

Strauss & co



**JOHANNESBURG AUCTION WEEK
A CENTURY OF CHANGE**

Property of Professor Jan K Coetzee

Tuesday, 9 November 2021, 6:00 pm
Strauss & Co, Johannesburg

Live Virtual Auction
www.straussart.co.za

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LEFT
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LEFT
Lot 300 *A William Kentridge Library*



From the Professor Jan K Coetzee Collection

A sociologist-artist-narrator

Jan K Coetzee's interest and expertise in sociology and art grew alongside one another. This link between sociology and art reflects in two formative moments: in 1979, at the age of 31, he purchased his first significant work of art – a painting by Freida Lock, and he became a Professor of Sociology.

As a sociologist, Coetzee has become a widely published academic with more than 70 scientific articles in accredited international journals. He has also written/co-written more than 20 books, two of which – *Plain Tales from Robben Island* (Van Schaik, 2000) and *Fallen Walls* (Robben Island, 2002) – earned him the 2002 Rhodes University Vice-Chancellor's Book Award. In 2011 he took up a Senior Professorship in Sociology at the University of the Free State, where he initiated and directs a postgraduate programme, *The Narrative Study of Lives*. His 2019 book *Narrating the Everyday* (Sun Media) features work from within this project.

Coetzee's narrative gazes on society, and on art, inevitably began to converge with his own practice of carving and sculpting, which developed in the background for over three decades. The outcome was a body of work presented in his remarkable book, *Books & Bones & Other Things* (Sun Media, 2018). His artworks set up a dialogue between sculpted and found objects and old books, to call attention to some of the social, cultural and historical refrains from our past and present worlds. A collection of 60 of his 'bookworks' – featured in *Books & Bones & Other Things* – was exhibited at Everard Read's CIRCA gallery in Johannesburg in February 2019. A follow-up exhibition, *The Book & Domination*, is scheduled for early 2023 at the same venue.

As Coetzee's career has unfolded, so his eye for art evolved. And as the collection on offer here demonstrates, these processes are accompanied by stories and reflection, and by narratives and books.

LEFT
Lot 305 Deborah Bell *Horse and Rider* (detail)



281

William Kentridge

SOUTH AFRICAN 1955–

Thick Time

signed, numbered 13/16 in pencil and embossed with the Artist Proof Studio chopmark in the margin screenprint on found book paper (De Judiciis) 44 by 51 cm

R30 000 – 40 000

The two rubrics 'Thick Time' and 'Practical Epistemology' do not only represent basic processes in Kentridge's art-making, they are also at the core of his own, and all good qualitative research. Notably, the rubrics are printed on the pages of old texts — showing how the artist's thinking and his work are always rooted in an historical past. In Lesson 3 of his Charles Eliot Norton Lectures series, William Kentridge deals with his own origins and with the geological, political and socio-cultural sedimentation of Johannesburg, where he has lived his life. Every creative activity that he performs and completes contains the materialisation of time: his movement between studio and the environment that he captures in his art; his movement to and from the sheet of paper on his studio wall; his movement between camera and paper when shooting frame by frame of his animated films. In the process of art-making 'the studio becomes a machine for the alteration of time. Time becomes distance, it becomes matter, it expands

and contracts, it becomes visible!' *Thick Time* became Kentridge's signature theme for several exhibitions at the Whitechapel Gallery, London, September 2016 to January 2017; Louisiana Museum of Modern Art, Humlebaek, February to June 2017; Museum der Moderne Salzburg, Salzburg, July to November 2017; and the Whitworth, Manchester, September 2018 to March 2019.

1. William Kentridge (2014) *Six Drawing Lessons*, Cambridge (MA): Harvard University Press, page 90.

282

William Kentridge

SOUTH AFRICAN 1955–

Practical Epistemology

signed, numbered 14/16 in pencil and embossed with the Artist Proof Studio chopmark in the margin screenprint on found dictionary page 43,5 by 55,5 cm

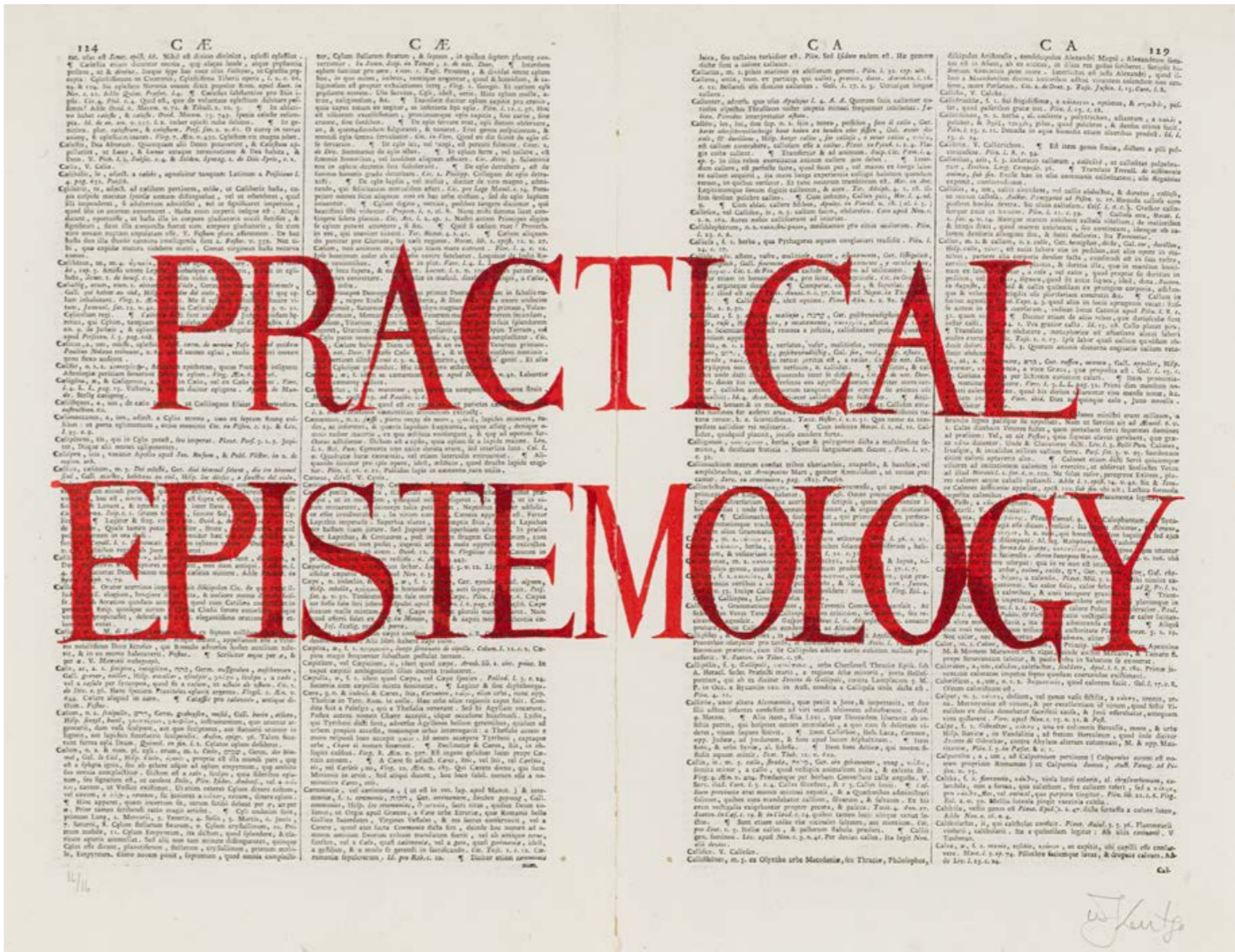
R30 000 – 40 000

282

The term 'epistemology' means 'a theory of knowledge' and refers to its methods, validity, and scope. By adding the adjective 'practical', Kentridge refers to how he applies a particular medium: it's about 'giving over to the medium.' 'Practical Epistemology demands constant reviewing, rewinding, checking. The idea is never enough. It is how it is achieved.' A new set of possibilities

emerges while performing repeated actions. Whether filming, drawing, printmaking or sculpting, Practical Epistemology requires that the artist's every action, rehearsal, performance or product be constantly reinterpreted and reconstructed.

1 and 2. William Kentridge (2014) *Six Drawing Lessons*, Cambridge (MA): Harvard University Press, page 106 to 108.





MORE VIEWS

283

Joss Nell

SOUTH AFRICAN 1935–2017

Man on Ox

1989

edition 1/1

bronze with a dark brown and blue

patina on a marble base

height: 31 cm excluding base;

37 cm including base; width: 18 cm;

length: 48 cm

R80 000 – 100 000

This is a unique cast made after the artist researched the classical method of bronze casting during a sabbatical from his position as Professor of Fine Art at Rhodes University.



MORE VIEWS

284

**Percy Ndithembile
Konqobe**

SOUTH AFRICAN 1938/1939–

*Ntsika Being Blessed
by his Father*

signed and numbered 3/5

bronze with a red-brown patina

on a wooden base

height: 54 cm; width: 25 cm;

depth: 19 cm; base: 22 by 27 by 12 cm

R45 000 – 55 000

LITERATURE

Dreyer Stiftung (2009) *Percy Konqobe: Xhosa/Sangoma/Bildhauer Südafrika*, exhibition catalogue, Munich: Dreyer Stiftung, similar works illustrated.

