





Strauss & Co, Johannesburg

Monday 27 July 2020

Session 3 at 7 pm

Post-War and Contemporary Art

Lots 241–310

Lot 283 Athi-Patra Ruga *The Sacred Versatile
Queen and Autocrat of all Azania* (detail)

241

Athi-Patra Ruga

SOUTH AFRICAN 1984–

The Ever Promised Erection

found objects and spray paint on
polyurethane core
height: 60 cm; width: 40 cm;
depth: 30 cm

R120 000 – 180 000

Athi-Patra Ruga's *The Ever Promised Erection* forms part of a series of works in which the artist has 'created a series of neoclassical busts with beads, flowers, and gems to mock the usual stagnancy of a bronze-cast monument'. He has stated that 'our statues are an indictment of our poor imagination'. Of the title of the present lot, Ruga says, 'the humorous tone points to the fallacy and impotence of the posturing of the nation-state'.¹

'Ruga replaces the failed state with an ideal femme-centric futurist nation called Azania, inspired by rumours of an ideal Africa described in ancient American myths. The artist's work 'has adopted the trope of myth as a contemporary response to the post-apartheid era. Ruga creates alternative identities and uses these avatars as a way to parody and critique the existing political and social status quo ... The philosophical allure and allegorical value of utopia has been central to Ruga's practice. His construction of a mythical metaverse populated by characters which he has created and depicted in his work has allowed Ruga to create an interesting space of self-reflexivity in which political, cultural and social systems can be critiqued and parodied.'²

1. Source: <http://samblog.seattlemuseum.org/tag/athi-patra-ruga/> accessed 08.06.2020.

2. Source: <https://www.whatiftheworld.com/artist/athi-patra-ruga/> accessed 08.06.2020.





242

Alexis Preller

SOUTH AFRICAN 1911–1975

The Gates

signed and dated '68; inscribed with the title on the reverse
mixed media on canvas laid down on wood panel
32 by 25,5 cm

R300 000 – 500 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Katzen Collection*, April 1968.

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972.

LITERATURE

Pretoria Art Museum (1972) *Alexis Preller Retrospective*, exhibition catalogue, Pretoria: PAM, illustrated in colour on page 5, catalogue no 73.
Esmé Berman (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema, illustrated in black and white on page 10.

Esmé Berman and Karel Nel (2009) *Collected Images* (vol. 2), Johannesburg: Shelf Publishing, a work from the same series, belonging to Nelson Mandela Metropolitan Museum, is illustrated in colour on pages 183 and 218.



243

Alexis Preller

SOUTH AFRICAN 1911–1975

Abstract Composition in Gold

signed and dated 63
mixed media and gold leaf on canvas
35 by 30 cm

R200 000 – 300 000

244

Walter Battiss

SOUTH AFRICAN 1906–1982

Street Vendors

signed
oil on board
24 by 34 cm

PROVENANCE
Jeremy Stephen Antiques.

R180 000 – 240 000



245

Walter Battiss

SOUTH AFRICAN 1906–1982

Three Figures

signed
oil on canvas
34 by 40 cm

R240 000 – 280 000

PROVENANCE
Bonhams, London, 2 October 2013,
lot 63.



246

Olaf Bisschoff

SOUTH AFRICAN 1976–

Les Demoiselles d'Avignon

2020

signed, dated 2020 and inscribed
with 'Picasso' on the reverse
oil on board
99 by 99 cm

R30 000 – 50 000

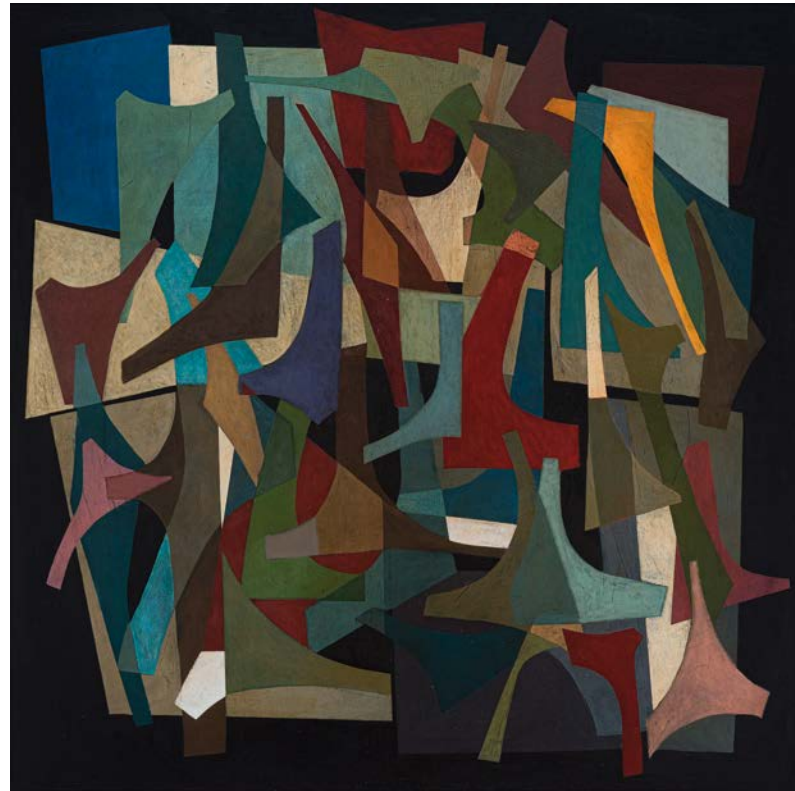
ITEM NOTES

In this work, the artist refers to Pablo Picasso's famous painting *Les Demoiselles d'Avignon* (1907), which is widely regarded as having changed the course of art practice and ushered in the possibility of total abstraction. The large oil on canvas is now in the Museum of Modern Art in New York, and has been more studied, more emulated and more derided than almost any other work in art history.

This series of works is a celebration rather than a statement of the fact that there is 'nothing new' to be made art-wise. Falling squarely into the modernist revival, these paintings test already used images in another painted setting. The works function in an idiom of painting that has been re-hashed before, and certainly will be again.

The artist attempts homage to modernist abstract painting and appropriates well-known art work titles, giving the series of works a certain 'back to school' flavour. Out-of-place-objects are introduced into 'painted out-of-place' landscapes: sometimes the landscape is completely eliminated to make way for expressions of pure form and colour. Colour use and a sense of 'automatic' composition are at the forefront.¹

1. Adapted from the artist's statement, 2020.



247

Olaf Bisschoff

SOUTH AFRICAN 1976–

The Sleeping Gypsy

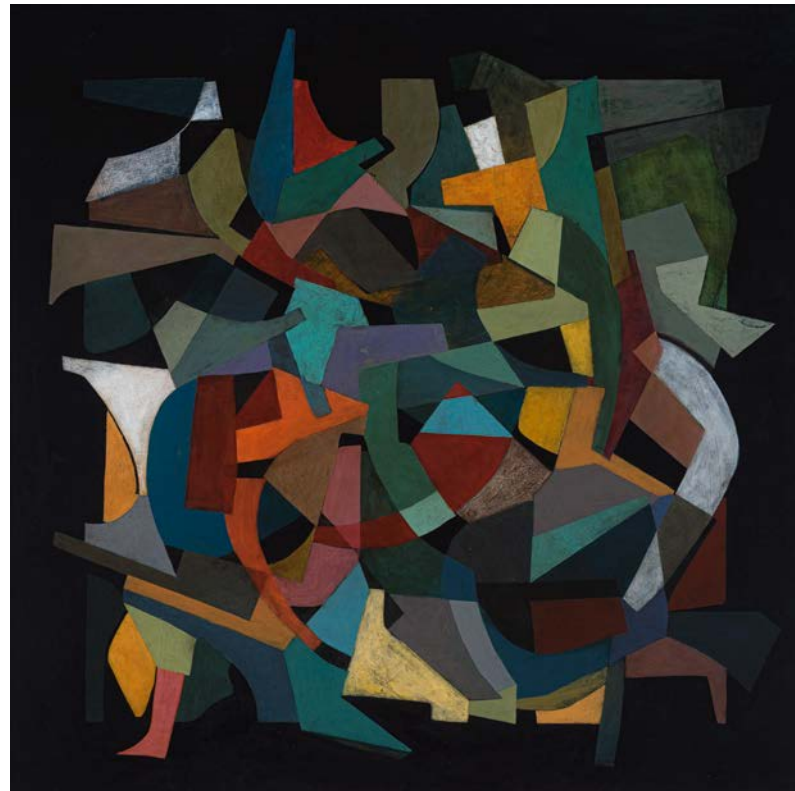
2020

signed, dated 2020 and inscribed
with 'Rousseau' on the reverse
oil on board
99 by 99 cm

R30 000 – 50 000

ITEM NOTES

This work makes reference to the famous painting, *The Sleeping Gypsy* (1897), by French 'naïve' artist Henri Rousseau (1844–1910). That work depicts a lion approaching a sleeping woman and her mandolin in an imaginary desert landscape on a moonlit night. The work is now in the collection of the Museum of Modern Art in New York.





248

248

Edoardo Villa

SOUTH AFRICAN 1915–2011

Abstract Composition

signed, dated 2001 and
numbered 2/5
bronze with a brown patina on a
wooden base
height: 29 cm excluding base; width:
24 cm; depth: 20 cm

R70 000 – 90 000



249

249

Edoardo Villa

SOUTH AFRICAN 1915–2011

Conversation

signed, dated 1988 and
numbered 2/5
bronze with a brown patina on a
wooden base
height: 20 cm excluding base; width:
30 cm; depth: 14 cm

R70 000 – 90 000

LITERATURE

Chris de Klerk and Gerard de Kamper
(2012) *Villa in Bronze*, Pretoria:
University of Pretoria Museum,
another cast from the edition
illustrated on page 126.

250

Edoardo Villa

SOUTH AFRICAN 1915–2011

Seated Figure

signed, dated 1985 and numbered 2/5
bronze with a brown patina on a
wooden base
height: 18 cm excluding base; width:
25 cm; depth: 16 cm

R80 000 – 120 000

LITERATURE

Chris de Klerk and Gerard de Kamper
(2012) *Villa in Bronze*, Pretoria:
University of Pretoria Museum,
another cast from the edition
illustrated on page 151.



250

251

Deborah Bell

SOUTH AFRICAN 1957–

*Custodians (Face of Waters,
Lady of the Beasts, Hearer of
Cries, Upon This Rock)*

2015

signed on the base and each figure
signed and numbered 11/12
bronze with a silver brown patina on
a steel base
height: between 73 and 75 cm;
91,5 cm including base;
width: max 20 cm; depth: max 16 cm

R350 000 – 450 000

EXHIBITED

Everard Read, Johannesburg and
Cape Town, *Deborah Bell – Dreams of
Immortality*, 2015.

LITERATURE

Everard Read (ed.) (2015) *Deborah
Bell – Dreams of Immortality*,
Johannesburg: Everard Read.
Another cast from the edition
illustrated in colour on pages 36
and 37.

ITEM NOTES

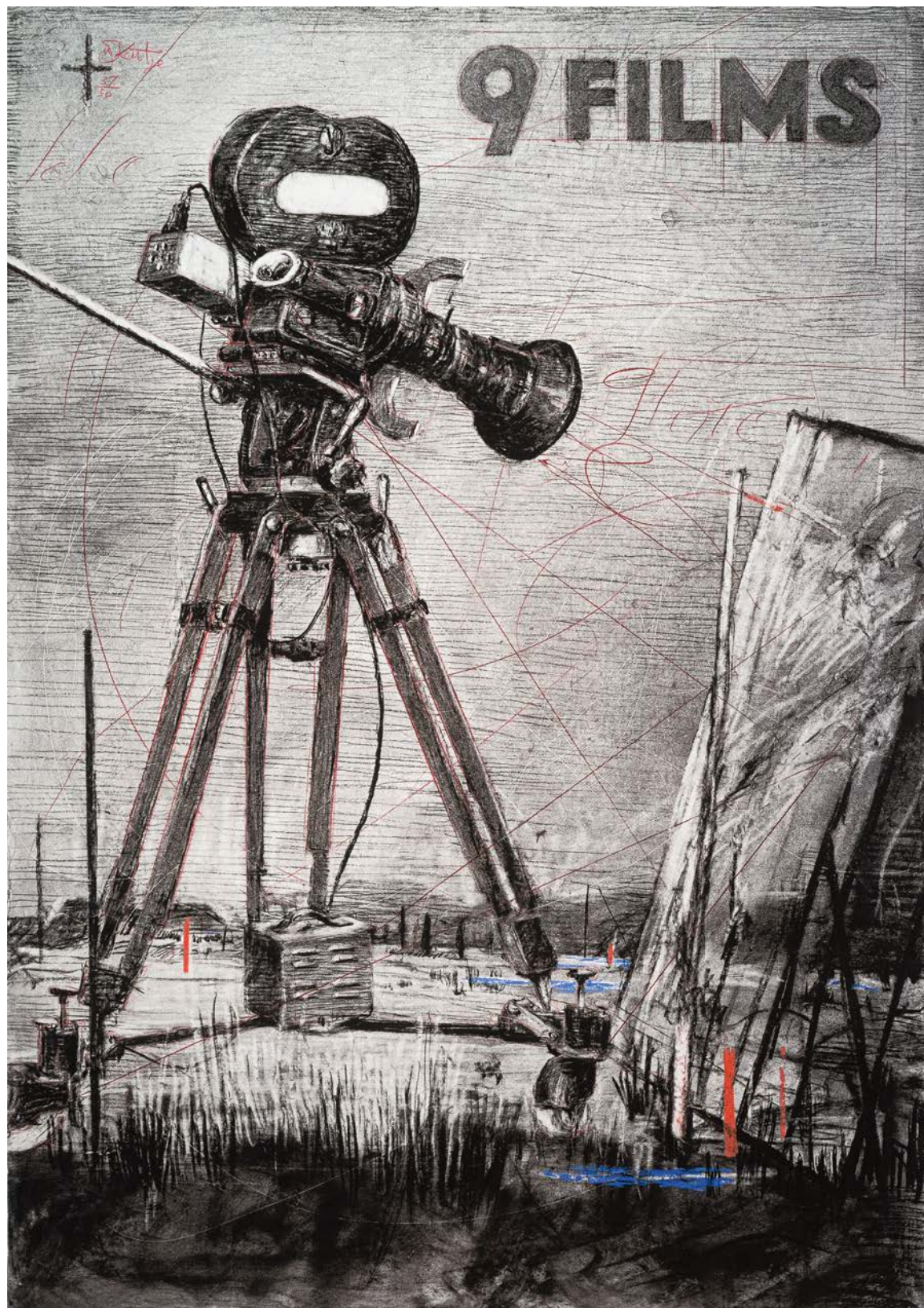
The figures are interchangeable and
freely mounted on the base.



