





Tuesday 10 November 2020  
Session 6 at 7.00pm

## Contemporary Art

Lots 601–690

Lot 628 Simphiwe Ndzube *Waiting for Mlungu (III)* (detail)

THE RED LOT NUMBER

601

**Georgina Gratrix**

SOUTH AFRICAN 1982-

*It Must Suck Being a Poodle*

signed and dated 2012

on the reverse

oil on canvas

45,5 by 60,5 cm

R30 000 – 50 000



602

**Matthew Hindley**

SOUTH AFRICAN 1974-

*Kitty, Kitty, Whoa!*

signed, dated 2004 and 05 and

inscribed with the artist's name

and the title on the reverse

mixed media on canvas

130,5 by 130 cm

R70 000 – 90 000

EXHIBITED

Association of Arts Pretoria, *Sasol New Signatures Competition*, 2005, illustrated in colour on page 17 of the exhibition catalogue.



TO PLACE A BID CLICK ON THE RED LOT NUMBER

603

**Johann Louw**

SOUTH AFRICAN 1965–

*Pop en Vis*

signed with the artist's initials  
and dated 2013 on the reverse  
oil on plywood  
122 by 128,5 cm

**R100 000 – 120 000**

**PROVENANCE**

Acquired from the artist's exhibition  
by the current owner, 2013.  
Private Collection, Johannesburg.

**EXHIBITED**

University of Johannesburg Art  
Gallery, Johannesburg, *Johann Louw:  
Et in Arcadia Ego*, 7 to 28 August 2013.



604

**Johann Louw**

SOUTH AFRICAN 1965–

*Dog*

signed with the artist's initials  
and dated 2015 on the reverse  
oil on canvas  
50 by 157 by 2,5 cm

**R30 000 – 50 000**



TO PLACE A BID CLICK ON THE RED LOT NUMBER



605

**Jake Aikman**

SOUTH AFRICAN 1978-

*Vigil*

signed, dated 2011 and inscribed  
with the title on the reverse

acrylic on canvas

115 by 205,5 cm

R100 000 – 150 000

EXHIBITED

SMAC Gallery, Cape Town, *Jake  
Aikman: Proximity*, 13 October  
to 30 November 2011.

606

**Anton Karstel**

SOUTH AFRICAN 1968-

*Two Gymnasts*

oil on canvas

64,5 by 61 cm

R30 000 – 50 000

PROVENANCE

Acquired from the artist  
by the current owner.



607

**Lisa Brice**

SOUTH AFRICAN 1968–

***Untitled IV***

signed with the artist's initials and dated 05; inscribed with the artist's name, title, date and medium on a Goodman Gallery label adhered to the reverse

oil on paper

sheet size: 150 by 125 cm

**R100 000 – 150 000**

**EXHIBITED**

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

'From early childhood, film provided an escape for Brice. As an artist working in Trinidad, she became a regular at the weekly gatherings of the StudioFilmClub (SFC) run by artists Peter Doig and Che Lovelace. Night vision photographs taken by Brice during the screenings were used to illustrate and record the atmosphere of the SFC nights in a catalogue printed by Walter Koenig, for an exhibition of Doig's painted SFC posters at the Museum Ludwig, Cologne and the Kunsthalle, Zurich, 2005. [...]

Whilst drawing on her usual accumulation of imagery from media sources, the work is also informed by the hundreds of night vision photographs that Brice has taken over the last few years, during her exploration and new found fascination with the medium of photography. The almost monochromatic greenish palette of the night vision mode on video cameras suggests, apart from the eeriness of the desaturated colour, a sense of intrigue and an invasion of privacy.

This investigation reveals the variety of forms fear takes on, like a shape shifter, forms often found in folklore, religion, film, children's stories, politics as well as in our personal mythologies ... the work is intended to suggest a struggle in which hope and magic have the possibility of prevailing.<sup>1</sup>

1. *Goodman Gallery* (2006) 'Lisa Brice/Night Vision', <https://www.goodman-gallery.com/exhibitions/455>





608

**Deborah Bell**

SOUTH AFRICAN 1957–

*Waiting for the Miracle to Come – John the Baptist*

2012

signed; inscribed with the artist's name, the title and the medium on a John Martin Gallery, London, label adhered to the reverse

oil on canvas  
51 by 40 cm

**R100 000 – 150 000**

**PROVENANCE**

John Martin Gallery, London.  
Private Collection, Johannesburg.

**EXHIBITED**

John Martin Gallery, London, *A Far Country: Sculpture and Painting* 2008–12, 15 June to 14 July 2012.

**LITERATURE**

John Martin Gallery (2012) *A Far Country: Sculpture and Painting* 2008–12, exhibition catalogue, London: John Martin Gallery, illustrated on page 47.

Catherine Milner (2012) 'Bell's Celestial Belles', *Country Life* (UK), 20 June, pages 132 and 133, exhibition review.

A copy of *Country Life* (UK), June 20, 2020, accompanies the lot.



609

**Deborah Bell**

SOUTH AFRICAN 1957–

*Waiting for the Miracle to Come – Joan of Arc*

2012

signed; inscribed with the artist's name, the title and the medium on a John Martin Gallery, London, label adhered to the reverse

oil on canvas  
51 by 40 cm

**R100 000 – 150 000**

**PROVENANCE**

John Martin Gallery, London.  
Private Collection, Johannesburg.

**EXHIBITED**

John Martin Gallery, London, *A Far Country: Sculpture and Painting* 2008–12, 15 June to 14 July 2012.

**LITERATURE**

John Martin Gallery (2012) *A Far Country: Sculpture and Painting* 2008–12, exhibition catalogue, London: John Martin Gallery, illustrated on page 47.

Catherine Milner (2012) 'Bell's Celestial Belles', *Country Life* (UK), 20 June, pages 132 and 133, exhibition review.

A copy of *Country Life* (UK), June 20, 2020, accompanies the lot.



610

**Deborah Bell**

SOUTH AFRICAN 1957-

*Divination*

signed, dated 2005 and inscribed with the title; inscribed with the artist's name, the date, the title and the medium on a Goodman Gallery label adhered to the reverse mixed media on paper sheet size: 160 by 60 cm

R180 000 – 240 000

611

**Barend de Wet**

SOUTH AFRICAN 1956-2017

*Mielies and Masks*

cast aluminium and plaster on plaster base height: 51 cm

R20 000 – 30 000



TWO VIEWS OF LOT 611







612

**Blessing Ngobeni**

SOUTH AFRICAN 1985-

*Grey Area IV*

signed, dated 15 and  
inscribed with the title  
acrylic with collage on canvas  
90 by 75 cm

R60 000 – 90 000

EXHIBITED

Gallery MOMO, Cape Town, *Blessing  
Ngobeni: As if You Care*, July 2015.



613

**Mongezi Ncaphayi**

SOUTH AFRICAN 1983-

*Abstract Composition*

signed and dated 15  
acrylic on paper  
154 by 120 cm

R40 000 – 60 000



614

**Hussein Salim**

SUDANESE 1966–

*Joy of Creation II*

signed and dated 15; signed, dated

2015 and inscribed with the title

and the medium on the reverse

acrylic on canvas

150 by 150 cm

R50 000 – 80 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER

615

**Barend de Wet**

SOUTH AFRICAN 1956–2017

*Insincere Objects*

inscribed with the artist's name,  
dated 2010 and numbered 1/5 on  
a plaque adhered to the reverse  
enamel on bronze  
height: 35 cm

R25 000 – 35 000

LITERATURE

Kathryn Smith (2010) *Barend de  
Wet*, Cape Town: SMAC Gallery,  
illustrated in colour on page 166.



TWO VIEWS OF LOT 615

616

**Stefanus Rademeyer**

SOUTH AFRICAN 1976–

*Moiré Study no 1*

signed, dated 2011 and numbered 3/5  
on the underside  
mixed media with electrical wiring  
height: 42 cm

R40 000 – 60 000

\*We do not guarantee electrical fittings



TO PLACE A BID CLICK ON THE RED LOT NUMBER



617

**Zander Blom**

SOUTH AFRICAN 1982–

*Composition with Pizza*

signed, dated 2017, and inscribed

'Nov CPT' on the reverse

oil on linen

72 by 50 cm

R80 000 – 120 000



618

**Norman Catherine**

SOUTH AFRICAN 1949–

*Cactus Head*

signed

oil on canvas

90 by 80 cm

R120 000 – 160 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER

619

### Robert Hodgins

SOUTH AFRICAN 1920–2010

#### *Portrait Plates, twelve*

each signed, dated 2005 and inscribed with the artist's name and the title on the reverse stoneware with underglaze and transparent glaze  
smallest diameter: 25,5 cm, largest diameter: 37 cm

R180 000 – 240 000

#### LITERATURE

Retief van Wyk (2008) *The Ceramics of Robert Hodgins*, Cape Town: Bell-Roberts, illustrated on pages 68 to 77 and 129 to 131.

1. *Molly*
2. *Alexander Not So Great*
3. *Julia*
4. *Pallas Athene*
5. *Ou Maat*
6. *Football Jack*
7. *Ready for Parade*
8. *One of Those Louis*
9. *Cadet*
10. *Redcap*
11. *Girl Perturbed*
12. *George Washington*



Robert Hodgins, Pretoria, 2006. Photograph by Abrie Fourie.

