

THE
YEAR
AT
CH
NIGHT



Tuesday 10 November 2020
Session 5 at 2.00pm

**New Collector:
South African Ceramics,
Selected Prints and Multiples**

Lots 431–600

Lot 444 Ruan Hoffmann *The Year It All Changed* (detail)



Contemporary South African Ceramics

'A pot is elevated to the realm of art if the potter makes it primarily for that reason, and it will then be judged as art, and not as a well-designed household utensil.'

*'What's brilliant about ceramics is the range of techniques and the enormously rich history which [can be drawn on] for inspiration – you have everything that a painter has but also most of the stuff a sculptor has and all those very particular techniques and effects that you can only get with ceramics.'*²

Contemporary South African ceramics emerged in the 1960s and 70s, distinguishing itself as a separate category from what is known as historical ceramics (such as VOC plates and other wares traded between East and West), and heritage vessels (such as the many ceramic pots found at archaeological sites, including at Mapungubwe). In addition to work from the studios of individual artists known primarily as ceramists, such as Esias Bosch and Andrew Walford, it also includes the work of artists known primarily as painters, sculptors or printmakers, such as Deborah Bell, Robert Hodgins and Hannatjie van der Wat, among many others, who produce ceramics occasionally or regularly, as part of their overall art practice. The category also encompasses the production of commercial ware from smaller artisanal potteries and studios such as Cullinan Refractories/Olifantsfontein Potteries (which produced Linnware) and Grahamstown Pottery (which produced Drostdy Ware), as well more mass-produced, designer utilitarian ware, such as that manufactured by Continental China and National Ceramic Industries in the 1960s. A contemporary take on this form of production is the William Kentridge mirrored coffee cups produced by Illy in 2008.

The work of artists working in contemporary ceramic media ranges from new interpretations of traditional forms (for example in the work of Nesta Nala, Ian Garrett and Juliet Armstrong), and the reinvention of classical forms and shapes in highly innovative sculptural ceramic pieces (such as by Corné Joubert, Ruan Hoffmann and Molelekoa Simon Masilo).

1. Frieda Harmsen (1985) *Looking at South African Art: A guide to the study and appreciation of art*, Pretoria: Van Schaik, page 145.
2. Robin Cawdron-Stewart (2017) 'Grayson Perry: An Artist Who Happens to Make Ceramics', www.sothebys.com.



431

Ian Garrett

SOUTH AFRICAN 1971–

Moon Apples

signed and dated 2020 carved on the base
burnished terracotta with clay slips and shell impressions
height: 33,5 cm

R20 000 – 30 000



432

Deborah Bell

SOUTH AFRICAN 1957–

Ceramic Vessel

incised and painted
raku-fired ceramic
height: 33 cm

R30 000 – 50 000



TWO VIEWS OF LOT 432

433

William Kentridge

SOUTH AFRICAN 1955–

Untitled

signed and dated '89
on the underside
stoneware with underglaze
colour and transparent glaze
height: 8 cm

R20 000 – 30 000

PROVENANCE

Acquired from the artist
by the current owner.

LITERATURE

Retief van Wyk (2008) *The Ceramics
of Robert Hodgins*, Cape Town:
Bell-Roberts, illustrated on pages
84 and 131.

The portraits on the sides of this
work depict William Kentridge,
Robert Hodgins, Deborah Bell and
Retief van Wyk.



TWO VIEWS OF LOT 433

434

Deborah Bell

SOUTH AFRICAN 1957-

The Ocean is Becoming the Fish

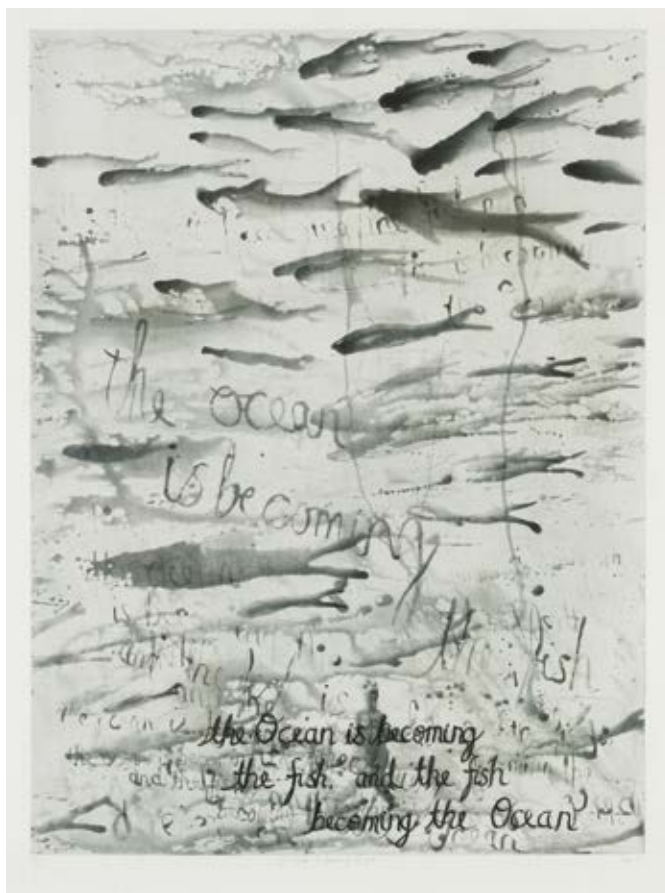
signed, dated '06, numbered 8/15,
inscribed with the title in pencil and
embossed with the Timothy Foulds
Print Studio chopmark in the margin
etching

plate size: 116 by 87 cm

R50 000 – 70 000

LITERATURE

Juliet White (2010) *Deborah Bell's
Alchemy*, Johannesburg: David Krut,
another impression from the edition
illustrated in colour on page 47.



435

William Kentridge

SOUTH AFRICAN 1955-

Woman with Fish and Plate

signed, dated '87, numbered 2/21
in pencil and embossed with
the Caversham Press chopmark
in the margin

stone lithograph

plate size: 18 by 27 cm

R20 000 – 30 000





436

Walter Battiss

SOUTH AFRICAN 1906–1982

People in Love with Trees

dated 2019, numbered AP 1/1 and inscribed with the title on a label sewn to the reverse mohair and polycotton tapestry, lined 177 by 250 cm

R120 000 – 160 000

LITERATURE

cf. Karin Skawran (2005) *Walter Battiss: Gentle Anarchist*, Standard Bank Gallery: Johannesburg, the watercolour on which this tapestry is based is illustrated in colour on page 32. The watercolour is dated 1981 and is in the Linda Givon Collection.

This tapestry was woven by the Stephens Tapestry Studio (Johannesburg, South Africa, and Piggs Peak, Swaziland). The weavers were Treasure Zulu, Daphne Lukele and Rhoda Sori.

The work is signed and authenticated by the artist's son Giles Battiss.

TO PLACE A BID CLICK ON THE RED LOT NUMBER



437

Robert Hodgins

SOUTH AFRICAN 1920–2010

Blackamoor

signed, and inscribed with the artist's name and the title and 'My first ceramic 1989' and 'Authenticated 14/8/04' on the reverse stoneware with underglaze colour, oxide and transparent glaze
diameter: 33 cm

R18 000 – 24 000

PROVENANCE

Acquired from the artist by the current owner.

LITERATURE

Retief van Wyk (2008) *The Ceramics of Robert Hodgins*, Cape Town: Bell-Roberts, illustrated on pages 97 and 133.



438

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Colourful Character

signed, dated 2006 and inscribed with the artist's name and the title on the reverse stoneware with underglaze colour and transparent glaze
diameter: 33 cm

R15 000 – 20 000

PROVENANCE

Acquired from the artist by the current owner.

LITERATURE

Retief van Wyk (2008) *The Ceramics of Robert Hodgins*, Cape Town: Bell-Roberts, illustrated on pages 43 and 126.



439

Robert Hodgins

SOUTH AFRICAN 1920–2010

Apollo

signed, dated '93 and inscribed with the artist's name and the title on the reverse double plate, porcelain disc with painted underglaze and gold leaf on stoneware plate with transparent glaze
diameter: 34 cm

R15 000 – 20 000

PROVENANCE

Acquired from the artist by the current owner.



