

Monday, 11 October 2021
Session 3 at 6pm

Contemporary Art

Evening Sale
Lots 171–240

Lot 234 Igshaan Adams, *Cloud VIII* (detail)

181

Mongezi Ncaphayi

SOUTH AFRICAN 1983-

Untitled I

signed and dated 2020
mixed media on paper
sheet size: 69,5 by 140cm

R40 000 - 60 000

181



182

Mongezi Ncaphayi

SOUTH AFRICAN 1983-

Untitled II; Untitled III, two

signed and dated 2020
mixed media on paper
each sheet size: 74,5 by 55cm
(2)

R40 000 - 60 000

182



183

Kemang Wa Lehulere

SOUTH AFRICAN 1984-

Internal Landscape 1

signed and dated 17
ink on paper
70 by 100cm

R150 000 - 200 000

PROVENANCE

Stevenson, Cape Town.
Private Collection.

EXHIBITED

Stevenson, Cape Town, *Kemang Wa
Lehulere: Here I am, a concrete man,
throwing himself into abstraction*,
18 January to 10 March 2018.



184

Zander Blom

SOUTH AFRICAN 1982-

Untitled 1.428

signed, dated 2013 and inscribed
with the artist's name on the reverse
oil and acrylic on linen
158 by 143cm

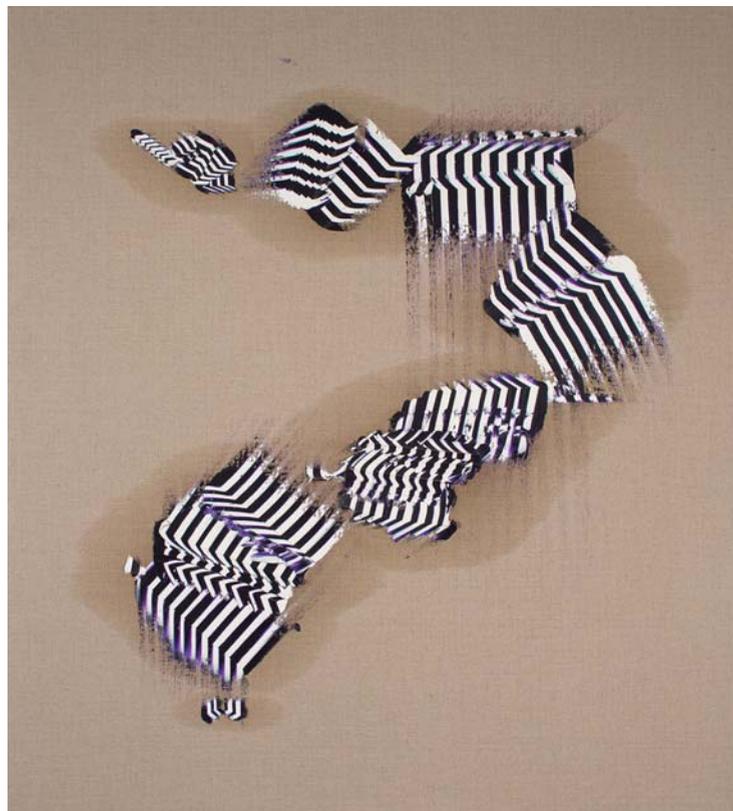
R120 000 - 160 000

PROVENANCE

Stevenson, Cape Town.
Private Collection.

LITERATURE

Marc Barben & Sophie Perryer (eds)
(2016) *Zander Blom: Paintings Volume
II 2013-2016*, Cape Town: Stevenson,
illustrated in colour on page 31.



185

Banele Khoza

SWAZI/SOUTH AFRICAN 1994-

Falling to Sleep

signed and dated 2017-18
acrylic and ink on canvas
150 by 200cm

R60 000 - 80 000

EXHIBITED

SMITH Studio, Cape Town, *Love?*,
25 January to 24 February 2018.

186

Michael Taylor

SOUTH AFRICAN 1979-

Till the End

signed and dated '09
acrylic on board
60 by 60cm

R20 000 - 30 000

EXHIBITED

WorldArt, Cape Town, *The Plot
Thickens*, 30 July to 22 August 2009.



185

187

Andrew Verster

SOUTH AFRICAN 1937-2020

Blue Interior

signed and dated 96; inscribed
with the title on a label adhered
to the reverse
oil on canvas
122 by 90cm

R60 000 - 80 000

PROVENANCE

Stephan Welz & Co, Johannesburg,
24 April 2012, lot 557.

LITERATURE

Durban Art Gallery (1997) *Andrew
Verster, Mapping Terra Incognita:
A Retrospective exhibition of work by
Andrew Verster from 1957 to 1997*,
15 August to 28 September 1997
exhibition catalogue, four other
examples from the *Erotic Interior
Series* illustrated on pages 4 and 17,
catalogue numbers 116-119.



186



187

© Andrew Verster | DALRO



188

Robert Hodgins

SOUTH AFRICAN 1920-2010

Two Figures

signed, dated 2000, inscribed with the artist's name, the title and the medium on the reverse
oil on canvas
90 by 120cm

R500 000 - 700 000

PROVENANCE

Goodman Gallery, Cape Town.
Private Collection.

After returning with vigour to painting in the 1980s, Robert Hodgins developed an idiosyncratic late style in which pink came to play a dominant role. The artist initially used pink as a colour signifier for his Caucasian subjects, notably in his celebrated *Ubu* series of the early 1980s, as well as *The Triple Gates of Hell* (1985-86), a major transitional work in the collection of the Johannesburg Art Gallery. The 1990s ushered in a loosening, both of compositional style and theme, with colour frequently emerging as the artist's principal interest. His compositions progressively merged figure and ground, a compositional confusion that would become a hallmark of his late work. The

current lot shares some similarities to his 2000 composition *Stones in a Pink Field* (sold by Strauss & Co in 2018 for R852 600), which portrays four naked pink figures in a variegated pink landscape. Hodgins frequently arranged groups of cumulous figures in barely described settings, using the same palette throughout. Reviewing his 2001-02 travelling retrospective, which included examples of his recent Picassoesque "pink phase" compositions, critic Hazel Friedman praised the "hallucinatory intensity" of these works.¹ In a 2011 study of Francis Bacon's influence on Hodgins, artist Nathan Jansen van Vuuren also remarked on the artist's "rich use of

strong, even psychedelic, colour," adding how the "viscosities of paint and nuances of colour" in Hodgins's work often evoked "a state of near dissolving as a result of the fluidity of the paint".² For Hodgins, this dissolving was both a point of intellectual inquiry and a delight linked to the act of painting without determined outcome.

1. Hazel Friedman (2002) "Robert Hodgins: 'Fifty Years a Painter' at the Sasol Art Gallery", ArtThrob, February: <https://artthrob.co.za/02feb/reviews/sasol.html>
2. Nathan Jansen van Vuuren (2011) *Violence and Trauma and the Influence of Francis Bacon in the Paintings of Robert Hodgins*, Master of Arts in Fine Art, University of the Witwatersrand, Johannesburg, pages 15 & 58.

