



PERSPECTIVES
ON AFRICA

Strauss & co



Strauss&co

PERSPECTIVES ON AFRICA

Modern and Contemporary Art

Evening Sale

Monday 17 February 2024, 7pm

Live Virtual Auction

www.straussart.co.za

Lots 101–188

PREVIEW

Tuesday 4 February to Monday
17 February 2025, 9 am to 5 pm

Saturday 8 and Sunday 9 February,
Viewing by appointment only

Saturday 15 and Sunday 16 February
2025, 9 am to 4 pm

Saturday 22 and Sunday 23 February
2025, Viewing by appointment only

REGISTER TO BID

All lots are sold subject to the conditions
of business available on our website

COVER

Lot 125 George Milwa Mnyaluza Pemba *Clean Up*
(detail)

LEFT

Lot 126 Gerard Sekoto *Street Games, Soweto*
(detail)



EVENTS

Saturday 15 February 2025

Family Day, 9 am – 10 am
Brunch and walkabout preview of the upcoming Cape Town auctions: *Perspectives on Africa*; *Woven Legacies: Innovation & Tradition*; *Prelude to Podlashuc: A Glimpse into the Creative World of Alexander Podlashuc*; the *Botterblom Collection: Mohair Tapestries from the Karoo* by Frances VH Mohair Studio and Surburbia Contemporary and EIGEN + ART Galerie exhibitions, 10 am

Followed by a panel discussion in collaboration with Currency, titled *'The Evolving Role of Collectors: Balancing Financial Investment with Cultural Responsibility in Supporting African Art*

Sunday 16 February 2025

Brunch and a walkabout of *Woven Legacies: Innovation & Tradition* and the *Botterblom Collection: Mohair Tapestries from the Karoo* by Frances VH Mohair Studio, 10:30 am

Followed by a documentary film screening of the *Botterblom Collection: Mohair Tapestries from the Karoo*

PRE-AUCTION SUNDOWNERS

Monday 17 February 2025

Perspectives on Africa, 5:30 pm for 7 pm

Lot 173 Ricky Ayanda Dyaloyi *Umsi Enkungwini (Smoke in the Fog)* (detail)



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PERSPECTIVES ON AFRICA

Strauss & Co is pleased to present *Perspectives on Africa*, a sale that explores the complexity, beauty and fluidity of perspectives through the lens of African art and art made by artists with significant ties to the continent.

The idea of perspective presents itself as naturally open and porous – with the possibility for metamorphosis and reshaping. It is a dynamic process that blends seeing, feeling and understanding, often reflecting on how conditions can change and evolve as objects, people and ideas interact with the world and each other.

The sale highlights artists who challenge the excessive dominance of singular interpretations and through texture, colour, scale and materiality, offer multiple ways of engaging the senses. The result is an invitation to see art not merely as an object to be analysed, but also as an experience to be felt deeply – a dialogue where the sensory and the intellectual coexist.

Perspectives on Africa coalesces the rich and varied connections between Africa and its artistic expressions, presenting works that span figuration, landscape and abstraction, inviting collectors to engage with the powerful narratives that emerge from the continent's evolving perspectives. These works reflect layered meanings, both as a method of representing depth and dimension and as a way of framing one's understanding of the world.

The dialogue begins with contemporary artists who reflect upon the historical foundations laid by Modernist artist's, whose works are presented in this sale. These reflections are often explored through themes of identity, belonging, urbanisation and re-encounters with tradition. Turiya Magadlela, Brett Charles

Seiler, Mostaff Muchawaya, Stephané Conradie and Troy Makaza, for instance, respond to a world shaped by innovation and interconnectedness, offering visions through works that challenge us to reconsider what it means to be rooted in place.

The sale transitions to modernist interpretations of Africa, where the complexities of colonial encounters, post-independence aspirations and indigenous practices are explored. These works capture a period of transformation and juncture – balancing the tensions between past and present, in an increasingly modernising world. Among the celebrated artists is Irma Stern, whose works evoke her enduring fascination with themes of harvest. Her depictions of field workers and fishermen highlight the collective energy and shared purpose of their labour. Cecil Skotnes' commanding abstract works illustrate his mastery of texture and form, while Gerard Sekoto exemplifies his ability to document life with humility and humanity. Other intriguing works, including Peter Clarke, Maggie Laubser, George Pemba, Jacob Hendrik Pierneef and Vladimir Tretchikoff, contribute distinctive and significant voices to varied perspectives on African landscapes and its peoples.

Building on Strauss & Co's commitment to developing a strong local photography market, the sale includes an artist focus on the work of social documentarian Paul Alberts, whose images captured poignant narratives of everyday life, particularly in Cape Town. These works sit alongside David Goldblatt and Zanele Muholi, whose visceral images explore themes of identity, social justice and the multifaceted realities of African life.

VISIONS OF NOW

On Contemporary African Art

LOTS 101–120





101

Hylton Nel

SOUTH AFRICAN 1941-

Ceramic bowl with portrait of a man

signed and dated 9.5.24 on the underside

painted and glazed ceramic

5 cm high, 24,5 cm diameter

R8 000 – 12 000

[VIEW LOT](#)



102

Hylton Nel

SOUTH AFRICAN 1941–

Medicine Cat

signed with the artist's initials

and dated 22.2.2002

painted and glazed ceramic

38,5 cm high, 22 cm diameter

R80 000 – 120 000

PROVENANCE

Gifted by the artist to the current owner.

NOTES

Hylton Nel's ceramic cats, including the present lot, embody a curious blend of humour, ornamentation, and social commentary. Nel's cats playfully challenge societal norms while drawing on historical and artistic traditions. Often adorned with human attributes like coiffed hairstyles or cryptic inscriptions, they act as both portraits and self-portraits – offering irreverent critiques of human personalities and political themes.

The cats transcend their ornamental roots, while simultaneously destabilising the boundary between kitsch and high art. Their recent transformation into larger-than-life figures in Dior's *Spring/Summer 2024* collection highlights their enduring relevance as cultural and artistic icons.

VIEW LOT



103

Stephané Conradie

NAMIBIAN 1990–

***Breekbare Beleefdheid
(Fragile Politeness)***

2022

mixed media assemblage

height: 50 cm; width: 41 cm; depth: 35 cm

R80 000 – 120 000

EXHIBITED

Krone and WHATIFTHEWORLD, Tulbagh, *Home
Strange Home*, curated by Reservoir Projects,
11 June to 24 September 2022.

VIEW LOT

The present lot is one of Stephané Conradie's intricate and ornate assemblages, made from discarded and rearranged objects. These items are often found in working-class homes – such as those on bedside tables, in glass cabinets, or as trinkets and porcelain figurines marked with the unspoken label 'do not touch'. Conradie's work reflect on South Africa's troubled history with colonialism, displacement, and uprootedness. These objects which exist in excess, become valuable to those who have been uprooted and when the impermanence of home exists. The uncertainty of home elevates the status of these objects. What does one leave with when displacement and migration occur? What does one pass down when a home no longer exists?'

The glass objects that form part of the arrangement of the present lot, are glass bottles and ornaments of varying sizes, a blue dolphin reminiscent of a 21st birthday celebration key, a humble glass bird and various animal figurines, all clustered together and turned inwards towards a dish, to form a bouquet of objects. Together, a feeling of mourning and nostalgia is evoked. These objects, out of active use, are transformed by Conradie, elevating the forgotten and ordinary into a monumental form.

1. David Mann (2024) *ArtThrob*, Stephané Conradie's 'Wegwysers deur die Blinkuur', online, <https://artthrob.co.za/2024/08/20/sentimental-assemblages-stephanie-conradies-wegwysers-deur-die-blinkuur/>, accessed 19 January 2025.





104

Georgina Gratrix

SOUTH AFRICAN 1982–

Grumpy Bride

signed, dated Jan 2023 and inscribed

with a dedication on the reverse

watercolour on paper

32 by 25 cm

R15 000 – 20 000

PROVENANCE

Gifted by the artist to the current owner.

VIEW LOT



Gratrix paints from the inside out. Her work is centred on the act of gathering. As the artist explains, 'it's a whole world I need to pull in.'¹ Drawing inspiration from the vast expanse of mass media, she curates and reimagines fragments of contemporary life. Through a process of selection, cutting, mapping, linking, and combining, she creates images that are distinctly her own, blending the traditions of still life and portrait painting. While painting can often be serious, for Gratrix, it becomes a way to merge collective moments with her personal experiences.

Her works are vibrantly coloured, characterised by bold expression, and her surfaces loaded with thick and vivid layers of paint.

Still Life with Flowers (Lot 110) features a vase with plumped-up blooms, while a drooping blossom on the right side and a lone cigarette butt rest nearby. *Blue Bird* (Lot 109) illustrates Gratrix's gestural oils and has a sculptural quality, with parts extending beyond the edges of the canvas, creating a dynamic interplay between sculpture and painting.

The present lot, executed in watercolour, presents a distorted figure with vibrant fleshy red tones and cool blue hair, complemented by a sharply downturned crimson mouth. The distortion and contrasting colours are haunting and captivating. The present lot somewhat echoes *Nine Weeks*, a 63 panel series of portraits which touched on the artist's psyche as the 2020 Covid-19 lockdown unfolded,² revealing the complex interplay between the personal and collective moment. The artist's muses are often people familiar to her, and she paints their portraits in ways that reflect her interior world, challenging traditional conventions by moving beyond depictions of likeness.

As a South African artist embracing the European traditions and scholarship of painting and the genres of still life and portraiture, she debunks and reinterprets conventions. Her works are rich with layers of experience, emotion, and perspective – a constant dance between attraction and repulsion, beauty, and chaos.

1. The Norval Foundation (2021) *The Reunion: Georgina Gratrix*, YouTube (online video), https://www.youtube.com/watch?v=X_o7WEGfYpl, accessed 15 January 2025.
2. Anya Brilus (2021) *ArtThrob*, More Than Just a 3D Portrait, online, <https://arthrob.co.za/2021/09/03/more-than-just-a-3d-portrait-georgina-gratrix-the-reunion/>, accessed 15 January 2025.



105

Penny Siopis

SOUTH AFRICAN 1953–

Thinking of You on This Special Day

signed and inscribed with the title on the reverse
glue, ink and oil on canvas
20 by 25,5 by 2 cm, unframed

R30 000 – 50 000

PROVENANCE

The Linda Givon Collection.

NOTES

The present lot highlights the raw, fleshy textures that emerge from Siopis' distinctive use of glue, ink, and oil. The artist works with the medium, not against it, and allows it to congeal into a form of its own, only coming to rest once it dries and hardens.

The composition of the work is intimate, almost uncomfortably so, challenging the viewer to maintain their gaze. Painted in her signature palette of red and pink, the piece conveys themes of passion and trauma through its depiction of intimate touch, while the text, *Thinking of You on This Special Day*, adds an emotional layer to the work.

[VIEW LOT](#)



106

William Kentridge

SOUTH AFRICAN 1955–

Iris

2003

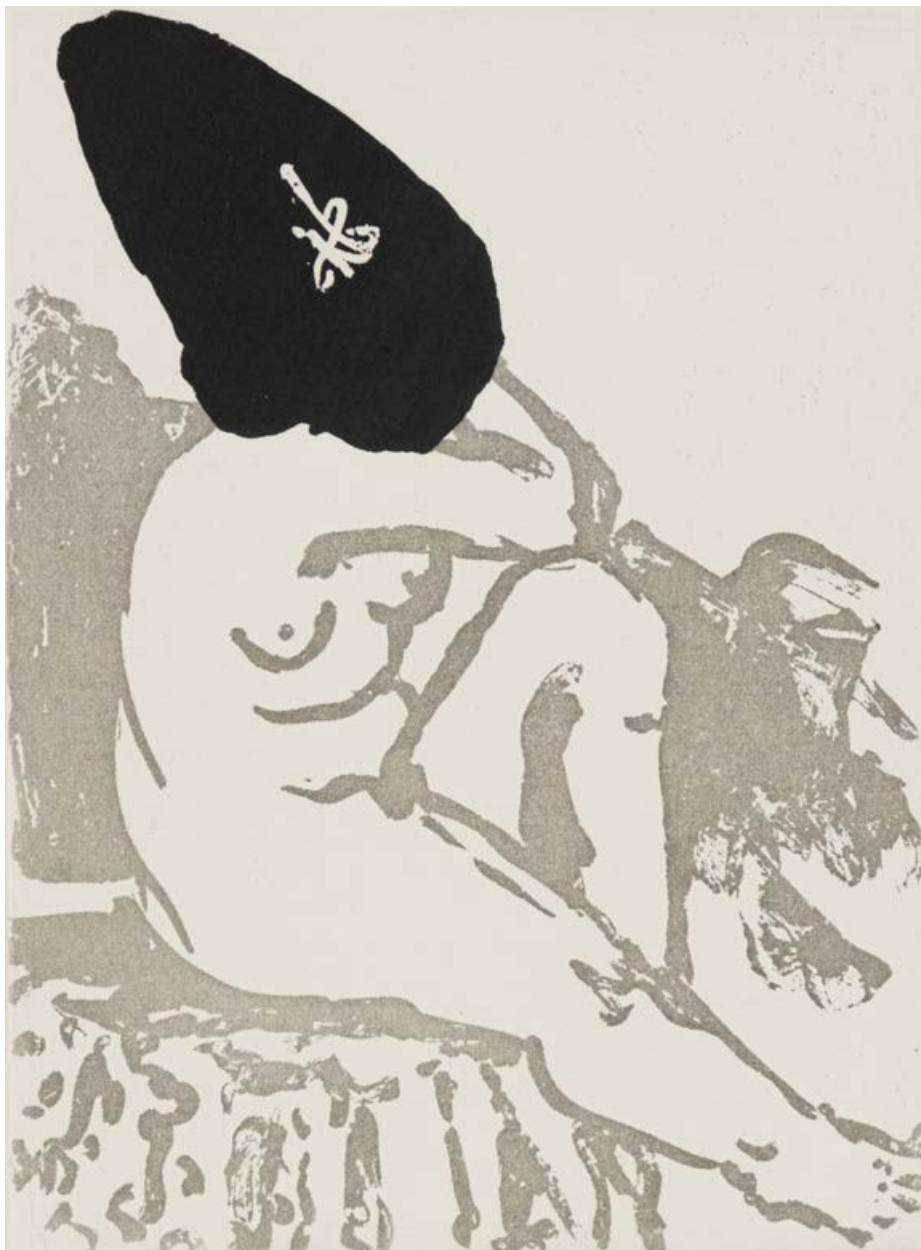
signed and numbered 9/40 in pencil in the margin
etching on Somerset velvet paper
image size: 20 by 15 cm; sheet size: 29,5 by 24 cm

R30 000 – 40 000

PROVENANCE

Rose Korber Art Collection, Cape Town.
Private Collection.

[VIEW LOT](#)



107

William Kentridge

SOUTH AFRICAN 1955–

Nose

signed, dated 2008, numbered IX, inscribed 'for Storm' in pencil and embossed with the David Krut Workshop chopmark in the margin
sugarlift aquatint and engraving on paper
image size: 19 by 15 cm; sheet size: 39 by 34 cm

R20 000 – 30 000

PROVENANCE

Gifted by the artist to the current owner.

LITERATURE

Nadine Monem and Faye Robson (ed) (2012) *A Universal Archive: William Kentridge as a Printmaker*, exhibition catalogue, London: Hayward Publishing, *Nose 14* illustrated in black and white on page 92.

Bronwyn Law-Viljoen (ed) (2010) *William Kentridge: Nose – Thirty Etchings*, Johannesburg: David Krut Publishing, illustrated in black and white, unpaginated.

VIEW LOT



'Based on a drawing by Picasso, the double breast seen under the armpit. When drawn onto the plate, the condensed milk and Indian ink mix is the same tone for all sections of the drawing. The difference between the body and the head is only a question of time. The first bite of the aquatint – which gives the light grey body – took approximately four minutes. The black head was 'bitten' in the acid for about an hour. The white eye was protected from the acid by a permanent felt-tip marker. Initially I had thought *The Nose* would be contemplating Picasso's *Odalisque*. But this was not sufficient.'

1. Bronwyn Law-Viljoen (ed) (2010) *William Kentridge: Nose – Thirty Etchings*, Johannesburg: David Krut Publishing, unpaginated.



108

Lady Skollie

SOUTH AFRICAN 1987–

Offerblomme (A Bunch of Happy-Daddies)

2019

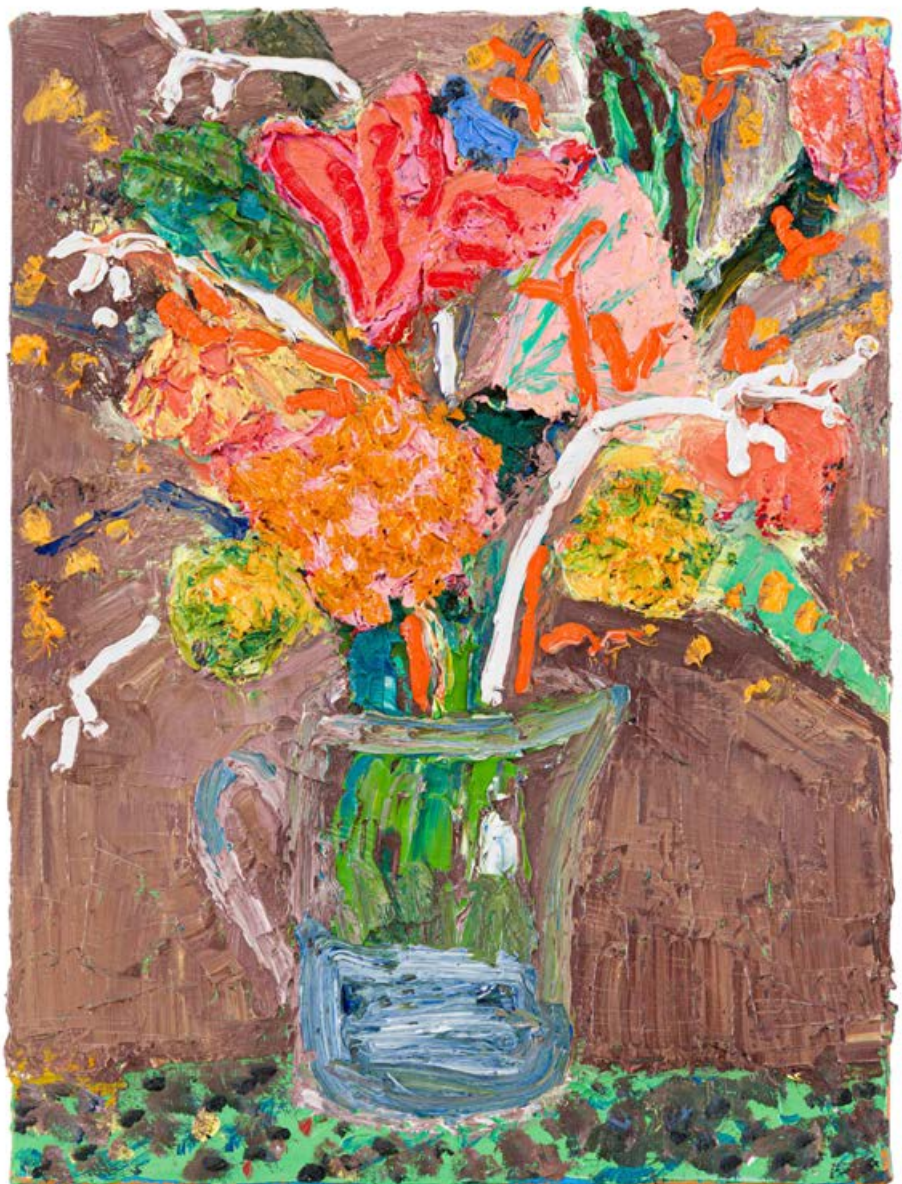
signed

ink, watercolour, oil pastel and gold leaf on paper

70 by 50 cm

R60 000 – 80 000

[VIEW LOT](#)



109

Georgina Gratrix

SOUTH AFRICAN 1982–

Blue Bird

signed, dated 2021 and inscribed
with the title on the reverse

oil on canvas

60 by 46 by 3,5 cm, unframed

R120 000 – 180 000

PROVENANCE

SMAC Gallery, Cape Town.

Private Collection.

[VIEW LOT](#)





110

Georgina Gratrix

SOUTH AFRICAN 1982–

Still Life with Flowers

inscribed with a dedication and dated
November 2019 on the reverse
oil on card laid down on board
27 by 23 cm

R18 000 – 24 000

PROVENANCE

Gifted by the artist to the current owner.

[VIEW LOT](#)



111

Chris Soal

SOUTH AFRICAN 1994–

*Spiritual Expectations
through Material Means*

2019

bamboo, birch wood toothpicks and
polyurethane sealant on board
height: 150 cm; width: 130 cm; depth: 14 cm

R180 000 – 240 000

[VIEW LOT](#)





112

Troy Makaza

ZIMBABWEAN 1994–

Abstract Composition

silicone infused paint

150 by 80 by 2,5 cm, unframed

R50 000 – 70 000

[VIEW LOT](#)



Troy Makaza's works are created by infusing silicone with inks and paints, which are then woven, tied and suspended to form vibrant and tactile artworks. The use of silicone in Makaza's practice stems from his time studying at the National Gallery of Zimbabwe where he was drawn to materials that were beyond the traditional boundaries of painting and sculpture. Under the mentorship of Moffat Takadiwa, Makaza became interested in the use of unconventional materials in art and due to financial constraints, he began exploring the use of silicone as an alternative to oil paint.¹

Woven Chords (Lot 118) showcases vibrant silicone strands intertwined at the top, gradually cascading downward. The present lot, on the other hand, presents a compact silicone arrangement, with a smaller section extending slightly beyond the right edge. This work showcases a blend of pale pinks, greens, blues, and yellow tones, arranged in a patchwork pattern that frames the central composition of vertically applied silicone.