440

440

Ruan Hoffmann

SOUTH AFRICAN 1971-

We're Working on It

signed and stamped with the artist's initials and dated 24.04.20, 1071XK, on the reverse
width: 30 cm
porcelain with coloured slip and underglazes

R8 000 – 12 000



441

441

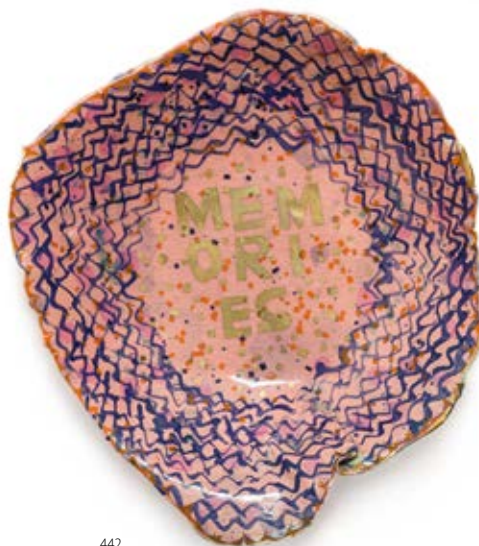
Ruan Hoffmann

SOUTH AFRICAN 1971-

Every Victory Turns into a Defeat

signed and stamped with the artist's initials and dated 22.01.20, 1071XK, on the reverse
porcelain with underglaze and coloured ceramic transfer
width: 30 cm

R8 000 – 12 000



442

442

Ruan Hoffmann

SOUTH AFRICAN 1971-

Memories

signed and inscribed with the artist's initials and dated 8.4.19, 1071XK, on the reverse
porcelain with coloured slip underglaze, ceramic transfer and gold lustre
width: 31 cm

R8 000 – 12 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



443

443

Ruan Hoffmann

SOUTH AFRICAN 1971-

Around and Very Close

signed and stamped with the artist's initials and dated 21.04.20, 1071XK, on the reverse porcelain with coloured slip and underglaze width: 27 cm

R8 000 – 12 000



444

444

Ruan Hoffmann

SOUTH AFRICAN 1971-

The Year It All Changed

signed and stamped with the artist's initials and dated 20.04.20, 1071XK, on the reverse porcelain with coloured slip underglaze and gold lustre width: 36,5 cm

R8 000 – 12 000



445

445

Ruan Hoffmann

SOUTH AFRICAN 1971-

Bird People

signed and stamped with the artist's initials and dated 18.07.20, 1071XK, on the reverse porcelain with underglazes and copper oxide width: 27 cm

R8 000 – 12 000

446

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

The Lonely Road
(*Die Eensame Pad*) (Nilant 69)

signed, dated 1927 and numbered
'impr' 5/50 in pencil in the margin;
inscribed with the title and the
medium in English and numbered
17/6 on the reverse
linocut on paper laid down
on card

14 by 11 cm

R15 000 – 20 000

LITERATURE

Gerard de Kamper and Chris de
Klerk (2014) *JH Pierneef in Print*,
Bela-Bela: Dream Africa, another
impression from the edition
illustrated on page 133.



447

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Doringboom, Potgietersrust
(*Nilant 62*)

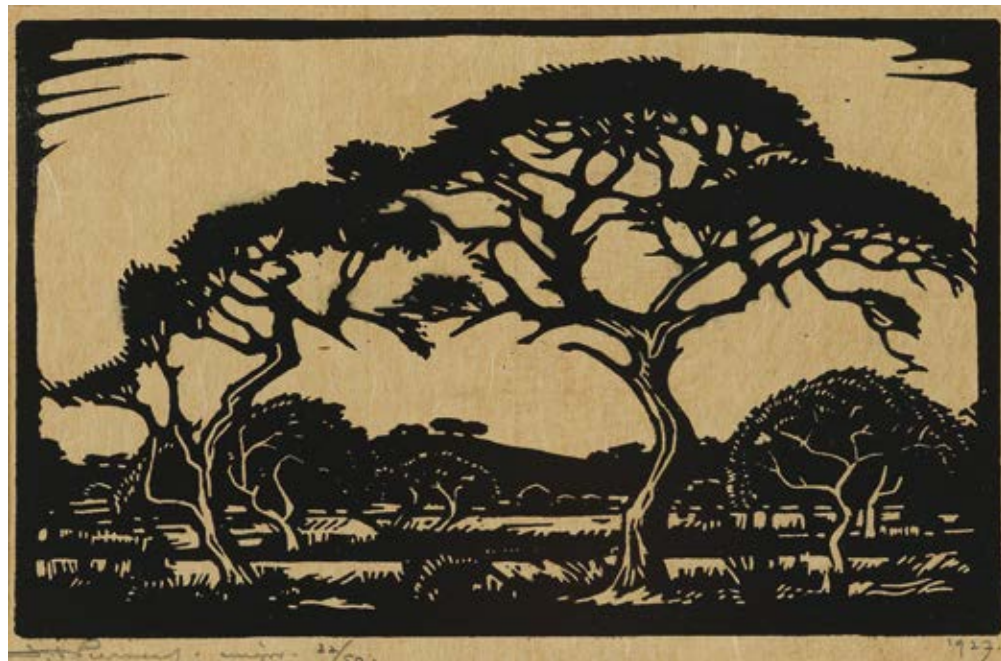
signed, dated 1927 and
numbered 'impr' 22/50 in pencil
in the margin
linocut on paper laid down on
card

14 by 21,5 cm

R18 000 – 24 000

LITERATURE

Gerard de Kamper and Chris de
Klerk (2014) *JH Pierneef in Print*,
Bela-Bela: Dream Africa, another
impression from the edition
illustrated on page 144.



448

Transvaal Pottery

SOUTH AFRICAN 1908–1915

Children's Xmas Festival 1909; Union Day, Potchefstroom, May 31st 1910, Commemorative Mugs, two

1) South African coat of arms on the reverse; Transvaal Pottery trade mark and inscribed with 'Made specially for Becketts, Pretoria' on the underside;
2) CRBP & L Co Ltd trade mark on the underside

glazed ceramic with coloured transfer
each height: 85 cm

R1 000 – 2 000



448



449

Drostdy Ware

(Grahamstown Pottery)

SOUTH AFRICAN 1940–1965

Brooch and Earrings

1) painted and glazed ceramic
in silver plate settings
brooch: 5 by 4 cm;
earring: diameter: 2 cm

R3 000 – 5 000

The items in the present lot are decorated with Drostdy Ware 'Bushman Rock Art' motifs, also used on the studio's ranges of tiles, decorative plates, tableware and other utilitarian household ceramic objects.



449



450

Linnware

SOUTH AFRICAN 1943–c.1962

Two-handled Jug

inscribed with the studio name on the underside
glazed ceramic
height: 24 cm

R20 000 – 30 000

LITERATURE

Jo-Marie and Piér Rabe (2004) *Cape Furniture and South African Ceramics*, Stellenbosch: Piér Rabe Antiques, a similar example illustrated on the cover and on page 30.
Alexander Duffey, Riana Heymans and Jan Middeljans (2018) *Olifantsfontein Potters 1907–1962*, Bela Bela: Dream Africa, similar examples illustrated on pages 21 and 34.



450



451

451

Transvaal Pottery

SOUTH AFRICAN 1908–1915

Vessel with Spaniels

inscribed 'With the Compliments of Worthington Bros., Cleveland, Xmas 1912'
glazed ceramic with coloured transfer
height: 158 cm

R1 000 – 2 000



452

Barbara Jackson

SOUTH AFRICAN 1949–2010

Vase

signed and dated 98 on the underside
painted, incised and glazed ceramic
height: 51 cm

R6 000 – 9 000



453

John Newdigate

SOUTH AFRICAN 1968–

Phases of the Moon

signed on the base
porcelain with underglaze-blue
height: 12 cm

R4 000 – 6 000



454

Andile Dyalvane

SOUTH AFRICAN 1978–

Scarified Vessel

signed, dated 2008 and incised
with the artist's cypher
earthenware with black lustre,
with red-glazed highlights
height: 30 cm

R20 000 – 30 000

455

Lionel Smit

SOUTH AFRICAN 1982-

Disclose

signed, dated 2013 and
numbered 5/24 in pencil in
the margin
giclée print on archival paper,
hand finished by the artist
60 by 60 cm

R15 000 – 20 000



456

Lionel Smit

SOUTH AFRICAN 1982-

Ashen #2

signed, dated 2013 and
numbered 1/12 in pencil in
the margin
giclée print on archival paper,
hand finished by the artist
60 by 60 cm

R15 000 – 20 000



TO PLACE A BID CLICK ON THE RED LOT NUMBER



457

Katherine Glenday

SOUTH AFRICAN 1960-

Vase with Figures

signed and dated 1995
painted and glazed ceramic
height: 29 cm

R30 000 – 50 000



458

Ian Calder

SOUTH AFRICAN 1955-

Vase with Chicken Motif

signed with the artist's
initials and dated '88
maiolica tin-glaze with
hand-painted oxide
height: 24 cm

R3 000 – 5 000



459

Ian Calder

SOUTH AFRICAN 1955-

Vase with Cock Motif

signed and dated '92
maiolica tin-glaze with
hand-painted oxide
height: 46,5 cm

R4 000 – 6 000



460

Robert Hodgins

SOUTH AFRICAN 1920–2010

Vase with Faces

signed and dated 1989
cream, black and brown
glazed earthenware
height: 18 cm

R10 000 – 15 000



461

Lucinda Mudge

SOUTH AFRICAN 1979–

After Catteau

signed with the artist's initials, dated
2015 and inscribed 'Keurboom' on
the base
earthenware with orange, yellow and
brown glaze and gilt lustre highlights
height: 65 cm

R30 000 – 35 000

EXHIBITED

CIRCA on Jellicoe, Johannesburg, *Kill
You Eat You*, 21 April to 22 May 2016.



