





Tuesday, 13 April 2021  
Session 6 at 3pm

## Contemporary Art

Lots 471–540

Lot 486 Simphiwe Ndzube, *Inevitable Journey to Mars IV* (detail)

471

**Ruan Hoffmann**

SOUTH AFRICAN 1971-

*Good Grief*

signed with the artist's initials and dated 2015 twice on the reverse earthenware, porcelain slip and decorated with underglaze

height: 8,5cm; diameter: 20,5cm

R8 000 - 12 000



471



472

472

**Ruan Hoffmann**

SOUTH AFRICAN 1971-

*Plate with Tree*

signed with the artist's initials and dated 26.8.16 on the reverse earthenware plate decorated with porcelain slip, copper oxide ceramic underglaze and coloured on glaze details

width: 29,5cm

R12 000 - 15 000



473



474

473

**Ruan Hoffmann**

SOUTH AFRICAN 1971-

*Love and Die*

signed with the artist's initials and dated 4.4.13 earthenware plate decorated with coloured porcelain slip and ceramic underglaze

width: 27cm

R8 000 - 12 000

474

**Ruan Hoffmann**

SOUTH AFRICAN 1971-

*A Rather Bad Turn of Events*

signed with the artist's initials and dated 14.08.11 earthenware decorated with porcelain slip copper oxide and ceramic underglaze

width: 29,5cm

R10 000 - 15 000

475

**Ruan Hoffmann**

SOUTH AFRICAN 1971-

*House of Art*

signed with the artist's initials, dated 6.9.14 and inscribed 'Philadelphia' on the base earthenware, decorated with coloured porcelain slip, underglaze, platinum lustre and ceramic transfers

width: 45,4cm

R12 000 - 15 000

EXHIBITED

Harrison Gallery at the Clay Studio, Philadelphia, *Historical Irreverence*, 24 April to 7 June 2015.



475

476

**Malcolm Payne**

SOUTH AFRICAN 1946-

*Mafikeng Head*

signed and dated '88

terracotta

height: 70cm

R20 000 - 30 000

476



Similar examples from the series appear in Johannesburg and Durban Art Galleries.

477

**Molelekoa Simon Masilo**

SOUTH AFRICAN 1936-2018

*African Teapot*

burnished terracotta

height: 38cm

R4 000 - 6 000

**PROVENANCE**

Stephan Welz & Co, Cape Town,  
22 October 2020, lot 322.  
Private Collection.

478

**Michele Mathison**

ZIMBABWE 1977

*Trespass, maquette*

steel and granite

height: 43cm

R15 000 - 20 000

**EXHIBITED**

TwilSharp Studios, Johannesburg,  
*The 2y2k Show*, 11 to 15 February  
2017.

Large scale work exhibited with  
Tyburn Gallery at 1.54 Art Fair,  
London, 2017.

479

**Katherine Glenday**

SOUTH AFRICAN 1960-

*Song of the Animals, twelve*

2006

signed, dated 2006 and inscribed  
with the title underneath each beaker

slip-cast porcelain with imprints of  
found objects

height: 16cm (13)

R15 000 - 20 000

**PROVENANCE**

Purchased from the exhibition.  
Deon Viljoen Fine Art.  
Private Collection.

**EXHIBITED**

UCT Irma Stern Museum, Cape Town,  
*Sound Still*, September 2006.

Each beaker displayed in a custom  
built wooden light frame.

479





480

480

### Lakin Ogunbanwo

NIGERIAN 1987-

#### *My Worst Day, from Are we Good Enough series*

2016

signed and inscribed with the artist's name, the title, the medium, date and numbered 2/10 on a WHATIFTHEWORLD label adhered to the reverse archival inkjet on Hahnemühle photo rag paper  
image size: 119 by 79,5cm

**R20 000 - 30 000**

#### EXHIBITED

WHATIFTHEWORLD, Cape Town, *Are we Good Enough*, 5 December 2015 to 23 January 2016.

Red Hook Labs, New York, *Nataal: New African Photography*, 7 May to 15 May 2016.



481

481

### Cyrus Kabiru

KENYAN 1984 -

#### *Macho Nne o8 (Nyatiti)*

2014

AP 1/2 of edition of 5 pigment ink on HP premium satin photographic paper  
150 by 120cm

**R70 000 - 90 000**

Accompanied by a certificate of authenticity.

#### EXHIBITED

Zeitz MOCAA, Cape Town, *All things being equal...*, 22 September 2017 to 20 June 2019.

Cyrus Kabiru, a self-taught artist from Nairobi, started making his roughhewn sculptural glasses, called C-Stunners, when he was a child. His father, who wore glasses and had to repair them himself, was an early influence. Similar to the improvised masks of Beninese artist Romuald Hazoumè, Kabiru's sculptural pieces are products of – as much as comments on – the detritus of the modern African city. "I give the trash a second chance," Kabiru has frequently stated in reference to his use of cast-off materials.<sup>1</sup> In 2015, for his debut solo in South Africa, Kabiru exhibited a series of photo portraits – including this lot showing the artist wearing

a C-Stunner made from found materials – with actual examples of his wearable sculpture. "When I make these glasses I am Cyrus, the artist, but when I wear them I am a different person," stated Kabiru of the portraits, which merge seeing and being seen, object and performance.<sup>2</sup> In 2017, a selection of these portraits – including an edition of this lot – was included in the launch exhibition at Zeitz MOCAA.

1. Sean O'Toole (2015), 'International Style', in *frieze*, Issue 171, May 2015, page 31.

2. Cyrus Kabiru (2015), quoted in SMAC Gallery press release: <https://smacgallery.com/exhibition/cyrus-kabiru-c-stunners-black-mamba-29-01-15-14-03-15/>

