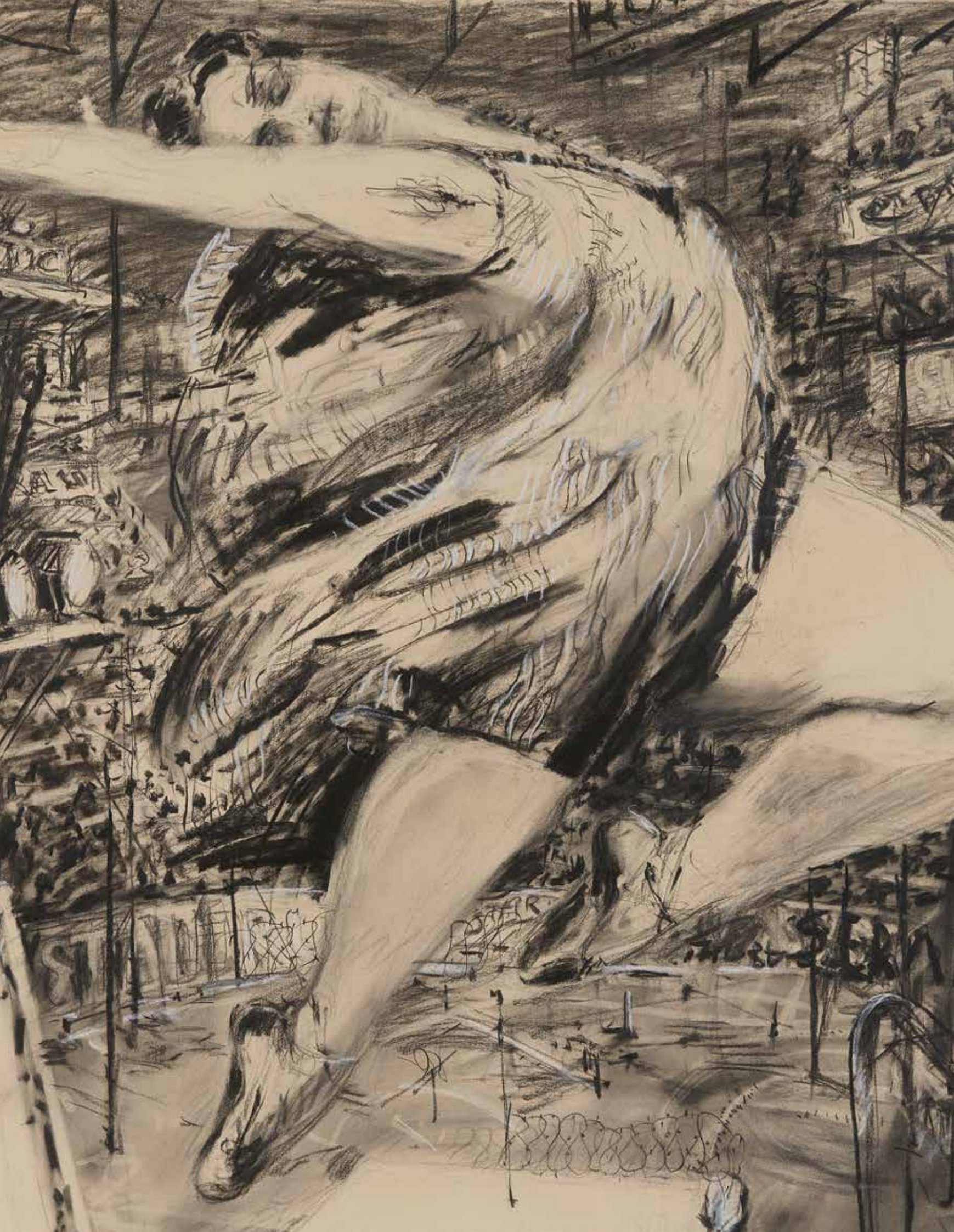


ASPIRE







A S P I R E

A R T A U C T I O N S

Historic, Modern & Contemporary Art











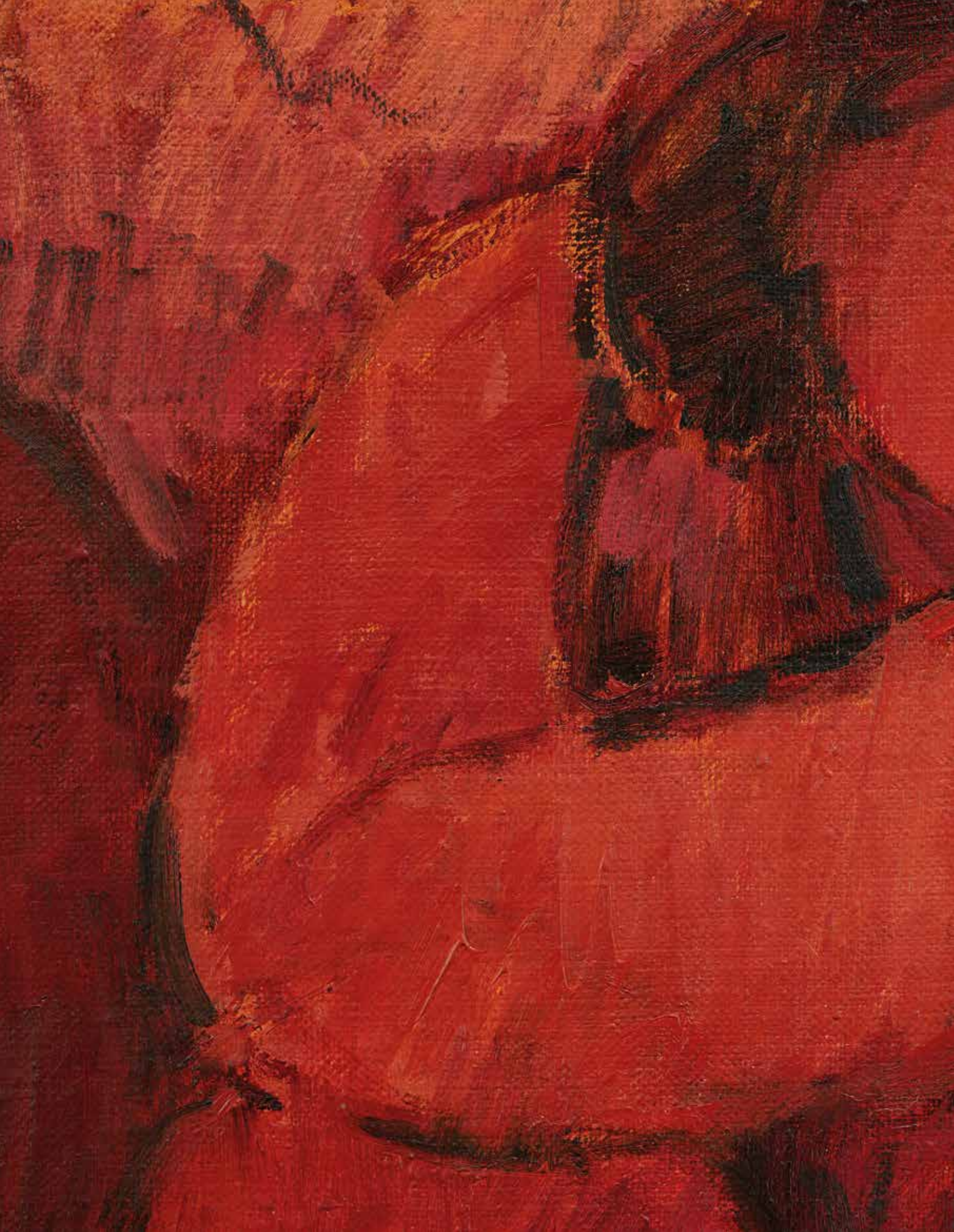


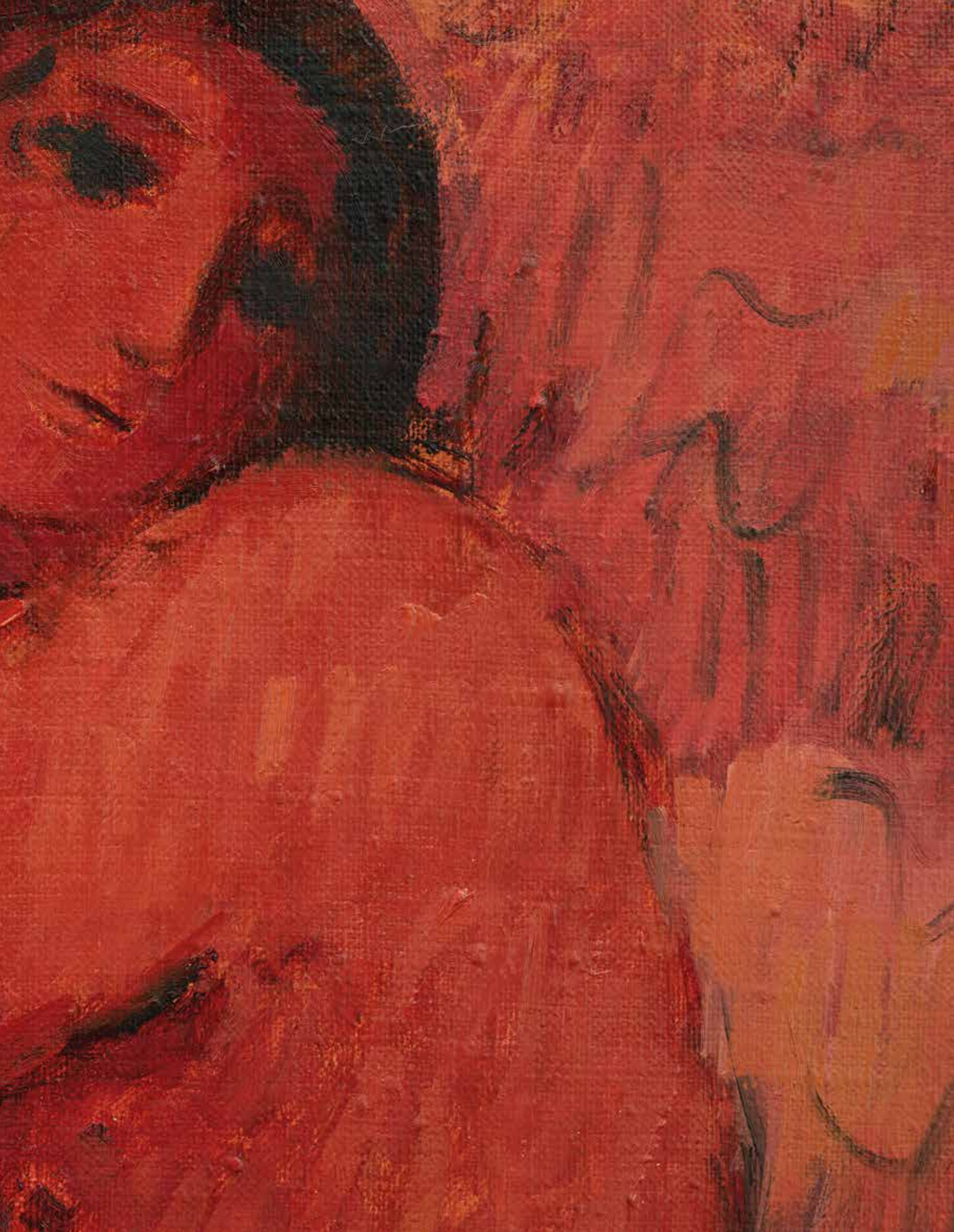


























Historic, Modern & Contemporary Art

Day Sale and Evening Sale | Autumn 17

VIEWING AND AUCTION LOCATION

Avenue | V&A Waterfront | 40 Dock Road | Cape Town

AUCTION

Day Sale | Monday 27 March 2017 | 4 pm

Evening Sale | Monday 27 March 2017 | 8 pm

VIEWING

Friday 24 March 2017 | 10 am – 7 pm

Saturday 25 March 2017 | 10 am – 5 pm

Sunday 26 March 2017 | 10 am – 4 pm

WALKABOUTS

Saturday 25 and Sunday 26 March 2017 at 11 am

AUCTIONEER

Ruarc Peffers

AUCTION CODE AND NUMBER

When sending telephone or absentee bids, this sale is referred to as: AAA AUTUMN 17

CONDITIONS OF SALE

The auction is subject to: Important Notices, Conditions of Business and Reserves

AUCTION RESULTS

+27 11 243 5243

View them on our website www.aspireart.net/results

ABSENTEE & TELEPHONE BIDS

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Company Reg No: 2016/074025/07 | VAT number: 4100 275 280

AUCTION VENUE – AVENUE | V&A WATERFRONT | CAPE TOWN

Avenue is located on Dock Road at the V&A Waterfront, situated between the Two Oceans Aquarium and The One & Only, Cape Town.

GPS coordinates are: 33°54'28.41"S | 18°25'01.01"E2

Directions from the Nelson Mandela Boulevard N1/N2, heading into Cape Town.

At the first set of traffic lights, turn right onto Walter Sisulu Avenue.

At the first roundabout, take the first exit onto Dock Road.

At the second roundabout, take the second exit straight to stay on Dock Road.

The venue will be on your right, between the One & Only Cape Town and Two Oceans Aquarium.

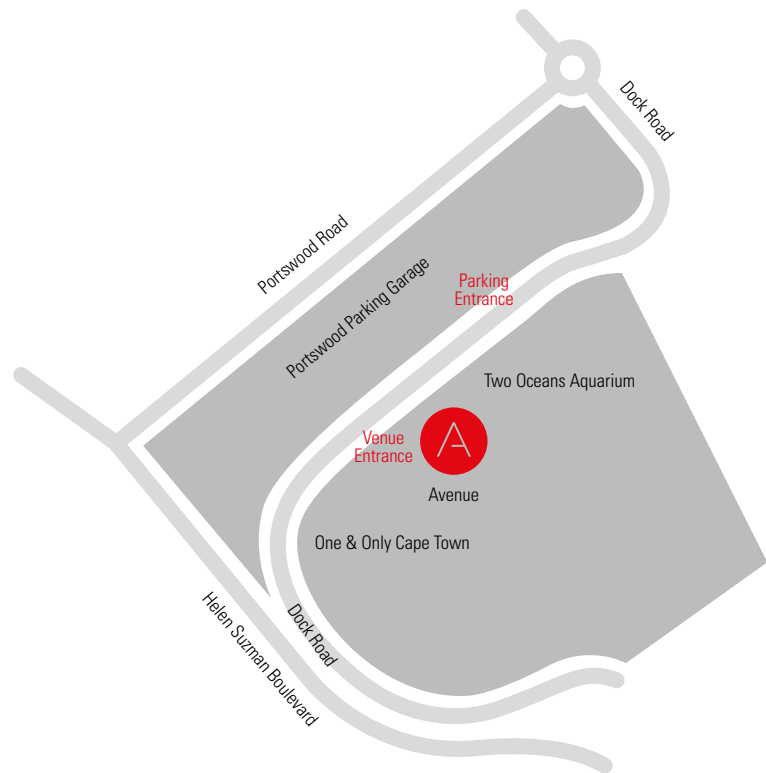
Parking is available at Portsworld Parking Garage, which is approximately 100 m past the Avenue venue, further along Dock Road on your left.

Map and Street View can be found here:

<https://www.avenuecapetown.com/contact>

Map of available Parking can be found here:

http://www.waterfront.co.za/Documents/map_print_parking.pdf



UPCOMING AUCTIONS IN 2017

Johannesburg | 19 June 2017

The Park on 7 | Hyde Park Corner

Consignments close 21 April 2017

Cape Town | 21 August 2017

Avenue | V&A Waterfront

Consignments close 23 June 2017

Johannesburg | 6 November 2017

The Park on 7 | Hyde Park Corner

Consignments close 8 September 2017

GLOSSARY OF CATALOGUING TERMS AND PRACTICE

Terms used in this catalogue have the following meanings and conventions ascribed to them.

Condition reports are available on all lots by request, and bidders are advised to inspect all lots themselves.

ARTIST DETAILS

If a work is by a **deceased** artist, the artist's name is followed by their country of origin and birth–death dates.

If an artist is still living, the artist's name is followed by their birth date and country of origin.

Attributed to ... in our opinion, most likely a work by the artist in whole or in part.

Studio of ... /Workshop of ... in our opinion, a work likely to have come from the studio of the artist or produced under their supervision.

Circle of ... in our opinion, a contemporaneous work by an unidentified artist working in that artist's style.

Follower of ... in our opinion, a work by an unidentified artist working in the artist's style, contemporary or near contemporary, but not necessarily by a student of the artist.

School of ... in our opinion, a work executed at the time and in the style associated with the artist.

South African School, 18th century ... in our opinion, a work executed at the time and in the style associated with that region.

Manner of ... in our opinion, a work by an unidentified artist working in the artist's style but at a later date, although not of recent execution.

Style of ... in our opinion, a work by an unidentified artist working in the artist's style and of recent execution.

After ... in our opinion, a copy by an unidentified artist of a work by the artist, of any date.

A work catalogued with accompanying dates e.g. 1577–1640 relates to the identification of the

particular artist and is not proof of attribution or indicative of authenticity.