462

Hylton Nel

SOUTH AFRICAN 1941–

Democracy 1994–2004

signed with the artist's initials and
dated 22.7.04 on the underside
painted and glazed ceramic vase
height: 62 cm

R20 000 – 30 000

LITERATURE

Michael Stevenson (ed) (2010)
Hylton Nel: A Curious World,
Johannesburg: Jacana, illustrated
in colour on page 29.



463

Ann Marais

SOUTH AFRICAN 1948-

The Last Supper, thirteen

2020

stoneware heightened

with oxides and underglaze

shades of brown

tallest height: 22,3 cm

R18 000 – 24 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



464

Frank (Francois) van Reenen

SOUTH AFRICAN 1969–

15 Sculptures

signed, dated and inscribed with the titles and numbered variously on the bases
mixed media with painted wood, acrylic resin and bronze on painted acrylic resin or SupaWood base
smallest height: 9,5 cm;
tallest height: 26 cm

R120 000 – 180 000

1. *Love-Knot*, signed, dated '12 and numbered 9/40.
2. *Blue Dog on a Cloud*, signed, dated 2010 and numbered 21/100.
3. *Public Farter*, signed, dated 2014 and numbered 24/30.
4. *Happy Dog*, signed with the artist's initials, dated '12.
5. *Rain Taster II*, signed, dated '13 and numbered 88/100.
6. *Bored to Death Girl*, signed with the artist's initials, dated 2018 and numbered 25/30.
7. *Death of Cute*, signed with the artist's initials, dated 09 and numbered 33/100.
8. *Petshop Girl*, signed with the artist's initials, dated 10 and numbered 80/500.
9. *Crying Cowboy No. 1*, signed with the artist's initials, dated 06 and numbered 3/20.
10. *Rain Taster*, signed, dated '13 and numbered 96/100.
11. *Hond innie Wind*, signed and dated '13.
12. *Shy Girl*, signed with the artist's initials, dated 09 and numbered 279/500.
13. *Happy Days*, signed, dated 08 and numbered AP.
14. *Skater Boy*, signed, dated '13 and numbered 2/75.
15. *Death-by-Carrot Boy*, signed with the artist's initials, dated 2018 and numbered AP.

465

Eugene Hön

SOUTH AFRICAN 1958-

Womb with a View

painted and glazed ceramic
lamp
height: 67 cm

R20 000 – 30 000

LITERATURE

Suzette Munnik (1987)
'Eugene Hön Ceramics',
ADA magazine, number
3, illustrated in black and
white on page 7.

*We do not guarantee
electrical fittings

466

Eugene Hön

SOUTH AFRICAN 1958-

Whale Lamp

painted and glazed ceramic
height: 59,5 cm

R20 000 – 30 000

*We do not guarantee
electrical fittings

467

Eugene Hön

SOUTH AFRICAN 1958-

*Characters,
Minotaur series*

pencil and ballpoint pen
on paper
53 by 35,5 cm

R6 000 – 9 000



465

TWO VIEWS OF LOT 465



466



467



468

468

William Kentridge

SOUTH AFRICAN 1955-

Untitled (Four Shadows)

2006

signed and numbered 6/20 in pencil and embossed with the Timothy Foulds Print Studio chopmark in the margin
hand-coloured aquatint and drypoint etching
47 by 54 cm

R50 000 – 70 000

469

William Kentridge

SOUTH AFRICAN 1955-

Untitled (Figures on Horseback)

signed in red conté, numbered 14/30 and embossed with the Artist Proof Studio chopmark in the margin of the backing sheet
lithograph and drypoint on watercolour-stained paper
plate size: 29,5 by 39 cm

R70 000 – 100 000



469

470

William Kentridge

SOUTH AFRICAN 1955-

Almost Don't Worry

2010

signed and numbered EV 29/40; inscribed with the title in the print
hand-painted Indian ink on linocut
116 by 105 cm

R200 000 – 250 000



470





Hylton Nel's studio, Calitzdorp. Photograph by Mario Todeschini.



471



472



473



474

471

Hylton Nel

SOUTH AFRICAN 1941-

A Seated Nude Woman and a Fish

signed with the artist's initials
hand painted and glazed
ceramic bowl
height: 12 cm, diameter: 24,5cm

R7 000 – 10 000

472

Hylton Nel

SOUTH AFRICAN 1941-

Change

signed with the artist's initials and
dated 20.1.09 on the base
iron-red, yellow, blue, green and
turquoise glazed earthenware
diameter: 26 cm

R7 000 – 10 000

LITERATURE

Michael Stevenson (2010) *Hylton Nel: A Curious World*, Johannesburg: Jacana, illustrated in colour on page 37.

473

Hylton Nel

SOUTH AFRICAN 1941-

Madiba

dated 5.12.13 on the base
stoneware with brown
marbled and blue
patterned glaze
diameter: 24,5 cm

R5 000 – 7 000

This bowl commemorates
the day Nelson Mandela died.

474

Hylton Nel

SOUTH AFRICAN 1941-

Reclining Nude

signed with the artist's initials
on the base
pink lustre, aubergine and
cream glazed earthenware
diameter: 22,5 cm

R8 000 – 10 000

PROVENANCE

Deon Viljoen Fine Art.
Private Collection.



475



475

Nico Masemola

SOUTH AFRICAN 1987–2015

A Pair of Green-glazed Earthenware Figures of Hares, two

each signed with the artist's initials and dated 2014
green-glazed earthenware
height: 36,5 cm and 35 cm

R10 000 – 15 000



476

476

Hylton Nel

SOUTH AFRICAN 1941–

Deep Concentration

signed with the artist's initials and dated 21.4.97
cream, blue, green and aubergine glazed earthenware
height: 27 cm

R15 000 – 20 000



477

477

Hylton Nel

SOUTH AFRICAN 1941–

Flower Cat

signed with artist's initials and dated 4.12.95
iron-red, yellow and mottled-blue glazed earthenware
height: 23 cm

R18 000 – 24 000



478

Hyme Rabinowitz

SOUTH AFRICAN 1920–2009

Celadon Glazed Vessel

stamped with the artist's
monogram
stoneware
height: 22 cm

R4 000 – 6 000



479

Charles Gotthard Jacobs

SOUTH AFRICAN 1951–

A 'Soldier' Pot and Cover

iron-glazed stoneware and cork
height: 47,5 cm

R8 000 – 10 000

LITERATURE

Garth Clark and Lynne Wagner (1974)
Potters of Southern Africa, Cape Town:
Struik, a similar example illustrated in
black and white on page 65.



480

Thijs Nel

SOUTH AFRICAN 1943–2020

Ribbed Bottle Vase

signed with the artist's
monogram and dated 85 on
the base; a label with the artist's
name and 'Karemick' adhered
to the base
cream, brown and teal glazed
stoneware
height: 34,5 cm

R3 000 – 4 000



481

Thaba Bosigo

LESOTHO 1972-c.1981

Letima Lamp Base

carved brown and cream glazed
stoneware
height: 37 cm

R6 000 – 8 000

LITERATURE

Garth Clark and Lynne Wagner (1974)
Potters of Southern Africa, Cape Town:
Struik, a similar example illustrated in
black and white on page 160.
Wendy Gers (2015) *Scorched Earth*,
100 Years of Southern African Potteries,
Johannesburg: Jacana, a similar example
illustrated in colour on page 305.



482

Eugene Hön

SOUTH AFRICAN 1958-

Spirit Vessels, two

one signed and dated Feb
93; each inscribed with text
around the base
painted and glazed ceramic
each height: 23,5 cm

R8 000 – 12 000







483

**John Newdigate
and Ian Garrett**

SOUTH AFRICAN 1968- AND 1971-

Birds Feeding

signed by Newdigate and dated 2020;
signed by Newdigate, dated and inscribed
with the title on the base; carved with the
signature of Ian Garrett on the base
porcelain with underglaze pigments
height: 58 cm

R50 000 – 70 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER

484

Corné Joubert

SOUTH AFRICAN 1971–

Magus

signed and dated 2008
coloured slip and oxides on glazed
stoneware tiles laid down on fabric
216 by 100 cm

R20 000 – 30 000

The work consists of 18 ceramic tiles.