‘The more I thought about it, the more I realised that the search for stillness is at the core of my art and my life, it is the reason for my meditation and it is what I am searching for in any painting or sculpture I make whether it be a leaping horse or a single contemplative figure. When I reach that state of balanced stillness, then for me the work is finished ... I want my images to stand as something complete, beyond time, to touch on eternity and immortality. I also recognise my need to work with substance – to transform self through matter and

matter through self. To work with physical stuff and to be alert in the mind to find a terrible beauty, which I believe can serve as an intermediary between the physical and spiritual world and thus becomes its own means of transformation. I also use the act of making to access that part of the mind that is not really working out what to do next, but exists suspended, open to change and new possibilities.’¹

1. Deborah Bell (2015) *Deborah Bell: Dreams of Immortality*, exhibition catalogue, Johannesburg: Everard Read, page 14.



252

William Kentridge

SOUTH AFRICAN 1955–

9 Films

signed and numbered 37/50

in red conté in the margin

archival pigment print on

cotton rag paper

156 by 108 cm

R400 000 – 500 000



© The Estate of Peter Clarke | DALRO

253

Peter Clarke

SOUTH AFRICAN 1929–2014

Listening to Distant Thunder

signed and dated Dec 1969;
inscribed with the title on a label
adhered to the reverse
ink and watercolour on paper
28 by 36 cm

R180 000 – 240 000

The current lot, while never exhibited, would be instantly recognisable to Peter Clarke enthusiasts. The work is an important, monochromatic and fully-resolved precursor to the remarkable oil painting of the same title, painted a few months later in 1970, now in the holdings of the Johannesburg Art Gallery, and made famous as the cover detail and title of Philippa Hobbs and Elizabeth Rankin's seminal monograph on the artist, *Listening to Distant Thunder* (2011).

The artist painted a geometricized, contemplative and touching family grouping taking shelter under a sharply-crooked and petrified tree: the sense of pathos is piercing. According to the aforementioned authors, who were led by the artist's own recollections of conceiving the work, 'Clarke had in mind

that dramatic things were happening *out there*, and remembered that following political changes felt like *listening to distant thunder*. They produced reverberations you could not ignore. Although Clarke pointed out that he was not attempting to make overtly political statements in works such as this, he acknowledged that he was acutely conscious of the situation, with the clamour of Simon's Town removals ongoing ... With no signs of habitation or possessions, the figures seem utterly forsaken by society, a reading that no doubt prompted the alternative title the work acquired after it had left Clarke's hands – *Abandoned Family*.¹

1. Philippa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank Gallery, page 119.



Peter Clarke, *Listening to Distant Thunder*, 1970
(Photograph: Johannesburg Art Gallery)



254

William Kentridge

SOUTH AFRICAN 1955-

Dada Picnic (Double)

2019

signed and numbered AP 6/6;
inscribed with the title in the plate
sugarlift aquatint with drypoint etching
47,5 by 96 cm

R80 000 – 120 000

ITEM NOTES

The proceeds from the sale of this lot will benefit Lefika La Phodiso Community Art Counselling and Training Institute. 'The project began just before Christmas 2017. William Kentridge drew the sugar lift image onto a copper plate and then the plate was etched and printed by Pontsho Sikhosana onto 120gms Phumani hand-made sisal and hemp paper. Thereafter, the artist re-painted the sugar-lift, dry-pointed and scraped away at the copper plate while Kim Berman proofed and etched four more layers of aquatint etching until Kentridge was satisfied with the richness of tonality and complexity of the print. The two plates consist of single processions of key moments by Dada characters (Picabia, Arp and Ernst) and office characters including a portrait of the artist's embossing stamp or 'chop' that sits on one of his work tables in the studio.

On completion, the artist numbered and signed each print in pencil. The Artist Proof Studio chop appears on the right hand corner of the Arches paper.

Four Artist's Proofs have been donated by APS and William Kentridge to Lefika La Phodiso.

Source: <https://artistproofstudio.co.za/blogs/news/creation-of-dada-picnic>

An Artist Proof Studio Print Documentation Sheet accompanies the lot.



255

William Kentridge

SOUTH AFRICAN 1955-

Dancing Couple

signed and numbered Ev 13/16
in pencil in the margin
linocut with ink wash
86 by 120 cm

R150 000 – 250 000



256

Gerhard Marx

SOUTH AFRICAN 1976–

Antaeus In Mid-Air

reconfigured map fragments on acrylic-polyurethane ground and canvas

180 by 220 cm

R250 000 – 350 000

EXHIBITED

Goodman Gallery, Johannesburg, *Ecstatic Archive*,
January 26 to March 9 2019.

ITEM NOTES

The current lot appeared in *Ecstatic Archive*, a spectacular show at the Goodman Gallery that continued the artist's series of disorienting maps. 'The physical world haunts these maps,' noted the artist in the accompanying catalogue, 'and there is always this sense that by altering the map one can affect reality, which really means by shifting the way you look, one can affect what is seen.'

Source: Goodman Gallery, Johannesburg.

Penny Siopis

SOUTH AFRICAN 1953–

Representations/Passim

1989

pastel on paper

143 by 82 cm

R700 000 – 1 000 000**LITERATURE**

Jennifer Sorrell (ed.) (1992) *ADA*, special issue on Johannesburg, illustrated in colour on page 107, title of the work given as 'Representations' and dated 1989.

Warren Siebrits (2003) *Origins of Form, Sculpture and Artefacts from Southern Africa*, in the chapter 'Witness', n.p., illustrated in colour, title of the work given as 'Passim' and dated 1990.

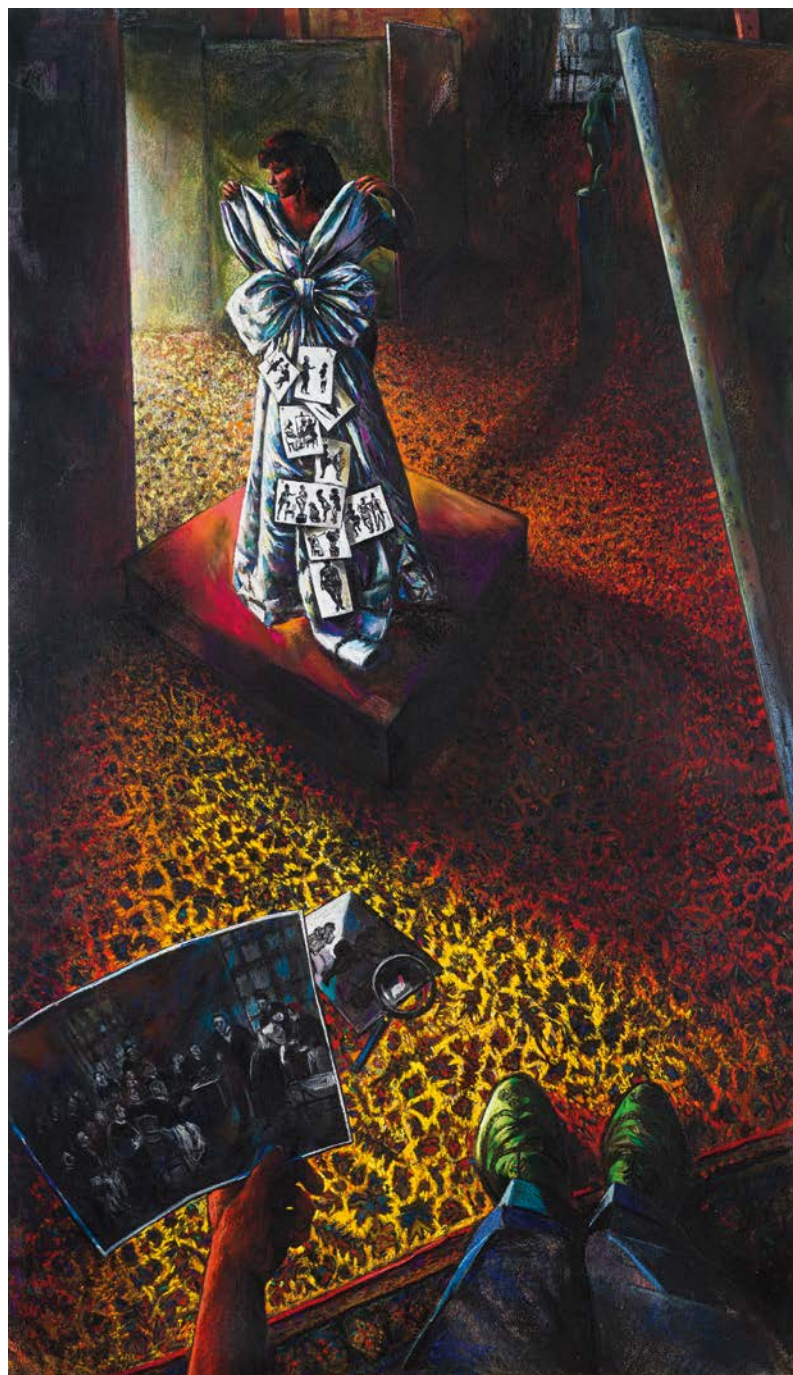
In 1986, during a residency at the Cité Internationale des Arts in Paris, Penny Siopis unsuccessfully tried to gain access to a museum storeroom to view Sara Baartman's remains. The artist's interest was sincere, not voyeuristic or macabre. Following her postgraduate studies at Portsmouth Polytechnic in 1979, Siopis's art began to materialise her political interests and feminist concerns. The present lot from 1990 is an expression of this developmental journey. In particular, it reflects her growing understanding of history and biography as closely intertwined. In short, Baartman's story is also South Africa's story.

After nearly three decades in South Africa, where she was a mother and workingwoman, Baartman spent the last five years of her life in Europe as a curiosity for display. Even after her death, in 1815, Baartman continued to be exhibited, notably at the 1889 Universal Exhibition in Paris. In 1937 she was moved to Musée de l'Homme, opposite the Eiffel Tower. Returning to Paris in 1988, this time armed with a letter from her Wits University colleague, the eminent paleoanthropologist Phillip Tobias, Siopis was able to see Baartman – or at least a representation of her.

The museum's personnel couldn't find Baartman's physical remains, so presented Siopis with her full body cast, which the artist photographed. From 1988, Baartman began to figure in various drawings and paintings by the artist. Notable among these is a companion work to this lot, *Dora and the Other Woman* (1989), a work linking Baartman's story with Freud's 1905 case study of Dora. It too depicts a female figure swathed in white with illustrations of Baartman pinned to her garment. However, this lot more fully articulates Siopis's critique of colonial spectatorship and the male gaze. Narrated from the perspective of a possibly male figure, the work contains many of the defining hallmarks of Siopis's work from this period, notably her use of distorted perspectives and rich impasto surface treatments.

The various pictorial elements (photos, classical statue, the habitat of an artist's studio) further connect this lot to the works Siopis made in the later 1980s engaged with collapsing hierarchies, exposed histories and the possibility of historical redress. For Baartman, redress finally occurred when, in 2002, her remains were returned to South Africa for burial at Hankey in the Eastern Cape. Thousands of people attended her burial.

1. Clifton Crais and Pamela Scully (2009) *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography*, Princeton: Princeton University Press.
2. Penny Siopis (2014) 'Penny Siopis in conversation with Gerrit Olivier', in *Time and Again*, Johannesburg: Wits University Press, page 64.





258

Clive van den Berg

SOUTH AFRICAN 1956–

Johannesburg Scene II

2011

signed with the artist's initials and

dated 2011

oil on canvas

60,5 by 50 cm

R30 000 – 50 000

EXHIBITED

Goodman Gallery, Johannesburg,
Soundings, In Passage, 1 to 29 October,

2011.

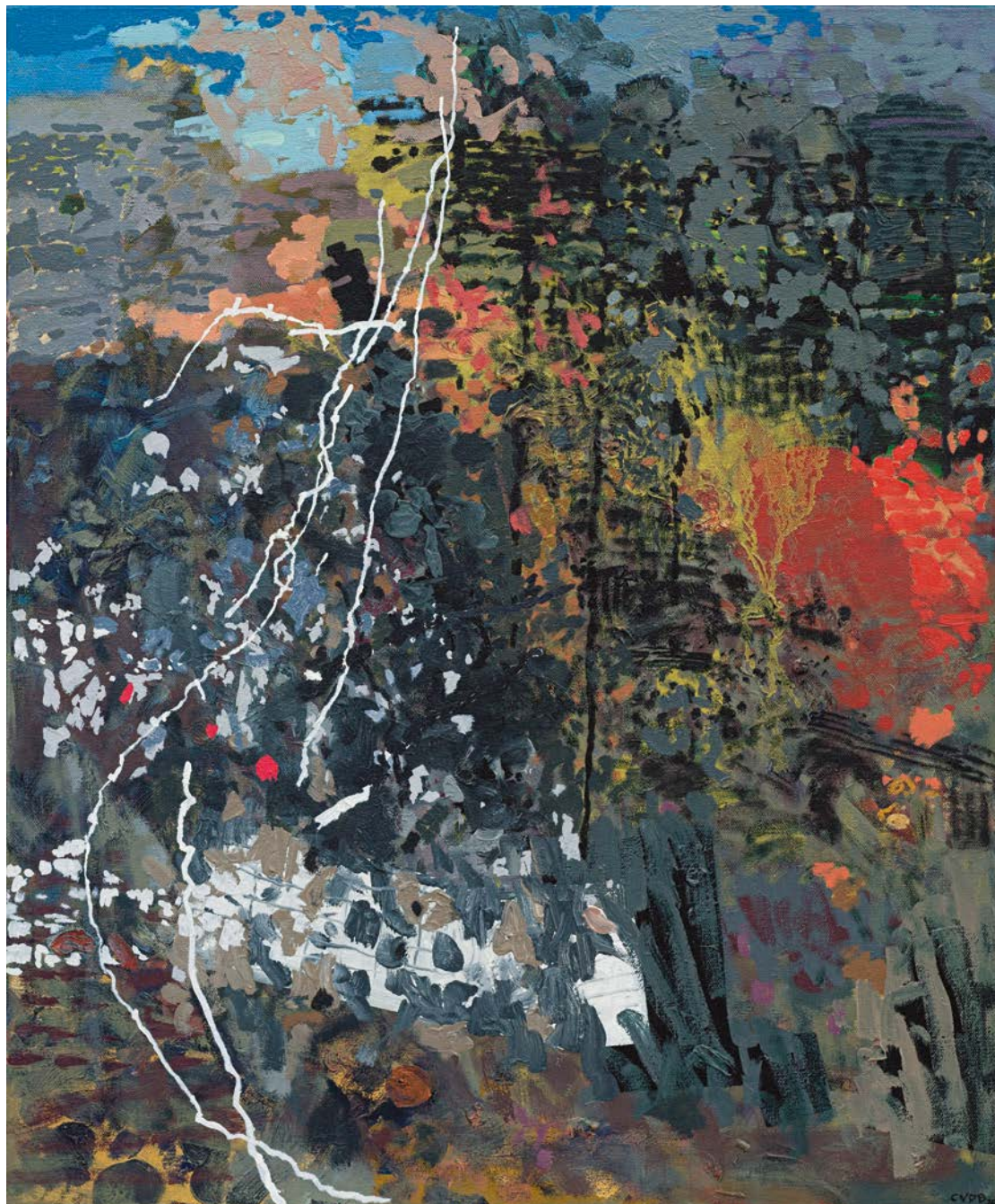
LITERATURE

Rosalind C Morris (2011) *Clive van den Berg: Unlearning the Grounds of Art*, Johannesburg: Goodman Gallery, illustrated in colour on page 71.