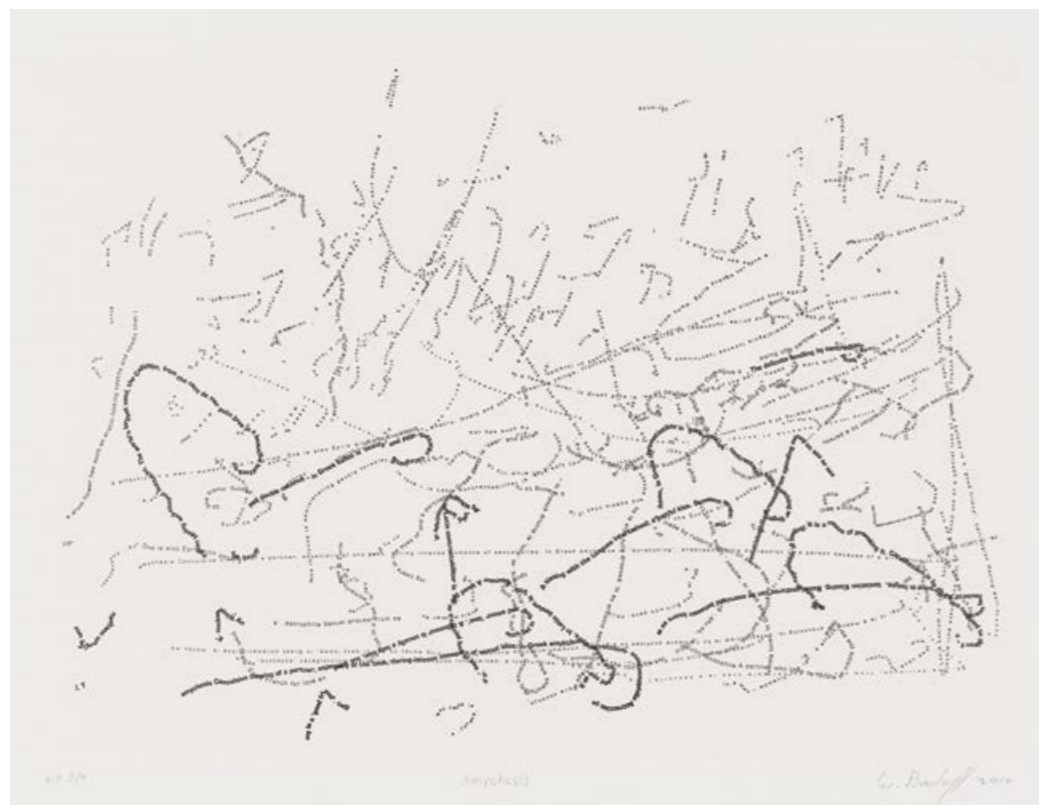
Percy Konqobe was born in Nigel in 1939. He left school at an early age, was employed in several jobs and spent time in prison before receiving the calling to become a sangoma

(traditional healer). This shift informed his art, both as a source of inspiration and as a system for generating symbolism and meaning. The present lot, *Ntsika Being Blessed by his Father*, is a testament to this.

The sculptor Sydney Khumalo was an important mentor and source of inspiration to Konqobe. In the early 1980s Konqobe visited Europe and attended Shaman Symposia, showing

some of his pieces there. During this period he came to the attention of German collectors and sponsors. He held an exhibition '*Percy Konqobe: Xhosa, Sangoma, Sculptor, South Africa*' at the Art Centre in Berlin (sponsored by the influential Dreyer Stiftung, Munich) from June to September 2009.

A copy of the exhibition catalogue accompanies the lot.



285

Willem Boshoff

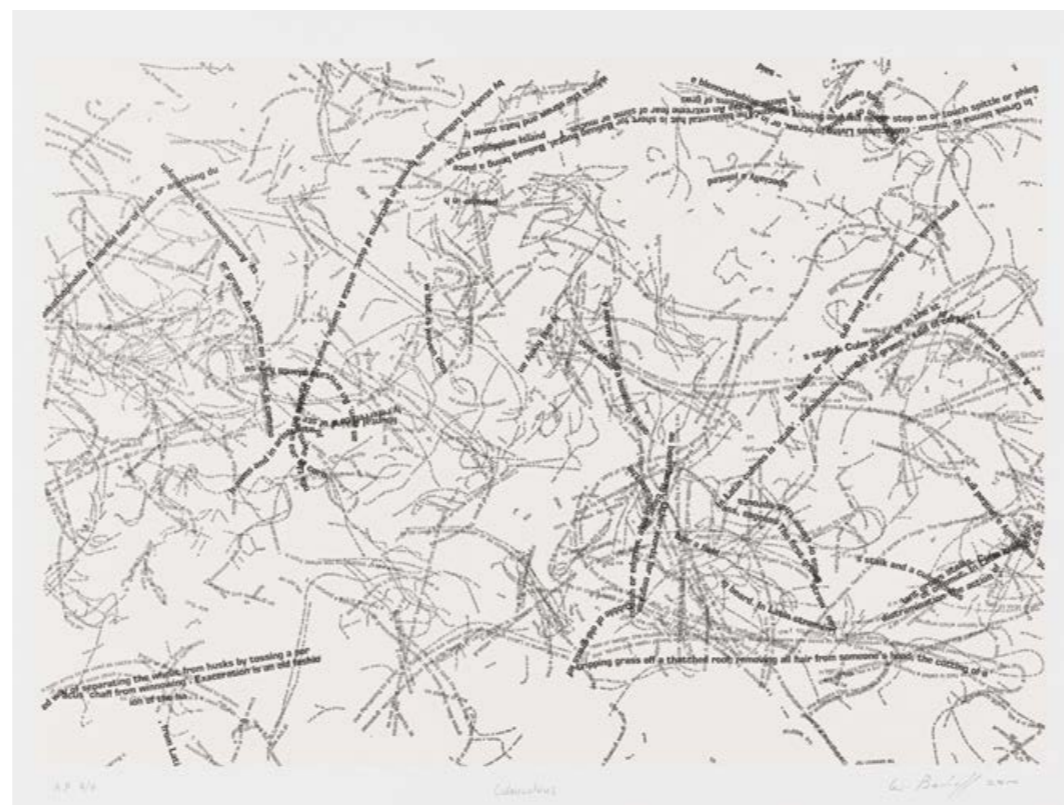
SOUTH AFRICAN 1951–

Amychesis

signed, dated 2010, numbered AP 3/4, inscribed with the title in pencil and embossed with The Artists' Press chopmark in the margin
letterpress on chine collé on paper
plate size: 30 by 41,5 cm

R5 000 – 7 000

Amychesis = scratching a partner's back during foreplay or intercourse.



286

Willem Boshoff

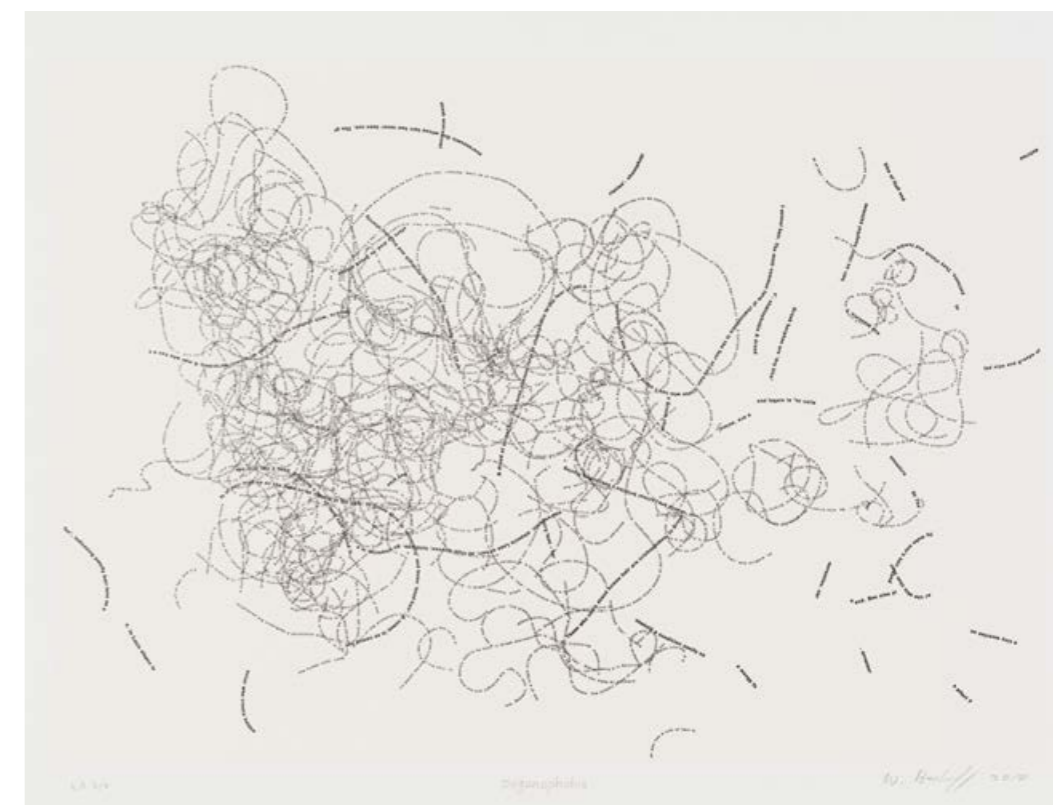
SOUTH AFRICAN 1951–

Culmicolous

signed, dated 2010, numbered AP 4/4, inscribed with the title in pencil and embossed with The Artists' Press chopmark in the margin
letterpress on chine collé on paper
plate size: 30 by 42 cm

R5 000 – 7 000

Culmicolous = living in straw or in the stems of grass; from the Latin *culmus* 'stalk' and *colere* 'to inhabit'.