482

**Mohau Modisakeng**

SOUTH AFRICAN 1986-

*Untitled (Metamorphosis 8)*

2015

edition 2 of 5

inkjet print on Epson Hot Press

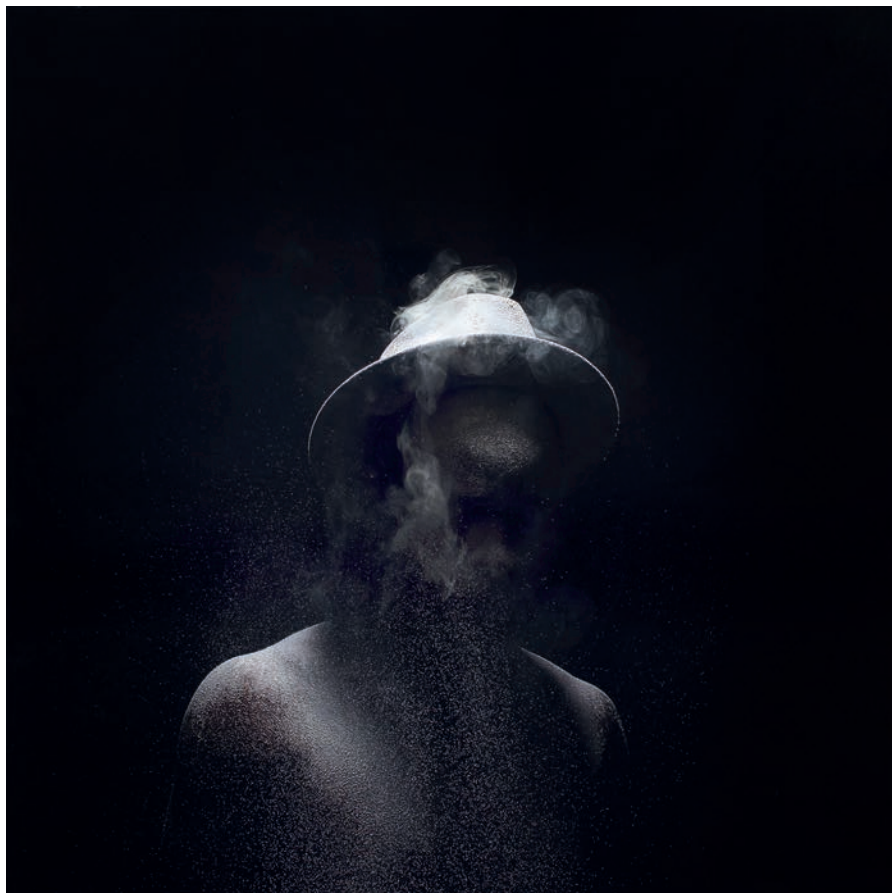
natural, diasec

120 by 120cm

**R80 000 - 120 000**

LITERATURE

Gerhard Mulder (ed) (2017) *Mohau Modisakeng, WHATIFTHEWORLD:* Cape Town, illustrated in colour on page 89.



483

**Mohau Modisakeng**

SOUTH AFRICAN 1986-

*Endabeni 2*

2015

edition 1 of 6

inkjet print on Epson Hot Press

Natural, diasec

220 by 150cm

**R180 000 - 240 000**





484

484

**Siwa Mgoboza**

SOUTH AFRICAN 1993-

*Les Êtres D'Africadia I  
Serpentina Jonza*

signed, dated 2015, numbered 2/10  
and inscribed with the title in pencil  
in the margin  
inkjet photographic Epson on  
natural paper  
sheet size: 63 by 51cm

R30 000 - 50 000

485

**Athi-Patra Ruga**

SOUTH AFRICAN 1984-

*Future White Women of Azania I*

2012

edition 3 of 6 plus 3 Artist Proofs  
archival inkjet print  
119 by 79cm

R150 000 - 200 000



485

**PROVENANCE**

Brundyn+, February 2015.  
Private Collection.

**LITERATURE**

WHATIFTHEWORLD (2013) *Athi-Patra  
Ruga: The Works 2006-2013*, Cape Town,  
WHATIFTHEWORLD, illustrated in colour  
on page 20.

Athi-Patra Ruga (2014) *The F.W.W.O.A.  
Saga*, Cape Town: WHATIFTHEWORLD,  
illustrated in colour on page 131.

Athi-Patra Ruga moved to  
Johannesburg in 2002 from East  
London to study fashion. He soon  
encountered the work of performance  
artists Steven Cohen, Sharon Bone and  
Tracey Rose. His early work frequently  
combined his dual interests in fashion  
and performance. The figure in this  
photo evolved out of a series of  
2010 performances in Cape Town,

Johannesburg and Buenos Aires  
(where Ruga wore a black-balloon  
costume at the 2010 *Toffie* Pop Culture  
Festival). Ruga staged further balloon-  
clad performances in Grahamstown,  
San Francisco and Venice, while also  
working on translating his ephemeral  
actions into a durable multi-media  
practice (comprising photos, sculptures  
and textile works) framed by an opulent  
cosmology. The figure depicted in this  
lot forms a part of matriarchal dynasty  
ruling Azania, a fictional utopia once  
championed by anti-apartheid activists.  
Ruga has likened his Azania to Walter  
Battiss's Fook Island. "I wanted to create  
a story that could be told or add to a  
toddler's indigenous library of myths  
and legends, with all the elements of a  
story – above all some moral argument  
about beauty and self worth."<sup>1</sup>

1. Athi-Patra Ruga (2014), *The F.W.W.O.A. Saga*.  
Cape Town: WHATIFTHEWORLD, page 152.

486

**Simphiwe Ndzube**

SOUTH AFRICAN 1990-

*Inevitable Journey to Mars IV*

2016

acrylic and mixed media on  
Perspex print  
120 by 240cm

R150 000 - 200 000



486

487

**Nandipha Mntambo**

SWAZI 1982-

*Narcissus*

2009

edition 1 of 5  
pigment ink printed on cotton  
rag paper  
image size: 100 by 99cm

R60 000 - 80 000

**EXHIBITED**

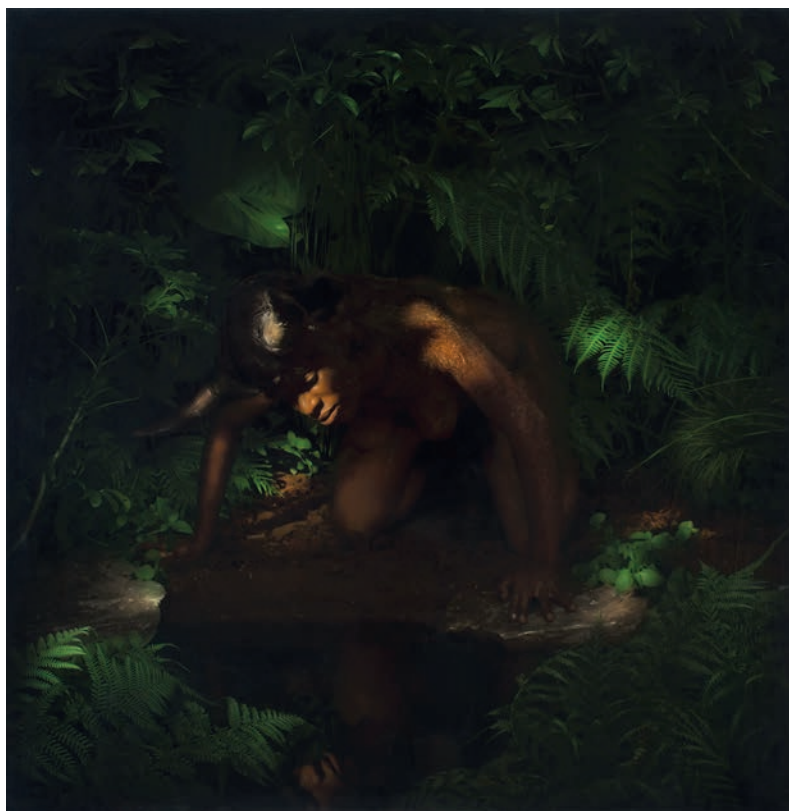
Michael Stevenson, Cape Town, *The Encounter*, 16 April to 30 May 2009. Catalogue number 41, page 26, another example from the edition illustrated in colour on the cover and on page 27.