ITEM NOTES

The current lot forms part of a group of landscapes exhibited under the title *Soundings, In Passage*, at the Goodman Gallery. Reflecting on this body of work, Professor Rosalind C Morris, anthropologist, cultural critic and scholar of visual studies based at Columbia University in New York City, noted the following: 'We recognise the gestures of brush and paint, but not the genre of landscape. We are reminded of drip painting, but there is no suggestion of radical contingency. The carefully worked surface is without mannerism. And the paint adheres to the canvas in a way that evokes both its meticulous placement and the possibility that it could suddenly detach itself to float upward or fall downward!'

1. Rosalind C Morris (2011) *Clive van den Berg: Unlearning the Grounds of Art*, Johannesburg: Goodman Gallery, page 71.



259

Christo Coetzee

SOUTH AFRICAN 1929–2000

After Japan

signed, dated 1960 and inscribed
with the title on the reverse
mixed media and collage on canvas
152 by 104 by 12 cm

R350 000 – 500 000

PROVENANCE

Galerie Stadler, Paris.
Anthony Denney, London.
Michael Stevenson and Dean Viljoen, Cape Town.

EXHIBITED

Galerie Stadler, Paris, *Christo Coetzee*, solo exhibition, September 1961.
Irma Stern Museum, Cape Town, *Christo Coetzee: Paintings from London and Paris: 1954 – 1964*, 20 September to 13 October 2001.
Sandton Art Gallery, Johannesburg *Christo Coetzee: Paintings from London and Paris: 1954 – 1964*, 24 October to 17 November 2001.
Standard Bank Gallery, Johannesburg, *The Safest Place is the Knife's Edge: Christo Coetzee (1929 – 2000)*, 5 October to 1 December 2018.

LITERATURE

Michael Stevenson and Dean Viljoen (2001) *Christo Coetzee: Paintings from London and Paris: 1954 – 1964*, Cape Town: Fernwood Press, illustrated in colour on page 39.
Wilhelm van Rensburg (2018) *The Safest Place is the Knife's Edge: Christo Coetzee (1929 – 2000)*, Johannesburg: Standard Bank Gallery, illustrated in colour on page 68.

The present lot, *After Japan*, is arguably one of the most important works Christo Coetzee painted after his sojourn in that country, and speaks of his close association there with the Gutai group of post-war avant-garde artists in 1959/60. This work is essentially a synthesis of Coetzee's indefatigable search for innovation in his artistic practice. Back in Paris, he drew on the theories of Michel Tapié de Celeyran, who coined the terms *Art Autre* and *l'Art Informel* to describe European abstract expressionism of the late-1950s, as well as on his own experience of the materiality of the paint medium he learned from the Gutai artists. The thick paint and gestural nature of the brush strokes in the present lot attest to this vigorous physical embodiment of the medium. However, Jiro Yoshihara, the founder of the Gutai, argues that Christo's painting 'which at a glance seems so baroque, is in effect motionless and still.'¹ Reviewing the 1961 exhibition – Coetzee's second at Galerie Stadler, the first with Lucio Fontana having been in 1959 – Francis King maintains that each of Coetzee's non-representational works 'has the quality of a bas-relief, time-eroded and weather-battered like carvings on a building. In his use of a medium which forces him to paint in depth, he seems to have found a boldness and even ferocity which make an infinitely more potent assault on the eye than the careful contrivances of his earlier period.'² *After Japan* indeed constitutes a huge milestone in Coetzee's long artistic career.

1. Michael Stevenson and Deon Viljoen (2001) *Christo Coetzee: Paintings from London and Paris, 1954–1964*, Cape Town: Fernwood Press, page 29.

2. *Ibid.*, 27 and 28.





260

Portia Zvavahera

ZIMBABWEAN 1985-

Pakatangira Rudo
(Where Love Began)

signed and dated 2014; inscribed
with the artist's name and the
title on a Stevenson gallery label
adhered to the reverse
oil on canvas laid down on board
192 by 123 cm

R250 000 – 350 000

261

Misheck Masamvu

ZIMBABWEAN 1989–

Da Da

2014

oil on canvas

142 by 127,5 by 2,5 cm, unframed

R200 000 – 300 000

ITEM NOTES

Contradiction and conflict serve as undercurrents in the paintings of Misheck Masamvu: an antagonism rages between abstraction and figuration as distorted figures transmute out of raging landscapes. While violent motion is depicted in the brush strokes and paintwork, there is a sense of immovability – as if the figures are trapped within torrents of painted land, caught within their own past and their own circumstance. He speaks of each painting as a proposal for a new reality, an arena for him to work through personal hopes and frustrations but also to offer alternatives, for himself and others, to the constraints and constructs of daily reality.

Source: Goodman Gallery, Johannesburg.





262

William Kentridge

SOUTH AFRICAN 1955-

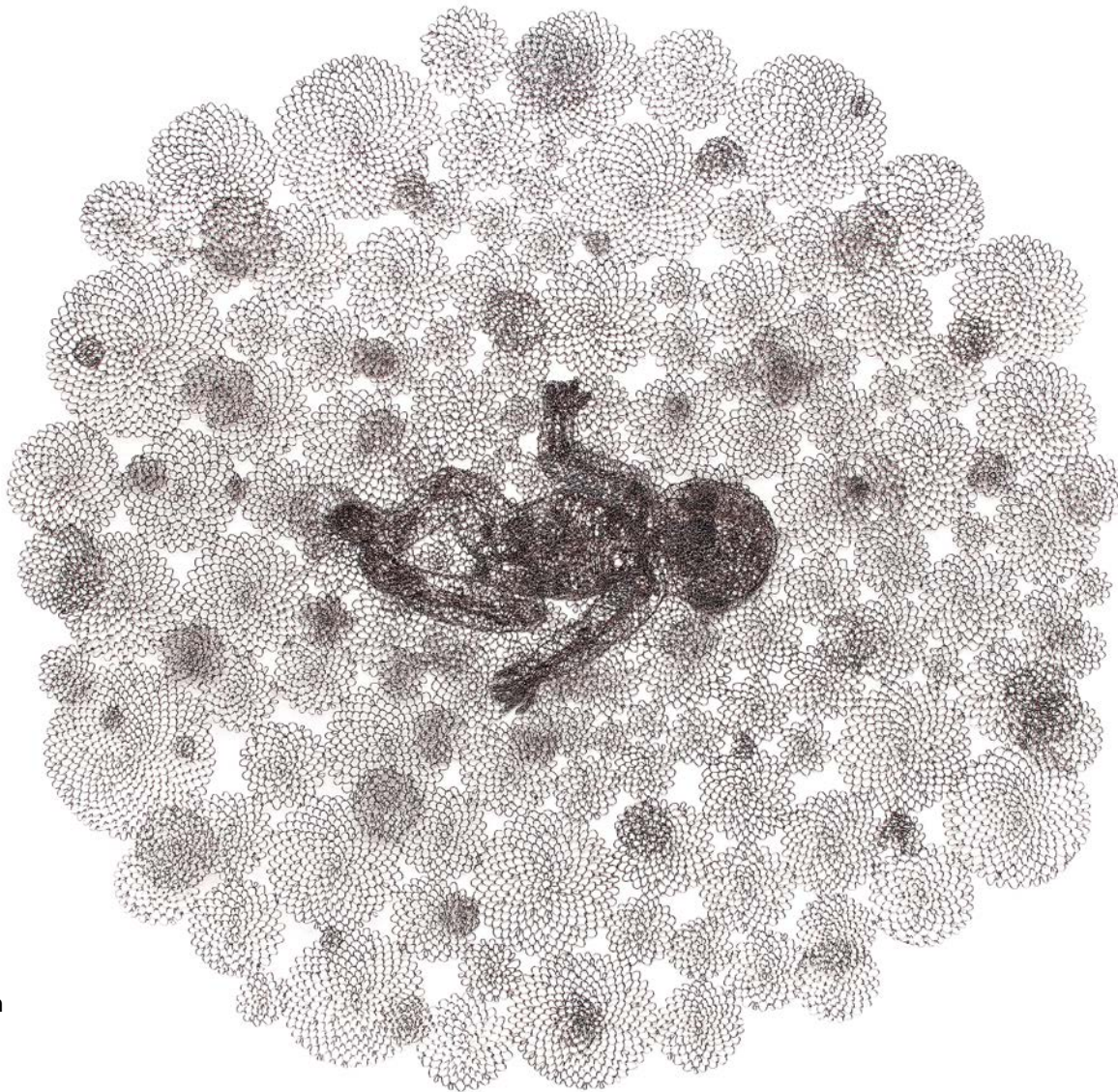
Music Box Tondo

signed and numbered 17/60 in red
conté in the margin
colour archival pigment print on
Hahnemühle paper
111 by 111 cm

R250 000 – 300 000

PROVENANCE

Strauss & Co, 11 November 2012, lot 279.



263

Walter Oltmann

SOUTH AFRICAN 1960–

Infant

2013

aluminium wire

170 by 172 cm

R100 000 – 150 000

EXHIBITED

Goodman Gallery, Johannesburg,
Penumbra, June/ July 2013.

Goodman Gallery, Cape Town, *Cradle*,
2015.

Standard Bank Gallery, Johannesburg,
In the Weave, 28 January to 29 March,
2014.

LITERATURE

cf. Neil Dundas and Julia Charlton
(2014) *Walter Oltmann: In the Weave*,
Johannesburg: Standard Bank Gallery
publication, other works from the
series illustrated pages 58, 92 and 93.

Walter Oltmann has in the past 5 years made a considerable body of works in woven wire, drawing and print mediums, under the title *Cradle*, which he says 'inevitably reminds one of the Cradle of Humankind, a name given to the Sterkfontein area in Gauteng where fossil discoveries were made of early hominids'. In his introduction to the book *A Search for Origins: Science, History and South Africa's Cradle of Humankind*, Philip Bonner (2007) notes: 'The Cradle [...] provides a lens through which to view and comprehend a series of absolutely pivotal and formative moments of South African prehistory and history.'

Adopting this idea of 'cradle' as a 'lens through

which to view' histories, Oltmann presents wire woven landscape images in circular formats that allude to views seen through a telescope, underscoring the process of looking and examining. He draws on correlations between images of fossils and woven forms such as lace and crochet work. Similarly, and more closely related to our own time period, the wire woven works of anonymous children reflect on the 'formative moments' of individuals who once lived but about whom we have little or no knowledge. 'Cradle' presents a melancholic contemplation on these lives and the character of trauma that their histories assume.

Source: Goodman Gallery, Johannesburg.

Robert Hodgins

SOUTH AFRICAN 1920–2010

Memo Painting #1

dated 2005 and inscribed with
the artist's name, the title and the
medium on the reverse
oil over Indian ink and stamping on
canvas
200 by 90 cm

R1 200 000 – 1 600 000

The origin of this lot goes back to 1990 when William Kentridge made the 12-minute film *T&I*. Largely improvised, the film offers a contemporary reimagining of the Mediaeval chivalric romance of Tristan and Isolde. It was filmed on location at FIG, a gallery in central Johannesburg, and features Robert Hodgins in the role of King Mark of Cornwall. 'William put me into an Austin Reed suit,' recalled Hodgins, adding that he hadn't worn a suit since his last outfit was stolen in 1965.¹ Hodgins wore his hair slicked back. 'A whole other figure and person came into him,' remembered Kentridge.² This provided the impetus for a subsequent work, *Memo* (1994), a stop-frame animation film made in a collaboration between Hodgins, Kentridge and Deborah Bell.

Made in two and a half days, *Memo* presents Hodgins in a dark suit, hair greased and parted down the middle, in a white room with a desk. The spare furnishings of the room include a clock and hanging lamp, both hand-drawn. Channelling the spirit of silent-era comedy as much as the absurdist spirit of underground cinema, Hodgins sits and stands behind the desk. In the vertiginous tower block depicted in the present lot, Hodgins loosely transcribes this action across a sequence of illuminated rooms. Introduced into his drawings and paintings of the later 1990s, the map became a stock motif in works made throughout the 2000s. This seemingly bland fixture was largely inspired, as much as borrowed, from American painter Philip Guston, whose cartoon paintings Hodgins greatly admired.

