



Strauss & Co



Monday 17 May 2021
Session 2 at 7.00 pm

Contemporary Art

Lots 101–170

PAGE 1
Lot 138 Penny Siopis *Birthday Cake* (detail)

PAGE 2
Lot 115 Chris Soal, *Things Might Have Been Different, but They
Could Not Have Been Better* (detail)

101

Mustafa Maluka

SOUTH AFRICAN 1976–

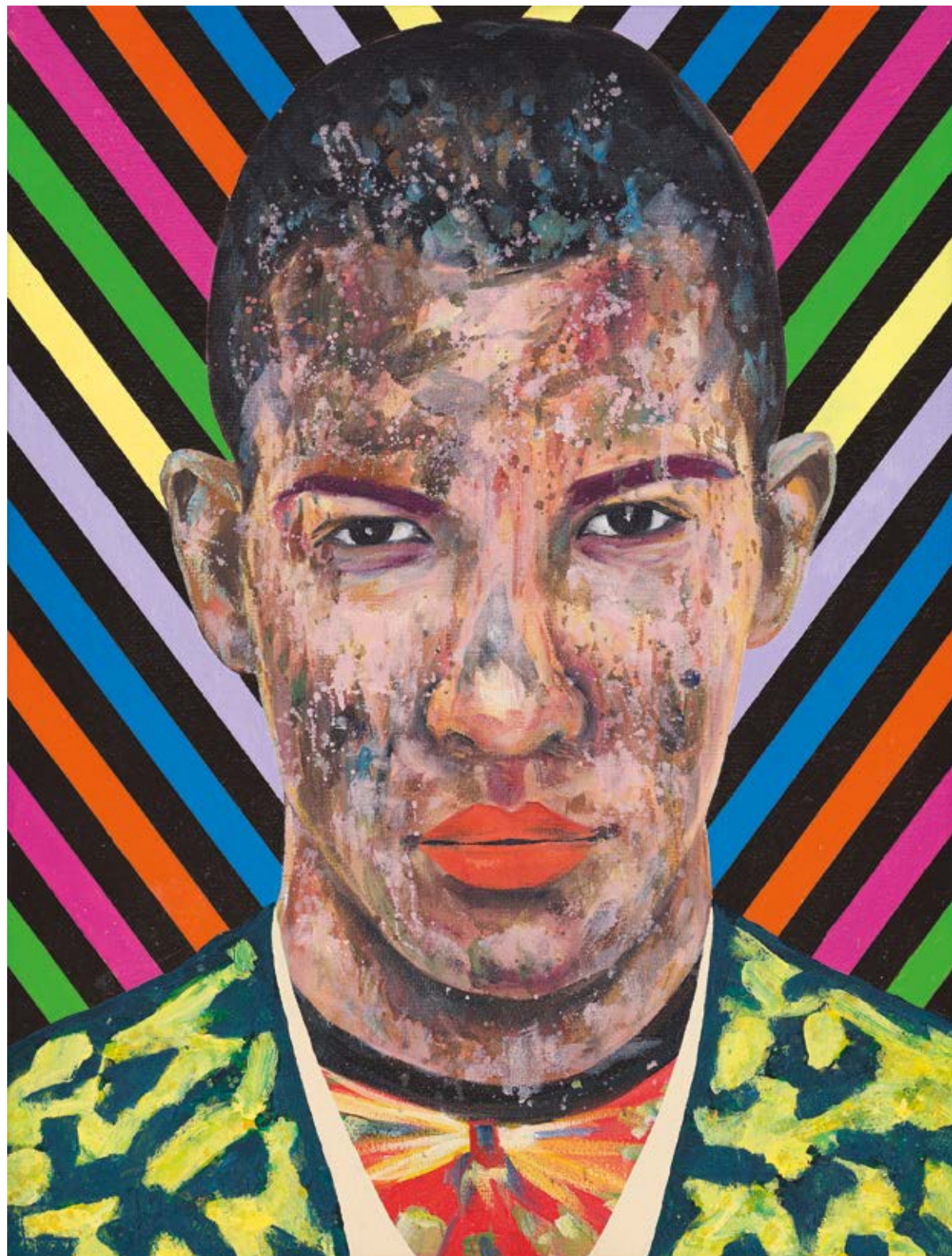
Agent of Change

signed, dated 2012 and inscribed with the artist's name and the title on the reverse
acrylic on canvas
61 by 46 cm

R150 000 – 200 000

PROVENANCE

Acquired from the artist in Berlin by the current owner.



102

Andrzej Urbanski

POLISH/SOUTH AFRICAN 1983–

Yellow and Green

signed, dated 2016 and inscribed 'Cape Town' on the reverse
acrylic on canvas
43 by 102 cm

R40 000 – 60 000

103

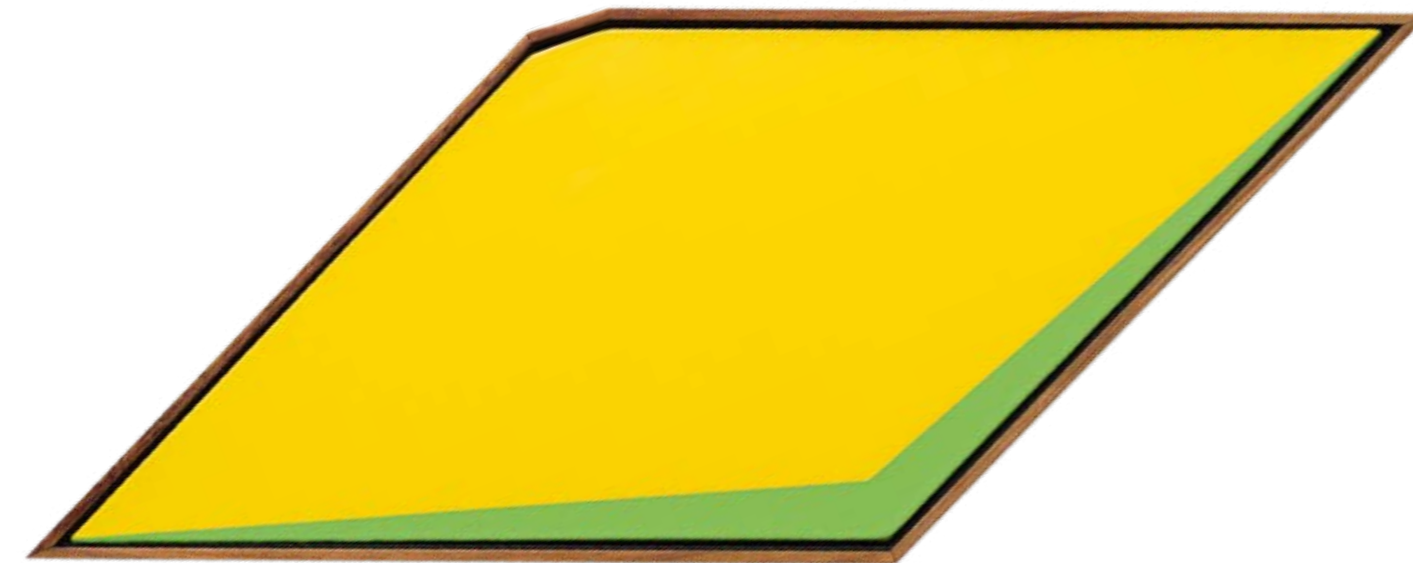
Georgina Gratrix

SOUTH AFRICAN 1982–

Inner Brat

signed and dated 2012 on the reverse; inscribed with the artist's name, the title, the date and the medium on a SMAC Gallery label adhered to the reverse
oil on canvas
61 by 45,5 cm

R80 000 – 120 000



104

William Kentridge

SOUTH AFRICAN 1955–

Refugees
(You Will Find No Other Seas)

2017

signed and numbered 4/14
lift ground aquatint etching on 100%
sisal and cotton Phumani handmade
paper, mounted on raw cotton cloth
bound with a sewn seam in the
middle

170 by 243 cm

R600 000 – 800 000

Published by Artist Proof Studio, this
work was printed from 36 separate
plates as an edition of 14 plus 7
proofs, and is presented folded in a
clamshell box.

