



Strauss & Co

Africa's Leading Art Auction House



Curatorial Voices: Modern and Contemporary Art from Africa

A selection of works from the Continent, for the Continent, to the World

LIVE 7pm

www.straussart.co.za

VENUE

Brickfield Canvas, 35 Brickfield Rd, Woodstock, Cape Town

PREVIEW

Monday 13 to Tuesday 28 February 2023, 10am to 5pm

Saturday 18 February, 10am to 2pm

Saturday 25 February, 10am to 5pm

Sunday 26, 10am to 1pm

WALKABOUTS

Saturday 18 and 25 February 2023, 11am

ONLINE WEBINAR

Thursday 20 February 2023, 6pm

ENQUIRIES, CATALOGUES AND LOGISTICS

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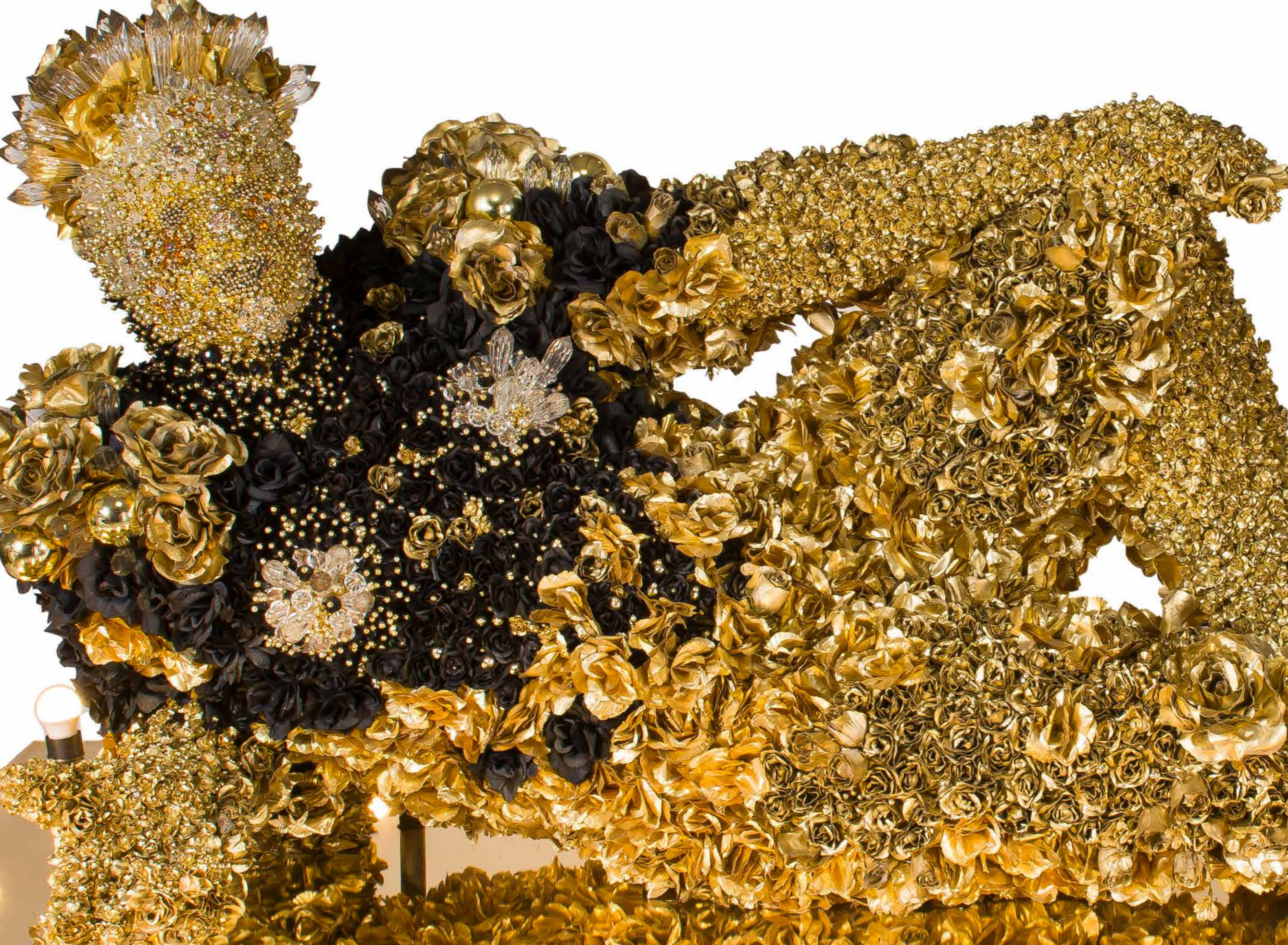
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CONDITIONS OF BUSINESS

All lots are sold subject to the Strauss & Co Conditions of Business and Privacy Policy available on www.straussart.co.za

Lot 12 Wycliffe Mundopa, *Light of a New Day* (detail)



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If a lot has been imported for sale in South Africa, a buyer who is a citizen of South Africa will also be required to pay the Importation VAT in respect of such lot. All lots that have been imported for sale, and in respect of which Importation VAT is payable by a South African buyer, shall be marked with the symbol † (dagger) in the lot description or identified in the lot description as such. VAT is applied to the Hammer price in addition to the VAT charged on the commission.

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Foreword

Curatorial Voices: Modern and Contemporary Art from Africa is a celebration of African achievement.

The cross-continental co-operation addresses several issues common to all of us in Africa. It stimulates debate and academic discourse from the perspective of the continent and builds our art eco-system. Most of all, it creates awareness of the power and beauty of African art.

I am not only delighted but grateful that the seven curators have entered this venture with such enthusiasm and skill. Creating a powerful beginning to this new way of collaboration from Africa, for Africa, to the world.

The auction will present works by renowned African artists to the world at a time when Cape Town, a global art capital, is the centre of attention. With our proven competencies handling art from southern Africa, Asia, Europe, and North America, I have no doubt that this new sale will broaden dialogue among artists and collectors from across the African continent and beyond.

At Strauss & Co, our vision to be Africa's most dynamic auction house, driven by technology, expertise, and a commitment to excellence, also includes a commitment to an excellent

corporate citizen. Creating job opportunities for individuals with a deep interest in art, business, or a career in the art world is part of this responsibility. Therefore, it gives me great pleasure to announce that we will launch the *Strauss & Co Professional Practice Programme* at the inaugural cross-continental auction *Curatorial Voices: Modern and Contemporary Art from Africa*.

This will be Africa's first programme which offers art industry graduates the combination of hands on experience and formal training, providing the knowledge and skills to kick-start a career. While working for three months at Strauss & Co offices, participants will be required to attend relevant talks, workshops, artist-led walkabouts, gallery visits and online education training relating to the art industry.

In 2023, through the proceeds of the sale of works on the auction, Valerie Kabov will generously support the selected participant to spend additional time at First Floor Gallery Harare, Zimbabwe, offering experience in the primary art market.

Frank Kilhoorn

Introduction

Curatorial Voices: Modern and Contemporary Art from Africa is a dynamic collaborative project conceived by Strauss & Co to address the need for diversified representation of artists from across the African continent in the secondary market. Curated by Strauss & Co Heads of Sale, Kirsty Colledge and Kate Fellens, with input by seven international art experts with embedded knowledge of Africa, *Curatorial Voices* presents collectors with a broad selection of work by leading contemporary artists alongside select pieces by important historical artists.

Curatorial Voices includes work by artists from Benin, Cameroon, the Democratic Republic of the Congo, Egypt, Eswatini, Ghana, Kenya, Mozambique, Nigeria, Rwanda, Senegal, South Africa, Sudan, Uganda and Zimbabwe. The timeframe of the works assembled in *Curatorial Voices* extends from the late 1940s, a time of ferment and change across the African continent,

to the confident present. The inclusion of modernist artists such as Gerard Sekoto (South Africa) and Pilipili Mulongoy (DRC) is especially important to Strauss & Co, which has long excelled at bringing important historical work to market. The cross-continental offering of modernists in *Curatorial Voices* provides context to the artistic foundations of today's vibrant market for contemporary art.

In the years since Ghana's independence in 1957, a watershed event that marked the start of the independence era, the African continent has experienced an astonishing cultural renaissance. The last two decades especially have been impactful for the visual arts. Challenging the narrative of lack, commercial galleries, private art museums, art fairs and specialist artist residencies have emerged in several countries, extending the gains of the courageous biennale projects of the 1990s. Artists, long known for

choosing exile in their pursuit of a career, are now forging extraordinary careers at home on the African continent.

Now is a time of great hope, as well as brisk trade. In recent years, auction houses in the Global North have presented sales surveying the dynamic character of the arts of Africa. Often the selections are narrow and create a homogenous view of what the continent has to offer. Sadly, organisations, galleries and markets outside Africa frequently define what is construed and presented as "African art". Africa is a continent comprising 54 countries. Within each country there is an incredible range of creativity and art making. As Africa's leading auction house, Strauss & Co is intent on representing this abundance, dynamically and fairly.

Curatorial Voices is a cross-continental collaboration with experts who share in Strauss & Co's vision of a robust and interconnected

secondary market on the African continent. *Curatorial Voices* is the culmination of a vibrant collaboration between Strauss & Co and curators Dana Endundo Ferreira, Founder and CEO of Pavilion54 from the Democratic Republic of the Congo, Heba Elkayal, independent curator and art historian, based between Egypt and the UK, Danda Jaroljmek and Anne Kariuki, Circle Art Gallery, Kenya, Valerie Kabov, Director, First Floor Gallery Harare, Zimbabwe, and South Africa's Kimberley Cunningham, Founder of Cunningham Contemporary. In addition, Serge Tiroche, Founder and CEO of Africa First, Israel, joins the group of guest collaborators for Profile of a Collector, an in-session focus underscoring the role that individual collectors can play to bolster and support the African art market.



Serge Tiroche



Valerie Kabov



Heba Elkayal



Danda Jaroljmek



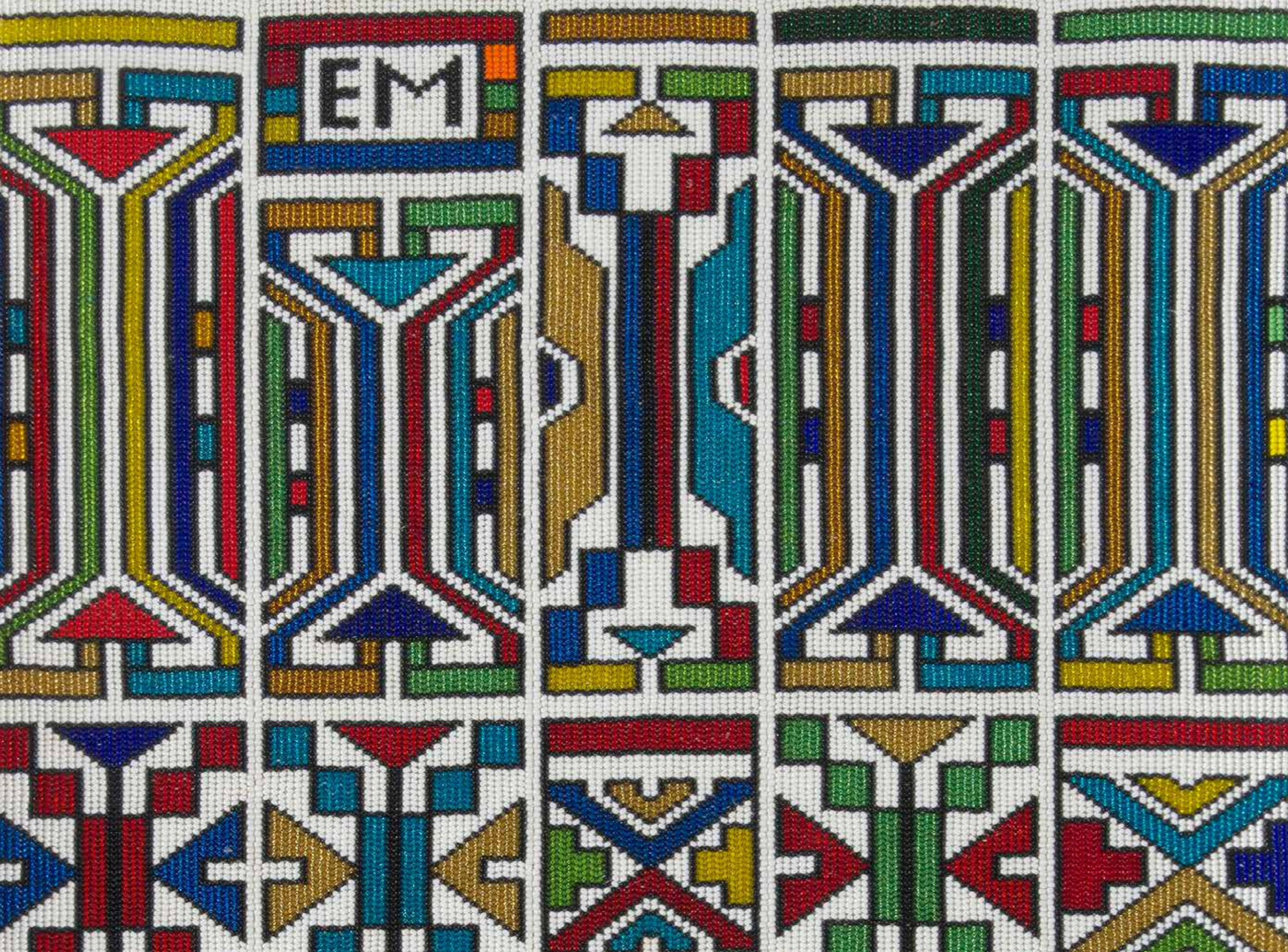
Anne Kariuki



Dana Endundo Ferreira



Kimberley Cunningham



Tuesday 28 February 2023

Modern and Contemporary Art from Africa

Including The Property of Collectors and
The Harry Kantor Collection

Day sale, Timed Online

Starting from 2pm

The Timed Online auction offering is open Friday
10 February to Tuesday 28 February, closing in
one-minute intervals from 2pm.

Lots 1-63

Browse → Bid → Buy
www.straussart.co.za



QR CODE TO SALE ON WEBSITE

Lot 26 Esther Mahlangu, *Beadwork II* (detail)



Tuesday 28 February 2023

Curatorial Voices: Modern and Contemporary Art from Africa

A selection of works from the Continent, for the Continent, to the World

Evening sale, Live Virtual

Brickfield Canvas, 35 Brickfield Road
Woodstock, Cape Town

7pm
Lots 1-97

Browse → Bid → Buy
www.straussart.co.za



QR CODE TO SALE ON WEBSITE

Lot 4 Simphiwe Ndzube, *Night Birds in Tango* (detail)

1

NANDIPHA MNTAMBO

SWAZI 1982-

Quiet Acts of Affection (A)

2012

cow tail on cotton paper
98 by 101cm

R40 000 - 60 000

PROVENANCE

Acquired from the artist by the current owners, 2012.

Property of Collectors.

LITERATURE

Sophie Perryer (ed) (2011) *Nandipha Mntambo*, exhibition catalogue, Cape Town: Michael Stevenson in association with Standard Bank, another example from the edition illustrated in colour on page 98 and 102 with the title 'Actos de fé que estão entre mãe e'.

BID

Nandipha Mntambo was born in Swaziland in 1982. She works between Cape Town and Johannesburg. Mntambo obtained her Master's in Fine Arts from the Michaelis School of Fine Art at the University of Cape Town. In 2011, Mntambo was awarded the Standard Bank Young Artist Award. She has had several solo shows in Johannesburg, Cape Town and Europe, with her work being included in many group shows locally and internationally.

Mntambo works in sculpture, video, printmaking, performance, and photography. She is well known for her sculptural works in cowhide, which interrogate the form of gender in representation and the similarities and differences between humans and animals.



2

CHRIS SOAL

SOUTH AFRICAN 1994-

An Unfolding in Time

accompanied by a Chris Soal certificate of authenticity signed, dated 2021 and inscribed with the title and medium
bamboo and birch wood toothpicks, polyurethane sealant on board
height: 117cm; width: 124cm; depth: 18cm
(2)

R160 000 - 240 000

PROVENANCE

Private Collection.

BID

Chris Soal is an award-winning, emerging South African artist. Soal's studio-based practice is sculptural in its output, working with objects and materials in ways which show not only a conceptual engagement with the contexts and histories of the objects but also re-enforce the body as a site for knowledge reception and production.

Soal's works seek to make a poetic statement through the simplest of means, engaging the viewer's spatial awareness and perception while challenging societal assumptions of value. Through his use of discarded and mundane ephemera, such as toothpicks and bottle caps, along with concrete,

rebar, electric fencing cable, and other industrial materials, Soal's work intuitively develops the familiar to the point of the uncanny.

Soal's works can be considered as a social abstraction that is deeply rooted and reflective of having grown up in Johannesburg, South Africa. Foregrounding our current pressing ecological concerns, the artist's works with toothpicks primarily consider and seek to expose the paradoxical relationship humankind has with nature, that of simultaneous dependence and domination.

Biography courtesy of the artist. Images courtesy of Hayden Phipps and the artist.





An unfolding in time (2021) is emblematic of the artist's evolving and explorative body of work with the humble toothpick. Tonality in the work comes from the combination of toothpicks made respectively from birch wood and bamboo, and leaves the impression of having organically grown out of the wall to occupy the same space we reside in. Suggestive of pelts, animal skins, coral, and organic forms, the work speaks to a relationship between nature and culture that needs addressing in the face of the pressing ecological concerns of our time.

The title acknowledges the laborious making of the work, while also acknowledging the time that the birch wood and bamboo would have taken to grow before being reduced to the sliver that is momentarily utilised and then forever discarded. Form can only come through careful observation and patient working.

—Chris Soal, 2023

3

DAN HALTER

ZIMBABWEAN 1977-

One Dollar

2011

signed

map of Zimbabwean farming regions hand woven
with 300 trillion Zimbabwean dollars

80 by 88cm

R70 000 - 90 000

PROVENANCE

Acquired from the artist by the current owners.
Property of Collectors.

EXHIBITED

Dillon + Lee, New York,
Mafuta Farm, solo exhibition, 15 November 2017
to 17 January 2018.

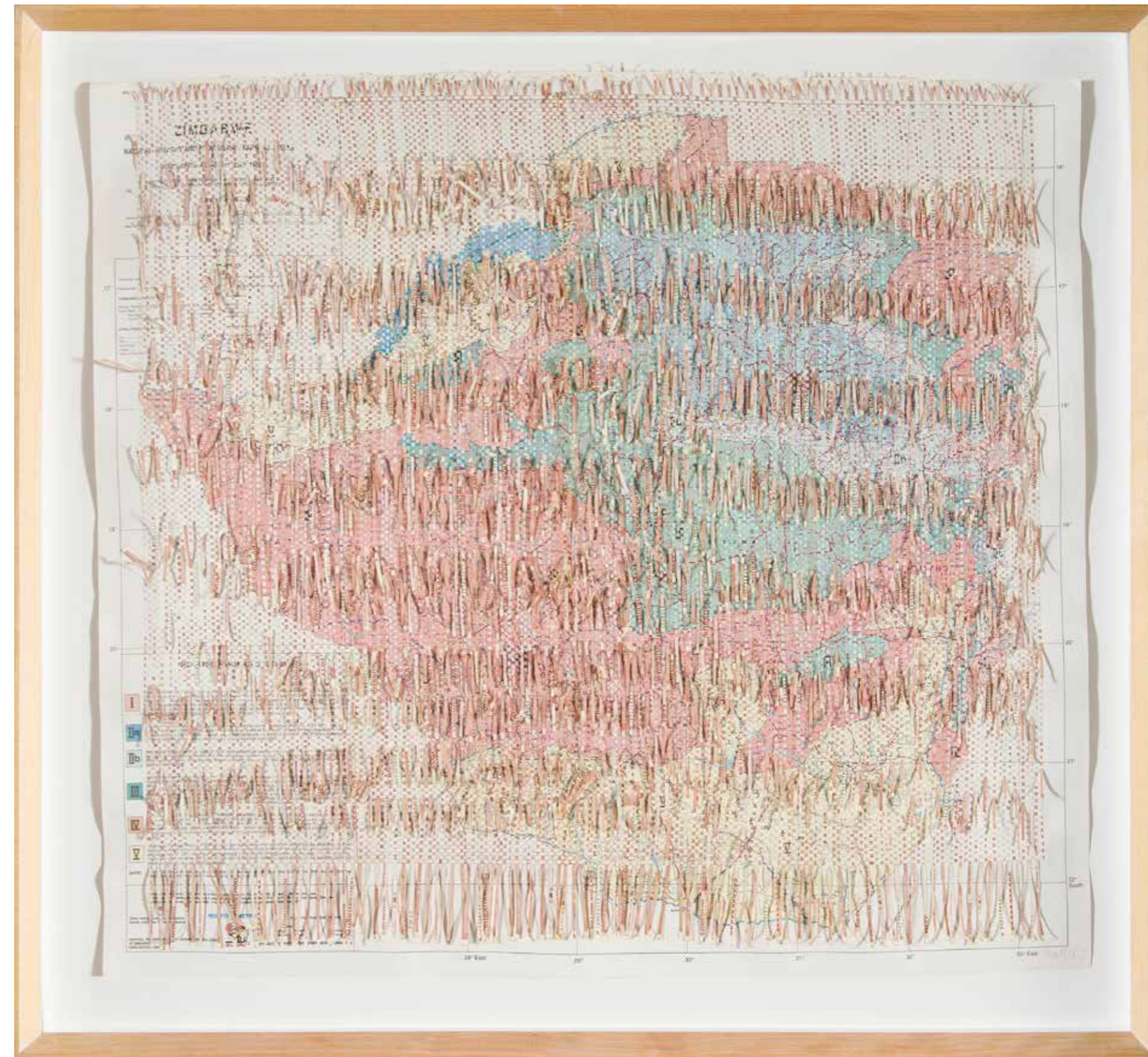
BID

Dan Halter is informed by his position as a Zimbabwean currently living in South Africa. His work deals with his sense of dislocated national identity, human migration, and the dark humor of present realities in southern Africa. This is largely a backlash due to a history of oppression that continues to manifest today.

Halter uses ubiquitous materials and engages with local popular visual strategies as a form of expression. His work often exploits the language of craft and curio in a conceptual art context. He explores various techniques of fabrication, and this frequently involves collaboration. For the last four years, Dan Halter has worked with Bienco Ikete, a refugee from the DRC. Together they have organized a way of weaving paper artworks.¹

Dan Halter was born in Zimbabwe. In 2001, he graduated from the University of Cape Town with a BAFA. His solo exhibitions include *Take Me to Your Leader*, João Ferreira Gallery, Cape Town (2006); *Mafuta Farm*, Dillon + Lee, New York City, NY, USA (2017); *Zimbabwean Traffic*, Skövde Konstmuseet, Skövde, Sweden (2017); and *Patience Can Cook a Stone*, WHATIFTHEWORLD/Gallery, Cape Town (2018). Group shows include *Energy Flash – The Rave Movement*, M HKA (Museum van Hedendaagse Kunst Antwerpen); the 16th and 17th VideoBrasil (São Paulo) in 2007 and 2011; the 10th Havana Biennale in 2009; the Dakar Biennale in 2010; and *Earth Matters: Land as Material and Metaphor in the Arts of Africa* at the Smithsonian National Museum of African Art. He has been an artist in residence in Zürich, Cologne, Turin, Rio de Janeiro, and Dufftown in Scotland.

1. <https://www.dillongallery.com/dan-halter-mafuta-farm>, accessed 22/01/2023.





300 trillion Zimbabwe dollars represents the amount of Zimbabwe Dollars required to buy one US Dollar on the black market at the height of inflation in February 2009. The shredded banknotes in this work are Z\$50 Billion Zimbabwean Special Agro (Agricultural) cheques. This currency was initially only intended for farmers, but it found its way into regular use because of the parallel functions with bearer cheques and the exponential rise of food prices.
—Dan Halter

4

SIMPHIWE NDZUBE

SOUTH AFRICAN 1990-

Night Birds in Tango

signed, dated 2018, and inscribed with the title on the reverse
acrylic and mixed media on canvas
216 by 201cm

R500 000 - 700 000

PROVENANCE

Nicodim Gallery, Los Angeles.
Private Collection.

BID

Best known for his enigmatic and vividly coloured figure paintings, Simphiwe Ndzube was an untrained community artist when he met artist Peter Clarke, who sponsored his early formal tuition. Ndzube subsequently entered the Michaelis School of Fine Art in 2015, winning the prestigious Michaelis Prize for his socially conscious practice combining sculpture, textile, photography, and painting. The centrepiece of his graduate exhibition was *Raft* (2015), a large sculpture made from found materials and directly inspired by Géricault's painting *The Raft of the Medusa* (1819). For Ndzube, the work referenced the difficult lived realities of Masiphumelele, the crowded Cape Town township he grew up in.

Ndzube moved to Los Angeles in 2016. His new work refined visual ideas and material interests evident in his earlier painting and sculpture. Masculine cultural rituals enacted by working-class Zulu dandies known as *swenkas* and Xhosa initiates, or *amakrwala*, were of particular interest. Although steeped in cultural ritual, Ndzube's aim as a painter is to abstract the specific. Often adorned with figural embellishments, here an outburst of hair, his paintings translate cultural experience into surreal and metaphoric statements of black life.

His vibrant Los Angeles paintings of prancing figures, of which this lot is a fine example, also have a strong basis in literature. Ndzube has used the literary term "magical realism" in relation to this work. The swollen and attenuated figures of his early Los Angeles paintings have many likenesses in world literature, including the inebriate narrator of Amos Tutuola's novel *The Palm-Wine Drinkard* (1952), Shakespeare's fat and boastful knight Sir John Falstaff, and Alfred Jarry's grotesquely comical king Ubu. Unlike Jarry, Ndzube is less jaded about his fantastical figures. As in his own life story, resilience, and transformation is central to their being.

Ndzube has had numerous solo exhibitions both locally and abroad and has completed a number of prestigious residencies. His work is included in public collections such as the Los Angeles County Museum of Art (USA); Musée d'art Contemporain de Lyon (France); Iziko South African National Gallery and Zeitz MOCAA (Cape Town); Denver Art Museum (USA); and the Rubell Museum (Miami).



5

NELSON MAKAMO

SOUTH AFRICAN 1982-

On my Own

signed and dated 09

oil on canvas

88,5 by 69,5cm

R180 000 - 240 000

PROVENANCE

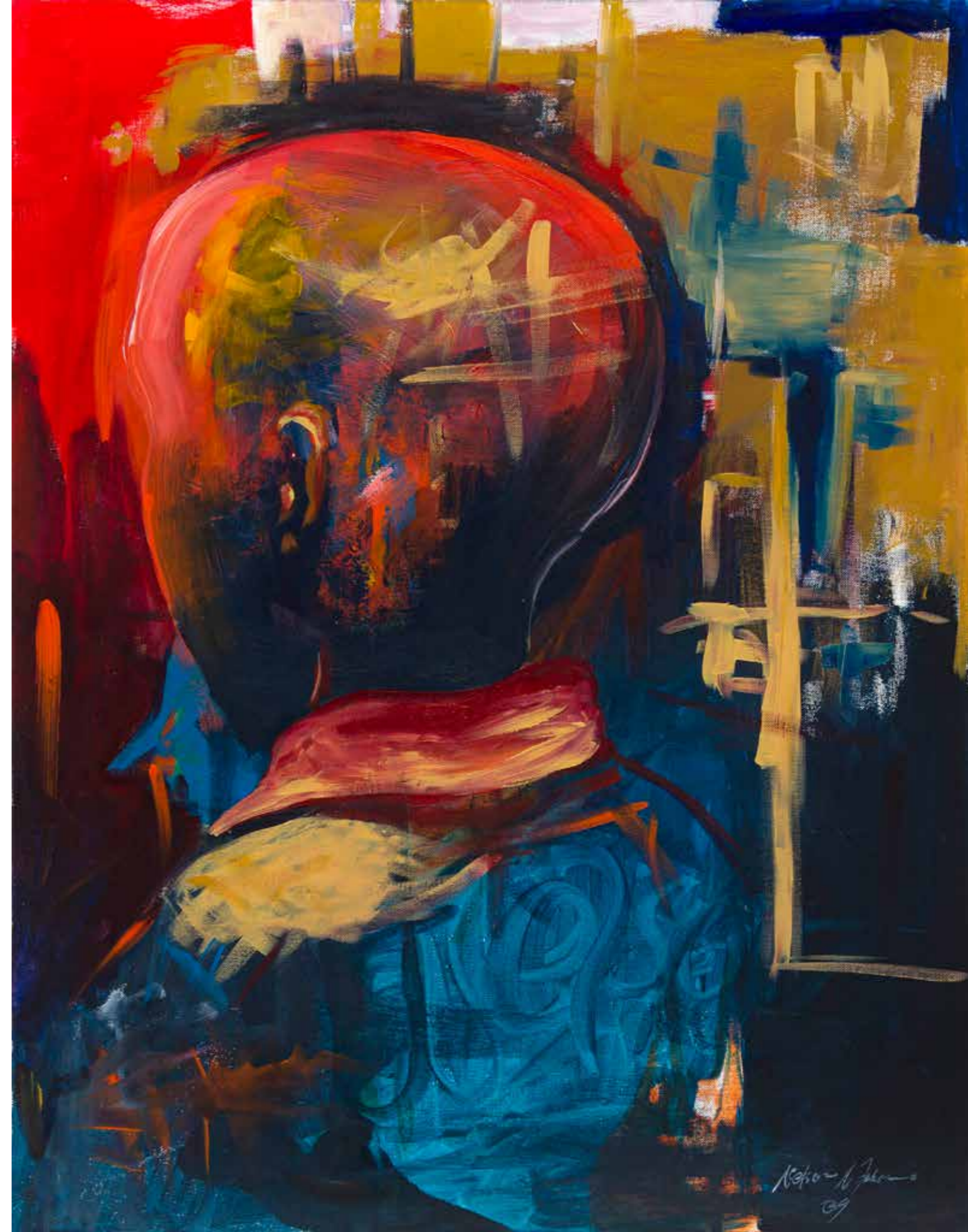
Acquired from the artist by the current owner.

BID

Nelson Makamo is a celebrated contemporary South African artist, best known for his vibrant portraits of children. He was born in 1982 in Limpopo Province and is currently based in Johannesburg. Makamo received his formal training at the Artist Proof Studio where he studied printmaking between 2003 and 2006. Since graduating, Makamo has experimented with numerous artistic mediums including charcoal, oil, and watercolour whilst developing his own unique and distinctly recognisable mark-making style. Makamo observes the youth in the city around him, creating compelling mixed media portraits of everyday people in an urbanised landscape that reflect the energy of the city and the cross-cultural

influences he experiences. His portraits of children display a strength of emotion and hope whilst celebrating the joy of childhood. In a feature in TIME magazine, his work was described as 'the Art of Optimism'.

Makamo was the recipient of the Johnson & Johnson International bursary and was awarded the Rise Art Award for Drawing in 2018. He has exhibited extensively in South Africa, including the *Ten Years of Printmaking* exhibition at the David Krut Print Studio in 2006, in Europe, the United Kingdom, and the United States of America. His work is featured in several public and many prestigious private collections worldwide.



In my work, I reflect on the movement of culture amongst the youth living in and around the city. What I mean by this is that we adopt different cultures that pertain to our different ages, and we are constantly performing those cultures. I am greatly fascinated by being/existence, and the movement between different personas. I also explore the ability to pass through different stages of life.

My work therefore does not represent a certain group of people, it actually goes across. I use emotive mark making which symbolizes movement. Lines are the most important thing in my work. I use line to give my work life and to represent motion.

—Nelson Makamo

6

NELSON MAKAMO

SOUTH AFRICAN 1982-

Before Sunset

signed and dated 09

oil on canvas

88 by 68,5cm

R180 000 - 240 000

PROVENANCE

Acquired from the artist by the current owner.

BID



7

RICHARD MUDARIKI

ZIMBABWEAN/SOUTH AFRICAN 1985-

The Last Judgement

signed and dated 2013; signed and dated 2013
on the reverse
oil on canvas
198,5 by 159,5cm

R150 000 - 200 000

PROVENANCE

Acquired from the artist by the current owner in 2013.
Cotton Tree Collection.

EXHIBITED

1-54 Contemporary African Art Fair, London, 2013.
Sanlam Art Gallery, Cape Town and Johannesburg,
Mutara Wenguva – Time Line, 2017.

LITERATURE

Stefan Hundt (2017) *Mutarera Wenguva – Time Line*, exhibition catalogue, Johannesburg: Sanlam Art Gallery, illustrated on page 69.

BID

Born in 1985 in Zimbabwe, Richard Mudariki is a full-time professional painter who lives and works in Cape Town, South Africa. He studied under the mentorship of renowned painters Helen Lieros and Greg Shaw at Gallery Delta in Harare. He holds an Honours Bachelor of Arts Degree in Archaeology, Cultural Heritage and Museum Studies. Known for his original modernist paintings full of social commentary on various issues in Africa, he has participated in various major exhibitions in South Africa, Germany, London, and Zimbabwe.





8

COLBERT MASHILE

SOUTH AFRICAN 1972-

Abstract Landscape

signed and dated 19

oil on canvas

101,5 by 76cm

R60 000 - 80 000

BID

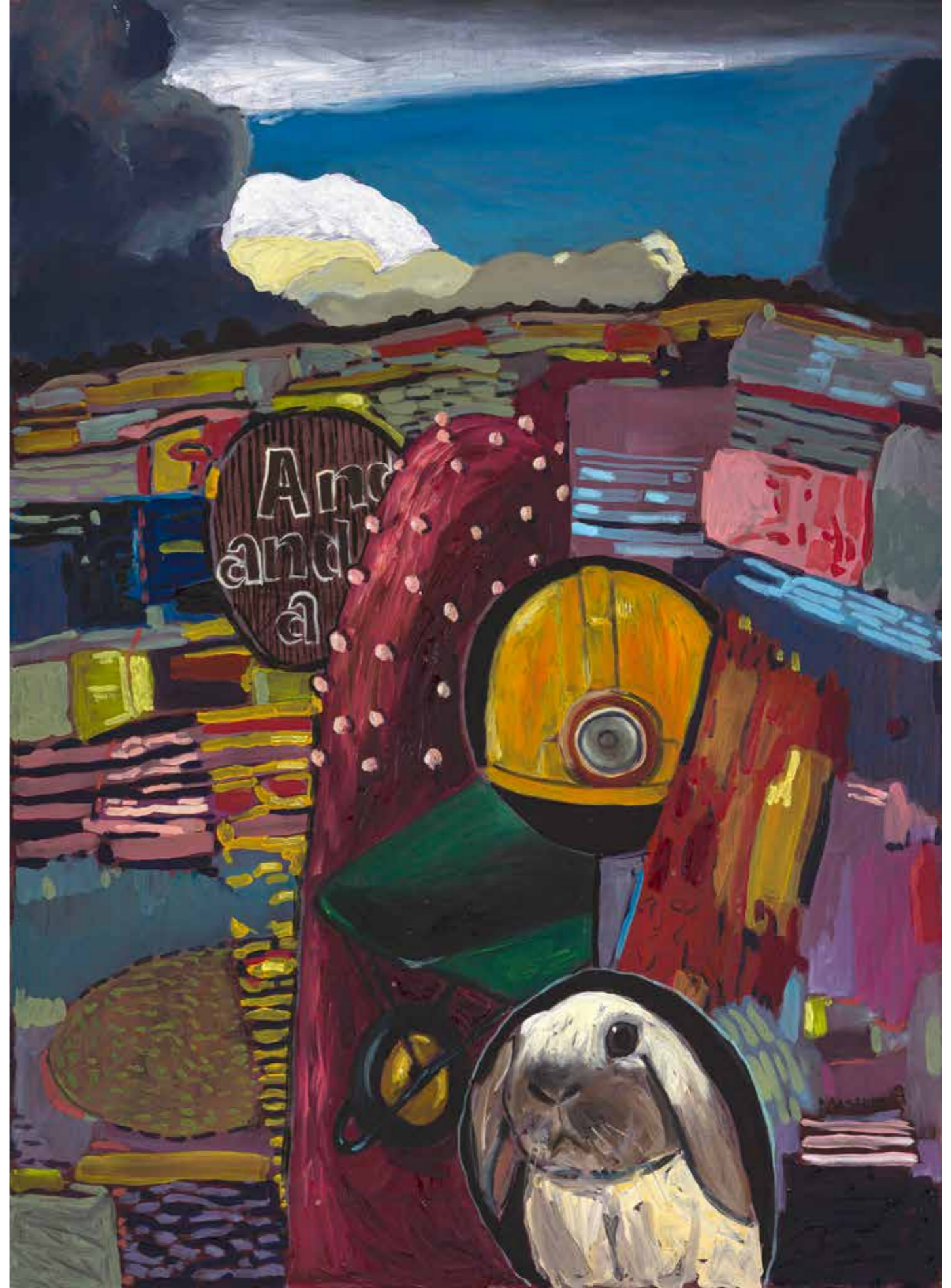
Colbert Mashile has risen to prominence both nationally and internationally as a young South African artist who comments on cultural customs, traditions, and rituals. Born in Bushbuckridge, Mpumalanga, an area steeped in cultural norms and customs, Mashile had to undergo circumcision rites as a youngster. The emotional trauma he experienced and resulting questions about the psychological impact of initiation rituals influence his art-making.

