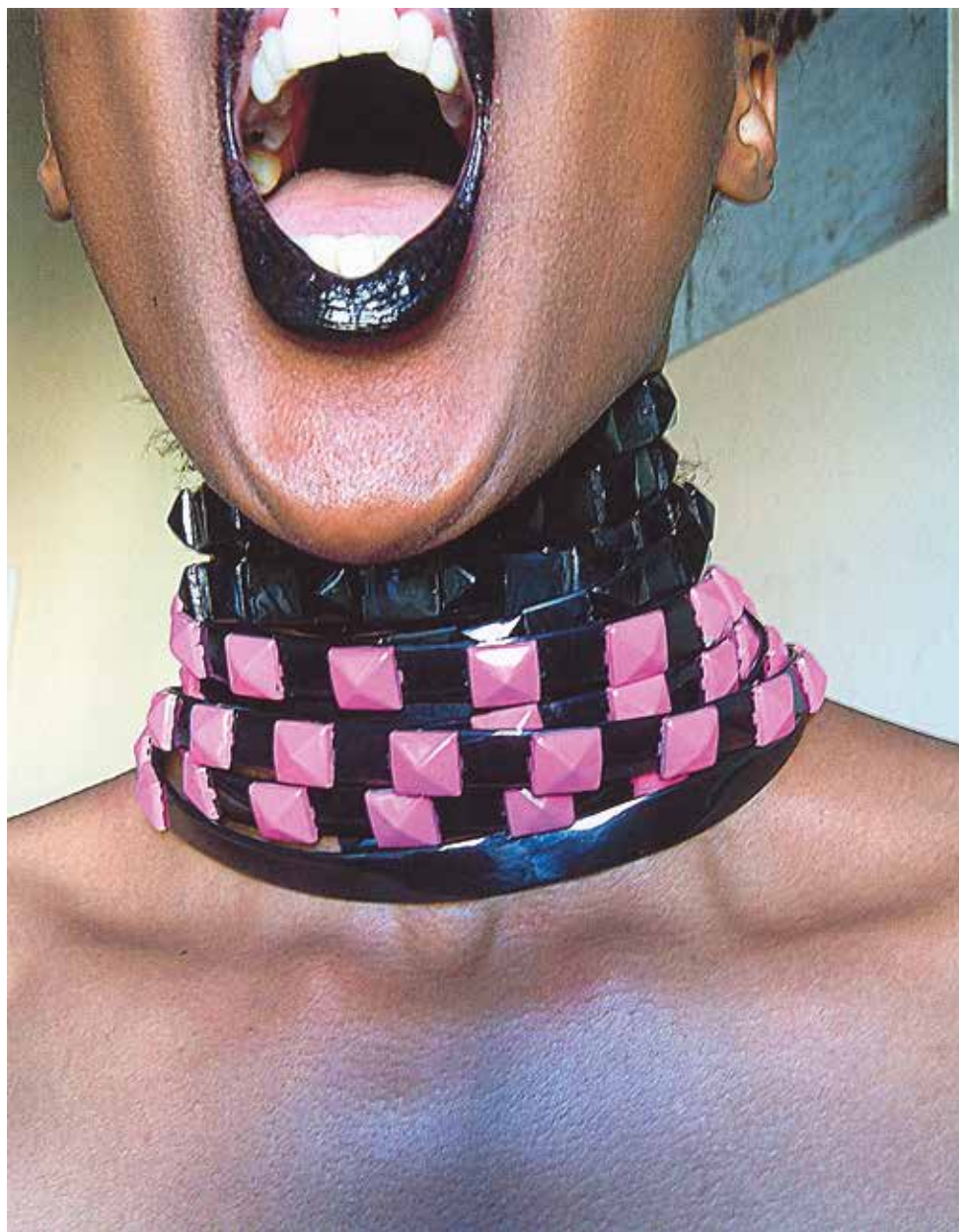
Storm Janse van Rensburg (ed.) (2008)  
*Nontsikelelo Veleko: Wonderland*,  
Standard Bank and Goodman Gallery.  
Another example from the edition  
illustrated in colour on page 17.

Nontsikelelo Veleko (2008)  
*Wonderland* (catalogue),  
Johannesburg: Standard Bank Gallery.  
Another example from the edition  
illustrated in colour on page 85.

Emile Maurice (ed.) (2009)  
*Standard Bank Young Artists: 25  
A Retrospective Exhibition*, Standard  
Bank, another example from the  
edition illustrated in colour on  
page 84.

Sue Williamson (2009) *South African  
Art Now*, New York: Collins Design,  
another example from the edition  
illustrated in colour on page 300.

Emerging in the early 2000s,  
Veleko formed part of a new wave  
of documentary photographers



shunning news in favour of personal  
projects. Her earliest photos were  
straight documentary images of  
pantsula, a highly stylised form of  
urban dance complemented by  
elaborate dress. Veleko shortly  
expanded her interest in fashion  
and urban identity to focus on  
Johannesburg's inner city. "I look at  
fashion in how it constructs identity  
and culture and how eventually

fashion images are believed to be  
culture or truth," she wrote in 2004.<sup>1</sup>

Her street portraits of young  
metropolitans, made in the style of  
recent English and Japanese fashion  
photography, generated huge global  
interest and she was awarded the  
Standard Bank Artist Award in 2008.

This lot forms part of series of self-  
portraits made in 2005-06, concurrent  
with her acclaimed urban portraits,

and is arguably the best-known  
example. Aside from declaring her  
jubilant investment in the scene she  
documented, Veleko's self-portraits  
artfully expanded on an earlier  
autobiographical series that explored  
her mixed-race ancestry.

1. Nontsikelelo Veleko (2004), 'Lulu's Tie 2002',  
in *Is Everybody Comfortable?* (catalogue),  
Johannesburg: Market Photo Workshop.  
Unpaginated.



**34**

## ZANELE MUHOLI

SOUTH AFRICAN 1972–

### *Lerato Dumse, Syracuse, New York, 2015*

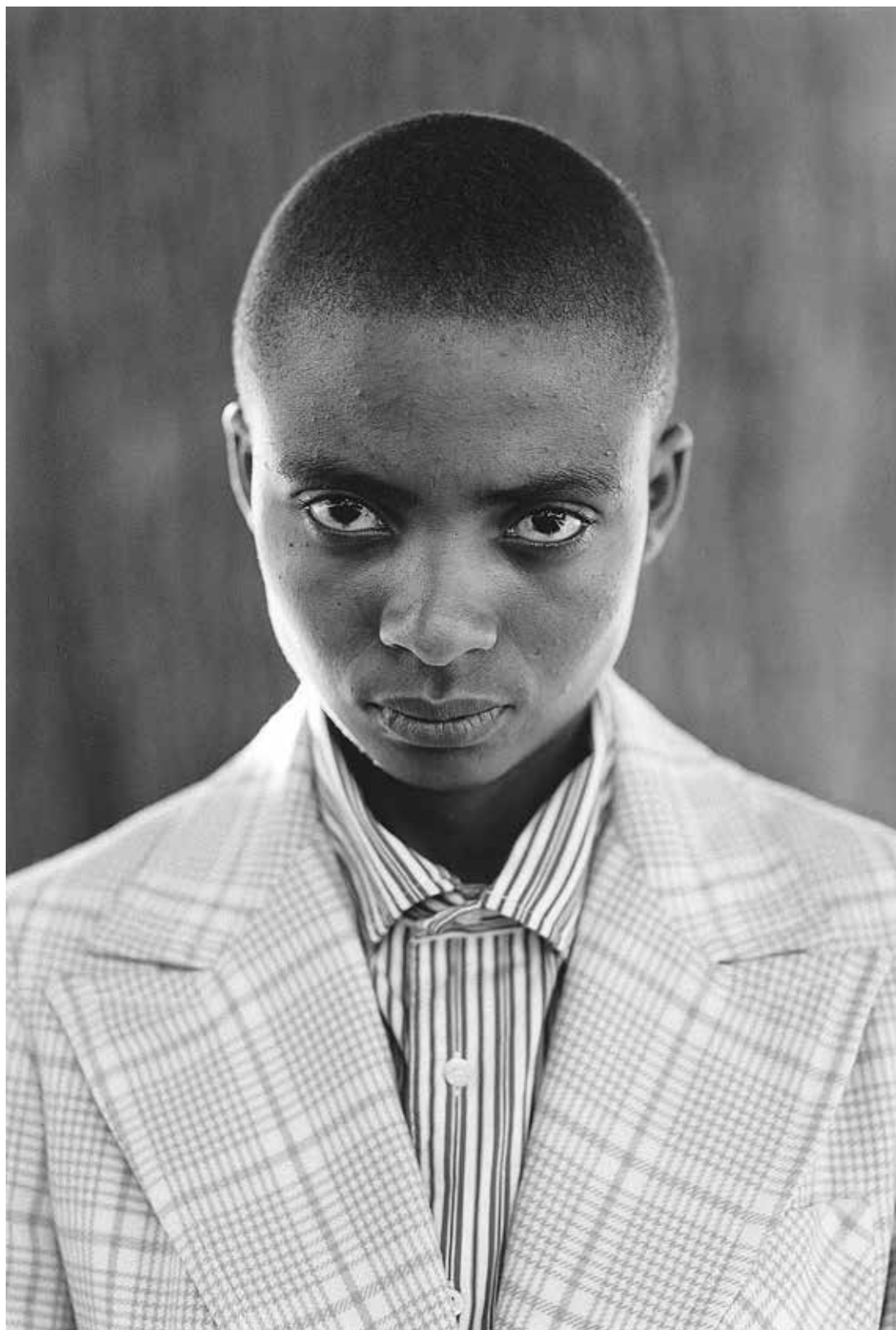
signed and numbered 48/50  
archival inkjet print  
35 by 23cm

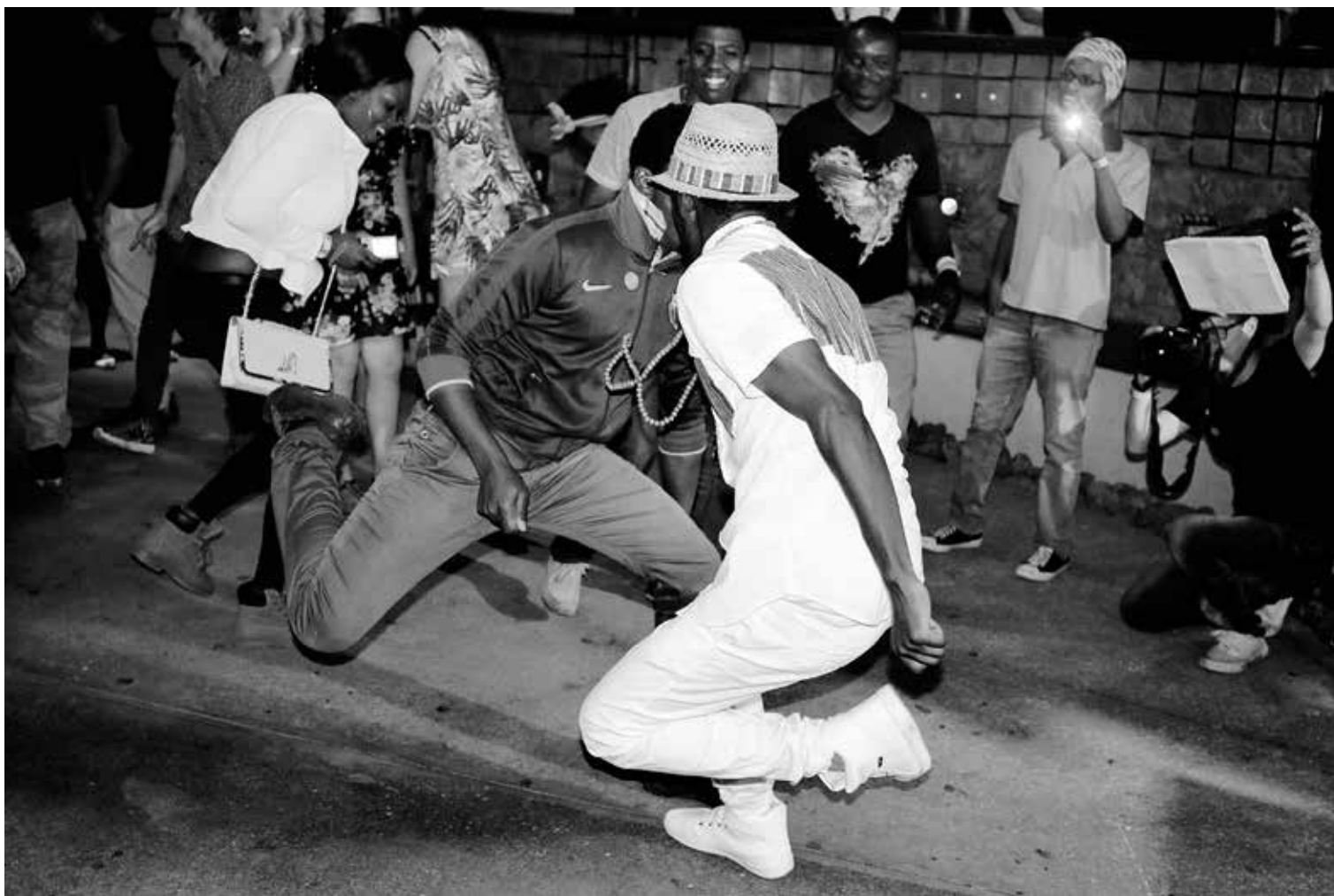
**R30 000 – 50 000**

Accompanied by a certificate of authenticity issued by Light Work.

Muholi's self-proclaimed mission is "to re-write a black queer and trans visual history of South Africa for the world to know of our resistance and existence at the height of hate crimes in SA and beyond." This striking and intimate portrait of her long-time collaborator Lerato Dumse was taken in Syracuse, during her Light Work residency in New York in 2015.<sup>1</sup>

1. Light Work certificate of authenticity accompanying the work, 2016.





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## MUSA N NXUMALO

SOUTH AFRICAN 1986–

### *Toi Toi*

2017  
edition 2/6 + 2AP  
giclée print on Hahnemühle  
Photo Rag  
168 by 237cm

R40 000 – 60 000

Accompanied by a certificate of authenticity signed by the artist.

#### EXHIBITED

SMAC Gallery, Johannesburg, *Musa N Nxumalo: 16 Shots*, 16 to 29 April 2017.

SMAC Gallery, 1-54 London, 3 to 6 October 2019.

Musa N. Nxumalo's work dives deep into black alternative youth culture in Johannesburg, South Africa's largest city. His exuberant nightlife images carry an energy and enthusiasm that can only be shown by someone who is living, growing,

and discovering themselves in that same world. Nxumalo's photographs, showing his peers' fashion choices and the music they listen to, work to challenge prevailing social and racial stereotypes within South African culture, and give voice to discontented youth within his community who are trying to express themselves freely. "Because racism is a form of grave stupidity," he says, "my work intends to dispel these tendencies anywhere in the world where the work can reach."<sup>1</sup>

1. <https://aperture.org/shop/musa-n-nxumalo-box-set/>



## ZANELE MUHOLI

SOUTH AFRICAN 1972–

*Isililo XX*

signed and numbered 86/100  
inkjet print on cotton fibre-based  
paper, Baryta coated  
50 by 50cm

R40 000 – 60 000

Accompanied by a Zeitz MOCAA  
certificate of authenticity.

**EXHIBITED**

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

“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.”<sup>1</sup>

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.



## MARY SIBANDE

SOUTH AFRICAN 1982–

### *I Have Not, I Have*

2010  
edition 9/10 + 3AP  
archival digital print  
110 by 80cm

R120 000 – 160 000

Accompanied by a certificate of authenticity, signed by the artist.

#### EXHIBITED

Another example from this edition is in the permanent collection of the Virginia Museum of Fine Arts, Richmond, Virginia, USA.

“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.”<sup>1</sup>

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







**38**

## BRIDGET BAKER

SOUTH AFRICAN 1971–

### *The Transparent Girl in Kippel*

signed, dated 2006 and numbered 1/8 on the reverse and bears a João Ferreira Gallery label adhered to the reverse

lambda print and diasec, Grieger, Dusseldorf, Germany  
180 by 226,5cm

R150 000 – 200 000

#### PROVENANCE

João Ferreira Gallery, Cape Town.  
Private Collection.

#### EXHIBITED

Joburg Art Fair, Sandton Convention Centre, Johannesburg, João Ferreira booth, 13 to 16 March 2008.

Bridget Baker's energetic practice from the early 2000s encompassed sculpture, installation, participatory performances and photography. Her skilfully executed work explored themes of craft, labour, gender and publicity; this lot is emblematic. In the early 2000s, Baker worked as a stylist in the film industry and shortly adopted its methods and aesthetic in

her own practice. This lot forms part of a series of highly choreographed photographic stills featuring various female avatars – *Sunday Morning Wonder Woman*, *Blue Collar Girl*, *Maiden* and *Transparent Girl* – representative of the “sensible woman”. Working nomadically, Baker would improvise wherever she found herself, sourcing her collaborators and props locally – in Cape Town, Delhi, Ghent, Maputo.<sup>1</sup>

Daniel Stucki photographed this lot in the Lötschental Costume Museum in Valais, Switzerland, with Baker performing the titular role of the *Transparent Girl*. The set design includes a traditional mask worn by Swiss men during an annual ritual

to frighten young, eligible maidens, a symbol of masculine power that the *Transparent Girl* performs her feminine labour – inscribing, into a wooden leg, Baker's trademark phrase: “Only You Can?”<sup>2</sup> The black-and-white headshot on the rear wall portrays a fictitious Hollywood starlet and was taken by Pieter Hugo. Artist Donna Kukama also provided assistance on set.

1. Kathryn Smith (2006) ‘Grass Grows from the Middle’, in *But being a sensible woman, she subdued her terrors and turned over and went to sleep again*, Cape Town: Bell Roberts Print and Publishing. Unpaginated.
2. Bettina Malcomess (2006) ‘Bridget Baker at João Ferreira’, *Artthrob*, November 2007: <https://artthrob.co.za/07nov/reviews/joao.html>

## THANIA PETERSEN

SOUTH AFRICAN 1980–

*I am Royal* series:  
Location 1 - Cape Coast;  
Location 2 - Bokaap;  
Location 3 - Earlier  
District Six;  
Location 4 - Later  
District Six;  
Location 5 - Crawford  
Athlone; five

2015

Location 1, 3, 4, 5 edition 2/5

Location 2 edition 3/5

inkjet print on Epson Hotpress

image size: 60 by 97cm

(5)

R80 000 – 120 000

### EXHIBITED

Association for Visual Arts, Cape Town, *Thania Petersen: I am Royal*, 1 January to 1 December 2015. CIRCA Gallery, Cape Town, *People and Portraiture*, 6 December 2017 to 10 January 2018.

### LITERATURE

Ashraf Jamal (2017) *In the World: Essays on Contemporary South African Art*, Milan: Skira. Illustrated in colour on page 197.

In the series *I am Royal*, "Petersen journeys back in time exploring her ancestral connection, the construction of historical narrative through the colonial gaze, and the impact of the oppressive narratives exerted by that gaze. She asserts herself in the geography of history and time and reinterprets the language of colonialism, the gaps between, to embrace the fullness of being human. She calls on the spirit of her direct ancestor, Imam



Abdullah IbnQadhu Abdus Salaam (Tuan Guru), a prince from Tidore, Indonesia, who was brought to South Africa in the 1700s and imprisoned on Robben Island for many years. After his release he resided in Dorp Street, Bo-Kaap, where he opened the first mosque and school. He was never enslaved.

Petersen uses ceremonial Malay adornment as part of her compass and returns to sites significant to issues of slavery, forced removals

and opposes the emphasis exerted by the colonial inventory on the bodies of people of colour, using her experience of being Cape Malay. She reclaims these spaces and elevates the visual and historical language, expanding and deepening the narrative to assert a victor as opposed to a victim."<sup>1</sup>

1. <https://www.whatiftheworld.com/exhibition/i-am-royal/>





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## BERNI SEARLE

SOUTH AFRICAN 1964–

### *Yield; Free Fall; Descent II; Descent III; four*

2006  
edition 1/3  
lambda print  
99 by 120cm each  
(4)

R80 000 – 120 000

#### PROVENANCE

Property of Kangra Group (PTY) Ltd.  
Assembled by the Late Graham and Rhona Beck.

#### EXHIBITED

Michael Stevenson, Cape Town,  
*Berni Searle: Crush*, 21 September to  
21 October 2006.

The prints show the artist on a mountain of crushed grape skins; where she climbs, falls and lolls. This work once again reflects the artist's exploration of her own body and homeland. The grapes reflect the

origin of wine farming, a significant component of the local economy.<sup>1</sup>

The work refers to the traditional process of wine production: crushing grapes with the feet. However, since the mountain in Searle's photographs consists only of empty, already dry grape skins, this activity becomes meaningless, which gives the present work a much deeper meaning.<sup>2</sup>

"What excites me about hosting Searle are her unapologetic and bold statements, which make her the voice of many. In an awkwardly subtle manner her body of work explores the many levels of what constitutes a

human being. It particularly resonates with me as a young woman of colour who often wonders, why is it that my mere existence upsets and rattles so many in my province, country and continent of birth?" explains Nobesuthu Rayi, Associate Producer of the National Arts Festival, who featured Searle in their 2019 edition.<sup>3</sup>

1. Tavish McIntosh, 2006, *Berni Searle at Michael Stevenson*, <https://artthrob.co.za/06nov/reviews/stevenson.html>
2. Michael Stevenson, 2006, <https://archive.stevenson.info/exhibitions/searle/crush/index.htm>
3. <https://www.nationalartsfestival.co.za/main/berni-searle-bio/>



41

## BRIDGET BAKER

SOUTH AFRICAN 1971–

### *The Blue Collar Girl* (Durban), triptych

each signed and dated 2006; each inscribed with the artist's name, title, date, medium and numbered 1/8 on a João Ferreira Gallery label adhered to the reverse  
lambda print and diasec, Grieger, Dusseldorf, Germany  
60 by 241,5cm  
(3)

R90 000 – 120 000

Accompanied by a certificate of authenticity from the Bridget Baker Official BB Project, signed by the artist and dated 29 May 2009.

#### PROVENANCE

João Ferreira Gallery, Cape Town.  
Private Collection.

*The Blue Collar Girl* series is a performative installation project that takes place in different locations throughout the world. It culminates in a three-piece photographic installation. The project involves the actual placement of the character, *The Blue Collar Girl*, as both a creative force and a blue-collar

worker within a cityscape. *The Blue Collar Girl* wears a chroma-key blue coat, and a black wig that is styled according to the 1950s. In the last shot of the performative documentation, the blue-collar girl leaves her uplifting and motivating slogan behind in various ways. "Only you can©", a mark of her existence and also an embodiment of a liberated ethos.

To date *The Blue Collar Girl* project has taken place in Cape Town (South Africa) 2004, Ghent (Belgium) 2004, Maputo (Mozambique) 2005, Delhi (India) 2005, Durban (South Africa) 2006 and Valais (Switzerland) 2006-7.





**42**

## THANIA PETERSEN

SOUTH AFRICAN 1980–

### *Saman*

2016  
edition 5/8  
Hahnemuhle photographic print  
130 by 180cm

**R50 000 – 70 000**

#### EXHIBITED

Everard Read, Cape Town, *Thania Petersen: Remnants*, 9 February to 5 March 2017.

The present lot was presented at the solo show *“Remnants”* at the Everard Read gallery in Cape Town. The linguistic origin of *saman* is multiple, and ranges from the idea of a ‘rain tree’, where a liquid like rain is excreted by cicadas, to a Persian noble of the Samanid dynasty.<sup>1</sup> It can also be used as an individual’s name, meaning jasmine, calm, and solace, and is also a type of dance termed ‘the dance of a thousand hands’.<sup>2</sup>

This multiplicity is reflected not only in the multiple images that

make up the composite image of the artwork, but in Petersen’s own multiplicity in belonging.

Having left Cape Town aged ten, moving to London with her father – a political exile – learning different art skills in Zimbabwe and South Korea, Petersen came to be inspired by these “feelings of not belonging”.<sup>3</sup> Returning to South Africa, she began grappling with the multiple histories that are both personal and of places which she had visited.

Petersen notes that “we carry the remnants of the past with us in our hurt and pain as people with no sense of belonging, these feelings are not exclusive to us. They are felt by displaced communities throughout the world, anyone

removed from their indigenous homeland.”<sup>4</sup>

Using red fabric as an extension of the idea of the colonies, Petersen in her artwork, *Saman*, calls on ideas around a dance, movements, and prayer in the multiple images that portray slight movements of her hands and arms. The image is powerful through its repetition in form and colour, and its ability to attempt to communicate a word or an idea that is multiple in its meaning.