Accompanied by a certificate of authenticity.

**LITERATURE**

Sophie Perryer (ed) (2011) *Nandipha Mntambo: Standard Bank Young Artist Award 2011*, Cape Town and Johannesburg: Stevenson in Association with Standard Bank and the National Arts Festival, page 62, another example from the edition illustrated in colour on page 64. Ross Truscott (2016) 'Empathy's echo: post-apartheid fellow feeling' in *Safundi*, 17(2): 1-21, illustrated on page 16, figure 3.

Photographic composite Tony Meintjies.



487



488

**Mikhael Subotzky**

SOUTH AFRICAN 1981-

*Fancy Dress Competition,  
Beaufort West 2006*

2006

edition 4 of 9 plus 2 Artist Proofs

lightjet C-Print

image size: 81 by 99,5cm

**R150 000 - 200 000**

**EXHIBITED**

Multimedia Art Museum, Moscow, *Mikhael Subotzky: Beaufort West*, 22 March to 15 April, 2012, another example from the edition was exhibited. Goodman Gallery, Cape Town, *Beaufort West*, 2007, October, another example from the edition was exhibited. Studio La Citta, Verona, *Beaufort West*, December 2007, another example from the edition was exhibited. FOAM, Amsterdam, *Beaufort West*, 2007, another example from the edition was exhibited.

**LITERATURE**

Mikhael Subotzky and Jonny Steinberg (2008) *Beaufort West*, exhibition catalogue, London: Chris Boot, illustrated in colour on pages 16 and 17.

In April 2006, after a period documenting prisons in and around Cape Town, Mikhael Subotzky travelled to Beaufort West to work on a new project. His principal focus was this Karoo town's prison, established in 1873 and located on a traffic circle in the town's centre. Unlike his previous projects, however, which tightly focused on prisons, convicts and the effects of incarceration, Subotzky cast his photographic net wider. His ambition to produce a subtle portrait of a contained community was greatly influenced by David Goldblatt's photobook *In Boksburg* (1982). Assisted by a local man, Major, Subotzky spent a year intermittently photographing in Beaufort West. His itinerary included the prison, but also private homes and public events – including this fancy dress competition where he encountered two costumed youths on horseback. Sixteen images from the project – including an edition of this lot – were premiered at Amsterdam's Foam Fotografiemuseum in



488



489

late 2007. A year later Subotzky published his first photobook, *Beaufort West*, with an introduction by writer Jonny Steinberg. "Almost every photograph carries a suggestion of theatre," remarked Steinberg, singling out this photo as an example.

Jonny Steinberg (2008), 'Afterword' to Mikhael Subotzky, in *Beaufort West*. London, Chris Boot, page 75.

489

**Abrie Fourie**

SOUTH AFRICAN 1969-

*Beli, Cres, Croatia, 2014*

edition 2 of 3 plus 1 Artist Proof

C-Type hand print

image size: 60 by 90cm

**R35 000 - 50 000**

**EXHIBITED**

SAVVY Contemporary, Plantagenstraße 31, 13347 Berlin, *WHAT THE TORTOISE MURMURS TO ACHILLES On Laziness, Economy of Time, and Productivity*, 18 March to 8 May 2016, catalogue number 2B.

490

**Pieter Hugo**

SOUTH AFRICAN 1976-

*The Hyena Men of Abuja,  
Nigeria, 2005*

2005

signed, numbered 3/5 and inscribed  
with the title in pencil in the margin  
archival pigment ink on cotton  
rag paper  
image size: 100 by 100cm

**R180 000 - 240 000**

**EXHIBITED**

Michael Stevenson Gallery, Cape  
Town, *Pieter Hugo 'Gadawan Kura' -  
The Hyena Men*, 22 February to  
25 March 2006.

**LITERATURE**

Pieter Hugo (2007) *The Hyena &  
Other Men*, Michigan State: Prestel,  
illustrated, unpaginated.

From the Hyena Men of Nigeria  
Series.



491

**Pieter Hugo**

SOUTH AFRICAN 1976-

*Mallam Galadima Ahmadu  
with Jamis and Mallam Mantari  
Lamal with Mainasara, Abuja  
Nigeria, 2005*

2005

signed, numbered 4/5 and inscribed  
with the series in pencil in the margin  
archival pigment ink on cotton  
rag paper  
image size: 100 by 100cm

**R180 000 - 240 000**

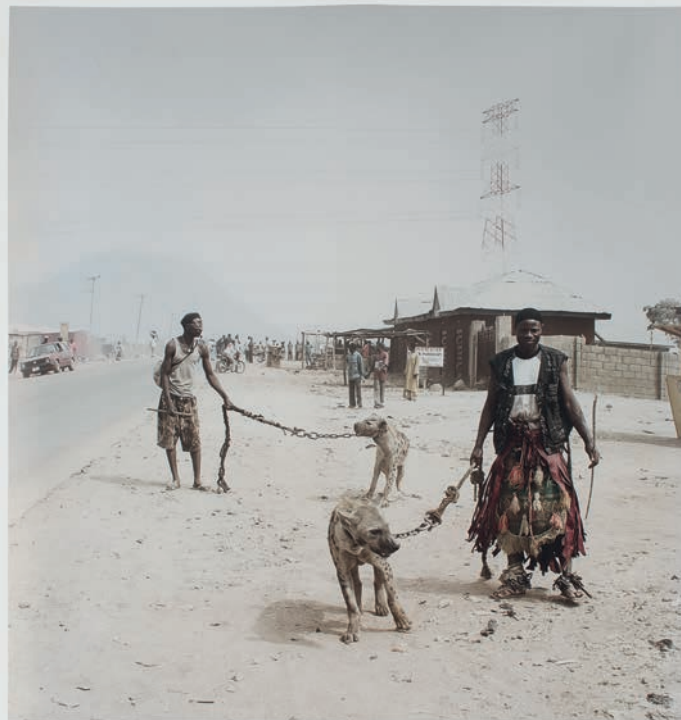
**EXHIBITED**

Michael Stevenson Gallery, Cape  
Town, *Pieter Hugo 'Gadawan Kura' -  
The Hyena Men*, 22 February to  
25 March 2006.