Makaza's work reflects on his experiences of living in contemporary Zimbabwe – his preferred medium reflects his upbringing, oppression and hardships, but also resilience. Makaza is a part of a group of Zimbabwean artists offering nuanced perspectives on the nation, as he featured in *Five Bohobh – Painting at the End of an Era*, at Zeitz MOCAA. His *Camo* series consist's of smaller versions of a work, each one, as if dependant on the sticky nature of it's medium, slowly edging further up the wall – jeopardised by years of stifling political oppression and economic hardships, it shows a nation of people adapting and fusing to one another in a desperate attempt to grow²

1. Ana Novi (2024) *Whitewall*, Troy Makaza represents Zimbabwe with Tactile Works that Transcend Categorization, online, <https://whitewall.art/art/troy-makaza-represents-zimbabwe-with-tactile-works-that-transcend-categorization/>, accessed 25 January 2025.
2. Pamela Bentley (2019) *Art Africa*, Heedful hands in Zimbabwe a resourceful resistance, online, <https://artafricamagazine.org/heedful-hands-in-zimbabwe-zeitz-mocaa-painting-five-bohb-painting-end-era/>, accessed 25 January 2025.



113

Moffat Takadiwa

ZIMBABWEAN 1983-

Untitled

found keyboard keys mounted on Perspex

121 by 63 by 9,5 cm; the Perspex mount:

130 by 90 by 0,5 cm

R190 000 – 240 000

[VIEW LOT](#)



The present lot features an abstract composition made from discarded computer keyboard keys arranged into mesmerising circular motifs. This artwork exemplifies his ability to transform mundane, post-consumer materials into evocative visual statements. The work's circular patterns are intricately constructed, with keys meticulously sorted by colour and texture, creating a striking interplay of light, shadow, and rhythm. The act of gathering and deconstruction is a 'gesture towards and a question about the possibilities of transformation through collective work'¹

Through his innovative approach, Moffat Takadiwa not only pushes the boundaries of artistic practice but also invites a deeper dialogue about sustainability, identity, and the enduring impacts of colonial histories.

1. Lifang Zhang (2023) *The Conversation*, Moffat Takadiwa's landmark exhibition uses found materials to comment of Zimbabwe's colonial history, online, <https://theconversation.com/moffat-takadiwas-landmark-exhibition-uses-found-materials-to-comment-on-zimbabwes-colonial-hangover-203073>, accessed 26 January 2025.



114

Cameron Platter

SOUTH AFRICAN 1978–

Original Green

2020

enamel on Jacaranda wood

height: 80 cm excluding base; 86 cm

including base; width: 60 cm; depth 60 cm

R30 000 – 50 000

EXHIBITED

OPEN 24 HRS, Cape Town, *Cameron Platter*:
7 Eleven, 12 February to 15 December 2020.

VIEW LOT



115

Ayanda Mabulu

SOUTH AFRICAN 1981-

The Capture of Divine Light

signed and dated 24

oil on canvas

159,5 by 142,5 cm

R150 000 – 200 000

[VIEW LOT](#)



116

Asemahle Ntlonti

SOUTH AFRICAN 1993–

Intlazane (Mid Morning)

acrylic on burnt canvas and potato sack
assemblage

148 by 141 by 2 cm, unframed

R40 000 – 60 000

EXHIBITED

Gallery MOMO, Cape Town, *Unresolved Category*,
17 July to 10 August 2019.

OPEN 24 HRS, Cape Town, *SANS*, 5 September
2019 to 4 January 2020.

WHATIFTHEWORLD, Cape Town, *Asemahle Ntlonti
Selected Works, Solo Exhibition*, 1 January to
1 March 2020.

VIEW LOT



117

Patrick Bongoy

CONGOLESE 1980–

Exported I

signed, dated 2018-10-30, inscribed with the artist's name and 'All Star Studio' on the reverse
found rubber inner tubes
108 by 116 by 24 cm, unframed

R60 000 – 80 000

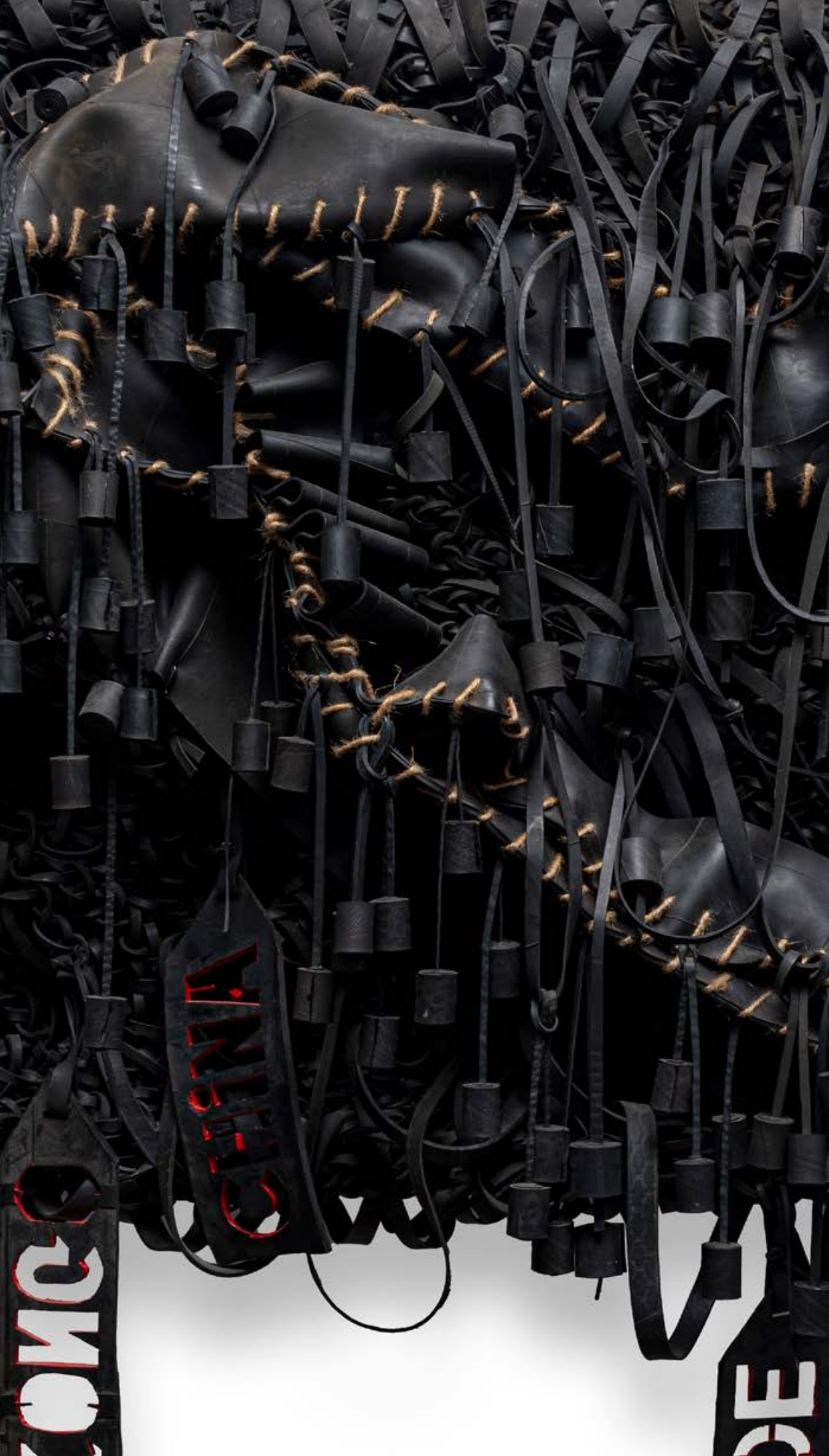
PROVENANCE

Donated by the artist and EBONY/CURATED
for Strauss & Co, Zeitz MOCCA Benefit Auction,
1 December 2018, lot 27.

NOTES

As the title suggests, the present lot reflects a tactile relationship with the environment that is deeply ingrained within the economic fabric of the everyday. The words 'MADE', 'KONGO', and 'CHINA' are cut out from three hanging strips of rubber. They read like price tags, drawing attention to the costs of labour against the backdrop of international trade relations.

[VIEW LOT](#)



OMC

STRETA

CE



118

Troy Makaza

ZIMBABWEAN 1994–

Woven Chords

silicone infused paint

117 by 80 by 10 cm, unframed

R30 000 – 50 000

[VIEW LOT](#)





119

Hennie Niemann Jnr

SOUTH AFRICAN 1972–

The Final Act

signed with the artist's initials and dated 22;

signed, dated and inscribed with the title

on the reverse

oil on canvas

131 by 180 cm

R120 000 – 180 000

[VIEW LOT](#)



120

Calixte Hétier Clément

FRENCH 1977–

Classy 3, Classy Series

inscribed with the title, medium and dated
Johannesburg 04.2023 on a label adhered
to the reverse

oil and fabric on canvas

120 by 150 by 7 cm, unframed

R250 000 – 350 000

NOTES

'This painting depicts five stylish women basking in the sunlight, highlighting my passion for portraying women and incorporating African fabrics and headdresses. An important work from a series called *Classy*, it defines freedom, truth and the joy of being together regardless of your origins.'

– Calixte Hétier Clément, 2025

VIEW LOT

A MODERNIST VIEW

LOTS 121-145





121

Maggie Laubser

SOUTH AFRICAN 1886–1973

Seascape with Woman Carrying Bucket; Boats and Houses in Background

signed and dated '26

oil on canvas

45 by 55 cm

R1 400 000 – 1 800 000

PROVENANCE

Acquired from the artist by the previous owner.
Stephan Welz & Co, Cape Town, 30 May 2007, lot
370, with the title *Filling the Bucket*.

LITERATURE

Dalene Marais (1994) *Maggie Laubser: Her
Paintings, Drawings and Graphics*, Johannesburg
and Cape Town: Perskor Publishers, cat. no. 576.

VIEW LOT



Maggie Laubser's art reflects simplicity and serenity. Her approach to painting is characterised by an uncomplicated expression of feeling, as she once said, "The privilege of bearing witness to these things in my simple way deeply satisfies me." Her scenes immerse viewers in idyllic, charming places, rendered with technical skill and a deep understanding of colour.

In the present lot, Laubser depicts a tranquil moment by the shore. The scene is grounded by a woman at work, set against a backdrop of undulating water and hills. Floating boats gently drift across the canvas, while the houses appear to float as well. Laubser's use of colour – blues and greens balanced with deeper oranges and browns – creates a sense of calm and sensuality. The composition, while simple, is deeply effective in evoking a peaceful, harmonious atmosphere.

1. Johans Borman Fine Art (n.d.) *Maggie Laubser*, online, <http://www.johansborman.co.za/artist-biographies/laubser-maggie/>, accessed 22 January 2025.





122

Irma Stern

SOUTH AFRICAN 1894–1966

Pimento Pickers

signed and dated 1962

oil on canvas

69 by 89 cm

R4 000 000 – 6 000 000

PROVENANCE

Acquired from the artist by Professor and Mrs J N De Villiers and thence by descent.

LITERATURE

Rembrandt van Rijn Foundation (1968) *Homage to Irma Stern 1894–1966*, exhibition catalogue, Rembrandt van Rijn Foundation, a similar example illustrated in black and white, cat. no. 77. Marion Arnold (1995) *Irma Stern: A Feast for the Eye*, Cape Town: Fernwood Press, illustrated in colour on page 92.

Standard Bank Gallery (2003) *Irma Stern: Expressions of a Journey*, exhibition catalogue, Johannesburg: Standard Bank Gallery, a similar example illustrated in colour on page 153, with the title *Pimento Harvest*.

Iziko Museums of South Africa (2015) *Brushing up on Stern*, Cape Town: Iziko Museums of South Africa, a similar example illustrated in colour on page 40 and 115, with the title *Pimento Harvest*.

Sandra Klopper (2017) *Irma Stern: Are You Still Alive? Stern's Life and Art Seen Through Her Letters to Richard and Freda Feldman, 1934–1966*, Cape Town: Orisha Publishing, a similar example illustrated in colour on page 190, fig 137, with the title *Pimento Harvest*.

VIEW LOT



Scenes of agricultural labour, particularly involving women, feature prominently across Irma Stern's career. From her romantic, high-expressionist fruit pickers of the 1920s to the gestural, thinly painted works of the 1960s created in Spain, these themes persisted. Stern's 'Harvest scenes' from 1962 are especially admired and regarded as among her finest late works. This richly detailed lot, dominated by four Spanish women seated on a vibrant red landscape, picking heart-shaped cherry peppers either sold fresh or ground into paprika, exhibits the virtues of 'elegance, sureness of touch, economy of technique' that art historian Heather Martienssen admired in Stern's late work.¹

Stern's roaming habits as an artist led her to this scene. In her later years, despite struggling with ill health, Stern spent extended periods in Europe, enthusiastically painting Mediterranean scenes, notably harbours and beachgoers in France and farm workers in Spain. In 1961, Stern visited Alicante, a port city on Spain's southeastern Costa Blanca, where she was captivated by the town's lingering Arab influence. She immediately rented a hotel suite, converting the sitting room into a makeshift studio and working intensely for six months.²

Stern was particularly drawn to the 'lively, gay and well-dressed' women and girls labouring in Alicante's thriving tomato and pimento industry, engaging in tasks such as trellising and picking.³ She often drove out to the fields to sketch these workers, later transforming her observations into paintings in her studio, a method she detailed in various press interviews. Examples of canvases from Stern's first visit to Alicante were exhibited in Cape Town in 1961 and 1962, receiving critical acclaim. One reviewer compared Stern's achievements to those of Van Gogh in Arles.⁴

In 1962, Stern returned to Alicante during a nine-month European tour. Her new work was exhibited at Cape Town's Association of Arts Gallery in March 1963, earning similarly enthusiastic reviews. Critic Matthys Bokhorst, later director of the South African National Gallery, admired the 'strong, bright colour' and 'exuberant outburst' of this vibrant 'Spanish interlude'.⁵ The style and execution of Stern's late works have been the subject of much posthumous commentary. Neville Dubow singles out Stern's 'Harvest scenes', characterising them as 'lyrical figures-in-landscape compositions, loosely knit, yet held together by sweeping rhythms that bind earth, workers and sky'.⁶

1. Heather Martienssen (1968) 'The Art of Irma Stern', *Lantern*, December, 18(2), page 31.
2. – (1961) 'Irma Stern paints in Spain', *The Cape Argus*, 20 March.
3. – (1961) 'Spanish Tomato Girls Were Her Liveliest Models for Pictures', *The Cape Argus*, 28 August.
4. Matthys Bokhorst (1961) 'Art Show is the Result of Six Months' Activity', *The Cape Times*, 5 September.
5. Matthys Bokhorst (1962) 'Irma Stern Show: Milestones of 20 Years' Work', *The Cape Times*, 19 February.
6. Neville Dubow (1974) *Irma Stern*, Cape Town: C. Struik Publishers, page 21.



A similar example to the present lot titled *Pimento Harvest*, 1962, illustrated in Standard Bank Gallery (2003) *Irma Stern: Expressions of a Journey*, exhibition catalogue, Johannesburg: Standard Bank Gallery, page 153, collection of the South African National Gallery.



Irma Stern and André Weil in Paris at her 1965 exhibition, with *Pimento Harvest* displayed to the left, illustrated in Sandra Klopper (2017) *Irma Stern: Are You Still Alive? Stern's Life and Art Seen Through Her Letters to Richard and Freda Feld-man, 1934–1966*, Cape Town: Orisha Publishing, page 220.





123

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

Post Office Flower Seller

signed, dated 49 and inscribed 'S.A.'

oil on canvas

72,5 by 78 cm

R1 200 000 – 1 600 000

LITERATURE

Richard Buncher (1950) *Tretchikoff*, Cape Town: Howard Timmins, illustrated in black and white, unpaginated.

Andrew Lamprecht (ed) (2011) *Tretchikoff: The People's Painter*, Johannesburg: Jonathan Ball Publisher, illustrated in colour on page 25, with the title *The Flower Seller*.

VIEW LOT



Vladimir Tretchikoff created numerous portraits of Cape Town's iconic flower sellers, particularly in the year following his sensational debut exhibition in 1948. This striking portrait of an anonymous woman in a green headscarf offering red-hot poker (torch lilies) and pincushion proteas exemplifies his confident sense of design and bold use of colour. Equally notable is his sculptural application of paint to render the flower heads. Tretchikoff's inspiration for this and other works sharing the same title came from women active at Trafalgar Place and the Grand Parade in central Cape Town, as well as Sea Point where he rented an apartment in the 1940s.

The history of Cape Town's flower trade is still being pieced together, but its origins trace back to the 1880s. One possibly exaggerated account credits two white businessmen with initiating the trade by placing a standing order with a woman of mixed-race ancestry to supply their Adderley Street store with two bunches of wildflowers weekly.¹ By the 1890s, the kerbside at this bustling location, near the central post office and rail station, was reportedly lined with 'baskets, buckets, and baths crammed with heaths, arum lilies, sugar-bushes, and chincherinchees.'² An undated watercolour (fig 1) by Charles E Peers captures the vigorous trade that had become entrenched at Trafalgar Place by the early twentieth century.

Numerous artists depicted Cape Town's flower sellers, among them photographer Minna Keene and painters Maggie Laubser and Irma Stern. Tretchikoff, despite arriving later to the subject, compensated by prolifically depicting this vibrant trade. In 1949 alone, he created three works titled *Flower Seller*. One depicts a woman balancing a flower basket on her head sold at Strauss & Co in 2024 for R 2 173 125 (fig 2). Another portrays a young Muslim boy selling floral bunches (fig 3). Across these works, including the present lot, Tretchikoff's frontal view of his subjects is striking. His paintings function like candid snapshots, emphasising graphic statements and vivid colours over modernist experimentation.

The present lot includes an intriguing detail: three drops of water on the table. This

lachrymose device, borrowed from Tretchikoff's celebrated *Lost Orchid* (1948) (fig 4), became a source of both fame and frustration, as devoted clients often requested their inclusion in other compositions.³ Beyond this aesthetic flourish, the painting is significant for the social history it evokes. Many of the flower sellers Tretchikoff depicted likely lived in the Constantia Valley, near the artist's later home in the elite suburb of Bishopscourt.

'They have been there for generations and have supplied the markets of Cape Town with their flowers for many years,' reported a state-owned magazine in 1956.⁴ The enforcement of the Group Areas Act in the 1960s displaced these sellers, many from the Strawberry Lane area of Constantia Valley. Land claims persist. This unresolved history is a vital lens through which to appreciate Tretchikoff's evocative time-capsule study of a bygone flower seller.

1. Lizette Rabe (2010) 'Living history: The story of Adderley Street's flower sellers,' *South African Journal of Cultural History*, 24(1): pages 83–104.
2. Conrad Lighton (1960) *Cape Floral Kingdom*, Cape Town: Juta, page 8
3. Vladimir Tretchikoff and Anthony Hocking (1973) *Pigeon's Luck*, London: Collins, page 193.
4. – (1956) 'Buy my flowers,' *South African Panorama*, Pretoria: South African Information Service, May, page 40.



Figure 2. *Flower Seller*, 1949, Strauss & Co, Cape Town, 19 March 2024, lot 27, Sold R2 173 125.



Figure 3. *The Flower Seller*, 1949, Strauss & Co, Johannesburg, 9 March 2009, lot 165, Sold R428 500.



Figure 1. Charles E Peers (1975–1944), *Flower Sellers Trafalgar Place Flower Market Adderley Street, Cape Town*, William Fehr Collection Castle and Rust en Vreugd, online, <https://cultureconnectsa.com/project/curator-tour-william-fehr-collection-castle-and-rust-en-vreugd-fri-9-june/charles-ernest-peers-1875-1944-flower-sellers-traffic-place-flower-market-adderley-street-cape-town/>, accessed 28 January 2025.



Figure 4. *Lost Orchid*, 1948, illustrated in Boris Gorelik (2013) *Incredible Tretchikoff: Life of an Artist and Adventurer*, United Kingdom: Art Books Publishing.





124

George Milwa Mnyaluza Pemba

SOUTH AFRICAN 1912–2001

The Dice Players

signed and dated 61; inscribed
with the title on the reverse

oil on canvasboard

33,5 by 45 cm

R250 000 – 350 000

[VIEW LOT](#)



The Dice Players, 1968, Strauss & Co, Johannesburg, 7 September 2009, lot 81, Sold R 267 360.



The Dice Players, 1977, Strauss & Co, Johannesburg, 9 March 2009, lot 45, Sold R 311 920.



Dice Players, 1991, Strauss & Co, Johannesburg, 17 May 2021, lot 198, Sold R 284 500.

George Pemba met fellow artist Gerard Sekoto, circa 1942, who encouraged him to abandon his watercolour medium for oil and turn his attention to drawing on life in the 'locations' as inspiration.¹ The present lot is an example of this uniquely South African genre.

Throughout his illustrious career, Pemba created numerous compositional variations of dice players. This early and intimate example, painted a year after *Clean Up* (lot 125) in 1961, features three young men engrossed in intense concentration. The subject clearly resonated with the artist; as a game of chance, dice serve as a poignant allegory for the unpredictable nature of fortune and life, highlighting how luck only favours some.

The gesture of the young man in the striking turquoise shirt, with active arm and hand, poised to release the die, propels this narrative and draws us into the game's atmosphere.

Working in a style of Social Realism, Pemba tenderly captured the everyday moments within his community of New Brighton, infusing them with dignity and depth.

1. Jacqueline Nolte (1996) 'Sources and Style in the Oil Paintings of George Milwa Mnyaluza Pemba' in Hayden Proud and Barry Feinberg (eds), *George Milwa Mnyaluza Pemba: Exhibition*, Cape Town, South African National Gallery, 27.4.-28.7.1996, Cape Town: South African National Gallery, exhibition catalogue, page 35.