CONVENTIONS IN TITLES

For works where the title is **known** (i.e. given by the artist, listed in a catalogue or referenced in a book); where it is acknowledged as the official title of the work, these titles are in title case and italics – unless specifically stated by the artist as sentence case, lower case, upper case or any variation thereof.

Where the title of an artwork is **unknown**, a descriptive title is given. This title is in sentence case and is not italicised.

SIGNATURE, DATE AND INSCRIPTION CONVENTIONS

The term **signed ... /dated ...** and/or **inscribed ...** means that the signature and/or date and/or inscription is by the artist, in our opinion.

The term **bears a ... signature/date/inscription** indicates our opinion that the artist's **name/date/inscription** has been added by another hand (this is also applicable where the term 'in another hand' is used).

Where a semi-colon is used, everything thereafter is on the reverse of the artwork.

DIMENSION CONVENTIONS

Measurements are given in centimeters (height before width) and are rounded up to the nearest half centimeter.

In the case of prints and multiples, measurements are specific to one decimal place, and the dimensions will be listed as sheet size, plate size or print size.

Sheet size: describes the size of the entire sheet of paper on which a print is made. This may also be referred to as 'physical size'.

Plate size: describes the size of the metal sheet on which an etching has been engraved and excludes all margins.

Print size: describes the size of the full printed area for all other printmaking methods and excludes all margins.

FRAMING

All works are framed, unless otherwise stated in the catalogue, or if they are listed as a portfolio, artist's book, tapestry or carpet.

PROVENANCE

The history of ownership of a particular **lot**.

EXHIBITED

The history of exhibitions in which a particular **lot** has been included.

LITERATURE

The history of publications in which a particular **lot** has been included.

ESTIMATE

The price range (included in the catalogue or any **sale room notice**) within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two figures.

LOT

Is an item to be offered at auction (or two or more items to be offered at auction as a group).

RESERVE

A confidential amount, below which we are not permitted to sell a **lot**.

SALEROOM NOTICE

A written notice regarding a specific lot(s), posted near the lot(s) in the saleroom, published on www.aspireart.net, and announced by the auctioneer prior to selling the **lot(s)**.

CONDITION REPORT

A report on the condition of the **lot** as noted when catalogued. [We are not qualified restorers or conservators. These reports are our assessment of the general condition of the artwork. Prospective buyers are advised to satisfy themselves as to the condition of any lot(s) sold.]



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A view across Fisherman's Cove, Seychelles

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Grande Jeté

PAGE II

Lot 150 Viviane Sassen

Solomon's Knot

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A view across Fisherman's Cove, Seychelles

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The day's catch

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The Red and the Black

ABOUT ASPIRE

2016 saw the birth of Aspire Art Auctions, a South African-based, specialist auctioneering company formed in the climate of the continent's rapidly growing art industry.

At the core of Aspire is a small team with unequalled knowledge and experience in the South African auction industry – covering the primary market, the secondary market, the museum industry, and historical and contemporary discourse. Our exclusive focus on art is forward-looking and ensures a greater relevance to today's context. Targeting the upper end of the market, Aspire offers quality work by historic and twentieth century practitioners, as well as identifying and presenting the strongest examples of modern and contemporary art.

On 31 October 2016, Aspire launched its inaugural Johannesburg auction offering 121 lots, achieving close to R35 million, with the highest lot average of all the market players in the last quarter of 2016.

Excellent results were achieved for key metrics such as sell-through rate, where we achieved a total of 80% sold; the average hammer price which topped R320,000; and the highest accuracy level of our pre-auction valuations, which reflect the real market value of a work. For all value ranges, Aspire has proven to be the most accurate in pre-sale estimations. Our accuracy and experience is unparalleled within this market.

A detailed analysis of the market environment revealed the following important factors.

1. Estimate accuracy

Aspire's hammer prices were within 3–5% accuracy in relation to their mid-estimate point. The value we ascribe to a work is a real, market-related amount – crucially, this results in a realistic achievement in the open market. We do not inflate presale estimates, to secure the client's consignment, at the risk of unsold work at auction; nor do we undervalue artworks for the sale result to appear disproportionately higher than the initial estimate.

2. Sell-through rate

In Aspire's inaugural auction of 121 lots, 97 works sold,

resulting in an 80% sell-through rate. This is in line with the top industry standards and considerably higher than most of our competitors, locally and abroad. Producing focused sales with fewer lots ensures an exclusive focus on each individual work and a high standard of presentation. Similarly, this focus provides the best level of service for every client.

3. Highest lot-average value

Aspire's decision to curate concise auctions which focus on quality, variety and significance, rather than a numbers driven total, resulted in the highest average lot value for our inaugural auction.

Aspire's vision places art, sustainability, and the development of the industry at its core; the sustainability of the practitioners and the professionals that have made this market what it is today is at the heart of our value system. We are committed to the industry and its greater community, producing curated auctions which uphold the significance of established artists whilst building a market for the future.

In a short time, Aspire has already driven change for the better in the market. We are the first auction house in South African history to implement the long-awaited Artist Resale Right, paying living, South African artists royalties on the resale of their work. Historically referred to as the *droit de suite* (French for 'right to follow'), this investment back into the industry acknowledges the value of authorship and ensures support for artists.

Our pioneering approach to the development and ecosystem of the market encourages diversity and inclusivity. Aspire's engagement within the market extends across the whole spectrum of the industry, from the artist, to the collector, and all the structures in between. We work closely with South Africa's top conservators, framers, curators and specialists on a daily basis. The contributions to this catalogue from twenty of the country's finest arts writers, journalists and academics, highlights our collaborative network. This symbiosis also ensures the highest standard for both our buyers and sellers.

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ASPIRE
ART AUCTIONS

Historic, Modern & Contemporary Art

Autumn 2017 | Avenue | V&A Waterfront | 40 Dock Road | Cape Town
Monday 27 March | Day Sale – 4 pm | Evening Sale – 8 pm



2/80
Charles Coe

Historic, Modern & Contemporary Art

Day Sale
Lots 1 to 103

1

Jacobus Hendrik Pierneef

South African 1886–1957

Kasteelberg (Doringbome en Berge, S.W.A.)

1936

R20 000 – 30 000

linocut on Japan paper
signed, dated, numbered 3/50 and
inscribed 'Kasteelberg', 'impr' and 'Druk' in
pencil in the margin
print size: 15.5 x 20 cm

LITERATURE

Nel, P.G. ed. (1990). *J H Pierneef: His life and work*. Cape Town and Johannesburg:
Perskor, another example from this edition
illustrated on p.225.

Nilant 111



2

Alice Tennant

South African 1890–1976

Wooded landscape

R12 000 – 18 000

watercolour
signed
30 x 42.5 cm



3

Nita Spilhaus

South African 1878–1967

Stone pines, Cape

R40 000 – 60 000

oil on board
signed with the artist's monogram;
signed on two labels on the reverse
23.5 x 29.5 cm



4

Hugo Naudé

South African 1868–1941

Cape farmyard with chickens

R60 000 – 90 000

oil on card
signed with the artist's initials; signed
and inscribed 'Aan Carl Preller van sy
Pa, Dawid, wat hy gekry het van Dr. J.D.
du Plessis na sy dood' on a label on the
reverse
20 x 28.5 cm

PROVENANCE

Stephan Welz & Co., 31 August 2006,
lot 380.





5

Jan Ernst Abraham
Volschenk

South African 1853–1936

Extensive landscape with road

R18 000 – 24 000

oil on canvas laid down on card

signed

13.5 x 20 cm

6

Jan Ernst Abraham
Volschenk

South African 1853–1936

*Bezuidenhout Valley
(Johannesburg) in 1906*

1918

R50 000 – 70 000

oil on canvas

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

27.5 x 52.5 cm



7

Willem Hermanus Coetzer

South African 1900–1983

Watering hole

1977/78

R50 000 – 80 000

oil on board

signed and dated

60 x 100 cm



8

Gregoire Boonzaier

South African 1909–2005

Still life with seed pods and Chianti bottle

1976

R90 000 – 120 000

oil on canvas
signed and dated
49.5 x 39.5 cm

9

Cecil Skotnes

South African 1926–2009

Abstract composition

1981

R50 000 – 80 000

oil on board
signed and dated
31.5 x 33.5 cm



© The Estate of Cecil Skotnes | DALRO

10

Nel Erasmus

b.1928 South Africa

Still life with bottle and bowl (recto); Abstract (verso)

R20 000 – 30 000

oil on card
signed
30.5 x 48.5 cm





11

Irmin Henkel

South African 1921–1977

St. Joseph Lilies

1976

R90 000 – 120 000

oil on canvas
signed and dated
54 x 44 cm



12

Gregoire Boonzaier

South African 1909–2005

Still life with fruit
and vessels

1948

R25 000 – 40 000

pastel on paper
signed and dated
28.5 x 41.5 cm

13

William Kentridge

b.1955 South Africa

Dancer

1991

R35 000 – 50 000

lithograph

signed, dated and numbered 23/25 in pencil in the margin; embossed with the Caversham Press chop mark
sheet size: 50.5 x 32.5 cm unframed



14

William Kentridge

b.1955 South Africa

Back Flip

1991

R35 000 – 50 000

lithograph

signed, dated and numbered 13/17 in pencil in the margin; embossed with the Caversham Press chop mark
sheet size: 38 x 38 cm unframed





15

Diane Victor

b.1964 South Africa

Iris and reclining woman

R30 000 – 40 000

charcoal and pastel on paper

70 x 94 cm



16
Anton Kannemeyer

b.1967 South Africa

Seepkis 5 & 6: Joe Dog

2007

R50 000 – 80 000

pen, ink and watercolour on paper
each signed and dated
35 x 25 cm each
(2)

LITERATURE

Botes, C. and Kannemeyer, A. (2008).

Bitterkomix 15, Johannesburg: Jacana
Media, colour illustrations on p.50 and
p.60.

17

Robert Hodgins

South African 1920–2010

Berlin Blues

1988

R20 000 – 30 000

etching with hand colouring
signed, dated, inscribed with the title and
'Artist's Proof' in pencil in the margin;
embossed with the Caversham Press chop
mark

plate size: 35 x 50 cm

With a further inscription by the artist
beneath the mount: 'This print uniquely
hand-coloured for Mr Hennie Aucamp by
Robert Hodgins on Xmas Day 1994'.

PROVENANCE

Strauss & Co., 6 February 2012, lot 618.



18

Mark Hipper

South African 1960–2010

Robert Hodgins

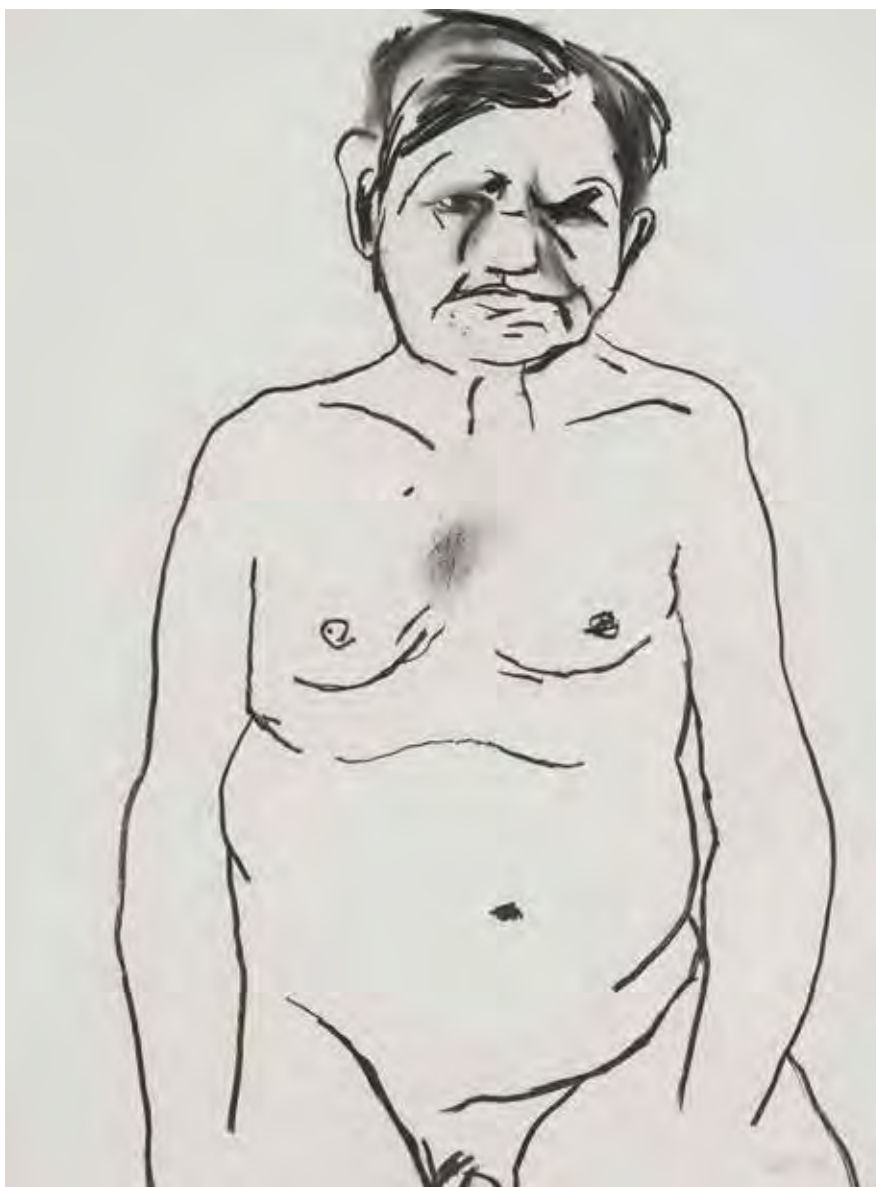
1993

R25 000 – 35 000

charcoal on paper
signed and dated
81 x 61 cm

PROVENANCE

João Ferreira Gallery, Cape Town, 1993.





19

Robert Hodgins

South African 1920–2010

*Roman Afternoon; Porgy
& Bess; Pulp Novel*

1990

R30 000 – 50 000

etchings with hand colouring
 each signed, dated, numbered 7/30;
 10/30; 10/30 and inscribed with their
 respective titles in pencil in the margins;
 each embossed with the Caversham Press
 chop mark
 sheet size: 25 x 32.5 cm each unframed
 (3)

20

Peter Schütz

South African 1942–2008

Buildings and inhabitants

R40 000 – 60 000

carved wood and found objects

45 x 43 x 30 cm

PROVENANCE

The Market Theatre Gallery, Johannesburg



21

Peter Schütz

South African 1942–2008

*Achtung – Caution:
Speech*

R30 000 – 50 000

jelutong and oil paint

67 x 48 x 22 cm

PROVENANCE

The Market Theatre Gallery, Johannesburg





22

Walter Battiss

South African 1906–1982

Goddess

1973

R20 000 – 30 000

colour silkscreen
signed and numbered Printer's Proof 1/5 in
pencil in the margin
sheet size: 45 x 64 cm

LITERATURE

Skawran, K. & Macnamara, M. eds. (1985).
w. Johannesburg: AD. Donker, another
example from this edition illustrated on
p.77, plate 14.

23

Marino Marini

Italian 1901–1980

Arlecchino (Harlequin)

1974

R40 000 – 60 000

colour etching and aquatint
signed and numbered III/XXV in pencil in
the margin
image size: 63 x 48.5 cm

LITERATURE

Guastalla, G. & G. (1993). *Marino Marini: Catalogue Raisonné of the Graphic Works, 1919–1980*. Los Angeles and Livorno: Graphis Arte Editions & Leslie Sacks Editions, catalogue number 321.



24

Henri Matisse

French 1869–1954

Jazz

1983

R15 000 – 20 000

portfolio: 30.5 x 39 cm
First edition of the large folio facsimile
printing of the 1947 edition, complete with
twenty large color plates (including fifteen
double-page). With introduction by Riva
Castleman, text translated into English by
Sophie Hawkes. Published for the Museum
of Modern Art. New York: George Braziller,
Inc., 1983. Contents loose as issued in
printed wraps; publisher's cloth-backed
clamshell case; original board slipcase.



25

Henry Moore

British 1898–1986

Girl Doing Homework I

1974

R30 000 – 40 000

etching
signed and numbered 6/50 in pencil in the margin
image size: 20.6 x 25.1 cm

LITERATURE

Cramer, G. (1973). *Henry Moore: the complete graphic work, 1931–1972*.

Catalogue. Geneva: G erald Cramer, Cramer number 326.



26

David Hockney

b.1937 Britain

Reclining Figure

1975

R30 000 – 40 000

etching and liftground etching on Inveresk mould-made paper
signed, dated and numbered 11/75 in pencil in the margin; embossed with the copyright credit stamp
sheet size: 45.6 x 49.6 cm
Published by Petersburg Press, London; printed by Dany Levy.

LITERATURE

Hockney, D. (1996). *David Hockney: Catalogue Raisonn  of the Prints*. Tokyo: Museum of Contemporary Art, catalogue number 163.





