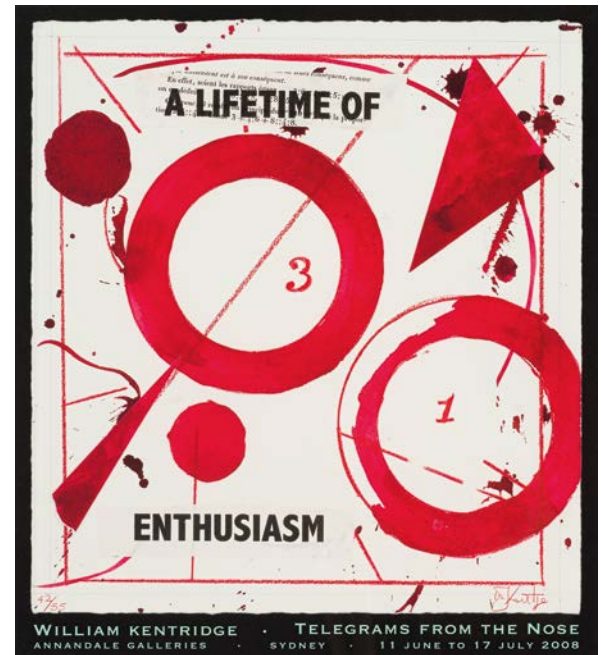


Strauss & Co, Johannesburg
Monday 27 July 2020
Session 2 at 4 pm

**Modern, Post-War and
Contemporary Art**

Lots 131–240

Lot 169 Andrew Verster *Swamp Flowers* (detail)



131

William Kentridge

SOUTH AFRICAN 1955–

Telegrams from the Nose, posters, four

each signed in red conté in the margin, three numbered 42/55; *Art & Australia* dated 2008 and numbered 38/100 photolithograph 57 by 48 cm

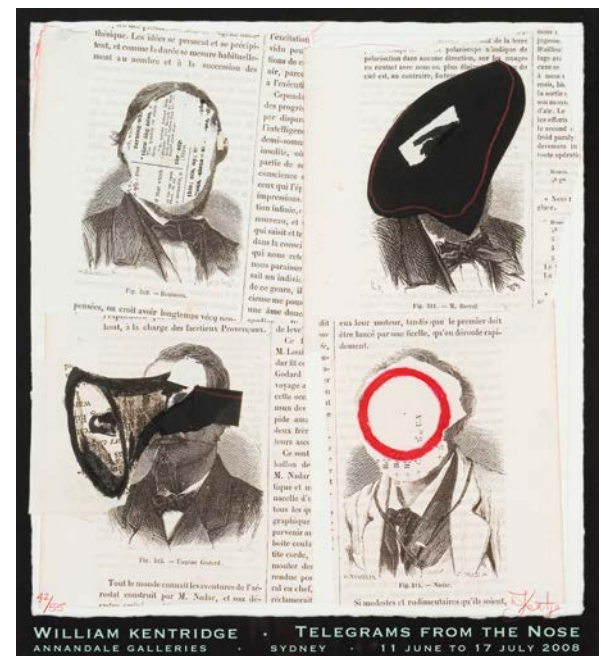
R90 000 – 120 000

EXHIBITED

Annandale Galleries, Sydney, *William Kentridge: Telegrams from the Nose*, 11 June to 19 July 2008.

LITERATURE

Bill Gregory (2008) *William Kentridge: Telegrams from the Nose*, Sydney: Annandale Galleries, illustrated in colour on pages 28 and 64.





132

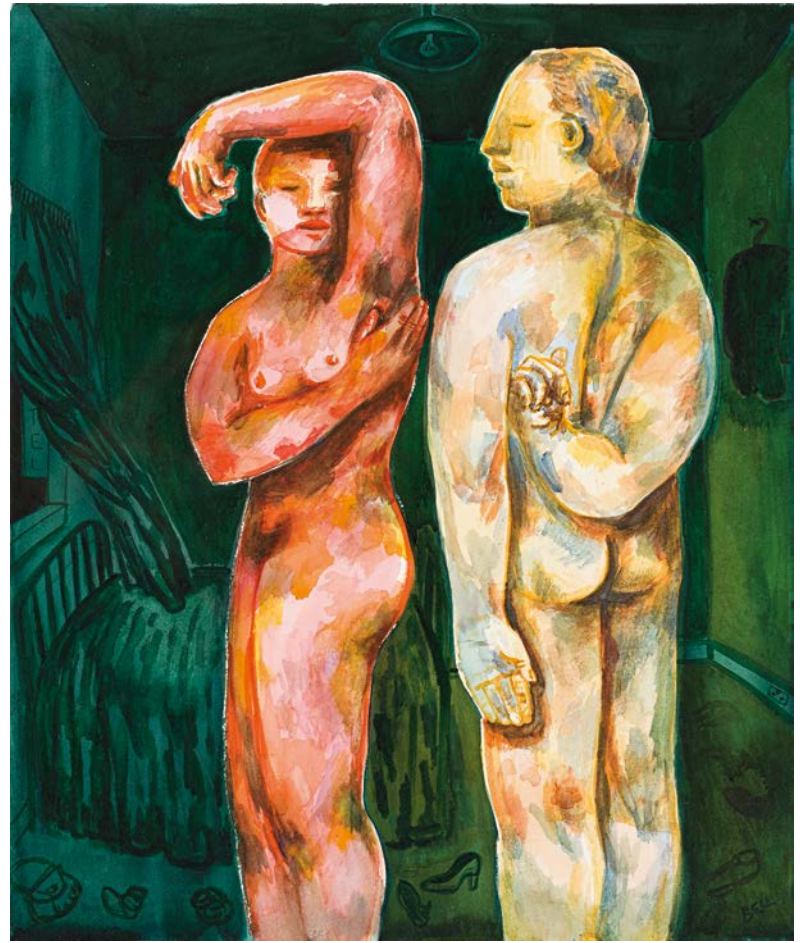
Deborah Bell

SOUTH AFRICAN 1957–

Red Lovers

signed
oil on card
63 by 46 cm

R50 000 – 70 000



133

Deborah Bell

SOUTH AFRICAN 1957–

The Lovers

signed
watercolour on paper
55 by 46 cm

R60 000 – 90 000

134

William Kentridge

SOUTH AFRICAN 1955-

Cape Silver, Lexicon series

2017

signed, numbered 4/30 in pencil and embossed with the Artist Proof Studio chopmark in the margin
drypoint and aquatint
40 by 50 cm

R40 000 – 60 000

ITEM NOTES

'Cape Silver' is an aquatint etching with drypoint on a brass plate. The impression was printed on Phumani hand-made sisal and hemp 120gms paper. This was mounted at the top onto 400gms Arches paper. On completion, the artist numbered, titled and signed each print with a pencil. The Artist Proof Studio chop appears on the right hand corner of the Arches paper and the Phumani chop appears on the left hand corner of the handmade paper.

The Artist Proof Studio Print Documentation Sheet accompanies the lot.

The proceeds from the sale of this lot will benefit Artist Proof Studio



135

William Kentridge

SOUTH AFRICAN 1955-

Torschluss-Panik

2012

signed, numbered 12/16 in pencil and embossed with the Artist Proof Studio chopmark in the margin; printed with the title in the image
screenprint on found paper
42 by 56 cm

R40 000 – 60 000

ITEM NOTES

In the Middle Ages when European cities had enclosing walls to protect the inhabitants, the gates would be shut at night. 'Torschluss-Panik' literally means 'gate-shut panic', or the fear that one might not return to the city in time and be shut out, having to face the dangers of the night – wild animals, marauding bandits or possibly inclement weather. Metaphorically it refers nowadays to the fear that time is running out ... so much to do, so little time!

The proceeds from the sale of this lot will benefit Artist Proof Studio





136

136

William Kentridge

SOUTH AFRICAN 1955-

Cat

signed, numbered 17/20 and embossed with the David Krut Workshop chopmark
linocut

image size: 26,5 by 18 cm

R20 000 – 30 000

137



137

William Kentridge

SOUTH AFRICAN 1955-

Moka Pot

signed, numbered 17/20 and embossed with the David Krut Workshop chopmark
linocut

image size: 26 by 18 cm

R20 000 – 30 000

138

William Kentridge

SOUTH AFRICAN 1955-

Cadmium Lemon

2013

signed, numbered 4/12 in pencil, printed with the title and embossed with the Artist Proof Studio chopmark in the margin
linocut

52 by 40 cm

R25 000 – 35 000

The proceeds from the sale of this lot will benefit Artist Proof Studio

138



139

Gavin Young

SOUTH AFRICAN 1947–

Steinkopf III

signed, dated 1988 and numbered 1/4
bronze with a brown patina
height: 53 cm; width: 37 cm;
depth: 38 cm

R40 000 – 60 000

EXHIBITED

The exhibition *Gavin Young: Koperberg* (1986), curated by Alan Crump, was shown at the 1820 Settlers National Monument, Grahamstown; Johannesburg Art Gallery; Unisa Art Gallery, Pretoria and the Tatham Art Gallery, Pietermaritzburg.