1. <https://www.dictionary.com/browse/saman?s=t>. Based on the Random House Unabridged Dictionary.
2. <https://ich.unesco.org/en/USL/saman-dance-00509>.
3. Alexander Matthews (2017) *Back to the Front* in Sunday Times ‘Art’. Page 8.
4. *Ibid.*



43

## GUY TILLIM

SOUTH AFRICAN 1962–

### *Leopold and Mobutu* series #12, diptych

signed and numbered 5/5 in pencil  
in the margin  
archival pigment ink on 300g  
cotton paper  
paper size: 61 by 156cm;  
image size: 47,5 by 73cm each

R110 000 – 120 000

#### EXHIBITED

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

*Left:* The Congo Star which adorned the Congolese flag during the Leopold era, photographed at the Military Museum in Brussels, January 2004. When Laurent Kabila displaced Mobutu Sese Seko during the first Congo War of 1996, he replaced the Zairean flag with a banner featuring the old Congo Star

*Right:* Goma residents salute Laurent Kabila after his army takes the city, 1997

Guy Tillim first visited the Democratic Republic of the Congo in 1996 for a photo story he proposed to a German magazine to travel by boat from Kisangani to Kinshasa.

Thereafter he visited the Congo region repeatedly, notably for three months in 2003 to continue photographing traces of the colonial occupation of the Congo by King Leopold II of Belgium as well as to document vestiges of more recent plunder under Zairian military dictator Mobutu Sese Seko. Tillim exhibited his photographs as single images and in diptychs and triptychs, the latter juxtaposing historical sites

in the Congo and Belgium with contemporary views of daily life in Congo.<sup>1</sup>

1. <http://archive.stevenson.info/exhibitions/congo/congo1.htm>





**44**

## KUDZANAI CHIURAI

ZIMBABWEAN 1981–

### *Revelations VII*

pigment inks on cotton paper  
99 by 194cm

R160 000 – 200 000

#### EXHIBITED

Gwi Gwi Mrwebi Street in Newtown  
and Goodman Gallery Projects  
at Arts on Main, Johannesburg,  
*Kudzanai Chiurai: State of the Nation*,  
3 November to 3 December 2011.

The present lot forms part of  
Chiurai's series *State of the Nation*,  
in which he constructs a fictitious  
African state that is struggling with  
the aftermath of a tumultuous birth.  
Chiurai explains, "On a continent  
that has experienced more violent  
conflict than any other, this exhibition

follows an individual's narration of  
events that lead up to the inaugural  
speech by the first supposedly  
democratically elected prime  
minister. This leader styled along  
many of our existing African leaders,  
retells the history of a people  
from another time, but still Africa's  
time..."<sup>1</sup>

Amongst many themes, the series  
depicts child soldiers, liberation  
movements, corruption and  
references ideological, political, and  
societal issues. In a scene that recalls  
da Vinci's *The Last Supper*, Chiurai

has positioned the new female leader  
in the seat of power with some of the  
aforementioned themes and issues  
playing out around her. *State of the  
Nation* poses the question: "If we  
could write our history and chart our  
futures as we please, who would we  
be?"<sup>2</sup>

1. [http://www.goodman-gallery.com/  
exhibitions/234](http://www.goodman-gallery.com/exhibitions/234)

2. *Ibid.*

## MINNETTE VÁRI

SOUTH AFRICAN 1968–

*Aurora Australis I*

2001-2005  
 edition 5/5  
 lambda prints, diasec mounted  
 96 by 120 cm

R50 000 – 70 000

**EXHIBITED**

Standard Bank Gallery,  
 Johannesburg, *Minnette Vári: Aurora  
 Australis*, 16 October to 1 December  
 2001.

Museum of Art Lucerne, *Minnette  
 Vári*, 7 February to 9 May 2004.

Galerie Renee Ziegler, Zürich,  
*Minnette Vári: Aurora Australis*, 2005.  
 Goodman Gallery, Cape Town, *New  
 Revolutions: Goodman Gallery at 50*,  
 2 June to 20 July 2016.

**LITERATURE**

cf. Susanne Neubauer (ed.) (2004),  
*Minnette Vári*, Zürich: Serge Ziegler.

A similar example is illustrated in  
 colour on page 68.

Tracy Murinik (ed) (2016) *Of Darkness  
 and of Light: Minnette Vári*. Standard  
 Bank Gallery, Johannesburg.

Illustrated in colour on page 19.





## MINNETTE VÁRI

SOUTH AFRICAN 1968–

*Aurora Australis VII*

2001-2005

edition 5/5

lambda prints, diasec mounted

96 by 120cm

R50 000 – 70 000

## EXHIBITED

Standard Bank Gallery,  
Johannesburg, *Minnette Vári: Aurora Australis*, 16 October to 1 December 2001.

Museum of Art Lucerne, *Minnette Vári*, 7 February to 9 May 2004.

Galerie Renee Ziegler, Zürich,  
*Minnette Vári: Aurora Australis*, 2005.

## LITERATURE

Susanne Neubauer (ed.) (2004),  
*Minnette Vári*, Zürich: Serge Ziegler.  
Illustrated in colour on page 71.

Tracy Murinik (ed.) (2016) *Of Darkness and of Light: Minnette Vári*. Standard Bank Gallery, Johannesburg.  
Illustrated in colour on page 19.



Vári visualises the connective “tissue” she sees between scrambled signals from non-decoded pay TV stations with their arbitrary soundtracks and the phenomenon of aurora australis, the southern lights.

She says: “At times I can sit and watch these scrambled signals for hours, marvelling at the strange combinations of recognisable image and sheer visual ‘noise’, all the while noticing that the soundtrack is not at all part of the programme being broadcast, since they rotate the same lame 1980s songs over and over again. Intermittent break-ups in the audio signal bring storms

of electronic hiss and crackle, or long stretches of silence followed by the voice of an unaccountably excited host announcing upcoming attractions that will remain just ‘noise’ to me and millions of other South Africans, until I can afford my decoder, that is.

Despite this, there are moments where I think I recognise the flash of mangled footage as coming from a movie that I’ve seen before, or footage of some other event that I know of, and this keeps me riveted to the screen for more clues. Invariably I come away seeing flashes of light when I close my blood-shot eyes [...]

Great flowing ribbons of coloured light brighten the skies over the polar region too far south to be seen from the southernmost part of my country.

And yet, because of its location I feel strangely territorial about this grand display. Just like the coloured bands in the scrambled transmission on my TV set, these seem to carry some hidden message, and hold some remote enchantment, even a chance at intellectual and spiritual illumination to those who watch. Like the goddess of dawn, Aurora (or Greek Eos), it heralds of something out there, something greater, a cryptogram of things to come.”<sup>1</sup>

Vári casts herself as an unknown actor or body double in these scrambled screen grabs, replicating actions or completing them: “I would like to be able to read the signs of the world in the same way that the ancient peoples made sense of nature’s everyday and more uncommon displays.”<sup>2</sup>

1. [https://arthrob.co.za/01nov/listings\\_gauteng.html#stdbank](https://arthrob.co.za/01nov/listings_gauteng.html#stdbank)
2. *Ibid.*

## PIETER HUGO

SOUTH AFRICAN 1976–

*Julia Clark, Cape Town, 2001*

2009

edition 1/3 + 1 AP

inscribed with the artist's name, date, medium and dimensions on a João Ferreira label adhered to the reverse C-print

image size: 96 by 120cm;

sheet size: 122 by 146cm

R100 000 – 150 000

**PROVENANCE**

João Ferreira, Cape Town.  
Private Collection.

**EXHIBITED**

WHATIFTHEWORLD, Cape Town,  
*Sing into my Mouth*, 5 to 23 May  
2009.

"Pieter Hugo and I had been in a relationship for a while when this photo (Julia Clark 2001/09) was taken. By this stage it was taking strain. He had just bought his first large format camera and wanted to do some test shots. I had assumed they would be kept private but, of course, in time they came to be seen by friends in passing. The casualness of it all upset me. I realised, albeit too late, that in wanting to please I had reluctantly performed the artist's model and foolishly relinquished control over privacy. I had a very specific memory that I had been wearing a teal blue woollen skirt, and that I had felt odd, vulnerable, grumpy and resistant to taking my top off. I've often gone back to the emotional memory of this event when looking at photographs. I often project this memory of awkwardness and resistance onto images of sitters, not only nude ones. I look for a certain look in the eye - one of slight confusion and self-consciousness.



When planning this show, I decided to act on a nagging desire to see these images and rectify my frustration with myself. Pieter agreed to dig them out. We met in a coffee shop. It was rather odd. When I held the slides up to the light I was shocked to see that I had had a completely false memory of the occasion. I wasn't wearing that skirt at all - I had willingly stripped down even further and I looked rather calm, even amused. I search my memory banks to make sense of this image. No recall. I felt disembodied, separated from my sense of self.

Pieter and I agreed that this particular shot was an image worthy of exhibition and he decided to print

it at the same scale as his current portrait work. Even though I still look like that person in the image, the only part of it that I can really identify with is the patch of eczema on the inside of my arm. This little patch seems real - it reveals the stress I was under at the time - the rest is the pose a staged performance. As an act, the revival and "publishing" of this photograph seeks to explore and rectify my false memory, and sense of loss of control. Aesthetically pleasing, it has become an interesting relic of the beginning of a prominent career and the demise of a relationship."<sup>1</sup>

1. Julia Rosa Clark (April/May 2009) *Initial proposal notes* (12 September 2008), Cape Town: WHATIFTHEWORLD.





48

## WILLIAM KENTRIDGE

SOUTH AFRICAN 1955–

### *Olympia (Wing)*

2007

signed, numbered 5/25 and embossed with an Artists' Press chopmark  
single colour lithograph and collage  
sheet size: 75 by 93,5cm

R120 000 – 160 000

#### PROVENANCE

Rose Korber Art Gallery, Cape Town, 2009.

Private Collection.

This lithograph, produced by Mark Attwood of The Artists' Press, references Édouard Manet's well-known painting, *Olympia* (1863). First exhibited at the 1865 Paris Salon, Manet's nude with confrontational gaze and motifs linking her to the demimonde scandalised French society. The figure of the reclining nude is not new to art: Manet based his work on a study of

Titian's *Venus of Urbino* (1538). This process of quotation and recycling is apt. William Kentridge's practice has long been energised by the modernisms that emerged in early twentieth-century Europe, notably German expressionism and Russian constructivism – he has frequently quoted these sources.

Scholars of Kentridge do not discuss the influence of Manet, a proto-impressionist who rescued French painting from academicism. This is understandable: Kentridge has expressed dim views on South Africa's strongly impressionist

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



49

## JANE ALEXANDER

SOUTH AFRICAN 1959–

### *Harbinger in Correctional Uniform, Lost Marsh*

signed, dated 2007, inscribed with the title and numbered 18/60 on the reverse  
digital print with pigment on cotton paper  
image size: 30 by 40cm;  
sheet size: 46 by 56cm

R20 000 – 30 000

#### LITERATURE

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

This figure of *Harbinger* (2004/2006) appears in a number of sculptural installations, tableaux and photomontage by Jane Alexander, sometimes differently clothed or naked with “protective boots”. Photomontage has always been

used by the artist as a means to elaborate on particular figures, and/or to contextualise them beyond sculptural presentations. In this work, the harbinger wears a pre-democracy South African prison uniform and shackles, standing in farmland, with the figure of an earlier *Harbinger* in the foreground (part of *African Adventure* 1999-2002), and *Beast* 2003 in the background. The location is an ecologically threatened wetland and estuary on the South African west coast.



50

## JANE ALEXANDER

SOUTH AFRICAN 1959–

### *something's going down, 1993-94*

signed, dated and inscribed with the title on the underside  
synthetic clay, oil paint, wood,  
aluminium, leather and prints  
135 by 132 by 38,5cm

R800 000 – 1 000 000

#### PROVENANCE

Strauss & Co, Cape Town,  
26 September 2011, lot 387.  
The Louis and Charlotte Schachat  
Collection.  
Private Collection.

#### EXHIBITED

Standard Bank Young Artist Award,  
July 1995 to April 1996, Exhibition  
Venues:  
Monument Gallery, Grahamstown;  
King George VI Art Gallery, Port  
Elizabeth; Standard Bank Gallery,  
Johannesburg; Oliewenhuis Art  
Museum, Bloemfontein; Tatham Art  
Gallery, Pietermaritzburg; Durban  
Art Gallery, Durban; South African  
National Gallery, Cape Town

#### LITERATURE

Ivor Powell (1995) *Jane Alexander, Sculpture and Photomontage*, Standard Bank National Arts Festival. Illustrated in colour on page 29.  
Simon Njami and Akiko Miki (2002) *Jane Alexander*, Ostfildern-Ruit: Hatje Cantz Verlag. Illustrated in colour on pages 51 and 115.

Perhaps the best description of Jane Alexander's landmark work appears in Ivor Powell's monograph on the internationally recognised artist. *something's going down*, he began, 'has four figures, the tallest around 35 centimetres in height. The four – respectively a woman with her

arm raised, a child activist disguised in a balaclava, a man, probably an albino, wearing a hat and dragging behind him an unspecific survival bundle, and another male figure dressed in a nauseous green discard coat – are moving in something like a procession along a ramp painted in military camouflage. Their attention is focused on something that is happening, so to speak, at stage right, and responding to it they lean slightly forward, like sunflowers towards a poisoned sun.

Behind all this and conditioning it all is the twice repeated image of an Ayrán-type angel girl, her hands clasped as if in racially pure

prayer; the galvanizing vision of the innocence and purity that is threatened by the dangerous Other. Images like this in history have usually masked the most corrupt and inhuman of ideologies: and indeed it is with this sinister double message that Jane Alexander uses the image in this context. For on the back of the same billboard, the source of the agitation is explained. There, a message is appended, gleaned from the police roadblock. It reads as follows, and the same message is repeated in *isiXhosa*:

**WE ARE HERE TO:**

*\*Search for stolen property*

*\*Search for unlicensed firearms and*

*ammunition*

*\*Identify suspects and arrest them  
This is necessary to maintain law and order and to protect [sic] you from troublemakers. You have no reason to fear us.*

*Thank you for your co-operation.*

Something's going down. Literally it is the disturbance down the road: figuratively it is something that takes place in the camouflage environment and it has to do with control, the fragility of the human in the face of the machinations of the inhumans.<sup>1</sup>

1. Ivor Powell (1995) *Jane Alexander, Sculpture and Photomontage*, Standard Bank National Arts Festival. Page 28.



## BEEZY BAILEY

SOUTH AFRICAN 1962–

*Onward Christian Soldiers*

signed and dated 03; inscribed with the title on the reverse and the stretcher and further inscribed with the artist's name, title, medium and dimensions on an Everard Read label adhered to the reverse  
oil on canvas  
150 by 100,5cm

R140 000 – 180 000

**PROVENANCE**

Everard Read, Cape Town.  
Private Collection.

**EXHIBITED**

Everard Read, Johannesburg, *One Man Exhibition*, March 2004.

Beezy Bailey's *Onward Christian Soldiers*, named after the rousing, motivational nineteenth-century English hymn, was created in response to the USA's 2003 invasion of Iraq, however, instead of looking like a modern military force to be reckoned with, the moustachioed soldiers are decked out in nineteenth-century-style military garb. They wear kepis, side-striped trousers and tunics, complete with epaulettes and chest medals, and although they carry semi-automatic weapons, their high kicking goose-step stride makes them look like wind-up automatons, marching chaotically in opposite directions and dodging the swarm of tiny toy tanks buzzing around their ankles.

'While there is a lot of playfulness in the spontaneous bright colours and imagery [of Beezy Bailey's work], there is also a sense of sadness which comes through ... "I don't see myself as sad," he explains, "but when you begin to reflect on it, we live in quite a sad world and I think an artist's job is to reflect that". With his poetic



licence in one hand, and paintbrush in the other, Bailey is perfectly poised to make some pointed remarks about our society. "My portrayal of soldiers is similar to that of artist Robert Hodgins's portrayal. It is the idea of soldiers being primarily tin soldiers, or clown soldiers, or soldiers as fools.

There is something very ridiculous about going to war and killing people, and that's why they look like tin soldiers".<sup>1</sup>

1. Unnamed reviewer (2004) 'Beezy Bailey's Clowning Glory', 8 March, <https://www.iol.co.za/entertainment/whats-on/joburg/beezy-baileys-clowning-glory-919416>



## ROBERT HODGINS

SOUTH AFRICAN 1920–2010

### *Head*

signed, dated 2004 and inscribed with the title and the medium on the reverse; further inscribed on a Bell-Roberts Gallery label adhered to the reverse  
oil on canvas  
50 by 50cm

R150 000 – 200 000

#### PROVENANCE

Bell Roberts Gallery, Cape Town.  
Private Collection.

“The image never really settles down; it deconstructs itself, shows itself up to be culturally specific and layered in multivalent ways at every moment.”  
Ivor Powell<sup>1</sup>

Ivor Powell recounts how in the early 1980s Robert Hodgins’s paintings underwent a metamorphosis of sorts, that the artist changed gears, a change that is specifically discernible in a series of mainly small paintings made around the figure of Alfred Jarry’s Ubu. Hodgins speaks of Ubu as “not only ignoble, he is a familiar historical figure: the clown is in power, the clown who seems so funny that it’s easy to forget he is evil.” Powell observes that Hodgins continued to appropriate Ubu but that few of the Ubu images actually refer directly to any event or place or personage in South Africa.

Hodgins’s painting, *Head* (2004) evokes an ambivalent and ghostlike Ubu presence ominously set against a deep red backdrop. The face may or may not be scarred, he wears a strange military style cap and has shoulders that are still square, but all life force has seemingly drained away.

Powell maintains “that Hodgins’s painting does not thereby sacrifice



the sense of a coherent and meaningfully-constituted self. He paints expressionistically, conveying nuances of feeling, emotion, and intuition through the medium of paint. It is just that the self is being rendered up in less innocent ways than would have been the case in an earlier time.”

1. Ivor Powell (1996) *Robert Hodgins*, Johannesburg: The Project Room and Robert Hodgins.

## 53

WILLIAM  
KENTRIDGE

SOUTH AFRICAN 1955–

*Small Koppie 2*

signed twice, dated 07/2013 and July  
9 2013, and inscribed with the title  
mixed media on found paper  
47 by 66,5cm

R1 500 000 – 2 000 000

**EXHIBITED**

Goodman Gallery, Johannesburg,  
*Drawings; East Rand Proprietary  
Mines Cash Book*, 15 November to  
18 December 2014.

**LITERATURE**

William Kentridge and Rosalind C  
Morris (2015) *Accounts and Drawings  
from Underground: East Rand  
Proprietary Mines Cash Book*, 1906,  
Calcutta: Seagull Books. Illustrated in  
colour, not paginated.

This important lot formed part of a suite of approximately 45 drawings depicting mining landscapes around Johannesburg and the platinum belt northwest of the city. The drawings were done over a three-year period and were chiefly executed on pages from a 1906 cashbook from East Rand Proprietary Mines in Boksburg. More than mere substrate, these ledger entries are repositories of history and a palimpsest of on-going labour. Mining landscapes are central to Kentridge's professional biography. "I started calling myself an artist in my thirties when I discovered not just the necessity but the pleasure of drawing the landscape just to the south of Johannesburg, to the south of the leafy suburb I lived in," he has written. "And also when I discovered the pleasure of a soft chamois leather dipped into charcoal dust and

wiped across the white surface of the paper, leaving not just a train of dark charcoal grit on the paper but also of a darkening sky above a light horizon."<sup>1</sup>

The landscape recorded in this drawing describes the low hill near a mine owned by Lonmin in the Marikana area, where the police killed 34 miners in August 2012. Referred to in records both as "small koppie" and "Thaba Nyana", the mound was a site of assembly for striking miners and, according to photojournalist Greg Marinovich, was "a place imbued with power".<sup>2</sup>

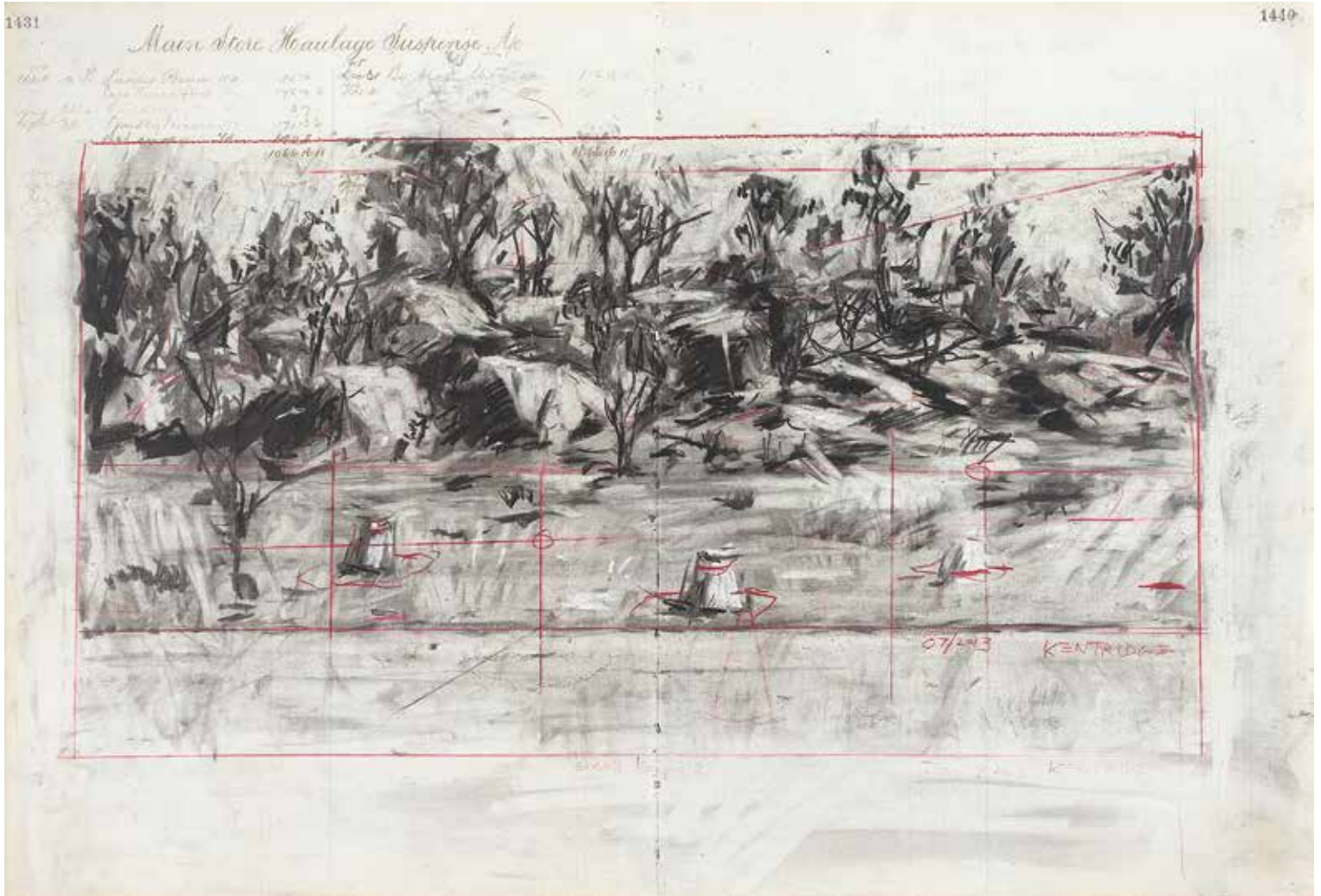
Kentridge visited the site, noting: "I was interested to know what the Marikana landscape felt like ... The shocking thing was how small the landscape looked, how close to the town the hill was. How much larger the rock looked in the newspaper

photographs than the actual hillock. How tiny the small koppie was across which people were chased by the police and executed between the rocks. And how sordid it felt."<sup>3</sup>

The white cones in the foreground quote from photos of ballistics experts and forensic pathologists investigating the crime scene after the 2012 shooting. Another drawing from the suite more plainly depicts this post-mortem of the most lethal use of force by South African security forces against civilians since 1976.