27

Tom Wesselmann

American 1931–2004

*New Bedroom Blonde
Doodle*

1991

R120 000 – 160 000

colour silkscreen
signed and numbered 77/100 in pencil
in the margin; embossed with the
International Images chop mark
image: 62.9 x 71.1 cm
Published by International Images, Inc.,
Putney, Vermont.



© Picasso Administration | DALRO

28

Pablo Picasso

Spanish 1881–1973

*Femme assise au Chapeau
et Femme debout drapée*

1934

R140 000 – 160 000

etching

signed in pencil in the margin and dated
in the plate

plate size: 27.5 x 19.7 cm

From an edition of 50 on large format
Montval laid paper (total edition includes
260 additional impressions), from the
Vollard suite (B. 210; Ba. 408 Bd), printed
by Lacourière, Paris, published in 1939 by
Ambroise Vollard, Paris.



29

Marc Chagall

Russian-French 1887–1985

Le Roi David à la Lyre

1979

R80 000 – 120 000

colour lithograph on Japan paper

signed and numbered 10/50 in pencil in
the margin

sheet size: 56 x 45 cm

Published by Maeght, Paris (M935).

30

Maud Sumner

South African 1902–1985

Woman Sketching

R35 000 – 50 000

watercolour
signed; inscribed with the title on a label
on the reverse
62 x 45.5 cm

PROVENANCE

Prof. and Mrs G.C. Kachelhoffer, Pretoria.

EXHIBITED

Pretoria Art Museum and Total Gallery,
Johannesburg, *Historic Aquarelles of the
Transvaal*, 25 March to 11 April 1986,
catalogue number EK list 10.



31

Michael Taylor

b.1979 South Africa

Forgive and Forget

2010

R20 000 – 30 000

gouache on board
signed and dated
60 x 59.5 cm

EXHIBITED

WorldArt Gallery, Cape Town, *The Lion's
Den* (solo show), 28 August to
12 September 2010.



32

Sidney Goldblatt

South African 1919–1979

Basuto horses and riders

R40 000 – 60 000

oil and sand on board
signed
62 x 93.5 cm



33

Braam Kruger

South African 1950–2008

Crossing

1992

R30 000 – 50 000

oil on panel
signed and dated
61.5 x 47 cm

EXHIBITED

UJ Art Gallery and Polokwane Art Museum, Johannesburg and Polokwane, *Braam Kruger Retrospective Exhibition*, 30 July to 14 October 2009.

LITERATURE

(2009). *Braam Kruger 1950–2008*. Catalogue. Johannesburg: Standard Bank, colour illustration on p.41.





34

Alfred Krenz

South African 1899–1980

Positano

1957

R40 000 – 60 000

oil on canvas laid down on board
signed and dated

71.5 x 53 cm

Accompanied by an ink and crayon
drawing of the same location, signed,
dated and inscribed with the title, 37.5 x
57 cm.

(2)





35

Frans Claerhout

South African 1919–2006

Die Kleine Trek

R50 000 – 70 000

oil on board

signed; signed and inscribed with the title
on a label on the reverse

75 x 90 cm



36

Frans Claerhout

South African 1919–2006

Man with bird

R25 000 – 35 000

oil on board
signed
51.5 x 28 cm

PROVENANCE

Acquired from the artist.



37

Frans Claerhout

South African 1919–2006

Mother and child

R40 000 – 60 000

oil on board
signed
76.5 x 50.5 cm

PROVENANCE

Acquired from the artist.

38

Sidney Goldblatt

South African 1919–1979

Durban harbour

R35 000 – 50 000

oil on canvas

signed

75 x 60 cm



39

Sidney Goldblatt

South African 1919–1979

Hout Bay, Hangberg beyond

1957

R40 000 – 60 000

oil on canvas laid down on board

signed and dated

52.5 x 65 cm



40

Errol Boyley

South African 1918–2007

Boats in a harbour

R30 000 – 50 000

oil on board

signed

50 x 75 cm



41

Terence McCaw

South African 1913–1978

Hout Bay harbour

R40 000 – 60 000

oil on canvas laid down on board

signed

60 x 74 cm





42

Tinus de Jongh

South African 1885–1942

Montagu

R80 000 – 120 000

oil on canvas

signed

63.5 x 101 cm



43

Frederick Timpson l'Ons

English–South African 1802–1887

Howison's Poort;
Euphorbia on the Kowie
River

R40 000 – 60 000

watercolour on card
each signed and engraved with their
respective titles on plaques attached to
the frames
20 x 37 cm each
(2)

44

Gerard Bhengu

South African 1910–1990

Zulu chief

R30 000 – 50 000

watercolour

signed

36 x 30.5 cm



45

Gerard Bhengu

South African 1910–1990

Veld fire

R30 000 – 50 000

watercolour

signed

21 x 33 cm



46

Peter Schütz

South African 1942–2008

Portrait of a bearded man

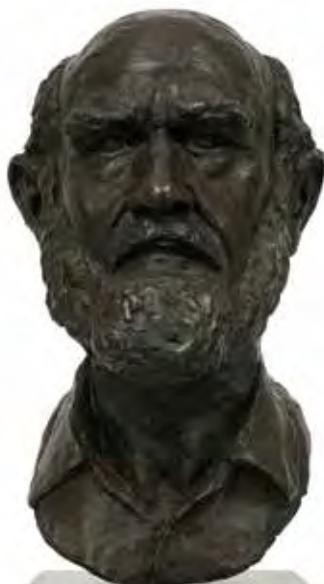
1988

R10 000 – 15 000

bronze on a wooden base
66 x 21 x 19.5 cm including base

PROVENANCE

Acquired from the artist.



47

Gerard de Leeuw

South African 1912–1985

Portrait

1947

R10 000 – 15 000

bronze on a wooden base
signed and dated
62 x 24 x 24.5 cm including base

PROVENANCE

Acquired from the artist.



48

Anton van Wouw

South African 1862–1945

The Women's Memorial *bas-relief*

1910

R70 000 – 100 000

bronze
13.2 x 28 cm
Preliminary work for the left side panel of
the Women's Memorial in Bloemfontein.

LITERATURE

A.E. Duffey. (2008). *Anton van Wouw: The Smaller Works*. Pretoria: Protea Book House, another example from this edition illustrated on p.193.





49

Frank Spears

South African 1906–1991

Portrait

R12 000 – 18 000

oil on canvas laid down on board
signed
27.5 x 21 cm

In 1983 the owners of this work cast a portrait of Hilary Spears, the artist's son, in bronze for Brebner High School in Bloemfontein. A second cast was made for the Spears Family who, in appreciation, presented them with this painting in 1999.



50

Frank Spears

South African 1906–1991

Clown

R12 000 – 18 000

oil on board
signed
37 x 25.5 cm

The owner of this work met Spears while he visited South Africa from the UK in October 1972. This work was gifted to the current owner from the artist.



© The Estate of Judith Mason | DALRO

51

Judith Mason

South African 1938–2016

Wigged Head

R10 000 – 15 000

pencil on paper

signed and inscribed with the title

50 x 35 cm

Christo Coetzee

South African 1929–2000

Prototype: Fire Curtain

1980

R60 000 – 80 000

oil, enamel and collage on paper
signed three times, dated and numbered
'2'; signed and dated on the mount
39.5 x 59.5 cm

LITERATURE

Ballot, M. (1999). *Christo Coetzee*.
Cape Town: Human & Rousseau, colour
illustration on p.158, plate 70.

As a child, Christo Coetzee was fascinated by theatre, specifically the inner workings of theatre. According to his wife, Ferrie Binge-Coetzee (Ballot 1999:8), he built a miniature stage from wood while still at high school—fitted with a proscenium, curtains and an Old Master reproduction as backdrop. He was attached to his theatre, she recalls, and was devastated when he learnt that someone had borrowed it from his mother while he was abroad. He never saw this model of a theatre again.

Many decades later, in 1980, Coetzee received a commission to design a prototype for the fire curtain of the Drama theatre in the newly built State Theatre in Pretoria. The building was officially opened in 1981. Coetzee met the brief with enthusiasm, designing multiple proposals. *Characters in Eden* was the final selection to adorn the Drama fire curtain.

One of his proposals, *Prototype: Fire Curtain* (1980) is an intriguing work in oil on paper. In broad brushstrokes of black and white, Coetzee painted a mask resembling the dramatic make-up worn by actors in Japanese kabuki theatre – set against a brilliant red background, one of the central kabuki colours. On top of that, two Arp-like characters, one blue and the other yellow, seem to perform a dialogue amidst nuanced swathes of blue, yellow and red.

Stephen Gray (1971:32) refers to Coetzee's two years of study in Osaka and Tokyo in 1959 and 1960 as 'a turning point' in the artist's career, specifically in the development of his interest in the free creation of the informal. The members of the Gutai Art Group he worked with in Japan were 'used to non-figurative art thanks to a long tradition of silk-printing'. In 1960 he exhibited in Osaka on invitation of the Gutai Group. At the time Coetzee remarked: 'What can a picture do but hang on a wall? If you are willing it can act as a pivot for your imagination for a while.'

Johan Myburg



53

Gavin Turk

b.1967 Britain

Hasta La Victoria

2004

R60 000 – 90 000

silkscreen on paper with diamond dust
signed, dated, numbered 31/40 and
inscribed with the title in pencil on the
reverse

from an edition of 40
sheet size: 100 x 70 cm

Gavin Turk's *Hasta La Victoria* is a picture of the artist as Che Guevara in black with diamond dust, on a red background. It is printed in the style of an Andy Warhol silkscreen.

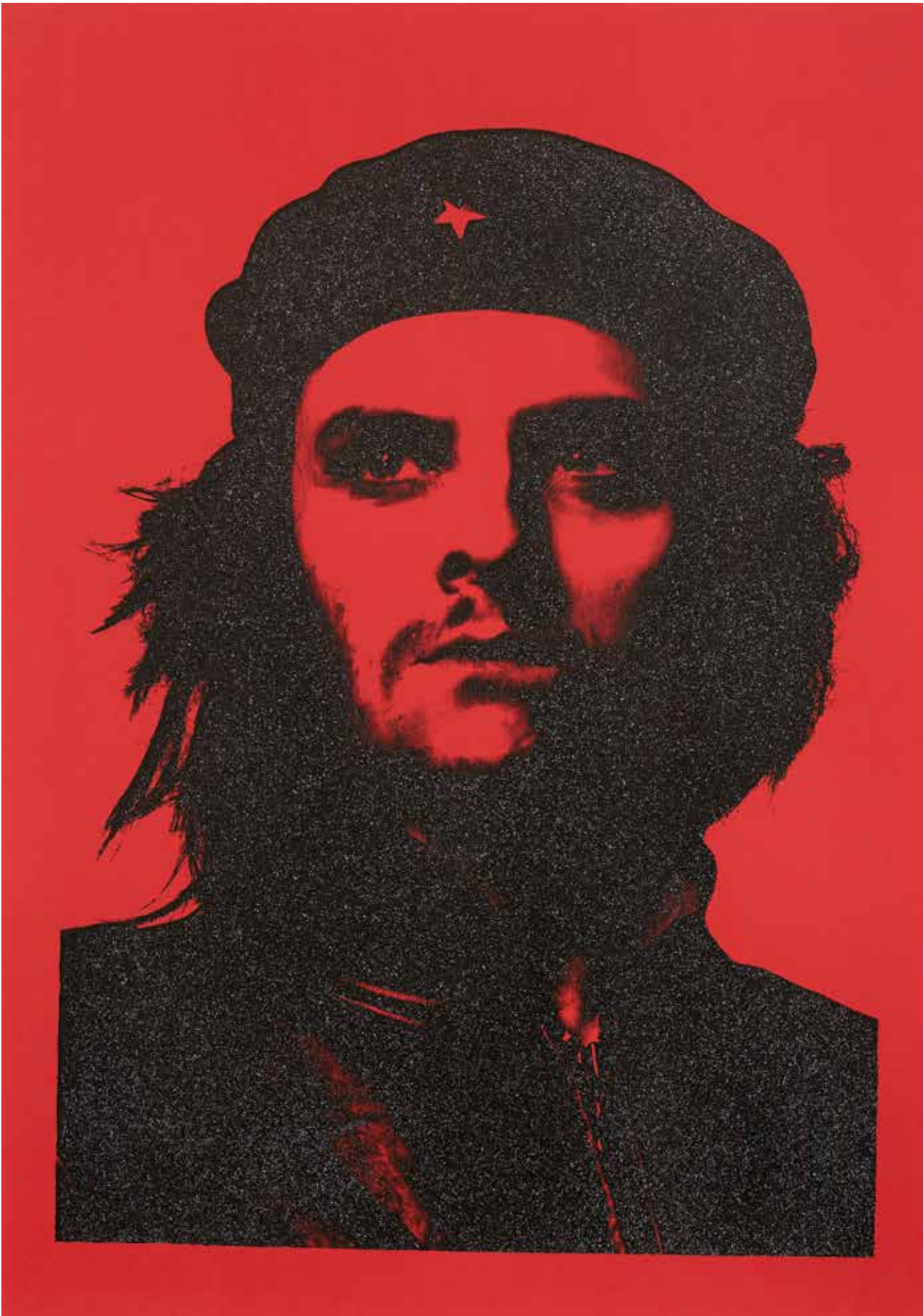
Che Guevara's most famous quote was undeniably *Hasta la Victoria Siempre* (until victory, always!). While the slogan is instantly recognisable, so is the posture of the artist as the heroic revolutionary.

It is among Turk's most iconic works. Full of contradiction, it serves as a reminder of the fickleness of history. By integrating himself into the stock image of the liberation hero, in a familiar pop style, then rendering it in a medium closely related to opulence (diamond dust), Turk comments on the value of art and its contradictions.

Yet in an interview with *The Guardian* Turk claimed that the work stemmed from his interest in the zeitgeist of the 20th Century (Kennedy, 2001). Indeed, our easy understanding of the elements of the artwork reminds us of what happens at the intersection where art meets history.

Turk is an acclaimed member of the school of Young British Artists, or Britart, that includes Damien Hirst and Tracey Emin.

Matthew Krouse





54

Alexis Preller

South African 1911–1975

Portrait

R50 000 – 70 000

pastel on paper
signed
48 x 38 cm



55

Cameron Platter

b.1978 South Africa

Snap Finger

2016

R20 000 – 30 000

charcoal on paper
unsigned
90 x 65 cm

EXHIBITED

Whatiftheworld, Cape Town, *Cameron Platter* (solo show), 28 January to 12 March 2016.



56

Thembinkosi Goniwe

b.1971 South Africa

Figures and street sign

1997

R8 000 – 12 000

oil pastel on paper
signed and dated
100 x 70 cm



57

Deborah Bell

b.1957 South Africa

Live by Night

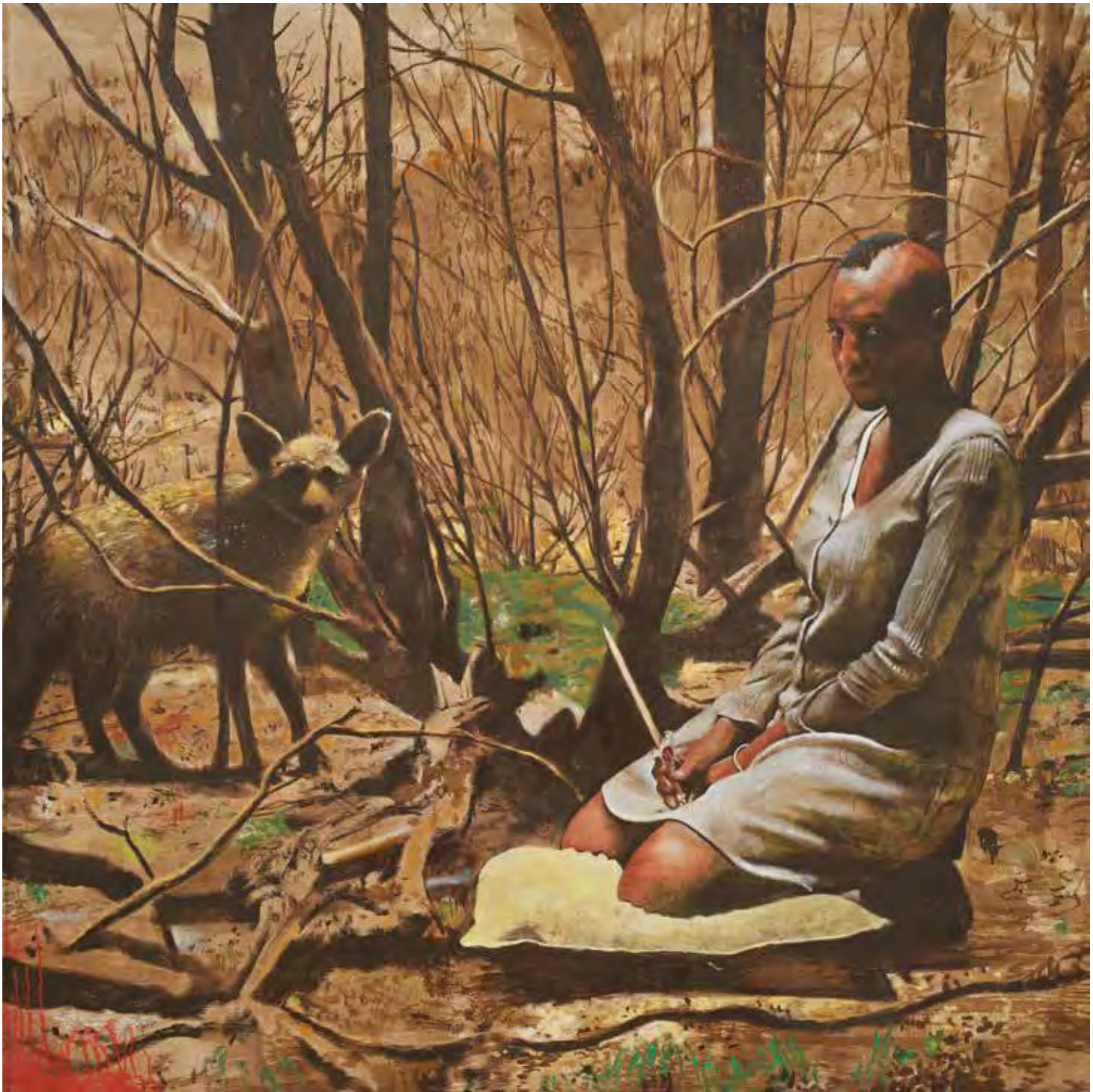
1982

R30 000 – 50 000

pastel on paper in the artist's handmade
and painted frame

signed with the artist's initials

57 x 77.5 cm



58

Matthew Hindley

b.1972 South Africa

*don't even know what
day it is*

2012

R50 000 – 80 000

oil on linen
signed, dated and inscribed with the title
on the reverse
200 x 200 cm

Louis Maqhubela

b.1939 South Africa

Exiled King

R60 000 – 80 000

conté on paper
signed; inscribed with the title on
the reverse
130.5 x 95 cm

EXHIBITED

Piccadilly Gallery, London, *African Artists*,
1965.