LITERATURE

Alan Crump (1986) *Gavin Young: Koperberg*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 5.



139



TWO VIEWS OF LOT 139

140

Speelman Mahlangu

SOUTH AFRICAN 1958–2004

Circle of Friends

signed and numbered 12/15
bronze with a brown patina
height: 42 cm; width: 25 cm; depth:
21 cm

R40 000 – 60 000



140

141

Lionel Smit

SOUTH AFRICAN 1982–

Submerge Fragmented Mask

signed, dated 2011 and numbered 6/12
bronze with a brown patina on
granite base
height: 41 cm including base;
width: 20 cm; depth: 20 cm

R60 000 – 90 000

EXHIBITED

Another cast from this edition
exhibited at the Bowman Gallery,
London, 2012.

ITEM NOTES

Thanks to the artist's studio for
assistance with cataloguing this lot.



141



142

Anton Smit

SOUTH AFRICAN 1954–

*Monument for the
Common People, four*

each signed indistinctly and
dated 2010

bronze on concrete plinths
each height: 92 cm excluding
base; width: max 27 cm;
depth: max 19 cm
each plinth 75 by 25 cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist by the
current owner in 2016.



143

Cecily Sash

SOUTH AFRICAN 1924–2019

Bird's Nest

signed and dated '56
oil on board
41 by 76 cm

R70 000 – 100 000

PROVENANCE

Acquired by the current owner from the Israeli Sacrifice sale, held by the Jewish Community in Johannesburg in 1973 to raise funds for the Yom Kippur (October) Israeli–Arab War.

LITERATURE

Artlook 91 Aug/Sept 1974, Vol. 7 No. 6, illustrated in black and white on page 4.

ITEM NOTES

A copy of the magazine *Artlook* 91 Aug/Sept 1974, Vol. 7 No. 6 accompanies the lot.

144

Esias Bosch

SOUTH AFRICAN 1923–2010

Vase of Flowers

Painted and glazed ceramic tile
41,5 by 53 cm

R30 000 – 50 000



145

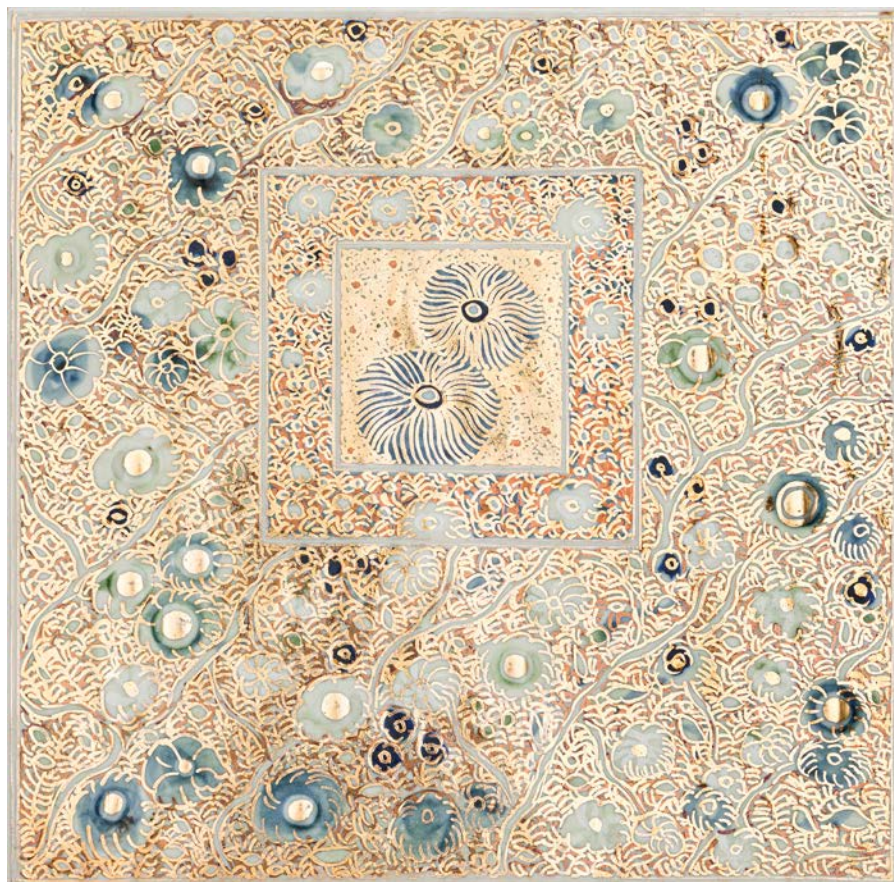
Esias Bosch

SOUTH AFRICAN 1923–2010

Floral Composition

Painted and glazed ceramic tile
57 by 57,5 cm

R50 000 – 70 000



146

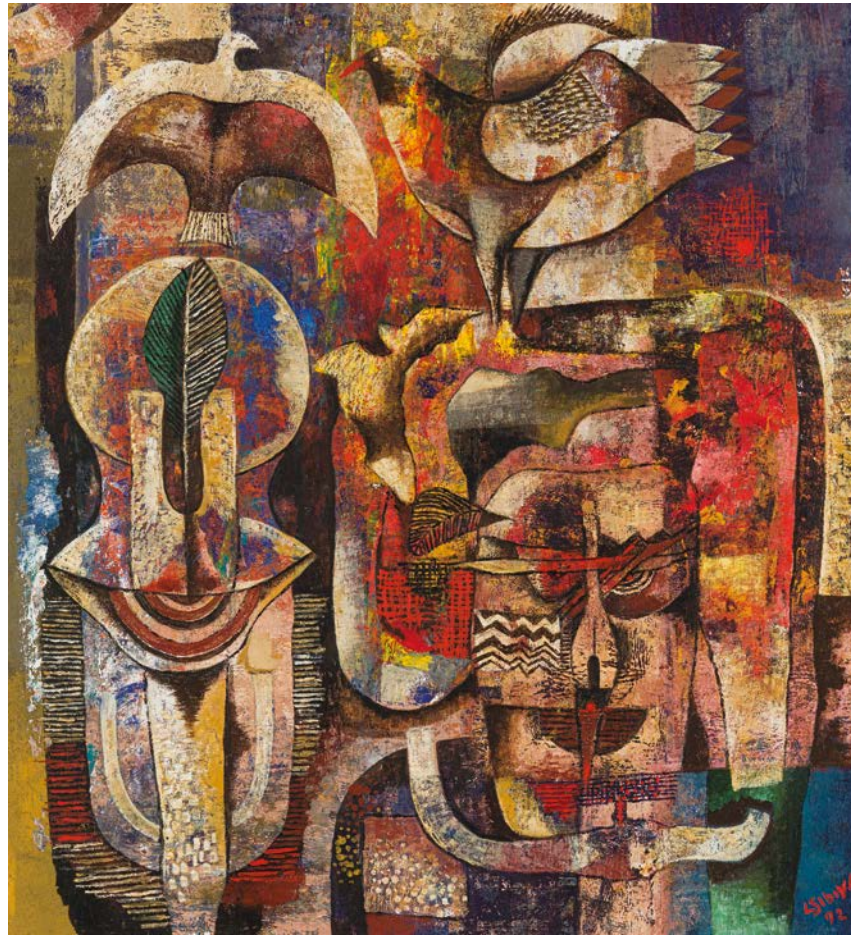
Lucky Sibiyi

SOUTH AFRICAN 1942–1999

African Masks

signed and dated 92; inscribed with the artist's name, the title and the medium on an Everard Read gallery label adhered to the reverse
mixed media on paper
74 by 67 cm

R60 000 – 80 000



147

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Double Portrait

signed
incised and painted wood panel
36 by 47 by 5 cm

R40 000 – 60 000



© The Estate of Cecil Skotnes | DALRO

148

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Head

signed
incised and painted wood panel
20 by 15 cm

R30 000 – 50 000



148

© The Estate of Cecil Skotnes | DALRO

149

Cecil Skotnes

SOUTH AFRICAN 1926–2009

The Early Bird Catches the Worm

signed
painted and incised wood panel
45 by 61 by 6 cm

R100 000 – 120 000



149

© The Estate of Cecil Skotnes | DALRO

150

Raymond Andrews

SOUTH AFRICAN 1948–

Almitra

signed with the artist's initials;
inscribed with the artist's name, the
title and the medium on an Everard
Read gallery label adhered to the
reverse

oil and gold leaf on wood panel
186 by 31 by 7,5 cm

R25 000 – 35 000

ITEM NOTES

Almitra is a character in the book
of prose poetry fables, *The Prophet*
(1923), written by Kahlil Gibran. She
is a prophetess who has been given
the endowment of celestial sight. Her
name possibly derives from an Indo-
Iranian divinity named Mitra.



