

The background is a dark, textured painting. It features a central white path that leads towards a red, rectangular structure, possibly a house or a gate, in the lower right. The path is flanked by dark, dense foliage and trees. The overall color palette is dominated by dark blues, greens, and blacks, with accents of white, red, and yellow. The texture of the painting is visible, suggesting a canvas or heavy paper.

# CURATORIAL VOICES

African Landscapes, Past and Present

Strauss & co



## CURATORIAL VOICES

African Landscapes, Past and Present

Monday, 19 February 2024, 7pm  
Strauss & Co, Cape Town

Live Virtual Auction  
[www.straussart.co.za](http://www.straussart.co.za)

Lots 1–107

### PREVIEW

Monday 5 to Monday 19 February 2024, 10am to 5pm  
Saturday 10 and Sunday 11 February 2024 by appointment only  
Saturday 17 and Sunday 18 February 2024, 10am to 5pm

### EVENTS

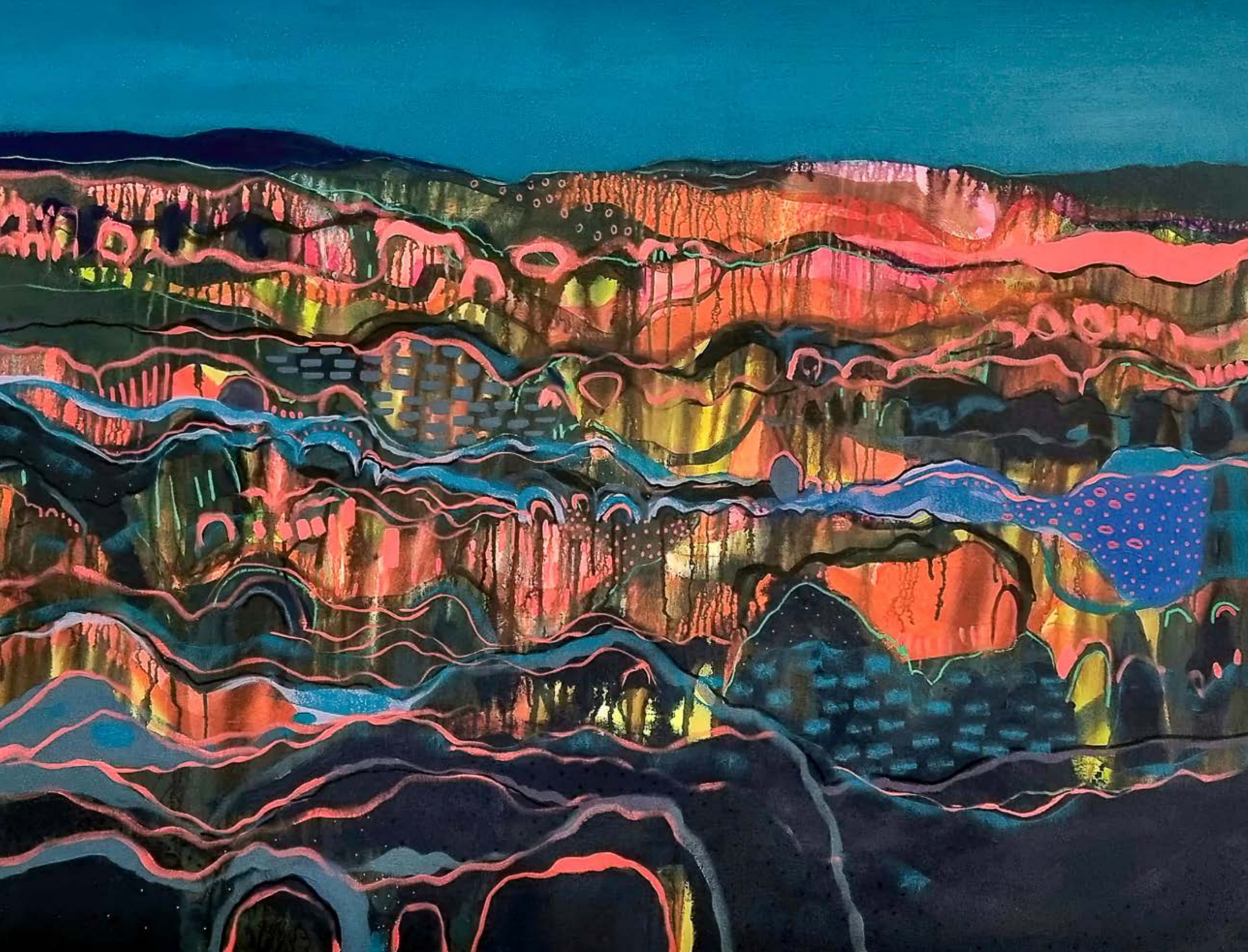
*The Art of Wellbeing: Flow Amongst the Art*  
Saturday 10 February, 9am, booking essential

Specialist Walkabouts  
Saturday 17 and Sunday 18 February 2024, 11am

Art Business Conference Africa  
14 February 2024, 2pm

LEFT

Lot 18 Jacob Hendrik Pierneef *Church Street, Tulbagh* (detail)



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Lot 61 Miska Mohammed *Autum Forests* (detail)



# Introduction

From Thomas Baines to Jake Aikman, *Curatorial Voices: African Landscapes, Past and Present* will showcase art by pioneering modernist and trailblazing contemporary artists, spanning 175 years of visual landscape painting on the African continent. This comprehensive auction reveals a nuanced understanding of the diverse cultural, historical, and environmental contexts that have shaped artistic representations of the landscape. Through an examination of various themes, the auction seeks to engage viewers in a dialogue that transcends time and space, connecting past representations to contemporary perspectives. The auction attempts to engage with the diversity of artists that have shaped and continue to shape the depiction of Africa through time.

The auction invites viewers on a captivating journey through the artistic expressions that mirror the multifaceted nature of African terrain. Through meticulous curation and insightful analysis, the catalogue aspires to be a valuable resource for scholars, art enthusiasts and anyone eager to embark on a thought-provoking exploration of Africa's rich and complex artistic heritage.

## Curatorial Voices

Recognising the dynamic discourse surrounding African Landscape, both past and present, the auction features texts by invited contemporary curators responding to the auction selection and themes.

As external voices, they provide critical insights into the complexities of the landscape theme. By amplifying these contemporary perspectives, the exhibition seeks to bridge the gap between traditional representations and the ever-evolving discourse on the role of African art within the global art market.

**Azza Satti**, Independent Curator, Kenya

**Azu Nwagbogu**, Founder and Director of the African Artists' Foundation (AAF), Nigeria

**Camilla van Hoogstraten**, Head of Sales, Latitudes Online

**Ugoma Ebilah**, Curator, Gallerist & Founder of Bloom Art

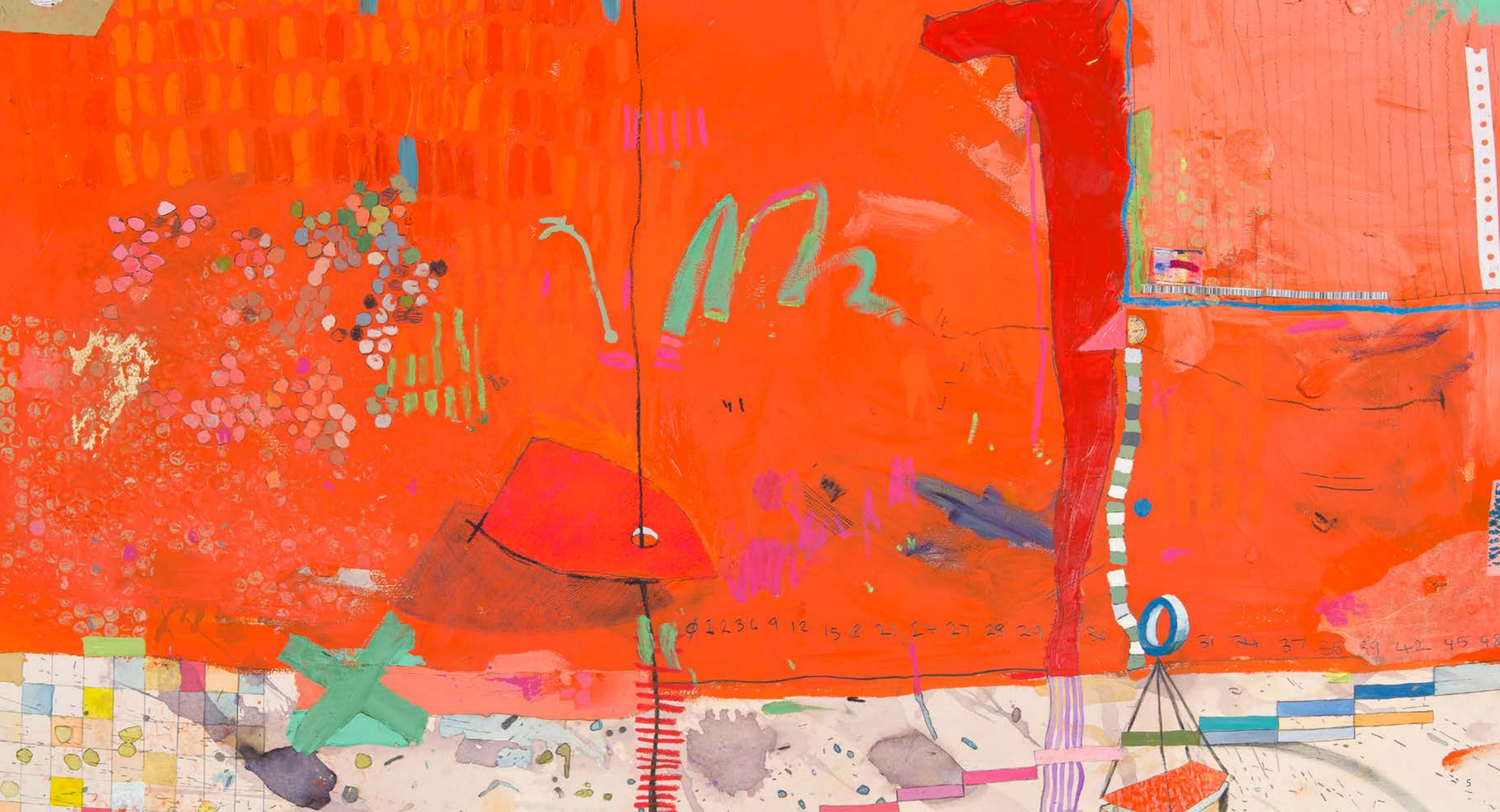
**Nkgopoleng Moloji**, Independent Curator, South Africa

LEFT

Lot 27 Gerald Sekoto *Figures on a Street* (detail)

PAGE 5

Lot 104 Zolile Phetshane *Stories Told in Colour* (detail)



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31 34 37 38 39 42 45 48



### Azza Satti

Independent Curator, Kenya

Azza Satti is a seasoned creative facilitator, producer, and catalyst for social change. With a background in film and media studies, she has curated experiences globally, from New York to Nairobi. As Head of Community Engagement at African Crossroads, she spearheaded impactful projects exploring issues like urban transformation and mental health in Kenya. Fluent in English, French, and Arabic, Azza's expertise spans documentary production, event curation, and empowering creative minds.

Exploring the hidden truths within landscapes, the selected artists captivate with their unique perspectives on the intersection of creativity and observation. Usha Seejarim, *Security Blanket* (lot 94) known for her inventive approach to ordinary objects, transforms everyday materials like safety pins, wooden pegs, irons, and brooms into artworks infused with a pronounced influence of Dadaism. Seejarim's pieces subtly allude to profound concepts of time, chance, space, and displacement, inviting viewers to reconsider their understanding of the familiar.

Thameur Mejri (lot 90), drawing inspiration from Barthes, Derrida, Picasso, and Lynch, engages in an active deconstruction that he terms a 'secular exorcism.' Mejri advocates dismantling our surroundings and introspecting into ourselves to comprehend the human conditioning imposed by dogma and power structures. His canvases serve as a cathartic release, prompting reflection to liberate from external influences and regain control. Mejri's art encourages a renewed perception

of our environment, shedding light on its true impact on our existence by disrupting the established hierarchy of signified over signifier.

In Bronwyn Katz's multifaceted artistic practice spanning sculpture, installation, video, and performance, she delves into the profound connection between land and memory. Employing diverse materials like iron ore, foam mattresses, and bed springs, Katz explores the lived experience of space and the land's ability to retain and communicate memories of occupation. Rooted in storytelling and intuition, her works embody subtle acts of resistance, challenging societal constructs and boundaries. Embracing abstraction as a means of opposition to overt representation, Katz's minimalism in *Aloe Ferox (Bitter Aloe)* (lot 79) engages in a meaningful dialogue with early abstract art forms and traditions of mark-making and storytelling predating Western Modernism. Together, these artists unravel the intricate threads that weave the human experience into the fabric of the landscape, offering viewers a

deeper understanding of the hidden narratives within their art.

In conclusion, *Curatorial Voices* transcends the boundaries of a traditional art auction or exhibition, offering a profound and multifaceted glimpse into the soul of Africa. By highlighting the hidden truths behind landscapes through the lenses of these visionary artists, the exhibition leaves an indelible mark, inviting viewers to contemplate the ever-evolving dialogue between the past and present in African artistry. Collectively, these artists weave threads that connect the human experience to the landscape, transcending conventional artistic boundaries. As viewers engage with their work, they are invited into a deeper understanding of the hidden narratives within the art, forging a connection between the tangible and the abstract.





### Azu Nwagbogu

Founder and Director of the African Artists' Foundation (AAF), Nigeria

Azu Nwagbogu is an internationally acclaimed curator, focusing on decolonisation, restitution, and repatriation through exhibitions. He is the Founder and Director of African Artists' Foundation (AAF) and LagosPhoto Festival. Additionally, he established Art Base Africa, a platform for contemporary African art. In 2021, Nwagbogu was named 'Curator of the Year' by the Royal Photographic Society and listed among the hundred most influential people in the art world by *ArtReview*. He launched the project 'Dig Where You Stand' (DWYS) – From Coast to Coast' in 2021, which redefines institutional engagement with decolonisation. Recently in 2023, he was appointed 'Explorer at Large' by the National Geographic Society. Nwagbogu aims to transform museums into civic spaces for societal engagement.

The argument, *African Landscapes, Past and Present*, although not so obvious, is a deeply political proposition. One that suggests an evolving and shifting understanding and appropriation of landscapes in the visual arts, especially in relation to politics of land and its ownership. That landscape paintings were the dominant art form adopted by amateur colonialist painters, artists and economic settlers in Africa during the late nineteenth and early twentieth century is self-evident in modern art museums. These paintings served to capture, propagandise, romanticise, and convey the experience of conquest, domination and colonisation. Like contemporary practices of sharing images through smartphones, the colonialists used landscape paintings to communicate their experiences in Africa to their home communities.

However, the premise raises an important, more profound question about how to uncover the deep ecological conditions that inspired the creation of those landscape paintings. It emphasises the need to look beyond conventional historical narratives focused on dates, causes and changes, and instead explore the power structures, the diverse actors involved, and

the environmental factors that shaped the depicted landscapes. Photographers, cartographers, painters, visual artists of all sorts romanticise the land they trample upon, rise from and descend on to sleep. The landscape is the stage whereupon history is made, shaped and realised. It is ground zero in the dynamics of social change.

However, the challenge of historical representation does not solely rest on the shoulders of the artist as a documenter. It rather relies on the artist's ability to convey the emotional truths of bygone times and their relevance to the present, with consideration for the opportunistic economic conditions that enabled the actions of that era. The artworks in this collection challenge the common practice of having the histories of workers narrated by their leaders or those who have relegated them to the status of the subaltern. Rather the artists such as Sam Nhlengethwa, with *The Exit* (lot 99), present a visual history that captures the deep ecological conditions that produced the economic conditions that have shaped South Africa. David Goldblatt's *Squatter camp, slimes dam and the city from the southwest, Johannesburg. 12 July 2003*. (lot 103), similarly captures

the visual history of the working class, closer to their perspective than that of their employers. In contemplating the politics of post-colonial Africa, these artists advocate for a broader perspective that includes considering the geological processes that played a role in shaping the landscapes where significant historical events transpired. This viewpoint encourages a more comprehensive understanding of the factors that influenced the unfolding of historical narratives.

As a curator, I am particularly fascinated by the deterministic conditions shaped by ecology, access to the landscape, habitat and environment that influenced the events depicted in the art of colonial and postcolonial Africa. The emotional truths conveyed by artists, irrespective of their political leanings, are highlighted as a valuable aspect of understanding the past. The artworks presented in this selection offer a somewhat evolving understanding of the shifting conditions and diverse landscape that shape contemporary reality. A landscape with indigenous artists participating in the reclamation of history, landscape and heritage.





## Curatorial Voice



### Camilla van Hoogstraten

Head of Sales, Latitudes Online

Camilla van Hoogstraten is the Head of Sales at Latitudes Online. Camilla believes in the transformative power of art. By working closely with artists, galleries, collectors and institutions, she hopes to foster a more inclusive, transparent and collaborative art ecosystem that centres artists' voices and promotes empathy in its audiences.

My selection of artworks, which proudly presents works by seventeen Pan-African artists, speaks to the African landscape and, more specifically, land.

With a focus on Pan-African perspectives and considering Strauss & Co's exploration of 175 years of African landscape, it interrogates the role of colonisation in the aforementioned relationships and seeks to highlight the intersectionality of land debates by amplifying standout voices on the continent.

This presentation acknowledges land dispossession as the foundation of the economic and social inequality that pervades Africa today. It also seeks to draw attention to the fact that the dispossession of land had profound impacts on the preservation of African communities, rituals, traditions, ancestral ties, food and water stability and trade routes, amongst other aspects of African life. It posits that many contemporary issues can be traced back to colonialism by considering a pre-colonial

Africa wherein most indigenous African communities regarded themselves as an extension of the land. Their approach was one of symbiosis, to nurture and respect the land. Thus, the body and nature could not be separated. This meant that the land was inextricable from the social, spiritual and environmental practices of its communities. By contrast, the artworks also explore the way in which colonisers viewed land, people, and resources through a lens of domination and control.

Today, society still speaks of 'property' as opposed to 'land', recognising it first and foremost as a commodity. The shift in language is reflective of society's current disconnection with land and each other, as we reduce our understanding of land, and dispossession, to something purely economic in nature. The artworks presented explore the aforementioned disconnect, posing contemporary Pan-African responses to land, challenging ideas around colonial borders, restitution, and our relative relationships with the land – socially, spiritually, economically

and environmentally – with a focus on indigenous knowledge and systems.

I recently came across a quote on Autograph's website, wherein a visitor commented that '[they] couldn't help but stop and learn.' In response to Strauss & Co's African Landscapes, I wanted to present works by artists from across the continent in an educational and empathetic format that acknowledges and draws attention to the different ways in which people relate to land, and each other. This presentation hopes to foster a more nuanced understanding of land as an intersectional issue in a post-colonial Africa, thereby promoting restitution as we work towards equality and equity on the continent.



## Curatorial Voice



### Ugoma Ebilah

Curator, Gallerist & Founder of BLOOM Art

Ugoma Ebilah is a dynamic entrepreneur and cultural curator known for fostering creativity and community engagement. She is the director of BLOOM Art, a private art gallery and corporate art advisory. She also founded the renowned design brand Zebra Living and co-founded the lifestyle brand The Life House. She is the festival director of Lights Camera Africa Film Festival. For nearly two decades she has represented Nigeria internationally, curated exhibitions, facilitated art procurements, and mentored hundreds of young individuals. Ugoma is currently working on her ambitious project, 'Mbari Kola,' a multi-arts and culture society.

My beautiful Africa... so vast and diverse yet so familiar and the same ... regardless of the gaze, experience or involvement with the continent, she feels like home to me. She IS home. Home to the world. The mother of civilisation.

As a lover of nature (*I can probably say I love nature just as much as I love art*), I had many reactions to the works presented in this auction – the mere act of surveying the pieces gave me feelings of fresh and verdant ways of seeing, being and remembering. It is truly special to see so many variegated expressions of 'seemingly' the same thing – a landscape, an African landscape – thoughtfully tied together in curation.

Many works featured in this auction are created by South African artists including Jake Aikman, Alice Toich, Gerard Sekoto, Gerard Bhengu and Kendell Geers – some familiar to me and some not so familiar. Nonetheless the stories they tell resonate just as powerfully as those of Ghanaian artist, Ablade Glover, whose work I have had the honour of exhibiting and collecting. Glover's paintings constantly transport me to colourful, bustling and pungent communal spaces – spaces where prayers, produce and promise intercept and spaces in which we are all lost and found all at the same time. Thomas Baines (*British*) also pulls at heart strings with his expert painterly and classic scenes which evoke heavy nostalgia and point to simpler times with cleaner clear air and fields ... as clean and clear as collective consciousness once was.

Access to these works means access to delightful bouquets of

life in *and* with landscapes spread across different perspectives and sensibilities.

There is often a preponderance of recognisable tropical flora and fauna easily associated with Africa and have been copiously explored in works of early African modernists. Gerard Bhengu's hyper realistic *Landscape with Wood Carrier* (lot 54) offers a distant view of huts and small hills and largely holds up our banner of default expectations of what captures the look of an African terrain. Thomas Baines's *74th Regiment ...* (lot 83) appears to throw in an alternatively Western impressionism, showing enchanting red colour, while both the former and the latter are decidedly motivated by aesthetics.

Beyond the recognisable human and environmental elements, our appraisal of African landscapes is aided by our knowledge of who created them, for instance, whether by an African, or influenced by Africa; and this in turn restores us to what nurtures their creation, the socio-cultural background of the artist.

A further attempt at regionalising art, in this case African landscapes, is initiated by artists through titles assigned to works to force an identity. Alice Toich, taking a step further from Gerard Bhengu and Thomas Baines, sampled the beauty of a modern African landscape in *Dewaal at Dusk* (lot 24) depicting palm trees and a hut, and straying high-rise buildings; but the artist's presumable juxtaposition of rural and urban situations is not lost on a precocious viewer. Gerard Sekoto's earthy palette

in *Figures on a Street* (lot 27), showing busy individuals with nondescript faces, makes a vivid stylistic impression, with more conscious thematic concerns remote from beauty! We welcome Glover's redefinition of perhaps a similar idea to Sekoto's subject with his highly pigmented landscape *People Scene B12/14* (lot 46), projecting clustered, pointillistic humans; and along with Kendell Geers *Age of Iron XX* (lot 105), an image of a rust-iron sheet, nods to materiality and conceptual representation.

Similarly, Jake Aikman's fascination with water as exemplified by his oil painting *Muse (Atlantic)* (lot 5) seems to draw from his thoughts on the vulnerability of man, having experienced his father's frailty while engaged in a choreographed project in water. The work could be a visual metaphor of what man has no control over, and his limitations ... and could also be a visual poem pointing to the crux of the classic idiom which Nigerian musician and activist Fela Anikulapo Kuti made popular through his 1975 song '*Water E No Get Enemy*'.

There is no denying the richness and bounty of the African terrain – it has inspired life and commerce as well as toil and pain through time. Through these works we are all provided with equally rich and diverse perspectives of the African landscape, and how this subject matter has emerged from socio-cultural totem points through history – changing but also staying very much the same and always reminding us of the common fertile grounds on which our shared values and human experiences are built.





### Nkgopoleng Moloji

Independent Curator, South Africa

Nkgopoleng Moloji is a writer based in Cape Town. She is interested in the spaces we occupy and navigate through and how these influence the people we become. Writing is a tool Moloji uses to understand the world around her and to explore the things she is excited and intrigued by, particularly history, art, language and architecture. She is fascinated by cities; their complexities and their potential. Her work has appeared in *Art Forum*, *Elephant Art*, *Mail & Guardian* and the *British Journal of Photography*. She recently curated 'Practices of Self-Fashioning', an exhibition exploring queer mobility, at the Goethe-Institut in Johannesburg.

#### **This Land is inhospitable. And inescapable.**

Land is the foundation of our contested and complex histories. This is as true today as it was five hundred years ago and many eons before that. I'm haunted by the question of what it means to think of landscapes in this moment that very much feels like a rupture. For me, thinking landscape also necessarily means thinking of colonial cartographies, (il)liquid mobilities, inhospitable shaky ground and freefall.