Mashile began his training at the Johannesburg Art Foundation. He then attended the University of Witwatersrand between 1996 and 2000, where he graduated with a BA in Fine Art. He received two awards for outstanding performance whilst studying for his undergraduate degree, and completed a Master of Arts in Heritage Studies in 2002. On completion of his fine arts degree, Mashile spent time working at the David Krut Print Workshop, which enabled him to experiment with printmaking and

gain extensive experience from well-established printmakers.

Mashile has continued to develop his own distinctive style. His production is characterised by social and political commentary through various types of prints from monochromatic linocuts to brightly coloured monotypes and paintings using acrylics and charcoal. Mashile reflects on the mythology and folklore of his childhood by executing finely drafted images where he combines recurring animal characters and human figures. Many of the titles of Mashile's works are in seSotho and describe the imagery present in his works.

Mashile has won numerous awards, including the ABSA Atelier Merit Prize in 2000. He has participated in a number of artist residencies and has exhibited extensively in solo and group exhibitions throughout South Africa, Europe, and the United States of America. His work is represented in numerous private and most public collections in South Africa.



9

CINGA SAMSON

SOUTH AFRICAN 1986-

Before the day has a meaning

signed and dated 2016 on the reverse

oil on canvas

80 by 60cm

R1 200 000 - 1 600 000

PROVENANCE

Blank Projects, Cape Town, 2017.

Private Collection.

EXHIBITED

Blank Projects, Cape Town, *Safari Fantasy*, 3 to 14 June 2017.

Accompanied by a copy of the certificate of authenticity from Blank Projects signed by Cinga Samson, 7 June 2017.

BID

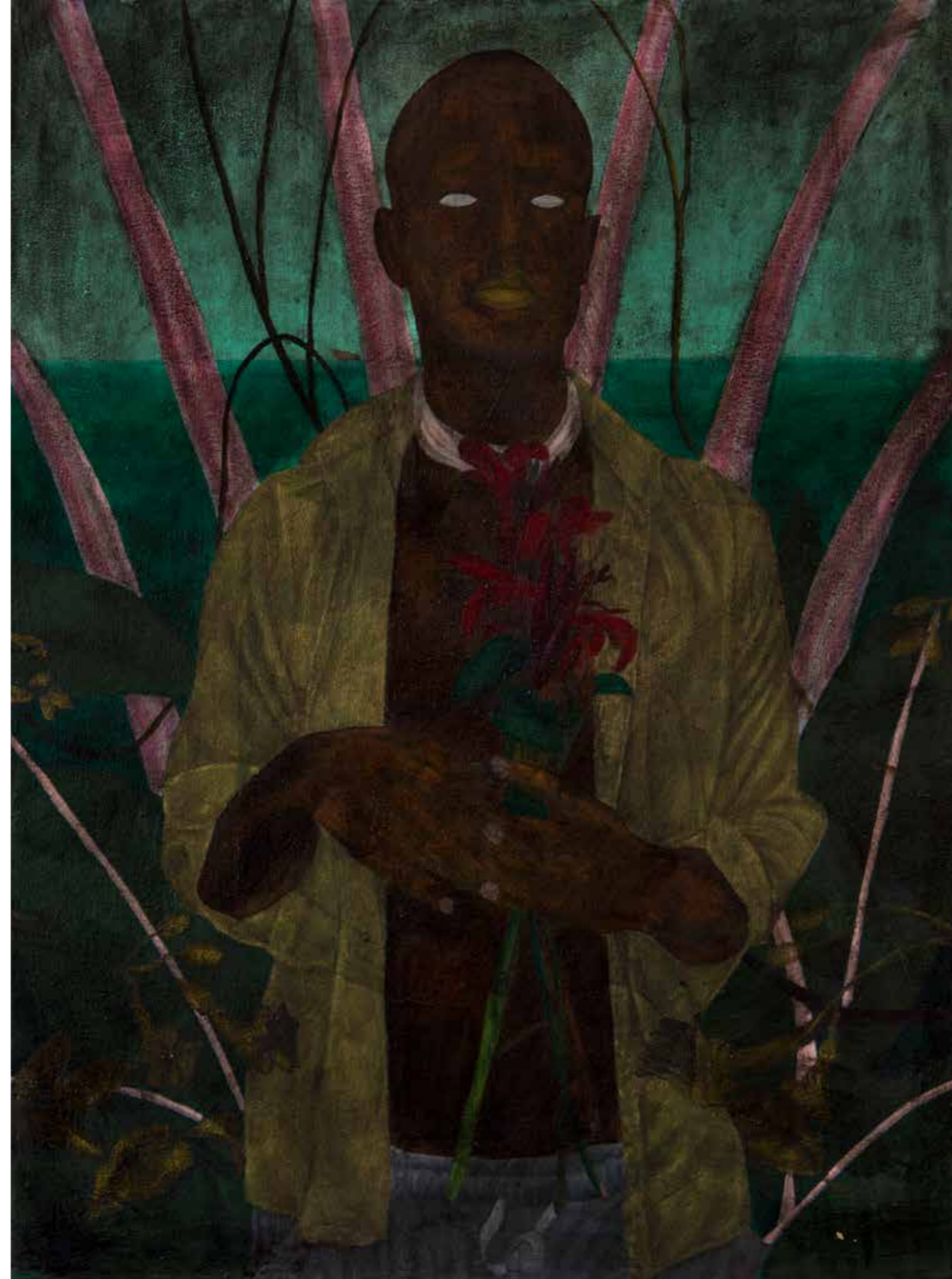
Cinga Samson is widely admired for his enigmatic portraits of blank-eyed youths posed alone or in groups in verdant landscapes reminiscent of the southern Cape. Highly coveted by collectors, these fantastical portraits, of which Lot 9 is a striking and important early example, originated out of a discrete suite of five works from 2016 in which Samson portrayed fashionably dressed young men in floral settings. Samson had just turned 30. In a shift from his earlier crepuscular studies of flowers and collared figures à *la Rembrandt*, he started painting his studio assistants, as well as looking at himself. His mature portraits are characterised by

the seductive pageant of masculine comportment and fragility.

The current lot derives from a more refined portrait series of flatly painted canvases featuring contemporary subjects that immediately followed his breakthrough *Hliso Street* series. Also numbering five works, Samson's brooding and theatrical self-portraits of young men from his *Safari Fantasy* series confidently adapted rhetorical devices from Renaissance portraiture – notably the disjunction between figure and background – in his pursuit of wonder and enigma. Samson's dreamy portraiture is strongly rooted in the history of painting, but also owes a debt to his formal training at the Stellenbosch Academy of Design and Photography in 2010. His mature portraits are based on personal photographs and draw on skills acquired while assisting his teacher Deryck van Steenderen on commercial jobs.¹

Although self-taught as a painter, Samson was informally mentored at Isibane Creative Arts, a shared artist studio in Khayelitsha, Cape Town. He initially worked with pastel crayons on paper, but as his financial situation improved shifted to acrylics on paper and later canvas. Lots 10 and 11 are from his debut solo, *300 Wives and 300 Concubines*, its title a biblical reference to King Solomon, the third king of Israel, who was reputed to have a large harem. In these expressionistic renderings Samson's interest in sartorial signifiers and penchant for graphically foregrounding his figural subjects is already evident.

1. Sean O'Toole (2021) 'Never mind NFTs, Black figurative painting is the style du jour of the early 2020s', *Cur8*, 28 June: <https://cur8.art/art-news/never-mind-nfts-black-figurative-painting-is-the-style-du-jour-of-the-early-2020s-2/>



10

CINGA SAMSON

SOUTH AFRICAN 1986-

The Idea to Fool and Rule

signed and dated '09'
acrylic on Fabriano paper
70 by 50cm

R200 000 - 300 000

PROVENANCE

38 Special Gallery, Cape Town, 2010.
Private Collection.

EXHIBITED

38 Special Art Cafe and Studio, Cape Town, *Cinga Samson: 700 Wives and 300 Concubines*, solo exhibition, 29 October to 23 November 2010.

BID

Cinga Samson, born in 1986, is a South African artist from Cape Town who primarily works in oil paint. The rendering of his anonymous subjects – in muted tones with white, pupil-less eyes and shaven heads – is a marriage of the contemporary with the long tradition of figurative painting. His works reference his own identity and the complexity of the South African experience through symbolic, spiritual, and socio-cultural contexts. In 2006, Samson, a self-taught artist, began to paint after he joined Isibane

Creative Arts – an artist collective in Khayelitsha, a township on the outskirts of Cape Town. He is now represented by White Cube.

Samson received the Tollman award for Visual Arts in 2017. He has exhibited in group and solo shows locally and globally – including Cape Town; Berlin, Germany; Cologne, Germany; New York City, NY, USA; Minneapolis, MN, USA; and Oaxaca, Mexico. He currently lives and works in Cape Town.



11

CINGA SAMSON

SOUTH AFRICAN 1986-

Sweet Times of the Fools

signed
mixed media on Fabriano paper
70 by 49cm

R200 000 - 300 000

PROVENANCE

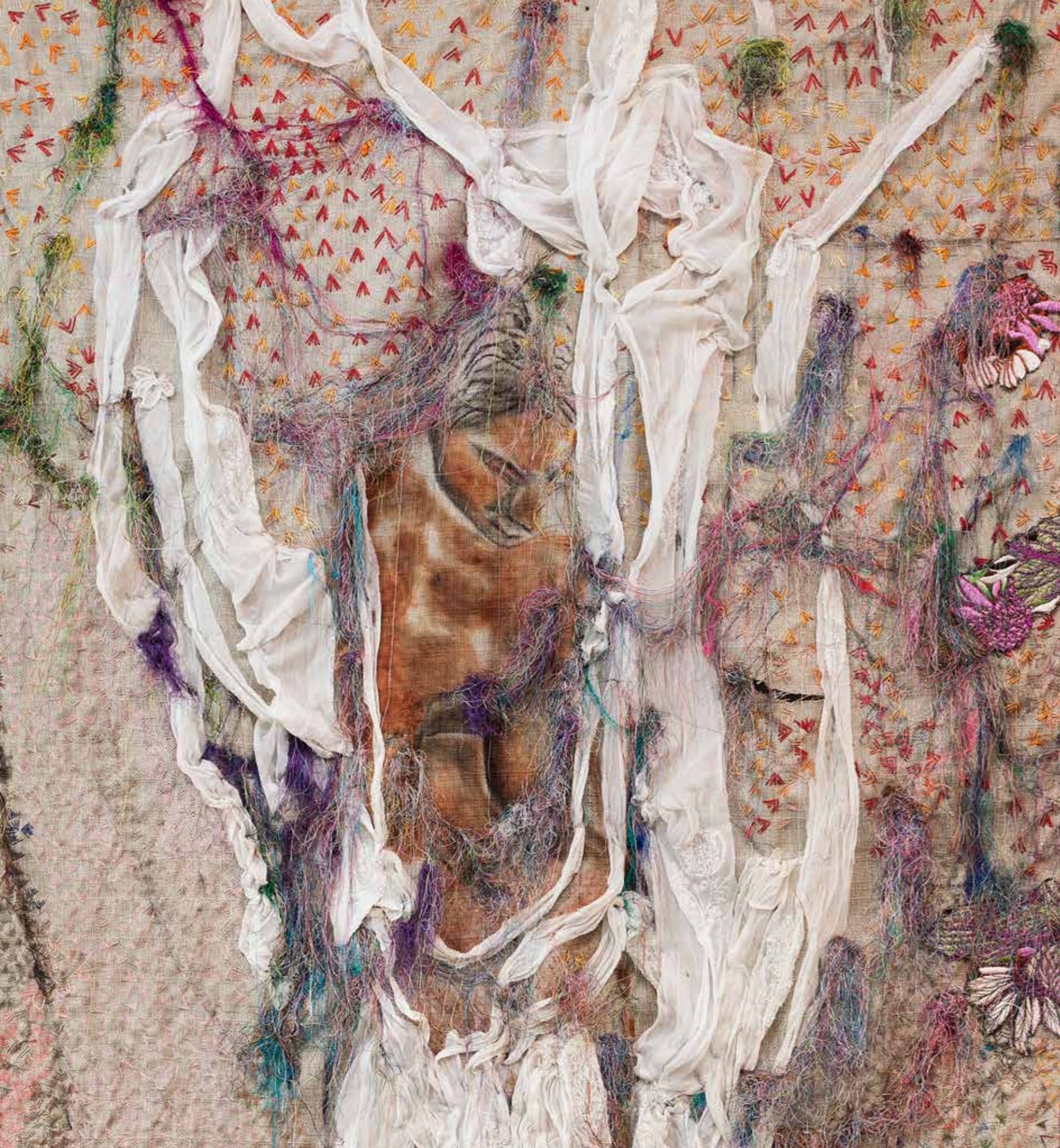
38 Special Gallery, Cape Town, 2010.
Private Collection.

EXHIBITED

38 Special Art Cafe and Studio, Cape Town, *Cinga Samson: 700 Wives and 300 Concubines*, solo exhibition, 29 October to 23 November 2010.

BID





Curatorial Voice

Serge Tiroche Africa First

Lot 12 - 28

"With works selected by 7 leading curators from South Africa, Zimbabwe, Kenya, the DRC and Egypt, and with a mission to strengthen the connections across the African continent, I felt compelled to lend my support to this innovative auction that builds further bridges between primary and secondary markets and presents a platform for a new generation of collectors across Africa. I for one, have been advocating for connectivity, transparency and cross-industry collaboration, in support of emerging artists, for over a decade", said Serge Tiroche. "It felt natural to be part of this auction and to co-sponsor the first Art Business Conference in South Africa together with Africa's undisputed leading auction house."

Africa First was founded by Serge Tiroche in 2017 as a platform to support and promote Contemporary Art from the continent. An active collector of African Contemporary art for over a decade, he decided to focus his private collecting and residency program on emerging artists from Africa and its diaspora.

Africa First actively promotes the artists in its collection through its website, gallery collaborations, a lending program, digital media, an artist residency, newsletters, sponsorships, prizes and commissions, as well as various forms of collaboration and advisory work with a multitude of institutions in the art ecosystem. These activities are essential for the

advancement of the artists' profiles and ultimately long-term value creation.

The Africa First collection comprises more than 500 works by approximately 170 artists from all over the continent and the African diaspora. It serves as a resource for aspiring artists, collectors, curators and other market participants. The widespread lending program is one of the many philanthropic initiatives, which are coupled with commercial ventures with online platforms, auction houses, art fairs and international galleries. To find out more: www.africafirst.art @sergetiroche



12

WYCLIFFE MUNDOPA

ZIMBABWEAN 1987-

Light of a New Day

signed and dated 2016; accompanied by a First Floor Gallery Harare certificate of authenticity signed, dated 2017, and inscribed with the title and medium

oil, ink, collage on sewn canvas

158,5 by 239cm

R120 000 - 160 000

PROVENANCE

First Floor Gallery Harare, Zimbabwe 2017.

Africa First, 2023.

BID

Born in 1987 in Rusape, Zimbabwe, Wycliffe Mundopa is one of the most passionate and committed painters of the lives of women and children in Harare's underprivileged neighbourhoods. His works speak with passion at anger, cynicism, compassion, and, most of all, with relentless commitment to acknowledge those too often swept under the carpet by society. Mundopa's work also becomes an opportunity to see how painfully and vibrantly women's lives reflect the conflicts of tradition and change in contemporary life in Zimbabwe, from the clash of moral codes to the economic strain, which turns children into adults too soon. He presents people without adornment or judgment – mothers, prostitutes, caregivers, breadwinners, the beautiful and the ugly, the selfish

and the greedy. His exceptional skill as a draftsman brings a masterful ease to his paintings, as well as stencil collages and spray-paint drawing/painting. It has also won him acclaim and popularity with both collectors and critics.

Mundopa received a National Certificate of Fine Art from the National Gallery of Zimbabwe Visual Art Studios in 2007. In 2018, he held the Africa First Residency in Israel along with fellow artists Helen Teede and Wycliffe Mundopa. He received the FNB Art Prize in 2021. His works are collected and exhibited as far wide as Norway, Thailand, the USA, Nigeria, Hong Kong, Kenya, Australia, France, the UK, Germany, The Netherlands, Cameroon, and Equatorial Guinea. Mundopa lives and works in Harare, Zimbabwe.

Biography courtesy of Africa First.



13

GRESHAM TAPIWA NYAUDE

ZIMBABWEAN 1988-

Mazino (The Best Laid Plans of Mice and Men)

signed and dated 2017; accompanied by a First Floor Gallery Harare certificate of authenticity signed, dated 2017, and inscribed with the title and medium
oil on canvas
248 by 138cm

R100 000 - 150 000

PROVENANCE

First Floor Gallery Harare, Zimbabwe, 2017.
Africa First, 2023.

BID

Gresham Tapiwa Nyaude formed part of a cohort of artists shortlisted for the Norval Sovereign African Art Prize 2023.

Mazino (The Best Laid Plans of Mice and Men) was produced in response to the demise of Robert Mugabe, who initially served as the prime minister of Zimbabwe in 1980 and then served as president from 1987 until 2017.¹ The artwork is symbolic of Mugabe's notorious rule and subsequent demise

after being seized by the Zimbabwean National Army at his Blue Roof mansion. The work pays homage to the phrase 'the best laid plans of mice and men often go awry', meaning that the most strategic plans can lead to misfortune. The present lot details this ubiquitous lesson in life and places it in critical dialogue with the state of the Zimbabwean nation.

1. https://en.wikipedia.org/wiki/2017_Zimbabwean_coup_d%27%C3%A9tat, accessed 26 January 2023.





Gresham Tapiwa Nyaude was born in 1988 in Harare, Zimbabwe where he currently lives and works. Mbare is Harare's – and perhaps Zimbabwe's – most vibrant and notorious ghetto. Allegedly ridden with hooliganism, violence, and prostitution, Mbare is said to parallel the conditions of Harare for Zimbabweans during the colonial segregation era (in respect of its hardship and quality of living space). To this day, Mbare retains the character of a port city with its trade, shady deals, and otherwise bustle of unremitting human traffic amid urban decay. Born and raised in Mbare, Nyaude works against the sweeping identity that has been defined by the voice of the state. His images oscillate between figuration, abstraction, and hallucination, drawing from the restless energy of the ghetto. Living on the verge between survival and demise has been somewhat of a call to poetry, at times proving brutal and at others sentimental or cynically satirical. His

figures defy characterisation, underscored by the humanity of their quest to attain a quality of life that appears even beyond the reach of dreams.

Nyaude's work has achieved wide international critical and collector recognition. 2018 was a pivotal year for his career: in the spring, he presented a major body of work in the USA as part of *Songs for Sabotage* at the New Museum Triennial and, in the summer, he participated at the Africa First Residency in Israel along with fellow artists Helen Teede and Wycliffe Mundopa. Following the residency, Serge Tiroche donated one of the works Nyaude produced to the collection of the Smithsonian National Museum of African Art. His works can also be found in the Museum of Contemporary African Art Al Maaden (MACAAL), Marrakesh, Morocco; Rubell Family Collection, USA; Jorge Perez personal collection; and numerous notable private collections.

Biography courtesy of Africa First.

14

MAVIS TAUZENI

ZIMBABWEAN 1982-

8 Days a Week

signed and inscribed with the title on the reverse;
accompanied by a First Floor Gallery Harare
certificate of authenticity signed, dated '22
November, 2017', and inscribed with the title
and medium

acrylic and ink on canvas
99,5 by 80,5cm

R40 000 - 60 000

PROVENANCE

First Floor Gallery Harare, Zimbabwe, 2017.
Africa First, 2023.

BID

Mavis Tauzeni was born in 1982 in Harare, Zimbabwe where she still lives and works. She is a subtle talent. Her work in print and mixed media moves one to meditation and a reflection of one's inner self in much the same way she reflects on her inner world. Speaking unapologetically from a woman's perspective, she constantly reflects on the mutable relationship between a woman, her potential, and her actual in daily life and through the life cycle. She says, "I feel that women in particular relate the physical with the spiritual and emotional in a uniquely powerful way, being the givers of life and the nurtures of others. The physical strength is integral to the spiritual importance." With quiet confidence and gentle poetry, Tauzeni asserts the right of the new generation of women in Zimbabwe

to claim a place in their society on their own terms.

Tauzeni specialised in printmaking and painting during her training at the National Gallery of Zimbabwe Visual Art Studio (completed in 2009). Her work was included at the National Gallery of Zimbabwe's Annual exhibitions of 2014 and 2015 and recently she has participated in *Pachedu (Among Ourselves)* at Half Gallery in New York City, NY, USA (2022); *Vaanhingirkii (You can't Remember but You won't Forget)* at Chinatown Taylor's in Los Angeles, CA, USA (2022); and *Tomorrows/Today* a solo exhibition at the Investec Cape Town Art Fair, Cape Town (2022). Her work is included in collections such as the Fondation Blanchère and the Rubell Family collection.

Biography courtesy of Africa First.



15

NELLY GUAMBE

MOZAMBICAN 1987-

Lamenting Eyes

signed and dated 2018; accompanied by a First Floor Gallery Harare certificate of authenticity signed, dated 2018, and inscribed with the title and medium

acrylic on canvas
105,5 by 70cm

R40 000 - 60 000

PROVENANCE

First Floor Gallery Harare, Zimbabwe, 2019.
Africa First, 2023.

EXHIBITED

First Floor Gallery Harare, *Emerging Painting Invitational Exhibition*, Harare, 2019.
Investec Cape Town Art Fair, Cape Town, Guns & Rain, 15 to 17 February 2019.

BID

Nelly Guambe completed a BA in International Relations and Diplomacy at the University of South Africa, Johannesburg, in 2009. The following year she joined the Mozambican Artist Association, Nucleo de Arte, and began painting; she has since become a full-time artist. Guambe's paintings explore and reflect upon women's circumstances and emotions. Finding her inspiration in women who she encounters in everyday life and work, as well as in herself. Her art responds to a powerful urge to document and record their often ignored state of being. With their hallmark penetrating eyes, Guambe's portraits frequently leave the viewer with questions rather than answers, shedding light on a state of ambivalence in which many contemporary southern African women find themselves – amidst both opportunity and constraint.

Recent exhibitions and projects include the 2019 Investec Cape Town Art Fair (Guns & Rain Gallery); a 2018 Solo Exhibition, *Olhares* at the Portuguese Cultural Institute, Maputo; in 2018, 1:54 Contemporary African Art Fair (Ed Cross Fine Art), London; and *About Face* group exhibition, Stevenson Gallery, Cape Town, South Africa. In 2019, Africa First sponsored the first EPI prize where Guambe was the 1st place artist.

Biography courtesy of Africa First.

It is a portrait of a woman from memory, echoing the struggles of life.

—Nelly Guambe



16

SIZWE SAMA SIBISI

SOUTH AFRICAN 1987-

Look Into My Eyes

accompanied by a Guns & Rain certificate of authenticity signed, dated '15/07/2020', and inscribed with the title and medium
patchwork on linen
96,5 by 52cm

R12 000 - 16 000

PROVENANCE

Guns & Rain, Johannesburg, 2020.
Africa First, 2023.

BID

The present lot is accompanied by a Guns & Rain certificate of authenticity.

Sizwe Sama Sibisi is a visual artist from Kwa-Zulu Natal who taught himself about art thanks to his local library in Pietermaritzburg and the Tatham Art Gallery. He originally trained as a nurse but is now a full-time artist.

In his own words: "My work celebrates and honours the LGBTQI+ community and Single Mothers. The colourfulness and layering calls to mind 'confetti' which signifies celebration and festivity at PRIDE marches and events. The various colours are me sprinkling some confetti onto the downtrodden

This artwork was inspired by unrequited love. When someone lies to you, they usually dodge eye contact.

—Sizwe Sama Sibisi

members of our society. The consistent 'D' shape signifies the profile of a pregnant woman's stomach. Oftentimes a woman is left to raise her young alone, which is a huge struggle, yet they manage beautifully. Non-binary groups and women are subjected to a wide lack of acceptance, ridicule, and violence. I reflect on this in the intricate patterns of my artworks. Hand-stitching is a part of my art-making process, as it reminds me of my mother doing mending for my brother and I growing up. She's worked as a seamstress for most of her life. She's been taking care of my brother and me by using her hands to stitch. The way I look at it is: women do a good job stitching society together. South Africa as a society has a long way to go in terms of normalizing and accepting the non-binary. I hope through my work I will shift paradigms and inspire change."

Sama has exhibited in shows in South Africa, Belgium, and Portugal as well as three solo exhibitions in 2022 at Gordon Gallery in Tel Aviv, Israel; Guns & Rain in Johannesburg; and at The Bag Factory in Johannesburg. His works are included in local and international collections such as Amawal (Spain), ARAK (Qatar), and Africa First.

Biography courtesy of Africa First.



17

KIMATHI MAFAFO

SOUTH AFRICAN 1984-

Transcendent II

accompanied by an Ebony/Curated certificate of authenticity signed, dated 2019, and inscribed with the title and medium

oil paint and hand embroidered fabric
192 by 136cm

R150 000 - 200 000

PROVENANCE

Ebony Curated, Cape Town, 2019.
Africa First, 2023.

EXHIBITED

Ebony Curated, Cape Town, 'Embolden' – Kimathi Mafafo, 5 September to 2 November 2019.

BID

The present lot marks the transition from two dimensions to three dimensions in the artist's practice and is one of her earlier examples of embroidery work. The figure is still painted and the embroidery is sporadic and loose, a transition towards her heavily embroidered and detailed works of recent years. As Dr Same Mduli writes, "Kimathi Mafafo's practice in painting and embroidery work is a raw articulation of

two mediums that have embodied the Black woman and/or female's body within the tradition of woman's work. This woman's work, I suggest, is informed by how the approach to her subject matter alludes to a disclosure of transgressions of the past, the present, and future. In these, she creates a tension between becoming and being, concealing and revealing, retreating and showing up, all of which are an embodiment of the arduous negotiations Black women have to make in navigating their existence in society.

In her recent work, there is a sense of becoming evidently marked through a gradual transition of the materiality of the work; its move from two-dimensionality to more three-dimensional work. Previously it seems two-dimensionality was a critical integrant of presenting the illusion of concealing and revealing femininity in Mafafo's work and her navigation through Black womanhood. However, this oscillation appears to have since evolved into a more strategic placement of an artistic language that starts to articulate a kind of woman's work that is specific to the condition of being a Black woman and/or female. This is not to make the Black woman and/or female condition seem exceptional to other women or women of colour, or timid as she is sometimes depicted in Mafafo's work, but rather as an important symbol of how societal structures have marginalised, dehumanised and disenfranchised certain women.





By a kind of woman's work, I am not only suggesting that Mafafo's artistic repertoire is part of a lexicon of creative work done by Black women as a vehicle towards a cathartic activity, but also one that is specific to the condition of being Black and a woman and/or female. It is also important to note that woman's work does not make a gender distinction between work that men do as opposed to that which women do, rather it is referring to how there is a particular kind of intellectual meditative state of being that requires making certain kind of work through a creative process that women have pioneered."¹

1. Dr Same Mdluli (2019) *This Woman's Work: a brief reading of Kimathi Mafafo's artwork*, Cape Town: Ebony Curated.

Kimathi Mafafo is a multidisciplinary artist whose practice ranges from embroidery and oil painting to installation. Born in the semi-arid Northern Cape, Mafafo's verdant imaginings, characterised by lush greenery and sensuous drapery, are far removed from the dusty mining town where she grew up.

Mafafo's father G. Rocky Mafafo, a respected water-colourist, encouraged his children to take art classes at the local William Humphreys Museum in Kimberley. She affectionately recalls wandering around the collections of 16th and 17th-century Dutch still-life paintings, entranced by the vitality of their colours and their exquisite level of detail. Inspired by the technicality of these works and under the watchful eye of her father, Mafafo became a technically exacting artist. While her

compositions may burst with riotous plant life, each leaf and frond remain meticulously executed. Her compositions are seductive in their level of detail yet remain curiously flat, emphasizing their highly staged nature and the narrative element, which is central to her work.

Mafafo's imagery is partly guided by her desire to celebrate the black female form, inspiring women to embrace their own worth and beauty. Her earliest works are partly autobiographical and tell the story of a woman withdrawing from the urban lifestyle and finding strength in nature and within herself. Mafafo continues these themes in her latest work as she works alongside Mustapha Saadu - a tailor from Ghana - with whom she has collaborated on a series of embroideries. This latest series, *Voiceless*, focuses on women who feel powerless in their relationships due to the weight of cultural expectations.

In Mafafo's words "These embroideries tell dark stories of women who are trapped under the weight of tradition, living in a dark space and not realising that the world is beautiful! my work shows that she only has to leave, then she will realize that there is more in life". Inspired by stories of women around her, Mafafo likens the woman in her narratives to flowers slowly blossoming against all odds, subtly criticising traditional gender roles while at the same time encouraging women to realize their own strength.

Biography courtesy of Africa First.

18

HELEN TEEDE

ZIMBABWEAN 1989-

Rhetoric of Origins

signed and dated 17 on the reverse;
accompanied by a First Floor Gallery
Harare certificate of authenticity signed,
dated 2017, and inscribed with the title
and medium

rain and oil on canvas
159 by 186cm

R80 000 - 120 000

PROVENANCE

First Floor Gallery Harare, Zimbabwe,
2017.

Africa First, 2023.

EXHIBITED

Also Known As Africa Fair (AKAA),
France, First Floor Gallery Harare,
10 November to 12 November 2017.

BID

Helen Teede was born and raised in Harare, Zimbabwe, and she currently lives and works between Harare and Venice, Italy. Her research and art practice are influenced by the relationship between power and writing and the historical trajectory therein. Her work is an exploration of the ways in which the earth's surface can be 'read', and how we determine our position as a species that marks the world in impactful ways. She is also interested in the role of place as it relates to her current situation of living between Africa and Europe and the different influences on her creative practices.

Teede received her Master's in Visual Art at IUAV University of Venice, Italy in 2020 after achieving a BA in Fine Art at the University of Cape Town's (UCT) Michaelis School of Fine Art (2012) and a BA Honours in English at UCT. In 2018, she received a two-month Africa First residency in Tel Aviv, Israel. Teede has participated in numerous solo and group exhibitions since 2008 including in Zimbabwe; South Africa; the UAE; Italy; France; Israel; Belgium; the USA; China; Switzerland; and Denmark.

Helene Teede was selected for the very first Tracey Emin artist residency in Margate, taking place in 2023.



19

MONGEZI NCAPHAYI

SOUTH AFRICAN 1983-

Memory and Desire I

signed and dated 18 on the reverse; accompanied by a SMAC Gallery certificate of authenticity signed and dated '18; signed, dated '17th /10/2018', and inscribed with the title and medium
indian ink, watercolour, and acrylic on cotton paper
74,5 by 55,5cm

R20 000 - 30 000

PROVENANCE

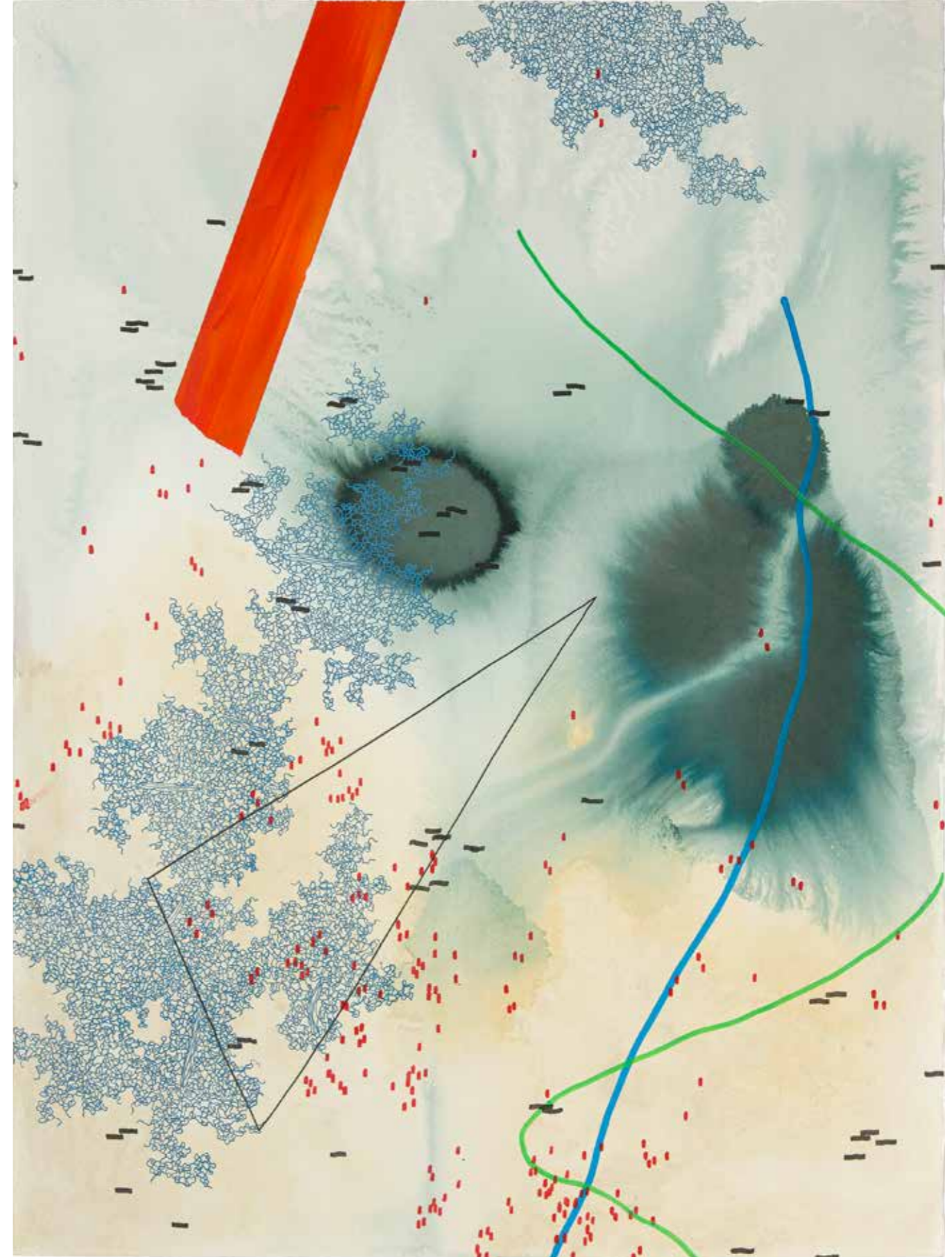
SMAC Gallery, Cape Town, 2018.
Africa First, 2023.