1. William Kentridge and Jane Taylor (2018) *That Which We Do Not Remember*, Sydney: Naomi Milgrom Foundation. Page 102.
2. Greg Marinovich (2016) *Murder at Small Koppie*, Cape Town: Penguin: Random House. Page 3.
3. William Kentridge and Denis Hirson (2017) *Footnotes for the Panther*, Johannesburg: Fourthwall Books. Page 199.





## 54

### FRANK STELLA

AMERICAN 1936–

#### *Green Journal*

signed, dated '85 and numbered 15/25 embossed with the Tyler Graphics chopmark in the bottom right corner  
etching, screenprint, relief on white TGL handmade paper  
168,5 by 132cm

R70 000 – 90 000

#### EXHIBITED

Another example from this edition is in the permanent collection of:  
The Metropolitan Museum of Art, New York.  
Tate Modern, London.  
Walker Art Center, Minneapolis.  
The National Gallery of Australia, Canberra.

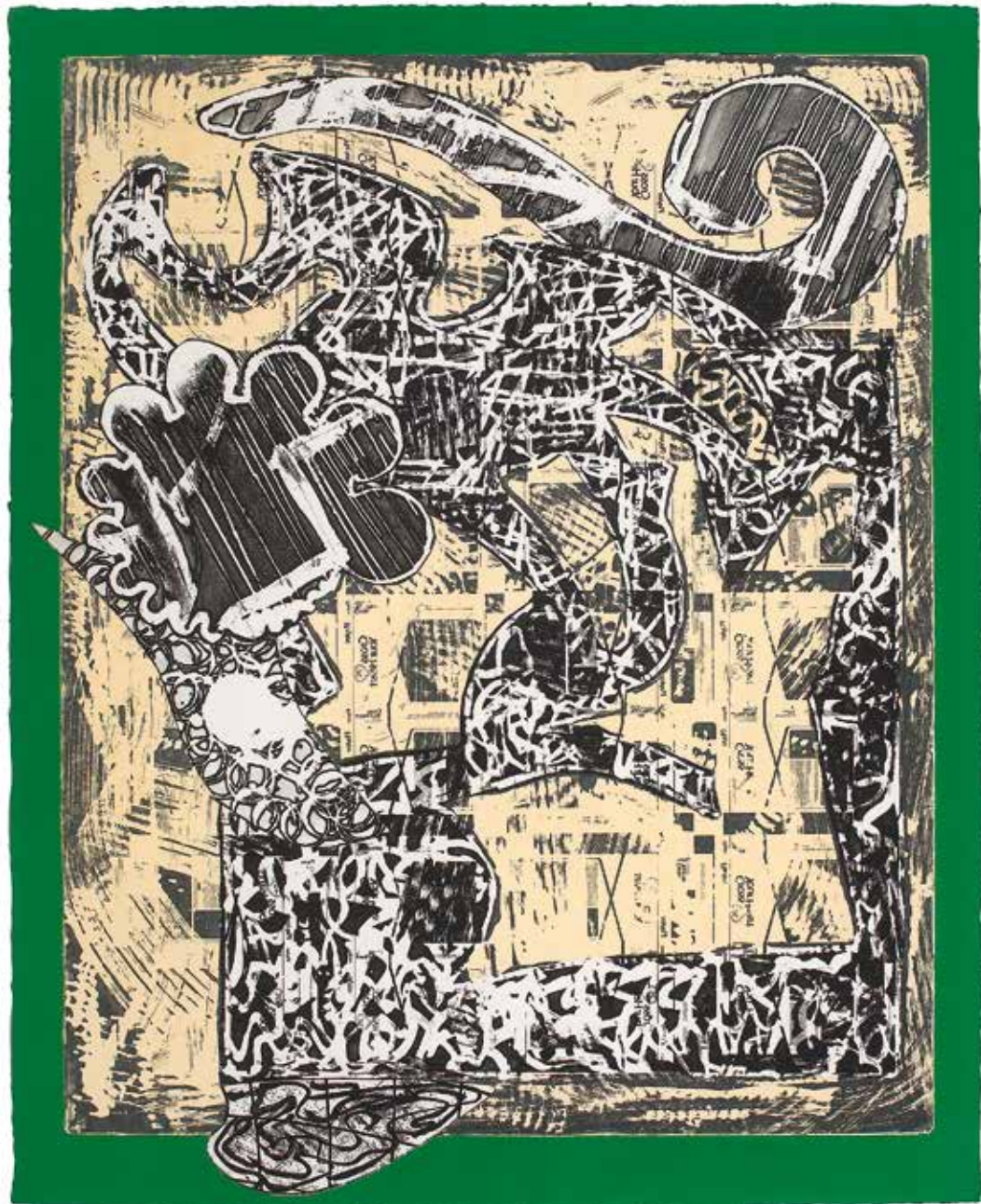
#### LITERATURE

Richard H. Axsom, et al (2016) *Frank Stella Prints A Catalogue Raisonné*, New York: Hudson Hills Press. Illustrated in colour on page 258.  
Kenneth E. Tyler, et al (1987) *Tyler Graphics: Catalogue Raisonné, 1974–1985*, New York: Abbeville Press. Illustrated in colour on page 362.

"Frank Stella *Green Journal*, 1985 is an intricate and expressive composition of graphic black shapes and letters racing across a yellow background. Bordered with a rich green color, the frenzied and bold dance of black, white, and yellow has no dull spots. No matter where the viewer's eye falls on the large and lively piece, there is always an abundance of energetic lines and high color contrast. Peppered across the piece are the words "Cross your heart" printed backwards, capturing attention by forcing the viewer to pause for just a bit longer up close to read them. The black and white shape floating above the yellow is made up of the swelling waves of

a French curve, showcasing Stella's affinity for geometric shapes in his artwork. The piece is marvelous in its ability to maintain a high level of detail both at a distant and an up closing viewing, making it a rich visual experience that is always presenting something new to examine".<sup>1</sup>

1. <https://www.masterworksfineart.com/artists/frank-stella/etching/green-journal-1985/id/w-6171>





55

WILLIAM  
KENTRIDGE

SOUTH AFRICAN 1955-

## XA XA XA

2010  
signed and numbered 9/40  
linocut  
109 by 70cm

R100 000 – 150 000

## LITERATURE

Sabine Schaschl (ed.) (2015) *William Kentridge: The Nose*. Germany: Museum Haus Konstruktiv. Another example from the edition illustrated on page 211.

*“Compulsory Hilarity. An X in Russian is transliterated as Kh, a guttural clearing of the throat like the G in ‘gaan huis toe’. XA is how laughter is designated in the transliteration of the Shostakovich libretto. The policeman, the newspaper clerks and other groups - students, gentlemen - are all required to laugh together in specific rhythms. The oxymoron of ordered laughter is just one of the contradictions in the opera. The bigger question of course is the place of comedy in works that describe or refer to situations of social dislocation and disaster.”<sup>1</sup>*

1. Bronwyn Law-Viljoen (2010) *William Kentridge: Nose - Thirty Etchings*. Johannesburg. David Krut Publishing. Unpaginated.



56

OMAR VICTOR  
DIOP

SENEGALESE 1980–

*Trayvon Martin, 2012,  
from Liberty*

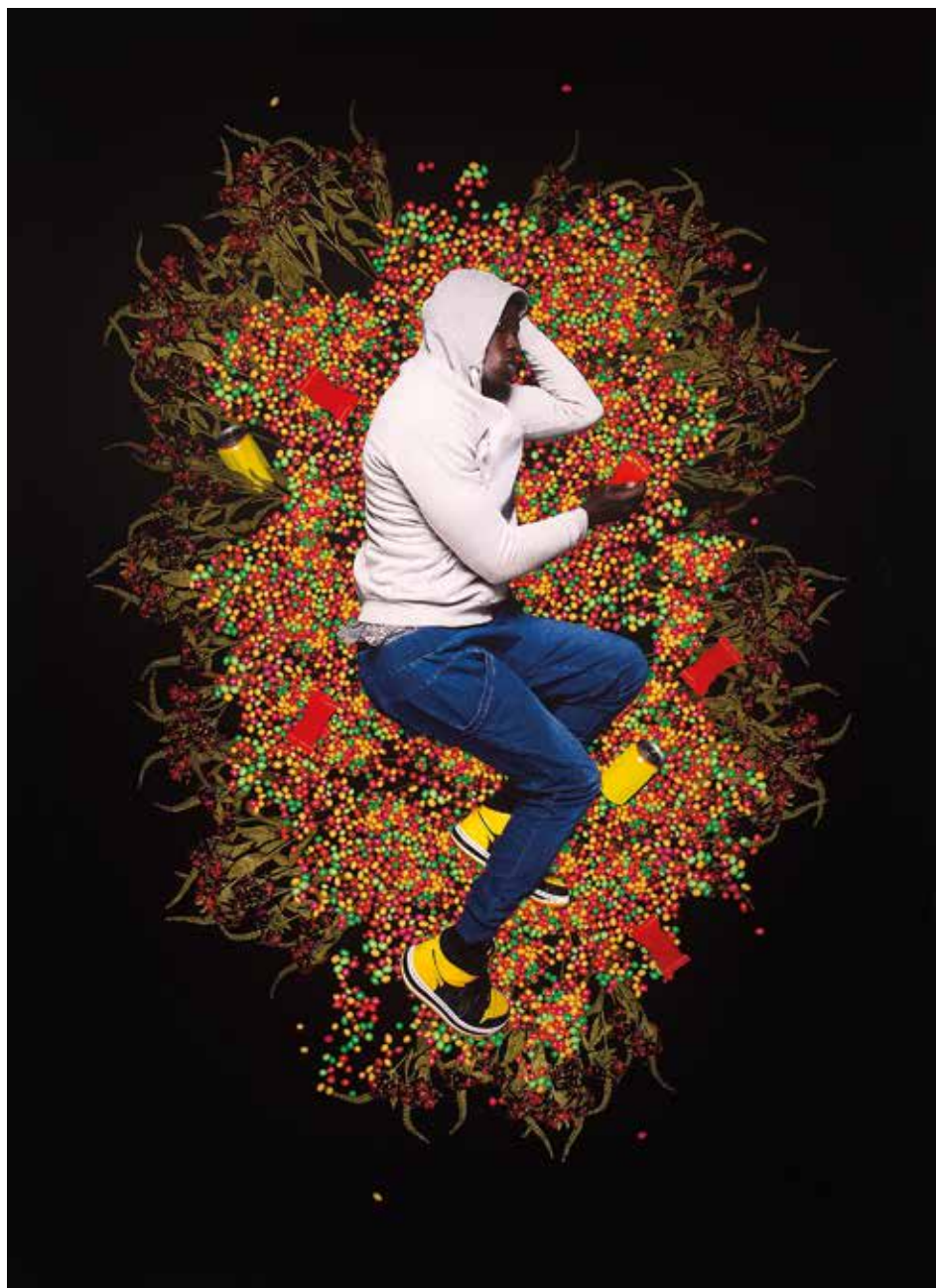
signed, titled and numbered 2/5  
on the reverse  
inkjet print on Hahnemühle  
109,5 by 80cm

R150 000 – 200 000

**EXHIBITED**

Autograph, London, Omar Victor  
Diop: *LIBERTY/DIASPORA-Liberty:  
A Universal Chronology of Black  
Protest and Project Diaspora*, 20 July  
to 3 November 2018.

In the series *Liberty: A Universal  
Chronology of Black Protest*, the  
Senegalese photographer Omar  
Victor Diop re-enacts, recounts,  
interprets and juxtaposes some  
of the defining moments of black  
history: from the Maroon resistance  
in 18th-century Jamaica to the killing  
of Trayvon Martin in 2012, which  
inspired the Black Lives Matter  
movement.



*“On the way back to his father’s house in Sanford, Florida, carrying iced tea and a bag of Skittles, 17-year-old Trayvon Martin crossed a fenced area where a series of burglaries had taken place. Neighbourhood watch volunteer George Zimmerman shot him dead and was acquitted following a trial. The incident prompted a series of protests against systemic racism and police violence against members of the African-American community, helping to give rise to the Black Lives Matter movement. In March 2012 thousands of people marched together in New York wearing hoodies and holding bags of Skittles. The colourful sweets around Diop in this photograph create a halo around the boy’s body, lending it a religious tone. It’s a resonance to be found in several of Diop’s saint-like portraits of these collective freedom fighters.”<sup>1</sup>*

1. <http://www.bbc.com/culture/story/20180724-striking-images-of-black-struggle>



57

## HASSAN HAJJAJ

MOROCCAN 1961-

*Peace*

signed, dated 2000, numbered  
4/10 and inscribed with the title on  
the reverse

photographic print and paint in the  
artist's handmade tyre frame  
64 by 55cm

R100 000 – 150 000

Occasionally referred to as the  
"Warhol of Marrakech", Hassan  
Hajjaj is a Moroccan artist living and  
working out of London. Entirely self-  
taught and influenced by a mix of  
London's hip-hop and reggae scenes  
and his North African heritage,  
Hajjaj has a diverse practice that  
includes portraiture, installation,  
performance, fashion, and furniture  
design. He is best known for his  
photography, a medium he turned  
to in the late 1980s and in which he  
draws influence from Pop Art, fashion  
photography, and the studio work of  
fellow African photographer, Malick  
Sidibe.



*"Beyond the sometimes deliberately kitsch look and playful humour that these images exude, they also support the artist's message. For if Hassan Hajjaj plays with the imagery of fashion brands, it is not only a response to the question of what constitutes 'today's new Pop Art'; but it is also a way of expressing his position on today's consumer society, especially with respect to the act of wearing the veil. By picturing young veiled women engaging with pop art and fashion that often ignore them, the artist seeks to explore questions of identity politics."*<sup>1</sup>

1. <https://www.contemporaryand.com/exhibition/hassan-hajjaj/>



**58**

**MIKHAEL  
SUBOTZKY**

SOUTH AFRICAN 1981-

*Tamatie,  
Beaufort West Prison*

edition 3/9  
pigment print on archival paper  
image size: 105 by 128,5cm

**R120 000 – 180 000**

**EXHIBITED**

Another example from the edition exhibited at:  
Museum of Modern Art, New York City, *Beaufort West* (in *New Photography 2008: Josephine Meckseper and Mikhael Subotzky*), 10 September 2008 to 12 January 2009.  
Studio La Citta, Verona, *Beaufort West*, 1 December 2007 to 26 January 2008.  
FOAM (Foto Museum Amsterdam), Amsterdam, Netherlands, 21 September to 11 November 2007. Goodman Gallery, Cape Town, *Beaufort West*, August 2007.

Subotzky's *Beaufort West* photographic series is an intimate look at the small, dusty Karoo town; capturing life both in- and outside the prison environment. One of the intrigues of Beaufort West for the artist was the strangeness of the placement of its prison: contained in a roundabout on the N1 highway that runs through the centre of town. In the 2009 photobook for this series, Jonny Steinbeck described the desperate nature of the rural town: "You can see the trouble Beaufort West lives with in the thin abstraction of statistics. Two-thirds of its adult residents have no work. And in this town of 37,000, more than 20 people have been murdered in a year: a hair-

raising homicide rate of 60 in every 100,000."<sup>1</sup>

Of this series Subotzky said "In Beaufort West, I was looking less at the drama of the institution (or post-institution life) and more at the particularities of people's lives in relation to marginalization and struggle..."<sup>2</sup>

This is compellingly captured in the present lot, a powerfully quiet vignette of the prisoner, Tamatie.

1. Jonny Steinbeck (2009) *Beaufort West*, [Online], Available: <http://www.subotzkystudio.com/works/beaufort-west-text/> [12 December, 2019]  
2. Mikhael Subotzky and Michael Godby (2006) *Inside and Outside: Mikhael Subotzky in Conversation with Michael Godby*. *Kronos*, (32), 14. Retrieved from [www.jstor.org/stable/41056556](http://www.jstor.org/stable/41056556)



59

## MIKHAEL SUBOTZKY

SOUTH AFRICAN 1981-

### *Keith, Lavender Hill*

photographic edition 6/9  
 smashed edition 1/1  
 inkjet print framed and mounted  
 on Dibond, with face-mounted  
 toughened glass smashed by the  
 artist  
 82 by 54,5cm

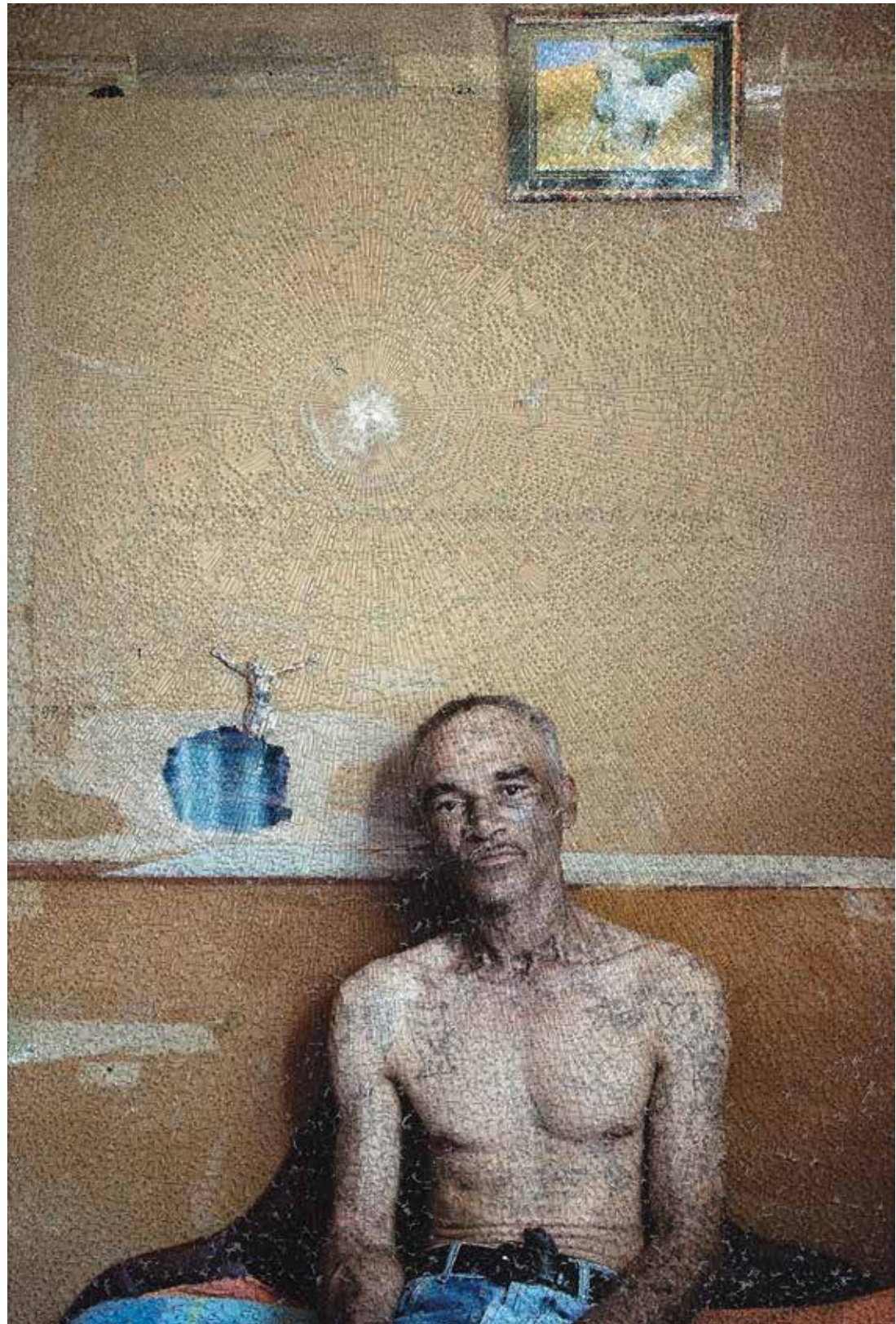
**R80 000 – 120 000**

#### EXHIBITED

Goodman Gallery booth, Art Basel,  
 Miami Beach, 2016.

Mikhael Subotzky's smashed works are an ongoing series dating back to 2004 when, after a death in Pollsmoor prison, Subotzky sought to photograph the body of a deceased prisoner with his (the prisoner's) parents' permission. "After printing it, I agonised over whether to take such a violent image back to Chris' mother. I could hardly look at the image, but she took one look at my print, kissed its surface and pushed it to her chest, thanking me for helping her to put her son to rest. The image haunted me for years and I had a strange but strong instinct that I wanted to smash it. This felt like a very scary, violent thing to do, in some ways re-enacting the violence done to Chris. But I soon realised that conversely, in smashing the glass, I was also covering up the burnt nakedness of his body." Through smashing this and other photographs, Subotzky's relationship to photography has fundamentally changed, he sees it as his method of being able to relate to the pain of others and to "the pain I feel in myself."<sup>1</sup>

1. <https://www.artbasel.com/catalog/artwork/44546/Mikhael-Subotzky-Keith-Lavender-Hill>



**60**

## DAVID BAILEY

BRITISH 1938-

### *Uncharted - Mick Jagger*

1985

signed and stamped on the reverse;  
printed 2011-2013; accompanied by  
two Daniel Blau Gallery cataloguing  
sheets attached to the reverse  
unique silver gelatin print on glossy  
fibre paper  
40,5 by 26,5cm

**R100 000 – 150 000**

#### EXHIBITED

Daniel Blau Gallery, *Frieze Masters  
2015*; *Hooked on Bailey*, 14 to 18  
October 2015.

Daniel Blau Gallery, *Paris Photo Los  
Angeles 2014*; *Bailey - Uncharted*,  
25 to 27 April 2014.

Fashion photographer David Bailey personified the Swinging Sixties in London, shooting, and dating, top models Jean Shrimpton and Penelope Tree, and producing compelling, edgy, starkly-lit black and white portraits of glowering rock stars and cutting-edge style icons, including the Beatles, Mick Jagger, fashion designer Cecil Beaton and the notorious gangsters, the Krays.

He shot covers and fashion spreads for British Vogue for over fifteen years, creating a new genre of photography that blurred the lines between fashion and art, making himself and his subjects major celebrities in the process. Tree described him as "the king lion on the Savannah: incredibly attractive, with a dangerous vibe. He was the electricity, the brightest, most powerful, most talented, most energetic force at the magazine".<sup>1</sup>

This brooding portrait of pouting rock star Mick Jagger, with characteristic windswept-hair and glossy black leather jacket, forms part of *Uncharted*, Bailey's series of



fragmented, torn images, exhibited by the Daniel Blau Gallery at Paris Photo Los Angeles, 2014, and *Frieze Masters*, 2015.

These images provide an "insight into his artistic ingenuity and distinctive ability to create unique photographs, despite photography's inherent reproducibility ... Torn before printing, the rough borders of these images accentuate specific

details whilst omitting others. Bailey makes his compositional choices in the brief magical moment of darkness between focus and exposure, releasing the unpredictable laws of chance in the creation of these fragments of his genius."<sup>2</sup>

1. Jo Ellison (2010) 'Rogue's Gallery', *British Vogue*, July.

2. <http://danielblau.com/2015/09>.



61

## KENDELL GEERS

SOUTH AFRICAN 1968-

*La Sainte Vierge*

signed  
 Indian ink on paper  
 99,5 by 70,5cm

R250 000 – 350 000

Kendall Geers frequently uses religious images and icons in surprising, shocking or contradictory ways to provoke and unsettle the viewer and question received norms and beliefs. In the works *T.W. (I.N.R.I.)* (1992-94) and *Twilight of the Idols, Virgin Mary* (2002), he desecrates, obscures, smothers, and silences familiar religious icons, a figure of Christ on the cross and Mary, respectively, in red and white hazard tape. In the present lot, *La Sainte Vierge* (The Holy Virgin) the disparity between the title and the sexualised image presented make the work impossible to ignore.

"In his book *Twilight of the Idols*, Friedrich Nietzsche sets out the terms for his philosophical 'declaration of war' against 'eternal idols'. He recommends that we 'pose questions with a hammer', thereby evoking the fierce iconoclasts of the Protestant Reformation or French Revolution. Kendall Geers is in the genealogy of artists who have heeded Nietzsche's call to distrust all mediation and to 'philosophise with a hammer' ... Geers uses a minimalist's intuition to identify images or material artefacts that serve as contested cultural signifiers of institutional violence. He selects images and artefacts the disfiguring of which will provoke anxiety, discomfort or even pain ... In his manifesto of 1995, Geers wrote that 'Art is the only legal form of moral transgression.'<sup>1</sup> His goal is to render art relevant by contributing to the remaking of society. In particular, he has said repeatedly that, as a young



artist, he hungered to find the means in the visual arts to express and thereby 'exorcise' the trauma that he had experienced in the waning days of the apartheid regime in South Africa. Iconoclasm was a strategy to make a 'visceral' connection with viewers so that they would be able to engage with what Nietzsche called the 'ugly, hard, and questionable in life'.