'Ceramic painting resembles methods used in tempera painting where colours are built up in layers. Line and brushwork are intermingled and images appear and, with rapid scouring, slowly disappear. Hodgins observes that 'one can add and invent [in a way that is not] possible on a canvas'. Once the plates are dry they may be worked again. Hodgins experiments with all the possible surfaces and forms, from coffee mugs to vases, three-dimensional skull forms to figurative objects, with the round plate remaining a favourite.

Hodgins's plates are portraits in the round. The format is of no major concern to him although the circular throwing lines sometimes lead him into a specific direction or gesture. The circular possibility of banding (painting of colours in the round) is usually only decided on after the images are completed.

Some plates may take weeks to finish and others are completed almost instantly.

The lack of spatial reference is important in Hodgins's ceramic work. 'The plates in themselves are objects to me,' Hodgins suggests. 'They occupy space and to allude to space seems superfluous. The canvas on the other hand is a square flat plane that receives a frame and is different to plates that already have an obvious rim.' The rim, however, also forms part of the picture ... sometimes. There is never a hard and fast rule with Hodgins. Today it can be decorative rims only and next week the rims are completely negated.<sup>1</sup>

1. Retief van Wyk (n.d.) *Robert Hodgins*, [http://map-southafrica.org/artists/m/2006/robert\\_hodgins/](http://map-southafrica.org/artists/m/2006/robert_hodgins/)



TO PLACE A BID CLICK ON THE RED LOT NUMBER

620

## Willem Boshoff

SOUTH AFRICAN 1951-

### *Speechless*

2014

32 old dental mouth casts

on handmade paper

209 by 114 cm

R80 000 – 120 000

'For most, to be speechless is to stand in awe or to be so surprised that the faculty of speech disappears.

When I am nervous I tend to talk too much. The more nervous I get, the more my head spins and the more nonsense I talk, and the more I lapse into crazy word salads.

When sitting back in the dentist's chair I am usually very nervous. Typically, I experience the urge to drift into uninhibited logorrhea. The frustrating thing then is that my otherwise occupied mouth does not allow any speech and I sit there, dumbstruck and irritated.

There are many forms of speech. In a monologue one speaks to oneself, in a dialogue one is in conversation with someone else. Thaumatoquy is such powerful speech that it conjures up miracles. An altiloquent orator is somewhat supercilious, lofty and speaks down to an audience. The sialoquent speaker speaks in such a carefree manner as to spray his or her audience with spittle. In Greek *sialon* is 'saliva' and in Latin *loqui* is 'to speak'.

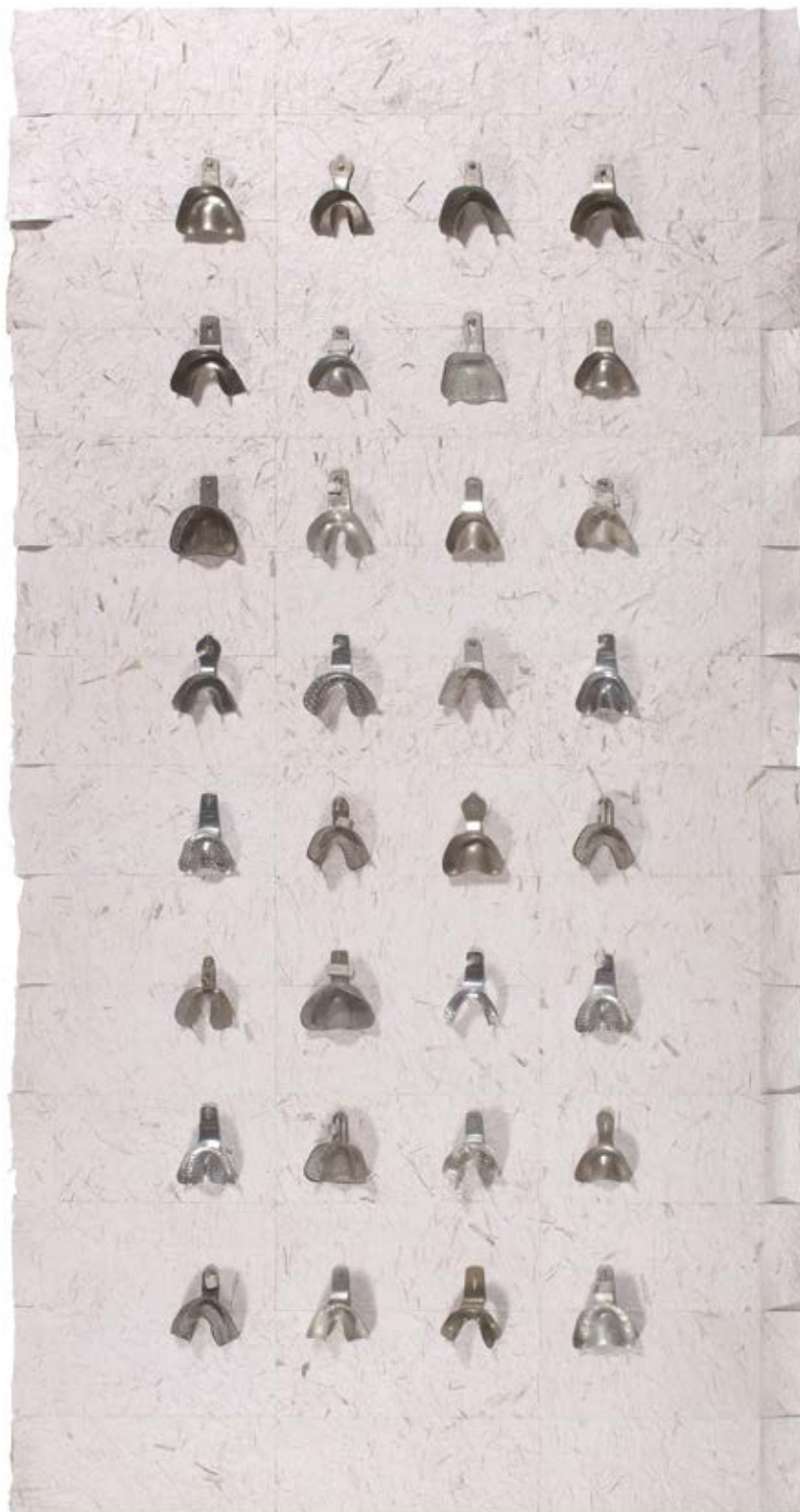
We are used to speaking freely, not always thinking that our speech might be offensive or at least unpleasant to others. Some religious orders are so concerned to be harmless in speech as to take a vow of silence.

I am told that arachibutyrophobia is a fear of peanut butter sticking to the roof of one's mouth. Perhaps this fear has something to do with the fact that when one's mouth is blocked-up, speech is so impossible one can't even call out for help. Dental mouth casts, locking up the mouth with gooey dental putty, are the most annoying mechanisms, muzzling movements of the tongue at a time when one is terribly nervous.

I remember a time, when, in South Africa I was often censored from saying things I wanted to. Under the apartheid government free speech was prohibited. Many South Africans, like the poet Breyten Breytenbach, landed in jail for what they said. None of us were allowed to repeat the contrary ideas of our fellow citizens [...]

In my work *Speechless* I think back on the frustration and powerlessness to speak when one has something to say.<sup>1</sup>

1. Willem Boshoff (n.d.) 'Speechless', <https://www.willemboshoff.com/product-page/speechless>



621

**Willem Boshoff**

SOUTH AFRICAN 1951-

*Self-portrait*

*(Right-hand Side of the Brain)*

signed and dated 2011 on the

reverse

mixed media on board

101 by 101 cm

**R150 000 – 250 000**

**PROVENANCE**

Goodman Gallery, Johannesburg.

Private Collection, Johannesburg.

**EXHIBITED**

Goodman Gallery, Johannesburg,

*Willem Boshoff/SWAT*, 18 August to

24 September 2011.

The present lot is an assemblage of alphabet beads, smashed computer plastic, stones, bougainvillea twigs and glue in a meranti frame.

'I am a Dadaist at heart and I have worked with casting things all my life ... I do this in the firm belief that that particular accidental/incidental act will lead me to find a great pearl of wisdom ... I give myself only one chance, one stab of the finger at an all-encompassing universal truth. In the early seventies, as a student I learnt about Jean Arp and his experiments with the 'Laws of Chance'. All my life I have experimented with these. Levi Strauss speaks of the contingency of incidence and co-incidence. Cage speaks of aleatoric (throwing the dice) work when he ventures more into the coincidental and Xenakis uses the term stochastic (guessing/aiming) for his rationalising of irrational happenstance. I have devoted my life to live in a stochastic/aleatoricity manner and I have made rather large installations in which I study how randomly deployed objects and experiences may hold the truth. The correct word for such endeavours is 'divination' and the practice of divination is older than any record of human existence. [In my book] 'What every Druid Should Know', I devote considerable time to how we might manage to decipher our Hamlet from chicken bones, bird droppings and a monkey playing with a typewriter.'