LITERATURE

Martin, M. (2010). *A Vigil of Departure: Louis Khehla Maqhubela, a retrospective, 1960–2010*. Catalogue. Johannesburg: Standard Bank Gallery.

While at high school in Soweto, Maqhubela joined Durant Sihlali's weekend artist's group and enrolled for classes at the Polly Street Art Centre, where he received tuition from Cecil Skotnes and Sydney Kumalo. Immediate commercial and critical success followed, as his early work was already distinguished by its vitality and high level of draughtsmanship.

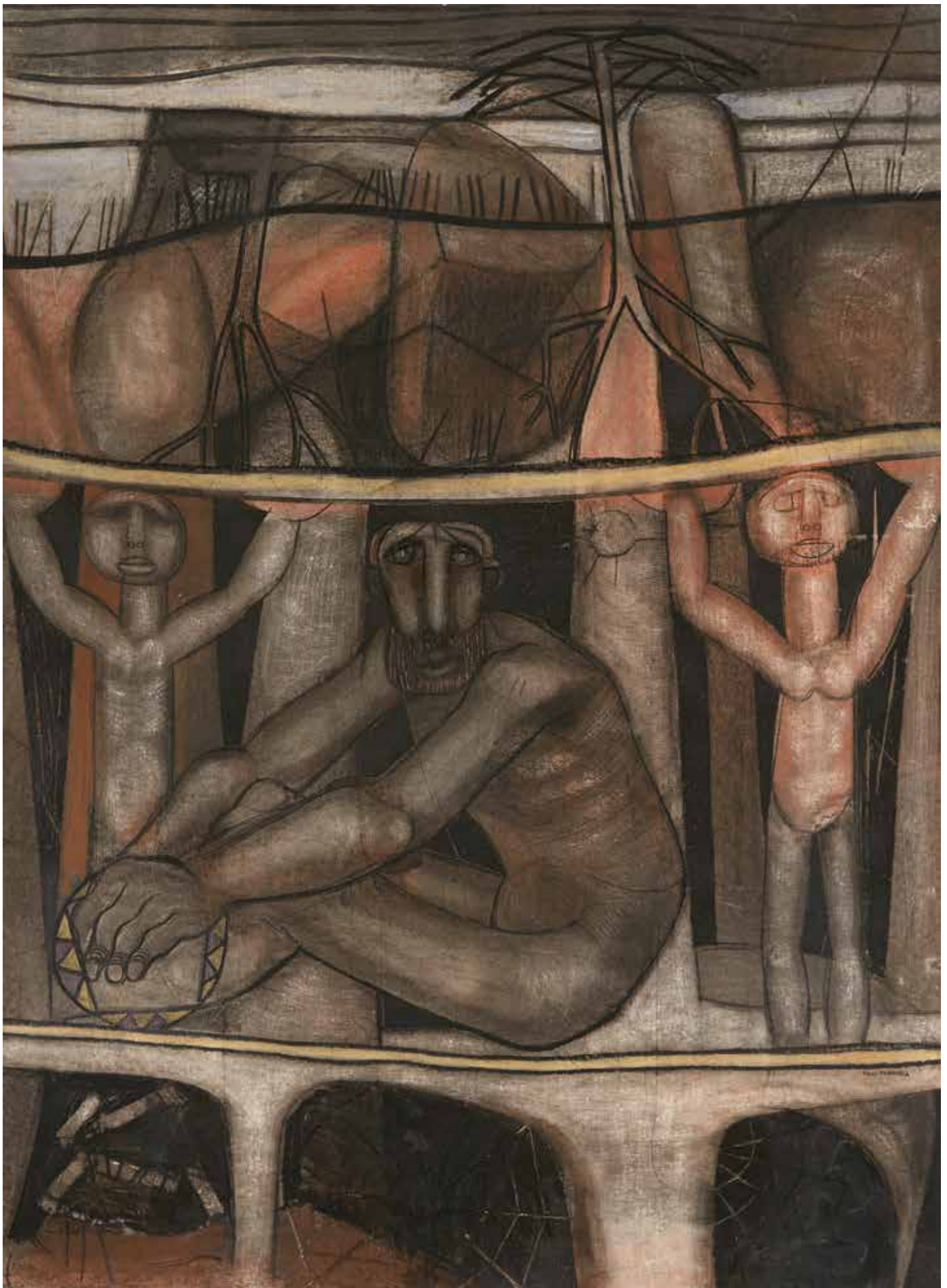
Of Maqhubela's conté crayon drawings of the mid-1960s, a number are stylistically comparable to *Exiled King*, such as *The hunt* (Aspire catalogue, Spring 16, lot 103; 212) and *Fallen Kings*, which bear testimony to the way in which symbolism shifted his work beyond social realism into the realm of surrealism and the concomitant evolution of a personal iconography.

Maqhubela used his imagination to speak truth to power. In an email to the author, he stated that the *Exiled King* 'is incarcerated underground, with caryatides (our youngsters) holding the fort, awaiting his upward "resurrection" – with the knowledge that submission would only lead to an even darker place – a permanent life in the "dungeons, on the lower plane"'.

Exiled King is a rare example of a brief phase in Maqhubela's oeuvre, characterised by geometric sculptural volumes, and a sophisticated stylisation reminiscent of Sydney Kumalo, Fernand Léger and Henry Moore. The figures and structure are crowded into the claustrophobic space, and densely worked in myriad tonal values; the forms are contained in solid black lines.

These drawings culminated in *Peter's Denial* (Martin 2010, plate 14:44) with which Maqhubela won the overall 'Artist of Fame and Promise' Award in 1996 (not designated for black artists as was the norm; Stanley Pinker was runner-up), thereby becoming the first to cross the divide between black and white artists. Maqhubela settled in London primarily for political reasons in 1976.

Marilyn Martin



Zander Blom is a technical chameleon, employing the same care and capability in painting, photography, assemblage and installation. Perhaps because of this range of fluencies his work is often a musing on his medium. This is truest in the artist's striking interrogation of painting as a practice, represented here in *Untitled [I:56]* and *Untitled [I:108]* (Lot 62), where form takes precedence over content. Blom 'doesn't want to 'join the dots',' as critic Mary Corrigan explains, because 'in doing so he would deny what paint is [and] can be independently of relaying representation ... ' (2013).

In these pieces he has distilled painting to its core ingredients: under-sketching, paint and canvas. Blom treats each element as a discrete unit worthy of examination on its own terms. The dashes of oil paint are applied to the Belgian linen ground with great precision, and light accents in pencil only make the expanse of untreated canvas seem more naked, while emphasising the passage of the brush across its surface. For all its control, there is a poignancy in the slight, unavoidable bleed of paint into the raw linen in both works. The pores of the canvas are revealed by this, as its fine weave, calling attention to the canvas's essential flatness. Appearing at first like an ultra-formalist homage to Modernism, in their clean lines and sharp edges, these paintings are, at heart, a comment on the alchemy of art.

The *Black Hole Universe* series, of which *Chapter 1, Scene 002, Sao Paolo* (Lot 60) forms part, is a cryptic exploration of photography and space. To generate this image the artist constructed makeshift installations in the interiors of a number of international galleries. By introducing black 'props' to these white spaces, Blom activates the environment in an unexpected way, highlighting corners, decorative molding and the angle where wall meets floor. Preserved as photographic stills, these interventions are intended as sets for an unmade 'futuristic Sci-Fi Noir space film', but they are also a means to encourage the audience to think about the spaces they inhabit more deeply, from the vastness of the universe to the volume of a room.

Anna Stielau



60

Zander Blom

b.1982 South Africa

The Black Hole Universe.
Chapter 1. Scene 002,
São Paulo

2009

R18 000 – 24 000

C-print on Kodak Endura metallic
gloss paper
from an edition of 3 + 1 Artist's Proof
sheet size: 60 x 87 cm

EXHIBITED

Another example from this edition
exhibited at Stevenson, Cape Town,
Paintings. Drawings. Photos (solo show),
9 September to 16 October 2010.

LITERATURE

Blom, Z. (2013). *Paintings, Volume 1,*
2010–2012. Cape Town: Stevenson,
another example from this edition
illustrated in colour on p.28.

61

Zander Blom

b.1982 South Africa

Untitled [1:108]

2012

R25 000 – 35 000

oil and graphite on Belgian linen
signed twice and dated on the reverse
30 x 24 cm

EXHIBITED

Stevenson, Art Basel, Miami, *Africa and Abstraction*, 6 to 9 December 2012.

LITERATURE

Blom, Z. (2013). *Paintings, Volume 1, 2010–2012*. Cape Town: Stevenson, colour illustration on p.214.



62

Zander Blom

b.1982 South Africa

Untitled [1:56]

2011

R60 000 – 80 000

oil and graphite on Belgian linen
signed twice and dated on the reverse
122 x 99 cm

EXHIBITED

Stevenson, Johannesburg, *New Paintings*
(solo show), 27 October to 6 December
2011.

LITERATURE

Blom, Z. (2013). *Paintings, Volume 1, 2010–2012*. Cape Town: Stevenson, colour illustration on p.208.

Corrigall, M. 2013. 'Zander Blom's Non-Painting Painting', in *The Sunday Independent*, 25 August 2013.



63

Barend de Wet

b.1956 South Africa

Burning buildings

R15 000 – 25 000

rusted steel

42 x 21 x 14 cm; 50 x 10 x 12 cm;

31 x 8 x 14 cm

(3)



64

Douglas Portway

South African 1922–1993

Abstract composition

R10 000 – 15 000

pen, ink, oil pastel and watercolour

on paper

signed

53 x 76 cm



65

William Kentridge

b.1955 South Africa

Solo for Bicycle

2010

R30 000 – 40 000

linocut

signed and numbered 34/40 in pencil in
the margin; embossed with the David Krut
Works chop mark

sheet size: 47 x 31.5 cm



66

Penny Siopis

b.1953 South Africa

Pastime

1992

R18 000 – 24 000

lithograph with hand colouring
signed, dated, numbered 7/35 and
inscribed with the title in pencil in the
margin; embossed with the Caversham
Press chop mark
sheet size: 50.5 x 66 cm unframed



67

Penny Siopis

b.1953 South Africa

Pro Patria

1990

R8 000 – 12 000

lithograph with hand colouring
signed, dated, numbered 5/20 and
inscribed with the title in pencil in the
margin; embossed with the Caversham
Press chop mark
sheet size: 33 x 25 cm unframed





Two views of Lot 69

68

Penny Siopis

b.1953 South Africa

Untitled

1991

R30 000 – 50 000

collage, oil and varnish on a wooden box
signed
10.5 x 20 x 15 cm

EXHIBITED

Primart Gallery, Cape Town, *Art-on-the-Box*, 4 to 9 March 1991.

LITERATURE

(1991). *Art-on-the-Box*. Catalogue, colour illustration on p.13, catalogue number 47.

Laden with symbols, this artwork is, unmistakably, from the era of Penny Siopis's seminal 'history paintings'. As Siopis (2015:63) states of her assemblage process at the time, the found images – plucked and photocopied from history books – were '... representations of colonial history in the making'.

In an act of characteristic enthusiasm and generosity, Siopis agreed to take part in 'Art-on-the-box'. The third in a series of fundraising initiatives, acclaimed artists were each provided with a box, as suggested by Cecil Skotnes. The Auction itself was held at the Cape Town City Hall, and attracted much media attention and support from buyers.

As one of South Africa's most talented contemporary artists, Siopis has exhibited paintings, photographs, films, and installations, across South Africa and internationally.

Josephine Higgins

69

Terry Kurgan

b.1958 South Africa

Family Affairs # 2

R10 000 – 15 000

from an edition of 5
C-print

EXHIBITED

Gertrude Posel Gallery, Johannesburg,
Purity and Danger (curated by Penny
Siopis), 1997, where a larger photograph
of this image was included in a body of
work titled *I'm the King of the Castle*.
Gertrude Posel Gallery, Johannesburg
and Mark Coetzee Fine Art Cabinet, Cape
Town, *Family Matters*, 1999
Goodman Gallery, Johannesburg, *Terry
Kurgan: Photographs 1924 to 2005*, 2005
sheet size: 100 x 74.5 cm



70

Jenö Grindl

b.1962 Germany

Tulips

R5 000 – 7 000

black and white photograph
image size: 61.5 x 46 cm



71

David Goldblatt

b.1930 South Africa

*The Sports Field
at Hondeklipbaai,
14 September 2003*

R15 000 – 20 000

pigment ink on cotton rag paper
signed, dated 14/9/03 and numbered
37/60 in pencil in the margin
41.5 x 53 cm



72

Guto Bussab

20th Century Brazilian

*Corpus 7 (from the
Corpus Urbanus series)*

2005

R3 000 – 5 000

inkjet print on Hahnemühle paper
signed, dated and numbered 03/05 in
pencil in the margin
image size: 35 x 35 cm





73

Sam Nhlengethwa
and Robert Hodgins

b.1955 South Africa; South African 1920–2010

Impersonator

2008

R90 000 – 120 000

oil, collage and pencil on canvas
signed and dated by Nhlengethwa; signed,
dated, inscribed with the title and 'Our
collaboration signed only by me. Robert
Hodgins didn't get the opportunity to do
so' by Nhlengethwa on the reverse
50 x 74.5 cm



74

Nandipha Mntambo

b.1982 Swaziland

Praça de Touros V

2008–2013

R30 000 – 50 000

archival pigment inks on
100% cotton rag paper
from an edition of 100
50 x 50 cm

PROVENANCE

Edition donated by the artist in support of
Zeitz MOCAA fundraiser, Cape Town.

75

Conrad Botes

b.1969 South Africa

The temptation to exist [roundel 1]

2010

R25 000 – 35 000

oil on reverse glass
signed with the artist's initials and dated
diameter: 46 cm



76

Robert Hodgins

South African 1920–2010

Last Monday

2007

R30 000 – 40 000

hand painted and glazed ceramic
signed, dated 'March '07', inscribed with
the artist's name and the title on the
reverse
diameter: 41 cm

LITERATURE

Van Wyk, R. (2008). *The Ceramic Art of
Robert Hodgins*. Cape Town: Bell-Roberts
Publishing, colour illustration on p.64.



77

Penny Siopis

b.1953 South Africa

Untitled (Sarah Baartman)

1990

R12 000 – 18 000

colour lithograph
signed, dated and numbered 15/20 in
pencil in the margin; embossed with the
Caversham Press chop mark
sheet size: 50 x 66 cm





Detail

78

Senzeni Marasela

b.1977 South Africa

Untitled (from the
Covering Sarah series)

2011

R20 000 – 30 000

wool and satin on cotton
45 x 240 cm

79

Anton Kannemeyer

b.1967 South Africa

B is for Black; W is for White (from the *Alphabet of Democracy* series)

2008

R40 000 – 60 000

colour lithographs

both signed, dated and numbered 2/35 in pencil in the margins; embossed with the Attwood Press chop mark

sheet size: 57 x 44.5 cm each

EXHIBITED

Another example from this edition exhibited at Jack Shainman Gallery, New York, *The Haunt of Fears* (solo show), 17 April to 17 May 2008.