Memo was exhibited as an installation with video at the National Arts Festival in Grahamstown in 1994. Hodgins later described the three-minute film as 'our big triumph'³ in reference to his long-running collaboration with Bell and Kentridge, as well as a 'favourite' work.⁴ It is unsurprising then, particularly given his proclivity to rework motifs and themes, that Hodgins should return to the film's setup to explore themes of alienation and absurdity. The setting of this painting bears comment. New York, inferred by the art deco tower resembling the Empire State Building, was both a source of fascination and revulsion for Hodgins. 'Americans are poets of materialism,' Hodgins admiringly stated in 1968.⁵ And yet he loathed New York, stating: 'I just thought it was Johannesburg multiplied by twenty. I never wanted to live like that. South Africa was a great comfort to me in many ways, because I could pursue my being, knowing that nobody cared, and I didn't care that nobody cared.'⁶

1. Neil Dundas (ed.) (2000) *Robert Hodgins*, Cape Town: Tafelberg, page 59.

2. William Kentridge (2007) Interview with Sean O'Toole, 31 May, Johannesburg.

3. Hodgins, op. cit., page 59.

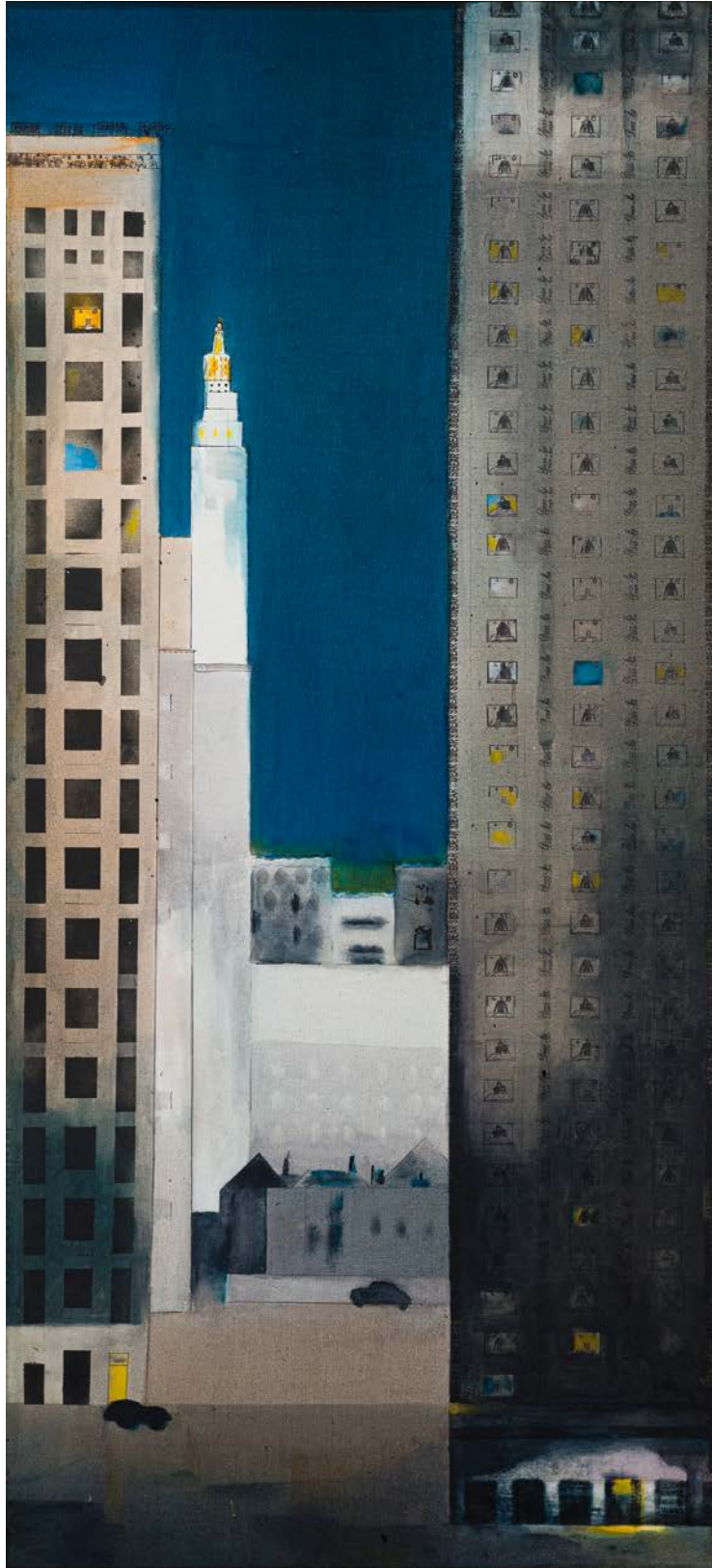
4. Kathryn Smith (2000) Robert Hodgins artbio, *Artthrob*, June, available at <https://artthrob.co.za/ooujun/artbio.html>

5. Robert Hodgins (1968) 'South African Art: Has it made it?' in *News/Check*, 20 December, page 16.

6. Robert Hodgins (2009) Interview with Sean O'Toole, 24 August, Johannesburg.



Robert Hodgins in a collaborative animated film, *Memo*, 1993/4, made with Deborah Bell and William Kentridge (Images: Kate McCrickard (2012) *Tate Modern Artists: William Kentridge*, London: Tate; Neil Dundas (ed.) (2000) *Robert Hodgins*, Cape Town: Tafelberg).





265

Larry Scully

SOUTH AFRICAN 1922–2002

Abstract Composition

signed and dated 67

oil on canvas

183 by 183 cm

R100 000 – 150 000



266

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Little Light Class Conflict

2003

inscribed with the artist's name, the title, the date and the medium on the reverse
oil over graphite on canvas
90 by 121 cm

R400 000 – 600 000

Robert Hodgins's theatrical and minimalist, *A Little Light Class Conflict*, is painted in a striking array of deep, bright and more muted blues set against a stark white background. It engages with a familiar subject matter: the age-old conflict between blue collar workers and industrialists, portrayed here as two somewhat ridiculous characters imbued with Hodgins's unmistakable wry sense of humour.

He not only portrays a balding white male occupying a place of undue authority as avaricious and self-important, but diminishes him by placing him with his large round flabby face at the bottom right hand corner of the picture plane. He is portrayed as at once truculent and oddly vulnerable. As Brenda Atkinson so succinctly writes, 'Hodgins loves the armoury of the suit, its

apparently impregnable defence of the soft flesh underneath – the concealment of the flaccid by the virile!'

Looming large and dominating the painting is a blue-collar worker hanging on to a bright red overhead beam. He insults the boss with the words 'fat, smug capitalist bastard'. The unconvincing retort 'Bug Awf!' penned in red is both conceited and pitiable. Atkinson remarks that 'Robert Hodgins knows that image and text function powerfully as mutually invested entities' and here Hodgins's artful use of word and image results in a humorous and comical interrogation of *A Little Light Class Conflict*.²

1. Brenda Atkinson (2002) 'New Loves, Old Affairs' in Brenda Atkinson, *Robert Hodgins*, Cape Town: Tafelberg, pages 14/15.

2. Ibid, page 14.



267

Erik Laubscher

SOUTH AFRICAN 1927–2013

Silence of Full Moon

signed and dated '91; signed, dated and inscribed with the title in English and Afrikaans on the reverse

oil on canvas
99,5 by 109,5 cm

R500 000 – 700 000

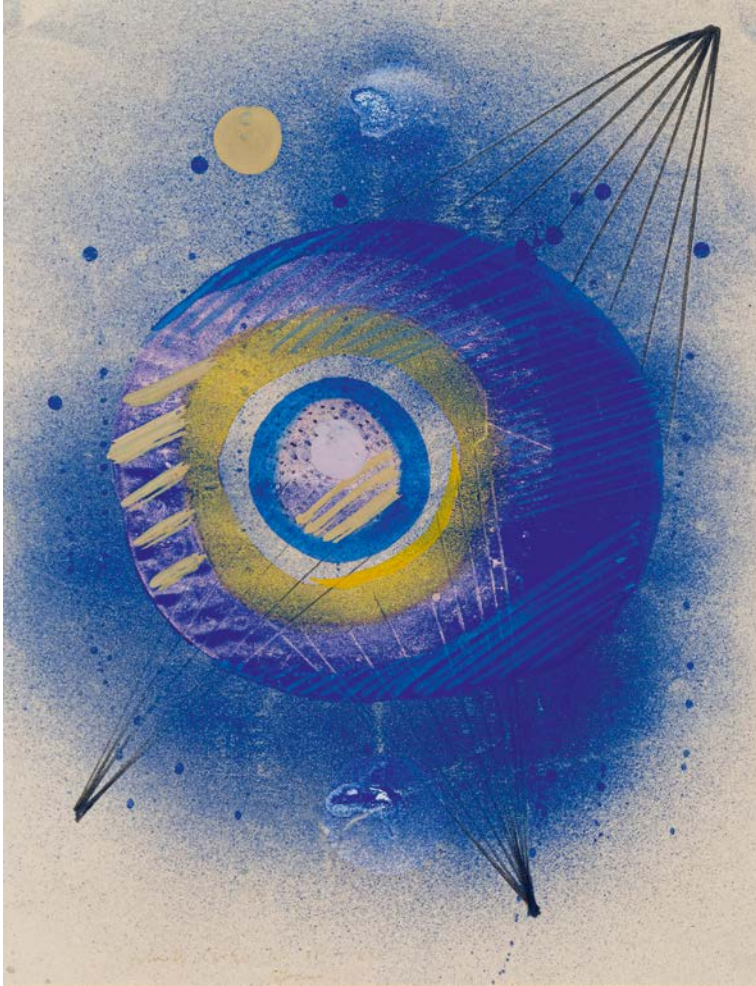
The present lot is an excellent example of Erik Laubscher's striking Koue Bokkeveld paintings. The Koue Bokkeveld is a mountainous area near the Prince Alfred Hamlet, to the north of Ceres and south east of Citrusdal. In an interview with gallerist Baylon Sandri, Laubscher recalls that, at the suggestion of one of his students, he made his way to the area while travelling to Kamieskroon and Namaqualand with friends (including fellow South African artist Stanley Pinker). However, when the group arrived in Ceres bad weather prohibited their crossing the mountain pass and sent them down another road to make their first camp. This is where, Sandri comments, Laubscher's 'impressive Koue bokkeveld paintings originated': This area captivated

Laubscher and he often returned to camp there with friends and other artists who were likewise inspired by this stretch of land.

This lot is reminiscent of other artworks Laubscher painted during the mid-80s and early 90s, as illustrated in Hans Franssen's book *Erik Laubscher, A Life in Art*. Various examples in the book depict similar motifs such as the expansive blue sky, towering clouds, and formations of sandstone rock and mountain ranges on the horizon, notably *Vollemaan, Kouebokkeveld* (1985) and *Klipkapel* (1986).²

1. Hans Franssen (2009) *Erik Laubscher: A Life in Art*, Cape Town: SMAC, page 268.

2. Ibid, pages 190 and 191.



268

Christo Coetzee

SOUTH AFRICAN 1929–2000

Spaceship

signed, dated 68, numbered 31 and inscribed with the title in the margin; inscribed with the artist's name and the title on a Michael Stevenson label adhered to the reverse
mixed media on paper
30,5 by 24,5 cm

R18 000 – 24 000



269

Christo Coetzee

SOUTH AFRICAN 1929–2000

No. 32

signed, dated 67 and inscribed with the title in the margin
mixed media and ink on paper
40 by 29 cm

R18 000 – 24 000



270

Lionel Smit

SOUTH AFRICAN 1982–

Flake Head

2010

signed and numbered 9/12
painted resin and fibreglass
on steel base

height: 52 cm including base;
width: 28 cm; depth: 29 cm

R80 000 – 120 000

ITEM NOTES

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



271

Lionel Smit

SOUTH AFRICAN 1982–

Divert #1

signed, dated 2011
and numbered 1/12

bronze with a dark brown
patina on a steel base
height: 180 cm including base;
width: 50 cm; depth: 50 cm

R100 000 – 150 000

ITEM NOTES

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



272

Lionel Smit

SOUTH AFRICAN 1982-

Blue Portrait

signed and dated 2011

oil on canvas

165 by 230 by 5 cm

R200 000 – 300 000

273

Moffat Takadiwa

ZIMBABWEAN 1983–

Printed Modernity

found objects with fishing line
height: 190; width: 60 cm;
depth: 26 cm, dimensions variable

R100 000 – 150 000

Moffat Takadiwa is a Zimbabwean artist who lives and works in Harare. The form of the sculpture in the present lot is complex yet minimalistic. Takadiwa re-uses old or waste materials and reimagines these objects by turning them into something completely new. Influenced by the #RhodesMustFall movement that campaigned for the removal of the statue of Cecil Rhodes at the University of Cape Town, and which later led to a broader movement to decolonise the education system in South Africa, Takadiwa has used dismantled computer keyboards as his chosen material for this work. By taking apart keyboards – that are used to write and communicate – he is metaphorically decolonising education, and by weaving the pieces together in a new way, he constructs his own decolonised language in a spectacular form of wall sculpture that hangs as if it is dripping. Although his work focus on inequality and post-colonialism, he also deals with consumerism: his work has an impact on the environment, because he recycles and prevents pollution by reducing the need to process new raw materials.





TWO VIEWS OF LOT 266

274

William Kentridge

SOUTH AFRICAN 1955–

*Man with Baggage from
Processione di Riparazioniste
Maquettes*

2018

edition 2/6

painted laser-cut steel

height: 41 cm including base;

width: 17 cm; depth: 4 cm

R280 000 – 350 000

PROVENANCE

Goodman Gallery, Johannesburg.

ITEM NOTES

A procession of enormous symbolic figures, all in silhouette, was commissioned for the Castello di Rivoli Museum in Torino, Italy, in 2017. The procession alluded to the work of repairing trains and bodies, as well as to the struggle in Italy between the Catholic Church and Italian Marxists for the soul of the worker. A set of small-scale maquettes, of which the current lot forms a part, was produced in a small edition of 6 shortly after the site-specific installation.

Source: Goodman Gallery, Johannesburg.

275

Edoardo Villa

SOUTH AFRICAN 1915–2011

The Meeting, maquette

signed and dated 1975

steel

height: 190 cm including base;

width: 107 cm; depth: 107 cm

R800 000 – 1 200 000

LITERATURE

EP Engel (ed.) (1980) *Edoardo Villa: Sculpture*, Victoria: United Book Distributors, the full-size version is illustrated on pages 150 and 151.

Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds.) (2005) *Villa at 90*, Johannesburg: Jonathan Ball and Shelf, the full-size version is illustrated on pages 172 and 171.

ITEM NOTES

A tin of maintenance polish supplied by the Renzo Vignali Artistic Foundry accompanies the lot.



Auguste Rodin, *The Burgheers of Calais* (1884–89) (Photograph: Metropolitan Museum of Art, New York).