Iconoclasm works because it makes people squirm and sometimes suffer emotional distress."<sup>2</sup>

1. Kendall Geers (2013) 'By Any Means Necessary', in Clive Kellner (ed.) *Kendall Geers, 1988-2012*, Munich: Prestel. Page 63.
2. Zoë Sara Strother (2018) 'Kendall Geers: or, How to Philosophise with a Hammer', in *Kendall Geers: AniMystik Aktivist Between Traditional and the Contemporary in African Art*, Brussels: Mercatorfonds. Pages 44 to 74.

62

## MIKHAEL SUBOTZKY

SOUTH AFRICAN 1981–

*CJR*

signed, dated 2017, and inscribed  
with the title on the edge  
oil, acrylic and ink on canvas  
104 by 73cm

R180 000 – 240 000

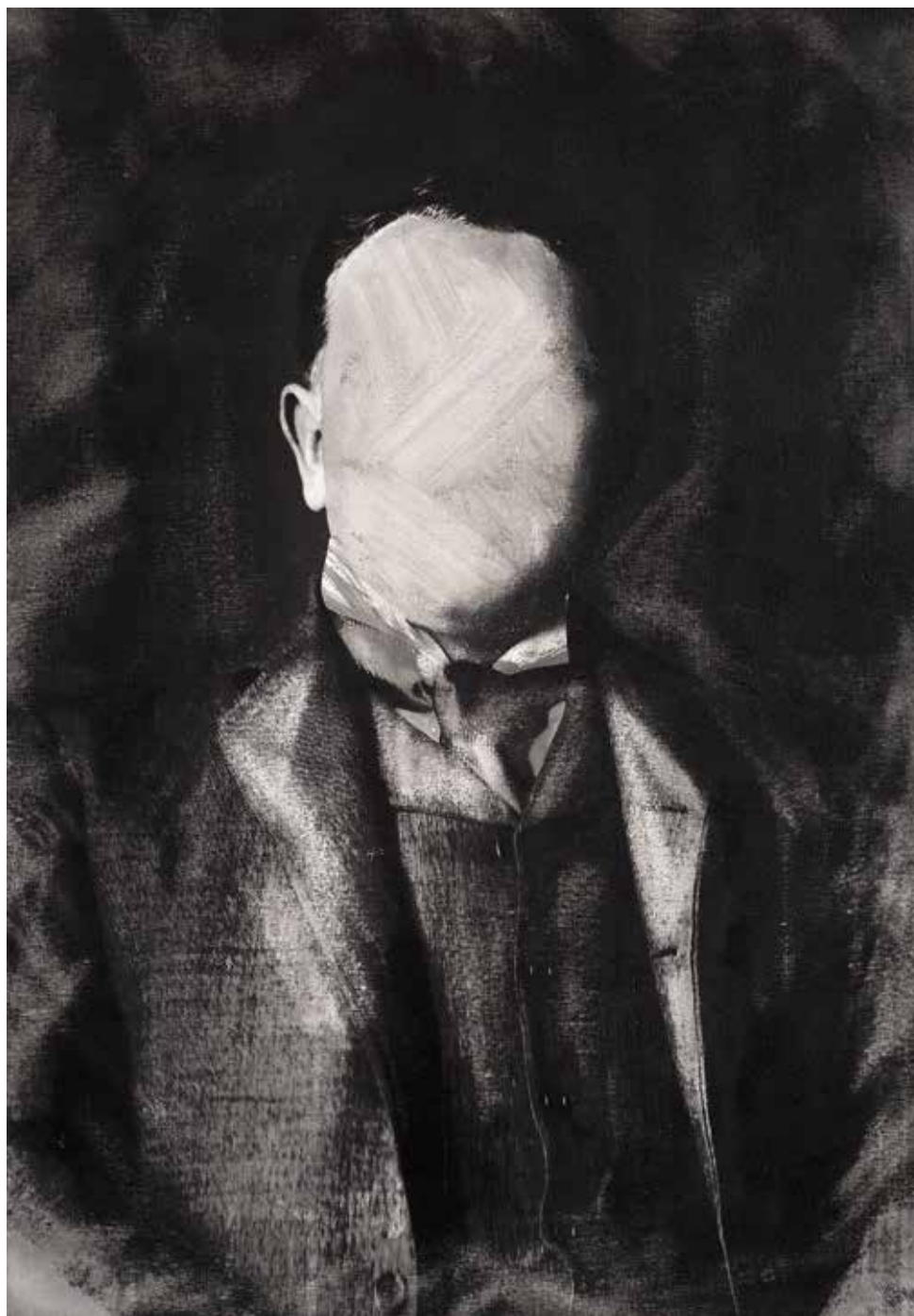
**EXHIBITED**

Goodman Gallery, *Frieze London*  
2017, 5 to 8 October 2017.

Subotzky's stellar international career is founded on his early photographic projects – made in Cape Town and Beaufort West – investigating themes of incarceration and punishment in South Africa, expanding his repertoire to include filmmaking, collage and – since 2017 – painting. “When I draw a line between all of my current heroes, the ones who really inspire me, they all have this shape-shifting quality, this restless need to start again every time, knowing nothing,” he has written. Echoing William Kentridge, he has described his studio as “a safe space where I can make a fool of myself, unbound from the rules of gravity, physics and vision.”<sup>1</sup>

This lot depicting the mining entrepreneur, Cape politician and British imperialist Cecil John Rhodes forms part of a body of work concerned with the “deconstruction of white masculine power”.<sup>2</sup>

Subotzky's portrait of Rhodes, his face strategically whitewashed, is based on an 1890s photo taken by a member of Russell & Sons, a London studio known for their studies of “distinguished persons” and royals. Subotzky's portrait was first exhibited at Frieze London in 2017, where it drew favourable mention in an article about global artists engaged with themes of decolonisation and racism.<sup>3</sup>



1. Mikhael Subotzky (2019) Interview with Hansolo Umberto Oberist, Self-published text accompanying exhibition *Massive Nerve Corpus* at Goodman Gallery, Johannesburg.

2. *Ibid.*

3. Anny Shaw (2017) 'Artists step up to the plate in statues debate', *The Art Newspaper*, 5 October: <https://www.theartnewspaper.com/news/artists-step-up-to-the-plate-in-statues-debate>



**63****CYRIL  
OMAMOGHO**

NIGERIAN 1983-

***Military Portrait -  
The Power Series***

signed and dated 14  
acrylic on canvas  
137,5 by 107cm

**R150 000 – 200 000**

Oma studied art formally at the Yaba College of Technology in Lagos, Nigeria and has been painting as a studio artist for almost twenty years. His works are focussed primarily on portraiture which display his intense ability to capture emotions through the exaggerated eyes of his subjects. The characters in his art come "alive" and convey powerful stories of struggle, love and triumph.<sup>1</sup>

1. <http://www.reddoorgallery.co/~reddoorgallery/artists/oma/>





64

MARCO  
CIANFANELLI

SOUTH AFRICAN 1970-

*Spheres - Future, Past  
and Present, I-VII; seven*

fibreglass sand pigment and mild  
steel  
five measuring approximately 42 by  
75cm; one measuring 45 by 38cm;  
one measuring 50 by 45cm  
(7)

R350 000 – 500 000

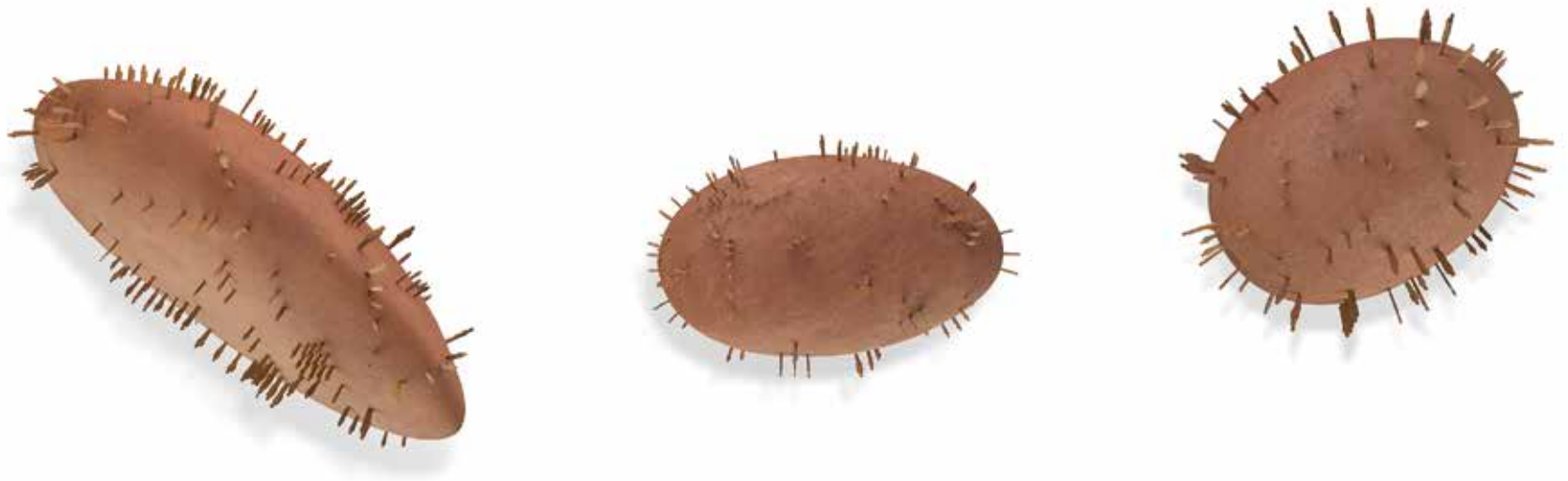
**EXHIBITED**

Goodman Gallery, Johannesburg,  
*Marco Cianfanelli: Absent Fields*,  
1 to 24 October 2009.

Marrying the application of data  
to more expressive gestural acts,  
Marco Cianfanelli aims to set up a  
tension or dialogue between the  
controlled, accuracies of the digital  
realm and the uncontrollable realities  
of being human. The silhouettes of  
human figures appear repeatedly

in relation to other shapes or forms  
pointing to unexpected connections  
between social forces. *Spheres -  
Future, Past and Present, I-VII*, in  
particular, refer simultaneously to  
microscopic, visceral and celestial  
forms. Our desire to grasp our own  
humanity is precariously formed from  
an engagement between our sense  
of individuality and our location  
within a greater species, on a singular  
planetary body.<sup>1</sup>





*“Collapsing the categories and conventions that sort our experience, he strives to invent forms that bring together [his] thoughts in relation to economics (statistics, values and economies of scale), geography (resources, place and ownership) and emotion (self, psychology and chemistry). Key to his practice is an attempt to give shape to the convergence of multiple kinds of data, knowledge and experience, asserting the interrelatedness of all things. His work explores social hierarchies and channels of consumption as they relate to aspects of human desire, value, beauty and material relationships.”<sup>2</sup>*

1. Alex Dodd (2009) Marco Cianfanelli: Absent Fields, Johannesburg: Goodman Gallery.  
2. Ibid.

65

## DEBORAH BELL

SOUTH AFRICAN 1957–

### *Hieros Gamos*

2008

signed and numbered 3/5

bronze

height: 211cm

R800 000 – 1 200 000

#### EXHIBITED

Nirox Foundation, Johannesburg,  
*Sources: Contemporary Sculpture in  
the Landscape*, 25 March to 5 June  
2009. Illustrated on page 8 of the  
exhibition catalogue.

Another example from the edition is  
in the Delaire Graaff Collection.

*"In both my painting and sculpture, I work between will and surrender, creation and destruction. I dream of the Zen mark, the single gesture of absolute presence that stands for the whole, but I never get it in one. My initial uninhabited mark may tempt me for a while, but it does not sustain. When I first started working with plaster, I was seduced by how it formed when throwing it and allowing it to drip. It was alive. I understood Giacometti, and was tempted to leave the work at that stage, yet something didn't allow me to do that – it felt like imitation. So I started attacking the plaster with an angle grinder. Careful carving seemed too safe. I needed the impression of pushing against an unwieldy surface, of not being in control... The dance of finding beautiful form, but then allowing the gestural mark of accident to bring back a vitality, an imperfection."<sup>1</sup>*

1. The artist in conversation with Mark Read (2015) cited in Deborah Bell: *Dreams of Immortality; Blood and Gold*, London: Circa|Everard-Read. Page 35.







**66**

## WIM BOTHA

SOUTH AFRICAN 1974–

### *Buffalo Heads; two*

books and metal  
71 by 82 by 81cm; and 63 by 86  
by 74cm  
(2)

R300 000 – 500 000

Wim Botha was born in Pretoria, South Africa, and graduated from the University of Pretoria with a BA in Visual Arts in 1996.<sup>1</sup> Having exhibited around the world, in both solo shows and group exhibitions, Botha's work is far-reaching and deals with ideas rooted in "human societal existence".<sup>2</sup> This particular piece was commissioned,<sup>3</sup> but seems to draw from his Wild Life series, which were "relatively early piece[s] from his career, [where] Wim Botha used official government gazettes as source material for a carved bust of a Blue Wildebeest.

As in much of the work that followed, the carved text of this piece became the physical substance of the work, the collective text informing both the representation of the work, as well as providing the work with its social context."

The present lot, *Buffalo Heads*, is also carved from paper, like the Blue Wildebeest, and are mounted as if a hunting-trophy. The works were produced circa 2001, and were finished by scorching at the site before being installed.<sup>4</sup> Botha notes "in my paper works, I carve subjects from stacked or compressed

documents containing selected texts with content and meaning significant to the work. By carving a form from these texts, the information it conveys becomes a part of the physical substance of the work and is directly related to the form."<sup>5</sup>

1. <https://www.stevenson.info/artist/wim-botha/biography>.
2. <http://www.geocities.ws/dasart/transmigration/wim.htm>.
3. Susie Coppertwaite (2019) Pers.com.
4. *Ibid*.
5. Sean O'Toole (2003) Wim Botha. [Online] Available: <https://artthrob.co.za/03apr/artbio.html> [12 December 2019]

67

## BEEZY BAILEY

SOUTH AFRICAN 1962–

### *1000 Year Dance Cure II*

signed and numbered 1/8  
bronze with blue powder-coated  
patina  
height: 324cm, including base

**R350 000 – 500 000**

#### EXHIBITED

CIRCA, Cape Town, *Beezy Bailey:  
1000 Year Dance Cure*, 23 November  
to 14 December 2016.

Often Bailey's works are accompanied by poems, such as '*1000 Year Dance Cure*', in which he exhorts the world to dance a new dance, to abandon that which does not serve us, and to embrace each other in our humanity, and the earth in her service to us. The sources of his imagery are elusive. In his own words: "Frozen dreams, images and legends enter from my subconscious, the realm of my imagination. I act as a conduit for visual messages greater than I am".<sup>1</sup>

1. Mary Corrigan (2016) '*Art that Dances to the End of Pain*', Sunday Times, 20 November 2016.





68

## NORMAN CATHERINE

SOUTH AFRICAN 1949-

### *Head Hunter*

signed and dated 1993; impressed  
with the title on a clear label on  
the reverse  
mixed media on board  
116 by 97 by 7cm, in the artist's frame

**R200 000 – 300 000**

Rich in the primary colours, the two-dimensional surface moves in playfulness with a collage of faces, body parts and DNA particles juxtaposed agitatedly within the profile of the *Head Hunter*. This work directly relates to the multiple identity crisis happening in South Africa in the mid 1990s, "For artists this era presents an ongoing dilemma. Under apartheid, cultural identity was constricted and controlled. Now freedom to choose and re-invent identities represents South Africa's greatest challenges".<sup>1</sup> This conflict gyrates through the head, as the eye watches time go by, causing tension. This serves true to Catherine's oeuvre of satirical, comic and idealist dark humor.

1. Hazel Friedman (2000) 'Anima Animus Animate' In *Norman Catherine*. Goodman Gallery Editions, Johannesburg. Page 97.





69

GEORGE  
LILANGA

TANZANIAN 1934–2005

*Wafulaiya w kuzaliwa  
kwa mtoto wao kutimiza  
mika mitato toka  
kuzaliwa*

signed; inscribed with the title  
on the reverse  
enamel on board  
98 by 78,5cm

R80 000 – 120 000

**PROVENANCE**

The Jean Pigozzi Contemporary  
African Art Collection.  
Sotheby's, London, 24 June 1999,  
lot 44.  
Christie's, Paris, 31 May 2010, lot 173.  
Bonhams, London, 28 February 2018,  
lot 50.

George Lilanga was born in Kikwetu village, near the Mozambique/ Tanzania border, and from a young age was encouraged to carve in soft cassava roots and later in hard African blackwood. His work is now instantly recognisable. Moved by traditional Makonde sculpture – with its twisting figures and serpentine silhouettes – Lilanga developed a unique two-dimensional aesthetic based on lively, elongated forms, geometric pattern, and rich, clashing colour. While aspects of his work revolve around social critique, his paintings, enlivened by zoomorphic figures, are inevitably infused with humour.



70

GEORGE  
LILANGA

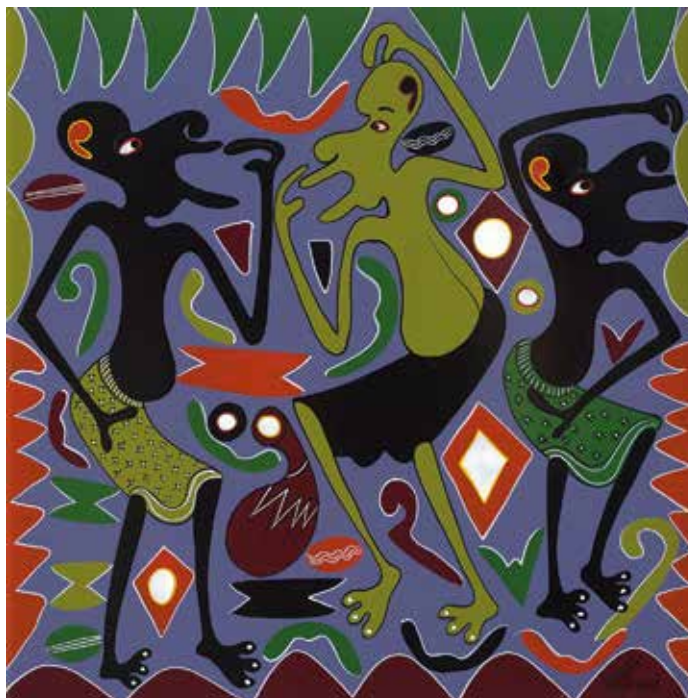
TANZANIAN 1934–2005

*Naomba Uniambie  
Neno la Mwisho*

signed; signed and inscribed with the  
title on the reverse  
enamel on board  
60 by 60cm

R60 000 – 80 000

Accompanied by a certificate of  
authenticity signed by Capt. Felix  
Lorenz in a sleeve attached to the  
reverse.





71

## REDOUANE OUARZAZ

MOROCCAN 1996-

### Untitled

signed and dated 2011  
enamel on canvas  
180 by 130cm

R40 000 – 60 000

Redouane Ouarzaz represents the next generation of a group of Moroccan painters known as *Les artistes singuliers d'Essaouira* (The singular artists of Essaouira), considered today as its own school of contemporary Moroccan painting.<sup>1</sup>

Coined by the French art historian Jean Hubert Martin who exclaimed “*Je n’ai jamais rien vu de semblable, ce sont des singuliers de l’art*” (I have never seen anything like it, they are singular of art), the group was further prompted by the Danish national, Frédéric Damgaard who arrived in Essaouira during the height of the hippie tourism boom in 1969. Beginning as a loose grouping of outsider artists working in a vernacular particular to the Gnaoua people of Morocco, Damgaard founded a gallery in Essaouira two decades later in 1988, providing a formal collective platform for these artists to exhibit their work.<sup>2</sup>

Associated with *art brut* and *Souiri International*, the work is characterised by a form of “supernatural surrealism” that reflects the unique combination of Sufi mysticism and pre-Islamic African traditions practiced by the Gnaoua.<sup>3</sup>

1. Oliver Barlet (2000) *Singuliers artistes d'Essaouira*, Paris: Africultures No.13.
2. *Ibid.*
3. Claudio Minca and Lauren Wagner (2016) *Moroccan Dreams: Oriental Myth, Colonial Legacy*, London: I. B. Tauris. Page 233.



72

## GAIL CATLIN

SOUTH AFRICAN 1948–

### Lucy

2014

stamped with the artist's signature,  
Cape Bronze Foundry mark and  
numbered 1/9

bronze

height: 200 cm

**R400 000 – 600 000**

#### EXHIBITED

SMAC Gallery, Cape Town, *Forged:  
New Sculptures by Gail Catlin, Ruann  
Coleman, Barend de Wet*, 21 March  
to 2 May 2015.

*“Lucy is the first sculpture to confront us as she rises up alone in the splendid isolation of the first gallery, effortlessly transforming the space into her via dolorosa, her site of martyrdom. Catlin consistently explores the dolorous extremities of the feminine condition, and Lucy whose disfigured body is scarred by time, pain and exhaustion, also dwells on the onset of age, loss of looks and deepening solitude. However her effigy not only records her insecurity, doubt and dread, it also commemorates her indomitable will to survive.”<sup>1</sup>*

1. Lloyd Pollak (2015) “The Forgery of Sculpture”. [Online], Available: <https://arthrob.co.za/2015/04/27/the-forgery-of-sculpture/> [20 December 2019]



Photo: Mark Hall



73

## MERIEM BOUDERBALA

TUNISIAN 1960-

### Art Raw

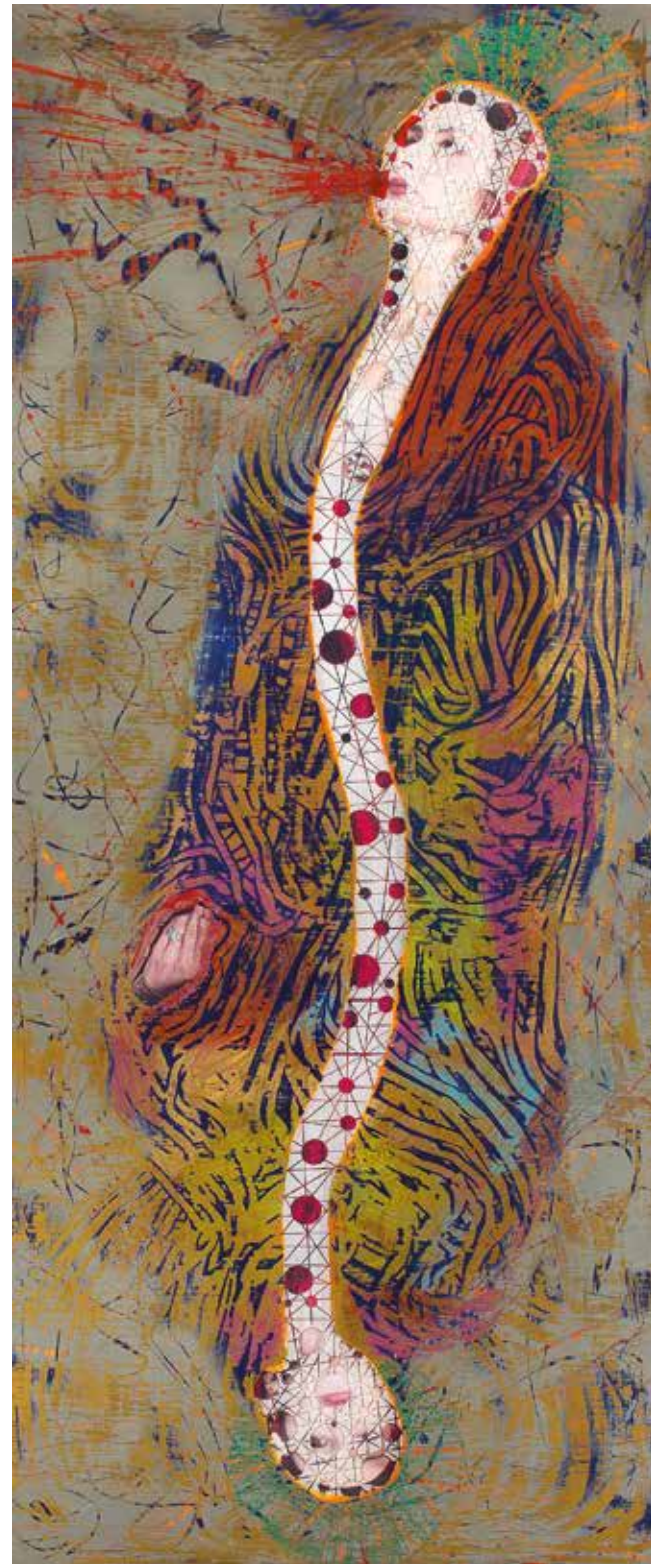
signed, inscribed with the title, and  
'Tunis 2015'  
photographic print and reverse  
glass painting  
159 by 63,5cm

**R180 000 – 240 000**

Born in Tunisia, Meriem Bouderbala was trained at the Ecole des Beaux-Arts in Aix-en-Provence and at the Chelsea Art School in London. She currently lives and works between Tunis and Paris. "It is in this double origin and double culture – French and Tunisian – that she draws her creative inspiration. Her sensitivity is marked by this weaving of cultural and affective links with the Mediterranean. She chose to work in- between and to set a lucid and critical look on these two shores that history has, in turn, brought closer and kept apart."<sup>1</sup>

Describing this in-between space that her work conjures, Bouderbala states; "I come from paths that have crossed in other territories, none of them belong to me, none of them are waiting for me. We are nomads under house arrest by history. The borders that some men have set will be defeated by others, wiser, more distant, quieter. They are just a hastily placed ribbon, the crime has occurred, the scene is traced. The crime will be repeated, the ribbons are ready, the victims and the perpetrators ignore it. Everything's going to be fine, play, in the name of the star, in the name of the crescent, in the name of the cross, in the name of what does not bear it not, in the name of the sun, in the name of death."<sup>2</sup>

1. <https://agorgi.com/meriem-bouderbala/>
2. Meriem Bouderbala (translated) cited in *Pollen; Exposition D'Art Visuel et Litteraire Dans les Jardiens de la Residence de France, Dar-El Kamila La Marsa, Tunis, 4 to 12 June 2016.* Page 5.



