



RE/PRESENTATION OF THE FIGURE

Day Sale

Strauss & co



Re/Presentation of the Figure Day Sale

4 to 20 March 2024, closing from 2pm
Timed Online Auction

www.straussart.co.za

Lots 101–165

PREVIEW

Tuesday 5 to Tuesday 19 March 2024, 10am to 5pm
Saturday 9 and Sunday 10 March 2024 by appointment only
Saturday 16 and Sunday 17 March, 10am to 5pm

EVENTS

The Art of Wellbeing: Flow Amongst the Art
Thursday 14 March, 5.30 for 6pm, booking essential

Family Day Saturday 16 March, 9.30 for 10am
Specialist Walkabout Saturday 16 March, 11am

Panel discussion: The Life and Work of Lisa Brice with Ashraf Jamal and
Nkgopoleng Moloji, moderated by Art Specialist Elmarie van Straten
Sunday 17 March, 11am

Pre-Auction Cocktail Tuesday 19 March, 6pm

COVER
Lot 105 Banele Khoza *At Peace* (detail)

LEFT
Lot 103 Talia Ramkilawan *Untitled (Woman in Pink)* (detail)

Introduction

Re/Presentation of the Figure

All human bodies are shaped, fashioned and deciphered according to the prevailing cultural, social, and political order which inform the notion of the human form within a particular society.

There is an enduring presence of body images in the history of art often with entrenched visual conventions. Figuration is a powerful conceptual thread linking historical, traditional, modernist, and contemporary art in Africa. Since the early 90s the practice of art and how the body is expressed, viewed, and received entered a new paradigm. Artists broke away from 20th century conventions, challenged boundaries and interrogated what it means to be within social, class, racial, sexual and gender paradigms and explored identity within these cultural contexts. *Re/Presentation of the Figure* exemplifies this conceptual thread as modern and contemporary artists express the body through painting, sculpture, photography, ceramics, and woven images.

RIGHT
Lot 164 Walter Oltmann *Bristle Suite IV* (detail)





Contents

Auction Information 2

Introduction 3

Artist Index 4

Lots 101–165

LEFT
Lot 138 Hennie Niemann Jnr *Bathers and Brolly* (detail)



Artist Index

- Adams, A 110, 111
Battiss, W 135, 157
Blom, Z 136
Boonzaier, G 143
Bouabré, F B 154
Brown, D 163
Cilliers-Barnard, B 156
Dumas, M 120
Glenday, K 104
Harrs, H 165
Hindley, M 125, 126
Hodgins, R 112, 113, 114, 115, 116, 119
Hugo, P 127
Joubert, K 140
Kentridge, W 137
Khoza, B 105
Mabulu, A 149, 150, 151
Masemola, N 148, 158, 160, 161, 162
Mason, J 129, 155
Meyer, W 128
Michaelis School of Fine Art 131
Muchawaya, M 108, 109
Naudé, H 141
Nel, H 147, 159
Ngobeni, B 152
Niemann, H Jnr 138
Oltmann, W 164
Orkin, B 106, 107
Phetogo, T 153
Picasso, P 133, 134
Pierneef, J H 139
Ramkilawan, T 103
Schreuders, C 121, 122, 123
Schütz, P 146
Seiler, B C 132
Sims, K 130
Sithole, L 144
Solanki, S 117, 118
Taylor, A 145
Timire, W 101, 102
van Essche, M 142

LEFT
Lot 112 Robert Hodgins *A Bum Gig in the Sticks* (detail)



101

Wilfred Timire

ZIMBABWEAN 1989–

Untitled (Woman)

2021

mixed media

72 by 40 cm

R30 000 – 50 000

PROVENANCE

Acquired from the artist by the
current owner, Zimbabwe.



102

Wilfred Timire

ZIMBABWEAN 1989–

Untitled (Man)

mixed media

52 by 46 cm

R30 000 – 50 000

PROVENANCE

Acquired from the artist by the
current owner, Zimbabwe.

103

Talia Ramkilawan

SOUTH AFRICAN 1996–

Untitled (Woman in Pink)

2019
ribbon and acrylic yarn on hessian
49 by 48 cm

R18 000 – 24 000

PROVENANCE

Michaelis Silent Auction, Smith Gallery,
Cape Town, 5 August 2019.

NOTES

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

Ramkilawan studied at Michaelis School of Fine Art, University of Cape Town. The discovery of rug-hooking in her fourth year of university was a breakthrough moment. She immersed herself in this craft and through this medium she was able to create an intimacy and honesty that felt refreshing. She explains, 'I originally wanted to make very traditional tapestries with a loom, while researching I came across a video on YouTube of someone making a carpet. The technique was called rug-hooking and done with a punch needle. I adapted the technique using a crochet needle, wool and by stretching hessian over a wooden frame. It really was something I had never done before and I am still learning every time I start a new piece – how big can I go, how detailed, what materials I can use?'

Ramkilawan describes the process of making these textiles as a process of healing and empowerment. Her work explores the intersections and binaries of her lived experience as a queer, Indian woman.





104

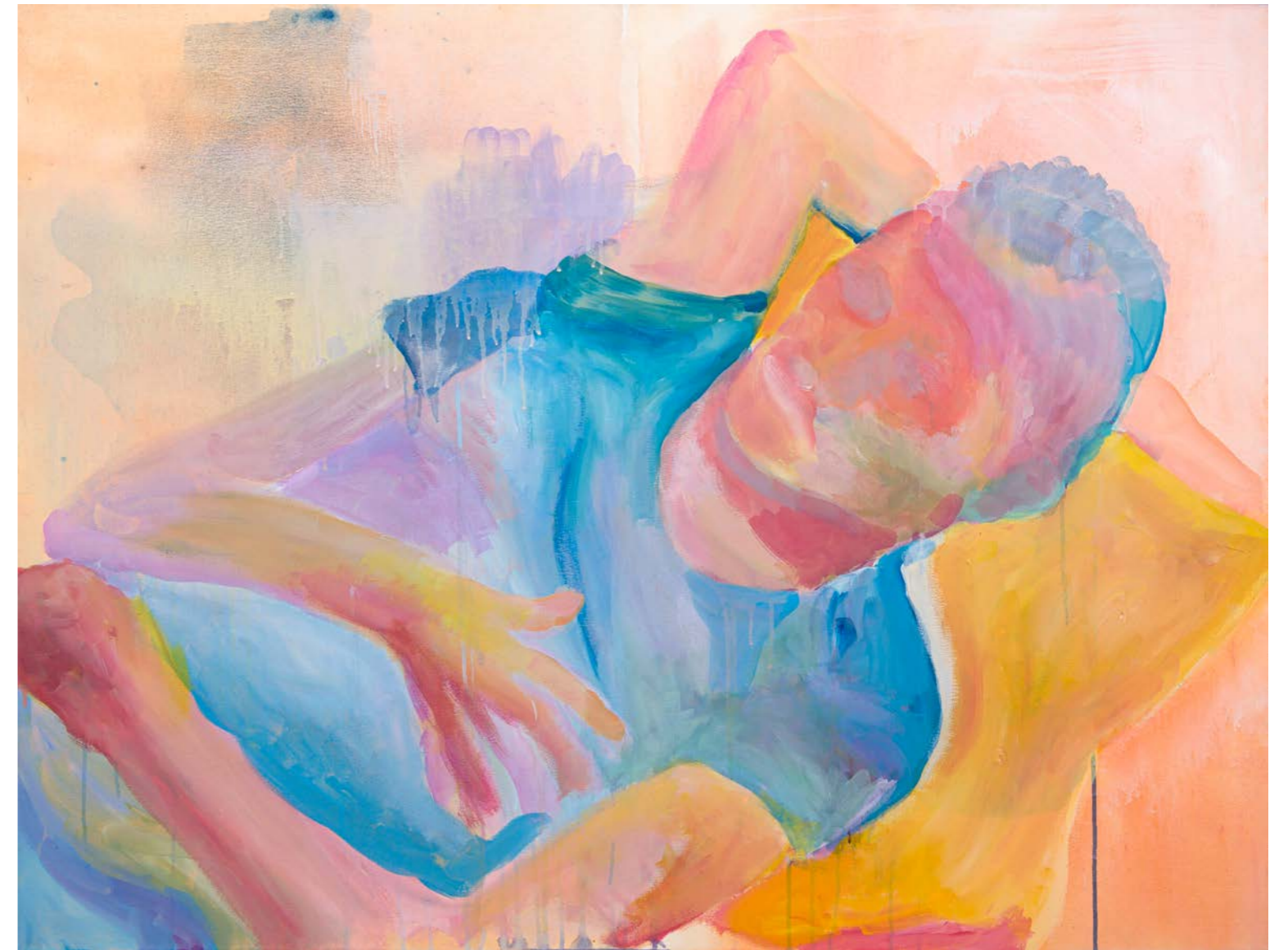
Katherine Glenday

SOUTH AFRICAN 1960–

Not Even 7 Mirrors

signed, dated 93 and inscribed with the title
porcelain decorated with underglaze pigments, clear glaze and lustre
height: 21,5 cm; diameter: 14,5 cm

R20 000 – 30 000



105

Banele Khoza

SWAZI/SOUTH AFRICAN 1994–

At Peace

2018
accompanied by a digital Banele Khoza Atelier certificate of authenticity, signed, dated 2018, inscribed with the artist's name, the title, and medium
acrylic on canvas
91,5 by 120,5 cm

R30 000 – 50 000

PROVENANCE

Smith Gallery, Cape Town, 2018.
Private Collection.

EXHIBITED

Also Known As Africa fair, Smith Gallery Solo Booth, Paris, *Seeking Myself in Others*, November 2018, illustrated in colour in the exhibition catalogue, unpaginated.
Absa Art Gallery, Johannesburg, Durban Art Gallery, Durban, Oliewenhuis Art Museum, Bloemfontein, Bird Street Gallery, Port Elizabeth, University of Stellenbosch Museum, Stellenbosch, North West University Gallery, Potchefstroom, *Seeking Love*, 18 March to 17 October 2019.