The present lot is the maquette for the full-size version of the work that stands on the University of Johannesburg's Kingsway Campus. The work recalls Rodin's *Burgheers of Calais* (1884–1889), commissioned to commemorate an event that occurred during the Hundred Years' War (1337–1453). King Edward III of England offered to lift the siege of Calais and spare the people of the city in exchange for the sacrifice of six volunteers from among their population. Ultimately the six men were also spared as a result of the intervention of Edward's

queen, Philippa of Hainault, and her appeal to the king's mercy. Rodin was criticised when his work was unveiled for presenting six anxious, crest-fallen men, rather than a heroic allegory of self-sacrifice that harked back to ancient classical prototypes.

While Villa's sculpture does not depict a specific event, and political references in his work are never overt, the year in which this work was produced, 1975, was a momentous year in southern African politics and the themes of dialogue, engagement, self-sacrifice, and mercy,

would have been particularly apt. The Portuguese colonial powers withdrew from Mozambique and Angola; the South African defence force invaded Angola to assist UNITA and the FNLA against the Russian-backed MPLA in the ensuing power vacuum in that country; and Rhodesian Prime Minister Ian Smith met with the UANC liberation movement's leader Bishop Abel Muzorewa in a railway coach on the Victoria Falls Bridge in a series of talks mediated by Zambian President Kenneth Kaunda and South African Prime Minister BJ Vorster.

Villa clusters the six vertical forms together and by cutting into the pipes at various levels, he enables them to tilt at 'neck' and 'waist', which imparts a universal sense of meeting, and of dialogue and engagement, as individuals and as a group. The interplay between light and shadow, and surface and negative space, animates the grouping beyond the purely formal experience of shape, form, colour and texture, and the viewer can almost hear the murmur of voices.





276

Christo Coetzee

SOUTH AFRICAN 1929–2000

Protest and Homage

signed and dated 75; inscribed with the artist's name, the date, the title and 'Tulbagh, Cape, SA' and 'Assemblage of cut elements reimagined after Protest exhibition 27/1/75, SAAA Gallery, Cape Town' on the reverse

mixed media on board

117,5 by 117 by 3,5 cm

R200 000 – 300 000



277

277

Herman van Nazareth

SOUTH AFRICAN 1936–

Abstract Portrait I

signed
mixed media and oil on board
60 by 69 cm

R60 000 – 80 000

278

Herman van Nazareth

SOUTH AFRICAN 1936–

Abstract Portrait II

signed on the reverse
oil on board
60 by 68 cm

R50 000 – 70 000

279

Douglas Portway

SOUTH AFRICAN 1922–1993

No 19 (Abstract Composition)

inscribed with the artist's name, the title and 'Salon de Réalités Nouvelles, Paris 1965' on a label adhered to the reverse

oil on canvas
129,5 by 180 cm

R100 000 – 150 000



278

'Van Nazareth's representation of the human figure – and in particular the human face – makes us conscious again that we are confronted with multiple perspectives. This multiplicity may be the result of various insights into the human condition, although it might well be coloured with the emotional tone of a specific condition in the artist's life:

his personal or compassionate involvement with the events around him.' Says Van Nazareth: 'Art is nothing but learning to see.'²

1. Etienne Vermeersch (2011) *Herman van Nazareth: Schilder/Painter*, Oostkamp: Stichting Kunstboek, page 7.
2. Ibid, back page.



279



280

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

*Forms within Forms/Embracing
Shapes*

signed and dated '57; inscribed with
the date and alternate title 'Embracing
Shapes' on the reverse
oil on canvas
76 by 91 cm

R90 000 – 120 000

LITERATURE

Muller Ballot (2006) *Bettie Cilliers-Barnard:
Towards Infinity*, Pretoria: University of
South Africa Press, illustrated in colour on
page 42.



281

Willie Bester

SOUTH AFRICAN 1956-

Ek Net Nie Geweet Nie

signed and dated 99

mixed media with found objects on
board

68 by 142 by 10 cm

R80 000 – 120 000



282

Mmakgabo Mmapula Helen Sebidi

SOUTH AFRICAN 1943–

Horse Spirit

signed and dated 2008.11; inscribed with the artist's name, the title and the medium on an Everard Read gallery label adhered to the reverse

oil on canvas

126 by 171 by 3 cm, unframed

R600 000 – 900 000

EXHIBITED

Norval Foundation, Cape Town, *Bathhaping Ba Re: Mmakgabo Mmapula Helen Sebidi*, 1 September 2018 to 24 January 2019.

'Over a career spanning five decades, Mmakgabo Mmapula Helen Sebidi has articulated an independent vision of the world that celebrates black culture, and engages in a complex animistic spirituality. Her work offers us the opportunity to enrich our own lives by appreciating both one another and the natural world in a more meaningful way, more important now than ever before. Yet her formal technique, not only her content, is ground-breaking, fusing the spiritual and the visual in innovative and compelling ways, inviting us to return again and again to her work.'¹

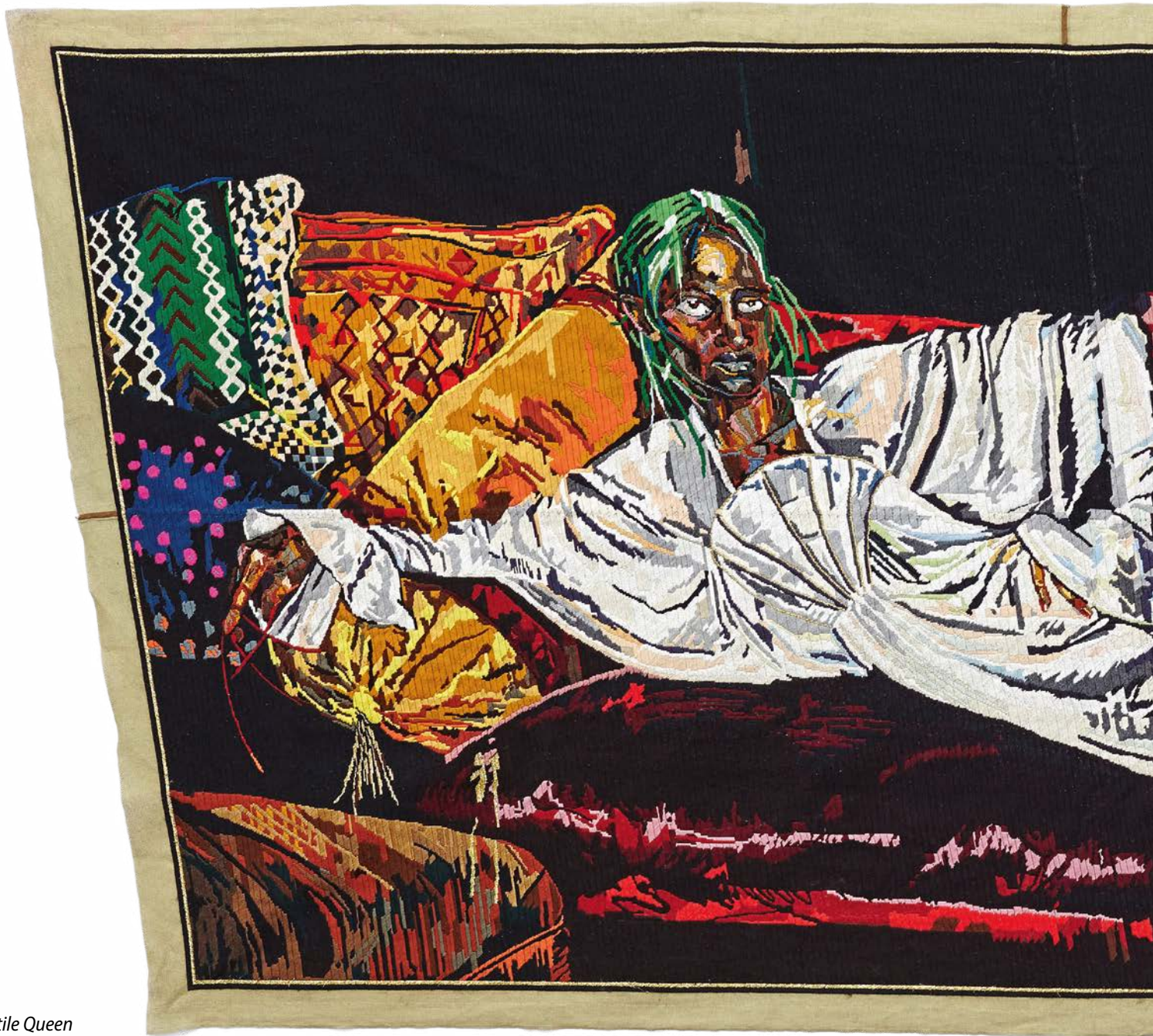
She has a very distinct style using vibrant and juxtaposed colour, rough surfaces, distorted perspectives, abstracted human and animal figures, and dream images – often in a

pointillist, stippled style.²

In *Horse Spirit* Sebidi profoundly melds the traditional and her rural roots from the perspective of urban city life as the presence of the horse is seen and felt behind the doubled-headed figures alluding to both the spiritual and the physical, as well as the hardship and anguish of her fellow human beings.

1 Elana Brundyn and Owen Martin (2018) 'Foreword' in Robin Kirsten (ed.) *Bathhaping Ba Re: Mmakgabo Mmapula Helen Sebidi*, exhibition catalogue, Cape Town: Everard Read Circa and Norval Foundation, page 7.

2 Source: Mmakgabo Mmapula Helen Sebidi, Biography, available at https://www.everard-read-capetown.co.za/artist/MMAKGABO%620HELEN_SEBIDI/biography/



283

Athi-Patra Ruga

SOUTH AFRICAN 1984–

*The Sacred Versatile Queen
and Autocrat of all Azania*

wool and thread on tapestry canvas
405 by 140 cm

R700 000 – 1 000 000

PROVENANCE

Whatiftheworld Gallery,
Private Collection.

EXHIBITED

VOLTA10, Basel, Switzerland,
16 to 22 June, 2014.

Athi-Patra Ruga's embroidered tapestries have been an important part of his highly regarded practice ever since he pivoted from fashion to art in the mid-2000s. His earliest textile pieces appropriated images from both contemporary media and art history, notably reworking Irma Stern's *Watussi Queen* (1943) in a 2008 work. In the early 2010s, these hand-made textiles became an important vehicle for the artist to elaborate his queer-positive and baroque cosmology of the Versatile Kingdom of Azania, a fictionalised South Africa ruled

by a non-dynastic line of female monarchs. The reign of this semi-absolute matriarchy commenced with the rule of Versatile Queen Ivy, whose glamorous appearance Ruga fleshed out in a half-dozen embroidered pieces made in 2013–14. He also staged a sumptuous drag performance at the 2013 Venice Biennale, moving from outside the Basilica di Santa Maria Gloriosa dei Frari to the Grand Canal.

In the manner of Stern, whose work he admired while studying at the Belgravia Art Centre in East London, Ruga's



tapestry evokes the rich material culture and courtly grandeur of his imagined royal subject. The reclining pose and white dress of Queen Ivy quotes numerous portrayals of privileged white leisure and female repose, from Giovanni Bellini and Titian to Goya with *The Clothed Maja* (c.1805). Ruga's identity as a gay man from South Africa adds to the richness of his work. His glamorous regent has a precedent in Pieter-Dirk Uys's drag character Evita Bezuidenhout, the South African ambassador to the imaginary Republic of Bapetikosweti. Well known for

his devilish wit, Ruga has likened his Azania cosmology to that of Walter Battiss, in particular Fook Island, which melded the feyness of primitivism with a robust critique of late-apartheid artistic censorship. Ruga's work also directly intersects with the tradition and pageantry of African-American performance and LGBT culture, both of which have gained increasing visibility and acceptance, notably through RuPaul's Drag Race, a hugely popular reality series.

284

Alfred Thoba

SOUTH AFRICAN 1951–

God may You, can You ...

signed, dated 28.2.2019 and
inscribed with the title on the
reverse

oil on paper laid down on
wood panel
42 by 58 cm

R40 000 – 60 000



285

David Koloane

SOUTH AFRICAN 1938–2019

Bull in the City

2016

signed and dated 16
acrylic on canvas

130 by 120 by 3 cm, unframed

R200 000 – 300 000

EXHIBITED

Goodman Gallery, Johannesburg, *New
Revolutions: Goodman Gallery at 50*, 4 June to
23 July 2016.

Goodman Gallery, Cape Town, *In the City*,
28 July to 10 September 2016.

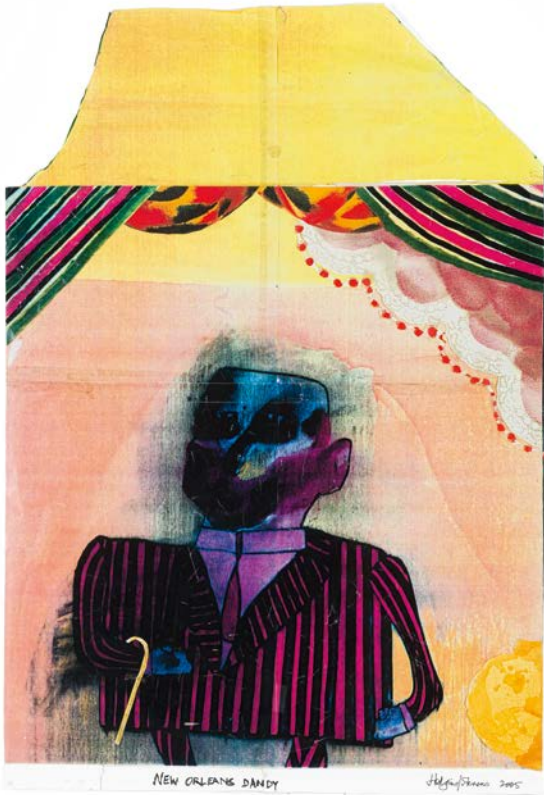
Goodman Gallery, Cape Town, *In Context:
Where We Are*, 29 October to 7 December 2016.

ITEM NOTES

Through his expressive, evocative and poetic artwork, Koloane interrogated the socio-political and existential human condition, using Johannesburg as his primary subject matter. Koloane's representations of Johannesburg are populated with images of cityscapes, townships, street life, jazz musicians, traffic jams, migration, refugees, dogs, cattle and birds among others. Animal presences – such as the bull in the current lot – were always significant, representing power, freedom, resistance, threat or peace.

Source: Goodman Gallery, Johannesburg.





DESIGN FOR TAPESTRY



TAPESTRY

286

Robert Hodgkins

SOUTH AFRICAN 1920–2010

New Orleans Dandy, two

2013

(1) signed, dated 2005 and inscribed with the title; (2) inscribed with the artist's name, the title and numbered 1/1 on a label stitched to the reverse (1) collage on paper; (2) carded, spun and dyed mohair on polycotton warp
(1) 81 by 55 cm (2) 276 by 220 cm

R250 000 – 350 000

EXHIBITED

Art on Paper gallery, Johannesburg, *Textured Translations: The Stephens Tapestry Studio*, 14 March to 11 April 2015.