**LITERATURE**

Pieter Hugo (2007) *The Hyena &  
Other Men*, Michigan State: Prestel,  
illustrated, unpaginated.

From the Hyena Men of Nigeria  
Series.





492

492

**Matthew Hindley**

SOUTH AFRICAN 1974-

*Pieter*

signed, dated 2008 and inscribed  
with the title on the reverse  
oil on canvas  
150 by 116cm

R40 000 - 60 000

493

**Matthew Hindley**

SOUTH AFRICAN 1974-

*Human Anatomy*

signed, dated 2008 and inscribed  
with the title on the reverse  
oil on canvas  
116 by 150cm

R40 000 - 60 000



493

494

**Lionel Smit**

SOUTH AFRICAN 1982-

*Fragment Series #1*

signed and dated 09  
oil on canvas  
70 by 70cm

R80 000 - 120 000

EXHIBITED

Grande Provence, Franschhoek,  
*Residue*, 20 April to 27 May 2009.



494



495

495

**Joel Mpah Dooh**

CAMEROONIAN 1956-

*Bonendale Kids*

2009

a João Ferreira Gallery label adhered  
to the reverse with artwork details  
acrylic on aluminium  
87,5 by 103,5cm

R30 000 - 50 000



496

496

**Thierry Oussou**

BENINESE 1988-

*Trace XI*

signed and dated 2015  
mixed media on paper  
151,5 by 153cm

R70 000 - 90 000

497

**Blessing Ngobeni**

SOUTH AFRICAN 1985-

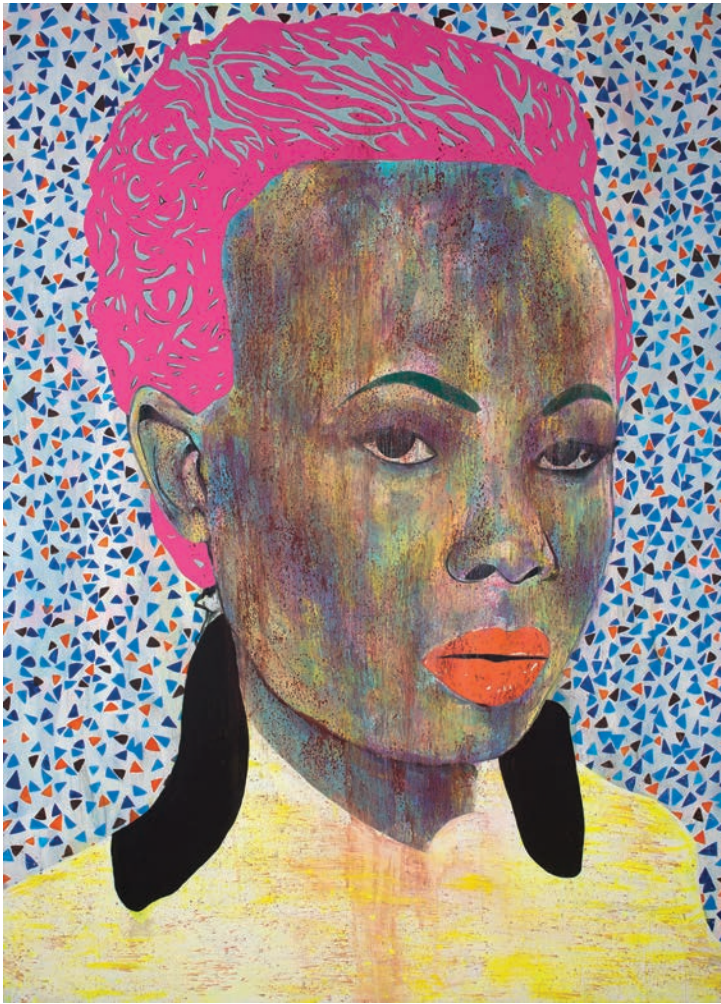
*For Those with PWMAAJ*

signed and dated 17 and inscribed  
with the title in the work  
mixed media on canvas  
122 by 54cm

R70 000 - 90 000



497



498

**Mustafa Maluka**

SOUTH AFRICAN 1976-

*They have got to Hate what they Fear*

2008

inscribed with the artist's name, the medium and the title on a label adhered to the reverse

oil on canvas

184 by 133cm

R200 000 - 300 000



499

**Mustafa Maluka**

SOUTH AFRICAN 1976-

*You Say you Know how we Feel*

2007

oil and acrylic on canvas

183 by 133cm

R200 000 - 300 000

EXHIBITED

Michael Stevenson, Cape Town, *Mustafa Maluka: The Interview (a transcript)*, 15 February to 16 March, 2007.

Mustafa Maluka is well known for his bold, large-scale portraiture: head and shoulder portraits that are a striking marriage between art historical canon and street culture edge. His sitters are imaginary, inspired by images Maluka has found in a magazine or the internet, and ambiguous in their origin, race and, sometimes, gender. This ambiguity, paired with artwork titles that are pulled from song lyrics, allows for the discussion of cultural identity and migration, which are particular interests for Maluka.<sup>1</sup> These interests are drawn from his own experiences as a global citizen, of being born in one place and raised in another, of navigating different cultures and languages. The people he depicts are 'citizens of the world whose home is not a specific place, seemingly on an endless quest, yet at home everywhere.'<sup>2</sup> In the present lots, Maluka's sitters stare out at the viewer, their eye contact inviting conversation, which allows the viewer to become an active participant in Maluka's world.

1. Zidoun Bossuyt. (2013). Available: <http://www.zidoun-bossuyt.com/exhibition-maluka-mustafa-174.htm>

2. *Ibid*



500

**William Kentridge**

SOUTH AFRICAN 1955-

***Ochre Head***

signed and inscribed 'To Tim from William, Dec 1992'  
charcoal, gouache and collage  
on paper  
sheet size: 48 by 34cm

**R400 000 - 600 000**

**PROVENANCE**

A gift from the artist to the previous owner.  
Strauss & Co, Cape Town, 6 February 2012, lot 665.  
Private Collection.



501

**William Kentridge**

SOUTH AFRICAN 1955-

***Head***

1993  
signed and inscribed 'State Proof'  
drypoint, from 1 copper plate and  
2 hand-painted templates on Arches  
paper  
image size: 103,5 by 79cm;  
sheet size: 121 by 91cm

**R1 000 000 - 1 200 000**

**PROVENANCE**

Strauss & Co, Cape Town, 6 February 2012, lot 660.  
Private Collection.