106

Ben Orkin

SOUTH AFRICAN 1998–

Devan

signed and dated 2019
 painted and glazed ceramic
 height: 29 cm; width: 32,5 cm; depth: 10 cm

R10 000 – 15 000

LITERATURE

Alix-Rose Cowie (2019) *Sight Unseen, The 21-Year Old Cape Town Ceramicist Making Art Inspired by Gay Love*, online, accessed <https://www.sightunseen.com/2019/06/nebnikro-cape-town-ceramicist-ben-orkin/>, 26 February 2024, illustrated in colour.

NOTES

'Ben Orkin is a sculptor based in Cape Town, South Africa. His ceramic vessels reflect queer intimacy, oscillating between moments of nourishment and dependency, validation and resistance, love and separation. Their textured finish is evidence of the hand-builder's careful touch, imbuing the sculptures with a sense of the tactile and, at times, the erotic.'

WHATIFTHEWORLD, *Ben Orkin Biography*, online, <https://www.whatiftheworld.com/artist/benorkin/>, accessed 21 February 2024.

107

Ben Orkin

SOUTH AFRICAN 1998–

Talking About Private Things in Public II

signed and dated 2019
 painted and glazed ceramic
 height: 49 cm; width: 29,5 cm; depth: 8,5 cm

R10 000 – 15 000

LITERATURE

Coeval Magazine, *Cassandra Ciedal Interview with Ben Orkin*, online, accessed <https://www.coeval-magazine.com/coeval/ben-orkin>, illustrated in colour.

NOTES

'... Cape Town-based artist Ben Orkin makes lumpy and unusual ceramic vessels inspired by gay love. 'I hope through my work to express the beauty of gay love in a world which mostly sees it as unnatural, destructive, and dangerous,' he says. His organic shapes are often symmetrical to reflect the connecting of two bodies – either physically or emotionally, or both. 'One side reflects the other, but sometimes there is difficulty or unease in this symmetry as love is not an easy thing all the time,' he says.'

Alix-Rose Cowie (2019) *Sight Unseen, The 21-Year Old Cape Town Ceramicist Making Art Inspired by Gay Love*, online, accessed <https://www.sightunseen.com/2019/06/nebnikro-cape-town-ceramicist-ben-orkin/>, 26 February 2024.



108

Mostaff Muchawaya

ZIMBABWEAN 1981–

Untitled (Abstract Figure)

signed and dated 2023

oil on canvas

80 by 63 cm

R30 000 – 50 000

109

Mostaff Muchawaya

ZIMBABWEAN 1981–

Nyazura Landscape

signed and indistinctly dated;

dated 2014 and inscribed with

the artist's name, the title and

medium on a label adhered to

the reverse

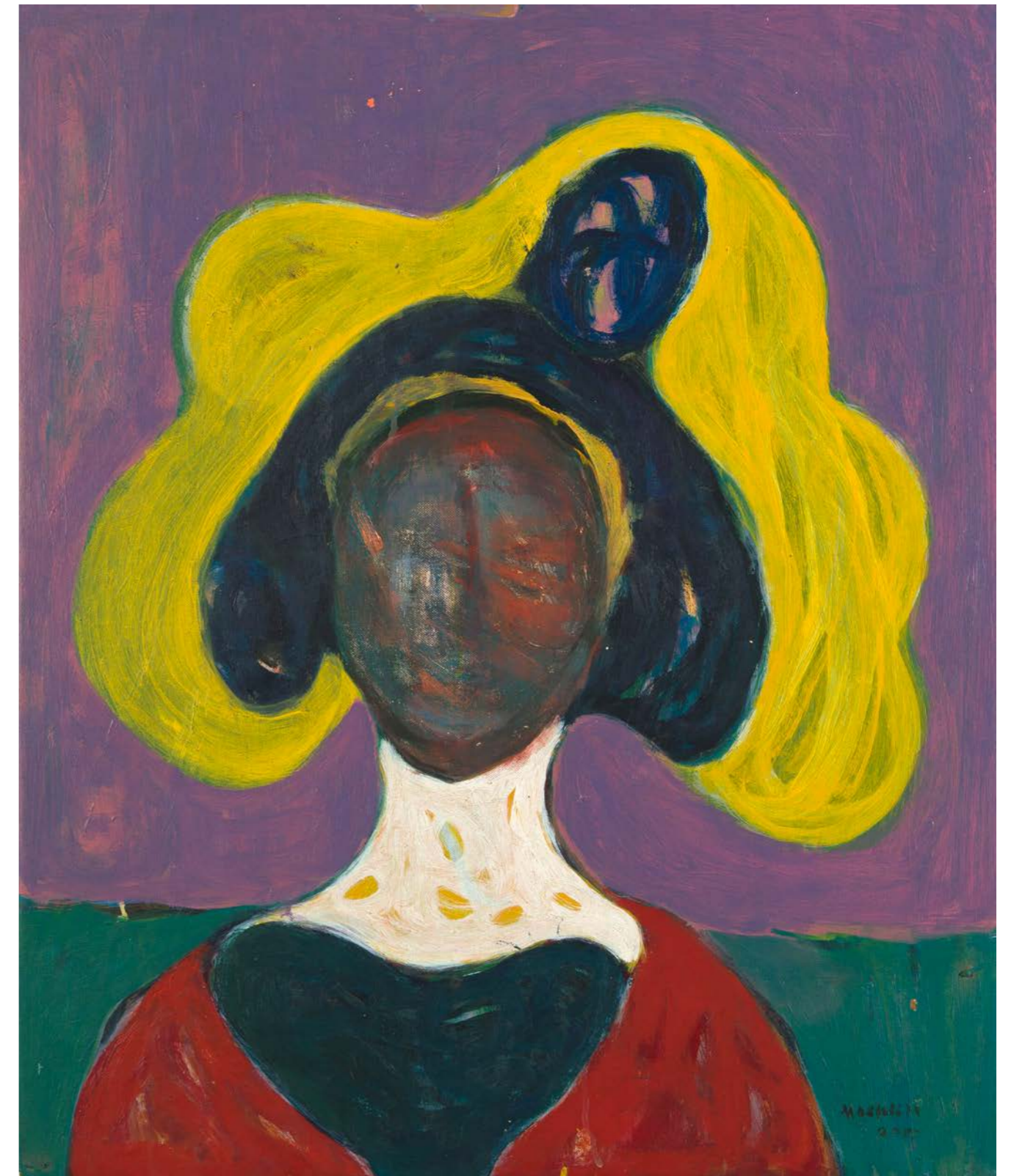
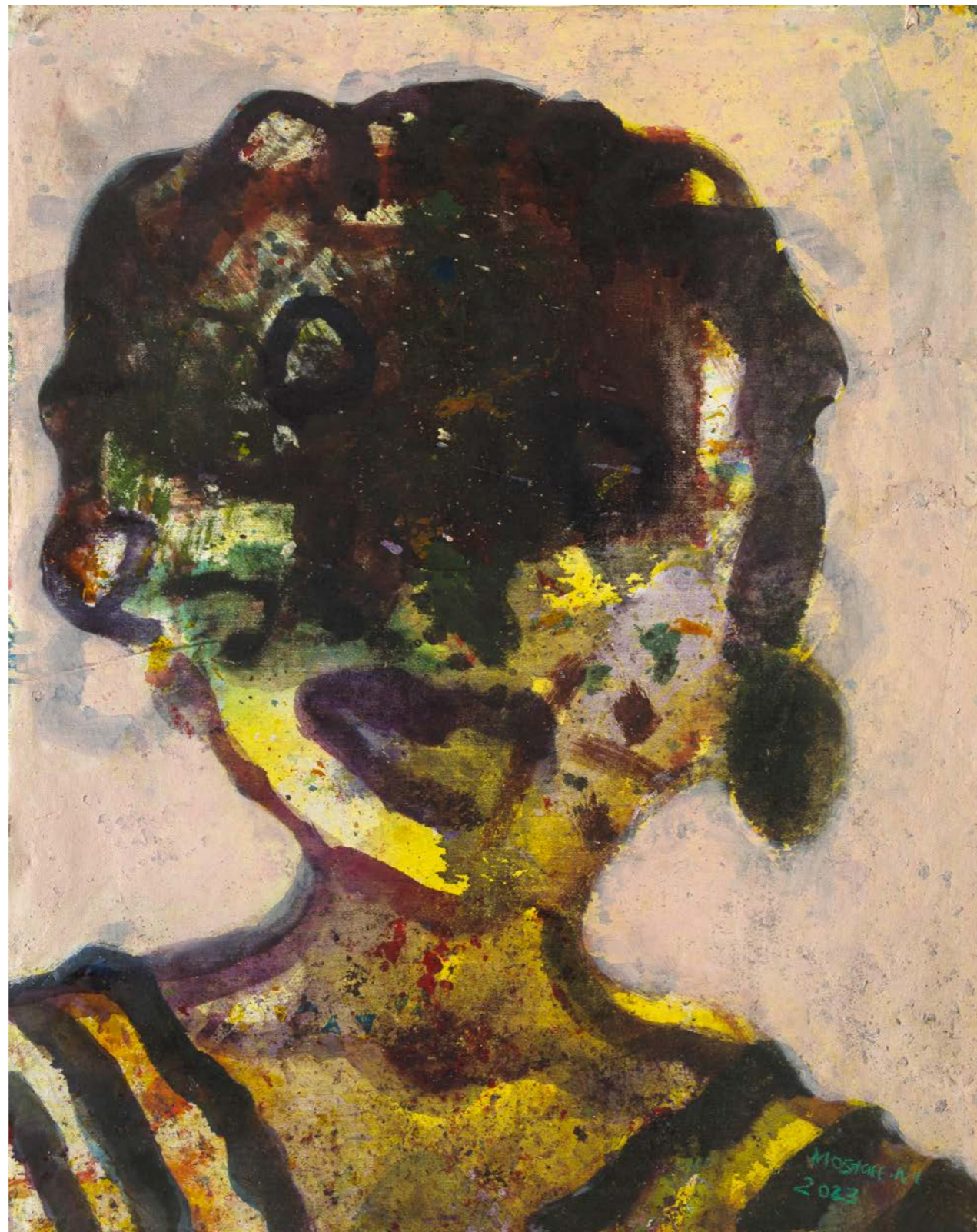
oil on canvas

77 by 64,5 cm

R30 000 – 50 000

'The artist is celebrated for his multi-layered landscapes and portraits of loved ones drawn from memories of his upbringing in the mountainous Eastern Highlands of Zimbabwe. Muchawaya's paintings represent an association of distant memories, a dream-like flash of persons and places that shape an impression of half-remembered recollections. As with memories, the works encompass all embellishments and subjectivities layered on top of one another. His unsettling, faceless portraits make way for recognition, and leave room for the viewers to insert their own narrative and memories. Muchawaya's portraits are a complex confluence of portraiture and self-portraiture, autobiography, and fiction.'