125

George Milwa Mnyaluza Pemba

SOUTH AFRICAN 1912–2001

Clean Up

signed and dated 60; inscribed
with the title on the reverse
oil on canvas laid down on board
38 by 48 cm

R400 000 – 600 000

PROVENANCE

Acquired from the artist by Hans J Weber,
Port Elizabeth.
Everard Read, Johannesburg, 1991.
Private Collection.

EXHIBITED

Everard Read, Johannesburg, *George Mnyaluza Milwa Pemba*, 1991, illustrated in colour in the exhibition catalogue on page 3.
Goodman Gallery, London, *Mapping Another Route – South African Artists in a Modern Era*, 2 to 26 September 2023.

LITERATURE

Sarah Huddleston (1990) *Against All Odds: George Pemba, His Life and Works*. Johannesburg: Jonathan Ball Publishers, illustrated in colour on page 116.
Hayden Proud and Barry Feinberg (ed) (1996) *George Milwa Mnyaluza Pemba: Exhibition, Cape Town, South African National Gallery, 27.4.–28.7.1996*, Cape Town: South African National Gallery, exhibition catalogue, cat. no. 103.

VIEW LOT

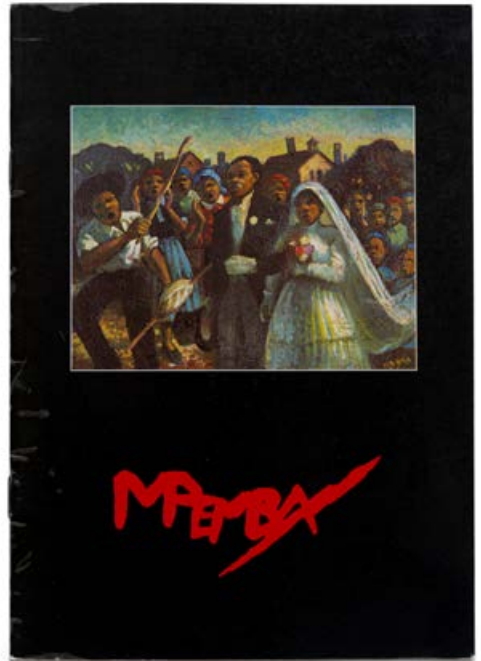


The present lot was first exhibited in June 1991 by Everard Read, Johannesburg. Jacqueline Nolte argues that this show brought 'Pemba to the attention of an art public.' The exhibition resulted from art dealer Hans J Weber visiting George Pemba in Port Elizabeth and purchasing 178 works, which he sold through Everard Read. This important exhibition created attention around Pemba, elevating his career and artistic recognition after significant racial divides had hindered it.²

Pemba painted *Clean Up* in the wake of the Sharpeville massacre of 1960 when '[t]he effects of apartheid on South African society were becoming evident.'³ Pemba, although not actively involved in political protests, had become increasingly frustrated by 'pass laws' and enraged by injustices. He would have closely followed the events leading up to and during the Sharpeville massacre. *Clean Up* is emblematic of this event and, through the artist's visual narration, sets the scene by placing a shadowed white soldier in the defeated pose, offset against a spirited and colourful display of township defiance. Pemba's message conveyed through the title speaks poignantly to the tragic wreckage left by a morally indefensible ideology.

During the fifties and sixties leading up to the time the present lot was painted, Pemba had become somewhat frustrated with his career progression. Sarah Huddleston notes, 'while some art critics would argue that his work was easily on par with Gerard Sekoto, he never received the same degree of recognition.'⁴ He became increasingly eager to grow his career by travelling overseas and joining his friends Ernest Mancoba and Gerard Sekoto in Paris to 'broaden his horizons and experience';⁵ he noted earnestly in an interview with the *Weekend Post* in 1953. Although, in the end, he chose to stay home due to family commitments, like his peers, Pemba was hugely influenced by impressionist and expressionist movements from Europe, like his peers. His work became increasingly expressive and referenced the likes of Renoir, Monet, Degas and Van Gogh as an inspiration.⁶ *Clean Up* is an important painting from this period.

1. Jacqueline Nolte (1996) 'Sources and Style in the Oil Paintings of George Milwa Mnyaluza Pemba', in Hayden Proud and Barry Feinberg (eds), *George Milwa Mnyaluza Pemba: Exhibition, Cape Town, South African National Gallery, 27.4.-28.7.1996*, Cape Town: South African National Gallery, exhibition catalogue, page 34.
2. Ibid.
3. Sarah Huddleston (1996) *Against All Odds: George Pemba: His Life and Works*, Johannesburg: Jonathan Ball Publishers, page 51.
4. Ibid.
5. Ibid.
6. Jacqueline Nolte (1996) 'Sources and Style in the Oil Paintings of George Milwa Mnyaluza Pemba' in Hayden Proud and Barry Feinberg (eds), *George Milwa Mnyaluza Pemba: Exhibition, Cape Town, South African National Gallery, 27.4.-28.7.1996*, Cape Town: South African National Gallery, exhibition catalogue, page 35.



The Everard Read Gallery, *George Mnyaluza Milwa Pemba*, 1991, exhibition brochure where the present lot is illustrated.



126

Gerard Sekoto

SOUTH AFRICAN 1913–1993

Street Games, Soweto

signed and dated 74; inscribed with the artist's name and the title on the reverse
gouache on paper laid down on board
52 by 36 cm

R400 000 – 600 000

PROVENANCE

Collection of Gregoire Boonzaier.
Private Collection.

[VIEW LOT](#)



Gerard Sekoto was a master of light and colour, and in the present lot, the warm and earthy palette vividly conveys the heat and vibrancy of township life. Township scenes were among Sekoto's most significant and enduring subjects. Initially explored during the 1930s and 1940s in South Africa, they were revisited throughout his career, even while living and working in France. This work, created in 1974, encapsulates the artist's ability to bring movement and rhythm to scenes of everyday life.

Sekoto's paintings often depict people engaged in daily activities – children playing, women conversing, men commuting, and families gathering. The portrayal of street sports, as seen in this work, was a familiar and dynamic scene in neighbourhoods such as Sophiatown, District Six, and Eastwood – places the artist lived in and fondly remembered. Though some interpret Sekoto's later works as nostalgic reflections on his South African heritage, the artist himself offered a different perspective: 'I called it the two worlds. I was not being nostalgic but was trying to put one foot on Africa and the other into the street I was living in, *Rue des Grands Augustins*, still not dividing myself – just remaining as one.'

This year, in March, the Centre Pompidou in Paris will host an exhibition titled *Paris Noir: Artistic Movements and Anticolonial Struggles, 1950–2000*, showcasing works by Sekoto alongside over 150 African and Afro-descendant artists. The exhibition seeks to highlight the contributions of Black artists in France during this period, recognising their influence on modern and postmodern artistic movements. Despite Sekoto's pioneering career, his work has often been overlooked in France, making this exhibition a significant step toward celebrating his legacy.² The present lot, painted during this crucial yet neglected period, exemplifies Sekoto's mastery and the profound cultural resonance of his art.

1. Barbara Lindop (1988) *Gerard Sekoto*, Randburg: Dictum Publishing, page 238.
2. Centre Pompidou (2024) Exhibitions, <https://www.centrepompidou.fr/en/program/exhibitions>, accessed 19 October 2024.



127

Irma Stern

SOUTH AFRICAN 1894–1966

Mending the Nets

signed and dated 1958; inscribed with the artist's name and 'Fisherman' on a label adhered to the reverse

oil on canvas

67 by 84 cm

R2 000 000 – 3 000 000

PROVENANCE

Strauss & Co, Cape Town, 26 September 2011, lot 299.

[VIEW LOT](#)



Irma Stern, a prolific painter and avid traveller, produced a diverse body of work that often depicted harbours, coastal villages, lakes, boats, and – significantly, given her humanist outlook – fishing communities. Her maritime scenes, ranging from grand oils and lyrical gouaches to detailed works on paper, capture the traditions and labours of seafaring cultures across France, Italy, Madeira, Spain, South Africa, Turkey, and Zanzibar. The present lot, characteristic of her economical yet fervid late style, was created during a decade of international travel and growing recognition. Stern represented South Africa at the Venice Biennale four times in the 1950s, including the year this work was painted. In 1958, she created several harbour scenes in Spain, notably in Algeciras. The depiction of net weaving and mending in the present lot highlights a vital, collaborative, labour-intrinsic to every fishing community.

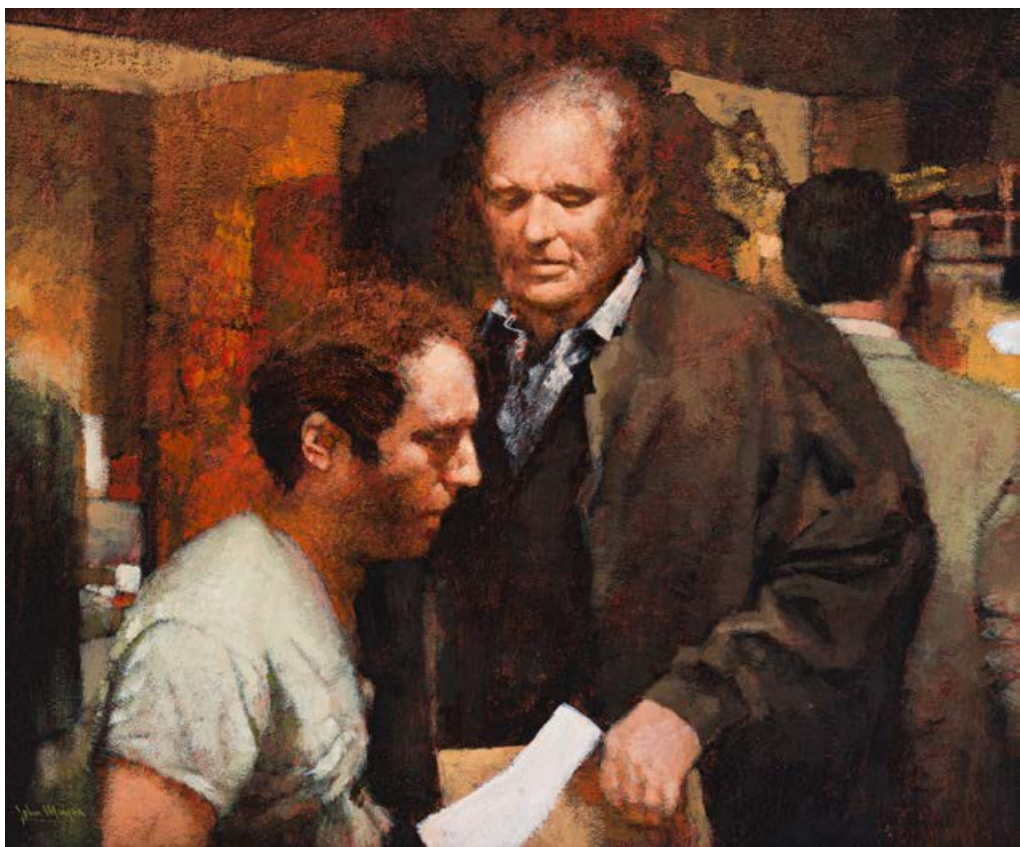


Cleaning Fish, 1956, oil on board, Strauss & Co, Cape Town, 15 March 2010, lot 362, Sold R 2 116 600.



Yachts and Houses, 1950, oil on board, Strauss & Co, Cape Town, 11 November 2010, lot 15, Sold R 2 673 600.





128

John Meyer

SOUTH AFRICAN 1942–

The News

signed; signed, inscribed with the title thrice on the reverse
acrylic on canvas
49 by 59 cm

R120 000 – 160 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.

LITERATURE

Brett Hilton-Barber (2003) *John Meyer*, Cape Town: Prime Origins, illustrated in colour on page 144 to 145.

NOTES

In the present lot, Meyer's hallmark ability to capture the poignancy of human interaction is laid bare in a composition imbued with quiet intensity. This work presents a moment that is at once deeply personal and universally resonant, situated within the subdued warmth of a public interior, perhaps a bar. The narrative implied by the figures and their actions invites the viewer to step into a story without clear boundaries, yet teeming with emotional nuance.

At the heart of the painting, two male figures engage in a silent exchange. The older man, positioned slightly above the younger man, clutches an envelope in his hands. His attire – a collared shirt layered with a cardigan and coat – speaks to a formality and perhaps a generational propriety. His expression is sombre,

[VIEW LOT](#)



his body language guarded, as though bracing himself against the weight of what is to come. In contrast, the younger man, clad in a simple t-shirt, holds a piece of paper. His posture and demeanour suggest a tentative vulnerability, his downcast gaze hinting at an emotional impact already absorbed. The disparity in their dress and positioning within the composition underscores their contrasting roles in the unfolding narrative: one as the bearer of news, the other as its recipient.

Meyer's treatment of light in the present lot is a masterclass in atmosphere. The warm tones permeating the scene – deep ochres, muted browns, and soft amber highlights – evoke the intimate glow of incandescent lighting, contrasting with the emotional chill that seems to envelop the figures.

The setting, while deliberately ambiguous, carries the marks of a public yet personal space. The suggestion of a bar, hinted at by vague shapes and textures in the background, serves as a stage where private revelations unfold in an inherently social environment. This juxtaposition heightens the tension: the intimacy of their exchange contrasts with the potential visibility of their surroundings, amplifying the vulnerability of the moment.

At its core, the present lot is a meditation on communication and the weight of what is left unsaid. The sombre expressions and subdued gestures of the figures suggest a moment of reckoning, where words have been exchanged, but their full impact is only beginning to settle. The painting resonates with themes of generational disparity, emotional resilience, and the universal experience of grappling with life's difficult truths. By focusing on a fleeting yet charged interaction, Meyer transforms an ordinary scene into an extraordinary exploration of human connection.

Tracey Hawthorne (2013) *John Meyer: A Retrospective 1972–2012*, Cape Town: Minx Publications.

Brett Hilton-Barber (2003) *John Meyer*, Cape Town: Prime Origins Publishers.



129

Robert Hodgins

SOUTH AFRICAN 1920–2010

A Walk in the Dark

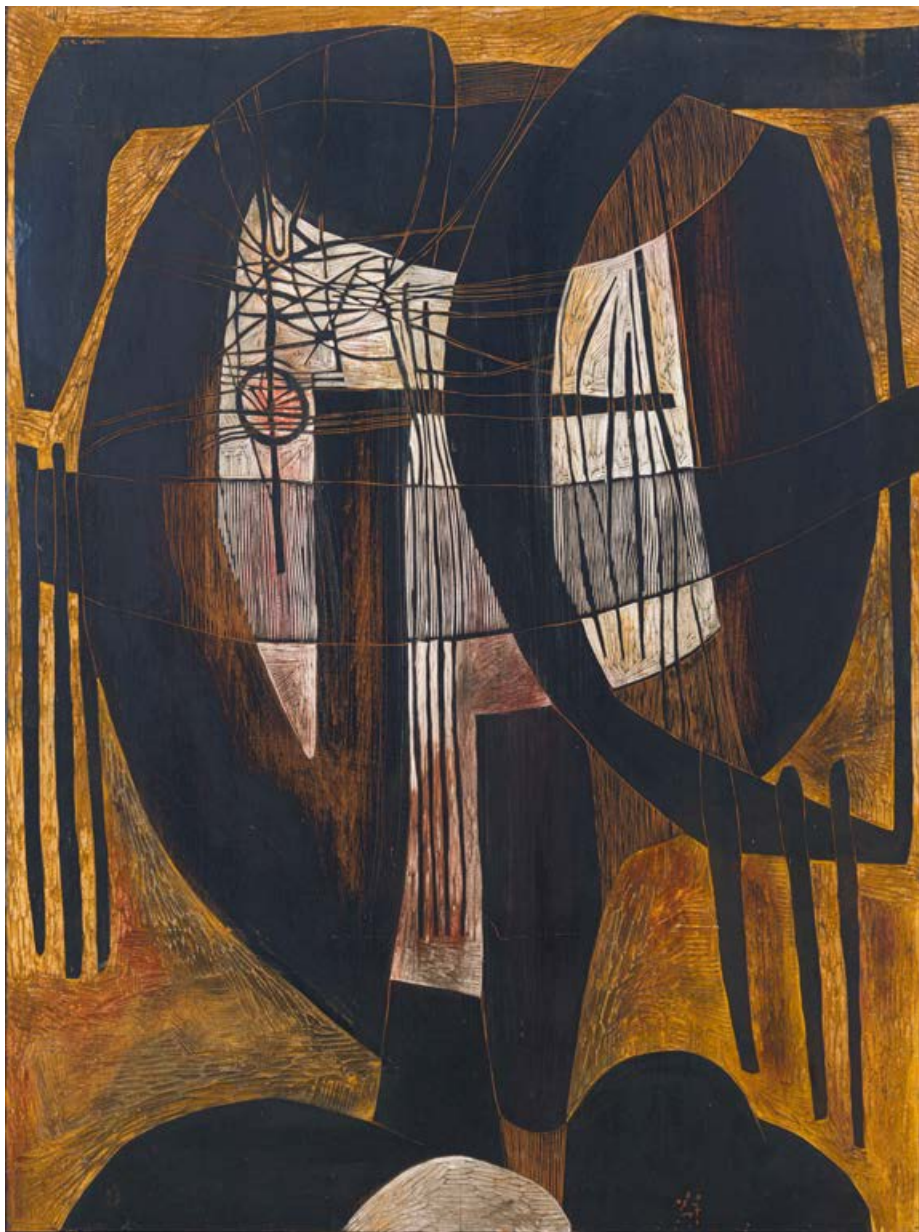
signed, dated 2003 and inscribed with the title;
inscribed with the artist's name, the date, title,
numbered 1/1 and the medium on a Goodman
Gallery label adhered to the reverse
monotype print on paper
sheet size: 49 by 68 cm

R40 000 – 60 000

PROVENANCE

Goodman Gallery, Cape Town, 2012.
Private Collection.

[VIEW LOT](#)



130

Cecil Skotnes

SOUTH AFRICAN 1926–2009

Abstract Head

signed

painted, carved and incised wood panel

122 by 91 by 5,5 cm, unframed

R150 000 – 200 000

PROVENANCE

Acquired from the artist and thence by descent.

[VIEW LOT](#)



131

Walter Battiss

SOUTH AFRICAN 1906–1982

Market on a Waterway

signed
oil on canvas
39 by 49,5 cm

R200 000 – 300 000

NOTES

The present lot, a vibrant and colourful oil painting, bears witness to Walter Battiss' love of travel, his constant engagement with different techniques, and his deep-rooted curiosity about different cultures and places. As an intrepid traveller, he took several trips from Central Africa to the Middle East and further afield to destinations such as Greece and the Marquesas Islands in French Polynesia.

In the early 1960s Battiss engaged with the technique known as *sggraffito* in multiple works, using a palette knife to delineate forms. In the present lot he confidently coaxes the figures out of layers and swathes of bright aquamarine, sun-drenched orange and yellow, set against a dark brown background. To the right of the canvas, he ingeniously and rather quirkily incorporates a still-life composition with a bowl of fruit, a carafe and a jug on a table.

VIEW LOT



132

Peter Clarke

SOUTH AFRICAN 1929–2014

Groenewald's Place, Teslaarsdal (sic)

signed, dated nov. 1956 and inscribed with the title; dated and partially inscribed with the title
watercolour on paper

26,5 by 33 cm

R25 000 – 35 000

[VIEW LOT](#)



133

Walter Battiss

SOUTH AFRICAN 1906–1982

Zanzibar

signed
oil on canvas
24,5 by 44 cm

R120 000 – 160 000

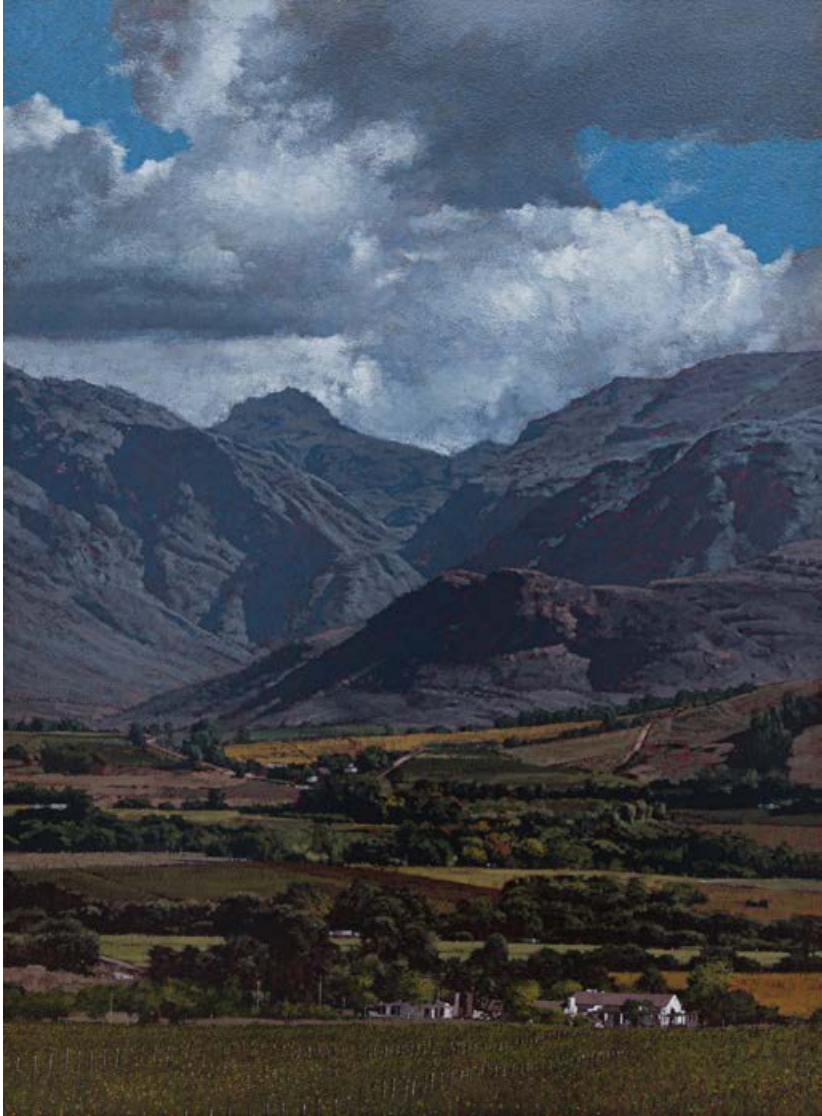
NOTES

In July 1961, Walter Battiss voyaged via Zanzibar to the Middle East, Bagdad, and Arabia. With loosely applied brush strokes, Battiss' *Zanzibar* gives us a visceral sense of the tropical island with its singular convergence of Islamic and Swahili influences that shaped the lives of its people, architecture, and cultural practices. The artist compellingly captures the atmosphere of the scene: the evening breeze of the palm trees cooling the air, the whitewashed and bleached facades of buildings and structures, and the calm

of the figures conversing or wending their way along a narrow lane as the darkened sky infers the setting in of dusk.