**LITERATURE**

Kendell Geers (ed) (1997)  
*Contemporary South African Art - The Gencor Collection*, Johannesburg, another of the edition illustrated on the front cover and page 22.  
Bronwen Law-Viljoen (ed) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing, another of the edition illustrated on page 46.  
Bronwen Law-Viljoen (ed) (2008) *Art and Justice: The Art of the Constitutional Court of South Africa*, Johannesburg: David Krut Publishing, another of the edition illustrated on page 139.

This work is from an edition of 15 prints plus various different colour states.



502

**Beezy Bailey**

SOUTH AFRICAN 1962-

*Partying in Paradise*

signed and dated 2010

oil on canvas

200 by 169,5cm

R120 000 - 160 000



503

**Ayanda Mabulu**

SOUTH AFRICAN 1981-

*Remember Marikana*

signed, dated 17 and inscribed with  
the title

mixed media on canvas

140 by 110cm

R40 000 - 60 000

504

**Stephen Allwright**

SOUTH AFRICAN 1969-

*Hosni with Mophead  
Hydrangeas; Muamar with  
Floral Patterns, two*

each signed with the artist's initials  
and dated 2013; *Hosni*: signed,  
dated and inscribed with the title  
on the reverse; *Muamar*: signed and  
inscribed with the title on the reverse  
watercolour and ink on paper  
sheet size: 56 by 38,5cm, each (2)

R30 000 - 50 000



504

505

**Steven Cohen**

SOUTH AFRICAN 1962-

*Five Heads*

signed with the artist's initials, dated  
'96 and numbered 1/1  
colour screenprint on canvas  
66,5 by 186cm

R40 000 - 60 000



505

**PROVENANCE**

João Ferreira Gallery, Cape Town,  
29 October 1998.  
Private Collection.

**EXHIBITED**

University of Cape Town, Cape  
Town, The Chancellor Oppenheimer  
Library, Cape Town, 2001, catalogue  
number 7.

506

**Malcolm Payne**

SOUTH AFRICAN 1946-

*Portrait of Andy Warhol*

signed, dated '69, numbered 4/5 and  
inscribed with the title in pencil in  
the margin  
screenprint  
image size: 50,5 by 43cm

R15 000 - 20 000



506





507

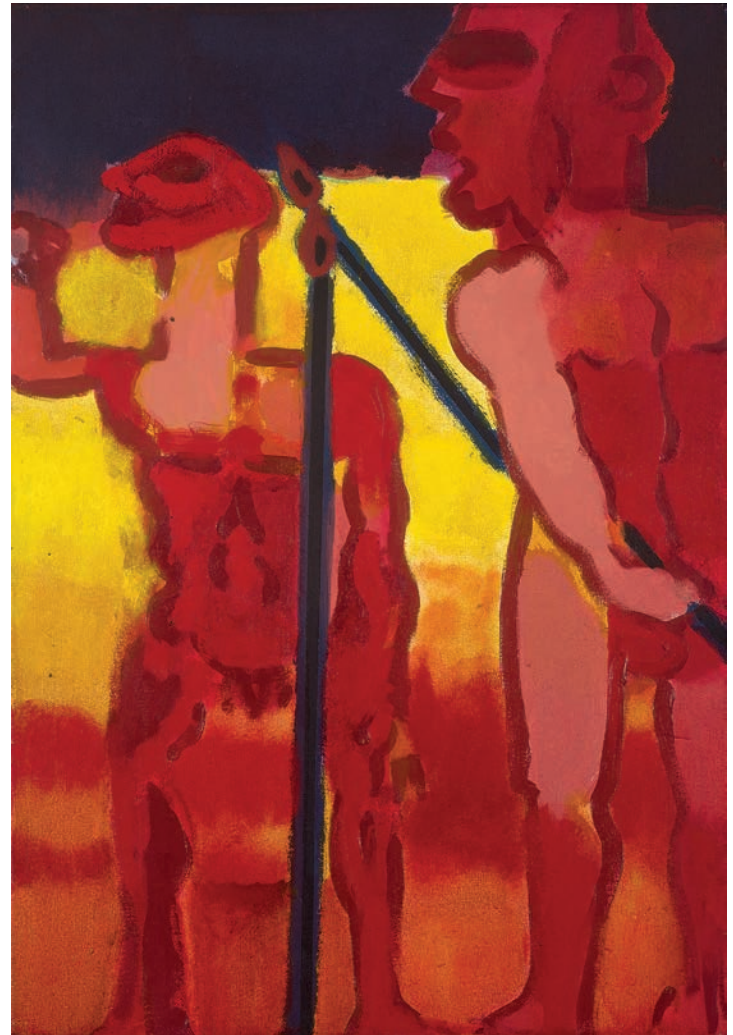
**Margaret McKean**

SOUTH AFRICAN 1936-

*Abstract Figures*

signed  
oil on canvas  
121 by 91cm

R40 000 - 60 000



508

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*Nude Warriors*

signed, dated 2001/3, inscribed with  
the artist's name and the medium,  
further inscribed with the artist's  
name, date, title and medium on a  
João Ferreria Gallery label adhered  
to the reverse  
oil on canvas  
67 by 46cm

R200 000 - 300 000



509

509

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*A Flower Brooch*

signed, dated 2002 and inscribed with the title and medium on the reverse  
oil and graphite on canvas  
45 by 45cm

**R120 000 - 150 000**

**PROVENANCE**

Stephan Welz & Co in Association with Sotheby's, Johannesburg, 21 November 2005, lot 420.

The Tasso Foundation Collection of Important South African Art assembled by the Late Giulio Bertrand of Morgenster Estate.



510

510

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*Almaviva*

signed, dated 2002, inscribed with the artist's name and the medium on the reverse, inscribed with the artist's name, date, title and medium on a João Ferreria Gallery label adhered to the reverse  
oil on canvas  
45 by 35cm

**R150 000 - 200 000**

511

**Robert Hodgins**

SOUTH AFRICAN 1920-2010

*Man in a Suit*

signed and dated 2007  
blue, black and red glazed tiles on canvas laid down on board  
39,5 by 28cm

**R50 000 - 70 000**

**PROVENANCE**

Russell Kaplan Auctioneers, Johannesburg, 4 August 2012, lot 82. Private Collection.