150

© The Estate of Cecil Skotnes | DALRO

151

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Township Scene

signed
oil on board
60 by 75 cm

R120 000 – 160 000



© The Estate of Ephraim Ngatane | DALRO

152

Ephraim Ngatane

SOUTH AFRICAN 1938–1971

Pimville, Johannesburg

signed and dated 67; inscribed with
the date and the title on the reverse
oil on board
44,5 by 61 cm

R150 000 – 200 000



© The Estate of Ephraim Ngatane | DALRO



153

© Irma Stern Trust | DALRO

153

Irma Stern

SOUTH AFRICAN 1894–1966

Seated Woman

signed and dated 1954
monotype
plate size: 29,5 by 19 cm

R20 000 – 30 000



154

154

Dumile Feni

SOUTH AFRICAN 1942–1991

Mother and Child

signed and dated 66
ballpoint pen on
sketchbook page
35,5 by 27,5 cm

R25 000 – 35 000



155

© Irma Stern Trust | DALRO

155

Irma Stern

SOUTH AFRICAN 1894–1966

*Portrait of a Woman in
a Turban*

signed and dated 1931
charcoal on artist's board
37 by 28,5 cm

R150 000 – 200 000



156

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

The Veld Fire Fighters, W Tvl (SA)

signed and inscribed with 'in the 20th century'; inscribed with the artist's name and the title on the reverse
oil on canvas
53 by 75 cm

R60 000 – 80 000

157

John Koenakeefe Mohl

SOUTH AFRICAN 1903–1985

Acacia Karroo in Flower

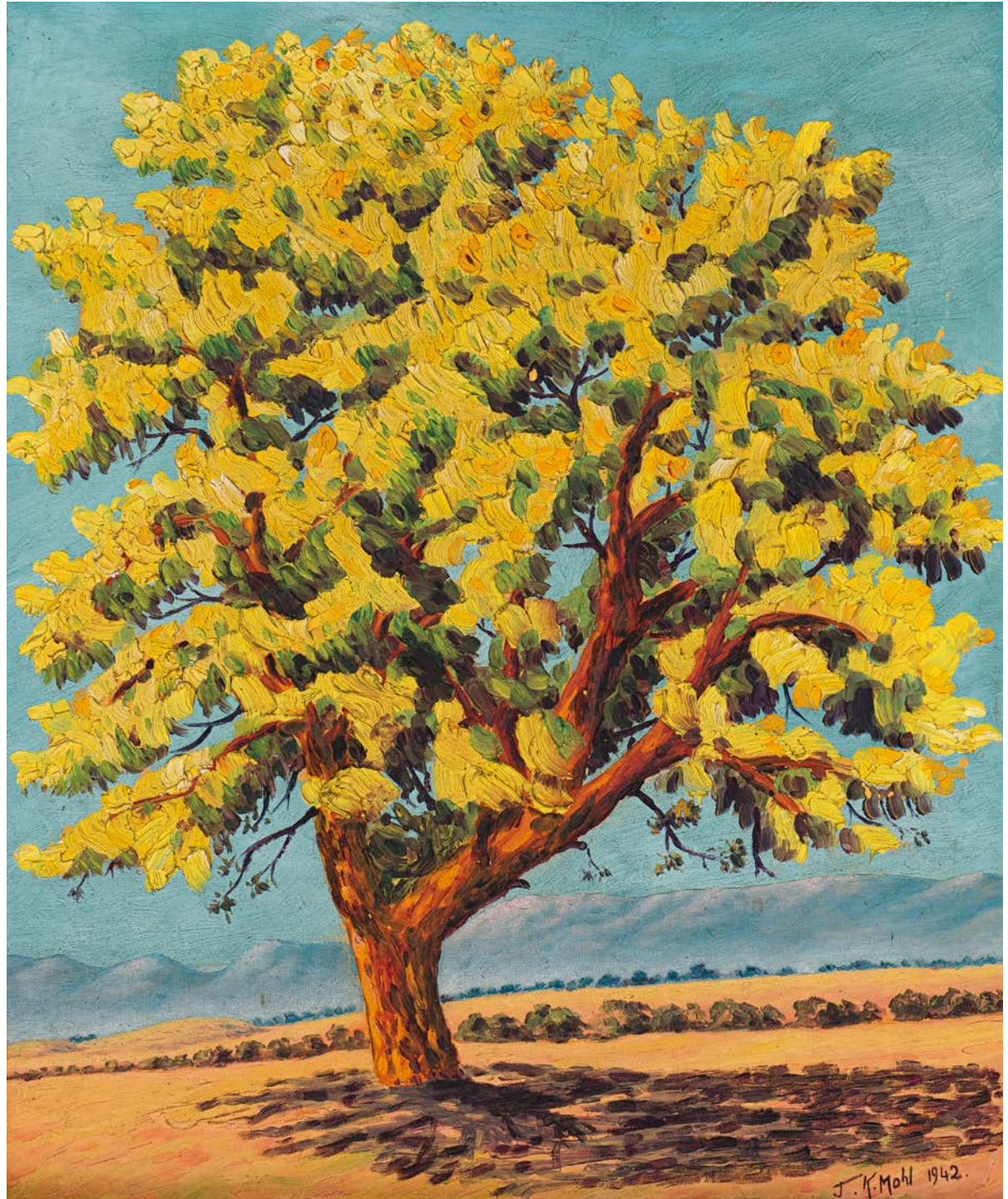
signed and dated 1942

oil on board

53 by 44 cm

R40 000 – 60 000

Acacia trees and shrubs, commonly known as wattles or acacias, formed a large genus in the subfamily Mimosoideae of the pea family Fabaceae. It included plant species native to Africa and Australia. In the early 2000s it was decided to split the genus and the two African lineages were renamed *Vachellia* and *Senegalia*. *Acacia karroo*, commonly known as the sweetthorn or soetdoring, and originally registered at Kew Gardens with the name spelled incorrectly with two 'r's, is now formally *Vachellia karroo*.



158



158

Ruan Hoffmann

SOUTH AFRICAN 1971–

I Don't Like You

signed with the artist's initials and dated 2015 underneath ceramic earthenware with porcelain slip, copper oxide and underglaze diameter: 33 cm

R8 000 – 12 000

159

Ruan Hoffmann

SOUTH AFRICAN 1971–

Revolt/Revolution

signed with the artist's initials and dated 2017 underneath ceramic earthenware with porcelain slip, copper oxide and underglaze diameter: 29 cm

R8 000 – 12 000

160

Ruan Hoffmann

SOUTH AFRICAN 1971–

Dystopia

signed with the artist's initials and dated 2017 underneath ceramic earthenware with porcelain slip, copper oxide and underglaze diameter: 28 cm

R8 000 – 12 000

159



160



'Hoffmann eschews the perfection of the expected ... to craft plates that are wilfully irregular – misshapen and rough around the edges. These broken spheres are the canvases on which he memorialises passing moments of thought that punctuate the highs and lows of his existence, so his plates take on a function that has surprisingly little to do with their form. You might think of them as a diary of impressions in which he sets down, in brief pointillist form, the details of a world in constant flux and motion. The plates come to stand in for clauses and phrases, establishing a form of syntax that is visual and textual at once. Seen in clusters, they come to constitute paragraphs, even noisy chapters of thought.'¹

1. Alexandra Dodd (n.d.) *Portrait of the Artist as a Room full of Plates*, available online at <http://www.ruanhoffmann.com/media/>

161



161

Ruan Hoffmann

SOUTH AFRICAN 1971–

Civilisation

signed with the artist's initials and dated 2016 underneath
ceramic earthenware with porcelain
slip, copper oxide and underglaze
diameter: 30 cm

R8 000 – 12 000

162

Ruan Hoffmann

SOUTH AFRICAN 1971–

Coriolis Effect

signed with the artist's initials and dated 2017 underneath
ceramic earthenware with porcelain
slip, copper oxide and underglaze
diameter: 30 cm

R8 000 – 12 000

162



163



163

Ruan Hoffmann

SOUTH AFRICAN 1971–

Fruit

signed with the artist's initials and dated 2016 underneath
ceramic earthenware with porcelain
slip, underglaze copper oxide and
on-glaze details
diameter: 31 cm

R8 000 – 12 000

164

Howard Hodgkin

BRITISH 1932–2017

Bamboo

signed with the artist's initials,
dated 2000, and numbered
103/108 in pencil in the margin
screenprint

73 by 84 cm

R50 000 – 70 000



165

Howard Hodgkin

BRITISH 1932–2017

For Bernard Jacobson

1979

two sheets of paper, each signed,
dated 79 and numbered 80/80
lithograph

105 by 150 cm

R70 000 – 90 000





166

David Hockney

BRITISH 1937-

Celia Smoking

signed, dated 73, numbered
50/70 and inscribed with the
title in pencil in the margin
lithograph
99 by 72 cm

R90 000 – 120 000

167

Andrew Verster

SOUTH AFRICAN 1937–2020

Bodyworks 5

dated 2006 and inscribed with the title and the medium on a label adhered to the reverse
oil on canvas
204 by 83 by 3 cm

R150 000 – 200 000

Andrew taught me so many things over the decades of our friendship and these are a few of them.