Many South African artists were unable to resist the lure of Zanzibar, the historic 19th-century trade centre off the east coast of Africa. Artists such as Jacob Hendrik Pierneef, Irma Stern, and Alexis Preller, to name a few, were all inspired there to produce some of the most memorable paintings of the previous century.

VIEW LOT



134

John Meyer

SOUTH AFRICAN 1942–

Memories of a Bolander

signed and inscribed with the title on the stretcher; inscribed with the artist's name, the title and medium on an Everard Read label adhered to the reverse
mixed media on canvas
154 by 114 cm

R700 000 – 900 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.

NOTES

The present lot transports us to the heart of the Boland region of South Africa, a landscape imbued with historical resonance and a rich agricultural legacy. Known for his masterful realism, John Meyer captures not only the physical beauty of the terrain but also its emotional and narrative layers, evoking a sense of nostalgia and connection to the land.

The Boland, with its rolling fields, dramatic mountain ranges, and patchwork of homesteads, is a quintessential South African region. Meyer's work encapsulates this identity, presenting a view that feels both intimate and expansive. The painting's foreground is dominated by a field of early canola crops, their brighter green and

[VIEW LOT](#)



yellow hues contrasting with the muted tones of the midground structures and the deep, rugged blues of the mountainscape. These visual elements create a dynamic interplay between nature and human habitation, underscoring the harmonious yet complex relationship between the two.

The most striking architectural feature in the composition is a Cape vernacular-style homestead, rendered with meticulous attention to detail. The home's whitewashed walls and pitched roof anchor it firmly within the cultural and historical context of the region. This style, emblematic of the Western Cape's rural architecture, reflects the blending of European and indigenous building traditions, embodying a deep connection to place and history.

Above this pastoral scene, the sky dominates, its vast expanse filled with roiling white and grey clouds that hint at an impending change in weather. Meyer's ability to render atmospheric conditions is unparalleled, and here, the sky serves as more than a backdrop – it is a character in its own right, its turbulence suggesting the emotional complexity of memory and time.

The interplay of light and shadow across the landscape reinforces this mood, as patches of sunlight highlight the canola field and sections of the mountain, drawing the viewer's eye across the canvas. This chiaroscuro effect echoes Meyer's broader oeuvre, where light often symbolises fleeting moments of clarity amid the haze of recollection.

Meyer's work is deeply rooted in the traditions of landscape painting while also engaging with the narratives of South African identity. His meticulous technique recalls the naturalism of 19th century European landscape artists such as John Constable, whose works similarly imbued rural settings with a sense of emotional depth and grandeur. At the same time, Meyer's focus on the Boland situates him firmly within the South African context, drawing comparisons to earlier South African artists such as Jacob Hendrik Pierneef, whose iconic depictions of the country's landscapes shaped a visual lexicon of national identity. Meyer, however, brings a distinctly contemporary perspective to this tradition.

Tracey Hawthorne (2013) *John Meyer: A Retrospective 1972–2012*, Cape Town: Minx Publications.

Brett Hilton-Barber (2003) *John Meyer*, Cape Town: Prime Origins Publishers.



135

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Flowers and Bowl of Fruit

signed and dated 1952

oil on canvas

84 by 63 cm

R100 000 – 150 000

LITERATURE

F P Scott (1964) *Gregoire Boonzaier*, Cape Town: Tafelberg Publishers, illustrated in black and white, cat.no. 78.

VIEW LOT



136

Gregoire Boonzaier

SOUTH AFRICAN 1909–2005

Still Life with St Joseph's Lilies

signed and dated 1937

oil on canvas

50,5 by 39 cm excluding frame;

68 by 57,5 by 6 cm including frame

R60 000 – 80 000

PROVENANCE

Johans Borman Fine Art Gallery, Cape Town, 2003.

Private Collection.

[VIEW LOT](#)



In the present lot, Gregoire Boonzaier presents a masterful exploration of form, light, and texture, elevating the traditional genre of still life to a deeply contemplative and sensorial experience. This work encapsulates Boonzaier's commitment to a painterly approach that balances compositional clarity with emotional depth, demonstrating his skill as a key figure in South African modernist art.

At the centre of the composition, tall, luscious St Joseph's lilies rise with graceful verticality, their trumpet-shaped blooms rendered in meticulous detail. The purity of the lilies' white petals, subtly tinged with delicate tones of cream and green, contrasts dramatically with the dark background. This chiaroscuro effect, reminiscent of Dutch Golden Age still life painters, imbues the work with a timeless, meditative quality. The lilies, symbols of purity, renewal, and transcendence, take on an almost spiritual presence within the composition.

The lilies are housed in a stunning blue-and-white Chinese vase, its intricate, ornamental patterns carefully depicted. This vase, likely inspired by traditional Ming or Qing dynasty ceramics, introduces an element of cultural hybridity, reflecting Boonzaier's engagement with the global art historical canon. The cool, decorative elegance of the vase is juxtaposed against the warmth of the peach-coloured surface on which it rests. This surface, with its soft tonal shifts and subtle textural nuances, creates a grounding effect, anchoring the composition while enhancing the luminous delicacy of the flowers.

The dark ground behind the still life serves not merely as a backdrop but also as an active compositional force, pushing the central elements forward into the viewer's space. Boonzaier's handling of light is uniquely his own – gentle, reverent, and precise, illuminating the blooms without diminishing their softness.

Created in 1937, this painting reflects the influence of the burgeoning modernist movement in South Africa, of which Boonzaier was a pioneering figure. At the time, Boonzaier and his contemporaries were reshaping traditional art forms by combining European artistic traditions with distinctly local sensibilities. While the present lot reveals echoes of European still life conventions, it also reflects Boonzaier's focus on crafting intimate, tactile works that resonate with quiet emotion and harmony.

1. Martin Bekker (1990) *Gregoire Boonzaier*, Cape Town: Human & Rousseau.



137

Vladimir Tretchikoff

SOUTH AFRICAN 1913–2006

Bleeding Lily (Java)

signed and inscribed 'Java'

oil on canvas

89,5 by 87 cm

R600 000 – 900 000

LITERATURE

Richard Buncher (1950) *Tretchikoff*, Cape Town:
Howard Timmins, illustrated in black and white,
unpaginated.

VIEW LOT



'Tretchikoff firmly believes that a flower is a living organism, subject to pain in the same way as an animal or human. Indeed, modern science has discovered that a cry of pain is uttered by the flower when it is cut. This is the theme of the picture, which is far more than merely an excellent example of the artist's skill in composition and capable draughtsmanship.'¹

This intensely captivating hyper-realistic painting uncompromisingly captures the excruciating pain of a violent act as a metaphor for great loss. The present lot is a work of startling contrasts with depictions of both great beauty and deep sorrow. In the foreground, we are confronted by the brutal severing with a steel knife of one of the stems of the symbolically loaded pair of St Joseph's lilies, spilling a chilling drop of blood on a draped crisp white sheet. Tretchikoff stages this scene on what appears to be a wooden table beyond which a thriving plant with luscious foliage stands in stark contrast to the darkening evening sky creating a further sense of longing.

1. Richard Buncher (1950) *Tretchikoff*, Cape Town: Howard Timmins, unpaginated.





138

Pieter Wenning

SOUTH AFRICAN 1873–1921

Bishopscourt, Newlands

signed and dated 1916

oil on canvas

34,5 by 45 cm

R120 000 – 160 000

LITERATURE

J du P Soltz (1973) *D C Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Johannesburg: Tafelberg-Uitgewers Beperk, illustrated in black and white on page 98, cat. no. 15.

VIEW LOT



139

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

***Naby Thabazimbi (Near Thabazimbi),
Rustenberg District***

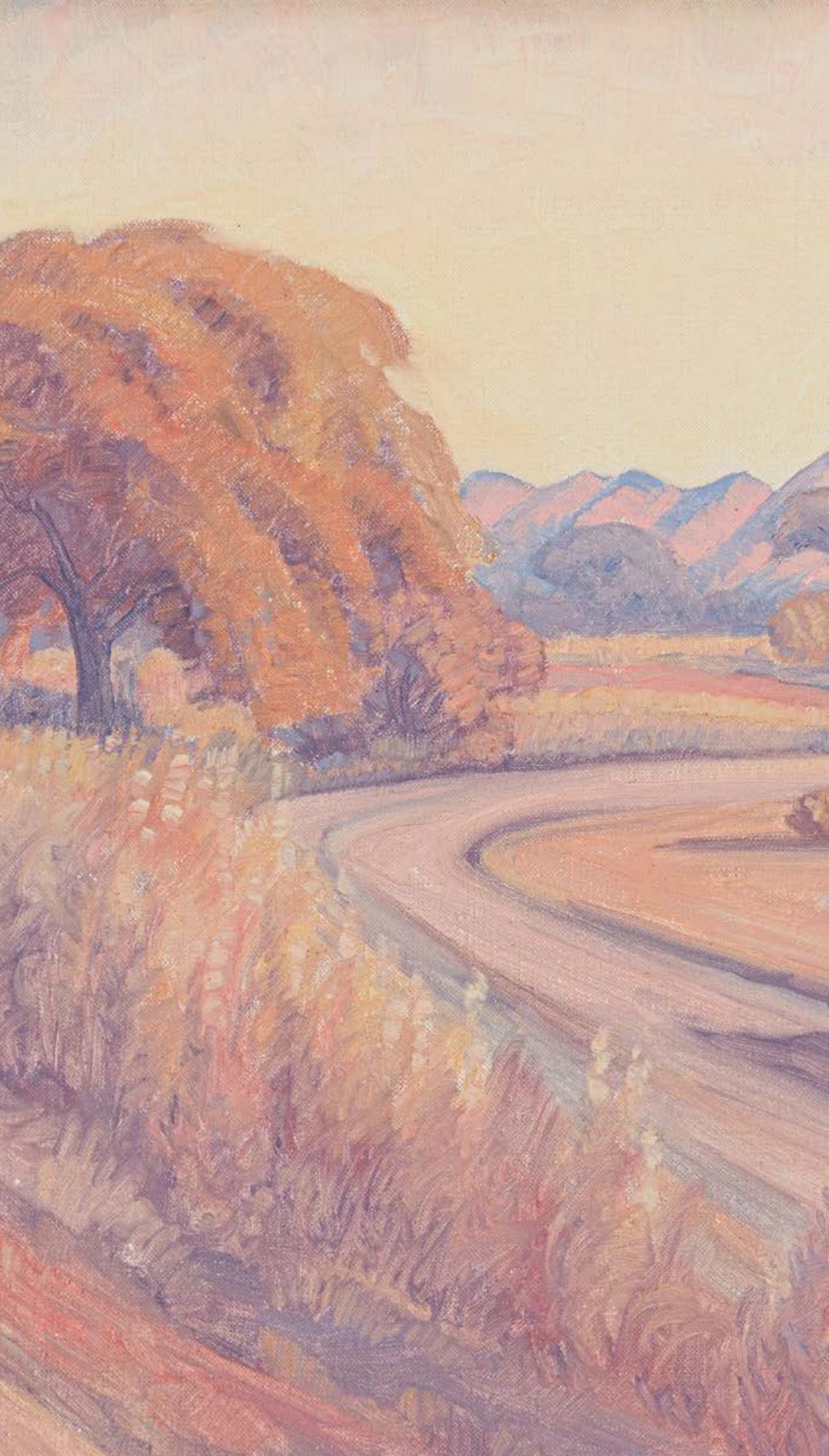
signed and dated 43; inscribed
with the title on the stretcher

oil on canvas

39 by 54 cm

R1 000 000 – 1 500 000

[VIEW LOT](#)





This painting beautifully showcases Jacob Hendrik Pierneef's ability to evoke quietude and wonder in his depictions of rural landscapes. Painted in the artist's late fifties, it is a symphony of harmonious colours – rust reds, sun-bleached yellows, dusty pinks – that conjure the stark yet luxuriant beauty of the southern Waterberg region, northwest of Pretoria. A site of continuous human habitation for millennia, Boer administrators once considered the region a forlorn outpost. Malaria and tsetse flies were commonplace, as were poverty and frugality. 'Give him a farm in the Waterberg,' Paul Kruger is reputed to have remarked of troublesome citizens.

In 1913, the poet C Louis Leipoldt toured the Waterberg as a government medical inspector, investigating school conditions. He later wrote of the numerous grievances that shaped daily life in the area.¹ However, the Thabazimbi region underwent significant transformation following the discovery of a large iron-ore reef in 1919 and the subsequent opening of a commercial mine in 1931. This evolving social history would undoubtedly have been familiar to Pierneef, a frequent traveller to bushveld regions north of Pretoria since his teens.

This work is part of a vibrant series of oil paintings and drawings from 1943 that depict the mineral-rich landscapes of Rustenburg and Thabazimbi with stylised elegance. Pierneef's fondness for autumnal browns and sunset pinks is also evident in other compositions, such as *Thabazimbi, Rustenburg* (1943). The Waterberg biome, with its extensive savannah and acacia trees, provided the artist with a wealth of familiar motifs. Yet in this composition, these iconic trees are relegated to the receding middle ground.

In the foreground, flanking the dry riverbed, appears a Tamboti tree on the right and, on the opposite side, rising above the dry reeds, a Silver Cluster-Leaf (Vaalboom). While the specificity of the flora is worth debating, Pierneef was neither a dendrologist nor a naturalist. Rather, he was an artist deeply moved by the wild, physical terrain that inspired as well as replenished his work.

1. Sandra Swart (2004) 'Bushveld Magic' and 'Miracle Doctors': An Exploration of Eugène Marais and C. Louis Leipoldt's Experiences in the Waterberg, South Africa, c. 1906-1917', *The Journal of African History*, 45(2): pages 237–255, <http://www.jstor.org/stable/4100466>, accessed 22 January 2025.



140

Trevor Makhoba

SOUTH AFRICAN 1956–2003

Herding Cattle

circa early 1990's

signed

oil on board

16 by 35,5 cm

R18 000 – 24 000

PROVENANCE

Acquired from the artist by the current owner.

NOTES

The present lot, featuring a farmer herding their cattle, exemplifies Trevor Makhoba's celebrated productions of social-realist portrayals of rural KwaZulu-Natal life. This quiet pastoral scene deviates from the artist's typical provocative paintings which grapple with taboo themes of race, gender, sexuality and political change though still provides a poignant commentary on the life of those living in the region.

This work takes on a different tonal appearance to his later works, being grounded in a naturalistic palette instead of highly vibrant and contrasted

[VIEW LOT](#)

compositions. The brush strokes are short and distinct, suggesting an element of life-drawing and 'sketchiness' instead of a planned and meticulous composition.

This work appears to be a possible study for Makhoba's *Azibuye Emasisweni* (1999), currently in the collection of the South African National Gallery. The title alludes to a return to the source. This work served as an example of the interface between the traditional symbols of wealth, represented by cattle, and the modern development of the tarred road they are being herded upon. This providing social-realist commentary of the transition into a new-age of South Africa, reclaiming a once divided land and a shift towards equal economic opportunity. Furthermore, a reproduction exists as a stamp, executed as an offset lithograph and produced in 2005.¹

Trevor Makhoba, a self-taught artist of remarkable originality, is celebrated for his provocative paintings from the 1990s and early 2000s, which grapple with taboo themes of race, gender, sexuality and political change. His imaginative figurative style – with its precedents in medieval depictions of death, Christian iconography, and comic book exaggeration – was deeply rooted in Zulu folklore and Pentecostal influences. While he often employed allegory and fantasy to address societal issues, Makhoba also produced social-realist portrayals of rural KwaZulu-Natal life, including scenes of cattle herding. Art historian Juliette Leeb-du Toit, who knew Makhoba, highlights his art's connection to Zulu praise poetry (izibongo) and musical traditions like maskandi, which frequently reference cattle herding. A saxophonist, Makhoba led the band *Trevor Makhoba and the Persuaders* during the 1980s before finding acclaim as a painter in the 1990s.²

1. *Colnect* (n.d.) Stamp catalog, online, https://colnect.com/en/stamps/list/country/197-South_Africa/series/169741-Landscape_Paintings, 31 January 2025.
2. Juliette Leeb-du Toit (2005), 'Phila Trevor Makhoba's Narratives and Mores: a Dialectics of Artistic and Intellectual Leadership', in *Trevor Makhoba Memorial Exhibition*, Durban Art Gallery, page 37.

Mario Pissarra (2018) *ASAI*, *Dogs on Duty: The unsettling aesthetic of Trevor Makhoba*, online, <https://asai.co.za/dogs-on-duty-trevor-makhoba/>, accessed 30 January 2025.





141

Kevin Roberts

SOUTH AFRICAN 1965–2009

Lady with Horse and Wayfarer

signed with the artist's initials and dated 08

oil on wood panel

120 by 207 cm

R300 000 – 400 000

NOTES

In the present lot, Kevin Roberts invites viewers into a surreal tableau where the whimsical and the unsettling intersect. This mixed-media painting captures the tension between artifice and nature, highlighting the fragility of human constructs in the face of elemental forces.

At first glance, the scene appears almost folkloric – a woman seated atop a rudimentary horse-drawn carriage against a mountainous landscape. However, closer inspection reveals deliberate incongruities that define Roberts' work. The carriage is no elegant conveyance but a makeshift trolley topped with a red shipping pallet. Its utilitarian nature is contradicted by

VIEW LOT



the upward-pointing arrows emblazoned on the crate – symbols of direction that become disorienting in their multiplicity, recalling Duchamp's fascination with the absurdity of logic and the subversion of functional forms.

The woman on the carriage draws immediate attention. Her visage recalls the ethereal beauty of pre-Raphaelite heroines, her dark hair framing a face both enigmatic and confrontational. However, Roberts departs from pure homage by embedding the woman in an anachronistic setting. She peers directly at the viewer from behind a shower curtain adorned with a bird motif – an object of mundane domesticity that disrupts the romanticism of her appearance.

The chestnut horse is clad in a mustard-coloured halter and leather bridle, pieced together with wire, suggesting ingenuity born of necessity while also evoking fragility. The horse's eye coverings, reminiscent of blinders used to focus draft animals, introduce an element of ambiguity: does the animal wear them for protection, or is it blinded to the direction of its journey? The reins, crafted from precariously tied red ribbons, symbolise a tenuous connection between human intention and natural force. The sparrow-like bird that holds the ribbons aloft, echoing the bird motif on the curtain, introduces a device of avian guidance that borders on the mythical, evoking symbols of freedom and divine intervention found in Western and Eastern art traditions.

The present lot deftly combines elements of realism and surrealism, crafting a narrative that feels simultaneously rooted in history and adrift in the present. The work invites multiple readings: it is at once a meditation on the fragility of human endeavour, a celebration of the resilience of improvised beauty, and a reflection on our uneasy relationship with the natural world. The central figures – the lady, the horse, and the sparrow – exist in a delicate, interconnected balance, one that may be as fleeting as the ribbons that bind them together.

1. Ingrid Stevens (no date) *Art.co.za*, Kevin Roberts, online, <https://www.art.co.za/kevinroberts/about.php>, accessed 20 January 2024.



142

George Milwa Mnyaluza Pemba

SOUTH AFRICAN 1912–2001

Helping Hand

signed and dated 75; inscribed with the title
on the reverse; inscribed with the title on a
Little Gallery label adhered to the reverse

oil on canvasboard

49,5 by 39,5 cm

R350 000 – 450 000

VIEW LOT



George Pemba's distinct subject matter sets his work apart from that of other South African artists of his era. Stylistically he was inspired by the Expressionists, with their powerful use of line and colour; uniquely, his pieces were fused with social commentary. He frequently wielded his paintbrush as a tool for protest, highlighting the harsh realities Black communities faced. This is exemplified more literally in powerful works such as *Clean Up* (lot 125), which confronts societal injustices directly, and later works like *Centenary* (1970) (fig 1), which reflects his ongoing social advocacy. Additionally, works such as the present lot and *Dice Players* (lot 124) further reveal a dignity to his subject despite the appalling living and working conditions many were subjected to in local townships. Several of Pemba's paintings communicate the values of dignity, respect, and kindness.

Helping Hand is a quintessential representation of the artist's commitment to social commentary through art. The artist often used the bus and train commute as a subject in his paintings, illustrating the daily journey most Black South Africans had to make to their places of employment. In this instance, the old man's reason for travelling is more likely to get to the hospital or clinic or perhaps to collect a social grant. The tenderness and kindness physically demonstrated through the conductor's actions embody the spirit of *Ubuntu* and enshrine respect for the elderly.