The values and principles inherent in the land and landscapes are organized around what scholar Katherine McKittrick defines as a 'logic of coordinated exclusion and profitable conformity'. For many artists then, refiguring the land is closely tied to refiguring the self. Seeing oneself in the land means affirming one's existence, perhaps even the right to claim that existence. Socio-spatial artistic expressions read as expressions of being

human. In a post-traditional, post-historical period, marked by an embrace of capitalism, industrialisation, secularisation, rationalisation, nation-states and various forms of surveillance, land and claims to it constitute what and who is human – Palestine. Apartheid South Africa. The so-called new world.

And so, how do artists attend to the promises and disappointments of the landscape? For Durant Sihlali (lot 53), who was deeply influenced by experiences of Apartheid in South Africa, the attempt at a response meant expressive renderings of rural and urban landscapes. For Hussein Salim (lot 59 and 60), who left his home country of Sudan as a refugee, the response is a muted sense of abstraction that enables a conversation between origin and diasporic experiences. For Moshekwa Langa (lot 39), for whom a sense of self came from an understanding of his birthplace, Bakenberg in the Limpopo Province, the response is mixed media works that are risky

and uncomfortable, hovering at the edge of some calamity. The landscape becomes a kind of passage, or a doorway to understanding self and community. But, of course, the lines that separate the kind of art we're looking at (landscape, portraiture, still life, history) are ultrathin – they are elusive and hazy. For instance, creatures swerve in Prince Twins Seven-Seven's *Noah's Ark* (lot 1) humans congregate below the warm glow of the *Karoo Sunset* by Maurice van Essche (lot 15) and birds tweet underneath Walter Battiss' *Mpipi Tree* (lot 36).

I read these attempts at depicting a landscape as meditations, performances and critical dispositions that speak to the spirit of place and people. I read every stroke and mark as the landscape dreaming itself into being – gushing forth with life. Inhospitable. But also inescapable.

1. Katherine McKittrick (2015) *Sylvia Wynter: on being human as praxis*. Durham: Duke University.



Lot 15 Maurice van Essche, *Karoo Sunset*



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LEFT

Lot 102 William Kentridge *Drawings from Medicine Chest* (detail)



## Coastal Scenes and Waterways

Water has played a significant role in shaping the African landscape. The auction will feature vibrant coastal scenes and intricate portrayals of waterways, highlighting the intersections of culture, trade, and nature. Coastal trade routes, cultural exchange, and the intersection of nature and human activity become focal points.

1

**Prince Twins Seven-Seven**

NIGERIAN 1944–2011

*Noah's Ark*

mixed media on board

84 by 120,5 cm

**R40 000 – 60 000**

**PROVENANCE**

Acquired from the artist in Nigeria  
by the current owner.

'As one of the young men encouraged and instructed in the Mbari Mbayo workshops that Ulli Beier organised and Georgina Beier conducted, Prince began as an artist of the Osogbo School. He was, some say, the most talented, and he was, all agree, the most distinct. His style, his alone from the beginning, matured swiftly, sharpening as he mastered new media, from pen and ink to etching and painting, until in 1969 he invented laminated paintings on wood, a technique that he called sculpture's paintings and developed to separate himself from his imitators. In the 1970s, by the time he was thirty, he had become a lone actor: a popular musician and an acknowledged star of African art. He had seen London and New York. He had been featured in Ulli Beier's Contemporary Art in Africa. African Arts had published two papers about him, one descriptive by the Mundy-Castles, one analytic by Robert Plant Armstrong, and soon Bob Armstrong would praise Prince as the modern master of the Yoruba tradition in Wellspring, the middle volume of his great trilogy on art.'

Henri Glassie (2011) *Prince Twins Seven-Seven: In Memoriam*, online, <https://materialculture.com/prince-twins-seven-seven-in-memoriam/>, accessed 11 January 2024.



2

**Guy Tillim**

SOUTH AFRICAN 1962–

*Colonial-era Steamboat  
Wreckage at Boma, July  
2003*

signed and numbered 2/5 in pencil  
in the margin  
archival pigment ink on 300 gsm  
cotton paper  
image size: 50 by 77 cm

**R25 000 – 35 000**

EXHIBITED

Stevenson, Cape Town, *Leopold and  
Mobutu*, 12 May to 19 June 2004,  
another example from the edition  
exhibited.

From *Leopold and Mobutu* series 24.



3†

**Peter Clarke**

SOUTH AFRICAN 1929–2014

*Tranquil Sea*

signed and dated 24.4.1967; signed, inscribed with the title, medium and 'Simons Town, CP South Africa' on the reverse; inscribed with the artist's name and the title on the reverse

watercolour on paper  
26,6 by 36 cm

**R80 000 – 120 000**

**PROVENANCE**

Acquired directly from the artist by the current owner's father.  
The DinksFāStan Private Collection.



***Beachcombing***

Strolling on the littered beach  
his was the eye that would search  
for retrievable things,  
above the tidal reach,  
appealing to curiosity, childish ideas and taste.  
Collecting, flotsam on the way,  
thinking aloud, occasionally he'd say to us,  
'I'll take this and this ... and that ...'  
He'd pick up driftwood to carve  
or knock together.  
Often he'd find a need for every piece,  
fishbone, feather, plant and weed.  
'It needn't go to waste.'  
He'd pick up bits of metal and later  
flatten folds and creases  
then cut and purposefully  
put together different pieces  
with carefully placed nails  
and lengths of measured wire and wood.  
So inventive,  
able to improvise easily  
he received his buddies' admiration.  
It was good to see  
the ingenious way his mind functioned  
and the slender hands give shape  
to things.  
Had later times been right,  
would that he had tried  
to reach the sky.

– Peter Clarke<sup>1</sup>

In his poem, *Beachcombing*, the artist/poet talks about himself in the third person. He is observing himself on the beach, searching for things that have been washed up by the waves. It is easy to imagine the scene depicted in the present lot as one viewed upon Clarke's frequent beach walks.

1. B Commin (2014) *Peter Clarke, South African Artist and Poet 1929 - 2014*, online, <https://bobcommin.blog/2023/07/09/peter-clarke-south-african-artist-and-poet-1929-2014/>, accessed 25 January 2024.

4

**Claude Bouscharain**

SOUTH AFRICAN 1922–2020

*Trapping the Sea*

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

oil on canvas

88 by 107 cm

**R80 000 – 120 000**

**PROVENANCE**

Stevenson, Cape Town.

Private Collection.

Speaking of Claude Bouscharain's work from this period, Brian Lello, an art critic for the *Cape Times*, wrote 'There is something of the elegant mental process of chess in it all, but also the feeling of a cloistered mind where visual experience is taken away and tried and reassembled with proper decorum. The result is presented with a feeling of classic gravitas.'

Brian Lello (1972) *Cape Times*, Cape Town, 28 August.



5

**Jake Aikman**

SOUTH AFRICAN 1978–

*Muse (Atlantic)*

signed and dated 2011

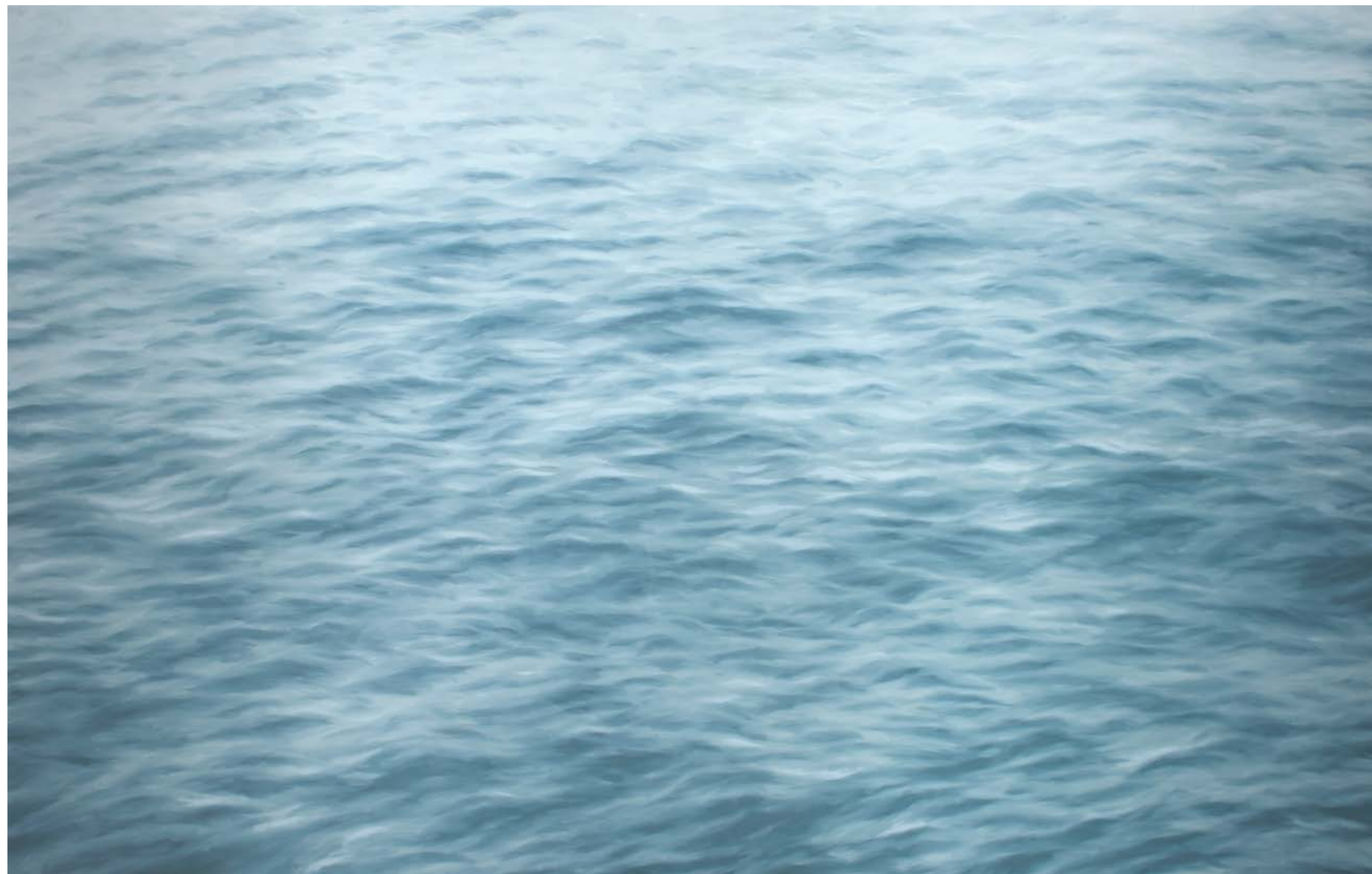
oil on canvas

179 by 295 cm

**R250 000 – 350 000**

‘Upon being asked why he began painting water, Aikman responded, ‘When I was at Michaelis School of Fine Art I did a series of photorealistic paintings where water was quite central to the theme. For the project, I asked my dad to climb into Dalebrook Tidal Pool in St James, Cape Town. He looked so vulnerable, and it made me think about human vulnerability in water. I also surf, which naturally created an interest in the ocean, particularly as an element you can’t control. Seeing my father in the water, his human frailty, I wanted to evoke this same feeling in a painting without the human figure.’

Martina Polley (2018) *VISI*, Artists we love: Jake Aikman, online, <https://visi.co.za/artists-we-love-jake-aikman/>, accessed 18 January 2024.





6

**Marlene von Dürckheim**

SOUTH AFRICAN 1945–

*Coastal Walls*

signed, dated 2015 and inscribed with the title on the reverse  
oil on canvas  
50 by 80 cm

R15 000 – 20 000

'My paintings are contemplative journeys inviting the beholder to participate in a voyage of reflection and discovery.'

*Marlene von Dürckheim Abstract Artist* (2018) online, <https://www.marlenevondurckheim.co.za/>, accessed 18 January 2024.



7

**Thomas Bowler**

SOUTH AFRICAN 1812–1869

*Table Bay, Cape of Good Hope*

signed, dated 1868 and inscribed with the title; inscribed with the title on a label adhered to the reverse  
watercolour on paper  
22,5 by 33,5 cm

R35 000 – 45 000

Thomas Bowler first began to take painting seriously when he resided on Robben Island as the tutor to the two children of Captain Wolfe (commandant of Robben Island from 1833 to 1846). As such, much of Bowler's early work and, indeed, a large portion of his oeuvre depicts marinescapes in Table Bay.

8

**Thomas Bowler**

SOUTH AFRICAN 1812–1869

*Prince Charlie Table Bay*

signed with the artist's initials, dated 6 July 1850 and inscribed with the title; inscribed with the title and date on the reverse watercolour and pencil with heightening in China White on toned Ackerman & Co paper 12,5 by 20,5 cm

R25 000 – 35 000





9

**Harris and Bowler after  
Thomas Baines**

1820–1875

*Landeers Assisting  
Ambushed Portuguese  
Gunboat in Lupata Gorge,  
Zambezi River 1858*

signed

oil on canvas

37 by 74,5 cm

**R80 000 – 120 000**

**PROVENANCE**

Christie's, London, 19 February 1971,  
Lot 76.

Messrs Frank R Thorold,  
Johannesburg.

Estate late Professor Munger,  
Los Angeles.

A N Abell Auction Company,  
Los Angeles, 22 May 2022, lot 176.

Private Collection.

**LITERATURE**

V L Bosazza (1975) *Thomas Baines  
on the Zambesi*, unpublished thesis,  
illustrated on page 37A with the  
inscription 'Landeens (Zoulus)  
assisting ambushed Portuguese  
gunboat in the Lupata Gorge,  
Zambesi River. Description in  
pencil on the stretcher in David  
Livingston's handwriting.'

The flag flown by the Gunboat in  
the present lot is the Portuguese  
Ensign (National flag of Portugal  
for use at sea) in use between 1830  
and 1910 during the reign of Queen  
Maria II.



10

**Stanley Pinker**

SOUTH AFRICAN 1924–2012

*Harbour Scene*

signed

oil on canvas

39,5 by 75 cm

R150 000 – 200 000

‘Pinker’s intention was to make deeper, more cryptic observations about experience than what can be conveyed in the factual description of appearances. He attempted to create a new psychological dimension within his canvases by distorting space and recomposing elements of observable reality within this new environment.’

Esmé Berman (1983) *Art and Artists of South Africa: An Illustrated Biographical Dictionary and Historical Survey of Painters, Sculptors & Graphic Artists since 1875*. Cape Town: Southern Book Publishers, page 335.



11

**Gavin Young**

SOUTH AFRICAN 1947–

*Vaal*

2016

mild steel plate, 2K paint  
technology

height: 200 cm; width: 67 cm;  
depth: 64,5 cm

**R70 000 – 90 000**

**PROVENANCE**

Ilse Schermers Art Gallery,  
Franschoek.  
Private Collection.

**EXHIBITED**

Ilse Schemans Art Gallery,  
Franschoek, *Water Matters*, 2016.



'The present lot describes the Vaal Dam. Visually, this resembles a large, crawling, iguana-like creature, rather than a conventional D-shaped dam with a concave wall. *Vaal's* claw-like tributaries make, and unmake, an unusual coagulation of waterways. I have chosen Ferrari-red to mark off this water-world playground for weekenders from nearby Johannesburg.'

– Gavin Young

12

**Nada Baraka**

EGYPTIAN 1990–

*A Carnival to My Ears*

2023

signed on the reverse

acrylic and oil on linen

130 by 100 cm

**R70 000 – 90 000**

EXHIBITED

Apex Art, Cairo, Egypt, *The Valley of Walls*, 12 October to 7 December 2023.

The present lot is in Cairo, Egypt. For shipping enquiries, please contact [shipping@straussart.co.za](mailto:shipping@straussart.co.za). Please note that delivery costs and any additional import or other taxes are the responsibility of the buyer.

Nada Baraka creates paintings that embody an ever-shifting dynamic between abstraction and surrealism. Baraka employs evocative application and vibrant colours in her work. She aims to generate forms in novel contexts, challenging and deconstructing the obvious to extract meaning from absurdity. At the core of her practice is a process that employs expressionist brushwork and surrealist methodology to articulate and narrate experiences that resist easy interpretation. Central to these narratives is the recurring theme of eruption, manifested in the present lot as distorted forms, body parts, and elements of landscape, all immersed in a fluidity punctuated with striking detail.





13

**Jessica Webster**

SOUTH AFRICAN 1981–

***Crystal Chambers No. 2***

signed and dated 2019

on the reverse

mixed media on canvas

110,5 by 110,5 cm

**R30 000 – 50 000**

EXHIBITED

Goodman Gallery, Johannesburg,

*Jessica Webster | A Horse with no Name*, 4 July to 1 August 2020.

'In this (body of) work, the 'distress' of the symbolic landscape becomes an act of palimpsest and damage,' says Webster. 'The stubborn emergence of surface provokes an uneasy cohabitation of these themes. A symbolic connection to 'land' is under the duress of excess and deficit. It prompts a deadpan analysis of romance and the landscape as simulated, man-made, and predisposed to break down.'

– Jessica Webster

Jessica Webster (2020) *A Horse with no Name*, online, <https://www.jessicawebsterart.com/a-horse-with-no-name-2020>, accessed 25 January 2024.

## Rural, Suburban, Urban

This section explores the evolving relationship between the African landscape and human settlement. Through a selection of artworks depicting rural, suburban, and urban settings, viewers will witness the dynamic interplay between nature and civilization. The visual narrative will capture the tension between tradition and modernity. Works act as a visual commentary on the transformations in the African landscape over time. Through the lens of rural, suburban and urban settings, readers will trace the transformation of human settlement over time. Scenes from traditional village life to the emergence of bustling urban centres reveal the impact of urbanisation on artistic expression.



14

### Athi-Patra Ruga

SOUTH AFRICAN 1984–

#### *Documentation from Athi-Patra Ruga's performance of 'The Future White Woman of Azania' in Grahamstown South Africa, 2012, Performa Obscura*

accompanied by a WHATIFTHEWORLD Gallery certificate of authenticity, signed, dated 12/06/2015, inscribed with the artist's name, dated 2012, the title and medium  
lightjet print on dibond  
image size: 79,5 by 118,5 cm  
(2)

R180 000 – 240 000

The present lot derives from a collaborative work between Athi-Patra Ruga and Mikhael Subotzky, curated and photographed by Ruth Simbao in 2012, titled *Performance Obscura*. It was a compelling and thought-provoking performance that encapsulated the artist's exploration of identity, gender, and post-colonial narratives. In this site-situational performance, Ruga confronted the potential furtive gaze associated with the 19th-century *camera obscura*, subverting its historical function as a tool of surveillance.

In a 2014 analysis of the performance, Ruth Simbao highlights the dynamic interplay between expectation and reality in live art. The paying audience, anticipating a privileged view of Ruga's character through the *camera obscura*, found themselves

#### EXHIBITED

Yerba Buena Centre for the Arts and San Francisco Museum of Modern Art, San Francisco, Public Intimacy: Art and Other Ordinary Acts in South Africa, 14 February to 8 June 2014, another example from the edition exhibited.

#### LITERATURE

Glen Helfand (2014) *Photograph Mag*, Public Intimacy: Art and Other Ordinary Acts in South Africa, online, <https://photographmag.com/reviews/public-intimacy-art-and-other-ordinary-acts-in-south-africa/>, accessed 24 November 2023.

Image Courtesy of Ruth Simbao and Athi Patra Ruga  
Photographer: Ruth Simbao

redirected on a standard tour of Grahamstown. While Ruga, defiantly parading the streets in his elaborate balloon attire, reclaimed agency by engaging with casual bystanders who captured the performance on their cellphones.<sup>1</sup>

The artwork is a part of Ruga's larger body of work that delves into the complexities of South Africa's history and the intricate interplay between race, culture, and personal identity. Azania, an alternate name for South Africa, becomes a symbolic landscape in Ruga's narrative – a realm where the artist reimagines and deconstructs preconceived notions of the continent and its people.

1. Ruth Simbao (2014) *Site-Situational Performances in Cosmolocal Places: Athi-Patra Ruga and Anthea Moys*, paper presented at the Art Council of the African Studies Association conference, Brooklyn Museum of Fine Art.



15

**Maurice van Essche**

SOUTH AFRICAN 1906–1977

*Karoo Sunset*

signed and dated 68; inscribed with the artist's name, the title, date and medium on a Johans Borman Fine Art Gallery label adhered to the reverse oil on board 44,5 by 90,5 cm

R90 000 – 120 000







16

**John Meyer**

SOUTH AFRICAN 1942-

*Karoo Scenes, three*

each signed with the artist's initials

acrylic on board

each: 14 by 23 cm

R50 000 – 70 000



17

**Jake Aikman**

SOUTH AFRICAN 1978–  
*Backroads (Karoo)*  
signed and dated 2016  
on the reverse  
oil on canvas  
164 by 164 cm

**R100 000 – 150 000**

18

### Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

#### Church Street, Tulbagh

signed and dated 1929

oil on artist's board

63 by 51,5 cm

(4)

R1 500 000 – 2 500 000

#### PROVENANCE

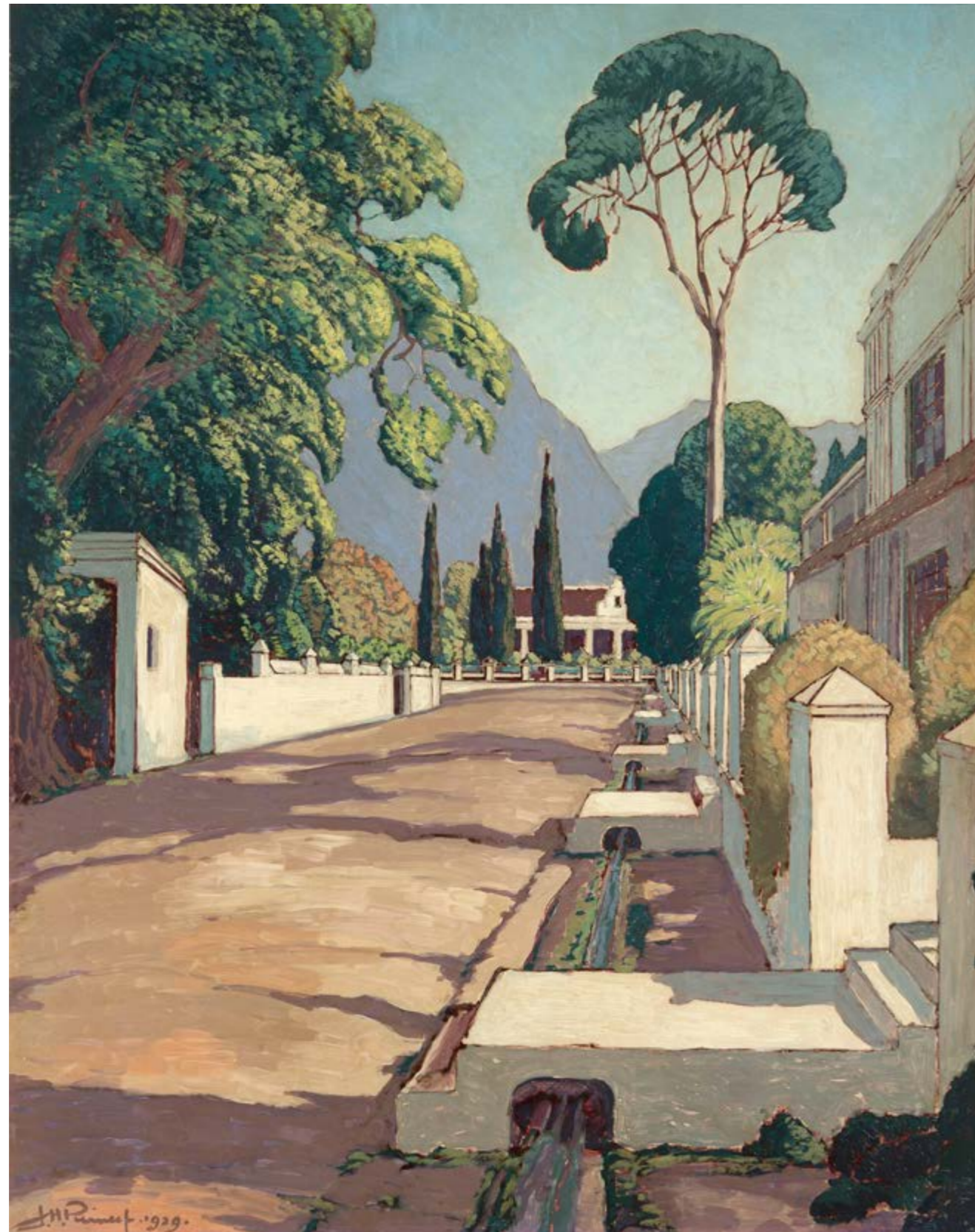
It is believed that the present lot which was acquired by the current owner's grandfather, a collector of Pierneef paintings, was purchased at *Exhibition of Pictures by JH Pierneef* at Glen's Music Rooms, Church Street, Pretoria, in 1930. It has been in the same family for more than 90 years.