189

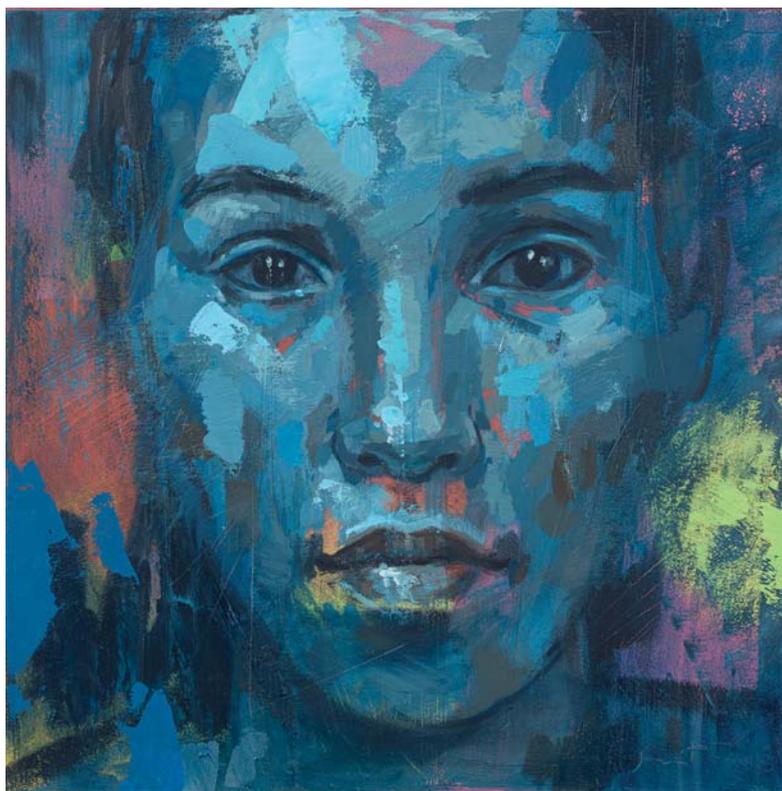
Lionel Smit

SOUTH AFRICAN 1982-

Untitled (Blue Portrait)

signed
oil on canvas
50 by 50cm

R60 000 - 80 000



189

190

Anton Karstel

SOUTH AFRICAN 1968-

Bikini Girl

circa 2009
signed
oil on canvas
90 by 67cm

R30 000 - 40 000

PROVENANCE

SMAC Gallery, Cape Town.
Private Collection.

EXHIBITED

SMAC Art Gallery, Stellenbosch, *Anton Karstel: Paintings and Photographic Installations (1989-2009)*, 3 October to 30 November 2009.



190

191

Matthew Hindley

SOUTH AFRICAN 1974-

Lavinia's Voice III

2013
oil on Italian cotton canvas
200 by 120cm

R60 000 - 80 000

PROVENANCE

Brundyn+, Cape Town.
Private Collection.



191



192

Lionel Smit

SOUTH AFRICAN 1982-

Conceal #4

signed and dated 2012

oil on canvas

170 by 130cm

R150 000 - 200 000



193

Lionel Smit

SOUTH AFRICAN 1982-

Merge Series (Yellow)

signed and dated 2010

oil on canvas

170 by 130cm

R120 000 - 160 000

194

Kevin Roberts

SOUTH AFRICAN 1965-2009

In the Garden of the Moment

signed with the artist's initials and dated 03; inscribed with the artist's name, the title and the medium on an Everard Read label adhered to the reverse
oil on panel

113,5 by 83,5cm

R150 000 - 200 000

PROVENANCE

Everard Read Gallery, Cape Town.
Eclectica Gallery, Cape Town.
Private Collection.



194



195

195

Kevin Roberts

SOUTH AFRICAN 1965-2009

Unknown Muse II

signed and dated 01; inscribed with the title on the reverse
oil on panel

51,5 by 28,5cm

R40 000 - 60 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.



196



197

196

Lutanda Zemba Luzamba

CONGOLESE 1973-

Characters II

signed and dated 2019; inscribed with the artist's name, the date and the title on the reverse
acrylic on canvas

130 by 90cm

R50 000 - 70 000

197

Arabella Caccia

SOUTH AFRICAN 1965-

The Keeper of Dreams

signed and dated 2011
oil on board

103,5 by 169cm

R60 000 - 80 000

The title of the present lot references a line from a poem by the South African poet Lebogang Mashile:

*"You and I
We are the keepers of dreams
We mould them into light beams
And weave them into life's seams ..."*

According to the artist's website, the composition of the artwork references the traditional European cannon of the

Venus Pudica depicted by numerous artists over decades. The sitter, Asisipho Ndlovu Malunga is a dancer who Caccia uses to depict what the artist believes to be the "archetype of an African Venus"¹

1. <https://www.arabellacaccia.com/2011/12/18/caccias-girl-in-a-red-dress-part-of-everard-reads-15th-anniversary-exhibition/>, accessed on the 22 August 2020.

198

Marlene Steyn

SOUTH AFRICAN 1989-

the baobabe tree

signed, dated 2020 and inscribed
with the title on the reverse
acrylic on canvasboard
40 by 40cm

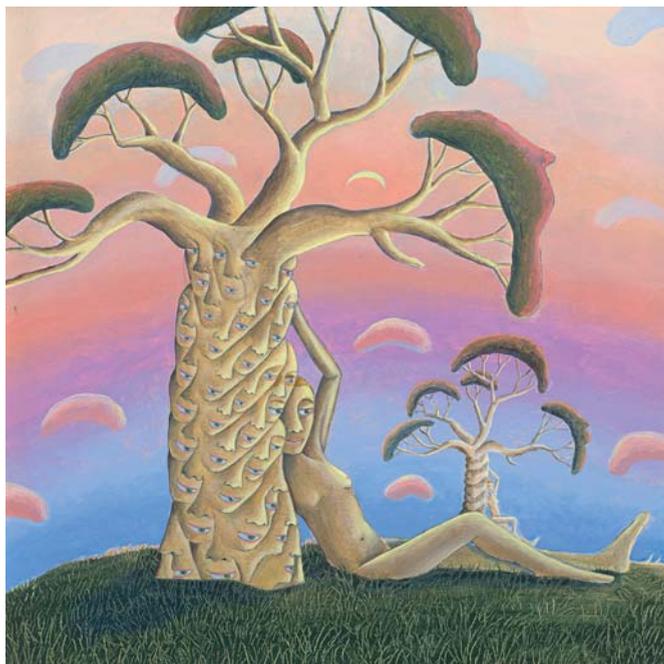
R30 000 - 50 000

PROVENANCE

SMAC Gallery, Cape Town.
Private Collection.

EXHIBITED

SMAC Gallery, Cape Town, *Marlene Steyn: Artist Room*, 28 August to 25 September 2020.



199

Marlene Steyn

SOUTH AFRICAN 1989-

The leaf blows hers

2017
oil and ink on canvas
185 by 195cm

R80 000 - 120 000

PROVENANCE

SMAC Gallery, Cape Town.
Private Collection.

EXHIBITED

SMAC Gallery at 1-54 Contemporary
African Art Fair, London, 2017.