Triumphs and Laments (2016) was a monumental 'drawing'
project by William Kentridge using large-scale stencils and
pressure-cleaning equipment to create images reflecting the
artist's personal interpretation of the history of the city on the
walls that line the Tiber River in Rome. Kentridge's technique
was carried out in sequential steps, first from drawings made
on paper (in charcoal and then in ink) to their translation on
the travertine walls [using a technique] that subtracts the dark
layer left on the stone blocks by pollution, vegetation and
micro-organisms, through washing around the cut stencils with
water. According to the author Gabriele Guercio, the figures'
monumental size (their triumph) is inseparable from their
precarious state (their lament) since the frieze will inevitably
fade away.¹

The original ink wash drawings were later translated
into large format prints using 36 brass plates with sugar-lift,
aquatint, etching and drypoint techniques, adding layers of
tone and nuance to the images, and finally hand-coloured by
the artist. The prints are mounted on raw cotton cloth through
the etching press, assuming the rough texture of the cloth. The
cloth is folded in on itself using the format of a folded map that
fits modestly into one's hands, denying the monumentality of
a huge, framed artwork. This paradox echoes what Guercio,
describing the Rome frieze, called 'a desire to experience both
the unfolding of time and time itself as unfolding.'²

1. and 2. Gabriele Guercio, in Carlos Basualdo (2018) *William Kentridge: Triumph and Laments*, Cologne: Walther König.



William Kentridge, *Triumphs and Laments*, Tiber River embankment, Rome, 2016, photographs courtesy Caroline Henderson.





105

Deborah Bell

SOUTH AFRICAN 1957–

Chimera

2009

signed and numbered 8/9
bronze with a dark brown patina
on a Perspex stand
height: 40 cm; length: 63 cm;
depth: 21 cm, excluding stand;
height: 52 cm; length: 64 cm;
depth: 23 cm, including stand

R120 000 – 160 000

PROVENANCE

Everard Read, Johannesburg.

A chimera is a mythical creature with the physical attributes of different animals in a single form. In the present lot, the chimera has a human head and torso with the legs and tail of a lion. In the catalogue to her remarkable 2015 exhibition at Everard Read (Johannesburg and Cape Town), *Dreams of Immortality*, Bell speaks about depictions of animals in her work – lions, dogs and horses – to express notions of power and vulnerability. The animals are both guardians of the soul and intermediaries linking the physical and the spiritual worlds. Sometimes she represents a figure riding the animal and sometimes, as in the

present lot, the human and animal attributes merge to become a creature that is part mortal, part god, representing the artist's physical self and her higher self. The artist emphasises this creature's mythical nature by depicting it anachronistically in the 'flying gallop' pose with all four legs outstretched, a physical impossibility, but ubiquitous in art before Eadweard Muybridge's sequential photographs were published in the late nineteenth century making it possible for animal locomotion to be fully understood for the first time. Here this pose contributes to the sense that the chimera is located in the mythical past.



106

Mmakgabo Mmapula

Helen Sebidi

SOUTH AFRICAN 1943–

The Spirit Bird Fleeing from the Modern World

dated 2014–16, inscribed with the artist's name, the title and the medium on the reverse
oil on canvas
70,5 by 93,5 by 2,5 cm, unframed

R150 000 – 200 000

EXHIBITED

Norval Foundation, Cape Town,
Bathaping Ba Re! Mmapula Helen Sebidi, 1 September 2018 to
24 January 2019.

Mmakgabo Mmapula Helen Sebidi's paintings can be meditative. One of the identifying characteristics of her work is the depiction of mythical creatures: here, the bird depicted is enigmatic and the title suggests that it is a spirit bird rather than a real one. In traditional belief systems, spirit animals, and Sebidi's family

spirit animal, the fish, in particular, usually function as teachers or messengers with a personal relationship with an individual. A bird is seen as a messenger who brings word from the ancestors or ancestral spirits. Throughout her career, Sebidi has advocated for the preservation of spiritual African traditions and culture,

which she believes are being diluted by a modern world.

The artist's rich palette brings together complimentary colours, red and green, blue and orange, applied using a pointillist technique with thick overlapping oil colours that provide a rough texture and a strong sense of volume.



107

Athi-Patra Ruga

SOUTH AFRICAN 1984-

The Ever-Promised Erection

2016

artificial flowers and mixed media

on a high-density polyurethane

foam core

numbered 5/10

height: 60 cm; width: 40 cm;

depth: 28 cm

R100 000 – 120 000

The lot includes a toughened glass
vitrine measuring 68,5 by 44 by 44 cm
on a painted wood plinth measuring
23 by 45 by 45 cm.

108

Clive van den Berg

SOUTH AFRICAN 1956-

Man Loses History V

2012

signed with the artist's initials;

inscribed with the artist's name

and the title on the reverse

oil on canvas

200 by 150 by 5 cm, unframed

R150 000 – 180 000

In the series *Man Loses History* the
artist deals with themes of preserving
witness stories of events which
should not be forgotten, of the duty
of museums and memorials to help
tell the stories which were once
suppressed, and of how easy it is for
memory to fade, mixing with dreams
in sleep, or for the uncomfortable
elements of true history to be
forgotten. Van den Berg uses art
and architecture to help retain the
reference to facts. Especially when
they have been covered in shame
or political secrets for many years,
or swept away with the dead, or
hidden 'under the rug', or just lost as
people age. These works are a plea
for real archives and documents to be
preserved.

Goodman Gallery





109

Alfred Thoba

SOUTH AFRICAN 1951-

Mr Mandela have (sic) Ordered Sangomas to Perform Sangoma's Work ...

dated 11/5/2019 and inscribed with the artist's name and the title on the reverse
oil on board
57 by 67 cm

R50 000 – 70 000

110

Deborah Bell

SOUTH AFRICAN 1957-

See-Line Woman Dressed in White, Sleep All Day Bawl All Night

signed; dated 2012 and inscribed with the title on the reverse; a John Martin Gallery, London, sticker adhered to the reverse
oil on canvas
120 by 50 cm

R250 000 – 350 000

PROVENANCE

Acquired from the John Martin Gallery, London, through Everard Read, 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, an example from the edition illustrated on page 39.



111

Deborah Bell

SOUTH AFRICAN 1957-

See-Line Woman Dressed in Red, She Drink Tea, She Drink Coffee, Then She Go Home

signed; dated 2012 and inscribed with the artist's name and the title on the reverse; a John Martin Gallery, London, sticker adhered to the reverse
oil on canvas
120 by 50 cm

R250 000 – 350 000



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



112

William Kentridge

SOUTH AFRICAN 1955–

Untitled Drawing for Mango Groove Music Video (Crowd and Megaphone)

signed and dated '94 in the margin
charcoal and pastel on paper
sheet size: 48 by 66 cm

R800 000 – 1 200 000

Mango Groove, the Afropop sensation, dropped their third studio album, *Another Country*, in 1993, only months before the country's landmark democratic elections. The eponymous single, infused with a powerful sense of optimism for the country's democratic future, became the anthem of South Africa's joyful crossover period. Memorably, the accompanying music video was directed and created by William Kentridge, and made in his stop-motion animation style that had

already caught the attention of major international curators, institutions and collectors. Video of Claire Johnston, the band's vocalist, was inserted into the charcoal-drawn narrative that moved between evocative mine-dump landscapes, banner-carrying crowds, towering pylons, wrapped monuments and booming megaphones. Poignant images of a violent past flashed across billboards and drive-in screens, but clear starry skies and cleansing rains promised clarity and renewal.

Many of *Another Country's* scenes recall the artist's earlier watershed films *Monument* (1990) and *Sobriety, Obesity, and Growing Old* (1991). The present lot shows a jostling mass of figures surrounding a megaphone-topped pylon, with banners in Kentridge's familiar colours of red and blue a shock beneath the grey sky. Often seen as a symbol of authoritarian control, this megaphone tower crumbles to dust in the final frame of the video.





113

David Koloane

SOUTH AFRICAN 1938–2019

Township Dogs

signed and dated 17
acrylic, gouache and
charcoal on paper
sheet size: 69 by 99 cm

R40 000 – 60 000

Dogs are a recurrent image in David Koloane's work, particularly mongrels. In the township, a dog is associated with security, aggression and fear. 'Umgodoyi', a common title in Koloane's dog series, is a Zulu word referring to an abandoned township mongrel that lives off waste. Umgodoyi roams around, howling at the moon and snarling at people to mark its territory. Koloane uses Umgodoyi as a figurative expression to point out socio-political issues such as homelessness, poverty, unemployment and violence in townships/urban Johannesburg. It can also signify a state of homelessness, where one lives a life of uncertainty and falls victim to ill-treatment while learning aggressive ways to survive.



114

David Koloane

SOUTH AFRICAN 1938–2019

Dog Chasing Birds

signed and dated 17
acrylic, gouache and
charcoal on paper
sheet size: 87 by 128 cm

R50 000 – 70 000

The present lot depicts scavenging dogs chasing birds painted in such a way that they generate a lively and ever-varying rhythm. This can be read as the brutality of township life with its unexpected beauties and endless mystery. Koloane's work requires the viewer to be sensitive and aware of both the beauty and the gloom of what is portrayed, neither pursuing one nor resisting the other, but perceiving both as a whole.