Another example from this edition exhibited at Michael Stevenson, Cape Town, *Anton Kannemeyer: Fear of a Black Planet* (solo show), 16 October to 22 November 2008.

Another example from this edition exhibited at Johannes Stegmann Gallery, University of the Free State, Bloemfontein, *Representations of Otherness and Resistance*, 21 May to 19 June 2015.

LITERATURE

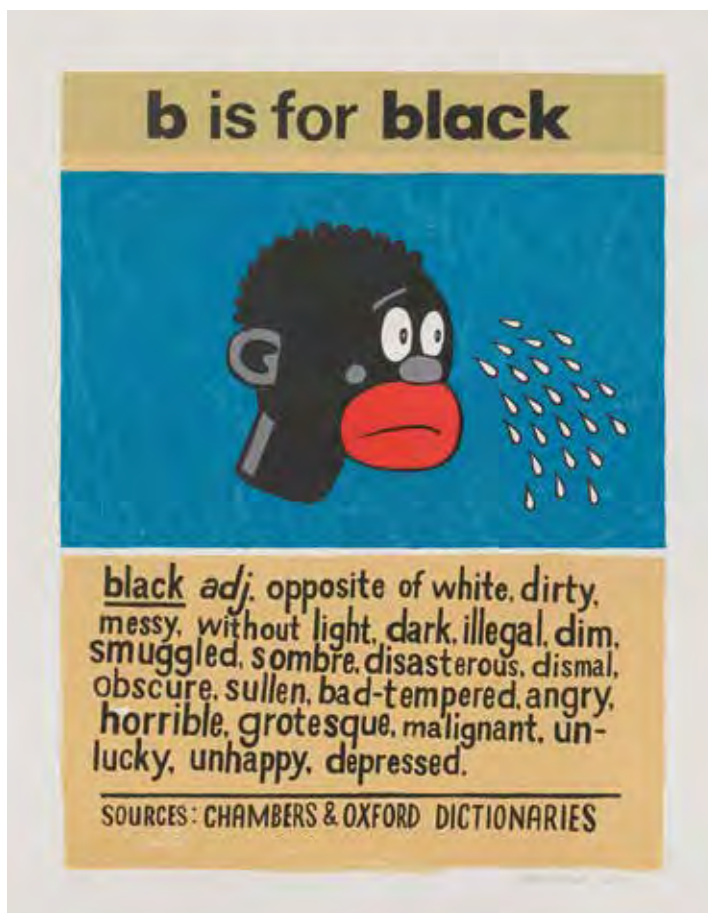
Botes, C. and Kannemeyer, A. (2008). *Bitterkomix 15*, Johannesburg: Jacana Media, another example from this edition illustrated in colour on p.52.

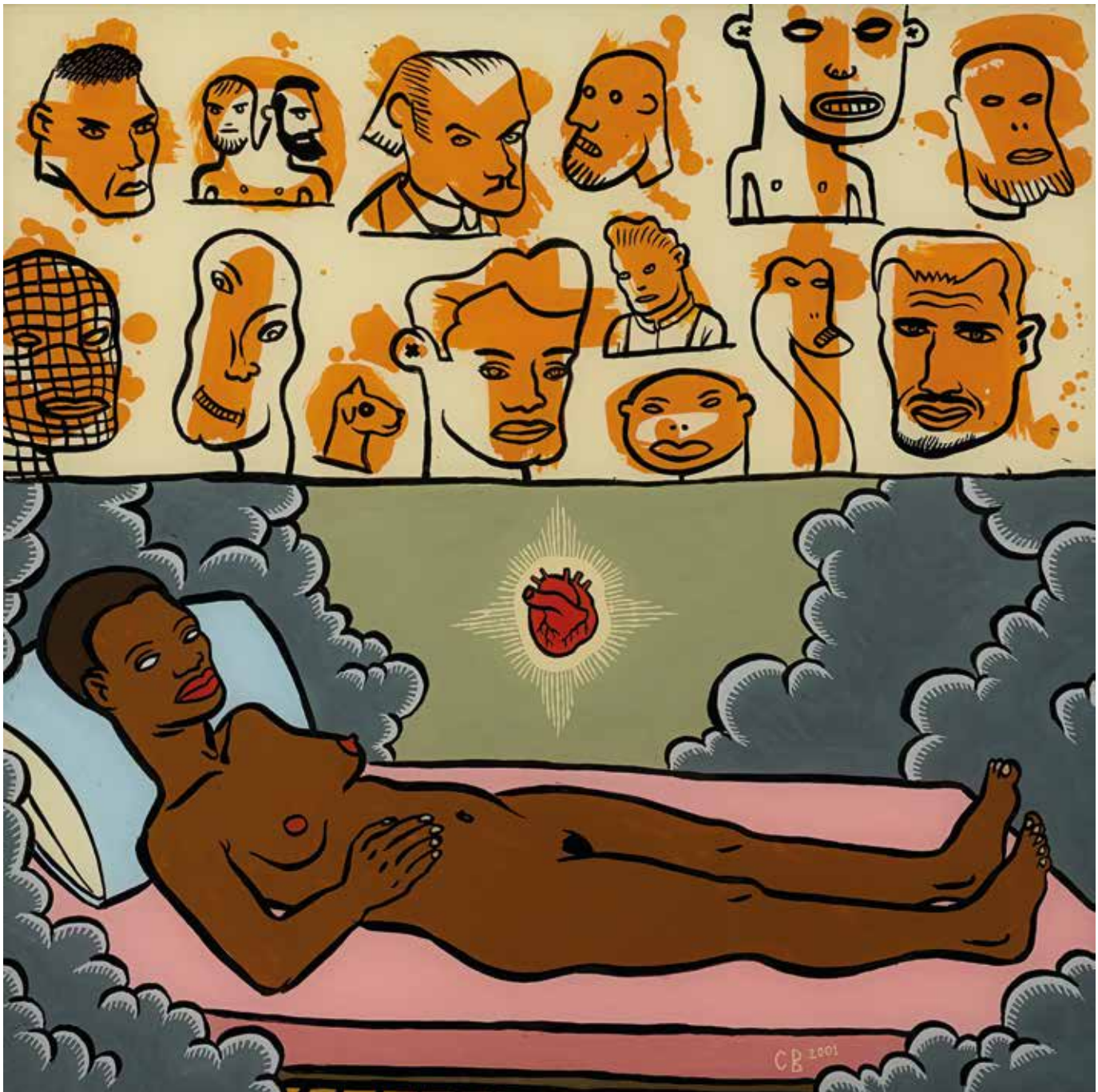
De Jesus, J. ed. (2015). *Representations of Otherness and Resistance*. Bloemfontein: Johannes Stegmann Art Gallery, University of the Free State, other examples from this edition are illustrated in colour, unpaginated.

Tyson, J. (2012). *Anton Kannemeyer's Tactics of Translation as Critical Lens. Synthesis. Summer (4):121–148*, another example from this edition is illustrated in colour on p.126.

Perryer, S. ed. (2008). *Anton Kannemeyer: Fear of a Black Planet*. Catalogue. Cape Town: Michael Stevenson, another example from this edition illustrated on p.18–19.

(2)





80

Conrad Botes

b.1969 South Africa

*Spirit of the Dead
Watching*

2001

R40 000 – 60 000

oil on reverse glass
signed with the artist's initials and dated;
inscribed with the title in another hand on
the reverse
48.5 x 48.5 cm



81

Brett Murray

b.1961 South Africa

Corporate Identity

2010

R20 000 – 30 000

stainless steel

signed and numbered 2/5 on the reverse

75 x 66 cm



Something Road, Something, Johannesburg 2001 Space Odyssey
t: 0027 12 345 6789 f: 0027 12 345 6789
e: info@avantcarguard.com w: www.avantcarguard.com

18.02.2009

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109876543210

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Attending your vacuous openings	R 2 300 000.00	DR
For being so fucking awesome	R 2.00	CR
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TOTAL OWED AS AT 18.02.2009:

R 32 749 995.00

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Bank: Your Mom | Acc. Holder: ACG | Acc. #: 123 456 78910

82

Avant Car Guard

20th Century South African

Invoice

2009

R30 000 – 50 000

acrylic on Belgian linen
signed
159.5 x 101 cm

EXHIBITED

Whatiftheworld, Cape Town, *Volume III*
(solo show), 26 March to 25 April 2009.

LITERATURE

Avant Car Guard. (2009). *Volume III*. Cape
Town: Whatiftheworld, colour illustration,
unpaginated.

83

Hasan & Husain Essop

b.1985 South Africa

Thornton Road

2008

R30 000 – 50 000

lightjet C-print on Fuji Crystal archive paper
from an edition of 8 + 2 Artist's Proofs
image size: 69 x 122 cm

Other examples from this edition are included in the Helsinki Art Museum and the Sir Elton John Collection, amongst others.

LITERATURE

Jeppie, S. (2008). *On Intention and Method*, Art South Africa, vol.07, Spring 2008, another example from this edition illustrated in colour on p.48.

Kamaldien, Y. (2008). *Hasan and Husain Essop*. Cape Town: Goodman Gallery, another example from this edition illustrated in colour, unpaginated.

Williamson, S. (2009). *South African Art Now*. New York: Harper Collins, another example from this edition illustrated in colour on p.302.

Williamson, S & Lamprecht, A. (2014). *Unrest: Hasan and Husain Essop*. Cape Town: Goodman Gallery, another example from this edition illustrated in colour on p.61.



84

Hasan & Husain Essop

b.1985 South Africa

Cape Town (South Africa)

2009

R20 000 – 30 000

archival pigment inks on 100% cotton rag paper
from an edition of 5
sheet size: 64 x 92 cm

EXHIBITED

Goodman Gallery, Cape Town, *Halaal Art* (solo show), 20 February to 29 March 2010.



85

Mikhael Subotzky

b.1981 South Africa

Johnny Fortune

2004

R15 000 – 20 000

archival pigment inks on
100% cotton rag paper
signed, dated and numbered 15/60 in
pencil in the margin
sheet size: 55.5 x 78 cm

EXHIBITED

Another example from this edition
exhibited at Pollsmoor Maximum Security
Prison, *Die Vier Hoeke*, 27 April 2005.



86

Guy Tillim

b.1962 South Africa

Springlands, Guyana, 1997

R10 000 – 15 000

archival pigment inks on 300g coated
cotton paper
signed, numbered 3/12 and inscribed with
the title in pencil in the margin
sheet size: 61 x 84 cm



87

Kemang Wa Lehulere

b.1984 South Africa

Never ending dead-end

2012

R20 000 – 30 000

ink on paper
signed and dated
59 x 42 cm

PROVENANCE

Stevenson Gallery, Cape Town.



‘South Africa’s Rising Art Star’, as heralded in the headline of a New York Times solo exhibition review, Cape Town born Kemang Wa Lehulere has exhibited his evocative drawings, paintings, collages and installations across the world.

Earning critical acclaim, Wa Lehulere has won a host of local and international awards – from the first International Tiberius Art Award, Dresden in 2014 to his Standard Bank Young Artist Award for Visual Arts in 2015. Most recently, Wa Lehulere was announced as the 2017 Deutsche Bank Artist of the Year, with a solo exhibition opening at the Deutsche Bank KunstHalle, Berlin, this year.

The knife eats @ home (1) (Lot 88) points to the title of Wa Lehulere’s third solo exhibition with Stevenson Gallery. In the exhibition and in both of these artworks, the artist explores the ability of objects to escape their

88

Kemang Wa Lehlere

b.1984 South Africa

The knife eats @ home (1)

2012

R20 000 – 30 000

ink on paper
signed and dated
59 x 42 cm

PROVENANCE
Stevenson Gallery, Cape Town.



very definitions, meanings and shape. The familiar is questioned and unsettled – forms become fluid as grey tones bleed beyond their bold outlines. Within the context of Wa Lehlere's concerns with personal and collective storytelling, the traces of the artist's gestures and the wash of ink can be seen as a poignant play on memory and forgetting.

As history is seen to repeat itself, the title of *Never ending dead-end* (Lot 87) is reminiscent of the viewer's inability to fix or secure one meaning to the work. As the Director of the Museo de Arte Moderno de Buenos Aires, Victoria Noorthoorn (2017: online), states, Wa Lehlere 'revisits his own history and the pain of his society by creating poignant images that are never literal or explanatory, but are instead a territory to be traversed, understood, and revealed'.

Josephine Higgins

89

Christo Coetzee

South African 1929–2000

African Head; Brass Head – African Image

1987; 1986

R25 000 – 35 000

oil, enamel, acrylic, spray paint, permanent marker, wood glue and collage on card
signed, dated, numbered 47, inscribed with the title and 'RAU'; signed, dated, numbered 76, inscribed with the title and 'Tulbagh, Cape SA'
59 x 80 cm together



90

Christo Coetzee

South African 1929–2000

Black Shirt

1982

R30 000 – 50 000

found object, spray paint, oil, enamel, and pencil on paper
signed, dated, numbered 76 and inscribed with the title
50.5 x 64.5 cm





91

Bettie Cilliers-Barnard

South African 1914–2010

Abstract with figures

1974

R70 000 – 100 000

oil on canvas
signed and dated
150 x 150 cm

PROVENANCE

Stephan Welz & Co., 16 November 2010,
lot 460.



92

Gail Catlin

b.1948 South Africa

Birds in flight

R40 000 – 60 000

oil on glass
signed
180 x 60 cm

Accompanied by a limited edition
artist's book.



93

Alexander Rose-Innes

South African 1915–1996

Autumn trees

R60 000 – 90 000

oil on canvas

signed

61 x 51 cm



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94

Raymond Andrews

b.1948 South Africa

Crocodile

R10 000 – 15 000

carved, incised and painted wooden

sleepers

unsigned

31 x 98 cm

95

Cecil Skotnes

South African 1926–2009

Figures and animals

1975

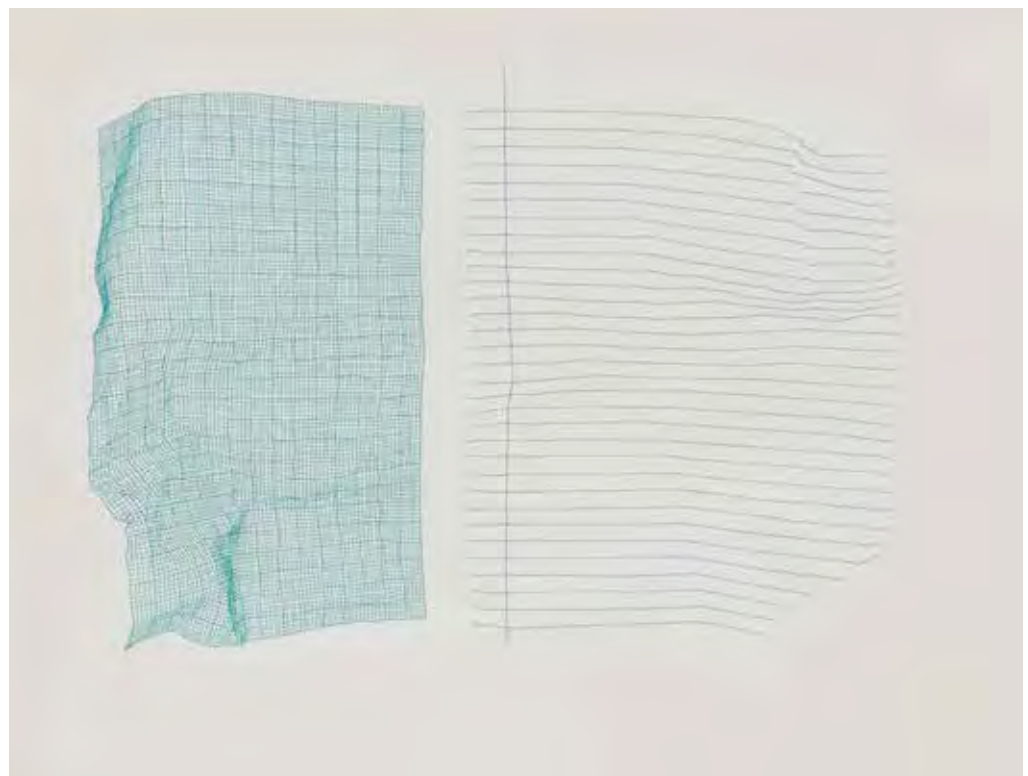
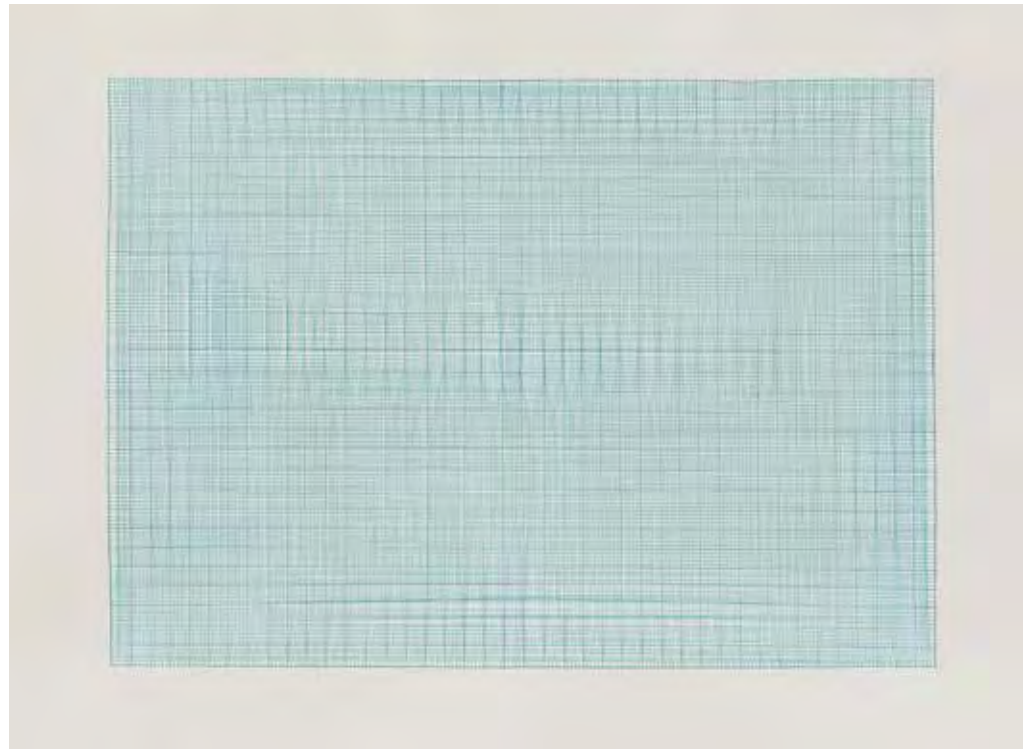
R40 000 – 60 000

oil and sand on canvas laid down on board

signed twice; dated 'Feb – March 1975' on

the reverse

58 x 76 cm



96

Maja Marx

b.1977 South Africa

*Site: Sectional Green;
Green Graph: Crease*

2010; 2011

R15 000 – 20 000

cotton thread on paper
both signed, dated and inscribed with their
respective titles
approximately 57 x 75.5 cm each
(2)

97

Robert Hodgins

South African 1920–2010

Night Patrol, New York

2002

R12 000 – 18 000

colour silkscreen

signed, dated, numbered 3/30 and
inscribed with the title in pencil in the
margin

sheet size: 56 x 75 cm

LITERATURE

Buys, A. (2012). *A Lasting Impression:
The Robert Hodgins Print Archive*.