Duende Art Projects (no date) *Mostaff Muchawaya*, online, <https://www.duendeartprojects.com/artists/73-mostaff-muchawaya/overview/>, accessed 26 February 2024.



110

Albert Adams

SOUTH AFRICAN 1929–2006

Seated Nude

signed, dated 1960 and inscribed

'London' on the reverse

oil on canvas

102 by 126 cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist by the
current owner, circa 1990.

Albert Adams excelled at school in Cape Town and his artistic abilities were encouraged and supported by his teachers and family. He was denied access to Michaelis School of Fine Art in Cape Town, which was reserved for white students only, so he trained as a teacher and attended part-time art classes at St Peter's school in District Six with his high school friend Peter Clarke. Adams was active in anti-apartheid student politics until he went to study at the Slade School of Fine Art in London from 1953. After winning a Bavarian State scholarship, he went to Germany to study at the University of Munich and attended summer master classes with Oskar Kokoschka in Salzburg, Austria. One of his most significant works is the triptych *South Africa* (1959) now in the Johannesburg Art Gallery, which is sometimes likened to Picasso's *Guernica* (1937) in its depiction of the horrors of violence and oppression. Adams settled in London after the Sharpeville Massacre in 1960 and in 1979 was appointed to the staff of the City University, London, where he taught for eighteen years.





111

Albert Adams

SOUTH AFRICAN 1929–2006

Figure with Yellow Hand

oil on canvas

102 by 81,5 cm

R40 000 – 60 000

PROVENANCE

Acquired from the artist by the
current owner, circa 1990.

112

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Bum Gig in the Sticks

signed, dated 2007/8, inscribed
with the artist's name and the title
on the reverse

oil on canvas

60 by 90 cm

R200 000 – 300 000

PROVENANCE

Michael Obert Contemporary,
Johannesburg, circa 2016.

Private Collection.



113

Robert Hodgins

SOUTH AFRICAN 1920–2010

American Beauty

signed, dated '07, numbered AP 3/4,
inscribed with the title in pencil
and embossed with The Artists'
Press chopmark in the margin
lithograph on paper
image size: 69 by 50 cm

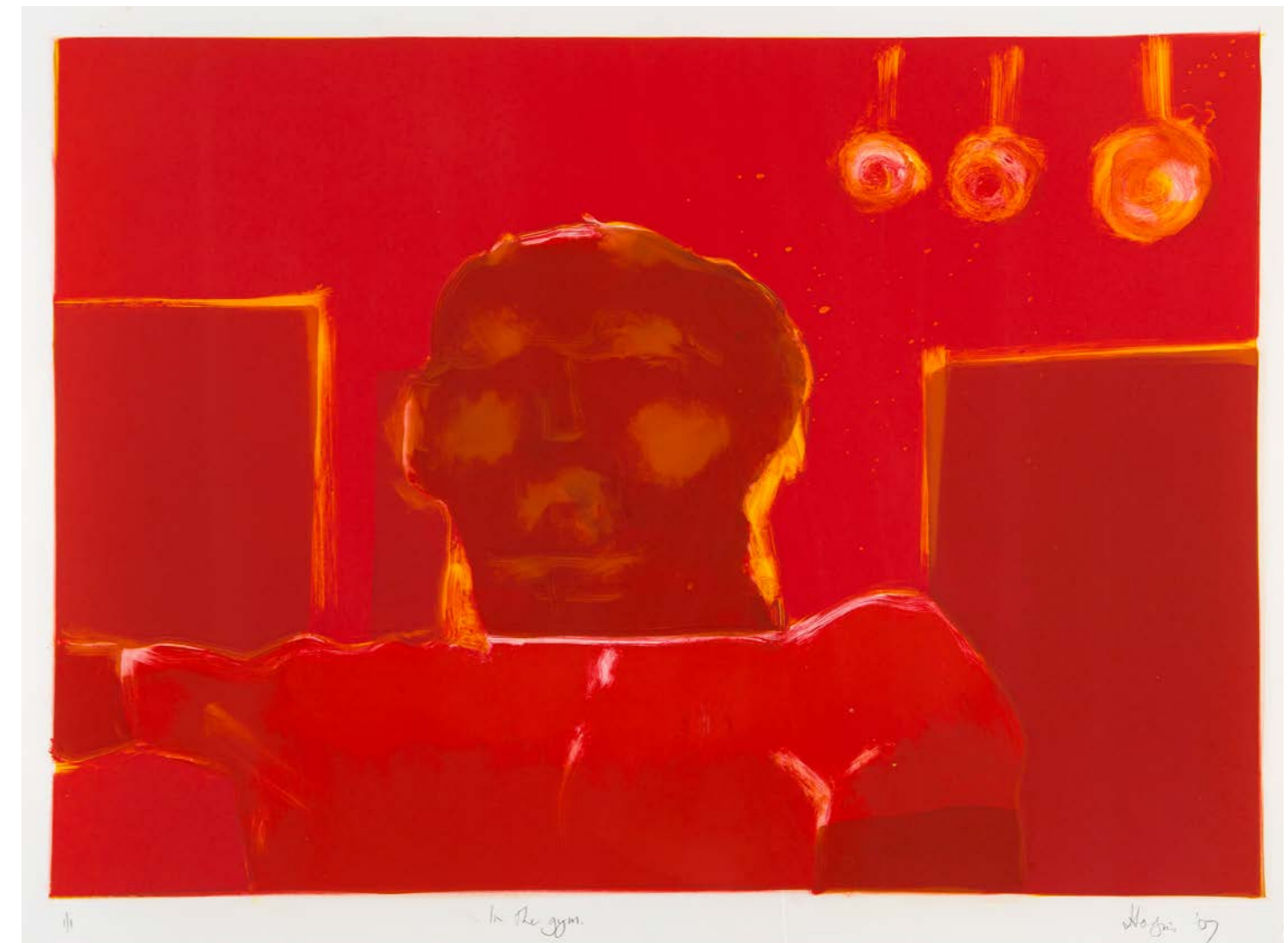
R15 000 – 20 000

PROVENANCE

Robert Hodgins Estate.

LITERATURE

Julia Charlton (ed) (2012) *A Lasting
Impression: The Robert Hodgins Print
Archive*, Johannesburg: Wits Art
Museum, another impression from
the edition illustrated in colour on
page 278, cat. no. 2007.05.270.



114

Robert Hodgins

SOUTH AFRICAN 1920–2010

In the Gym

signed, dated '07, numbered 1/1 and inscribed
with the title in pencil and embossed with
The Artists' Press chopmark in the margin
monotype on paper
image size: 50 by 70 cm

R40 000 – 60 000

PROVENANCE

Robert Hodgins Estate.



115

Robert Hodgins

SOUTH AFRICAN 1920–2010

Three Women from Berlin

signed and dated 98; inscribed with the artist's name and title on the reverse
watercolour and gouache on paper
39 by 56 cm

R60 000 – 80 000

PROVENANCE

Dr Matthys Johannes Strydom Family Collection.

LITERATURE

Matthys Strydom (2021) *Nog Stories Teen My Muur*, George: LW Hiemstra Trust, illustrated in colour on page 280.

NOTES

'He was still unknown to most of our customers at the time and two of his three paintings at our December 1998 exhibition were not sold. I was only too eager to buy them myself. It was *Three Women from Berlin* (my favourite) and the still life *Red Table*.' – Dr Matthys J Strydom, 2021

116

Robert Hodgins

SOUTH AFRICAN 1920–2010

Der Reichskanzler

signed, dated '06, numbered 1/1, inscribed with the title in pencil and embossed with the Mark Attwood chopmark in the margin
monotype on paper
51 by 31 cm

R30 000 – 50 000

PROVENANCE

Robert Hodgins Estate.



117

Shakil Solanki

SOUTH AFRICAN 1997–

*Jharana/There is a Place
Where Words are Born of
Silence III*

dated 2020, inscribed with the
artist's name, the title and medium
on a label adhered to the reverse
gouache on paper
50 by 26 cm

R15 000 – 20 000

PROVENANCE

Acquired from the artist by the
current owner.

EXHIBITED

WHATIFTHEWORLD, Cape Town, *An
Ode to 'Yumeji's Theme'*, 5 December
to 16 January 2021, a similar
example exhibited.



118

Shakil Solanki

SOUTH AFRICAN 1997–

*Break my face in was the
kindest touch you ever
gave, cremate me after you
cum on my lips*

hand-coloured offset lithograph
on paper
46,5 by 23 cm

R8 000 – 12 000

PROVENANCE

Acquired from the artist by the
current owner.



119

Robert Hodgins

SOUTH AFRICAN 1920-2010

Figure

signed, dated '09, numbered 1/1
and inscribed with the title in
pencil in the margin
monotype on paper
image size: 70 by 49,5 cm

R40 000 – 60 000

PROVENANCE

Robert Hodgins Estate.



120

Marlene Dumas

SOUTH AFRICAN/DUTCH 1953-

Praying

signed, dated 1984 and numbered
17/45 in pencil in the margin
screenprint and lithograph on
paper
image size: 73 by 52,5 cm

R30 000 – 50 000

EXHIBITED

34 Long, Cape Town, *Marlene
Dumas*, 6 November to 1 December
2007, an example from the edition
exhibited.





121

Claudette Schreuders

SOUTH AFRICAN 1973–

The Lost Girl

signed, numbered 15/45, inscribed with the title in pencil and embossed with The Artists' Press chopmark in the margin
chine collé lithograph on paper
image size: 33,5 by 23,5 cm

R6 000 – 8 000

PROVENANCE

Acquired from the artist by the current owner.