115

Chris Soal

SOUTH AFRICAN 1994–

Things Might Have Been Different, but They Could Not Have Been Better

2018
toothpicks with polyurethane sealant on board
90,5 by 121 by 11 cm

R40 000 – 60 000

PROVENANCE

Lizamore & Associates.

EXHIBITED

No End Contemporary Art Space, Johannesburg, *Chris Soal: Orbits of Relating*, 24 May to 23 June 2018, artworks from the same series exhibited.

It is a privilege to be able to reflect on two very early works in my toothpick-medium body of work, while still very much engaged in the process of refining, understanding and pushing my medium almost four years later.

The titles of the two works were, in many ways, an attempt both to form a language related to my thinking around the abstract works I was making, as well as continuing my practice of utilising the 'found'. In the case of the works themselves: found objects, and in the case of the titles, quotes and fragments taken from numerous sources which resonated with me in some way:

Things could have been different but they couldn't have been better (2018) is a work of great confidence in the material; unaltered and unadorned, it is simply presented and stands to challenge all that we take for granted on a daily basis.

The heart reaching beyond the mind (2018) marks a very significant breakthrough in my practice, realising that the

frame was no longer needed to locate and support the material, but that it was sufficient in itself to hold its own form, opening up a new avenue for the formal exploration of these works.

Utilising a mundane material, embedded within the social fabric of our time, has allowed my abstract works to be considered contextually within this contemporary moment.

I initially began to form the idea that the transcendence of the material resided in the relating of the 'one' to the 'many', which allowed me to think anthropomorphically and politically about these abstract works: the singular in relation to the plural and the individual in relation to the communal.

The biomorphous, fur/coral/organic-like formal by-product of a material-led and intuitive studio working process has led me to consider these works as an ecologically aesthetic response to our mass-consumerist society.

Chris Soal



116

Chris Soal

SOUTH AFRICAN 1994–

The Heart Reaching beyond the Mind

2018
mixed media with toothpicks
height: 115 cm; width: 150 cm;
depth: 7 cm

R30 000 – 40 000

PROVENANCE

Acquired from the artist by the current owner.

117

Hasan Essop and Husain Essop

SOUTH AFRICAN 1985–

Imaam Shaafi, Cairo, Egypt

2011

inscribed with the artists' names, the title and numbered 1/5 on a Goodman Gallery label adhered to the reverse

digital pigment inks on cotton rag paper

image size: 60 by 87 cm

R30 000 – 40 000

EXHIBITED

Goodman Gallery, Cape Town, *Hasan and Husain Essop: Remembrance*, 11 August to 15 September 2012.



118

Hasan Essop and Husain Essop

SOUTH AFRICAN 1985–

La Mosquée, 1892, Gorée Island, Senegal

digital pigment inks on cotton rag paper

image size: 66 by 102 cm

R30 000 – 40 000

EXHIBITED

Goodman Gallery, Cape Town, *Hasan and Husain Essop: Remembrance*, 11 August to 15 September 2012.



Hasan and Husain Essop explore the notion of memory, specifically in relation to the history and practice of religion. The works are concerned with the notion of remembrance, and with the act of memorialising – particularly with reference to religious sites, ancient and modern – and with the tensions inherent in the act of photographing and recording memory. They raise a number of important and topical question relating to history, heritage, religious identity, and the politics of place in the context of globalisation and xenophobia.

Goodman Gallery



119

Guy Tillim

SOUTH AFRICAN 1962–

Brothers Bernado Sayovo and Horacio Chikambe, Kunhinga, Angola

signed, dated 2002, numbered 4/12 and inscribed with the title in pencil in the margin

digital print with pigment inks

sheet size: 60 by 80 cm

R30 000 – 40 000



120

Robert Hodgins

SOUTH AFRICAN 1920–2010

Consulting Room

dated 2006/7 and inscribed with the artist's name and the title on the reverse
oil on canvas
90 by 240 cm

R800 000 – 1 200 000

The idea of order and chaos plays itself out in the present lot, Robert Hodgins' large-scale work, *Consulting Room*. In terms of its monumental scale, Hodgins was reacting to a snide comment by Kendall Geers in a review of one of Hodgins' exhibitions, that the artist was incapable of painting on a large scale, and Hodgins retorted with quite a few very large-scale, and rather impressive works. One of them was the triptych, *Night of the Awards*, with the tart inscription on the back, 'Just as Mr WH [William Herbert, Third Earl of Pembroke] was the 'onlie begetter' of Shakespeare's sonnets, so Mr Kendall Geers is the 'onlie begetter' of this triptych. He declares in public 'Hodgins will never do a painting as big as *The Triple Gates of Hell* at the Joubert Park Gallery.' He challenges. I accept. This is the result. With affection for K.G.' *Consulting Room* is another result of this challenge.

Order and chaos are best embodied in the fictitious character of Ubu Roi, invented by Alfred Jarry, the late-19th century French dramatist, and frequently depicted by Hodgins throughout his career. Order is to be found in the grand and lavish palaces of, say, a dictator, and chaos in the way in which the dictator rules his country and messes up his own life and the lives of everybody else, creating a veritable 'madhouse', so to speak. Ivor Powell, writing extensively on the work of Robert Hodgins, maintains in this regard that Michel Foucault, in his famous *The Order of Things* argued that 'experienced realities, the way in which the world is ordered and understood, are essentially functions of the exercise of power through history. Things needed be the way they are, they are the way they are because they have been made to be that way, because the culturally specific discourse of power has been superimposed upon the stuff of experience.' Order is presented in various typical situations in which power games are at play; whether it is the worker in the imposing office of the boss, or whether it is the patient in a doctor's consulting rooms. Power is embodied in the suit of the businessman, or the white coat of the doctor, all basically armour against a cruel world. That is the irony but also the sadness of the businessman and the doctor, an

explanation offered many times by Hodgins when he spoke about his art.

What is striking about the present lot, is the manner in which space is articulated on the picture plane: a broken line at mid-level, signifying a hostile and alienating place. The focus of the work, however, is on the one figure standing to the left in a room full of seated figures, possibly the 'doctor' towering over the row of waiting patients. Perhaps another typical power relationship playing itself out in the professional classes, the doctors, the lawyers, the accountants lording it over their clients. The 'doctor' however, seems to have a bleeding heart, judging from the large red spot that is his torso. Before one feels sorry for the figure, however, one is reminded of the words of Neil Dundas, saying 'ignoble nobility, venal popes, untrustworthy clergymen, men in uniforms or formal suits of importance, disguised somehow by their clothing to compensate for their low morals, vicious demeanor, criminal intent, leering manners or lack of compassion, became the order of the day for [Hodgins]. Yet not all was cynicism or condemnation. He regarded ladies of ill repute, men in loud suits, bewildered ex-boxers struggling with the after-effects of being too often battered, all with a degree of understanding, humour and fellow-feeling.'² And Powell's words as well: 'the world is stood on its head. And swirling all around the images, catching them in restless swirls and stabs of passion, there is Hodgins' paint. It is deliberately ugly and vivid, shot through with blood and mucus, transposing chaotic inner worlds into outer geography. The world as flesh and flesh as world.'³ This is the world Hodgins depicts so poignantly and elegiacally in *Consulting Room*.

1. Ivor Powell (1996) *Robert Hodgins*, Johannesburg, published by Robert Hodgins, unpaginated.

2. Neil Dundas (2019) 'Satire and Irony were the grist mill for this painter...' in Frank Kilbourn (2019) *Satire & Irony: Robert Hodgins, Stanley Pinker, Alexander Podlashuc, from the Kilbourn, Block, Wiese and Podlashuc Collections*, Cape Town: Welgemeend, page 8.

3. Powell, *ibid*, unpaginated.



121

Sam Nhlengethwa

SOUTH AFRICAN 1955–

The Dark Brown Bowl

signed and dated 2001; signed,
dated and inscribed with the
title on the reverse
oil and collage on canvas
120 by 100 cm

R100 000 – 150 000



122

Norman Catherine

SOUTH AFRICAN 1949–

Do Not Disturb

signed and dated 2011
oil on canvas
120 by 150 cm

R350 000 – 500 000

PROVENANCE

Acquired from the artist
by the current owner.