Johannesburg: Wits Art Museum, another
example from this edition illustrated on
p.48.



98

Robert Hodgins

South African 1920–2010

Josephine

2007

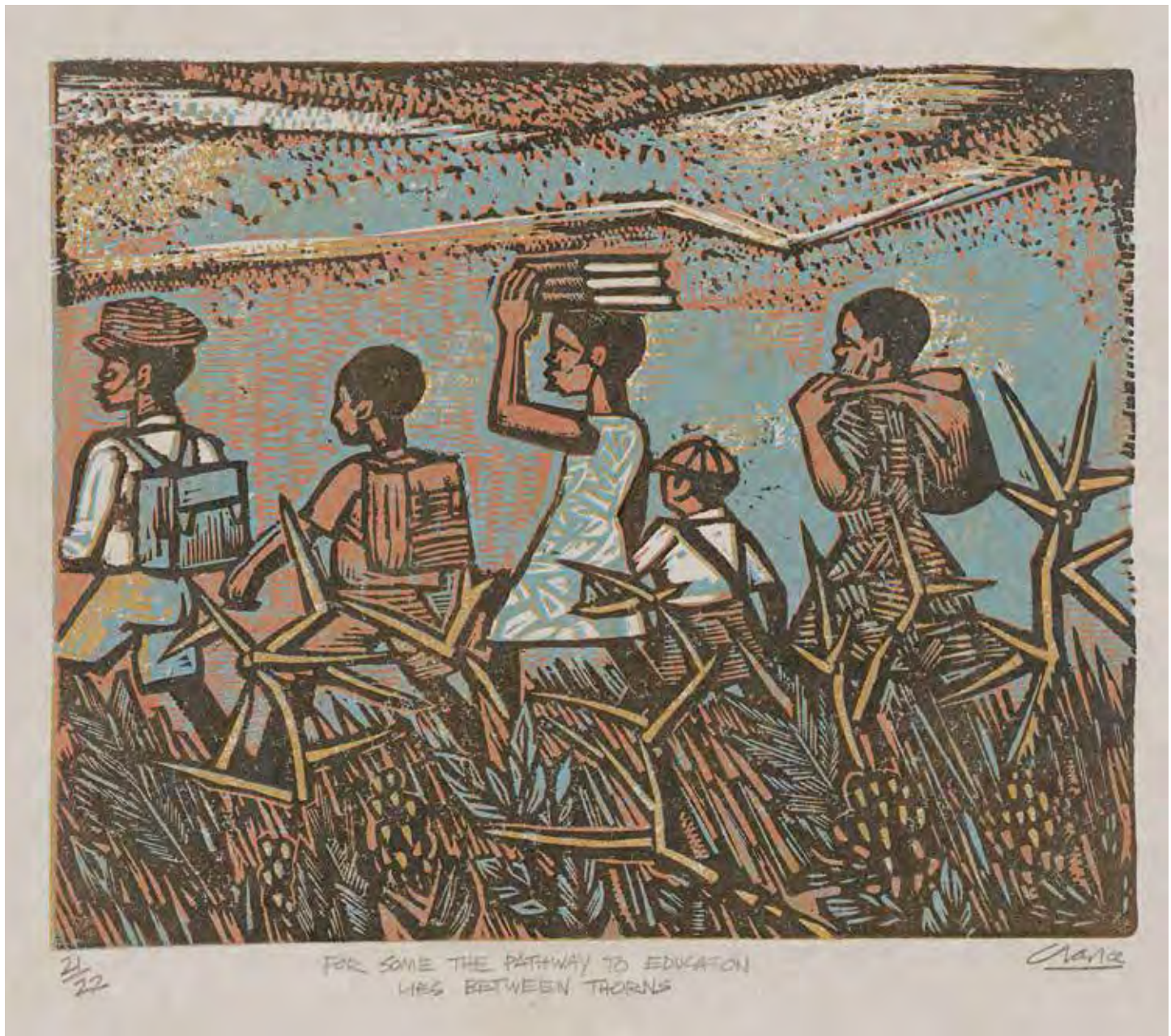
R60 000 – 90 000

monotype

signed, dated, numbered 1/1 and inscribed
with the title in pencil in the margin;
embossed with The Artists' Press chop
mark

sheet size: 57 x 76 cm





© The Estate of Peter Clarke | DALRO

99

Peter Clarke

South African 1929–2014

For Some the Pathway to Education Lies Between Thorns

R30 000 – 40 000

colour linocut
signed, numbered 21/22 and inscribed
with the title in pencil in the margin
image size: 28 x 34.5 cm

PROVENANCE

Acquired from the artist.

LITERATURE

Hobbs, P. & Rankin, E. (2011). *Listening to Distant Thunder: The Art of Peter Clarke*. Johannesburg: Standard Bank of South Africa, another example from this edition illustrated in colour on p.177.

100

Edoardo Villa

South African 1915–2011

Villa at 90

R20 000 – 25 000

limited edition leather bound book and
bronze plaque slipcase

Consisting of a two-tone leather bound
book, accompanied by a bronze plaque laid
into a wooden box. The plaque was cast
specifically for this limited edition of 50
(with book).

Book: Nel, K., Burroughs, E. & Von Maltitz,
A. (2005). *Villa at 90: His Life, Work and
Influence*. Johannesburg and Cape Town:
Jonathan Ball Publishers.

Plaque: *Abstract*, 1964, signed and
numbered 42/50, bronze, 16 x 12 cm



101

Irma Stern

South African 1894–1966

Congo

1943

R30 000 – 40 000

signed

50 pages, frontispiece, illustrated
throughout with black & white
photographs of paintings by Irma Stern
and accompanying text, some of the
illustrations are tipped-in, original raffia
back with cloth covered boards, bookplate
of front paste-down endpaper. The edition
limited to 300 copies, this copy numbered
153. 4to. Pretoria: J. L. van Schaik.



© The Irma Stern Trust | DALRO



102

Fred Schimmel

South African 1928–2009

Extensive landscape

1991

R20 000 – 30 000

acrylic on canvas
signed and dated
76 x 101.5 cm



103

Ernst de Jong

South African 1934–2016

Norwegian Cherry Cake

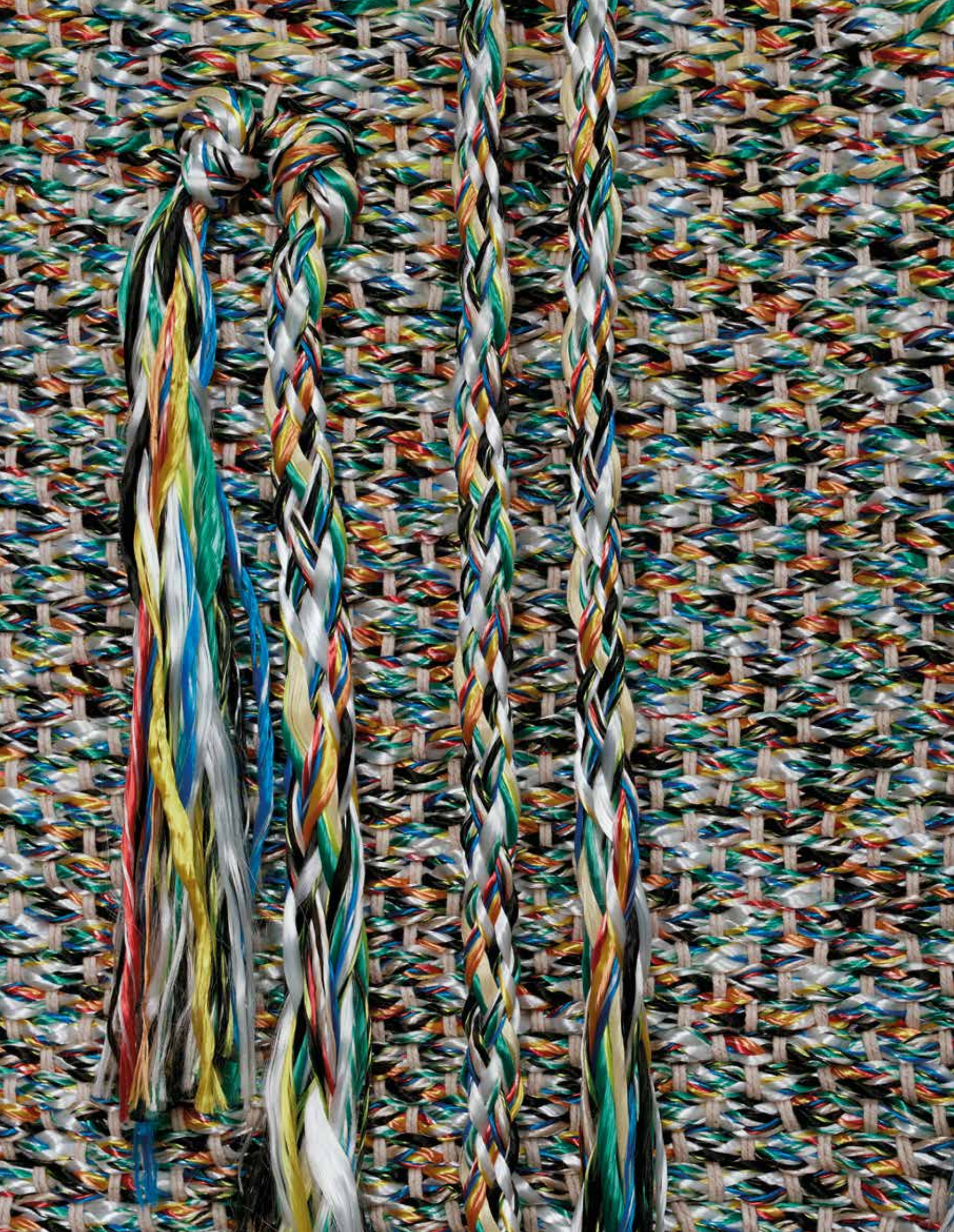
2003

R30 000 – 50 000

oil and gold leaf on canvas
signed and dated; signed on the reverse
98.5 x 148 cm

PROVENANCE

Acquired from the artist.



Historic, Modern & Contemporary Art

Evening Sale

Lots 104 to 182

104

Walter Battiss

South African 1906–1982

Figure Study

R30 000 – 50 000

watercolour

signed

38.5 x 27.5 cm

Verso with a pencil drawing of the same figure depicted from behind.

PROVENANCE

The Linda Givon Collection.

LITERATURE

Skawran, K. and Macnamara, M. eds. (1985).

Walter Battiss. Johannesburg: AD. Donker,
colour illustration on p.184, plate 49.





Robert Hodgins

South African 1920–2010

Sunset Jocks

1988

R600 000 – 900 000

oil on canvas

inscribed 'Begun June 2 '88' on the reverse

152 x 89 cm

PROVENANCE

Authenticated, inscribed with the title, 'R.G. Hodgins – Estate' and signed by Jan Neethling on the reverse.

EXHIBITED

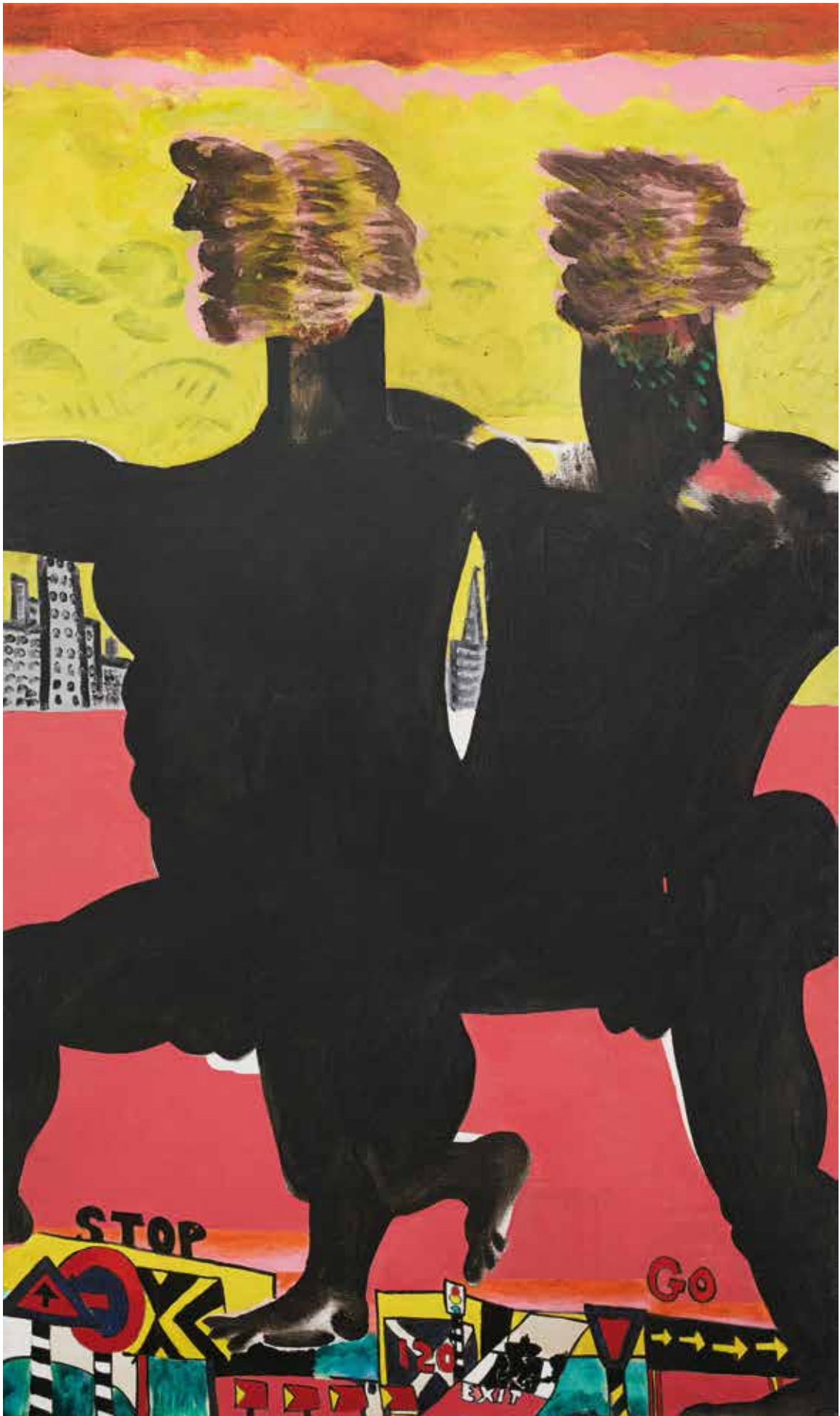
Goodman Gallery, Johannesburg, c.1988/89.

This impressive canvas was amongst the works, finished and unfinished, in Robert Hodgins' studio when he died in 2010. It is unsigned but authenticated by the artist's executors, Jan Neethling and Neil Dundas.