200

Norman Catherine

SOUTH AFRICAN 1949-

Who Zoo

signed and dated 2006
carved and painted wood
125 by 181 by 10cm

R600 000 - 800 000

Sculpture is integral to Norman Catherine's febrile brand of pop-expressionism. In 1973/74 he produced a series of surreal and anthropomorphic sculptures that pre-empted his subsequent interest in visualising psychological anxieties through hybrid human-animal forms. Catherine's method as an artist is evolutionary. His work typically progresses through series, fragments of earlier ideas often invoked and reworked in new pieces. This is true of the diminutive painted-wood sculptures he began showing in the mid-1990s, of which this includes more recent examples. The figures translated into three-dimensional form were birthed in his paintings of the late 1980s and early 1990s. They also owed a debt to his

ensemble of pop-coloured characters – businessmen, policemen, skeletons, jollers – crafted from flat metal and sometimes presented in stylised tableaus and cabinets.

Slicker in form and finish than this earlier sculptural work, Catherine's wood figures gestured to the West African tradition of painted *colon figures* representing either European or African subjects in occupational attire. These popular tourist objects, which had recently become available in post-apartheid South Africa when this work was created, trace their lineage to divination figures produced by the Baule peoples of Côte d'Ivoire. The talismanic quality of Baule figures is key to an appreciation of Catherine's cabinet figures. Through these figurines, I try to

capture as many of the characteristics and pathologies of human nature that I have come across and to expose the taboos behind different cultural superstitions.¹

Musician David Bowie, who visited South Africa in 1995, was immediately taken by Catherine's vivid sculptures. At his advice, dealer Bernard Jacobson staged a South Africa exhibition in London from which Bowie acquired Catherine's cabinet sculpture *Fanagalo Store* (1995). It was sold in 2016 at a London auction for £81 250. The present lot is a bookend to the series started a decade earlier and contains, in miniature, many figures that Catherine has since monumentally cast in bronze, including *Piscivorous* and *Know Thyself* (both 2013).

1. Hazel Friedman (2000) *Norman Catherine*, Johannesburg: Goodman Gallery, page 123.



201

Robert Hodgins

SOUTH AFRICAN 1920-2010

Three Nudes and a Naked Man

signed, dated 2007/8 and inscribed with the artist's name, the title and the medium on the reverse
oil on canvas
90 by 90cm

R500 000 - 700 000

PROVENANCE

Goodman Gallery, Cape Town.
Private Collection.

The nude was a recurring subject for Robert Hodgins, appearing in his work from his time as a student in post-war London until his death in Johannesburg in 2010. When he first began exhibiting in South Africa, in the late 1950s, he frequently showed nudes. Writing in the artist's 2002 monograph, Rayda Becker points out: "When he returned to painting [in the 1980s], he abandoned the generic art-school nudes, and moved from simply imagining the beautiful towards arousing unease, and into the violent and distorted imagery with which we are familiar today."¹ The existential unease Becker refers to was both existential and formal. In his later years, it was modulated

by the artist's intense colour palette and frequent use of humour. Produced two years before his death, this lot abstractedly evokes as much as describes four figures on a beach of chiefly mustard and orange colours. All the figures are without clothes, a state of being Hodgins complicates in his title by pointing to the English language distinction between the naked and the nude. It is a point of difference Hodgins would have picked up from English art historian Kenneth Clark. "To be naked is to be deprived of our clothes, and the word implies some of the embarrassment most of us feel in that condition," wrote Clark in 1956. The word "nude," by distinction, has an acculturated

meaning and refers not to "a huddled and defenceless body", but rather to "a balanced, prosperous, and confident body: the body re-formed".² Ever alert to his patriarchal and homophobic context, Hodgins knew – and here pictures – the distinction between female nudity and male nakedness, the former a point of titillation, the latter an embarrassment verging on pathology.

1. Rayda Becker (2002) "Made in Africa?" in *Robert Hodgins*, Cape Town, Tafelberg, page 39.
2. Kenneth Clark (1956) *The Nude: A Study in Ideal Form*, New York, Pantheon Books, 1956, page 3.

Artist Focus: Esther Mahlangu

Dr. Esther Mahlangu was born in 1935 in Middleburg, South Africa, and still resides in Weltevrede, Mpumalanga. In 1989, Mahlangu was invited to participate in a pivotal contemporary art exhibition *Magiciens de la Terre* held at *Le Centre Georges Pompidou* (Paris) which was hailed at the time as a global survey aiming to highlight the modern similarities in artmaking between artists practicing in Western modes and non-Western artists. Mahlangu was invited to paint a replica of her house in South Africa for the exhibition *in situ*, depicted in the top left corner of *Souvenir de Paris* (lot 202). It was later argued that “despite the exhibition’s efforts to shift perceptions about the so-called ‘other’, in the end, the spectacle of the exhibition and the ways in which certain artists were presented remained” polarizing.¹ Regardless, having never exhibited in the contemporary art world before this moment, this exhibition is seen as the catalyst to Mahlangu’s career as a contemporary artist.



202

Esther Mahlangu

SOUTH AFRICAN 1935-

Souvenir de Paris

signed and dated 2003
mixed media on canvas
91 by 141 cm

R70 000 - 100 000

PROVENANCE

34FineArt, Cape Town.
Private Collection.

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Esther Mahlangu 2003, 2003.

LITERATURE

F R De Jager and A G Loots (2003) *Esther Mahlangu 2003*, Cape Town: 34FineArt, exhibition catalogue, illustrated in colour on page 14.

Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town: 34FineArt, exhibition catalogue, illustrated in colour on page 34.

This lot is accompanied by a copy of the exhibition catalogue, Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town: 34FineArt.

According to Same Mduli, the painting represents “the artist’s fondest memories of her visit to Paris in 1989” painted later in her life in 2003.²

Using traditional materials to add a unique texture, Mahlangu embellishes this work with symbols of her personal experience at the time, in a manner that could be inspired by the work of her contemporary, Tito Zungu, whose depictions of aeroplanes and other modes of transportation, adorn envelopes in ballpoint pen in a similar way. The work not only reveals to us how important the exhibition is to Mahlangu but in addition, highlights the Parisian architectural monuments that inspired her at the time of her stay. Most interesting to note is how the artist depicts the *Arc de Triomphe*, and the *Cathédrale Notre-Dame de Paris* in a stylized manner that emphasises the geometric patterns that Mahlangu repeats to this day in her artistic motif.

This wonderful example is accompanied by four other works (lot 203 to 206) on the sale. The group of works may not be able to show Mahlangu’s full artistic range but collectively they reveal the unique diversity in medium Mahlangu uses to express her unique style of abstraction. An exciting example is the *Mparo* (lot 203). A beaded blanket that Mahlangu made specifically to worn after her wedding. Although not a typical western mode of production, the technical complexity of making in beadwork is extraordinary and its inclusion on the sale reveals how as a contemporary artist Mahlangu chooses to work in a variety of mediums and materials that speak to her heritage. The *Mparo*, along with *Untitled, 2014* (lot 204), one of the largest Mahlangu’s to ever come to auction, and *Souvenir de Paris* were exhibited in a retrospective exhibition at the UCT Irma Stern Museum in 2003 and in 2015 in

celebration of the artist’s 80th birthday. Each lot on the sale is accompanied by a copy of the exhibition catalogue.

In the direct words of Ashraf Jamal, “what makes Mahlangu’s art strikingly contemporary is her counterintuitive exploration of surface, colour, and line. By freeing art from the burden of meaning, Mahlangu has, in effect, freed South Africa from the ghetto of its restrictive imaginary... Esther Mahlangu as an artist cannot be reduced to her history; she cannot be explained away in-and-through a focus on her gender, ethnicity, or even her age.”³

1. Same Mduli on page 23 in her text ‘The First Lady to Visit Overseas’ in Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town: 34FineArt.