#### EXHIBITED

Standard Bank Gallery, Johannesburg, *A Space for Landscape: The Work of JH Pierneef*, 8 July to 12 September 2015.

#### LITERATURE

Wilhelm van Rensburg (2015) *A Space for Landscape: The Work of JH Pierneef*, exhibition catalogue, Johannesburg: Standard Bank, illustrated in colour on page 87.



The present lot is accompanied by a photocopy of the exhibition catalogue from the Glen's Music Rooms' *Exhibition of Paintings by JH Pierneef*, where the painting was probably purchased (cat. no. 32 or 33 with the title *Street in Tulbagh*), along with an exhibition brochure and poster from *A Space for Landscape: The Work of JH Pierneef* held at Standard Bank Gallery, Johannesburg.

Pierneef was an ardent champion of the possibilities of an authentic South African visual identity. He gave expression to his activism in various public talks, notably about San rock art and vernacular architecture. His insights drew on first-hand observation. Pierneef first visited the Cape in 1916 with Erich Mayer to view original tracings of San rock art made by geologist George Stow. Pierneef later abandoned his interest in rock art in favour of researching and depicting vernacular settler architecture. Buildings in the Cape Dutch style came to feature prominently in his extensive output of Cape scenes.

The cultural zeitgeist of Union-era South Africa played an important role in directing Pierneef's flair as a draughtsman towards the subject of Cape architectural heritage. Political leaders, industrialists, architects, writers, and even artists – among them Alys Fane Trotter, Arthur Elliott and Robert Gwelo Goodman – saw in the architecture of the old Cape a powerful national symbol. Writing of the Cape Dutch Revivalism that gripped earlier 20th-century South Africa, historian Peter Merrington states: 'The Cape homesteads represented the vernacular essence of establishment, progress, vision, cultivation: in sum, the will to plant, build and define a nation.'

Pierneef was drawn into this national

project in 1918 with a commission from Lady Mildred Buxton, the wife of Governor-General Sydney Buxton, to portray architect Sir Herbert Baker's Government House, a Cape revivalist-style residence in Pretoria. Following his first exhibitions in the Cape in 1921, Pierneef frequently portrayed the region's architecture. He initially focussed on the farming settlements at Constantia and Stellenbosch, but later extended his range to encompass Tulbagh. Its appeal remains obvious. Located at the northern end of the Klein Berg River, Tulbagh is gently encircled on three sides by mountains and, until a devastating earthquake in 1969, featured numerous extant buildings from the 1700s.

Painted in the year Pierneef received his career-defining Johannesburg Station Panels commission, this fine street scene skilfully fuses three essential subjects from the artist's output – heritage architecture, trees and mountains – into a satisfying unity. The view looks north towards the old parsonage and beyond it the Groot Winterhoek range. The parsonage was constructed in the mid-1700s in the High Cape Dutch style, although, by the 1920s, it included embellishments such as a veranda with columns.<sup>2</sup> The view encompasses, at right, De Wet House (now Mon Bijou), which is ascribed to the Cape Palladian architect Louis-Michel Thibault and is considered an imitation of French architect Ange-Jacques Gabriel's Petit Trianon at Versailles.<sup>3</sup>

Sir Alfred Beit, son of mining entrepreneur Otto Beit, acquired the house on the advice of architectural historian Dr Mary Cook. Cook famously owned Ballotina, also by Thibault; the whitewashed wall at left indicates this storied home's boundary. Cook advised on Tulbagh's restoration after 1969. The owner of this lot assisted her

in this activity. Church Street, now tarred, essentially looks the same as Pierneef found it a century ago. His naturalistic approach in this lot is, however, characterised by artistic license. Foreshortening compresses the distance between the architectural landmarks. The verticality of the trees and mountains is also slightly accentuated. Commenting on Pierneef's widely admired rhetorical style in 1948, A C Bouman light-heartedly remarked, 'the landscape, if it could speak, would certainly sometimes protest.'<sup>4</sup> The protest would not take issue with Pierneef's sincerity of mission and obvious virtuosity.

1. Peter Merrington (1998/99) 'Heritage, Pageantry and Archivism: Creed systems and tropes of public history in imperial South Africa, circa 1910' in *Kronos*, Vol. 25, Pre-millennium issue, page 147.
2. Telephone interview with architect Anthony Clayton, 11 December 2023.
3. Peter Merrington (2006) 'Cape Dutch Tongaat: A Case Study' in *Heritage, Journal of Southern African Studies*, Vol. 32.4, page 694.
4. A C Bouman (1948) *Painters of South Africa*, Cape Town, HAUM, page 25.



Church Street, Tulbagh, 2024.



19

**Frans Oerder**

SOUTH AFRICAN 1867–1944

***Grassland at Dawn***

signed and dated '99  
oil on canvas  
35 by 50 cm

**R30 000 – 50 000**

'Oerder was a naturalistic painter who delighted in all aspects of the visual experience – the play of light and shade, the many subtle variations of a single colour, the varying textures of his subjects, and the sheen of sun upon the landscape. Oerder was reared in the Dutch tradition which celebrated material surroundings and he depicted them with great warmth and intimacy.'

Esmé Berman (1983) *Art & Artists of South Africa: An Illustrated Biographical Dictionary and Historical Survey of Painters, Sculptors & Graphic Artists since 1875*, Cape Town: Southern Book Publishers, page 313.



20

**Nicolaas Maritz**

SOUTH AFRICAN 1959–

***Namibian Tar Road***

dated 1989, and inscribed with the artist's name and the title on a Karen McKerron Gallery label adhered to the reverse  
oil on board  
39 by 56 cm

**R8 000 – 12 000**

21

**Jan Ernst Abraham  
Volschenk**

SOUTH AFRICAN 1853–1936

*The 'Schaap Post'  
(Riversdale)*

signed and dated 1911; inscribed  
with the artist's name, date and the  
title on the reverse

oil on canvas

38,5 by 83 cm

**R80 000 – 120 000**

**PROVENANCE**

Herbert John Gladstone, 1st  
Viscount Gladstone.

Late Estate Viscountess Dorothy  
Mary Gladstone.

Private Collection, Pretoria, 1941,  
thence by descent.

The DinksFāStan Private Collection.

'Volschenk approached the task of celebrating his home landscape without theory or polemic. His aim was purely to record the information offered by his eyes. Structural design, as such, did not concern him. The composition of his paintings was established by the view itself. His faithful descriptions read like random snapshots filtered through a rose-tinted lens. As his skill for rendering the effect of light grew, he increasingly romanticised his portrayals.'

Esmé Berman (1983) *Art & Artists of South Africa: An Illustrated Biographical Dictionary and Historical Survey of Painters, Sculptors & Graphic Artists since 1875*. Cape Town: Southern Book Publishers, page 478.





22

**Pieter Wenning**

SOUTH AFRICAN 1873–1921

*Near Newlands Station*

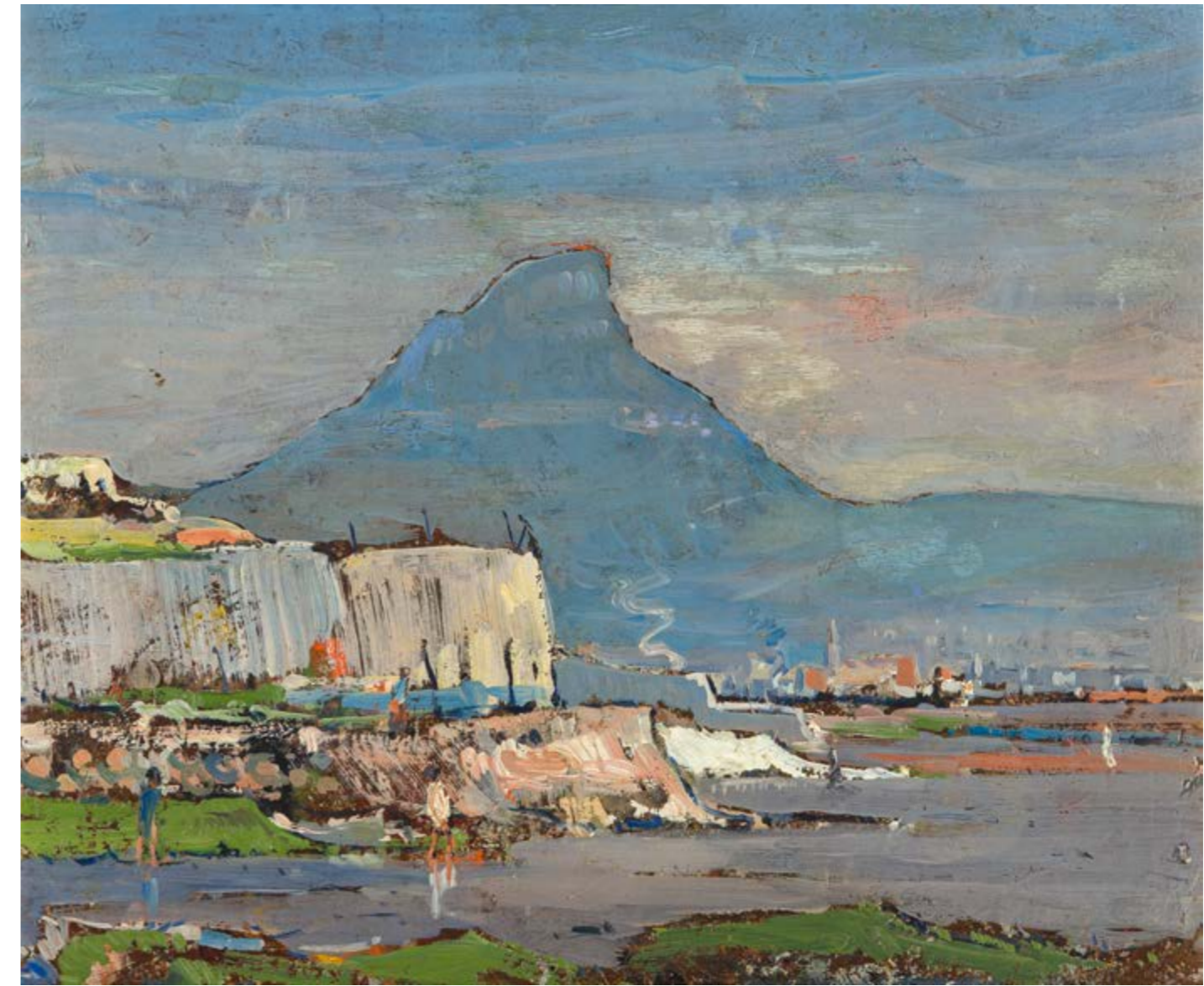
signed; inscribed with the title

on the reverse

oil on canvas

17 by 24 cm

**R80 000 – 120 000**



23

**Pieter Wenning**

SOUTH AFRICAN 1873–1921

*The Beach and Fort at Woodstock*

1918

signed on the reverse

oil on panel

24 by 28 cm

**R150 000 – 200 000**

**PROVENANCE**

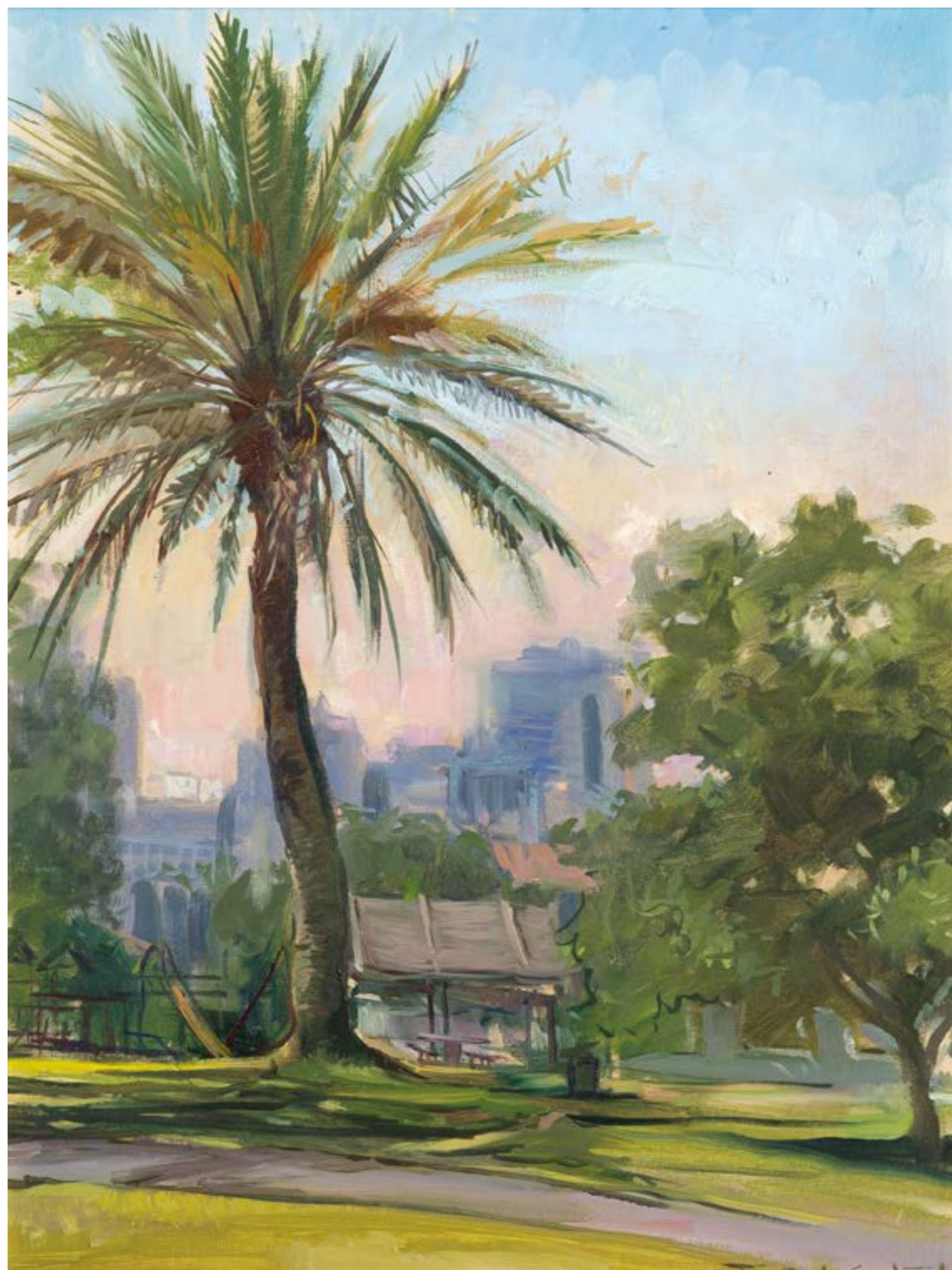
Stephan Welz & Co in Association with Sotheby's, Johannesburg, 6 November 1984, lot 112.

**LITERATURE**

Stephan Welz (1989) *Art at Auction in South Africa: Twenty Years of Sotheby's/Stephan Welz and Co 1969–1989*, Johannesburg: A D Donker (Pty) Ltd, illustrated in colour on page 99.

'Painted 7 September 1918. The fort is Fort Knokke, originally built by the Dutch in 1744 as the terminal fort of the sea defence lines which ran along the beach from the Castle to Fort de Knokke, as it was originally known. Later in 1781 when the French occupied the Cape they built the French defence lines from Fort de Knokke running at right angles to the sea lines. In 1827 when most of the old forts were demolished Fort de Knokke was completely refurbished and modernised and made into a key defence position. During the First World War it was fitted with guns suitable for sea defence, but after the war became neglected and abandoned.'

Stephan Welz (1989) *Art at Auction in South Africa: Twenty Years of Sotheby's/Stephan Welz and Co 1969–1989*, Johannesburg: A D Donker (Pty) Ltd, page 99.



24

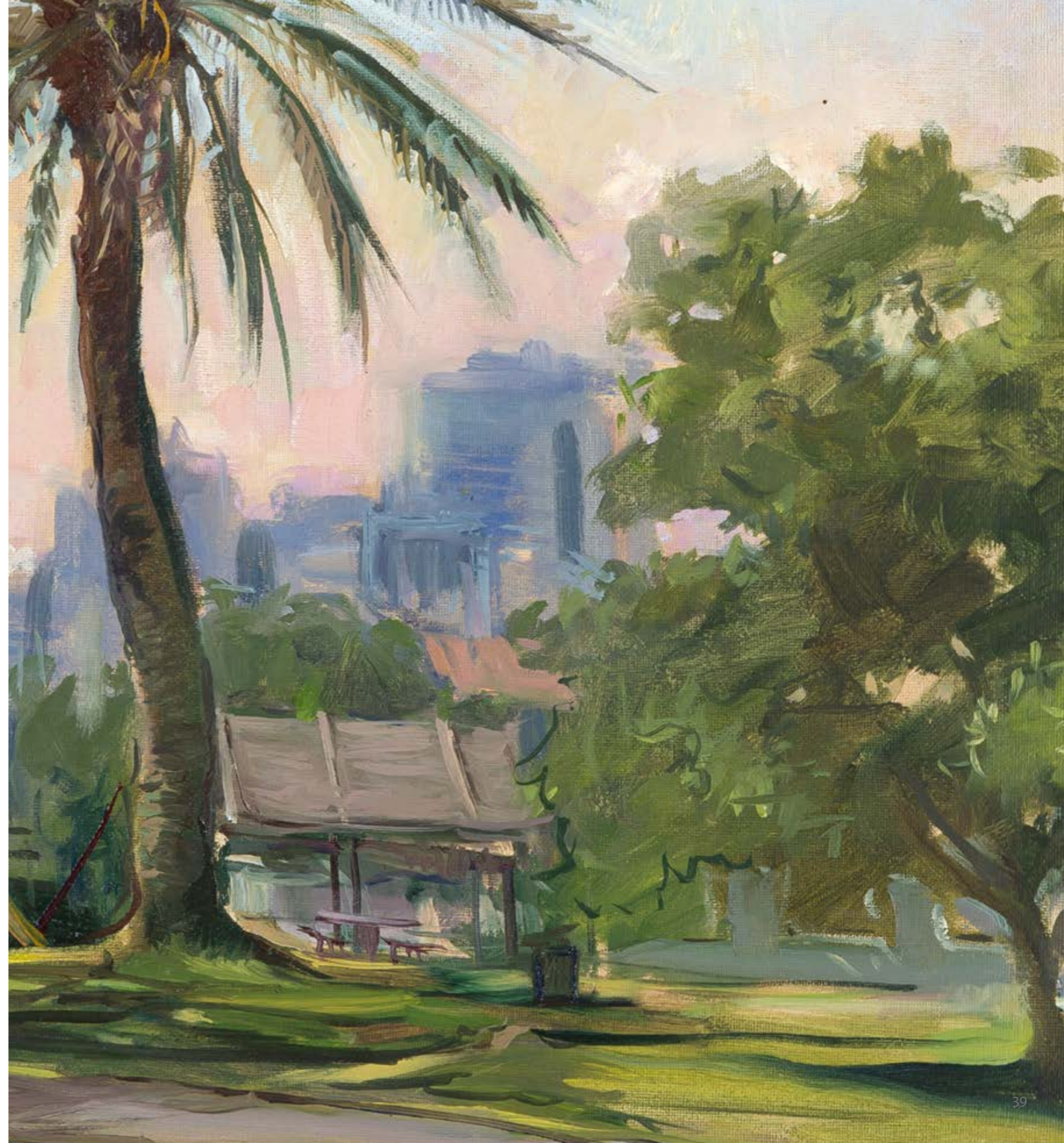
**Alice Toich**

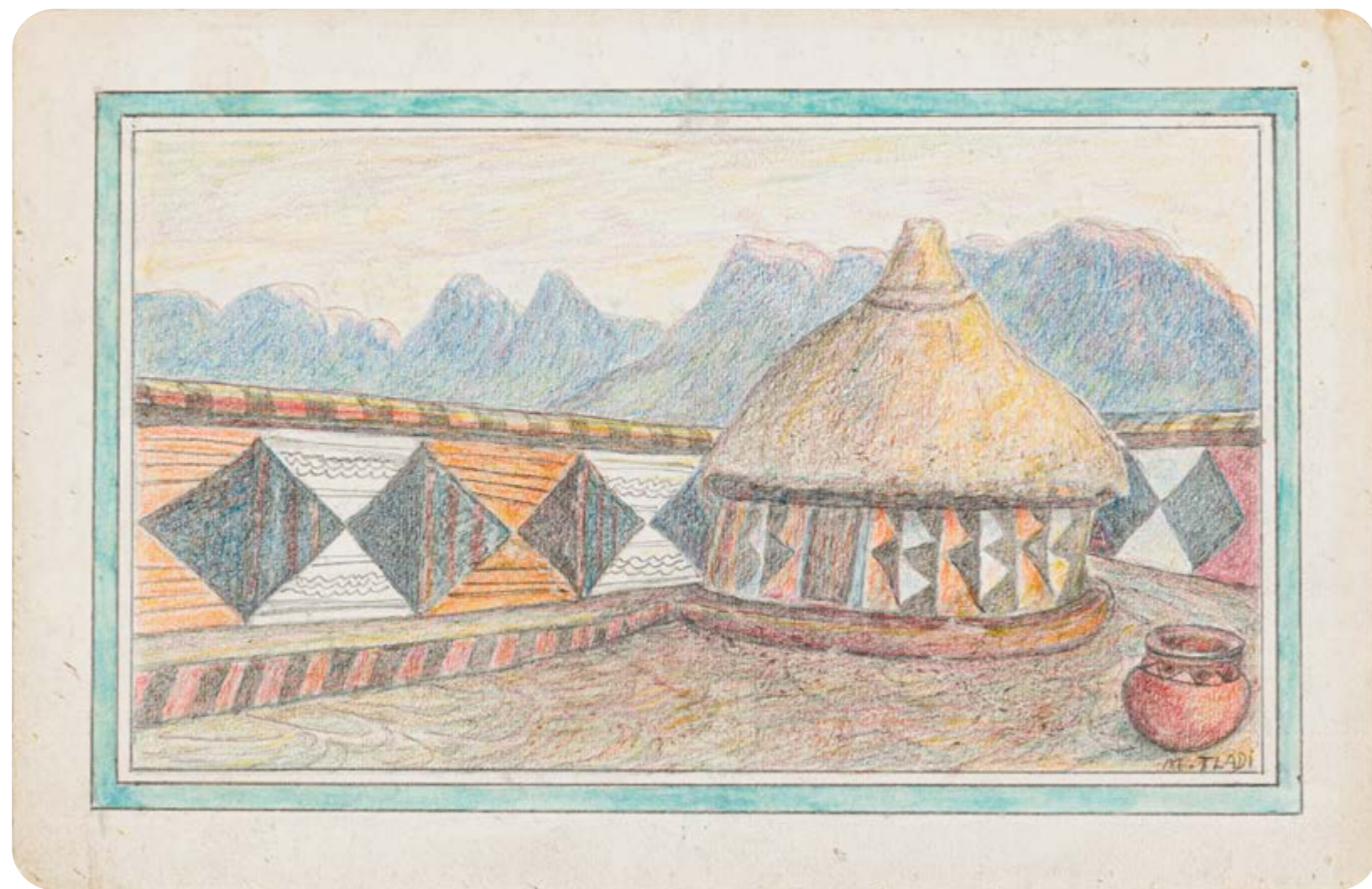
SOUTH AFRICAN 1991-

*Dewaal at Dusk*

signed; inscribed with the artist's name, dated 2023, the title and medium on the artist's certificate of authenticity adhered to the reverse  
oil on Italian canvas  
39 by 29 cm