287

Willem Boshoff

SOUTH AFRICAN 1951–

Pogonophobia

signed, dated 2010, numbered AP 2/4, inscribed with the title in pencil and embossed with The Artists' Press chopmark in the margin
letterpress on chine collé on paper
plate size: 30 by 42 cm

R5 000 – 7 000

Pogonophobia = the fear of beards; from the Greek *pogon* 'beard' and *phobia* 'fear'.



[MORE VIEWS](#)

288

Albert Dasheka

SOUTH AFRICAN 1950–2006

The Miner

signed
carved wood
height: 23 cm; width: 27 cm;
depth: 22 cm

R12 000 – 16 000

Albert Dasheka was born in the Tweespruit/Thaba-Nchu area near Bloemfontein. He showed exceptional art talent from an early age. His only art training was from the Belgium painter-priest Frans Claerhout, who called Dasheka a hugely talented woodcarver. Dasheka spent a few years as a miner in the Witwatersrand gold mines, and his intimate knowledge of mining and the mineworker reflects in this work. In conversation with the present owner, Dasheka vividly described his personal sense of claustrophobia and captivity as a mineworker.

289

Deborah Bell

SOUTH AFRICAN 1957–

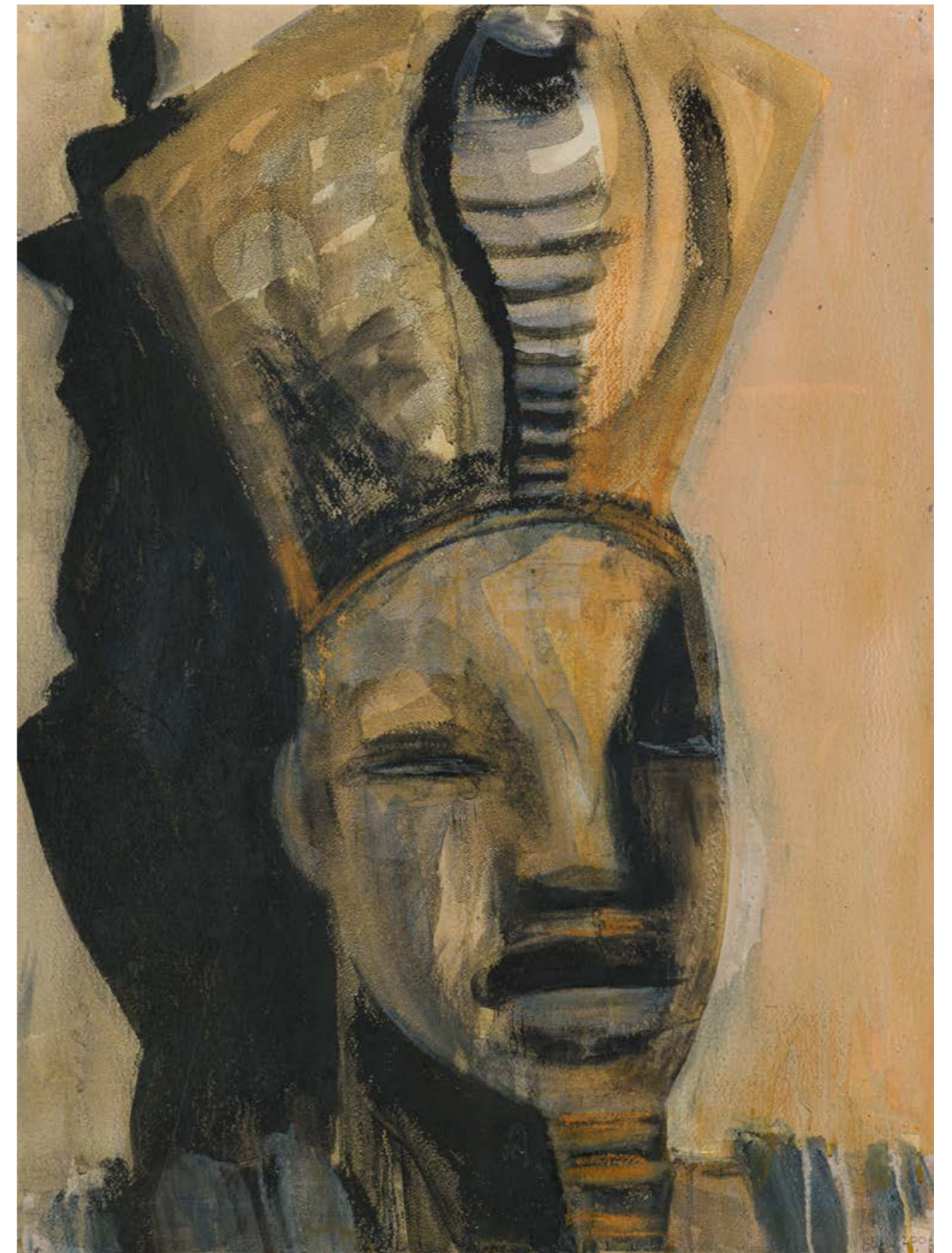
Study for Unearthed

signed and dated 2001 in
pencil in the margin
mixed media with gouache
on paper
75 by 55 cm

R50 000 – 70 000

This artwork dates from the period leading up to Deborah Bell's significant 'Unearthed' project, exhibited at the Goodman Gallery, Johannesburg, in 2001. It is based on a self-portrait the artist used time and again in her printing, paintings, and sculptures. Linda Givon called the 'Unearthed' exhibition 'the essence of Deborah Bell', evoking the act of excavation, of bringing to light the celestial and the sublime – themes that are central to Bell's work.

See also *Deborah Bell: Presence*, Everard Read CIRCA, 17 March to 30 April 2011; *Deborah Bell: Dreams of Immortality*, Everard Read, 7 May to 27 June 2015; *Deborah Bell: Enthroned*, Everard Read, 2019.





290

Penny Siopis

SOUTH AFRICAN 1953–

Pinky Pinky (Capture)

signed and dated 2002; signed and inscribed with the title on the reverse; inscribed with the artist's name, the title and the medium on a Goodman Gallery label adhered to the reverse
ink and watercolour on paper
23,5 by 32 cm

R30 000 – 40 000



291

Penny Siopis

SOUTH AFRICAN 1953–

Beg

signed and dated 2004/5 on the reverse; inscribed with the artist's name, the title, the date and the medium on a label adhered to the reverse
oil and enamel on board
26 by 21,5 cm

R30 000 – 40 000



292

Penny Siopis

SOUTH AFRICAN 1953–

No-No

signed and dated 2004/5 on the reverse; inscribed with title, the date and the medium on a label adhered to the reverse
oil, enamel and stencil on board
26 by 21 cm

R70 000 – 90 000

293

Diane Victor

SOUTH AFRICAN 1964–

Crossing the River

2019

signed, numbered Artist's Proof II/V and inscribed with the title in pencil in the margin
etching on paper
plate size: 37 by 48 cm

R8 000 – 12 000



294

Diane Victor

SOUTH AFRICAN 1964–

The Raising of Comrade Lazarus

signed, dated 2016, numbered AP II/V and inscribed with the title in pencil in the margin
from the *Dirty Doctors* series
etching on paper
plate size: 39,5 by 58,5 cm

R7 000 – 10 000

LITERATURE

Jeanne van Eeden (ed) (2018)
littleHistory: Diane Victor, exhibition catalogue, Bloemfontein: University of the Free State.



295

Diane Victor

SOUTH AFRICAN 1964–

Hammering the Anvil

signed, dated 2000, numbered 19/125 and inscribed with the title in pencil in the margin
etching on paper
plate size: 45 by 29 cm

R6 000 – 8 000



296

Robert Hodgins

SOUTH AFRICAN 1920–2010

Artist Resting; Don't Fuck with Me Babe!, two

painting dated 2009/10, inscribed with the artist's name and the title on the reverse

oil on canvas

60 by 60 cm

plate signed, inscribed with the ceramist's name and dated 2006

painting and glazed ceramic

diameter: 32 cm

R80 000 – 120 000

LITERATURE

Retief Van Wyk (2008) *The Ceramic Art of Robert Hodgins, Cape Town: Bell-Roberts*, illustrated on page 24.



lot 296/2

RIGHT: The photograph shows the unfinished painting, *Artist Resting*, with Hodgins in his studio in 2009, the day the present owner acquired the work. Hodgins subsequently finished it. He requested that the painting, together with other completed works, be brought to his hospital bed to be signed, but he was too weak to do so. He died on 15 March, 2010. His partner, artist Jan Neethling, authenticated the painting on the back of the canvas.



FAR RIGHT: Hodgins's studio a few months after his death, with the painting in the same position that he left it before being admitted to hospital. *Woman in a Landscape* (lot 297) is also visible.



lot 296/1



297

Robert Hodgins

SOUTH AFRICAN 1920–2010

Woman in a Landscape

dated 2010 and authenticated
by Jan Neethling on the reverse
oil on canvas
60 by 60 cm

R70 000 – 100 000



298

Dumisani Mabaso

SOUTH AFRICAN 1955–2013

Umam'am (My Mother)

signed, dated 08 and inscribed
with the title in pencil in the
margin; inscribed with the artist's
name, the title, and the medium on
a Gallery Momo label adhered to
the reverse
oil on paper
74 by 54 cm

R10 000 – 15 000

The artist told the present owner
that the image depicts his memory
of being a 10-year-old child sitting
on the ground, looking up at his
mother, who was fatally wounded
during an attack.