123

Michael MacGarry

SOUTH AFRICAN 1978–

Subject/Object

wood, steel, concrete and found objects

height: 148 cm including base; width: 50 cm; depth: 29 cm

R60 000 – 80 000



124

Joachim Schönfeldt

SOUTH AFRICAN 1958–

Prototype 1

signed carved and painted *Eucalyptus globulus* wood height: 144 cm including base; width: 57 cm; depth: 40 cm

R70 000 – 100 000

An early and important work in Schönfeldt's oeuvre, *Prototype 1* reflects a fascination with the up-turning of some traditional religious iconography. The prophet Ezekiel, who is prevalent in Hebrew, Christian and Islamic literature, has a vision of four living creatures, who represent God as throne bearers, and often appear as a multi-headed living being. The creatures are a Lion, an Ox, an Eagle and a man. Schönfeldt works with these creatures and contraries their gender, by representing them as their female counterparts. In the images he produces, there is an imagining of what a pan-African religion could potentially be and what these icons derived from religious texts might look like, using alternate female icons.

In the present lot, Schönfeldt, draws on a particular creature from this iconography, representing a three-headed, six-legged cow carved from *Eucalyptus globulus* or Blue Gum wood sourced at Crown Mines in Johannesburg. The creature's heads are painted bright blue, its flanks covered by a small, varnished painting bearing a male nude with an erect penis, a knife, and the words, 'curios and authentic works of art' – linking to his position as curator and researcher at Meneghelli Holdings. Schönfeldt recalls that the carving of the creature, which is in multiple parts that fit together closely and has articulated ears, was labour intensive. The overall shape of the present lot, when viewed from the top may have been influenced by the shape of an Ethiopian Coptic cross, an intertextual referencing across religions and their iconography.



125

Michael MacGarry

SOUTH AFRICAN 1978–

For Most of the Many, Much of the Time

2016 mild steel, marble, enamel paint and bullet holes height: 230 cm; length: 250 cm; width: 270 cm

R150 000 – 200 000

EXHIBITED

Everard Read, Johannesburg, *Michael MacGarry: Between Rot and Genesis*, 7 July to 6 August 2016, exhibit no. 13.

This haunting welded steel sculpture by Michael MacGarry was made as a memorial to the miners shot down by members of the South African Police, at Marikana, Rustenburg, in August 2012. What had begun as a wildcat strike for better wages at one of South Africa's largest platinum mines ended six days later in tragedy. The police were ordered to use live ammunition to brutally suppress the strike, killing 34 and injuring many more.

Michael MacGarry references the work of American sculptor Alexander Calder (1898–1976), one of the most important pioneers of international 'modernism', for the making of the present lot. A sculptor of international fame and repute, Calder is embodied by his large and robust 'Stables', which MacGarry uses as a visual metaphor to navigate a controversial incident of South Africa's recent past. Modernism, an international movement in arts, architecture and industrial design, aimed to break with traditional forms and ideas in the creation of a new utopian inspired aesthetic, in the wake of feelings of

disillusionment, failure and disappointment in the aftermath of WWI. A new ideal and expression of living had to be found and embraced, as an attempt to avert future social calamity.

MacGarry's work poses the question: 'What was the cost of breaking with traditional forms and ideas, in the creation of a 'modernist utopia'? In this work he also probes the degree to which this 'modernist utopian ideal' has failed in Africa, not only at the height of colonial expansion in the early part of the twentieth century, but even in the present, a century later.

MacGarry traced a small group of the South African Police who had taken part in the Marikana massacre. He asked them to use the same weapons they had fired during the conflict, but this time to shoot at the sculpture. Evidence and traces of gunfire from 9mm pistols, R4 assault rifles and shotguns can be found on the surface of the steel.

A single skull, beautifully carved out of white marble, serves as an eloquent reminder to the victims of this tragedy.

William Kentridge

SOUTH AFRICAN 1955–

Untitled Drawing for Il Ritorno d'Ulisse

signed
charcoal and white pastel on paper
sheet size: 120 by 260 cm

R5 000 000 – 6 000 000**LITERATURE**

PSK (1998) *William Kentridge: Il Ritorno d'Ulisse*, Brussels: PSK (Paleis voor Schone Kunsten), drawings from Kentridge's version of Monteverdi's opera, *Il Ritorno d'Ulisse* are illustrated.

Depicting the ruins of the Baths of Caracalla in Rome, this drawing was one of roughly 40 that William Kentridge made for the very first opera he directed, *Il Ritorno d'Ulisse*, commissioned by the organisers of the Kunsten Festival des Arts in Brussels in 1998.¹ The opera followed straight after the first seven hugely successful video animation films, the well-known *Soho Chronicles*.² The drawing would have been digitised and screened as a backdrop for the stage on which the opera performance took place. 'Images shifted from pastoral glades to urban waste, from ruined ancient cities to office buildings being demolished.'³

The story told in the opera is that of the larger-than-life character from Homer's *Iliad*, Ulysses, on his return from the ten-year Trojan War and another ten years of (not) finding his way home. It focuses specifically on him fending off his wife Penelope's three suitors, she under the impression that Ulysses was long dead. The production was based on the musical score of the Claudio Monteverdi opera composed in 1641, with the libretto written by Giaccone Barboaro.

Kentridge devised a highly innovative design for the opera: centre stage was semi-circled by a very steep, stepped anatomy-theatre-like structure on which the chorus and soloists were positioned. They overlooked the 'anatomical dissection' of the main character, Ulysses, lying prostrate on an old metal gurney from

a Joburg hospital. The drawings projected against the back wall represented Ulysses' subconscious. All the characters, including Ulysses, are puppets, designed by the Handspring Puppet Company, whose services Kentridge had previously employed for other creative works.⁴ Each character was played by three entities: the puppet, the puppeteer/manipulator, and the singer, making directing the opera a highly challenging and complex affair. Kentridge, struck by the agency of the puppets, explains that this set-up was very much what life is all about – constructed of fragments forming a whole.⁵ He elevated opera from a minor art form (largely consisting only of costumes and decor) to a major *gesamtkunstwerk*, or collaborative artwork.⁶

The drawings reflect the characters' inner conflict. The ruins are perhaps a symbol of the lost years and perhaps suggest that his country and the lives of his people are ruined. Drawings of Piranesi-like ruins and deserted streets, depictions of decay and collapse, suggest an *exterior* enemy that Ulysses has to fight, juxtaposed with his *interior* conflict, doubts about self-worth, sense of responsibility and overwhelming emotions of failure and loss. The interior struggle is visualised in yet another set of drawings, which include x-rays, cross-sections of the brain, and sonar scans. These conflicts are ameliorated to some extent by the sprouting plant life which suggests rejuvenation and rebirth take place. Out of the ruins

grows a confident young tree with young leaves. Out of drawings of Ulysses' brain scans and cross-sections of his heart grow an iris (another important motif in the Kentridge oeuvre), symbolising Penelope. The present lot is a highly significant work in Kentridge's artistic career, drawing on previous imagery and anticipating new motifs in his work. The Baths of Caracalla, built in AD 212 and operational until AD 530, also enjoyed a form of rebirth: the Rome Opera House is currently housed in the ruins. Interestingly enough, the central part of the Baths served as inspiration for the design of Pennsylvania Station in New York as well as for the design of Chicago Union Station.

1. Subsequent operas include: *The Magic Flute* (Mozart) 2005, *The Nose* (Shostakovich) 2010, *Lulu* (Alban Berg) 2015, *Wozzeck* (Alban Berg) 2017, and *The Head and the Load*, 2019.
2. 1989: *Johannesburg, Second Greatest City after Paris*; 1990: *Monument*; 1991: *Mine*; 1991: *Sobriety, Obesity and Growing Old*; 1994: *Felix in Exile*; 1996: *History of the Main Complaint*; 1998: *Weighing ... and Wanting*.
3. Anthony Tommasini (2016) 'Puppets are the Stars', review of the opera, *New York Times*, 15 November.
4. 1992: *Woyzeck on the Highveld*; 1995: *Faustus in Africa*; 1996: *Ubu and the Truth Commission*; and, after *Ulisse* (1998); 2000: *Confessions of Zeno*.
5. Jane Taylor (ed) (2009) *Hand Spring Puppet Company*, Johannesburg: David Krut, page 179.
6. Jonathan Gilmore (2004) 'Bed and Puppet: Jonathan Gilmore on William Kentridge's *Ritorno d'Ulisse*', *Artforum*, XLII: 10, page 78.



The ruins of the ancient Baths of Caracalla, Rome, built c. 212 CE.



Another image from the opera appeared on the poster for the exhibition at the Paleis voor Schone Kunsten Brussel, 1998.