Hodgins appreciated the beauty of the male nude, or almost nude figure. The life model had been the staple of his art school training at Goldsmiths, and he was early aware of its significance in the History of Art. His encounters with bathers on summer holidays at Buffalo Bay and other South African beaches, however, revealed the chasm between these rather dull flesh-and-blood models and the Platonic ideals the nude had been made to represent in Classical and Renaissance art. The contradiction delighted, rather than appalled him and, for a time, Hodgins re-imagined Renaissance masterpieces, such as the Sistine Ceiling, peopled by personal trainers and rent boys.

Sunset Jocks also updates an ancient tradition. In an urban landscape of high rises and jangled traffic signs, two jocks are depicted jogging in silhouette against the lurid colours of a polluted sunset sky. The jocks are running in tandem in a massive black double figure that dominates the composition. Their scrambled heads suggest either exertion or perhaps their vacuous mental state. But their bodies are depicted in unrelieved black with limbs and movement defined only in their outline. The colour of these figures, and their linked running postures, connect them with the athletes that feature often on black figure Athenian vase painting of the 6th to 4th centuries BC. In these vases, runners are defined mainly by contour but also by white incisions that separate limb from limb and carefully pick out the genitals of the naked athletes. Hodgins' joggers, who in reality are unlikely to be running naked wherever they are working out, have no such incisions and their masculinity is defined both in their muscled torsos and in the telling silhouette of their testicles. Other than that, it seems that little has changed in the image of the athlete for over two and a half thousand years.

Michael Godby





STOP





Walter Battiss

South African 1906–1982

Melle (is honey ...)

c.1975

R300 000 – 500 000

oil on canvas

signed

51 x 60 cm

Accompanied by a framed example of the Warren Siebrits Modern and Contemporary Art *paintings – past and present* exhibition poster.

PROVENANCE

The Linda Givon collection.

EXHIBITED

Goodman Gallery, *Johannesburg, 40 Years: Mapping the Route*, curated by Neil Dundas, 2006.

Warren Siebrits Modern and Contemporary Art, Johannesburg, *paintings – past and present*, 26 July to 25 August 2006. Used as poster image for the exhibition.

Wits Art Museum, Johannesburg, *Off the Wall: An 80th Birthday Celebration with Linda Givon*, 10 August to 13 November 2016.

LITERATURE

Stevenson, M. (28 January to 14 February 2004). *South African Art 1800 – Now*. Catalogue. Cape Town: Michael Stevenson Contemporary, illustrated plate 20.

Off the Wall: An 80th Birthday Celebration with Linda Givon. Catalogue. 10 August to 13 November 2016, colour illustration on p.24.

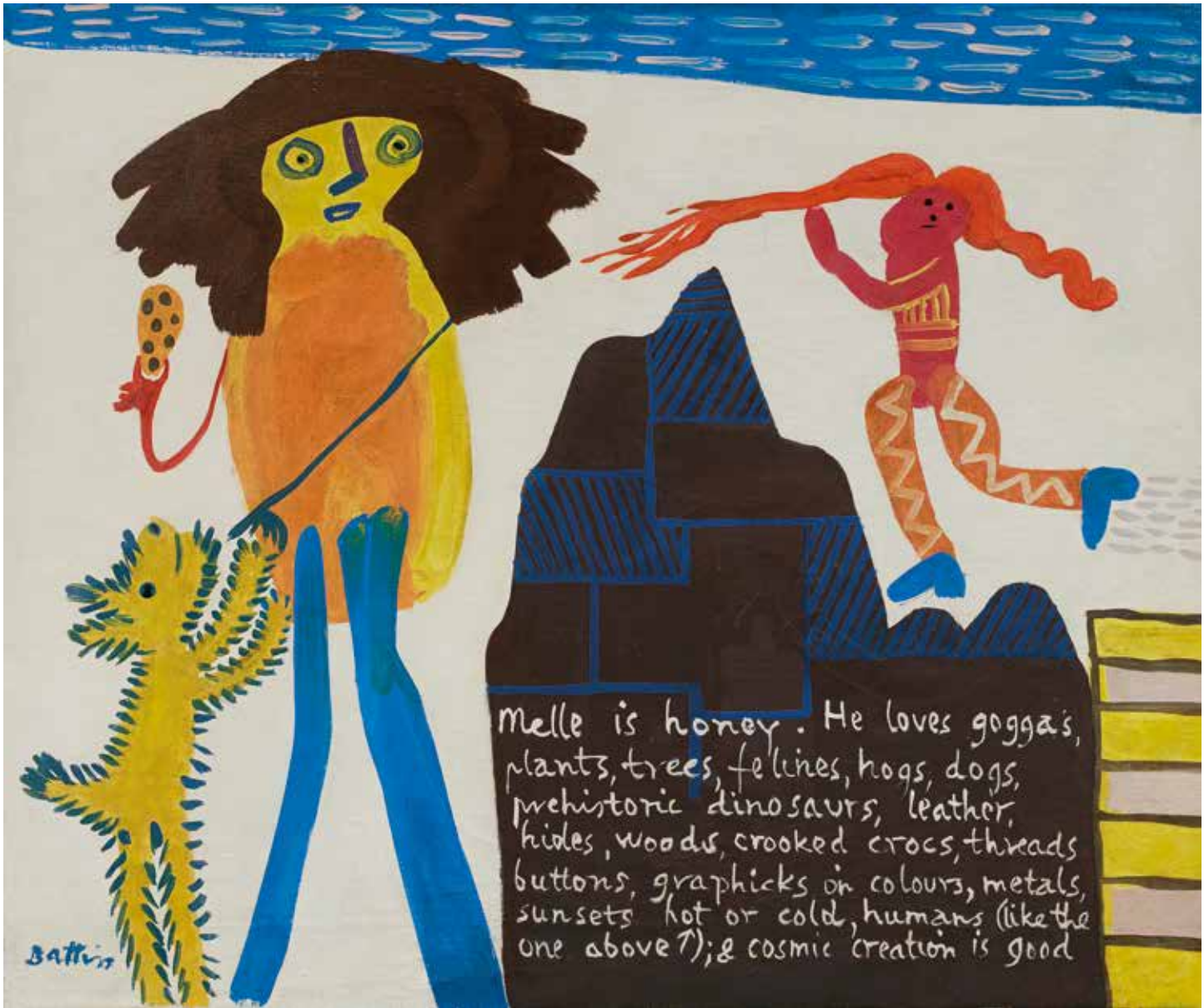
Walter Battiss became interested in archaeology and rock art as a young boy when his family moved from Somerset East in the Karoo to Koffiefontein, a small farming town in the Free State, in 1917. A family friend accompanied him to see ‘the ancient stones’ and this early experience of indigenous art would have a lifelong influence on his work as an artist. ‘When I came down from the mountains I was articulate and free,’ he later wrote. ‘For I had conversed with the white rocks and the lilac trees, the coucal and rhebuk ... The twisted rivers and the endless veld spoke of animate and inanimate space. All this was my peculiar discovery but I had no desire to paint an anecdote about them, but rather to make pictures of them in such a way that I exposed the happy change they had worked within me’ (Battiss, 2005:88).

In both form and content, this painting is a clear fulfilment of that desire. With its simplified figures and absence of depth, it is an exuberant pop rendition of the reduced shapes and non-receding perspectival plain of rock art. The combination of figures and text within the same frame evidence the artist’s deep and abiding interest in the relationship of visual sign to verbal meaning and his study of the calligraphic detail of Arabic script, alphabets, hieroglyphic forms and pictographs.

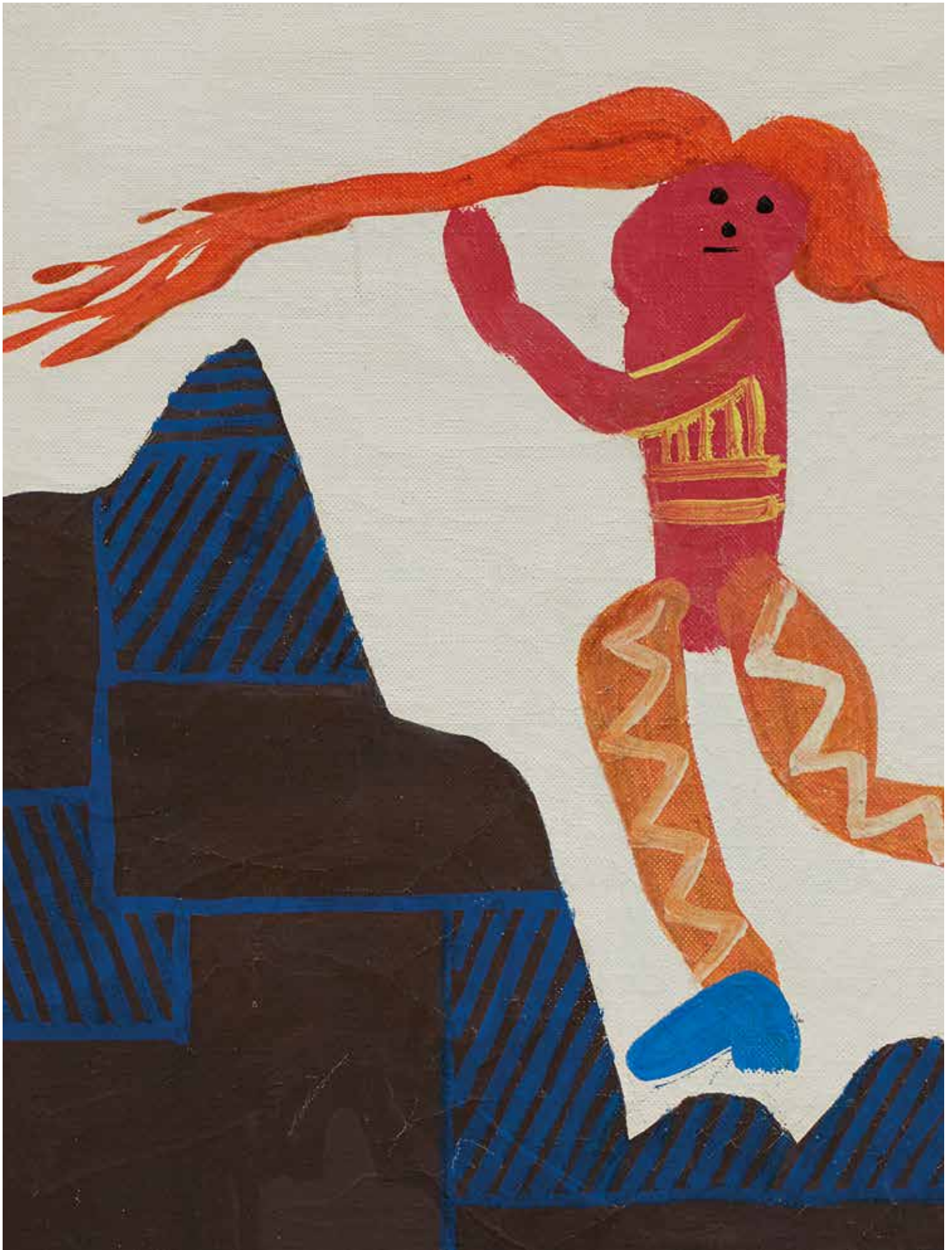
A dog and two free-spirited humans inhabit a bright, harmonious place that is elsewhere. Like Gauguin, Battiss often sought to portray humankind living in a utopian state of harmony with nature. Defiantly childlike in its frank style, *Melle (is honey ...)* bespeaks the artist’s enchantment with the natural world and connection with other species, systems, processes and phenomena. In its exuberant pantheism, this painting is an unassuming precursor to the evolving field of ecological/environmental art, which has increasingly become a curatorial focal point as the social and cultural aspects of environmental degradation become more pressing.

It was painted in the mid-Seventies, the decade during which Battiss conjured Fook Island – his fantastical, absurdist response to the repressive social realities of apartheid South Africa – and is informed by the same spirit of earth-loving irreverence.

Alexandra Dodd







107

Robert Hodgins

South African 1920–2010

A Military Presence

2001

R100 000 – 150 000

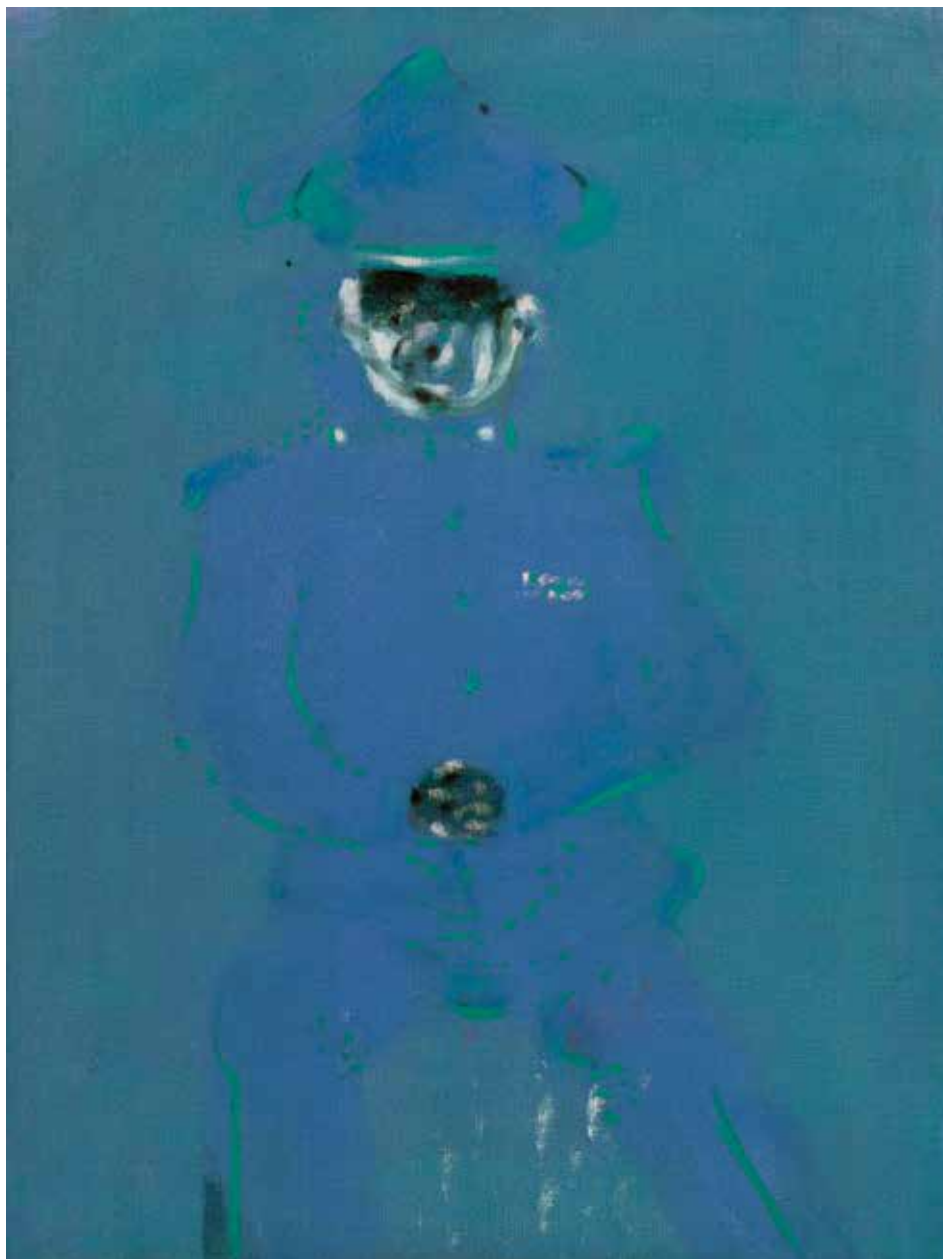
oil on canvas

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

60 x 45 cm

PROVENANCE

Michael Stevenson & Deon Viljoen, Claremont,
2002.



108

Robert Hodgins

South African 1920–2010

Interrogation

2002

R100 000 – 150 000

oil on canvas

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

45 x 34.8 cm



Johannes Meintjes

South African 1923–1980

Sunbather

1960

R200 000 – 300 000

oil on board
signed and dated
37.5 x 31 cm

PROVENANCE

Miss C. Rault, Durban, purchased from the
Henri Lidchi Gallery, 1961

EXHIBITED

The Schweickerdt Gallery, Pretoria, *Exhibition of
Paintings by Johannes Meintjes*, 3 to 15 March
1961, catalogue number 32.

The Schweickerdt Gallery, Durban, 8 to 15 May
1961.