299

Willem Boshoff

SOUTH AFRICAN 1951–

Prehistoric Dice II

2013

edition 2/3

polished Belfast granite dice on
an engraved Transkei granite base
the first, height: 17 cm; width: 24
cm; depth: 18 cm; the second,
height: 23 cm, width: 30 cm;
length: 43 cm; the third, height:
21 cm; width: 35 cm; depth 34 cm;
the base: 125,5 by 100 by 30 cm

R150 000 – 200 000

The text on the base reads: QUOD
FATUM (done deal/sealed fate);
QUO FATA FERUNT (where the
fates bear us to – the motto of
Bermuda); AMOR FATI (love of fate);
SIC ERAT IN FATIS (so it was fated).

The work (in an edition of 3) looks
at the probability factor in the way
our species proliferates and how
many others come to an end. The
dice are symbolic of our chances in
the chaos of the universe. Edition 1
of this work is in a private collection
in South Africa, and Edition 3 is in a
collection in The Netherlands.





Lot 300 A William Kentridge Library

A William Kentridge Library

Including 74 titles by various authors, each signed by William Kentridge, two with doodle drawings by the artist on the title pages (nos 19 and 27), and a collection of gallery programmes and other exhibition material.

- Cecilia Alemani 2006. *William Kentridge*, Verona: Mondadori Electa.
- Katherine Atkins and Kelly Kivland (eds) (2019) *Artists on Bruce Nauman*, New York: Dia Art Foundation.
- Oliver Barstow, Bronwyn Law-Viljoen, William Kentridge and Gerhard Marx (2009) *William Kentridge and Gerhard Marx: Fire Walker*, Johannesburg: Fourthwall.
- Carlos Basualdo (ed) (2007) *William Kentridge: Tapestries*, Philadelphia Museum of Art, New Haven: Yale University Press.
- Carlos Basualdo (ed) (2017) *William Kentridge: Triumphs and Laments*, Berlin: Buchhandlung Walther König.
- Neal Benezra, Staci Boris and Dan Cameron (2001) *William Kentridge* (Hard cover), Chicago: Museum of Contemporary Art: Chicago: Harry N. Abrams.
- Iwona Blazwick and Sabine Breitwieser (2016) *William Kentridge: Thick Time*, London: Whitechapel Gallery.
- Marente Bloemheuvel and Jaap Guldemond (eds) (2015) *William Kentridge. More Sweetly Play the Dance*, Amsterdam: EYE Filmmuseum, nai010.
- Vinzenz Brinkmann and Kristin Schrader (eds) (2018) *Handbook to a Sentimental Machine: An Exhibition Featuring William Kentridge*, Berlin: Kerber Verlag.
- Dan Cameron, Carolyn Christov-Bakargiev and John M. Coetzee (1999) *William Kentridge*. London: Phaidon Press.
- Nathalie Chaphuis (ed) (2020) *The Head and the Load*, Paris: Éditions Xavier Barral.
- Castello di Rivoli and Carolyn Christov-Bakargiev. 2004. *William Kentridge*, Skira: Museo d'Arte Contemporanea.
- William Cole (2016) *The Juvenilia of William Kentridge: An Unauthorized Catalogue Raisonné*, Catalonia: Sitges.
- Hugh Davies and William Kentridge (1997) *William Kentridge: Weighing ... and Wanting*, San Diego: San Diego Museum of Contemporary Art.
- Angela de Jesus and Abrie Fourie (eds) (2012) *Mine: A Selection of Films by South African Artists*, Bloemfontein: Johannes Stegmann Art Gallery.
- Rory Doepel (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins, Deborah Bell*, Johannesburg: French Institute of South Africa and University of the Witwatersrand.
- Peter Galison, William Kentridge, Catherine Meyburgh and Philip Miller (2013) *The Refusal of Time*, Paris: Xavier Barral.
- Michael Godby (1992) *William Kentridge: Drawing for Projection, Four Animated Films Johannesburg*: Goodman Gallery.
- Nikolai Gogol (2015) *The Nose*, London: Penguin.
- Handspring Puppet Company (2009) *Handspring Puppet Company*, Johannesburg: David Krut.
- Judith B Hecker and William Kentridge (2010) *William Kentridge: Trace, Prints from the Museum of Modern Art*, Verona: Trifoglio SRL.
- Tom Hickey (2007) *William Kentridge: Fragile Identities*, Brighton: University of Brighton.
- Robert Hodgins, William Kentridge, Deborah Bell and Michael Godby (2001) *Hogarth in Johannesburg* (Collector's Edition, signed by all four authors), Johannesburg: Witwatersrand University Press.
- Andreas Huyssen (2013) *William Kentridge and Nalini Malani: The Shadow Play as Medium of Memory*, Vicenza: Charta.
- Matthew Kentridge (2015) *The Soho Chronicles: 10 Films by William Kentridge*, London: Seagull.
- William Kentridge (2005) *William Kentridge: Black Box/Chambre Noire*, Berlin: Deutsche Guggenheim.
- William Kentridge (2006) *William Kentridge Prints*, Johannesburg: David Krut.
- William Kentridge (2007) *William Kentridge: What Will Come (Has Already Come)*, Frankfurt: Städel Museum, Frankfurt am Main and Kunsthalle Bremen. Stroemfeld Verlag.
- William Kentridge (2008) *William Kentridge: Telegrams from the Nose*, Sydney: Annandale Galleries.
- William Kentridge (2008) *Everyone Their own Projector*, Valence: Editions Valerie Cudel.
- William Kentridge (2008) *I Am Not Me, the Horse is Not Mine*, Johannesburg: Goodman Gallery.
- William Kentridge (2008) *William Kentridge: (Repeat) From the Beginning*, Vicenza: Charta.
- William Kentridge (2010) *William Kentridge: Nose*, Johannesburg: David Krut.
- William Kentridge (2011) *William Kentridge: Lexicon*, Acadia Summer Arts Program, Mission Viejo: ASAP.
- William Kentridge (2012) *William Kentridge: No, It Is*, Johannesburg: Fourthwall.
- William Kentridge (2012) *No se unirá usted al baile?*, Malaga: Cento de Arte Contemporaneo de Malaga.
- William Kentridge (2016) *Let the Drama Begin at the End*, London: Whitechapel Gallery, notebook.
- William Kentridge (2014) *2nd Hand Reading*, Johannesburg: Fourthwall.
- William Kentridge (2014) *Six Drawing Lessons*, Cambridge (MA): Harvard University Press.
- William Kentridge (2015) *Notes Towards a Model Opera*, London: König.
- William Kentridge (2015) *William Kentridge: Fortuna*, Mexico City: MUAC Museo Universitario Arte Contemporáneo, UNAM.
- William Kentridge (2016) *No It Is!*, Köln: Buchhandlung Walther König.
- William Kentridge (2016) *Stop Here: Lecture Notes 2013*, Paris: Jannink.
- William Kentridge (2017) *Thick Time*, Humlebaek: Louisiana Museum of Modern Art.
- William Kentridge (2019) *A Poem That Is Not Our Own*, Basel: Kunstmuseum Basel and Walther König.
- William Kentridge (2020) *Why Should I Hesitate: Sculpture*, and *Why Should I Hesitate: Putting Drawings to Work*, Cape Town: Zeitz MOCAA/Koenig/Norval (Box set of two books).
- William Kentridge 2020. *Waiting for the Sybil*, London: Koenig.
- William Kentridge and Marie-Laure Bernadac (2011) *William Kentridge Carnets d'Egypte*, Paris: Éditions Dilecta and Éditions du Musée du Louvre.
- William Kentridge and Angela Breidbach (2005) *William Kentridge: Thinking Aloud*, Köln: Walther König.
- William Kentridge and Peter L Galison (2012) *The Refusal of Time: 100 Notes, 100 Thoughts: Documenta Series 009*, Berlin: Hatje Cantz.
- William Kentridge and Denis Hirson (2017) *Footnotes for the Panther: Conversations between William Kentridge and David Hirson*, Johannesburg: Fourthwall.
- William Kentridge and Vivienne Koorland (2017) *Conversations in Letters and Lines*, Edinburgh: The Fruitmarket Gallery.
- William Kentridge, Mari Ikezawa, Shinji Kohmoto, Ellie Nagata and Tsutomu Nishioka (2009) *William Kentridge: What We See and What We Know – Thinking about History while Walking, and Thus the Drawings Began to Move*, Kyoto: The National Museum of Modern Art.
- William Kentridge and Rosalind C Morris (2013) *That Which is Not Drawn: Conversations*, Kolkata: Seagull.
- William Kentridge and Rosalind C Morris (2015) *Accounts and Drawings from Underground*, Kolkata: Seagull.
- William Kentridge and Aimee Ng (2020) *Constable's*

White Horse, New York: The Frick Collection (in association with GILES).