R15 000 – 20 000





25

**Moses Tladi**

SOUTH AFRICAN 1903-1959

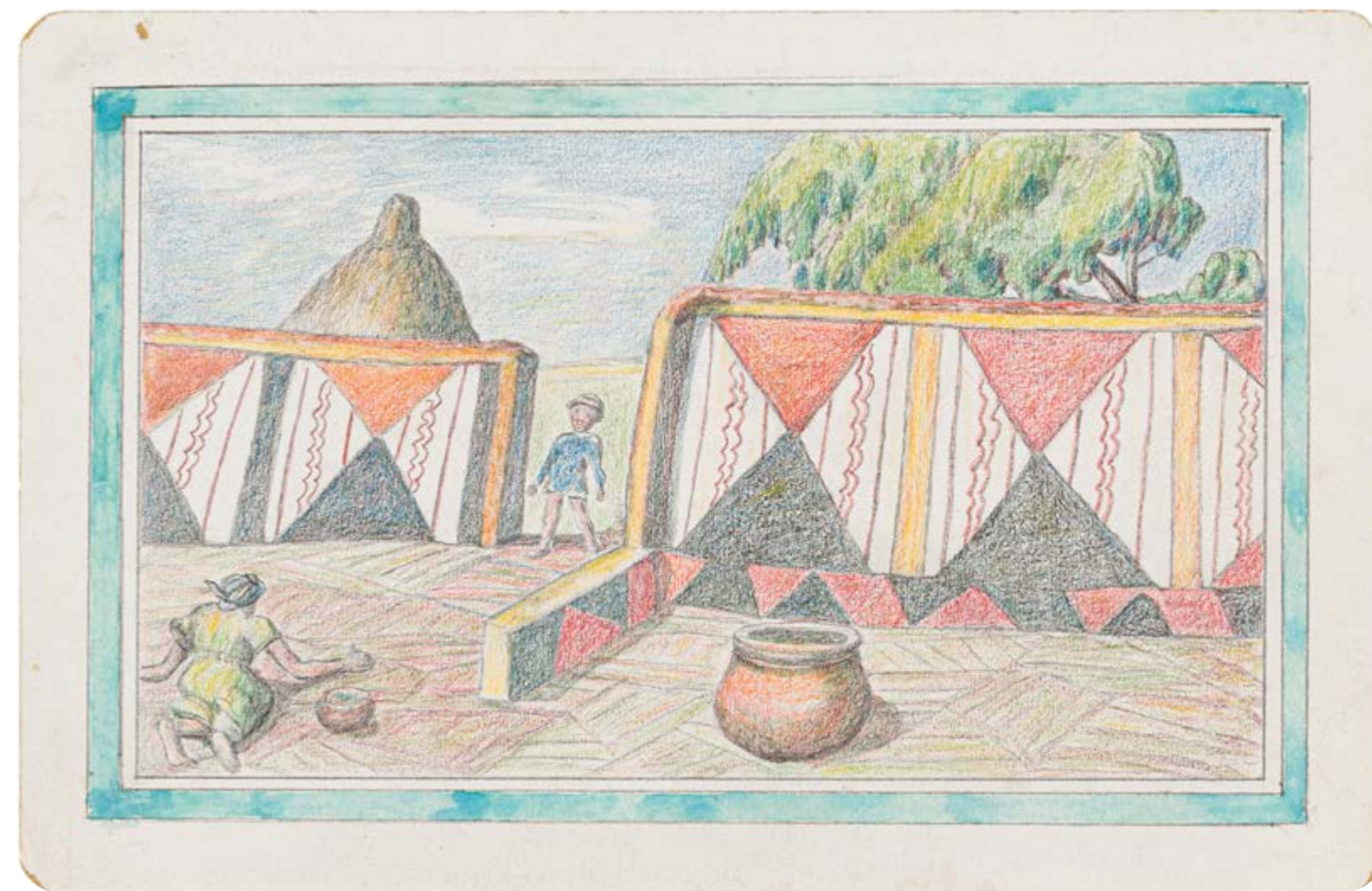
*Painted Hut in Courtyard*

signed

coloured pencil on card

22,5 by 34 cm

R10 000 – 15 000



26

**Moses Tladi**

SOUTH AFRICAN 1903-1959

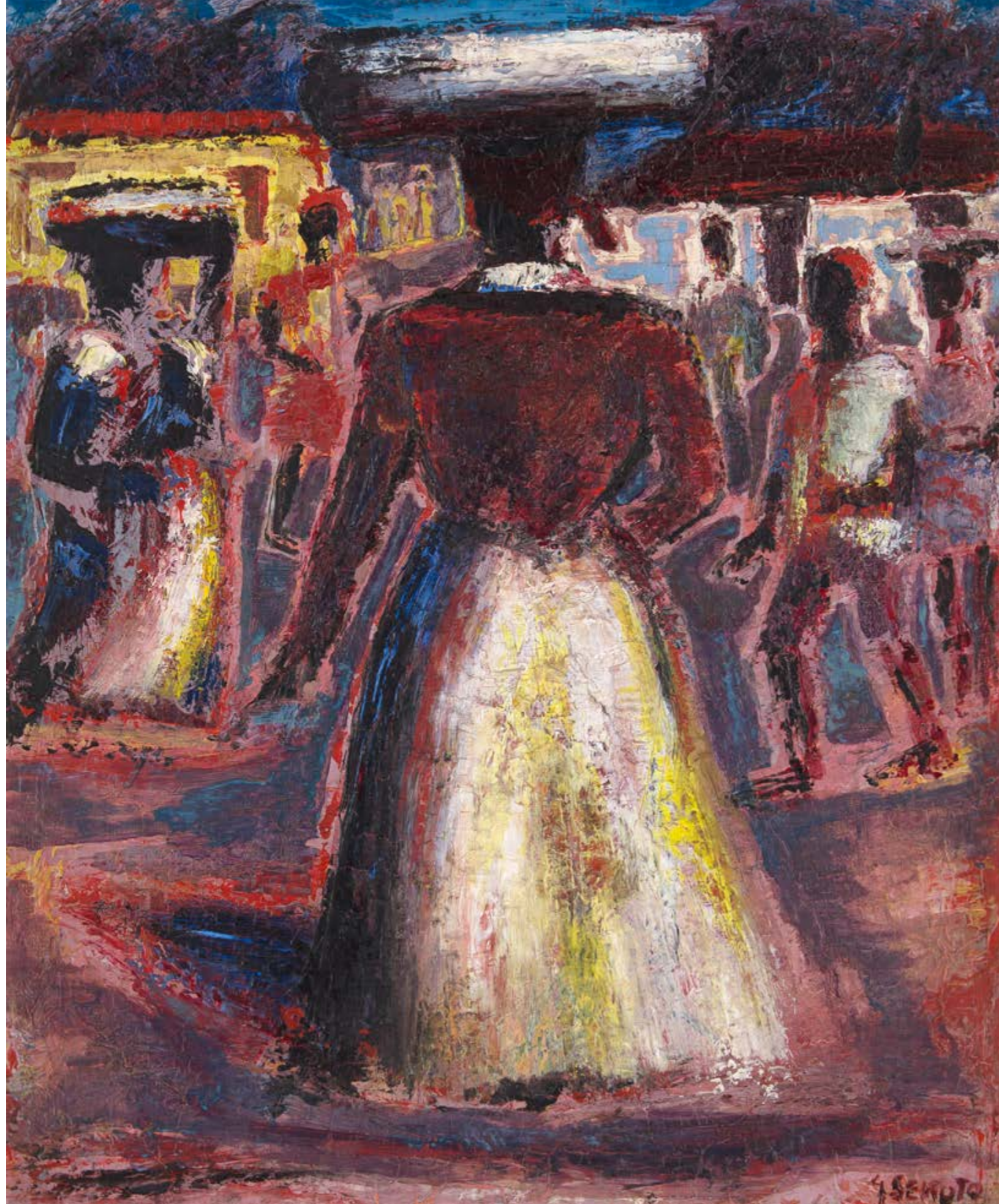
*Rural Domestic Scene*

coloured pencil on card

22,5 by 34 cm

R10 000 – 15 000





27

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Figures on a Street*

signed  
oil on board  
63,5 by 52 cm

**R400 000 – 600 000**

PROVENANCE  
Estate Late Mr John Laithwaite.

In his Parisian paintings Sekoto recalled his community and surroundings through a lens of colourful remembrances. One of his favourite subjects being bustling figures on busy streets, a theme which had its origins in his native country. In this densely packed figural composition, the artist combines rhythmic movement with emotive colour through a dynamic compression of the picture plane.



28

**Agnes Waruguru**

KENYAN 1994–

*Ngomi II*

accompanied by a digital Latitudes Online certificate of authenticity, signed, dated 2023, inscribed with the title and medium ceramic with custom-made glazes height: 25 cm; diameter: 55 cm (2)

**R6 000 – 8 000**

EXHIBITED

Rijksakademie Van Beeldende Kunsten, Amsterdam, *Open Studio*, a similar example exhibited, 2023.

Agnes Waruguru is a multidisciplinary artist working in painting, drawing, printmaking, needlework and installation, with a wide-ranging underlying frame of reference. Waruguru's work is directly related to her surroundings while drawing connections to multiple histories. Her work can be viewed as an extended painting, exploring ideas of everyday life, home, personal histories, identity and the potential for creating new worlds through active material experimentation, practice and repetitions. In

particular, the artist has long reckoned with her own personal history, particularly concerning Kenya and living in the diaspora.

Waruguru's *Ngomi* series was created during her residency at Rijksakademie from 2021 to 2023. The artist developed a glaze medium with pigment that allowed her to glaze the calabashes as if they were paintings or drawings. When held up to the ear, they sound like a seashell and create an echo chamber where the surrounding environment is distorted.



29

**Boemo Diale**

SOUTH AFRICAN 2000–

*When you see a sign III*

signed and dated 2022 on the reverse mixed media on paper 99 by 69 cm

**R30 000 – 40 000**

EXHIBITED

Kalashnikovv Gallery, Johannesburg, *New Signings*, 9 September to 1 October 2022. Kalashnikovv Gallery, Johannesburg, *A Decade of Kalashnikovv Gallery*, 1 to 30 September 2023. Pablo house and Kalashnikovv Gallery, Johannesburg, *Gallery Nights: 8 Rooms*, 1 December to 31 March 2024.

Boemo Diale's artworks serve as a journey of self-reflection, navigating the past, present, and future with vibrant hues and compositions that craft spiritual narratives. Drawing from influences like San rock art and African symbols, Diale's work becomes a devotional act, capturing the essence of prayer through meticulous attention to visual elements. The utilitarian pot in the present lot rendered in warm and cool tones, symbolises a vessel carrying prayers and meanings.



30

**Pranas Domsaitis**

LITHUANIAN/SOUTH AFRICAN 1880–1965

*Huts in Landscape,  
recto-verso*

recto signed and dated 52

oil on board

31 by 42 cm

**R40 000 – 60 000**

The present lot has an incomplete  
portrait study on the verso.

**Alfred Thoba**

SOUTH AFRICAN 1951–2022

*God may You, can You ...*

signed, dated 28.2.2019 and inscribed with the title on the reverse  
oil on paper laid down on wood panel  
42 by 58 cm

R30 000 – 50 000

Alfred Thoba is best known for his narrative paintings featuring richly detailed paint treatments. These two aspects of his paintings – image and technique – are indivisible. Thoba never discussed his influences or professional associations, but his time-honed style has many precedents. Thoba's vivid iconography and moral vision recall George Pemba at his most allegorical and exuberant, as well as Trevor Makhoba, a painter of complex moral fables. Thoba's flattened picture planes and simplified detailing of his subjects have precedents in African-American modernists like painters Horace Pippin and Jacob Lawrence, too. His tendency to crowd human figures into theatrically arranged painterly space recalls the pictorial design of medieval Christian altarpieces.

These correspondences should not detract from a key fact: Thoba was an autodidact who in 1974, at age 23, declared himself a full-time artist.<sup>1</sup> Little is known of his early work. Matsemela Manaka, Steven Sack and Gavin Younge do not mention him in their books from the 1980s. Thoba first achieved public notice in 1988 when he exhibited a stylised interpretation of the 1976 Soweto uprising in Johannesburg. Painted in flat, bold colours a year earlier, 1976 Riots presents a clustering of five black figures in a rudimentary landscape. The political subject

matter marked a shift from the erotic themes of Thoba's earlier work. The eroticism endured, but was increasingly complemented by a social vision marked by themes of gregarious companionship, moral conflict and – in this genial scene – religious devotion.

Thoba's work of quiet abundance depicts two seated figures in front of a house swaddled by a large-leaf tree, flanked at left by a child gesturing to domestic animals. The title infers any number of Christian scriptures referring to God's grace. Thoba's non-naturalistic style of painting prompted some critics to characterise him as an outsider artist. Elza Miles likened his Christian themes to those of polio-stricken Calvin Lekoane, who painted with his feet.<sup>2</sup> Esmé Berman likened Thoba to Tommy Motswai and Clifford Mpai.<sup>3</sup> There are certainly similarities in their pictorial approach, but Mpai worked with pencil, while Thoba is noted for his painterly technique. 'It is obsessive, time-consuming work, and the quality of his attention to detail is clearly reflected in the intricacies and nuances of the finely teased paint.'<sup>4</sup>

1. Hayden Proud (2006) *Revisions: Expanding the Narrative of South African Art*, Pretoria: UNISA Press, page 266.

2. Elza Miles (1997) *Land and Lives: A Story of Early Black Art*, Cape Town: Human & Rousseau, page 121.

3. Esmé Berman (1993) *Painting in South Africa*, Cape Town: Southern Book Publishers, page 358.

4. Rory Bester (2022) 'Artist Focus: Alfred Thoba – Separate, and Outside', in *The Oliver Powell and Timely Investments Trust Collection* (Strauss & Co catalogue), page 40.



**Cinga Samson**

SOUTH AFRICAN 1986–

***Hliso Street V***

signed and dated 2017 on the reverse

oil on canvas

80 by 60 cm

**R2 000 000 – 3 000 000****PROVENANCE**

blank projects, Cape Town, 2017. Private Collection.

**EXHIBITED**Investec Cape Town Art Fair, Cape Town, *blank projects booth*, 17 to 19 February 2017.**LITERATURE**Eileen Kinsella (2017) *Artnet*, Gallerists Put Fresh Focus on Emerging African Artists at Cape Town Art Fair, online, <https://news.artnet.com/market/cape-town-art-fair-2017-861953/amp-page>, accessed 16 November 2023.

Ancestral memory courses through the magical portraiture of Cinga Samson. Both of the artist's parents have passed on; only his father, who died in 2020, was witness to his extraordinary rise to international prominence. Samson has consistently invoked the memory of his parents in his celebrated portraiture, most notably in a formative suite of five works titled *Hliso Street*, of which this lot was the final instalment. Started in 2016, shortly after he turned 30, the *Hliso Street* series was explicitly devoted to the artist's mother, who died in 2003. Rendered in his signature dark palette, Samson described this series as honouring 'my mother's aspirations for me and her instructions.'<sup>1</sup>

Samson spent much of his youth living in the Mthatha area of the Eastern Cape. He has spoken of how his mother planted a hedge of flamboyant canna lilies as a boundary marker at their rural home.<sup>2</sup> Blooms were also displayed in the family home. His stepmother shared this love for flowers. After a period working in an expressionistic style redolent of Xolile Mtakatya, his earliest painting mentor, Samson worked on a series of still life and vanitas paintings. These paintings provided a testing ground for his technical experiments with form, tone and material, including glazes, as well as enabled him to synthesise influences such as urban Black culture and Western genre painting into a coherent aesthetic. The series *Lord Forgive Me for My Sins 'Cause Here I Come* (2015), currently on view in Samson's early-career survey at Norval Foundation, is indicative: it references Dutch Golden Age painting, Paul Cezanne and rapper Tupac Shakur.

The *Hliso Street* series of portraits are an important bridge between Samson's neo-baroque experiments in a popular Cape painterly subject – flowers – and his career-defining portraits. Dreamy and

surreal, the *Hliso Street* series established the template for Samson's frontal portraits depicting raffish young men with pupil-less eyes bearing flowers posed in verdant landscapes. Commenting on these new works in a contemporaneous review, a critic highlighted the vibrant colours – in this lot scarlet, golden yellow and pink – appearing through the murk of Samson's scenography. 'These paintings are, of course, not purely representational,' added the critic, 'they are not figurative studies, but rather representations of an absence, of a body half-forgotten, only able to be depicted by its silhouette and those decisively recognisable human commonalities of lips, hands and the whites of the eyes.'<sup>3</sup>

This lot is notable in Samson's overall output of single-subject portraits for its wholly unworked face. The head and neck area emerge as a dark extrusion of undifferentiated chocolatey browns from the lavishly detailed body of the subject. At the time, Samson was still experimenting with his figures. The Modigliani-like eyes without pupils for which he is now widely known featured in only some of the *Hliso Street* works. Samson's portraiture was the source of near-instant acclaim. In 2018, his 80 by 60 cm portraits, priced each at \$10 000, quickly sold out at the Armory Show in New York. A solo booth at Art Basel at Miami Beach achieved the same outcome. Buzz around Samson's oneiric portraits remains unwavering.

1. Rahel Aima (2020) *Mousse Magazine*, 'The Language of Flowers: Cinga Samson', online,

2 July: <https://www.moussemagazine.it/magazine/cinga-samson-rahel-aima-2020/>

2. Media release (2016) for exhibition *Figure*, blank projects, Cape Town, online, <https://blankprojects.com/Figure>

3. M Thesen Law (2017) *Adjective*, 'Requisite Corpse: The Dirty Monster of Dr. Frankenstein', online, 6 January: <http://www.adjective.online/2017/01/06/requisite-corpse-m-thesen-law/>



33

**Tegene Kunbi**

ETHIOPIAN 1980-

*Untitled*

signed and dated 2022  
on the reverse  
oil and textile on canvas  
124 by 103 cm

R150 000 – 200 000

The present lot is in Berlin, Germany.  
For shipping enquiries, please contact  
[shipping@straussart.co.za](mailto:shipping@straussart.co.za). Please  
note that delivery costs and any  
additional import or other taxes are the  
responsibility of the buyer.

Working from small- to large-scale, Tegene Kunbi's works have developed into a distinctive use of colour blocking and mixing. He utilises heavily textured oils and bright, colourfully patterned textiles to refer to his home country, Ethiopia. With a defined interest in landscape and the dialectic power of colour and form, Kunbi's practice is a contraction of push and pull between the materiality of the works and his subject matter. Referencing the land and cultural signifiers of his home country, he searches for harmony between all the elements at play. He layers texture upon texture, and colour upon colour as he looks for the character within each work. It is the challenge of the everyday that defines the possible future outcomes of each work, which is an amalgamation of time he spends with each piece. The results are maps of places, people, and lived histories.





34

**Esther Mahlangu**

SOUTH AFRICAN 1935–

*Untitled (Multicolour Central Motif)*

signed and dated 2019

oil on canvas

61 by 71 cm

R50 000 – 70 000

PROVENANCE

Acquired from the artist, 2019.

Private Collection.



35

**Esther Mahlangu**

SOUTH AFRICAN 1935–

*Untitled  
(Central Pink Motif)*

signed and dated 2019

oil on canvas

119 by 119 cm

R120 000 – 160 000

PROVENANCE

Acquired from the artist, 2019.

Private Collection.

36

**Walter Battiss**

SOUTH AFRICAN 1906–1982

*Ten People in the Mpipi Tree, tapestry*

signed; signed by Giles Battiss, dated 1985, numbered 1/3, inscribed with the artist's name, the title, 'The Stephens Tapestry Studio', and the weavers' names (Lillian Simelane, Margaret Zulu, and Marguerite Stephens) on a label sewn to the reverse  
mohair wool and tapestry thread on tapestry canvas

193 by 237,5 cm

**R300 000 – 400 000**

LITERATURE

Karin Skawran & Michael Macnamara (eds)  
(1985) *Walter Battiss, Johannesburg: A D Donker*, the original oil painting illustrated in colour on the dust jacket.





37

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903–1985

***Riders in the Snow***

signed and dated 'in the 20th century'

oil on canvas laid down on board

42 by 54,5 cm

R120 000 – 160 000

'Mohl's art records the changes that took place in southern Africa during the 20th century. It is a testament of life as he experienced it. He painted both rural and urban life with equal devotion. The stretches of open, unpolluted space in his landscapes [as in the present lot] are in stark contrast to the grey smoky air of his Witwatersrand scene.'

Hayden Proud (2006) *Revisions: Expanding the Narrative of South African Art*, South Africa: South African History Online and UNISA Press, page 112.





38  
**Maurice van Essche**  
SOUTH AFRICAN 1906–1977  
*Figures in a Landscape*  
signed  
oil on canvas  
72 by 53 cm  
R100 000 – 150 000

39  
**Moshekwa Langa**  
SOUTH AFRICAN 1975–  
*About Yesterday*  
2008  
mixed media on paper  
76 by 37 cm  
R70 000 – 90 000

'Rooted in his daily experiences and his upbringing in the remote town of Bakenberg, South Africa, Moshekwa Langa's drawings, installations, sculptures, photographs, and videos reflect an anthropological approach to his own life and to his contemporary context. Through his work, he makes sense of himself and the world. His diverse output may be seen as a map of his emotions, memories, and experiences.'

'Moshekwa Langa' on Artsy, <https://www.artsy.net/artist/moshekwa-langa?metric=in>, accessed 18 January 2024.





40

**Moses Tladi**

SOUTH AFRICAN 1903-1959

*Township Scene*

pencil on paper

23 by 29,5 cm

R6 000 – 9 000



41

**Phillemon Hlungwani**

SOUTH AFRICAN 1975-

*Township Scene*

signed and dated 2013

charcoal on paper

138 by 200 cm

R200 000 – 300 000

42

**David Goldblatt**

SOUTH AFRICAN 1930–2018

*On the street corner of Pim and Goch Streets, under the M1, Newtown, December 1975*

signed, dated 1975 and inscribed 'Newtown Johannesburg' on the reverse; edition 9/10  
platinum print on Arches Platine  
310 gsm  
image size: 36,5 by 46 cm

R250 000 – 300 000

**PROVENANCE**

Goodman Gallery, Cape Town.  
Private Collection.

**EXHIBITED**

Stevenson, Cape Town,  
Juxtapositions: David Goldblatt  
and Unathi Mkonto, 6 May to  
10 June 2003, another edition of  
the photograph exhibited.

**LITERATURE**

David Goldblatt (2010) *TJ: Johannesburg Photographs 1948 – 2010*, Cape Town, Umuzi,  
another edition of the photograph  
illustrated on page 135.



David Goldblatt was an accomplished photographer of architectural scenes. In the manner of Walker Evans, Goldblatt was attracted to both formal and vernacular architecture. The 1970s saw him actively hone this aspect of his practice through editorial commissions. In 1973, for example, he produced an extraordinary photo essay on the new Carlton Centre in Johannesburg for *Optima*, a current affairs magazine of the Anglo-American Corporation. Much like the Precisionist painter and photographer Charles Sheeler, Goldblatt's architectural work from this time exhibited a keen, even breathless modernist sensibility. This striking photo, with its dramatic vertical lines and determined blocks of white, grey and black, is exemplary.

The photo depicts an area behind the recently closed Newtown Market Building, now the site of Museum Africa and the Market Theatre. Construction had already commenced on the theatre when Goldblatt took this photo. The brilliance of its formal execution aside, the photo raises a question of motive. What exactly is Goldblatt showing? 'Gradually I came to see structures and their form as expressions of value,' wrote Goldblatt in 1998, when he became the first South African artist to receive a solo exhibition at the Museum of Modern Art. The exhibition foregrounded his architectural work. Although not included, this photo possesses the same quietude as the works on the show.<sup>2</sup> It also underscores a key article of faith for Goldblatt: 'Our structures often declare quite nakedly, yet eloquently, what manner of people built them, and what they stood for.'<sup>3</sup>

Take the elevated concrete highway shading the unpeopled scene. Visible through its imposing pier and superstructure, it too was new, having opened in 1967. Architectural historian Clive Chipkin has written how the new road system 'took an amorphous spread-eagled city on the plains, tied it together in an urban package and provided a sense of recognition.'<sup>4</sup> It also enabled companies and shopping centres to migrate to Johannesburg's urban periphery. But, notes Chipkin, all the advantages and betterment of this capital project accrued to the white areas. Black residential areas were not threaded into the city. Remedial action, big and small, is still ongoing. So, Pym Street in the photo now bears the name of jazz saxophonist Gwigwi Mrwebi, and Goch Street was renamed for the Drum journalist Henry Nxumalo.