127

Mongezi Ncaphayi

SOUTH AFRICAN 1983-

Abstract Composition, diptych

each signed and dated 18 on the reverse

pastel, ink and gouache on paper
each sheet size: 75 by 56,5 cm

R40 000 – 60 000



128

Salifou Lindou

CAMEROONIAN 1965-

Chez Mama Mado

signed, dated 07 and inscribed with the title

mixed media with collage and found objects on board
60,5 by 54 cm

R40 000 – 60 000



129

Pieter Hugo

SOUTH AFRICAN 1976–

*Mallam Mantari Lamal with
Mainasara, Abuja, Nigeria*

signed, dated 2005, numbered
4/8 and inscribed with the title in
pencil in the margin
archival pigment ink on cotton
rag paper

image size: 51 by 51 cm

R90 000 – 120 000



130

Pieter Hugo

SOUTH AFRICAN 1976–

*Mallam Umaru Ahmadu with
Amita, Abuja, Nigeria*

signed, dated 2005, numbered 4/8
and inscribed with the title in pencil
in the margin
archival pigment ink on cotton
rag paper

image size: 51 by 51 cm

R80 000 – 120 000



131

William Kentridge

SOUTH AFRICAN 1955–

White Iris

signed and numbered 1/30 in
pencil in the margin
colour drypoint and aquatint
plate size: 108 by 59 cm

R300 000 – 500 000



132

William Kentridge

SOUTH AFRICAN 1955–

Iris II (In Clamp)

2005

signed in red conté and
numbered 36/50 in the margin
digital print with pigment inks
on cotton rag paper
sheet size: 159 by 111 cm

R300 000 – 500 000





133

Robert Hodgins

SOUTH AFRICAN 1920–2010

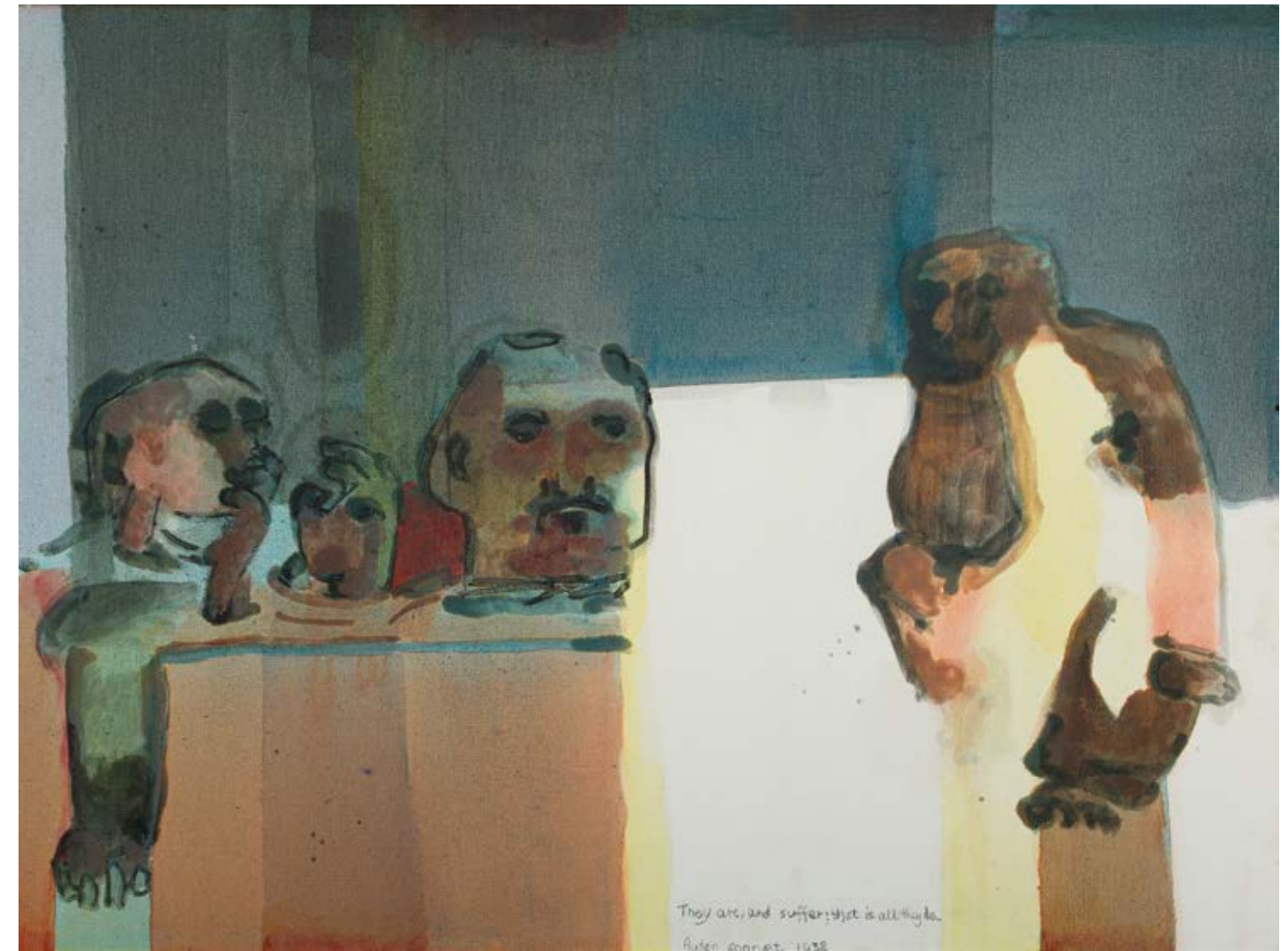
Figures with Noble Landscape

signed, dated 2003 and inscribed with the artist's name, the title and the medium on the reverse oil and Indian ink on canvas 90 by 120 cm

R700 000 – 900 000

PROVENANCE

Acquired from Linda Goodman by the current owner.



134

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Voice from the Thirties

inscribed with a line from a sonnet by the poet WH Auden (1938); signed, dated 2004 and inscribed with the title on the reverse oil on canvas 90 by 120 cm

R600 000 – 800 000

The inscription at the bottom of Robert Hodgins' painting *A Voice from the Thirties*, 'They are, and suffer; that is all they do' is quoted from the first line of a well-known sonnet by WH Auden, a favourite poet of the artist's. It also appears at the bottom of an earlier work of a blood-soaked battlefield, exhibited at Goodman Gallery in 1996. The poem captured Auden's experiences during the Spanish Civil War (1936–1939) and was included in the 1939 anthology, *Journey to War*. Hodgins grew up in 1930s London, saying nostalgically 'I, ten, a country ten, a gentle, as yet unbullied ten, landed suddenly at Paddington for eight years of emotional, psychological, and often physical squalor: bed bugs, a sofa as often as a bed, being shopped about. Working-class life

in the Depression thirties. It was grim, but it was in those eight years that I began to discover literature, music, the visual arts. I worked in a shop in Soho, the 'Librairie Populaire' in Dean Street. Soho was already haunted by the likes of Dylan Thomas, Francis Bacon, Auden, Isherwood and Co.' Apart from the literary allusion, Hodgins also references Vincent van Gogh's famous *Potato Eaters* in the composition of the present lot. Van Gogh, whose work he saw in the National Gallery in London in the Thirties, was also signalled by Hodgins as one of his favourite artists.

1. Robert Hodgins (2002) 'A String of Beads: An interview with Robert Hodgins', in Brenda Atkinson, *Robert Hodgins*, Cape Town: Tafelberg, pages 22 and 24.

They are, and suffer; that is all they do;
A bandage hides the place where each is
living,
His knowledge of the world restricted to
The treatment that the instruments are giving.
And lie apart like epochs from each other.
Truth in their sense is how much they can bear.
It is not talk like ours, but groans they
smother—
And are remote as plants; we stand elsewhere.
For who when healthy can become a foot?
Even a scratch we can't recall when cured ...
But are boist'rous in a moment and believe ...
In the common world of the uninjured, and
cannot ...
Imagine isolation. Only happiness is shared ...
And anger, and the idea of love.