122

Claudette Schreuders

SOUTH AFRICAN 1973–

The Long Day

signed, numbered 8/35, inscribed with the title in pencil and embossed with The Artists' Press chopmark in the margin
five colour chine collé lithograph on paper
image size: 23,5 by 33,5 cm

R6 000 – 8 000

PROVENANCE

Acquired from the artist by the current owner.

Narratives are essential to Schreuders. Through the origins of her stories, Schreuders often makes public that which is private. In *Autobiography of Complexity* by Rory Bester, Schreuders reveals, 'The human figure is quite easy to identify with and become sentimental about. So, I avoid images that are too comfortable or familiar.'¹

¹ Claudette Schreuders (2023) *Biography*, online, <https://www.claudetteschreuders.com/bio>, accessed 21 February 2024.



123

Claudette Schreuders

SOUTH AFRICAN 1973–

The Missing Person

signed, numbered 2/35, inscribed with the title and embossed with The Artists' Press chopmark in the margin
five colour chine collé lithograph on paper
image size: 33,5 by 23,5 cm

R6 000 – 8 000

PROVENANCE

Acquired from the artist by the current owner.



124

Mario Sorrenti

(ITALIAN/AMERICAN 1971–)

Kate: Photographs of Kate Moss

(2018) London and New York:
Phaidon press, hardcover,
signed and numbered 29/100,
accompanied by a silver gelatin
print, signed, dated 2018 and
numbered 29/100 on the reverse
image size: 24 by 19cm
(2)

R30 000 – 50 000



125

Matthew Hindley

SOUTH AFRICAN 1974–

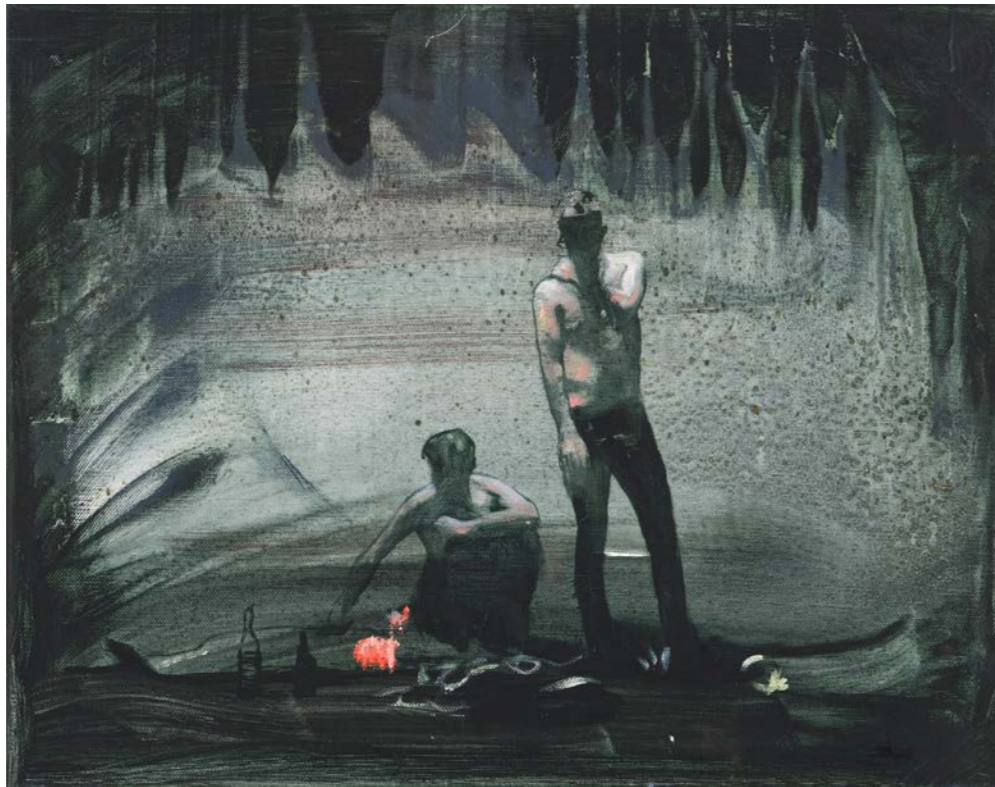
Untitled (Bromance Study 1)

oil and acrylic on archival
watercolour canvas
40,5 by 50,5 cm

R5 000 – 7 000

PROVENANCE

Brundyn +, Cape Town, April 2014.
Private Collection.



126

Matthew Hindley

SOUTH AFRICAN 1974–

Come Running

oil and acrylic on archival
watercolour paper
40,5 by 50,5 cm

R5 000 – 7 000

PROVENANCE

Brundyn +, Cape Town, April 2014.
Private Collection.



127

Pieter Hugo

SOUTH AFRICAN 1976–

*Abdullahi Mohammed with
Mainasara, Lagos, Nigeria,
'Gadawan Kura'
– The Hyena Men Series II.*

2007

signed with artist's initials; signed and
accompanied by an artist's statement on
a Magnum label adhered to the reverse
c-print

image size: 14 by 14 cm

R18 000 – 24 000

PROVENANCE

Magnum Square Print Sale, Online, 2017.
Private Collection.

EXHIBITED

Magnum Square Print Sale, *Great
Journeys*, 30 October to 3 November
2017, in celebration of Magnum's
70th anniversary and Aperture
Foundation's 65th.



NOTES

'These photographs came about after a friend emailed me an image taken on a cellphone through a car window in Lagos, Nigeria, which depicted a group of men walking down the street with a hyena in chains. A few days later, I saw the image reproduced in a South African newspaper with the caption *The Streets of Lagos*. Nigerian newspapers reported that these men were bank robbers, bodyguards, drug dealers, debt collectors. Myths surrounded them. The image captivated me. Through a journalist friend I eventually tracked down a Nigerian reporter, who said that he knew the 'Gadawan Kura' as they are known in Hausa (a rough translation: hyena handlers/guides').

A few weeks later in Abuja, I found them living on the periphery of the city in a shantytown—a group of men, a little girl, three hyenas, four monkeys and a few rock pythons. It turned out that they were a group of itinerant minstrels, performers, who used the animals to entertain crowds and sell traditional medicines. The animal handlers were all related to each other and were practicing a tradition passed down from generation to generation.' – Pieter Hugo