1. David Goldblatt (1998) *South Africa: The Structure of Things Then*, Cape Town: Oxford University Press, page 10.

2. Press release (1998) for David Goldblatt: Photographs from South Africa, Museum of Modern Art: New York, 16 July to 6 October: <https://www.moma.org/calendar/exhibitions/217>

3. Goldblatt. *Ibid.*, page 11.

4. Clive Chipkin (2008) *Johannesburg Transition*, Johannesburg, STE Publishers, page 174.

43

**MJ Lourens**

SOUTH AFRICAN 1973–

*Harbour Evening Drive By*

signed and dated '23

acrylic on panel

90 by 120,5 cm

R30 000 – 50 000

EXHIBITED

131A Gallery, Cape Town,

*Segmentation*, 9 to 29 September

2023.





44

**Kudzanai Chiurai**

ZIMBABWEAN 1981–

*Untitled*

signed and dated 2005

oil on board

110 by 200 cm

R200 000 – 300 000

PROVENANCE

Obert Contemporary,

Johannesburg.

Private Collection.

45

**Beau Disundi Nzazi**

CONGOLESE 1993–

*Déléstage, five*

2019

each bronze signed; cardboard figure: signed and inscribed with the title bronze with a blue and brown patina, codfish cardboard and found objects (1) height: 24 cm; width: 25 cm; depth: 25 cm; (2) height: 26m; width: 51 cm; depth: 24 cm; (3) height: 50 cm; width: 60 cm; depth: 38 cm (4) height: 32 cm; width: 50 cm; depth: 15 cm (5) height: 26 cm; width: 25 cm; depth: 23 cm (5)

**R40 000 – 60 000**

EXHIBITED

Scac Marestaing, Toulouse, *Collective Amnesia*, July 2021.

The present lot is in Brussels, Belgium. For shipping enquiries, please contact [shipping@straussart.co.za](mailto:shipping@straussart.co.za). Please note that delivery costs and any additional import or other taxes are the responsibility of the buyer.

The DRC is one of the most resource-rich countries in the world, but it has been plagued by conflict. Paramilitary groups from Rwanda and Uganda have infiltrated the country, taking over towns to extract coltan and cobalt inexpensively. Funded by the West, these militants have created a situation characterised by extreme violence, with millions of internally displaced persons affected. The blue patina in the present lot is a subtle nod to the terrible consequences of cobalt mining and our society's tendency to extract from, versus to respect and nurture, the environment and its people.

Disundi's *Déléstage* ('Detour') draws attention to the most powerful hydrological dam: Inga. Inga can provide electricity and energy to the rest of the African continent, yet many nearby towns often experience power cuts. The centrality of *Déléstage* revolves around resource distribution and how electrical energy, which is vital for the existence and/or survival of people, is, in fact, a daily battle. The work also evaluates the perceived anarchy that has led to the proliferation of alternative modes of energy production such as; (a) generators for those who can afford it, (b) but also people who divert (therefore, steal) electrical cables from electrical poles, or (c) the battery of an electric car, especially in rural areas. One ought to bear in mind that resource distribution is seldom in favour of previously marginalised groups, particularly where forced displacement has taken place, rendering them the most vulnerable. Thus, Disundi terms his figures as the 'nameless'; the people most affected by political, economic, social, and environmental changes, yet with no voice or power to change their situation.

*Déléstage* incorporates a carefully constructed 'Nameless' made from codfish cardboard. The impact of cod is hard to fathom, yet here it is at the heart of our universe. Numerous maritime expeditions, motivated by economic expansion, have left their mark on history. Discoveries, conquests, colonisation, slavery – so many events shared by people, with cod as a common denominator. Today, Disundi is developing a project that lays the foundations for his reflections by revisiting the birth and development of capitalism in our cultures through the history of cod. The artist's exploration enables him to better understand the interrelationships between economics, history, and cultural impact.



46

**Ablade Glover**

GHANAIAN 1934–

*People Scene B12/14*

2014

inscribed 'B12/14' on the reverse

oil and canvas

121 by 120,5 cm

**R300 000 – 500 000**

Named by Bonham's London as one of the founding fathers of modern African art, this year, 2024, marks Ablade Glover's ninth decade, out of which he has spent seven as an artist. Glover's *People series* delves into the profound concept of the power of the people. Who are the people, the faceless masses, the people without power? Ghana was the first country in Africa to gain independence from Europe in 1957. The first democratic president Dr. Nkrumah selected young artisans to study in Europe and America through bursaries and then return to Ghana and pass on their trade through an apprenticeship program. Glover was personally selected by the newly elected Dr Nkrumah to study textiles, whose

influences can still be seen in his work today. The world looked upon Ghana as the shining example of the continent's first democratically elected government. Sadly Dr Nkrumah's grip on power turned toxic, leading to his authoritarian rule and subsequent ousting. Glover's *People Scene B12/14* explores how the power lies in the people in electing the elected official, but often once the official is elected, the people become powerless hence the faceless masses. Through his art, Glover raises important questions about the role of the people in shaping their destinies and the potential for power to become concentrated and disconnected from those it is meant to serve.





# Representations

The first section delves into the foundational concepts of African landscape art. It explores the early traditional depictions of the continent's diverse topography; the modernist evolution of artistic styles and techniques; and the abstraction of representation in contemporary practice. Through the carefully curated pieces, layers of meaning embedded in these representations are revealed gaining insights into the cultural significance and symbolic narratives that artists have woven into their depictions of the African landscape.



Lot 60 Hussein Salim *Midlands II* (detail)



47

**Thomas Bowler**

SOUTH AFRICAN 1812–1869

*Table Bay, Cape of Good Hope*

dated 1854 and inscribed with the title  
watercolour on six sheets of adjoined  
toned paper

21 by 71 cm

R40 000 – 60 000



48

**Nita Spilhaus**

GERMAN/SOUTH AFRICAN 1878–1967

*Table Mountain*

signed with the artist's monogram and dated '15; inscribed with the artist's name on the reverse and indistinctly inscribed oil on canvas  
22 by 30 cm

R25 000 – 35 000

**PROVENANCE**

Edrich Art Dealers, Stellenbosch.  
Private Collection.



49

**Alice Toich**

SOUTH AFRICAN 1991–

*Devil's Peak Covered in Windswept  
Clouds from the Rondebosch Common*

signed; signed, dated 2023, inscribed with the artist's name, the title and medium on the artist's certificate of authenticity adhered to the reverse  
oil on Belgian linen  
59,5 by 79,5 cm

R30 000 – 40 000



50

**Nicolaas Maritz**

SOUTH AFRICAN 1959–

*Rocky Hill*

signed and dated 89  
oil on board  
42 by 58,5 cm

R8 000 – 12 000



51

**Adolph Jentsch**

GERMAN/NAMIBIAN 1888–1977

*South West Africa Landscape*

signed and dated 1938  
oil on canvas  
59,5 by 79,5 cm

R150 000 – 200 000

“The art of Adolph Jentsch, long regarded as the doyen of South West African (modern-day Namibia) art, is an essay in empathy between a particular human spirit and a specific natural environment. Few modern interpreters of the regional desert landscape have remained unaffected by the influence of his style. Yet, nurtured though he was amidst the most violent surging of the Modern Movement, his outlook, as reflected in his painting is in stark contrast with contemporary expressionistic tendencies. Anton Hendricks, in a 1958 booklet on the painter, comments: ‘Jentsch is not a modern artist. His large and simple landscapes have the qualities of the classics. They are subtle, they do not shout, they are unobtrusive, they do not intrude, they are quiet, and therefore, they do not readily reveal themselves to those who are attuned to modern noise.’”

Esmé Berman (1983) *Art & Artists of South Africa: An Illustrated Biographical Dictionary and Historical Survey of Painters, Sculptors & Graphic Artists Since 1875*, Cape Town: Southern Book Publishers, page 225.



52

**Leigh Voigt**

SOUTH AFRICAN 1943-

*Cheetah*

signed

oil on board

62,5 by 81 cm

R40 000 – 60 000

53

### Durant Sihlali

SOUTH AFRICAN 1935–2004

#### *Sunset Kruger Park*

signed, inscribed with the title in pencil in the margin; inscribed with artist's name, the title and medium on the reverse and on a label adhered to the reverse monotype on paper image size: 19 by 25 cm

R5 000 – 7 000



Durant Sihlali painting *en plein air*, in 'Kuhn, J. Twelve shades of black: Photographs by Sylvie van Lerberghe', unpaginated

An irrefutable figure in the story of art in Johannesburg, Sihlali is best known for his large output of watercolours made *en plein air* between the late 1960s and early 1980s. Sihlali used watercolour in a reportorial way associated with nineteenth-century artists like Thomas Baines and Constantin Guys, to describe – often in unsentimental terms – Black life in apartheid Johannesburg.<sup>1</sup> A prolific artist, Sihlali was also an accomplished printmaker. His earliest monotypes – unique prints made from painted images created on a non-absorbent surface like glass or copper – date as far back as the 1960s. Sihlali's earliest monotypes depicted singular human subjects (an accordion player, a newspaper seller) and urban landscapes, notably Soweto where he lived.

As is evident in this expressive work, Sihlali did not limit himself to urban subjects. In the great tradition of *pleinairism* he roamed, portraying what intrigued him, including rural landscapes. Sihlali's later use of colour in his monotypes introduced a sensitivity that evoked the chromatic elegance of his accomplished watercolours. The print medium enabled Sihlali in new ways, allowing him to experiment with line and washes of colour, in effect to invite abstraction

into his work. Similar to a 1982 monotype showing sunrise at a rural compound, Sihlali's focus in this undated landscape made in the Kruger National Park is the architecture of its bushveld, in particular its grasses, trees and termite mounds.

The Kruger National Park was not exempt from the laws of apartheid South Africa. Access to other race groups was long permitted, but complaints about racial mixing at campsites prompted the establishment of Balule on the south bank of the Olifants River in 1932 for use by Africans and Indians.<sup>2</sup> It is unknown when Sihlali visited the park and whether he stayed overnight. His print, with its assured *sgraffito* markings and washes of pastel colours, is nonetheless historically important. Building on work by writers Miriam Tlali and Njabulo Ndebele, historian Jacob Dlamini recently published on the existential state of Black tourism in South Africa, past and present.<sup>3</sup> Sihlali's work is an important visual contribution to this on-going research and recovery of a right to leisure in wild places.

<sup>1</sup> John Pepper (2009) *Art and the End of Apartheid*, Minneapolis: University of Minnesota Press, page 198.

<sup>2</sup> Jacob Dlamini (2020) *Safari Nation: A Social History of the Kruger National Park*, Johannesburg, Jacana Media, ebook.

<sup>3</sup> Ibid.





54

**Gerard Bhengu**

SOUTH AFRICAN 1910–1990

*Landscape with Wood Carrier*

signed

watercolour on paper laid down

on board

37,5 by 54,5 cm

R50 000 – 70 000



55

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Acacia Trees in an Extensive Landscape*

signed and dated 40  
oil on board  
45 by 61 cm

**R1 000 000 – 1 500 000**

**PROVENANCE**

Acquired directly from the artist circa 1940–41, thence by descent.

The thorn tree is perhaps Pierneef's most immediately recognisable motif from a long and distinguished career, wherein he assimilated and experimented with new visual styles to better express his love of the natural world.

These new languages included Impressionism, Pointillism, geometric abstraction and a variety of surface treatments varying from impasto to the thinly painted large-scale simplicity of his massive monumental period.

This work, painted in 1940 during a period of stylistic consolidation, demonstrates his enduring interest in a Highveld cluster of trees within an extensive landscape with masterful elemental simplicity.







56

### Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

#### Trees

signed and dated 1976  
charcoal on paper  
37,5 by 55,5 cm

R12 000 – 16 000

#### LITERATURE

D M Joubert and M G Schoonraad  
(1990) *Gregoire Boonzaier: Boomstudies*, University of Pretoria, illustrated in black and white on page 41.



57†

### Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

#### Boomstudies, Waterberg

signed, dated 1915 and inscribed 'Waterberg Sept 15'; numbered '13890' on an Edrich Gallery label adhered to the reverse  
pastel and charcoal on toned paper  
32 by 43 cm

R90 000 – 120 000

#### PROVENANCE

Marita Pierneef-Bailey Private Collection.  
The DinksFāStan Private Collection.

#### LITERATURE

P G Nel (ed) (1990) *J H Pierneef: His Life and His Work*, Cape Town and Johannesburg: Perskor Publishers, illustrated on page 159.

Trees held a central fascination for Pierneef throughout his extensive body of work. He developed his skills in painting and printmaking on a foundation of adept drawing, refining this craft through numerous examinations of trees, or as he referred to them, 'boomstudies.' The present piece is a testament to this dedication.

Pierneef's mastery of line is showcased in this study, where he skilfully traces the twisting branches of trees he came across during his expeditions to the Bushveld. His exploration of non-naturalistic colours, vividly portrayed in the foliage of the trees, reflects his drive to elevate elements of the South African landscape.



58

**Anton Karstel**

SOUTH AFRICAN 1968-

*Landscape, Wonderful  
South Africa Series*

signed and dated 97  
oil on canvas  
53 by 65 cm

**R20 000 – 30 000**

**PROVENANCE**

Acquired from the artist by  
the current owner.



59

**Hussein Salim**

SUDANESE 1966–

*Midlands I*

signed and dated 23; inscribed with the artist's name, the title, date and the medium on the reverse

acrylic on canvas

90,5 by 120 cm

R20 000 – 30 000



60

**Hussein Salim**

SUDANESE 1966–

*Midlands II*

signed and dated 23; inscribed with the artist's name, the title, date and the medium on the reverse

acrylic on canvas

90 by 120 cm

R20 000 – 30 000

61

**Miska Mohammed**

SUDANESE 1995–

*Autumn Forests*

signed and dated 23; accompanied by an Out of Africa certificate of authenticity signed by the gallery manager, dated, inscribed with the artist's name, the title and medium acrylic and markers on canvas 90 by 180 cm (2)

**R140 000 – 160 000**

**EXHIBITED**

Out of Africa, Spain, *Highlands of Sudan Solo Exhibition*, 28 October to 3 December 2023.

The present lot is in Barcelona, Spain. For shipping enquiries, please contact [shipping@straussart.co.za](mailto:shipping@straussart.co.za). Please note that delivery costs and any additional import or other taxes are the responsibility of the buyer.

Miska Mohammed explores the experience of landscape through her works by reducing it to undulating lines, forms, and colour. She draws inspiration from her hometown of Khartoum in Sudan, which is nestled at the confluence of the White Nile and Blue Nile. The present lot certainly looks as if it could be a swirling reflection of the city on the river at night. *Autumn Forests* is colourful, vibrant, and vibrating with energy; the viewer's eyes are never at rest but are drawn from side to side over the layers of the terrain.



62

**Alexandra Karakashian**

SOUTH AFRICAN 1988–

*Achromatic (Beneath) I,*  
triptych

2017

signed on the reverse

oil on three sheets of overlapping  
paper

98 by 145 cm

R40 000 – 60 000

Alexandra Karakashian's artistic exploration delves into thought-provoking concepts and materials, navigating the intricate connections between humanity and the environment. Her creations invite contemplation on how landscapes are perceived amidst evolving social, political, and ecological dialogues. The use of engine oil and salt in her art reflects a profound connection to her conceptual foundation, expressing deep concern for global ecological challenges and the exploitation of resources in Africa. Karakashian's work is further tied to her familial background as a descendant of the Armenian Genocide this further imbues her work with a contemplative atmosphere, acknowledging the burdens of destruction on people

that paradoxically underpin global industrial progress.

In her artistic process marked by pauses and influenced by chance, Karakashian challenges the strict dichotomies of 'black' and 'white' against a backdrop of 'neutral' tones. This not only alludes to South Africa's complex historical landscape but also mirrors her observations of ongoing racial discrimination in South Africa and beyond. Overall, her body of work serves as a platform for nuanced discussions involving environmental issues, geopolitical complexities, and societal dynamics, rooted authentically in her heritage, nationality, race, and culture.

SMAC Gallery (2016) *Ground*, online,  
<https://www.smacgallery.com/exhibitions-archive-3/ground>, accessed  
25 January 2024.



63

**Jake Aikman**

SOUTH AFRICAN 1978–

*Night Blooms I*

signed and dated 2017

oil on board

48 by 40 cm

R20 000 – 30 000

PROVENANCE

Everard Read, Cape Town.

Private Collection.



64

**Jake Aikman**

SOUTH AFRICAN 1978–

*Night Blooms II*

signed and dated 2017

oil on board

48 by 40 cm

R20 000 – 30 000

PROVENANCE

Everard Read, Cape Town.

Private Collection.



65+

**Fiker Solomon**

ETHIOPIAN 1995-

*Web of Life 8*

signed and dated 2023 on the reverse; accompanied by a Afriart Gallery certificate of authenticity, signed, dated 22/01/2024, inscribed with the artist's name, dated 2023, the title and medium  
jute and cotton thread tapestry  
135 by 98 cm, unframed  
(2)

**R20 000 – 30 000**

**PROVENANCE**

Afriart Gallery, Kampala.  
Private Collection.

Ethiopian artist Fiker Solomon weaves intricate tapestries using natural materials like jute, cotton, and sisal. Her work transcends traditional textile art as Solomon stitches, punches and knots the different materials together, continuously experimenting with new techniques to manipulate and join the material. She draws inspiration from nature's cyclical essence and the interconnectedness of human emotions. By employing 100% biodegradable materials, Solomon pays homage to nature and also repurposes discarded jute sacks, contributing to environmental sustainability. Jute sacks are both biodegradable and eco-friendly, absorbing carbon dioxide and releasing oxygen even more rapidly than trees and, in Ethiopia, are primarily used for coffee export.



66

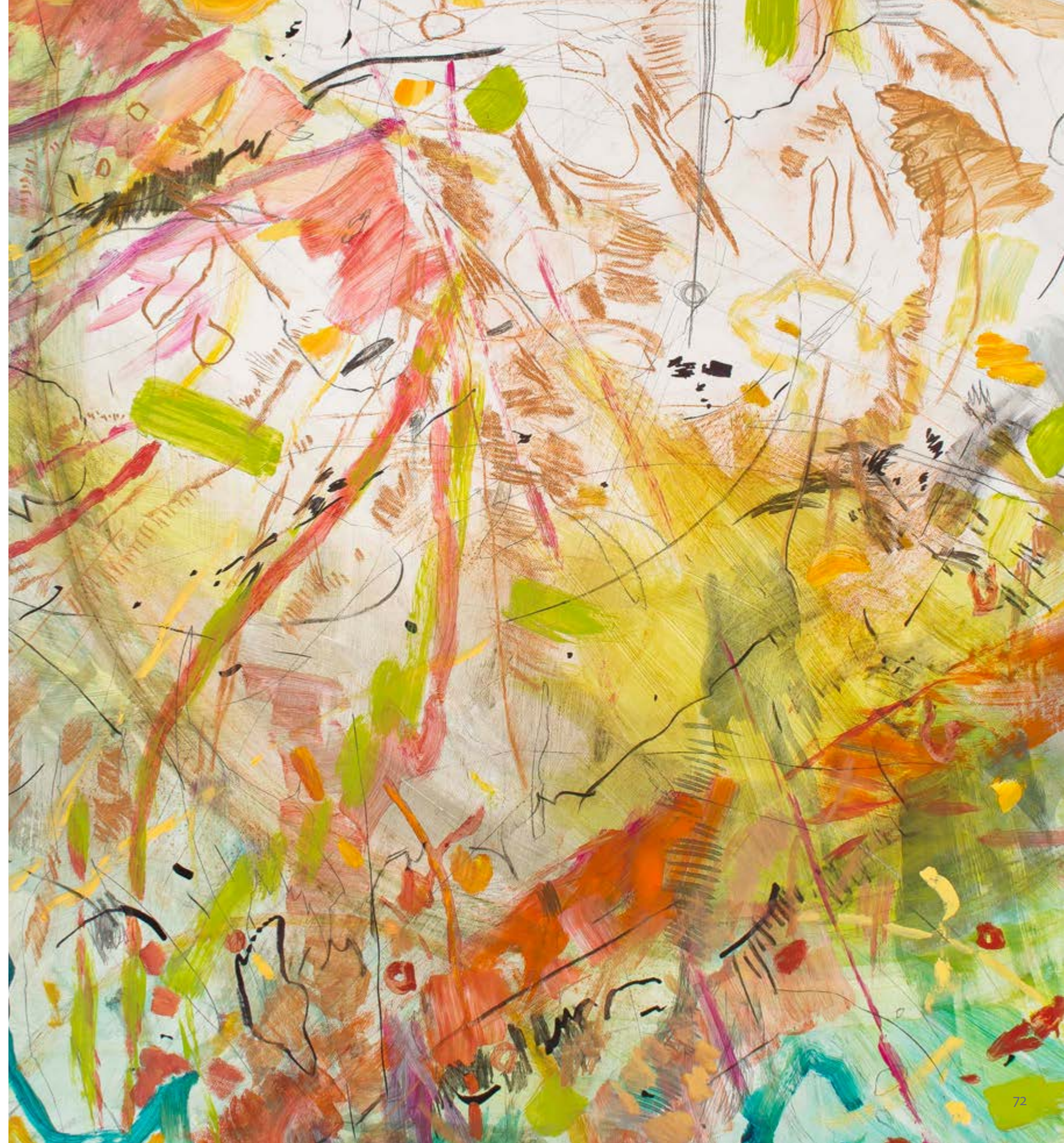
**Io Makandal**

SOUTH AFRICAN 1987–

*Frondescent Fallow  
Syndrome II*

signed, dated 2022 and inscribed  
with the title twice on the reverse  
mixed media on a paper  
177 by 152 cm

R70 000 – 90 000





67

**Zander Blom**

SOUTH AFRICAN 1982–

***Untitled [1.515]***

signed and dated 2013  
on the reverse  
oil on linen  
239 by 117 cm

**R250 000 – 350 000**

**PROVENANCE**

Stevenson, Johannesburg, 2013.  
Private Collection.

**EXHIBITED**

Stevenson, Johannesburg,  
*New Paintings*, 15 August to  
27 September 2013.