*Willem Boshoff, 2011*



TO PLACE A BID CLICK ON THE RED LOT NUMBER





622

**Kemang Wa Lehulere**

SOUTH AFRICAN 1984–

*Never Ending Dead-end*

signed and dated 12; a Stevenson label adhered to the reverse  
ink on paper  
sheet size: 59 by 42 cm

**R70 000 – 90 000**

**PROVENANCE**

Stevenson, Cape Town.  
Aspire Art Auctions, Cape Town,  
27 March 2017, lot 87.  
Private Collection.



623

**Penny Siopis**

SOUTH AFRICAN 1953–

*Feral Fables: Changeling*

signed, dated 2007 and inscribed with the artist's name, the title and the medium on a Stevenson certificate of authenticity adhered to the reverse; inscribed with the artist's name and the title on an Iziko *Time and Again: Penny Siopis Retrospective* loan label adhered to the reverse  
ink and glue on paper  
76 by 55 cm

**R100 000 – 150 000**

**PROVENANCE**

Stevenson, Johannesburg.  
Private Collection, Johannesburg.

**EXHIBITED**

Iziko South African National Gallery, Cape Town, *Time and Again: Penny Siopis Retrospective*, 14 December 2014 to 23 March 2015.  
Wits Art Museum, Johannesburg, *Time and Again: Penny Siopis Retrospective*, April to July 2015.

**LITERATURE**

Sue Williamson (2009) *South African Art Now*, New York: Harper Collins, illustrated on page 219.  
Gerrit Olivier (ed) (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits Press, illustrated on page 161.



624

**William Kentridge**

SOUTH AFRICAN 1955-

*Struggle for a Good Heart*

signed, numbered 16/18 in pencil  
in the margin and inscribed with  
the title in the plate  
lithograph and collage  
166 by 125 cm

R600 000 – 800 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



625

**Bambo Sibiyi**

SOUTH AFRICAN 1986–

*Writers of Their Own History*

signed and dated 2017  
charcoal and acrylic on canvas  
90 by 195,5 by 3 cm

**R50 000 – 70 000**

**EXHIBITED**

Red Room Gallery, Woodstock,  
*Bambo Sibiyi: Tales of Migration*,  
26 January to 5 March 2017.

'Bambo Sibiyi is part of a generation of Joburg based artists that includes Nelson Makamo and Phillemon Hlungwani – producing brooding charcoal drawings disrupted by flashes of colour. It's an aesthetic associated with William Kentridge, but each of these artists inhabits it in their own way and for their own reasons ...

In Sibiyi's work, colour and pattern infiltrate charcoal drawings through his rendering of the suits his subjects wear. They shimmer, glow and pop with touches of metallic acrylic

paint and lace patterns, drawing attention to the central role an immaculate suit plays in the Swenka tradition.

Zulu migrant workers on Joburg mines participated in Swenka – derived from the English word 'swank' – to show off their sense of style and defy the social and economic status that was determined by their race under apartheid ... [Sibiyi] establishes them as subjects from a bygone era through the medium of charcoal, evoking black-and-white photography, and through the presence of outmoded objects. An old typewriter is on the lap of a man in the piece entitled *Writers of their own History* ... [The] typewriter faces outwards and not inwards towards the subject so that he can't use it. This creates the impression that the history of the Swenkas was never told by them.<sup>1</sup>

1. Mary Corrigan (2017) *Business Day*, 20 February, 'Swank dress code just a plaster over a gaping societal wound', <https://www.pressreader.com/south-africa/business-day/20170220/281878708136668>



626

**Bambo Sibiyi**

SOUTH AFRICAN 1986–

*Laughing Girl*

signed and dated 2017  
charcoal and watercolour on  
unstretched canvas  
107 by 156 cm

**R40 000 – 60 000**



627

**Phillemon Hlungwani**

SOUTH AFRICAN 1975-

***Ndlela hi komba hi lava va nga rhanga va yi famba, I***

signed and dated 2015  
charcoal, pastel and collage on  
paper

137 by 223 cm

**R180 000 – 240 000**

The title of this work is a Xitsonga proverb meaning those who have walked a path before are the best ones to show the way.

**EXHIBITED**

Circa, Johannesburg, *Phillemon Hlungwani: From Giyani to Alexandra – The Journey Continues*, 3 March to 16 April 2016.

**LITERATURE**

Everard Read (2016)  
Johannesburg, *Phillemon Hlungwani: From Giyani to Alexandra – The Journey Continues*, Johannesburg: Everard Read, exhibition catalogue, illustrated in colour on page 6.

**TO PLACE A BID CLICK ON THE RED LOT NUMBER**



628

### Simphiwe Ndzube

SOUTH AFRICAN 1990–

#### *Waiting for Mlungu (III)*

signed, date 2017 and inscribed with the title on the reverse  
oil and mixed media on linen  
200 by 238,5 by 3,5 cm

**R400 000 – 600 000**

EXHIBITED

WHATIFTHEWORLD, Cape Town,  
*Everyday Anomaly*, 9 September  
to 21 October 2017.

Gary Brewer in conversation with Simphiwe Ndzube in his studio in Los Angeles: 'As we spoke, I mentioned Beckett's 'Waiting for Godot', saying that the space the figures inhabited with the cast-off refuse of the pedestrian world, and the strange barren light, felt like a stage set for Beckett. Simphiwe smiled and said, 'The title of this series is 'Waiting for Mlungu', or 'Mlungu', a reference to the god of creation and bureaucracy, one who is remote and detached from man and living beings, in the beliefs of the Yao people of Mozambique and the Bantu people of Sub Saharan Africa. The word Mlungu was later altered to refer to white people as the dominant ruling class, and now it is used on the street among black south Africans to mean that you are doing well financially, that you are making some money.'

1. Gary Brewer (2017) *Art and Cake: A Contemporary Art Magazine with a Focus on the Los Angeles Art Scene*, 'Studio Visit: Simphiwe Ndzube, A Journey Through the Theater of the Absurd', 11 August, <https://artandcakela.com/2017/08/11/studio-visit-simphiwe-ndzube-a-journey-through-the-theater-of-the-absurd/>



The present lot (left) in the artist's studio, Los Angeles, 2017.  
Photograph by Gary Brewer.



629

**William Kentridge**

SOUTH AFRICAN 1955–

*Nose II*

signed with the artist's initials  
and numbered 4/20  
bronze with a brown patina  
height: 33 cm

**R600 000 – 800 000**

LITERATURE

Bill Gregory (2008) *William Kentridge: Telegrams from the Nose*, Sydney, Australia: Annandale Galleries, another cast from the edition illustrated in colour on page 27.  
Karel Nel and Owen Martin (2019) *William Kentridge: Why Should I Hesitate?, Sculpture*, Cape Town: Norval Foundation, other casts in the edition illustrated on page 154.

TWO VIEWS OF LOT 629

TO PLACE A BID CLICK ON THE RED LOT NUMBER

630

**Esther Mahlangu**

SOUTH AFRICAN 1935-

*Abstract*

signed and dated 2018  
acrylic on canvas  
75 by 95 cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist  
by the current owner.

631

**Esther Mahlangu**

SOUTH AFRICAN 1935-

*Abstract*

signed, dated 2007 and  
numbered 7/22  
screenprint  
image size: 40,5 by 52,5 cm

R15 000 – 20 000

632

**Esther Mahlangu**

SOUTH AFRICAN 1935-

*Ndebele Design*

signed and dated 2018  
acrylic on canvas  
70 by 90 cm

R40 000 – 60 000

PROVENANCE

Private Collection,  
Johannesburg.



630



631



632



633

**Norman Catherine**

SOUTH AFRICAN 1949–

*Head Talk*

signed; numbered 03/052

on the underside

oil on wood

height: 42,5 cm

R25 000 – 35 000



634

**Norman Catherine**

SOUTH AFRICAN 1949–

*Blue Man*

signed; numbered 02/70

on the underside

oil on wood

height: 36 cm

R25 000 – 35 000



635

**Norman Catherine**

SOUTH AFRICAN 1949–

*Identity Crisis*

signed; numbered 03/021

on the underside

oil on wood

height: 37 cm

R25 000 – 35 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



636

**Karel Nel**

SOUTH AFRICAN 1955–

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

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

165 by 214 cm

**R400 000 – 600 000**

**EXHIBITED**

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

**LITERATURE**

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



The artist Paul Gauguin's grave at Atuona, Hiva Oa, French Polynesia. Photograph by Karel Nel

The present lot, *Manao Tupapau*, has as its central focus a linear pictogram of Paul Gauguin's grave constructed from volcanic blocks and a softly rounded footstone, inscribed with his name and 1903, the date of his death. An oceanic blueness seems to wash up to the base of the grave, a metaphor for an expansive consciousness beyond form. The greens in the upper half seem to suggest the lush, protective foliage of the verdant hillside context. A tracery of effulgent gold emerges from a translucent vermilion *mana* or ancestral presence.