LITERATURE

Wilhelm van Rensburg (2015) *Textured Translations: The Stephens Tapestry Studio*, Johannesburg: Art on Paper gallery, illustrated in colour on the cover, and on pages 17 and 49 (the design and the cartoon of the tapestry).

ITEM NOTES

The framed work on paper by Hodgkins is the original design for the larger scale tapestry produced by the Stephens Tapestry Studio. A label stitched to the reverse of the tapestry is signed by Marguerite Stephens and inscribed 'New Orleans Dandy; Artist: Robert Hodgkins; Woven in the Stephens Tapestry Studio; Weavers: Tibonele Vilakati, Prudence Dlamini and Ncobi Zikalala; Directed by Marguerite Stephens; Edition 1/1; unsigned work by RG Hodgkins'.

'Robert Hodgkins was one of the artists introduced to Mags Stephens by Linda Goodman, with whom she worked closely for many years. "We both had such fun working on this project, because Robert would come into the studio, grab a piece of polystyrene, rummage through the needlework baskets, and start cutting up pieces of fabric – batik, felt and upholstery, ribbon – and pin them on the polystyrene, creating the designs for the tapestries based on his works. Imagine having to weave a design made of textile in the very tactile medium of mohair, and having to make it look like the representation of a textile as well! What Hodgkins particularly liked about tapestry, was the effects one could get by mixing or blending two strong colours in one weft. The colours bleed into each other: one yellow and two red threads, or two yellow and one red, made for very interesting lines. He said it was an effect that was impossible to get from oil paint.' Mags remembers that Hodgkins insisted on being present at the cutting off of his first tapestry. He invited all his friends to celebrate the occasion with him, including William Kentridge and Deborah Bell. And that is how Mags started her long collaboration with Kentridge. What makes Mags such a masterful tapestry weaver is her ability to interpret the vision of the artist expertly, and translate it into a tactile medium with a phenomenal result.'

¹ Wilhelm van Rensburg (2015) *Textured Translations: The Stephens Tapestry Studio*, Johannesburg: Art on Paper gallery, pages 6 and 7.

287

Wim Botha

SOUTH AFRICAN 1974–

***Smutsdrift*, diptych**

c.1996

bronze with a brown patina and found objects

(1) height: 16 cm; length: 42 cm; width: 30 cm; (2) height: 25 cm; length: 55 cm; width: 30 cm

R150 000 – 200 000

ITEM NOTES

A third work in this series is in the Sasol Corporate Art Collection.



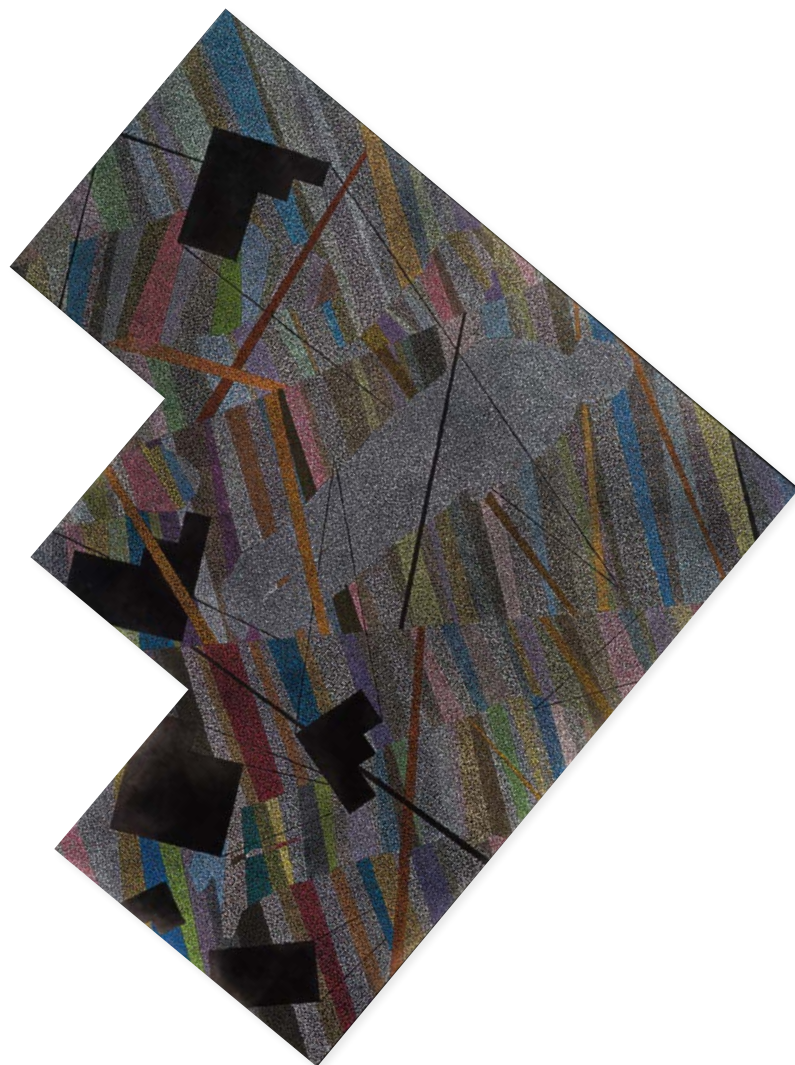
Wim Botha studied sculpture at the University of Pretoria and graduated in 1996 with distinction. He formed part of a talented cohort interested in exploring the formal and material limits of sculpture and painting. 'I think the common factor between us was that we distrusted a lot of what was taught, and so had to find our own approaches,' Botha later reflected.¹ The present lot dates from that period of enquiry and discovery. Originally presented as a

triptych, the work is composed of silver-plated bronze figures mounted on a plinth of steel plate and government documents. Many of the artist's future working methods and material concerns are latent in this student work. The role of human figure, an abiding concern in his practice, is clearly stated, as is his interest in harnessing tradition and innovation. The work suggests the influence – or at least awareness – of David Brown's speculative figural tableaux, as well as

Jane Alexander's use of deformation and monstrosity to lodge social critique. The work's title is a composite of two words, each referenced in the ensemble. The recurring winged figures, each with distinctive goatee, invoke Jan Smuts, a worldly South African statesman once caricatured by an American journalist as 'a pink-cheeked, kinetic old gentleman with a white goatee.'² According to the artist, the drift in the title could refer to a landscape element as well as to

something translatable as 'strife'.³ These were fun allegorical and political satire in the days following democracy,' says Botha.

1. Wim Botha (2005) 'In conversation with Michael Stevenson', in *Wim Botha*, Cape Town: Standard Bank, page 66.
2. Noel F Busch (1944) *My Unconsidered Judgment*, New York: Houghton Mifflin, page 57.
3. Wim Botha, by email, 6 May 2020.



288

Richard Penn

SOUTH AFRICAN 1976–

Intersect I

chalk pastel on paper
various

R40 000 – 60 000

EXHIBITED

Art on Paper gallery, Johannesburg,
Richard Penn: '... and to that sea return', 11 September to 2 October 2010.

LITERATURE

Wilhelm van Rensburg (2010) *Richard Penn: '... and to that sea return'*, Johannesburg: Art on Paper, a detail illustrated in colour on the cover of the catalogue.

ITEM NOTES

This artwork consists of two parts, framed separately.

Richard Penn creates the effect of the vastness of space and of the emptiness of matter in this drawing. His images scatter into data only to gather indefatigably into images again. Says Penn: 'We have easy access to images of deep space taken by numerous telescopes and cameras which depict objects spanning hundreds, thousands, even millions of light years across and millions even billions of light years distant. Aspects of these spectacular images are often visible to the human eye captured as they are by infrared, radio, or x-ray telescopes. The colour assigned to them is also a balance between scientific accuracy and aesthetics as raw data is always received in black and white. We don't know what our universe looks like. The sub-atomic world also throws up impossible visual models of our universe. It was thought that the best way of understanding

atoms was the famous image of an orange, representing the nucleus, placed in the centre of a rugby field and marbles representing electrons orbiting the orange from the distance of the try line. So, against our better judgement, we have to come to terms with the fact that matter is mostly empty space. To make it more problematic, the whole orange and marble analogy is nonsense. Electrons are actually collapsing waveforms of some sort and it is a physical impossibility to simultaneously predict the position and speed of an electron. It was Niels Bohr who said something along the lines of "Anyone who says they understand quantum dynamics has not understood quantum dynamics"¹

1. Wilhelm van Rensburg (2010) *Richard Penn: '... and to that sea return'*, Johannesburg: Art on Paper gallery, page 1.



289

Diane Victor

SOUTH AFRICAN 1964–

*Tityus Tormented by a Vulture,
from the Birth of a Nation Series*

2010

signed

charcoal and sepia wash on paper

89 by 139,5 cm

R60 000 – 80 000

EXHIBITED

Goodman Gallery, Johannesburg,
Transcend, 15 April to 22 May 2010.

ITEM NOTES

Birth of a Nation, a major series introduced in 2010 at the Goodman Gallery in a show titled *Transcend*, is drawn from the artist's studies of classical works made while travelling in Europe. The series takes a familiar set of classical stories and superimposes on them African and South African themes and landscapes. The current lot, a typically authoritative drawing from the series, uses the fate of Tityos, the giant from Greek mythology, as its source. In a story similar to the Prometheus myth, Tityos, stretched out in Tartarus as punishment, has his liver torn from his body every night, only for it to regrow the following day. Victor's presumably deliberate spelling of the name as 'Tityus' rather than 'Tityos' suggests a covert reference to the genus of scorpion by that name.

290

Tracy Payne

SOUTH AFRICAN 1965-

Pray for Rain

2005

panels numbered 1 to 6 on the reverse; panel 2 signed and dated 2005 on the reverse; panel 3 inscribed with the title on the reverse

oil on canvas

length of each side of each panel:

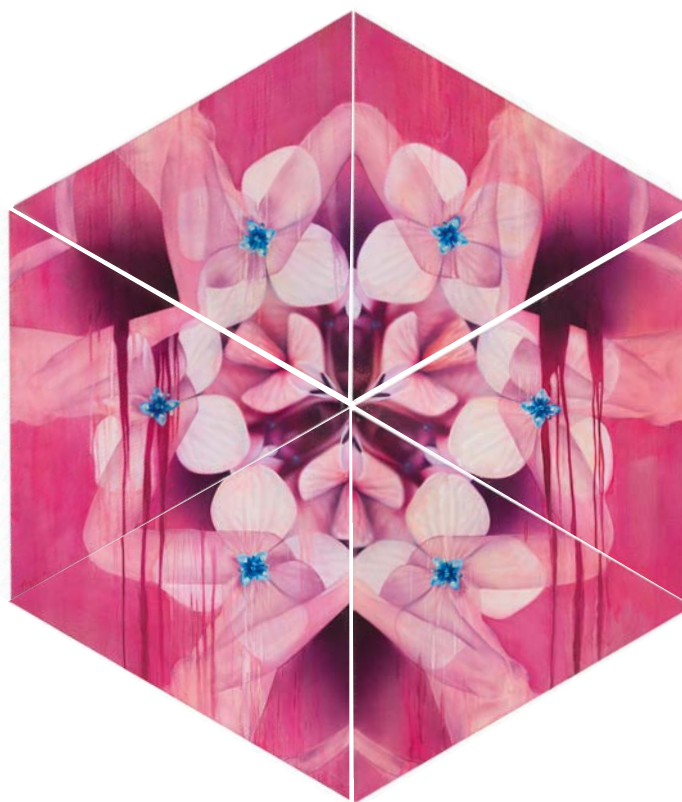
104 cm; assembled size: 208,5 by

180,5 by 5 cm

R30 000 – 50 000

ITEM NOTES

The work consists of 6 equilateral triangular panels, which make up a hexagon when assembled.



291

Tracy Payne

SOUTH AFRICAN 1965-

Budding Yin I

each signed, dated 2004 and inscribed with the title on the reverse

oil on canvas

each panel: 90 by 90 by 5 cm;

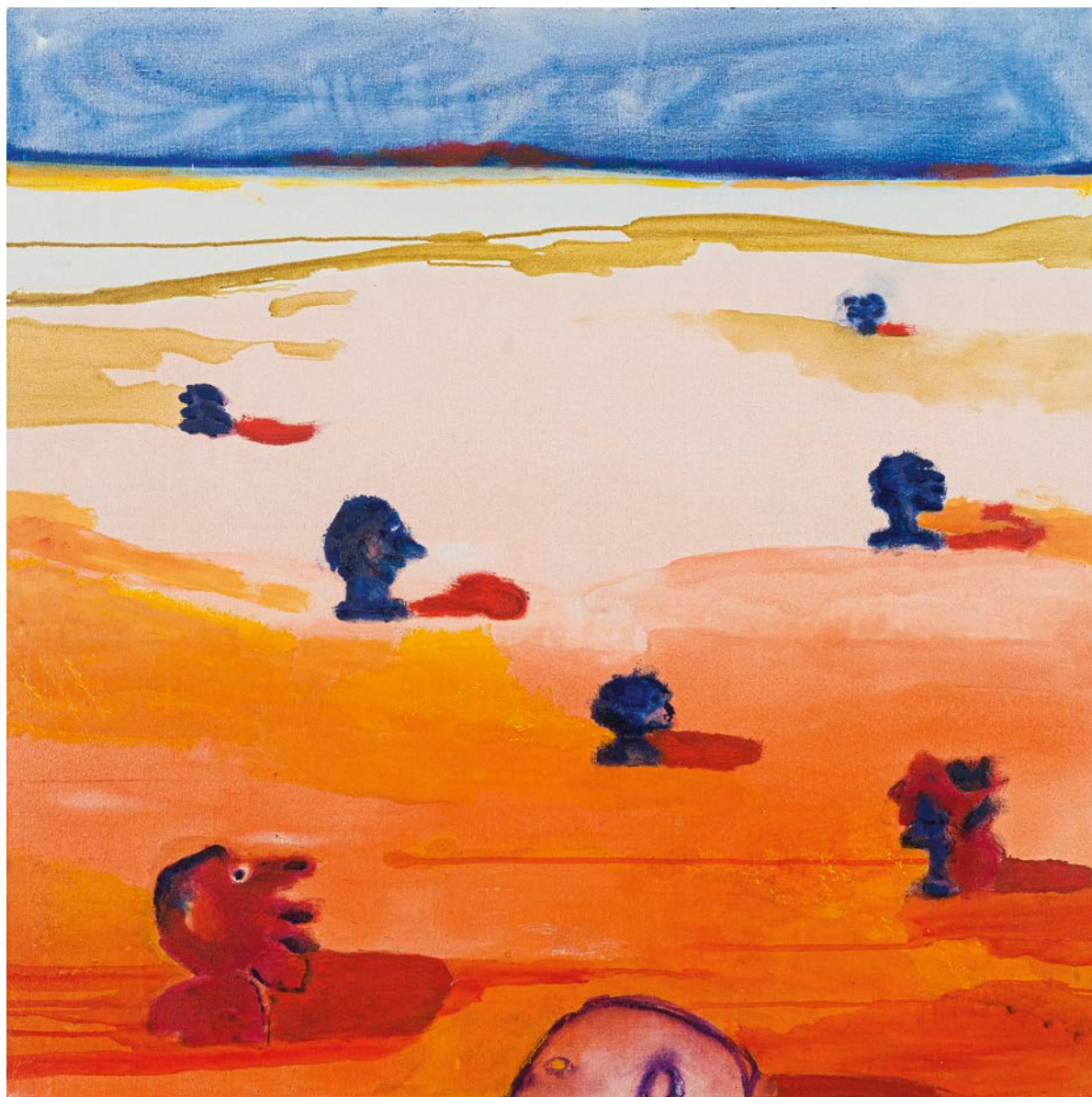
full size: 180 by 180 by 5 cm

R30 000 – 50 000

ITEM NOTES

The work consists of 4 panels.