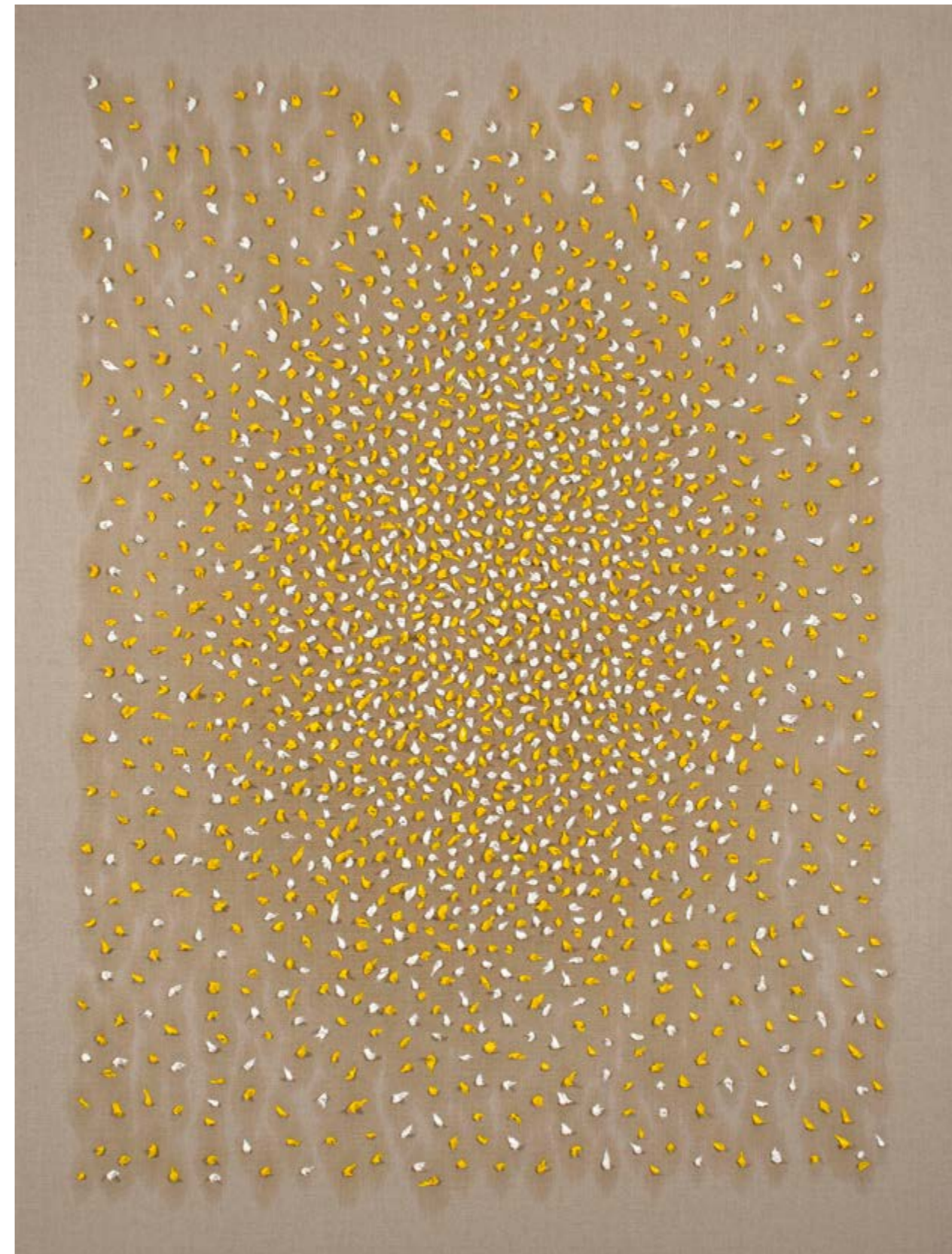
Zander Blom has established himself as an admired painter with a distinctive, if hard-to-pin, aesthetic. Notwithstanding occasional forays into deconstructed figuration, Blom's overall output of the last two decades has largely been abstract in nature. It is the product of a disciplined studio regime that places a premium on both art-historical research and enthused making. Blom is always discovering new techniques. His painting tools have included brushes, squeegees and palette knives (the latter used for this lot). His energetic compositions are the outcome of sketching, dabbing, brushing, dripping, smearing, cutting, or some combination of these actions.

Notwithstanding his irreverent attitude to the fundamentals of composition – line, form and colour, Blom's paintings exhibit a remarkable sensitivity to finish. This large composition is a fine example of how his experimentation is directed towards a settled outcome. Singular daubs of vibrant sunflower yellow and titanium white paint are laid down at varying intervals and in growing proximities to one another, and yet the individual marks never overlap or commingle.

Blom introduced this compositional strategy in a series of black-and-white paintings from 2012. He promptly abandoned it to pursue other investigations, but returned to it again in 2013; this time employing a gentler touch and lighter palette.

'Last year's feverish, almost violent desire for simplicity and a narrowed focus seems to have opened up into a space of subtle de-materialisation,' wrote Blom of his new work, including the present lot. 'Solid shapes and large masses are gently breaking down into smaller particles, forming soft textures and dissolving into the picture plane.' Blom's embrace of colour was prompted by his rediscovery of Seurat, Pissarro, Van Gogh and Monet. The arrangement of the dabs was also influenced by his longstanding interest in free-form making music. 'Musical terms like tone and rhythm suddenly seem important in my painting and a direct relationship between the two forms has become visibly and audibly apparent. Some paintings appear to look like musical notation or scores.'<sup>1</sup>

<sup>1</sup> All quotes Zander Blom (2013) Artist statement for *New Paintings*, Stevenson, Johannesburg, online, <http://archive.stevenson.info/exhibitions/blom/index2013.html>, accessed 24 January 2024.





68

**Reginald Turvey**

SOUTH AFRICAN 1882–1968

*Mountain Landscape*

signed

oil on canvas

34 by 45,5 cm

R12 000 – 15 000



69

**Allerley Glossop**

SOUTH AFRICAN 1870–1955

*Solitude*

signed; inscribed with the

title on the reverse

oil on board

19 by 29 cm

R20 000 – 30 000



70

**Willem Hermanus Coetzer**

SOUTH AFRICAN 1900–1983

*Die Rondawels, Blyderivier Poort*

signed and dated 75; signed and inscribed

with the title on the reverse

oil on board

39,5 by 49,5 cm

R20 000 – 30 000



71

**Allerley Glossop**

SOUTH AFRICAN 1870–1955

*Mountainous Landscape  
with Sheep*

signed indistinctly

oil on board

21,5 by 29,5 cm

R25 000 – 35 000

72

**Nindya Bucktowar**

MAURITIAN 1988–

***Earth Form\_Rust 2.0***

signed and dated '22; accompanied by the artist's certificate of authenticity, signed, dated 2022, numbered 1/1 and inscribed with the title and medium

stoneware

height: 36 cm; width: 39 cm;

depth: 38 cm

(2)

**R15 000 – 20 000**

Often referred to as mud mountains, Bucktowar's *Earthforms* are an exploration of monumental moments in nature. Textures and forms are extracted from topographical earth formations, to bring the viewer to a playful sense of scale and a re-examination of one's relationship with the spaces that we occupy.



73

### Helga Kohl

POLISH/NAMIBIAN 1943–

#### *Family Accommodation I, Kolmanskop series*

signed, dated 1994 and numbered 15/25 in pencil in the margin; dated, numbered plate 56 and inscribed with the title on the reverse photographic print on paper image size: 45,5 by 45,5 cm

R20 000 – 30 000

#### EXHIBITED

African Biennale of Photography, Bamako, *Les Rencontres de Bamako, Biennale Africaine de la Photographie*, 6<sup>th</sup> Edition, 2005, illustrated in colour on the front cover of the catalogue.

#### LITERATURE

Luce Lebhart and Marie Robert (2022) *A World History of Women Photographers*, English translation, London: Thames & Hudson, another example of the photograph illustrated in colour on page 332.



Helga Kohl spent six years studying sites in the abandoned mining town of Kolmanskop before she took her first analogue photograph for this renowned series. In *Family Accommodation I*, dunes bring the harsh beauty of rippled patterns of wind on sand into this former home. The central door stands ajar, with sunlit rooms behind it, but entry, invoked by the diagonal above, is prevented by the sand. The affirmation of built space being reclaimed by nature is also a testimony to the departure and displacement of the persons who once lived there. The pathos of the lingering memory of a home, which can no longer be entered, embedded in the

image, may reveal Helga Kohl's own loss in leaving Silesia to enter Germany as a refugee after World War II.

*Family Accommodation I* was in the Kolmanskop series exhibited at the African Biennale of Photography in Mali in 2005. It was chosen as the main promotional photograph for the exhibition. As a result, it was used on the cover page of the cultural section of the *Le Monde* newspaper in Paris. This photograph was also selected for inclusion in *A World History of Women Photographers* by Luce Lebhart and Marie Robert.

74

### Helga Kohl

POLISH/NAMIBIAN 1943–

#### *View of Kolmanskop, Kolmanskop series*

signed, dated 1995 and numbered 14/25 in pencil in the margin; dated, numbered plate 16 and inscribed with the title on the reverse photographic print on paper image size: 45,5 by 45,5 cm

R20 000 – 30 000

#### LITERATURE

Amy Schoeman (2004) *KOLMANSKOP Past and Present*, Windhoek: Klaus Hess Publishers, illustrated in colour on page 66, plate 16.



Kolmanskop was so well preserved because it had been in a prohibited diamond mining zone. In *View of Kolmanskop* the lack of human presence is evident in the perfect pattern in the sand. The composition seems to denote isolation with its thrusting diagonal ridge of sand cutting off the buildings behind it. This upward thrust across the format is emphasised by the cloud formation at the upper end and taking the photograph from a low perspective. It is further reinforced by the dramatic contrast between lit and shaded areas.

The sand barrier would later be broken down to allow for access by tourists.

75

### Helga Kohl

POLISH/NAMIBIAN 1943–

#### *Mine Manager's House*

signed, dated 1995 and numbered 14/25 in pencil in the margin; dated, numbered plate 22 and inscribed with the title on the reverse  
photographic print on paper  
image size: 45,5 by 45,5 cm

R20 000 – 30 000

#### LITERATURE

Amy Schoeman (2004)  
*KOLMANSKOP Past and Present*,  
Windhoek: Klaus Hess Publishers,  
illustrated in colour on page 72,  
plate 22.

This photograph may be concerned with the transience of human power. The isolated edifice of the gigantic manager's house is now a mere blot on the horizon. The sun, which dominates the format, is emphasised by the clouds above it and the dark contrast of the extensive foreground. Nature prevails, with the railway tracks having no function.



76

### Helga Kohl

POLISH/NAMIBIAN 1943–

#### *House with Fence, Kolmanskop series*

signed, dated 1994 and numbered 14/25 in pencil in the margin; dated and inscribed with the title on the reverse  
photographic print on paper

image size: 45,5 by 45,5 cm

R20 000 – 30 000

Photographed from below, this brilliant composition is imbued with the energy of the slightly diagonal view of the house, the dramatic shadows and contrasting clouds. Like the loose slats of the broken fence cascading down, the anachronism of 19th-century German architecture in an African desert will eventually succumb. While the wind has swept the sand in through the front door, wind and sand have blasted the walls to expose some bricks and start integrating the building into the environment. *House with Fence* is an affirmation of ultimate dominance by nature despite the human struggle to constrain it.

The fence was removed when Kolmanskop was opened to tourists.



77

**Khanti Zwelendaba  
and Ben Stanwix**

SOUTH AFRICAN 21ST CENTURY

***Nkqo Nkqo Nkqo eChumakala,*  
three**

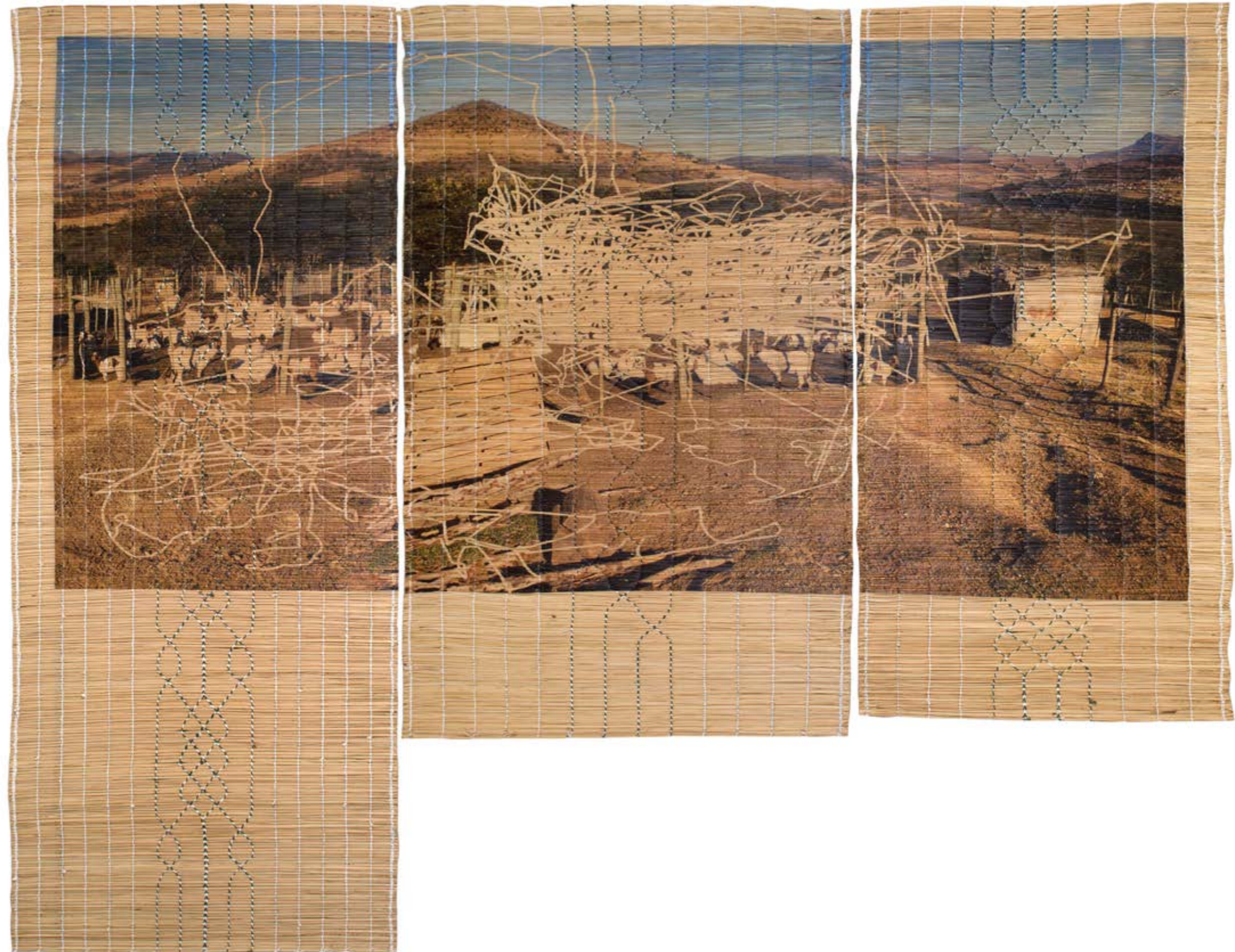
accompanied by a digital Latitudes  
Online certificate of authenticity, signed,  
dated 2022, inscribed with the title and  
medium

inkjet print and gouache on ikhukho  
(grass sleeping mat)

204 by 240 cm(4)

**R60 000 – 80 000**

This three-panel work, *Nkqo-nkqo-nkqo eChumakala* (knock-knock-knock in Chumalaka), presents an Eastern Cape setting with a small goat pen in the foreground and a village on the nearby hill. The dominant colours are earthy browns, muted dark green shrubs, grass, and a blue sky. The scene depicts a familiar and ongoing form of human engagement with land in South Africa, a mix of community life and limited commercial intervention. A series of busy lines criss-cross and break up the picture. These are made from digital records of the artists' movements while planning the work – a combination of walking, driving, and working in the studio. Conceptually they are connected to the traces people make as they walk or move through a landscape, but they are also linked to the history of marking out new territory using dividing lines, markers, and maps, which serve as a kind of invention of reality – like the image that Zwelendaba and Stanwix have pieced together here.





78

**Robert Gwelo Goodman**

SOUTH AFRICAN 1871–1939

*Pageant of Spring,  
Newlands*

signed; inscribed with the title  
and medium on a label adhered  
to the reverse

oil on canvas

49,5 by 60 cm

R200 000 – 300 000





79

**Bronwyn Katz**

SOUTH AFRICAN 1993–

***Aloe Ferox (Bitter Aloe)***

accompanied by a blank projects  
Contemporary Art Gallery certificate  
of authenticity signed by the gallery  
manager, dated 8/04/2022, inscribed  
with the artist's name, dated 2020,  
numbered 10/10, the title and medium  
mattress spring and wool  
height: 33 cm; width: 9 cm;  
depth: 14 cm  
(2)

**R50 000 – 70 000**

**PROVENANCE**

blank projects, Cape Town.  
Private Collection.

**EXHIBITED**

Art Basel, *blank projects booth*,  
17 to 20 June 2021.

'Incorporating sculpture, installation, video and performance, Bronwyn Katz's practice engages with the concept of land as a repository of memory and trauma, reflecting on the notion of place or space as lived experience, and the ability of the land to remember and communicate the memory of its occupation. Working with found natural materials such as iron ore, or used man-made objects such as foam mattress and bed springs, Katz's approach to making is driven by storytelling and intuition. Conceptually, her sculptures refer to the political context of their making, embodying subtle acts of resistance that draw attention to the social constructions and boundaries that continue to define our environments.'

*Bronwyn Katz*, online, <https://www.bronwynkatz.com/about>, accessed 18 January 2024.



80

**Trudi Dicks**

SOUTH AFRICAN/NAMIBIAN 1940–

*Hawarthia (sic) Lolly, My Garden,  
My Lollipop Garden series*

signed, dated 2008, numbered 2/5 and  
inscribed with the title in pencil in the  
margin; inscribed with the title, medium  
and series on the reverse; inscribed with  
the artist's name, the title and medium on  
a gallery label adhered to the reverse  
colour linocut on paper  
image size: 79 by 98 cm

R4 000 – 6 000

The print *Hawarthia Lolly* is based on a succulent  
endemic to Southern Africa by the name of *Hamartia*  
or *Haworthia*. This cut and linocut print has sharp  
edges contrasting with subtle painterly printing of  
the etched areas. Like a plant, which is ostensibly  
static but abounds in chemical energy, this image is  
a vibrant entrapment of resonant energy with small  
cubes seeming to explode away from it into a field  
of swirling forces. The artist, Trudi Dicks, found the  
production of this work quite challenging. The *My  
Lollypop Garden series* consisted of brightly coloured  
translucent plastic casts of ceramic sculptures of  
plants and prints based on the same plants.

The vivid intensity of Dicks' art may be linked  
on one hand to her integrity and commitment to  
her subject matter and on the other to her intense  
engagement with the visual realm as she was born  
with a hearing impairment.





81

**Mongezi Ncaphayi**

SOUTH AFRICAN 1983-

*Taliep, Yay!!!*

signed, dated 2024 and inscribed with the title on the reverse  
mixed media on canvas  
164 by 172,5 cm

R200 000 – 250 000

Inhabiting liminal spaces, artist Mongezi Ncaphayi finds solace in abstract art as a medium to articulate profound thoughts and emotions through colour and composition. *Taliep, Yay!!!* holds deep personal significance, dedicated to a dear friend in Cape Town's Bo-Kaap. This historically rich neighbourhood, originally built for Cape Malay slaves, now faces cultural erosion due to gentrification. Ncaphayi's artwork serves as a poignant testament to the Bo-Kaap's intricate tapestry of emotions – bold, vibrant, complex, and resilient – confronting the challenges of preserving culture and history in the face of profit-driven urban development on the landscape.



## Confrontation

This final chapter serves as a powerful conclusion to the auction, engaging viewers with artworks that address political, social, and environmental challenges through the landscape. Contrasted with 19th century depictions of battles for land ownership, contemporary artists confront issues such as colonisation, apartheid, and contemporary concerns. This session serves as a platform for examining the role of art in expressing resistance, resilience, and the quest for justice. By addressing the complexities of the African landscape as a site of confrontation, artists encourage the viewer to reflect on the power of artistic voices in shaping narratives of change.



82

**Serge Alain Nitegeka**

BURUNDIAN/SOUTH AFRICAN 1983-

*Door Installation: Alternate Entry VII, diptych*

dated 2012, inscribed with the artist's name and the title on a Stevenson Certificate of Authenticity and Stevenson label adhered to the reverse of the left panel

paint on wood panel  
each panel: 244 by 124 cm,  
(2)

**R250 000 – 350 000**

**PROVENANCE**

Stevenson, Cape Town, 2012.  
Private Collection.



83

**Thomas Baines**

BRITISH 1820–1875

*74th Regiment Encamped  
on the Quisanie a Small  
Streamlet and a Tributary  
of the Chumie River,  
24 June 1851*

signed indistinctly  
oil on artist's board  
16,5 by 25 cm

**R180 000 – 240 000**

**PROVENANCE**

Sotheby's, London,  
15 November 2002, lot 55.  
Christie's, London,  
25 September 2003, lot 457.  
Arader Galleries New York.  
Private Collection, April 2020.

**LITERATURE**

Thomas Baines (1964) *Journal  
of Residence in Africa 1842–1853*,  
Volume Two, (RF Kennedy, ed),  
Cape Town: The Van Riebeeck  
Society, pages 195 and 196.



84

**Godfrey Douglas Giles**

BRITISH 1857–1941

***Battle at Slingersfontein,  
February 1900***

signed and dated 1905; inscribed with the artist's name and the title on a plaque adhered to the frame; inscribed indistinctly on a sticker adhered to the reverse  
oil on canvas  
75 by 126 cm

**R40 000 – 60 000**

**LITERATURE**

Ryno Greenwell (1992) *Artists and Illustrators of the Anglo-Boer War*, Cape Town: Fernwood Press, illustrated on page 137.

Inscription on the plaque reads: '2nd Battalion Worcester Regiment under the command of Major General RAP Clements Slingersfontein (near Colesberg, Cape Colony), (Feb 12, 1900). Godfrey Douglas Giles OBE (1857–1941). Major Giles then a special artist correspondent for the *The Graphic* was an eyewitness to the engagement.'



85

**Thierry Oussou**

BENINESE 1988–

*Gymnastic*

2018

mixed media on paper

132 by 154,5 cm

**R120 000 – 160 000**

**PROVENANCE**

Stevenson, Johannesburg, 2018.

Private Collection.

Thierry Oussou is a self-taught artist who works in a range of media, most notably drawing, painting, wood sculpture, installation and performance. Widely exhibited internationally, his associative practice borrows from archaeological methods and explores the relationship between contemporary art and ethnography. In 2011 Oussou established Atelier Ye in Benin as an informal vehicle to bring together young artists: '[T]here was no art school in Benin and I wanted to go to art school.'<sup>1</sup> His idiosyncratic practice came to the attention of artists like Meschac Gaba and Barthélémy Toguo, whom he later assisted, in the process of 'learning technical skills and conceptual ways of thinking.'<sup>2</sup>

Oussou is best known for his large works on paper, which are interchangeably referred to as drawings and paintings. His earliest works on paper were small in scale. Inspired by the slates used by Beninese schoolchildren in lieu of paper, in 2014 he started to experiment with larger works on black paper. The artist favours paper over canvas as his primary medium. 'I make installations with twigs. I work with paper, which comes from wood,' he explained in an interview. 'There is a link and coherence between all these media.' He added that paper's fragility is another

reason for its appeal. 'We are all a reflection of paper. I am developing the concept of the fragility of paper in relation to human beings. We are as fragile as paper.'<sup>3</sup>

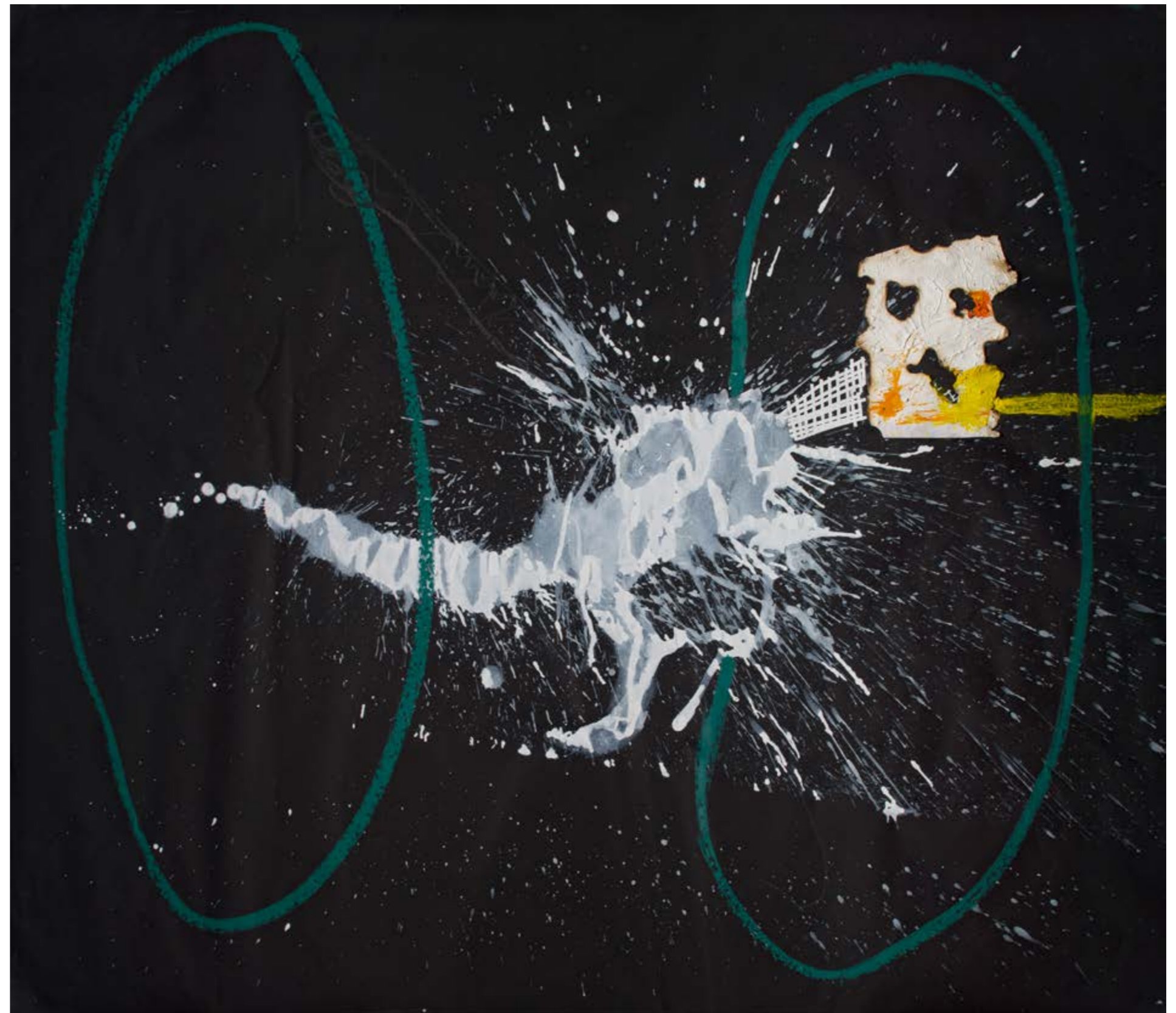
The gestural mark-making and neo-expressionist figuration in this large drawing are typical of his lauded practice. This lot derives from a series of new ink, acrylic and oil-bar works on paper made in 2018 during a month-long residency in Johannesburg. The artist's psychological landscapes of a reimagined Johannesburg were well received. 'Johannesburg is always changing – has always been in flux, in a state of continuous building and demolition, displacement and opportunity, since it was a mining town. Oussou's contribution to the city's visual arts 'tradition' is, aptly, capturing fleeting traces of the city in a particular moment in time.'<sup>4</sup>

1. Anna McNay (2018) *Studio International*, 'Thierry Oussou', online, <https://www.studiointernational.com/index.php/thierry-oussou-i-would-like-to-make-people-think-differently>

2. Inga Låce (2015) Interview with artist, online, [http://archive.stevenson.info/exhibitions/nine\\_artists/oussou/index\\_oussou.html](http://archive.stevenson.info/exhibitions/nine_artists/oussou/index_oussou.html)

3. McNay op.cit.

4. Chris Thurman (2018) *Arthrob*, 'Fleeting Traces: Thierry Oussou's Before It Is Completely Gone', online, <https://arthrob.co.za/2018/03/13/fleeting-traces-thierry-oussou-before-it-is-completely-gone/>, accessed 24 January 2024.