WH Auden

135

Mustafa Maluka

SOUTH AFRICAN 1976–

Normative Position

signed, dated 2012 and inscribed with the artist's name on the reverse
acrylic on canvas
61 by 46 cm

R150 000 – 200 000

PROVENANCE

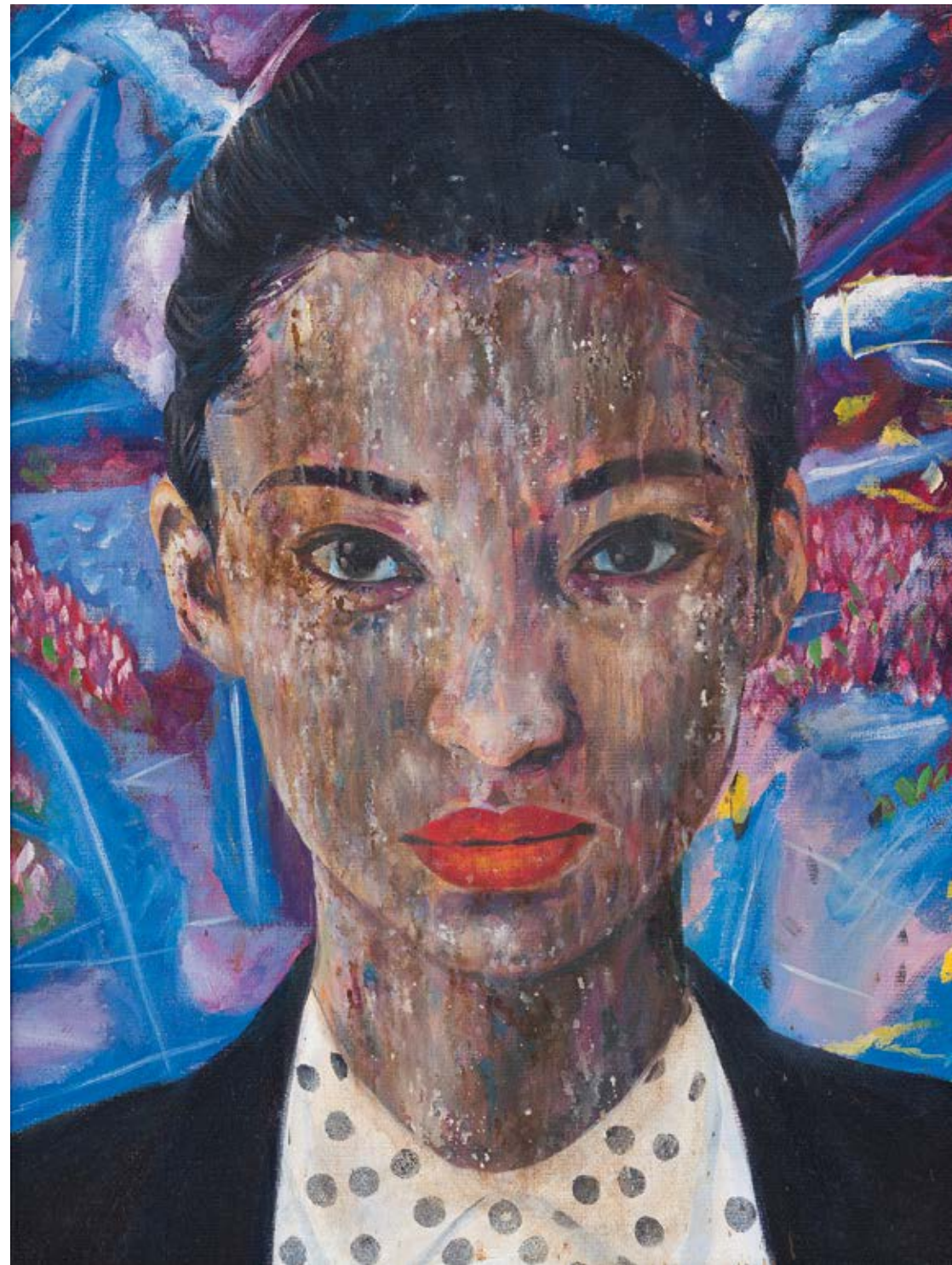
Acquired from the artist by the current owner.

EXHIBITED

Galerie Mikael Andersen, Copenhagen, *Normative Positioning*, 1 February to 10 March 2013.

Mustafa Maluka's vibrant paintings can be described as provocative portraits that aim to analyse contemporary culture and global politics. Drawing from his own past growing up in the Cape Flats, the artist uses his portraits to comment on the perception of minorities and immigrants, many of whom have been subjected to large-scale displacement and relocation. He strips his subjects of their origin and identity, representing them as transnational and racially ambiguous figures.

His invented heroes challenge traditional portraiture in multiple ways. He combines traditional modes of representation with street culture references to detach the image from its original context and charge it with an iconic personality. He references photographic images, particularly those with a direct and connecting gaze that he then transforms through his own distinctive and dynamic mark making, dense layers of paint, bold patterns and colour, and abstract, often geometric backgrounds.



136

Pieter Hugo

SOUTH AFRICAN 1976–

Vanessa Inggs

signed, dated 2012, numbered 1/5 and inscribed with the title on the reverse; a certificate of authenticity from Stevenson adhered to the reverse
archival pigment ink on warmtone Baryta fibre paper
50 by 41 cm

R40 000 – 60 000

137

Pieter Hugo

SOUTH AFRICAN 1976–

Trasi Henen

signed, dated 2011, numbered 2/5 and inscribed with the title on the reverse; a certificate of authenticity from Stevenson adhered to the reverse
archival pigment ink on warmtone Baryta fibre paper
50 by 41 cm

R40 000 – 60 000



Lot 123 and 124 are from the series 'There's a place in hell for me and my friends' (2011–2012).

'The subjects are all friends of mine who are either from South Africa or have made this country their home ... A brief description of what I have done to the images:

The colour process used in making these pictures involves turning the digital colour image to black and white, while keeping the colour channels active. In this manner one can manipulate the colour channels and bring certain colours to prominence as greyscales. The red and yellow colour channels were darkened to the point

where nearly all information for these colours was rendered as blacks and dark grey. The pigment responsible for skin colour and appearance, melanin, which appears in two forms – pheomelanin (red) and eumelanin (very dark brown) – is brought to prominence in this colour process. As a result of exposure to UV rays the skin produces melanin to protect nuclear DNA from mutations caused by the sun's ionizing radiation. The damage to people's skin caused by exposure to UV is thus shown up in their skin, along with capillaries and small blood vessels visible just under the skin."

1. Pieter Hugo, <https://pieterhugo.com/Text-THERE-S-A-PLACE-IN-HELL-FOR-ME-AND-MY-FRIENDS>

138

Penny Siopis

SOUTH AFRICAN 1953–

Birthday Cake

1982

oil on canvas

121 by 152,5 cm

R550 000 – 650 000

A wonderful celebration of a painted surface, a coming-together of friends and the artist's trip to Italy, the present lot conjures a thickly-iced layering of thoughts and memories. The actual cake represented in the painting was baked by fellow artists Bronwen Findlay, Clive van den Berg and Fiona Rankin-Smith while Siopis and her friends were living in Durban in the late 1970s and early 1980s. The cake celebrated Siopis's birthday, and her friends decorated it in the style of the paintings she was working on for her Master of Fine Art exhibition at the University of KwaZulu-Natal in 1980. Siopis produced a series of still lifes centred around cakes and baked goods – a link to the profession of her parents who were bakers. As well as being part of her Masters exhibition, this painting, along with others (see figs. 1 to 3), was exhibited at the Market Theatre Gallery in about 1986.

Birthday Cake is layered with pastel toned oil paint that has been squeezed out of piping bags, similar to the way in which one would ice a cake, giving the overall effect of an oozing, thickly-layered surface building up with different textures. Surrounding the cake and suspended from large arches of thin wire, paper angels swoop and flutter. Van den Berg recalls that the angels, so loved by Siopis and himself, are from Giotto's frescoes in the Scrovegni Chapel in Padua, Italy. These particular angels appear in Giotto's *Lamentation (The Mourning of Christ)* painted in around 1305 (fig. 4). Rankin-Smith notes that they loved the particular angels painted by Giotto and the sense of hysteria or euphoria of their flapping wings, thinking they would be a perfect addition to the glorious cake. She remembered that as Siopis painted the cake, she occasionally spooned away from it at the back, so that

the front could still be used to paint from. The artist later discovered that she was being assisted by a small mouse.

After making the cake paintings, Siopis continued to create images of abundance and explored ideas of excess, leading to a series of still lifes – that included *Melancholia* and *Patience on a Monument* – often dealing with critical issues in South Africa and histories of colonisation, oppression and exploitation. The present lot is important in that it initiated this direction in Siopis's thinking, and she continued to utilise oil paint in the unique manner first explored here in her cake paintings.



Fig. 1: Penny Siopis, *Cakes: Treats*, 1980s.



Fig. 4: Penny Siopis, *Cake: Truffles*, 1980s.



Fig. 3: Penny Siopis, *Cake: Tapers*, 1980s.



Fig. 4: Giotto, *Lamentation (The Mourning of Christ)*, Scrovegni Chapel, Padua.



139

Nandipha Mntambo

SWAZI 1982–

Minotaurus, maquette

signed with the artist's initials and numbered 9/10
bronze on a stone base
height: 65,5 cm including base;
width: 34 cm; depth: 49 cm

R160 000 – 180 000

The Minotaur is a mythical creature in Greek mythology portrayed as half man and half bull, an often fierce and daunting figure. In this artist's version of the legendary beast, she inserts herself into the body of the Minotaur, displaying the female body in a warrior stance, yet with the head tilted downwards and the facial expression submissive with a soft downwards gaze. 'This ambiguous figure expresses a femininity that is fighting to emerge or symbolises the last moments of the life of the Minotaur, relieved to be delivered from a surreal and lonely experience.'¹ This lot is the maquette for the larger-than-life bronze sculpture that featured on the 2015 exhibition *Metamorphoses* at Stevenson, Johannesburg, from 3 September to 3 October 2015.