511

512

**Arlene Amaler-Raviv**

SOUTH AFRICAN 1953-

*Politician*

signed and dated '99; inscribed with  
the title on the reverse  
mixed media on aluminium  
200 by 100cm

R25 000 - 35 000



513

**Belinda Blignaut**

SOUTH AFRICAN 1968-

*Anatomise*

circa 1993  
inscribed with the artist's name, the  
medium and the title on an Everard  
Read label adhered to the reverse  
sutured aluminium, Perspex and  
mixed media  
71,5 by 80cm

R30 000 - 50 000

**PROVENANCE**

Everard Read, Cape Town.  
Private Collection.





514

**Jan-Henri Booyens**

SOUTH AFRICAN 1981-

*Abstract*

signed twice on the reverse and

dated 2014

oil on canvas

75,5 by 61cm

**R30 000 - 50 000**



515

**Kerry Chaloner**

SOUTH AFRICAN 1985-

*Abstract*

signed and dated 2015 on the reverse

oil on canvas

80 by 70cm

**R20 000 - 30 000**



516

516

**Tom Cullberg**

SWEDISH/SOUTH AFRICAN 1972-

*Figure on Green*

signed with the artist's initials  
oil on canvas  
56,5 by 69,5cm

R25 000 - 30 000

517

**Pierre Vermeulen**

SOUTH AFRICAN 1992-

*Hair Orchid Sweat Print*

signed and dated 2018 on the reverse  
sweat, gold leaf imitate and shellac on  
Belgian linen  
104,5 by 90cm

R30 000 - 50 000

PROVENANCE

SA Friends of the Israel Museum,  
Jerusalem Charity Auction, Cape Town,  
13 November 2018, lot 17.  
Private Collection.



517

518

**Neill Wright**

SOUTH AFRICAN 1985-

*Clouds*

signed and dated 2017 on the reverse  
acrylic on canvas  
diameter: 150cm

R30 000 - 50 000

EXHIBITED

Sulger Buel Lovell, Cape Town Art Fair,  
Cape Town, 2017.



518

519

**Esther Mahlangu**

SOUTH AFRICAN 1935-

**Abstract**

signed and dated 2014  
acrylic on canvas  
80 by 119cm (2)

R70 000 - 100 000

**PROVENANCE**

Acquired from the artist by the  
current owner.

**EXHIBITED**

UCT Irma Stern Museum, Cape Town,  
Solo Exhibition, *Esther Mahlangu 80*,  
2015.

**LITERATURE**

Illustrated in exhibition catalogue,  
*Esther Mahlangu 80*, 2015, page 53.

Accompanied by a signed copy  
of the exhibition catalogue *Esther  
Mahlangu 80*.



520

**Dorothee Kreutzfeldt**

SOUTH AFRICAN 1970-

***In the Probable Event of  
Mindless Spirit***

inscribed with the title on the lower  
edge of the canvas  
mixed media on canvas  
120 by 80cm

R20 000 - 30 000





521

**Themba Khumalo**

SOUTH AFRICAN 1987-

*Johannesburg Street Scene*

signed and dated 18  
mixed media on paper  
138 by 97,5cm

R25 000 - 35 000



522

**Pillemon Hlungwani**

SOUTH AFRICAN 1975-

*Pfuka hi amba  
(Wake up and Walk)*

signed and dated 2020  
charcoal on paper  
100 by 75cm

R80 000 - 120 000

523

**Nelson Makamo**

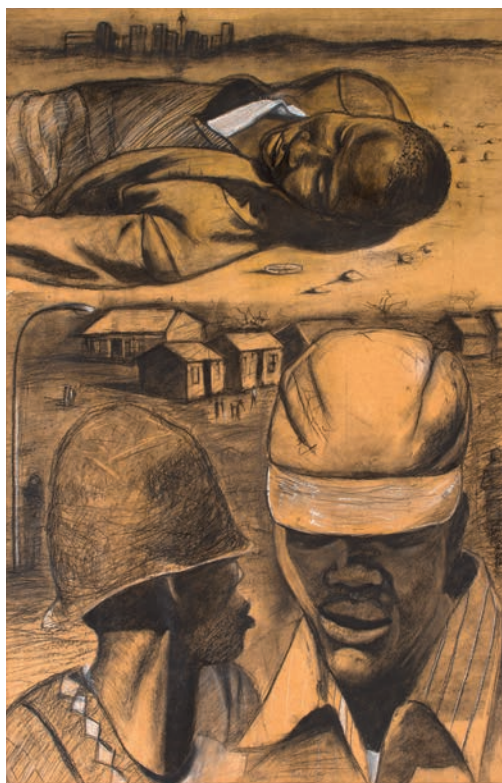
SOUTH AFRICAN 1982-

*Cash on the Way*

signed and inscribed with the title  
conté and pastel on paper  
102 by 70cm

R100 000 - 150 000

523



524



524

**Nelson Makamo**

SOUTH AFRICAN 1982-

*My Home*

signed and dated '09; inscribed with  
the title on the reverse  
oil on canvas  
100 by 70cm

R40 000 - 60 000

525

**Nelson Makamo**

SOUTH AFRICAN 1982-

*Figure of a Boy*

signed and indistinctly dated  
monotype and mixed media  
on paper  
sheet size: 116,5 by 83,5cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Johannesburg,  
20 May 2019, lot 183.  
Private Collection.

525







526

**Diane Victor**

SOUTH AFRICAN 1964-

*Trial and Error*

2015

signed

reworked etching, charcoal and book  
ash on paper

sheet size: 178 by 99,5cm

R80 000 - 120 000

527

**Diane Victor**

SOUTH AFRICAN 1964-

*Trinity Fetish (Straight Dress II,  
XXX, Mercy Seat), three*

2002

each signed, inscribed with printer's  
proof II/III and the title in pencil  
etching, aquatint, mezzotint and  
embossing

sheet size: 158 by 85cm, each

R100 000 - 150 000

**PROVENANCE**

Strauss & Co, Cape Town, 13 October  
2014, lot 676.

The Tasso Foundation Collection  
of Important South African Art  
assembled by the Late Giulio  
Bertrand of Morgenster Estate.

**LITERATURE**

Elizabeth Rankin and Karen von Veh  
(2008) *Diane Victor*, Johannesburg:  
David Krut, page 22, illustrated on  
page 20 and 21.



528

## Moshekwa Langa

SOUTH AFRICAN 1975-

### *I Love my Pashmina*

2002

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

collage and mixed media on paper 150 by 116cm

R120 000 - 160 000

#### PROVENANCE

Art Benefit: Red Cross War Memorial Children's Hospital, Cape Town, 14 February 2009, lot 18. Private Collection.