**74**

## FENG ZHENGJIE

CHINESE 1968–

### *Portrait*

signed, dated 2019, and numbered 4/6

enamel painted bronze  
height: 58cm

**R900 000 – 1 200 000**

Feng Zhengjie is considered one of the brightest rising stars of Chinese contemporary art. He says, "My works are primarily focused on the massive consuming culture and the effects of a fast changing society on its people's looks and minds. When I was in school we were very traditional, the education was conservative, being adopted from the Soviet methodology. In the meantime, however, there were massive changes outside the school. There was popular music from Hong Kong and Taiwan blasting on the street, everywhere was covered with posters of superstars; this sort of thing baffled me. Deep down I was trying to think about profundity but my youth was attracted to popular culture, I was struggling and puzzled because I couldn't resist it. I wanted to enjoy it but I knew it was shallow and of no importance, a waste of time.

My portrait series also contains a significant amount of perplexity, at the beginning I wanted to express the consequences upon individuals as a result of expedited growing society, these effects and influences come from the capitalization within China. The façade of the subject in the portraits is very international, but is the inside of the subject also international? I feel dubious about it. A lot of people ask me why the eyes of the subject look as if they lack engagement, absent-minded and unable to concentrate; when I was creating the portraits I didn't think of any of these words but all



these statements are included and inclined to show how we feel: on one hand we are looking around to discover and are tempted; on the other, we are hazy and intimidated by the wide range of options that we can choose from."<sup>1</sup>

1. Feng Zhengjie, In *Artists' Eyes*, China Securities Journal, December 2008, translated from Chinese.



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## FENG ZHENGJIE

CHINESE 1968–

*Chinese Portrait Series  
No. 53*

signed, dated 2008 and numbered  
132/200  
screenprint  
80 by 107cm

**R40 000 – 60 000**

Feng Zhengjie signature imagery, “huge, flat close-ups of smooth-skinned and flawlessly coiffed young women, rendered in unearthly shades of green and pink – are one of the guilty pleasures of contemporary Chinese art. Skeptics will claim to intellectually disdain these high-fashion images, yet almost no one can resist looking at them. The compositional forms are at once so sweeping and strong, the facial features so alluring, the eyes so intensely fixed, that resistance seems futile. This is the artist’s conceptual coup. To have triggered that unwilling viewer response, to have uncovered that public hypocrisy, would in itself be enough to alert fair-minded observers to Feng’s dexterity and cunning, and to secure his critical standing. But in fact the pictures do much more than simply arrest our gaze, much more than play bait-and-switch with perceptions. In their very process of deception, they lay bare much about the history of figurative art in modern China, the innate dynamics of iconography, and the universalization of a visual code in today’s global culture.”<sup>1</sup>

1. Richard Vine (2012) *Facing Up to Feng Zhengjie*. [Online] Available: [https://fengzhengjie.artron.net/news\\_detail\\_215654](https://fengzhengjie.artron.net/news_detail_215654) [19 December 2019]





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## LIONEL SMIT

SOUTH AFRICAN 1982–

### *Rorschach Divided #1*

signed and dated 2013; inscribed with the title on the stretcher and further inscribed with the details on an Everard Read label on the reverse  
oil on canvas  
130 by 170cm

R200 000 – 300 000

#### **PROVENANCE**

Everard Read Gallery, Johannesburg.  
Private Collection.

#### **EXHIBITED**

Everard Read, Johannesburg, *Lionel Smit: Accumulation*, 4 to 27 July 2013. Illustrated in an exhibition view on page 27 of the catalogue.





77

## LIONEL SMIT

SOUTH AFRICAN 1982-

### *Rorschach Divided #2*

signed and dated 2013; inscribed with the title on the stretcher and further inscribed with the details on an Everard Read label adhered to the reverse

oil on canvas  
130 by 170cm

R200 000 – 300 000

#### PROVENANCE

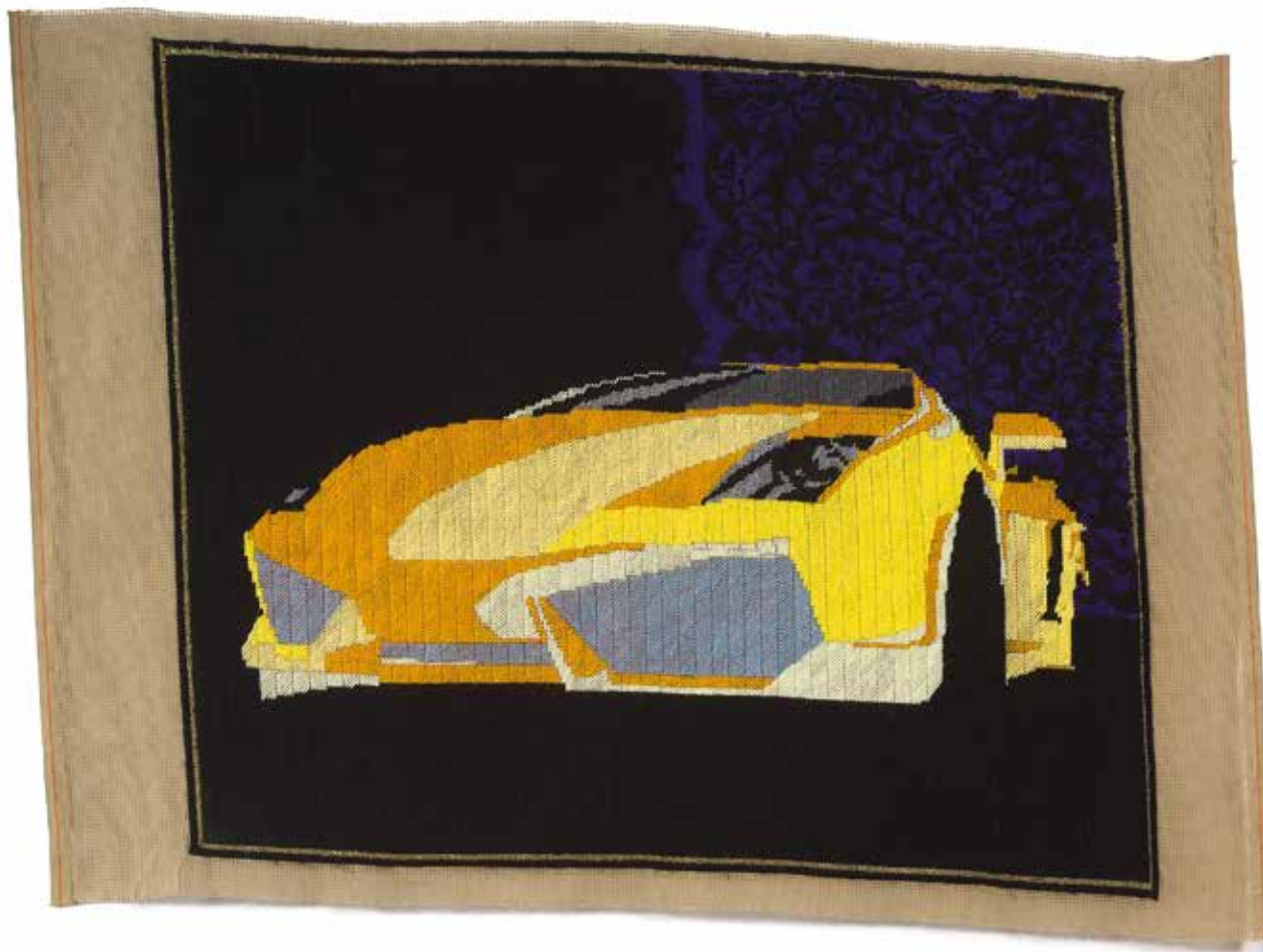
Everard Read Gallery, Johannesburg.  
Private Collection.

#### EXHIBITED

Everard Read, Johannesburg, *Lionel Smit: Accumulation*, 4 to 27 July 2013. Illustrated in an exhibition view on page 27 of the catalogue.

*“Faces confront us every day in our everyday life: most pass us by, some become marked in our memories through conversations or engagements or repetition [...] Lionel Smit’s works offer us an entry point into the variety and richness that lies beneath every face we encounter, whether in life, in bronze or in paint. Just as we gaze up at the stars and see seemingly similar points of light, in fact, each one represents a world, a galaxy or a cluster of possibility, so far away but also tantalisingly within reach.”<sup>1</sup>*

1. Andrew Lamprecht (2013) ‘Little Stars, Big Stars: Recent Work by Lionel Smit’ in *Lionel Smit: Accumulation*, Johannesburg: Everard Read. Page 2 and 3.



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## ATHI-PATRA RUGA

SOUTH AFRICAN 1984–

*Ka Marman, Ka Khanyi  
Ikhetshi\*\*\**

2010  
wool and tapestry thread on tapestry  
canvas  
63 by 90cm

R200 000 – 300 000

**EXHIBITED**  
WHATIFTHEWORLD, Cape Town,  
*Athi-Patra Ruga: Teeth Are the Only  
Bones That Show*, 6 October to 27  
November 2010.

The current lot formed part of Athi-Patra Ruga's solo exhibition *Teeth Are the Only Bones That Show* at WHATIFTHEWORLD in 2010. "In this exhibition Athi-Patra Ruga elaborates on an already dense personal iconography informed by influences as diverse as pop culture, theology, performance, ritual, and sociopolitical concerns. He presents

us with visual propositions that challenge definitions of masculinity and highlight contemporary South African issues around sexuality, wealth, race and consumerism as a framework for identity. Mixing beach balls, Lamborghinis, French baroque, BEE, Cape Flats gangsters, Louis Vuitton, and Xhosa initiation rites, Ruga blends these seemingly disparate elements into his portrait of a complex and fluid society."<sup>1</sup>

1. [https://www.capetownmagazine.com/events/athi-patra-ruga-exhibition-at-whatiftheworld-gallery/2010-10-17/11\\_37\\_52617](https://www.capetownmagazine.com/events/athi-patra-ruga-exhibition-at-whatiftheworld-gallery/2010-10-17/11_37_52617)



## LADY SKOLLIE

SOUTH AFRICAN 1987–

*Goodness: Many Forms  
of Bad*ink and crayon on paper  
137,5 by 78cm

R80 000 – 120 000

**EXHIBITED**Investec Cape Town Art Fair, Cape Town,  
Tyburn Gallery Booth, 16 to  
18 February 2018.

Produced using crayon and ink, the image is of a rooster, a crab with its pincers extended, and a feminised figure in the background with tears seeping from their eyes. Less of a scene, and more of a series of obscure objects placed in proximity, Lady Skollie appears to communicate an undefinable act, or images that have the capacity to become symbols, icons, or representations.

While dealing predominantly with “themes about sex in contemporary South Africa – such as sexual identity and fluidity, violence, greed, lust and ownership [...] The depiction of vaginas, penises, breasts and derrières as well as phallic and yonic-like fruits such as large bananas and ripe papayas is predominant, daring the audience into categorising Lady Skollie’s work as erotic, though the figures do not perform acts.”<sup>1</sup>

With allusions to such acts, in her representing a rooster (also, cock) and a crab – perhaps linked to the common STD term for pubic lice. The surfacing of difficult topics is important to Lady Skollie, providing prominence to issues that affect South African womxn of colour and womxn in general. She says that “I am angry about a lot of things. Mostly pertaining to existing on this planet as a womxn.”<sup>2</sup>

1. Zaza Hlaethwa (2019) *Lady Skollie: A pussy power prophet delivering us from Good and Evil*. [Online] Available: <https://mg.co.za/article/2019-06-14-00-pussy-power-prophet-delivers-us-from-good-and-evil>. [13 December 2019]

2. *Ibid.*



# WILLIAM KENTRIDGE

SOUTH AFRICAN 1955–

## *Fish and Chips*

signed  
charcoal, pastel and gold ink on  
paper  
143,5 by 86,5cm

R2 000 000 – 2 500 000

### PROVENANCE

Strauss & Co, Johannesburg,  
9 November 2015, lot 282.  
Private Collection.

### LITERATURE

cf. Alan Crump and Elza Miles (1987)  
*William Kentridge*, Grahamstown:  
1820 Foundation. A similar example,  
*The General from Derby Road to Ellis  
Park*, is illustrated, unpaginated.  
cf. Sven Christian and Anne McIlleron  
(2019) *William Kentridge: Why Should  
I Hesitate: Putting Drawings to Work*.  
Zeitz MOCAA/Koenig Books: Cape  
Town. A similar example, *Fire Carrier*,  
1986-7, is illustrated on page 216.

In 1986, while still living in Bertrams, Johannesburg, Kentridge produced a print portfolio loosely based on William Hogarth's engravings series *Industry and Idleness* (1747). Kentridge's portfolio shares the same name and includes a satirical portrait of a grizzled drunk in heavy coat and sash who becomes the "Lord Mayor of Derby Road". Kentridge modelled this figure on a homeless man who drank methylated spirits and lived with a group of outcasts near his home.<sup>1</sup> Sometimes referred to as "Harry" in writings, lectures and interviews, he was a recurring figure in Kentridge's early drawings, most notably *Fire Carrier* (1986-87), included in his current Zeitz MOCAA retrospective (in a room devoted to early prints and drawings). Harry also appears in the animated films

*Monument* (1990) and *Woyzeck on the Highveld* (1992), as well as Kentridge's 1991 etchings series, *Little Morals*.

In 1990, while preparing for two concurrent solo exhibitions in Johannesburg, Kentridge spoke of a recent visit by Harry to his home: "... he was dressed in a Salvation Army general's jacket complete with sashes and epaulettes, as if he were dressed to model for Goya. You sometimes get these moments of confirmation, reassurances that what you are doing is not completely up the wall."<sup>2</sup> While based on a real-world encounter, this undated drawing is also highly stylised: it is fabulist's version of the truth. Any social commentary here is contingent on an appreciation that the figure of the drunk is also a modern stand-in for the clown,

a long-established trope in art.

"I'm essentially interested in an art that is political but which allows an ambiguous politics, an art that encompasses as many ambiguities and contradictions as there are," remarked Kentridge in a 1990 interview in which he discussed Harry.<sup>3</sup>

1. Bronwyn Law-Viljoen (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 30.
2. Ivor Powell (1990) 'Kentridge's Free-floating Art of Ambiguities', *Weekly Mail*, 26 April 1990. Page 23.
3. *Ibid.* Page 23.





DIANE VICTOR  
AND RUHAN  
JANSE VAN  
VUUREN

SOUTH AFRICAN 20<sup>TH</sup>/21<sup>ST</sup> CENTURY

*Scapegoat*

signed, dated 2012, numbered 1/1  
and inscribed with the title on  
the base  
resin and burned candle wax on  
steel base  
height: 68cm including base;  
base: 5cm

R150 000 – 200 000

The word 'scapegoat' is an English translation of the Hebrew word, *azazel*. In the Bible, *Leviticus 16:8* mentions two goats: one for God and one for Azazel. These goats symbolically carry the blame for the sins of humankind, and are ritually sacrificed: the one, slaughtered at the High Temple on the Day of Atonement in ancient Judaism; the other, the one for Azazel, sent into the wilderness to die, thereby eradicating all the sins in a socio-psychological sense.

In many ways, Azazel is the more interesting of the two scapegoats. He is considered to be one of the fallen angels, but also, according to *Enoch 8:1*, "Azazel taught men to make swords, and knives and shields and breastplates, and made known to them the metals of the earth and the art of working them, and bracelets, and ornaments, and the use of antimony, and the beautifying of the eyelids, and all kinds of costly stones and all colouring tinctures." In short, Azazel was an artist, even, possibly, the pagan god of artistry.

Looking at Diane Victor's sculpture, *Scapegoat*, with all of this information in mind, one soon sees the brilliance of the work: an artist paying homage

to one of the gods of the arts. The most interesting aspect of this sculpture though, is the carved/engraved image of a reclining figure, half-man, half-animal, that Victor incised with a knife into the soft metal alloy on the side of the goat form. This is another mythical creature; the Greek satyr, a male nature spirit with the head and torso of a man and the legs and hooves of a goat. Satyrs were

considered to be ribald creatures fond of wine, music, dancing and carousing with women. They were renowned for their attempts to seduce or rape nymphs and mortal women alike, hence the exaggerated penis depicted in this work, although they usually had little success.

Victor's *Scapegoat* suggests that the mythical satyr is still all too present in our own society in the

contemporary form of the sex pest or abuser, somebody who should be ritually banished to the wilderness. She does not, however, occupy the moral high ground in this work. Rather, she holds up a mirror to society, reflecting some of its sins in the dull surface. And in essence this self-reflection, this dim reflection in a mirror, is characteristic of much of Victor's artistic practice.





## DIANE VICTOR

SOUTH AFRICAN 1964–

*The Lost Rider*

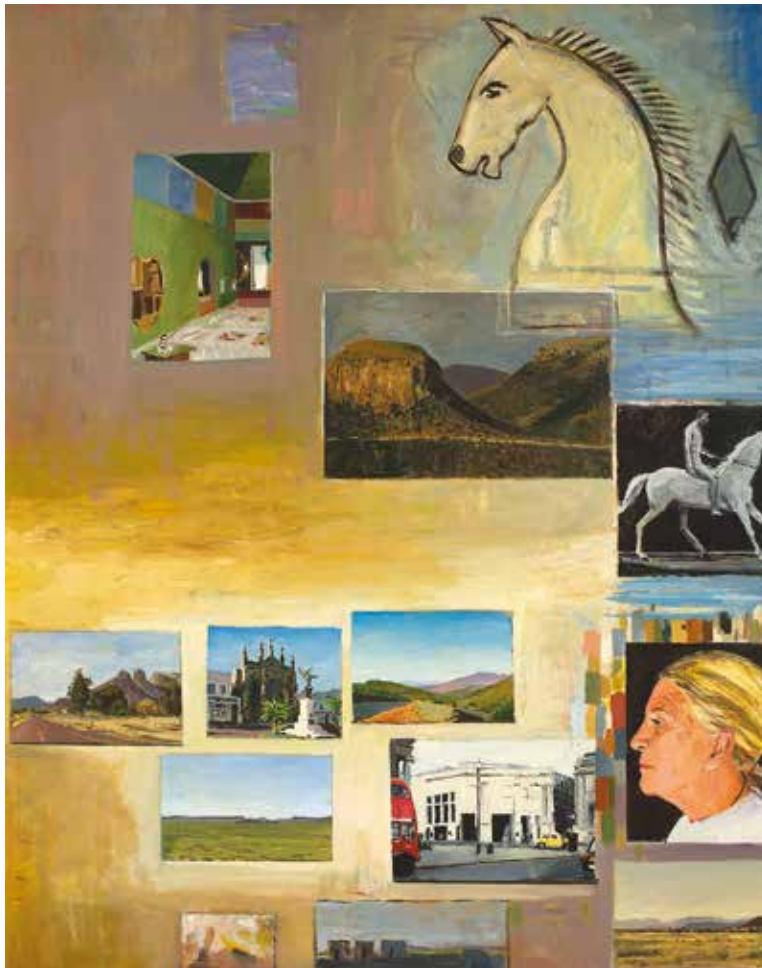
signed  
 etching and mixed media on paper  
 188 by 124cm

R100 000 – 150 000

*“Over the years some criticism has been levelled at the perceived excesses of Diane Victor’s work where it seems that everything entering her head pours out again in her art without subtlety or restraint. This approbation stems from a Modernist aesthetic that is at odds with the postmodern inclusiveness of intertextual association. Victor’s tendency towards visual overstatement also betokens a forceful directness aimed at reviving society’s dormant conscience. This technique recalls the structure of Gothic or medieval imagery, and can be seen in the vignettes of scenes and events that unfold like comic book narratives, and in the wealth of symbolically loaded details and elements of the grotesque that permeate Victor’s work. Gothic art is not often associated with coyness or subtlety. Robert Gibbs explains that it is by nature didactic in the service of religious dogma, employing naturalism to promote Christian beliefs, and therefore tends towards overstatement. Victor’s work is similar in its forceful expression of the artist’s response – to the excesses of society.”*<sup>1</sup>

1. Karen von Veh (2004) “Gothic Vision: Violence, Religion and Catharsis in Diane Victor’s Drawings”. In: Elizabeth Rankin & Karen von Veh (2004) *Diane Victor Taxi Book Series 013*. Johannesburg: David Krut Publishing. Page 50.





83

## SIMON STONE

SOUTH AFRICAN 1952–

### *Untitled I-III; three*

signed; *Untitled I* and *Untitled II* inscribed with the artist's name and title on an Ebony Gallery label on the reverse

oil on canvas  
127 by 102cm  
(3)

R240 000 – 360 000

"Ever since Simon Stone made his artistic debut in 1977, seemingly random conjunctions of unrelated motifs were the defining characteristic of his art, and so they have remained. Their role was somewhat curtailed during his high Expressionist phase from 1984 to 1988, but thereafter [as is the case with the present series], juxtaposition again became the artist's trademark, and the visual magic one associates with his name, emerges most fully in his visual miscellanies.

Stone's most characteristic works consist of apparently fortuitous

combinations of heterogeneous images executed in different idioms, and it is his use of juxtaposition as a compositional method that explains the difficulties his paintings present. Finding the logical thread linking the separate images is difficult. This renders interpretation problematic, and explains why many viewers can claim that Stone's work relies purely on its visual impact, and that it does not necessarily 'say' anything.

The artist claims that he has no imagination, and that he is entirely reliant on the actual and the seen. Apart from purely abstract motifs,

whatever one sees in a Stone painting exists in reality, and it was either painted in front of that reality, or whilst consulting a photograph, drawing or some other record of it.

Whenever Stone spots something that excites his visual faculties, he photographs or draws it, and if it occurs in a magazine or newspaper, he cuts it out and adds it to his reference files. This has been his consistent practice over decades ... His watercolour sketchbooks often supply motifs for his paintings, and they are supplemented by an enormous image bank





*“When I first start a work, I may have a sense of the mood I wish to convey, but I have no idea what the final result will be, nor what different visual elements I will introduce into the painting. My point of departure is usually a single visual idea, and once I get it down on canvas, I simply improvise as I go along.”*

1. Lloyd Pollak (2013) *Simon Stone Collected Works*, Stellenbosch: SMAC Art Publishing. Pages 124 to 127.

of photographs, exhibition catalogues, museum and art gallery guidebooks, art historical studies and monographs. It is from this huge, constantly expanding archive that Stone sources virtually all of his imagery.

Because of his reliance on the real rather than the imagined, the artist's creativity does not emerge in his choice of motifs. Stone's subject matter is rarely original, however, it is his mode of configuring it. [...]