292

Robert Hodgins

SOUTH AFRICAN 1920–2010

Landscape with Heads

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

oil on canvas
90 by 90 cm

R400 000 – 600 000

Throughout his many and incremental stylistic evolutions after retiring from teaching in 1983, Robert Hodgins repeatedly painted human subjects. Sometimes these accumulations of line and colour claimed to be portraits of notables from Hodgins's lifetime – among them the composer Igor Stravinsky (2000), writer Jean Genet (1999) and British art historian and Soviet spy Sir Anthony Blunt (1995) – but even these works with titles attaching to distinct personages have little claim to being likenesses. Hodgins was a fabulist with his brush, not a keeper of records. His figure studies and portraits are characterised by their whimsical economy of means. His subjects, whether singularly portrayed, or gathered in pairs or crowded groups, are, in the main, always generic. They

will have eyes, noses, mouths and ears, often cursorily evoked, but as often they will present with far less – as with the eight heads presented in an unspecified landscape of hot colours. The scene is teasingly ambiguous. Are they beachgoers? Proxies for the monumental stone statues of the Easter Island? Buried captives? Menace frequently stalked Hodgins's austere scenes of human action. Are the pools of red attaching to each head shadows cast by an oblique sun, or something more sinister? The answer may in fact be benign. In a contemporaneous work, *A Family in a Barren Field* (2003), Hodgins used brilliant red to depict the silhouettes cast by his three related figures.

293

Walter Meyer

SOUTH AFRICAN 1965–2017

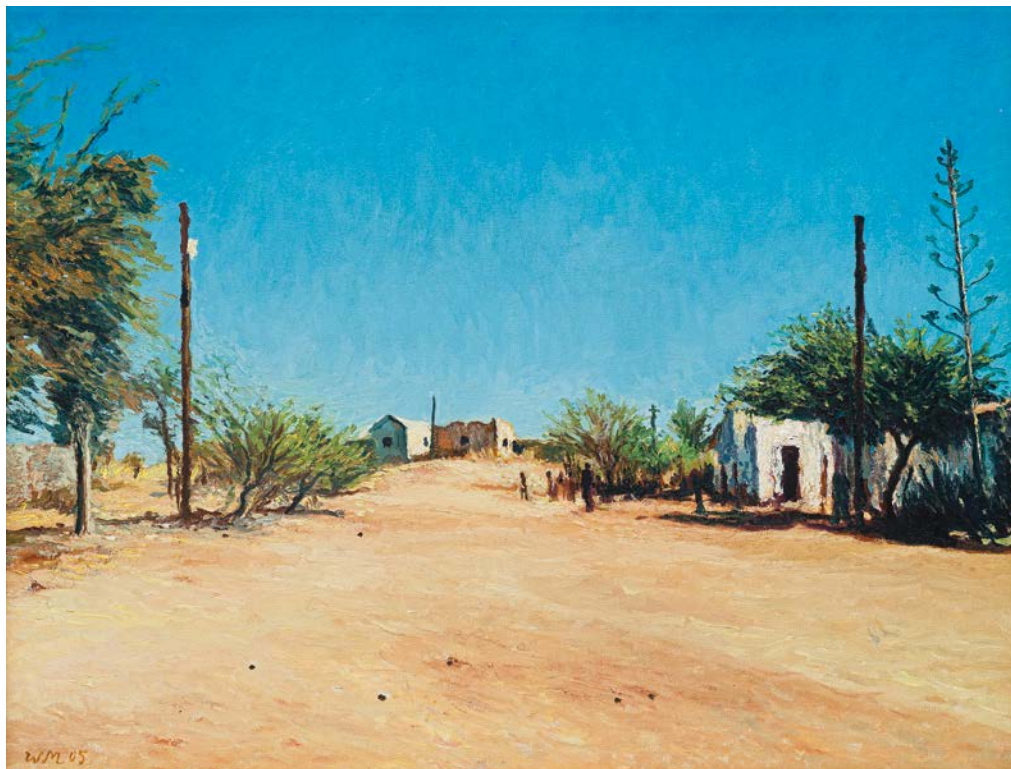
Street Scene, Northern Cape

signed with the artist's initials and
dated 05

oil on canvas

49 by 64 cm

R40 000 – 60 000



294

Walter Meyer

SOUTH AFRICAN 1965–2017

Late Afternoon Sunlight

signed with the artist's initials and
dated 05

oil on canvas

39,5 by 48,5 cm

R40 000 – 60 000





295

Deborah Bell

SOUTH AFRICAN 1957–

Little Morals, eight

each signed, dated 90 and numbered 41/45 in pencil in the margin; each printed with the title in the plate etching

32,5 by 44 cm

R180 000 – 240 000

EXHIBITED

Cassirer Gallery, Johannesburg;
Gallery International, Cape Town;
Taking Liberties, Durban; 1991.

LITERATURE

Deborah Bell (2004) *Deborah Bell*, Taxi-010, Johannesburg; David Krut, illustrated on pages 56 to 57.



296

Georgina Gratrix

SOUTH AFRICAN 1982–

The Advocate

signed and dated 2019

on the reverse

oil on canvas

60 by 45 cm

R70 000 – 90 000

297

Peter Clarke

SOUTH AFRICAN 1929–2014

Yuko, artist's book

signed and dated May 2004
collage and mixed media
each page of book: 4 by 3,5 cm;
box: 19 by 5 by 4 cm

R20 000 – 30 000

This work consists of a hand-made, unique, accordion-fold, paper-collage book in a hand-made ornamental box. The inscription on the book reads 'This collage Yuko was made in May 2004, Ocean View, WC [Western Cape], South Africa'. Various types of paper have been used including pages from magazines.

The Smithsonian National Museum of African Art, Washington, DC, has a very similar example in its collection, *Bits and Pieces* (2006), acquisition no. 2014-9-1. The Museum's catalogue description notes that 'Peter Clarke first tried his hand at collage in the 1950s after discovering the work of German artist Kurt Schwitters (1887–1922), who pioneered modern collage-making ... Clarke is drawn to the improvisational nature of collage ... [His] own affinity for recycling junk mail, advertisements, and packaging resonates with Schwitters's proclivity to collect bits and pieces ... [Clarke] mimics the interior decorating in South African squatter settlements where walls are papered over with pages from colourful magazines, commercial packaging, and other scraps of paper.'

298

Walter Battiss

SOUTH AFRICAN 1906–1982

Nesos

colophon signed, dated 1968 and inscribed 'Athens'; each print signed 54 serigraphs bound as a book, with linen-wrapped boards 34,5 by 51 by 5 cm

R250 000 – 350 000**PROVENANCE**

The Walter Battiss Estate.

EXHIBITED

Wits Art Museum, Johannesburg, *Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection)*, 6 July to 9 October 2016. A de-bound copy of the book was exhibited.

LITERATURE

Warren Siebrits (ed.) (2016) *Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection)*, Johannesburg: The Ampersand Foundation, another from the edition illustrated in colour on pages 87 to 93.

Nesos (the Greek word for island) includes 54 screen-printed images and poems produced by Walter Battiss over eight months after five visits to the Greek islands between 1966 and 1968. According to Murray Schoonraad, Battiss 'had been using silkscreen as art medium for some 15 years prior to this date but now he began to master the



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technique of a great artist. Because of his love for colour and kinetic forms, he was particularly attracted to this graphic medium ... He rebelled against the machine age and, probably as a tribute to the unsophisticated life he encountered on the Greek islands, he decided to produce a handmade book ... Even the text was hand cut and hand printed by Battiss. Many of the pages are technically experimental in order to obtain particular effects. The pages are evidence of a tremendous *joie de vivre*. They are gay and colourful, full of spontaneous use of colour and form. This is truly an ode to beauty – a poem

in colour!'

Warren Siebrits, who organised the Battiss exhibition at the Wits Art Museum in 2016, is of the opinion that 'there are no other silkscreens from the hundreds made by Battiss over the years that come close to the technical and visual sophistication of the exquisite images in *Nesos*, which are testament to the sheer pleasure the artist felt when visiting Greece.'

1. Murray Schoonraad (1976) *Walter Battiss*, Cape Town: Struik, page 20.

2. Warren Siebrits (2016) *Walter Battiss: 'I Invented Myself' (The Jack M Ginsberg Collection)*, Johannesburg: The Ampersand Foundation, page 80.

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RIGHT: Another copy of the book *Nesos*, de-bound and displayed at the Wits Art Museum during the *Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection)* exhibition, 2016.



Love
once more
loosening
my limbs
frankly within
a
faint-scent
irresistible
Animal

1950



HYDRA
the hot red
island des
cring the se
narcus sea
The vertical

vertical is
land.
The horizon
tal sea are
Lovers' lim
is meeting
in waters

Beside the
wine-like
sea
the flame of
eros sets my
limbs alight



Think: drinking
this of love's
poisons come
to ILITHYIA



1950 WITH HEADS



ALLEN WOOD
REPRODUCED





TWO VIEWS OF LOT 299

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Willem Boshoff

SOUTH AFRICAN 1951–

Tshidumbumukwe

signed, dated 2010 and
numbered 4/5
machined wood
height: 33 cm; width: 56 cm;
depth: 47 cm

R100 000 – 120 000

The title of this work translates into English as 'whirlwind'. In Greek, a *bostryxos* is a curl or lock of hair, twisted or wreathed. A *bostryx*, in botany, is a 'uniparous helicoid cyme'. *Uniparous* means 'bearing one at birth' or 'one at a time', and *cyme* means 'having only one axis or branch'. A cyme, really, is a centrifugal or definite inflorescence wherein the primary axis bears a single terminal flower which develops first, and, if *bostrychoidal*, into a curl. In botany and also elsewhere *bostrychoid* is more generally accepted as describing forms looking like, or having the character of, a ringlet or simple, twisted curl.

Spiral staircases and the twining tendrils on ivies and grapes are *bostrychoidal*. The lazy patterns of smoke in the air are decidedly *bostrychoidal*, because the old Greeks used *bostryxos*, by approximation, to designate the undulating patterns created in the sky by flashes of lightning. A helical curl was made for this project in reference to shavings like the ones that 'curl' out of pencil-sharpeners and turning-lathes.

Willem Boshoff

Source: Willem Boshoff (2020) *Tshidumbumukwe*, available online at <https://www.willemboshoff.com/product-page/tshidumbumukwe>

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Norman Catherine

SOUTH AFRICAN 1949–

Cogitator

signed and numbered 5/9
bronze with a green patina on a steel base
height: 82 cm including base; width: 37 cm;
depth: 42 cm

R250 000 – 300 000

EXHIBITED

Circa, Johannesburg, *Norman Catherine: Incognito*, 1 August to 5 October 2013.

LITERATURE

Everard Read (2013) *Norman Catherine: Incognito*, exhibition catalogue, illustrated in colour on the cover.