'Initially I started making tiles to explore the process of surface decoration; I fell in love with this format. Historically and functionally tiles are used to cover surfaces and, to me, they represent taste, class, culture, choice, history, personality and the availability of money. The sculptures, tiles and panels I create often employ stereotypes conveying messages and stories regarding identity. The art of tile decoration is utilized in a very personal way, this also led me to explore the two-dimensional format, sculpturally, in creating figurines.¹

In 2009, the artist was represented at the Sasol New Signatures Art Competition, and received the New Signature Award at the Glazecor Ceramics Southern Africa Gauteng Regional Exhibition.

1. Ceramics Southern Africa (n.d.) Ceramists, 'Corné Joubert' <http://www.ceramicssa.org/CorneJoubert.html>



484



485

485

Andrew Walford

SOUTH AFRICAN 1942–

Floral Composition

signed and dated 2016
on the reverse
painted and glazed ceramic tile
78,5 by 108 cm

R12 000 – 18 000



486

486

Esias Bosch

SOUTH AFRICAN 1923–2010

Flower Composition

painted and glazed ceramic tile
57 by 57 by 1 cm

R80 000 – 120 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



487

Esias Bosch

SOUTH AFRICAN 1923–2010

Tall Vessel

glazed ceramic

height: 75 cm

R12 000 – 18 000



488

Digby Hoets

SOUTH AFRICAN 1949–

*Tall Ceramic Vessel
with Three Handles*

glazed ceramic

height: 80 cm

R8 000 – 12 000



489

Tim Morris

SOUTH AFRICAN 1941–1990

Bamboo Decorated Floor Vase

circa 1980

brown and black glazed stoneware

height: 70,5 cm

R15 000 – 20 000

EXHIBITED

The Light from Africa Foundation,
Cape Town, *South African Studio
Ceramics, A Retrospective Exhibition*,
22 May to 2 June 2010.



490

Ian Garrett

SOUTH AFRICAN 1971-

*Vessel with Radiating
Leaf Motifs*

2014

signed

burnished terracotta

and shell impressions

height: 23 cm

R15 000 – 20 000



491

Andile Dyalvane

SOUTH AFRICAN 1978-

Scarified Conical Vessel

2007

signed, inscribed 'Imiso Ceramics' and
stamped with the artist's cypher on the base
earthenware with blue and black glazed
interior, the reverse with red-glazed
highlights

height: 20 cm

R50 000 – 70 000



492

Esias Bosch

SOUTH AFRICAN 1923–2010

Vessel

glazed ceramic
height: 40 cm

R4 000 – 6 000



493

Digby Hoets

SOUTH AFRICAN 1949–

Large Vessel

glazed and incised ceramic
height: 65 cm

R7 000 – 10 000



494

Tim Morris

SOUTH AFRICAN 1941–1990

Large Vessel

painted and glazed ceramic
height: 62 cm

R5 000 – 7 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



495



496



497



498

495

Hylton Nel

SOUTH AFRICAN 1941–

A Reclining Nude

signed with the artist's initials and dated 29.4.93 on the reverse
hand painted and glazed
ceramic bowl
height: 5 cm, diameter: 24,5cm

R5 000 – 7 000

496

Robert Hodgins

SOUTH AFRICAN 1920–2010

Keep Smiling Thru

signed, dated 2007, inscribed with the artist's name and the title, and incised with Retief 28/12/07 on the reverse
pink and black glazed stoneware
diameter: 29 cm

R8 000 – 12 000

497

Hylton Nel

SOUTH AFRICAN 1941–

Swimmer

signed with the artist's initials and dated 29.11.4
green and black glazed earthenware
width: 34 cm

R8 000 – 10 000

PROVENANCE

Michael Stevenson, Cape Town, 2008.
Deon Viljoen Fine Art.
Private Collection.

498

Ruan Hoffmann

SOUTH AFRICAN 1971–

The End of Another Relationship

signed with the artist's initials and dated 03.08.08 on the reverse
earthenware with blue, green and yellow porcelain slip
width: 29,5 cm

R8 000 – 12 000



499

Marietjie van der Merwe

SOUTH AFRICAN 1935–1992

Green-glazed Vase

signed on the base; the foot rim
indistinctly inscribed
stoneware
height: 12 cm

R4 000 – 6 000



500

Marietjie van der Merwe

SOUTH AFRICAN 1935–1992

Guinea Fowl Vessel

signed on the base
brown glazed porcelain
height: 12 cm

R3 000 – 4 000



501

Marietjie van der Merwe

SOUTH AFRICAN 1935–1992

Green and Mauve Bottle Vase

signed on the base
stoneware
height: 21,5 cm

R4 000 – 6 000

502

Robert Hodgins

SOUTH AFRICAN 1920–2010

Skull Piece No 1

signed, dated '07 and inscribed with the title inside the stand; incised twice with R and 2007; the elongated head signed, inscribed with the artist's name and dated 2009 brown, cream and black glazed stoneware body: height: 18,5; elongated head: height: 8 cm; round head: height: 10 cm

R20 000 – 30 000

This work consists of an abstract body and two interchangeable heads.



502

TWO VIEWS OF LOT 502

503

Robert Hodgins

SOUTH AFRICAN 1920–2010

Our PR Man

signed, dated 2006 and inscribed with the artist's name and the title on the reverse stoneware with underglaze colour, underglaze pencil and transparent glaze height: 15 cm

R15 000 – 20 000

PROVENANCE

Acquired from the artist by the current owner.

LITERATURE

Retief van Wyk (2008) *The Ceramics of Robert Hodgins*, Cape Town: Bell-Roberts, illustrated on pages 112 and 134.



503

504

504

Robert Hodgins

SOUTH AFRICAN 1920–2010

Herr Brown

2005 unglazed terracotta with black underglaze height: 21 cm

R15 000 – 20 000

PROVENANCE

Acquired from the artist by the current owner.

LITERATURE

Retief van Wyk (2008) *The Ceramics of Robert Hodgins*, Cape Town: Bell-Roberts, illustrated on pages 107 and 133.

TO PLACE A BID CLICK ON THE RED LOT NUMBER

505

William Kentridge

SOUTH AFRICAN 1955–

Casspirs Full of Love

1989/2000

signed and numbered PP III/III

drypoint

image size: 148 by 81 cm

R250 000 – 350 000

EXHIBITED

Zeitz MOCAA, Cape Town, *William Kentridge: Why Should I Hesitate?, Putting Drawings to Work*, 24 August 2019 to 23 March 2020.

LITERATURE

Dan Cameron, Carolyn Christov-Bakargiev and JM Coetzee (1999) *William Kentridge*, London: Phaidon, another impression from the edition illustrated on page 50.

Bronwyn Law-Viljoen (2006) *William Kentridge Prints*, Johannesburg: David Krut, page 36 another impression from the edition illustrated on pages 18 and 37.

Sue Williamson (2009) *South African Art Now*, New York: Collins Design, another impression from the edition illustrated on page 51.

Judith Hacker (2010) *William Kentridge: Trace, Prints from the Museum of Modern Art*, New York: MoMa, another impression from the edition illustrated on page 23.

Sven Christian and Anne McIlleron (eds) (2019) *William Kentridge: Why Should I Hesitate?, Putting Drawings to Work*, Cape Town: Zeitz MOCAA, another impression from the edition illustrated on page 222.

'Kentridge opens the image of the casspir, the armoured vehicle used by the security forces against riots and demonstrations, to reveal decapitated heads arranged in its interior compartments. Kentridge had heard a message on state radio from a mother to her son in uniform 'from Mum, with casspirs full of love'. In *Casspirs Full of Love*, 1989, we seem to be looking down into this interior, but it also can be read as a failed ladder, a distorted emblem of progress, for Kentridge has scrawled NOT A STEP, the inscription we usually find on the top plank of a ladder, above the lowest divider of the casspir's compartments.'

1. Bronwyn Law-Viljoen (2006) *William Kentridge Prints*, Johannesburg: David Krut, page 18.



506

Eugene Hön

SOUTH AFRICAN 1958-

Russian Constructivist Profiles, two

painted and glazed ceramic
each diameter: 34 cm

R10 000 – 15 000



506



507

507

William Kentridge

SOUTH AFRICAN 1955-

Espresso Cups and Saucers, six

2008
each cup signed and dated, each saucer signed, dated and numbered with a unique serial number
ceramic cups with silver mirrored glaze; ceramic saucers with transfer illustration

cup with saucer: height 6,5 cm

R20 000 – 30 000

These limited edition sets were produced as part of the Illy Art Collection for Illy's 75th anniversary, with information booklet, and an original presentation box. The anamorphic drawings by William Kentridge on the saucers are reflected in the mirrored cups, becoming moving images as one drinks one's coffee.