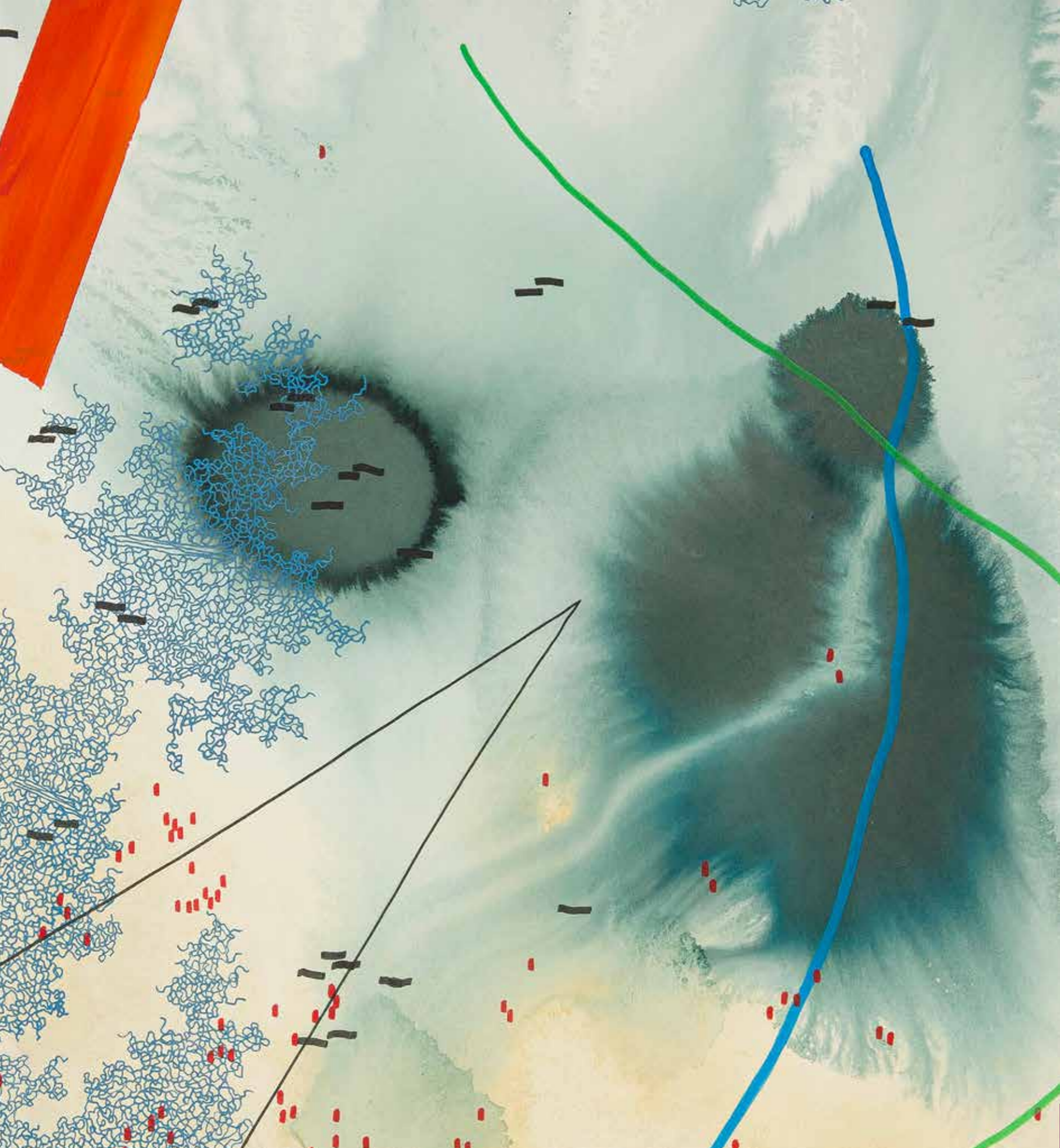
EXHIBITED

1-54 Contemporary African Art Fair, London, 4 to 7 October 2018.

BID

Mongezi Ncaphayi formed part of a cohort of artists shortlisted for the Norval Sovereign African Art Prize 2023.





Mongezi Ncaphayi was born in 1983 in Benoni in Eastern Gauteng, South Africa, where he currently lives and works. Following his graduation with a Diploma in Art & Design from the Ekurhuleni East College-Benoni in 2005, Ncaphayi completed a Professional Printmaking Course at Artist Proof Studio in 2008. In 2012, Ncaphayi obtained a Certificate in Advanced Studies from The School of the Museum of Fine Arts in Boston, MA, USA, and went on to receive multiple awards and grants, both locally and internationally. Notably, in 2013, Ncaphayi was the recipient of the prestigious Absa L'Atelier Gerard Sekoto Award, earning him a three-month residency at the Cité Des Arts in Paris, France. In 2011, Ncaphayi received the Ampersand Foundation Fellowship in New York City, NY, USA, and in 2016, he was awarded the Prince Claus Fund Grant in Amsterdam, Netherlands. Artist-in-residency programmes include The Atelier le Grand Village Residency in Angouleme, France, in 2014; the Thami Mnye Foundation Residency in Amsterdam, Netherlands, in 2016. In 2019, he won the Africa First Art Prize at the Investec Cape Town Art Fair, which included a fully paid 1-month residency in Israel. The works produced during the residency were first exhibited at the Tiroche Residence in Jaffa in

December 2019 and then again at the VIP lounge of the ICTAF Art Fair in February 2020.

In 2016, Ncaphayi presented his inaugural solo exhibition, *Spirit's Response*, which debuted at the ABSA Art Gallery in Johannesburg, South Africa. Ncaphayi has participated in a number of international group exhibitions and public art projects since the start of his career in 2006. His work is included in many important collections, including the Smithsonian National Museum of African Art, Washington DC, USA; Museum of Fine Arts, Boston, MA, USA; Southern New Hampshire University (SNHU), Manchester, NH, USA; School of the Museum of Fine Arts (SMFA), Boston, MA, USA; Tracker South Africa, Johannesburg, South Africa; Thami Mnye Foundation, Amsterdam, Netherlands; Bibliothèque Nationale de France, Paris, France; The Ampersand Foundation (TAF), London, UK; ABSA Art Gallery, Johannesburg, South Africa; Cuciano Benetton Foundation, Treviso, Italy; Mastercard Collection, Johannesburg, South Africa; The Royal Portfolio Collection, Cape Town, South Africa; The Weise Collection, Stellenbosch, South Africa; and David Krut Projects, Cape Town and Johannesburg, South Africa, and New York City, NY, USA.

20

JULIO RIZHI

ZIMBABWEAN 1991-

Lesser Evil, Part 4

accompanied by a First Floor Gallery Harare certificate of authenticity signed, dated 2018, numbered 'Part 4' and inscribed with the title and medium

metal, molten plastic, and wire

height: 50cm; width: 32cm; depth: 27cm

R30 000 - 40 000

PROVENANCE

First Floor Gallery Harare, Zimbabwe, 2018.

Africa First, 2023.

EXHIBITED

Investec Cape Town Art Fair, Cape Town, First Floor Gallery Harare, 16 to 18 February 2018.

BID

Julio Rizhi is a self-taught artist and current resident in sculpture and mixed media at Chinembiri studios, Mbare, Harare. He explores issues of environmental decay, high-density living and pollution through his found object works that are two and three-dimensional.

Biography courtesy of Africa First.



21

BANELE KHOZA

SWAZI/SOUTH AFRICAN 1994-

Projecting Myself

inscribed 'when you thought you never had a chance' and dated 2018-19 and inscribed with the artist's name, title, and medium on a label adhered to the reverse; accompanied by a BKHz by Banele Khoza certificate of authenticity, signed, dated '31 July 2019', inscribed with the title and medium acrylic and acrylic ink on canvas
149 by 99,5cm

R50 000 - 70 000

PROVENANCE

BKHz by Banele Khoza, Johannesburg, 2019.
Africa First, 2023.

EXHIBITED

Absa Art Gallery, Johannesburg, *Seeking Love*,
18 March to 26 April 2019.
Durban Art Gallery, Durban, *Seeking Love*, 21 May
to 22 June 2019.
Oliewenhuis Art Museum, Bloemfontein, *Seeking
Love*, 2 July to 21 July 2019.
Bird Street Gallery, Port Elizabeth, *Seeking Love*,
1 August to 21 August 2019.
University of Stellenbosch Museum, Stellenbosch,
Seeking Love, 12 September to 12 October 2019.
North West University Gallery, Potchefstroom,
Seeking Love, 17 October 2019.

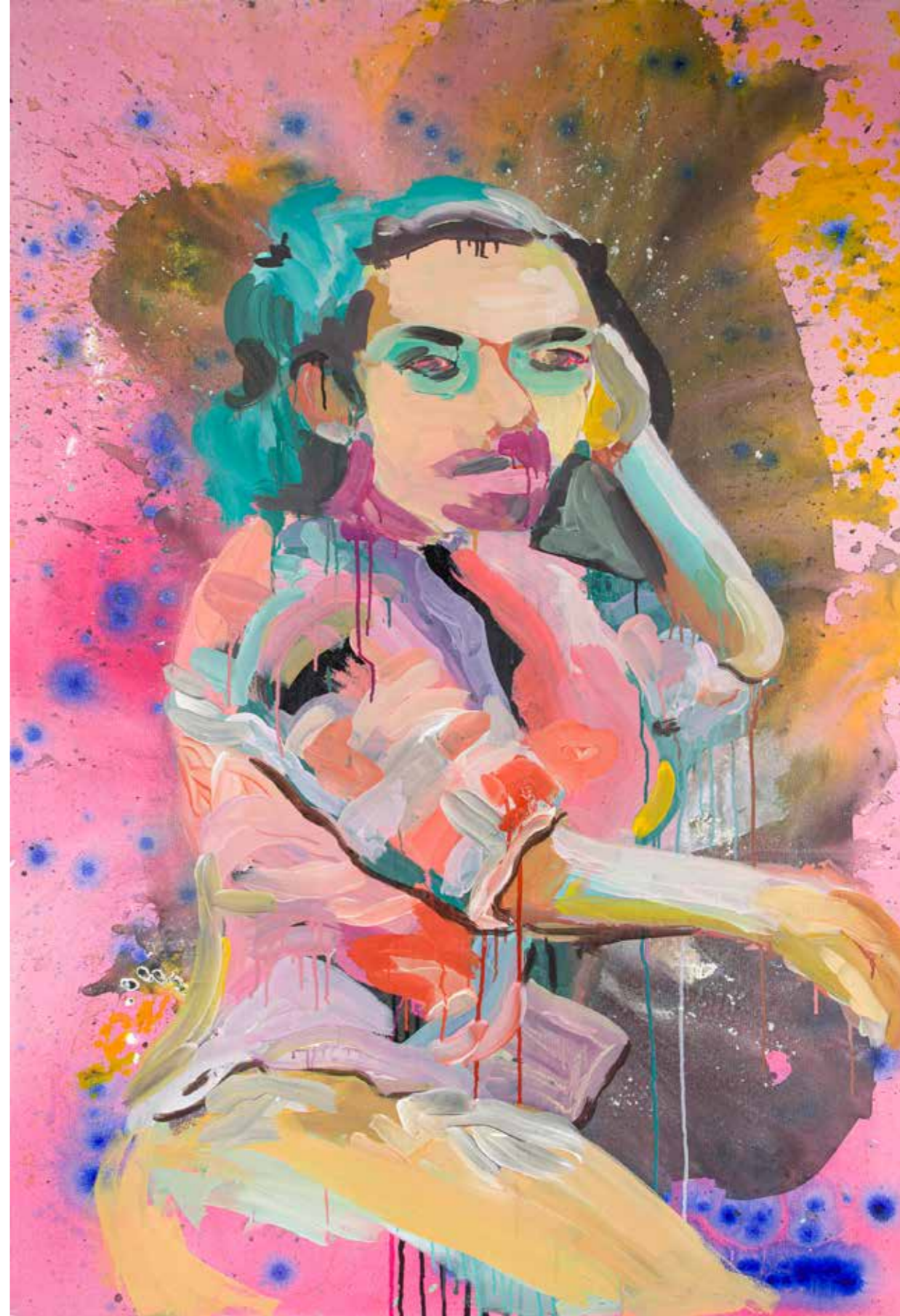
The present lot is accompanied by a BKHz by Banele Khoza certificate of authenticity.

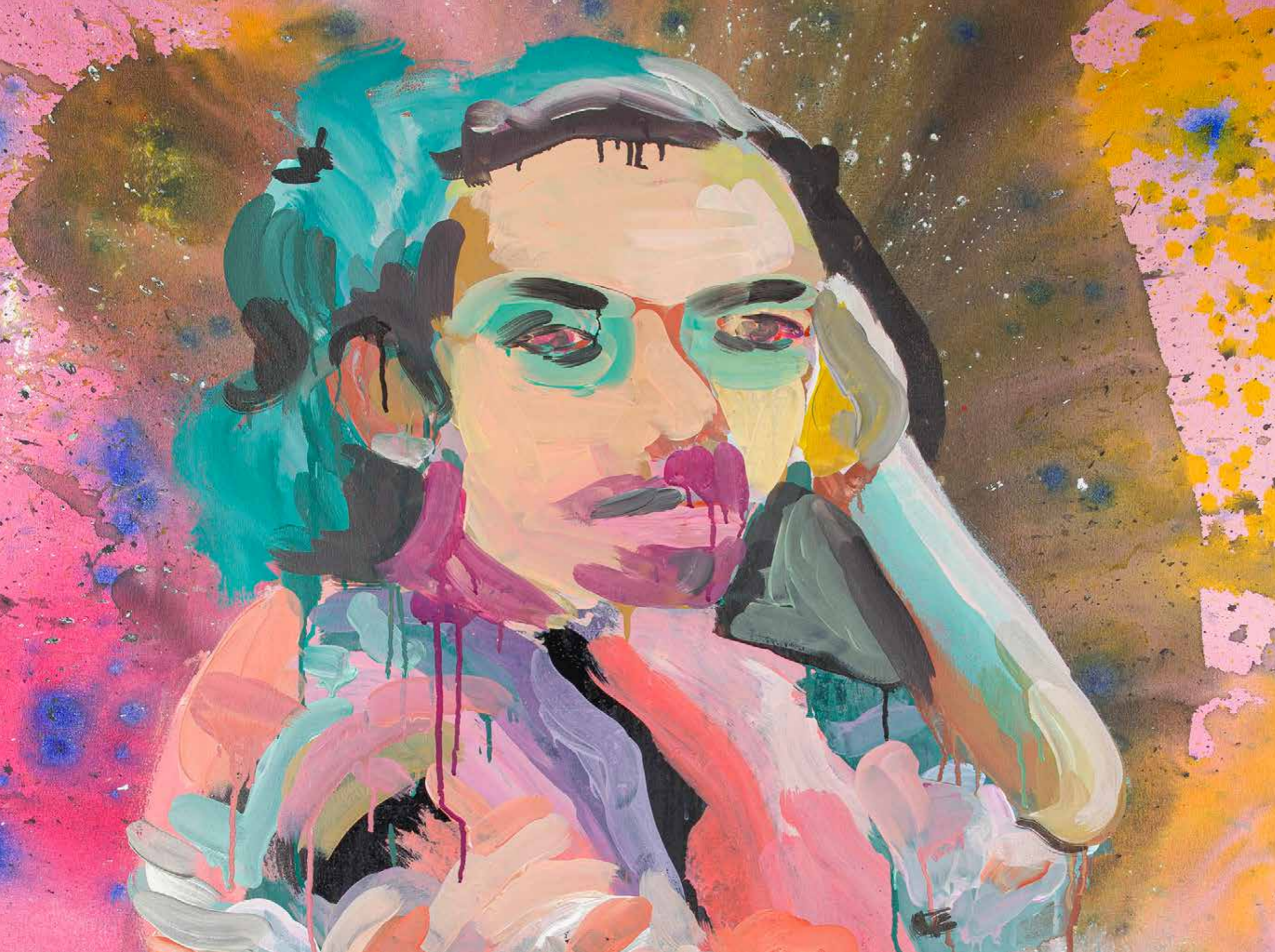
BID

Banele Khoza was born in 1994 in Hlatikulu, Swaziland and moved to South Africa in 2008 for school. In 2011, he enrolled at the London International School of Fashion for a year where he studied Fashion Design. Khoza returned in 2012 and studied Fine Arts at Tshwane University of Technology (TUT), which he completed in 2014, followed by a BTech in Fine Arts the following year. He was a lecturer in Drawing and Art Theory at TUT and is now a full-time artist based in Pretoria.

Khoza believes that he experiences a greater sense of freedom living in South Africa – as opposed to staying in Swaziland. He explains, "There is a rich culture and appreciation of the Arts in this country and it inspires me further. I would have been in a box if I was based in Swaziland – however, living in South Africa has allowed me to create my own identity that knows of no boundaries." Romantic and dreamlike in quality, Khoza's abstract figurative works challenge the idea of gender norms; investigating identity and masculinity. He frequently subverts the traditional idea of the use of pink and blue as associated with females and males, respectively.

In 2017, Khoza won the Gerard Sekoto Award, which provided him with a three-month residency at the Cité Internationale des Arts in Paris. The following year, he opened his own design workshop and gallery space, BKHz Studio, in Johannesburg. He has featured in numerous solo and group shows, including the solo exhibition *LGBTI+: Banele Khoza* at Zeitz MOCAA, Cape Town in 2018.





With Projecting Myself the artwork was derived in layers and in different moments, it began as an abstract work that I did not want to interrupt for a while, it was a pink composition that was interrupted by a black blotch of ink. 2-3 months later, while having a seating with Lerato Masters, his aura and mood seemed fitting to be.

—Banele Khoza, 2019

22

SELLOANE MOETI

SOUTH AFRICAN 1983-

iSwazi elihle

signed and dated 2021 to the sides of the
stretcher and the reverse
oil paint and clay
51 by 40,5cm

R15 000 - 20 000

PROVENANCE

curate.a.space: Carol Brown Consultancy,
Johannesburg, 2021.
Africa First, 2023.

Accompanied by a curate.a.space certificate of
authenticity signed, dated 2021, and inscribed with
the title and medium.

BID

Selloane Moeti is a painter and a performance artist from eMagabheni, KwaZulu-Natal. She studied Fine Arts at Durban University of Technology.

Moeti was the winner of the 2018 eThekweni Municipality KZN Young Achiever Award, in the Visual Arts category, and was awarded first prize at the 2019 KZNSA Members Exhibition, judged by world-renowned independent curator Gabi Ngcobo. She runs figure drawing and conceptual development sessions for youth and children in Durban and was recently appointed as art director for NGO Rural Youth Development Foundation SA.

Biography courtesy of Africa First.

This is my mother's portrait, a first of many intimate portraits of the women on my maternal side of my family.

—Selloane Moeti, 2021



23

LWANDO DLAMINI

SOUTH AFRICAN 1992-

Makhulu

accompanied by an Ebony/Curated certificate of authenticity signed, dated 2020, and inscribed with the title and medium
oil, bandages, charcoal, thread, and zipper on canvas
170 by 120cm

R40 000 - 60 000

PROVENANCE

Ebony Curated, Cape Town, 2021.
Africa First, 2023.

EXHIBITED

Intersect Chicago, online exclusive, *Intersect Chicago 2020*, 6 November to 5 December 2020.

BID

'Makhulu' in Zulu means grandmother. Lwando Dlamini had a very special connection with his grandmother when she was still alive.

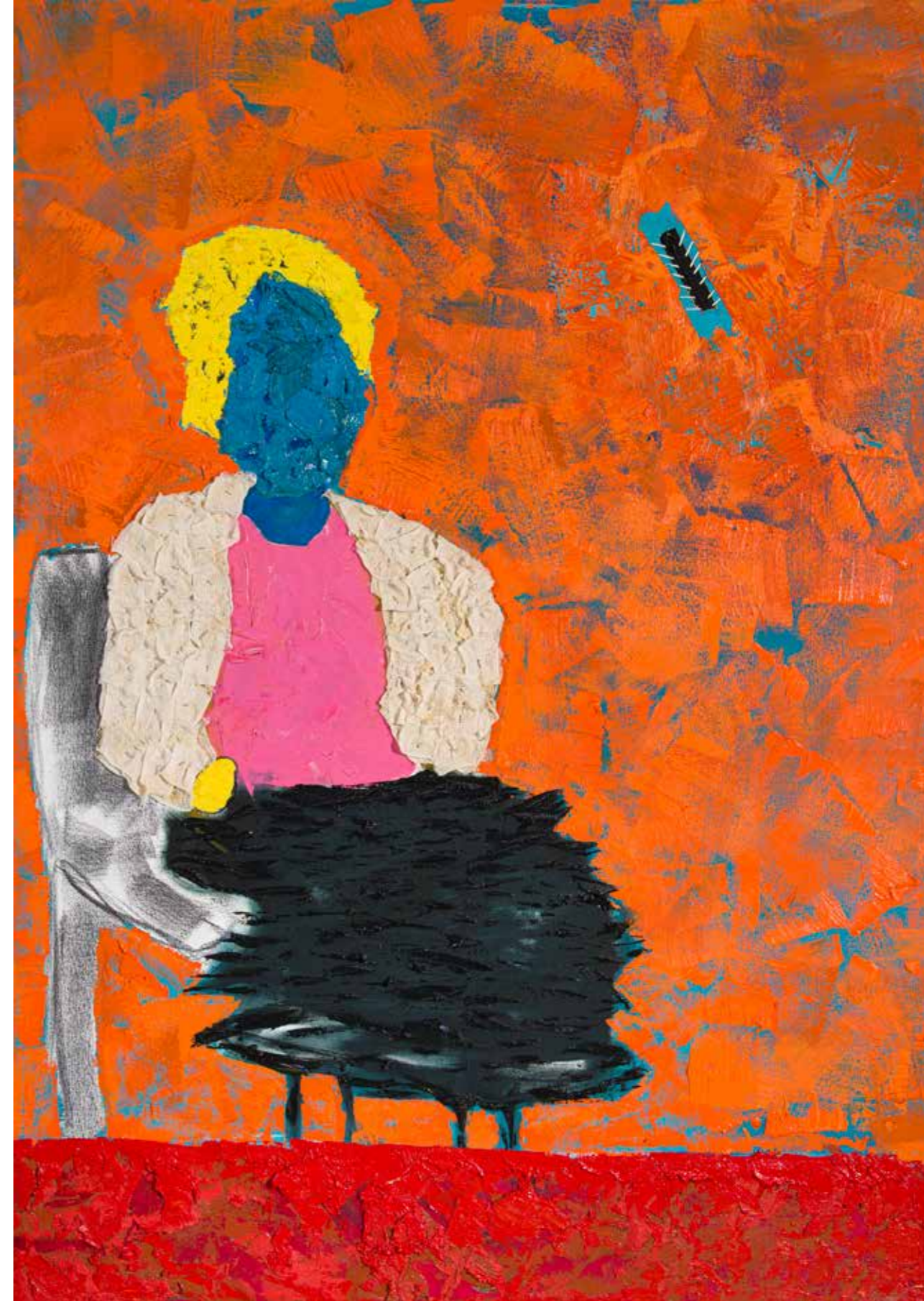
Since graduating in 2017 with a Diploma in Fine Art from the Ruth Prowse School, Lwando Dlamini has been active in the emerging art community in South Africa. He was among the young emerging visual artists who were selected to be part of the RMB talent unlocked programme in association with both the Visual Arts Network of South Africa (VANSA) and the Assemblage at the 2019 Turbine Art Fair. Dlamini has participated in group shows at the FNB Joburg Art Fair in 2018, was awarded the 2018 David Koloane award from the Bag Factory Artist Studios, and attended the Artist Career Boot Camp in association with the National Arts Council. Also in 2018, Dlamini made it through to the semi-finals of the prestigious Absa L'atelier Art competition.

In his practice, Dlamini uses his fascination with pigments of oil paints and mixed media as an opportunity to explore the sensibility and vulnerability of the human body, the crippled township living, the injustice of police brutality, and society as a whole. He stitches together these subject matters, in essence, to bring awareness about the broken body, with a particular focus on memory loss. These topics stem from his own personal experiences of illness, violent bodily harm, and near-death experiences.

Biography courtesy of Africa First.

The people you love become ghosts inside of you and like this you keep them alive.

—Robert Montgomery



24

TAFADZWA MASUDI

ZIMBABWEAN 1988-

Hupenyu (Life)

dated 2021 and inscribed with the artist's name, title, and medium on the reverse

acrylic paint on canvas
120 by 120cm

R60 000 - 80 000

PROVENANCE

WORLDART Gallery, Cape Town, 2021.
Africa Frist, 2023.

EXHIBITED

WORLDART Gallery, Cape Town, *Waiting for a Better Tomorrow*, 3 June to 24 June 2021.

Accompanied by a WORLDART certificate of authenticity, signed by Charl Bezuidenhout, the gallery owner.

BID

Tafadzwa Masudi is a Zimbabwean-born self-taught artist who lives and works in Cape Town. He specializes in painting and sewing. He started painting at the age of sixteen in Harare while assisting a friend of the family who introduced him to the visual arts. In 2010 he migrated to South Africa and in 2020, having been laid off from a job in a clothing factory, he started painting full-time to reflect on his environmental and social experiences as a foreigner in a new country.

Africa First brought Masudi's work onto the international stage by organizing his first international solo exhibition at Gordon Gallery in Israel in 2022. Africa First also included Masudi in a booth in Paris at the Also Known As Africa art fair and introduced his work to Monti 8 gallery where he participated in a group exhibition.

Biography courtesy of Africa First.

The balloons are not just masks of optimism, they also represent the composed pressure under which some of us are. A balloon can pop any moment, yet it represents happiness and celebration. That balloon is me staying calm under difficult circumstances while chasing the dream of a bright future.

—Tafadzwa Masudi, June 2021



25

KELECHI NWANERI

NIGERIAN 1994-

Time, People and Change 4

signed and dated 2019
mixed media on canvas
59 by 42cm

R100 000 - 150 000

PROVENANCE

Patrizia Litty Art Consulting, Franschoek, 2019.
Africa First, 2023.

Accompanied by a Patrizia Litty Art Consulting
certificate of authenticity, signed by Patrizia Litty.

BID

Kelechi Nwaneri is a self-taught mixed media artist. He graduated with a Bachelor's degree in Agricultural Extension from the University of Nigeria, Nsukka in 2015. He has participated in numerous group exhibitions in Nigeria and won the 2018 Spanish Embassy annual Visual Art Competition in Abuja.

Nwaneri started pursuing drawing during his third year in university. He was inspired by artists such as Kelvin Okafor, Arinze Stanley, and Ken

Nwadiogbu and initially focused on pencil realism, which he later combined with acrylic and oil paints, watercolour, and collage. Nwaneri's work focuses on issues around mental health, psychology, and social values. He uses his art to advocate for mental health awareness and applies uli, nsibidi, and adinkra iconography to create surrealistic landscapes that explore metaphysical and allegoric imagery and concepts. He explains that his work is born out of the desire to represent the quiet interaction between our conscious and subconscious state of mind in relation to our environment. Nwaneri believes that everything in our lives dances to the vibrations of the subconscious.

A major feature of his pencil and charcoal series is the 'Black Figure', which is usually clad with symbols and motifs. These figures are inspired by the idea of scars and tribal marks which represent our subconscious state. Nwaneri uses primarily West African iconography, mainly Adinkra, Uli, and Nsibidi symbols, as well as the lines and patterns found in Adire fabric, to create forms and figures that he draws alongside realistic subjects and serene settings, creating a surreal landscape. He creates allegorical scenes that touch on mental health and social values, telling stories borne out of true experiences. His paintings explore vivid scenes from his imagination.

Biography courtesy of Africa First.





My work is born out of the desire to represent the quiet interaction between our conscious and subconscious state of mind in relation to our environment. I believe that everything in our lives dances to the vibrations of the subconscious. A major feature of this pencil and charcoal series is the 'Black Figure', which is usually clad with symbols and motifs. These figures are inspired by the idea of scars and tribal marks, which represent our subconscious state. I use primarily West African iconography, mainly Adinkra, Uli, and Nsibidi symbols, as well as the lines and patterns found in Adire fabric, to create forms and figures which I draw alongside realistic subjects and serene settings, creating a surreal landscape. I create allegorical scenes that touch on mental health and social values, telling stories borne out of true experiences. The paintings I create explore scenes from my imagination, which I do my best to paint as vividly as I saw them.

—Kelechi Nwanweri, 2019

Feelings of nostalgia occur from anything like a dress your mother used to wear, or a bumper sticker that reminds you of your parents' (or your own) first car. These are feelings I seek to bring about in the viewer looking at my work. I am interested in photography and I work from old family photographs. Though these photographs are personal to me, we have all had similar experiences that we have captured in photographs. My figures are simplified and often made to look hazy and blurry and this depiction emphasizes the idea of memory being a very vague and elusive thing. This effect also removes the identity of the person from the original photograph, making the work universal and the figure becoming representations of anyone the viewer wishes, tied to their own memories. The use of bright vivid colours is my way of reliving those memories anew.

—Mashudu Nevhuthalu



26

MASHUDU NEVHUTHALU

SOUTH AFRICAN 1992-

Docked at the Harbour

signed and dated '18; inscribed with the title, date, and medium on the reverse

oil on canvas

37,5 by 76cm

R20 000 - 30 000

BID

PROVENANCE

BKHz by Banele Khoza, Johannesburg, 2018.
Africa First, 2023.

EXHIBITED

BKHz by Banele Khoza, Johannesburg, *Archives of Colour*, 16 November to 7 December 2019.

Accompanied by a BKHz by Banele Khoza certificate of authenticity inscribed with the title and medium.

Mashudu Nevhuthalu was born in Auckland Park, Johannesburg, in 1992. He attended school at McAuley House Primary School and Greenside High School. Although he did not have much art training at primary or high school levels, he has always had an interest in art. His first influence was all the graffiti and street murals he used to see (and still does) decorating dilapidated buildings, almost bringing them to life with their colours. This love for graffiti

urged him to pursue art at the tertiary level, where he received his Honours in Fine and Applied Arts in 2014 at the Tshwane University of Technology, Pretoria. Nevhuthalu has taken part in a number of small group shows and competitions and was selected in the Sasol New Signatures Competition in 2017. He has exhibited his work at the Turbine Art Fair (2019) showing under 99 Loop Gallery.

Biography courtesy of Africa First.

27

LUNGA NTILA

SOUTH AFRICAN 1995-2022

Cellophone III

2019

accompanied by a certificate of authenticity signed and numbered 1/1 +2 AP

Gen Monet canvas

90 by 90,5cm

R30 000 - 50 000

PROVENANCE

BKhz By Banele Khoza, Johannesburg, 2019.

Africa First, 2023.

EXHIBITED

Pretoria Art Museum, Pretoria, *X_POSURE*,

November to December 2019.

BID

Lunga Ntila is an emerging fine art photographer whose work is marked by storytelling, identity, and deconstruction. She became interested in photography in 2014 when she purchased her first camera – a Nikon D5200. With this camera, she delved into self-portraiture early on as it was an easier way for her to practice the skill of photography. Ntila primarily uses digital collage and photography as a means of imparting perspective on existing stories.

As an archivist, she connects the dots between her own images and the disparate story references. She accomplishes this through the utilization of simple but significant elements such as colour, texture, emotion, and various settings. The basis for much of her work draws from movement, language, and sound as well as the basic composition of one's everyday life. Casting a new light on the seemingly mundane and ordinary, Ntila gives the viewer unique access to a world reimagined.

While her career is one of considerably rapid emergence, Ntila, has garnered the attention of formidable art bodies, both internationally and locally. She has been commissioned by numerous publications and digital entities including Bubblegum Club, for whom she captured contemporary artist Lady Skollie, as well as a Mahaneela collaborative project commissioned by It's Nice That for Dropbox. In an extensive project facilitated by Miller Genuine Draft, Ntila was spotlighted as a Cultural Trendsetter. Ntila's work was exhibited in 2018 at the Art Book Fair in Sao Paulo, Brazil as well as at the Keyes Art Mile Summer Exhibition. The same year, *Between 10 and 5* named her one of four South African creatives to watch. In 2019, she participated at the Investec Cape Town Art Fair; was listed as a part of the Design Indaba's emerging creatives class; had her first Solo exhibition titled *Ukuzilanda* at the Bkhz Gallery; and participated in the group shows *Xposure*, hosted by Bkhz at the Pretoria Art Museum and *The Head, The Hand* at Blank Project.

Biography courtesy of Africa First.





As a conceptual photographer, I make use of a practice that amalgamates self-portraiture and collage making. The work that I create is a melting pot of all the images, sounds and feelings that I have come across that I now use as reference points in my work. Concepts found in constructivism and cubism intrigue me. The basis for much of my work draws from movement, language, sound as well as the basic composition of one's everyday life. Casting new light on the seemingly mundane and ordinary, I give the viewer unique access to a world reimagined.

—Lunga Ntila, 2019

Lunga Ntila passed away tragically in August 2022. At only 27 years old and a mere 8 years since she purchased her first Nikon, her artistic production has been very limited, but enormously impactful. In an article written by Siphwe Mpye for WANTED online in early September, Mpye wrote: “the duality of life hit home cruelly with the loss of another “Young and vital” listee. Kurt Cobain, Janis Joplin, Jimi Hendrix, Amy Winehouse, Moses Molelekwa, Jean-Michel Basquiat, and now, Lunga Ntila. Dead at 27. Only 27. The 27 club of mystery, myth, of conspiracy, and coincidence? But this is real life, there’s nothing speculative,

mythical, romantic, or “pop-culture phenom” about this particular transition; the pain is bone deep for those who adored her, from various degrees of proximity. Ntila fixated on our inherent duality and used photography and collage to show the delicateness of our individual and collective distortion. Her gaze was shaped by a curiosity that the writer Mpumi Mayisa says “was like a malignant itch, the kind that touches one spot and sets the rest of the body on fire. This itch birthed an expansive body of work, experiments and captivating distortions of physical matter, space and time. ”

28

CYRUS KABIRU

KENYAN 1984-

Blue Beard, two (2)

2017

accompanied by a SMAC Gallery certificate of authenticity signed, dated '7 December 2017', and inscribed with the artist's name, title, and medium installation comprising a unique mounted print and a wearable C-stunner made from recycled materials, in a custom wall hanging perspex box
the first: 148,5 by 119cm; the second: height: 29cm; width: 30cm; depth: 10cm
(2)

R150 000 - 200 000

PROVENANCE

SMAC Gallery, Cape Town, 2017.
Africa First, 2023.

EXHIBITED

SMAC Gallery, Le Cap, *Cyrus Kabiru. Pandashuka*,
13 Sep 2017 - 07 Oct 2017.

LITERATURE

Killion Fox *The artist putting rubbish to visionary use – in picture*, The Guardian Newspaper,
November 18 2018.

BID

Cyrus Kabiru was born in Nairobi, Kenya, where he still lives and works.

In 2013, Kabiru was a fellow at TED's The Young, The Gifted, The Undiscovered conference in Los Angeles. In 2016, he was selected as one of Quartz's Africa Innovators in Nairobi, Kenya; he was a featured artist in the Gestalten publication titled *Africa Rising: Fashion, Design and Lifestyle from Africa*; and he was the resident artist at the Han Nefkens Foundation in Barcelona, Spain. He participated in the Zeitz MOCAA Artist in Residency Programme in Kenya in 2018 and in the Africa First residency in Israel in 2019.