128

Walter Meyer

SOUTH AFRICAN 1965–2017

Figures at Dusk

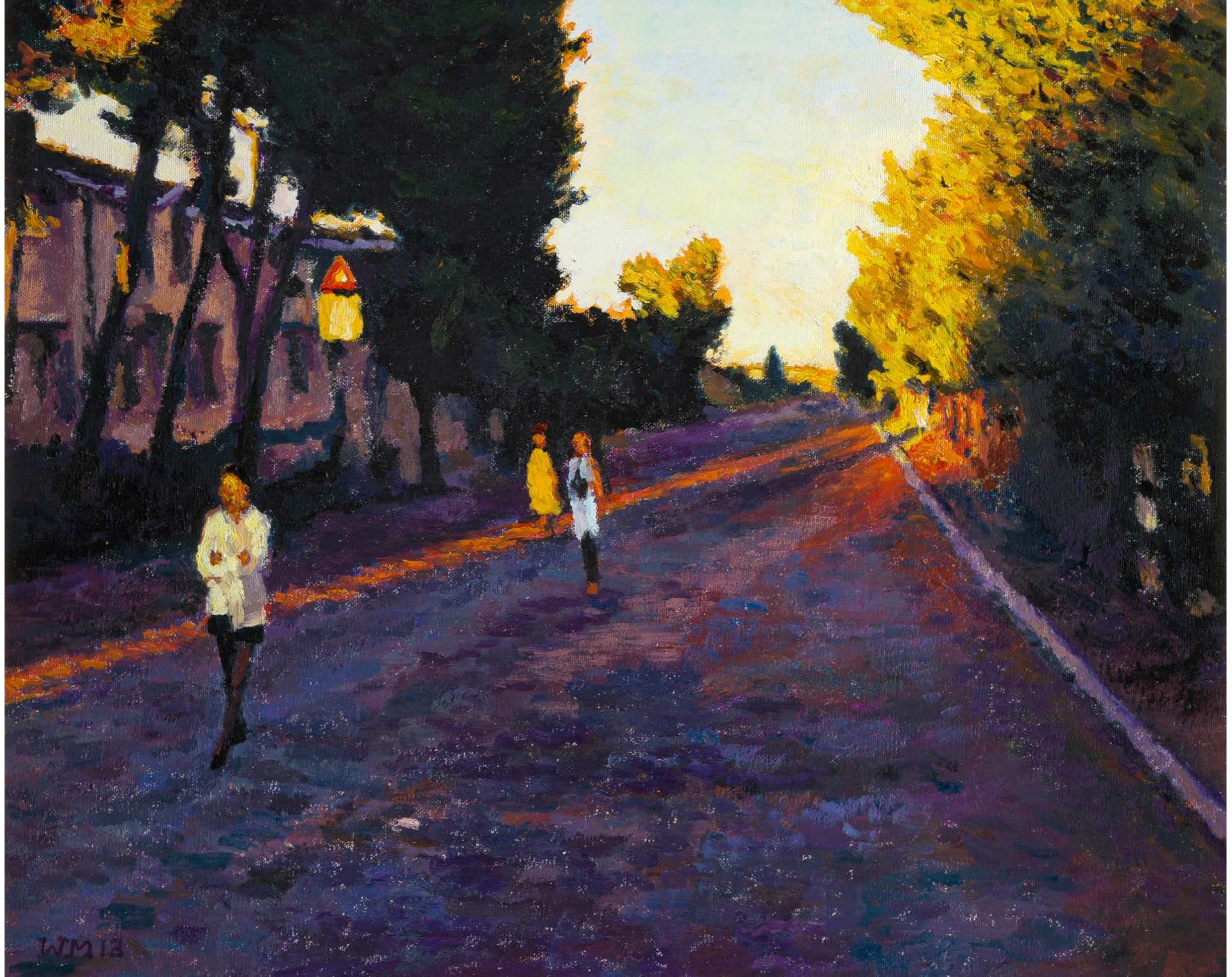
signed with the artist's initials

and dated 13

oil on canvas

39 by 49 cm

R40 000 – 60 000





129

Judith Mason

SOUTH AFRICAN 1938–2016

Skeletons

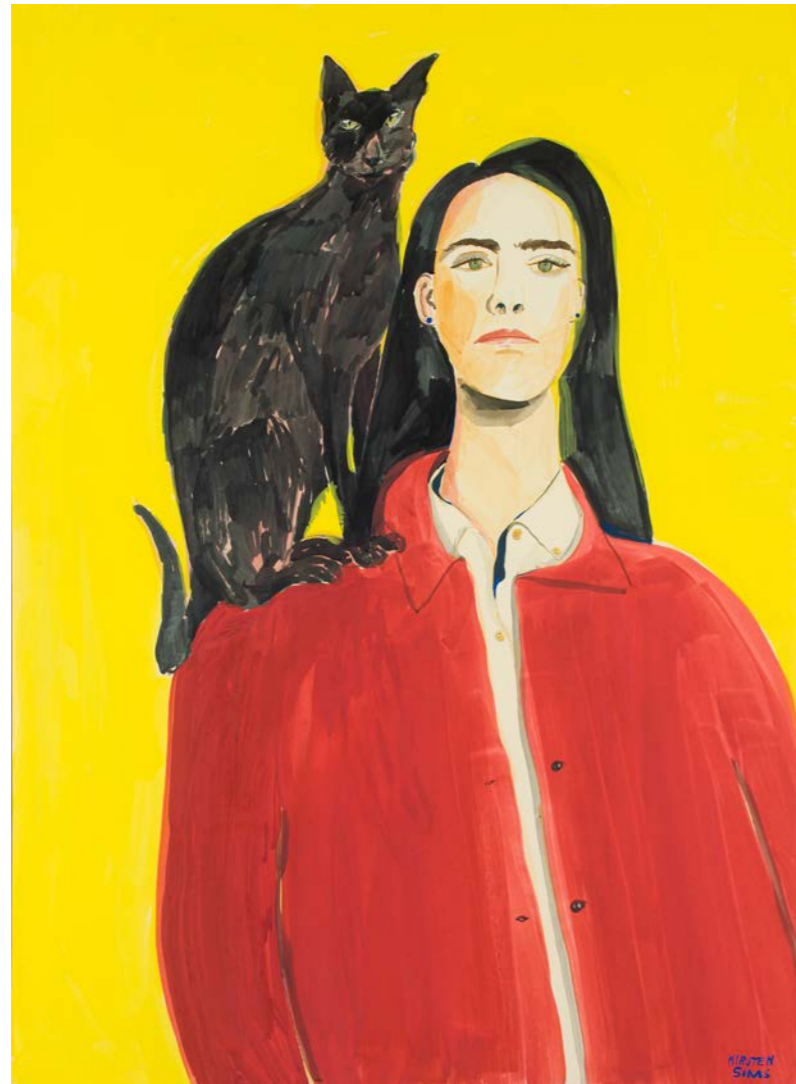
oil on board
78,5 by 78,5 cm

R40 000 – 60 000

PROVENANCE

Strauss & Co, Johannesburg,
23 May 2016, lot 160.





130

Kirsten Sims

SOUTH AFRICAN 1987–

The Writer

signed

mixed media on card

110,5 by 81 cm

R30 000 – 50 000

PROVENANCE

Salon 91, Cape Town.
Private Collection.

EXHIBITED

FNB Joburg Art Fair, Johannesburg,
Salon 91 Booth, 2018.





131

Michaelis School of Fine Art

SOUTH AFRICAN 20TH CENTURY

Twenty Prints 1951–1953

A portfolio of twenty prints, edition limited to 100 copies, this is numbered 35, each print signed by the artist (except for the John Dronsfield) and numbered 35/100 in pencil in the margin (the Katrine Harries numbered 1/66, the Rupert Shephard numbered 35/50, one framed, nineteen unframed

various print media: woodcuts, linocuts, etchings and lithographs

(1) varied, smallest image size: 6,5 by 4,5 cm, largest image size: 30 by 25 cm

(2) image size: 20 by 14 cm

(2)

R60 000 – 80 000

NOTES

Artists include Walter Battiss, Gregoire Boonzaier, John Dronsfield, Eleanor Esmonde-White, Katrine Harries, Anton Hendriks, Cecil Higgs, May Hillhouse, Alfred Krenz, François Krige, Maggie Laubser, Lippy Lipschitz, Cecil Max Michaelis, J H ierneef, Alexis Preller, Ruth Prowse, Rupert Shephard, Irma Stern, Maurice Van Essche and Jean Welz.

Hand printed by the Michaelis School of Fine Art, University of Cape Town.



Irma Stern, *Knowledge* (detail)



Alexis Preller, *Grand Mapogga* (detail)

132

Brett Charles Seiler

ZIMBABWEAN 1994–

Missing Lovers I Never Had

signed and inscribed with the title

on the reverse

oil on canvas

119,5 by 80 cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist by the current owner.

NOTES

'Seiler's works read as confessions, or diary entries left exposed. Seiler too uses text in his work, single sentences with his characteristic honesty, sometimes sentimental, more often blunt.'

– Lucienne Bestall

Lucienne Bestall quoted in Indio Friedman (2022) *The Cape Creative Collective*, Brett Seiler: Investec Art Fair, online, <https://capecreativecollective.co.za/art/brett-seiler-investec-art-fair/>, accessed 14 February 2024.



133

Pablo Picasso

SPANISH 1881–1973

Homme debout avec Masque devant Femme assise (Standing Man with Mask in Front of a Seated Woman)

1960

stamped with the artist's signature and

numbered 7/40 in pencil in the margin

drypoint etching on paper

image size: 17 by 12 cm

R30 000 – 40 000

LITERATURE

George Bloch (1979) *Picasso: Volume IV: Catalogue of the Printed Graphic Work 1970–1972 - Supplements I and II*, Berne: Editions Kornfeld et Klipstein, illustrated on page 222. cat. no. 983.





134

Pablo Picasso

SPANISH 1881–1973

***Sous les Feux de la Rampe:
'Au Voil!' (In the Limelight)***

stamped with the artist's signature and numbered 31/50 in pencil in the margin
aquatint and etching on paper
image size: 22 by 32 cm

R40 000 – 60 00

LITERATURE

George Bloch (1979) *Picasso: Volume IV: Catalogue of the Printed Graphic Work 1970–1972 – Supplements I and II*, Berne: Editions Kornfeld et Klipstein, another impression from the edition illustrated on page 230, cat. no. 1415.



135

Walter Battiss

SOUTH AFRICAN 1906–1982

Spirits of Africa

signed, dated 31.8.81 and inscribed with the title
white gouache on black paper
33,5 by 48 cm

R12 000 – 16 000

LITERATURE

The Walter Battiss Company and The Ampersand Foundation (2016) *Walter Battiss: 'I Invented Myself'*, exhibition catalogue, Johannesburg: The Ampersand Foundation, similar examples illustrated in colour on page 229.

136

Zander Blom

SOUTH AFRICAN 1982–

The Bad Reviews

signed, dated 2018 and
inscribed 'TBR'
grease pencil and oil pastel
on paper
63 by 49 cm

R8 000 – 12 000



137

William Kentridge

SOUTH AFRICAN 1955–

*Policeman/Sharpeville
Soldier*

signed, dated '80 and
numbered 'A/P' in pencil in
the margin; inscribed with the
artist's name and the title on a
Michael Stevenson Gallery label
adhered to the reverse
etching on paper
image size: 12 by 12 cm

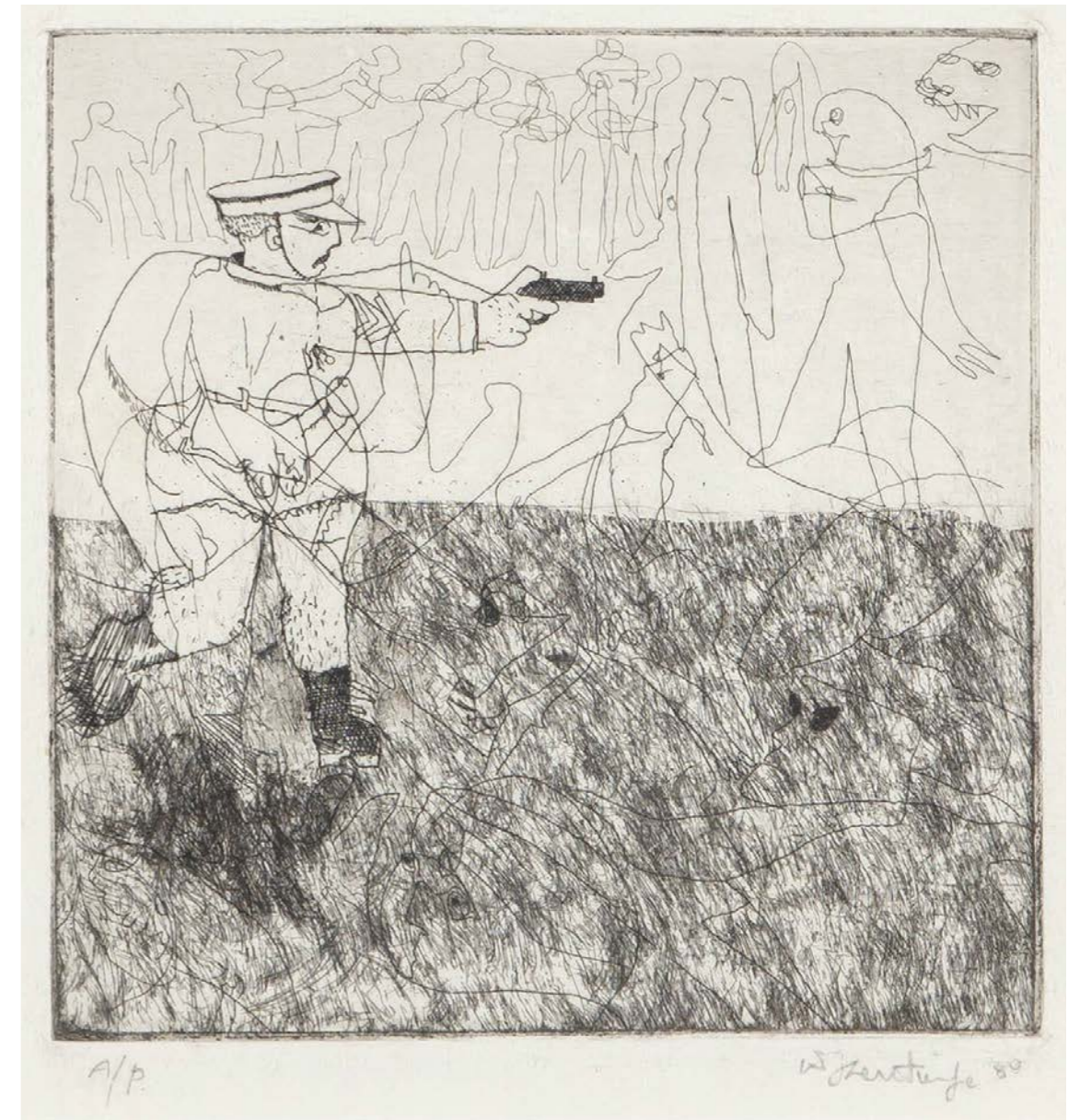
R40 000 – 60 000

PROVENANCE

Michael Stevenson, Cape Town,
2003.
Private Collection.