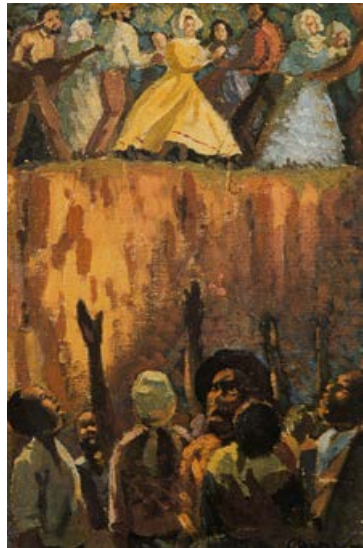


Figure 1. *Centenary*, 1970, illustrated in Sarah Hudleston (1996) *Against All Odds: George Pemba: His Life and Works*, Johannesburg: Jonathan Ball Publishers, page 121.



143

Peter Clarke

SOUTH AFRICAN 1929–2014

Shoe Shine

signed, dated 18-9-1964 and inscribed with the title and 'Simons Town, Friday'; inscribed with the artist's name, the date, title, medium and 'Simons Town, Friday' on a label adhered to the reverse; inscribed with the artist's name, 'Simon's Town 1807' and a dedication on the reverse
ink wash on paper

27 by 19,5 cm

R20 000 – 30 000

PROVENANCE

Acquired from the artist and thence by decent.

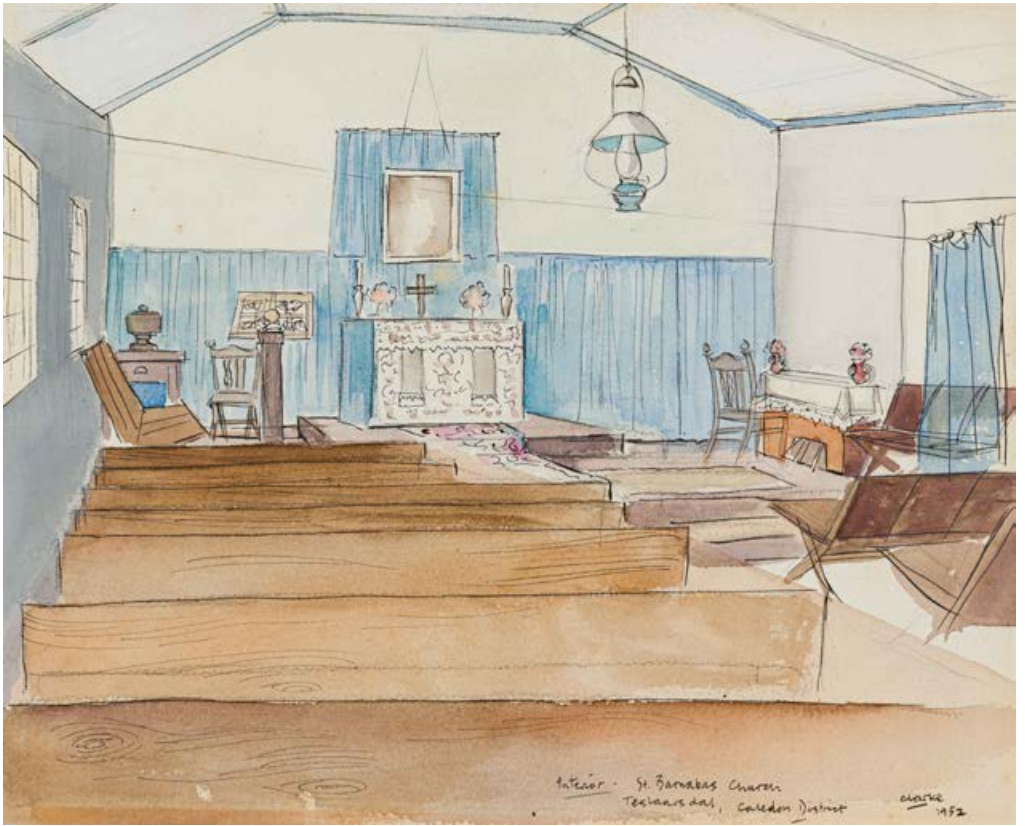
VIEW LOT



The present lot transports us to Simons Town, a place that played a pivotal role in Clarke's formative years of creative output. His earlier period in Simon's Town is marked by depictions of labour and everyday life under the harsh realities of apartheid, often conveyed a sense of ease and optimism, capturing ordinary moments despite the difficult social circumstances. 'My art is about people and the presence of people. The humanistic image is what interests me. I enjoy reflecting on people and their activities, their emotions, what could be events in their daily lives. But beyond that I speak via my symbols of activities on a larger, wider scale that transcends all boundaries ... I speak about a heritage of a common humanity.'¹

The present lot, a sketch depicting a gentle scene of three figures: two engaged in shoe shining while the third looks on – evokes the feeling of the early soft and humble labour scenes depicted in Clarke's Simon's Town and Tesselaarsdal period. It seamlessly blends the quiet, contemplative tone of his earlier works with the bold, angular character of his prints, while also evoking the illustrative quality of his style through crosshatching and ink washes in shades of grey and blue. 'In his sketchbooks, studies from life far outnumber any derived from other artists. They bear witness to his increasing engagement with the social life of his community, something else that suggests an affinity with social realism ... he was depicting not only Simon's Town and Tesselaarsdal but also sites that more overtly exposed the plight of the indigent and dispossessed.'²

1. *Peter Clarke Art Centre* (no date) *Peter Clarke – The Artist*, online, <https://www.pcac.co.za/peter-clarke-2/>, accessed 22 January 2025.
2. Phillipa Hobbs and Elizabeth Rankin (2011) *Listening to Distant Thunder: The Art of Peter Clarke*, Cape Town: Fernwood Press, page 72.



144

Peter Clarke

SOUTH AFRICAN 1929–2014

*Interior. St. Barnabas Church
Teslaarsdal (sic), Caledon District*

signed, dated 1952 and inscribed with the title
watercolour and felt-tip pen on paper

25 by 30,5 cm

R15 000 – 20 000

[VIEW LOT](#)



145

Jackson Hlungwani

SOUTH AFRICAN 1923–2010

Carved Figures

carved wood

height: 90 cm; width: 24 cm;

depth: 21,5 cm

R40 000 – 60 000

PROVENANCE

Old Johannesburg Warehouse, Paarl,
7 March 2022, lot 1631, with the title
Untitled.

[VIEW LOT](#)



The present lot features one of Jackson Hlungwani's highly personal, iconographic sculptures. His works serve as religious imagery, intended to become a permanent part of the 'New Jerusalem' he built around his home in Limpopo.

Carved Figures consists of two parts: a smaller, refined figure crafted from lighter wood and a larger 'base' figure that embraces the natural branching of the tree it was sourced from. The two elements interlock perfectly, symbolising both unity and liberation. This work is similar in style to *Small Crucifix III* (fig 1), employing similar techniques to convey comparable ideas.

Imbalia Art Books (n.d.) Jackson Hlungwani, online, <https://imbaliartbooks.org.za/jackson-hlungwani/>, accessed 30 January 2025.

CIRCA on Jellicoe (2016) *Phillemon Hlungwani: From Giyani to Alexandra – The Journey Continues*, exhibition catalogue, Johannesburg: CIRCA on Jellicoe.



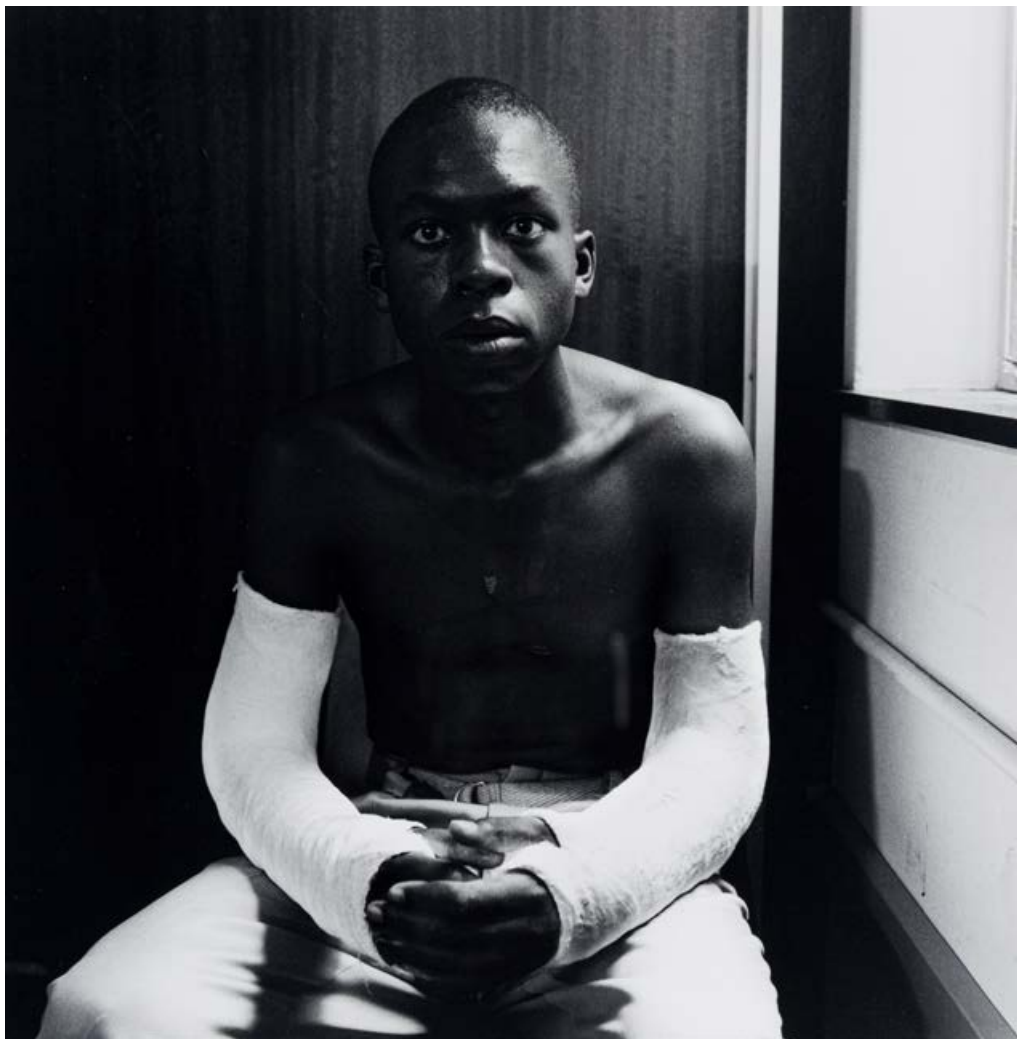
Figure 1. *Small Crucifix III*, illustrated in Nessa Liebhammer, Karel Nel and Elizabeth Burroughs (ed) (2022) *Jackson Hlungwani – Alt and Omega*, exhibition catalogue, Cape Town: Norval Foundation, page 55.

PHOTOGRAPHY

Narratives Through the Lens

LOTS 146–158





146

David Goldblatt

SOUTH AFRICAN 1930–2018

*Fifteen-year-old Lawrence Matjee
after his assault and detention by
the Security Police, Khotso House,
De Villiers Street*

signed, dated 25 October 1985 on the reverse;
and numbered 2_31686; inscribed with the artist's
name, the date and title on a Goodman Gallery

label adhered to the reverse

hand-printed gelatin silver print

image size: 35,5 by 35 cm

R150 000 – 280 000

PROVENANCE

Goodman Gallery, Johannesburg.

The Linda Givon Collection.

EXHIBITED

The Jewish Museum, New York, *South African
Photographs*, 2 May to 19 September 2010,
another example exhibited.

The South African Jewish Museum, Cape Town,
Kith, Kin and Khaya: South African Photographs,
31 October 2010 to 11 February 2011, another
example exhibited.

Standard Bank Gallery and Goodman Gallery,
Johannesburg, *David Goldblatt: The Pursuit of
Values*, 21 October to 5 December 2015.

Centre Pompidou, Paris, *David Goldblatt
Retrospective Exhibition*, 21 February to 13 May
2018, another example exhibited.

VIEW LOT



LITERATURE

Goodman Gallery (2010) *David Goldblatt: Kith Kin and Khay – South African Photographs*, exhibition catalogue, Cape Town: Goodman Editions, another example illustrated on page 179.

The Standard Bank of South Africa and The Goodman Gallery (2015) *David Goldblatt: The Pursuit of Values*, exhibition catalogue, Johannesburg: The Standard Bank of South Africa and The Goodman Gallery, another example illustrated on page 91.

Jonathan Cane (2015) *Aperture Archive*, David Goldblatt Interview with Jonathan Cane, online, <https://archive.aperture.org/article/2015/3/3/david-goldblatt>, accessed 22 January 2025, another example illustrated.

Centre Pompidou (2018) *David Goldblatt*, exhibition catalogue, Paris: Centre Pompidou, another example illustrated on page 26.

NOTES

Thanks to the Goodman Gallery team for assisting with the cataloging of this lot.

'In an image from 1985, for instance, a teenager looks just past the frame that Goldblatt has placed around him. His arms form a second frame. They are encased in white plaster and clasped between his knees. In a formal reading of this composition, these arms draw our eyes around the image and back to the boy's face, over and over. Though he looks calm, his face registers both alarm and exhaustion; urgency behind a veil of fear. In the years before apartheid was dismantled in 1994, and before Nelson Mandela ascended from being a political prisoner to the first black president of South Africa in the first election to allow black people the vote, violence was, of course, commonplace. Matjee's plaster-cast arms are the result of a police arrest, during which he was dragged by his feet from his home, his arms dislocated in the process.'¹

1. Pippa Milne (2019) 'David Goldblatt Review', *Vault*, 24 (Nov 2018 – Jan 2019), online, https://vaultmagazine.com/ISS24/features/goldblatt_feature.php, accessed 16 January 2025.



147

Mikhael Subotzky

SOUTH AFRICAN 1981–

CJR

signed, dated 17 and inscribed with the title

oil, acrylic and ink on canvas

104 by 73 by 2 cm, unframed

R180 000 – 240 000

PROVENANCE

Strauss & Co, Cape Town, 15 February 2020, lot 62.

EXHIBITED

Frieze London, Goodman Gallery Booth, 5 to
8 October 2017.

[VIEW LOT](#)



The present lot depicting the mining entrepreneur, Cape politician, and British imperialist Cecil John Rhodes forms part of a body of work concerned with the 'deconstruction of white masculine power'¹

Subotzky's portrait of Rhodes, his face strategically whitewashed, is based on an 1890s photo taken by a member of Russell & Sons, a London studio known for their studies of 'distinguished persons' and royals. Subotzky's portrait was first exhibited at Frieze London in 2017, where it drew favourable mention in an article about global artists engaged with themes of decolonisation and racism.²

1. Mikhael Subotzky (2019) *Interview with Hansolo Umberto Oberist*, Self-published text accompanying exhibition *Massive Nerve Corpus* at Goodman Gallery, Johannesburg.
2. Anny Shaw (2017) *The Art Newspaper*, Artists step up to the plate in statues debate, online, <https://www.theartnewspaper.com/news/artists-step-up-to-the-plate-in-statues-debate>, accessed 22 January 2025.

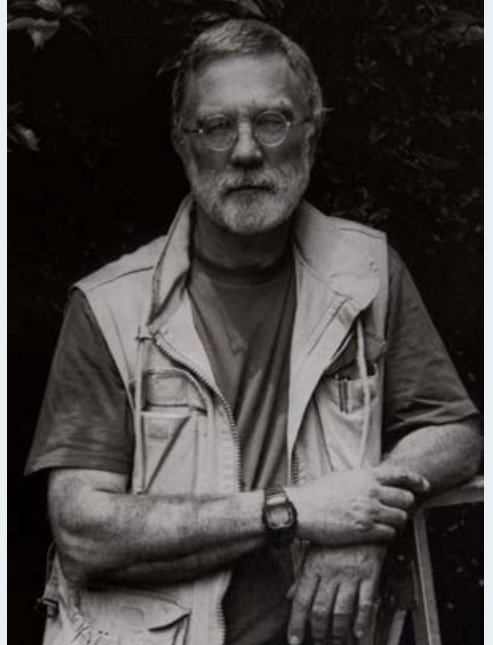
ARTIST FOCUS

Paul Alberts: The Perspective of a South African Social Documentary Photographer

Paul Alberts is one of South Africa's most profound social documentary photographers, whose work is a vital thread in the nation's artistic and historical narrative. Not only is his subject matter an important window into the impact of apartheid, but as Andre Brink (1979) declares when referring in particular to his portrait photography, Alberts' photographs are a 'profound aesthetic experience.' He states that his photographs '... in a subtle and surprising variety of ways ... offer an incisive comment on the human condition.'¹ Alberts' exemplary skill at composition can certainly be seen in the five lots that form part of this artist focus.

While contemporaries like his friend and comrade David Goldblatt enjoy global recognition, Alberts' *oeuvre* – equally rich in depth and significance – remains underappreciated. Alberts even published *In Boksburg* for Goldblatt when no one else would fund the project, and, according to Goldblatt, 'nearly went bankrupt' in doing so. Remembering Alberts in a *Mail & Guardian* article in January 2011 after his passing, Goldblatt said, 'We shared a lot. He was also an extraordinarily passionate and compassionate person. Both qualities got him into a lot of trouble and led him to do a lot of good things.'²

One can see similarities in the two photographic styles and subject matter. Like Goldblatt, Alberts' black and white photographs and complimentary writings offer an unflinching chronicle of apartheid-era South Africa, bearing witness to systemic oppression while capturing the humanity and resilience of marginalised communities. To honour Paul Alberts' work is to acknowledge not only his artistic and journalistic prowess but also his unwavering



Photograph by David Goldblatt, illustrated in Paul Alberts (2009) *Buite die hekke van Eden*, Pretoria: Protea Boekhuis, inside dust jacket.

commitment to truth and justice during one of the most challenging periods in South African history.

The next five lots showcase works from various photographic essays featured in Alberts' eight published books. Each photograph demonstrates his exceptional ability to transcend documentation, delivering images saturated with compassion and dignity. Through meticulous composition, Alberts imbues his subjects with a quiet power, affirming their humanity in the face of dehumanising circumstances.

1. André P Brink (1979) *In Camera: Portraits by Paul Alberts*, Pretoria and Cape Town: Haum, unpaginated
2. Matthew Burbidge (2011) 'From obscurity to posterity, a camera's dark focus', *Mail & Guardian*, online, <https://mg.co.za/article/2011-01-20-from-obscurity-for-posterity-a-cameras-dark-focus/>, accessed 21 January 2025.



148

Paul Alberts

SOUTH AFRICAN 1946–2010

Newspaper Seller, Long Street, Cape Town 1981

signed and inscribed with the title in ink
in the margin; inscribed with the title in
pencil on the reverse

hand printed gelatin silver print

image size: 28 by 18,5 cm;

sheet size: 40 by 30 cm, unframed

R30 000 – 40 000

PROVENANCE

The Paul Alberts Estate.

The Photographic Archival and Preservation
Association.

LITERATURE

Paul Alberts (1997) *Some Evidence of Things Seen:
Children of South Africa*, Johannesburg: Open
Hand Trust, illustrated on page 110.

Paul Alberts (2009) *Buite die hekke van Eden*,
Pretoria: Protea Boekhuis, illustrated on page 289.

VIEW LOT

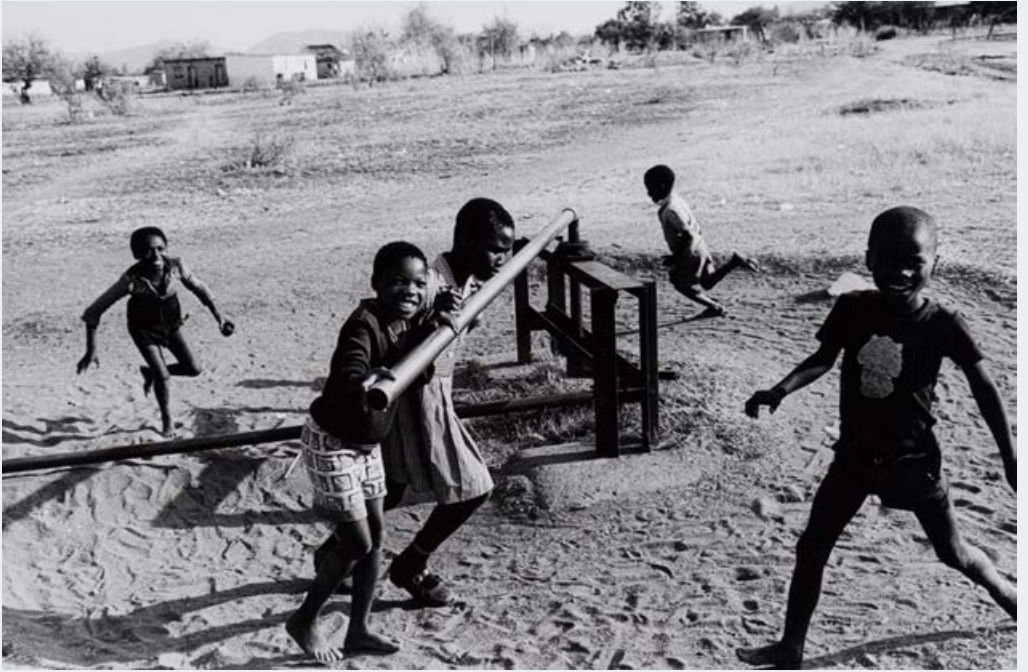


In 1981, Alberts embarked on a photographic essay documenting the lives of children employed to sell newspapers in Cape Town, later included in *Some Evidence of Things Seen* (1997). This publication aimed to foster awareness about the plight of South Africa's children. Introduced by Nelson Mandela and featuring contributions from Albie Sachs and Archbishop Desmond Tutu, the book underscores the urgency and empathy in Alberts' work.