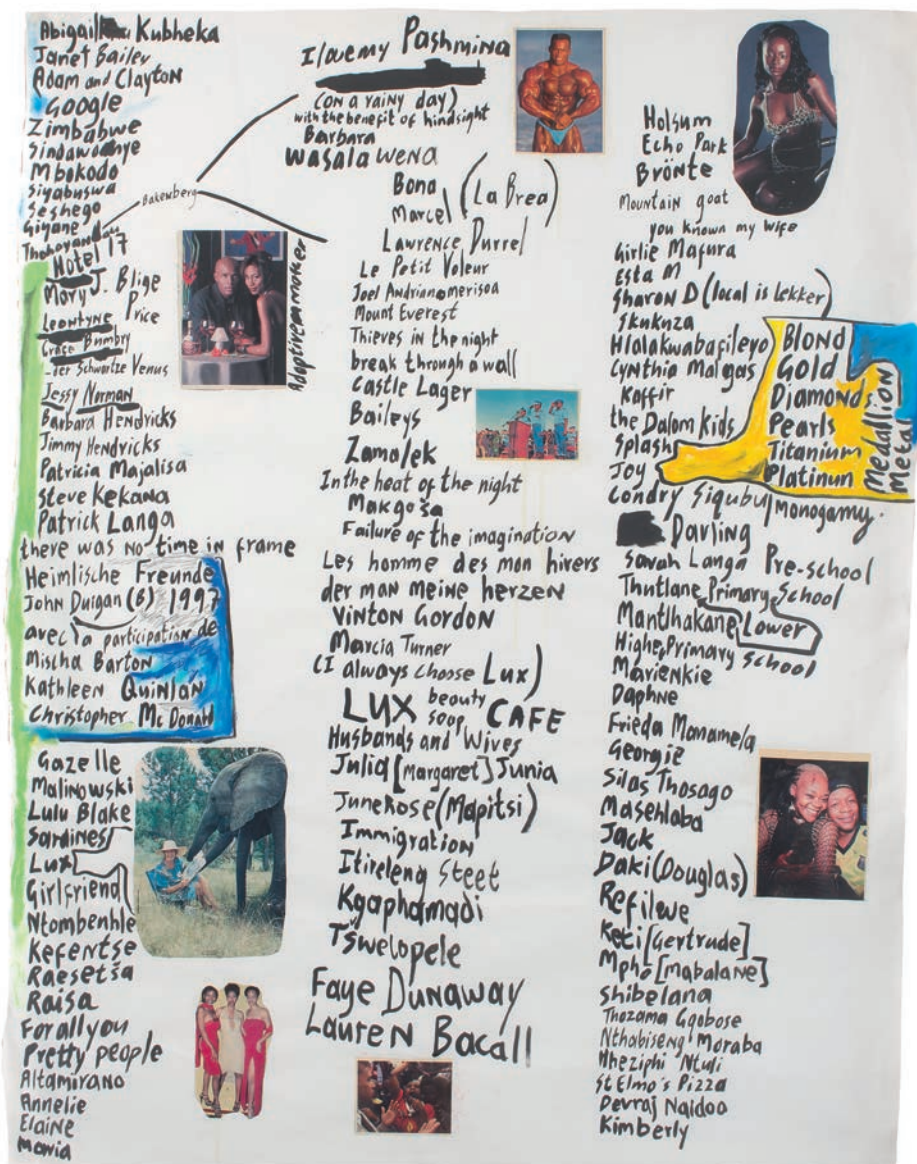
#### LITERATURE

Moshekwa Langa, Tracy Murinik, Emma Bedford, South African National Gallery (2003) *Moshekwa Langa: Fresh* (South African National Gallery), exhibition catalogue, Cape Town: South African National Gallery, illustrated in black and white on page 7.

Colin Richards (2008) 'Aftermath: Value and Violence in Contemporary South African Art', in Terry Smith, Okwui Enwezor, and Nancy Condee (eds), *Modernity, Postmodernity, Contemporaneity*, Durham & London: Duke University Press, reference in text on page 272.

Linda Givon (2009) *Art Benefit: Red Cross War Memorial Children's Hospital*, auction catalogue, Cape Town: The Children's Hospital Trust, illustrated in colour on page 23.

Moshekwa Langa (2014) *Moshekwa Langa: Der eifersüchtige Liebhaber / The Jealous Lover*, Stuttgart: Institut für Auslandsbeziehungen, illustrated in colour on pages 38-39.



In 1998 painter Marlene Dumas received the triennial David Röell Prize from the Prince Bernhard Cultural Fund and shared her windfall with the South African National Gallery. The public museum used the money to initiate a residency and exhibition programme, Fresh, to platform seven young South African artists. They included Moshekwa Langa. Produced during his Fresh residency (January – February 2002), this lot was also included in his exhibition in the SANG Annexe. “It

is interesting stylistically that Langa chooses here to ‘go back to beginning’ by revising the mode of production he was experimenting with when he first emerged into the public eye in South Africa in the 1990s,” noted critic Tracy Murinik in an accompanying catalogue.<sup>1</sup> Langa’s collages combining text and image remain a central pillar of his practice and an important marker of his biographical method. The unusual juxtapositions of people (Mary J Blige, Lauren Bacall), places (Mount Everest,

Seshego) and things (Google, Castle Lager) in this lot corroborates Langa’s characterisation of these works as “nonfactual, nonlinear account of what interests me.”<sup>2</sup>

1. Moshekwa Langa (2003) *Fresh: Moshekwa Langa*. Cape Town, South African National Gallery, page 18.

2. Achim Drucks (2018) ‘Stream of Consciousness: Moshekwa Langa’s Poetic Mind Maps’, in *Deutsche Bank ArtMag*, No. 103, September.



529

**Deborah Bell**

SOUTH AFRICAN 1957-

*Crossing*

signed, dated 2004, numbered 6/12, inscribed with the title in pencil in the margin, and embossed with the David Krut Workshop and Timothy Foulds Studio chopmarks

drypoint

plate size: 69 by 99cm

**R40 000 - 60 000**

**LITERATURE**

Juliet White (2010) *Deborah Bell's Alchemy*, Johannesburg: David Krut Publishing, illustrated in colour on page 38.



530

**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 60cm

**R150 000 - 200 000**



531



532



533



534

531

### William Kentridge

SOUTH AFRICAN 1955-

#### *Zeno II: Soldiers/Italian Front*

signed and numbered 17/30 in pencil and embossed with the Galamander Press chopmark in the margin photogravure with drypoint, from 2 copper plates  
sheet size: 50,5 by 65,5cm

**R40 000 - 60 000**

#### LITERATURE

Bronwyn Law-Viljoen. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated on page 139.  
Rosalind Krauss, Roger Malbert and Kate Mc Crickard. (2012) *A Universal Archive. William Kentridge as Printmaker*, London: Hayward Publishing. Another example from the edition illustrated on page 81.