2. *Ibid*, on page 24.

3. Ashraf Jamal on page 6 in his text ‘Abstracting Freedom’ in Zed Retief (ed) (2016) *Esther Mahlangu 80*, Cape Town: 34FineArt.

203

Esther Mahlangu

SOUTH AFRICAN 1935-

Mparo (Married Woman's Beaded Blanket)

signed with the artist's initials
beads and thread on blanket
blanket: 100 by 149cm

R40 000 - 60 000**PROVENANCE**

Esther Mahlangu's personal *Mparo*,
worn after her wedding.
34Fineart, Cape Town.

EXHIBITED

UCT Irma Stern Museum, Cape Town,
Esther Mahlangu 2003, 2003.

This lot is accompanied by a copy of
the exhibition catalogue, Zed Retief
(ed) (2016) *Esther Mahlangu 80*, Cape
Town: 34FineArt.



204

Esther Mahlangu

SOUTH AFRICAN 1935-

Untitled, 2014

signed and dated 2014
acrylic on canvas
149 by 198cm

R100 000 - 150 000**PROVENANCE**

Acquired from the artist by the
current owner.

EXHIBITED

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

LITERATURE

Zed Retief (ed) (2016) *Esther
Mahlangu 80*, Cape Town: 34FineArt,
exhibition catalogue, illustrated in
colour on page 53.

This lot is accompanied by a copy of
the exhibition catalogue, Zed Retief
(ed) (2016) *Esther Mahlangu 80*, Cape
Town: 34FineArt.



205

Esther Mahlangu

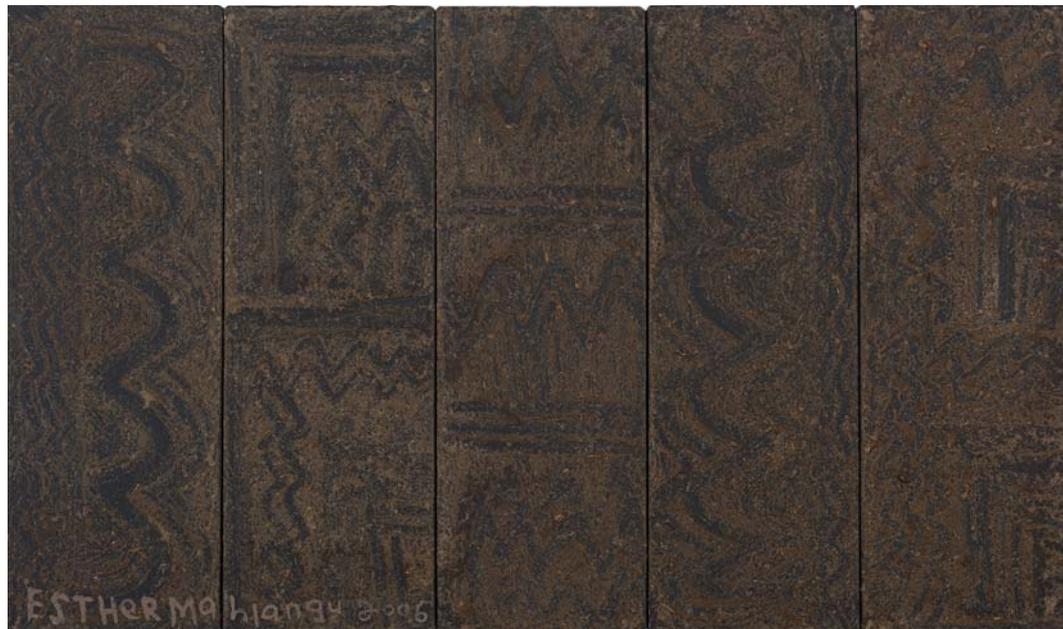
SOUTH AFRICAN 1935-

Untitled, 2006

signed and dated 2006
natural pigments and materials
on canvas
60 by 102cm

R35 000 - 50 000

This lot is accompanied by a copy of
the exhibition catalogue, Zed Retief
(ed) (2016) *Esther Mahlangu 80*, Cape
Town: 34FineArt.



206

Esther Mahlangu

SOUTH AFRICAN 1935-

Untitled, 2016

signed and dated 2016 on the side
of the stretcher
natural pigments and mixed media
on canvas
50 by 70cm

R35 000 - 50 000

This lot is accompanied by a copy of
the exhibition catalogue, Zed Retief
(ed) (2016) *Esther Mahlangu 80*, Cape
Town: 34FineArt.





207

Deborah Bell

SOUTH AFRICAN 1957-

Stone

signed, dated 2016 and inscribed
with the title and 'Now Bone
Becomes Stone IV'
mixed media on paper
160 by 60cm

R150 000 - 200 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.



208

Deborah Bell

SOUTH AFRICAN 1957-

Now

signed, dated 2016 and inscribed
with the title and 'Now Bone
Becomes Stone'
mixed media on paper
160 by 60cm

R150 000 - 200 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.



Front view



Back view

209

Claudette Schreuders

SOUTH AFRICAN 1973-

Untitled

1993

plaster of paris over polystyrene
height: 80cm; width: 32cm;
depth: 61,5cm

R80 000 - 120 000

Executed in the third year of the
artist's Bachelor of Fine Arts degree
at the University of Stellenbosch.

210

Dylan Lewis

SOUTH AFRICAN 1964-

Trans-Figure XXI, maquette (S282)

signed, numbered 3/12 and S282,
and impressed with the Bronze Age
foundry mark

bronze with a verdigris patina
height: 199cm excluding base,
base 75cm; width: 46,5cm; depth: 38cm

R400 000 - 600 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.





211

Deborah Bell

SOUTH AFRICAN 1957-

Magdel: Fragment

circa 2004-2007
signed and numbered 3/9
bronze on a granite base
height: 34cm excluding base;
36cm including base

R40 000 - 60 000



212

Deborah Bell

SOUTH AFRICAN 1957-

Horse and Rider IV

2008
signed and numbered 2/9
bronze
height: 34cm, excluding base;
37,5cm, including base

R120 000 - 160 000

PROVENANCE

Everard Read Gallery, Cape Town.
Private Collection.

213

William Kentridge

SOUTH AFRICAN 1955-

Sketches for Sculpture for Return (Commendatore Naso), three

circa 2008

one signed; inscribed A, B, and C respectively

Indian ink and coloured pencil on

found book pages

23,5 by 28cm

(3)

R200 000 - 300 000

PROVENANCE

Johans Borman Fine Art, Cape Town.
Private Collection.

EXHIBITED

Goodman Gallery, Cape Town,
William Kentridge: (REPEAT) from
the beginning, 12 December 2008 to
17 January 2009.

William Kentridge has developed a mode of working in which ideas and procedures for projects seed new works from entirely different projects. These two lots, both inspired by a 2009 production for New York's Metropolitan Opera, are a case in point. In 2008, Kentridge was invited to make a short film to be projected on the fire screen of the Teatro La Fenice, an opera house in Venice. Working experimentally from drawings in his studio, Kentridge, together with sculptor Gerhard Marx, devised a series of seemingly abstract sculptures that, when rotated on a base and viewed from a particular angle by his film camera, achieved formal legibility and figural coherence.