I don't think I know anyone possessed of more enthusiasm than Andrew, for art, for literature, for food, for music, for fabric and pattern and colour and for friendship. But perhaps his most bountiful capacity was an enthusiasm for other people's work. He was the most generous viewer.

His curiosity and sheer excitement about the work of young artists was so invigorating. To witness this erudite, extraordinarily accomplished artist and writer engaged by your work was to see its value yourself.

He taught by making us recognise the particularity of our own interests, and then to find a vocabulary for that interest. He would always be on hand with suggestions and references to other artists, movements and ideas, because ... as he knew well, we all need kinship.

He had enormous enthusiasm for place, for Durban, as a climatic envelope, as a collection of fluid ideas about history, and as a present-tense challenge. When I lived there my own view of Durban was enlivened by Andrew's eye and I have used the lesson wherever I have stayed. But Andrew made me powerfully aware that his depictions of beaches and beach boys, of pennants fluttering on a pole against a darkening sky or deck chairs stacked against the wind are but the conduit to something else, ideas as yet un-worded. The idea of art as a conduit to the un-namable, was a lesson in how we can make art of anything, the ordinary, the quotidian and the forbidden – that things can be themselves and yet be other.

Andrew made me think on and value beauty as both a skill and an act of will. Beauty in how one tone lies against another, the beauty of a line transitioning from jaw to neck or the beauty of light behind clouds busily opening to the wind. His lines of beauty are an assertion of curiosity and attentiveness, an assertion of the lyrical, the ambiguous and the speculative rather than the known, but most importantly for me an assertion of empathy – with looking as the bridge.

Empathy asserted against the known codes of association is a political act and Andrew was always a political being. His attentive, eroticised gaze on the male body was revolutionary at the time. It is easy to forget just how pervasively toxic masculinity affected all aspects of our behaviour in this country. Redirecting our gaze was liberating to me as a young, repressed man whose psyche had been constructed, alas, within that toxic mould.

Deconstruction was the subtext of much of Andrew's teaching.

I remember him encouraging me to scribble. This was a shock to the earnest young man that I was. I had studiously learnt the skills of drawing and I took pride in doing it well. His point was that any reasonably intelligent and logical person could look at a subject and assemble its constituents in the right order, but it is in breaking the rules that we understand the true value and capacity of language.

I don't know how many exhibitions Andrew had in his career, but it is scores. I have this image of him always in the studio, making and making and again fervently making – and then at the end of daylight going in to Aidan, who was always ready with a beer in a large quart bottle. When he wasn't in his studio he was at the typewriter, writing reviews, recording his delights ... and his outrages. When I was in Paris for six months there was seldom a day that went by without a letter from Andrew. It could be pages or simply a note about something he had seen, a piece of local gossip or something he remembered. I looked forward to those notes and often he, who had been in Paris before me, asked if I had yet been to a bar, cruised a park or seen a work he loved in a dark and neglected corridor of the Louvre.

But his most abiding lesson for me was in the assertion of friendship and community. He referred to a group of younger artists who loved him as 'the family' and that was a role I treasured.

Clive van den Berg



© Andrew Verster | DALRO



168

Andrew Verster

SOUTH AFRICAN 1937–2020

Drawings, seven

each signed and dated 2010

fineliner on paper

each 64 by 50 cm

R40 000 – 60 000

© Andrew Verster | DALRO



© Andrew Verster | DALRO

169

Andrew Verster

SOUTH AFRICAN 1937–2020

Swamp Flowers

signed and dated 92; inscribed with the artist's name, the title and the medium on the reverse
oil on canvas and board with collage
107 by 73 cm

R50 000 – 70 000



© Andrew Verster | DALRO

170

Andrew Verster

SOUTH AFRICAN 1937–2020

Erotic Interior

signed and dated 95
oil on canvas
122 by 91 by 2 cm, unframed

R60 000 – 90 000



© Andrew Verster | DALRO

171

Andrew Verster

SOUTH AFRICAN 1937–2020

Mère et Fillette

each postcard signed, dated 85,
inscribed with the title and addressed to
the NSA Gallery, Durban
photolithograph on card
each postcard: 10,5 by 16,5 cm;
overall size: 41,5 by 50 cm

R35 000 – 50 000

This is a series of 12 postcards Andrew Verster posted to the NSA Gallery in Durban. They have been framed together between two sheets of glass.





© Andrew Verster | DALRO

172

Andrew Verster

SOUTH AFRICAN 1937–2020

Collector's Room

signed and dated 10
mixed media and collage on paper
28 by 23 cm

R12 000 – 16 000



© Andrew Verster | DALRO

173

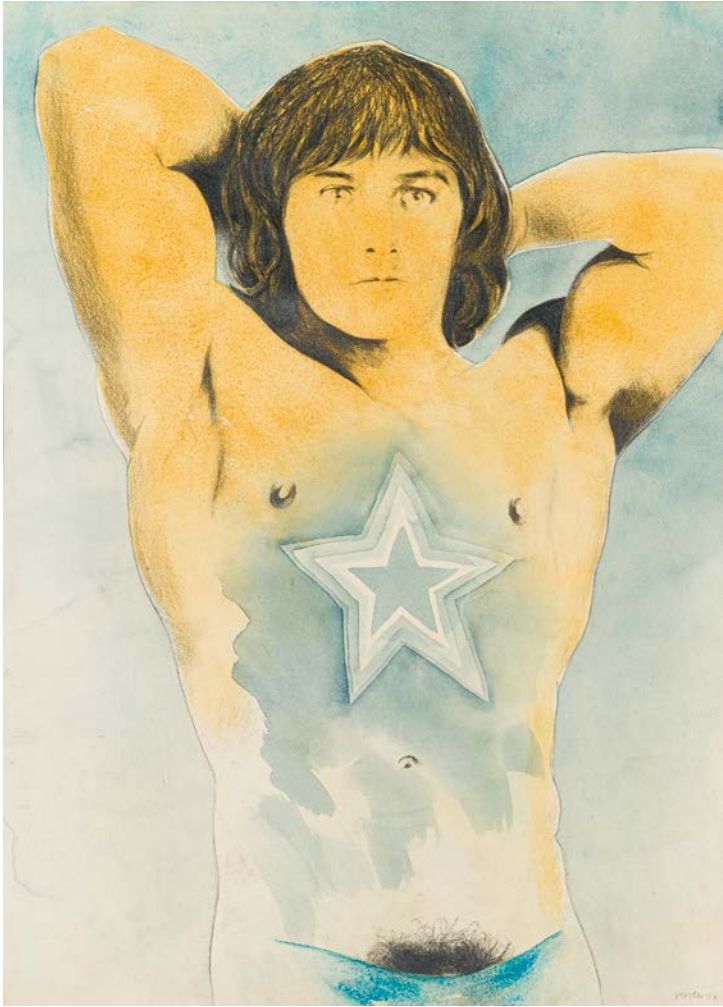
Andrew Verster

SOUTH AFRICAN 1937–2020

Sunflowers

signed and dated 63
oil on board
102 by 64 cm

R40 000 – 60 000



© Andrew Verster | DALRO

174

Andrew Verster

SOUTH AFRICAN 1937–2020

Man with Raised Arms

signed and dated 73
watercolour and pencil on paper
77,5 by 56 cm

R18 000 – 24 000



© Andrew Verster | DALRO

175

Andrew Verster

SOUTH AFRICAN 1937–2020

Windows and Reflections 3

signed, dated 78; inscribed with
the title on the stretcher
oil on canvas
170 by 99 cm

R20 000 – 30 000



176

176

Norman Catherine

SOUTH AFRICAN 1949–

Bird in the Hand

signed

oil stick on paper

75 by 110 cm

R60 000 – 90 000



177

177

Nelson Makamo

SOUTH AFRICAN 1982–

*Portrait of Man Wearing
Glasses*

signed and dated 11 in the
margin

monotype

100 by 70 cm

R70 000 – 90 000



178

Colbert Mashile

SOUTH AFRICAN 1972–

Five Figures

signed and dated 15
ink and watercolour on paper
90 by 180 cm

R50 000 – 70 000



179

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Miners

signed and dated '08
oil on canvas
70 by 160 by 10 cm, unframed

R70 000 – 90 000



180

180

Bambo Sibiyi

SOUTH AFRICAN 1986–

Portrait of a Girl

signed and dated 2017
mixed media laid down
on canvas

163 by 147 by 3 cm

R50 000 – 70 000



181

181

Kagiso Patrick Mautloa

SOUTH AFRICAN 1952–

Self-portrait without Mirror

signed and dated 12; inscribed with
the artist's name and the title on a
label adhered to the reverse.

acrylic on canvas laid down on board
50,5 by 40,5 cm

R30 000 – 50 000

EXHIBITED

Bag Factory Artists' Studios,
Johannesburg, *Mautloa Survey
Exhibition*, 2015.