On capturing the present lot, Alberts recounted:

'It was around 5am on a cold, wet day in the winter of 1981, when the wind cut through your body and made your limbs ache. It was pitch dark. I knew one of Moos's newspaper vendors was left at the marker of Long Street and Hertzog Boulevard on the Foreshore of Cape Town, I went to see how he was coping. At first, I only saw a bundle wrapped in a thin blanket lying on top of a pile of newspapers together with some stones to keep the wind from scattering the newspapers. The bundle was Moos's Vendor. The flash on my camera must have woken the boy; the next moment his surprised face peeped through the blanket. He smiled when he saw me. He said he had got a fright, as he thought it was the police. I visited this spot several times during the next hour or so. At about 6:30, I found another child selling *The Cape Times*. The day was breaking, and commuters were walking past the two boys on their way to work. The boy wrapped in the blanket kept on sleeping. When someone asked for a copy of *Die Burger*, the boy selling *The Cape Times* would take a copy of *Die Burger* from underneath the sleeping boy's body and sell it on his behalf. He dutifully put the money on the sidewalk next to his sleeping comrade.'

1. Paul Alberts (1997) *Some Evidence of Things Seen: Children of South Africa*, Johannesburg: Open Hand Trust, page 110.



149

Paul Alberts

SOUTH AFRICAN 1946–2010

Children Pumping Water, Phokeng, North West Province, 1980

signed and inscribed with the title in ink in the margin; inscribed with the title and inscribed 'BOP 1-53' in pencil on the reverse
hand printed gelatin silver print
image size: 18,5 by 27,5 cm;
sheet size: 30 by 40 cm, unframed

R30 000 – 40 000

PROVENANCE

The Paul Alberts Estate.
The Photographic Archival and Preservation Association.

LITERATURE

Paul Alberts (1983) *The Borders of Apartheid: A Chronicle of Alienation in South Africa with a Portfolio of Photographs on Bophuthatswana Today*, Cape Town: The Gallery Press, unpaginated, plate no. 31.

Paul Alberts (1997) *Some Evidence of Things Seen: Children of South Africa*, Johannesburg: Open Hand Trust, illustrated on page 230 with the title *Children pumping water at a public well in Phokeng, North-West Province, 1980*.

Paul Alberts (2009) *Buite die hekke van Eden*, Pretoria: Protea Boekhuis, illustrated on page 295.

VIEW LOT



‘Phokeng is the richest region in South Africa thanks to the platinum reef in the area. That is how it is proclaimed. It is said that the traditional leader of the area (and his extended family) does not know the end of his treasures because in terms of contractual agreements with the mining bosses he receives royalties on the platinum that is mined. Then I ask: How does it happen that donkeys who have been walking around like in the Middle Ages, still pump water here, and if donkeys are not available, then children have to do the work?’

– Paul Alberts, 2009¹

1. Paul Alberts (2009) *Buite die hekke van Eden*, Pretoria: Protea Boekhuis, illustrated on page 295.



150

Paul Alberts

SOUTH AFRICAN 1946–2010

A Family Collecting Wood, Dinokana, North West Province 1980

signed and inscribed with the title in ink in the margin; inscribed with the title and 'BOP 1-29' in pencil on the reverse

hand printed gelatin silver print

image size: 19 by 28,5 cm;

sheet size: 30 by 40 cm, unframed

R30 000 – 40 000

PROVENANCE

The Paul Alberts Estate.

The Photographic Archival and Preservation Association.

LITERATURE

Paul Alberts (1983) *The Borders of Apartheid: A Chronicle of Alienation in South Africa with a Portfolio of Photographs on Bophuthatswana Today*, Cape Town: The Gallery Press, unpaginated, plate no. 64, with the title *Gopane district, 1980*.

Paul Alberts (1997) *Some Evidence of Things Seen: Children of South Africa*, Johannesburg: Open Hand Trust, illustrated on page 43 with the title *Two Woman with their children collecting wood, Gopane, North-West Province, 1980*.

NOTES

Children Pumping Water, Phokeng, North West Province, 1980 (lot 149) and the present lot appeared in Alberts' formative book *The Borders of Apartheid: A Chronicle of Alienation in South Africa* (1983). This publication is a profound exploration of apartheid's policies, with a focus on their impact on Bophuthatswana, one of South Africa's so-called independent homelands. Alberts' own words from the book underscore his motivations:

'All people born in South Africa are South Africans. That I hold this view means that I reject the Homelands policy. Indeed, as I re-read my country's history while compiling the Chronicle which forms the first part of this book, my indignation and anger at this policy and my complicity in it became overwhelming.'

Through a combination of narrative and imagery, Alberts captured both the physical and emotional landscapes shaped by segregation and alienation. His photographs, stark and evocative, transcend time, offering a potent visual commentary on apartheid's social, economic, and political realities.

1. Paul Alberts (1983) *The Borders of Apartheid: A Chronicle of Alienation in South Africa with a Portfolio of Photographs on Bophuthatswana Today*, Cape Town: The Gallery Press, acknowledgments.

VIEW LOT



151

Paul Alberts

SOUTH AFRICAN 1946–2010

Distrik Ses (District Six), 1974

signed, dated 1981 and inscribed
with the title in ink in the margin
hand printed gelatin silver print

image size: 20 by 30 cm;

sheet size: 28,5 by 37,5 cm, unframed

R30 000 – 40 000

PROVENANCE

The Paul Alberts Estate.

The Photographic Archival and Preservation
Association.

LITERATURE

Paul Alberts (2009) *Buite die hekke van Eden*,
Pretoria: Protea Boekhuis, illustrated on page 119,
with the title *Distrik Ses, Kaapstad, 1974*.

VIEW LOT



'... day after day, week in and week out, the destruction continued until all dreams were completely destroyed. Just broken bricks. Chunks of raw cement and concrete remained. Wounds that have been properly cleaned and disinfected, at last. Then there is a scar that reminds of the wound and the pain. But District Six remains a festering sore. Because District Six should have remained an open field, with only the mosque and the palm trees standing alone in complete solitude amidst the rubble. It had to be ugly and unsightly, a portrait of a people's arrogance and audacity. District Six should have been our Auschwitz: a stark monument where not only buildings but the inhabitants and their souls were destroyed.'

– Paul Alberts, 2009¹

1. Paul Alberts (2009) *Buite die hekke van Eden*, Pretoria: Protea Boekhuis, page 118.



152

Paul Alberts

SOUTH AFRICAN 1946–2010

*Migrant Labourers, Single Quarters,
Breakwater Prison, Cape Town 1980*

signed and inscribed with the title in ink in the margin;

inscribed with the title in pencil on the reverse

hand printed gelatin silver print

image size: 18,5 by 28 cm;

sheet size: 30 by 40 cm, unframed

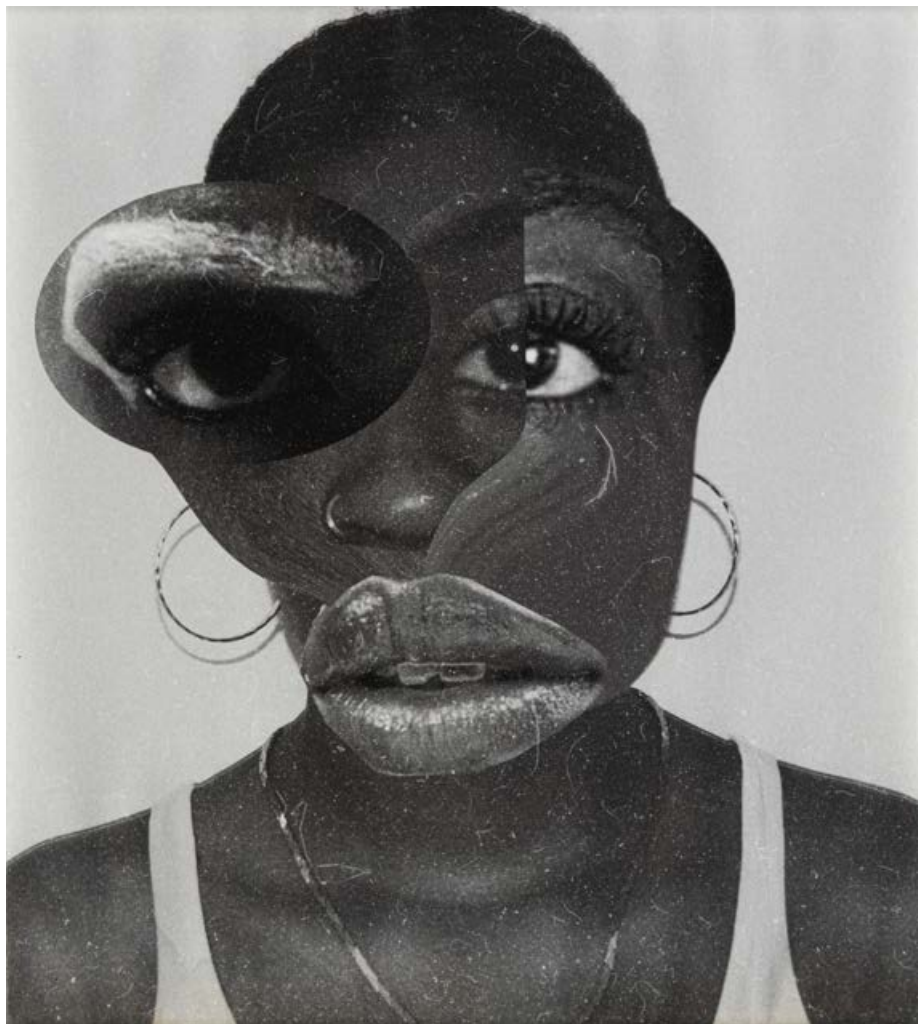
R30 000 – 40 000

PROVENANCE

The Paul Alberts Estate.

The Photographic Archival and Preservation
Association.

[VIEW LOT](#)



153

Lunga Ntila

SOUTH AFRICAN 1995–2022

Something Keeps Calling Me

2019

from an edition of 10

digital collage on paper

image size: 48 by 44 cm;

52 by 47 by 3,5 cm including frame

R20 000 – 30 000

PROVENANCE

BKhz, Johannesburg, 2019.

Private Collection.

EXHIBITED

BKhz, Johannesburg, *Lunga Ntila – Ukuzilanda*,
11 September to 3 October 2019, another example
from the edition exhibited.

LITERATURE

Ayla Angelos (2021) *It's Nice That*, Lunga Ntila uses a cut-and-paste aesthetic to add drama, spirituality and narrative to her work, online, <https://www.itsnicethat.com/articles/lunga-ntila-photography-040121>, accessed 22 January 2025.
Thuli Gamedze (2020) 'Redacted portraits, temporary solutions: on the work of Lunga Ntila', News24, online, <https://www.news24.com/life/arts-and-entertainment/arts/redacted-portraits-temporary-solutions-on-the-work-of-lunga-ntila-20200703>, accessed 22 January 2025.

VIEW LOT



In her practice, Lunga Ntila aims to subvert the inherent assumption of determining one's character based on physical characteristics. To achieve this, the conceptual photographer works with the practice of the amalgamated collage and self-portraiture to obscure and confuse the eye into seeing beyond those that are strictly human.

The present lot, which formed part of the artist's solo exhibition at BKHz entitled *Ukuzilanda* in 2019, uses the visual act of collecting aspects of the body and imagining the various forms they can assume, which is achieved through stretching, enlarging and re-arranging. The composition is not comprised of only one photograph but instead a collection of many angles and instances of the artist's visage. By obscuring the form of the sitter, it protects them from the unwanted gaze and provides a sense of anonymity which speaks back to the socio-political realities of the femme body within South Africa.¹

1. Zaza Hla lethwa (2019) *Lunga Ntila – Ukuzilanda exhibition statement*, online, <https://bkhz.art/lunga-ntila-ukuzilanda>, accessed 21 January 2025.



154

Zanele Muholi

SOUTH AFRICAN 1972–

*Musa Ngubane and Mabongi Ndlovu,
Hillbrow, Johannesburg 2007, Being Series*

lambda print on a Dibond mount

image size: 75 by 76,5 cm

R300 000 – 500 000

PROVENANCE

The Gary Eisenberg Collection.

EXHIBITED

Stevenson, Johannesburg, *Being*, 4 June to 7 July 2007,
another example from the edition exhibited.

[VIEW LOT](#)



'Being is an exploration of both our existence and our resistance as lesbians/women loving women, as black women living our intersecting identities in a country that claims equality for all within the LGBTI community, and beyond.'

Zanele Muholi gained prominence in the mid-2000s with photographs that documented and affirmed the lives of Black lesbians in South Africa. As a member of the Forum for the Empowerment of Women, a support organisation for Black lesbians, Muholi highlighted the injustices faced by this community. Their growing body of work rejected photographic clichés and binaries often associated with Black women, instead focusing on intimate and loving representations of their community. Starting in 2003, Muholi made portraits of lesbian couples in Gauteng. Often made indoors and on beds, the improvised quality of these early portraits yielded to a more formal approach in which subjects posed outdoors. This portrait blurs these finer distinctions, and in turn reflects Muholi's dynamic approach to collaboration, as well as ethics. 'I have never approached a stranger to come and be part of my photography', Muholi, then a Hillbrow resident, explained.²

1. Stevenson (n.d.) *Zanele Muholi Being*, online, <https://archive.stevenson.info/exhibitions/muholi/being.htm>, accessed 28 August 2024.
2. Sean O'Toole (2006) 'Zanele Muholi: Are You Feeling A Little Uncomfortable?' *Business Day Art*, March, page 12.



155

Jimmy Nelson

BRITISH 1967–

Angelo, Soedoe Soechay, Gerewol, Bossio

accompanied by a certificate of authenticity, signed, dated 2006, numbered 2/9 and inscribed with the artist's name, the title and medium

chromogenic print on aluminium

image size: 59 by 47 cm; sheet size: 73,5 by 62 cm

R20 000 – 30 000

LITERATURE

Uzomah Ugwu (n.d.) *Arte Realizzata*, Jimmy Nelson: Humanity, online, <https://www.arterealizzata.com/book-highlight/jimmy-nelson-humanity>, accessed 22 January 2025.

VIEW LOT



156

Jimmy Nelson

BRITISH 1967–

Laku, Mundari, Mayong, South Sudan

2016

accompanied by a certificate of authenticity,
signed, dated 2016, numbered 1/9 and inscribed
with the artist's name, the title and medium
chromogenic print on aluminium

image size: 47 by 95 cm; sheet size: 62 by 110 cm

R30 000 – 50 000

[VIEW LOT](#)





157

David Goldblatt

SOUTH AFRICAN 1930–2018

*Daniel Cloete, Goat Farmer.
Pootjiespram, Richtersveld.
Northern Cape, 23 December 2003*

signed, dated 23/12/2003 and numbered 2/10

in pencil in the margin

digital print on cotton rag paper using
pigment inks of high archival quality

image size: 81,5 by 101,5 cm

R100 000 – 150 000

PROVENANCE

The Gary Eisenberg Collection.

EXHIBITED

Goodman Gallery, Johannesburg, *Intersections*,
3 September to 1 October 2005, another example
from the edition exhibited.

NOTES

Other examples from the edition can be found
in the collections of the Museum of Modern Art
(MoMA), New York City, and the San Francisco
Museum of Modern Art (SFMOMA).

VIEW LOT



158

David Goldblatt

SOUTH AFRICAN 1930–2018

Anna Boois, Namaqualand, Northern Cape, 20 September 2003, Intersections Series

signed, dated 20/9/03 and numbered 4/6
in pencil in the margin
digital pigment print on cotton rag paper
on a Dibond mount
image size: 98 by 122 cm

R120 000 – 180 000

PROVENANCE

Stevenson, Cape Town, 20 August 2013.
The Gary Eisenberg Collection.

LITERATURE

The Standard Bank of South Africa and The Goodman Gallery (2015) *David Goldblatt: The Pursuit of Values*, exhibition catalogue, Johannesburg: The Standard Bank of South Africa and The Goodman Gallery, another example illustrated in colour on page 144.

NOTES

Other examples from the edition can be found in the Walther Collection, Neu-Ulm, Germany and the Stedelijk Museum, Amsterdam, The Netherlands.

'Anna Boois, goat farmer, with her birthday cake and vegetable garden, on her farm Klein Karoo, in the Kamiesberge of the Northern Cape. She was one of 14 people – all women – who had been given land in this area under a government scheme. About a year after this photograph was taken her source of water dried up and she abandoned her farm and went to live in Garies, the nearest village.'

1. Stevenson (n.d.) *David Goldblatt*, online, <https://archive.stevenson.info/exhibitions/goldblatt/intersections/item47.htm>, accessed 1 August 2024.

VIEW LOT

VISIONS OF NOW

On Contemporary African Art

LOTS 159–188





159

Nabeeha Mohamed

SOUTH AFRICAN 1988–

Self Portrait (A Very Serious Artist)

signed and dated 2019 on the reverse

oil on canvas

110 by 79 cm

R50 000 – 80 000

PROVENANCE

Smith Gallery, Cape Town, 4 December 2019.

Private Collection.

[VIEW LOT](#)



160

Talia Ramkilawan

SOUTH AFRICAN 1996–

Untitled VII

2019

ribbon and acrylic yarn on hessian
92 by 67 by 2,5 cm, unframed

R40 000 – 60 000

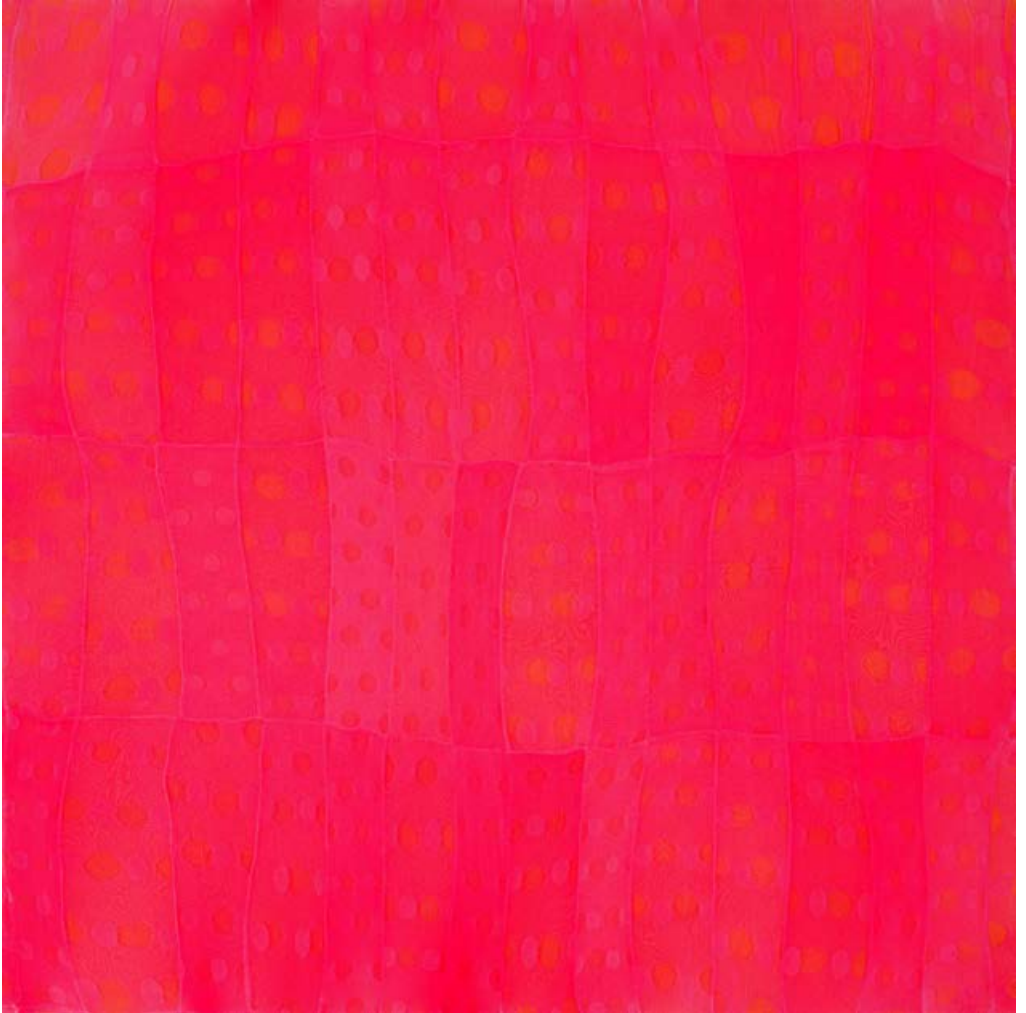
EXHIBITED

Smith Gallery, Cape Town, *Empathic Whispers*,
10 July to 27 July 2019.

LITERATURE

Marcia Elizabeth (2019) *Bubblegum Club*,
*Empathetic Whispers – Encouraging Empathy
Through Art*, online, <https://bubblegumclub.co.za/art/emphatic-whispers-encouraging-empathy-through-art/>, accessed 20 January 2025.
Art Africa (n.d.) *Empathetic Whispers in Art*,
online, <https://artafricamagazine.org/emphatic-whispers-from-art/>, accessed 20 January 2025.
Curating Culture (n.d.) *Empathetic Whispers*,
online, <https://curatingculture.blog/2019/07/17/emphatic-whispers/>, accessed 20 January 2025.

VIEW LOT



161

Turiya Magadlela

SOUTH AFRICAN 1978–

*Mnandisa II, Mandisa for
Kusama Series*

signed, dated 2021 and inscribed with
the title on the stretcher
cotton, silk and nylon pantyhose
120 by 120 by 5 cm, unframed

R70 000 – 90 000

EXHIBITED

Nel Gallery, Cape Town, *Mandisa*, 1 April
to 30 April 2021.