NOTES

The present lot is accompanied
by a letter from the previous
owner stipulating the
provenance adhered to the
reverse.



138

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

Bathers and Brolly

signed with the artist's initials
and dated 15; signed, dated and
inscribed with the title on the
reverse

oil on canvas
70 by 90 cm

R70 000 – 90 000





139

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Shaitani

signed
linocut on paper laid down
on board
image size: 62,5 by 52 cm

R30 000 – 50 000

LITERATURE

Gerard de Kamper and Chris de Klerk (2014) *JH Pierneef in Print*,
Bela-Bela: Dream Africa, another
impression illustrated on page 204.



140

Keith Joubert

SOUTH AFRICAN 1948–2013

Moran IV

signed and dated '97
oil on canvas
128 by 176,5 cm

R80 000 – 120 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.



141

Hugo Naudé

SOUTH AFRICAN 1869–1941

Figure by a Farmhouse

signed

oil on board

23,5 by 28,5 cm

R40 000 – 60 000

PROVENANCE

Stephan Welz & Co, Cape Town,
23 February 2010, lot 689.



142

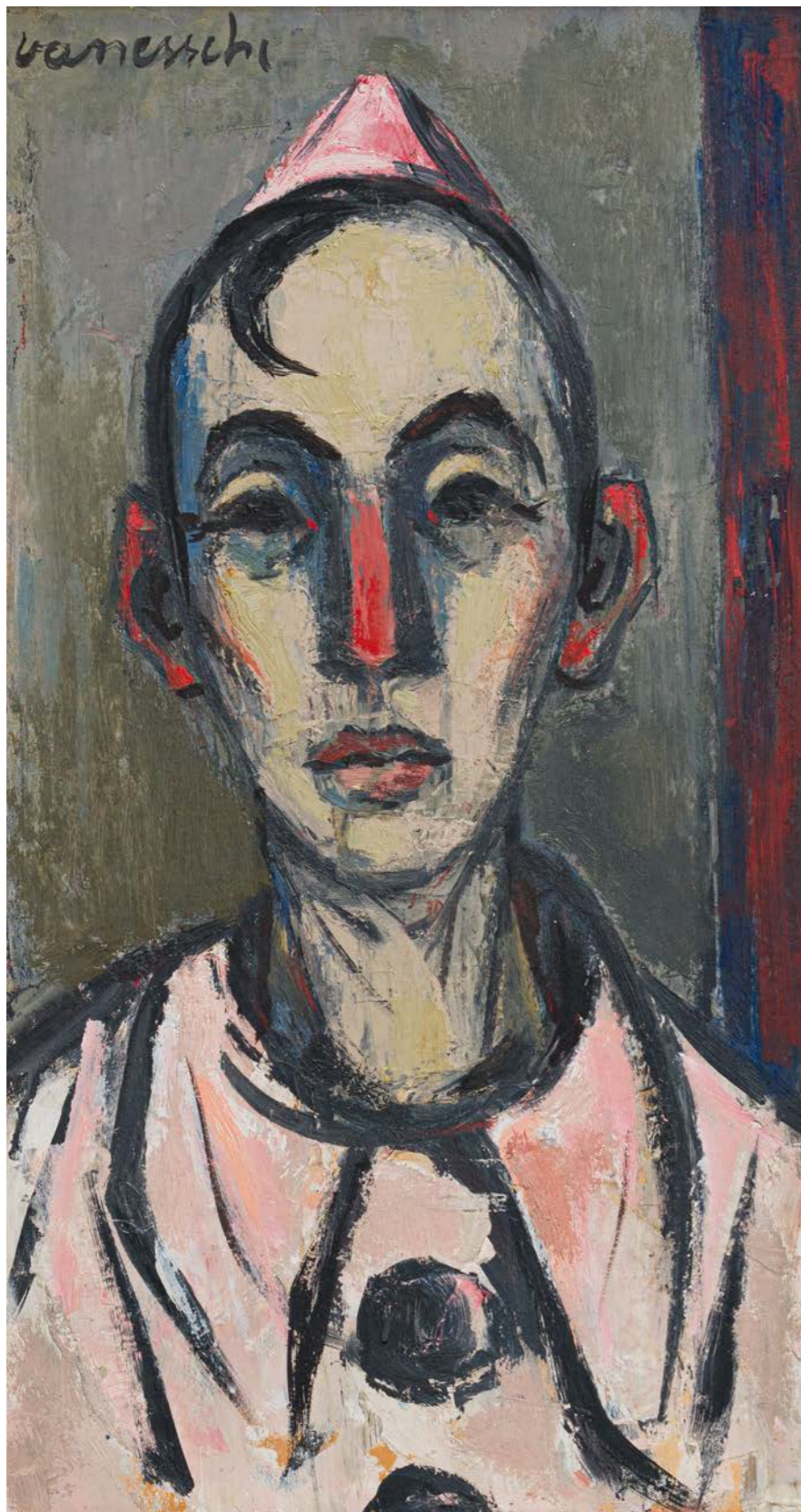
Maurice van Essche

SOUTH AFRICAN 1906–1977

Harlequin

signed
oil on board
45 by 25 cm

R25 000 – 35 000



143

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Self Portrait

signed and dated 1965
oil on canvas
62,5 by 39,5 cm

R50 000 – 70 000

PROVENANCE

Acquired from the artist by the
previous owner, thence by decent.



144

Lucas Sithole

SOUTH AFRICAN 1931–1994

Elongated Figure

signed
patinated wood on a painted
wooden base
height: 56 cm; width: 15,5 cm;
depth: 8 cm

R40 000 – 60 000

LITERATURE

Fernand F Haenggi (1979) *Lucas Sithole 1958–1979: A Pictorial Review of Africa's Major Black Sculptor*, Johannesburg: Gallery 21 and The Haenggi Foundation Museums, a similar example illustrated in black and white on page 122 with the title 'The Street Walker', dated 1974.



145

Angus Taylor

SOUTH AFRICAN 1970–

Liberty Leaving

signed with the artist's initials,
dated 03 and numbered 11/24
AIXTO3
aluminium and cement fondu
height: 75,5 cm; width: 22,5 cm;
depth: 21 cm

R60 000 – 80 000



146

Peter Schütz

SOUTH AFRICAN 1942–2008

Dumb Waiter

carved and painted wood
height: 74 cm; diameter: 20 cm

R40 000 – 60 000

NOTES

'The figure has been a central preoccupation in Schütz's work and his continuous engagement with the human form points to his deep interest in sculptural traditions of figurative woodcarving. In his work we see the medium of wood used as a vehicle of wit and humour, but also of contemplation and commentary on the human condition and the reciprocity between man and nature. The emotional power of Schütz's artworks lies in his personal animation of popular imagery, rendering the specific image vividly present through the act of carving. The physical properties of his woodcarvings and the emphasis on making are paramount to our affective experience of his artworks.'

Walter Oltmann (2015) 'Of Relics, Icons and Idols: The Carved Figures of Peter Schütz' in Anitra Nettleton (ed) (2015) *Peter Schütz: An Eye on the World*, exhibition catalogue, Johannesburg: Wits Art Museum, page 28.





147

Hylton Nel

SOUTH AFRICAN 1941-

Diamond Shaped Vase

signed twice with the artist's initials and dated 24-2-2011
hand-painted and glazed earthenware
height: 34,5 cm; width: 29 cm;
depth: 20 cm

R12 000 – 16 000

PROVENANCE

Acquired from the artist by the current owner.



148

Nico Masemola

SOUTH AFRICAN 1987-2015

Serpent and Tree

signed, dated 2003 and numbered 5
blue-glazed earthenware
height: 18,5 cm; diameter: 12,5 cm

R6 000 – 8 000



149

Ayanda Mabulu

SOUTH AFRICAN 1981-

*Primitive Weapon.
Contaminated Thoughts*

signed and dated '10; inscribed with the title and 'Murder in the eyes. Two sides of self portrait' on the reverse
oil on canvas
80 by 100 cm

R20 000 – 30 000



150

Ayanda Mabulu

SOUTH AFRICAN 1981-

Intelligent Fool

signed and dated 2010
oil on canvas
80 by 100 cm

R20 000 – 30 000



151

Ayanda Mabulu

SOUTH AFRICAN 1981-

*Umvandedwa Wamaphupha
(Fear of Living Black)*

signed and dated 2010; inscribed 'The story behind pain. Decolonising the mind. The journey of self.' on the reverse
oil on canvas
80 by 100 cm

R20 000 – 30 000

152

Blessing Ngobeni

SOUTH AFRICAN 1985–

Untitled

signed and dated 2021
mixed media on canvas
178 by 162 cm

R150 000 – 200 000



153

Thebe Phetogo

BOTSWANA 1993–

Black Body (The Diplomat)

signed, dated 2019 and inscribed
with the title on the reverse
oil on canvas
188,5 by 157 cm

R30 000 – 50 000

NOTES

'In my work, the sphere of painting and its vast history and conventions act as a stand-in for history and the world at large. From that specific vantage, I use painting to locate and build a space for myself within the gaps – both known and perceived – of this history as a subject and participant of the contemporary moment, specifically from the lens of my positionality as a Motswana working within and outside of home. In my work I endeavor (sic) to make the specific 'world-version' I carry – informed by the flotsam and jetsam of everyday life, available data, personal frames of reference, the social and the cultural – visible through the incorporation of transmedia storytelling tools such as chroma key green screens and the visual language of comics; visualization schemes such as maps; as well as historically charged systems of representation into the practice of painting.'