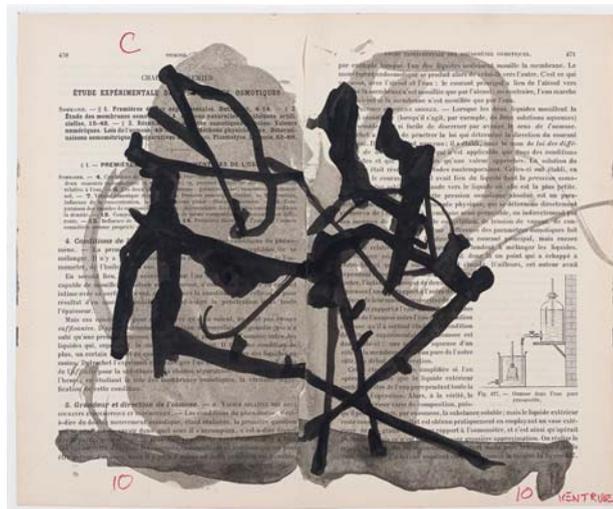
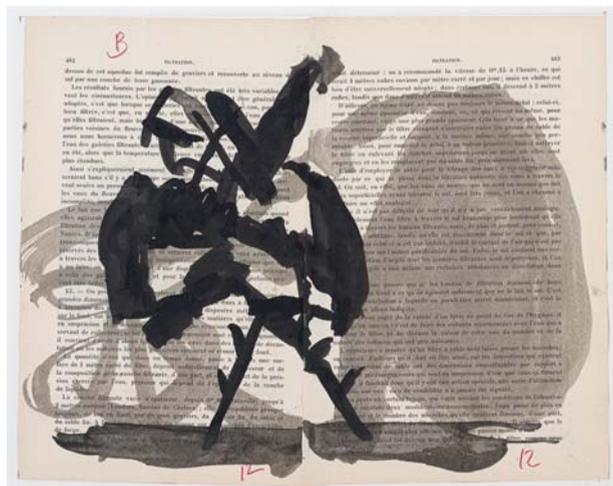
The idea for the project was a response to the absurdity of producing a film piece that would be viewed casually in anticipation of a theatrical event, amidst the discord of the orchestra tuning their instruments. "The chaos of the project is mirrored by the piece being about chaos, disintegration and regathering," stated Kentridge.¹ The logic of the rotating sculptures relies on "monocular vision," explained the artist, "because you have to see a three-dimensional object as a two-dimensional shape. So it's the opposite of Renaissance painting where you have a flat image trying to look three-dimensional."²

The sculpture lot on offer here rehearses the technical procedures and conceptual premise of the Fenice sculptures, but in subject refers to Kentridge's acclaimed production of Dimitri Shostakovich's 1930 opera,

The Nose, for the Metropolitan Opera. Based on Nikolai Gogol's 1836 story of the same name, the plot concerns Kovalyov, a Russian official whose nose leaves his face and develops a life of its own, even achieving a higher social rank. The coherent image nested in the rotating sculpture refers to key scenes in the opera of Kovalyov's human-sized nose strutting around St. Petersburg.

Drawing is central to Kentridge's genre-spanning practice, more often than not providing the initial formal resolution for an idea. All of Kentridge's rotating sculptures began life as drawings pasted on his studio wall, which he and his collaborators iterated into solid forms. The three drawings on offer here refer to moments of "fragmentation" and "provisional coherence" key to an appreciation of Kentridge's rotating sculpture.³ The legible motif of the perambulating nose was arrived at incrementally, as is evident from its appearance in earlier works on paper from 2007 (notably the lithographs *Traité D'Arithmétique*, *News from Nowhere* and *Wittgenstein's Rhinoceros*). Repetition and adaptation is central to Kentridge's working method.

1. William Kentridge (2010) "Return", *Art21*, 19 February: <https://art21.org/watch/extended-play/william-kentridge-return-short/>
2. John Lloyd (2009) "Interview: William Kentridge at Teatro La Fenice", *Tate Etc*, issue 15, Spring: <https://www.tate.org.uk/tate-etc/issue-15-spring-2009/interview-william-kentridge-teatro-la-fenice>
3. William Kentridge (2020) *William Kentridge: Why Should I Hesitate: Sculpture*, Cape Town & Cologne, Norval Foundation & Koenig Books. Page 102





214

William Kentridge

SOUTH AFRICAN 1955-

*Sculpture for Return
(Commendatore Naso)*

2008

signed with the artist's initials and numbered 2/12, cast by Bronze Age, Cape Town
bronze on a Perspex base
height: 36cm; width: 21cm;
depth: 79cm

R600 000 - 800 000

PROVENANCE

Goodman Gallery, Cape Town.
Johans Borman Fine Art, Cape Town.
Private Collection.

EXHIBITED

Marian Goodman, Paris, *Breathe, Dissolve, Return*, 11 September to 16 October 2010, another example from the edition exhibited.
Goodman Gallery, Cape Town, *William Kentridge: (REPEAT) from the beginning*, 12 December 2008 to 17 January 2009, another example from the edition exhibited.
Norval Foundation, Cape Town, *William Kentridge: Why Should I Hesitate: Sculpture*, 24 August 2019 to 27 July 2020, another example from the edition exhibited.

LITERATURE

Owen Martin (ed) (2020) *Why Should I Hesitate: Sculpture*, Cape Town: Norval Foundation and London: Koenig Books, another example from the edition illustrated on pages 112 and 301.





215

Robert Hodgins

SOUTH AFRICAN 1920-2010

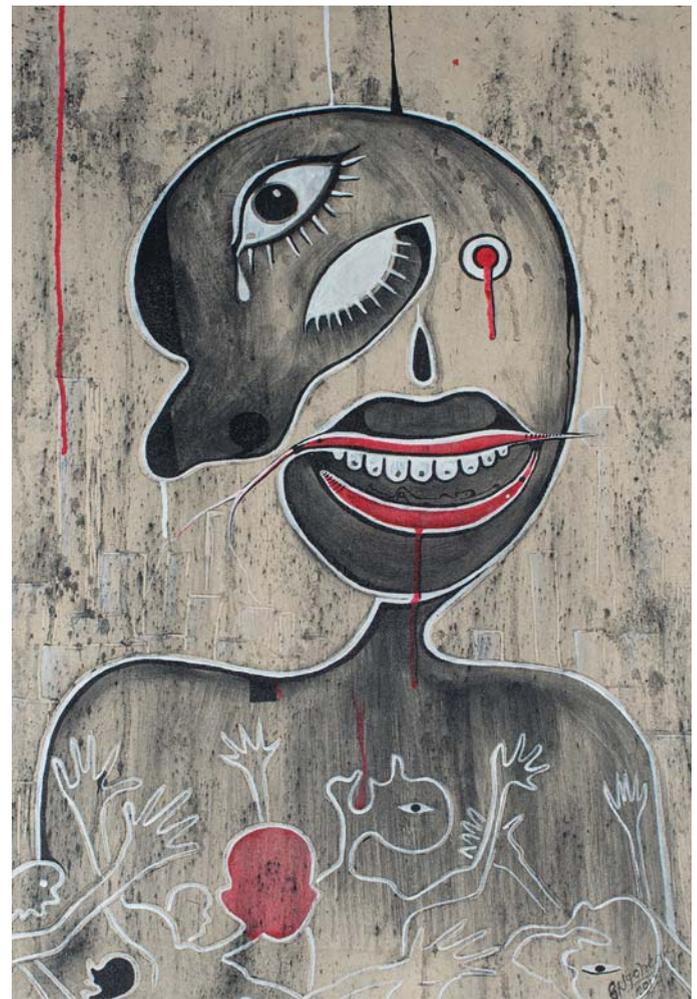
Dressed in a Little Brief Authority

signed, dated '09, numbered 1/1,
inscribed with the title in pencil and
embossed with the The Artists' Press
chopmark in the margin
monotype
sheet size: 77 by 57cm

R40 000 - 60 000

PROVENANCE

Goodman Gallery, Cape Town.
Private Collection.