508

PART LOT

508

William Kentridge

SOUTH AFRICAN 1955-

Cappuccino Cups and Saucers, six

2008
each cup signed and dated, each saucer signed, dated and numbered with a unique serial number
ceramic cups with silver mirrored glaze; ceramic saucers with transfer illustration

cup with saucer: height 10 cm

R20 000 – 30 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER

509

William Kentridge

SOUTH AFRICAN 1955–

Horseman

2007

signed, numbered 20/25 in pencil
and embossed with The Artists' Press
chopmark in the margin
single-colour lithograph and collage
42 by 50 cm

R60 000 – 80 000

LITERATURE

Bill Gregory (2008) *William Kentridge:
Telegrams from the Nose*, Sydney,
Australia: Annandale Galleries,
another impression from the edition
illustrated in colour on page 16.

509



510

William Kentridge

SOUTH AFRICAN 1955–

Studio Portrait

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

R80 000 – 120 000

Published by David Krut Fine
Art, Johannesburg.

511

William Kentridge

SOUTH AFRICAN 1955–

Still Life with Fruit

signed, numbered 31/40 in pencil and
embossed with the David Krut and
Jillian Ross chopmarks in the margin
etching with ink wash
sheet size: 60 by 58 cm

R50 000 – 70 000

510



511



512

Jürgen Schadeberg

SOUTH AFRICAN 1931–2020

*Defiance Campaign,
Johannesburg, 1952*

signed, dated 1999, inscribed with the title and embossed with the Jürgen Schadeberg chopmark in the margin; inscribed with the artist's name, the title and 'print 1999' and stamped 'Copyright Jürgen Schadeberg' on the reverse

selenium toned darkroom print 1/1 (unique)
sheet size: 61 by 50,5 cm

R8 000 – 12 000



512

513

Jürgen Schadeberg

SOUTH AFRICAN 1931–2020

Orlando Township, 1951

signed, dated 1999, inscribed with the title and embossed with the Jürgen Schadeberg chopmark in the margin; inscribed with the artist's name, the title and 'print 1999' and stamped 'Copyright Jürgen Schadeberg' on the reverse

selenium toned darkroom print 1/1 (unique)
sheet size: 61 by 50,5 cm

R8 000 – 12 000



513



514

514

Jürgen Schadeberg

SOUTH AFRICAN 1931–2020

*Orlando Township, 1951
(with Small Boy)*

signed, dated 1999, inscribed with the title and embossed with the Jürgen Schadeberg chopmark in the margin; inscribed with the artist's name, the title and 'print 1999' and stamped 'Copyright Jürgen Schadeberg' on the reverse

selenium toned darkroom print 1/1 (unique)
sheet size: 61 by 50,5 cm

R8 000 – 12 000



515

515

George Hallett

SOUTH AFRICAN 1942–2020

The Penny Whistler Robert Sithole '65

signed and dated 99
selenium toned darkroom print 1/1 (unique)
sheet size: 44 by 61 cm

R12 000 – 18 000

516

George Hallett

SOUTH AFRICAN 1942–2020

Mandela '94

signed and dated '99
negative 1994, print 1999
selenium toned darkroom print
1/1 (unique)
sheet size; 61 by 50,5 cm

R20 000 – 30 000



516



517

517

George Hallett

SOUTH AFRICAN 1942–2020

Peter Clarke

signed, dated France April 79 and
inscribed with the dedication 'For
Bra Pete' and 'Collection Private'
black and white hand print
image size: 30,5 by 31 cm

R12 000 – 15 000

PROVENANCE

Stephan Welz and Co, Cape Town,
28 October 2014, lot 11.
Deon Viljoen Fine Art.
Private Collection.

518

George Hallett

SOUTH AFRICAN 1942–2020

Feni Dumile

signed and inscribed with the title
black and white hand print
image size: 24,5 by 37 cm

R15 000 – 20 000

PROVENANCE

Stephan Welz and Co, Cape Town,
28 October 2014, lot 13.
Deon Viljoen Fine Art.
Private Collection.



518

519

George Hallett

SOUTH AFRICAN 1942–2020

District Six '69

signed and dated 99
negative 1969, print 1999
selenium toned darkroom print
1/1 (unique)
sheet size: 44 by 61 cm

R12 000 – 18 000



519

TO PLACE A BID CLICK ON THE RED LOT NUMBER



520



521

520

Kendell Geers

SOUTH AFRICAN 1968–

Gun

1990

signed and dated '90 in the plate; signed and numbered 14/20 in pencil and embossed with the Caversham Press chopmark in the margin
drypoint etching

plate size: 25 by 20 cm

R20 000 – 30 000

521

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953–

Sex

signed and dated 1989 in pencil in the margin
lithograph

plate size: 14 by 27 cm

R20 000 – 30 000



522



523

522

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953–

United Europe

signed, dated 2005, numbered 69/75 and inscribed with the title in pencil in the margin
lithograph

35 by 25 cm

R25 000 – 35 000

523

William Kentridge

SOUTH AFRICAN 1955–

Act III Scene 1, 2017

signed, numbered EV 1/60, and embossed with the Artist Workshop chopmark
linocut on paper with hand colouring on Hahnemühle paper

image size: 30 by 18,5 cm

R30 000 – 50 000

EXHIBITED

FNB Joburg Art Fair, Johannesburg, 8 to 10 September 2017, illustrated in colour on page 1978.

The present lot is based on the artist's drawings for the opera *Lulu*, William Kentridge's version of Alban Berg's 20th century modernist masterpiece. The opera *Lulu* opened to great acclaim at New York's Metropolitan Opera in late 2015.

524

Robert Hodgins

SOUTH AFRICAN 1920–2010

The Chairman of the Board

signed, dated 2007 and inscribed with the artist's name and the title on the reverse
stoneware with underglaze colour and transparent glaze
diameter: 30 cm

R10 000 – 15 000

PROVENANCE

Acquired from the artist by the current owner.



524

525

Jan Neethling

SOUTH AFRICAN 1938–

Suited Man

signed and dated 05/07/04
stoneware with underglaze colour and transparent glaze
diameter: 31 cm

R8 000 – 12 000

PROVENANCE

Acquired from the artist by the current owner.



525

526

Robert Hodgins

SOUTH AFRICAN 1920–2010

Attic Head

signed, dated 5/2008 and inscribed with the artist's name and the title on the reverse
incised, painted and glazed
ceramic plate
diameter: 25,5 cm

R15 000 – 20 000

PROVENANCE

Acquired from the artist by the current owner.



526



527

Nesta Nala

SOUTH AFRICAN 1940-2005

Vessel

signed and dated 13-10-1994
on the underside
burnished ceramic
height: 31 cm

R18 000 – 24 000



528

Ian Garrett

SOUTH AFRICAN 1971-

Vessel

signed and dated 1997
on the underside
burnished ceramic
height: 34 cm

R20 000 – 30 000

529

William Kentridge

SOUTH AFRICAN 1955-

News from Nowhere

2007

signed, numbered PP 4/4 in pencil
and embossed with The Artists' Press
chopmark in the margin
two colour lithograph with collage
and watercolour
sheet size: 156 by 120 cm

R450 000 – 550 000

EXHIBITED

Zeitz MOCAA, Cape Town, *William
Kentridge: Why Should I Hesitate?*,
Putting Drawings to Work, 24 August
2019 to 23 March 2020.

LITERATURE

Bill Gregory (2008) *William Kentridge:
Telegrams from the Nose*, Sydney,
Australia: Annandale Galleries,
another impression from the edition
illustrated in colour on page 7.

Judith Hacker (2010) *William
Kentridge: Trace, Prints from the
Museum of Modern Art*, New York:
MoMA, another impression from
the edition in the MoMa collection
illustrated on page 74.

Sven Christian and Anne McIlerron
(eds) (2019) *William Kentridge: Why
Should I Hesitate?*, *Putting Drawings
to Work*, Cape Town: Zeitz MOCAA,
another impression from the edition
illustrated on page 285.