– Thebe Phetogo

Sakhile&Me (2024) *Thebe Phetogo*,
online, <https://www.sakhileandme.com/artists/thebe-phetogo.htm>, accessed
15 February 2024.



154

Frédéric Bruly Bouabré

IVORIAN 1923–2014

Je suis la Statute de la Vraie Misère (I am the Statue of True Misery), twenty

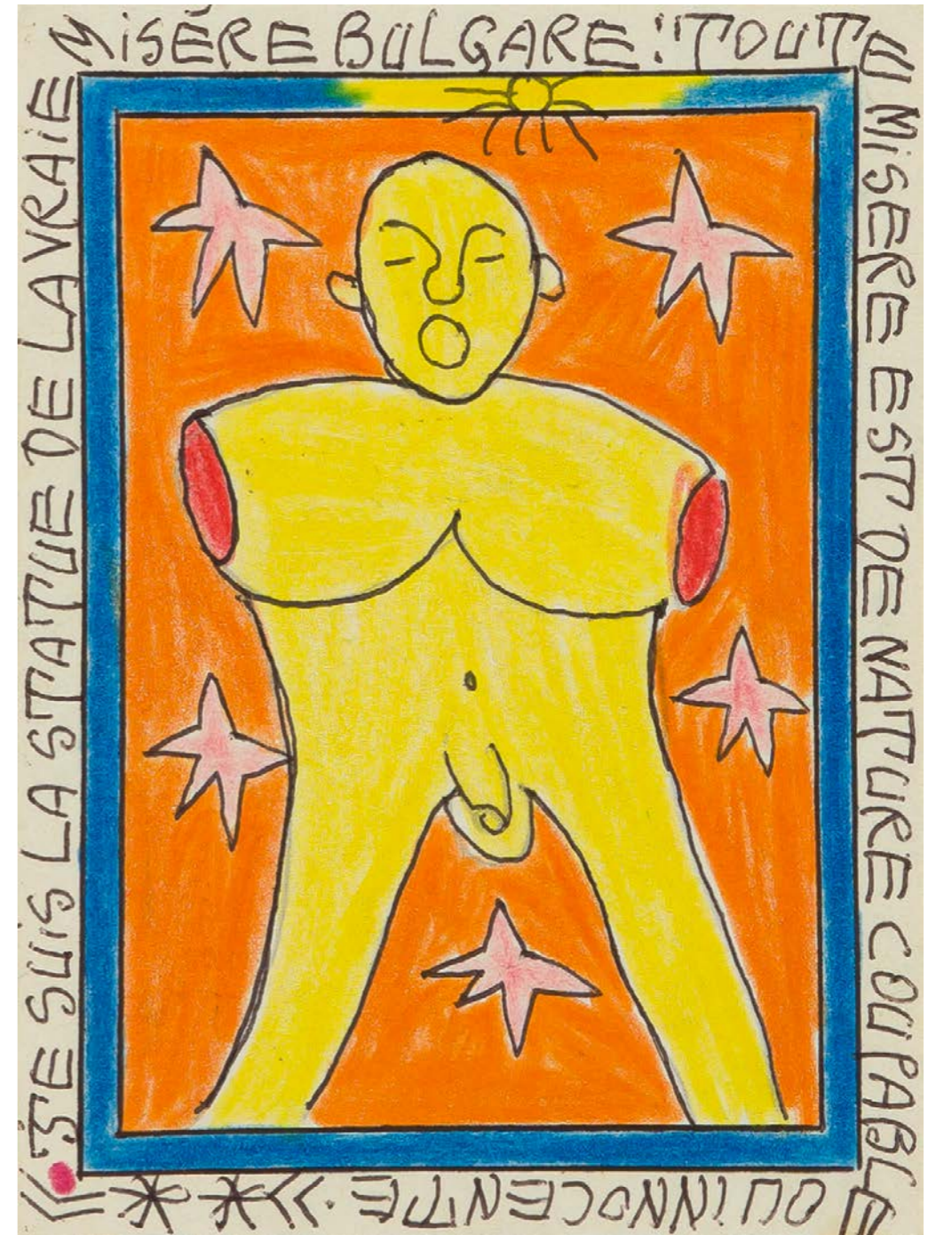
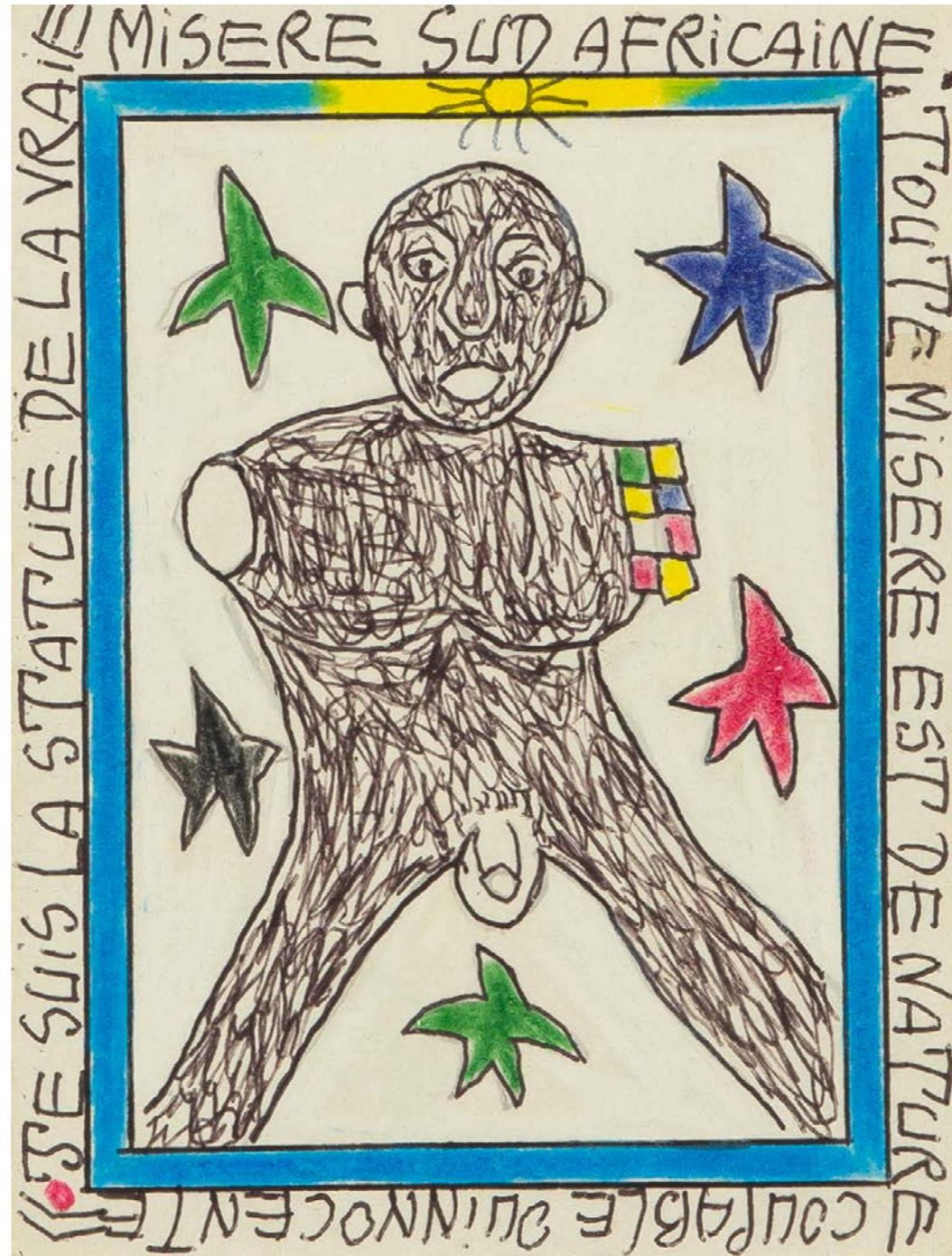
each inscribed with the title
mixed media on card
each: 14,5 by 11 cm
(20)