[VIEW LOT](#)



The present lot embodies the concept of *Mandisa*, an isiXhosa term meaning 'sweet' or 'to make things nice'. This playful work was inspired by the artist's cousin, Mandisa, who was born shortly after her grandfather's death and was seen as a source of joy for the family, lifting their spirits during a period of intense mourning. This neon pink tapestry, reconstructed from fabric scraps, results from the artist's attempt to take the 'mess' of life and transform it into something beautiful.' The vibrant pink and orange hues combine in a playful yet poignant composition that carries the weight of experience and memory.

Turiya Magadlela frequently emphasises that her work is not created as a political statement, but rather as a reflection of personal experience. However, her striking textural creations undeniably engage with the broader political landscape of South Africa. Through the use of materials such as pantyhose and linens, each stretched delicately across a canvas frame, she crafts asymmetrical compositions that are both tonally and texturally complex, jointly addressing personal anecdotes as well race, femininity, and disruption.

1. Luan Nel (2021) *LinkedIn*, Mandisa, online, <https://www.linkedin.com/pulse/mandisa-luan-nel/>, accessed 26 January 2025.



162

Tracy Payne

SOUTH AFRICAN 1965–

Wildflower II

signed, dated 2005 and inscribed
with the title twice on the reverse
oil on canvas
diameter: 94 cm by 3 cm, unframed

R20 000 – 30 000

EXHIBITED

Stevenson, Cape Town, *Sacred Yin*,
21 September to 22 October 2005.
Kizo Art Gallery, KwaZulu-Natal, *Awaken*,
26 September 2008.

NOTES

'My paintings mirror the sacred geometry or archetypal energy forms that underpin all creation. I am not alone in recognising that our world is out of balance – we have been living in a left-brain, male-dominant society for centuries. In my paintings I consider this imbalance by working with the geometrical form that the six vibration generates: the hexagon and its internal form, two perfectly balanced, interlocking equilateral triangles. This is the most evocative symbol of the spiritual axiom, *As Above, So Below*' – Tracy Payne¹

1. *Stevenson* (n.d.) Sacred Yin Artist Statement, online, https://archive.stevenson.info/exhibitions/payne/sacred_yin.htm#statement, accessed 19 January 2025.

VIEW LOT



163

Nandipha Mntambo

SWAZI 1982–

Opening I

signed and dated 2018

cattle hair on Fabriano

69 by 50 cm excluding frame;

81 by 60 by 3,5 cm including frame

R15 000 – 20 000

[VIEW LOT](#)



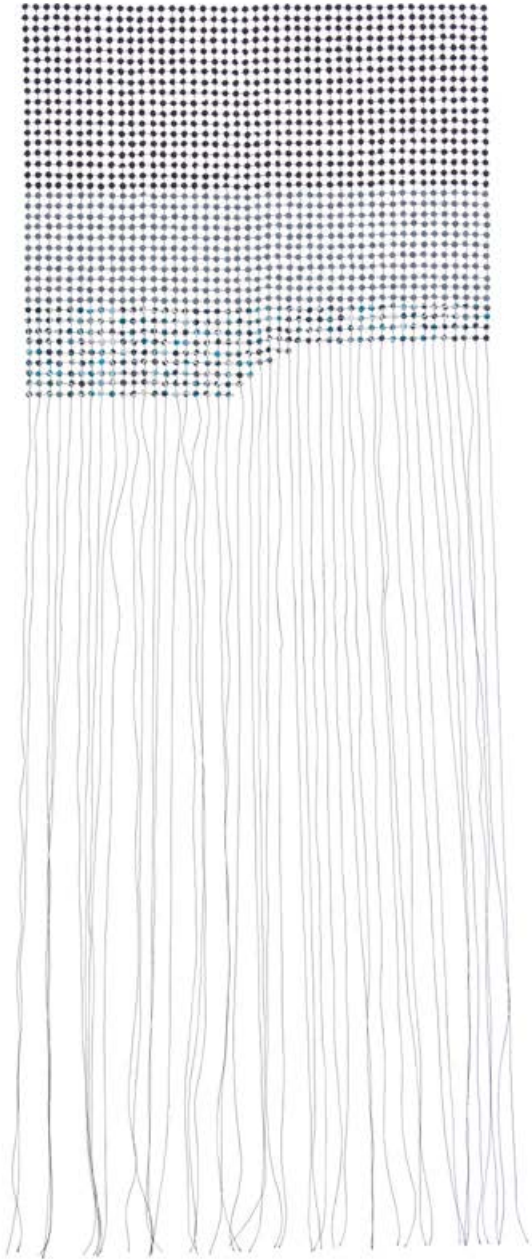
In lots 163, 182 and 183, Nandipha Mntambo continues her exploration of the tension between the organic and the constructed, the natural and the artificial. Using cattle hair meticulously threaded through sheets of Fabriano paper, these three works exemplify her distinct approach to materiality, inviting viewers to confront both the physical and metaphorical connotations of her chosen materials.

Cattle hair, a material often associated with the rural Southern African landscape, has become a signature medium for Mntambo. In these works, the hair's natural texture, strength, and fragility are juxtaposed against the smooth, flat surface of paper, creating an evocative interplay between softness and rigidity, tradition, and contemporary innovation.

The works' titles – *Opening I* (Lot 163), *Opening II* (Lot 182), and *Opening III* (Lot 183) – suggest processes of revelation, uncovering, or transition. In each piece, the hair threads puncture or interlace the paper in ways that seem to imply an opening, a moment of entry or emergence. Whether abstract or figurative, the act of threading signifies a process of construction and deconstruction, as the threads act as connectors between the materiality of the paper and the metaphysical space beyond it.

Mntambo's use of cattle hair speaks to an ongoing dialogue with her heritage, bringing forth an intimate connection to the bodies and lives of animals, which are central to African pastoral cultures. The hair becomes a material symbol of life and death, existence and decay. The act of threading cattle hair through paper might evoke ideas of ritual, healing, and transformation – processes that are often hidden from view, but which are made visible through Mntambo's careful handling of the material.

1. Stevenson (n.d.) *Stevenson*, Nandipha Mntambo, online, <https://www.stevenson.info/artist/nandipha-mntambo/biography>, accessed 20 January 2025.
2. Salome Kokoladze (2022) *Nandipha Mntambo: Rethinking the Body*, online, <https://infrasonic.medium.com/nandipha-mntambo-23d30b936792>, accessed 20 January 2025.



164

Bonolo Kavula

SOUTH AFRICAN 1992–

Untitled

2020

paint on punched canvas,
woodblock print on punched canvas
118 by 44 by 0,1 cm, unframed

R70 000 – 100 000

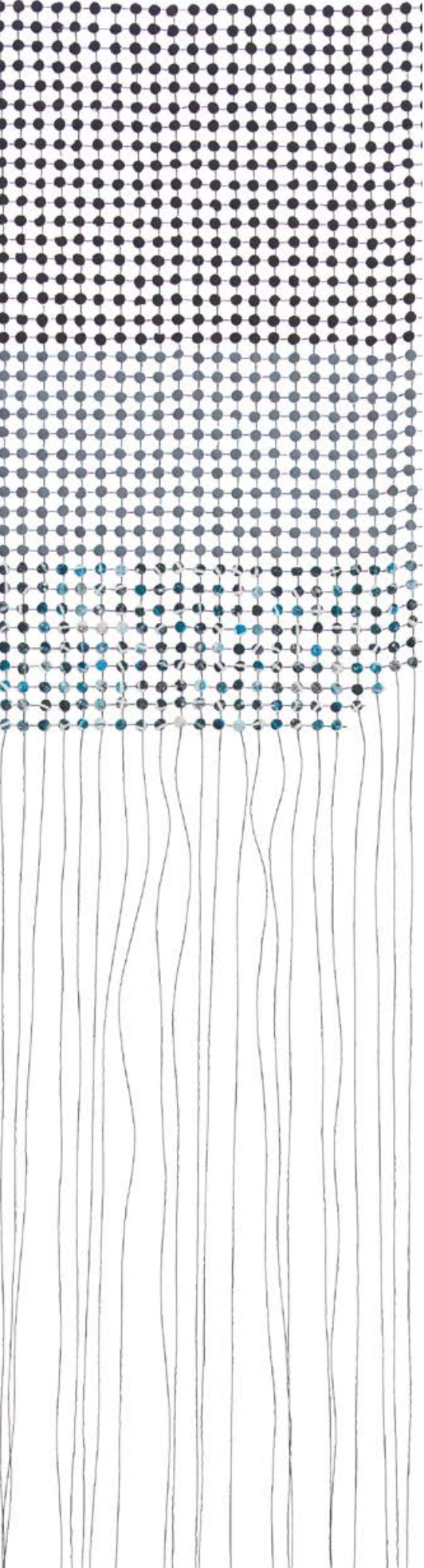
PROVENANCE

Acquired from the artist by the current owner.

EXHIBITED

SMAC, Cape Town, *Sewedi Sewedi*, 6 March to
1 May 2021.

VIEW LOT



'This artwork was conceived before I began incorporating Shweshwe fabric into my practice in 2020. At that time, I had a woodblock carved with horizontal and vertical lines that formed blocks of colour and negative white spaces. I would print this block onto canvas, and then punch the printed canvas, searching for a pattern on the surface of the material. My aim was to infuse my work with more meaning through this process. This experiment would later become one of many material investigations that eventually led me to use Shweshwe fabric.

If you look closely, you'll notice the contrast between the black-painted sections and the few colourful lines near the bottom, where threads hang from the canvas. The coloured lines at the bottom are woodblock prints on canvas, which were later punched to add texture to the piece. The scale of the artwork was intentionally smaller, designed to create a more intimate experience for the viewer.'

– Bonolo Kavula, 2025.



165

Athi-Patra Ruga

SOUTH AFRICAN 1984–

Invitation...Presentation...Induction

signed, dated 2013, numbered 1/1, inscribed with the medium, 'Wall Hanging – Made in Cape Town' and 'Assistants: Joseline Mare and Catherine Sekayi' on a fabric label on the reverse
wool embroidered on canvas tapestry
293 by 164 by 2 cm, unframed

R800 000 – 850 000

PROVENANCE

WHATIFTHEWORLD, Cape Town.
Private Collection.

EXHIBITED

WHATIFTHEWORLD, Cape Town, *Athi-Patra Ruga: The Future White Women of Azania Saga*, 27 November 2013 to 1 January 2014.
South African National Gallery, Cape Town, *Women's Work: Crafting Stories, Subverting Narratives*, 1 December 2016 to 30 April 2017.

LITERATURE

Shakeelah Ismail (2021) *ArtsHelp*, *Weaving a New World: Athi-Patra Ruga's Mythical Tapestries*, online, <https://www.artshelp.com/weaving-a-new-world-athi-patra-ruga/>, accessed 19 January 2025.

Mary Corrigan, Frank Smigiel, Natasha Norman, and Missla Libsekal (2014) *Athi-Patra Ruga: F.W.O.A Saga*, Cape Town, WHATIFTHEWORLD, illustrated in colour, unpaginated, online, https://issuu.com/whatiftheworldgallery/docs/athi-patra_ruga?utm_medium=referral&utm_source=www.whatiftheworld.com, accessed 19 January 2025.

VIEW LOT





Tapestries, an ancient art form, have long symbolised status, once reserved for the wealthy or used by the Medieval church to communicate with the illiterate. Today, they remain a symbol of high status, inaccessible to many due to their intricacy.¹

The present lot exemplifies the compelling defiance within Athi-Patra Ruga's work. The tapestry, featuring vivid pinks, yellows, and blues, depicts an epic battle between Zulu warriors armed with traditional shields and balloon-covered aliens wielding futuristic ray guns. It combines colour, texture, and character to entangle and reexamine memory, blending utopian fantasy with historical reality. Notably, the work defies the typical rectangular format, woven into an asymmetrical trapezoid, subverting the expectations surrounding the appearance of a traditional tapestry. Through this method of production, Ruga decolonises the narratives that continue to shape the lives of black, queer, and femme communities in post-apartheid South Africa.²

1. Shakeelah Ismail (2021) *ArtsHelp*, Weaving a New World: Athi-Patra Ruga's Mythical Tapestries, online, <https://www.artshelp.com/weaving-a-new-world-athi-patra-ruga/>, accessed 26 January 2025.
2. Isabella Kuijers and Lloyd Pollak (2017) *ArtThrob*, Work, work, work: 'Women's Work' at ISANG, online, <https://artthrob.co.za/2016/12/21/work-work-work-womens-work-at-isang/>, accessed 26 January 2025.



166

Wycliffe Mundopa

ZIMBABWEAN 1987–

Paradise of Vice

signed and dated 2015

oil and ink on canvas

178 by 245 by 5 cm, unframed

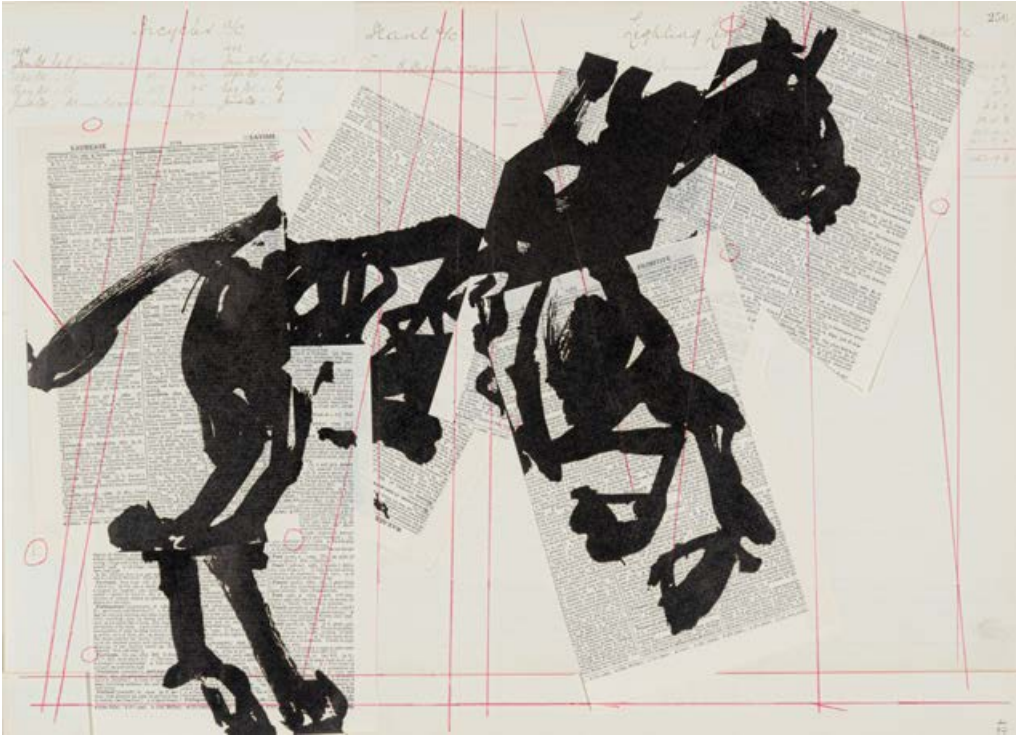
R120 000 – 180 000

PROVENANCE

First Floor Gallery, Harare, Zimbabwe.

Private Collection.

[VIEW LOT](#)



167

William Kentridge

SOUTH AFRICAN 1955–

Universal Archive (Horse)

signed, numbered 21/30 in pencil and embossed with the David Krut Workshop chopmark in the margin
linocut printed on non-archival pages from the Shorter Oxford English Dictionary
image size: 48 by 64 cm; sheet size: 62 by 80 cm

R300 000 – 500 000

PROVENANCE

David Krut Workshop, Johannesburg.
Private Collection.

[VIEW LOT](#)



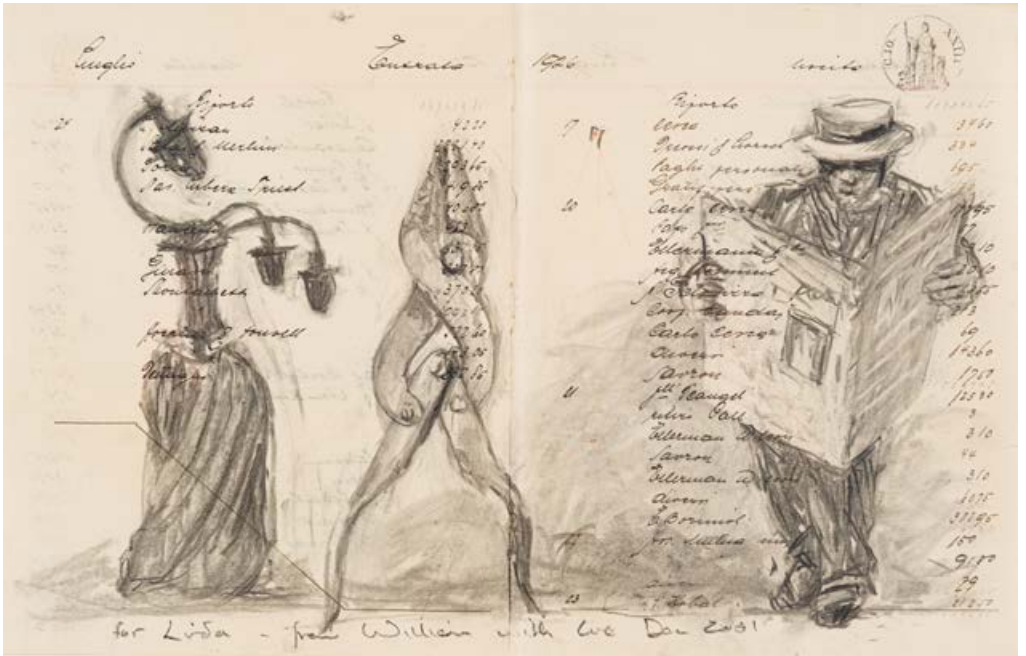
The present lot is a striking example of William Kentridge's ongoing exploration of history, memory, and the human condition through his distinctive multi-disciplinary approach.

The present lot combines Kentridge's penchant for layered, symbolic imagery with his unique use of materials and techniques. The horse, a recurring motif in Kentridge's *oeuvre*, often represents both the animal and the allegorical, embodying themes of power, movement, and the intersection of nature with human constructs. In the present lot, the horse is depicted with a powerful sense of motion, seemingly frozen in a moment of transition between stillness and action. This duality – the tension between the static and the dynamic – is at the heart of the work's visual impact.

The present lot is part of Kentridge's larger *Universal Archive* series, which is an ongoing project investigating the construction and deconstruction of history. The 'archive' concept is one that resonates throughout Kentridge's body of work, as he examines the ways in which history is recorded, filtered, and interpreted, often questioning the objectivity of the archive itself. By introducing the horse into this archive, Kentridge introduces an element of narrative and movement, allowing the animal to serve as both witness and participant in the unfolding of historical events.

In his work, Kentridge draws on a deep understanding of South African history and a critical engagement with global historical narratives. The horse, both as a literal animal and a symbolic figure, becomes a conduit for Kentridge's meditation on how history is remembered, interpreted, and transmitted.

1. William Kentridge (2013) *A Universal Archive: William Kentridge as Printmaker*, London: Hayward Gallery Publishing.



168

William Kentridge

SOUTH AFRICAN 1955-

Untitled (Man Reading and Anthropomorphic Figures)

inscribed with a dedication that reads 'for Linda
 – from William with love' and dated Dec 2001
 charcoal on found paper
 25 by 39 cm

R1 200 000 – 1 800 000

PROVENANCE

Acquired from the artist.
 The Linda Givon Collection.

VIEW LOT

Luzerne

| | |
|--------------------|-----------|
| Objets | 267439 80 |
| Lausanne | 4200 |
| Paris & Merlin | 2221 40 |
| Paris | 29366 |
| Par. Lubers Trist. | 419 86 |
| | 40680 |
| Hauterive | 463 |
| | 631 16 |
| Geneve | 227 87 |
| Montaubert | 370 20 |
| | 1092 10 |
| Paris & Russell | 522 60 |
| | 143 05 |
| Vevey | 282 86 |

r Lida - from William



169

Alexandra Karakashian

SOUTH AFRICAN 1988–

Passing Through XI

signed and dated 2020

used engine oil, black pigment and sunflower oil on reversed canvas in a Perspex box
60 by 60 cm

R30 000 – 50 000

PROVENANCE

SMAC, Cape Town.
Private Collection.

EXHIBITED

Investec Cape Town Art Fair, *SMAC Solo Booth, Black, Painting, Flag, Monument*, 14 February to 16 February 2020.

The present lot formed part of Alexandra Karakashian's dynamic installation at the 2020 Cape Town Art Fair. Her solo booth comprised four stretched canvases, an ersatz flag and two stacks of folded works, all in the same keynote of black. Her presentation extended on formal strategies and themes refined throughout the 2010s. A former assistant to Penny Siopis, Karakashian's artistic journey is defined by her innovative use of unconventional materials like engine oil, gunpowder and charcoal. Their unwieldy nature makes them volatile agents, requiring the artist to embrace uncertainty and change. Her striking work explores themes of displacement, memory and impermanence, influenced by her family's history during the Armenian genocide and her consistent engagement with the colour black as a symbol of mourning, resistance and transformation.¹

1. Sean O'Toole (2020) *Black, Painting, Flag, Monument*, exhibition pamphlet, Cape Town: SMAC.

VIEW LOT



170

Brett Charles Seiler

ZIMBABWEAN 1994–

Timber

signed, dated 2021 and inscribed
with the title on the stretcher
bitumen and roof paint on canvas

241 by 180 cm

R200 000 – 300 000

PROVENANCE

Everard Read, Cape Town.
Private Collection.