301

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Standing Figure

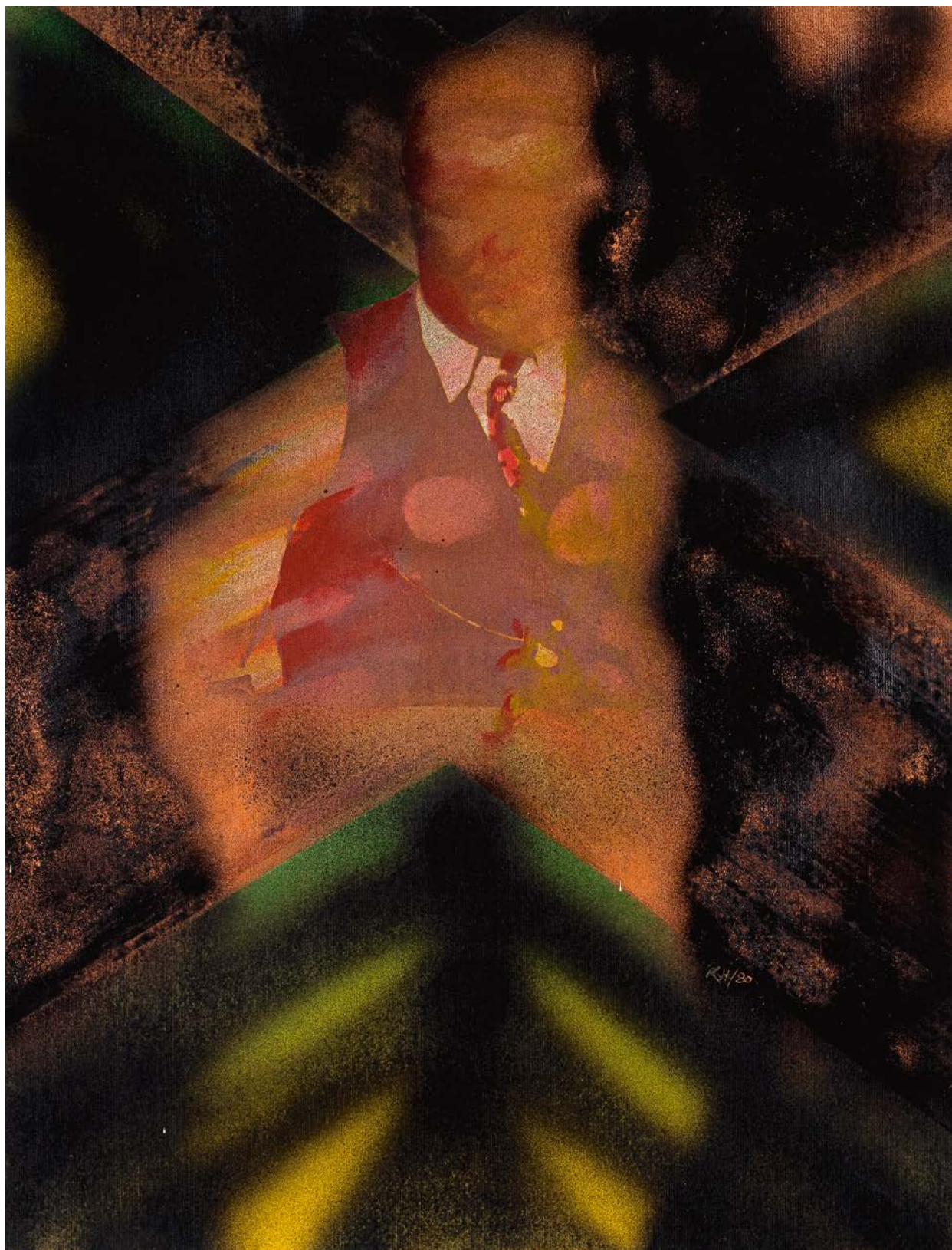
signed and dated 76

incised and painted wood panel

152,5 by 131 by 5 cm

R400 000 – 500 000

© The Estate of Cecil Skotnes | DALRO



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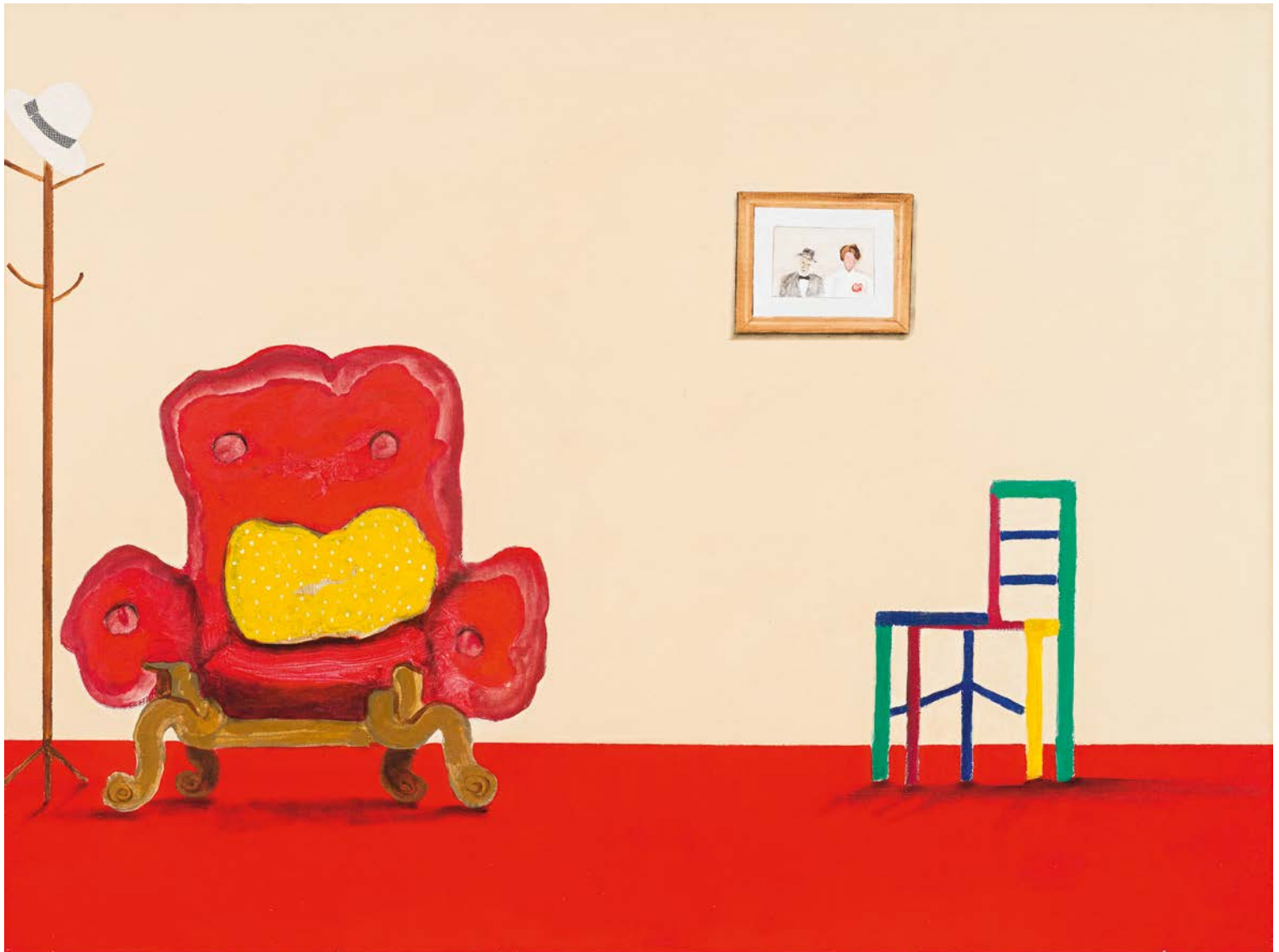
Robert Hodgins

SOUTH AFRICAN 1920–2010

Pretty Boy Floyd

signed with the artist's
initials and dated 80
gouache and spray paint
over silkscreen on paper
64 by 49 cm

R70 000 – 100 000



303

**Sam Nhlengethwa and
Robert Hodgins**

SOUTH AFRICAN 20TH/21ST CENTURY

Just Between Two Chairs

2010 and 2015
signed by the artists, dated (Hodgins
2010) (Nhlengethwa 2015) and
inscribed with the title on the
reverse

oil and collage on canvas
90 by 120 cm

R200 000 – 300 000

304

Claire Gavronsky

SOUTH AFRICAN 1957–

A Case for Painting

signed and dated 2011 on the reverse
oil on canvas
100 by 120 by 2 cm, unframed

R90 000 – 120 000

EXHIBITED

Goodman Gallery, Johannesburg,
Immaterial Matters, 3 to 24 March 2012.

A Case for Painting (2011) formed a part of *Immaterial Matters*, an exhibition showcasing the works of the artist duo, Claire Gavronsky and Rose Shakinovsky, also known as rosenclaire. The body of work evaluates the commercial orientation of the contemporary art world, questioning its impact on contemporary artists and their choice of mediums, as well as how material concerns may potentially limit artistic expression.

The title of Claire Gavronsky's irreverent painting is a play on words that evokes the historical baggage that accompanies painting but also the question that every artist is forced to ask before they pick up a paint brush: do I need to say this with paint?

1. Mary Corrigan (2012) available at <https://www.iol.co.za/sundayindependent/life/in-defence-of-paintings-1259486>



305

Dominique Zinkpè

BENINOIS 1969–

Les Copains du Soir
(The Friends of the Evening)

signed; inscribed with 'Minuit 02' and
dated 2019 on the reverse
paint, hessian and wood glue on canvas
200 by 200 by 10 cm

R80 000 – 120 000

EXHIBITED

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

Benin-born Dominique Zinkpè's paintings have been described as depicting 'a world of ghosts' – as well as the transformations that humans, animals and organic forms undergo through interaction with their environment. His hybrid beings – somewhere between human and animal, the living and the dead – engage in dance and evoke rituals and games around status, gender and desire that are deeply rooted in Benin culture.

Overall, his broad oeuvre draws from the aesthetic currents of the past, underscoring the unresolved tensions arising from the fusion of Catholicism, Animism and indigenous traditions with contemporary culture – and these themes are often explored in the spirit of irony and satire.

Zinkpè is one of the most celebrated contemporary artists to emerge from Benin. His strongly personal style and versatility as a painter and sculptor have secured him increasing international recognition.

Source: adapted from https://www.everard-read.co.za/artist/DOMINIQUE_ZINKPE/biography/





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Guy Tillim

SOUTH AFRICAN 1962–

*Leopold & Mobutu:
Accommodation at the Mission
Station and A Hotel Bed at
Goma*

2003

signed and numbered 2/5
digital print with pigment dyes
61 by 159 cm, unframed

R90 000 – 120 000

307

Mikhael Subotzky

SOUTH AFRICAN 1981–

Sally, Parkview (0187)

2005

inscribed with the artist's name, the
title and 2/9 on a Goodman Gallery
label adhered to the reverse
inkjet print framed and mounted
on Dibond, with face-mounted
toughened glass smashed by the
artist

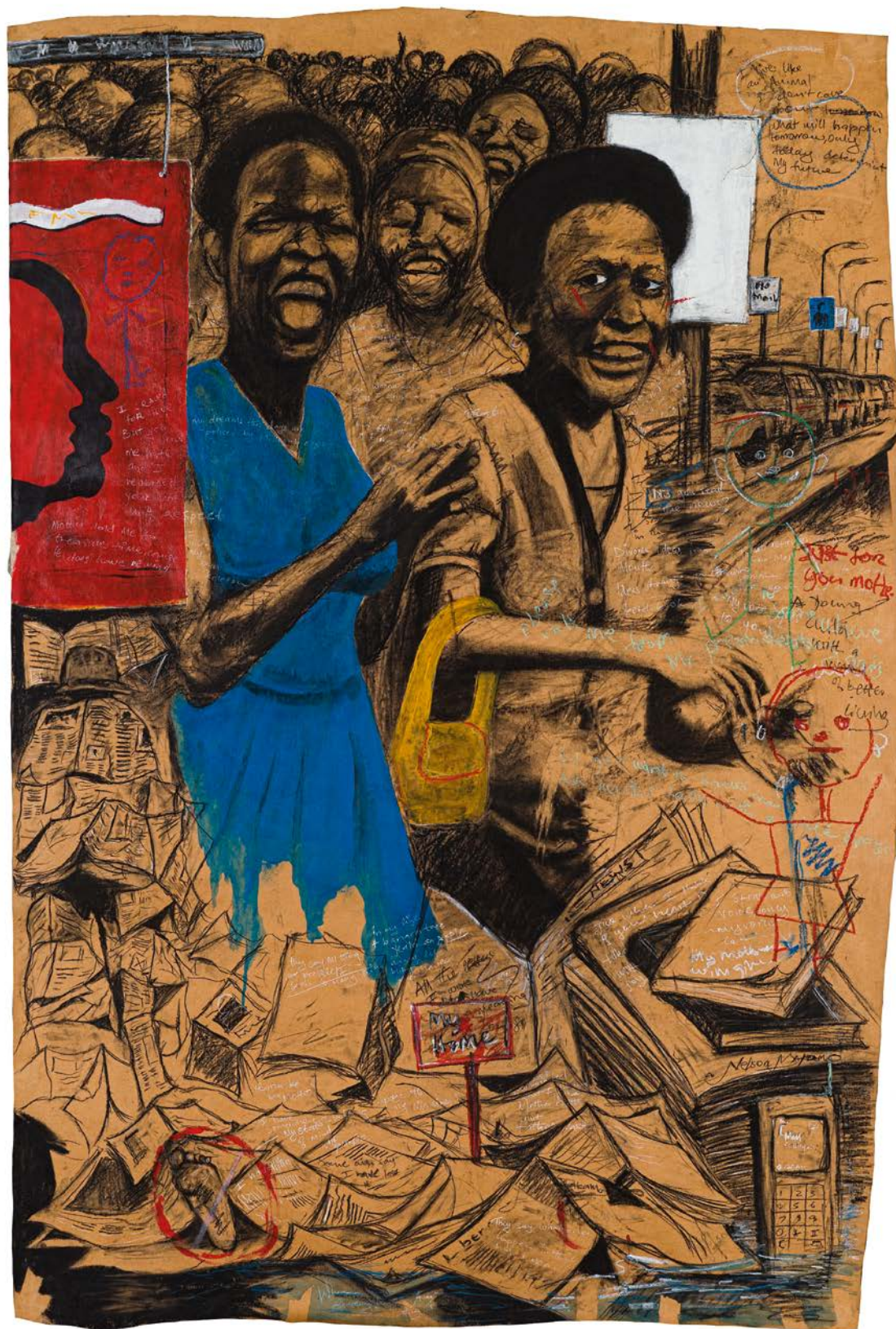
98,5 by 98 cm

R200 000 – 300 000

ITEM NOTES

This is the only 'smashed' item in the
edition of 9.





308

Nelson Makamo

SOUTH AFRICAN 1982-

The Blue Dress

signed
mixed media on paper
146 by 100 cm

R70 000 – 100 000



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Nelson Makamo

SOUTH AFRICAN 1982–

Portrait of A Girl Wearing Earrings

signed and dated 14

oil on canvas

199 by 199 by 5 cm

R300 000 – 350 000

PROVENANCE

Acquired from the artist by the current owner.

Makamo began his practice at the Artist Proof Studio, where he fostered the beginnings of his figural studies and portraits. He often featured his young cousin Mapule Maoto in his charcoal and paint renditions – most notably on the cover of *Time* magazine's 2019 'Optimists' issue. The relationship he developed with his cousin led to an increased interest in portraying youth, something he is now particularly famed for.

In the present lot, Makamo represents the face of a young girl. Her features are iridescent with glints and gleams of colour and the hoop earrings catch this light. The multitude of

colours and painterly brush strokes sculpt her features and highlight her direct, pointed stare.

Makamo is often non-specific in portraits, preferring to allow the colours and different markers such as spectacles, jewellery, and pieces of clothing to situate the painting. He notes that he is 'not really focused on trying to portray [the sitters] as they are. When I look at someone, the moment I've seen them can feel so beautiful. I want to capture that moment on a canvas.'

1. C Nugent (2019) 'The Story Behind the Painting on TIME'S Optimists Cover', *Time Ideas*, 7 February, available online at <https://time.com/5505915/nelson-makamo-time-optimists-cover/>