Goodman Gallery, Cape Town, *New
Revolutions: Goodman Gallery at 50*,
2016.



182

182

Nelson Makamo

SOUTH AFRICAN 1982–

Red Portrait of a Man

signed and dated 12 in the margin
monotype with pastel
94 by 68 cm

R70 000 – 90 000



183

Robert Hodgins

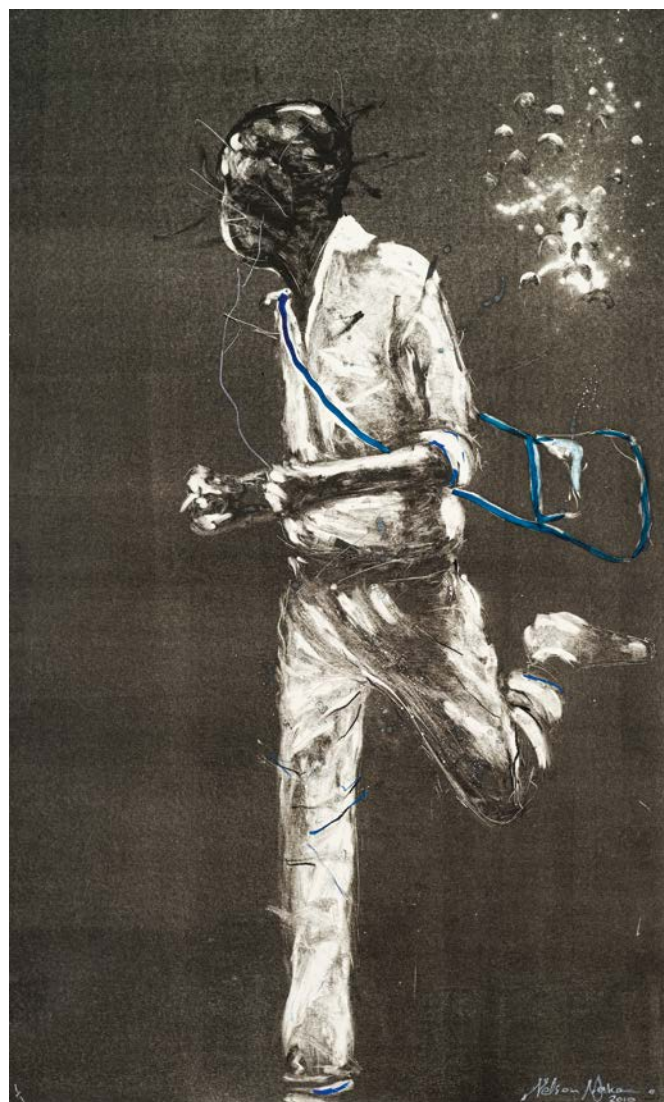
SOUTH AFRICAN 1920–2010

A Mother

signed, dated '08, numbered 1/1 and
inscribed with the title in pencil and
embossed with The Artists' Press
chopmark in the margin

monotype
76 by 56 cm

R40 000 – 60 000



184

Nelson Makamo

SOUTH AFRICAN 1982–

Running Figure

signed, dated 2010 and numbered 1/1
in the margin

monotype
123 by 74 cm

R80 000 – 120 000



185

Johannes Maswanganyi

SOUTH AFRICAN 1949–

Leopard Attacking a Man

signed

carved and painted wood
height: 150; width: 85 cm;
depth: 60 cm

R30 000 – 50 000



187

Lucky Sibiya

SOUTH AFRICAN 1942–1999

Untitled (Totem)

carved, incised and painted wood
with nails on a wood and steel base
height: 280 cm including base;
width: 55 cm; depth: 26 cm

R25 000 – 35 000



186

Henry Davies

SOUTH AFRICAN 1944–

Flowerbox

carved and painted wood
height: 114 cm; width: 34 cm

R20 000 – 30 000

ITEM NOTES

In Henry Davies' impressive stylistic range, dominant forms might be rigid, calculated and hard-edged, or sky-reaching, organic and rounded like those of *Flowerbox*, the present lot. This work shows the artist's attention to detail, his technical care and his broad imagination. With the output of the likes of Peter Schütz, Keith Alexander and Jeremy Wafer (all of them contemporaries or students of Davies) in mind, it also gives an indication of his significant influence.



188

Conrad Botes

SOUTH AFRICAN 1969–

The Lawyer

painted wood on a wooden
pedestal
height: 95 cm excluding pedestal;
width: 26; depth: 30 cm

R50 000 – 70 000

TWO VIEWS OF LOT 188



189

Norman Catherine

SOUTH AFRICAN 1949–

Early Bird

signed and numbered 16/026
oil on wood
height: 35 cm including base;
width: 21 cm; depth: 11 cm

R25 000 – 30 000

TWO VIEWS OF LOT 189

190

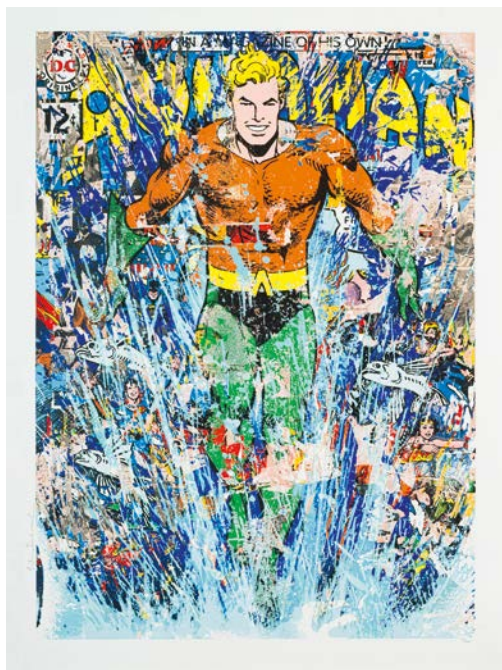
Mr. Brainwash

FRENCH 1966–

Aquaman

signed and numbered 18/100
photolithograph
125 by 93 cm

R25 000 – 35 000



190

191

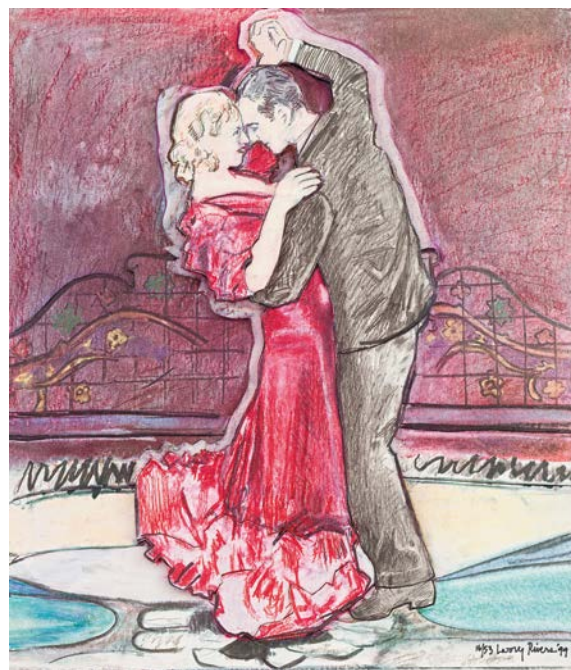
Larry Rivers

AMERICAN 1923–2002

Fred and Ginger

signed, dated '99 and numbered
16/53; inscribed with the artist's
name, the title and the medium on a
Marianne Friedland Gallery (Naples,
USA) label adhered to the reverse
lithograph on foam core
87 by 75 by 6 cm

R80 000 – 120 000



191

192

Sam Francis

AMERICAN 1923–1994

SFE 075RC

1991
signed and numbered 34/66;
inscribed with the artist's name, the
title, the date and the medium on a
White House Gallery label adhered to
the reverse
etching and aquatint
80 by 105 cm

R80 000 – 120 000



192



193

Yayoi Kusama

JAPANESE 1929–

Red and Yellow Pumpkins, two

stamped with the artist's name and
copyright symbol underneath
painted cast resin, each in their
original paper covered boxes
each height: 10 cm; diameter: 8,5 cm

R15 000 – 20 000

194

Norman Catherine

SOUTH AFRICAN 1949–

Tapticle

resin and found object
height: 20 cm; width: 8 cm;
depth: 13 cm

R15 000 – 20 000



195

Dominique Zinkpè

BENINOIS 1969–

Ambiance Vélo

signed and dated 19
hessian, wire, glue and
found object
height: 210 cm; length: 180 cm;
width: 80 cm

R80 000 – 120 000

EXHIBITED

Dyman Gallery, Stellenbosch, *Comédie Humaine: Dominique Zinkpè*, solo exhibition, 1 to 25 November 2019.