- Margaret Koerner (ed) (2017) *William Kentridge: Smoke, Ashes, Fable*, Brussels: Mercatorfonds: Brussels.
- Rosalind E Krauss (2011) *Under Blue Cap*, Cambridge (MA): The MIT Press.
- Rosalind E Krauss (ed) (2017) *William Kentridge: October Files 21*, Cambridge (MA): The MIT Press.
- Klaus Kruger, Andreas Schalthorn and Elke A Werner (2015) *Albrecht Durer/William Kentridge: Double Vision*, Munich: Sieveking Verlag.
- Bronwyn Law-Viljoen (ed) (2007) *William Kentridge: Flute*, Johannesburg: David Krut, (soft cover).
- Rosalind Malbert, Roger Krauss, Kate McCrickard and William Kentridge (2013) *A Universal Archive: William Kentridge as Printmaker*, London: Hayward Gallery.
- Leora Maltz-Lega (2016) *William Kentridge: Process as Metaphor and Other Doubtful Enterprises*, Berkeley: University of California Press
- Kate McCrickard (2012) *William Kentridge: WK*, Johannesburg: David Krut.
- Kate McCrickard (2012) *William Kentridge: WK, Tate Modern Artists Series.*, London: Tate Publishing.
- Mark Rosenthal (ed) (2009) *William Kentridge: Five Themes*, San Francisco: San Francisco Museum of Modern Art and Norton Museum of Art.
- Lia Rumma (2009) *William Kentridge: Streets of the City* (Kentridge's monumental tapestries), Verona: Mondadori Electa:
- Sabine Schaschl (ed) (2015) *William Kentridge: The Nose*, Köln: Walther König.
- Jennifer A Stone (2003) *Freud's Body Ego or Memorabilia of Grief: Lucian Freud and William Kentridge*, New York: JavariBook.
- Jennifer A Stone (2005) *Politeness of Objects: William Kentridge's Noiraille*, New York: JavariBook.
- Jane Taylor (2014) *Ubu and the Truth Commission*, Cape Town: University of Cape Town Press.
- Jane Taylor (2017) *William Kentridge. Being Led by the Nose*, Chicago: The University of Chicago Press.
- Lilian Tone, Kate McCrickard and William Kentridge (2013) *William Kentridge: Fortuna*, London: Thames & Hudson.
- Lilian Tone (ed) (2014) *William Kentridge: Fortuna*, Bogota: Planeta.

R250 000 – 300 000



A collection of gallery programmes, exhibition invitations, flyers and other related material, some of them signed, accompanies the lot.

[MORE VIEWS](#)

301

Stanley Nkosi

SOUTH AFRICAN 1945–1988

Beggar Man

signed

bronze with a green patina

height: 59 cm; width: 18 cm;

depth: 20 cm

R35 000 – 45 000

Stanley Nkosi studied with Cecil Skotnes and also at the Academy of Arts run by Peter Haden in Johannesburg. He attended the London School of Art for a few months and held an exhibition in London in April 1974, which was featured on British TV. The former British Prime Minister Harold Macmillan met the artist and acquired two of his pieces. This led to further press coverage and sales, including to Diana Ross. In 1974, Nkosi won the annual 'Young and Promising British Artists Competition' in Bournemouth, UK. During that year, he also travelled to the United States and Canada. In 1978, he held an exhibition in Atlanta, as a result of winning an art competition in Oklahoma. In 1979, he won 1st prize in the Wildlife of the World Competition in Oklahoma. Early in 1980, he showed at the Black Heritage Exhibition held at the University of Nebraska, where he was awarded the 'Best Artist' trophy. At that time he also presided over art classes at the Jewish Community Centre in Omaha. He was instrumental in the creation of the Katlehong Art Society in South Africa.



[MORE VIEWS](#)

302

Ben Macala

SOUTH AFRICAN 1938–1997

Beggar

signed

bronze with a green patina

height: 30 cm; width: 13 cm;

depth: 16 cm

R15 000 – 20 000

Benjamin Mzimkulu (Ben) Macala was born in Bloemfontein. As a young boy he tended cattle on a farm in the Free State and drew on rocks with stones. He studied for a few months under Cecil Skotnes at the Jubilee Art Centre in 1964. He was also guided by Ephraim Ngatane in the mid-1960s, and was a pupil of Bill Ainslie for a short time. He held thirteen exhibitions from 1967 to 1985 in South Africa, Europe and the USA. Macala was also a practicing sangoma (traditional healer). His works are held in several public collections such as the South African National Museum and the Nelson Mandela Metropolitan Museum.



[MORE VIEWS](#)

303

Temba Cyril Mokhethi-Kumalo

SOUTH AFRICAN 1950–

Woman

signed, dated 1972 and

numbered 1/2

bronze with dark green patina

on a matumi wood base

height: 35 cm excluding base;

width: 11 cm; depth: 16 cm;

base: 14 by 16 by 8 cm

R8 000 – 12 000

Mokhethi, born in 1950, took the surname of his close relative Sydney Kumalo (born in 1935), whose influence can be seen in the present lot. Mokhethi studied from 1963 to 1966 at the Jubilee Art Centre, Johannesburg, under Ezrom Legae and Bill Hart, and then in 1969 at the Academy of Arts run by Peter Haden. He was awarded the Ernest Oppenheimer Study Grant in 1974, and in 1975 he furthered his studies at the Museum of Fine Arts in Boston. In 1981 he won the PELMAMA prize (the Haenggi Foundation National Art Competition).





304

Diane Victor

SOUTH AFRICAN 1964–

The Three Fates

signed and dated 2011 twice

ash drawing on paper

191 by 270 cm

R160 000 – 180 000

EXHIBITED

University of Johannesburg Art Gallery, Johannesburg, *Diane Victor: Ashes to Ashes and Smoke to Dust*, December 2011 to January 2012.

In this work Diane Victor employs the iconic, mythological image of the Three Fates who control the thread of life. Re-imagining them here as domestic workers, she disrupts deeply embedded, taken-for-granted perceptions and 'taps into the unravelling thread of our social fabric.'¹

The Three Fates, an ash drawing originally presented at her University of Johannesburg show *Ashes to Ashes and Smoke to Dust* in 2012, is an example of Victor's cutting-edge artistry and technique. The technique of using ash as a drawing medium developed from her printmaking practice. In the printing technique of aquatint, rosin dust is sprinkled onto an etching plate to create texture and tone. The ash, however, provides more lively, deeper tones and softer effects. Victor creates the dust and ash for this drawing by burning significant books; she references this act by including the books in the drawing, bottom left. Victor's unique way of breaking the habits of complacent viewing presents a potentially contentious issue, in a gentle and sympathetic manner.

¹ Karen von Veh (2018) 'Diane Victor's Upside Down World', in Jeanne van Eeden (ed) *littleHistory: Diane Victor*, exhibition catalogue, Bloemfontein: University of the Free State.





[MORE VIEWS](#)

305

Deborah Bell

SOUTH AFRICAN 1957–

Horse and Rider

2019

signed and numbered 6/9
bronze with a dark brown patina
on an acrylic base
height: 43 cm including base;
height: 36 cm excluding base;
width: 50 cm; depth: 11 cm

R90 000 – 120 000

[MORE VIEWS](#)

306

Deborah Bell

SOUTH AFRICAN 1957–

Misericordia

2014

signed and numbered 2/9
bronze with a dark brown patina
height: 50 cm; width: 15 cm;
depth: 19 cm

R90 000 – 120 000

LITERATURE

Deborah Bell (2015) *Dreams of Immortality*, Johannesburg: Everard Read, illustrated on page 34.

A copy of this publication accompanies the lot.



307

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953-

The Fog of War, five

each print signed, dated 2006, numbered 55/80 and inscribed with the title in pencil in the margin; poem signed and dated September 2006

The works in the set are titled *The Fog of War*, *The Refugee*, *Friendly Fire*, and *Collateral Damage*. The poem is titled *The Fog of War*.

colour digital print on Hahnemühle paper
each 46 by 34 cm

R60 000 – 80 000

EXHIBITED

South African National Gallery, Cape Town, *Intimate Relations*, 8 November 2007 to 13 January 2008.

LITERATURE

Marlene Dumas and Emma Bedford (2007) *Intimate Relations*, Johannesburg: Jacana and Roma, illustrated on page 49.

A copy of the publication by Marlene Dumas and Marijke van Warmerdam (2012) *Wave and the Fog of War*, Milan: Le Case d'Arte, accompanies the lot. The book documents one of the many international exhibitions this set has appeared on.



THE FOG OF WAR

Here is to the dead, those killed, for us, and by us.
To those who are dying now.
To the 'incidents' that happen.
The occupations that continue.
The mindless glorification of military solutions.
The terminology that grows softer,
as attitudes harden and hatred increases.
Inventions not to lighten the load,
but to erase the road.

Operation Rainbow, Operation Enduring Freedom,
Operation Summer rain... it sounds as sweet and cozy,
as calling the bomb on Hiroshima - Little Boy.