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

Gauguin's decision to leave the Parisian epicentre of art in search of a simpler, more meaningful life was in

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

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



TO PLACE A BID CLICK ON THE RED LOT NUMBER

637

**Ndikhumbule Ngqinambi**

SOUTH AFRICAN 1977–

***Slamming the Wack***

signed and dated 2018  
on the reverse  
oil on canvas  
150 by 200 by 4,5 cm

**R60 000 – 80 000**

Referring to the imagery of figures running on a vinyl record, depicted in the current lot, the artist comments, 'The ability to keep the pace with the speed of the record can be regarded as staying afloat, for if you were to lose concentration you would fall. It is about understanding or knowing or mastering your craft, not only in art and music, but in other fields as well. Keeping the rhythm will motivate your pace, so you don't fall. This body of work has been motivated by the need to stay on top with whatever I do.'<sup>1</sup>

1. Ndikhumbule Ngqinambi, <https://www.facebook.com/Galerie23Amsterdam/posts/ndikhumbule-ngqinambi-cape-town-1977-about-his-exhibition-staying-afloatstayi-ng-/2589308637746864/>



638

**Ndikhumbule Ngqinambi**

SOUTH AFRICAN 1977–

***True Colours***

signed and dated 2013 on the reverse  
oil on canvas  
70 by 110 cm

**R40 000 – 60 000**

**EXHIBITED**

Barnard Gallery, Cape Town, *Ndikhumbule Ngqinambi: True Colours*, 22 May to 10 July 2014.

The present lot is the title work from Ndikhumbule Ngqinambi's solo exhibition, *True Colours*, at the Barnard Gallery in 2014.

'As the idiom suggests, the definition of true colours is to reveal the reality beneath the mantle of appearance. In this show, Ngqinambi deals with divergent discourses around truth, memory and history, as conveyed through the flag, one of history's most semantically loaded emblems.'<sup>1</sup>

1. Hazel Friedman (2014) Artthrob, *True Colours: Ndikhumbule Ngqinambi at Barnard Gallery*, [http://artthrob.co.za/Listings/Ndikhumbule\\_Ngqinambi\\_at\\_Barnard\\_Gallery\\_in\\_May\\_2014.aspx](http://artthrob.co.za/Listings/Ndikhumbule_Ngqinambi_at_Barnard_Gallery_in_May_2014.aspx)



639

**Marco Cianfanelli**

SOUTH AFRICAN 1970–

*Untitled (H3B.K3)*

inscribed with the artist's name and the title and dated 2000 on the reverse  
manipulated computer photograph, branded springbok hide and painted glass  
97 by 123 cm

**R30 000 – 50 000**

**EXHIBITED**

University of Johannesburg Art Gallery, Johannesburg, *Marco Cianfanelli: Data: Process*, July 2012.

**LITERATURE**

Lucia Burger (ed) (2005) *Art @ Work: A Decade and More of the Sasol Art Collection*, Johannesburg: Sasol, a similar work from the series illustrated in colour on page 62.



640

**Vivienne Koorland**

SOUTH AFRICAN 1957–

*Gold Africa II*

signed and dated 2010; signed, inscribed with the artist's name, date, title and medium on a label adhered to the reverse  
oil and pigment on stitched burlap  
68,5 by 61 by 6,5 cm

**R60 000 – 80 000**

'Vivienne Koorland's trademark canvas of stitched burlap is the vehicle for the iconic *Gold Africa*. This emblematic painting invokes at once the politics of geography, history and memory; geopolitics, globalism and recall, enunciating violence and the politics of shame.'

1. *Vivienne Koorland, Gold Africa*, [www.viviennekoorland.com/current.php](http://www.viviennekoorland.com/current.php)



641

**Kim Berman**

SOUTH AFRICAN 1960–

***Alex under Siege 5 and 6, from the State of Emergency series***

1988

signed

drypoint etching and monoprint on two sheets of paper in original hand-made frame

126 by 157 cm

**R30 000 – 50 000**

'This work is from a series of eight panels made at the height of the second State of Emergency, decrying difficult living conditions in Alexandra township, whilst the artist was working for the ANC-aligned organisation Fund for a Free South Africa. The artist saw it as her role to bear witness to atrocities committed by the apartheid state. Berman was involved in smuggling banned images from the Afrapix photographic collective in South Africa to the anti-apartheid movement in exile, which inspired her own art-making. The images in *Alex under Siege* were inspired by documentary photographs taken in the 1980s by Peter Magubane, Alf Khumalo, Omar Badsha, Gideon Mendel and Paul Weinberg, some of whom belonged to the Afrapix photographic collective. Imprints of the full series are in the Constitutional Court Art Collection.<sup>1</sup>

1. Constitutional Court Art Collection (n.d.) 'Kim Berman: Alex under Siege 1-8, 1986'; <https://ccac.concourtrust.org.za/works/kim-berman-alex-under-siege-1-8-1986>



642

**Themba Khumalo**

SOUTH AFRICAN 1987–

***Bending Backwards***

signed, dated 15 and inscribed with the title in charcoal in the margin  
charcoal and pastel on paper  
137 by 174 cm

**R30 000 – 40 000**

**PROVENANCE**

Private Collection, Johannesburg.

643

**Diane Victor**

SOUTH AFRICAN 1964–

*Homeless Man Begging*

signed and dated 2013  
charcoal and ash on paper  
178 by 97 cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist by  
the current owner.  
Private Collection,  
Johannesburg.

EXHIBITED

University of Pretoria School  
of Arts, *Staff Exhibition*, 2013.

644

**Pauline Gutter**

SOUTH AFRICAN 1980–

*Pirouette*

signed and dated 2011  
watercolour and oil on paper  
144 by 97 cm

R20 000 – 30 000

EXHIBITED

Everard Read, Johannesburg,  
*Pauline Gutter: Shift*, 2011.  
FNB Joburg Art Fair,  
September 2011.

645

**Pauline Gutter**

SOUTH AFRICAN 1980–

*The Listener*

signed and dated 2011;  
inscribed with the title on  
the reverse  
watercolour, oil and ink on  
paper  
144 by 97 cm

R20 000 – 30 000

EXHIBITED

Everard Read, Johannesburg,  
*Pauline Gutter: Shift*, 2011.  
FNB Joburg Art Fair,  
September 2011.



643



644



645

646

**Kate Gottgens**

SOUTH AFRICA 1965–

*Backyard Boys*

signed in pencil in the margin  
monotype

sheet size: 42 by 56 cm

R15 000 – 20 000



646



647

647

**Diane Victor**

SOUTH AFRICAN 1964–

*Dirk Coetzee*

2005

signed and inscribed with the title  
charcoal on paper

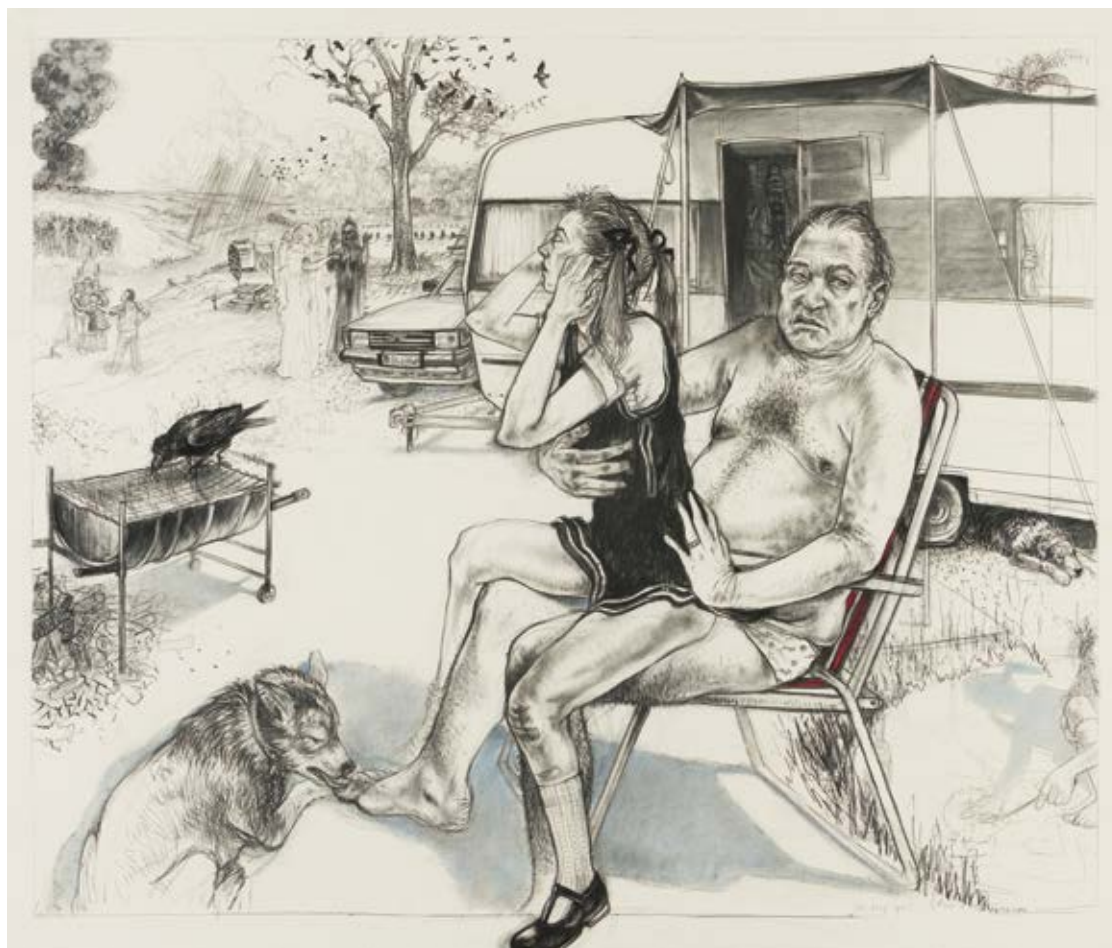
sheet size: 96 by 74 cm

R30 000 – 50 000

**PROVENANCE**

Russell Kaplan Auctioneers,  
Johannesburg, 9 December 2017,  
lot 20.