Stone says that no blue-print or master plan is there to guide him when he commences a painting.<sup>1</sup>



**84**

## ROBYN PENN

SOUTH AFRICAN 1973–

### *Cloud*

oil on canvas  
100,5 by 100,5cm

R20 000 – 30 000

Penn's fixation on climate change has had a great influence on her works, as evidenced by her 2017 exhibition *Paradise Lost* at the Barnard Gallery. Here she focuses on the cloud as a symbol of the crisis because it is "one of the most difficult variables to measure and predict within the science of climate change."<sup>1</sup> Penn's clouds represent the uncertainty of the future of the environment; they are "like a strange phantom in uncanny stillness... weighty with

an undeniable sense of foreboding and disquiet, a nebulosity that is psychological as well as physical."<sup>2</sup>

The cloud in the present lot is reminiscent of a sensuous human form, with its soft edges and pink tinges. Penn has created juxtapositions that are "a series of powerful dichotomies: phenomenological and corporeal, sensorial and cerebral, tangible and intangible."<sup>3</sup>

1. Barnard Gallery (2017) *Robyn Penn: Paradise Lost*, [Online], Available: <https://barnardgallery.com/exhibitions/27/> [3 December, 2019]

2. *Ibid.*

3. *Ibid.*



## TOM CULLBERG

SWEDISH/SOUTH AFRICAN 1972–

*Tomorrow is a Long Time*

signed with the artist's initials; signed, dated 2018 and inscribed with the title on the reverse  
acrylic on canvas  
170 by 140cm

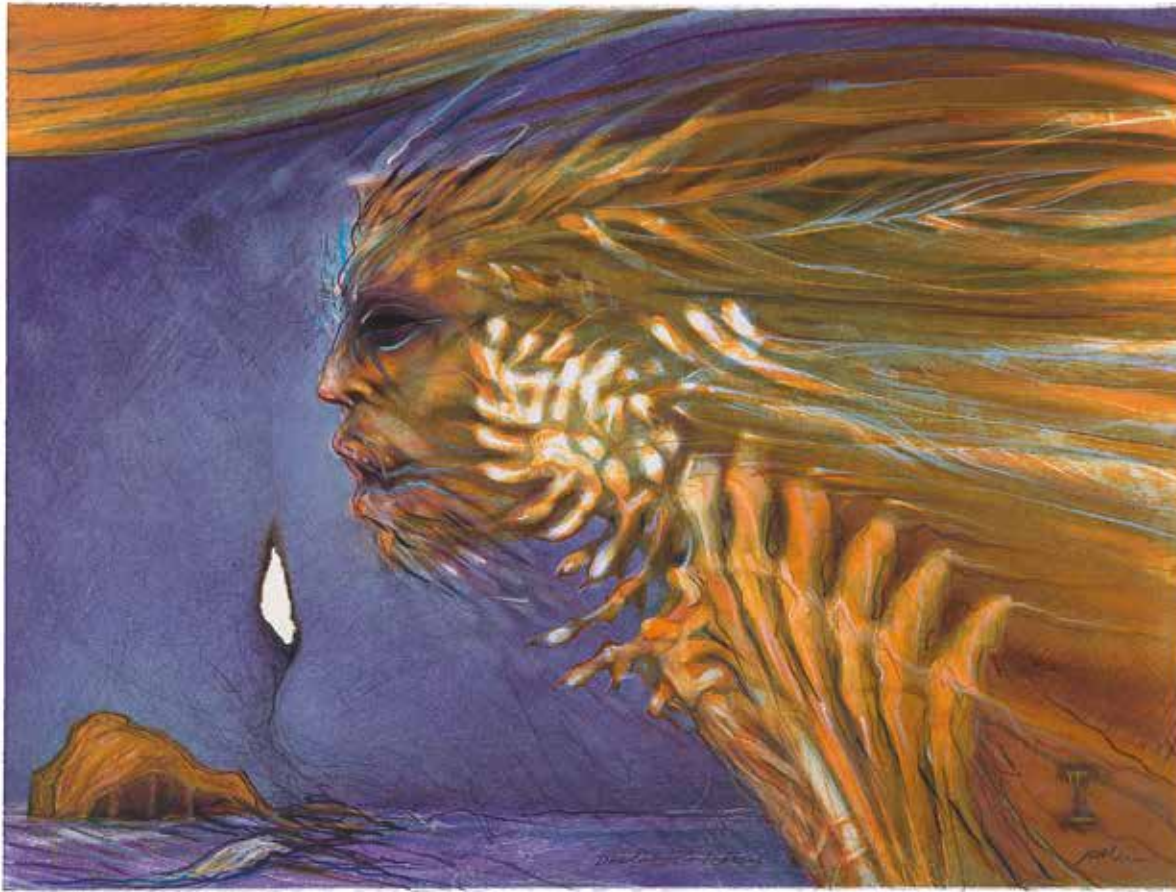
R80 000 – 120 000

The present lot formed part of a suite of five paintings in the style of Cullberg's on-going *Book Portraits* series (2009-ongoing) shown at Cape Town's Barnard Gallery in 2018. Presented in a strict grid format, the books and magazines in these paintings are drawn from various libraries and function as metonyms of people and place. This lot expanded on the informal rules of Cullberg's series: firstly by extending the visual referent to include records, newspapers and objets d'art, and secondly by introducing a more complex, abstract ground on which these objects are floated.

The album sleeve in the top left corner is Bob Dylan's *Greatest Hits Vol. II* (1971), which features a photo taken at the Concert for Bangladesh in New York; reproducing the image allows Cullberg to portray the human figure by proxy. Much like the British-American photorealist painter Malcolm Morley, Cullberg is interested in precision, clarity, dispassion and banality; and, like Morley, he is also ambiguous about pop art. "I use some of its methods, it may seem, like collages and backgrounds with superimposed imagery, but in my work it is important that the image is hand made ... To spend two or three days attempting to render a consumer object makes you aware that someone laboured over it."<sup>1</sup>



1. Interview with artist at his studio in Woodstock, 27 July, 2018.



86

## JUDITH MASON

SOUTH AFRICAN 1938–2016

### *Daedalus + Icarus*

signed and inscribed with the title  
mixed media on paper  
50 by 70cm

R50 000 – 70 000

The ancient myth of Daedalus and Icarus was first told by Ovid in his *Metamorphoses* (VIII: 183–235). Icarus's hubris, resulting in his fall, is so dramatic and spectacular that one often forgets about his father, Daedalus, who seems to be relegated to the background. Daedalus, a skilful

craftsman and artist, in all his wisdom and prowess, is best known for the fact that he built the Labyrinth to confine King Minos's offspring, the Minotaur, on the island of Crete, a deed that resulted in Daedalus and his son being imprisoned in the tower. Daedalus devised the escape plan, configuring two pairs of feather and wax wings, by which the two of them could fly away. But not too close to the sun lest the wax melt, and not too close to the sea lest the feathers get wet. Icarus flew too close to the sun, the wax melted, and he plummeted to his death, but Daedalus flew on and reached the island of Sicily safely.

The hurtling half-figure that dominates much of the picture plane in the present lot is quite ambiguous: it could depict Icarus, with his pair of wings already going up in flames, revealing the bones of his rib cage,

or it could depict Daedalus, flying somewhere between sun and sea on an even keel, looking straight ahead, but with an immense sense of sorrow expressed in his eyes and an open mouth from which tears seem to spring in the slipstream of his flight. One is reminded of the WH Auden poem, *Musée des Beaux Arts*, which refers to the painting by Pieter Bruegel the Elder, *Landscape with the Fall of Icarus* (c. 1560). The first stanza of the poem reads: "About suffering they were never wrong/The old Masters: how well they understood/ Its human position: how it takes place/While someone else is eating or opening a window or just walking dully along."

Straight ahead of the Daedalus figure in the present lot is an indistinguishable heap, yet another ambiguity: is it the island of Sicily or

the last vestiges of Icarus's sinking body? Of particular significance in this artwork is the physical gap, a burn mark, or sharp cut, slightly off-centre in the paper, as if Icarus has escaped through that slit into another dimension.

Mason's work is characterised by her "psychological insight" into the figures she depicts,<sup>1</sup> rather than speculative narratives about the subject matter. According to Wilhelm van Rensburg, "it is almost as if Mason pits Dionysus against Apollo in each of her works. As if the emotion and feeling confront the intellect and the rational mind; as if nature ousts reason, or reason displaces chaos."<sup>2</sup>

1. Esmé Berman (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema. Page 276.
2. Wilhelm van Rensburg (2008) *Judith Mason: A Prospect of Icons*, Johannesburg: Standard Bank Gallery. Page 12.





**87**

## ROBERT HODGINS

SOUTH AFRICAN 1920–2010

### *Watching the Execution*

signed, dated 2002, and inscribed with the title on the reverse  
oil on canvas  
90 by 120cm

R700 000 – 900 000

During his military service in Egypt during WW2, Hodgins encountered the work of George Grosz in a millionaire's library in Alexandria. It challenged his assumptions about art, although it was only much later, in the 1980s, that Hodgins synthesised the influence of Weimer-period German expressionism (1919-33) into his painting. Shunning his own "idolatry of Paris", Hodgins found in Grosz and Otto Dix methods and solutions for rendering fitful times in painted image.

Commenting on what excited him about these artists, Hodgins defined it as the "atmosphere of insecurity,

of uncertainty, of defiance," and how this influenced their choice of scenarios and forms.<sup>1</sup>

Hodgins directly connected the "ruthlessness" of Weimer Germany to apartheid South Africa. His vehicle for expressing this ruthlessness was Ubu, a character borrowed from playwright Alfred Jarry, whom Hodgins used to explore themes of corruption, militarism and tyranny. His preferred Ubu archetypes were generals, lawyers, hangmen and politicians.<sup>2</sup>

In the 1980s Hodgins produced a series of portraits of hangmen, including *The Hangman with the*

*Hare Lip* (1985-86), currently on view at the Javett Art Centre UP. Later in his career Hodgins shifted his focus from executioner to audience, perpetrator to witness. Indictment and mystery coincide in this work. What terrible spectacle compels these purple and brown hominids isolated in a tiled room?

1. Ivor Powell (1984) 'One of my own fragments: An interview with Robert Hodgins', in *De Arte* 31. Page 38.
2. Rory Doepel (1997) *Ubu: +-101, William Kentridge, Robert Hodgins, Deborah Bell*, Johannesburg: French Institute of South Africa and the Art Galleries, University of the Witwatersrand. Page 49.

## WILLEM BOSHOFF

SOUTH AFRICAN 1951–

### *Parallel Rulers*

mixed media and found objects  
87 by 89 by 4cm

R150 000 – 200 000

Parallel rulers, invented in 1584 by Fabrizio Mordente, and modified by Captain William Andrew Field in the nineteenth century, are instruments used by ship's navigators and pilots as tools of their trade, the purpose being to ascertain the present position of a ship or an aeroplane, and to determine the speed and direction required to reach a specific destination. Two rulers, usually made of boxwood, ebony or ivory, are joined with articulating brass hinging devices, enabling the user to hold down one ruler on the present position of a ship and move the second ruler, in a parallel manner, to the position intended or aimed for. Parallel rulers, along with other traditional navigational instruments including charts, dividers and nautical almanacs, have been rendered completely obsolete by digital technology and they exist now only as antiquated curiosities of a bygone era.

Willem Boshoff's studio is full of such curiosities, instruments, implements and the tools of all kinds of trades. His father was a cabinet maker and so is one of his own sons. Boshoff's love of wood, and of working wood, is inborn. When he deems a collection of tools or instruments sizeable enough, he conceptualises an artwork around them, which is then beautifully and skilfully executed.

There are two types of parallel rulers in Boshoff's collection: the common type that has a linked pair of flat rulers, and the 'rolling' parallel



ruler.<sup>1</sup>

In the artwork *Parallel Rulers*, the surface is composed of a veritable 'sea' of horizontal wooden strips, interlaced with small vertical brass pieces that seem to keep the strips intact. Boshoff jokingly refers to these brass bits as 'stars', invoking a much older tradition in the art of nautical navigation.

A strong sense of latent movement is suggested by the parallel rulers affixed to the surface of the artwork, inviting the viewer to take hold and move them up or down, sliding them

to the left or the right, effectively making them 'sailing vessels' as well. He invokes a sense of being 'at sea', but simultaneously provides the means of finding one's way again using the parallel rulers.<sup>2</sup>

The playful and yet ambiguous nature of this work reminds one of the sculptures of German Dadaist Raoul Hausmann, especially his *Mechanical Head (Spirit of the Age)*, 1920, where various measuring instruments, such as a ruler and a piece of a measuring tape, are affixed to the wooden head of an

artist's old manikin. In 2010, Roger van Wyk and Kathryn Smith curated *Dada South? Experimentation, Radicalism and Resistance* at Iziko South African National Gallery. This exhibition anticipated Dada's centenary and provided a sense of Dada's legacies from various South African perspectives. Boshoff was one of the artists whose work was included in the show.

1. <http://www.mathsinstruments.me.uk/page39.html#AnchorPR1>

2. Personal communication with the artist, 30 October 2019, Johannesburg.





**89**

## DIANE VICTOR

SOUTH AFRICAN 1964–

### *Three Fates*

signed and dated 2011 twice  
ash drawing on paper  
191 by 270cm

**R350 000 – 500 000**

#### EXHIBITED

University of Johannesburg Art Gallery, Johannesburg, *Diane Victor: Ashes to Ashes and Smoke to Dust*, December 2011 to January 2012.

In this work Diane Victor employs the iconic, mythological image of the *Three Fates* who control the thread of life. Re-imagined here as domestic workers, she disrupts deeply embedded, taken for granted perceptions and “taps into the unravelling thread of our social fabric”.<sup>1</sup>

The *Three Fates*, an ash drawing originally presented at her University of Johannesburg show *Ashes to Ashes and Smoke to Dust* in 2012, is an example of Victor’s cutting-edge artistry and technique. The technique of using ash as a drawing medium developed from her printmaking practice. In the printing technique of aquatint, rosin dust is sprinkled onto an etching plate to create texture and tone. The ash, however, provides more lively, deeper tones and softer effects. Victor’s unique way of breaking the habits of complacent

viewing presents a potentially contentious issue, in a gentle and sympathetic manner.

In recognition of her international standing, Diane Victor was recently included in the authoritative publication *Vitamin D: New Perspectives in Drawing* (Phaidon, 2005), a worldwide survey of over 100 of the most dynamic artists working in the medium of drawing.

1. Karen Von Veh (2018) ‘Diane Victor’s *Upside Down World*’, in Jeanne Van Eeden (ed.) *little History: Diane Victor*, exhibition catalogue, Bloemfontein: University of the Free State.

90

## ED YOUNG

SOUTH AFRICAN 1978–

### *Eat Ass*

oil on canvas  
100 by 100cm

R50 000 – 70 000

#### EXHIBITED

SMAC, Cape Town, *Ed Young: Bad Gallerist*, 30 August to 6 October 2018.

#### LITERATURE

Mitchell Gilbert Messina (2018)  
*A guide to interrogating the words and sentences of Ed Young*, Cape Town: SMAC. Illustrated in colour on page 42.



*“Why did we think conceptual art was impervious to the hype-machine? Sous les pavés, le hashtag? Can you hear the push notifications during 4’3”? Does the true artist help the world by revealing relatable content on Instagram? The Readymade is Readydead? Oh, you’ve Readyseen that Readysaid? Can one appropriate conceptual gestures without perpetuating them? Didn’t Barbara Kruger say that plagiarism is the sincerest form of imitation? Or is there only so much variation in the laconic? And what is this strain of conceptualism? Straining conceptualism? Layman’s conceptualism? South Park conceptualism? Toilet reader conceptualism? An entry level critique aimed at upsetting a hypothetical status quo none of our galleries even have the muster to sustain anymore? Is it the critique we deserve or need? Or what we’ll settle for currently as we begin recalibrating our sinking standards for next season? Like, for real, this where we at though? If there’s a concept at work here, where exactly does it reside? Outside the text, the work, the room, the industry?”<sup>1</sup>*

1. Mitchell Gilbert Messina (2018) *A guide to interrogating the words and sentences of Ed Young*, Cape Town: SMAC. Page 2.



KILLER	BONE	SWIG	HEE	SKATER	PAL	RATE	SEER	SOME	GLADDER
ARE	TONG	ELK	WAKER	LIED	PALE	SULK	WORD	GANG	BEE
SANT	STEE	LOOT	HOES	WET	HEEL	RED	LATE	SOP	SWEET
GAG	BORE	GAPS	BOU	LIES	PAE	SNIP	SKIM	DANK	TAKE
SNAGS	HOLE	SON	HOOP	ROOSTERS	BASE	REUSE	RAPE	SPIEL	LINKS
STAKING	NOY	GATE	STOMP	LONE	TIER	LID	BLARE	LEEK	TEEN
SLANG	SALE	GEE	JAMMER	BODE	PERK	ROMP	SLAMS	SPOT	DRAKE
BARS	BULK	TOWER	JIG	WARE	STROKE	ROOF	BANG	VEER	BEEN
PEER	SPAT	STEEDS	KEEL	LOWER	TROPE	DOPE	SLAP	WED	TOE
BEEF	DAPPER	GULP	TROTS	MARES	ROOL	ROOM	HARE	STAR	KEEP
SNAP	MALE	BANGER	KIND	MATE	LUG	ROTS	SLIMMER	GRATE	STONE
BEER	DIG	GUNS	LAG	FOETS	PRAM	SLOOP	KOWER	BOOF	BOOM
SWEEP	SEEP	HAKE	TREE	MORE	PUNT	RUG	SMART	STEM	TOT
BID	BONS	SLEEP	RANGE	NAG	RANK	SAG	BALK	HOPE	SWAM
SLAG	ROOK	HARK	RIG	TANS	ARTS	BROOD	PENS	STOUT	TRAP
BLINK	WOES	PANT	LEHR	ORAL	SKIP	SEE	WAR	RATS	LANK
LOOP	DRAG	HELD	STAN	PAD	RAPS	DOG	REEKS	SURE	TUG
BOG	PALING	WEND	VRROM	WINK	BRIEF	DORING	SLOPE	MINDER	MOOT
RANG	CREAK	VEIL	TART	SPORE	WAND	VENT	KALES	PASS	HER
LOOM	HOOF	LONG	SENT	HERE	RAMP	TWEE	BOON	BOER	MANE
TOG	LEG	POWER	LEES	TANG	TRE	MEET	WANT	LOOTS	BOOS
LIT	PROP	WIT	PET	ANGEL	SPOKE	POP	MOOR	JUMP	VEINS
VALES	VAN	POND	STAMP	VIES	WAG	SNARE	WEEK	REIN	LINT
WIG	DOSE	SIN	WORSE	MITE	SOLE	HOLLER	BYE	ERE	EVE
PLATTER	BREED	REEDS	SKEWER	SPIT	WING	DIES	SKINK	BLADE	ELDERS
ROE	GELID	RAT	NODE	RAKER	SAT	REDDER	FEE	DOWER	MOLES
DEN	WETTER	FLITS	HITS	BRANDERS	LAPP	HERD	SOLDER	ROT	TALE
RAKING	SAME	SAKE	HOPING	FEES	BARING	RUT	GLANS	SPANNIER	SAGE
VEG	TEN	WARTS	BANG	HOE	DOER	BRAND	VET	GLAD	SLIM

91

## WILLEM BOSHOFF

SOUTH AFRICAN 1951-

### Word Woes

Designed, dated 2014, numbered 11/40, inscribed with the title in pencil and embossed with the Timothy Foulds Print Studio chopmark in the margin etching sheet size: 92 by 120cm

R40 000 – 60 000

cf. Related works include: *The Writing that Fell off the Wall* (1997), *Wailing Wall* (2017 previously referred to as *Jerusalem Jerusalem*), *Writing in the Sand* (2000), *Negotiating the English Labyrinth* (2003).

"The bilingual title, *WORD WOES* in English, implies a state of distress and sorrow caused by words, but in Afrikaans these same words instruct us to behave in a frenzied and wild manner. Under English/British rule in the early 20th century, the Afrikaans language was outlawed at school and in public service. In *WORD WOES* each English word might be seen as hiding a secret Afrikaans word that it had once failed to exterminate. The

290 words, each spelt the same in Afrikaans and in English, but having vastly different meanings, form the basis of the etching. To the English reader with no knowledge of Afrikaans the words will appear to be English only and their Afrikaans meanings will be lost. To Afrikaans readers the Afrikaans meanings will be clear and so might the English meanings since all Afrikaans speakers have a fair understanding of English.

There is no logical linguistic reason for the choice of words in *WORD WOES*. In a way they are a *Dada* list – a mini *Dada* dictionary. Their inclusion is strangely dependent on the throw of a dice, in this case the dice is the fact that the English and Afrikaans

meanings of these words of the same spelling have absolutely nothing to do with each other. In *Dada* poetry for example, chance plays a definitive role. A book might, for example, might be opened blind and at random. The very first piece of text one might put one's finger on is then used. This process is repeated until some rather quaint and refreshing selections of texts are obtained. This method of unfathoming [sic] 'truth' is also called *logomancy*. The selection offered by the *WORD WOES* text is the fluke result of truly conceptual happenstance."<sup>1</sup>

1. <https://www.willemboshoff.com/product-page/method-woes>

## JACOB VAN SCHALKWYK

SOUTH AFRICAN 1979–

### *Constraint*

stamped with the artist's initials and dated 2013

lithographic ink on aluminium  
125 by 125cm

R60 000 – 80 000

The eponymous work from Jaco van Schalkwyk's exhibition, *Constraint* at Gallery AOP in 2013, the present lot is part of a series of three examples of varying media that include a drawing and a tapestry made later in collaboration with Marguerite Stephens, all using the same compositional structure.

In a period in which the artist's abiding interest was in colour, this work is defining because it reveals van Schalkwyk's search for a substrate of painting with lithographic ink whereby aluminium was the obvious choice because of its more formal use in printmaking. Serving then as a bridge between painting and drawing, *Constraint*, here in its present and most immediate form is at the core improvisational, described by the artist as "a high wire act".

Further describing the restless space between mediums that this series occupies, van Schalkwyk explains in an interview:



*"I look at my work on paper as being drawings about the language of painting. This is because I feel that there are paradoxes within painting that need to be addressed from outside the medium. For me drawing retains an analytical approach that ensures I find useful, plastic solutions to the problems posed by painting."*<sup>1</sup>

1. Robert Richardson in conversation with Jaco van Schalkwyk, New York City, May 2013 cited in Wilhelm van Rensburg (ed.) (2013) *Jaco van Schalkwyk: Drawings 2011 – 2013*, Johannesburg: Gallery AOP.





93

## NORMAN CATHERINE

SOUTH AFRICAN 1949–

### Negotiator

signed and dated 1990; inscribed with the artist's name, title and exhibition details on a Pretoria Art Museum label on the reverse  
oil on canvas  
89 by 149cm

R450 000 – 600 000

#### EXHIBITED

Pretoria Art Museum, Norman Catherine *Now and Then*, 4 August to 3 October 2004.

#### LITERATURE

Hazel Friedman (2000) *Norman Catherine*. Johannesburg: Goodman Gallery Editions. Page 105 and illustrated in colour on page 104.  
Ashraf Jamal (2001) *Norman Catherine and the Art of Terror*. Pietermaritzburg: University of Natal. Page 17.

*‘Negotiator [...] pits the urban mobster against the primal man-as-monster. Here the gangsters’ arsenal includes guns, daggers and a serpent. The monster is mummified, emasculated and disarmed [...] His hollow, truncated bandaged limbs are positioned impotently in front of his torso, unable to ward off the serpent slithering towards him. The ‘negotiator’ here appears to revolve around positions of domination and subjugation, both sexual and violent. And the symbolism of the daggers, the serpent and the shotgun are unavoidably phallic.’<sup>1</sup>*

1. Hazel Friedman (2000) *Norman Catherine*. Johannesburg: Goodman Gallery Editions. Page 105.

## ESTHER MAHLANGU

SOUTH AFRICAN 1935–

### *Untitled* (Ndebele Patterns)

signed and dated 5/2/92  
pigment on canvas  
157 by 93,5cm

R70 000 – 90 000

#### PROVENANCE

Acquired from the artist by the current owner's father.