¹ Nandipha Mntambo, 2015, <http://archive.stevenson.info/exhibitions/mntambo/index2015.html>



140

Athi-Patra Ruga

SOUTH AFRICAN 1984–

A Vigil for Mayibuye

2015

a Whatiftheworld Gallery certificate of authenticity signed by the artist, dated 2019 and numbered 9/10 plus 2 AP adhered to the reverse
archival ink-jet print on photo rag Baryta paper
sheet size: 150 by 190 cm

R200 000 – 300 000

PROVENANCE

Whatiftheworld Gallery.

The idea of utopia is a recurring and central subject matter in Athi-Patra Ruga's oeuvre. The Mayibuye uprising was a series of protests instigated by the ANC in 1952, with the aim of achieving liberty and freedom for the people of South Africa through protest and activism. To create a utopia. In an interview with Roxanne Bagheshirin Lærkesen at Nørrebro Teater, Denmark, in June 2016, the artist states, 'I realised that the way we were raised, we were raised to believe we reached some type of Utopia in 1994 and everything was going to be okay, it kind of betrayed us.' The artist thus creates his own utopia which

he calls Azania, reflecting a pre-colonial idea of south-east Africa dating back to 40AD which was revived as a rallying cry by pan-African nationalists in the liberation struggle. In the present lot, three figures wearing bright, luminous stockings, holding huge bouquets of colourful balloons are seated in a shimmering gold jungle festooned with pink ribbons. These fictional characters, the 'Future White Woman of Azania', are the rulers of Azania. The artist's playful and colourful world emphasises the situation that there both already is, and never will be, a utopia.

141

Deborah Bell

SOUTH AFRICAN 1957–

Magus III

signed, dated 07 and
inscribed with the title in
the work
mixed media with acrylic
on paper
sheet size: 156 by 119 cm
R200 000 – 300 000



142

Diane Victor

SOUTH AFRICAN 1964–

Horse and Hybrid Rider

signed
smoke drawing
sheet size: 150 by 96 cm
R80 000 – 120 000

PROVENANCE
Fried Contemporary, Pretoria.





143

Sam Nhlengethwa

SOUTH AFRICAN 1955-

No Entry

signed and dated 98; dated and inscribed with the artist's name and the title on the reverse
mixed media with acrylic on board
107 by 149,5 by 12 cm

R120 000 – 160 000

144

Esther Mahlangu

SOUTH AFRICAN 1935-

Ndebele Design III

signed and dated 2018

acrylic on canvas

77,5 by 146,5 cm

R80 000 – 120 000



145

Esther Mahlangu

SOUTH AFRICAN 1935-

Ndebele Design IV

signed and dated 2018

acrylic on canvas

72,5 by 90 cm

R40 000 – 60 000





146

William Kentridge

SOUTH AFRICAN 1955–

Domestic Scenes – A Wildlife Catalogue

signed, dated 8/80, numbered AP and inscribed with the title in pencil in the margin etching

42 by 48 cm

R200 000 – 300 000

PROVENANCE

Acquired from the artist by the current owner in the 1980s.



147

William Kentridge

SOUTH AFRICAN 1955–

Undo, Unsay, Unremember

2012

signed, numbered 20/35 in pencil, embossed with The Artists' Press chopmark in the margin and inscribed with the title in the image lithograph on found book pages 60 by 79 cm

R120 000 – 160 000

LITERATURE

Lilian Tone (ed) *William Kentridge: Fortuna*, London: Thames & Hudson, another impression from the edition illustrated in colour on page 52.

148

Penny Siopis

SOUTH AFRICAN 1953–

Act I Scene II

1986–1987

signed

oil on canvas

120 by 120 cm

R1 800 000 – 2 200 000

In 1984 Penny Siopis took up a lectureship at Wits University where she began work on a new suite of paintings informed by history painting, and the Dutch 'vanitas' still lifes, two stylised genres from the seventeenth century. Growing out of her earlier 'cake paintings', which introduced the artist's use of distorted perspective and impasto surface treatment, Siopis's new works portrayed grand dining halls with tables overloaded with fruit, confections, flowers, statuettes and other bric-a-brac from her studio. The artist has described these works as allegories of excess.¹ Started in 1986 and completed in 1987 following a long stay in Paris, the present lot includes pictorial elements (a tortoise shell, porcupine quills, classical statuettes, red

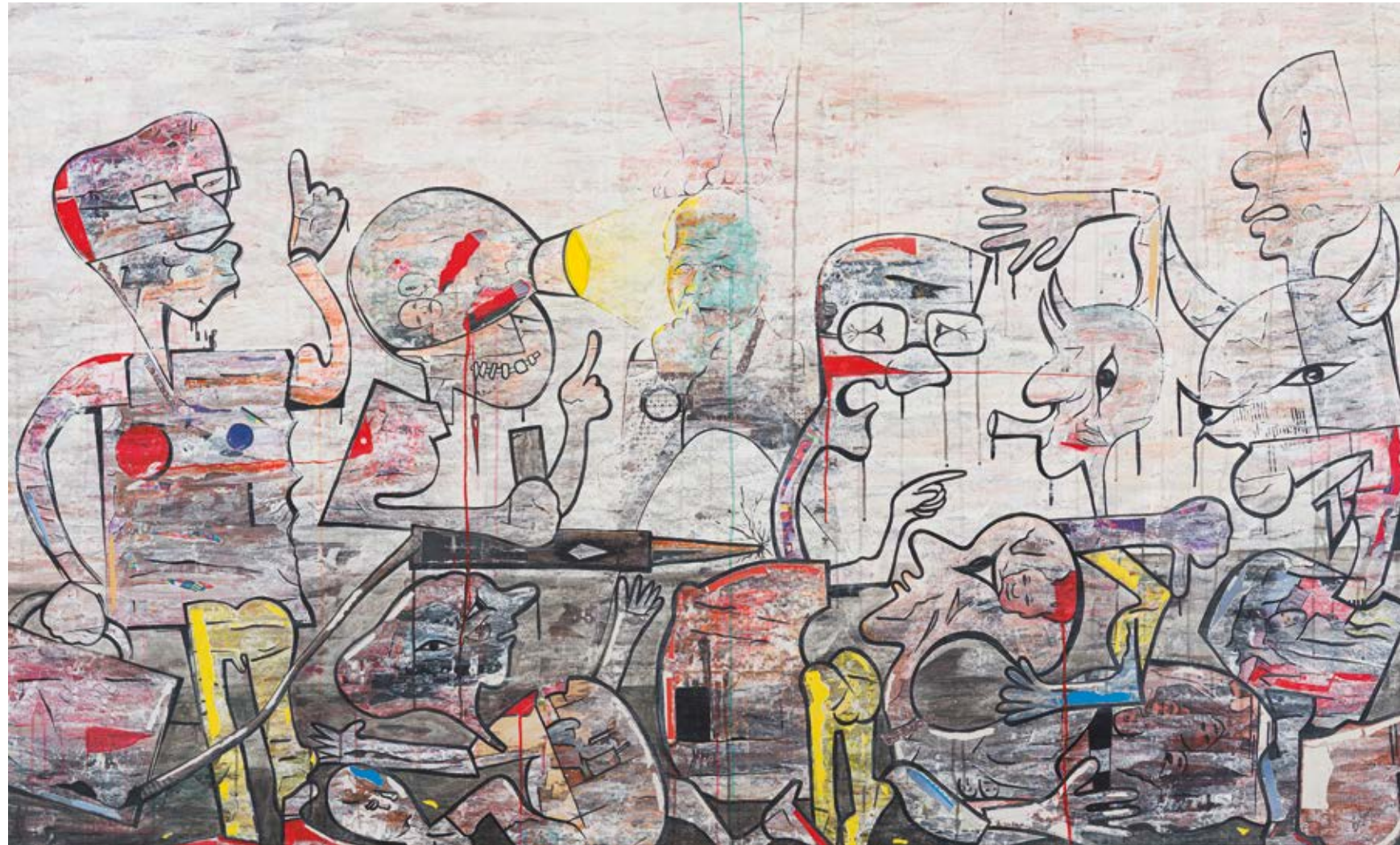
arum lilies) appearing in two other major works from this period: *Still life with Watermelon and Others Things* (1985) and *Melancholia* (1986). Although completed à la *Melancholia*, the artist changed certain details in this lot, notably drawing from a tableau featuring the artist and some of her students staged in the painting studio at Wits.² At the centre of this composition, seated on a floor, naked but for a white sheet, is the artist, who returns the viewer's gaze. The self-conscious gesture invokes Velázquez's *Las Meninas* (1656), an illusionistic allegory of spectatorship that directly informed Siopis's paintings. The dead hare in the painting within a painting (middle ground, left) further extends the artist's exploration of artifice and illusionism in painting and was based on a

postcard image that Siopis found in Paris. The paintings include various accoutrements of affluence. The lion was modelled after a taxidermied animal that would later also feature in Siopis's installation *Charmed Lives* at New York's Museum for African Art in 1999. The magnificently detailed curtain tassel, a hallmark of the French craft of passementerie, is in Siopis's painting a haptic icon of plenitude. Unmissable as a feature, it connotes the privileges and pretences of late-apartheid white South Africa.