216

Blessing Ngobeni

SOUTH AFRICAN 1985-

Who am I?

signed and dated 2013
mixed media on canvas
79,5 by 47,5cm

R50 000 - 70 000



217

Robert Hodgins

SOUTH AFRICAN 1920-2010

Three Skulls

signed with the artist's initials and
dated 67-73

mixed media and collage on board
48,5 by 49,5cm

R150 000 - 200 000

218

Robert Hodgins

SOUTH AFRICAN 1920-2010

In the Conservatory

signed, dated 1997/8, inscribed with the artist's name, the title and the medium on the reverse; inscribed with the artist's name, the date, the medium and the title on a Johans Borman Fine Art label adhered to the reverse
oil on canvas
75 by 90cm

R200 000 - 300 000

PROVENANCE

Johans Borman Fine Art, Cape Town.
Private Collection.



219

Mohau Modisakeng

SOUTH AFRICAN 1986-

Ditaola V

2014
edition 1 of 5 + 2AP
ink-jet print on Epson UltraSmooth,
diasec
150 by 200cm

R150 000 - 200 000

PROVENANCE

Brundyn+, Cape Town, 30 May 2014.
Private Collection.

EXHIBITED

Brundyn+, Cape Town, *Mohau Modisakeng: Ditaola*, 29 May to 12 July 2014.

LITERATURE

Gerard Mulder (ed) (2017)
Mohau Modisakeng, Cape Town:
WHATIFTHEWORLD, where other
examples from the series are
illustrated on pages 52-59.





220

Willem Strydom

SOUTH AFRICAN 1954-

Urban Landscape

1975

welded steel

height: 175cm including base, width:
277cm, base: 18,5 by 76,5 by 13cm

R300 000 - 500 000

PROVENANCE

Ampie Coetzee (1939-2020), famed Afrikaans writer and Professor in Afrikaans-Dutch at the University of the Witwatersrand and the Western Cape, thence by descent.

This sculpture is on view at Tokara Wine Estate, visiting hours Monday to Sunday 10:00 to 18:00.

This sculpture was created in 1975, by Willem Strydom, whilst his studio was in his friend Ampie

Coetzee's backyard in Bez Valley, Johannesburg. He gave the *Urban Landscape* to Ampie to thank him for the use of this space.

The present lot was created early in Strydom's career when the artist worked predominantly in metal. The sculpture is concerned and influenced by the precarious balance between the city landscape and its surroundings, noted in the intricate, yet delicate seating of such a large metal structure on three points.

221

Sam Nhlengethwa

SOUTH AFRICAN 1955-

Full Load

signed and dated '16; signed,
dated and inscribed with the
title on the reverse
oil and collage on canvas
50,5 by 50,5cm

R30 000 - 50 000

PROVENANCE

Strauss & Co, Cape Town, 2 February
2019, lot 6.



222

Sam Nhlengethwa

SOUTH AFRICAN 1955-

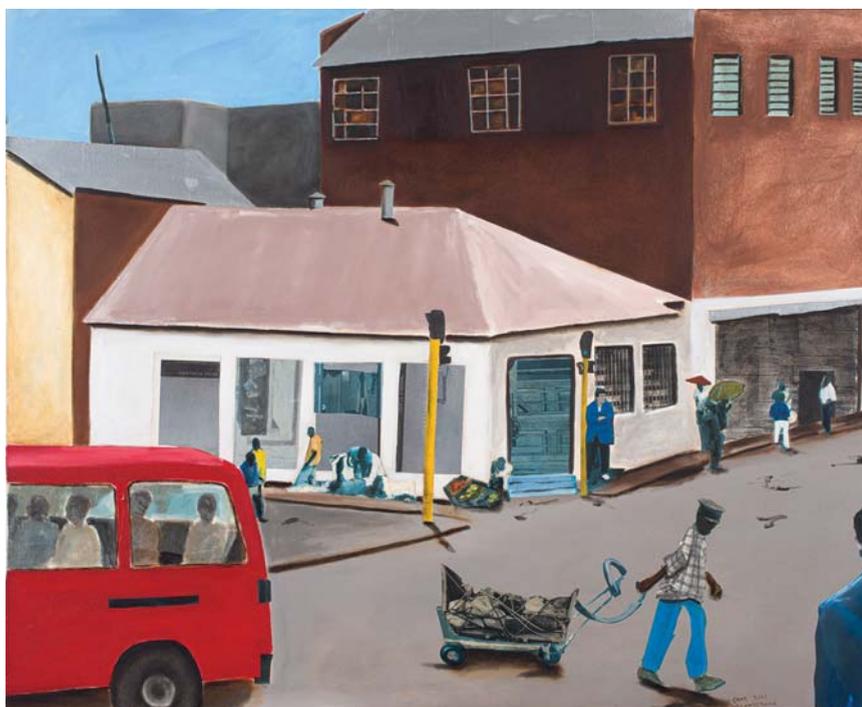
Street Scene with Red Taxi

signed and dated 2001
oil and collage on canvas
100 by 120cm

R120 000 - 160 000

PROVENANCE

Strauss & Co, Johannesburg,
12 November 2018, lot 214.



223

Robert Hodgins

SOUTH AFRICAN 1920-2010

*Old Songs: Weimar Berlin "Ich
Hab Noch Einen Koffer in Berlin"*

signed, dated 2002, inscribed with
the artist's name, the title and the
medium on the reverse
oil on canvas
45 by 45cm

R150 000 - 200 000

PROVENANCE

Stephan Welz & Co in Association
with Sotheby's, Johannesburg,
27 March 2006, lot 410.



224

Bambo Sibiya

SOUTH AFRICAN 1986-

Umabhalane (The Writer)

signed and dated 2017
acrylic, pastel and charcoal on un-
stretched canvas
99 by 165cm

R30 000 - 50 000

PROVENANCE

ArtAngels Charity Auction, Cape
Town, 19 October 2017, lot 2.
Aspire Art Auctions, Cape Town,
12 February 2020, lot 4.