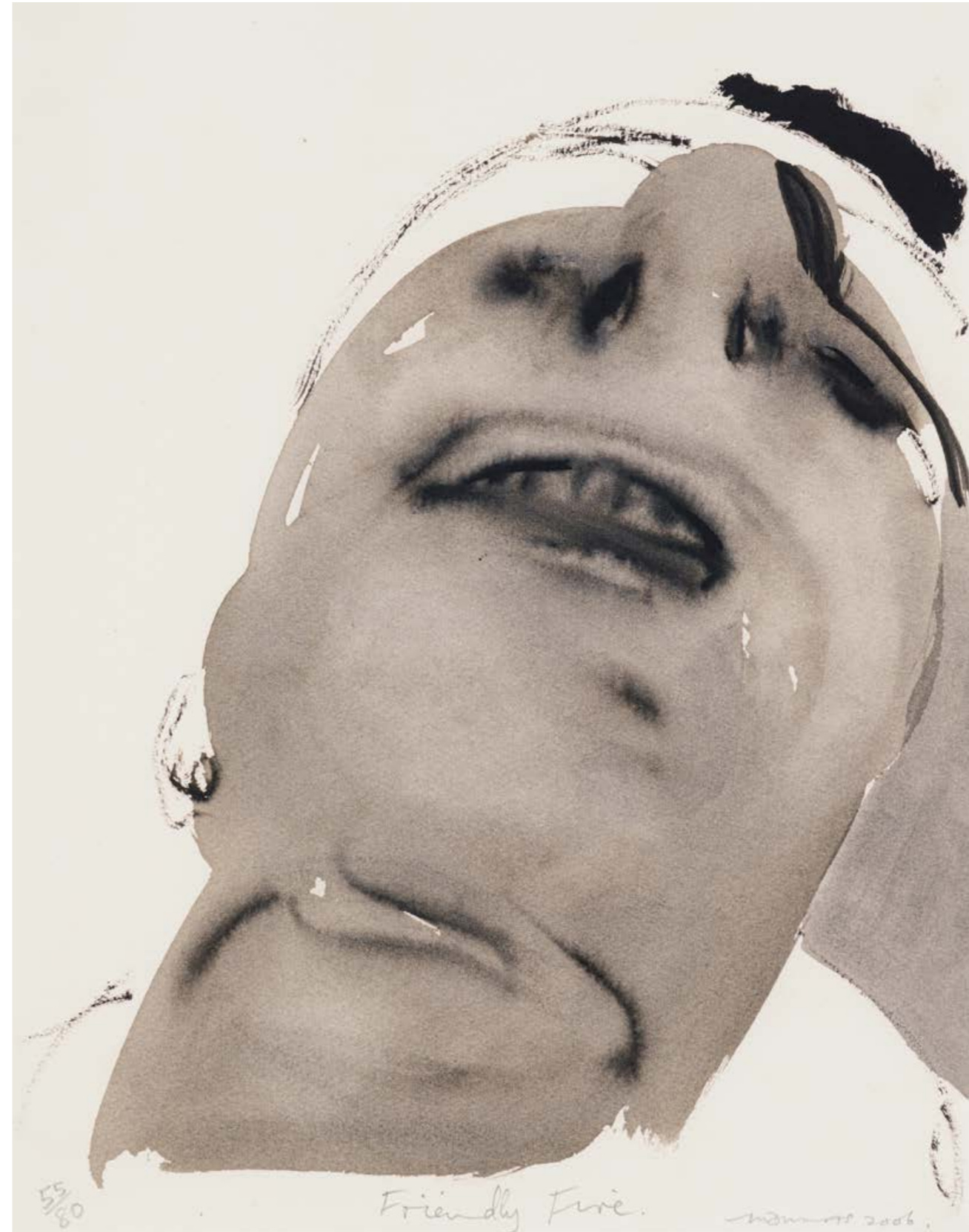
There must be other ways, to deal with the pain.
To not side-step the blame or to mask our shame.
Diplomats specialise in refraining from it,
while civilians die for it.

It's a war against terror, one is told
but one cannot fight a noun', I was told.
One cannot colonise a land if you call it empty
but when you do a body count, you'll find plenty.

I've always been afraid of dying
in a foreign land
and to not feel at home in that sand.
Where would death find me and by what hand?

Then I heard that someone said:
'We shall die in these bodies.'
This is one thing certain of your place of death;
you are there now,
you sit within your corpse; look no further;
there where you are
you will die.'

Marlene Dumas
Amsterdam, September 2006.



308

Diane Victor

SOUTH AFRICAN 1964–

Baited

signed, dated 09, numbered Artist's Proof 3/5 and inscribed with the title in pencil in the margin from the *Four Horses* series etching and digital print on paper 105 by 201 cm

R40 000 – 60 000

LITERATURE

Karen von Veh (2012) *Diane Victor: Burning the Candle at Both Ends*, Johannesburg: David Krut, illustrated on page 45.

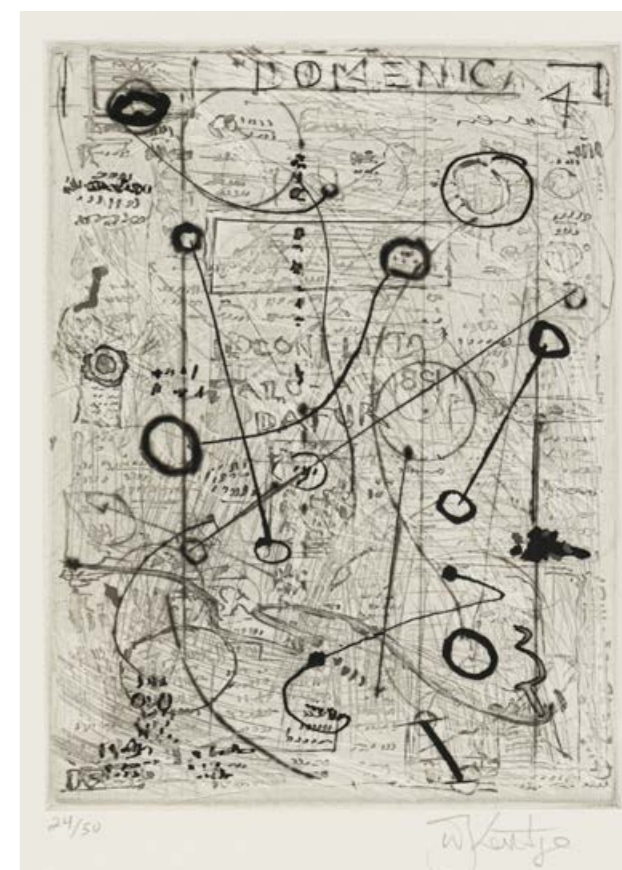
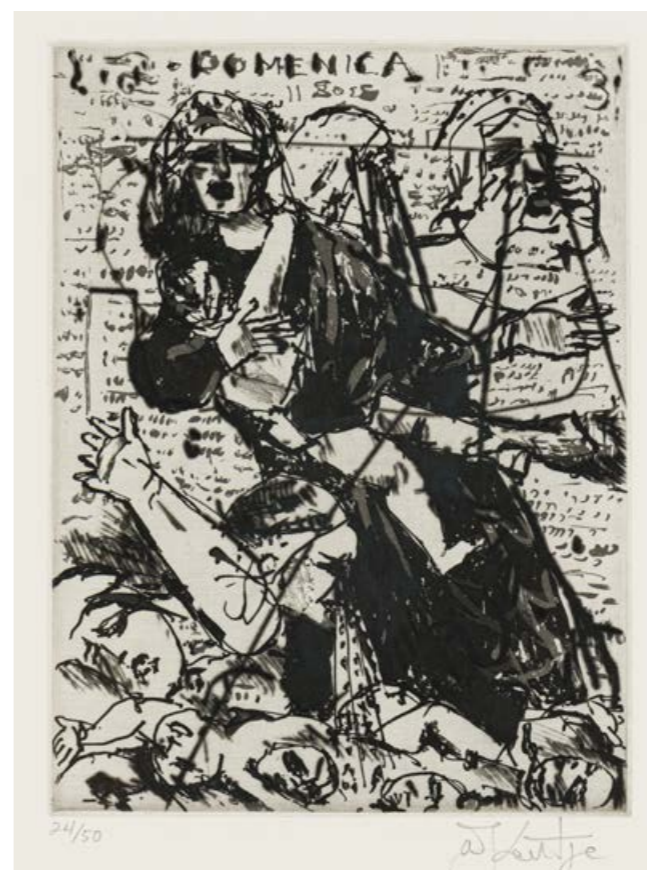
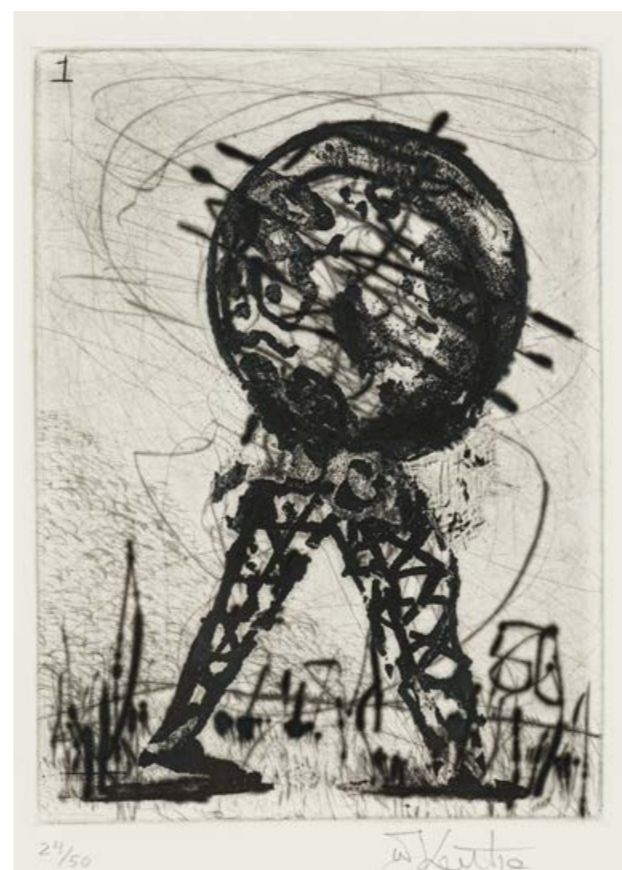
Jackie McInnes (2011) *Of Fables and Folly: Diane Victor at Falconer Gallery*, Grinnell (IA): Grinnell College, illustrated on page 18.

Jeanne van Eeden (ed) *littleHistory: Diane Victor*, Bloemfontein: University of the Free State, illustrated on pages 58 and 59.

A copy of this publication accompanies the lot.

The horse's shadow is a reflection of the landscape of the city of Dresden after WW2.





309

William Kentridge

SOUTH AFRICAN 1955–

Il Sole 24 Ore/l'Avanzata Inesorabile, five

each signed, dated 2007, numbered 24/50 in pencil and embossed with the David Krut Workshop and Jillian Ross chopmarks in the margin sugarlift etching
each image size: 15 by 20 cm

R120 000 – 160 000

LITERATURE

Lilian Tone (ed) (2013) *William Kentridge: Fortuna*, London: Thames & Hudson, illustrated on pages 80 to 89.