Born in 1935 on a farm outside Middleburg, in present day Mpumalanga, Esther Mahlangu joined the superstar ranks of Andy Warhol, Roy Lichtenstein, David Hockney and Frank Stella in 1991, when she was chosen to paint the BMW art car. The first woman and non-western artist to be selected, this moment echoed the broader shifts taking place at the end of the 20th century where contemporary artists from Africa began taking centre stage in the international art world. Significantly, two years prior to this career defining commission, Mahlangu participated in the 1989 ground breaking exhibition *Magiciens de la terre* (Magicians of the World) at the Pompidou Center in Paris, where she first introduced global audiences to the unique geometric art of the Ndebele people.

The present lot was produced a year after Mahlangu adorned the first "African Art Car", a BMW 525i, with her trademark motif used by the Ndebele to decorate the walls of their homes.<sup>1</sup> Transferring this form of hard-edge abstraction to canvas, sees Mahlangu drawing on a historical convention that has its origins in the mid-nineteenth century, and altering its mediation to create a new form of expression that is at



once an assertion of her traditional Ndebele identity whilst also representing her own contemporary exploration of the pictorial possibilities inherent in abstraction.

1. Sue Williamson (2009) *South African Art Now*. New York: Harper Collins Publishers. Page 152.



95

## SAM NHLENGETHWA

SOUTH AFRICAN 1955–

### *The Beauty of an African*

signed, dated '03, and inscribed with  
the title on the reverse

oil and collage on canvas  
58,5 by 43cm

R60 000 – 80 000

*“As an artist (Sam Nhlengethwa) has held onto an Africanity that is genuinely inclusive. Whether addressing township life, the South African art canon, or the music world, he has not allowed himself to become a voyeur. Rather, by absorbing the world about him, whether immediately lived or filtered through various media, Nhlengethwa has consistently produced a record which captures the world about him in ways that are intrinsically personal. His is a world both thickly descriptive-and-flat; a world strikingly freed from the maudlin, tragic, or hopeless, as it is freed from the ideological, declamatory, or prescriptive. Nhlengethwa’s works insinuate themselves into our imaginations with a sedate and unaffected ease, the ease and wisdom which, in the heart of a struggle, has always held onto a positive and heart-warming realm reasonable after resistance.”<sup>1</sup>*

1. Ashraf Jamal (2017) *In the World: Essays on Contemporary South African Art*, Milan: Skira. Pages 239 to 240.



## LIZZA LITTLEWORT

SOUTH AFRICAN 1963–

### Yinka Shonibare

signed and dated 2004.5  
oil on canvas  
120 by 60cm

R10 000 – 15 000

#### EXHIBITED

AVA Gallery, Cape Town, *How did Lizza Meet Jake Chapman?*, 9 to 28 May 2005.

Artists painting fellow artists is not uncommon in art history. Famous examples by South African artists include Marlene Dumas' portrait of Moshekwa Langa (2006) and Robert Hodgins's series of etchings: *Four Pauls and a Vince*, (1989) paying tribute to his role models, Pablo Picasso, Paul Cezanne, Paul Gauguin and Vincent van Gogh. Lucien Freud famously painted Martin Gayford (not an artist, but certainly an art critic and curator), who then wrote *Man with a Blue Scarf: On Sitting for a Portrait by Lucian Freud* (Thames & Hudson, 2013), a book that has gained cult status. David Hockney pulled a series of etchings, called *The Blue Guitar*, paying homage to Picasso and his famous Blue Period.

Further back in art's history, in the late-nineteenth century, Edouard Manet painted portraits of his fellow artists, Eva Gonzales and Berthe Morisot, as well as of the famous French writers, Emile Zola and Stephane Mallarme. These, and many other portraits, were exhibited under the title, *Manet: Painting Life*, at the Royal Academy of Arts in London in 2013.

Lizza Littlewort's portrait of the artist Yinka Shonibare oscillates between convention and innovation, and even when she seems to be working in an apparently orthodox

portrait painting manner, she explores ways in which traditional portraiture can be undermined. She does not, for example, use the commonly accepted notion of the presentation of the artist in his/her studio, nor does she depict her sitter as an exemplar of any artistic 'type'. Rather, Littlewort views the sitter as a private individual, with an enigmatic, even immutable presence.

One might have expected Shonibare to be dressed in the signature brightly coloured Vlisco fabric with which he usually clothes his figural sculptures, but that would have been rather trite. Instead, he wears a fairly conventional jacket with open-neck shirt, and an amused smile on his face. One cannot equate the man and his art, Littlewort seems to be suggesting. And by implication, she questions the relationship, often taken for granted, between art and biography, as if the life of the artist can ever fully explain the artwork.







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## TRACY PAYNE

SOUTH AFRICAN 1965–

### *Let Them Out I - XII;* twelve

each signed and dated 2009  
watercolour and charcoal on paper  
73,5 by 73,5cm  
(12)

R80 000 – 120 000

Tracy Payne's work explores ways of representing emotion; the artist considers conventional portraiture to be lacking in this regard. The serial format of these watercolour and charcoal drawings points to a key influence in Payne's art: film and video art. The twelve portraits in *Let Them Out* suggest a sequencing of frames from a film or a series of hand-coloured images printed from an old-fashioned 35mm film negative. "Unlike conventional portraiture, the narrative-driven film is a medium in which intense emotions are frequently enacted. At the same time the viewer with a remote control has the ability to slow

down or halt time, to linger over or analyse the otherwise transient."<sup>1</sup> Payne invites audience participation in unlocking the meaning of the work. The theoretical term for this is called 'relational aesthetics'.

The open-mouthed, wide-eyed expressions on the subject's face, and his location behind a fence of wire mesh, suggest a situation fraught with horror, danger or extreme anger that is the source of his intense emotional state. The images involuntarily invoke the agit prop, resistance, or protest art of the late 1970s and early 1980s by such artists as Norman Catherine and Judith Mason. Catherine's screaming faces,

with bared, snarling, fang-like teeth, sometimes depicted with a bright red blindfold over the eyes, are positioned behind a wire mesh fence, signifying helplessness and anger or a perpetual state of catatonic immobility under a repressive political regime. Mason depicts roaring animals behind chicken wire, especially in the art she produced while staying in Dal Josafat in the Western Cape, an area plagued with violent crime. Payne's subject is no less traumatised than the faces in the works by these two artists.

1. <https://www.tracypayne.com/inspiration.php>

## BAMBI

BRITISH 1982–

*Tata (Red)*

signed on the reverse  
stencil and mixed media on metal  
91 by 43cm

R180 000 – 240 000

**PROVENANCE**

Private Collection.

Bambi is the tag name of the anonymous London street artist famous for her gritty stencil and aerosol spray paint work. The moniker was born from her childhood nickname, 'Bambino,' when she first began tagging in London, gaining visibility in 2010. Trained at Central Saint Martins, her street work can now be found throughout Central London as well the London Boroughs of Islington and Camden.

Initially hailed by the BBC commentator David Dimbleby as 'the female Banksy,'<sup>1</sup> Bambi has evolved into her own unique brand of artist-provocateur, tackling themes of feminism, street violence, political injustice and popular culture with wit and irony. She often creates stencils of known contemporary figures to offer pointed social and political commentary. She has produced highly visible and public murals incorporating The Royal Family, Amy Winehouse, David Beckham and Ai Wei Wei.<sup>2</sup>

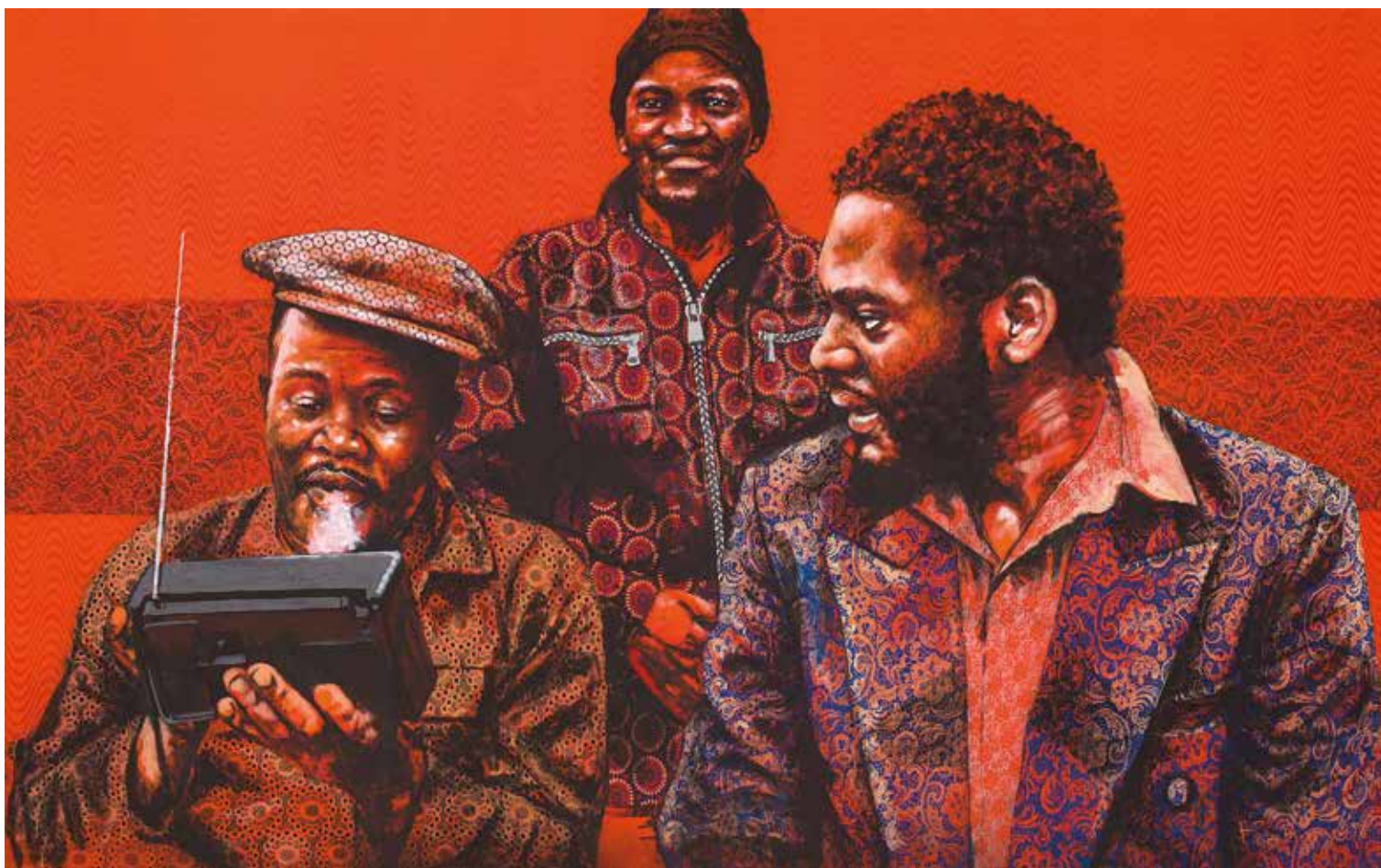
In the current lot, titled *Tata (Red)*, Bambi lends her style to a depiction of an elderly Nelson Mandela wearing his characteristically bright shirt, with his fist raised in salute. Tagged with the inscription "It always seems impossible... until it's done" the work was produced in the same year as Mandela's passing, and is a tribute to a world leader that captured not only the hearts of South Africans, but the international community at large.

1. <https://www.london-se1.co.uk/news/view/6290>

2. <https://www.streetartistbambi.com/about-bambi-street-artist/>







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## BAMBO SIBIYA

SOUTH AFRICAN 1986–

### Our Time

signed and dated 18  
charcoal and acrylic on canvas  
154,5 by 246cm

R100 000 – 150 000

Based in Johannesburg, Bambo Sibiyi translates traditional printmaking techniques onto canvas using charcoal and acrylic. Recipient of the ABSA L'Atelier Gerard Sekoto Award in 2012, he spent the following year in Paris, taking a residency at the Cité Internationale des Arts. Represented internationally by the Jack Bell Gallery in London, Sibiyi's work deals with South African politics and daily life; specifically on the streets of Johannesburg's townships. His art revolves around the Zulu philosophy 'Ubuntu Ngabantu', which means 'I am what I am because of who we all are'.<sup>1</sup>

*"My recent series focuses on early township life and each work looks into the subculture that started in the mining industry. I'm really fascinated about how the migrating community survive away from home. A lot of young men and women moved from rural areas to Johannesburg in the early days of South Africa searching for a better life. The mining industry was the main source of work and being the time of apartheid, it was not easy for a lot of black people to endure. Apart from facing the white power, they had to deal with their own social issues. But what captures my attention is how they fought back to their challenges and how they created this subculture to keep going."*<sup>2</sup>

1. <https://gunsandrain.com/artist/bambo-sibiyi/>

2. <https://www.jackbellgallery.com/artists/75-bambo-sibiyi/overview/>





100

## FRANCISCO VIDAL

PORTUGUESE 1978–

### *If I am Free it's Because I am Always Running, No 2*

signed and dated 15  
oil and handmade recycled paper  
mounted on canvas  
255 by 255cm

R150 000 – 200 000

#### PROVENANCE

Tiwani Contemporary, London.  
Private Collection.

#### EXHIBITED

Tiwani Contemporary, London,  
e-studio Luanda: *African Industrial Revolution*, 10 July to 15 August 2015.

Vidal has titled this work – scrawled across the bottom of the painting – after a quote by the late Jimi Hendrix. When asked about the source of inspiration for his art, Vidal credits popular culture from the end of the 20th century. He explains “I

saw a lot of television in the 80s, but also street communication like graffiti, hip-hop, MTV. My English is MTV English. I listened to a lot of Bob Marley and the Fugees, so there's a lot of music and DJ-ing in the late 70s. There's a lot of sampling, so there's a lot of layers, a lot of ideas and rhythms and tones and colours. I think the culture of the 80s is a real influence and the painters of the 80s, Jean-Michel Basquiat, Julian Schnabel, a lot of different artists. Also, Andy Warhol and his silkscreen techniques and the idea of repetition...”<sup>1</sup>

Francisco Vidal was part of the official selection for the Angolan Pavilion at the 56th Venice Biennale in 2015.

1. Emily Spicer. (2015) *Francisco Vidal: 'It's an artist's role to dream'*, [Online], Available: <https://www.studiointernational.com/index.php/francisco-vidal-interview-workshop-maianga-mutamba-tiwani-contemporary-london> [10 December, 2019].





**101**

## BLESSING NGOBENI

SOUTH AFRICAN 1985–

### *Untitled*

signed and dated 15  
mixed media on canvas  
110 by 190cm

**R150 000 – 200 000**

The winner of the 2020 Standard Bank Young Artist Award for Visual Art, Blessing Ngobeni has had a meteoric rise in the contemporary art world. His recent developments in terms of medium “give a curious twist to his hybrid language which points to various references: artists Dumile Feni, Jean-Michel Basquiat, Norman Catherine, Pablo Picasso and Joan Miró; the artistic grammar of Surrealism, the rebellion of Dada and the symbolic force of Neo-Expressionism; economic use of visual elements of Minimalism. These qualities expand the depth of Ngobeni’s art, equally they articulate

effectively its fusion of nightmarish, absurd, beautiful and captivating imageries.”<sup>1</sup>

As Ngobeni observes our democracy maturing, he also sees the constant, and consistent, repetition of mistakes. Curator Thembinkosi Goniwe notes that as “an aesthetic inquiry into socio-political issues of our time”, Ngobeni’s work asks “Why are we turning a blind eye to the ripple effects that our past errors have on the present and future? Why is it that we are not taking a note of such error in our society? What about the ethical role and responsibility of art in

this predicament of our time?”<sup>2</sup>

“The potential here is for the work to impart mixed sensibilities to the viewer: good and bad, negative and positive, excitements and calms, promises and disappointments, successes and failures. Between these binaries lie the complexities that determine the way we live, look, speak and interact.”<sup>3</sup>

1. [https://www.everard-read.co.za/artist/BLESSING\\_NGOBENI/biography/](https://www.everard-read.co.za/artist/BLESSING_NGOBENI/biography/)
2. Thembinkosi Goniwe (2018) @ERG - BLESSING NGOBENI: (A NOTE FROM ERROR), Johannesburg: Everard-Read.
3. *Ibid.*

## MUSTAFA MALUKA

SOUTH AFRICAN 1976–

### *Why Cry*

signed, dated 2005, inscribed with the title and the medium on the reverse

oil on canvas  
182 by 132cm

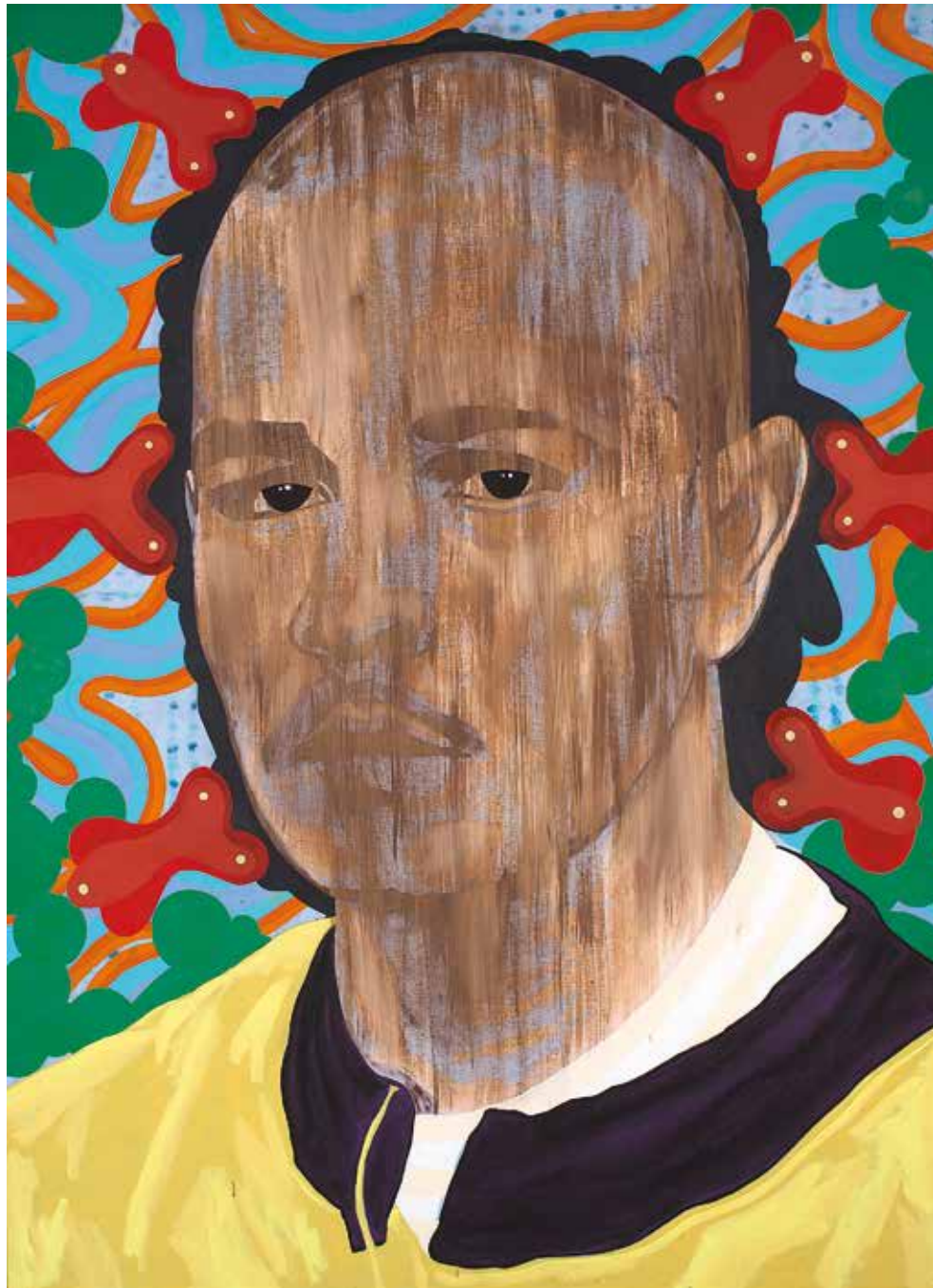
R200 000 – 300 000

#### EXHIBITED

Michael Stevenson, Cape Town, *Mustafa Maluka: Accented Living (a rough guide)*, 8 June to 9 July, 2005.

The present lot was exhibited in 2005 in Mustafa Maluka's solo presentation *Accented Living (a rough guide)*, which comprised head-and-shoulders portraits of people the artist describes as 'invented heroes', interspersed with abstract canvases drawing strongly on the hip-hop aesthetic. Maluka sources images from magazines, looking out for characters who 'speak' to him in some way, and then translates these images, using multiple layers of paint, into iconic figures of 'people I would like to look up to', he says.<sup>1</sup>

The title of the exhibition intends to "situate these individuals in today's globalised world, which is characterised by large-scale displacement and relocation. Maluka is drawing on the notion of 'accented cultures', accents being distinctive modes of expression that convey the characteristics of different regions and classes, and are only noticed once the speaker leaves his or her home territory. Accents are thus markers of belonging and not belonging, and 'accented living' evokes in particular the postcolonial experiences of exile and the diaspora. In the immediate context, the exhibition *Accented Living* presents South African audiences



with a 'rough guide' to the unknown terrain that Maluka's work has become during his six-year absence and his return home" in 2004.<sup>2</sup>

1. <http://archive.stevenson.info/exhibitions/maluka/maluka.htm>

2. *Ibid.*



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- 1.18 **'sale'** means the sale of any lot at an auction, whether done by private treaty or auction sale, and 'sell' and 'sold' shall have corresponding meanings;
- 1.19 **'sale proceeds'** means the amount due by Strauss & Co to the seller of a lot in respect of the sale of that lot, made up of the hammer price of the lot, less the applicable seller's commission (plus VAT) for that lot, less all recoverable expenses for which the seller is liable in respect of that lot and any other amounts due to Strauss & Co by the seller in whatever capacity and howsoever arising;
- 1.20 **'seller'** means the person named as the seller of any lot, being the person that offers the lot for sale;
- 1.21 **'seller's commission'** means the commission payable by the seller to Strauss & Co on the sale of a lot that is calculated on the hammer price of that lot at the relevant current rate; and
- 1.22 **'VAT'** means value added tax levied in terms of the Value Added Tax Act, 1991 including any similar tax which may be imposed in place thereof from time to time.

### 2 CONDITIONS MAINLY CONCERNING BUYERS

#### 2.1 The buyer

- 2.1.1 Any dispute of whatever nature about any bid or about the identity of the buyer (including without limitation any dispute about the validity of any bid, or whether a bid has been made, or any dispute between two or more bidders or between the auctioneer and one or more bidders) shall be determined at the auctioneer's absolute discretion.
- 2.1.2 Every bidder shall be deemed to act as principal unless, prior to the commencement of any auction, Strauss & Co is provided with a written acknowledgement from a third party in respect of

whom a particular bidder is acting as agent, which acknowledgement must (i) identify the third party principal, (ii) be accompanied by all relevant information and documentation referred to below in respect of that third party principal as if that third party principal were to register as a bidder, (iii) confirm that that particular bidder is acting on behalf of that third party principal, (iv) be signed by that third party principal, and (v) otherwise be in form and substance acceptable to Strauss & Co.

- 2.1.3 All bidders wishing to make bids or offers in respect of any lot must complete a bidder registration form prior to that lot being offered for sale, which registration form will include an acknowledgement by the bidder that he is acquainted with and bound by these general conditions of business. Bidders shall be personally liable for their bids and offers made during any auction and shall be jointly and severally liable with their principals if acting as agent.
- 2.1.4 The following information must accompany the bidder registration form:
  - (i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of current address (for example, a current utility bill or bank statement);
  - (ii) for corporate clients: Certificate of Incorporation, Memorandum of Incorporation or equivalent document(s) showing the name and registered address together with documentary proof of directors and beneficial owners; and
  - (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

Prospective local bidders who have not previously registered with Strauss & Co are required to register at least twenty four hours before the auction commences, and pay a R5 000 holding deposit. New prospective international bidders are required to pay a R15 000 holding deposit.

- 2.1.5 Bidders are advised to attend any auction at which a lot is to be sold by auction sale, but Strauss & Co will endeavour to execute absentee written bids and/or telephone bids, provided they are, in Strauss & Co's absolute discretion, received in sufficient time and in legible form. When bids are placed by telephone before an auction they are accepted at the sender's risk and must, if so requested by Strauss & Co, be confirmed in writing to Strauss & Co before commencement of the auction. Persons wishing to bid by telephone during the course of an auction must make proper arrangements with Strauss & Co in connection with such telephonic bids at least twenty four hours before the commencement of the auction. As telephone bids cannot be entirely free from risk of communication breakdown, Strauss & Co will not be responsible for losses arising from missed bids. Telephone bidding may be recorded and all bidders consent to such recording.