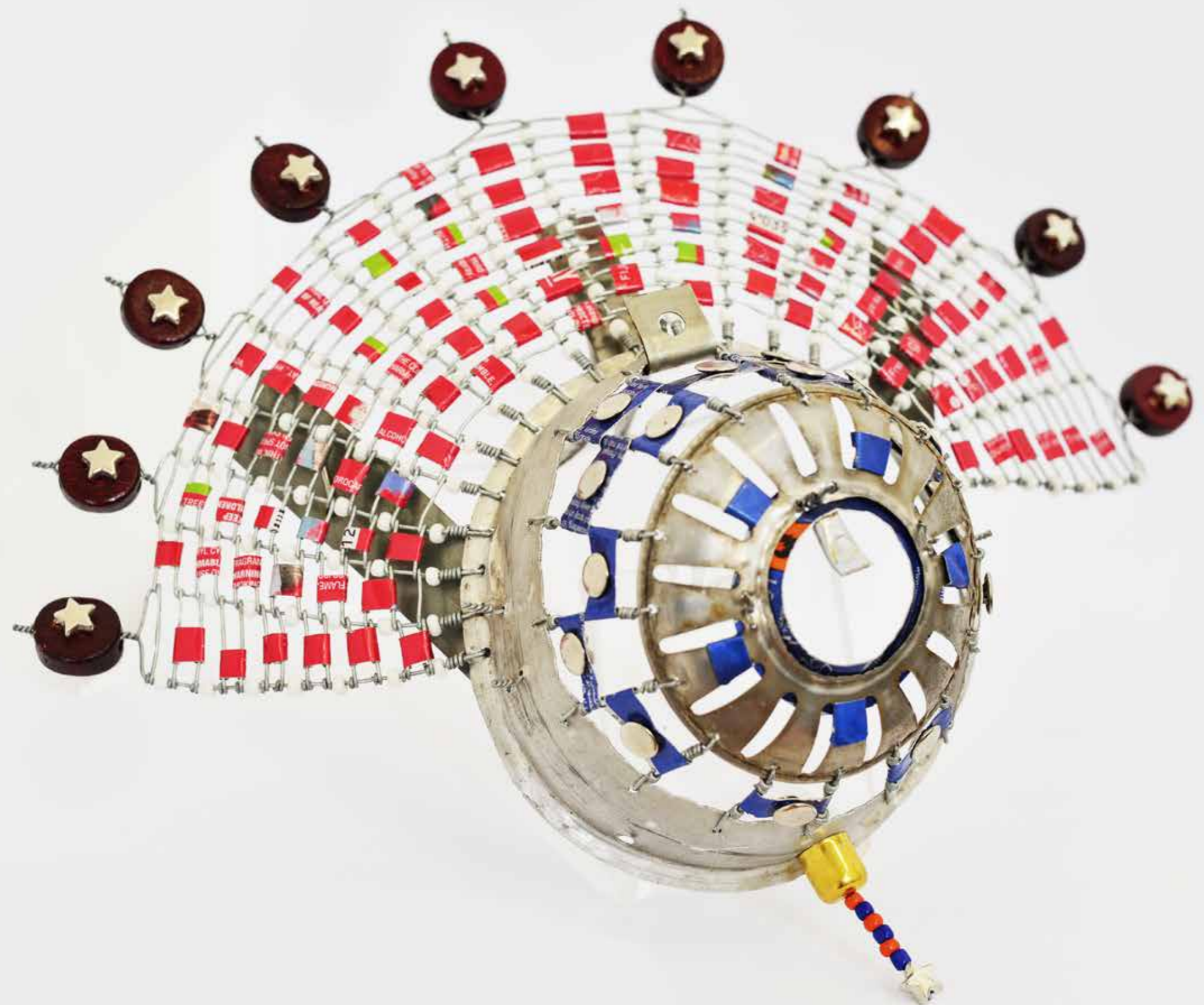
part lot



Kabiru has exhibited frequently in solo and group shows, both internationally and on the African continent, including *Upcoming* in 2010 at the Kuona Trust in Nairobi, Kenya; *C-Stunners & Black Mamba* at SMAC Gallery in Cape Town; *Beyond Borders*, the 5th Beaufort Triennial in West Flanders Belgium; *Lumières d'Afriques* at the Théâtre National de Chaillot in Paris, France; and *The Shadows Took Shape* at The Studio Museum in Harlem, New York.

Kabiru's work is included in the Zeitz MOCAA permanent collection and in numerous other notable public and private collections in Europe, the United States of America, Kenya, and South Africa.

Biography adapted from information courtesy of Africa First.



part lot



Curatorial Voice
Valerie Kabov
First Floor Gallery Harare

Lot 29 - 30

'First Floor Gallery Harare since its founding has been committed to supporting and developing emerging contemporary art in Zimbabwe and on the continent as well as building up the ecology of our art sectors from art education to secondary markets. For us collaboration with Strauss on this project is an opportunity to engage constructively and proactively with the auction sector in a way which can articulate a message of quality and merit. The proceeds from this auction will be used to support our residency and emerging artist development projects, to help introduce synergies between the market and the creators.'

Valerie Kabov is an art historian, critic and arts advocate focused on the welfare of artists, economic sustainability in contemporary African art sectors, projects implementing decolonial African-centric cultural policies in development context. In 2009, she co-founded with Marcus Gora First Floor Gallery Harare, Zimbabwe's leading independent contemporary gallery. She is also co-founder of African Art Galleries Association and the Emerging Painting Invitational – the pan-African emerging painting prize – an initiative of the African Art Galleries Association. Valerie holds a Masters in Curatorship and Modern Art from University of Sydney, as well as degrees in Law and Economics from University of Melbourne, Australia.



29

TROY MAKAZA

ZIMBABWEAN 1994-

Vision

accompanied a First Floor Gallery Harare certificate of authenticity signed, dated 'Jan 22, 2023', and inscribed with the title and medium
silicone infused paint
95,5 by 93 by 5cm

R35 000 - 50 000

PROVENANCE

First Floor Gallery Harare, Zimbabwe, 2020.
Private Collection.

EXHIBITED

Investec Cape Town Art Fair, Cape Town, First Floor
Gallery Harare, 14 to 16 February 2020.

BID

Born in 1994, Troy Makaza lives and works in Harare, Zimbabwe. He graduated from the National Gallery of Zimbabwe Visual Arts Studios in 2014 and has since been focusing on developing his own unique medium to best express his ideas. His experiments with different mediums have led him to silicone, which he finds he can cast, paint, weave, etc. The twisted and colourful strands bound together build powerful metaphors for social and intimate spaces, where traditional roles are no longer assured but "liberal" attires don't always fit. His subject matter references the issues of contemporary Zimbabwean life – politics, history, and authority – and their impact on the lives of ordinary people.

Makaza's were included in the 2018 survey of Zimbabwean contemporary art at Zeitz MOCAA. In 2019, he won the Tomorrows/Today prize at the Investec Cape Town Art Fair. His work can be found in institutional collections like that of the Museum of African Contemporary Art Al Maaden in Marrakech, Morocco; Rollins College museum collection in Orlando, FL, USA; and noted private collections like Jorge Perez's personal collection in Miami, FL, USA.



30

TROY MAKAZA

ZIMBABWEAN 1994-

Remembering Byzantium, Pt 5

2020

accompanied a First Floor Gallery Harare certificate of authenticity signed, dated 'Jan 22, 2023', and inscribed with the title and medium

silicone infused paint

106 by 77, 5 by 4cm

R35 000 - 50 000

PROVENANCE

First Floor Gallery Harare, Zimbabwe, 2020.

Private Collection.

BID



31

MIKHAEL SUBOTZKY

SOUTH AFRICAN 1981-

Tamatie, Beaufort West Prison (0259), Beaufort West Series

signed, dated 2006, numbered 9/9, and inscribed with the title on the reverse

Light jet c-print on fuji crystal archive paper mounted Dibond

image size: 82 by 100cm; sheet size: 100 by 116cm (2)

R80 000 - 120 000

PROVENANCE

Aspire Art, Cape Town, 30 September 2021, lot 91. Private Collection.

EXHIBITED

Goodman Gallery, Cape Town, *Beaufort West*, August 2007, another example from the edition exhibited.

FOAM (Foto Museum Amsterdam), *Amsterdam*, 21 September to 11 November 2007, another example from the edition exhibited.

Studio La Citta, Verona, *Beaufort West*, 1 December 2007 to 26 January 2008, another example from the edition exhibited.

Museum of Modern Art, New York, *Beaufort West* (in *New Photography 2008: Josephine Meckseper and Mikhael Subotzky*), 10 September 2008 to 12 January 2009, another example from the edition exhibited.

LITERATURE

M Subotzky and J Steinberg (2008) *Beaufort West*, London: Chris Boot Ltd, illustrated in colour on page 67.

BID

Accompanied by a Goodman Gallery certificate of authenticity.

Subotzky's *Beaufort West* photographic series is an intimate look at the small, dusty Karoo town; capturing life both in- and outside the prison environment. One of the intrigues of *Beaufort West* for the artist was the strangeness of the placement of its prison: contained in a roundabout on the N1 highway that runs through the centre of town. In the 2009 photobook for this series, Jonny Steinbeck described the desperate nature of the rural town: "You can see the trouble *Beaufort West* lives within the thin abstraction of statistics. Two-thirds of its adult residents have no work. And in this town of 37,000, more than 20 people have been murdered in a year: a hair-raising homicide rate of 60 in every 100,000."¹

Of this series Subotzky said "In *Beaufort West*, I was looking less at the drama of the institution (or post-institution life) and more at the particularities of people's lives in relation to marginalization and struggle..."²

This is compellingly captured in the present lot, a powerfully quiet vignette of the prisoner, *Tamatie*.

1. Jonny Steinbeck (2009) *Beaufort West*, [Online], Available: <http://www.subotzkystudio.com/works/beaufort-west-text/> [12 December, 2019]

2. Mikhael Subotzky and Michael Godby (2006) *Inside and Outside: Mikhael Subotzky in Conversation with Michael Godby*. *Kronos*, (32), 14. Retrieved from www.jstor.org/stable/41056556





Mikhael Subotzky is a Cape Town-born, Johannesburg-based multi-media artist who works in photography, film, installation, collage, and painting. His art is concerned with storytelling; critically engaging with narrative and representation. Subotzky graduated from the University of Cape Town's Michaelis School of Fine Art in 2004, where he acted as a part-time lecturer in photography from 2004 to 2006. Between 2005 and 2008, he developed and ran a photographic workshop inside Pollsmoor Prison, Cape Town, and this is where his early career was founded: on photographic projects that explored incarceration and punishment in South Africa.

In 2012, Subotzky was named the Standard Bank Young Artist of the Year for Visual Arts and Okwui Enwezor chose to include his work in the 2015 Venice Biennale. He has been widely exhibited both locally and internationally including the solo exhibition *Epilogue* at Goodman Gallery, London, UK (2022)

and recent group exhibitions *Global(e) Resistance* at the Centre Pompidou, Paris, France (2021); *Masculinities: Liberation through Photography* at the Barbican, London, UK (2020); and *Inheritance: Recent Video Art from Africa* at the Fowler Museum at the University of California, Los Angeles (UCLA), USA (2019). He also collaborated with Patrick Waterhouse on a multi-year series, *Ponte City*, which was presented at Art Basel Unlimited in 2018 and acquired by the San Francisco Museum of Modern Art (SFMOMA), CA, USA.

In addition to SFMOMA, Subotzky's photographs can be found in the permanent collections of the Museum of Modern Art (MoMA), New York City, NY, USA; the National Gallery of Art, Washington, DC, USA; the Centre Pompidou, Paris, France; the Iziko South African National Gallery in Cape Town; the Johannesburg Art Museum; and in Sir Elton John's private photography collection.

32

TATENDA CHIODORA

ZIMBABWEAN 1988-

Table Seat

2019

accompanied by the artist's certificate of authenticity signed, dated 2017, numbered 3/3, inscribed with the title and medium
digital print on Hahnemühle paper
119 by 79cm

R18 000 - 24 000

EXHIBITED

BKhz by Banele Khoza, Johannesburg, *Until We Safe*, 11 September to 3 October 2019.

Apartment x The Fourth, Cape Town, 15 September to 31 October 2020, illustrated in the exhibition catalogue, unpaginated.

BID

Tatenda Chiodora is a Zimbabwe-born commercial, fine art, and fashion photographer, who is based in South Africa. Chiodora studied photography at the Tshwane University of Technology and graduated with a BTech in 2015. He has a deep love for black and white photography and utilises light in all his work to create tonally rich and striking images. Chiodora's work is inspired by the interesting people he meets in his daily life. He uses his unconventional eye as a lens to create striking, contemporary portraits in both colour and black and white. His photographs celebrate and elevate the every day through a contemporary African narrative.



33

CYRUS KABIRU

KENYAN 1984-

Macho Nne 07 (Ireland Mask)

inscribed with the artist's name, numbered 'Edition AP 1', dated 2014, the title, medium, and dimensions on a SMAC Gallery label adhered to the reverse

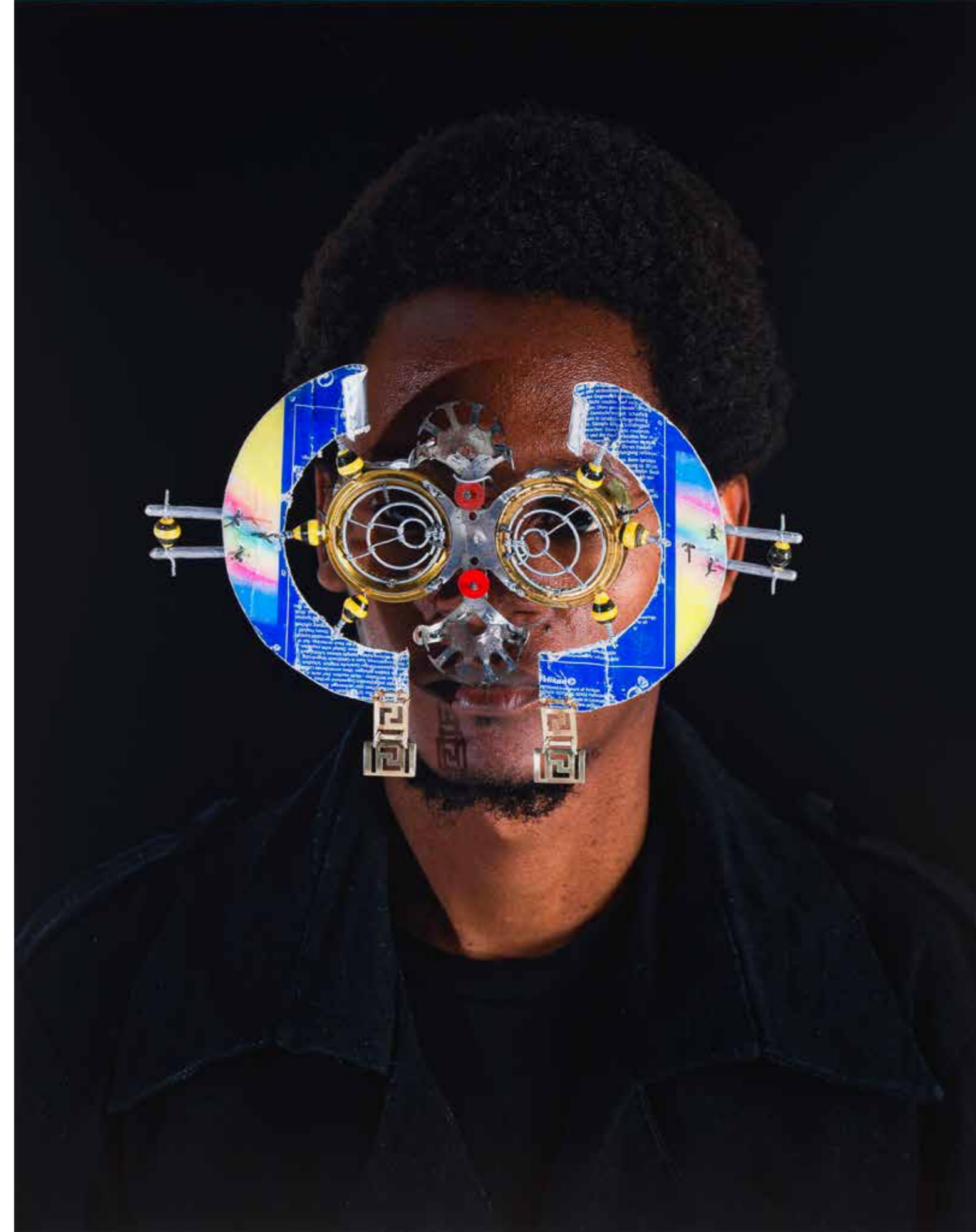
pigment ink on HP premium satin photographic paper on a diasec mount

147,5 by 119cm

R50 000 - 70 000

The present lot is accompanied by a certificate of authenticity.

BID



34

NANDIPHA MNTAMBO

SWAZI 1982-

Narcissus

2009

edition 3 of 5

pigment ink printed on cotton rag paper

image size: 100 by 99cm

R40 000 - 60 000

PROVENANCE

Stevenson Gallery, Johannesburg.

Property of Collectors.

EXHIBITED

Michael Stevenson, Cape Town, *The Encounter*, 16 April to 30 May 2009. Catalogue no 41: page 26, another example from the edition illustrated in colour on the cover and on page 27.

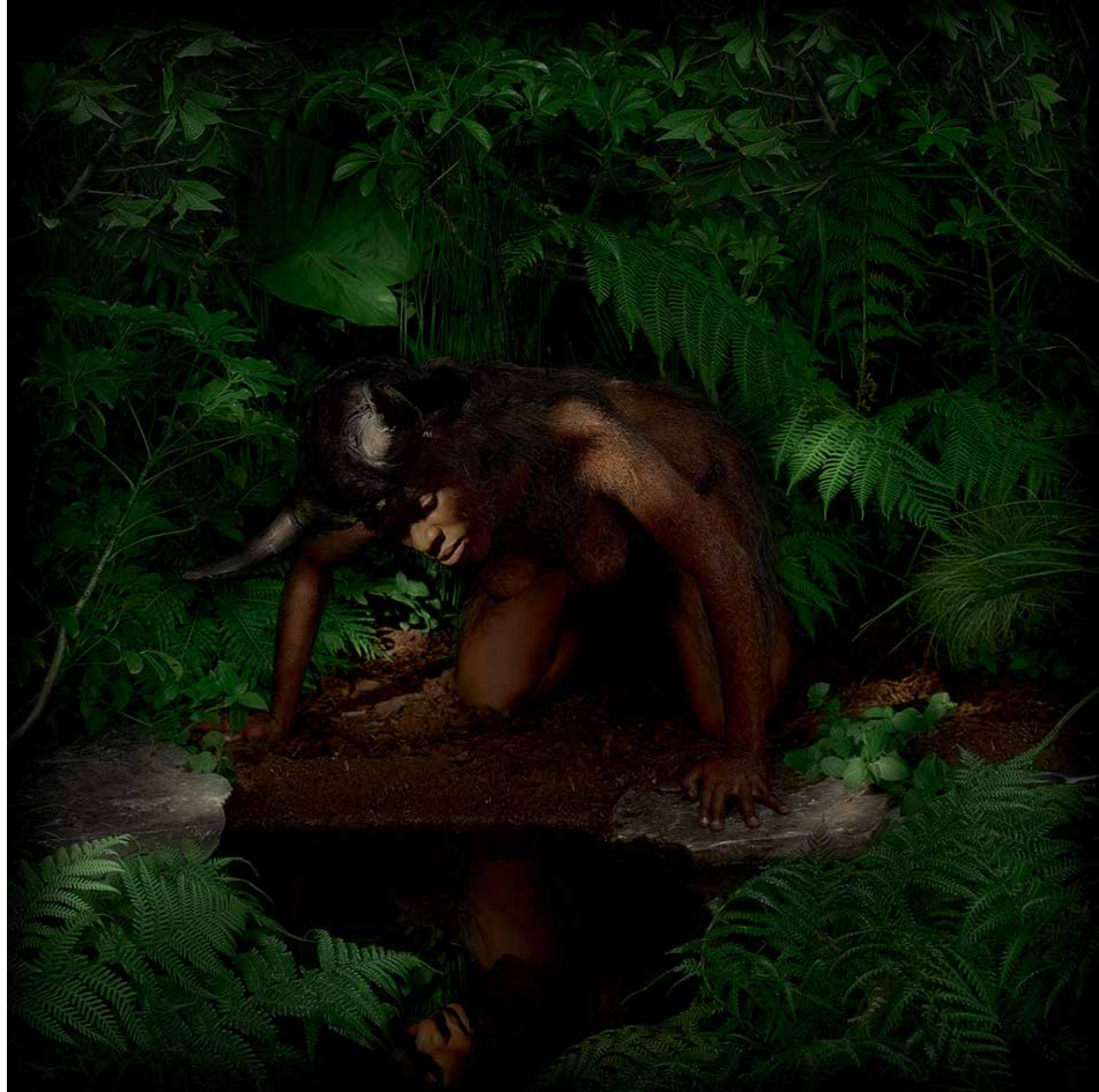
LITERATURE

Sophie Perryer (ed.) (2011) *Nandipha Mntambo: Standard Bank Young Artist Award 2011*, Cape Town and Johannesburg: Stevenson in Association with Standard Bank and the National Arts Festival, page 62, another example from the edition illustrated in colour on page 64.

Ross Truscott (2016) 'Empathy's echo: post-apartheid fellow feeling' in *Safundi*, 17(2): 1-21, illustrated on page 16, figure 3.

Photographic compositing, Tony Meintjies.

BID



35

ZANELE MUHOLI

SOUTH AFRICAN 1972-

Isililo XX

inkjet print on cotton fibre-based paper, Baryta coated
image size: 48 by 48cm; sheet size: 50,5 by 50cm

R50 000 - 70 000

PROVENANCE

Zeitz MOCAA, Cape Town.
Property of Collectors.

EXHIBITED

Another example from the edition is in the Zeitz MOCAA collection.

BID

'My practice as a visual activist looks at black resistance – *existence* as well as *insistence*. Most of the work I have done over the years focuses exclusively on black LGBTQIA and gender-nonconforming individuals making sure we exist in the visual archive ... Too often we find ourselves in spaces where we cannot declare our entire being. We are here; we have our own voices; we have our own lives. We can't rely on others to represent us adequately, or allow them to deny our existence. Hence I am producing this photographic document to

encourage individuals in my community to be brave enough to occupy spaces – brave enough to create without fear of being vilified, brave enough to take on that visual text, those visual narratives. To teach people about our history, to rethink what history is all about, to reclaim it for ourselves – to encourage people to use artistic tools such as cameras as weapons to fight back.'

1. Renée Mussai. (2018) 'Archive of the Self: Renée Mussai in conversation with Zanele Muholi', in Leslie Martin. (ed.) *Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness*, New York: Aperture. Pages 176 and 177.

Zanele Muholi was born in Durban, later moving to Johannesburg and forming an integral part in the photographic representation of the South African LGBTQ community. Muholi is a visual activist, humanitarian, and photographer. They studied at the Market Photo Workshop in Johannesburg and obtained a Master of Fine Arts degree in documentary media from Ryerson University in Canada with a thesis on the visual history of black lesbian identity and politics in post-apartheid South Africa. As a photographer and activist, they founded two forums directed at empowering women and supporting queer artistic activism. Muholi has exhibited across South Africa and abroad, including the 55th Venice Biennale (2013); the Brooklyn Museum (2015), New York City, NY, USA; documenta 13 (2021) in Kassel, Germany; Tate Modern (2020 – 21), London, United Kingdom; and Norval Foundation, Cape Town, South Africa.



36

PIERRE-CHRISTOPHE GAM

CAMEROONIAN/CHADIAN/FRENCH 1983-

Blue, Affogbolo series

2015

edition 6/10

giclée print on Hahnemühle pearl paper

100 by 73,5cm

R60 000 - 80 000

PROVENANCE

Acquired from the artist by the current owner, 2016.

EXHIBITED

50 Golborne, London, *African Renaissance*,
11 February to 29 March 2015, another example
from the edition exhibited.

LITERATURE

'Arena for Contemporary African, African-American
and Caribbean Art: Pierre-Christophe Gam' (16
February 2016) in *Africanah.org*, <https://africanah.org/pierre-christophe-gam/>, accessed on 28 July
2022.

Pierre-Christophe Gam on the African Renaissance
Collector, published by Art Africa, December to
February 2017. Another example from the edition
illustrated in colour on page 65.

BID

Produced through digital manipulated photographic collages, a fictitious young African couple who are the subjects of Gams seductive and compelling compositions. The visual appeal of the Affogbolos recalls Italian Renaissance portraiture, mixed and contrasted with cultural references that Pierre-Christophe Gam utilizes to bring our awareness to the cultural dynamics of the contemporary African young elite; "The Affogbolos are emblematic of a new generation of global citizen of African origin, locally rooted in their tradition and culture but with at the same time a distinctive global outlook".¹ The work is a question of power, influence and the African Renaissance.²

1. <https://www.50golborneart.com/past-exhibitions>, accessed 26 January 2023.

2. <https://africanah.org/pierre-christophe-gam/>, accessed 15 November 2022.



37

PIERRE-CHRISTOPHE GAM

CAMEROONIAN/CHADIAN/FRENCH 1983-

Kolade, Affogbolo series

2015

edition 4/10

giclée print on Hahnemühle pearl paper

80 by 80cm

R50 000 - 70 000

PROVENANCE

Acquired from the artist by the current owner, 2016.

EXHIBITED

50 Golborne, London, *African Renaissance*, 11 February to 29 March 2015, another example from the edition exhibited.

LITERATURE

'Arena for Contemporary African, African-American and Caribbean Art: Pierre-Christophe Gam' (16 February 2016) in *Africanah.org*,

<https://africanah.org/pierre-christophe-gam/>, accessed on 28 July 2022.

Pierre-Christophe Gam on the African Renaissance Collector, published by Art Africa, December - February 2017. Another example from the edition illustrated in colour on page 62.

BID

Born in Paris to a Cameroonian father and Chadian mother, Pierre-Christophe Gam trained as an architect at the *École Nationale Supérieure des Arts Decoratifs* in Paris and at Central St. Martins School in London. He specialised in art direction for luxury brands including Maison Margiela, Kenzo, and Cartier. Influenced by his multi-cultural upbringing, in 2013 he founded Afro-Polis. The aim of this cultural, educational, and philanthropic platform is to promote emerging and established artists from Africa, primarily through exhibitions and events in Paris and London. His own artistic production focuses on digitally manipulated photographic collages where he explores the relationship between post-colonial modernist thinking and current economic and social change on the African continent. Gam has exhibited extensively in Europe and in Africa, including at the Guggenheim Museum in Bilbao, the Lagos Photo Festival, and the Addis Foto Fest.



KUDZANAI CHIURAI

ZIMBABWEAN 1981-

Do it Yourself, Popular Mechanics I

2010

signed, numbered 1/10, inscribed with the title in pencil, and embossed with the Artist's Proof Studio chopmark in the margin

linocut on paper

image size: 198,5 by 98,5cm; sheet size: 215 by 109cm

R60 000 - 80 000

PROVENANCE

Artist Proof Studio, Johannesburg, 2010.

Goodman Gallery, Cape Town, 2010.

Property of Collectors.

BID

Internationally acclaimed multi-disciplinary Zimbabwean artist and activist, Kudzanai Chiurai studied Fine Art at the University of Pretoria in South Africa and now lives and works in Harare. His work deals with the political, economic, and social conditions of contemporary life, as well as masculinity, violence, displacement, and postcolonialism. Chiurai's solo exhibitions include *Communists and Hot Chicken Wings: The Birth of a New Nation* (Goodman Gallery project space, Arts on Main, Johannesburg, 2010); *The Harvest of Thorns* (The Assylem Atelje, Johannesburg, 2012); and *Front Page* (Mallorca Landings, Spain, 2013). He was the winner of the second FNB Art Prize in 2012, and has participated in many group shows including *Figures & Fictions: Contemporary South African*

Photography at the Victoria and Albert Museum in London in 2011; *This is not Africa, This is Us, Part I*, at the Kunsthal Rotterdam in 2014; and *Art/Afrique, Le nouvel atelier* at the Fondation Louis Vuitton in Paris in 2017. Chiurai's 'Conflict Resolution' series was exhibited at documenta (13) in 2012 in Kassel and his short film, *Iyeza*, was selected for the 2013 Sundance Film Festival in the USA.

His work is featured in public and private collections in South Africa and internationally, including the Iziko South African National Gallery, Cape Town; UNISA Art Gallery, Pretoria; the Museum of Modern Art, New York City, NY, USA; the Artur Walther Collection, Germany; and the Pigozzi Collection, Italy.



39

WILLIAM KENTRIDGE

SOUTH AFRICAN 1955-

Iris, Royal Observatory, Cape of Good Hope

2019

signed and numbered PP 2/2 in red conté and embossed with The Artists' Press chopmark in the margin

lithographs printed on 42 pages scanned from a 1947 Royal Observatory, Cape of Good Hope log book, mounted on cotton cloth

image size: 164 by 152cm

R800 000 - 1 000 000

PROVENANCE

The Artists' Press, White River, 2019.

Marian Goodman Gallery, New York, 2019.

Private Collection.

BID

William Kentridge's debut exhibition in 1979 was largely composed of monoprints. Over the ensuing decades, as his media has proliferated and career blossomed, printmaking, rather than taking a backseat, has remained a "very central part" of his studio practice.¹ Kentridge has worked with a number of respected master printers, including Mark Attwood of The Artists' Press in White River, Mpumalanga. This ambitious lithograph, printed from aluminium plates in six runs, depicts a German bearded iris. Kentridge rendered the flower using charcoal, India ink, and black pencil on ball grained film.

The underlying text of the individual panels making up this composition reproduces a 1947 astronomers' logbook from the Royal Observatory in Cape Town (now the South African Astronomical Observatory). The logbook was scanned, exposed onto a plate and then hand-printed. The individual panels were stained with lightfast watercolour pigment and then pasted onto 100% cotton fabric using archival wheat starch adhesive. There is some India ink hand-painted detail in the panel gaps on the iris flower section of the print. Attwood was assisted by edition printer Jacky Tsila and printing assistant Hazel Sibande.





Aside from the formal challenge and pleasure of rendering flowers, Kentridge has long been fascinated by Édouard Manet's capacity to move between flowers and politics, the studio and the world. Like Manet, whose five versions of *The Execution of Emperor Maximilian* (1867-69) drew strongly on Goya, Kentridge's lithograph explicitly gestures to the influence of Goya. The bowl of irises rests on top of Plate 39 from Goya's *Disaster of War* series (1810-20). Goya's etching portrays three figures strung up on a tree trunk. Kentridge's depictions of irises, peonies, and lilies skilfully synthesise his formal and intellectual interests. They are highly collectable. Strauss & Co sold Kentridge's 1991 drawing of a Dutch iris for R4.2 million in 2019.

1. William Kentridge (2015), Interview with Cécile Godefroy and Véronique Tasseau for *Cahiers d'Art Special Issue, Picasso: In the Studio*. London, Thames & Hudson, WK studio archive.

After studying Political Science at Wits in the late 1970s William Kentridge studied the art of mime in Paris in the early 1980s. He now continually combines these interests in his art. His phenomenal drawing skills were sharpened while studying at the Johannesburg Art Foundation and, in the numerous stop-frame video animations of the 1990s and the large-scale installations of the early twenty-first century, he dramatically renders the effects of colonialism on the oppressed. Regularly mounting major exhibitions and dramatic productions, locally and internationally, he is the recipient of numerous local and international awards and is the true embodiment of Contemporary African Art.

40

THIERRY OUSSOU

BENINESE 1988-

Trace XI

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

R50 000 - 70 000

BID

The gestural mark-making and neo-expressionist figuration in this large drawing is typical of his black-paper drawings. Oussou favours paper over canvas as his primary medium. 'Paper is very sculptural ... The physical quality of paper is paramount for me. It's the physical quality of the human being.'¹ Oussou's earliest drawings were small works inspired by the slates used by schoolchildren, but in 2014 he started to experiment with larger works such as this, which are now his standard practice.

Thierry Oussou is a self-taught artist who works with drawing, painting, video, installation, and performance. His idiosyncratic practice borrows

from archaeological methods and explores the relationship between contemporary art and ethnographic objects. In 2011, Oussou founded Atelier Ye in Benin as an informal art school where artists could assemble and exchange ideas. His practice caught the attention of artists Meschac Gaba and Barthélémy Toguo, who he subsequently assisted. Born in Benin, Oussou now lives and works in Amsterdam, where he studied art at the Rijksakademie from 2015 to 2016.

1. Anna McNay. (2018) 'Thierry Oussou', *Studio International*, 8 August, [Online], <https://www.studiointernational.com/index.php/thierry-oussou-i-would-like-to-makepeople-think-differently>, accessed 8 December 2018.



41

TERESA KUTALA FIRMINO

SOUTH AFRICAN 1993-

Identity

signed and dated '20
paint and collage on canvas
90,5 by 73cm

R40 000 - 60 000

PROVENANCE

Acquired from the artist by the current owner.

BID

Teresa Kutala Firmino formed part of a cohort of artists shortlisted for the Norval Sovereign African Art Prize 2023.

Teresa Firmino is a Johannesburg-based artist, whose work examines the construction of dominant histories and the absences they present. Firmino delves into the role of memory as the main repository of information for the act of rewriting histories. This act of rewriting unfolds through the artist's multi-disciplinary process, where the layered interior scenes of her paintings alloy with acts of resistance to the hegemony of History that unfold in her performances.

Firmino was born (1993) in Pomfret, a former asbestos mine camp-turned-military base in the North West province, where a group of former Angolan soldiers, who fought for the SANDF's infamous 32 Battalion unit were relocated at the end of the South African Border War (1989). Her work surfaces from the collective trauma of the Pomfret community and seeks to investigate the ongoing trauma African people continue to experience in

the wake of colonization, civil war, and neo-liberal white supremacy.

Firmino studied at the University of the Witwatersrand (BAFA, 2016) (MFA, 2018) in Johannesburg. Recent solo presentations include *Pseudo Restitution*, WORLDART gallery, Cape Town (2019); *Children of a Lesser God*, Mmarthouse, Johannesburg (2019); *The War At Home*, Everard Read, Johannesburg (2019); *Emergence*, Mmarthouse, Johannesburg (2018); *Pomfret community stories*, Mmarthouse, Johannesburg (2018); *Thou art women*, Mmarthouse, Johannesburg (2018); *The people's exchange*, IDC gallery, Johannesburg (2018); *Now and then*, Trent Gallery, Pretoria (2018); and *Protagonist: Artists in Response to Sexual Violence*, Studio Fracture, Johannesburg (2018). In 2020, Firmino presented *Black Melancholy/ Negotiating Trauma* at the Investec Cape Town Art Fair, a series of paintings grappling with the ways women of the Pomfret community have survived beyond the traumas enacted on their bodies.

Biography courtesy of Africa First.





Curatorial Voice
Heba El Kayal
Cairo
Lot 42 - 51

To argue or present the origin of contemporary Egyptian art as something that developed in reaction to the Arab Spring would be discrediting decades of Egyptian art history. The contemporary art we see today being made by Egyptian artists, whether in Egypt or abroad, is a reaction to preceding years of vast artistic creation and expression, bolstered by a sophisticated base of art schools, artistic movements, collectors and art critics who have built a canon upon which contemporary Egyptian artists rest today.

Egyptian contemporary art was never a response to foreign western art taught to Egyptian artists, an argument some foreign scholars try to make, but rather a self-directed exploration of identity manifested in new mediums and styles, experimentations and considerations. This was the case from the start of modern art in Egypt which commenced at the turn of the century with the establishment of art schools in Alexandria and then Cairo respectively, by local artists and foreign instructors who wanted to create an art school where local Egyptian artists and members of the foreign expatriate community could go to be instructed and develop their skills. With Alexandria being Africa's doorway to Europe, the cross-border exchange between locals and foreigners in the port city of Alexandria gave rise to a community rich with

talent, ideas and debate on modern art, and this was most evident in the paintings and sculptures made; the Art and Liberty movement (Egypt's response and engagement with the concurrent Surrealist art movement); and the exhibitions held so frequently that identified Alexandria as a cosmopolitan and modern art city.

Egyptian art evolved most interestingly in the time period between the 1950s to early 1970s when the uprisings against British imperialism, the 1952 revolution against the Egyptian monarchy and new chapter in Egyptian modern history witnessed a burgeoning art movement that sought to further situate Egyptian art in its own personal national narrative both thematically and aesthetically. Artists sought to react to and comment on the social and political changes, and Egypt's new national identity in the wake of revolution, by creating an even more unique style of art by referencing and being inspired by ancient Egyptian history; Islamic and Coptic art; local landscapes and Egyptian visual language. The result was a period of great production and experimentation in which artists sought first and foremost to identify the self and secondly to create a unique visual language, something which is being continued today by Ahmed Ibrahim, Weaam El Masry, Samir Fouad, Nermine Hammam and Huda Lutfi.

The artists selected for this auction are artists practicing in Egypt and producing works on very personal subjects and questions related to society, identity, gender politics, and feminism, but they are also engaged intellectually with the greater global questions of contemporary art and art-making. This is why these works can resonate with various global audiences while still being works about questions the artists are personally answering—be it related to the self or Egyptian society at large.

*Politics in the work of Samir Fouad relates to the seismic social and political changes he witnessed in his eight decades living in Egypt. It is why his series *Flesh* exhibited in December 2010 prophesied the brutality that was to come a mere month later. Nermine Hammam questioned matters further in her*

*series of *Upekkha* in 2011, pointing to the absurdity of young conscripts forced not to participate, but instead, guard against and witness a revolution in Tahrir Square. Clearly visible are their aspirations for freedom, juxtaposed against panoramic views of Swiss mountains. Their desire for freedom is of their placement elsewhere far away from conscription, and the revolution they are guarding is an absurd manifestation of orders from military generals who are disconnected from the aspirations of Egypt's youth.*

It is the placement of youthful yearning and desire to find one's place in society that is most exemplified in Ibrahim Ahmed's works. Raised abroad and having returned to Cairo in recent years, Ahmed's work questions ideas and social definitions

of masculinity in his photography and collage work, forever searching for a space where socially-enforced ideas of machismo are set aside for self-identity to be encouraged and allowed.