86

**Thomas Baines**

BRITISH 1820–1875

*Attack on Stocks Kraal in  
the Fish River Bush 1852*

signed, dated Dec 27 1852  
and inscribed 'Grahamstown';  
inscribed with the title and 'by the  
\* command of Col Perceval 12th  
Regiment/ T Baines Grahams Town  
Dec 27 1852' on the reverse  
oil on canvas  
44,5 by 62,5 cm

**R500 000 – 700 000**

**PROVENANCE**

Sir George Cathcart governor-  
general of the Cape Colony  
between 1852 and 1853, and then  
by descent.

Bonhams, London, 23 November  
1989, lot 21.

The Parker Gallery, London.  
Julian Simon Fine Art, London,  
2016.

Private Collection.

The present lot is framed in its  
original military frame, restored in  
2017.



87

## William Kentridge

SOUTH AFRICAN 1955–

### *Shears*

signed in red conté  
indian ink on collaged paper  
with pastel and charcoal  
38 by 43 cm

R650 000 – 800 000



Francisco de Goya, *The Colossus* (1808).

William Kentridge is one of the great drawing innovators of the contemporary era. Coming of age after the post-painterly revolutions of the earlier 20th-century, his drawings encompass material and display innovations. Kentridge nonetheless remains committed to certain basics. 'Charcoal and paper are not perfect substances,' he has stated of the materials he is most closely associated with. 'Charcoal can be erased easily, but not perfectly. The paper is tough and can be erased, redrawn, erased, and still hold its structure – but not without showing its damage. The erasure is never perfect.' Around 2007, Kentridge incorporated Indian ink into his drawing practice. He now consistently produces drawings featuring some combination of charcoal, pastel and ink.

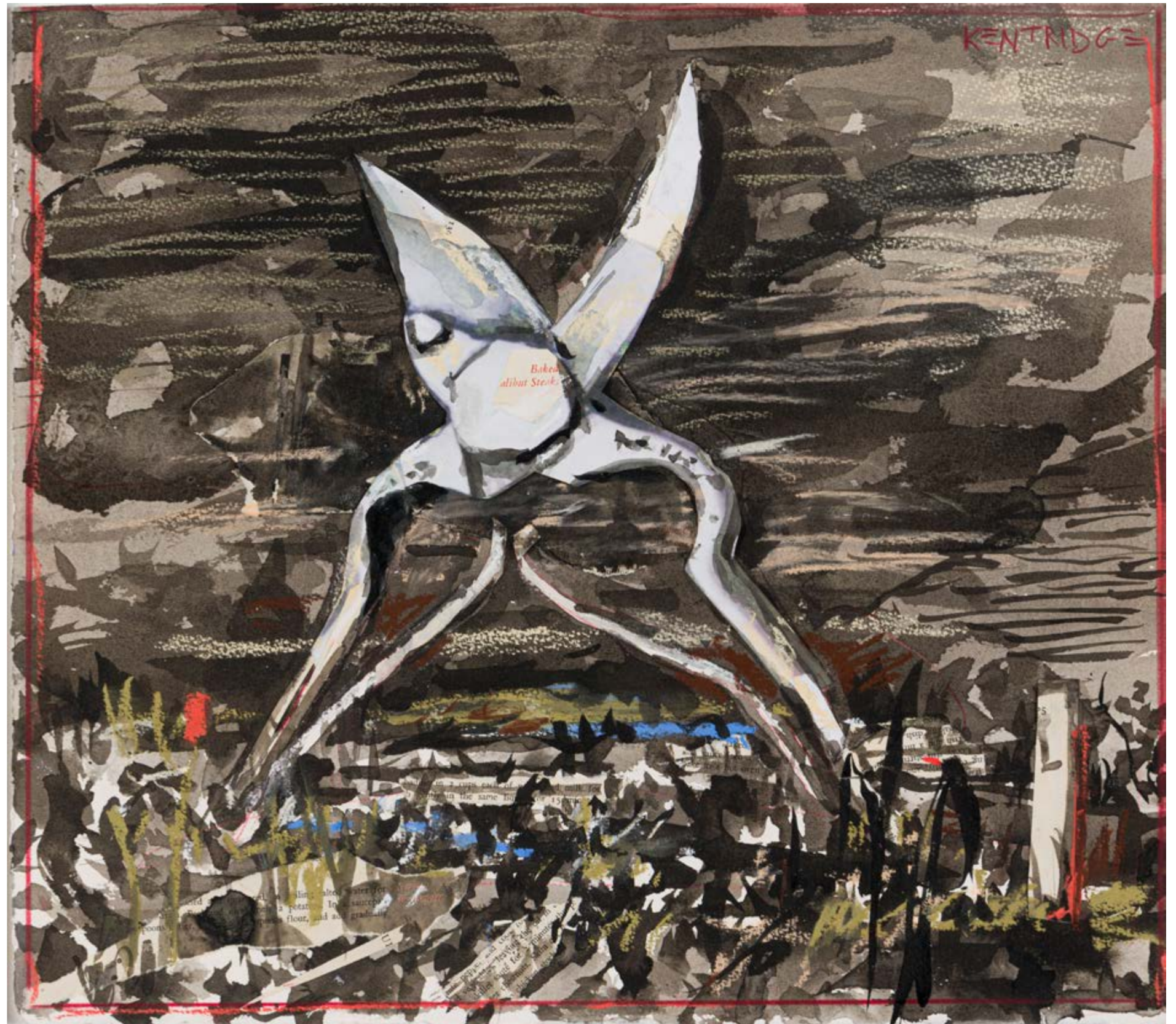
Essentially a figurative artist with a humanist focus, Kentridge's drawings have, since the later 1980s, been energised by his consistent portrayal of human-made paraphernalia such as electricity pylons,

megaphones, typewriters, coffeepots, tableware and even cutting implements like scissors and shears. Kentridge's interest in cutting tools is different to that of Henri Matisse, who thought scissors 'can acquire more feeling for line than pencil or charcoal.'<sup>2</sup> Kentridge shuns the discipline of the line that scissors offer; he generally prefers to work with torn paper. The shears in this lot, however, include a neatly sectioned pentagon at its centre. They bear the words 'Baked [h]alibut Steaks'. The legible fragments throughout share a gastronomic theme and suggest the culinary use of the vintage pruning shears.

Kentridge's shears ambulating through a dark landscape resemble Goya's giant walking left across a landscape in *The Colossus* (1808). Kentridge is an admirer of Goya, having praised his 'extraordinary economy of line' and capacity to turn logic 'on its head to reveal a world of the absurd.'<sup>3</sup> Kentridge's anthropomorphic repurposing of household tools into human proxies

achieves a similar end. This interest was hinted at in his early procession drawings from 1989–90 depicting figures burdened by unusual loads. Kentridge has refined this visual motif across various drawings, chine collé prints, bronze editions and tapestries since 2000. Cutting implements abound throughout. Kentridge has joyously written of how, when viewed in a certain context, the thin handles of a pair of pliers or tin snips can be more appropriate to evoke human legs in a sculpture than the shaped handles of a pair of secateurs.<sup>4</sup>

1. William Kentridge (2014) *Six Drawing Lessons*, Cambridge: Harvard University Press, page 95.
2. Jack Flam (1995) *Matisse on Art*, Berkeley and Los Angeles: University of California Press, page 212.
3. William Kentridge (2021) 'William Kentridge on Francisco Goya', in *Frieze Masters*, No. 9, online, <https://www.frieze.com/article/william-kentridge-francisco-goya>
4. William Kentridge (2018) *That Which We Do Not Remember*, Sydney: Naomi Milgrom Foundation, page 106.



**Kwezi Owusu-Ankomah**

GHANAIAN 1956–

***Movement No 3***

signed; signed, dated 2006, inscribed with the title and medium on the reverse

acrylic on canvas  
150 by 200 cm

**R250 000 – 350 000****PROVENANCE**

Stevenson, Cape Town, June 2006.  
Private Collection.

**EXHIBITED**

Stevenson, Cape Town, *Distant Relatives/Relative Distance*, 7 June to 5 August 2006.  
Standard Bank Gallery, Johannesburg, *Distant Relatives/Relative Distance*, 1 November to 2 December 2006.

**LITERATURE**

Michael Stevenson and Joost Bosland (2006) *Distant Relatives/Relative Distance*, Cape Town, Stevenson, illustrated on pages 3, 33 and 35.

The human figure is central to Owusu-Ankomah's much-admired practice. In his earlier work, which drew heavily on masquerade and African rock paintings, the artist floated his classically proportioned, archetypal male figures against undifferentiated grounds of blue. He later integrated these human presences into compositions featuring grid arrangements of signs, of which this lot is a representative example. The signs obscuring the two male figures in this composition are a mix of adinkra symbols commonly used in Ghanaian textile design and invented hieroglyphs. Works in this style have also incorporated German street signs, Chinese pictographs and commercial logos.<sup>1</sup> The outcome is a richly associative tapestry of invented forms and cultural

symbols that present as a remix rather than a transcript of African contemporaneity.

In 1986, after completing his art studies in Accra, Owusu-Ankomah settled in Bremen, Germany. His early exhibiting career was largely limited to Europe. In 1996, he participated in the Dak'Art Biennale, Senegal, heralding a period of diverse engagement that included having a 1997 work acquired for the MTN Art Collection – a key moment in the history of post-apartheid corporate art collections. The present lot forms part of a large, internationally heralded series of works initiated circa 1995 that share the title, *Movement*. Other notable works in this style include *Movement 34* and *36* (both 2004), shown in *A Fiction of Authenticity: Contemporary Africa Abroad* (2003–04), and *Movement 35* and *39* (both 2002), which appeared in the globe-hopping exhibition *Africa Remix* (2004–07).

The numbering of the *Movement* series is jumbled and of less importance than the consistency of the artist's depiction of translucent male figures set within rhythmic grids of symbols. This work formed part of a trio of paintings (*Movement I-III*) exhibited at Stevenson in 2006. The exhibition drew together a cohort of now-celebrated artists with African connections living elsewhere in the world – among them Julie Mehretu – who, as a matter of course, negotiates 'their relative distance and closeness to the continent'.<sup>2</sup> It is a negotiation familiar to Owusu-Ankomah, who maintains strong links with Ghana. 'We are tormented by movement,' he has said. 'To move is to strive for perfection. Music, dance and sports are an expression of the dynamics of movements. The human has been on the move at all times.'<sup>3</sup>

1. Hallie Ringle (2010) *Exploring Identity: The Art of El Anatsui and Kwezi Owusu-Ankomah*, unpublished honours thesis, University of North Carolina at Chapel Hill, page 6.

2. Michael Stevenson & Joost Bosland (2006) *Distant Relatives/Relative Distance*, Cape Town: Michael Stevenson, page 12.

3. *Ibid.*, page 30.



89

**Tusevo Landu**

CONGOLESE 1997-

*Ode to Freedom Fighters*

signed, dated 2023 and inscribed  
with the title on the reverse  
oil stick, acrylic, aerosol and shells  
on canvas  
97 by 113 cm

R25 000 – 35 000

'The artwork pays homage to the valiant freedom fighters, those who risked everything, casting off the chains that bound them to a dehumanising existence. Inspired by Steve Biko's *I Write What I Like*, rendered boldly in red, the title embodies the spirit of freedom – freedom to express, live, breathe, and partake in life's offerings without scrutiny. The fusion of abstract and figurative elements captures the essence of creative liberty, enabling an exploration of the uncharted and a departure from the confines of self.'

– Tusevo Landu, 2024.



90

**Thameur Mejri**

TUNISIAN 1982–

*Two Figures at War*

2016

charcoal, pencil, pastel and acrylic  
on canvas

197 by 184,5 cm

**R140 000 – 180 000**

**PROVENANCE**

Jack Bell Gallery, London, 2017.  
Private Collection.

**EXHIBITED**

Jack Bell Gallery, London, *Before  
You Split the Ground*, 7 to 21 April  
2017.



Thameur Mejri's work can be located within the geopolitical context of his native Tunisia, which, by the time he was twenty years old, was rocked by the so-called 'war on terror' that occurred with the invasion of Iraq in 2003.<sup>1</sup>

Less than a decade later, Mejri found himself confronted with the effects of the Arab Spring that gave rise to a wave of Islamic extremism across the region.

Such conceptual traces of violence

and aggression are not far away in Mejri's paintings, which aim to 'capture the chaos of the breakdown of human order'.<sup>2</sup>

Yet, whilst the body remains central to Mejri's representational concerns, his nuance lies in the way that abstraction is used to communicate the pressures that lead to a fractured sense of being in contemporary Tunisian society. In so doing, his canvases become 'the space where the physical and

psychological dimensions of that conflict is projected'.<sup>3</sup>

1. Katrina Kufer (2018) *Tunisian Artist Thameur Mejri's Inevitable Journey*, online, <https://www.harpersbazaararabia.com/art/artists/meet-tunisian-artist-thameurmejri> [9 December 2018].
2. Sultan Sooud Al Qassemi (2017) 'Invitation into the Depiction of Violence', in Thameur Mejri, *Heretic Spaces*, Dubai: Elmarsa Gallery, page 7.
3. Thameur Mejri (2017) *Heretic Spaces*, Dubai: Elmarsa Gallery, page 29.



**Wayne Barker**

SOUTH AFRICAN 1963–

*Chris Hani*

signed with the artist's initials and dated 08; dated, inscribed with the artist's name, the title, and medium on an Everard Read Gallery label adhered to the reverse digital print and enamel on canvasboard  
55,5 by 55,5 cm

**R80 000 – 120 000**

JH Pierneef's iconic landscape paintings became the subject of parody and hijack by counter-cultural artists in the 1980s. Wayne Barker was not the first artist to lampoon Pierneef's stylised compositions, but he was arguably the most merciless. In 1989, he destroyed a parody work depicting Pierneef's *Apies River* scene from his celebrated *Johannesburg Station Panels* (1929–32) during a SABC television show devoted to artist Braam Kruger. At the time, Barker was living in the Famous International Gallery in central Johannesburg. The area's working-class consumer culture greatly invigorated his pop-influenced paintings.

Barker's earliest process involved projecting Pierneef's works onto a canvas and completing them paint-by-numbers style. 'His paintings were easy to copy because of their Tintin comic vibe.'<sup>1</sup> Barker then applied various motifs and objects, including commercial

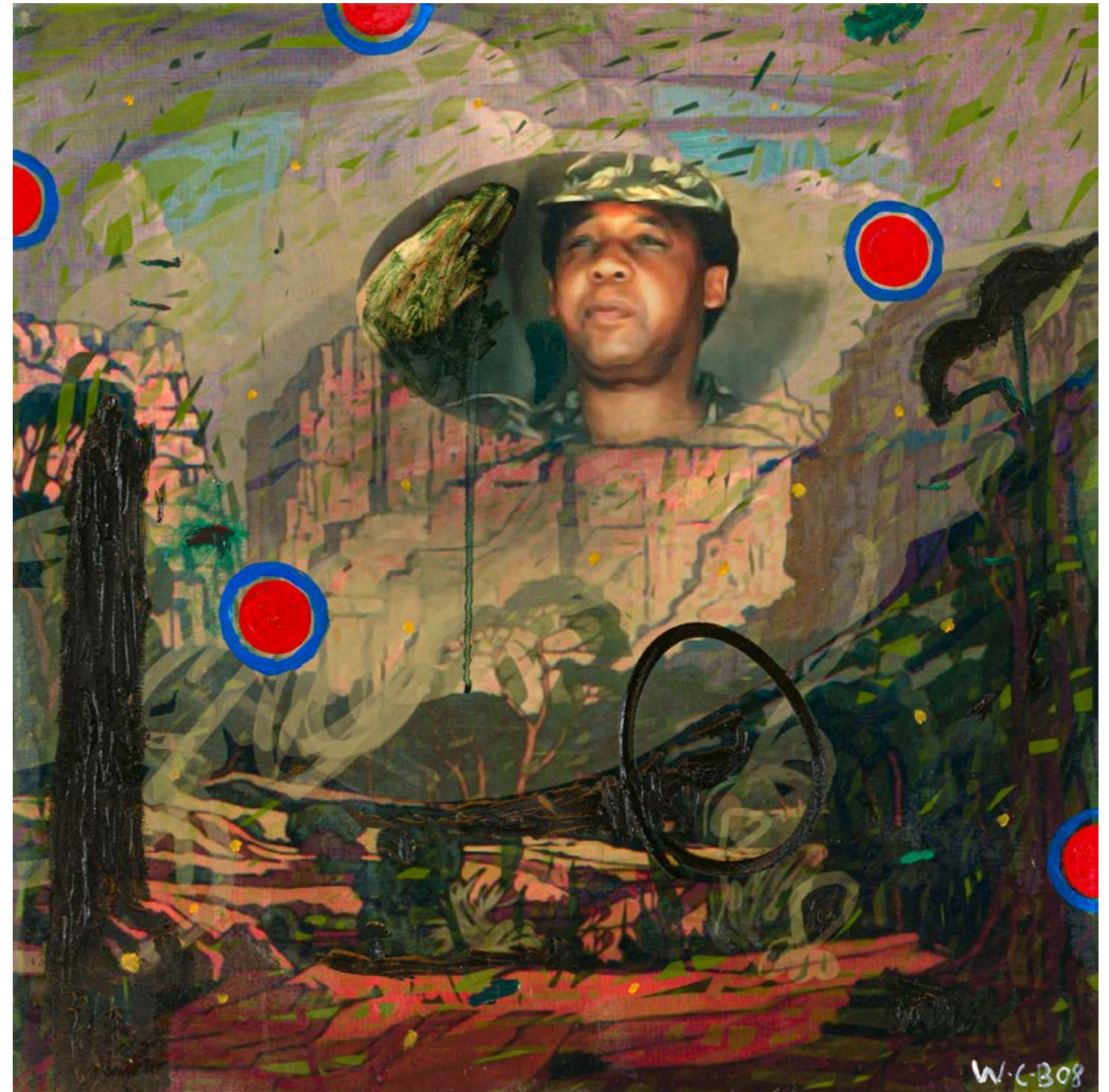
brands, painted targets a la Jasper Johns, rudimentary figures in the style of Jean-Michel Basquiat and found objects that evoked the assemblage paintings of Robert Rauschenberg and David Koloane. 'The works bristled with relevance, and Barker expected them to be greeted more favourably than they were by the art establishment,' his biographer Charl Blynnaut noted.<sup>2</sup> Undeterred, Barker persisted with Pierneef. A durable antagonist, Barker has deployed Pierneef's work to comment on globalisation, history and memory in a changing South Africa.

His post-2000 output includes large glass-bead compositions made in collaboration with artisans, as well as works incorporating oil, enamel, printed vinyl and neon. The distinctive modes of laying down his source image matter less than the animating idea. Barker considers Pierneef a pop artist and his much-debated *Station Panels* as South

Africa's 'first pop images.'<sup>3</sup> 'I was brought up with his iconography. He was a target I could attack. He was employed to paint this beautiful landscape to get the Afrikaans nation to say who they are, which, in a way, is quite charming in retrospect, but during the apartheid years I was f—furious.'<sup>4</sup>

A diminishing rage underpins this tribute work, which centrally depicts murdered political activist Chris Hani against Pierneef's stately *Rustenburg Kloof*. It pre-empted a series of similarly styled works from 2010–12 that memorialise, even lionise Black artists, musicians and politicians against Pierneef's resplendent nature.

1. Chad Rossouw (2010) 'You are super Boring', in *Art South Africa*, No. 8.3, page 61.
2. Charl Blynnaut (2000) *Wayne Barker*, Johannesburg: Chalkham Press, page 28.
3. John Peffer (2009) *Art and the End of Apartheid*, Minneapolis: University of Minnesota Press, page 227.
4. Rossouw, page 61.