196

Willie Bester

SOUTH AFRICAN 1956–

Child Soldier

signed with the artist's initials
and dated 08
mixed media with found objects
height: 138 cm; width: 40 cm;
depth: 65 cm

R120 000 – 160 000



197

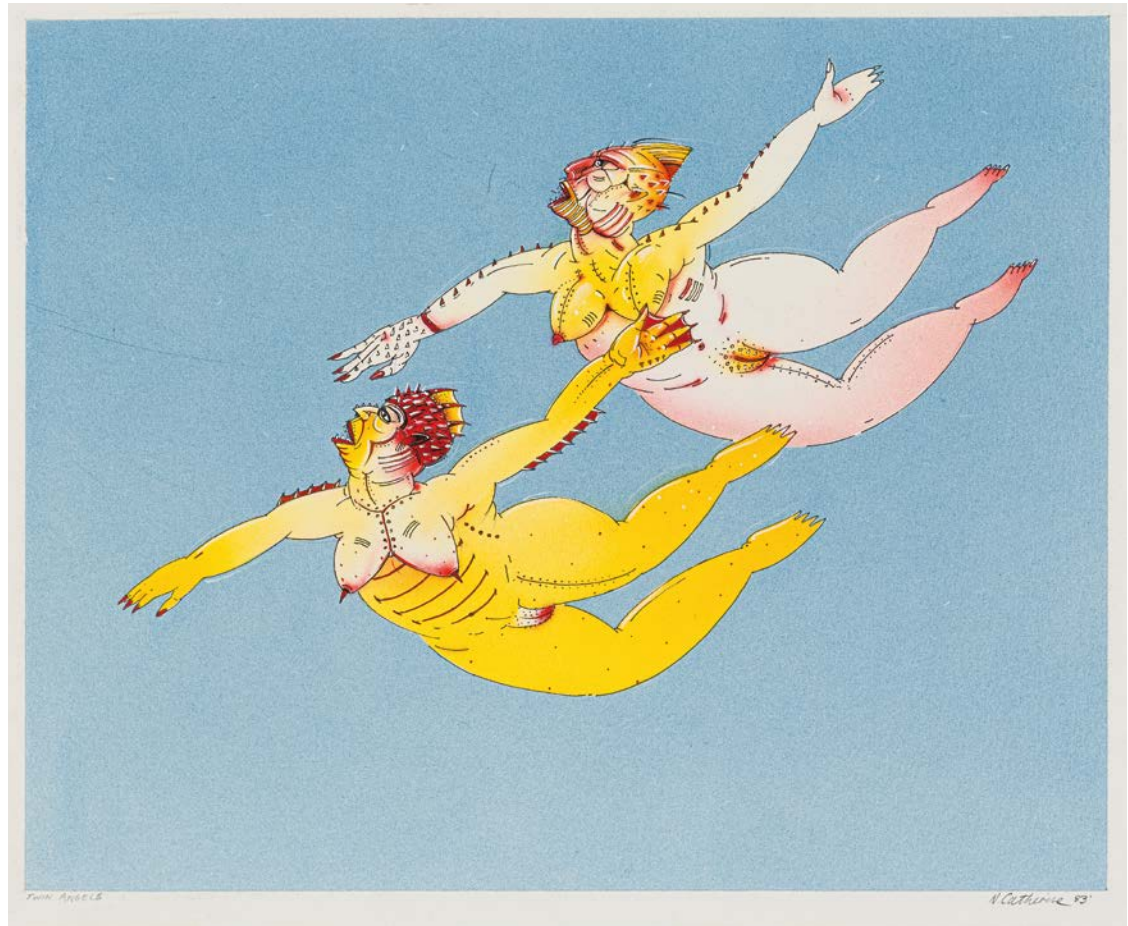
Angus Taylor

SOUTH AFRICAN 1970–

Resistance as Nurture Series 1

2016
signed, dated 2016 and numbered 1/9
bronze with a brown patina and
granite on a granite base and steel
plinth (plinth not illustrated)
height: 85 cm including base;
width 35 cm; depth: 50 cm

R90 000 – 120 000



198

Norman Catherine

SOUTH AFRICAN 1949–

Twin Angels

signed, dated 83 and inscribed with the title airbrush on paper 29 by 34 cm

R18 000 – 24 000

In 1971 I worked for a small advertising agency in a building alongside where the Wits Art Museum is now situated in Braamfontein. It was my first job in Johannesburg. During this time, I first saw an airbrush being used to retouch photographs of cars and fashion for advertising purposes. My next job was at a design studio called Grapplegroup, where one of the partners, Kenny Saint, was using the airbrush for illustration. Kenny pioneered the use of airbrush in South Africa following the revival of its use in the USA in the 1960s.

The airbrush was invented in 1893 by Charles Burdick. It is basically a miniaturised version of a spray gun. In the early 1900s it was used primarily to hand-colour black and white photographs. Stencil masks are cut out of transparent overlays to confine the colours being applied to specific areas. A trigger on the airbrush releases pressurised air, disbursing the paints/inks from a small attached cup.

From 1917 to 1919 Man Ray did a number of works using the technique but was lambasted for using a mechanical tool to create fine art. In the 1930s and 40s, George Petty and Alberto Vargas created the very popular pin-up girl illustrations using the airbrush. In the 1960s there was again a major return to its use in commercial art and in the later 1960s and 70s artists such as Peter Phillips, Peter Sedgley and Paul Wunderlich used

airbrush extensively in their work.

My first exhibition at Goodman Gallery in 1972 featured a number of pen and ink drawings with airbrushed backgrounds. *Hope* and *Pink Pleasure* (Lot 199) were on my second exhibition at Goodman Gallery in 1973. These were the beginning of exploring the potential of the airbrush. It was at this exhibition that I met Walter Battiss for the second time. He asked if I would airbrush his idea of the 'Shadow of Fook' for the first printed Fook stamps and so began my collaboration on Fook Island with him.

From 1973 to 1975 the works were quite whimsical and erotic, but after that the political climate of the day began to permeate my subject matter resulting in harsher and bolder images. From 1979 to about 1983 I experimented with the airbrush to create hand-separated positives for graphic editions. Bruce Attwood, father of Mark Attwood of The Artists' Press, printed these on a commercial printing machine. By the mid-1980s I had again started painting and doing mixed media sculpture and was no longer using the airbrush as extensively as before. Technology now allows for one to airbrush on computer so the actual instrument is pretty much redundant although I still make use of it from time to time.

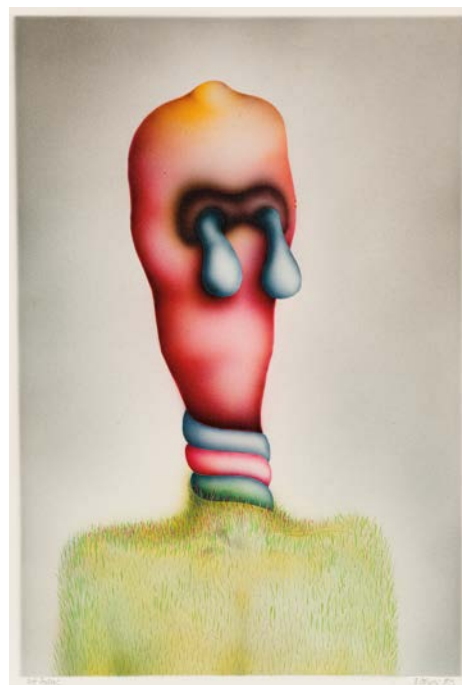
Norman Catherine



199



200



201

199

Norman Catherine

SOUTH AFRICAN 1949–

Pink Pleasure; Hope, two

both signed, dated 1973 and inscribed with the title airbrush on paper image size: 32 by 36 cm; 36,5 by 40 cm

R30 000 – 50 000

200

Norman Catherine

SOUTH AFRICAN 1949–

Botanical Lust

signed, dated 1973 and inscribed with the title airbrush on paper 29 by 31,5 cm

R18 000 – 24 000

201

Norman Catherine

SOUTH AFRICAN 1949–

Self Portrait

signed, dated 1973 and inscribed with the title airbrush on paper 42 by 33 cm

R18 000 – 24 000



202



202

Norman Catherine

SOUTH AFRICAN 1949–

Feeding Time; Where are We going?, two

each signed, dated 1982 and inscribed with the title
airbrush on card
each image size: 26 by 34 cm

R40 000 – 60 000

203

Norman Catherine

SOUTH AFRICAN 1949–

Ventriloquist

signed, dated 83 and inscribed with the title
airbrush on paper
image size: 24,5 by 29 cm