Weaam El Masry challenges society's gaze on the female, her lurid drawings of female figures and the beasts which aim to consume them engage with Lutfi's question of women's self-identity in society at large, and the obstacles that women engage with regularly to be seen and heard on their own terms. Lutfi's work comments on contemporary politics, and her works often contain elements of absurdity and levity as a way of delivering strong statements.

What Egyptian artists present to the world is a personal narrative of contemporary matters and issues in Egypt, but also prescient questions that

will speak to artists, scholars and collectors the world over.

Heba El Kayal is a curator, writer and researcher based between Cairo and London specializing in modern and contemporary Middle Eastern art. She regularly consults for auction houses and private collectors, and works closely with emerging artists from the region. She acquired a master's degree in art history and curatorial studies from Columbia University in New York City, and has recently completed a graduate law degree in London.



42†

IBRAHIM AHMED

EGYPTIAN 1984-

quickly but carefully cross to the other side # 26, I never revealed myself to them series

2022

unique photocollage on paper
sheet size: 55,5 by 60cm

R70 000 - 90 000

PROVENANCE

Tintera Photographic Consultancy, Cairo, 2023.

BID

Ahmed's use of personal family photographs in his collages from the series *Quickly but carefully cross to the other side* are an intimate exploration of family photography and complex themes found therein taken by the artist's father over a fifty year span. Ahmed's use of the images reproduced from the originals as collage works woven from thousands of original images reference his father's passing down of ideas and notions of manhood as inherited by society from the nation state. The artist's inheritance of such complex ideas imposed from external

sources are explored in these works in attempts to find individual space and understanding to rid himself of such imposed values.

Born in Kuwait in 1984, Ibrahim Ahmed's childhood was spent between Bahrain and Egypt. At thirteen, he moved to the USA and lived there until 2014 when he relocated to Cairo, where he currently lives and works. Ahmed is a multidisciplinary artist who works in textile, mixed media, photography, sculpture, and installation to explore issues of colonisation, migration, power and authority, culture, and identity.

Ahmed received his BA in English Literature from Rutgers University in Newark, NJ, USA. He has held numerous solo exhibitions including *it will always come back to you* at the Institute for Contemporary Art, Virginia Commonwealth University, Richmond, VA, USA (2022); *I never revealed myself to them* at Tintera Gallery, Cairo, Egypt (2022); and *Does Anybody Leave Heaven?* at Primary, Nottingham, UK (2019). His work has also been included in many group exhibitions, including at the 1-54 Contemporary African Art Fair, London, UK (2019, 2018); 13th Havana Biennial, Cuba (2019); 13th Biennale de Dakar, Senegal (2018). Ahmed's work forms part of the permanent collections of the Museum of Old and New Art, Berriedale, Australia; Newark Public Library Special Collection, NJ, USA; Hudson County Community College Foundation Art Collection, NJ, USA; and The Printmaking Center of New Jersey Collection, NJ, USA.



44†

NERMINE HAMMAM

EGYPTIAN 1967-

Destroyer of Manifest

signed, dated 2020 in Arabic, and numbered 1/3

in pencil in the margin

hand painted archival pigment print on

Hahnemühle Japanese paper

image size: 42,5 by 62cm; sheet size: 60 by 79cm

R70 000 - 90 000

PROVENANCE

Tintera Photographic Art Consultancy, Cairo, 2023.

BID

Hammam's practice is based in photography, evolving recently towards a more hand-marked treatment of the overall composition of the work. Along with photos taken and manipulated, these works from the series Aaru are a new direction in Hammam's practice whereby the artist has utilized imagery from pop culture, references to other iconic art works and personal childhood images to discuss a deep exploration of the places one goes both physically and in a sense spiritually throughout life. Handwritten notes on the work, both in English and Arabic, highlight the artist's expansive thinking across cultures, various schools of philosophy, and spoken and visual language. Close readings and focused viewing of the works prompt the viewer to personally and individually decipher the many messages and streams of thought inherent in each work.



45†

NERMINE HAMMAM

EGYPTIAN 1967-

Posturing Bravado

signed, dated 2022 in Arabic, and numbered 1/3
hand painted archival pigment print on
Hahnemühle Japanese paper
image size: 43 by 62cm; sheet size: 60
by 80cm

R70 000 - 90 000

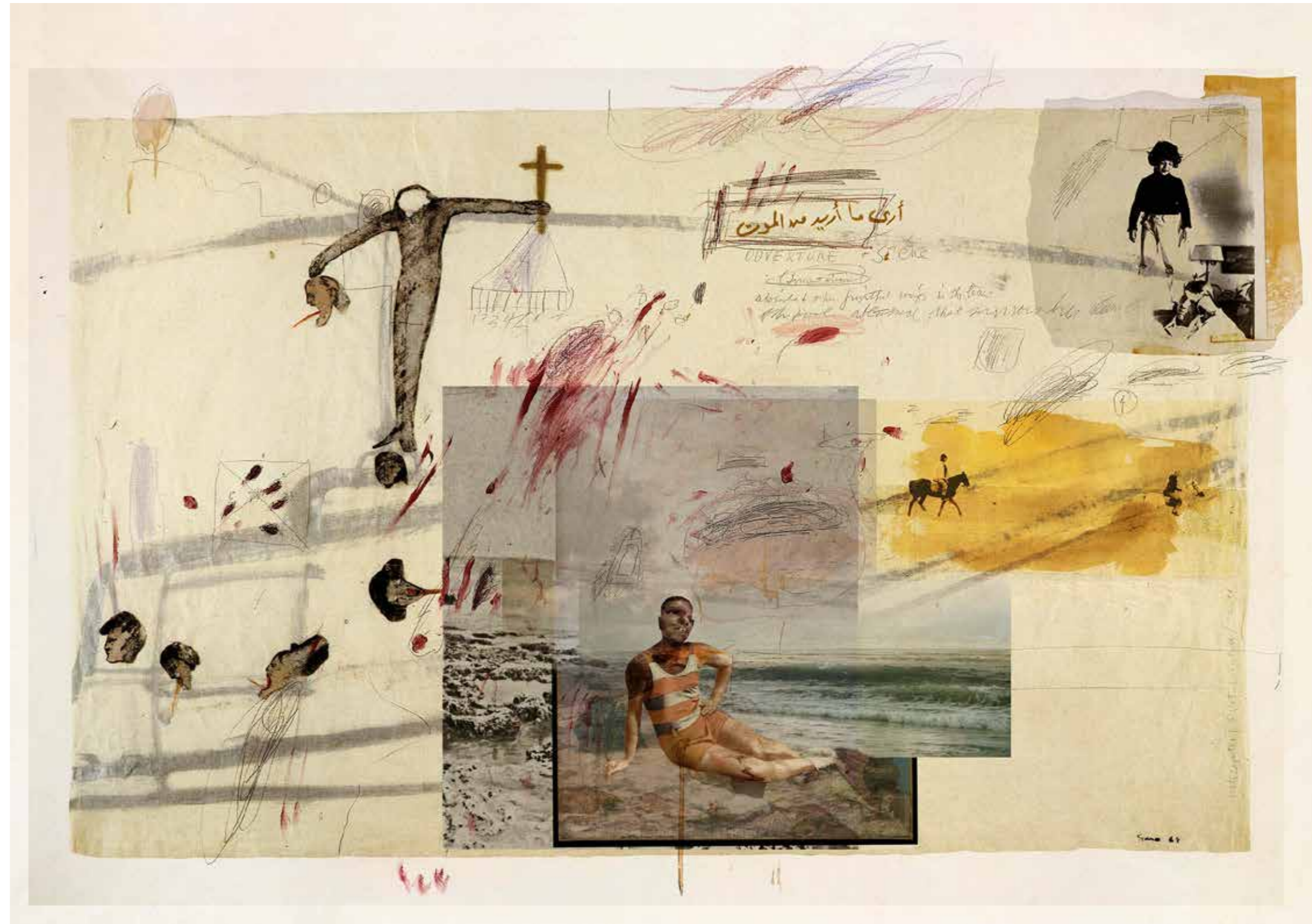
PROVENANCE

Tintera Photographic Art Consultancy,
Cairo, 2023.

BID

Nermine Hammam is an Egyptian photo artist living and working between Cairo and London. She received her BFA in filmmaking from the Tisch School of Arts, New York University, after which she worked with Simon and Goodman Picture Company and Egyptian film director Youssef Chahine. Hammam is a photographer who digitally manipulates the images that she takes to create layered works that investigate one's perception of reality. Amongst others, she is influenced by photographer Diane Arbus and Tarkovsky, a Russian filmmaker, and likewise captures individuals who are masking fragility and vulnerability. The works in Hammam's series often reference her background in filmmaking as her images read like the stills of a film – creating a continuous narrative.

Hammam's work has been widely exhibited and is included in private and public collections such as Tropenmuseum, Amsterdam; Victoria and Albert Museum, London; and Museo d'Arte Contemporanea Horcynus Orca (MACHO), Messina, Italy. In 2022, she showed her solo exhibition *Aaru* at Tintera Gallery, Cairo.



46†

HUDA LUTFI

EGYPTIAN 1948-

Gestures

collage on three triangular wooden panels
each: 79,5 by 71cm

R150 000 - 200 000

PROVENANCE

Tintera Photographic Art Consultancy, Cairo, 2023.

BID

Huda Lutfi utilizes iconic imagery from Egyptian cinema and pop culture to critique or comment on social and political matters in Egyptian society with subtlety and humour. The three images selected here for use, collaged repeatedly across the work, reference their use in the period after the events of the Egyptian Arab Spring by Egyptians on social media. Circulated widely on Facebook and Twitter, each iconic pop culture image represented a gesture of frustration, humour or anger in reaction to social events and developments as the country was forming a new government, putting matters to referendums and voting, and experiencing uncertainty in the wake of the recent events. Using pop culture motifs and their use for widely-circulated memes, Lutfi comments on the power of

imagery's ability to be rehashed with new meaning and circulated repeatedly; in addition, this work comments on the power of social media in inciting revolution in Egyptian, social changes in the country and the public's ability to engage with, comment and critique politics in a way that had never been done before by Egyptians.

Huda Lutfi formed part of a cohort of artists shortlisted for the Norval Sovereign African Art Prize 2023.

Huda Lutfi, from Cairo, Egypt, is a self-taught multimedia artist and historian. She holds a PhD from McGill University in Montreal, Canada in Islamic Culture and History and is Professor Emerita of History at the American University, Cairo. Her art comprises collage, assemblage, painting, photography, sculpture, installation, and video. Her art, like her academic subject matter, references history, culture, gender, and identity in the contemporary world and political climate. She utilises symbols and imagery from a diversity of cultures – Pharaonic, Coptic, Arab, Mediterranean, Indian, and African.

Lutfi has exhibited her works since the 1990s, including in Egypt, the USA, the UK, and the UAE. Her works are found in public collections such as the Los Angeles County Museum of Art (LACMA) in California, USA; The British Museum in London, UK; Museum of Modern Art in The Hague, Netherlands; Jean-Jacques et Michele de Fleurs Collection in Paris, France; and The World Bank in Cairo.





47†

WEAAM EL-MASRY

EGYPTIAN 1976-

Purple Shoes

signed and dated 2022 in English and Arabic
acrylic and charcoal on paper
106 by 77,5cm

R80 000 - 120 000

PROVENANCE

Heba Elkayal, Cairo, 2023.

BID

El-Masry explores the challenges faced by Egyptian women today using figuration, animal imagery, and the symbolism of feminine items such as high heels in her work. El-Masry's figures are big and voluptuous in an attempt to assert themselves in space and time, despite the attempts to be consumed by society by way of local oxen or other crushing male forces. Oftentimes whimsical and sometimes dark, El-Masry's work is an attempt to carve out and assert the space and place of being a woman in Egyptian society, all the while exploring femininity and the desire to ensure women's rights remain despite society's attempts to oppress or eliminate them.

Weaam El-Masry is an Egyptian Cairo-based multi-award-winning visual artist. She holds a PhD in media art from the Faculty of Applied Arts at Helwan University in Helwan, Egypt. She is currently working as a lecturer at the Faculty of Arts & Design, MSA University in 6th. October City, Egypt and is

a curator and co-founder of Easel and Camera, a contemporary art gallery located in Egypt.

El-Masry is also a painter, who at times moves to photography, animation, and installation. Her work has been exhibited at galleries, festivals, art fairs, biennales, and museums locally and internationally, notably the 59th Venice Biennale (2022); Egypt International Art Fair (2020); Sixth Silk Road International Arts Festival, Shaanxi Provincial Museum of Fine Arts, China (2019); Beirut Art Fair (2018); Biblical Book and Book-Object Biennale, 1st edition, National Literary Museum, Bucharest, Romania (2018); 10th Luxor International Painting Symposium; Egyptian Ministry Of Culture (through its Cultural Development Fund), Luxor, Egypt (2017); Florence Biennale, Italy (2015); 5th Beijing International Art Biennale, China (2012); One Minute Film & Video Festival in Aarau, Switzerland (2008); Egyptian Museum of Contemporary Art; and many group and solo exhibitions in Egypt and abroad.

With more than 25 awards and scholarships from different institutions in Egypt and abroad; including but not limited to UNESCO-Aschberg Bursaries for Artists (2012); Culture Resource Award for Artistic Production for Young Arab Artists & Writers – the Arab region (2006); D.A.A.D, Germany (2005-2006); Pro-Helvetia, the Swiss Arts Council (2010); Alexandria library, Egypt (2005); Kulturamt Düsseldorf, Germany (2002).

El-Masry's works are in public collections such as Bibliotheca Alexandrina; Museum of Egyptian Modern Art; National Literary Museum Bucharest, Romania; and private collections in Egypt, Germany, the USA, the United Arab Emirates, Lebanon, and Spain.



48†

WEAAM EL-MASRY

EGYPTIAN 1976-

Dry Lie

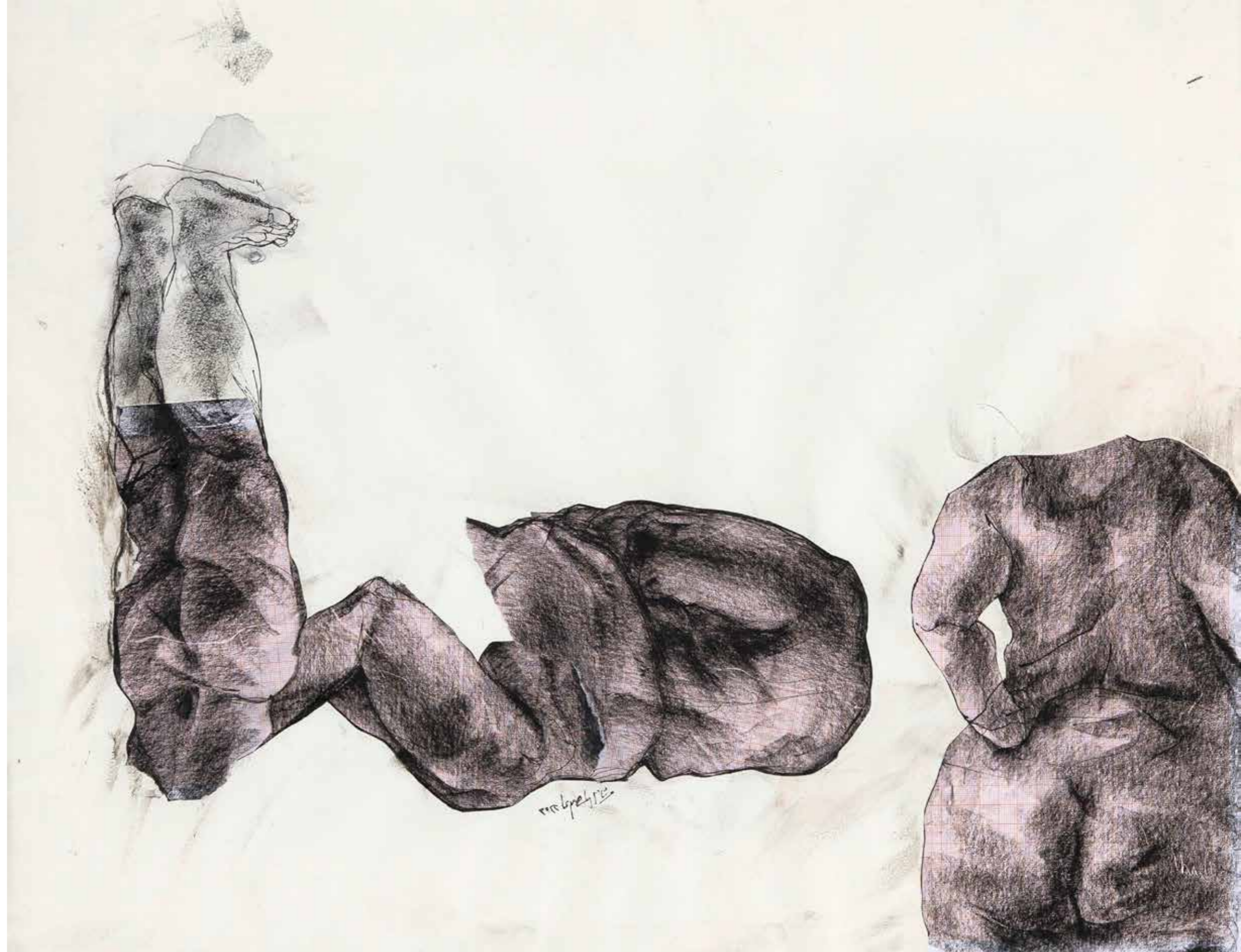
signed and dated 2022 in Arabic
drawing and collage on paper
50 by 64,5cm

R50 000 - 70 000

PROVENANCE

Heba Elkayal, Cairo, 2023.

BID



49†

WEAAM EL-MASRY

EGYPTIAN 1976-

Ox Tail Revel

signed and dated 2022 in Arabic
drawing and collage on paper
65 by 50cm

R50 000 - 70 000

PROVENANCE

Heba Elkayal, Cairo, 2023.

BID



50+

IBRAHIM AHMED

EGYPTIAN 1984-

The things I hope to bury #9, I never revealed myself to them series

2016-2021

welded Mercedes scrap metal parts, on a stainless steel base

height: 64; width: 29cm; depth: 24cm

R75 000 - 95 000

PROVENANCE

Tintera Photographic Art Consultancy, Cairo, 2023.

BID

In his sculpture work *The Things I Hope to Bury #9* Ahmed explores similar themes of socially-imposed notions of masculinity, executed by the use of old Mercedes-Benz car parts in reference to the place and role of luxury cars as a stand-in for ideas of power and virility, particularly with the influence of old colonial ideas of masculinity and legacies, emphasized in this work by the intentional use of parts by a foreign car brand.

Born in Kuwait in 1984, Ibrahim Ahmed's childhood was spent between Bahrain and Egypt. At thirteen, he moved to the USA and lived there until 2014 when he relocated to Cairo, where he currently lives and works. Ahmed is a multidisciplinary artist who works in textile, mixed media, photography, sculpture, and installation to explore issues of colonisation, migration, power and authority, culture, and identity.

Ahmed received his BA in English Literature from Rutgers University in Newark, NJ, USA. He has held numerous solo exhibitions including *it will always come back to you* at the Institute for Contemporary Art, Virginia Commonwealth University, Richmond, VA, USA (2022); *I never revealed myself to them* at Tintera Gallery, Cairo, Egypt (2022); and *Does Anybody Leave Heaven?* at Primary, Nottingham, UK (2019). His work has also been included in many group exhibitions, including at the 1-54 Contemporary African Art Fair, London, UK (2019, 2018); 13th Havana Biennial, Cuba (2019); 13th Biennale de Dakar, Senegal (2018). Ahmed's work forms part of the permanent collections of the Museum of Old and New Art, Berriedale, Australia; Newark Public Library Special Collection, NJ, USA; Hudson County Community College Foundation Art Collection, NJ, USA; and The Printmaking Center of New Jersey Collection, NJ, USA.



51†

SAMIR FOUAD

EGYPTIAN 1944-

Seven-Up

signed in Arabic and English and dated 2017
oil on canvas laid on board
80 by 60cm

R60 000 - 80 000

PROVENANCE

Heba Elkayal, Cairo, 2023.

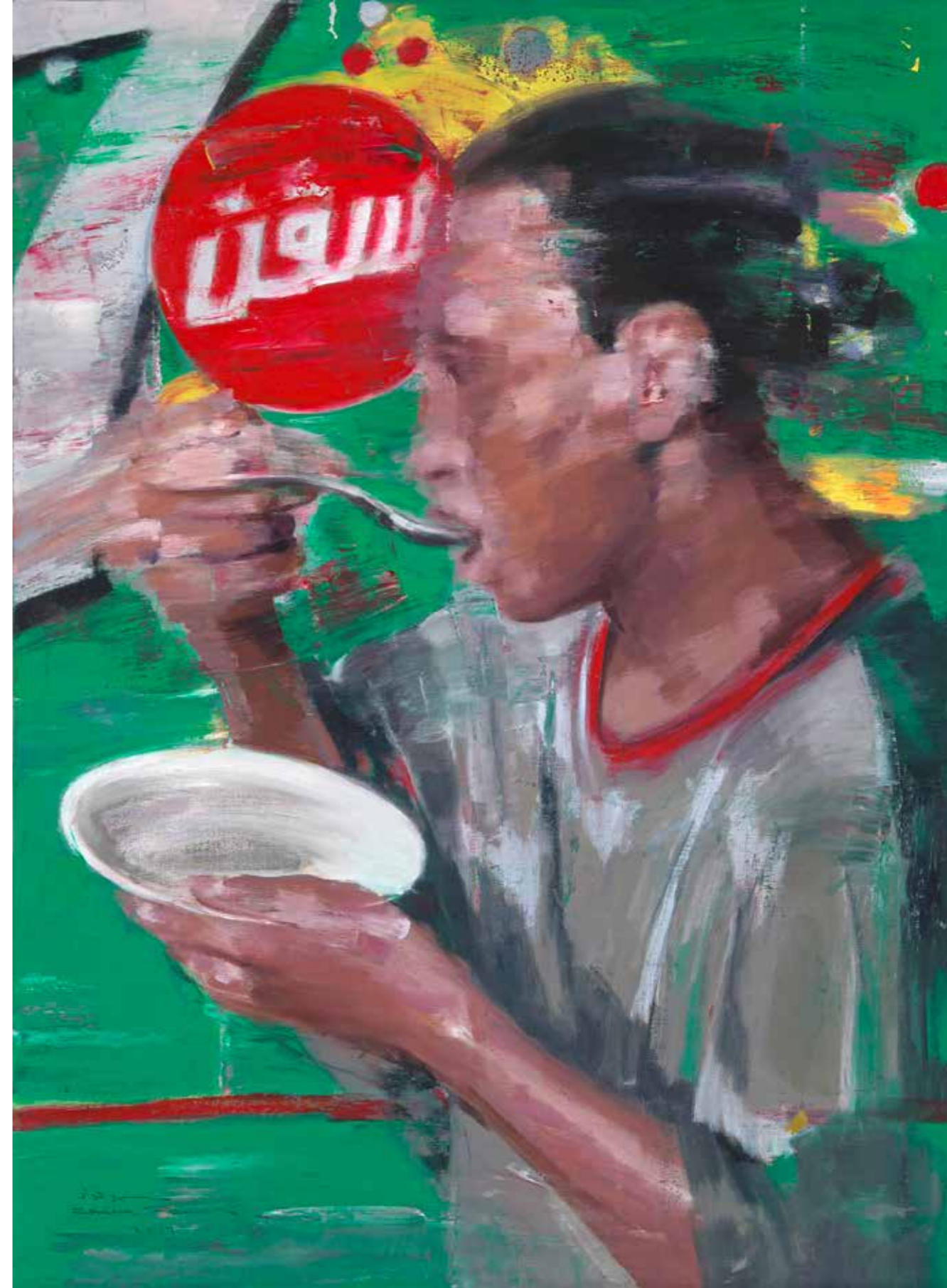
BID

The present lot represents one of Samir Fouad's repetitively explored themes: the corruption of Egyptian society with the advent of mass commercialization and its impact on Egyptian society and identity. The ubiquity and glamorization of international brands and the impact foreign imports and capitalist ideas have had on Egyptian society are explored frequently by Fouad to discuss the impact such changes have had on the country from an economic and visual standpoint. The rabid hunger of the subject eating from an empty plate shows the futility of capitalism and globalisation in Egypt. In addition, the signage of international brands has become so tightly integrated into the local visual landscape, from shop signage and large billboards placed repeatedly throughout the city, that it has consumed Egyptians in a manner that is almost literal.

Samir Fouad was born in Cairo, Egypt, in 1944. He had shown outstanding talent in painting since early childhood, but he went on to study electronic engineering. While pursuing a successful career in IT, he simultaneously participated in the Egyptian art scene. Fouad had his first one-man show in England in 1970, and the second in Cairo in 1977. In 2001, he left his job to devote himself to art full-time.

Fouad's art is derived from various streams. Growing up in post-war Heliopolis, a neighbourhood of Cairo that had a population of Egyptians and foreign residents, gave him a cosmopolitan dimension and his continuous search into human existence and the correlation between music and visual arts gives him a distinctive artistic vision. He conveys this vision through the juxtaposition of arrest and movement and the representation of the passing of time in his work. His artistic content is predominantly expressionist, and his visual language draws from the heritage of painting to the horizons of modernism. However, his state of mind and mood is thoroughly Egyptian and he selects the subjects of his paintings that he describes as 'The culture and soil' of his motherland.

Since 1997, Fouad has held fifteen one-man shows. He represented Egypt at the International Watercolour Biennale in 2001; the International Luxor Symposium in 2011; held a co-exhibition with Italian artist Franco Rizoli in Venice in 2016; and a major retrospective at Ofok Gallery in Mahmoud Said Museum, Cairo in 2018. His works have been exhibited in various countries such as the USA, UK, Italy, Russia, Kenya, Dubai, Kuwait, Lebanon, and Saudi Arabia.



52

HUSSEIN SALIM

SUDANESE 1966-

Alsahara

signed and dated 21; inscribed with the artist's name, date, title, and medium on the reverse
collage and acrylic on canvas
200 by 240cm

R90 000 - 120 000

PROVENANCE

Melrose Art Gallery, Johannesburg, 2021.
Private Collection.

BID

Born in Sudan, North Africa, Salim took refuge in the United Kingdom, Germany, Egypt, and South Africa because of a tumultuous political and economic period, before returning to his homeland. After artistic training at Khartoum University, he attained his master's degree in Fine Art at the University of KwaZulu-Natal. His artwork, characterised by its abstraction in lively colours and patterns, explores themes of diaspora and living amongst multicultural communities. He has exhibited extensively overseas along with acclaimed local galleries, most recently *Garden of Carnal Delights*, a solo exhibition at The Melrose Gallery, Johannesburg, South Africa in 2021.



53

PRINCE TWINS SEVEN-SEVEN

NIGERIAN 1944-2011

Procession

signed and dated 1974 on the reverse
mixed media on board
155 by 120cm

R20 000 - 30 000

BID

Prince Twins Seven-Seven was a prominent Nigerian artist and one of the leading talents to emerge from the Oshogbo School led by German Ulli and Georgina Beier. He was a dancer with a travelling medicine show that sold 'Superman Tonic' before joining the school in 1964. Here he began by drawing in pen and ink on paper but soon developed a technique where he laminated paintings on wood. His works are influenced by Yoruba mythology, cosmology, and culture. He was also a musician who continued to perform and record throughout his life. In 2000 he moved to Philadelphia, PA, USA but, after a tumultuous time, returned to Nigeria in 2008, where he remained until his death from a stroke in 2011.

Born Taiwo Bamidele Olaniyi Oyewale Oyekale Aitoyeje Osuntoki, he renamed himself Twins Seven-Seven (Ibeji Meje-Meje in Yoruba) because he was the only surviving child of the seven sets of twins born to his parents – he was from the seventh set. His great grandfather, Osuntoki, served as king of Ibadan in the 1890s, thereby allowing him the title of 'Prince'.

Prince Twins Seven-Seven exhibited widely including in Austria, Czechoslovakia, Finland, France, Germany, India, Mexico, the Netherlands, Nigeria, Portugal, Scotland, Spain, UK, and USA. In 2005, he was named one of UNESCO's Artists for Peace, an honour bestowed upon those who use their renown in ways that promote UNESCO's message and programme.



54

ROBIN RHODE

SOUTH AFRICAN 1976-

Girl with Skipping Rope, six

signed and dated 19.06.2020 on a Rhodeworks certificate of authenticity
C-print mounted on Dibond
each image size: 69,5 by 51,5cm

R350 000 - 500 000

The present lot is accompanied by a certificate of authenticity.

BID

Robin Rhode first achieved international notice when documentation of his early live performances appeared in the lauded group exhibition *How Latitudes Become Forms* (2003) at the Walker Art Center in Minneapolis, MN, USA. Performance remains integral to his practice, but it is now mediated through photography and video. In his photographic series, Rhode documents a single protagonist – typically a child or adolescent – interacting with murals rendered using soap, charcoal, chalk, or paint. The protagonist's interaction frequently

influences the form of the mural, as in this lot where the girl in white's skipping overwrites the wall texts with an abstract pattern of Rhode's design.

Most of Rhode's performances are enacted in front of public walls in Johannesburg and Berlin, where he relocated in 2002. The quotidian and surreal expression recorded in his condensed narratives is often framed by broader socio-economic concerns. One of Rhode's most used sets historically was a wall in Westbury, a Johannesburg neighbourhood plagued by gang violence. Threats of violence and urban decay have provisionally seen him give up working at this site. The present lot forms part of a body of work made in Jericho. Rhode first visited this Palestinian city in the West Bank in 2014 and made his first photographic works in 2018.

Rhode was attracted to Jericho for its political and topographical similarities to South Africa. The biblical story of the demolition of Jericho's walls also motivated his decision to work in the city. He has described Jericho as a spiritually charged space linked to narratives central to three faiths. The artist elaborates: "I wanted to work in a world where it was charged with narrative: a narrative that is spiritual, that is part mythological, that is part fictional, that is part archaeological."¹

1. Trevor Bishai (2021) "Conversation with Robin Rhode and Trevor Bishai", Musée Magazine, 9 June: <https://museemagazine.com/features/2021/6/9/a-conversation-with-robin-rhode-and-trevor-bishai>



55

ROBIN RHODE

SOUTH AFRICAN 1976-

Pascal's Plates

2011

signed and numbered 15/15 on a Rhodeworks

certificate of authenticity

fine art inkjet print

image size: 59 by 39,5cm; sheet size: 80 by 60cm

R40 000 - 60 000

PROVENANCE

Acquired from the artist, thence by descent.

Private Collection.

The present lot is accompanied by a Rhodeworks certificate of authenticity.

BID

Born in 1976 in Cape Town, Robin Rhode received a BFA from Technikon Witwatersrand (now the University of Johannesburg) in 1998 and graduated in 2000 from the South African School of Film, Television, and Dramatic Art in Johannesburg. In 1997, Rhodes started making performative drawings on public walls using charcoal, chalk, paint, etc. and soon began photographing and filming these pieces. His works, which are a marriage of street art and performance – and the documentation thereof, are a commentary on socio-cultural issues such as identity, race, violence, and politics. Rhode lives and works in Berlin, Germany.

His awards and residencies include the Zurich Art Prize (2018); Roy R Neuberger Exhibition Prize, New York, USA (2014); Illy Prize at Art Brussels (2007); Walker Art Center residency (2003); Karl Hofer Gesellschaft residency (2001); and South African National Gallery residency (2000). In addition to exhibiting extensively in major exhibitions across the world, his work is part of many prominent collections including the Smithsonian Institute (Hirshhorn Museum and Sculpture Garden) in Washington, DC, USA; Louis Vuitton Moët Hennessey, Paris, France; Solomon R. Guggenheim Museum, NY, USA; South African National Gallery, Cape Town; The Museum of Modern Art, NY, USA; and Centre Pompidou, Paris, France.



56

CYRUS KABIRU

KENYAN 1984-

Amittai

2017

accompanied by a SMAC Gallery certificate of authenticity signed and dated 10 November 2022

steel and found objects

height: 155cm; width: 202cm; depth: 25cm

R150 000 - 200 000

PROVENANCE

SMAC Gallery, Cape Town, 2017.

Private Collection.

EXHIBITED

SMAC Gallery, Cape Town, *CYRUS KABIRU:*

Pandashuka, solo exhibition, 13 September 2017 to 21 October 2017.



BID

57

RODAN KANE HART

SOUTH AFRICA 1988-

Figures and Forms, Shelving Unit

each signed and dated 2019; accompanied by a Rodan Kane Hart Studio invoice signed, dated, and inscribed with the title and medium

18 Key steel sculptures, on a Key steel stand
height: 220cm; width: 194cm; depth: 40cm
(19)

R45 000 – 55 000

PROVENANCE

Acquired from the artist by the current owners, 2019.

Property of Collectors.

BID

Rodan Kane Hart was born in Johannesburg. As a contemporary South African artist, his practice focuses on sculpture, painting, and photography. In addition to his own work as a visual artist, he is co-founder and creative director of a number of platforms including THEFOURTH in Cape Town, which is a gallery space bridging art and design.

Hart studied Fine Art at the Wits School of Art, University of Witwatersrand, and at Michaelis

School of Fine Art, University of Cape Town. He has completed four residencies: at the Yorkshire Sculpture Park in Wakefield, England (2013); the Swatch Art Peace Hotel in Shanghai, China (2016/17); CProjects in Rome, Italy (2019); and Cité Internationale des Arts in Paris, France (2020). Hart has participated in numerous solo and group exhibitions and his works are represented in public and private collections in Europe, Asia, and throughout South Africa.



58

SERGE ALAIN NITEGEKA

BURUNDI/SOUTH AFRICA 1983-

Fragile Cargo II; Studio Study II, *diptych*

2012

acrylic on wood, two panels

each: 227 by 119cm

R300 000 - 500 000

PROVENANCE

Stevenson, Johannesburg, 2012.

Cotton Tree Collection.

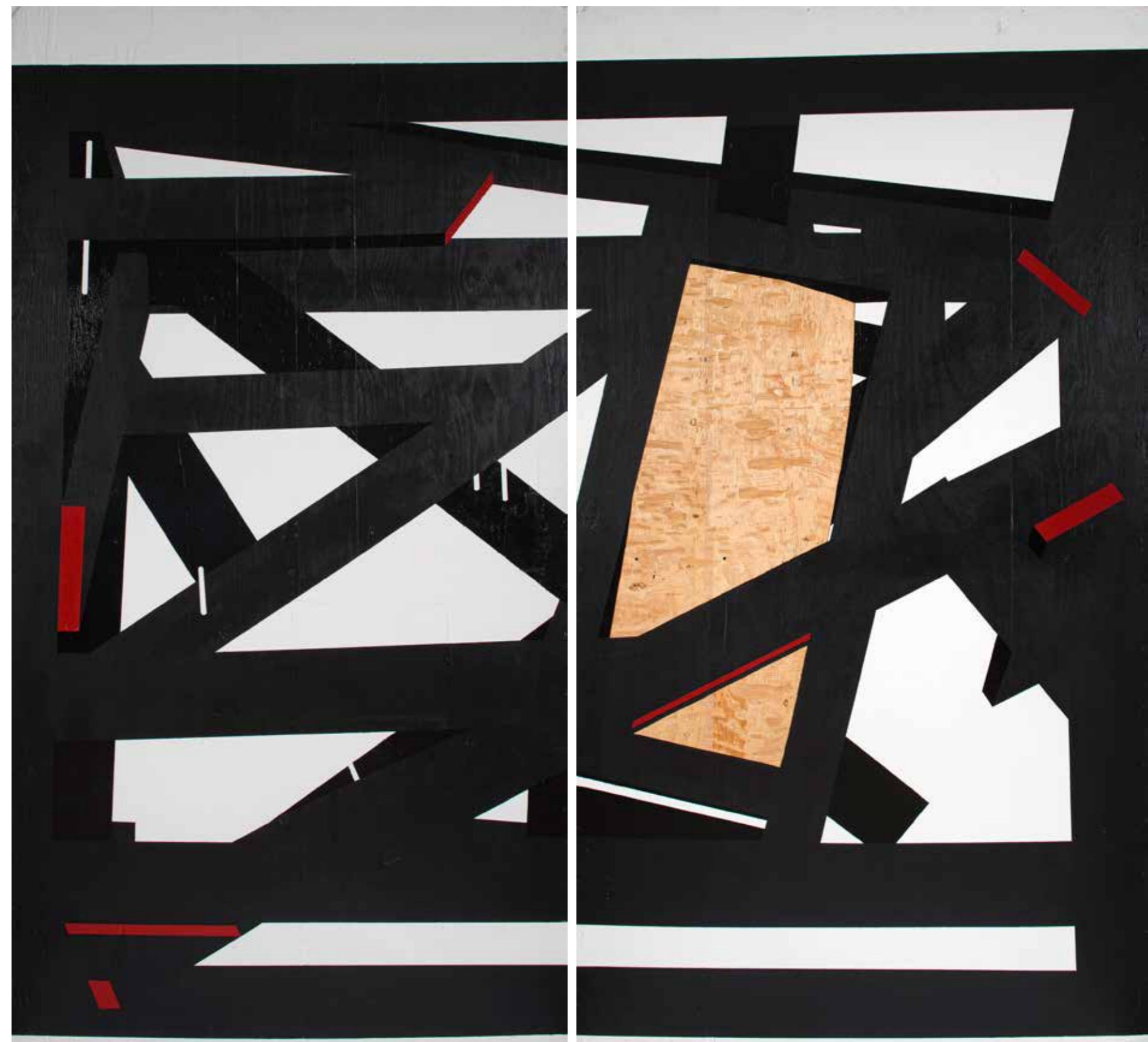
EXHIBITED

Stevenson, Johannesburg, *Black Lines*,
1 to 30 March 2012.