Mark Rosenthal (ed) (2009) *William Kentridge: Five Themes*, San Francisco: San Francisco Museum of Modern Art and Norton Museum of Art, illustrated on page 193.

William Kentridge (2019) *Why Should I Hesitate: Putting Drawings to Work*, Cape Town: Koenig Books, pages 248 to 253.

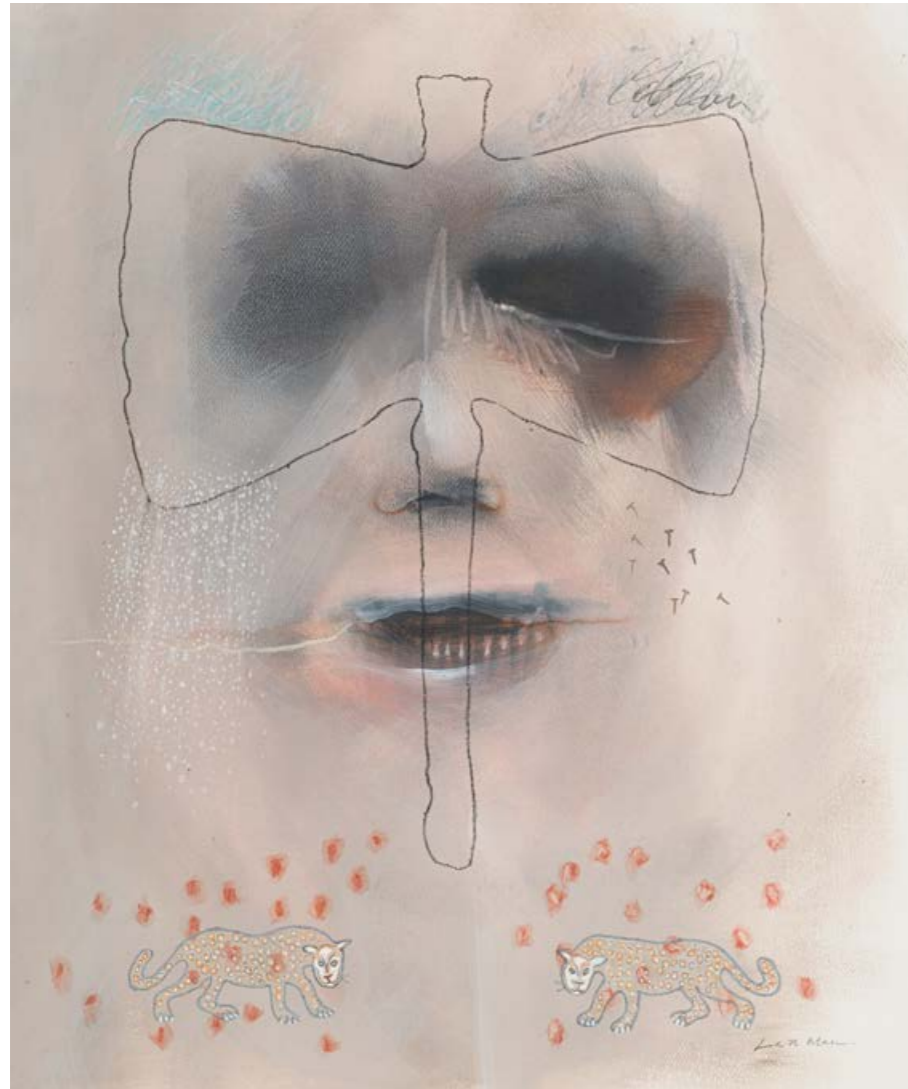
This set of images stands out as one of the most recognisable iconographic markers in Kentridge's career. Four of the

five images were originally published – one a week – on the cover of the Sunday edition of the Italian newspaper *Il Sole 24 Ore*. The images refer on the one hand to Italian art history – *The Massacre of the Innocents* by Giotto di Bondone – and on the other hand to more contemporary Italian history, particularly the war in the 1930s between Italy and present-day Ethiopia (then Abyssinia).

The title of the main piece *l'Avanzata Inesorabile/The Massacre of the Innocents*, clearly points to Kentridge's stance against colonialism, domination and exploitation. The reference to the

world walking on stilts, the gas mask on its hind legs, and the newspaper articles, emphasise the immediate and ongoing political and socio-economic consequences of the conflicts, repressions, struggles and ecological disasters imposed by a power from one continent on another.

In the recent exhibition catalogue of Kentridge's major retrospective of drawings at the Zeitz Museum of Contemporary Art Africa in 2019/2020, *Il Solo 24 Ore* took a prominent place as one of the 15 themes that highlighted his oeuvre and the chronology of his work



310

Judith Mason

SOUTH AFRICAN 1938–2016

God is a Rumour II

signed
mixed media with pastel and
gouache on paper
82 by 68 cm

R30 000 – 40 000



311

Paul Emsley

SOUTH AFRICAN 1947–

Female Nude

signed with the artist's initials
and dated 87
charcoal on paper
60 by 46 cm

R18 000 – 24 000

PROVENANCE

Acquired from the artist by the
current owner during a visit to the
artist's studio in the Department
of Fine Art at the University of
Stellenbosch in 1990.



312

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Figures in a Landscape

signed twice and dated 77;
inscribed with the artist's name
and the title on a South African
National Gallery label adhered
to the reverse
mixed media on paper
54 by 74,5 cm

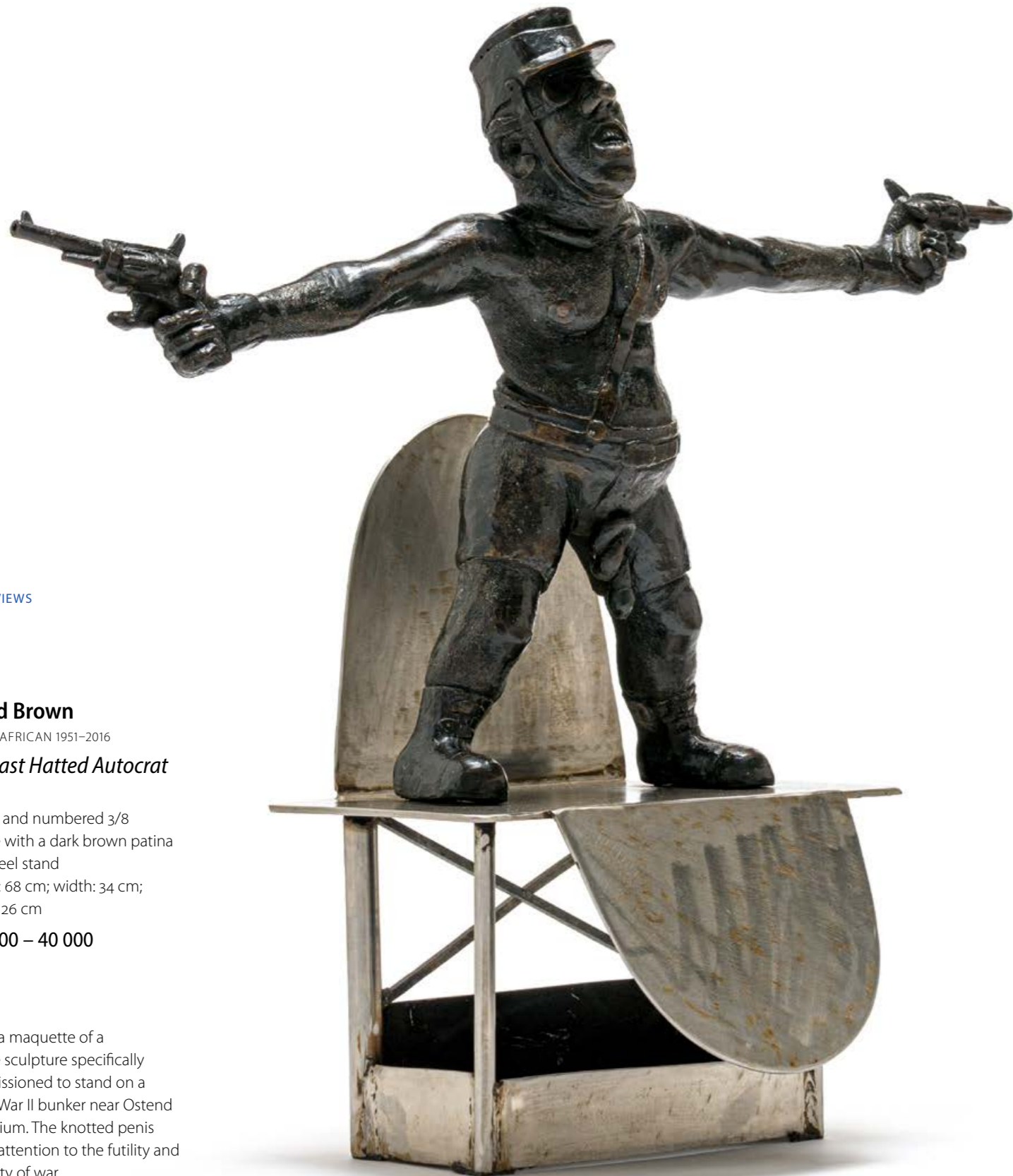
R20 000 – 25 000

EXHIBITED

South African National Gallery,
Cape Town, *Cecil Skotnes
Retrospective Exhibition*, 1996.