92

**Diane Victor**

SOUTH AFRICAN 1964-

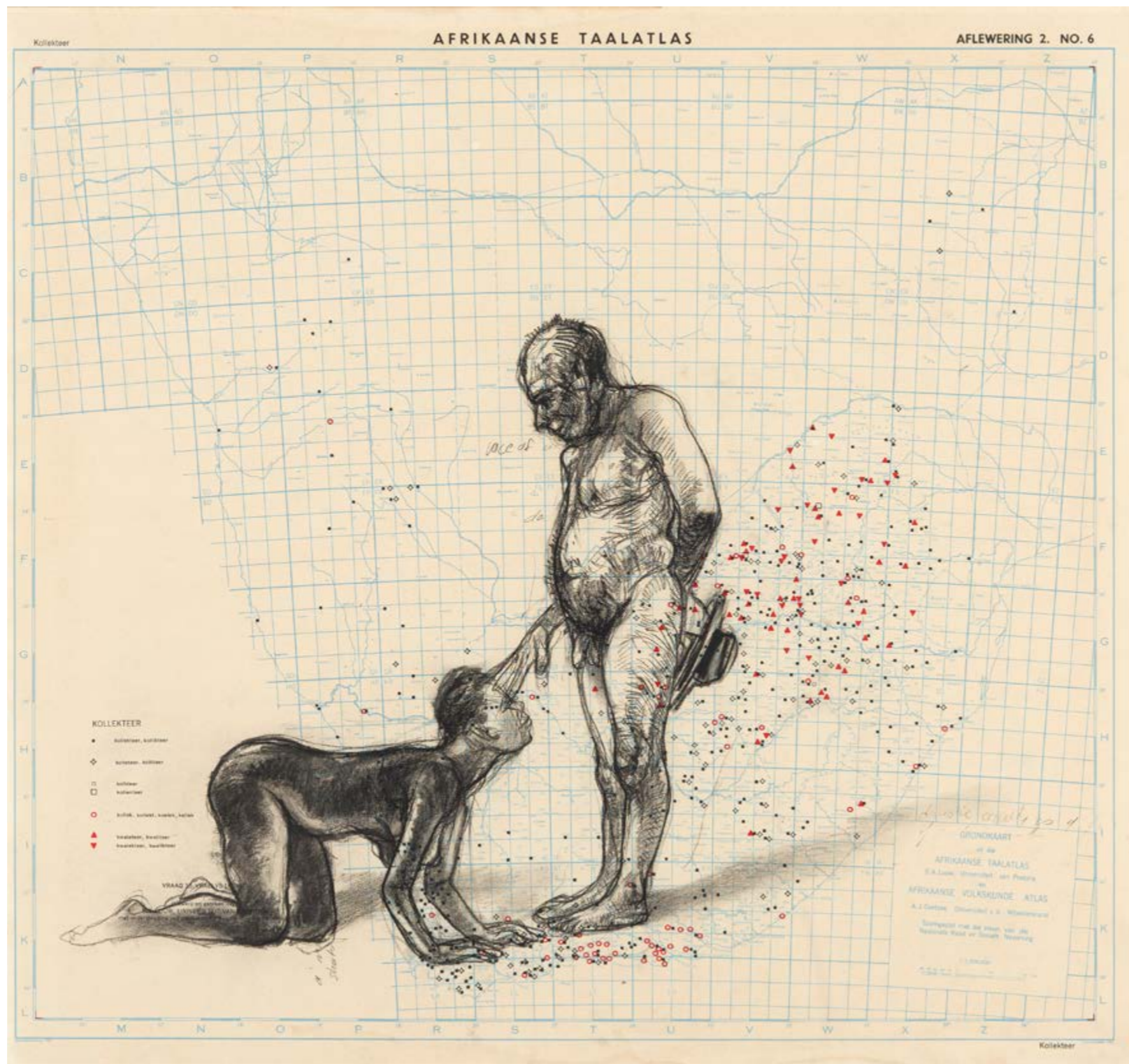
*Afrikaanse Taalatlas*

signed and dated 09 in pencil in the margin

charcoal on found map

49,5 by 52,5 cm

R15 000 – 20 000





93

**Berni Searle**

SOUTH AFRICAN 1964–

*Spin, four*

each dated 2006 and numbered 1/3, inscribed with the artist's name, the title and medium on a Goodman Gallery label adhered to the reverse  
Lambda print

each 26 by 42 cm

(4)

**R40 000 – 60 000**

EXHIBITED

Stevenson, Cape Town, *Bernie Searle: Crush*,  
21 September to 21 October 2006.



94

**Usha Seejarim**

SOUTH AFRICAN 1974–

*Security Blanket*

2018

pegs and wire

40 by 184 by 80 cm

**R80 000 – 120 000**

**PROVENANCE**

SMAC Gallery, Cape Town.

Private Collection.

'Usha Seejarim is best known for her reinterpretation of ordinary and domestic objects. Making use of common materials such as safety pins, wooden pegs, irons and brooms, her work has a distinctly Dadaist influence. Her compositions result from repetitive acts of mark-making alluding to themes related to time, chance, space and displacement.'

Usha Seejarim, *Biography*, online, <https://www.ushaseejarim.com/about>, accessed 25 January 2024.



95

**Ene Yakno-Abasi Jessicah**

NIGERIAN 1995-

*What is Feminism?*

signed and dated 23  
acrylic on canvas  
94 by 110 cm

R60 000 – 80 000

The present lot is in Lagos, Nigeria. For shipping enquiries, please contact [shipping@straussart.co.za](mailto:shipping@straussart.co.za). Please note that delivery costs and any additional import or other taxes are the responsibility of the buyer.

In *What is Feminism?* Ene Yakno-Abasi Jessicah utilises vibrant colours and symbolic imagery. Her art reflects the depth of sororal bonds, drawing from shared memories to empower and represent women in third-world countries. Through expressive artistic practices, Yakno seeks to advance intersectional feminism, its role in social and environmental justice, emphasising empowerment and representation.





96

**Thania Petersen**

SOUTH AFRICAN 1980–

***God save our hedge 1, Botanical Imperialism Series***

signed, dated 2015 and numbered 1/5

on the reverse

photographic print

image size: 80 by 120 cm

**R40 000 – 60 000**

EXHIBITED

Bode, Hamburg, *Dear History: It's Not Me, It's You*, 2017.

Everard Read, Cape Town, *Remnants*, 2017, another example from the edition exhibited.

The present lot is in Berlin, Germany. For shipping enquiries, please contact [shipping@straussart.co.za](mailto:shipping@straussart.co.za). Please note that delivery costs and any additional import or other taxes are the responsibility of the buyer.

'A stubborn remnant of the past, Jan van Riebeeck's almond hedges [in the Kirstenbosch National Botanical Garden] are the subject of the 2015 photograph *God save our hedge 1, Botanical Imperialism Series*. The image is an apt companion to *Queen Colonaaiers* and her *weapons of mass destruction 1* of the same year.

Surrounded by colonial foliage, Petersen appears at odds with her contexts. This power relation is swiftly turned around in the 2017 collage *Bahasagaramashari*, in which Petersen and who could be assumed to be her family, appear in harmony with their environment. Devised by Petersen herself *Bahasagaramashari* is a Utopic concept, and provides a sense of hopefulness and power within the exhibition.'

Amie Soudien (2017) 'Backwards and forwards: Thania Petersen's Remnants,' in *ArtThrob*, <https://artthrob.co.za/2017/03/06/backwards-and-forwards-thania-petersens-remnants/>, accessed 18 January 2024.



97

**Samira Saidi**

GHANAIAN 1995–

***Ecosystems of Healing No. 16***

accompanied by a digital Latitudes

Online certificate of authenticity,

signed, dated 2021, numbered

1/5, inscribed with the title and

medium

photo exposure on Fuji paper

image size: 40 by 60 cm

(2)

**R45 000 – 65 000**

*Ecosystems of Healing* is a photographic series depicting the importance of mental health, focusing particularly on the artist's personal experience bridging West Africa and the diaspora. The series explores the different understandings of what it means to be mentally well in a system that has been largely constructed from a Western point of view. Prevailing understandings of trauma and mental well-being have been shaped by the experience of the West and often impede the effective implementation of diverse interventions originating from the Global South. With her enigmatic and moving images, like the present lot, Samira Saidi explores how African communities use family, nature, and spirituality to mould the foundation of mental well-being.

98

**Strijdom van der Merwe**

SOUTH AFRICAN 1961–

*Clouds I: Collecting  
wire in the Sneeuberg  
Conservancy and placing it  
on top of a Rock*

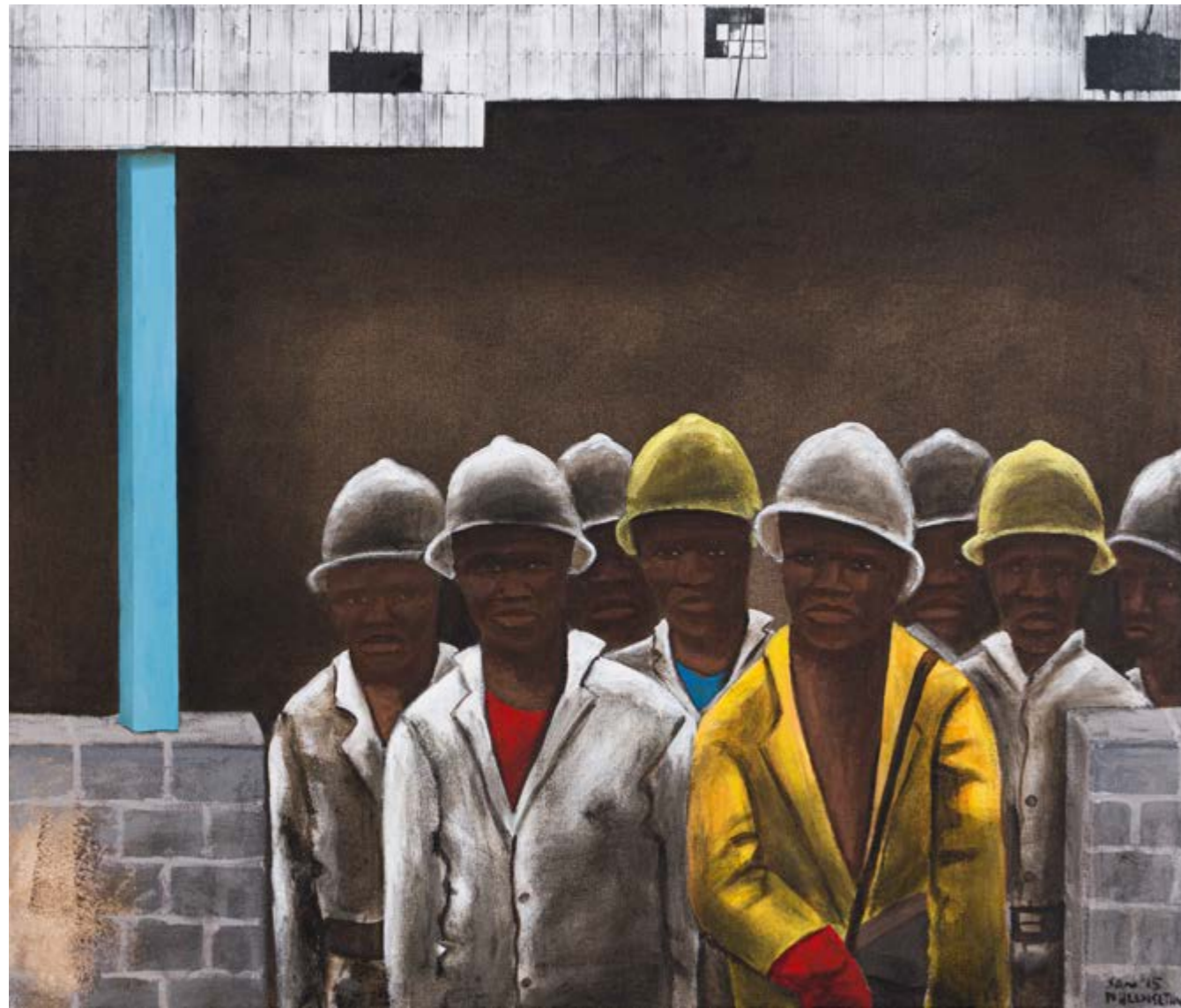
signed and inscribed with a partial  
title on the reverse  
photograph on paper  
106 by 105 cm

R10 000 – 15 000

'As a land artist, Strijdom van der Merwe generally uses materials found on a chosen site. His sculptural forms take shape in relation to the landscape. His practice is a process of working with the natural world by using what is found on site and then shaping these elements into geometrical forms until they gradually integrate with the natural environment again. Depending on the purpose of the exhibition or the commission, the artist will also use materials that are brought into the landscape in order to make a statement about our relationship with the land. Many of Van der Merwe's works are temporary installations that function only for the duration of a certain event, making photography an essential element in capturing his work.'

*Strijdom van der Merwe* (2024) online, <https://www.strijdom.com/about/>, accessed 18 January 2023.





99

**Sam Nhlengethwa**

SOUTH AFRICAN 1955–

*The Exit*

signed, dated '15; dated, inscribed with the artist's name and the title on the reverse  
mixed media on canvas  
90 by 105 cm

R150 000 – 200 000



100

**Sam Nhlengethwa**

SOUTH AFRICAN 1955–

*The Pigeonhole  
(Homage to Marikana Miners)*

signed and dated '14; signed, dated and inscribed with the title on the reverse  
collage, oil and acrylic on canvas  
140 by 180 cm

R200 000 – 300 000

**EXHIBITED**

Goodman Gallery, Johannesburg,  
*Some Final Tributes*, 11 September to  
4 October 2014.

101

## Thero Makepe

BOTSWANAN 1996–

### *Robben Island University*

accompanied by a digital Latitudes  
Online certificate of authenticity,  
signed, dated 2020, numbered  
1/7, inscribed with the title and  
medium  
photographic print on  
Hahnemühle Photo Rag Baryta  
image size: 89 by 119 cm

**R15 000 – 20 000**

#### EXHIBITED

Sakhile&Me, *The Botswana Pavilion:  
Maš(w)i a Ditoro (tsa Rona)*,  
Frankfurt, Germany, 25 April to  
4 June 2022.

Thero Makepe uses personal and public archives to explore the minds of different family members during crises, separation, and ennui with exquisite empathy behind the lens. Makepe is a descendant of jazz legend John Mthopeng and Zephania Mthopeng, the second president of the Pan-Africanist Congress of Azania (PAC). The present lot is part of a photographic series *We Didn't Choose to be Born Here*, where Makepe traces his family history, exploring everything from their activism and exile during (and after) apartheid to their inherited love of jazz. *We Didn't Choose to be Born Here* relays a family's holistic and individual experiences of and with resistance, beauty, struggle, love, heartbreak, discovery, and rediscovery. Each portrait is a brief, delicate portal into an individual's innermost world. Each

landscape is a testament to enduring strength, love and sacrifice.

Makepe's *Robben Island University* speaks to his own family's experiences in the prison. Robben Island's limestone quarry was a gathering and learning space for inmates who wished to share their respective knowledge and skills with one another. The limestone quarry is recognised as a crucial part of our nation's history, largely owing to its facilitation of the transfer of vital information in a time when education was denied to and/or restricted for Black people and people of colour by the apartheid government. Today, the very place that enabled this transfer of information now represents invaluable inter-generational knowledge in and of itself.



102

**William Kentridge**

SOUTH AFRICAN 1955–

*Drawings from  
Medicine Chest*

2001  
signed  
charcoal and coloured pencil  
on paper  
image size: 44 by 32 cm

**R800 000 – 1 200 000**

**PROVENANCE**

João Ferreira, 2002.  
Private Collection.

**EXHIBITED**

New Museum, New York, *William  
Kentridge*, Solo Exhibition,  
3 June – 16 September 2001.

**LITERATURE**

William Kentridge (1999) *William  
Kentridge*, London: Phaidon, a  
similar example illustrated on  
page 126.

In 1999, during the initial wave of his global reception, William Kentridge made his first video installation to incorporate domestic furniture. Titled *Sleeping on Glass*, the work featured video-transfer reproductions of his charcoal drawings projected onto a mirror atop an antique chest of drawers. In 2001, Kentridge made a second work in this style, *Medicine Chest*, from which this drawing is derived. The installation comprises a found medicine chest with its mirrored back replaced with a screen showing a 5-minute 50-second animation of various charcoal and coloured pencil drawings. Featured in Kentridge's first American career survey in 2001, the drawings included depictions of personal-care objects and other household objects stacked in three rows, as in a cabinet, some of these arrangements quoting still lifes by Chardin, Morandi and Philip Guston, as well as various self-portraits, written instructions ('Nil per mouth'), newspaper fly-bills ('Shopping mall's bloody Monday') and landscape drawings. Some of the landscape drawings are rendered in the three-tiered format of the still lifes. The present lot is an example.

The unpeopled post-industrial landscapes in this drawing evoke the southeastern periphery of Johannesburg. 'It is an area I have known vaguely since childhood, but in detail since I worked as an art director on a film there, in which the yellow sands of the mine tailings had to stand in for the Namibian desert.'<sup>1</sup> Kentridge's interest in landscape is highly analytical. 'The landscape hides its history. The general nature of terrain and landscape as image is to appear as fact ... I am really interested in the terrain's hiding of its own history and the correspondence this has not only

with painting, but with the way memory works. The difficulty we have in holding onto passions, impressions, ways of seeing things, the way that things which seem to be indelibly imprinted on our memories still fade and become elusive, is mirrored in the way in which the terrain itself cannot hold onto the events played out upon it.'<sup>2</sup>

Many of Kentridge's most acclaimed drawings held in collections were used as drawings in his films. In this sense, their meaning, while obviously determined by what they portray, is also relational and linked to their usage within a film installation. 'As the movie unfolds, the image [of the medicine chest] is transformed into a window, a birdcage, a kitchen cupboard, a still life, a curiosity box, and a number of other variations of container,' elaborated curator Dan Cameron. 'On-going physical metamorphosis is at the thematic heart of Kentridge's work and takes precedence in this piece over the idea of character and narrative, in a way that suggests a strong metaphysical undercurrent. The act of projecting a film within a domestic object also underscores the motif of human intimacy, which sharply differentiates Kentridge's art from that of other artists dealing with questions of cultural change and transformation.'<sup>3</sup> The tension between human intimacy and terrain as social fact is central to an appreciation of this important drawing.

1. William Kentridge (1999) *William Kentridge*, London: Phaidon, page 126.

2. *Ibid.*, page 126.

3. Dan Cameron (2001) curatorial statement for exhibition *William Kentridge*, New Museum, New York, 3 June to 16 September 2001: <https://archive.newmuseum.org/exhibitions/374>.



103

## David Goldblatt

SOUTH AFRICAN 1930–2018

*Squatter camp, slimes dam and the city from the southwest, Johannesburg.*  
12 July 2003

signed, dated 12/7/2003 and numbered 3/6 in pencil in the margin  
digital print in pigment inks on cotton rag paper  
image size: 98 by 122 cm

**R300 000 – 400 000**

### PROVENANCE

Goodman Gallery, Johannesburg.  
Private Collection.

### EXHIBITED

Hayward Gallery, London, Africa Remix: Contemporary Art of a Continent, 10 February to 17 April 2005, another example from the edition exhibited.

### LITERATURE

Simon Njami (ed) (2007) *Africa Remix: Contemporary Art of a Continent*, Johannesburg: Jacana Media, illustrated in colour on page 195.



David Goldblatt's international reputation was built on his enquiring and clearly observed black-and-white photographs. His first prints to enter the collection of New York's Museum of Modern Art in 1978 were colourless scenes of Soweto people. But even at this unheralded point in his career, Goldblatt was photographing in colour. He maintained a strict division between assignment and editorial work, for which he liberally used colour, and his personal documentary photography, which refused colour. This strict distinction was the outcome of both aesthetic and technical considerations. 'During those years,' Goldblatt explained in 2005, 'colour seemed too sweet a medium to express the anger, disgust and fear that apartheid inspired.'<sup>1</sup>

Goldblatt's work for *Leadership* magazine in the 1980s, which often featured his colour photos, also gave him practical insight into the limitations of colour analogue photography. They included minimal latitude in post-production, laboratory technicians as collaborators in printing, the use of plastic paper as opposed to fibre paper, and the prohibitive cost of the dye-transfer process in South Africa. 'In the late 1990s, I began to use a new generation of colour-negative emulsions that had considerable latitude and a very even-handed palette. When I felt the sweet breath of the end of apartheid and the wish to become somewhat more expansive in my photography, it was natural to put the two together: the new colour emulsions and photographic printing through digital technology on non-plastic papers that I like.'<sup>2</sup>

The introduction of colour did not change Goldblatt's personal work, except perhaps to introduce a more concerted focus on landscape. He continued to photograph Johannesburg, a dear subject, with equanimity and intelligence, roaming from its new, far-northern suburbs to its embattled south, where rapidly disappearing mine dumps provided tenuous space for improvised shelter to a proliferating underclass. 'If the immense wealth created in the seminal surge of its mining has propelled the city along new and often prosperous trajectories,' Goldblatt wrote of Johannesburg in 2010, 'it has failed to conceal or heal the deeply fractured nature of the place.'<sup>3</sup> This photo visualises his opinion.

1. David Goldblatt (2005) *Intersections*, Munich: Prestel, page 94.

2. *Ibid*, page 95.

3. David Goldblatt (2010) *Kith, Kin & Khaya*, Johannesburg: Goodman Gallery, page 149.





104

**Zolile Phetshane**

SOUTH AFRICAN 1973–

*Stories Told in Colour*

signed and dated 2023

mixed media on Fabriano paper

70 by 99,5 cm

(2)

R20 000 – 30 000

Zolile Phetshane's work delves into contemporary themes like religion, politics, consumerism, and capitalism. In the present lot Phetshane incorporates abstract colour fields, figurative elements, symbols, and collage techniques to create a deconstructed landscape, focused on the past and present. Colour is extremely specific in the artist's work and carries great meaning. 'Many of my choices in colour are informed by symbolism in traditional isiZulu garments and beadwork. For example, blue and green represent the sky and cattle respectively.'<sup>1</sup> Phetshane works with diverse media, including printmaking, pastels, oil pastels on paper, acrylic, and oil on canvas, allowing for a multifaceted approach to his artistic expression.

1. Interview conducted with the artist 26 January, 2024.



THIS LOT HAS BEEN SELECTED BY CURATORIAL VOICE **Ugoma Ebilah**

105

**Kendell Geers**

SOUTH AFRICAN 1968–

***Age of Iron XX***

2012

signed

rust on paper

101 by 65,5 cm

**R50 000 – 70 000**

**EXHIBITED**

Goodman Gallery, Johannesburg,  
*Kendell Geers / Song of Innocence  
and of Experience / 2012, 19 July to  
18 August 2012.*

'Songs of Innocence and of Experience, (the body of work from which *Age of Iron XX* emanates) heralds a return to the 'Country of my Skull', a return to my roots, a meditation upon what it means to be a White African and a Working Class Afrikaans South African. The cultural logic of my identity, the history and politics of my cultural inheritance are woven together with experience and with delightful innocence into an exhibition that places sculpture at its core.' Geers returns to his signature use of Razormesh as an exploration of local legacy. 'Razormesh and security fencing mark our suburban lives in South Africa, protecting us from hidden nameless enemies banging at our gates. We live in compounds imprisoned by our desire to be free and safe within a space etched out from the environment by razorblades and electric fences. The world patent for Razormesh remains in the hands of a South African corporation and it is our unique product, a cultural weapon exported to every single political flash point on the planet, an economic success story that cut its teeth in our dark history.'

Kendell Geers (2012) *Songs of Innocence and of Experience*, online, <https://www.goodman-gallery.com/exhibitions/johannesburg-gallery-kendell-geers-songs-of-innocence-and-of-experience-2012>, accessed on 19 January 2024.



106

**Barthélémy Togo**

CAMEROONIAN 1967–

*The New World Climax  
(Inegalite)*

2001–2012

ink and carved wood, wooden  
table

stamp size: 22 by 49 by 29 cm;

table size: 75 by 66 by 66 cm

(2)

**R50 000 – 70 000**

**PROVENANCE**

Stevenson, Cape Town, 2014.

Private Collection.

**EXHIBITED**

Stevenson, Cape Town, *Barthélémy*

*Togo: Celebrations*, solo exhibition,

29 May to 12 July 2014.

*The New World Climax* is one of Togo's large wooden stamps resembling those used to stamp his passport. The literal weight of the sculptures exemplifies the heavy burden for immigrants of being in a constant state of transition. The work highlights the difficulty of travelling for people forced into exile as well as those who long for change and the experience of something beyond their own borders. Transgression of borders both physical and mental is a persistent theme in his drawings and installations.'

Stevenson (2014) *Barthelemy Togo: Celebrations*, online, <https://archive.stevenson.info/exhibitions/togo/index2014.html>, accessed 19 January 2024.



107

**Wezile Harmans**

SOUTH AFRICAN 1990–

*We regret to inform you III*

accompanied by a digital Latitudes

Online certificate of authenticity,

signed, dated 2023, inscribed with

the title and medium

hand-written envelopes

95,5 by 66 cm

(2)

R10 000 – 15 000

EXHIBITED

University of Johannesburg, *Do Not*

*Trust the Borders*, 16 March to 6 April

2023, illustrated in colour in the

exhibition catalogue, unpaginated.

‘When you talk about borders one need to realise that, that concept applies to everyone.

Restrictions are part of our lives, we are constantly performing and negotiating our lives, that is how I look at it. Imagine how those negotiations are in a foreign country or space, how taxing and draining for an individual. Dressing and undressing themselves, embarrassment, financial and emotional exhaustion. They go through that daily and they are in a state of urgency.’

– Wezile Harmans, 2023.