BID

In 1993, Serge Alain Nitegeka fled the conflict in Burundi for Rwanda with his family. After periods in the Democratic Republic of the Congo (DRC) and Kenya, he settled in Johannesburg in 2003. Nitegeka is interested in the poetics of displacement, and repeatedly uses industrial wood and black paint to create abstract formalist works that address notions of fracture, adaptation, and survival in the context of forced migration. This lot was first exhibited in a room dominated by a large-scale installation composed of interlocking lengths of wood. Operating both as threshold and obstacle, Nitegeka's archi-sculptural interventions demand the active participation of viewers. They spatialise in three dimensions the artist's formal concerns in his paintings, while making palpable the physical experience of displacement.

Notwithstanding the emphasis placed on his refugee status in appraisals of his work, Nitegeka's hard-edge paintings operate in a context, South Africa, where formal innovation has long been matched by flagrant copying. South African critics have consistently drawn comparisons between Nitegeka's meticulously fabricated compositions and Piet Mondrian's grid paintings.¹ Kazimir Malevich is also referenced. While his kinship with these ancestors is self-evident, Nitegeka's work is better viewed in relation to Erik Laubscher's abstract compositions from the late 1950s, which featured interlocking forms in a reduced palette of black, red, and yellow.





Curator and art historian Adrienne Edwards's recent writing about blackness as material, method and mode in abstraction are also pertinent.² Nitegeka has used black throughout his career. The colour dominates his work, and is its meaning. Nitegeka credits the soil in a refugee settlement near Mount Nyiragongo, near Goma in the DRC, with initiating his fascination. Wandering barefoot around the encampment, Nitegeka would marvel at how the grey-black volcanic soil covered his limbs like a sock, hiding wounds and wear. Nitegeka's paintings metabolise the raw information of experience into an allusive visual poetry.³

1. Percy Mabandu (2014) 'Review: Serge Alain Nitegeka at Stevenson in Johannesburg', *Artthrob*, 20 August: <https://artthrob.co.za/2014/08/20/into-the-black/>
2. Adrienne Edwards (2015) 'Blackness in Abstraction', *Art in America*, 5 January: <https://www.artnews.com/art-in-america/features/blackness-in-abstraction-3-63053/>
3. Sean O'Toole (2020) 'Crisis of Identification', *ARTnews*, Summer. Page 99.

Johannesburg-based, Burundian-born artist Serge Alain Nitegeka works in painting and sculpture – including large site-specific installations that promote participation. His art references issues of identity, culture, and politics as influenced by forced migration, which he experienced as a refugee from Burundi. Nitegeka's works are minimalist and abstract, often featuring bold black lines and geometric forms.

Nitegeka achieved his BFA in 2009 from the University of Witwatersrand, Johannesburg. His accolades include a grant award from The Barnett and Annalee Newman Foundation (2019); the Villa Extraordinary Award for Sculpture from the Claire and Edoardo Villa Will Trust (2018); and the Tollman Award for Visual Arts (2010). He has exhibited extensively since 2008, most recently a solo exhibition, *Finding Black* (2022), at Stevenson, Cape Town, and a group exhibition at the Palais de Tokyo in Paris, France, entitled *Ubuntu, a lucid dream* (2021 to 2022).

59

MONGEZI NCAPHAYI

SOUTH AFRICAN 1983-

Obsession

signed and dated '19 on the reverse
Indian ink and watercolour on cotton paper
199 by 140cm

R100 000 - 150 000

PROVENANCE

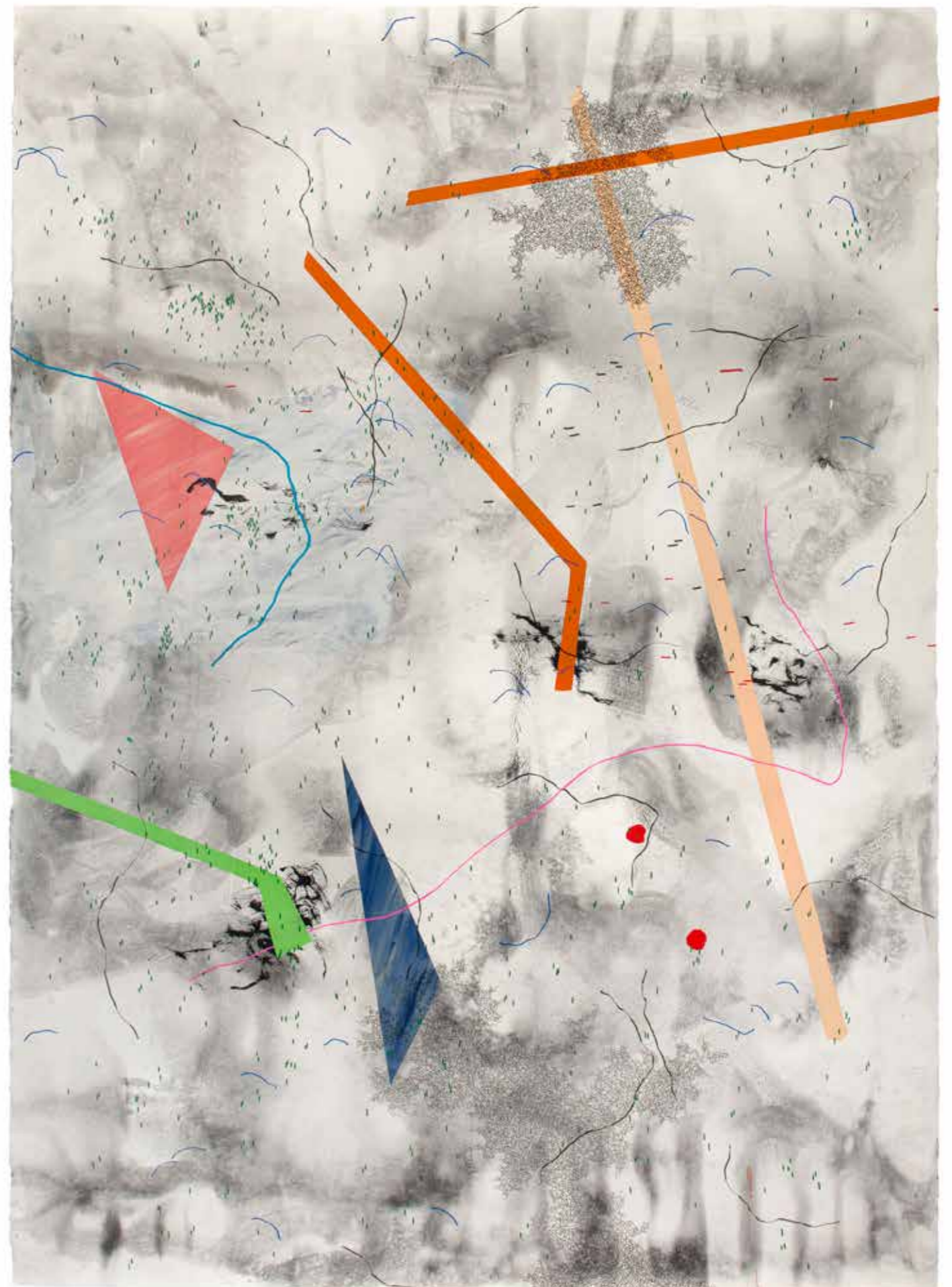
SMAC Gallery, Cape Town, 2019.
Private Collection.

EXHIBITED

SMAC Gallery, Johannesburg, *MONGEZI NCAPHAYI: Of the seeking or the finding*, solo exhibition, 11 May 2019 to 5 June 2019.

BID

Mongezi Ncaphayi formed part of a cohort of artists shortlisted for the Norval Sovereign African Art Prize 2023.



60

DEBORAH BELL

SOUTH AFRICAN 1957-

Crying Pot Study

signed and dated 98
mixed media on paper
159 by 120cm

R100 000 - 120 000

PROVENANCE

Goodman Gallery, Johannesburg, 1998.
Private Collection.

BID

Deborah Bell is one of South Africa's most celebrated contemporary artists. Bell received her BAFA (Hons) and MFA degrees at the University of the Witwatersrand. She works in a range of media on canvas and paper, produces drypoint etchings and large-scale bronzes. Her earlier more political work has given way to a broader, deeper investigation into the border between mortality and immortality, matter and spirit, presence and absence, the quotidian and the mythic, the grounded and transcendent. Bell has collaborated on various historically important projects with

contemporaries such as William Kentridge and Robert Hodgins. Her work is represented in public and private collections around the world including the Museum of Modern Art, New York City, NY, USA; the Smithsonian Institution and the National Gallery of Art, Washington, DC, USA; the Hara Museum, Tokyo, Japan; and the IZIKO South African National Gallery, Cape Town. As well as a career as an artist, Bell has worked as a lecturer at various South African tertiary institutions, including the University of the Witwatersrand.



61

DEBORAH BELL

SOUTH AFRICAN 1957-

Crying Pot, Crying Pots Series

1998

terracotta, kiln and pit fired, fat, wax and charcoal
height excluding base: 95cm; height including
base: 135cm; width: 45cm; depth: 43cm

R80 000 - 120 000

PROVENANCE

Goodman Gallery, Johannesburg, 1998.
Private Collection.

LITERATURE

David Krut Publishing (2004) *Deborah Bell*,
Johannesburg: David Krut Publishing, Taxi-Art
Book 010, softcover, illustrated in colour on
page 65.

BID

The present lot is accompanied by a granite base.

"I started working with the image of the crying pot during the time that the Truth and Reconciliation hearings had just begun, and were being aired on television. Apart from being struck by the atrocities that were being revealed, I was overwhelmed by the grief of the friends and the families of the victims - especially the women. Watching their pain as the stories were told, I realised that they were the true victims. Not only had they lost the people close to them, but their powerless status, the lies and the cover-ups had violated and abused them. Whilst they would never be celebrated as the heroes, they became symbolic of the horrors of our history. The crying and the wailing was in many ways cathartic, and in my head it grew: it became a large wailing for all the other horrors, the wars in Rwanda, Burundi, Bosnia. The wailing grew and grew until it became mother earth lamenting the history of mankind. I looked at Picasso, I looked at Mangbetu pots and I played with the idea of a grieving entity that was completely subsumed in its grief. The form of a pot with a head thrown back in anguish - with no arms or legs - accentuated this pain. The bowl of the pot became a symbol of the earth, the gesture of pain became a cry and a prayer. But there is a potency, a promise of new beginnings, of birthing, which moves these sculptures and drawings from images of victims to a promise of power." —Deborah Bell, 2004¹

1. David Krut Publishing (2004) *Deborah Bell*, Johannesburg: David Krut Publishing, Taxi-Art Book 010, page 66.



62

DEBORAH BELL

SOUTH AFRICAN 1957-

Pot, Journey Pot Series

terracotta, kiln and pit fired, fat, wax, and charcoal
height excluding base: 101,5cm; height including
base: 136,5cm; width: 52cm; depth: 52cm

R80 000 - 120 000

PROVENANCE

Goodman Gallery, Johannesburg, 1998.
Private Collection.

LITERATURE

David Krut Publishing (2004) *Deborah Bell*,
Johannesburg: David Krut Publishing, Taxi-Art
Book 010, softcover, illustrated in colour on
page 80.

The present lot is accompanied by a granite base.

BID



63

ATANG TSHIKARE

SOUTH AFRICAN 1980-

Modimolle, five

accompanied by the artist's certificate of authenticity signed and numbered 2/5; signed, dated 2019, and inscribed with the title and medium

bronze, sandstone, wood

height: 174cm; width: 47cm; depth: 47cm (5)

R60 000 - 80 000

BID

Atang Tshikare is a Cape Town-based South African multidisciplinary artist. The work of his father, an anti-Apartheid activist and illustrator, inspired Tshikare from a young age and he is also deeply influenced by his Tswana roots (along with other African cultures). Tshikare, a self-taught artist, began as a street artist and has evolved to specialising in sculptural furniture and functional art. Tshikare experiments with forms and mediums – bronze, ceramics, wood, stone – to create a unique dialogue between form, function, and personal narrative.

Tshikare's work was recently exhibited at the Promenade pour un Objet d'Exception, Paris, France (2022) and Design Miami/Basel (2021) with Dior

and is currently on exhibition at the Metropolitan Museum in New York City, NY, USA. Additional exhibitions include the Investec Cape Town Art Fair (2020 and 2022); Zeitz MOCAA (2019); PAD London, UK (2019); Design Miami/ Basel (2014, 2016, and 2018); and Design Discourse in Austria (2016).

The name "Modimo o lle" comes from a Pedi/ Tswana phrase meaning "God has eaten". We see Okae standing at the peak waiting to meet the first human that has survived the mountain to guide him on his daring expedition.—Atang Tshikare¹

1. <https://www.atangtshikare.com/product/modimolle-god-has-eaten2019/>, accessed 23 January 2023.





Curatorial Voices

Danda Jaroljmek and Ann Kariuki
Circle Art Gallery

Lot 64 - 69

"We have created this selection of both modern and contemporary East African art to introduce Strauss & Co's collectors to some of the best investment art in our region, art from Kenya, Sudan and Uganda. Art that shows diverse practices and work that is collectable and deserving of better recognition outside East Africa. These artists have shown internationally and the older generation have appeared in international African art auctions such as Bonhams and Piasa in the past."

Danda Jaroljmek is the Director of Circle Art Agency, Nairobi, which was established in 2012 to provide the first professional arts advisory service to collectors and art institutions in East Africa. She has curated over ninety exhibitions and taken Circle to over forty art fairs in Cape Town, Johannesburg, London, Paris, New York, Lagos and Dubai. She launched Art Auction East Africa in 2013, the only modern and contemporary East African art auction in Nairobi, now in its 10th edition. The auction has created a platform for the secondary market, encouraged investment in East African art both locally and internationally and is often the first port of call for new collectors to learn about and begin to collect artists from this region.

Ann Kariuki is the Gallery Manager of Circle, she is classically trained violinist studying at the Kenya Conservatoire of Music, she merges her

interest in classical music with a love of visual arts and is developing her skill and knowledge in arts management and curatorship.

Circle Art Gallery, founded in 2012, is based in Nairobi, Kenya. Circle promotes contemporary art from Eastern Africa. Their intention is to create a strong and sustainable art market for East African artists by supporting and promoting the most innovative and exciting artists currently practicing in the region. Through group and solo exhibitions, as well as participation in international art fairs, the gallery has increased visibility for established and emerging artists, both internationally and at home. Working closely with regional and international collectors and curators, we are building a strong and sustainable market for East African artists. In response to the current global crisis, we are adapting our programming and enhancing our online platforms to continue promoting challenging and thought-provoking contemporary art from East Africa.



64†

MOHAMED ABDELLA OTAYBI

SUDANESE 1948-

Displacement

signed and dated '021'
acrylic on canvas
74,5 by 50cm

R60 000 - 100 000

PROVENANCE

Circle Art Gallery, Nairobi, 2023.

EXHIBITED

Circle Art Gallery, Nairobi, Kenya, *Mohamed Abdella Otaybi Solo Exhibition: The Lost Paradise*, 29 June to 30 July 2022.

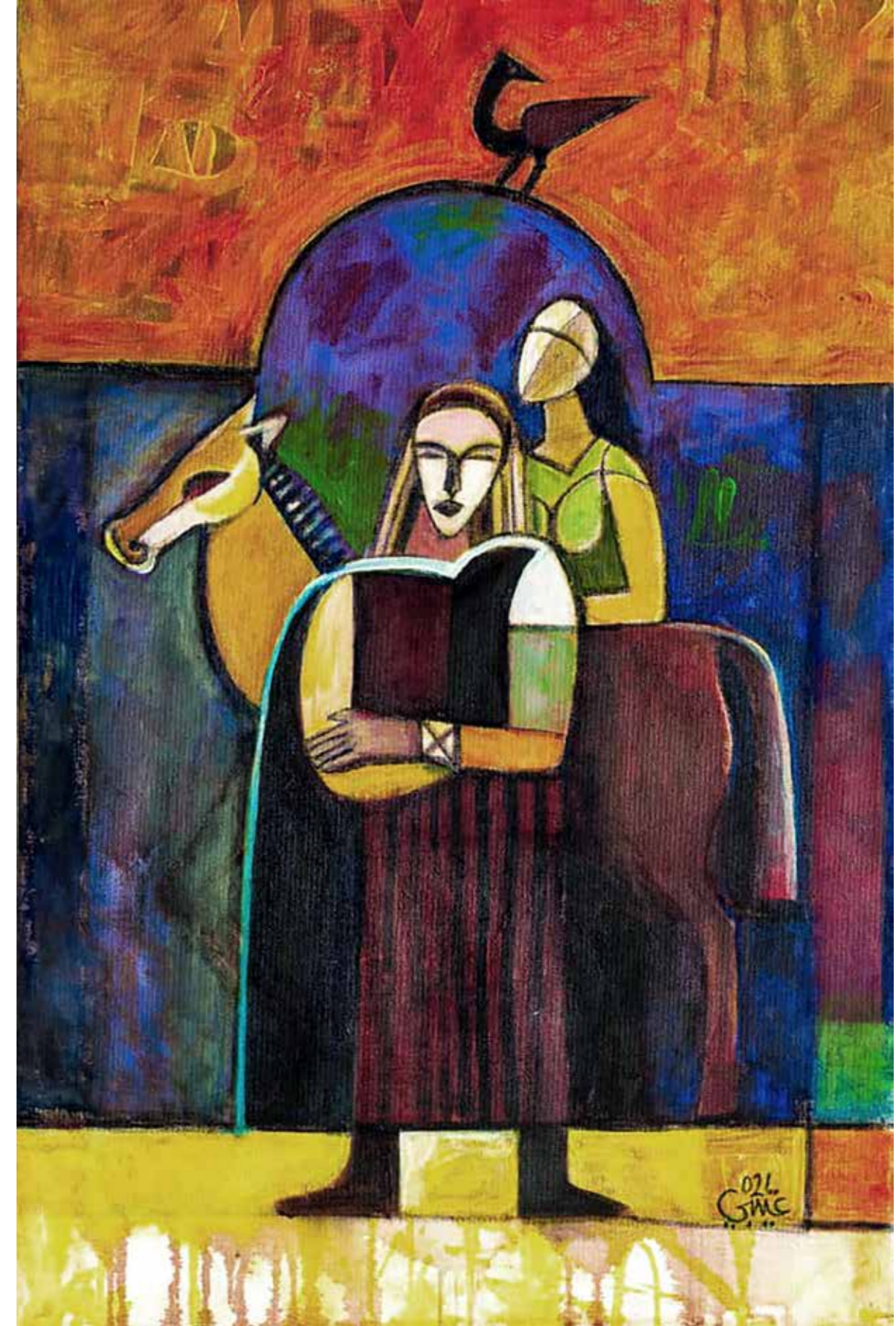
Circle Art Gallery, Cromwell Place, London, *East African Masters*, 6 to 11 October 2022.

BID

Mohamed Abdella Otaybi is an influential figure in the Sudanese artistic movement. Otaybi graduated from the Khartoum College of Fine and Applied Arts and began working as an artist during a dynamic period of the 1970s. He was immersed in debates about cultural heritage and visual identity, which have stayed important topics for him. This amalgamation of Africanism, Islam, Arabism, and Sudanese themes of identity is seen throughout his paintings. His painterly language has evolved over the years, using architectural structures, decorative motifs, and calligraphic forms to echo the questions around cultural heritage that he finds so important. A gentle activist, his work has a romantic hue of Sudanese life, nature, music, and heritage. Layering colour creates depth and vibration and adds to the mythological and dreamlike quality of his paintings, which reference a cultural past.

Otaybi has held many solo exhibitions in Khartoum, from 1970 to the present, and has shown in international group exhibitions including the Sharjah Biennial, UAE, 1993; *Modernism in Sudanese Art*, British Museum, London, UK, 2004; *Sudan: Emergence of Singularities*, P21 Gallery, London, UK, 2017; and a solo exhibition, *The Lost Paradise* at Circle Art Gallery, Nairobi, Kenya, 2022. His work features in private and public collections including the National Museum in Sharjah, UAE. In December 2018 Otaybi was the focus of the article 'Masters we Need to Master' in *Collector Magazine* published by *Art Africa*.

Biography courtesy of Circle Art Gallery.



65+

SANE WADU

KENYAN 1954-

Self Portrait as Fisherman

signed and dated 02

oil on canvas

81 by 56cm

R60 000 - 80 000

PROVENANCE

Circle Art Gallery, Nairobi, 2023.

EXHIBITED

Circle Art Gallery, Cromwell Place, London, *East African Masters*, 6 to 11 October 2022.

BID

Sane Wadu began painting professionally in the 1980s, after giving up his career as a teacher. He became one of Gallery Watatu's most successful and iconic artists with distinctive, energetic, and often humorous themes floating through his work. Spanning a long and distinguished career of over four decades, Sane's contribution to the local art community is unparalleled. He co-founded the Ngecha Artists Association in the 1990s with Eunice Wadu, Wanyu Brush, and Chain Muhandi and, alongside his artist-wife, Eunice, continues to support young artists through The Sane Wadu Trust where they teach workshops every weekend

from their studio in Naivasha. His paintings have been exhibited worldwide, including in the USA, Germany, South Africa, Japan, and the UK, most notably in the seminal exhibition at the Whitechapel Art Gallery, *Seven Stories about Modern Art in Africa* in 1995 and its accompanying book. In 2020 Sane Wadu had a retrospective at Nairobi Contemporary Arts Institute (NCAI), Kenya and was also featured in the travelling group show *Mwili Akili Na Roho* at the Royal Academy of Arts, London, UK and Haus Der Kunst, Munich, Germany. Sane Wadu most recently had a retrospective at NCAI.

Biography courtesy of Circle Art Gallery.



66†

GEOFFREY MUKASA

UGANDAN 1954-2009

Two Boys with Cockerel

signed and dated 07

oil on canvas

152 by 60cm

R180 000 - 220 000

PROVENANCE

Circle Art Gallery, Nairobi, 2023.

BID

Geoffrey Mukasa is widely recognized as one of East Africa's most influential painters. Born to a medical doctor and the daughter of a Chief, Mukasa spent part of his childhood in the King's palace in Buganda. Following the coup by Idi Amin, Mukasa left Uganda in exile to study fine art at the Lucknow College of Art and Crafts in India. This period for Mukasa was one of much formal experimentation, shaped by his research into both Indian and European art movements. When Mukasa returned to Uganda he had developed a distinctive style of painting, frequently focusing on relationships and interactions between humans and their environment. During the early 1990s, Mukasa became a key figure in the movement to revive cultural life in Kampala. This movement was seen as

a unifying force and an inspiration for the nation's recovery after years of military dictatorship. Mukasa returned to Uganda with great influence from his Indian mentor, the master painter M.F Husain, the depth of which was cemented by his inclusion in an exhibition of Indian Modern Art at Villa Vassilieff Gallery, Paris, 2017. In 2016, Mukasa's work was shown in a solo presentation at Art Dubai Modern. His work is held in collections in America, Europe, and Africa and appears frequently at international auctions, including Sotheby's and Bonhams. Publications include *Mukasa Geoffrey – the Artist's Life in Uganda*, AKA Gallery Kampala published by Maria Fischer, Rose Kirumira, Paul Lubowa, and Josephine Mukasa, 2011.

Biography courtesy of Circle Art Gallery.



67†

LAWRENCE 'SHABU' MWANGI

KENYAN 1985-

Empty Souls Dressed In Suits

signed and dated 2021

oil on canvas

132,5 by 133,5cm

R120 000 - 140 000

PROVENANCE

Circle Art Gallery, Nairobi, 2023.

BID

Lawrence 'Shabu' Mwangi has been a practicing artist since 2003. His practice focuses on the effects of structural and historical violence, and different forms of marginalization on the individual and collective psyche. His paintings are considerations of societal and cultural fissures. His most recent work traces an ongoing personal journey of striving to understand the balance between the two things that drive us, love and pain, and how we react in different ways depending on which of the two is dominant. Mwangi's work has previously dealt with questions of collective suffering, and the effects that inequality, marginalization, and other forms

of structural violence have on communities. In this new body of work, he has turned his gaze inwards, focusing on an examination of the self. He asks himself questions about how he sees the people around him and his interactions with them.

Mwangi has participated in workshops and residency programs both locally and internationally. His work has most recently featured in *Systems of Emptiness*, a prelude to Documenta15, a group show with Wajukuu and *The Sources of Our Seas*, a solo show at Circle Art Gallery in 2021; *East African Encounters*, a Circle Art Gallery group exhibition at Cromwell Place in London in 2021, and *Self-Addressed*, an exhibition of self-portraiture by artists from Africa and its diaspora curated by Kehinde Wiley for Deitch Projects LA. Other shows include *The Man with Two Shadows* (2020), an online exhibition with Circle Art Gallery; *Yawning for Power* (2019), a solo exhibition with Tilleard Projects; *The Stateless*, a solo exhibition at Circle Art Gallery (2018); *Freedom, Flight, Refuge*, Circle Art Gallery (2017); *Art Transposition Nairobi-Kampala-Hamburg*, LKB Gallery, Hamburg; *Pop-Up Africa*, GAFRA, London (2017); and *Out of the Slum* (2012), Essen, Germany. He has also participated in residencies in Kenya, Germany, and Italy. In 2022, Mwangi and fellow members of the Wajukuu Art Project participated in documenta fifteen in Kassel, where they went on to win the Arnold Bode prize. Mwangi participated in the 13a Biennial do Mercosul in Brazil in 2022.

The artist currently lives in Nairobi.

Biography courtesy of Circle Art Gallery.



68†

GOR SOUDAN

KENYAN 1983-

Event Horizon

signed and dated '22
ink and watercolour on paper
152 by 145cm

R170 000 - 200 000

PROVENANCE

Circle Art Gallery, Nairobi, 2023.

BID

Gor Soudan is a conceptual artist living and working between Kisumu and Nairobi, Kenya. His practice incorporates drawing, sculpture, installation, and ceremony and often reflects social relationships and interactions with the immediate environment. Soudan's artistic practice is an organic process through which everyday material is transformed into powerful work.

During his early career, he created installation sculptures in response to the 2007 civil conflicts in Kenya. Human torso forms woven from the charred wire from street protests reflected on the socio-political dynamics of human agency. The work he produces provides an acute, often satirical observation of the rapid socio-political transformation Africa is undergoing. His practice has evolved with a continued psycho-spatial exploration of mark-making, inhabitation, and cohabitation.

His current research is focused on the forms and materiality of handmade agricultural interventions in rural and urban landscapes, considering how

such interventions affect our relationship with the environment and how nurturing plants reflects not only the development of our imagination but also our overall communal development.

Soudan studied Sociology and Philosophy at Egerton University, Kenya and has had multiple solo exhibitions and group shows in Kenya, Sierra Leone, the United Kingdom, Japan, and Germany. This includes *Kikulacho: Remains, waste and metonymy* |||, Japanese Cultural Centre, Nairobi in 2018; *Tokyo A La Carte*, Tomio Kayama Gallery, Tokyo Japan; *Dust Sheet Embroidered Snow*, Project Gallery Arundel, United Kingdom; and *Gor Soudan, A Retrospective*, Redhill Gallery, Limuru, Kenya in 2018. In 2014, he participated in Backers Residency, AIT in Tokyo Japan, and in 2017 he participated in the ICAF residency in Lagos, Nigeria. In 2022, Soudan was featured at 1-54 Contemporary Art Fair with Circle Art Gallery in London to great success.

Biography courtesy of Circle Art Gallery.



69†

THERESA MUSOKE

UGANDAN 1944-

Hartebeest in Browns and Purple

1999

signed

oil on canvas

116,5 by 79,5cm

R100 000 - 140 000

PROVENANCE

Circle Art Gallery, Nairobi, 2023.

EXHIBITED

Circle Art Gallery, Cromwell Place, London, *East African Masters*, 6 to 11 October 2022.

BID

Theresa Musoke considers herself a semi-abstract painter and is best known for her expressive portrayals of East Africa's abundant wildlife. Using a range of mediums to develop her imagery, her technique involves randomly dyeing cotton canvases and allowing the suggestive nature of the dye to guide her painting into evocative forms of animals and landscapes. Musoke first began to receive attention at the Margaret Trowell School of Fine Arts at Makerere University in 1963 in Kampala. A true

pioneer, she was the first female artist to obtain a degree there. She went on to graduate and win the painting prize in 1965 and then obtained a scholarship to study for a postgraduate diploma in printmaking at the Royal College of Art in London, UK from 1965 to 1967. Musoke's approach to painting brings together the precision of drawing – her fine draughtsmanship is evident in her drawings in ink and watercolour on paper – with a looser painterly style.

Musoke has been a highly influential figure in Kenyan and Ugandan art, not only for her celebrated visual practice but also as a teacher. After completing her studies, Musoke won a scholarship from the Rockefeller Foundation for further studies at the University of Pennsylvania, Philadelphia, PA, USA. Upon completion, she returned to Kampala and taught at Makerere University before relocating to Nairobi in 1976. She lived in Kenya for over 20 years and taught at different institutions including the University of Nairobi and Kenyatta University. Throughout this time, Musoke exhibited frequently in local galleries such as Paa Ya Paa, Gallery Watatu, and the African Heritage House. Most recently her work was featured in the travelling group show *Mwili Akili na Roho*, at the Royal Academy of Art, London, UK and Haus Der Kunst, Munich, Germany and a retrospective group show at Circle Art Gallery with Tabitha wa Thuku and Yony Waite. Musoke has dedicated her life to making art and is still a prolific creator at age 79.

Biography courtesy of Circle Art Gallery.



70

SOLY CISSÉ

SENEGALESE 1969-

Monde Perdu

signed, dated 2004, and inscribed with the title
charcoal on paper
45 by 64cm

R20 000 - 30 000

BID

Born and currently living in Dakar, Solly Cissé is one of the most highly considered artists from Senegal. He is a sculptor, photographer, and video producer, but is best known as a contemporary mixed media painter. Cissé graduated from l'École Nationale des Beaux-Arts in Dakar in 1996. His paintings are influenced by the politically unstable environment in which he grew up, and often express anger against social inequalities and injustices in his country. Cissé's paintings are a juxtaposition of reality and imagination where human forms morph into unrecognisable mythical animal shapes, constructed through the use of random lines and texture created by drips of paint. The inclusion of letters, barcodes, and numbers bring additional complexity to his

work. The artist says of his paintings, "I think and reflect a lot about humans and their relationships. Relationships between humans, the confrontation between humans and nature, humans and religion and then I challenge myself and experiment".

Cissé has exhibited extensively in both Senegal and internationally, including the 1998 São Paulo Biennale; the 2000 Havana Biennial; and the 2006 Biennale de l'Art Africain Contemporain in Dakar. His work was included in *Africa Remix: Contemporary Art of a Continent*, which was shown in numerous cities in Europe and Japan, and Johannesburg between 2004 and 2007. His work is represented in public collections in Spain and Senegal, and worldwide in private collections.



72

WILLIAM KENTRIDGE

SOUTH AFRICAN 1955-

Untitled (21)

2011

signed

charcoal and coloured pencil on ledger book paper from the Central Administration Mine Cash Book 1906
47 by 66,5cm

R1 500 000 - 2 000 000

PROVENANCE

Goodman Gallery, 2014.

Private Collection.

EXHIBITED

Goodman Gallery, Johannesburg, *Drawings: East Rand Proprietary Mines Cash Book*, 15 November - 18 December 2014, illustrated in the exhibition catalogue, unpaginated.

LITERATURE

Rosalind C Morris and William Kentridge (2015) *Accounts and Drawings from Underground: East Rand Proprietary Mines Cash Book, 1906*, India: Seagull Books, illustrated in colour, unpaginated.

BID



73

DAVID KOLOANE

SOUTH AFRICAN 1938-2019

Smoky Cityscape

dated 2008, inscribed with the artist's name, and indistinctly inscribed with the title and medium on a Goodman Gallery label adhered to the reverse mixed media and oil on paper
69 by 174cm

R80 000 - 120 000

PROVENANCE

Goodman Gallery, Johannesburg, 2005.
Private Collection.

BID

David Koloane was a pioneer black modernist artist during the South African apartheid era and played a huge role in contemporary South African art as an artist, writer, cultural critic, and curator. He was a co-founder of the Thupelo workshop program and the Fordsburg Artists' Studios, famously known as 'The Bag Factory'. In his paintings, drawings, and collages he made an oblique socio-political commentary on South Africa's difficult past and the poverty experienced in townships. He is best known for his paintings and drawings of abstracted Johannesburg landscapes and the scavenger dogs he refers to as 'Mgodoyi'. He was honoured with a retrospective exhibition that was shown at the Standard Bank Art Gallery in Johannesburg and Iziko National Gallery in Cape Town in 2019. He held numerous exhibitions and received many prestigious local and international awards.