530

Martine Jackson

SOUTH AFRICAN 1979-

Liminal Dance I

terracotta

height: 74,5 cm

excluding marble base

R25 000 – 35 000



531

Martine Jackson

SOUTH AFRICAN 1979-

Liminal Dance II

terracotta

height: 79,5 cm

excluding marble base

R25 000 – 35 000



532

Mary Liebermann

SOUTH AFRICAN 1929–2007

Abstract Woman

stoneware

height: 35,5 cm

R3 000 – 4 000



533

Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

Abstract Forms #2; #12; #23, three

each signed and dated '77 or '78

on the underside

glazed ceramic

two, height: 9,5 cm;

one, height: 14 cm

R4 000 – 6 000

Hannatjie van der Wat began to experiment with ceramics in 1972 'through a friendship with Helen Martin (Dunstan) who invited her to her studio school to 'play with clay'. Van der Wat took up the invitation with scepticism, not expecting to return more than once or twice at most, but from the moment that she began handling the clay, a creative empathy began to take hold of her. By her second visit, a very clear direction had emerged. It was a contradiction of all the rules of pottery – solid heavy slabs of clay twisted and pressured into form.¹

1. Garth Clark and Lynne Wagner (1974) *Potters of Southern Africa*, Cape Town: Struik, page 178.

534

Ann Marais

SOUTH AFRICAN 1948–

Never Again! ... ?

2004

porcelain, Perspex and
black-stained SupaWood
37,5 by 51 by 43,5 cm

R30 000 – 35 000

PROVENANCE

Purchased from the Brett Kebble
Art Awards Exhibition, 2004.
Private Collection.

EXHIBITED

Brett Kebble Art Awards, Cape Town, 2004.

LITERATURE

Clive van den Berg (ed) (2004) *The Brett Kebble Awards*, Cape Town: Brett Kebble, illustrated in colour on page 150.



The title of this disquieting installation by Anne Marais takes its cue from Nelson Mandela's 1994 inauguration speech, when the first president of the new South Africa proclaimed that 'Never, never and never again shall it be that this beautiful land will experience the oppression of one by another.'¹ Produced a decade after that declaration, Marais' sculpture is a chilling testament to the ghosts of oppression that Mandela saw haunting the fragile foundations of South Africa's nascent democracy.

Marais makes visible such a spectre through what the work leaves absent; two porcelain figures, one seated, the other standing, gaze coldly at an open window, whilst an upturned chair suggests some kind of previous commotion. The Perspex box that sets this scene features a door with the label Room 1026, and is completed by a black base with the inscription 'John Vorster Square'.

Marais conjures a history of unresolved justice that, at the time of the sculpture's making in 2004 was still ongoing. The room number refers to the infamous venue located on the 10th floor of John Vorster Square (today Johannesburg Central Police Station) where apartheid police would interrogate and torture political detainees, in some cases dropping them from the window to their deaths.² Perhaps the most infamous of these murders was the case of Ahmed Timol who died in December of 1971 after an interrogation in Room 1026, where officials claimed that he had jumped rather than being thrown. The inquest that immediately followed found in favour of the police, and the case was put down to suicide. It would take 46 years for the inquest to be reopened with Judge Billy Mothele declaring in 2017 that Timol's life had resulted in wrongful death, thereby setting the precedent for reopening of other such apartheid era inquests.³

Marais' restaging of the moments directly after such a gruesome event is part of an ongoing frame of post-apartheid redress where the past is brought into focus in order to remind us, in the present, that many of our country's ghosts, whilst invisible, still remain.

1. Sello Hatang (2020) 'Never, never and never again', *Nelson Mandela Foundation*, <https://www.nelsonmandela.org/news/entry/never-never-andnever-again>
2. *South African History Archive* (n.d.) 'Detention without trial in John Vorster Square', <https://artsandculture.google.com/exhibit/detention-withouttrial-in-john-vorster-square-south-african-history-archive/gQ-109MM?hl=en>
3. Jason Burke (2017) 'South Africa judge rules police murdered anti-apartheid activist in 1971', *The Guardian*, <https://www.theguardian.com/world/2017/oct/12/south-africa-judge-rules-police-murdered-anti-apartheid-activist-in-1971>



435

535

Katherine Glenday

SOUTH AFRICAN 1960–

*Against the Tide of
Darkness*, ten

signed and dated 2003 on
the base
porcelain heightened with
brown glaze
the tallest height: 15 cm
R20 000 – 30 000

EXHIBITED

The UCT Irma Stern Museum,
Cape Town, *Continuum*, 2004.

536

Katherine Glenday

SOUTH AFRICAN 1960–

All Swimming Free

signed, dated 2009 and
inscribed with the title on
the underside
painted porcelain
height: 35 cm
R18 000 – 24 000



536

537

Juliet Armstrong

SOUTH AFRICAN 1950–2012

Paper Form

bone china and gold leaf
with warthog ivory feet
height: 13 cm

R20 000 – 30 000

LITERATURE

Brendan Bell and Bryony Clark (eds)
(2014) *For Juliet: Ceramic Sculptor 1950 to
2012*, Pietermaritzburg: The Tatham Art
Gallery, illustrated in colour on page 106.



537



538

Nelson Makamo

SOUTH AFRICAN 1982–

Keep in Touch

signed, dated 2011, numbered
2/4 and inscribed with the title
in pencil in the margin

screenprint
110 by 68 cm

R30 000 – 50 000



539

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953–

*Portrait of a Young
Nelson Mandela*

signed, dated 2008, numbered
231/250, inscribed with the title and
'Would you trust this man with your
daughter?' in pencil in the margin

lithograph
sheet size: 45 by 35 cm

R60 000 – 80 000



© The Estate of Peter Clarke | DALRO

540

Peter Clarke

SOUTH AFRICAN 1929–2014

Blues Singer

signed, dated 10.Oct.1962, inscribed
'artist's proof' and with the title
in pencil in the margin; inscribed
with the medium and 'Printed in
Amsterdam' on the reverse

linocut
image size: 40 by 29,5 cm

R15 000 – 20 000

541

Roger Ballen

SOUTH AFRICAN 1950-

Scurry Mouse

signed, dated 2001, numbered
2/20 and inscribed with the title on
the reverse of the print; inscribed
with the artist's name, the title, the
date, the medium and the edition
number on an Everard Read label
adhered to the reverse
GBA-chrome photograph
36 by 35,5 cm

R20 000 – 30 000



542

Diane Victor

SOUTH AFRICAN 1964-

Scorched

2018
signed, numbered 11/35, inscribed
with the title in pencil and
embossed with The Artists' Press
chopmark in the margin
hand-coloured lithograph
60 by 76 cm

R10 000 – 15 000





543

Thijs Nel

SOUTH AFRICAN 1943–2020

Urn

signed with the artist's symbol, dated '88 and inscribed with the artist's name on a label adhered to the underside painted and glazed ceramic height: 50 cm

R3 000 – 5 000



544

Carolyn Heydenrych

SOUTH AFRICAN 1961–

Architectural Teapot

signed and dated '11 porcelain with black ink detail height: 32 cm

R10 000 – 15 000



545

Molelekoa Simon Masilo

SOUTH AFRICAN 1936–2018

African Teapot

ceramic height: 40,5 cm

R4 000 – 6 000



546

Hannatjie van der Wat

SOUTH AFRICAN 1923–2020

Abstract Form #181

signed and dated '73 glazed ceramic height: 36 cm

R3 000 – 5 000

LITERATURE

Garth Clark and Lynne Wagner (1974) *Potters of Southern Africa*, Cape Town: Struik, illustrated in black and white on page 184.



547

Nicolene Swanepoel

SOUTH AFRICAN 1962–2016

Nguni Vessel I

inscribed with the artist's initials
incised and glazed ceramic
height: 49 cm

R6 000 – 8 000



548

Nicolene Swanepoel

SOUTH AFRICAN 1962–2016

Nguni Vessel II

inscribed with the artist's initials
incised and glazed ceramic
height: 55 cm

R6 000 – 8 000



549

Nicolene Swanepoel

SOUTH AFRICAN 1962–2016

Nguni Vessel III

inscribed with the artist's initials
glazed and incised ceramic
height: 45 cm

R6 000 – 8 000



550

550

Nicolene Swanepoel

SOUTH AFRICAN 1962–2016

Horse Head with Proteas

signed and dated 2011
brown-glazed stoneware
height: 38 cm

R20 000 – 30 000



551

551

Ann Marais

SOUTH AFRICAN 1948–

Neck Rest

smoke fired painted terracotta
height: 16,5 cm

R6 000 – 8 000

LITERATURE

Rika Stockenström (2014) *The South African Contemporary Ceramic Collection at the William Humphreys Art Gallery 1984–2009*, unpublished Masters dissertation, University of KwaZulu-Natal, a similar work illustrated in Volume II, on page 15.