EXHIBITED

Everard Read, Cape Town, *Timber*, 24 February to
20 March 2021.

VIEW LOT



'Timber!' is the call that echoes through the forest when a tree is going to fall after being cut. It is also the wood used to build houses.¹

The present lot, which lent its title to Brett Seiler's 2021 solo exhibition at Everard Read, explores the term 'timber,' which the artist uses to examine masculinity, home, and loss. Since 2019, his paintings have often featured groups of men in minimally detailed interiors, engaged in personal moments. This lot exemplifies his ability to transform memories into poignant visual diaries of queer existence.

The works within the exhibition are autobiographical, depicting intimate moments and memories, created using materials like roof paint, wood scraps, and bitumen. These materials not only shape the forms in his works but also construct a 'home' for the subject matter, blending personal narrative with a politically defiant edge.

1. *Everard Read* (n. d.) Brett Charles Seiler: Timber, online, https://www.everard-read-capetown.co.za/exhibition/234/press_release/, accessed 26 January 2025.



171

Jared Ginsburg

SOUTH AFRICAN 1985–

Touching Faces

signed and dated 2015

etching ink monotype with indian ink

and pencil on paper

63 by 89 cm

R20 000 – 30 000

PROVENANCE

blank projects, Cape Town, 2015.

The Linda Givon Collection.

EXHIBITED

blank projects, *The Natural World parts 2, 3, 4, 5 and 6*, 21 May to 27 June 2015.

[VIEW LOT](#)



172

Zander Blom & Sean O'Toole

SOUTH AFRICAN 21ST CENTURY

The Bad Reviews Banner

signed by both artists, dated 2018 and inscribed

with the title on the reverse

oil on canvas

180 by 113 cm

R25 000 – 35 000

NOTES

The present lot forms part of a collaborative endeavour between Zander Blom and Sean O'Toole which was born out of a mutual interest in art and music. 'Since Sean's initial interest in art came via music, and he knew that I had dabbled in music before, he thought we might have an interesting conversation.'

Zander Blom's canvases exude a frantic rhythm, where abstraction is the expression linking his contemporary practice to modernist traditions.² High pitched colours, punk imagery and scale foreground the expression of the present lot – a hand-painted stage banner. The banner is further complemented by a black steel frame, from which it is tied. The frame especially produced by Rodan Kane Hart, a sculptor, co-founder and creative director of various platforms including THE FOURTH, further adds to the edgy and robust character to the work.

A similar version to the present lot was exhibited by Stevenson at Felix Art Fair, Los Angeles in 2019.

1. *Tongues* (2020) Zander Blom interview, online, <https://tongues.cc/articles/zander-blom/>, accessed 27 January 2025.
2. Various Authors (2016) *Vitamin P3: New Perspectives in Painting*, New York: Phaidon, online, <https://www.stevenson.info/artist/zander-blom/texts>, accessed 27 January 2025.

VIEW LOT



173

Ricky Ayanda Dyaloyi

SOUTH AFRICAN 1974–

Umsi Enkungwini (Smoke in the Fog), diptych

each signed and dated 21

mixed media on canvas

each: 150 by 150 cm

R60 000 – 80 000

EXHIBITED

Everard Read, Franschhoek, *Isiphambuka Sendlela (The Crossroads)*, 20 November to 13 December 2021.

NOTES

The present lot is a strikingly visual example of Dyaloyi's interest in communities, townships and the people he interacts with. This scene, filled with bustling figures that dominate the canvas, is

built up using an energetic application of oil paint and turpentine. Occasionally, Dyaloyi employs the use of dust or sand¹ which is observed in the present lot. There appears to be incomplete and sketch-like layers with vibrant strokes of colour juxtaposed against a dark receding background, which makes the cause of this frenetic energy unknown. But what makes this painting interesting, is the palpable energy which is transmitted through Dyaloyi's application of paint. It feels as if we are caught up in a rhythm of movement – which is neither menacing, nor quiet. We are engaged in the activity of the figures, creating a sense of profound empathy within the viewer.

1. *Latitudes Online* (n.d) Ricky Ayanda Dyaloyi, online, https://latitudes.online/artists/ricky_ayanda_dyaloyi?srsId=AfmBOooW_NH5egc-C6SxRLM8ZgiclhYoFFMAGTzVeSziVfs92nilooBf, accessed 27 January 2025.

VIEW LOT



174

Mostaff Muchawaya

ZIMBABWEAN 1981–

Abstract Landscape with Figure,
diptych

mixed media on unstretched canvas
each: 129 by 97 cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist by the current owner,
Zimbabwe.

[VIEW LOT](#)



175

William Kentridge

SOUTH AFRICAN 1955–

Dissolve

signed and dated 2008

ink on paper

81 by 120 cm

R900 000 – 1 200 000

The proscenium arch of the theatre stage has occupied William Kentridge since he was a drama student in Paris in the early 1980s. Its most productive flowering was his conceptualising of the production of Mozart's *The Magic Flute* opera in 2005. The arch also dominates the picture plane in the present lot. Ambiguity is evident in that the large central white area could either be the back wall of the stage or a white fire screen in front of it. Regardless, both surfaces are ideal

[VIEW LOT](#)



for projecting various sequences of moving images to tell a story, as Kentridge frequently does in his stop-frame animation video artworks. Many similar drawings done with ink washes are found in *Learning the Flute*, *Preparing the Flute* and in *Flute* itself, the various projects, prints, and publications in which Kentridge visualised his thoughts about the opera. As a matter of course he visited the Théâtre Royal de la Monnaie in Brussels, where the opera was first performed, studying stagecraft and setting, before his own productions appeared in New York and Johannesburg. In many artworks he fills the empty stage with Egyptian architectural elements and Masonic structures, implicated in Mozart's opera, including mastaba-shaped pyramids, secret chambers, hallowed hallways and endless colonnades, as well as scenes from dark woods.

Kentridge frequently experiments with the notion of the stage as subject in his work. *The Black Box/Chambre Noir* with its phenomenally complex mechanisms of scene changes is a good example. So is the anatomy theatre setting he uses in *Il Ritorno d'Ulisse*. At a grand scale, the embankment along the Tiber River in Rome was integral to the performance of *Triumphs and Laments*, and more intimately, his studio at home serves as the platform for many of his performance pieces and films.

Words, or 'rubrics' as Kentridge calls them, appear frequently in the artist's work, especially in his later series, including the recent *Waiting for the Sybil* (2020). The dominant aspect of the work in the present lot is the bold word 'Dissolve' written prominently across the picture plane. It signals a fade-out, or an ending, and Kentridge often uses similar words such as 'Finis' or 'End' to conclude his videos, in the manner of early 'moving pictures' in the history of film. The word also references Kentridge's characteristic working method of drawing, erasing, and redrawing for his particular style of stop-frame animation. The prefix of the word, 'dis' recedes, and the root, 'solve', stands out against the white background, suggesting perhaps not only an ending, but also the solution to a problem or making space for a new problem with which to grapple.



176

William Kentridge

SOUTH AFRICAN 1955–

Delve and Stroke

signed

charcoal and pastel on paper

50 by 65 cm

R200 000 – 300 000

PROVENANCE

Strauss & Co, Cape Town, 7 March 2011, lot 320.

NOTES

William Kentridge explains that *Stereoscope* (1999), an animated film featuring the pivotal character Soho Ekstein, asks 'how to maintain a sense of both contradictory and complementary parallel parts of oneself. Since James Joyce, there has always been in modernist writing the notion of a stream of consciousness—floating connections rather than a programmed, clear progression. 'What I'm interested in,' he reveals, 'is a kind of multi-layered highway of consciousness, where one lane has one thought but driving up behind

and overtaking it is a completely different thought.'

Delve and Stroke resembles a film's storyboard in which the artist has rapidly sketched ideas for drawings for animation. Water, a central metaphor in *Stereoscope* suggests life, tears, and floods, is depicted in cobalt blue - a device in the film that features strongly in the present lot. Heads that appear to be asleep or dreaming evoke Kentridge's monumental African heads. The lower register contains words rich in associative references. *Delve* suggests digging the ground as well as probing the past. While *stroke* may imply caresses, it also refers directly to the bizarrely compelling notion of creating electricity by stroking dry, black cats, as advocated by the Russian poet and playwright, Vladimir Mayakovsky – the likely source for the cat in Kentridge's films.

1. Carolyn Christov-Bakargiev (1999) 'Interview: Carolyn Christov-Bakargiev in conversation with William Kentridge' in Dan Cameron, Carolyn Christov-Bakargiev, and J M Coetzee, *William Kentridge*, London: Phaidon, page 26.

VIEW LOT



177

Jody Paulsen

SOUTH AFRICAN 1987–

Prince Charming

felt collage

134,5 by 137 cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist by the current owner.

[VIEW LOT](#)



178

David Brown

SOUTH AFRICAN 1951–2016

Two Men and their Dog, Maquette

signed, dated 06 and numbered 6/10

bronze with a brown patina

height: 90 cm; width: 120 cm; depth: 35 cm

R120 000 – 180 000

EXHIBITED

João Ferreira Gallery and Die Kunsamer, Cape Town, *Two Men and their Dog and Other Works*, 6 to 30 May 2009.

NOTES

'I made my first dog as a 'dog of war' in 1979 it was carved in wood and parts, like muzzles and collars, were clad in steel. Subsequently I had my second exhibition at the Goodman Gallery in Johannesburg in 1980. The theme of the dog had then evolved into a series called *One man and his dog*. These were monumental two-piece sculptures showing maimed figures on wheeled structures drawn by dogs. My first studio was situated on the edge of District 6 in a derelict

building in Canterbury Street. Life in this area was raw and hard. District Six was crumbling and meths drinking street people lived out-side my studio window. The stories they told were of desperate lives, but with fondly conjured memories of homes that once existed and the pleasure of family once experienced. The sculptures I made at that time reflected this a microcosm of bizarre paradoxes made more stark by the ruthless oppression of the apartheid state. Humour, too, however dark, has always been part of my iconography. After that time I never made another dog until a collector asked me in 2004 to make a large sculpture for him with two men and a dog. The 6 small dogs were maquettes for him to choose from. Enjoying revisiting an old theme I made a few more resulting in this small exhibition. Dogs are our closest companion species, but they can also go feral and become dangerous in ways not unlike their human masters.¹

1. David Brown (2009) David Brown: Two Men and their Dog and Other Works, May, *The SA Art Times*, page 5.

179

Masimba Hwati

ZIMBABWEAN 1982–

Antenna

2016

horns, umbrella, golf balls, spear and found objects
height: 213 cm excluding base; 224 cm including base;
width: 52 cm; depth: 30 cm

R15 000 – 20 000

NOTES

The present lot features one of Masimba Hwati's *Antennas*, spear assemblages that the artist regards as transmitters and receivers of imaginary information – being comprised of collections of some of his favourite objects.

Working in assemblage, Hwati uses these objects to speak to his experiences of a changing Zimbabwe and how a political undercurrent is ever present within Africa's social and cultural exchange. The artist sparks conversation by employing the contrasting imagery of an upright traditional spear and the Western element of the cartoon toy placed atop the structure. The combination of multicultural elements paints a compelling picture of the contemporary 'African Identity', which the artist believes to be ever changing and engaged within a continual exchange.¹

'With assembled found objects, Masimba Hwati creates sculptures to which a new life is insufflated with the breath of invited sonic makers. He examines post-colonial subjects, and contributes to broader reflections around artistic practice as a vehicle of change and a tool for rewriting history.'²

1. Robert Preece (2022) *Sculpture: A Publication of the International Sculpture Centre, Fragile and Beautiful Complexity: A Conversation with Masimba Hwati*, online, <https://sculpturemagazine.art/fragile-and-beautiful-complexity-a-conversation-with-masimba-hwati/>, accessed 26 January 2025.

2. Haus der Kulturen der Welt (n.d.) *Masimba Hwati*, online, <https://www.hkw.de/en/programme/o-quilombismo/masimba-hwati>, accessed 18 January 2025.





180

Bonolo Kavula

SOUTH AFRICAN 1992–

Lerumo (The Spear)

cardboard, thread, acrylic paint on punched
canvas and string

height: 51 cm; width: 14 cm; depth: 3,5 cm

R20 000 – 30 000

PROVENANCE

Acquired from the artist by the current owner.

EXHIBITION

SMAC, Cape Town, Sewedi Sewedi, 6 March to
1 May 2021.

NOTES

'This artwork was created a month before I conceptualised the idea of incorporating Shweshwe fabric into my work. It was also made in the same year that I had my first solo exhibition in the *Tomorrows/Today* booth for the Cape Town Investec Art Fair in February 2020. In this piece, I've used remnants from that solo show to create a sculptural object that combines material ideas such as cardboard and punched canvas. Three months later, in March 2021, I held my first solo exhibition at SMAC, featuring this piece as part of a series of small experimental works that combine cardboard, canvas, and punched magazine paper – all of which sold. The artwork resembles a spear or dagger, and I always title my works in Setswana. *Lerumo* means 'spear' in Setswana – a weapon or form of armour. I would even go as far as to say that this piece represents my spiritual armour.'

– Bonolo Kavula, 2025.

VIEW LOT



181

Bronwyn Katz

SOUTH AFRICAN 1993–

Aloe Ferox (Bitter Aloe); A l'Aloé Véra, two

2018–2020

Aloe Ferox (Bitter Aloe) is from an edition of 10;

A l'Aloé Véra is from an edition of 12

mattress spring and yarn

(1) height: 32 cm; width: 14 cm; depth: 8 cm; (2)

height: 35,5 cm; width: 15 cm; depth: 8 cm

R60 000 – 90 000

PROVENANCE

Aloe Ferox (Bitter Aloe) was acquired from Bkhz, Johannesburg, 2020.

A l'Aloé Véra was acquired from blank projects, Cape Town.

EXHIBITED

Art Basel, *blank projects booth*, 17 to 20 June 2021, another example of *Aloe Ferox (Bitter Aloe)* exhibited.

VIEW LOT



182

Nandipha Mntambo

SWAZI 1982–

Opening II

signed and dated 2018

cattle hair on Fabriano

70 by 50 cm excluding frame;

81 by 60 by 3,5 cm including frame

R15 000 – 20 000

PROVENANCE

Acquired from the artist by the current owner.

[VIEW LOT](#)



183

Nandipha Mntambo

SWAZI 1982–

Opening III

signed and dated 2018

cattle hair on Fabriano

87 by 58 cm excluding frame;

96 by 63 by 3,5 cm including frame

R18 000 – 24 000

PROVENANCE

Acquired from the artist by the current owner.

[VIEW LOT](#)



184

Mahi Binebine

MOROCCAN 1959–

Figure Curled into the Fetal Position

wax and pigment on wood

160 by 140 cm

R80 000 – 120 000

PROVENANCE

Acquired from the artist by the current owner.

[VIEW LOT](#)



Mahi Binebine's work occupies a space where the deeply personal and the profoundly political intersect. The central composition of the present lot features a figure coiled into the fetal position. This universal gesture of vulnerability and self-protection – suggests a return to origins, evoking themes of birth, trauma, and rebirth.

The figure's placement within the expansive composition suggests isolation, but also openness. It is as though the figure is caught in a liminal space, a moment of introspection or suspension. This ambiguity invites viewers to reflect on their own states of vulnerability, drawing attention to the ways in which individual pain resonates within broader human experiences.

Below the central figure, a horizontal panel of disembodied heads and hands introduces a dynamic interplay of forms and gestures. These fragmented body parts, rendered without hair or distinguishing features, create a sense of anonymity and universality. The hands, in various positions – open, clenched, reaching – speak to a range of emotional states: supplication, resistance, and solidarity. The heads become symbols of humanity stripped to its essence.

Binebine's work is deeply informed by his Moroccan heritage and his engagement with themes of exile, displacement, and resilience. The present lot, with its juxtaposition of the individual and the collective, speaks to the universal human experiences of vulnerability and endurance. The fetal figure suggests a turning inward, a retreat to a place of safety or origin, while the fragmented heads and hands below evoke the weight of history and the collective struggle for survival and recognition.

The absence of personal markers on the figure further emphasizes their universality, inviting viewers to see themselves within the composition. At the same time, the work's tactile details and layered textures ground it in the specific, the material, and the visceral.¹

1. Stella de Bagneux (no date) *Stella Gallery, An Atypical Course*, online, <https://www.stella-gallery.com/artist/mahi-binebine/?accepter=1>, accessed 20 January 2025.



185

Hussein Salim

SUDANESE 1966–

Alsahara

signed and dated 21; inscribed with the artist's name, date, title and medium on the reverse
collage and acrylic on canvas
200 by 240 by 2,5 cm, unframed

R60 000 – 80 000

PROVENANCE

Melrose Art Gallery, Johannesburg, 2021.
Private Collection.

EXHIBITED

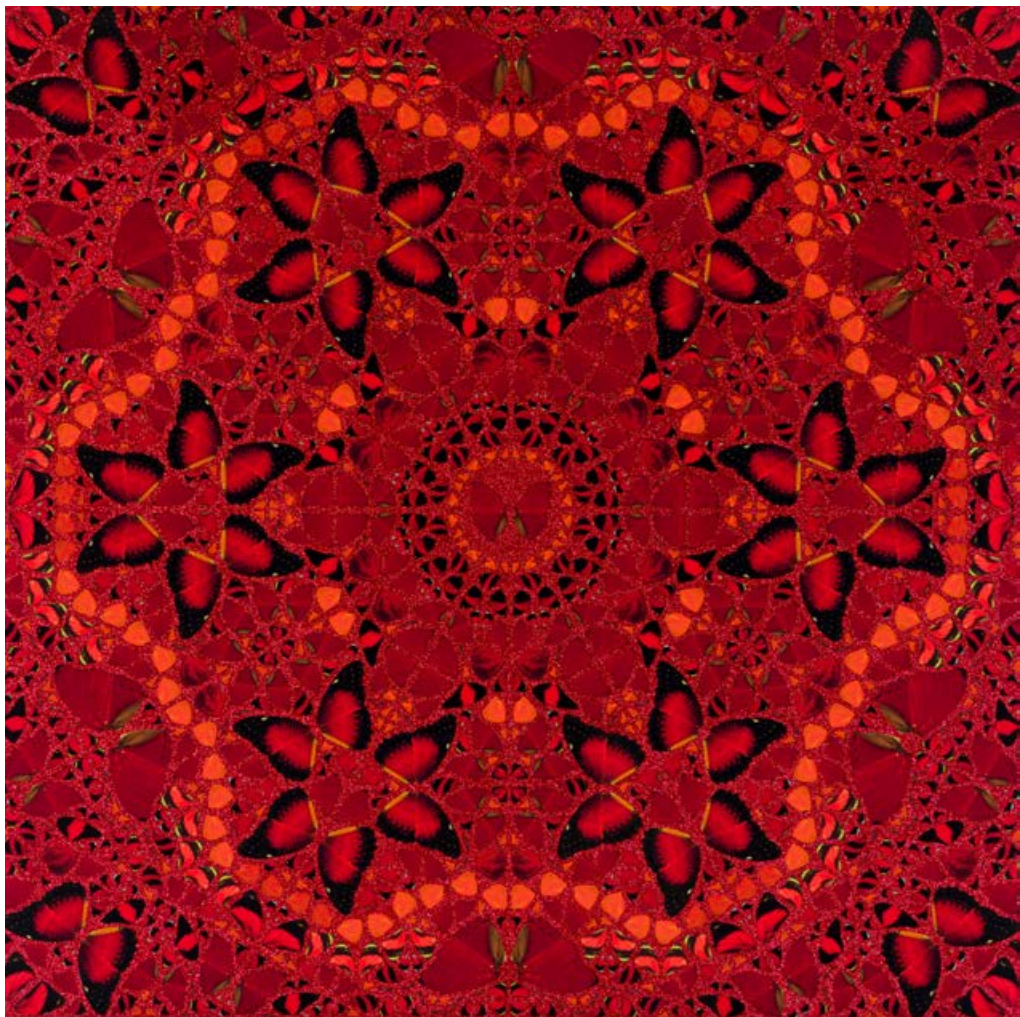
The Melrose Gallery, Johannesburg, *The Garden of Carnal Delights*, 5 May to 3 July 2022.

NOTES

The present lot is characterised by Hussein Salim's vibrant abstraction – weaving lively colours and intricate patterns to explore themes of diaspora and multiculturalism. Rooted in his own journey, Salim views his artistic practice as deeply connected to his experiences of navigating the unknown.

'My art comes as abstraction because, for me, it is an act of life, tied to my personal narrative – one of a person who has lived through the unknown. The entire matter, this act of life, is like an open horizon to a captivating adventure.'
– Hussein Salim

VIEW LOT



186

Damien Hirst

BRITISH 1965–

Wu Zetian, The Empresses Series
(H10-1)

signed, dated 2022, inscribed with the artist's name, the title, medium and numbered 1300/2853 on a Heni Editions label adhered to the reverse

laminated giclée print on aluminium composite, screen printed with glitter
100 by 100 by 2 cm, unframed

R40 000 – 60 000

[VIEW LOT](#)



187

Damien Hirst

BRITISH 1965–

Suiko, The Empresses Series (H10-4)

signed, dated 2022, inscribed with the artist's name, the title, medium and numbered 1766/3310 on a Heni Editions label adhered to the reverse laminated giclée print on aluminium composite, screen printed with glitter
100 by 100 by 2 cm, unframed

R40 000 – 60 000

[VIEW LOT](#)



188

Damien Hirst

BRITISH 1965–

*Theodora, The Empresses Series,
(H10-3)*

signed, dated 2022, inscribed with the artist's name, the title, the medium and numbered 1592/3315 on a Heni Editions label adhered to the reverse

laminated giclée print on aluminium composite, screen printed with glitter
100 by 100 by 2 cm, unframed

R40 000 – 60 000

[VIEW LOT](#)



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