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

Strauss & Co will give precedence to the first bid received.

#### 2.2 Examination of lots

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

#### 2.3 Exclusions and limitations of liability to buyers

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

a catalogue or otherwise) provided to bidders, or for any acts omissions in connection with the conduct of any auction or for any matter relating to the sale of any lot, including when caused by the negligence of the seller, Strauss & Co, their respective employees and/ or agents;

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

#### 2.4 Import, export and copyright restrictions

Save as expressly set out in 3.3, Strauss & Co and the seller make no representation or warranties as to whether any lot is subject to export, import or copyright restrictions. It is the buyer's sole responsibility to obtain all approvals, licences, consents, permits and clearances that may be or become required by law for the sale and delivery of any lot to the buyer. The denial of any permit or licence shall not justify cancellation or rescission of the sale contract or delay in payment.

- 2.4.1 Property incorporating materials from endangered and other protected species:  
Property made of or incorporating (irrespective of percentage) materials from endangered and other protected species of wildlife are marked with the symbol \* in the lot description. All are identified in the lot description with language indicating (as such). Prospective purchasers are advised that several countries prohibit altogether the importation of property containing certain materials, and that other countries require a permit (e.g. a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. Strauss & Co cannot ensure that a licence will be obtained and are not responsible for any costs incurred in either securing or denial of any permits required for export or import licence. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Lots containing potentially regulated wildlife material are marked as a convenience to our clients but Strauss & Co does not accept liability for errors or for failing to mark lots containing protected or regulated species.

#### 2.5 Conduct of the auction

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

and may further take such other action as he in his absolute discretion deems necessary or appropriate. The auctioneer shall commence and advance the bidding or offers for any lot in such increments as he considers appropriate.

- 2.5.2 The auctioneer shall be entitled to place consecutive bids on any lot on the seller's behalf up to the reserve, where applicable.
- 2.5.3 The contract between the buyer and the seller of any lot shall be deemed to be concluded on the striking of the auctioneer's gavel at the hammer price finally accepted by the auctioneer (which also usually includes the auctioneer noting the paddle number of the buyer) and after determination of any dispute that may exist. Where a lot remains unsold (usually where the auctioneer's gavel is struck with a hammer price and without noting a paddle number) there is no such contract that is concluded. Strauss & Co is not a party to the contract of sale and shall not be liable for any breach of that contract by either the seller or the buyer.
- 2.5.4 The auctioneer, has the absolute discretion to accept or refuse bids from bidders that differ from the increments he was adhering to.

#### 2.6 No cancellation or Returns

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

#### 2.7 Payment and collection

- 2.7.1 A buyer's premium, calculated at the applicable current rate of the hammer price, shall be payable by the buyer to Strauss & Co in respect of the sale of each lot. (For live auctions this buyer's premium (excluding VAT) is 12% for lots selling over R20 000, and 15% for lots selling at or below R20 000.) The buyer acknowledges that Strauss & Co, when acting as agent for the seller of any lot, may also receive a seller's commission and/or other fees for or in respect of that lot.
- 2.7.2 The buyer shall pay Strauss & Co the purchase price immediately after a lot is sold and shall provide Strauss & Co with details of his name and address and, if so requested, proof of identity and any other information that Strauss & Co may require.
- 2.7.3 Unless otherwise agreed in advance, the buyer shall make full payment of all amounts due by the buyer to Strauss & Co (including the purchase price of each lot bought by that buyer) on the date of sale (or on such other date as Strauss & Co and the buyer may agree upon in writing), electronic funds transfer, or such other payment method as Strauss & Co may be willing to accept. All credit card purchases are to be settled in full on the date of sale.
- 2.7.4 Ownership in a lot shall not pass to the buyer thereof until Strauss & Co has received settlement of the purchase price of that lot in full and in clear funds. Strauss & Co shall not be obliged to release a lot to the buyer prior to receipt in full payment thereof. However, should Strauss & Co agree to release a lot to the buyer prior to payment of the purchase price in full, ownership of such lot shall not pass to the buyer, nor shall the buyer's obligations to pay the purchase price be impacted, until such receipt by Strauss & Co of the full purchase price in cleared funds.
- 2.7.5 The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the buyer's obligation to pay for the lot.
- 2.7.6 Any payments made by a buyer to Strauss & Co may be applied by Strauss & Co towards any sums owing by the buyer to Strauss & Co on any account whatsoever and without regard to any directions of the buyer or his agent. The buyer shall be and remain responsible for any removal, storage, or other charges for any lot and must at his own expense ensure that the lot purchased is removed immediately after the auction but not until payment of the total amount due to Strauss & Co. All risk of loss or damage to the purchased lot shall be borne by the buyer from the moment when the buyer's bid is accepted by Strauss & Co

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

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

#### 2.8 Remedies for non payment or failure to collect

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

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

#### 3 CONDITIONS MAINLY CONCERNING SELLERS

##### 3.1 Strauss & Co's powers

- 3.1.1 The seller irrevocably instructs Strauss & Co to offer for sale at an auction all objects submitted for sale by the seller and received and accepted by Strauss & Co and to sell the same to the relevant buyer of the lot of which those objects form part, provided that the bid or offer accepted from that buyer is equal to or higher than the reserve (if any) on that lot (subject always to 3.1.3), all on the basis set out in these general conditions of business. The seller further irrevocably permits Strauss & Co to bid for any lot of which any of those objects form part as agent for one or more intending buyers.

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

##### 3.2 Estimated selling range and descriptions

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

##### 3.3 Warranties of the seller

- 3.3.1 The seller warrants to Strauss & Co and to the buyer that:
- 3.3.1.1 he is the true owner of all objects submitted for sale and/or is properly authorised by the true owner to do so, and that he is able to transfer good and marketable title to all such objects, free from any encumbrances and other third party claims, to the buyer of the lot of which those objects form part;
- 3.3.1.2 he has complied with all requirements, legal or otherwise, in relation to any export or import of the lot, if applicable, and has notified Strauss & Co in writing of any failure by third parties to comply with such requirements in the past;
- 3.3.1.3 the lot and any written provenance given by the seller are authentic;
- 3.3.1.4 the lot is fit for its purpose and safe if used for the purpose for which it was designed and is free from any defect not obvious on external inspection;
- 3.3.1.5 to the extent that the seller required any approval, licence, consent, permit or clearance by law to be in possession of any lot or for the sale of any lot, he is in possession of a valid approval, licence, consent, permit and clearance.
- 3.3.2 Notwithstanding any other provision of these general conditions of business, none of the seller, Strauss & Co, its servants or agents is responsible for errors of description or for the authenticity of any lot, and no warranty whatever is given by Strauss & Co, its servants or agents, or any seller to any buyer in respect of any lot (save insofar as the seller is concerned as set out in 3.3.1), and all express or implied conditions or warranties are hereby excluded.



- 3.3.3 The seller of any object forming part of a lot not held by Strauss & Co at the auction premises warrants and undertakes to Strauss & Co and the buyer that the relevant object will be available and in a deliverable state on demand to the buyer.
- 3.3.4 The seller agrees to indemnify and keep indemnified Strauss & Co and the buyer against any loss or damage suffered by either in consequence of any breach of any warranty in these general conditions of business.
- 3.3.5 The seller agrees that Strauss & Co may, at its absolute discretion refuse to sell any object submitted for sale, irrespective of any previous acceptance to sell. The seller further accepts that Strauss & Co is under no obligation to provide reasons in relation to the refusal thereof.
- 3.4 Commission and expenses**
- 3.4.1 Seller's commission, calculated at the applicable current rate of the hammer price, shall be payable by the seller to Strauss & Co in respect of the sale of each lot comprising one or more objects submitted by the seller for sale. The seller acknowledges that Strauss & Co may also receive a buyer's premium and other fees for or in respect of that lot. Without derogating from the seller's obligation to pay the seller's commission and any recoverable expenses for which the seller is liable, the seller irrevocably authorises Strauss & Co to deduct from the hammer price of any lot the seller's commission and all such recoverable expenses for which the seller is liable.
- 3.4.2 Strauss & Co may deduct and retain the seller's commission and the recoverable expenses for which the seller is liable from the amount paid by the buyer for the lot as soon as the purchase price, or part of it, is received and prior to the sale proceeds being paid to the seller.
- 3.5 Reserve**
- 3.5.1 All lots will be sold without reserve or minimum price unless a reserve has been placed on a lot, in which event such lot will be offered for sale subject to the reserve. A reserve shall only be placed on a lot if agreed in writing between the seller and Strauss & Co prior to the auction. A reserve, once placed on a lot, may not be changed by the seller without the prior written consent of Strauss & Co. Should Strauss & Co consent to an increase of the reserve on a lot, Strauss & Co reserves the right to charge the seller an additional offer fee as the object may not be sold on auction as a result of the increased reserve.
- 3.5.2 Where a reserve has been placed on a lot, only the auctioneer may bid on behalf of the seller.
- 3.5.3 Where a reserve has been placed on a lot and the auctioneer is of the opinion that the seller or any person acting as agent of the seller may have bid on the lot, the auctioneer may knock down the lot to the seller without observing the reserve and the seller shall pay to Strauss & Co the buyer's premium and all expenses for which the buyer is liable in addition to the seller's commission and all expenses for which the seller is liable.
- 3.5.4 Where a reserve has been placed on a lot, Strauss & Co may, at its option, still sell a lot at a hammer price below the reserve, provided that the sale proceeds to which the seller is entitled will be the same as they would have had the sale been at the reserve. Without limiting the generality of the foregoing, where Strauss & Co does sell a lot below reserve, Strauss & Co reserves the right to adjust its seller's commission charge/rate accordingly to ensure that the seller is paid the correct proceeds it would have had the sale been at the reserve.
- 3.5.5 Should no reserve have been placed on a lot, Strauss & Co shall not be liable if the purchase price of the lot is less than the estimated selling range.
- 3.6 Insurance**
- 3.6.1 Unless Strauss & Co and the seller have otherwise agreed in writing, Strauss & Co will insure all objects, with the exception of motor vehicles, consigned to it or put under its control for sale and may, at its discretion, insure property placed under its control for any other purpose for as long as such objects or property remain at Strauss & Co's premises or in any other storage depot chosen by them.
- 3.6.2 The sum for which Strauss & Co so insures any object shall not be construed as a warranty or representation by Strauss & Co as to the value thereof.
- 3.6.3 If any payment is made to Strauss & Co under the said insurance, in the event of loss or damage to any object, Strauss & Co shall pay such amount to the seller after deduction of the seller's commission and expenses incurred by them.
- 3.6.4 In the event the seller instructs Strauss & Co not to insure a lot or property submitted for sale, it shall at all times remain at the risk of the seller. In such an event, the seller undertakes to:
- 3.6.4.1 indemnify Strauss & Co against all claims made or proceedings brought against them in respect of damage or loss to the lot of whatsoever nature and howsoever arising and in all circumstances, even when negligence is alleged or proved;
- 3.6.4.2 reimburse Strauss & Co on demand for all costs, payments or expenses made or incurred in connection herewith. All payment made by Strauss & Co in connection with such loss, damage, payments, costs or expenses shall be binding on the seller as conclusive evidence thereof that Strauss & Co was liable to make such payment;
- 3.6.4.3 notify any insurer of the existence of the indemnity contained herein.
- 3.7 Payments for the proceeds of sale**
- 3.7.1 Strauss & Co shall only be liable to remit the sale proceeds of a lot to the seller thereof on the later of thirty days after the date of the sale of that lot or seven days after the date on which the full purchase price for that lot has been received by Strauss & Co in cleared funds.
- 3.7.2 If the buyer of a lot fails to pay the total amount due to Strauss & Co within forty eight days after the date of sale of that lot, Strauss & Co shall give notice of this to the seller of that lot and shall request the seller's written instructions as to the appropriate course of action to be followed. Should Strauss & Co deem it so appropriate, Strauss & Co will assist the seller to recover the total amount due from the buyer. Should no written instructions be forthcoming from the seller within seven days after request, the seller hereby authorises Strauss & Co, at Strauss & Co's absolute discretion but at the seller's expense:
- 3.7.2.1 to agree terms for payment of the total outstanding amount;
- 3.7.2.2 to remove, store and insure the lot sold;
- 3.7.2.3 to settle any claim by or against the buyer on such terms as Strauss & Co in their absolute discretion deem fit;
- 3.7.2.4 to take such steps as Strauss & Co in their absolute discretion consider necessary to collect monies due to the seller from the buyer;
- 3.7.2.5 if necessary, to rescind the sale and refund any monies to the buyer.
- 3.7.3 Should Strauss & Co pay an amount equal to the sale proceeds to the seller before having received full payment of the purchase price from the buyer, ownership of the lot shall pass to Strauss & Co.
- 3.7.4 If the sale of any lot is rescinded, set aside or cancelled by an action of the buyer, and Strauss & Co has accounted to the seller for the sale proceeds, the seller shall immediately refund the full sale proceeds to Strauss & Co, who will in turn refund the purchase price to the buyer and make the lot available to the seller for collection. Any annulment, rescission, cancellation or nullification of the sale shall not affect the seller's obligation to pay the commission to Strauss & Co and/or to reimburse any expenses incurred by Strauss & Co.
- 3.8 Withdrawal fees**
- 3.8.1 A seller may only withdraw a lot from being offered for sale by written notification to Strauss & Co which is received by Strauss & Co at least twenty four hours prior to the commencement of the auction at which the lot is to be offered for sale.
- 3.8.2 Upon receipt of proper notification of withdrawal as envisaged above, Strauss & Co reserves the right to charge the full seller's commission and buyers premium to the seller as a withdrawal fee, both calculated on the latest middle estimate of the selling price of the property withdrawn, together with VAT and all expenses incurred in relation to the property. The withdrawal fee (together with VAT and all such expenses) must be received into Strauss & Co's designated bank account in full in cleared funds before the lot will be withdrawn.
- 3.8.3 If a lot is withdrawn, the seller shall arrange for the collection and removal of the lot at the seller's expense within three days after date of the withdrawal, provided the seller has paid the recoverable expenses and applicable withdrawal fee to Strauss & Co.
- 3.9 Photography and illustration**
- Strauss & Co shall have the full and absolute right to illustrate, photograph or otherwise reproduce images of any lot submitted by the seller for sale, whether or not in conjunction with the sale, and to use such photographs and illustrations at any time and in their sole and absolute discretion. The copyright of all photographs taken and illustrations made of any lot by Strauss & Co shall be the sole and absolute property of Strauss & Co and Strauss & Co undertakes to abide by all copyright applicable to any and all lots submitted for sale.
- 3.10 Unsold lots**
- 3.10.1 Strauss & Co are authorised to retain any objects not sold on auction for a period of seven days after the auction and may proceed to sell any such unsold lot during this period, be it by way of private treaty or otherwise subject to the provisions of clause 3.1.
- 3.10.2 Where any lot remains unsold, Strauss & Co shall notify the seller accordingly and the seller shall collect the lot at the seller's expense within seven days after despatch by Strauss & Co of a notice to the effect that the lot has not been sold.
- 3.10.3 In these circumstances, the seller must make arrangements either to re-offer the lot for sale or to collect and pay all recoverable expenses and other amounts for which the seller is liable.
- 3.10.4 Should the seller fail to collect the lot within seven days of notification, the seller shall in addition be responsible for all removal, storage and insurance expenses.
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**ERNEST MANCOBA**

(1904 - 2002, SOUTH AFRICA/FRANCE)

**A DIALOGUE TO CELEBRATE HIS ART & WORDS**

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# ERNEST MANCOBA: A DIALOGUE TO CELEBRATE HIS ART AND WORDS

Tuesday 11th February 2020, from 9am to 5pm

A4 Foundation, 23 Buitenkant Street, Cape Town

In recent years, Ernest Mancoba (1904-2002, South Africa/France) has been rediscovered by the international art cognoscenti but remains less known in the country of his birth. Esteemed international exhibitions include *A Short Century* (1991, 2001, USA) curated by the visionary Okwui Enwezor, *documenta* (2017, Germany), held every five years to survey global contemporary art and its issues, and a retrospective on Mancoba just closed at the Centre Pompidou (Paris).

Perhaps one reason South Africans do not know Mancoba is because he left. In 1938 he moved to France and - save for a few important years in Denmark - settled and died there in 2002. He only returned to South Africa twice, on the occasion of his retrospective at the Johannesburg Art Gallery 1994 and to receive his honorary PhD from the University of Fort Hare in 1995. Another possible reason is because Mancoba's work does not follow the form of other South African artists. Mancoba moved away from social realism and started experimenting with abstraction even before he left South Africa. His work reflects his engagement of not only African art influences, but also Modern Europe, as well as the art of different cultures through different times, such that it "combine[s] an African feeling with living Western culture".

The event aims to (re)introduce Mancoba to South Africa. It takes the form of a symposium where scholarly research that focuses on the context and aspects that informed and inspired Mancoba's work is presented. It also takes the form of an art "festival" where contemporary artists are invited to exhibit works that respond to Mancoba's art. The aim is conversations and discussion. It is thus a *Dialogue*, one open to the public, the art cognoscenti as well as those who wish to learn more and engage with modern South African art.

**Strauss & Co is proud to be a sponsor of this Symposium and Art Festival.**

## **Dialogue International scholars/ researchers:**

- **Dr Chika Okeke-Agulu, Professor at Princeton University (USA)** is a globally acknowledged specialist in indigenous, modern and contemporary African and African Diaspora art history and theory. He has published widely and presented globally. He will be presenting the keynote speech on African art modernity.
- **Dr Karen Kurczynski, Assistant Professor at University of Massachusetts Amherst (USA)** has written on Modern European art and CoBrA, the European abstract art movement to which both Ernest Mancoba and his wife the artist Sonja Ferlov belonged. The title of her talk at the conference is "Mancoba and the Invisibility of Black Expression in European Modernism"
- **Ms Dorthe Aagesen is the Senior Curator of Art at the Danish National Art Gallery (Denmark)** and recently curated a retrospective on Sonja Ferlov Mancoba. She will speak on the work of Ferlov Mancoba and the relationship between Ernest Mancoba's and Sonja Ferlov Mancoba's works.

## **South African scholars/researchers:**

- **Dr Luvuyo Wotshela, Professor and Head of National Heritage and Cultural Studies Centre at the University of Fort Hare.** His talk will be based on his book "Fort Hare: from garrison to bastion of learning 1916-2016" focusing on the 1930s during the time of Mancoba's attendance.
- **Dr Nomusa Makhubu, artist and senior lecturer, University of Cape Town Michaelis School of Art,** and Curator of the South African pavilion for this year's Venice Biennale will speak on social realism in South African modern and contemporary art.
- **Dr Same Mdluli, curator and manager of Standard Bank Art Gallery,** who recently curated the exhibition "A Black Aesthetic", will expand on that curatorial message in the context of Mancoba for the Dialogue
- Other speakers include: **Wilhelm Van Rensburg** (Strauss & Co), **Thembinkosi Goniwe** (Rhodes University), **Jaco van Schalkwyk** (University of Stellenbosch) and **Sean O'Toole** (critic, writer and curator).

**Convenors:** Winnie Sze, independent researcher & curator;  
Nomusa Makhubu, artist & senior lecturer of art history at University of Cape Town Michaelis School of Fine Art

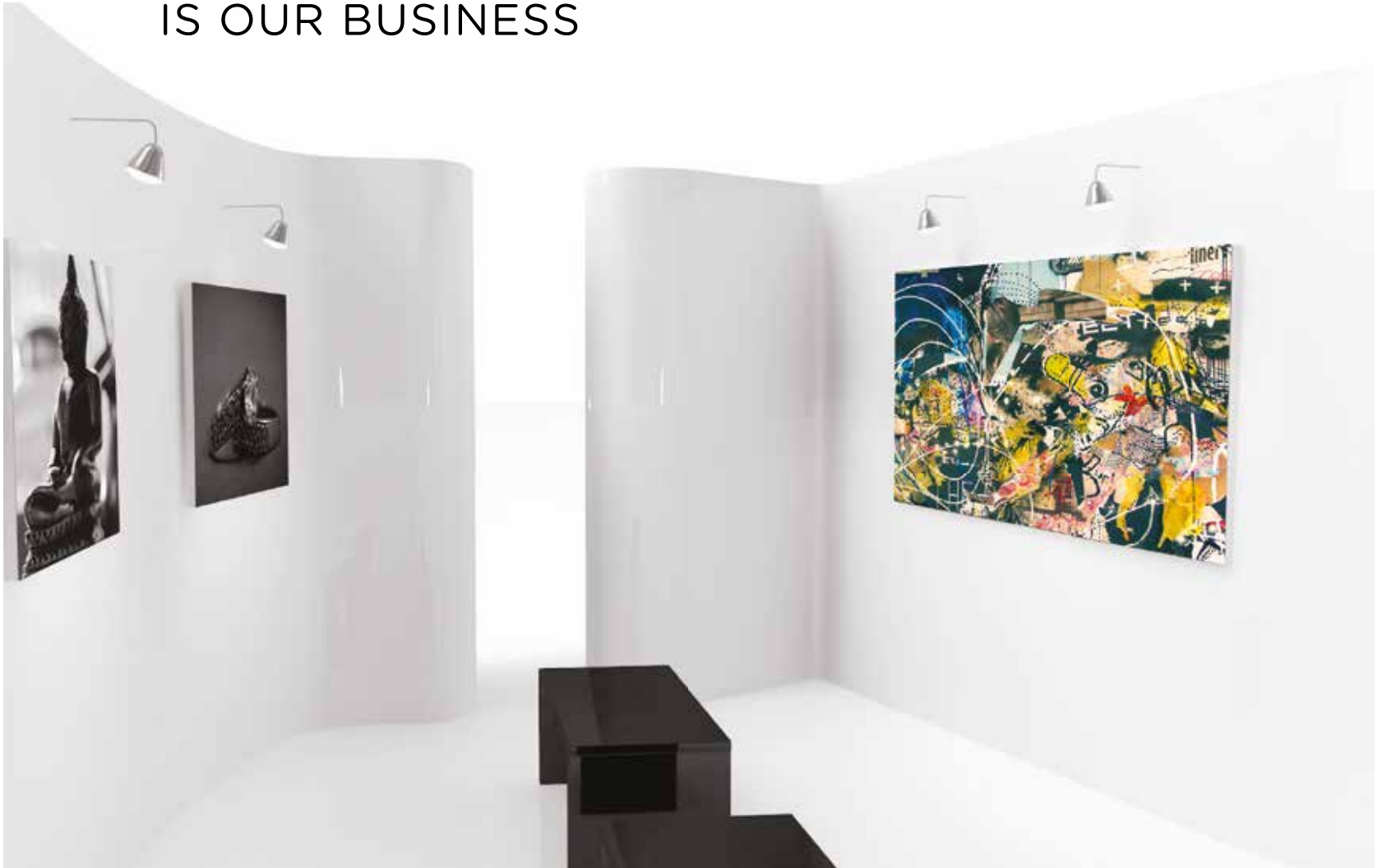
**Tickets:** R500 includes copies, lunch, tea; concession is available for students

**To buy a ticket:** ErnestMancobaConference@gmail.com or contact 082 866 2601 (Winnie Sze)



*The Black Madonna*, 1929, wood carving, 86 x 22 x 17 cm  
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# TOYOTA SU WOORDFEES



Festival artist: **Gerhard Marx**  
*Ocean Crossing, 2019*

Join Strauss & Co at the Toyota SU Woordfees from 6 - 15 March. The Visual Arts programme includes more than 20 exhibitions featuring artists like Gerhard Marx, Zayaan Khan, Liza Grobler, Dineo Bopape, Olaf Bisschoff, Lunga Kama and Daniel Naudé.

**TOYOTA SU WOORDFEES ARTS FESTIVAL, 6 - 15 MARCH 2020, STELLENBOSCH**  
Theatre | Classical Music | Visual Arts | Dance | Writers' Festival | Film Festival | Stand-up  
Short Courses | Discourse | Contemporary Music | Fringe Festival | Children's Festival

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Lot 23 Nicholas Hlobo *Umphokoqo* (detail)

INSIDE FRONT COVER

Lot 26 Athi-Patra Ruga *Touched by an Angel* (detail)

INSIDE BACK COVER

Lot 28 Moshekwa Langa *Lalie - for a loving son and a dear Father* (detail)