R18 000 – 24 000

203



204

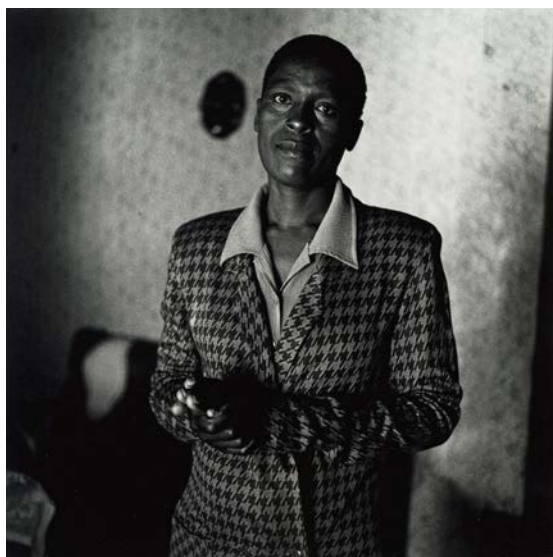
Greg Marinovich

SOUTH AFRICAN 1962-

Aids Sufferer Who is on Anti-retrovirals, Tugela Ferry, KZN

signed, dated Sept 2004 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and 'print' on a label adhered to the reverse of the frame
archival silver bromide print on fibre-base paper
27,5 by 27,5 cm

R15 000 – 20 000



204

205

Greg Marinovich

SOUTH AFRICAN 1962-

Daughter of Aids Sufferer, She has a Young Daughter Herself, Tugela Ferry

signed, dated Sept 2004 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and the medium on a label adhered to the reverse of the frame
archival silver bromide print on fibre-base paper
27,5 by 27,5 cm

R15 000 – 20 000

ITEM NOTES

Printed by the photographer.

Family portraits: Sithembe had moved to Johannesburg for work some years before but had grown increasingly and inexorably ill. Her mother Esther, who could not reconcile herself to her daughter just dying in a distant city, got together the money to send a taxi from her hometown of Tugela Ferry in KwaZulu-Natal to fetch her daughter. The Church of Scotland hospital which served the Msinga area was starting an experimental program using anti-retroviral drugs and Esther thought there might be a chance for her daughter to survive. Against all the odds, Sithembe was saved by her mother's love and the courage and dedication of the hospital staff. The child being held by Esther is the child of Sithembe's daughter, part of a family lineage of survival. The teenager is Sithembe's daughter.

It was not easy – the early drugs had ghastly side-effects from night sweats to vivid nightmares. Sithembe also had to look after her children and ensure she ate properly.

In places like Tugela Ferry, the vast majority of people are migrant workers. Poverty and the long-term absence of so many adults make the area vulnerable to sexual exploitation and sexual violence. This family is an exemplar of tenacity and love in the middle of a pandemic that attacked though the most intimate of acts. It had been a long time since I had shot a story that showed hope in the face of HIV/AIDS pandemic.

Greg Marinovich



205

206

Greg Marinovich

SOUTH AFRICAN 1962-

Mother of Aids Sufferer with Granddaughter, Tugela Ferry

signed, dated Sept 2004 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and 'print' on a label adhered to the reverse of the frame
archival silver bromide print on fibre-base paper
27,5 by 27,5 cm

R15 000 – 20 000



206

207

Greg Marinovich

SOUTH AFRICAN 1962-

Elders of the Nazareth Baptist Church Lead some 100 000 Adherents

signed, dated Jan 1998 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and the medium on a label adhered to the reverse of the frame archival silver bromide print on fibre-base paper

27,5 by 27,5 cm

R15 000 – 20 000



207



208

208

Greg Marinovich

SOUTH AFRICAN 1962-

Ubaba, Leader and Descendants of the Founder of the Nazareth Baptist Church – Shembe – at the Headquarters in KwaMashu, KZN

signed, dated 1998 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and the medium on a label adhered to the reverse of the frame archival silver bromide print on fibre-base paper

27,5 by 27,5 cm

R15 000 – 20 000

ITEM NOTES

Printed by the photographer.

209

Greg Marinovich

SOUTH AFRICAN 1962-

Pilgrims on a Three-day Barefoot Journey to the Holy Mountain in KZN following the Route of the Founder Isaiah Shembe

signed, dated Jan 1998 (negative) and Jan 2005 (print), numbered 1/25 and inscribed with the title in pencil on the reverse of the print; inscribed with the artist's name, the title and 'print' on a label adhered to the reverse of the frame archival silver bromide print on fibre-base paper

27,5 by 27,5 cm

R15 000 – 20 000

Isaiah Mloyiswa Mdlwamafa Shembe was born in the Drakensberg area of Natal in 1865. His father was a tenant farmer and initially Shembe followed in his footsteps, but later he was baptised as an evangelist and a preacher. Shembe claimed that God's Word told him to go to Natal and free his people of the yoke of the white man. He resisted until a lightning strike to his leg prompted his obedience. Blending Zulu traditions and culture with elements of the Old and New Testaments, under his charismatic leadership the Nazareth Baptist Church, known more commonly as AmaNazaretha or simply Shembe, saw a rapid growth. It is said that Shembe had a trusted messenger enter an area a day or two prior to his own arrival and herald the coming of a great prophet of God; he seldom disappointed. By 1911, Shembe had established a sacred site at eKuphakameni (Place of Spiritual Upliftment) which has become the church headquarters.

One of the ceremonies Shembe initiated was a three day pilgrimage to the Holy Mountain, Nhlankakazi, in the KwaZulu-Natal hinterland. The barefoot walk is the highlight of the Nazaretha religious calendar.

This massive and growing church, said to have some five million followers, is staunchly traditionalist and closely tied to Zulu society and culture. In the verdant rolling valleys outside the sanctity of the whitewashed stones that demarcate Shembe sacred ground, modern-day warriors, who were church members, fought and died in ferocious clashes in the internecine Zulu war of the 1980s and 1990s, yet both IFP and ANC leaders would attend the same church service.

Greg Marinovich



209



210

210

Jabulani Dhlamini

SOUTH AFRICAN 1983–

Mamabuda, Bophelong

inscribed with the artist's name, the title and numbered 1/6 on a Goodman gallery label adhered to the reverse
pigment inks on fibre paper
58 by 58 cm

R20 000 – 40 000



211

211

Thabiso Sekgala

SOUTH AFRICAN 1981–2014

Road Divide, Gauteng and Northwest Province, Hamaskraal (sic), former Bophuthatswana

colour photograph on fibre paper
90 by 92 cm

R40 000 – 60 000

ITEM NOTES

Number 2 from an edition of 10.
An edition of this work is in the Walther Collection, Ulm, Germany and New York City.
An edition of the work was donated to the Yale University Art Collection.

212

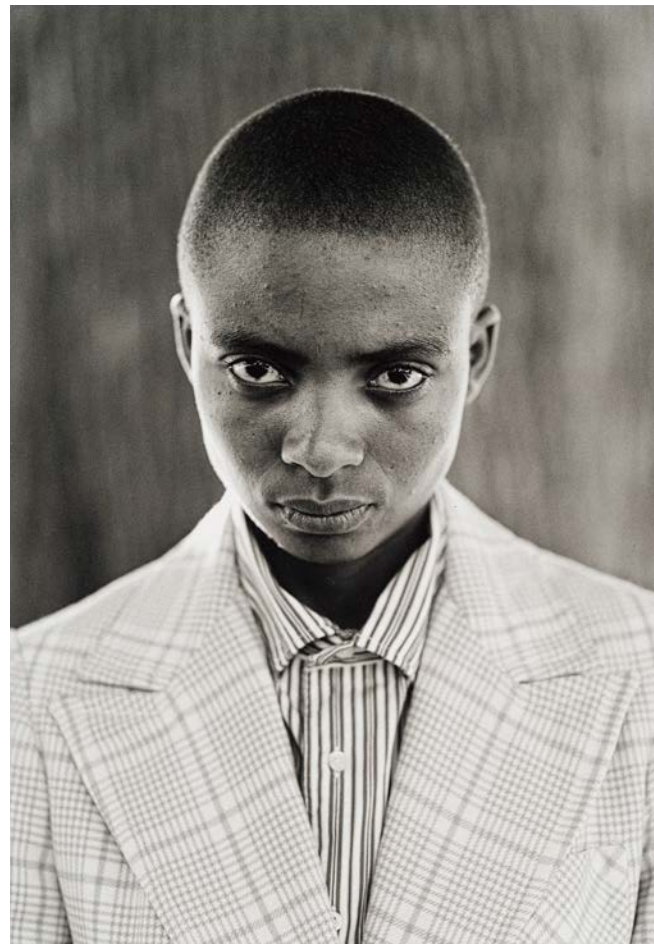
Zanele Muholi

SOUTH AFRICAN 1972–

Lerato Dumse, Syracuse, New York

signed, numbered 46/50, and with a certificate of authenticity adhered to the reverse
archival inkjet print
38 by 25 cm

R30 000 – 50 000



212



213



214

213

Mikhael Subotzky

SOUTH AFRICAN 1981-

Joe, Cape Town Foreshore

signed, dated 2005 and numbered 2/9
inkjet print on cotton rag paper
55 by 77 cm

R50 000 – 70 000

EXHIBITED

Goodman Gallery, Johannesburg,
Die Vier Hoekes and Umjiegwana, 2006.