225

**Judith Mason, Etienne
Koekemoer and Daniël Jansen
van Vuuren**

SOUTH AFRICAN

***Walking With and Away from
Dante, Artists' Books and
Assemblage***

Two artists' books from an edition of 8, 1 P/P and 1 A/P, *Purgatory* and *Inferno*, bound with pigskin leather and unique hand-illustrated supawood covers, with a concertina book, *Paradiso*, in a supawood cover box with two slots, Copper containing 6 digital prints and Silver containing 5 digital prints by Judith Mason, signed and numbered 4/8, in a supawood box with unique laser-cut lid. Maquette wall, maquette floor and book stand in a supawood box with unique laser-cut lid. Both boxes also contain a 'Maintenance Kit' in black cardboard box.

various media

Artist's book box: 37 by 52,5 by 25,5cm; Maquette box: 30,5 by 60,5 by 16cm

R50 000 - 70 000

When asked about the project, Judith Mason replied:

"Artists' books appeal to me because they are artworks which in some way involve the manner in which books both enclose and disclose their contents, and require the action of the reader in paging through the work. Such books can have text, but usually the format, imagery and idiosyncratic bindings and materials are at least as important as the written work. Editions are usually very small, and often only single books are produced. The concept is the most important thing, and originality of execution and idea are paramount. A love of books of any kind, and the opportunity to make something which is readable, playful and unique is the attraction for most book artists. It is also often a good way of escaping the limitations of language and producing something accessible to everybody."¹

1. <http://aerodrome.co.za/the-reader-judith-mason/>



226

Willem Boshoff

SOUTH AFRICAN 1951-

Seven Pillars of Justice

signed, dated 98 and numbered 9/10
Leadwood and Zambezi-teak
height: 16cm; width: 17cm; depth: 17cm

R40 000 - 60 000

PROVENANCE

SMAC Gallery, Cape Town.
Private Collection.

LITERATURE

Ivan Vladislavic (2005) *Taxi-011: Willem Boshoff*, Johannesburg: David Krut Publishing, illustrated in colour on pages 61 and 62.

"*Seven Pillars of Justice* is a work of art made by Willem Boshoff as commissioned by the Law Faculty of the Rand Afrikaans University. It was presented to Professor Frans Malan on 27 June 1997 as a token of appreciation for services rendered over a period of 27 years and in celebration of his appointment as judge on 1 July 1997.

Frans Malan and Willem Boshoff planned together on the idea supporting the work. The administration of justice and a contemplation of the facts of a case and the legal rules are linked to a sensibility obtained by a testing and fitting, much like the one used in piecing together the segments of a broken puzzle. The well-known *Seven Pillars of Wisdom* of Sir Lawrence of Arabia served as point of departure. Proverbs 9:1 mentions seven such pillars without naming them specifically. For the work, seven pillars that join together into a singular solid block were sculpted and each piece was linked to with a specific judicial maxim as identified by Frans Malan.

1. *ARS BONI ET AEQUI* (*The art of the good and equitable*)
2. *SUUM CUIQUE TRIBURE* (*To give everyone his due*)
3. *PACTA SUNT SERVANDA* (*Contracts shall be performed*)
4. *BONA FIDES* (*Good faith*)
5. *AUDI ALTERAM PARTEM* (*To listen to the other side*)
6. *SUMMUM IUS SUMMA INIURIA* (*Perfect law is the highest injustice*)
7. *NEMO IUDEX IN SUA CAUSA* (*No-one shall be a judge in his own defence*)

These maxims were written in Braille to convey the idea that justice is 'blind'. The blind-folded *Justitia* judges the facts of a case without paying attention to the social standing, race or personal attributes of the parties. To put Latin maxims in Braille is to further deepen the conundrum of the law: *ignotum per ignotius*, the unknown is encircled by the even less known.

Frans Malan wanted to illustrate the interaction between the hard and fast legal rules (*ius strictum*) and the more yielding adaptability of our common law (*ius honorarium*). The balance between these two aspects of the law is of cardinal importance with the one always existing within the other. These two realities present two unique entanglements, – *a labyrinth within a labyrinth*. The judicial concern with the 'flesh and blood' of human nature is portrayed by a small, central puzzle in a red wood (Zambezi-teak *Baikiaea plurijuga*). In contrast to this, the rigid, concrete structure of the law was made as an enclosing puzzle in a black, stone-like wood (Leadwood *Combretum Imberbe*). Each of the seven pillars in the labyrinth is thus composed of a hard exterior tempered by a soft nucleus."¹

1. <https://www.willemboshoff.com/product-page/seven-pillars-of-justice>, accessed on 27 August 2021.



226

227

Judith Mason

SOUTH AFRICAN 1938-2016

Abstract India series

signed
oil on board
118 by 118,5cm

R120 000 - 160 000



227

© Judith Mason | DALRO

228

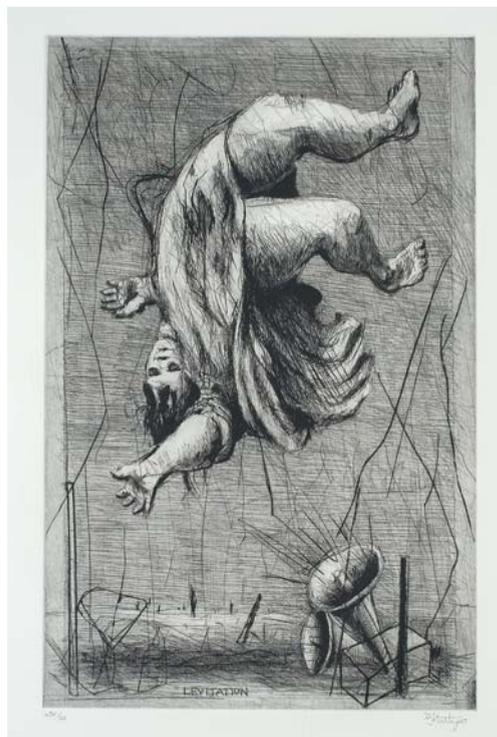
William Kentridge

SOUTH AFRICAN 1955-

Levitation

signed and numbered 35/50 in pencil in the margin
hardground etching, mezzotint and aquatint
image size: 49 by 31cm

R40 000 - 60 000



229

William Kentridge

SOUTH AFRICAN 1955-

Black Monkey Thorn

2007

signed and numbered 34/60 in pencil in margin and embossed with The Artists' Press and Editions for ArtThrob chopmarks lithograph and collage on de-acidified book pages
image size: 29,5 by 35cm; sheet size: 38,5 by 44,5cm

R45 000 - 60 000

PROVENANCE

Purchased by the current owner from the Editions for ArtThrob in 2007.

Printed in collaboration with master printer Mark Attwood, The Artists' Press.

"Black Monkey Thorn forms part of Kentridge's analysis of the forms of different trees indigenous to South Africa. In his six-part lecture series, titled *Six Drawing Lessons* and delivered at Harvard University as part of the preeminent Norton Lectures, Kentridge discussed this series in relation to how works of art develop meaning."

1. <https://arthrob.co.za/product/william-kentridge-black-monkey-thorn/>, accessed on 27 August 2021.





230

William Kentridge

SOUTH AFRICAN 1955-

Medusa

signed, numbered 42/60 in pencil and embossed with The Artists' Press and Mark Attwood chopmarks in the margin
 three-run lithograph printed over chine collé of spreads from Nouveau Larousse Illustre (1906), on BFK Rives White paper; flat image is reflected in a mirror-finish steel cylinder placed at its centre
 diameter: 58,5cm, unframed, two parts
 (2)

R60 000 - 80 000

PROVENANCE

Strauss & Co, Johannesburg, 20 May 2019, lot 145.

LITERATURE

Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another edition from the edition is illustrated in colour on page 116.





231

231

Athi-Patra Ruga

SOUTH AFRICAN 1984-

Ras Tafari Get a Job

wool and thread on tapestry canvas
62 by 157cm

R180 000 - 240 000

PROVENANCE

WHATIFTHEWORLD, Cape Town.
Private collection.