74

ABLADE GLOVER

GHANAIAN 1934-

Houses

signed and dated 86

oil on canvas

102 by 152,5cm

R150 000 - 200 000

PROVENANCE

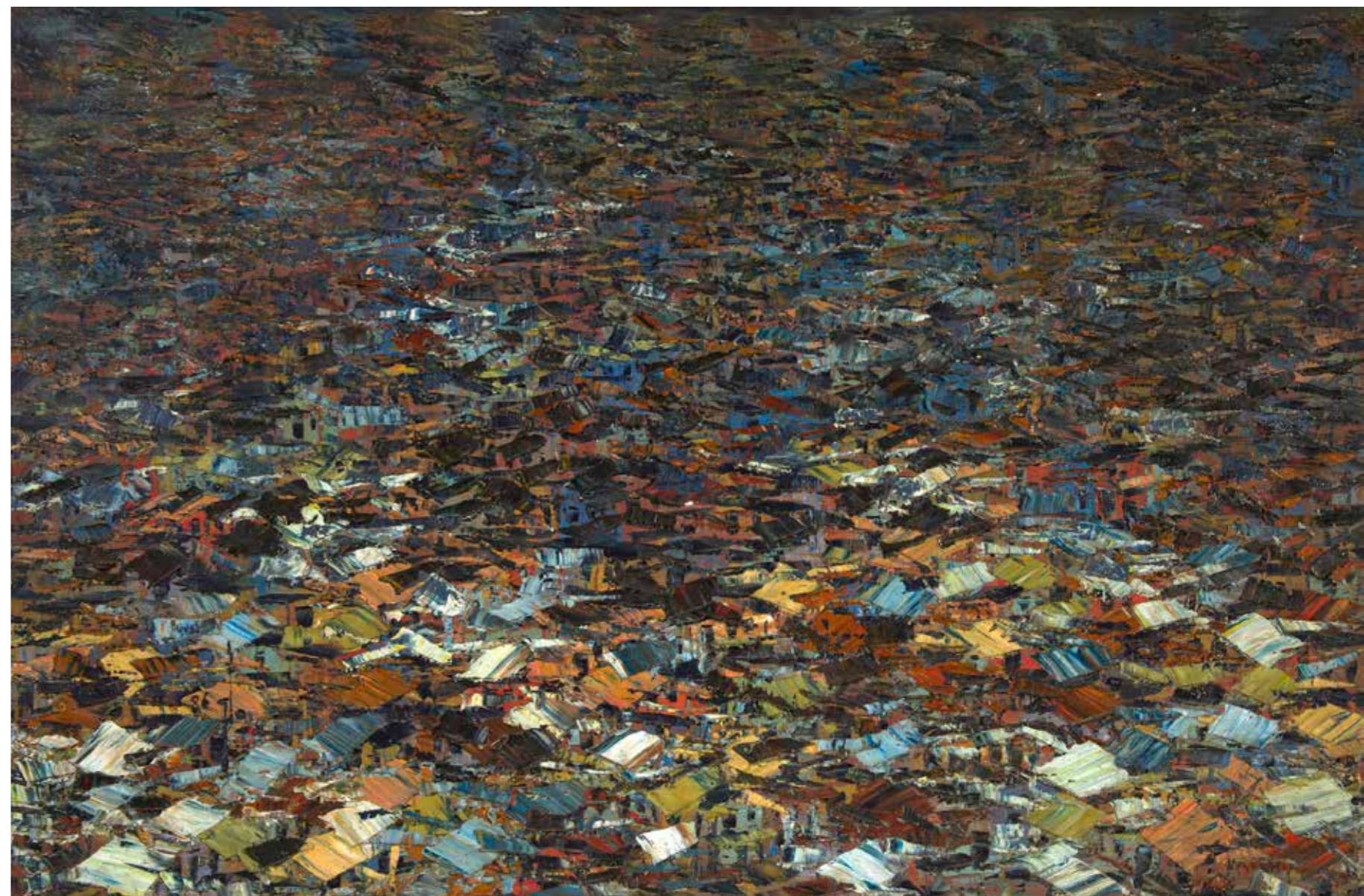
The Harry Kantor Collection.

BID

Born in 1934 in Accra, Ghana, Ablade Glover lives and works in Ghana. Trained in Ghana, the UK, and the USA, he has accumulated many distinctions that underline his significance as an artist and educator, both in Ghana and across the international art scene. Glover's work reveals his vibrant passion for life, activity, and colour. Using warm impastoed pigments to express the sun and heat of his country, Glover depicts animated scenes that mirror the exuberant diversity of Africa: its bustling market stalls, brightly attired crowds, and the dynamic energy that is Ghana. The universality of Glover's work is reflected in the breadth and variety of his collectors. His work can be found in collections such as the Imperial Palace Collection, Tokyo, Japan; UNESCO Headquarters, Paris, France; and Chicago's O'Hare International Airport, USA. He has exhibited

extensively in West Africa; Europe; the USA; and Japan. Glover also occupies a major position in Ghana's contemporary art scene, as Founder and Director of the internationally acclaimed Artists Alliance Gallery in Accra, Ghana. Among Glover's recent solo exhibitions, feature *80th Anniversary*, October Gallery, London, UK (2014); *Art Dubai*, Dubai, UAE (2013); *75th Anniversary*, October Gallery, London, UK (2009). Among his recent group exhibitions feature *Art 1:54 Contemporary African Art Fair*, Somerset House, London, UK (2014); *Transmission Part 2*, Tasneem Gallery, Barcelona, Spain (2012); *I See You*, Tasneem Gallery, Barcelona, Spain (2010); *Joburg Art Fair*, Johannesburg, South Africa (2008/09/10/11).

Biography courtesy of Africa First.





75

CECIL SKOTNES

SOUTH AFRICAN 1926-2009

City Bowl Landscape

1998

signed

oil on panel in the artist's incised and brass-mounted frame

78,5 by 99cm

R250 000 - 350 000

PROVENANCE

Strauss & Co, Cape Town, 30 August 2018, lot 592.

Johans Borman Fine Art, Cape Town.

Private Collection.

BID

Known as an artist, mentor, and teacher, Cecil Skotnes believed in nurturing talent and encouraging creativity. Born in East London, the son of Norwegian missionaries, Skotnes studied Fine Arts at Wits University after WWII. In 1952, he was employed to run the Polly Street recreation centre, which became the only art school available to black students in South Africa; training Sydney Kumalo and Ephraim Ngatane, among others. Encouraged by friend and mentor Egon Guenther, Skotnes turned his hand to woodcarving and produced many ground-breaking coloured carved panels and woodcut prints, often with images of neglected South African histories. He carried out significant public commissions, sometimes in collaboration with other artists such as Sydney Kumalo. Skotnes is remembered for his artistic innovation and major contribution to the diversity of South African art.



76

LOVEMORE KAMBUDZI

ZIMBABWEAN 1978-

Taxi Rank

signed and dated 2010

oil on canvas

114,5 by 149,5cm

R30 000 - 50 000

PROVENANCE

Stephan Welz & Co, Johannesburg, 17 November 2015, lot 717.

5th Avenue Auctioneers, Johannesburg,
5 June 2016, lot 155.

5th Avenue Auctioneers, Johannesburg,
24 October 2021, lot 343.

BID

Lovemore Kambudzi was born and grew up in Harare, Zimbabwe. He completed his secondary education in 1995 at St. Peters Secondary School where he excelled in art, enabling him to study an art foundation course at the National Gallery of Zimbabwe Visual Arts Studios between 1996 and 1998. On graduating, he received a young artist of promise Award of Distinction at the 1998 annual exhibition. Kambudzi's highly detailed and vibrant canvases, which comment on everyday life in Zimbabwe, are characterised by Tachism, a painting style where images are created by daubs of

colour. Acting as a social critic, Kambudzi satirically documents the economic and political hardships and suffering of the people of Zimbabwe, from corruption to food and petrol shortages.

Kambudzi has received multiple awards and prizes for his work, including winning the Commonwealth Arts and Crafts Award in 2003 where the prize was an eight-month scholarship in New Zealand. He has exhibited widely in Zimbabwe, Europe, and the United States and his work is represented in public collections in Zimbabwe and in private collections worldwide.



77

ESTHER MAHLANGU

SOUTH AFRICAN 1935-

Gateway

signed and dated 2005

acrylic on canvas

114 by 167,5cm

R100 000 - 150 000

PROVENANCE

Colin Sayers Collection, Cape Town, 2011.

Cotton Tree Collection.

EXHIBITED

1-54 London, United Kingdom, 2013.

The present lot is accompanied by an *Esther Mahlangu 80* book.

BID

Esther Mahlangu formed part of a cohort of artists shortlisted for the Norval Sovereign African Art Prize 2023.

Dr Esther Mahlangu is a multi-award-winning visual artist, and a much-loved South African cultural ambassador. She was born in 1935 and has been painting since she was 10 years old. The bold Ndebele-inspired artworks for which she is globally acclaimed grace many of the world's most respected museum, private, public, and corporate collections. Many experts believe that any important Pan African Contemporary collection cannot be considered complete without including one of her works.

Mahlangu grew up outside Middelburg, Mpumalanga, and learned the art of Ndebele wall painting and beadwork from her mother and grandmother. She first came to national and international prominence when she painted an installation of brightly coloured traditional geometric designs with strong black outlines for the *Magiciens de la Terre (Magicians of the Earth)* exhibition in Paris in 1989. She was invited to paint a design on a BMW 525i (as part of the BMW Art Car Project) in 1991 and in 2020 painted panels for a Rolls-Royce Phantom. In 2018 Mahlangu was presented with two honorary doctorates. In 2019, she was appointed an Officer of Arts and Letters, which is France's highest decoration for contribution to the arts, the Department of Arts and Culture published a book in her honour, and she received an award from the United Nations in Johannesburg. She also paints her characteristic designs on canvas at a smaller scale and teaches traditional art skills to a new generation of young artists at her art school in Mabhoko, Mpumalanga.



78

WALTER BATTISS

SOUTH AFRICAN 1906-1982

Ndebele Village (recto); Abstract African Figures (verso)

signed
oil on canvas
49,5 by 60cm

R250 000 - 350 000

PROVENANCE

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

LITERATURE

Various Authors (1961) *Our Art 2*, Pretoria: The South African Association for the Advancement of Knowledge and Culture, illustrated in black and white on page 4.

BID

In addition to being a prolific painter and printmaker, Walter Battiss was a passionate student of Southern African rock art, publishing no fewer than seven books on the subject in the 1940s and 50s. The elongated figures typical of his art were directly inspired by his large collection of rock art photographs and tracings. In the 1960s, his work was characterised by a sgraffito technique (scratching images through layers of oil paint) and in the early 1970s Battiss invented an imaginary artistic construct, *Fook Island*, which he populated with material culture (a Fook alphabet, currency, postage stamps, passport, etc.). His numerous travels to the Middle East and to various Greek islands were constant sources of inspiration.



79

GERARD SEKOTO

SOUTH AFRICAN 1913-1993

Prayer in Church

c1947

signed; inscribed with the artist's name, title, medium, and date on a Johans Borman Fine Art Gallery label adhered to the reverse
oil on canvasboard
45 by 50cm

R3 000 000 - 4 000 000

PROVENANCE

The Selig Gordon Collection.

Sotheby Park Bernet South Africa, Johannesburg, 6 March 1979, lot 99.

Johans Borman Fine Art Gallery, Cape Town, 2009.
Private Collection.

EXHIBITED

Gainsborough Galleries, Johannesburg, *Catalogue of Exhibition of Paintings by Gerard Sekoto*, 22 July to 4 August 1947.

Johans Borman Fine Art Gallery, Cape Town, *Art That Inspires: Our 10-20 Anniversary Exhibition*, 15 August to 12 September 2009, illustrated in the exhibition catalogue on page 19.

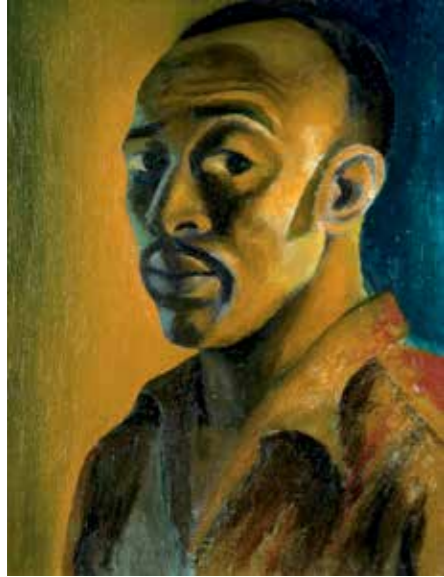
Wits Art Museum, Johannesburg, *Song for Sekoto: Gerard Sekoto 1913-2013*, 25 April to 2 June 2013, illustrated in the exhibition catalogue on page 141.

The present lot is accompanied by a "Sotheby Park Bernet SA" Catalogue 1979 and a Johans Borman Fine Art Gallery exhibition catalogue.

BID



SEKOTO



Gerard Sekoto, *Self Portrait*, 1947,
oil on canvas laid down on board, 45,5 by 35,5cm
Private Collection.

Two months before his departure to Europe the present lot was exhibited at the Gainsborough Galleries. An important exhibition for Sekoto, who had already decided to leave for Paris, to follow his dream of living in the art capital of the world, amongst the post-impressionists who inspired his work. The exhibition was intended to raise money so that he could go. Two months later he painted the famous *Self Portrait* (1947) on the ship sailing towards his new home. He never returned to South Africa.

Interestingly *Prayer in Church* is one of only a few works portraying a religious scene by the artist. Seemingly the only recorded interior of a Church. Sekoto, as well as his parents, were born on a Christian mission station thereby prohibiting any exposure to traditional spiritual belief systems. Christian faith and its modernising imperatives played an important role in Sekoto's early life, as well as intellectually framed his cosmopolitan depiction of black urban life. Yet, Sekoto's strict Christian upbringing did not result in a life devoted to the church or its beliefs,

but rather in a philosophy which Chabani Manganyi describes as having turned his pursuit of art into a kind of personal worldly religion.¹

The reference to his religious upbringing in the present lot possibly reads a memory of this childhood. More importantly, it unearths a crucial problematic by-product of colonisation in South Africa --the long term cultural influence and impact that Christian missionaries had on the native population of Africa.

Similar to masterpieces like *Sixpence a Door* (1946) and *Song of the Pick* (1946), the vantage adopted in lot 79 is snapshot-like. Sekoto is at once a removed observer and an engaged participant. His church scene showcases his flair for distilling the essentials of an encounter: the formal attire of congregants, their separation by gender and age, the devotion of the priest and adolescents flanking him, the church's modest furnishings and décor, the bored toddlers at play.

A similar attentiveness to the particulars of domestic life is evident in lot 80. This intimate interior

Art is a human virtue and I have given my whole self to it, for it promotes understanding among races rather than destroys it.

—Gerard Sekoto

study, notable for its liquid blues, shock of orange, and feathery brushwork, wonderfully adapts and complicates a familiar trope of religious painting, the mother and child study. Sekoto diligently itemizes the wardrobe of the absent father, whose jacket is the subject of fascination and supplication by the partially clothed babe.

Gerard Sekoto is recognised as a pioneer of black South African modernism. He was born at Botshabelo Lutheran mission station in Mpumalanga in 1913 and studied at Grace Dieu, an Anglican training college for black school teachers. He worked as a teacher until 1939 when he moved to Johannesburg to pursue a career as an artist. He was part of a small cohort of black artists who achieved prominence in the interwar years, before the start of high apartheid in 1948. Sekoto lived in the vibrant multiracial communities of Sophiatown and District Six and the rich colour of his paintings from these times capture the reality of living with sensitivity, dignity, and a sense of calmness despite the harsh realities of life under apartheid. Lot 79 derives from the period

he spent in Eastwood, a settlement on the eastern municipal boundary of Pretoria, between 1945 and 1947. Paintings from this brief period represent the high point of his artistic career and are highly collectable. His aptitude for colour, form, mood, and movement all cohered into a compelling unity during this period.² Sekoto lodged with his mother and stepfather in Eastwood (his father, Andreas, died in 1938). Already attuned to describing aspects of black urban life from his sojourns in Sophiatown and District Six, Sekoto concentrated on scenes of collective labour, reverie, and domesticity, less so religious ceremony. Sekoto went into self-imposed exile in Paris in 1947 where he worked as an artist and musician until his death in 1993. He was designated a Chevalier des Arts et des Lettres by the French government and posthumously received the Order of Ikhamanga for achievement in the arts from the South African government.

1. Chabani Manganyi (2004) *Gerard Sekoto: 'I am African'*, Johannesburg: Wits University Press.

2. Lesley Spiro (1989), *Gerard Sekoto: Unsevered Ties*. Johannesburg, Johannesburg Art Gallery. Page 41.

80

GERARD SEKOTO

SOUTH AFRICAN 1913-1993

Mother and Baby

c1943-1945

signed

oil on canvas

24,5 by 29,5cm

R450 000 - 600 000

PROVENANCE

Mrs F Losman.

Johans Borman Fine Art Gallery, Cape Town, 2001.

Private Collection.

LITERATURE

Barbara Lindop (1988) *Gerard Sekoto*, Randburg:

Dictum Publishing, illustrated in colour on page

138 to 139.

BID





Curatorial Voice

Dana Endundo Ferreira Pavillion54

Lot 81 - 87

"The Democratic Republic of Congo has long hosted a very vibrant arts scene; from traditional to modern and contemporary art to performance to dance. It is among those African countries where quality creative artists are found in abundance. Historically, traditional Congolese art is particularly rich and varied with Kuba, Tshokwe, Kongo, etc. arts which can be seen in museums all over the world. The variety of art styles and the abundance of its production make Congo one of the most remarkable and exceptional artistic centres in Africa. Its influence on modern art and the cubism movement, including in Picasso's work, has been well documented. Then, modern art in the DRC grew out of its contact with the west in the 1930s, when the artistic tradition started being influenced by the use of new media and tools from Europe. It grew exponentially with the Indigenous Art Academy – better known as the "Atelier du Hangar" – in the 1940s and 1950s, and the creation of the renown Academies of Fine Arts of Kinshasa and Elizabethville (now Lubumbashi) in 1943 and 1951, respectively. Fast forward, during the years under dictator Mobutu Sese Seko, being an artist in then Zaïre was regarded with esteem. Art and culture were given full attention as a part of Mobutu's "Zairianisation", aimed to restore African authenticity. That is also the period when a sizable Congolese collector base grew. Since then, even if subsequent years of political instability and reduced institutional focus on the arts have followed, those have never been able to squash the immense creativity that is inherent to the Congolese people. The multitude of artists represented

at international exhibitions has always made Congo a leading country for modern and contemporary African art. The success of the exhibitions such as "Beauté Congo" in 2015 at the Fondation de Cartier pour l'art contemporain in Paris was a clear illustration of this.

The selection of modern and contemporary art for Strauss & Co's Curatorial Voices offers a partial glimpse rather than a sweeping overview of some of the current art styles and influences within the country. We also wanted to show a selection that would be true to what's happening in the Congolese art scene today. These contemporary artists represent some of the rising stars that are enjoying growing careers on a national level while also often being shown in international exhibitions. As such, they are largely collected by local buyers and match local preferences, often before they get international recognition. As for the modern artists, Bela and Pili Pili are two of the most acclaimed artists from the Atelier du Hangar. They have been recognized and sought after internationally for decades. They regularly appear in art auctions in Paris, London or New York but are also widely popular on the Congolese scene."

Dana Endundo Ferreira is the Founder and CEO Pavillion54, a one-stop digital platform and community around Modern & Contemporary Art from Africa and its diaspora that makes it easy to discover, learn about, acquire or invest in it.

Prior to founding Pavilion 54, Dana was a seasoned executive with over 15 years of digital and marketing

strategy experience for Fortune 100 companies as well as startups across the globe. She has held leadership positions in various industries including Financial Services, Fintech and Marketing Technologies, including at Citibank and The Bank of New York Mellon.

She holds a master's degree in economics from the Université Libre de Bruxelles and was the first Congolese to graduate from Columbia Business School with an MBA. She has also completed several courses at Sotheby's Institute of Art and MoMA.

Originally from Congo, DRC. Dana has lived in eight countries in four continents and speaks five languages. An avid lover of art and culture from a young age, she hopes to contribute to the development of a strong ecosystem that can support a sustainable development on the African art market globally.



81†

PILIPILI MULONGOY

CONGOLESE 1914-2007

Two Black Crowned Cranes

signed

oil on canvas

96 by 87cm

R70 000 - 90 000

PROVENANCE

Bonhams, London, 13 May 2020, lot 65.

Pavillon 54, Global Digital Platform, 2023.

BID

Pilipili Mulongoy, better known as Pilipili, is a celebrated Congolese painter and known as one of the leading Congolese painters of his time. He was born in the Katanga region of the Democratic Republic of Congo (previously Zaire). In 1947, he was one of the first artists to join The Hangar School (Le Hangar) established by Pierre Romain-Desfossés to assist artists by providing them with materials and studio space. Pilipili was encouraged by Romain-Desfossés to find inspiration for his subject matter in his environment, including nature and the surrounding flora and fauna. Like many of his Hangar School peers, his work depicts the rich and diverse Congolese landscape including verdant forests, lush foliage, wildlife, aquatic life, and people. His works are steeped in regional folklore with each painting presenting a moral story and often illustrating the transience of life. Pilipili's rich subject matter is delicately depicted through the

use of vibrant colours and his distinctive rhythmic brushstrokes. His brightly coloured and sometimes fantastical background landscapes, textured by fine lines and speckled marks are reminiscent of the geometric marks on Kuba tapestries.

Pilipili's work has been shown in numerous international exhibitions, including the EXPO 58 in Brussels, and the Histoires de voir exhibition at BCZ Bank in 2012. Between 2015 and 2016, his work was included in a survey exhibition of modern and contemporary Congolese art at the Fondation Cartier in Paris, France entitled *Beauté Congo – 1926-2015 – Congo Kitoko*. Pilipili's paintings are represented in leading public and private collections worldwide, including the Metropolitan Museum of Modern Art in New York and in the private collections of Belgian royalty.

The artist died in 2007.



82†

BELA SARA

CONGOLESE 1920-1968

School of Fish

signed

oil on card

59 by 38,5cm

R40 000 - 60 000

PROVENANCE

Pavillon 54, Global Digital Platform, 2023.

BID

Born circa 1920, Bela Sara became one of the most recognised members of the modernist movement in Central Africa, the Lubumbashi painting atelier, which was established by artist-patron Pierre Romain-Defossés in the 1940s. The atelier was known as 'Le Hangar', the 'Élisabethville Indigenous Art Studio', and later the Académie des Beaux Arts. Sara was an orderly for Romain-Defossés and was discovered painting with his fingers. Romain-Defossés mentored Sara to develop this technique, whilst encouraging him to find inspiration for his subject matter in nature and the surrounding flora and fauna. Most of Sara's vibrant oil paintings, created only by finger painting and without any outline, depict aquatic life, wildlife, and hunting scenes. Sara's paintings can be found worldwide in private collections.



83†

DOUGLAS DOUDOU MBEMBA

CONGOLESE 1978-

Ultimo Treno

signed and dated 2022

acrylic on canvas

165 by 165cm

R80 000 - 120 000

PROVENANCE

Pavilion 54, Global Digital Platform, 2023.

Accompanied by a Pavilion 54 certificate of authenticity.

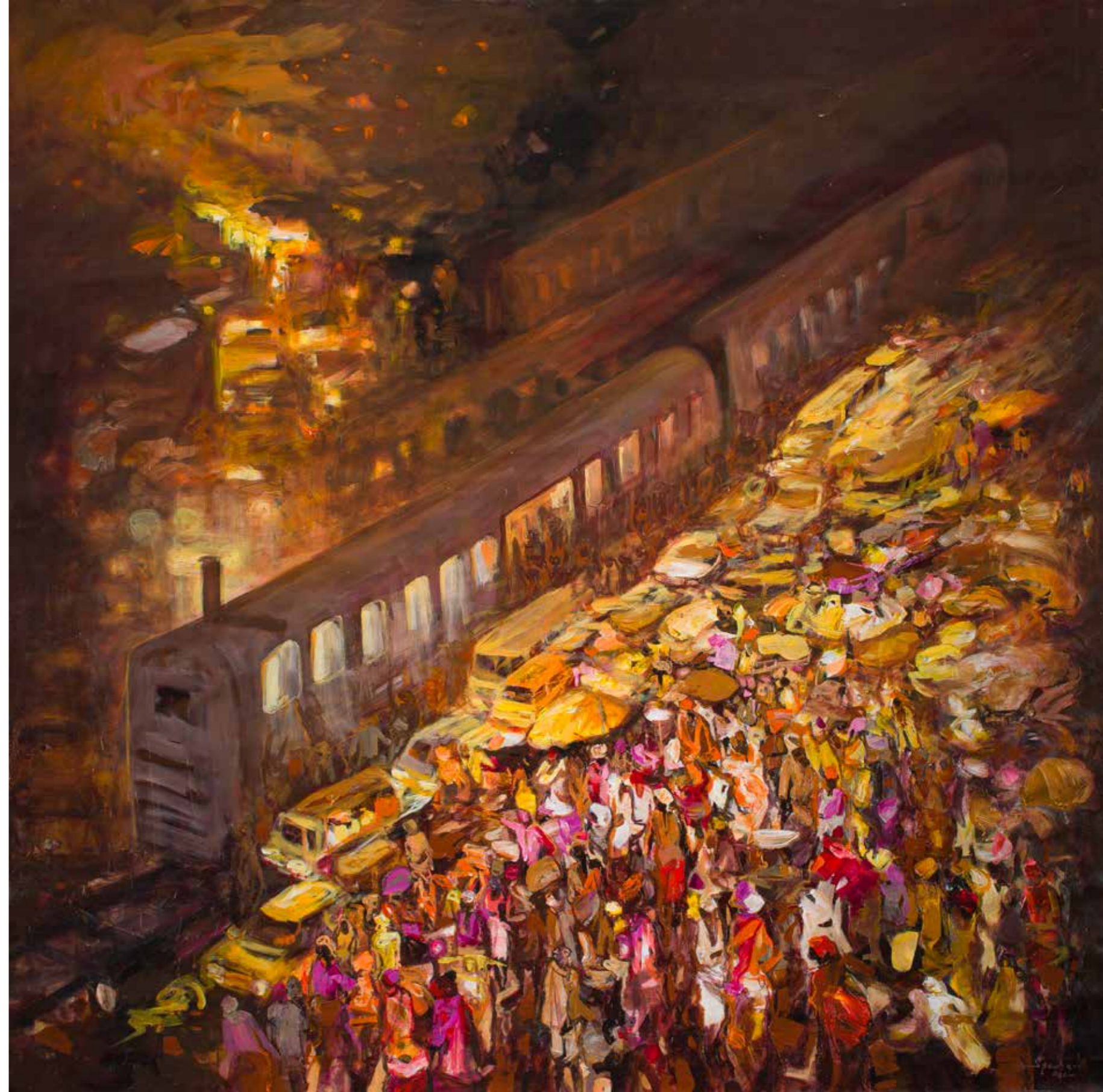
BID

Doudou Mbemba is a Congolese artist who lives and works in Kinshasa. Between 2001 and 2006 he studied art at the l'Académie des Beaux-Arts in Kinshasa, which culminated in a Master's degree. His paintings are energetic and turbulent, investigating themes of identity, migration, and technology. He experiments with different mediums on canvas from oil or acrylic to collage and mixed media.

Mbemba's work is probably an allegory of life at the crossroads of struggles, the denunciation of a society plagued by egocentrism, the illustration of a world where the exception is set up as a rule, where individualism takes precedence over collective interests. Through a warm and garish palette, he

castigates social anarchy and the inversion of values through the theme of traffic jams. A committed artist, fervent starter of meritocracy, he wants to champion an artistic philosophy focused on the need to build a world that promotes the participation of everyone in collective happiness, a universe coordinated and ordered, through a new paradigm of living together.

Mbemba's works have been shown in solo and group shows in the Democratic Republic of the Congo, Cameroon, Senegal, South Africa, France, Belgium, and, most recently, in the USA where he participated in *Driven to Abstraction* (2022) alongside Cameroonian artist Romeo Temwa at Urevbu Contemporary in Memphis, Tennessee.



84†

PIERRE WILONDJA

CONGOLESE 2000-

Retour pour le Futur, diptych

2021

acrylic on canvas

each 127 by 99cm (2)

R20 000 - 30 000

PROVENANCE

Pavilion 54, Global Digital Platform, 2023.

Accompanied by a Pavilion 54 certificate of authenticity.

BID

Pierre Wilondja was born in Kinshasa, where he currently lives and works. He has been passionate about art – specifically drawing – from a young age. Between 2014 and 2021, he studied art at l'Académie des Beaux-Arts in Kinshasa. His paintings are an interpretation of his attempts to perceive the world in its truth; stifled by reality. Wilondja attributes his style – a mix of abstraction and surrealism – to Daniel Ludwig, an American painter.



85†

FRANKLIN AEMBE MOKILI

CONGOLESE 1977-

Prodeo

2022

signed; signed on the reverse

acrylic and collage on canvas

160 by 99cm

R40 000 - 60 000

PROVENANCE

Pavilion 54, Global Digital Platform, 2023.

Accompanied by a Pavilion 54 certificate of authenticity.

BID

Franklin Aembe, a Congolese social critic and painter, was born in Kinshasa. He displayed a keen interest in art from an early age by copying images that he saw into his drawing book. After school, he attended *l'Académie des Beaux-Arts* in Kinshasa, where he graduated in Visual Art. After obtaining his degree, he spent many years developing his style and technique by integrating stylisation with figurative and non-figurative elements.

Franklin Aembe's artistic approach and philosophy explore the intersection of natural rights and human rights. His canvases evoke subjects of determination, passion for a profession, fundamental values of ethics, professional duties and obligations, and humanism. Aembe advocates for the rule of law through visual

art, removing anti-values, impunity, and influence peddling by those who have political power.

Aembe addresses the issue of objectivity by approaching his painting as a lawyer would approach his work, with ethical and professional responsibility, objectively giving voice to the voiceless. Through his paintings, he explores human rights from the angle of customary law and the defenders of basic human rights and their organisations. He focuses on the marginalisation of women who face gender-based violence and inequality within their homes and professional lives and reminds adults and governments around the world to protect and care for children.

Aembe has exhibited regularly in the Democratic Republic of Congo.



86†

GLOIRE À DIEU BABANZANGA

CONGOLESE 1988-

Diptyque, diptych

each signed and dated 20
oil and raffia collage on canvas
each 99 by 99cm (2)

R50 000 - 80 000

Accompanied by a Pavilion 54 certificate of
authenticity.

BID



Gloire À Dieu Babanzanga is a visual artist from Kinshasa. He was born in 1988 in Bas-Congo, a province of the Democratic Republic of the Congo. He studied at l'Académie des Beaux-Arts in Kinshasa and obtained a postgraduate degree in Painting in 2011. This was followed in 2012 by a traineeship in printing technology and computer science at the Maria Vianney Industrial School of Madurai in India.

Babanzanga's paintings focus on the human face as a window to an individual's innermost beauty. Using vibrant colours and superimposed patterns reminiscent of the traditional facial scarification of many Congolese tribes, Babanzanga's paintings impart messages as a preacher would present sermons from the pulpit. He says of his work, "My art is a mirror that sends us back a reflection. It gives

us the opportunity to confront our qualities, our faults, and our mistakes. It is a means of rectifying our trajectories and remembering Reason". Babanzanga has exhibited extensively in Kinshasa and also in Rwanda.

Biography courtesy of Pavilion 54.



87†

FRANCK DIKISONGELE

CONGOLESE 1968-

La réalité de l'ombre

signed and dated 2022

acrylic on canvas

198,5 by 175,5cm

R70 000 - 90 000

PROVENANCE

Pavilion 54, Global Digital Platform, 2023.

Accompanied by a Pavillion 54 certificate of authenticity.

BID

Congolese visual artist Franck Dikisongele is considered one of the most talented products of l'Académie des Beaux-Arts in Kinshasa, where he obtained a Master's degree in Visual Art in 2005 and is currently a lecturer. Dikisongele's paintings are a complex combination of figuration and abstraction. He uses colour combined with strong gestural marks, monumental forms, and graphic signs. Strong contrasts in compositional elements express his social concerns and his imagination, whilst creating suspense in the quest for meaning and significance.

"We paint and search the spiritual aspect of the 'inner self', which lies hidden in nature, behind the veil of all these appearances. The objectification of our own subjectification...", says the artist.

Dikisongele has exhibited extensively in The Democratic Republic of Congo, where he has received numerous awards and has participated in several group and solo exhibitions on the African continent, in Europe, and in the United States of America.



88

NELSON MAKAMO

SOUTH AFRICAN 1982-

Nathi (DJ Black Coffee)

signed and dated 2017; inscribed 'Nathi' in pencil on the reverse; inscribed with the artist's name and medium on an Everard Read gallery label adhered to the reverse

mixed media on paper

99 by 70cm

R100 000 - 150 000

PROVENANCE

Everard Read, Cape Town, 2017.

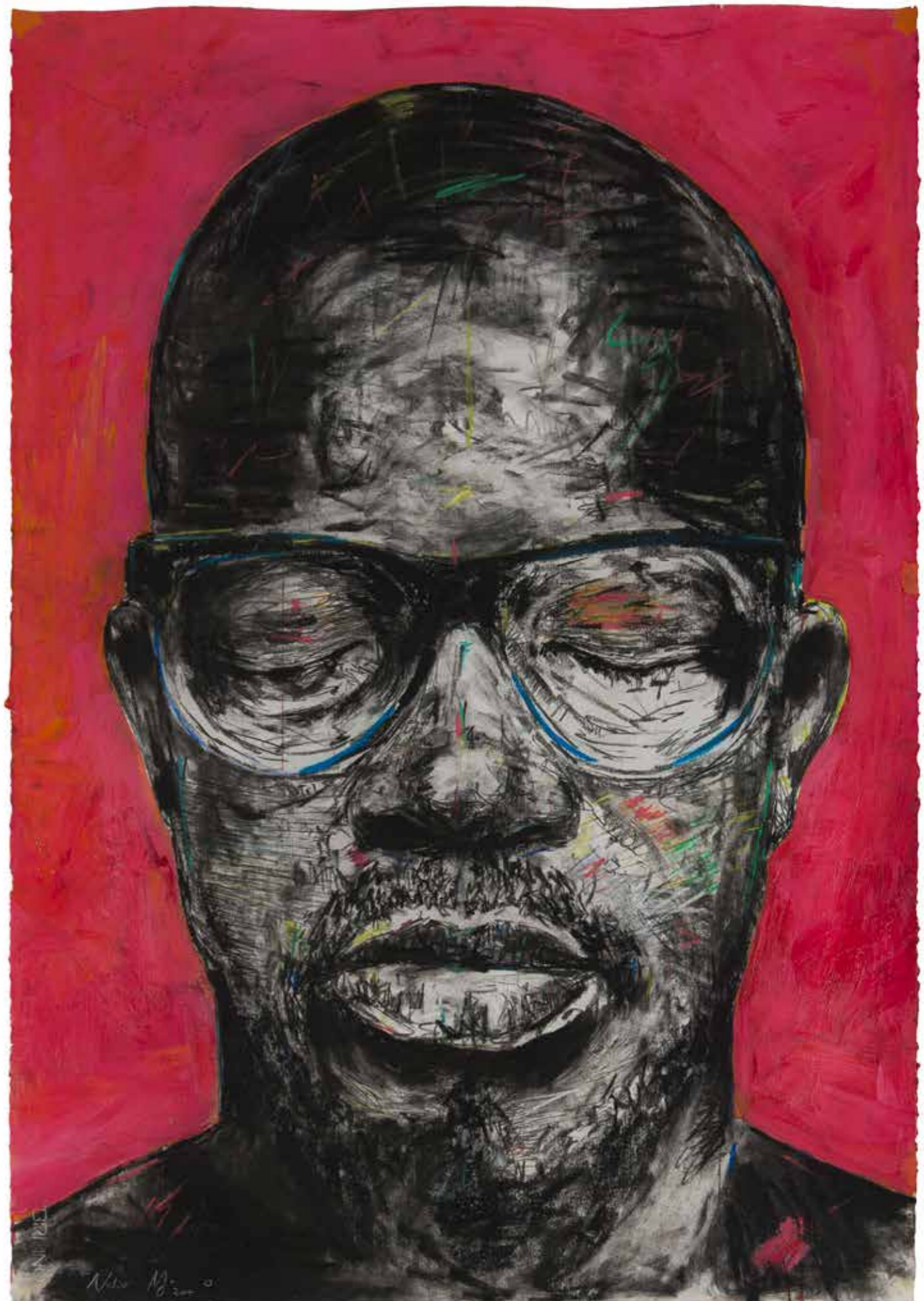
Private Collection.

BID

Nelson Makamo is a celebrated contemporary South African artist, best known for his vibrant portraits of children. He was born in 1982 in Limpopo Province and is currently based in Johannesburg. Makamo received his formal training at the Artist Proof Studio, where he studied printmaking between 2003 and 2006. Since graduating, Makamo has experimented with numerous artistic mediums including charcoal, oil, and watercolour whilst developing his own unique and distinctly recognisable mark-making style. Makamo observes the youth in the city around him, creating compelling mixed media portraits of everyday people in an urbanised landscape that reflect the energy of the city and the cross-cultural

influences he experiences. His portraits of children display a strength of emotion and hope whilst celebrating the joy of childhood. In a feature in TIME magazine, his work was described as 'the Art of Optimism'.

Makamo was the recipient of the Johnson & Johnson International bursary and was awarded the Rise Art Award for Drawing in 2018. He has exhibited extensively in South Africa, including the Ten Years of Printmaking exhibition at the David Krut Print Studio in 2006, in Europe, the United Kingdom, and the United States of America. His work is featured in several public and many prestigious private collections worldwide.