Private Collection.



648

648

**Diane Victor**

SOUTH AFRICAN 1964–

*Oh My God*

signed, dated 2014 and inscribed  
with the title in the margin

charcoal and pastel on paper  
125 by 147 cm

R120 000 – 150 000

**PROVENANCE**

Acquired from the exhibition *Performing  
Wo/Man*, 2014, by the current owner.

Private Collection, Johannesburg.

**EXHIBITED**

University of Johannesburg Art Gallery,  
Johannesburg, *Performing Wo/Man*,  
6 August to 10 September 2014.

649

**William Kentridge**

SOUTH AFRICAN 1955–

*Untitled*

*(Man, Woman and Warthog)*

1985

signed

charcoal on paper

99 by 70 cm

R900 000 – 1 200 000

'I certainly think drawing is the closest way we have of making visible the way we are in the world, both the way we think and the way we move through the world, which is provisional, changing, constructed out of incoherent fragments into a seemingly coherent subjectivity. And I think that drawing, and the process of making a drawing is as good a method as any for that activity.'

What seem to be three loose, fragmented motifs (a warthog, the face of a woman, and the back of a nude man, likely to be a self-portrait of the artist) in a drawing by William Kentridge, are in fact three quite significant images in his oeuvre. The drawing was made in the mid-1980s when Kentridge was exploring visual metaphors for a country under siege. The situation reminded him of the crumbling interwar Germany of the 1920s and early 1930s and the art produced by such second-generation German Expressionists as Georg Grosz and Max Beckmann. Kentridge set his sights on the complacent middle classes in South Africa, producing such ironic works as the triptych, *The Conservationist's Ball (Culling, Game Watching, Taming)* (1985), which has trinkets of Africa embellishing the picture plane, including a miniature rhinoceros dancing on a table, a civet pelt draped around a shoulder, and a warthog floating over diners in a café.

The image of a warthog appears again in a work, titled *Family Portrait* (1985), a work referring to three generations of Kentridges: his grandmother in the far background, his parents in the middle ground, and the artist and his wife, Anne, in the foreground. This time the shirt of the artist is printed with small green rhinos.

The motif of the back of a nude man, first appearing in a work titled *Flood at the Opera* (1986), recurs often in Kentridge's subsequent works, such as in the drawings for the video piece, *Johannesburg, Second Greatest City after Paris* (1989) which has a memorable frame of the same nude, this time possibly an alter ego, the artist Felix Teitlebaum, foil to the capitalist, Soho Eckstein, staring at a drive-in screen bearing the words 'Captive of the City'. And again later, in a series of prints collectively referred to as *Man with a Megaphone* (1999). The three arbitrary images in the present lot take on the function of a repository of meaning with personally relevant references.

1. William Kentridge, quoted in Leora Maltz-Leca (2018) *William Kentridge: Process as Metaphor and Other Doubtful Enterprises*, Oakland: University of California Press, page 195.





650

**Johannes Phokela**

SOUTH AFRICAN 1966–

*St Sebastian*

oil on canvas  
177 by 100,5 cm

R50 000 – 70 000

**PROVENANCE**

Acquired from the artist  
by the current owner.

South African artist Johannes Phokela lived in London for 17 years, first studying towards a Bachelor's degree in Fine Art at the University of the Arts and then towards a Master's degree at the Royal College of Art. During this period, the National Gallery on Trafalgar Square became a haven for the young artist. He was particularly struck by the Old Masters and he reproduced their work but always with a postmodern twist. In the permanent collection of the National Gallery, Phokela saw a variety of depictions of St Sebastian, the Christian martyr killed for his religious beliefs on the orders of Roman emperor Diocletian, including those by Bernardino Zaganelli, Carlo Crivelli, Matteo di Giovanni and Lucas Cranach. It was, however, Peter Paul Rubens' Sebastian that impressed him the most. Phokela made a life-sized replication, executed in fairly swift but deft brush strokes. He gives the saint's martyrdom a contemporary twist by replacing the arrows that pierce the saint's body in traditional representations with a modern AK-47 assault rifle. A wound from the weapon is visible on the saint's abdomen, with the thread of a medical wound plug trailing out, and a few bloody discarded wound plugs are strewn around the saint's feet. What Phokela perhaps suggests, is that contemporary warfare can be explained in terms of the past: the martyrs of modern global warfare have their precursors in St Sebastian.



651

**Simon Stone**

SOUTH AFRICAN 1952–

*Untitled I*

signed  
oil on canvas laid down  
on board  
99 by 77 cm

R70 000 – 90 000



651



652

652

**Simon Stone**

SOUTH AFRICAN 1952–

*Untitled II*

signed  
oil on board  
99 by 77 cm

R70 000 – 90 000



653

653

**Simon Stone**

SOUTH AFRICAN 1952–

*Astronomers' Day*

signed  
oil on canvas  
106 by 170 cm

R120 000 – 160 000

PROVENANCE  
Private Collection,  
Johannesburg.

654

**Phillemon Hlungwani**

SOUTH AFRICAN 1975-

*Mbuti ya xihaha a yi tswaleli entlhambhini*

signed and dated 2014; inscribed with the title on a Knysna Fine Art Gallery label adhered to the reverse charcoal and pastel on paper 137 by 197 cm

R180 000 – 240 000

The title of this work is a Xitsonga proverb (literally, a secretive goat does not give birth in a crowd) meaning matters that require diplomacy should not be discussed in public.



654

655

**Diane Victor**

SOUTH AFRICAN 1964-

*Trawler*

signed and dated 2015 charcoal, ash and pencil on paper 146 by 96 cm

R80 000 – 120 000

**PROVENANCE**

Artec Exhibition, Port Elizabeth, 2015. Private Collection.



655

656

**Walter Oltmann**

SOUTH AFRICAN 1960-

*Bristle Disguise I*

signed and dated 2014 pen, ink and pencil on paper 65 by 49 cm

R18 000 – 24 000



656



657

**Diane Victor and  
Ruhan Janse van Vuuren**

SOUTH AFRICAN 20TH/21ST CENTURY

*The Scapegoat Series: The  
Existence of his Daughter*

signed by both artists and inscribed  
'a collaboration between R van  
Vuuren and DV', dated 2015 and  
numbered 1/1 'unique'  
bronze with a light grey patina and  
mixed media including etching ink,  
smoke and lacquer on a steel base  
height: 62 cm

**R150 000 – 200 000**

**PROVENANCE**

Acquired from the artists by the  
current owner.  
Private Collection, Johannesburg.

TO PLACE A BID CLICK ON THE RED LOT NUMBER



658

**Norman Catherine**

SOUTH AFRICAN 1949-

*Red Suit*

signed and dated 2012

oil on canvas

100 by 120 cm

R180 000 – 240 000



659

**Norman Catherine**

SOUTH AFRICAN 1949–

***Shady Dealer***

2011

signed

oil on canvas

100 by 120 cm

**R250 000 – 350 000**

**PROVENANCE**

Acquired from the artist by Louis Schachat.

Die Kunsamer, 2012.

Private Collection.

Art history is stocked with portraits of art dealers, refined likenesses that recall the close relationship between artist and dealer. The genre however also includes singular works that are less than complimentary. Some speak archetypally, while others aim to prick particular figures. The present lot is an update of an earlier painting entitled *Shady French Art Dealer* (2006). The male figure at the centre of both Catherine's works inhabits a yellow suit and holds a snake in his left hand. This far larger painting is more emphatic in its messaging, the dealer's right hand gesturing to the snout that grows from his neck. He is here also portrayed smoking and immersed in a room of nocturnal blue. The night is a time of traumas and psychic release in a Catherine painting. The work is consistent with the artist's evolutionary method. Catherine's canvas works tend to explore ideas cyclically rather than announce wholly new proposals. Fragments from earlier paintings are often harnessed – either wholly or in part – to create new pieces.

TO PLACE A BID CLICK ON THE RED LOT NUMBER



660

**Kay Hassan**

SOUTH AFRICAN 1956-

*Untitled (Figure with  
Outstretched Arm)*

collage on paper  
70 by 130 cm

R90 000 – 120 000



661

**Sam Nhlengethwa**

SOUTH AFRICAN 1955-

*The Thupelo  
Workshop I*

signed, dated 89 and  
inscribed with the title on  
the reverse  
oil and collage on canvas  
137 by 223 cm

R200 000 – 300 000



662

**Liza Grobler**

SOUTH AFRICAN 1974–

*Day Dream*

signed, inscribed with the title, 'Qubeka Studio', and signed by each bead artist on the reverse  
mixed media on board  
196,5 by 99,5 by 6 cm

R40 000 – 60 000



663

**Misheck Masamvu**

ZIMBABWE 1989–

*Life of the Hair*

dated 2016 and inscribed with the artist's name and the title on a Goodman Gallery label adhered to the reverse  
oil on canvas  
73 by 65 by 3 cm

R120 000 – 160 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



664

## Penny Siopis

SOUTH AFRICAN 1953–

### Untitled

signed

pastel on paper

126 by 88 cm

R500 000 – 700 000

Between the years 1985 and 1995 Penny Siopis produced a body of work often referred to as her History Paintings. Noted for their development of style where 'the genre of still life and history painting melted together in an allegory of excess', the works of this period parallel Siopis' move from teaching at Durban Technikon to the University of the Witwatersrand in Johannesburg. There, Siopis found 'another world' which she describes as 'much more challenging professionally – and politically', ultimately propelling her pictorial compositions in a direction that 'delved into illusionism and complex spatial dynamics'.<sup>1</sup>

The present lot, executed in pastel, illustrates Siopis' abiding interest in seventeenth century Dutch vanitas painting, whilst revealing her subversion of the historical genre seen from a contemporary perspective. Contrary to her Cake Paintings, characterised by their spatial economy, where the richly applied impasto gives form to her luscious confectionaries positioned on otherwise

minimal surfaces, here, materiality finds a new home in the objects that fill Siopis' pictorial frame.