552

552

Ann Marais

SOUTH AFRICAN 1948–

Zimbabwe Ruins 1990

signed with the artist's monogram on the base
smoke fired painted terracotta
diameter: 49 cm

R8 000 – 10 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER

553

Thabiso Sekgala

SOUTH AFRICAN 1981–2014

*Haddon and Sly
(Former Glory), Bulawayo*

2013

numbered 1/7

inkjet print on archival fibre

paper laid down on board

70 by 70 cm

R30 000 – 40 000



554

Jabulani Dhlamini

SOUTH AFRICAN 1983–

*Sunset Shops, Vuka,
Sharpeville*

2015

numbered 1/7

pigment inks on fibre paper

image size: 50 by 50 cm

R35 000 – 50 000



TO PLACE A BID CLICK ON THE RED LOT NUMBER

555

Ruan Hoffmann

SOUTH AFRICAN 1971-

Spring and Another World Wide Recession, 2011

signed with the artist's initials and dated 12.08.11
earthenware with underglaze-blue and white porcelain slip
width: 35 cm

R8 000 – 12 000

PROVENANCE

Acquired from the artist by the current owner.



556

Ruan Hoffmann

SOUTH AFRICAN 1971-

Counter Revolutionary

signed with the artist's initials and dated 6.8.11 on the reverse
earthenware with blue and brown porcelain slip
width: 26,5 cm

R8 000 – 12 000

PROVENANCE

Acquired from the artist by the current owner.



557

Ruan Hoffmann

SOUTH AFRICAN 1971-

Ribbons and Bows

signed with the artist's initials and dated 17.12.2010 on the reverse
earthenware underglaze-blue and mauve porcelain slip
width: 31,5 cm

R8 000 – 12 000

PROVENANCE

Acquired from the artist by the current owner.



558

William Kentridge

SOUTH AFRICAN 1955-

Copper Notes,
States 10 and 11, two

2005

signed and numbered 5/14 in pencil and embossed with the Timothy Foulds Print Studio and Artist Proof Studio chopmarks in the margin; signed and numbered 4/5 in pencil and embossed with the Timothy Foulds Print Studio and Artist Proof Studio chopmarks in the margin
drypoint etching
each plate size: 17 by 20,5 cm

R40 000 – 50 000



559

William Kentridge

SOUTH AFRICAN 1955-

Magic Flute (suite of 4 prints)

2007

each signed and numbered 16/20 in pencil and embossed with the David Krut Workshop and Jillian Ross chopmarks in the margin
mixed media
each image size: 15 by 15,5 cm

R120 000 – 160 000

LITERATURE

Bronwyn Law-Viljoen (2007) *William Kentridge: Flute*, Johannesburg: David Krut, illustrated on pages 148 and 149.

Figure: drypoint on Somerset Velvet Soft White paper

Rhino: sugarlift aquatint, drypoint and engraving on Somerset Velvet Soft White paper

Bird: drypoint and engraving on Somerset Velvet Soft White paper

Space: aquatint and drypoint on Somerset Velvet Soft White paper





560

Hylton Nel

SOUTH AFRICAN 1941-

Ten Dishes

signed with the artist's initials and dated 12.10.11; revised and re-signed with the artist's initials and redated red, blue and yellow glazed earthenware diameter: 26,5 cm

R20 000 – 30 000

The reverse of each plate variously dated and inscribed as follows:

1. From a group of 10 that came back unsold from the gallery. It was a strong inspiration, but too rough and raw. Exciting to see again. Very satisfying to continue with these a play of blues and what will it all look like once out of the kiln? A happy princess wanders through her palace. Dated 20.4.2015.
2. A group of 10 plates being more or less free translations of children's drawings, richly embellished. A carefully thought-out use of colour. Amy Winehouse in performance. Dated 20.4.2015.
3. A device with arrows. One of 10. Dated 20.4.2015.
4. The colour change from raw to cooked. There is a picture in the mind. A bird fairy. One of 10. Dated 21.4.15.
5. Device with heart & rocket. One of 10. Yellow near middle. Light. Grey-blue. Pink and yellow happy. Bright blue & iron red & pistachio. Sparkle. Dated 21.4.15.
6. One of 10. A kind of military vehicle. Figure in foreground is addition by translator alas. Dated 21.4.15.
7. A hero with big fat muscles. One of 10. Dated 21.4.15.
8. One of 10. A butterfly enjoys the scent of flowers. Dated 23.4.15.
9. One of 10. A meat-wagon from a scary movie. Dated 23.4.15.
10. One of 10. A powerful hero. A shape-changer. Dated 23.4.15.



561

Deborah Bell

SOUTH AFRICAN 1957-

Head of a Woman

painted, incised and glazed ceramic plate diameter: 23 cm

R20 000 – 30 000

562

Hylton Nel

SOUTH AFRICAN 1941-

A Young Girl in a Pink Dress

signed with the artist's initials and dated 10.5.06 on the reverse
hand-painted, glazed and incised ceramic bowl
height: 5 cm, diameter: 26cm

R6 000 – 9 000



562

563

Robert Hodgins

SOUTH AFRICAN 1920-2010

Mädchen

signed, dated '05 and inscribed with the artist's name and the title on the reverse
stoneware with underglaze colour, transparent glaze and enamel overglaze
diameter: 31,5 cm

R15 000 – 20 000

PROVENANCE

Acquired from the artist by the current owner.
Retief van Wyk (2008) *The Ceramics of Robert Hodgins*, Cape Town: Bell-Roberts, illustrated on pages 34 and 125.



563

564

Anni Snyman

SOUTH AFRICAN 1964-

Left Holding ...

dated 2016 and inscribed with the artist's name and the title on the reverse
painted and glazed ceramic plate
diameter: 28 cm

R7 000 – 10 000

PROVENANCE

Acquired from the artist by the current owner.



564

565

Rorke's Drift

SOUTH AFRICAN 20TH CENTURY

Two-handed Vessel

signed 'Lephinah Molefe' and
with the Rorke's Drift leaf logo
and dated 9-60-78
black, brown and cream glazed
stoneware
height: 14,5 cm

R4 000 – 6 000



566

Rorke's Drift

SOUTH AFRICAN 20TH CENTURY

Bottle Vase

signed with the artist's initials
and the Rorke's Drift leaf logo
black, brown and cream glazed
stoneware
height: 17 cm

R3 000 – 4 000



567

Susan Annandale

SOUTH AFRICAN 1940-

Ceramic Bowls, two

glazed stoneware
height: 22 cm; 16 cm

R4 000 – 6 000

LITERATURE

Rika Stockenström (2014) *The South African Contemporary Ceramic Collection at the William Humphreys Art Gallery 1984-2009*, unpublished Masters dissertation, University of KwaZulu-Natal, a similar work illustrated in Volume II, on page 150.



568

John Muafangejo

NAMIBIAN 1943–1987

Shiyane Home

signed, dated 1969 and numbered 52/100; printed with the title in the plate linocut

59 by 87,5 cm

R18 000 – 24 000

LITERATURE

Orde Levinson (1992) *I was Loneliness: The Complete Graphic Works of John Muafangejo, A Catalogue Raisonné 1968–1987*, Cape Town: Struik, another impression from the edition illustrated as no. 25 on page 46.



568

569

John Muafangejo

NAMIBIAN 1943–1987

A Beautiful Ovamboland

signed, dated 1984 and numbered 2/150 in pencil in the margin; inscribed with the artist's name and the title in the print linocut

sheet size: 85 by 60,5 cm

R10 000 – 15 000

LITERATURE

Orde Levinson (1992) *I was Loneliness: The Complete Graphic Works of John Muafangejo, A Catalogue Raisonné 1968–1987*, Cape Town: Struik, another impression from the edition illustrated as no. 205 on page 227.



570

570

John Muafangejo

NAMIBIAN 1943–1987

Zululand: Natal Where Art School Is

signed, dated 1974 and numbered 137/200; inscribed with the title in the print linocut

sheet size: 61 by 86 cm

R15 000 – 20 000

LITERATURE

Orde Levinson (1992) *I was Loneliness: The Complete Graphic Works of John Muafangejo, A Catalogue Raisonné 1968–1987*, Cape Town: Struik, another impression from the edition illustrated as no. 63 on page 85.