232

**The Late Estate Broomberg
& Chanarin**

SOUTH AFRICAN 21ST CENTURY

Toyota, Gap, Honda, Hummer

2009

c-print on fuji archival gloss paper
152 by 120cm

R50 000 - 70 000

EXHIBITED

Lisson Gallery, London, *Trace Evidence*,
20 January to 17 March 2017, another
example from the edition exhibited.

232





233

Brett Murray

SOUTH AFRICAN 1961-

Crocodile Tears II

2008

mild steel, acrylic and fools gold
height: 241cm, width: 92,5cm;
depth: 5cm

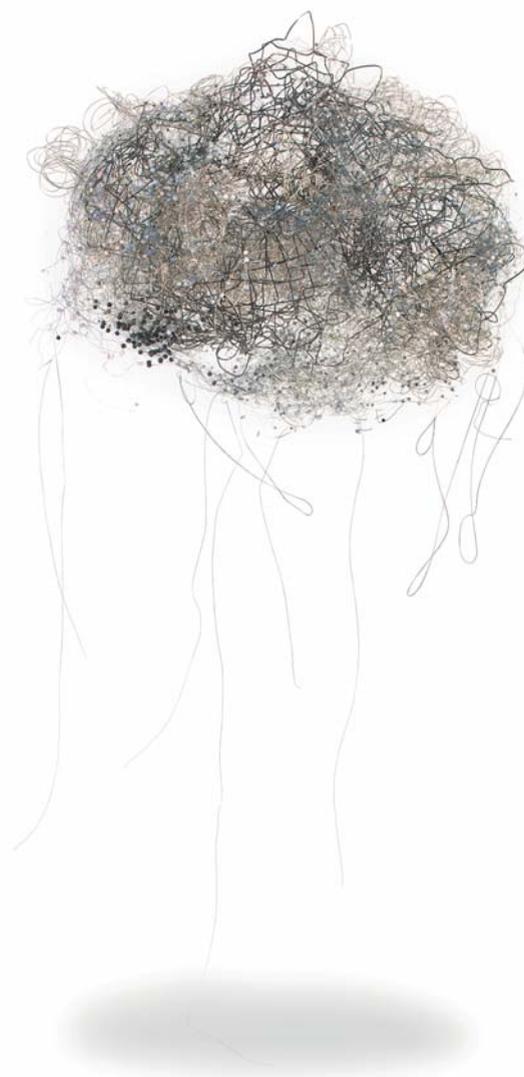
R70 000 - 100 000

LITERATURE

Brett Murray (2013) *Brett Murray*, Cape Town: Jacana Media, three similar examples from the series are illustrated on pages 184 and 185.

“With this group of artworks I have synthesised an optimistic vision of an African Renaissance with images of pomp and ceremony from the 16th and 17th century European High Renaissance, mocking our new elites’ indulgences and their shameful indifference. I have attempted to expose political cant and sycophancy with the overriding question remaining: To own or to storm the Bastille?”¹

1. Brett Murray (2013) *Brett Murray*, Cape Town: Jacana Media, page 183.



234

Igshaan Adams

SOUTH AFRICA 1982 -

Cloud VIII

2019

wire, beads and mixed media
80 by 70 by 60cm

R150 000 - 200 000

EXHIBITED

Blank Projects, Cape Town, *The Head and the Hand (Group Show)*, 28 November 2019 to 18 January 2020.

235

Wim Botha

SOUTH AFRICAN 1974-

Prism 24 [Ecstatic], with glass installation

signed, dated '16 and numbered 1/5
bronze, wood, glass and dichroic
height: 65,5cm excluding base,
171,5cm including base; installation
size: variable
(18)

R350 000 - 550 000

PROVENANCE

Stevenson, Cape Town.
Private Collection.

EXHIBITED

Stevenson, Cape Town, *Wim Botha*,
13 October to 3 December 2016,
another cast from this edition
exhibited.

Norval Foundation, Cape Town,
Heliostat: Wim Botha, 29 September
2018 to 21 January 2019, another cast
from this edition with a similar glass
installation was exhibited.

LITERATURE

Robin Kirsten (ed) (2019) *Heliostat:
Wim Botha*, Cape Town: Norval
Foundation, another cast from this
edition illustrated on pages 105 and
in *Heliostat* installation views pages
112- 114 and the front cover of the
catalogue.

Accompanied by a Stevenson Gallery
certificate of authenticity signed by
the artist.

The fractured bronze sculpture at the
centre of this lot was first exhibited
in Wim Botha's untitled 2016 solo
exhibition in Cape Town. The
exhibition featured several paintings,
various discrete sculptures, of which
this was one of eight in black, as well
as a multi-part installation composed
of elements in wood, bronze
and treated glass. The splintered
form of this lot reiterates a formal
device Botha introduced in a 2015
exhibition, the centrepiece of which
was a radically splintered version
of Michelangelo's first Pietà. Botha
creates the ruptured surface of his
splintered bronzes by first modelling
the works in polystyrene and then
altering their proportions with a
chainsaw and wire cutter. Botha used
the same process to construct this
bronze. Although not entirely legible,
the iconography of this bronze refers
to the Grecian myth of Leda and the
Swan. Botha previously worked with
this troubling classical legend, which
mingles power, eroticism and sexual
violation, in a 2005 work, a ceiling-
hung version of Leda and the Swan,
its composite parts made out of bone
meal and epoxy resin.

After acquiring this bronze, the
seller commissioned Botha to add
the additional glass elements, which
are coated with dichroic filters. The
updated work retains its original
integrity, albeit now encompassing
references to the artist's interest in
light and refraction. This interest was
fully explored in the artist's 2018-19
mid-career survey exhibition at
Norval Foundation. An edition of
the present lot (in its updated form)
featured in that exhibition's main
work, *Studies for the Garden of Earthly
Delights* (2018), an enormous, multi-
part installation composed of an
amalgam of historical works by the
artist. Critic Tim Leibbrandt described
the installation as "utterly gorgeous"
and "a thorough encapsulation of
everything that Botha has been
working towards in recent years".¹

1. Tim Leibbrandt (2019) "Intrinsic
Field: Wim Botha's Heliostat,"
Artthrob, February: <https://artthrob.co.za/2019/02/12/intrinsic-field-wim-bothas-heliostat/>





236



236

Turiya Magadlela

SOUTH AFRICAN 1978 -

Something about Red and Purple that screams Erotically Sexual Deprived, Umjuluko series, two

signed, dated 2021, and inscribed with the title on the stretcher
pantyhose on canvas with acrylic gel sealer
each: 99,5 by 100cm

R150 000 - 200 000

237

Jake Aikman

SOUTH AFRICAN 1978-

Benguela

signed and dated 2019 on the reverse
oil on linen
95 by 95cm

R100 000 - 150 000

The current lot was the original from which an edition of 60, 15 layer screenprints with the same title, were produced in collaboration with Goldmark Atelier, in the United Kingdom, in 2020. The title *Benguela* is "the ice-cold ocean current that flows northwards along the southwestern coast of Africa and where Jake divides his time between surfing and painting."¹

1. <https://www.goldmarkatelier.com/jake-aikmanprint-release/>, accessed on 27 August 2021.



237

LOTS 238-240
NO LOTS