532

### William Kentridge

SOUTH AFRICAN 1955-

#### *The Conversation*

signed and inscribed 'Trial Proof' sugarlift aquatint and engraving with hand painted ink wash  
image size: 29 by 39cm;  
sheet size: 41 by 50cm

**R40 000 - 60 000**

#### PROVENANCE

Acquired from Artist's Proof Studio, 2015.  
Private Collection.

533

### William Kentridge

SOUTH AFRICAN 1955-

#### *Rhino*

2007  
signed, numbered 6/60 in pencil and embossed with The Artists' Press chopmark in the margin  
two colour lithograph with collage and watercolour elements  
sheet size: 45 by 50cm

**R70 000 - 90 000**

#### LITERATURE

Rosemarie Buikema (2015) 'The Revolt of the Object: Animated Drawings and the Colonial Archive: William Kentridge's Black Box Theatre' in *Interventions: International Journal of Postcolonial Studies*, 18(2): pages 251-269, illustrated on page 13 and referenced in text on page 14.

534

### William Kentridge

SOUTH AFRICAN 1955-

#### *Another Cat*

signed and numbered P.P 2/2 in pencil in the margin  
etching and aquatint  
image size: 49 by 69,5cm;  
sheet size: 67 by 85,5cm

**R80 000 - 120 000**

#### LITERATURE

Kim Berman (2020), 'Notes on Another Cat' in *Creative Feel*, <https://creativefeel.co.za/2020/02/notes-on-another-cat/>, accessed 18 February, 2021.

535

**Mr Brainwash**

FRENCH 1966-

*Torn Spray Can*

signed and numbered 27/150;  
impressed with the artist's thumb  
print on the reverse and dated 2020  
six colour screenprint on hand torn  
archival paper  
75 by 54,5cm

R20 000 - 30 000

PROVENANCE

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



535

536

**Yayoi Kusama**

JAPANESE 1929-

*Red and Yellow Pumpkins, two*

each stamped with the artist's  
copyright on the underside  
published by Benesse Holdings, Inc.,  
Naoshima, Japan  
painted cast resin, each in their  
original paper covered boxes  
height: 10,5cm

R30 000 - 50 000

LITERATURE

Yayoi Kusama and Matt Price (ed)  
(2016) *Yayoi Kusama - Pumpkins*,  
London: Victoria Miro Gallery.



536

537

**Mr Brainwash**

FRENCH 1966-

*Madonna*

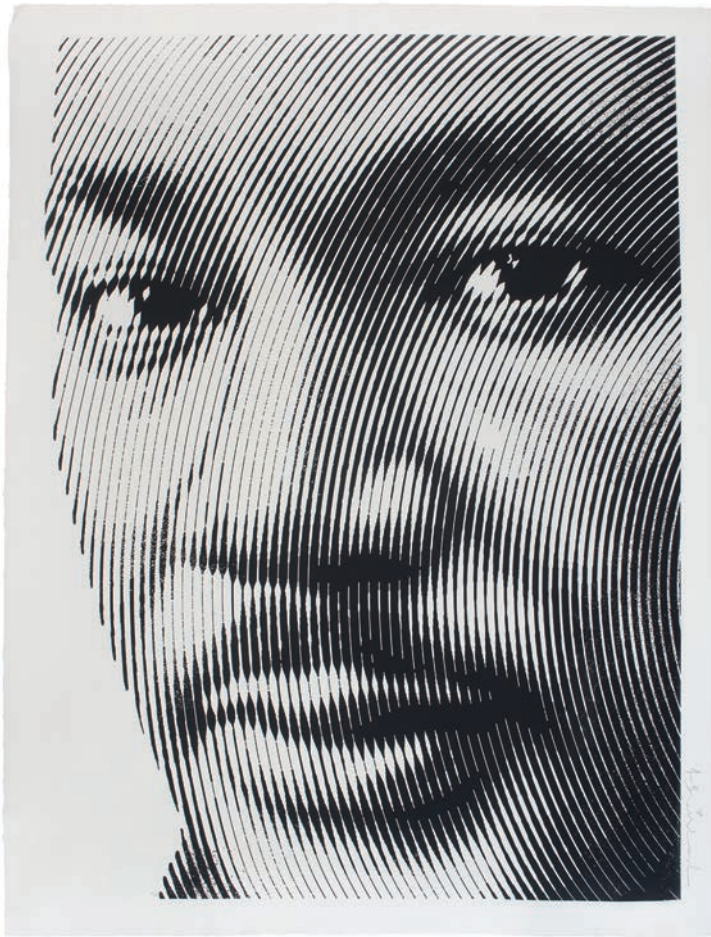
signed; signed, dated 2009 and  
inscribed 'Life is Beautiful' on the  
reverse  
silkscreen and spray paint on canvas  
120,5 by 120,5cm

R900 000 - 1 200 000

Accompanied by a certificate of  
authenticity and the DVD *Exit*  
*Through the Gift Shop: A Banksy Film*.



537



538

538

**Mr Brainwash**

FRENCH 1966-

*Portrait of Martin Luther King*

signed and numbered 57/88; impressed with the artist's thumb print on the reverse and dated 2017 screenprint  
sheet size: 122 by 92,5cm

R25 000 - 35 000



539

539

**Banksy**

BRITISH 1974-

*Happy Choppers*

2003  
numbered 264/750 in pencil in the margin  
colour screenprint  
image size: 67 by 48cm

R900 000 - 1 200 000

Accompanied by a certificate of authenticity issued by Pest Control Office.

**EXHIBITED**

Pictures on Walls, an abandoned store just off Carnaby Street in London, *Santa's Ghetto*, 2 December 2003.

No stranger to biting irony, Banksy's *Happy Choppers* is another astute image, laden with antiwar sentiment. The artist deconstructs the arrival of menacing stencilled helicopter gunships by merging them with a cheerful comic-strip blue sky with stylised clouds and subverted by festooning the leading

craft in a Minnie Mouse-esque pink bow. The image's tragicomic message of impending destruction tempered with innocence, combined with a multiplicity of cultural and political readings, provides the image with its lasting appeal.

Banksy's criticism of power structures is reinforced by the fact that this work formed part of 'Santa's Ghetto' an exhibition intended to draw attention to the Israeli-Palestinian conflict in 2003.

*Happy Choppers* first appeared in 2002 as a sprayed mural at the Whitecross Street Market in central London.

LOT 540  
NO LOT