Recounting her stay of seven months at the Cité Internationale des Arts, where this lot was started, Siopis recounts that 'in Paris, I did large pastel drawings that referenced my trips to the Louvre, the food markets, the opera.'<sup>2</sup> Elements of this intricate composition can be found in a later painting, *Act I Scene II*, which features the same gesturing hand that appears from the right of the composition. Similarly, the figure of Atlas reoccurs, seen here as a confectionary holder filled with an assortment of candies and porcupine quills.

Other sculptures from Greek mythology also make an appearance, notably *Daphne and Apollo* seen balancing on the edge of the table in the upper foreground, and *Psyche Revived by Cupid's Kiss* whose interlocking forms occupy the middle ground to the right-hand side of the picture, beneath shimmering drapery. The delicately rendered spring onions feature in an earlier

work, *Feast* (1985), whilst the Zoo biscuits just beneath are also to be found in Siopis' monumental work, *Melancholia* (1985).

The drama of this composition takes place however outside the areas of fanciful colour and sensuous visual allure. Instead, the figure that stares towards the window, rendered by streaming light, beyond the drapery, creates a moment of dramatic tension. By conjuring this internal recognition, of a world within a world, Siopis draws our attention away from the sweets and the fruits, to another more wistful dimension which Gerrit Olivier describes as 'a tension between materiality and reference' that 'interferes with the distinction between 'form' and 'content' that underpins habitual ways of looking'.<sup>3</sup>

1. Gerrit Olivier (ed) (2016) *Penny Siopis: Time and Again*, Johannesburg: Wits Press, page 59.

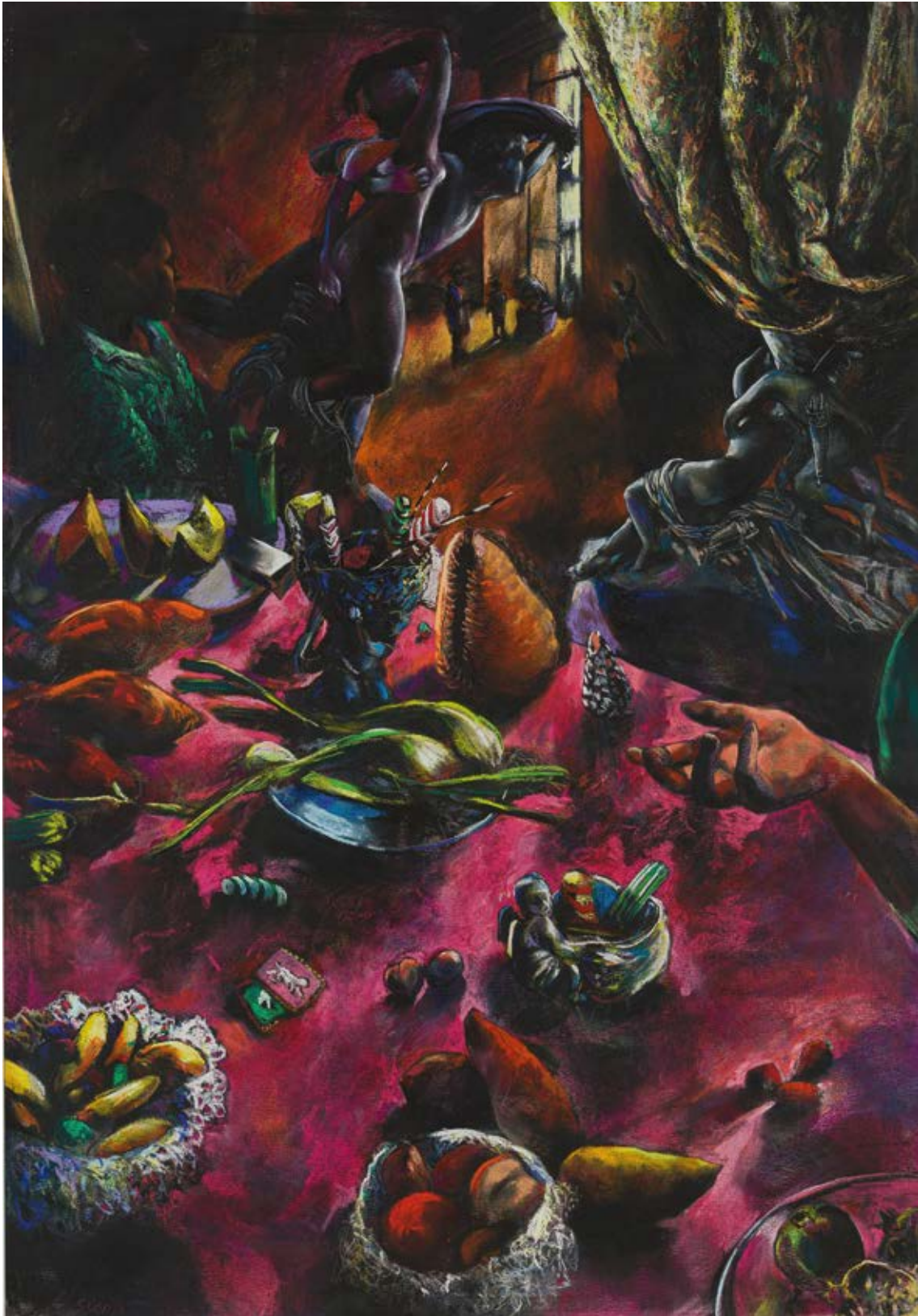
2. *Ibid*, page 62.