89

BLESSING NGOBENI

SOUTH AFRICAN 1985-

Democracy You Sucked

signed, dated 19, and inscribed with the title in pencil in the margin
watercolour monotype on paper
106 by 78cm

R80 000 - 120 000

BID

Blessing Ngobeni was born in the small rural town of Tzaneen, Limpopo. At the age of ten, he moved to Johannesburg where, after a tumultuous decade, he entered the contemporary art scene. Bringing with him a unique style and a critique of political regimes, Ngobeni has made the corruption, incompetence, and duplicity of the current South African ruling elite the subject of his work. Ngobeni has received many accolades on his artistic merit, most notably the Reinhold Cassirer Award (2011); the Impact Award, Arts and Culture Trust (2013); the Mail & Guardian's

200 Young South Africans (2013); and the Standard Bank Young Artist Award (2020). Ngobeni has held numerous solo exhibitions both locally and abroad and enjoys regular appearances at the Joburg and Cape Town Art Fairs. His artworks have been featured internationally at the EXPO Chicago (2017 and 2018) and PULSE Miami Beach (2018), both in the United States. The Blessing Ngobeni Art Prize – an award that is aimed at assisting young and emerging visual artists – was launched by the artist in 2016.



90

BLESSING NGOBENI

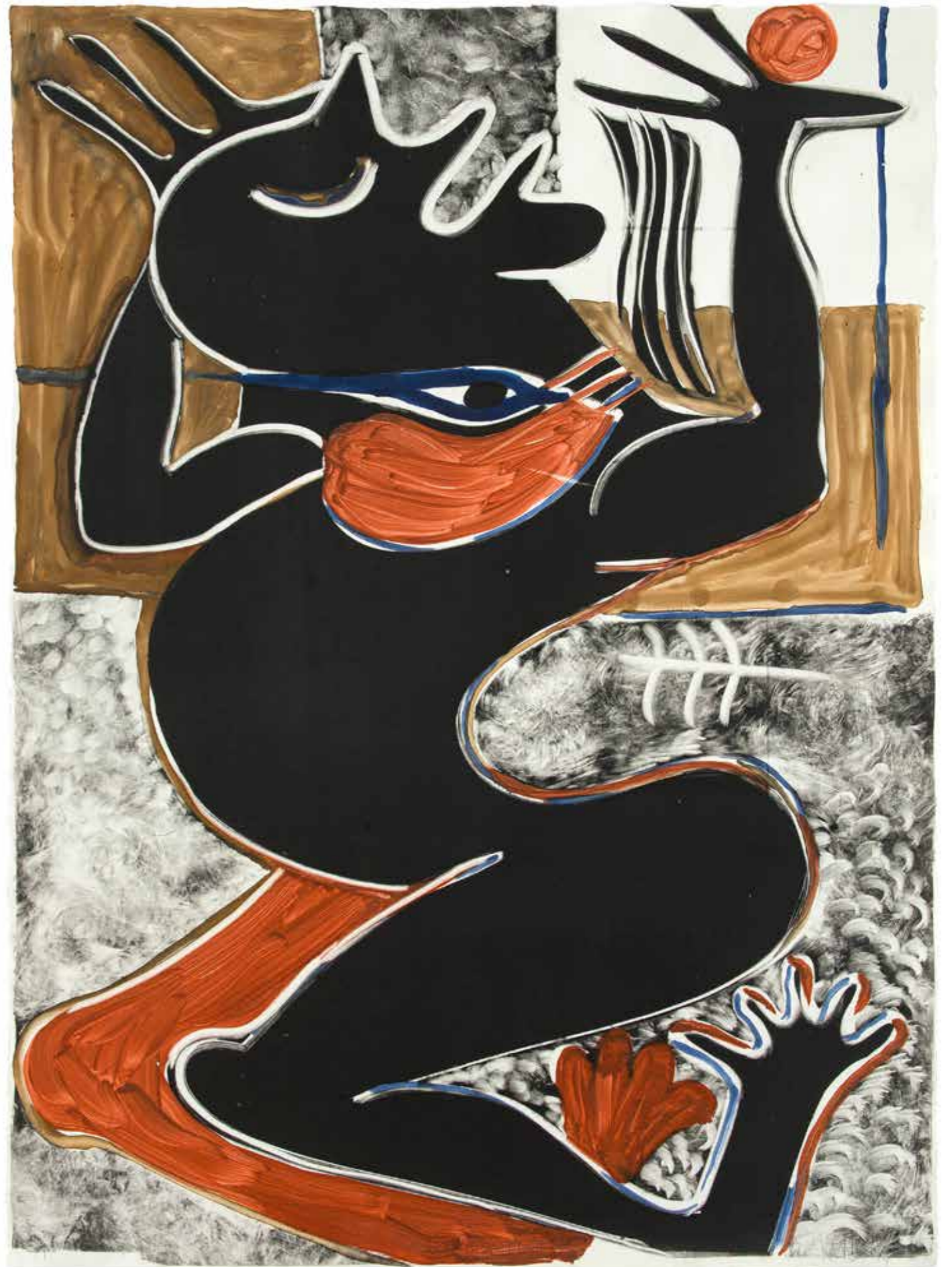
SOUTH AFRICAN 1985-

Marriage In Blues I

signed, dated 19, numbered 1/1, and inscribed
with the title in pencil in the margin
watercolour monotype on paper
105,5 by 77cm

R80 000 - 120 000

BID



91

TAFADZWA TEGA

ZIMBABWEAN 1985-

The Market

signed, dated 2021, and inscribed with the title on the reverse
mixed media on canvas
140,5 by 85cm

R60 000 - 80 000

PROVENANCE

Acquired from the artist by the current owner.

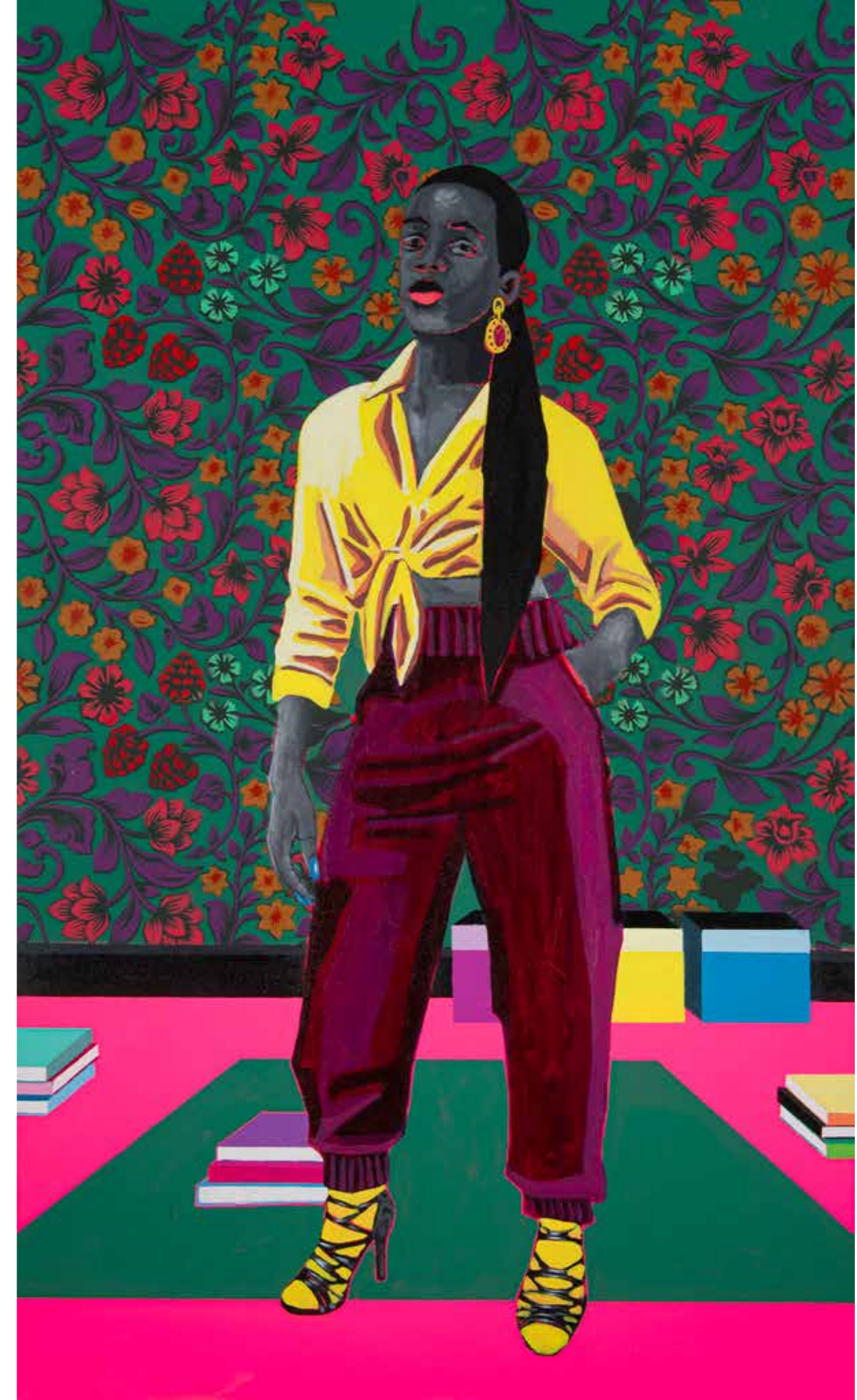
EXHIBITED

Shangri La Holistic Center, Cape Town, *Wild Things*, 24 March 2022.

BID

Tafadzwa Tega was born in Harare in 1985. He started making art at the age of ten, inspired by his uncle and brother who are also artists. He went on to study art at the National Gallery of Zimbabwe, where he had his first group show. Tega moved to South Africa in 2008, and thereafter joined Good Hope Art Studios. He produced his first solo show for AVA Gallery in Cape Town in 2012 and his second for World Art in 2014. Tega's work can be found in several institutional and private collections, including Spier and the University of Cape Town. In 2020, Tega was chosen for Nando's Creative Exchange and participated in an exhibition at the "Basha Uhuru Freedom Festival". Tega's most recent exhibition titled *RWENDO – WHICH MEANS JOURNEY* at the JD Malat Gallery reached critical acclaim in 2022.

Biography courtesy of Africa First.



92

TAFADZWA TEGA

ZIMBABWEAN 1985-

Waiting List

signed, dated 2022, and inscribed with the artist's name on the reverse
mixed media on canvas
130,5 by 120cm

R60 000 - 80 000

PROVENANCE

Acquired from the artist by the current owner.

EXHIBITED

Shangri La Holistic Center, Cape Town, *Wild Things*, 24 March 2022.

BID



93

ATHI-PATRA RUGA

SOUTH AFRICAN 1984-

The Future White Woman of Azania II

2012

accompanied by a WHATIFTHEWORLD certificate of authenticity signed, dated '30/06/2015', inscribed with the title and medium
archival ink-jet print on Hahnemuhle paper
image size: 119,5 by 79,5cm

R180 000 - 240 000

PROVENANCE

WHATIFTHEWORLD, Cape Town, 2014.
Property of Collectors.

EXHIBITED

WHATIFTHEWORLD, Cape Town, *The Future White Women of Azania Saga*, Solo Exhibition, 27 November 2013 to 1 January 2014.

LITERATURE

What if the World Gallery (2013) *Athi-Patra Ruga: The Works 2006-2013*, exhibition catalogue, Cape Town: What if the World Gallery, illustrated in colour on page 31.

BID

Athi-Patra Ruga is one of the few artists working in South Africa today whose work has adopted the trope of myth as a contemporary response to the post-Apartheid era. Ruga creates alternative identities and uses these avatars to parody and critique the existing political and social status quo. Ruga's artistic approach of creating myths and alternate realities is in some way an attempt to view the traumas of the last 200 years of colonial history from a place of detachment – at a farsighted distance where wounds can be contemplated outside of personalized grief and subjective defensiveness.

The philosophical allure and allegorical value of utopia has been central to Ruga's practice. His construction of a mythical universe populated by characters that he has created and depicted in his work has allowed Ruga to create an interesting space of self-reflexivity in which political, cultural, and social systems can be critiqued and parodied. Ruga has used his utopia as a lens to process the fraught history of a colonial past, to critique the present and propose a possible humanist vision for the future.



94

JODY PAULSEN

SOUTH AFRICAN 1987-

Donatelle ver-jay-zee

2017

felt collage

190 by 225cm

R150 000 - 200 000

PROVENANCE

Strauss & Co, Cape Town, 17 February 2018, lot 25.

EXHIBITED

SMAC Gallery, Cape Town, *Pushing Thirty*,
11 February to 25 March 2017.

LITERATURE

M Thesen Law (2017) 'Late Stage Capitalism Luxe'
in *adjective*, Issue 2, Volume 1, Winter, illustrated in
black and white on page 75.

BID

This lot appeared on Jody Paulsen's debut solo exhibition, *Pushing Thirty*, a vivid showcase of his maximalist approach to composition that included 21 of his signature felt collages. A method perfected at the Michaelis School of Fine Art, University of Cape Town, Paulsen's brash ensemble pieces intermix references from pop culture, fashion, and cartoons, and often include additional text slogans demonstrating his media literacy and/or discussing his mixed-race queer identity. Paulsen credits artists Cameron Platter and Julia Rosa Clark for inspiring him to pursue an installation-based approach to displaying his work. Paulsen's collages invite comparisons with Jeremy Deller's processional banners and Tracey Emin's quilts, although, attitudinally at least, his work is closer to Andy Warhol in its love affair with consumer culture. This lot references the logo of the Italian luxury fashion company Versace, a stylised depiction of the head of Medusa. The exaggerated tears recall Brett Murray's wall-hung sculptures of baroque figures weeping from his exhibition *Crocodile Tears* (2007). Paulsen's interest in fashion is pronounced: he collaborates with designer Adriaan Kuiters on a fashion range, which has been lauded by *Vogue Italia*, among others.

Paulsen's work has been featured in exhibitions such as *Materiality* at Iziko South African National Gallery, Cape Town (2020); *Radical Love* at the Ford Foundation Gallery, New York City, NY, USA (2019); and *All Things Being Equal* at Zeitz MOCAA, Cape Town (2017).





These brand names, logos, and symbols of commodity culture are less frivolous than they may be read to be, as they are - not only in Paulsen's work, but inside of a generational understanding of their symbolism signifiers of a much larger culture of meta-ironic, concurrently self-aggrandising and self-deprecating aspirations for leisure and luxury in the context of an increasingly unstable social, political landscape.

—M Thesen Law, 2014

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ATHI-PATRA RUGA

SOUTH AFRICAN 1984-

Proposed Model for Tseko Simon Nkoli Memorial

2017

artificial flowers, high density foam, jewels, lightbulbs, and perspex, in a Perspex vitrine
height: 205,5cm; width: 106,5cm; depth: 134cm

R500 000 - 700 000

PROVENANCE

WHATIFTHEWORLD, Cape Town, 2017.

Private Collection.

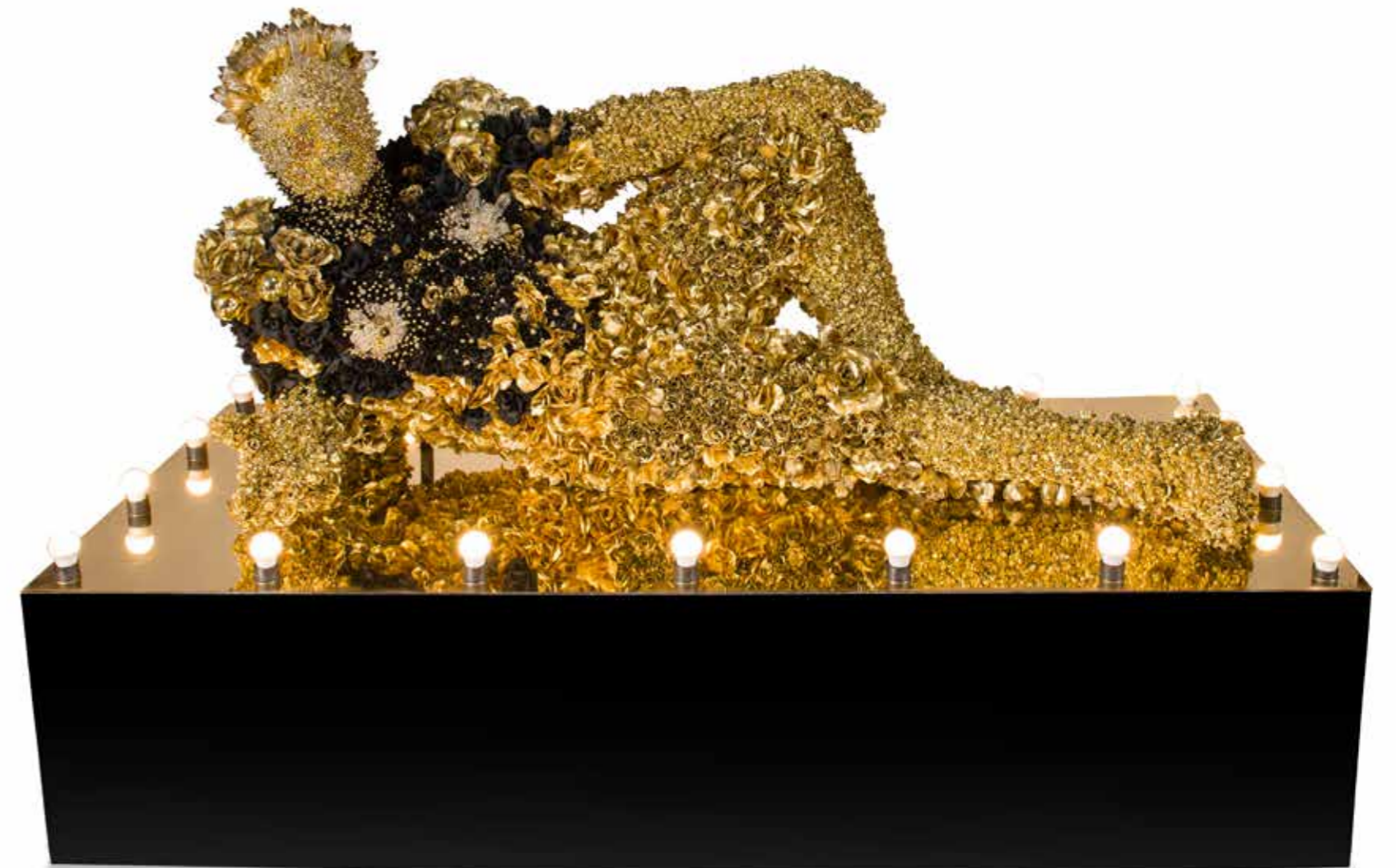
EXHIBITED

Zeitz MOCCA, Cape Town, *All Things Being Equal*,
22 September 2017 to 30 June 2019, a similar
example from this edition was exhibited and forms
part of the Zeitz MOCAA permanent collection.

BID

Simon Tseko Nkoli, the individual honoured in this work by Athi-Patra Ruga, is an important figure in recent South African history. Nkoli combined anti-apartheid activism with fearless crusading for gay rights at a time when homosexuality was a criminal offence. "I am black and I am gay," stated Nkoli in 1990. "I cannot separate the two parts into secondary and primary struggles. In South Africa I am oppressed because I am a black man, and I am oppressed because I am gay. So, when I fight for my freedom, I must fight against both oppressors."¹

Fight he did. Nkoli was arrested in 1984 and, along with 21 other defendants, charged with treason in a protracted trial held in Delmas. He was acquitted in 1988. Nkoli formed the Saturday Group, the first black gay organisation in Africa, in 1984, and helped organise South Africa's first lesbian and gay Pride march in 1990. Nkoli died of an AIDS-related illness in 1998.





Nkoli is an important figure for Ruga, who is openly gay and experienced the stern disapproval of his activist father. Honouring Nkoli is important to Ruga beyond his personal circumstances. “There is a concerted effort to wipe out the gay liberation movement from the struggle memoir,” Ruga has stated.² The formal qualities of Ruga’s reclining gold figure bear notice. His work exemplifies an opulent, almost baroque, strand of figuration in contemporary South African sculpture, but also, in its honouring of the anti-apartheid and gay-rights activist of its title, bears out the interlinked focus on racial and gender struggle in Ruga’s vibrant multimedia practice.

When an edition of this sculpture appeared in the inaugural exhibition at Zeitz MOCAA in 2017, Ruga, who grew up in the Eastern Cape, posted a photo to Facebook. “This one is for that gay kid in East London,” he captioned it. “I gotchu!”³

1. Gibson Ncube (2022) ‘Simon Nkoli’s fight for queer rights in South Africa is finally being celebrated – 24 years after he died’, *The Conversation*, 24 November: <https://theconversation.com/simon-nkolis-fight-for-queer-rights-in-south-africa-is-finally-being-celebrated-24-years-after-he-died-194741>.

2. Sean O’Toole (2013) Interview with the artist, 21 October.

3. Athi-Patra Ruga (2017) Facebook post, 10 October.

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CAMERON PLATTER

SOUTH AFRICAN 1978-

Hard Times

paint and wood
height: 125cm; diameter: 55cm

R30 000 - 50 000

PROVENANCE

WHATIFTHEWORLD Gallery, Cape Town, 2010.
Private Collection.

EXHIBITED

WHATIFTHEWORLD Gallery, *Hard Times / Great Expectations* by Cameron Platter, Solo Exhibition, 2 June to 3 July 2010.

BID

While trained as a painter, Cameron Platter's preferred mediums are drawing, sculpture, and film. His works are marked by their vivid colour palette, surreal humour, and recombinant visual style, which sutures together quotations from outdoor advertising, tabloid newspapers, TV culture, and art history – notably the work of artist John Muafangejo. Platter's art explores themes of power, faith, security, sex, and consumption. His large-scale drawings, each painstakingly produced with Faber-Castell pencils, have been a mainstay of his practice since his debut solo exhibition at the Bell-Roberts Gallery, Cape Town, in 2005.

Platter has exhibited at the Museum of Modern Art (MoMA), New York City, NY, USA; San Francisco Museum of Modern Art (SFMOMA), San Francisco, CA, USA; Centre Pompidou, Paris; the Dakar Biennale, and the Venice Biennale. His work is included in the permanent collection of institutions such as MoMA; Zeitz MOCAA, Cape Town; and Iziko South African National Gallery, Cape Town.



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ATHI-PATRA RUGA

SOUTH AFRICAN 1984-

Night of the Long Knives IV

2014

signed, dated '30/06/2015', inscribed with the title, medium, and editioned 4/10 on a WHATIFTHEWORLD certificate of authenticity archival ink-jet print on Photorag Baryta 149 by 191cm

R300 000 - 500 000

PROVENANCE

WHATIFTHEWORLD, Cape Town, 2014.
Property of Collectors.

EXHIBITED

WHATIFTHEWORLD, Cape Town, *The Future White Women of Azania Saga*, 27 November 2013 to 1 January 2014.

LITERATURE

Athi-Patra Ruga (2014) *Athi-Patra Ruga: F.W.W.O.A SAGA*, Cape Town: WHATIFTHEWORLD, illustrated in colour, unpaginated.

The present lot is accompanied by a WHATIFTHEWORLD certificate of authenticity.

BID

Athi-Patra Ruga is one of the few artists working in South Africa today whose work has adopted the trope of myth as a contemporary response to the post-Apartheid era. Ruga creates alternative identities and uses these avatars to parody and critique the existing political and social status quo. Ruga's artistic approach of creating myths and alternate realities is in some way an attempt to view the traumas of the last 200 years of colonial history from a place of detachment – at a farsighted distance where wounds can be contemplated outside of personalized grief and subjective defensiveness.

The philosophical allure and allegorical value of utopia has been central to Ruga's practice. His construction of a mythical universe populated by characters that he has created and depicted in his work has allowed Ruga to create an interesting space of self-reflexivity in which political, cultural, and social systems can be critiqued and parodied. Ruga has used his utopia as a lens to process the fraught history of a colonial past, to critique the present and propose a possible humanist vision for the future.





The costumed figure in this photograph speaks directly to Athi-Patra Ruga's biography, in particular his love for fashion and artistic penchant for elaborate scenography and camp theatrics. Born in Umtata but raised in East London, Ruga moved to Johannesburg in 2002 to study fashion at the Gordon Flack-Davidson Academy of Design. He soon encountered the work of transgressive performance artists Steven Cohen and Sharon Bone, and also befriended artist Tracey Rose, whom he would later assist. The balloon-clad figure in this photo was conceived for a live performance at the 2010 Toffie Festival in Argentina. Ruga subsequently staged appearances in Holland and Italy, as well as in Cape Town, Johannesburg, and Grahamstown. Over time his drag-influenced character acquired a mythical context: she is a monarch from a matriarchal dynasty ruling Azania, a fictional utopia once championed by anti-apartheid activists. Ruga has likened his Azania to Walter Battiss's Fook Island: 'I think one should always have the idea of a better place.'

—Sean O'Toole



Private Sale

The following artworks are available for immediate purchase.

Contact Senior Specialist, Head of Department, Kirsty Colledge

kirsty@straussart.co.za

+27 83 326 8283



Curatorial Voice
Kimberley Cunningham
Cunningham Contemporary

"Since launching Cunningham Contemporary, a global art advisory and curatorial agency focused predominantly on art from Africa, my mission has been to support the artists and art market players by acting as a disruptor and engaging in meaningful collaboration.

Highlighting five independent women artists alongside the African Contemporary Sale in February, collectively we are opening a unique platform through which we, as industry specialists, can support the artists from grassroots as well as shift the traditional power balances within the market. Artists are mostly left out of profiting off secondary market sales, but through this novel collaboration the artists are benefitting directly from the sale of their artworks, and we are introducing our collectors to the exciting next generation of artists.

The 2022 Burns Halperin Report has revealed that between 2008 and 2020 just 11 percent of acquisitions at U.S. museums were of work by female-identifying artists and art by women accounts art for 3.3 percent of global auction sales between 2008 and mid-2022 (\$6.2 billion of the total \$187 billion spend). As such Strauss & Co. and myself felt that it was our responsibility to act as conduits for supporting the work of women artists from South Africa, to support them on both a local and global level."

As a leading expert in Contemporary Art from Africa and the diaspora, Kimberley Cunningham combines

her curatorial and advisory roles to create a new model through which to champion art from the continent and beyond. Having previously worked within galleries such as Gagosian and Goodman Gallery, Kimberley launched her own advisory and independent curatorial agency, Cunningham Contemporary, in 2020. In February 2021, she initiated a new collaborative exhibition model in Johannesburg entitled RESTUDIO, which served as a response to the limitations around viewing art in person through national lockdowns and postponements of art fairs. As well as working on various curatorial projects globally, Kimberley has recently been appointed as the curator of the new Singita contemporary art galleries, supporting important conservation efforts through the celebration of art from Africa.



SAHLAH DAVIDS

SOUTH AFRICAN 1998-

Recollecting III

signed and dated 2022 on the reverse
upholstery foam, beads, dressmaking pins, and
grandmothers scarf height: 121cm; width: 62cm;
depth: 15cm

Price on Request

PROVENANCE

Cunningham Contemporary, Cape Town, 2023.

EXHIBITED

RESERVOIR, Boschendal Norval Art Gallery,
Akhlaq, solo exhibition, 3 December 2022 to
17 January 2023.

Accompanied by a Cunningham Contemporary
certificate of authenticity, signed by the advisory
firm.

In her studio practice, Sahlah Davids uses a material language of textiles, upholstery, and needleworking to explore the oral histories of her heritage and strong affiliation to the realm of religiopolitics. Cape Town born and raised, Davids has described her methods of creation as the product of the blended learning and trades of the Cape Muslim community, specifically the elders within her family. It is within the domestic, traditional, and religious spaces that

Sahlah draws on the skills of her lineage, the history of their struggles, and, ultimately, the embodiment of their spirituality.

Davids looks to the prevalence of seamstressing as a profession, unpicking the layered and complex social narratives that led to its adoption by so many in her family and community. For the artist, it represents a memory that many can relate to – the “coloured” as the artisan, the tailor, the carpenter, and the seamstress. A shared profession of plight and adversity, but also a position of power and strength that many women of colour have stepped into throughout their lives. The bead, the pin, and the ruching of the fabric become an assemblage of these memories. Through a sense of materiality, each object holds meaning. The pin that hurts but binds, the upholstery foam and material as a physical reminder of a place called home, and the scarf serving as a symbol encompassing all her culture and the essence of her identity. The distortion, abstraction, allowing the materials to be almost engulfed by the pinned beads, representing a growing realization of what it means to exist generationally within the aftermath of apartheid.

Sahlah Davids holds a Bachelor of Fine Arts from Michaelis School of Fine Arts, University of Cape Town, and recently completed her Master’s degree in Urban Design. She hopes to combine her streams of research and artistic practice to create community orientated city spaces with human and ecological needs at the forefront.



SIVAN ZEFFERTT

SOUTH AFRICAN 1992-

Field Guide

cotton and lambswool 312 by 48,5cm

Price on Request

PROVENANCE

SMAC Gallery, Cape Town, 2022.

Cunningham Contemporary, Cape Town, 2023.

EXHIBITED

SMAC Gallery, Cape Town, *Sivan Zeffertt | Artist Room | Depth Perception*, 1 October to 5 November 2022.

Accompanied by a Cunningham Contemporary certificate of authenticity, signed by the advisory firm.

Sivan Zeffertt, born in 1992 in Johannesburg, is a textile artist based in Cape Town. Having studied architecture before moving to art practice, she has been exploring ways to create spatial interventions in handwoven cloth. Her work has dealt broadly with themes of space and landscape, memory through texture, and a decontextualisation of the understanding of cloth towards art object and sculpture within space. Her latest exhibition, *Depth Perception*, was shown by SMAC Gallery in Cape Town in 2022.



TALIA RAMKILAWAN

SOUTH AFRICAN 1996-

The Wishing Well

2022

wool and cloth on hessian

87 by 119,5cm

Price on Request

PROVENANCE

Cunningham Contemporary, Cape Town, 2023.

Accompanied by a Cunningham Contemporary certificate of authenticity, signed by the advisory firm.

Talia Ramkilawan is an artist and teacher living and working in Cape Town. Ramkilawan's work aims to address her own lived experience with South African Indian identity and culture. She uses wool to visualise the complexity of one's relationship to identity and culture.

Ramkilawan studied at Michaelis School of Fine Art, University of Cape Town. The discovery of rug-hooking in her fourth year of university was a breakthrough moment. She immersed herself in this craft and through this medium she was able to create an intimacy and honesty that felt refreshing. She explains, "I originally wanted to make very traditional tapestries with a loom, while researching I came across a video on YouTube of someone making a carpet. The technique was called rug-hooking and done with a punch needle. I adapted

the technique using a crochet needle, wool and by stretching hessian over a wooden frame. It really was something I had never done before and I am still learning every time I start a new piece – how big can I go, how detailed, what materials I can use."

Ramkilawan describes the process of making these textiles as a process of healing and empowerment. She says that her work "is about forging a sense of community and healing particularly in relation to being from the current generation whilst trying to connect to those who have come before. I have placed an emphasis on community, which is so important in cultural and art production that helps disrupt the linear narrative, exposing how trauma of the past resonates in the present." Her work explores the intersections and binaries of her lived experience as a queer, Indian woman.



KHANYISILE MAWHAYI

SOUTH AFRICAN 1998-

Ndzekho wa Mina wa Khapa

2023

soft pastel on canvas

128,5 by 94,5cm

Price on Request

PROVENANCE

Cunningham Contemporary, Cape Town, 2023.

Accompanied by a Cunningham Contemporary certificate of authenticity, signed by the advisory firm.

Contemporary artist, writer and curator Khanyisile Mawhayi was born in Krugersdorp and is currently based in Johannesburg. She studied at the University of Witwatersrand and graduated in 2020 with a degree in Fine Art. Her practice includes painting, photography and printmaking, and examines issues of identity and belonging. Mawhayi explores the absence and presence of family members who could explain her cultural heritage and the lack of a family archive that records her past and could better inform her identity as a Tsonga woman. She is inspired by her personal experience, art history and popular culture, and uses colour and the female

body, absent or present, to reflect on how society perceives Black women.

Mawhayi participated in the 4th edition BLVCK BLOCK group exhibition in 2019 and co-curated their 2020 exhibition *Sphere*. Further group exhibitions include the Kampala Biennale in 2020 as an apprentice in Tracy Roses's studio, and *also and and and*, an online exhibition curated by Luvuyo Nyawose for the Institute of Creative Arts, University of Cape Town in 2020. She exhibited in a solo capacity in Stevenson Gallery's STAGE project in 2021.



MIKHAILIA PETERSEN

SOUTH AFRICAN 1992-

Her, Mishal

2023

edition 1/5

pigment print on Hahnemühle photo rag paper

59 by 42cm

Price on Request

PROVENANCE

Cunningham Contemporary, Cape Town, 2023.

Mikhalia Petersen is an independent, multi-faceted creative who lives and works in Cape Town, South Africa. Working through the medium of photography, Petersen is skilled in the fields of styling, creative direction, and, as a stills producer, cultivating a layered means of engaging with projects and work.

Often working in portraiture, Mikhalia aims to capture her subjects in a truthful and celebratory manner, portraying those individuals she shoots through narrative-based storytelling, as opposed to isolated and essentializing single images. Her practice lends itself towards the emotive; harnessing elements of history, culture, and the lived archive of those who surround her and the individuals she works with. Deeply interested in the post-colonial landscape of Cape Town, her work seeks to re-address the way POC and LGBTQIA+ people are framed within this context through hardship and

oppression. Instead, her photographs highlight the beauty and strength of people. The work she has produced has been described as theatrical and heavily inspired by a documentary-themed approach. Working with a community of creatives, also based in Cape Town, her practice is multi-disciplinary as she incorporates local crafts, fashion, and various skills within shoot production to create her photographic stories.

Petersen's work has been published in various reputable South African and international publications, including *The Face*, *Nataal*, *NiCotiNe*, and *Doek!Lit*. Her work has been exhibited locally at the AVA Gallery, The Gallery of the University of Stellenbosch (GUS), and Eclectica Contemporary and internationally at the Chanel Hyeres Festival in Paris. Notable campaigns she has worked for include Puma.



DOMINIQUE CHEMINAIS

SOUTH AFRICAN 1984-

Milena in the Darkness

signed, dated 23 and inscribed with the title
on the reverse
oil on linen canvas
163 by 130cm

Price on Request

PROVENANCE

Cunningham Contemporary, Cape Town, 2023.

Accompanied by a Cunningham Contemporary
certificate of authenticity, signed by the advisory
firm.

Dominique Cheminais is a novelist and painter from Cape Town, South Africa. In 2010, she held an exhibition of paintings titled *For Esme with Love and Squalor* at Blank Projects. Shortly afterwards she stopped painting entirely and dedicated herself to writing fiction. She is the author of a collection of short stories, *Slim Foot on the Neck of a Dead Lion*, and *Immovable Movers*, a book of abstract poetry. Her first novel, *The Animal Breaking Through the Flesh*, was published in 2015, followed by her second novel, *Eighty-Four Thousand*. Her most recent novel,

Indefinite Holiday, will be published in the USA later this year through Pig Roast Publishing. Her novel *Many Shallows* has provided the inspiration for her new paintings.

Since re-entering the art world, she has shown her work at the FNB Joburg Art Fair with Stevenson; participated in a group show presented by Guy Simpson at Under Projects; and done a residency to launch her novel *Many Shallows* with A4 arts foundation, painting the walls and ceiling of the Goods space at Proto A4.





 The Art **Business** Conference

Cape Town, 15 February


AFRICA FIRST

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 The Art **Business** Conference

Cape Town, 15 February 2023

in association with


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On Wednesday 15 February 2023, the inaugural Art Business Conference in Africa will take place in Cape Town, as a half day conference during the week of the Investec Cape Town Art Fair and will be chaired by Riah Pryor, art journalist based in London.

1:30-2:00pm Coffee and Welcome

2:00-2:20pm **Opening Remarks** – Frank Kilbourn, Chairperson, Strauss & Co and Riah Pryor

2:20-3:20pm **Panel 1: The African Art Market Now: Art Ecosystems for a sustainable future**

3:20-3:40pm Break

3:40-4:40pm **Panel 2: Trends in Collecting African Art and What's Next for Contemporary?**

4:40-4:50pm **Closing Remarks:** Kate Fellens, Head of Sale, Strauss & Co

5pm Conference close and networking drinks

The conference will be live-streamed on: www.straussart.co.za

Location:

Strauss & Co, 2nd Floor, 35 Brickfield Road, Woodstock, Cape Town, South Africa

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28 February 2023
2pm



Evening Sale, Live Virtual
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35 Brickfield Road, Woodstock
28 February 2023
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