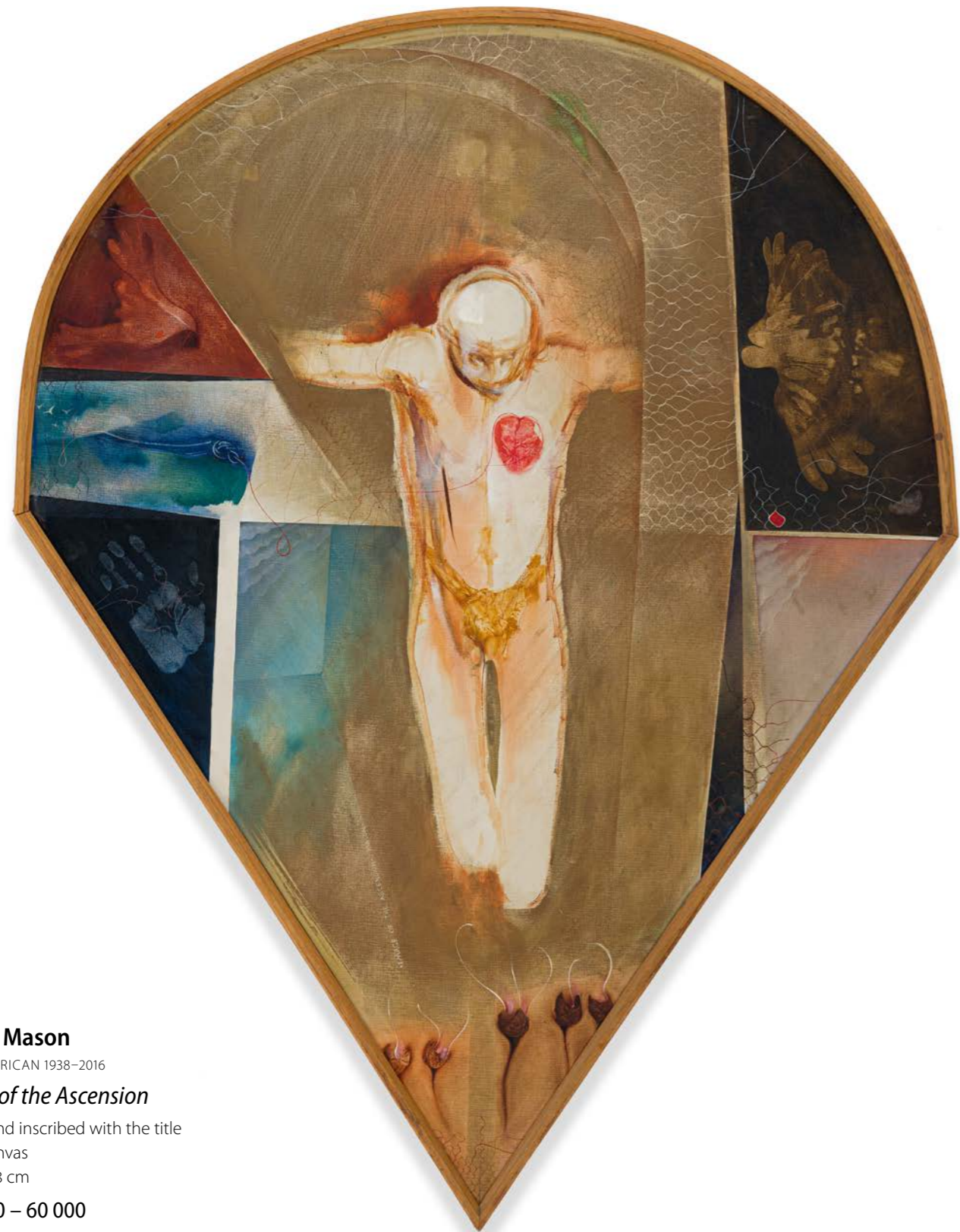
R50 000 – 60 000

NOTES

Frédéric Bruly Bouabré's practice is concerned with documenting and preserving the cultural heritage of his native Bété community in Côte d'Ivoire, portraying its essence through his art. Bouabré's multidisciplinary approach encompasses rigorous research and exploration of various knowledge systems. Noteworthy exhibitions include *Frédéric Bruly Bouabré: World Unbound* at MOMA (2022), which showcased his prolific output spanning from the 1970s until his passing in 2014, as well as his participation in significant events such as *Magiciens de la Terre* at the Centre Georges Pompidou in Paris (1989) and representation in the Ivory Coast Pavilion at the 59th Venice Biennale (2022). Bouabré's impact extends globally, with his work being prominently featured in esteemed collections such as the Jean Pigozzi Collection in Geneva, the François Pinault Foundation in Venice, and the Tate Modern in London, among others.







155

Judith Mason

SOUTH AFRICAN 1938–2016

Image of the Ascension

signed and inscribed with the title

oil on canvas

152 by 118 cm

R40 000 – 60 000

156

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914–2010

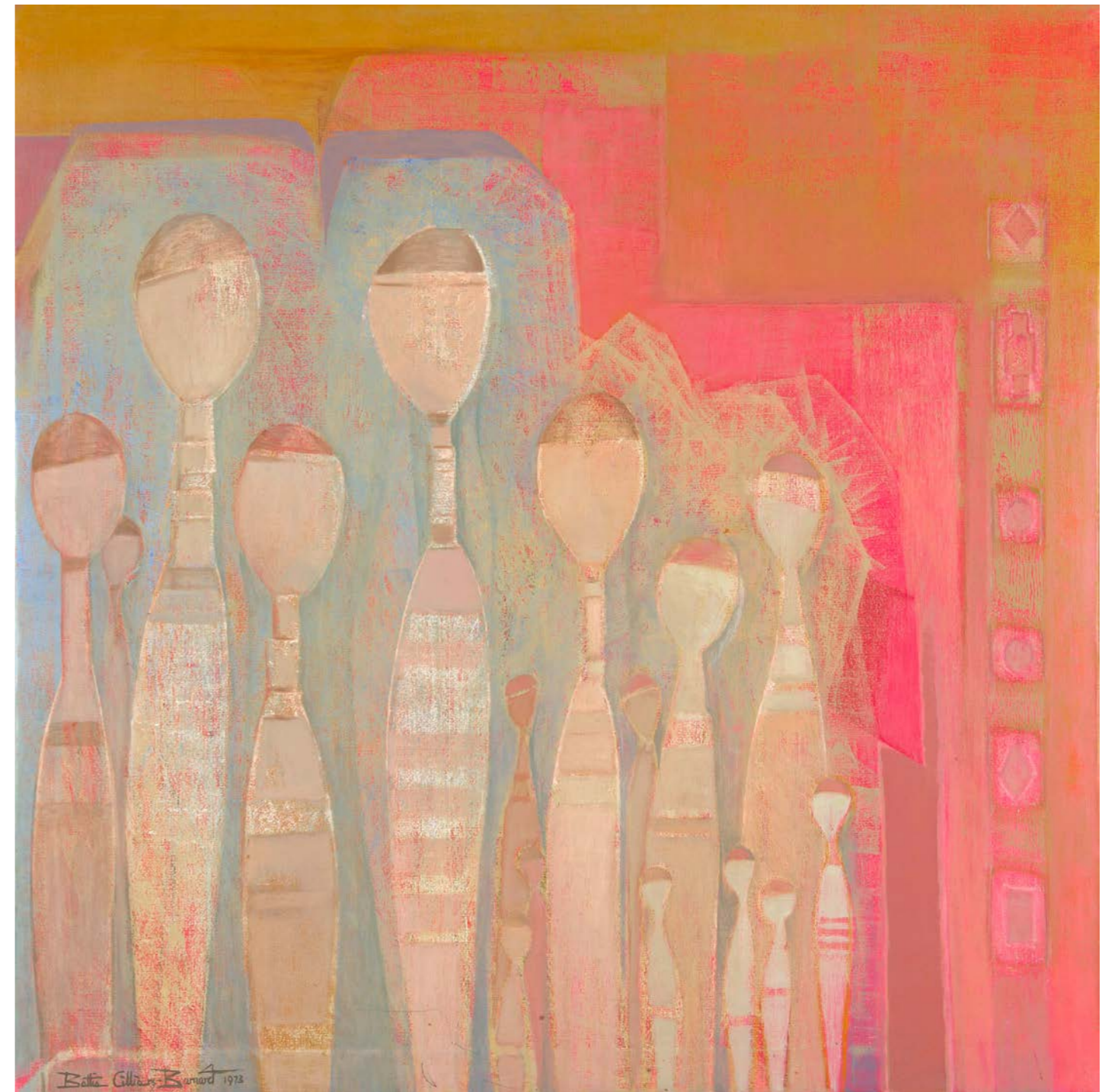
Group of Figures

signed and dated 1973

oil on canvas

90 by 90 cm

R40 000 – 60 000



157

Walter Battiss

SOUTH AFRICAN 1906–1982

*View from Room 621
Russell Hotel, London*

signed, dated '12 July 1975' and
inscribed with the title
watercolour on card
35 by 50 cm

R25 000 – 35 000





158

Nico Masemola

SOUTH AFRICAN 1987–2015

Lion

signed with the artist's initials,
dated 2007 and numbered 5
painted and glazed ceramic
height: 13 cm; width: 17 cm;
depth: 10,5 cm

R6 000 – 8 000



159

Hylton Nel

SOUTH AFRICAN 1941–

Bird

circa late 1960s
hand-painted and glazed ceramic
height: 31,5 cm; width: 18 cm;
depth: 8,5 cm

R7 000 – 9 000

PROVENANCE

Acquired from the artist
by the current owner.



160

Nico Masemola

SOUTH AFRICAN 1987–2015

Two Dogs with Bones

each signed with the artist's initials and dated 2012

painted and glazed ceramic

each: height: 33 cm; width: 15 cm; depth: 31 cm

(2)

R25 000 – 35 000

PROVENANCE

Acquired from the artist by the current owner.



161

Nico Masemola

SOUTH AFRICAN 1987–2015

Madonna and Child

signed with the artist's initials and dated 2011

hand-painted and glazed earthenware

height: 26,5 cm; width: 12 cm; depth: 15 cm

R6 000 – 8 000

PROVENANCE

Strauss & Co, Cape Town, 13 June 2022, lot 136.



162

Nico Masemola

SOUTH AFRICAN 1987–2015

Reclining Figure

painted and glazed ceramic

height: 16,5 cm including base;

width: 22 cm; depth: 6 cm

(2)

R6 000 – 8 000



163

David Brown

SOUTH AFRICAN 1951–2016

Untitled

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

R250 000 – 350 000

164

Walter Oltmann

SOUTH AFRICAN 1960–

Bristle Suite IV

signed and dated '09; inscribed with the artist's name, date, the title and medium on a Goodman Gallery label adhered to the reverse
ink and bleach on paper
104,5 by 74,5 cm

R25 000 – 35 000

PROVENANCE

Goodman Gallery, Cape Town.
Private Collection.



165

Hannes Harrs

SOUTH AFRICAN 1927–2006

*Metal Found Objects
on Kuba Cloth, seven*

four signed and dated '89; three signed
and dated 2000
metal, mixed media and cut up Kuba
raffia woven pieces laid down on board
each: 49 by 49 cm
(7)

R20 000 – 30 000

NOTES

The present lot includes found objects
from traditional material culture across
Africa. They are as follows:

1. Gong, Luba/Kuba, Democratic
Republic of Congo.
2. Currency cross, Kuba, Katanga,
Democratic Republic of Congo.
3. Hoe, possibly southern Africa.
4. Clam Shell Apron, Kirdi, Kenya.
5. Brass, copper ring possibly a trade
item, found in many places in Africa.
6. Hair or body ornament, Himba,
Namibia.
7. Wrist knife, Turkana, Kenya.