3. *Ibid*, page 2.9

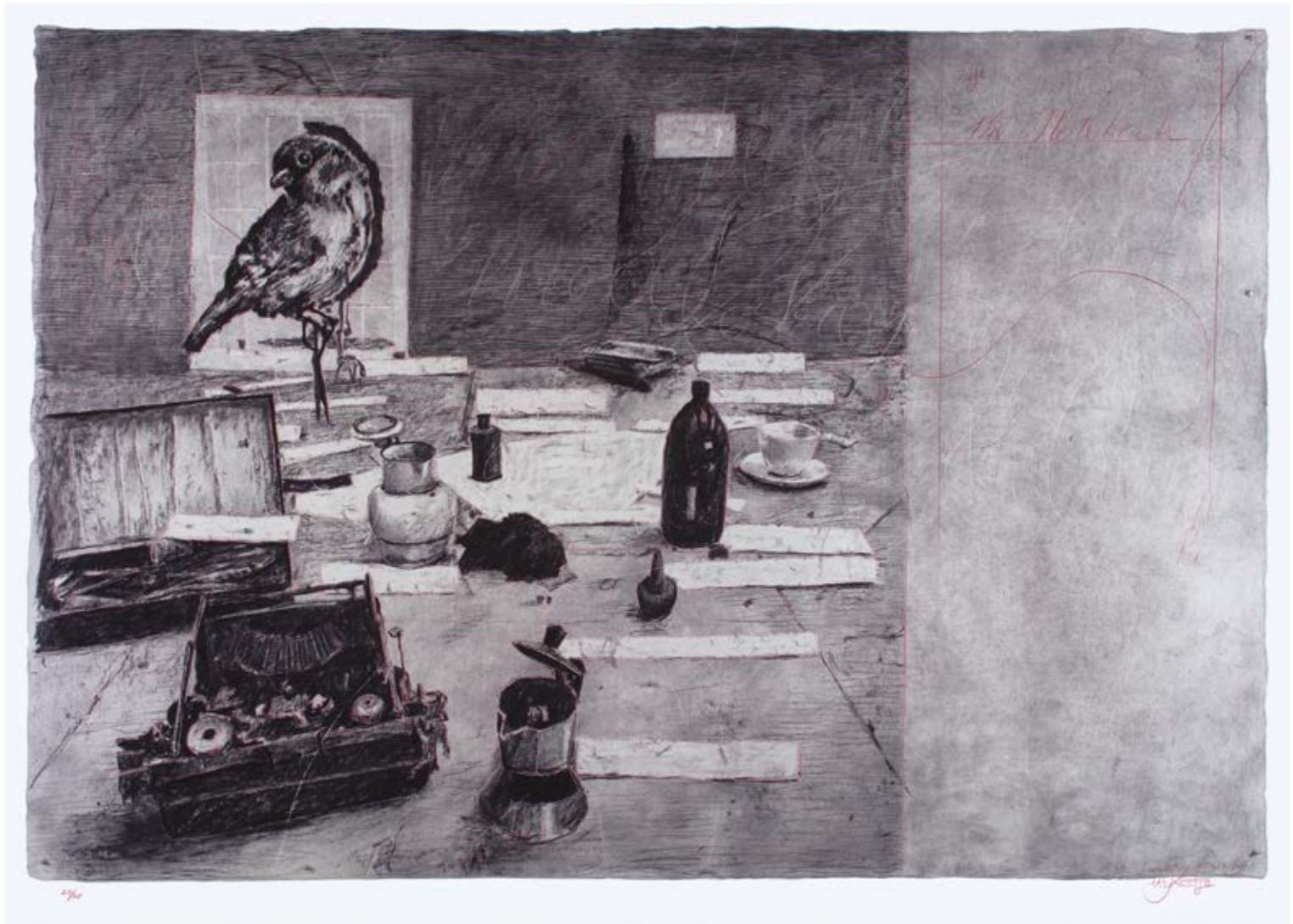


LEFT Penny Siopis, *Act I Scene II*, 1986–1987, Private Collection

RIGHT Penny Siopis, *Melancholia*, 1986, Johannesburg Art Gallery



TO PLACE A BID CLICK ON THE RED LOT NUMBER



665

### William Kentridge

SOUTH AFRICAN 1955-

#### *Table with Sparrow (Left-hand)*

signed and numbered 25/25 in red conté in the margin, further signed, dated 2019 and inscribed 'Left' in the print  
digital print on Hahnemühle etching paper

image size: 102 by 146 cm

R300 000 – 400 000

#### EXHIBITED

Norval Foundation, Cape Town, *William Kentridge: Why Should I Hesitate?, Sculpture*, 24 August 2019 to 27 July 2020.

#### LITERATURE

Karel Nel and Owen Martin (2019) *William Kentridge: Why Should I Hesitate?, Sculpture*, Cape Town: Norval Foundation, illustrated on pages 196 and 197.



Table with Sparrow, exhibition view, *William Kentridge: Why Should I Hesitate?, Sculpture*, Norval Foundation, Cape Town, 2020.



666

### William Kentridge

SOUTH AFRICAN 1955–

#### *Table with Sparrow (Right-hand)*

signed and numbered 25/25 in red conté in the margin and additionally signed, dated 2019 and inscribed 'Right' in the print digital print on Hahnemühle etching paper

image size: 102 by 146 cm

R300 000 – 400 000

#### EXHIBITED

Norval Foundation, Cape Town, *William Kentridge: Why Should I Hesitate?, Sculpture*, 24 August 2019 to 27 July 2020.

#### LITERATURE

Karel Nel and Owen Martin (2019) *William Kentridge: Why Should I Hesitate?, Sculpture*, Cape Town: Norval Foundation, illustrated on pages 196 and 197.

An interest in optics and the construct of seeing informs Kentridge's experiments with stereoscopic vision, of which *Table with Sparrow* forms a part. In order to achieve the illusion of stereoscopic vision, a drawing or construction is photographed twice, with the focal points about 7,5 centimetres apart – roughly the distance between the pupils of a person's eyes. The use of a stereopticon – an optical viewer that creates the illusion of three-dimensionality when viewing two nearly identical images side by side – transforms these two images into a three-dimensional experience in the viewer's perception, as they are translated into the complex neural patterns of the brain.

*Table with Sparrow* translates the set of small photographic images inserted

into a stereopticon, as seen in Kentridge's earlier *Double Vision* (2007), into two large-scale drawings forming a diptych, and it was subsequently made into an editioned work by the artist.

A sense of contention and play is brought into the artist's practice through the questioning of perception that *Table with Sparrow* proposes. It also harks back to early experiments in binocular perception that found their way into the repertoire of popular entertainment in the nineteenth and early twentieth centuries.

The drawing *Table with Sparrow* (2019) was included in Norval Foundation's *Why Should I Hesitate?, Sculpture*, the first retrospective exhibition of William Kentridge's sculptural practice.



667

**Mikhael Subotzky**

SOUTH AFRICAN 1981-

*Mr Roussouw, Beaufort West*

2006

inscribed with the artist's name, the title, the date and numbered 5/9 on a Museum of Modern Art, New York, label adhered to the reverse

Lightjet C-print on Fuji Crystal archive paper  
image size: 82 by 98 cm

**R130 000 – 160 000**

EXHIBITED

Museum of Modern Art, New York, *New Photography: Josephine Meckseper and Mikhael Subotzky*, 9 October 2008 to 1 May 2009.



668

**Kudzanai Chiurai**

ZIMBABWEAN 1981-

*Revelations V*

2011

signed and numbered 9/10

photographic print

109,5 by 159 cm

R160 000 – 190 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



669

## Mohau Modisakeng

SOUTH AFRICAN 1986–

### *Inzilo I*

2013

Inkjet print on Epson Hot Press Natural,  
diasec

112,5 by 150,5 cm

**R80 000 – 120 000**

#### EXHIBITED

South Africa Pavilion, 56th Venice Biennale,  
Venice, Italy, May to November 2015, the film  
*Inzilo* was shown.

#### LITERATURE

Gerhard Mulder (ed) (2017) *Mohau  
Modisakeng, WHATIFTHEWORLD*: Cape Town,  
illustrated in colour on pages 76 and 77.

*'Inzilo* is an isiZulu word meaning 'mourning' or 'fasting'. As in many of his films and images, Modisakeng's body occupies centre stage in this work. He enacts a mourning ritual by sitting, standing, and rotating slightly, all the while throwing a burnt, ashy substance into the air. Extreme close-ups of his body begin to suggest the shedding of a skin, as though the ash is falling from his limbs as the ritual proceeds. He performs an elaborate rite of passage in which the initiate seems to draw the material for his transition from within his own body. In the absolute purity and focus of the moment, Modisakeng is turned inwards but gesturing outward, undergoing a mysterious transformation that is at once a private ceremony and a public declaration.<sup>1</sup>

1. *South African Pavilion*, 'Mohau Modisakeng', <http://sapavilion.partsandlabour.co.za/mohau-modisakeng-15/>

670

### Mohau Modisakeng

SOUTH AFRICAN 1986–

#### *Endabeni 8*

2015

Inkjet print on Epson Hot  
Press Natural, diasec  
198,5 by 150 cm

R180 000 – 240 000

#### LITERATURE

Gerhard Mulder (ed) (2017) *Mohau  
Modisakeng, WHATIFTHEWORLD*: Cape  
Town, illustrated in colour on page 126.

'Mohau Modisakeng uses self-portrait, in the forms of photography, video and performance, to propose his own reflections on the imagery that surrounding the black body, particularly the South-African one. A body that is inevitably connected to the ideas of violence and linked to the crimes of apartheid and racial segregation that was in effect until the Nineties. His physicality is almost sculptural in works such as *Endabeni*, a photographic series that was realised in the suburb of Ndabeni, near Cape Town, a location that at the beginning of the Twentieth century was in actual fact the first official settlement for segregation. Modisakeng never depicts violence directly in his works but, through a system of references, symbols and metaphors, he is able to represent the fear and anxiety that are originated from the social and political tensions, still alive in the country.'<sup>1</sup>

1. *Generazione Critica*, 'Endabeni – Mohau Modisakeng', <http://www.generazionecritica.it/en/mohau-modisakeng/>





671

**Abrie Fourie**

SOUTH AFRICAN 1969–

*Catania to Napoli Ferry,  
Tyrrhenian Sea, Italy*

2013

C-Type hand print

image size: 60 by 60 cm

R25 000 – 35 000

Edition of 10 + 2 AP



672

**Gerhard Marx**

SOUTH AFRICAN 1976–

*Depths in Feet  
(Double Interior)*

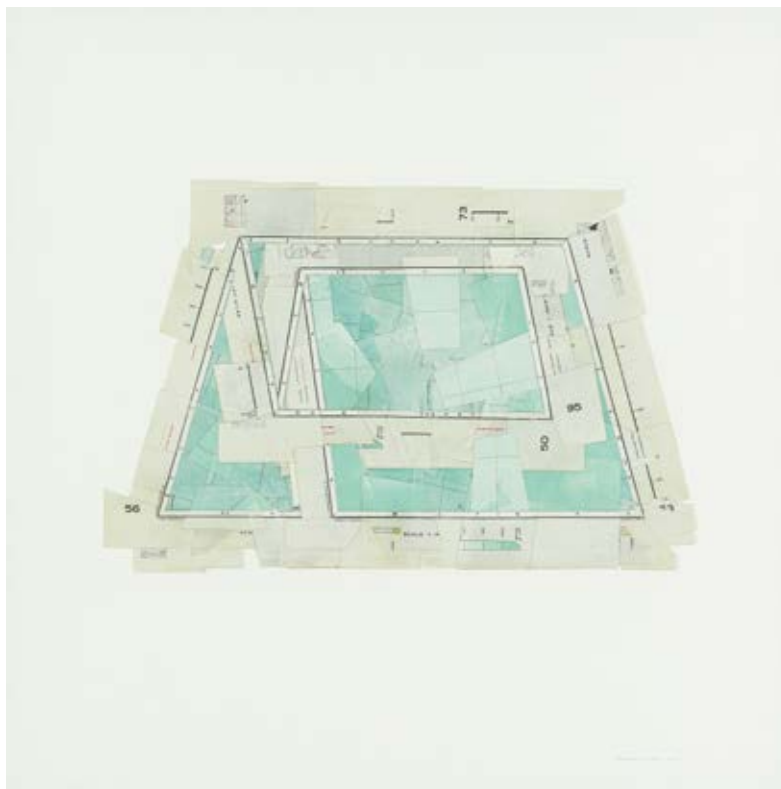
signed and dated 2016

cut and reconstituted map

fragments

54 by 54 cm

R60 000 – 80 000





673

**Sam Nhlengethwa**

SOUTH AFRICAN 1955–

*Nina Simone with Richard Davis*

signed and dated '10; signed, dated  
and inscribed with the title on the  
reverse

oil and collage on canvas  
111 by 130 by 10 cm

R100 000 – 150 000

TO PLACE A BID CLICK ON THE RED LOT NUMBER



674

**Lionel Smit and  
Laurie Wiid van Heerden**

SOUTH AFRICAN 1982- AND 1987-

*Collaboration Bench*

electro galvanised and bent 5mm mild steel, with a high quality automotive paint finish, assembled with polished stainless steel fittings  
height: 46 cm