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

2. Interview with the artist, 13 September 2019.





149

Blessing Ngobeni

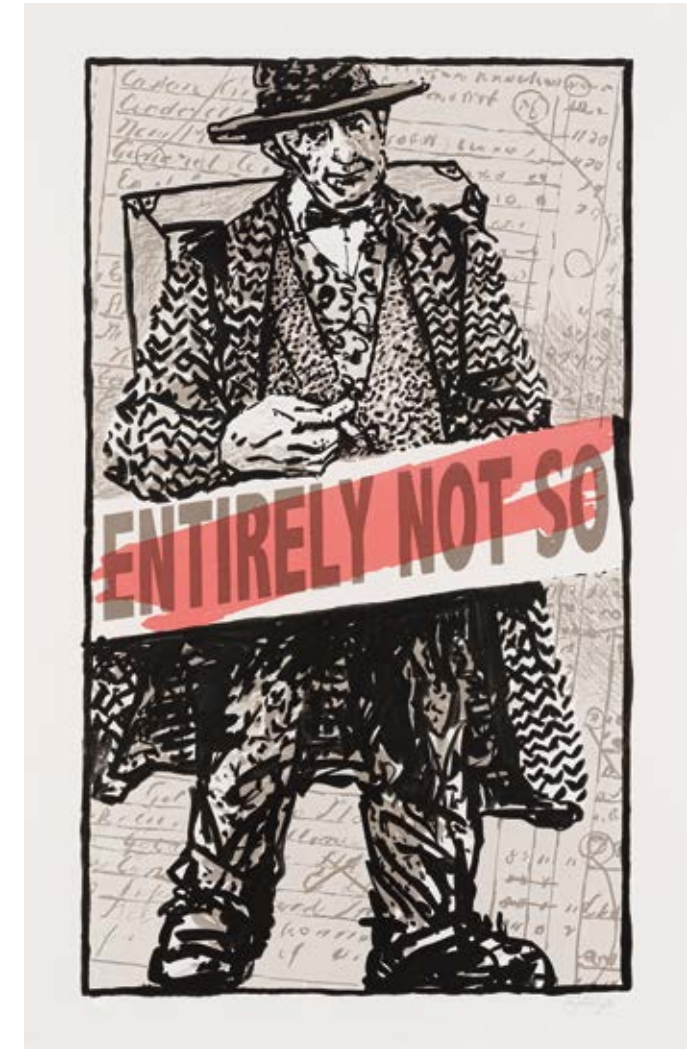
SOUTH AFRICAN 1985–

Predictions

signed and dated 2013
acrylic, acrylic gel and collage
on canvas

119 by 196 by 2,5 cm, unframed

R150 000 – 200 000



150

William Kentridge

SOUTH AFRICAN 1955–

*Rumours and Impossibilities;
Entirely Not So*, two

the first signed and numbered 25/30
in pencil in the margin; the second
signed and numbered 23/50 in pencil
in the margin

lithograph

sheet size: 160 by 108 cm

R300 000 – 500 000

EXHIBITED

Boston University Art Gallery, *Three
Artists at the Caversham Press: Deborah
Bell, Robert Hodgins and William
Kentridge*, 8 February to 27 March 2011,
another impression from the edition
exhibited.



151

Walter Oltmann

SOUTH AFRICAN 1960–

Skull

signed; dated 2013, inscribed with the artist's name, the title and the medium on a Goodman Gallery label adhered to the reverse
Indian ink on paper
sheet size: 41 by 58 cm

R20 000 – 30 000



152

Mongezi Ncaphayi

SOUTH AFRICAN 1983–

Abstract

signed and dated 18 on the reverse
acrylic, gouache and collage
on paper
sheet size: 140 by 99 cm

R50 000 – 70 000



153

Angus Taylor

SOUTH AFRICAN 1970–

Deduct No 1

granite with steel bolts on a granite and steel base
height: 270 cm; width: 110 cm;
depth: 100 cm including base

R200 000 – 300 000

PROVENANCE

Acquired from the artist by the current owner.

EXHIBITED

University of Johannesburg Art Gallery, Johannesburg, *Deduct*, 2006.



154

David Brown

SOUTH AFRICAN 1951–2016

Untitled

bronze and steel with a dark brown patina
height: 158 cm; width: 110 cm;
length: 110 cm

R500 000 – 700 000



155

Angus Taylor

SOUTH AFRICAN 1970–

Morphic Resonance

2012

number 2/3

rammed earth, thatch, cement fondu,

Belfast granite and mild steel

height: 400 cm; width: 300 cm;

depth: 100 cm

R650 000 – 850 000

The purchase of this work includes installation at a major urban location in South Africa of the buyer's choice.



Angus Taylor, *Morphic Resonance*, modelling in studio, Photographs courtesy of artist's studio



156

Blessing Ngobeni

SOUTH AFRICAN 1985-

I am Not a Sheep

signed and dated 17
acrylic on canvas
image size: 153 by 115 cm;
168 by 128,5 by 5 cm,
unframed

R150 000 – 250 000



157

Bambo Sibiyi

SOUTH AFRICAN 1986-

Home Girl

signed, dated 2016 and inscribed
with the title
charcoal and mixed media on paper
sheet size: 124 by 150 cm

R90 000 – 120 000



158

Mikhael Subotzky

SOUTH AFRICAN 1981–

*Donkey Cart, Vaalkoppies
(Beaufort West Rubbish Dump)*

2006

numbered 5/9

Lightjet C-print

109 by 132 cm

R120 000 – 140 000

PROVENANCE

Aspire Art Auctions, Johannesburg,

2 June 2019, lot 71.

Private Collection.



159

David Goldblatt

SOUTH AFRICAN 1930–2018

Doornfontein Synagogue

2014

numbered 14/30

silver gelatin print on

fibre-based paper

image size: 38 by 47 cm

R80 000 – 120 000



160

Mohau Modisakeng

SOUTH AFRICAN 1986–

Endabeni 2

2015

numbered 2/6

ink-jet print on Epson Hot Press
Natural paper with Diasec framing
149,5 by 200 by 1 cm

R180 000 – 240 000

EXHIBITED

Galerie Ron Mandos, Amsterdam,
Endabeni, 27 February to 2 April 2016,
another impression from the edition
exhibited.

Tyburn Gallery, London, *Mohau
Modisakeng: Bophirima*, 10 June to
17 September 2016, another impression
from the edition exhibited.

LITERATURE

Whatiftheworld (2017) *Mohau
Modisakeng*, Cape Town:
Whatiftheworld, illustrated on page 128.

Mohau Modisakeng uses his body to explore the influence of South Africa's violent history on how we understand our cultural, political and social roles as human beings. Represented through film, large-scale photographic prints, installations and performance, Modisakeng's work responds to the history of the black body within the (South) African context, which is inseparably intertwined with the violence of the apartheid era and the early 1990s. His images are not direct representations of violence, but powerful yet poetic invocations where the body is transformed into a poignant marker of collective memory.

Artist's statement



161

Mikhael Subotzky

SOUTH AFRICAN 1981–

Outside Toekomsrus, Beaufort West, 2008

inscribed with the artist's name, the title, the medium 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

R120 000 – 160 000

EXHIBITED

Museum of Modern Art, New York,
*New Photography 2008: Josephine
Meckseper and Mikhael Subotzky*, 2008.

I decided to do a portrait of a small town, a small South African rural town, looking at the issues of incarceration and social marginalisation ... I was interested in how it told a powerful social story by exploring one particular place largely ignored by the outside world. Many of the obscured social dynamics that scar South Africa seem to converge and reveal themselves in transit towns. My idea was to start with a small-town prison and work outwards from it, into the rest of the town. I chose Beaufort West after I learned about the prison being right in the middle of town and, remarkably, in a traffic circle in the middle of the national highway that passes through town. The image of the town radiating out of the prison was what really drew me to work there.

Mikhael Subotzky