214

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Brandfort

signed and dated '06; inscribed with the title, the date
and the medium on a label adhered to the reverse
mixed media with collage on canvas
40 by 50 cm

R20 000 – 30 000

215

Jane Alexander

SOUTH AFRICAN 1959-

Harbinger in Correctional Uniform, Lost Marsh

signed, dated 2007, numbered 41/60 and inscribed
with the title in pencil on the reverse
digital print with pigment on cotton paper
45,5 by 55,5 cm

R30 000 – 50 000



215

216

Lionel Smit

SOUTH AFRICAN 1982–

Revert

signed and dated 2013
oil on canvas
190 by 190 by 6 cm, unframed

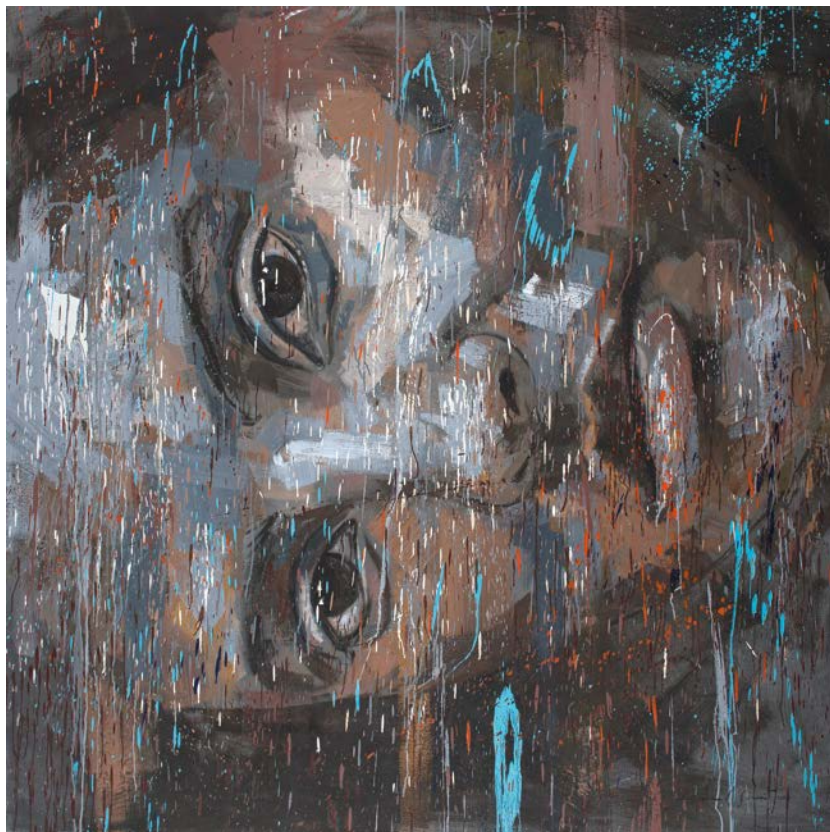
R250 000 – 350 000

EXHIBITED

Everard Read, Johannesburg, *Lionel Smit; Accumulation*, 4 to 27 July 2013, illustrated in colour on page 24 of the exhibition catalogue.

ITEM NOTES

The artist painted and signed this work with the intention of hanging it with the face rotated to the side, as a challenge to the viewer.



217

Lynette ten Krooden

SOUTH AFRICAN 1955–

Dusk, Ancient Playground

signed and dated 97
gold leaf and oil on board
88 by 100 cm

R30 000 – 50 000

This work is from the artist's African Rock series: 'My interest in the ancient civilisations of Africa and rock engravings started while I was studying Fine Arts in the 1970s and did Archaeology as an extra subject. We used to do fieldwork at Mapungubwe and my travels afterwards took me to very remote areas, researching humankind's markings on rocks and in shelters. *Ancient Playground*, is a title that I have used over many years since then.

Lynette ten Krooden





218

Henk Serfontein

SOUTH AFRICAN 1971–

Purging Paul Kruger (Pierneef Deconstructed) I and II, two

each signed, dated 2018 and inscribed with the title and the medium on the reverse
charcoal and mixed media on paper
each 88 by 89 cm

R70 000 – 90 000

219

Norman Catherine

SOUTH AFRICAN 1949–

Night Shift

signed, dated 2012, numbered 7/10 and inscribed with the title in pencil and embossed with the Artist Proof Studio chopmark in the margin
linocut

104 by 134 cm

R25 000 – 35 000

LITERATURE

Wilhelm van Rensburg (2014) *Norman Catherine*; *Print Editions 1968–2014*, Johannesburg: Art on Paper gallery, illustrated on pages 62 and 63.





220

Sam Nhlengethwa

SOUTH AFRICAN 1955–

Bus Stop

signed and dated '88
collage and mixed media
on card

20,5 by 34,5 cm

R20 000 – 30 000



221

Kagiso Patrick Mautloa

SOUTH AFRICAN 1952–

Short Street, Fordsburg

signed and dated 05; inscribed
with the title on the reverse
oil on canvas

28 by 20 cm

R20 000 – 30 000



222

Caryn Scrimgeour

SOUTH AFRICAN 1970–

Spring

signed; inscribed with the artist's name, the title and the medium on a Everard Read gallery label adhered to the reverse
oil on canvas
39 by 69 cm

R20 000 – 30 000



223

Kagiso Patrick Mautloa

SOUTH AFRICAN 1952–

Row of Faces

signed and dated 07
oil on canvas
70 by 83 by 5 cm, unframed

R40 000 – 60 000

224

Edoardo Villa

SOUTH AFRICAN 1915–2011

Mask 1

signed and dated 2007
painted steel
height: 47 cm; width: 34 cm;
depth: 8 cm

R25 000 – 40 000



224



225

225

Edoardo Villa

SOUTH AFRICAN 1915–2011

Mask 2

signed and dated 2008
painted steel
height: 55 cm; width: 50 cm;
depth: 8 cm

R30 000 – 50 000

226

Conrad Botes

SOUTH AFRICAN 1969–

Third World Rodent Entrepreneur

signed with the artist's initials; dated
2003 and inscribed with the artist's
name and the title on the reverse
reverse glass painting
diameter: 59 cm

R30 000 – 50 000



226

227

Conrad Botes

SOUTH AFRICAN 1969–

Two Friends

signed with the artist's initials;
inscribed with the title on
the reverse
reverse glass painting
diameter: 34 cm

R18 000 – 24 000



227

228

Esther Mahlangu

SOUTH AFRICAN 1935–

Ndebele Design

signed and dated 2016
natural pigment on canvas
50 by 70 cm

R40 000 – 60 000

ITEM NOTES

The signature and date appear on
the canvas folded over against the
stretcher.



229

Esther Mahlangu

SOUTH AFRICAN 1935–

Ndebele Design

2014
signed and dated 2014
acrylic on canvas
80 by 120 cm

R80 000 – 120 000

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Esther 80, 2015, illustrated in colour in
the catalogue on page 51.





230

Jacob van Schalkwyk

SOUTH AFRICAN 1979–

Barcelona FC

2012
lithographic ink on paper
laid down on board
171,5 by 121 cm

R60 000 – 80 000

EXHIBITED

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

LITERATURE

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



231

William Kentridge

SOUTH AFRICAN 1955–

Studio Portrait

signed and numbered 119/120
in pencil in the margin
screenprint
100 by 70 cm

R80 000 – 120 000

232

Judith Mason

SOUTH AFRICAN 1938–2016

Four Kites

c.1970s

one signed; numbered 9, 10, 11 and

12 on the reverse

pencil on paper with collage, paint

and gold leaf

each length: 67 cm; width: 45 cm

R80 000 – 120 000

PROVENANCE

The artist's estate.

ITEM NOTES

These works are framed in custom-made frames designed by the artist.

Kites and balloons are images that have appeared in Judith Mason's work over many years as metaphors for freedom and release from the limitations of earthly confines. 'I love kites,' the artist explains, 'like birds, they fly and escape and you can say that they're signs of spirituality ... Every time I see [them], I get a terrific kick. You know, I feel my heart leap!'

1. Judith Mason, interview, transcribed in AA Landman (1987) *Die Symbole in die Werk van Judith Mason-Attwood*, unpublished MA dissertation, University of Pretoria, page 182.



Judith Mason's studio soon after she passed away in 2016 (Photograph: Mason Family Collection).



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233–240
NO LOTS