570

571

Eric Mbatha

SOUTH AFRICAN 1948–

Abram and the Angel

signed, dated 70, numbered AP and inscribed with the title in pencil in the margin linocut

sheet size: 42 by 29 cm

R5 000 – 8 000



569



571



572

Noria Mabasa

SOUTH AFRICAN 1938–

Kneeling Woman

painted ceramic
height: 62,5 cm

R12 000 – 18 000



573

Bonakele (Bonnie)

Ntshalintshali

SOUTH AFRICAN 1967–1999

Elephant and Stork Embracing

inscribed with the artist's name and
dated 1987 on the underside
painted ceramic
height: 44 cm

R20 000 – 30 000



574

Ardmore Ceramic Studio

SOUTH AFRICAN 20TH CENTURY

Bird Bowl

inscribed 'Made by Stiso Zinhle'
and 'Ardmore Studio' and dated
09 on the underside
painted and glazed ceramic
height: 47 cm

R20 000 – 30 000

**Spirit of our Stories Collaboration between
Caversham Press and Ardmore Ceramic Studio**

In the *Spirit of our Stories* project, 1995, a group of rural artists from the Ardmore Ceramic Studio at Winterton worked in a medium that was new to most of them at the time, printmaking, at the Caversham Press. The artists' skill in working in a narrative tradition lent itself to the translation of images from 3-dimensional ceramic forms into 2-dimensional prints.

The images the artists produced include interpretations of dreams, references to folklore and bible stories, and observations from the world around them.



575

Wonderboy Nxumalo

SOUTH AFRICAN 1975–2008

*Basa Umlilo Ngaphandle
Kuka Matches*

signed, dated 1995,
numbered 19/45, inscribed
with the title in pencil
and embossed with the
Caversham Press chopmark in
the margin; printed with the
title in English in the plate
colour screenprint
sheet size: 64 by 76,5 cm

R4 000 – 6 000

576

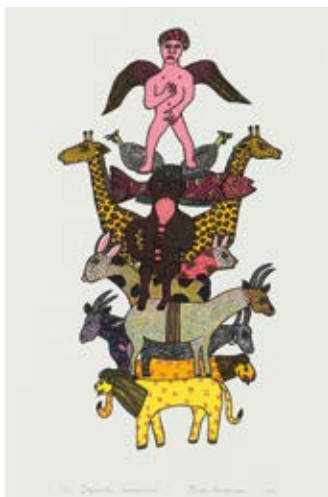
**Bonakele (Bonnie)
Ntshalintshali**

SOUTH AFRICAN 1967–1999

*Ukuzalwa Kukajesu
(The Birth of Jesus)*

signed, dated 95, numbered
51/65, inscribed with the
title in pencil and embossed
with the Caversham Press
chopmark in the margin
colour screenprint
sheet size: 64 by 76,5 cm

R8 000 – 12 000



577

Mavis Shabalala

SOUTH AFRICA 1965–

Ingelosi Nezilwane

signed, dated 95, numbered
21/60, inscribed with the title in
pencil and embossed with the
Caversham Press chopmark in
the margin
colour screenprint
sheet size: 64 by 35 cm

R3 000 – 4 000

578

Punch Shabalala

SOUTH AFRICAN 1969–

Umlingo Wezilinane

signed, dated '95, numbered
26/50, inscribed with the title in
pencil and embossed with the
Caversham Press chopmark in
the margin
colour screenprint
sheet size: 100 by 69,5 cm

R4 000 – 6 000

579

Mavis Shabalala

SOUTH AFRICAN 1965–

*Amadoda Amabili Abuka
Indlovu Nebhubesi*

signed, numbered 37/60, inscribed
with the title in pencil and
embossed with the Caversham
Press chopmark in the margin
colour screenprint
sheet size: 63,5 by 41,5 cm

R3 000 – 4 000

580

**Bonakele (Bonnie)
Ntshalintshali**

SOUTH AFRICAN 1967–1999

*UDaniel Namabhubesi
(Daniel in the Lion's Den)*

signed, dated 95, numbered 44/50,
inscribed with the title in pencil and
embossed with the Caversham Press
chopmark in the margin
colour screenprint
sheet size: 100 by 69,5 cm

R7 000 – 10 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



581

581**Norman Catherine**

SOUTH AFRICAN 1949–

Hodge Podge

signed, numbered 15/30, inscribed with the title in pencil in the margin and embossed with the Chocolate Ink Studio chopmark in the margin
screenprint
sheet size: 75,5 by 105,5 cm

R25 000 – 35 000

LITERATURE

Wilhelm van Rensburg (2014) *Norman Catherine Print Editions 1968–2014*, Johannesburg: Art on Paper, another impression from the edition illustrated in colour on pages 68 and 69.

582**Norman Catherine**

SOUTH AFRICAN 1949–

Homo Opuntia

signed, numbered 9/30, inscribed with the title in pencil and embossed with the Chocolate Ink Studio chopmark in the margin
screenprint
sheet size: 75,5 by 105,5 cm

R25 000 – 35 000

LITERATURE

Wilhelm van Rensburg (2014) *Norman Catherine Print Editions 1968–2014*, Johannesburg: Art on Paper, another impression from the edition illustrated in colour on pages 66 and 67.



582



583

583**Walter Battiss**

SOUTH AFRICAN 1906–1982

Orgy 1

signed and numbered 27/45
screenprint
45 by 63 cm

R40 000 – 60 000

PROVENANCE

Goodman Gallery.
Private Collection, Johannesburg.

LITERATURE

Warren Siebrits (2016) *Walter Battiss: Invented Myself: The Jack Ginsburg Collection*, Johannesburg: The Ampersand Foundation, another impression from the edition illustrated in colour on page 121.

'All Battiss's erotic work was censored by the Pretoria City Council at the time of his Commemorative Exhibition at the Pretoria Art Museum, which opened October 1979. This explains why most of Battiss's erotic and sexually explicit images only appeared in books and exhibition catalogues for the first time decades after his death in 1982.'¹

¹ Warren Siebrits (2016) *Walter Battiss: I Invented Myself: The Jack Ginsburg Collection*, Johannesburg: The Ampersand Foundation, page 120.



584

Corné Joubert

SOUTH AFRICAN 1971-

Family, five

incised and glazed ceramic
on wooden base
smallest height: 23 cm;
tallest height: 30 cm

R10 000 – 15 000

In 2009, the artist was represented at the Sasol New Signatures Art Competition, and received the New Signature Award at the Glazecor Ceramics Southern Africa Gauteng Regional Exhibition.

585

Robert Hodgins

SOUTH AFRICAN 1920-2010

Excellency

signed, dated 15 and inscribed
with the title
mixed media and ceramic tiles
height: 90 cm

R120 000 – 160 000



585

586

Norman Catherine

SOUTH AFRICAN 1949-

Boatman

tapestry
signed, dated 1991, numbered 1/10 and
inscribed with the title on the reverse
35 by 32 cm

R35 000 – 50 000



586

TO PLACE A BID CLICK ON THE RED LOT NUMBER



587



588



589



590

587

Stephen Inggis

SOUTH AFRICAN 1955-

100 Years of Solitude 1 [Journal]

2006

signed; bears a João Ferreira gallery label inscribed with the artist's name, date, edition number, medium, and title on the reverse

hand-painted gelatin silver emulsion on BFK Rives paper
sheet size: 119 by 106,5 cm

R30 000 – 50 000

588

William Kentridge

SOUTH AFRICAN 1955-

Three Shadows in a Landscape

2003

signed and numbered 9/40
sugarlift aquatint and etching
plate size: 60 by 75 cm

R80 000 – 120 000

589

Stephen Inggis

SOUTH AFRICAN 1955-

The Blotting Paper

signed; inscribed with the title on the reverse
hand-painted gelatin silver emulsion on BFK Rives paper
sheet size: 119 by 107 cm

R30 000 – 50 000

590

William Kentridge and Rosenclaire

SOUTH AFRICAN 20TH CENTURY/21ST CENTURY

Lesheba

2005

signed by all three artists, numbered 9/18 in pencil and embossed with the David Krut Print Workshop and Timothy Foulds Print Studio chopmarks in the margin
drypoint on paper
image size: 49 by 74 cm

R80 000 – 120 000

Rosenclaire (Claire Gavronsky and Rose Shakinovsky) are artists, activists, teachers and mentors. They moved from South Africa to Italy in the 1980s and have run their successful artists' residency programme there for the last 30 years. Their approaches differ stylistically, but they share common concepts and concerns, often with a political edge, and work in a variety of media including painting, sculpture, printmaking, recontextualising found objects and site-specific events.



591

William Kentridge

SOUTH AFRICAN 1955–

A Universal Archive

2012

signed, numbered 18/35 and
inscribed with the title in the work
lithography and collage on various
types of paper

image size: 63 by 73 cm

R100 000 – 150 000

LITERATURE

Rosalind Krauss, Roger Malbert
and Kate McCrickard (2013) *A
Universal Archive: William Kentridge
as Printmaker*, London: Hayward
Gallery, illustrated on page 118 with
cataloguing details on page 135.

LOTS 592 TO 600
NO LOTS

TO PLACE A BID CLICK ON THE RED LOT NUMBER