TWO VIEWS OF LOT 314



[MORE VIEWS](#)

313

David Brown

SOUTH AFRICAN 1951–2016

The Last Hatted Autocrat

1998

signed and numbered 3/8
bronze with a dark brown patina
on a steel stand
height: 68 cm; width: 34 cm;
depth: 26 cm

R30 000 – 40 000

This is a maquette of a bronze sculpture specifically commissioned to stand on a World War II bunker near Ostend in Belgium. The knotted penis draws attention to the futility and infertility of war.



[MORE VIEWS](#)

314

David Brown

SOUTH AFRICAN 1951–2016

Ysterkop

signed with the artist's initials,
dated 99 and numbered 1/5
bronze with a dark brown patina
height: 58 cm; width: 44 cm;
depth: 44 cm

R70 000 – 90 000

Brown's work reflects the complex mix of societal influences he was subjected to growing up. Mounted on the piece are several depictions of a 'gung-ho' militarised society; a religious figure, which suggests the social 'blessing' of this type of society; and a skull suggesting the inevitable outcome.

Edition 5/5 of this artwork is in the collection of the Oliewenhuis Museum, Bloemfontein.

315

Diane Victor

SOUTH AFRICAN 1964–

Learning Posture

signed, numbered Printer's Proof
3/4 and inscribed with the title in
pencil in the margin
etching, aquatint, mezzotint and
blind embossing on paper
188 by 97 cm

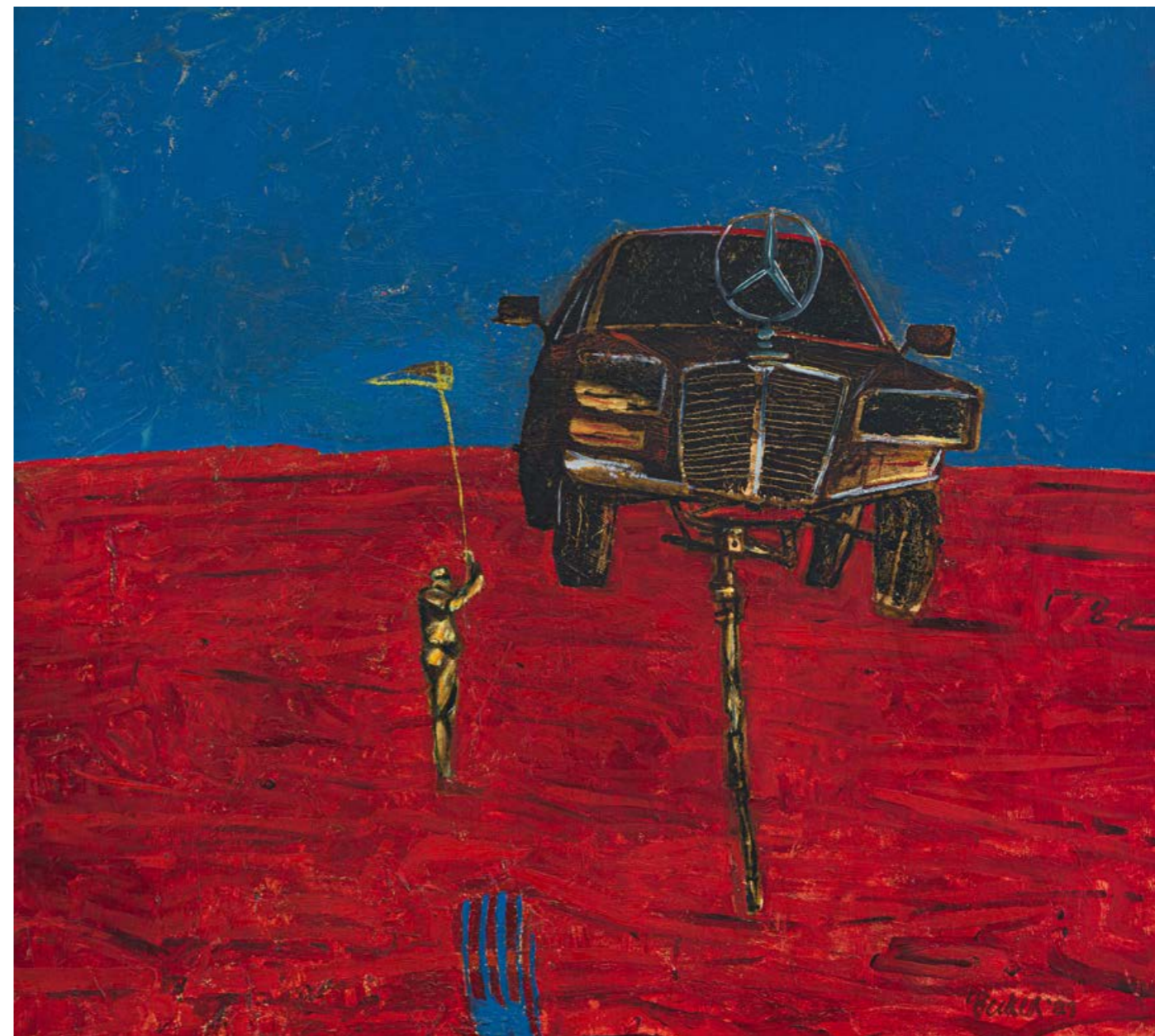
R50 000 – 70 000

LITERATURE

Elizabeth Rankin and Karen von Veh
(2008) *Diane Victor*, Johannesburg:
David Krut, illustrated on front
cover and page 37.

Jackie McInnes (2011) *Of Fables
and Folly: Diane Victor at Faulconer
Gallery*, Grinnell (IA): Grinnell
College, illustrated on page 14.

As always, in the present lot Victor
speaks to contemporary and
often difficult motifs in society.
Here she captures the deliberate
and imprisoning feminisation
of Black African masculinity and
culture – and the restraining and
medicalisation of an 'other'.



316

Carl Becker

SOUTH AFRICAN 1956–

My Oscar

signed and dated '89
oil on board
71 by 80 cm

R8 000 – 12 000



317

John Muafangejo

NAMIBIAN 1943–1987

Zulu Land

signed, dated 1974, numbered 157/200 in pencil in the margin; inscribed with the title in the plate linocut on paper
plate size: 46 by 68 cm

R15 000 – 20 000

LITERATURE

Steven Sack (1988) *The Neglected Tradition*, Johannesburg Art Gallery: Johannesburg, illustrated on page 74.

Orde Levinson (1992) *I Was Lonelyness*, Struik: Cape Town, illustrated on page 85.

Orde Levinson (1992) *The African Dream: Visions of Love and Sorrow – The Art of John Muafangejo*, Thames & Hudson, London, illustrated on page 83.

A copy of this publication accompanies the lot.

Edition 176/200 is in the collection of the Johannesburg Art Gallery (JAG). Other editions of this work are in the ELC Art and Craft Centre Art Collection; the John Muafangejo Foundation; the PELMAMA Permanent Art Collection; the Schomburg Centre; and the William Humphreys Art Gallery, Kimberley.



318

Christo Coetzee

SOUTH AFRICAN 1929–2000

Abstract Composition

signed
mixed media with oil on board
60 by 29 cm

R20 000 – 25 000

This work was created during Coetzee's stay in Paris (1956–1961) and forms part of his vigorous, challenging, and expressive approach to abstract painting. During this time he came into contact with the influential theorist and critic Michel Tapié de Céleyran and gallery owner Rudolphe Stadler, both of whom held his artistic body of work in high regard. Tapié provided a theoretical framework for Coetzee's own intuitive and organic approach and Stadler became a significant promoter and collector of Coetzee's work.



[MORE VIEWS](#)

319

Ernest Ullmann

SOUTH AFRICAN 1900–1975

Waterbird

signed with the artist's initials
bronze with a dark brown patina
height: 31 cm; width: 18 cm;
depth: 13 cm

R15 000 – 20 000

LITERATURE

Ernest Ullmann (1970) *Designs on Life*, Cape Town: Howard Timmins, similar works depicting waterbirds illustrated in black and white on pages 216 and 233.



[MORE VIEWS](#)

320

Ernest Ullmann

SOUTH AFRICAN 1900–1975

Ostrich with Egg

1963

bronze with a brown patina on
a painted wooden base
height: 35 cm including base;
height: 19 cm excluding base;
width: 11 cm; depth: 9 cm

R8 000 – 12 000

LITERATURE

Ernest Ullmann (1970) *Designs on Life*, Cape Town: Howard Timmins, illustrated in black and white on page 230.

A copy of this publication
accompanies the lot.



[MORE VIEWS](#)

321

Robert Slingsby

SOUTH AFRICAN 1955–

Ashanti Slave Bell

signed, dated 93 and numbered 3

bronze

height: 29 cm; diameter: 12 cm

R15 000 – 20 000



[MORE VIEWS](#)

322

Hennie Meyer

SOUTH AFRICAN 1965–

Toucan Jug

signed with the artist's initials

on the underside

painted and glazed ceramic

height: 33,5 cm; width: 30 cm;

depth: 18 cm

R5 000 – 7 000

323

Robert Hodgins

SOUTH AFRICAN 1920–2010

*Boy in Provence, Fin de
Siècle, two*

painting signed, dated '03 and
inscribed with the title in pencil in
the margin
watercolour on paper
41 by 29 cm

plate signed, dated
2007 and inscribed with the artist's
name and the title on the reverse
glazed and painted ceramic
diameter: 27,5 cm

R25 000 – 30 000

LITERATURE

Retief van Wyk (2008) *The Ceramic
Art of Robert Hodgins*, Cape Town:
Bell-Roberts, the plate is illustrated
on page 64.

lot 323/1



lot 323/2