R250 000 – 350 000



TWO VIEWS OF LOT 675

675

**Lionel Smit**

SOUTH AFRICAN 1982-

*Delineation*

signed, dated 2014 and numbered 3/12 resin, hand finished with automotive paint  
height: 64 cm

R100 000 – 150 000

676

**Deborah Bell**

SOUTH AFRICAN 1957–

***Conjunction***

2009

stamped with the artist's name

and numbered 8/9

bronze with a black patina

height: 128 cm

**R350 000 – 450 000**

**PROVENANCE**

Everard Read, Johannesburg.

Private Collection, Johannesburg.

**EXHIBITED**

John Martin Gallery, London, *A Far Country: Sculpture and Painting 2008–12*, 15 June to 14 July 2012.

**LITERATURE**

John Martin Gallery (2012) *A Far Country: Sculpture and Painting 2008–12*, exhibition catalogue, London: John Martin Gallery, another cast from the edition illustrated on page 18.

Catherine Milner (2012) 'Bell's Celestial Belles', *Country Life* (UK), 20 June, pages 132 and 133, exhibition review.

The lot includes a painted wood plinth, height: 60 cm.

A copy of *A Far Country: Sculpture and Painting 2008–12*, exhibition catalogue, John Martin Gallery, London, and *Country Life* (UK), 20 June, 2020, accompany the lot.





677

**Beezy Bailey**

SOUTH AFRICAN 1962–

***In the Purple Forest***

signed and dated '07; inscribed with the title on the stretcher, and with the artist's name, title and medium on an Everard Read, Cape Town, label adhered to the reverse  
mixed media on canvas  
170,5 by 250,5 by 3 cm

**R250 000 – 350 000**

**PROVENANCE**

Strauss & Co, Cape Town,  
10 October 2016, lot 635.  
Private Collection.

'I tend not to plan what I paint ahead of my creations and, at times, I write poems that illustrate the images after I have painted them. *In the Purple Forest* is a typical 'Beezy' painting. It has components which often feature in my works, a surreal figurative subject set in an open landscape. The landscape here is based on the Namibian desert; I use my own photographs as reference. The pyramid was an image I used a lot in my earlier work. The main subject of the crazy woman in an extended unreal pose is inspired by the Egyptian goddess, Nut, who has fascinated me for many years. Her extraordinary shape, almost childlike, illustrates her all-encompassing command of the heavens, yet appears here as a modern woman, complete with handbag, as if out shopping.'

*Beezy Bailey*, September 2016

TO PLACE A BID CLICK ON THE RED LOT NUMBER

678

**Simphiwe Ndzube**

SOUTH AFRICAN 1990–

*Untitled (Tree)*

signed, dated 2016 and inscribed  
with the title on the reverse  
mixed media on canvas  
150 by 100 cm

**R100 000 – 150 000**

EXHIBITED

EBONY/CURATED, Cape Town,  
*Colour Chart*, 5 January to  
24 February 2017.

LITERATURE

Ellen Agnew (2017) 'Colour Chart',  
*Art Africa*, March, Issue 07, illustrated  
on page 245.



TO PLACE A BID CLICK ON THE RED LOT NUMBER



679

**Georgina Gratrix**

SOUTH AFRICAN 1982–

*Teenage Dream 'Miley'*

signed, dated 2010 and inscribed  
with the title on the reverse

oil on canvas

75 by 60 cm

**R80 000 – 100 000**

PROVENANCE

WHATIFTHEWORLD, Cape Town.

Deon Viljoen Fine Art.

Private Collection.



680

**Georgina Gratrix**

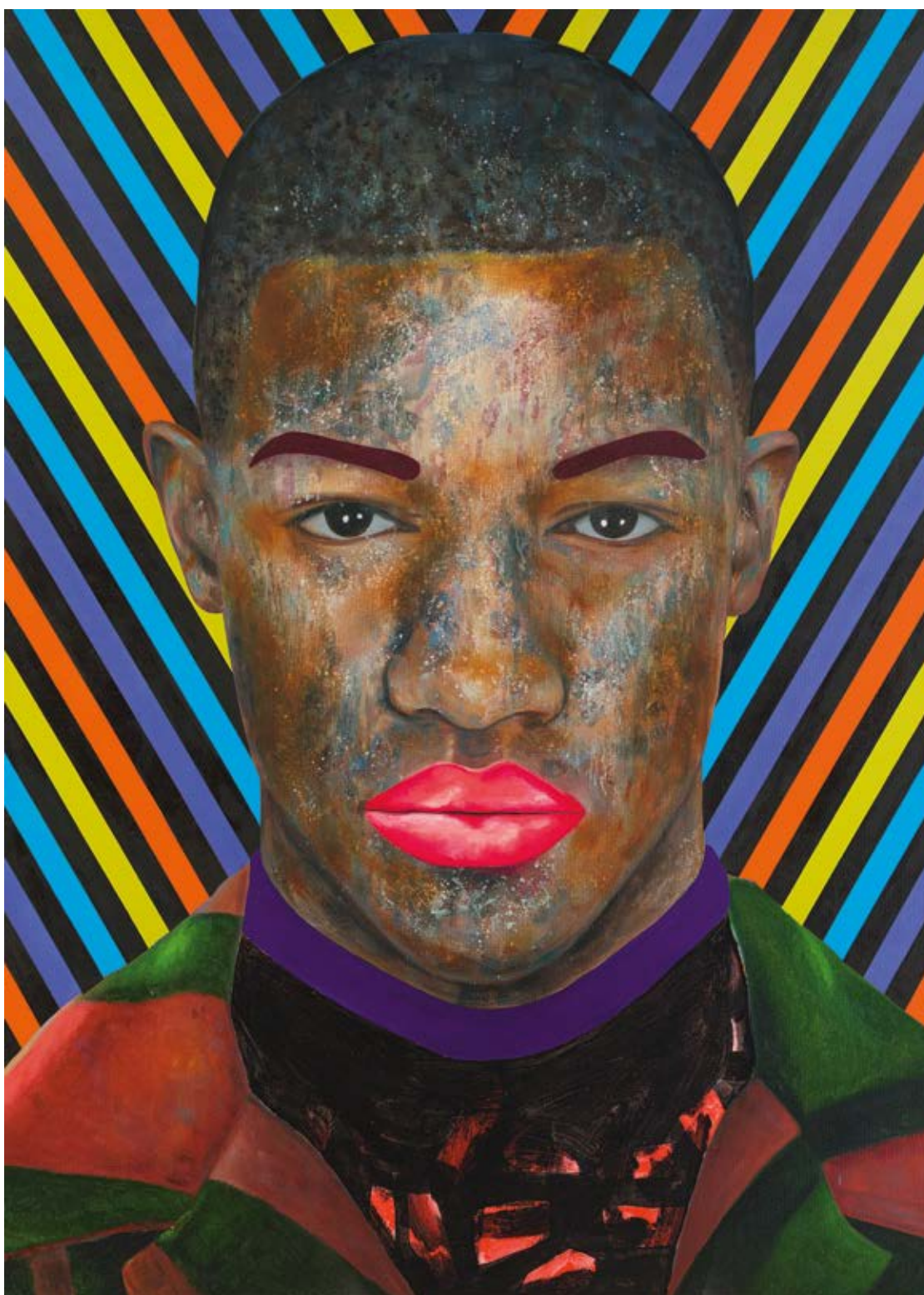
SOUTH AFRICAN 1982–

*Mr Hugo Boss Man*

oil on canvas

91,5 by 76 cm

**R100 000 – 150 000**



681

**Mustafa Maluka**

SOUTH AFRICAN 1976–

*Right You Are (If You Think You Are)*

signed, inscribed with the artist's name and dated 2013–2019 on the reverse

acrylic and oil on canvas  
184 by 133,5 cm

R250 000 – 350 000

**PROVENANCE**

Acquired from the artist by the current owner.  
Private Collection, Johannesburg.

LOTS 682 TO 690  
NO LOTS

TO PLACE A BID CLICK ON THE RED LOT NUMBER