LITERATURE

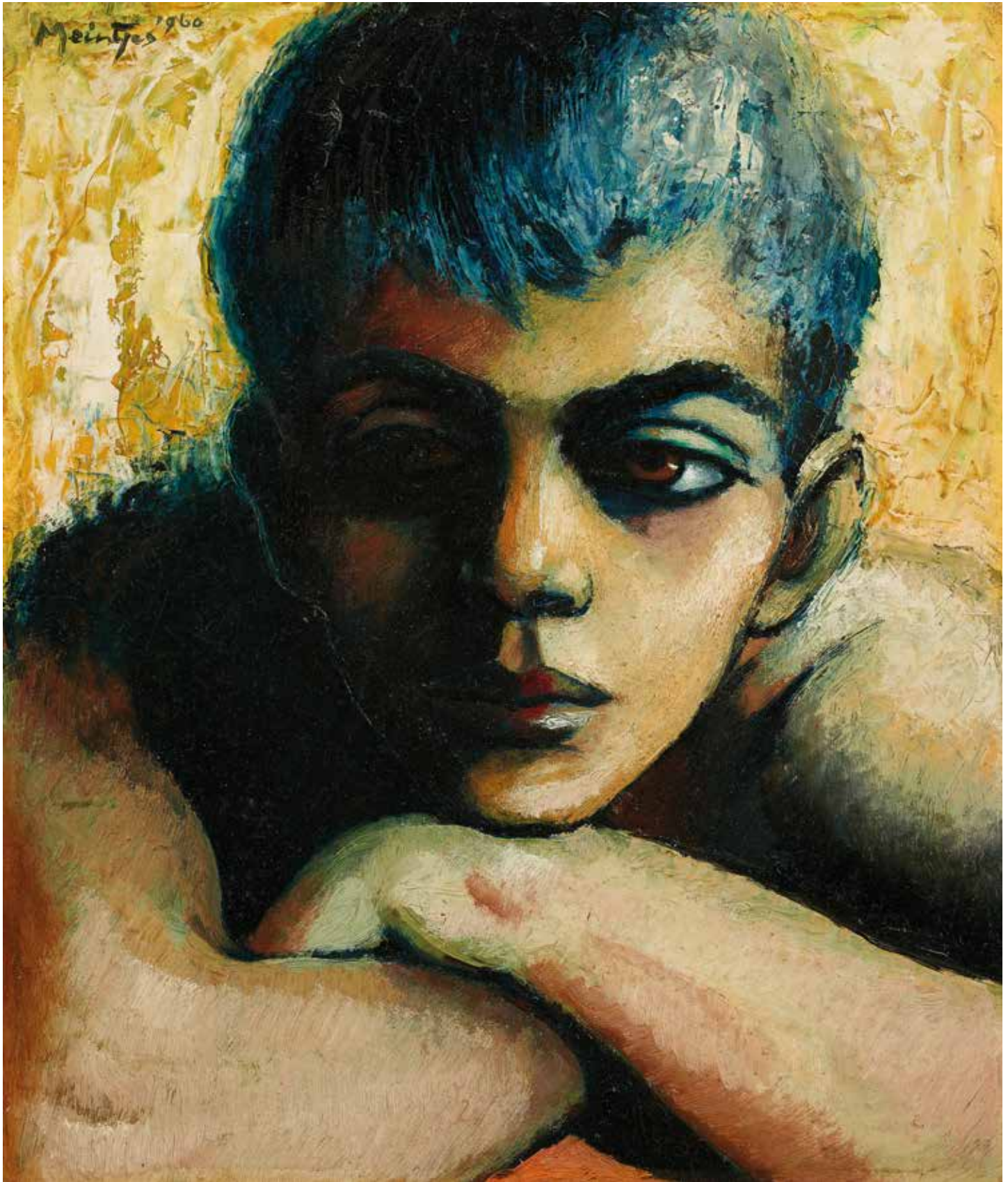
Meintjes J.P. *The Diary of Johannes Meintjes
Part V (Die Dagboek van Johannes Meintjes
Deel V)*. Unpublished, p.206.

By 1960 Johannes Meintjes had established himself as a major South African painter: 1960 was the year he participated in two group exhibitions – with Walter Battiss, Alexis Preller, Maud Sumner and Maurice van Essche; and with Otto Klar, Cecily Sash and Giuseppe Cattaneo. That same year he had three solo exhibitions, in Pretoria, East London and Johannesburg. At the age of 37 Meintjes had seized the imagination of his viewers by aiming at visions of the inner self: To him a work of art depended on the intellectual and emotional depth of the artist and the emotional reaction of the viewer; on capturing an inner world that would be more than a mere copy of nature. This he achieved by means of ‘bold, daring, sweeping use of colour, ... sheer vitality and drama and reckless imagination, ... form and composition of bodies that no other painter had ever attempted, the richness of textures ... [and] the evocative placement of figures in the landscape’ (McCaul-Dommisse 1990:1).

Sunbather, painted in 1960, highlights some of these aspects by foregrounding the figure of a young man, occupying the canvas except for the vibrant yellow and white colour on both sides of the figure’s head. Like so many of Meintjes’ paintings, this portrait takes on the role of a memento, in this case referring to the weekend of 5 and 6 November 1960 he spent with Ken Howard in Magaliesburg. In his unpublished diary, he wrote on Monday 7 November 1960: ‘This morning I feel the effect of some serious sunburn. We spent the weekend in Magaliesburg and stayed too long in the sun at the water.’

Instead of being just a portrait of a young man soaking up the sun’s rays, Meintjes seems to capture a particular experience, that singular moment that existed when the radiant sun was lighting up one side of the face, falling on a shoulder and forearms, picking up the blue undertones in the hair. ‘I derive much pleasure from my two new paintings,’ Meintjes wrote in his diary after completing some new works, one being *Sunbather*: ‘My strength lies in my own kind of mythology – dream world-like, dream and melancholy, between expressionism and surrealism.’ The eyes, averted to the left, to the shadowy side, alerts the viewer to an inner world of reverie, even of melancholy, emphasising Meintjes’ ‘own kind of mythology’.

Johan Myburg



110

Nel Erasmus

b.1928 South Africa

Untitled (Vrou in Kopdoek)

1948/9

R50 000 – 70 000

oil on board
signed on the reverse
60.5 x 43 cm

EXHIBITED

SMAC Art Gallery, Stellenbosch, *Nel Erasmus Portraits 1949–2009*, 3 October to 15 November 2009, detail illustrated on invitation (2009). *Nel Erasmus Portraits 1949–2009*, Stellenbosch: SMAC Art Publishing, colour illustration on p.15 and detail on cover.

LITERATURE

Van Zyl, M. (2011). *Nel Erasmus*, Stellenbosch: SMAC Art Publishing, colour illustrations on p.38.



111

Johannes Meintjes

South African 1923–1980

Xhosa Boy with Prickly Pear

1951

R60 000 – 80 000

oil on board

signed and dated

30.5 x 21.5 cm

Accompanied by a copy of *Die Dagboek van Johannes Meintjes deel III (The Diary of Johannes Meintjes part III)*, 1975, Molteno: Bamboesberg-Uitgewers.

This painting was executed at Meintjes' farm, Grootzeekoegat, during December 1951.

PROVENANCE

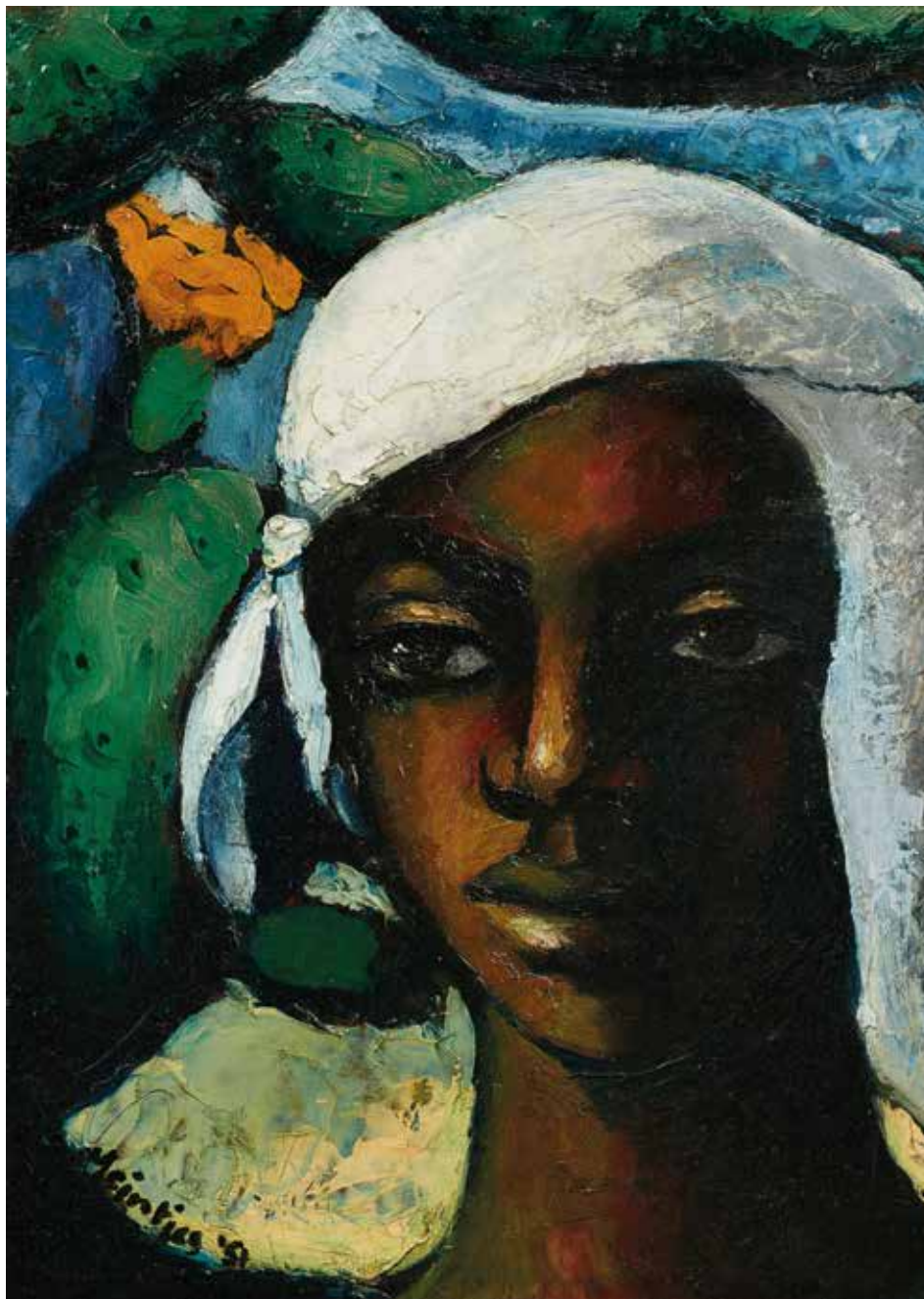
Mr J.C. Quinton, Cape Town – a class mate of Meintjes at university, later the chief librarian at the Library of Parliament and chief editor of *François Le Vaillant, Traveller in South Africa, and His Collection of 165 Water-colour Paintings, 1781–1784*. (1973). Cape Town: Library of Parliament.

EXHIBITED

Argus House, Cape Town, SA Association of Arts, 4 to 15 March 1952, catalogue number 23.

LITERATURE

Meintjes J. (1975). *The Diary of Johannes Meintjes Part III (Die Dagboek van Johannes Meintjes Deel III)*. Molteno: Bamboesberg Publishers, p.201.



112

Christo Coetzee

South African 1929–2000

Italian Heads

1987

R200 000 – 300 000

oil, enamel, collage and glue on board
signed and dated; signed, dated, inscribed with
the medium, dimensions and artist's address on
the reverse, further inscribed with the title on a
label on the reverse
122 x 122 cm

PROVENANCE

Acquired from the artist.

In a TV interview for the SABC's *Pasella* in 1999, coinciding with Christo Coetzee's third retrospective exhibition held at the University of Stellenbosch as well as his 70th birthday, the artist emphasised that he was not making portraits. 'I am painting profiles, heads, icons in the style of the Byzantine period,' he said. 'I have never made a portrait of someone specific.' What he did instead was to explore art history for Madonnas, goddesses, brides as well as mythological and historical figures and portray them as icons, as detailed expressions of a universal humanity. Since the late 1980s, the period Coetzee referred to as that of 'mixed topographies', Coetzee 'has consolidated his concept of art and creativity to a single kind of subject, namely the 'head'' (Ballot 1999:31).

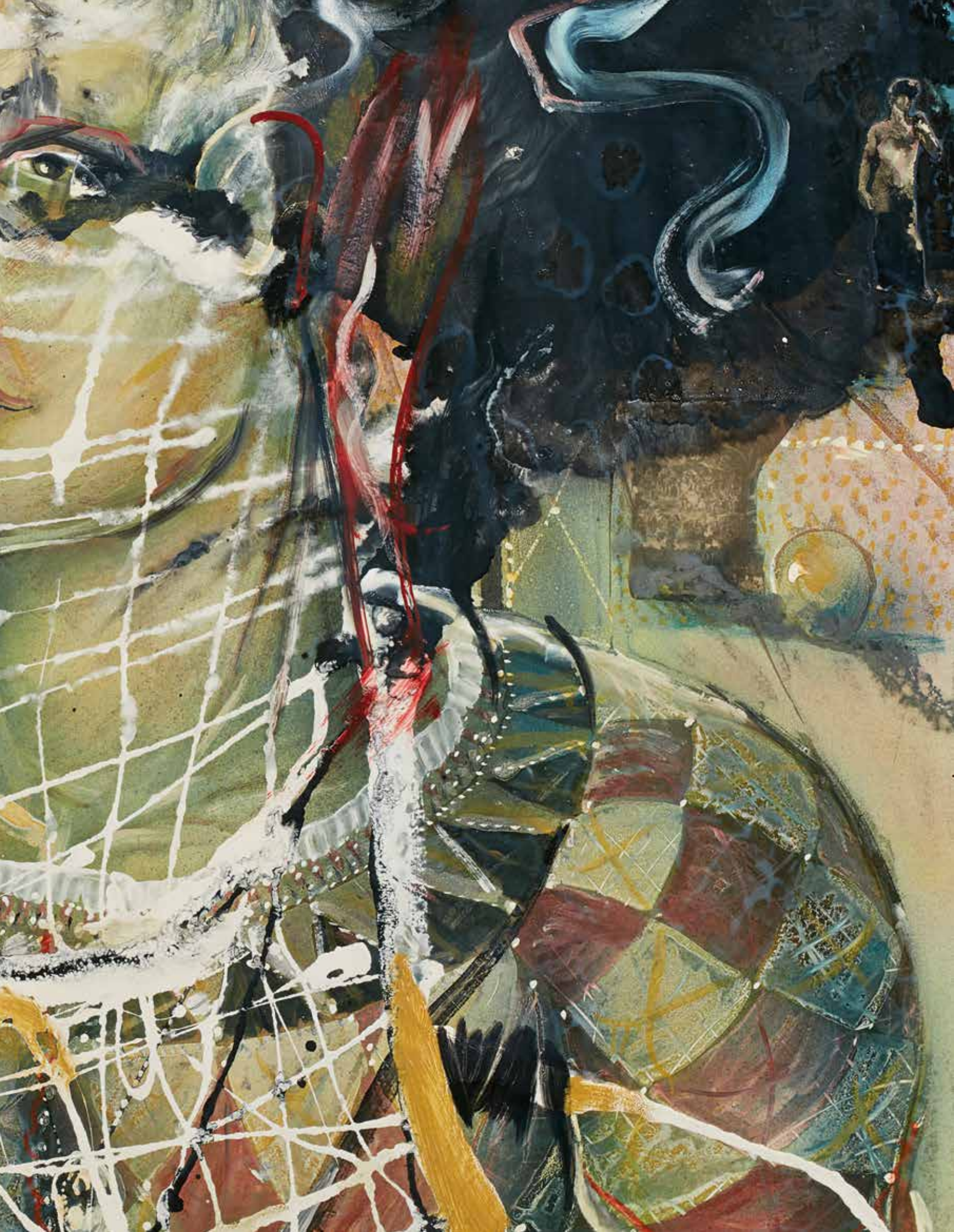
Italian Heads is a poignant manifestation of this consolidation and subsequently of Coetzee's mixed arrangement of subject matter as well as his application and treatment of material. As far as media is concerned this work contains references to various phases in Coetzee's oeuvre: the detailed rendition of the costume (reminiscent of work from the early 1950s); the use of collage (dating back to the mid-1960s); the gestural technique of the 1960s, and even the overpaint with black enamel of the mid-1970s.

The element of nostalgia evoked in this way is echoed in the assemblage of images that conjure up a distinct Italian allure. Gazing at a distant horizon, the dominant figure in the harlequin costume sits in a landscape of memory, inhabited by two images of Michelangelo's *David*, the *Pietà* and the façade of St. Peter's in the Vatican. As if in conversation with Giorgio de Chirico's (1888–1978), Coetzee introduces arches and perspectival lines meeting beyond the canvas in infinity to open up spaces as themes of enigma and melancholy. A second head is painted in profile, like an image on a coin, to veil the face of the harlequin figure, adding to the enigma. Coetzee extends this presumed conversation to include the viewer, inviting us to offer interpretations and possible meanings.

Johan Myburg







113

Andrew Verster

b.1937 South Africa

Three views (from the *Manet, Monet Remembered* series)

1982

R200 000 – 300 000

oil on canvas laid down on wooden doors
signed and dated
203 x 75 cm each

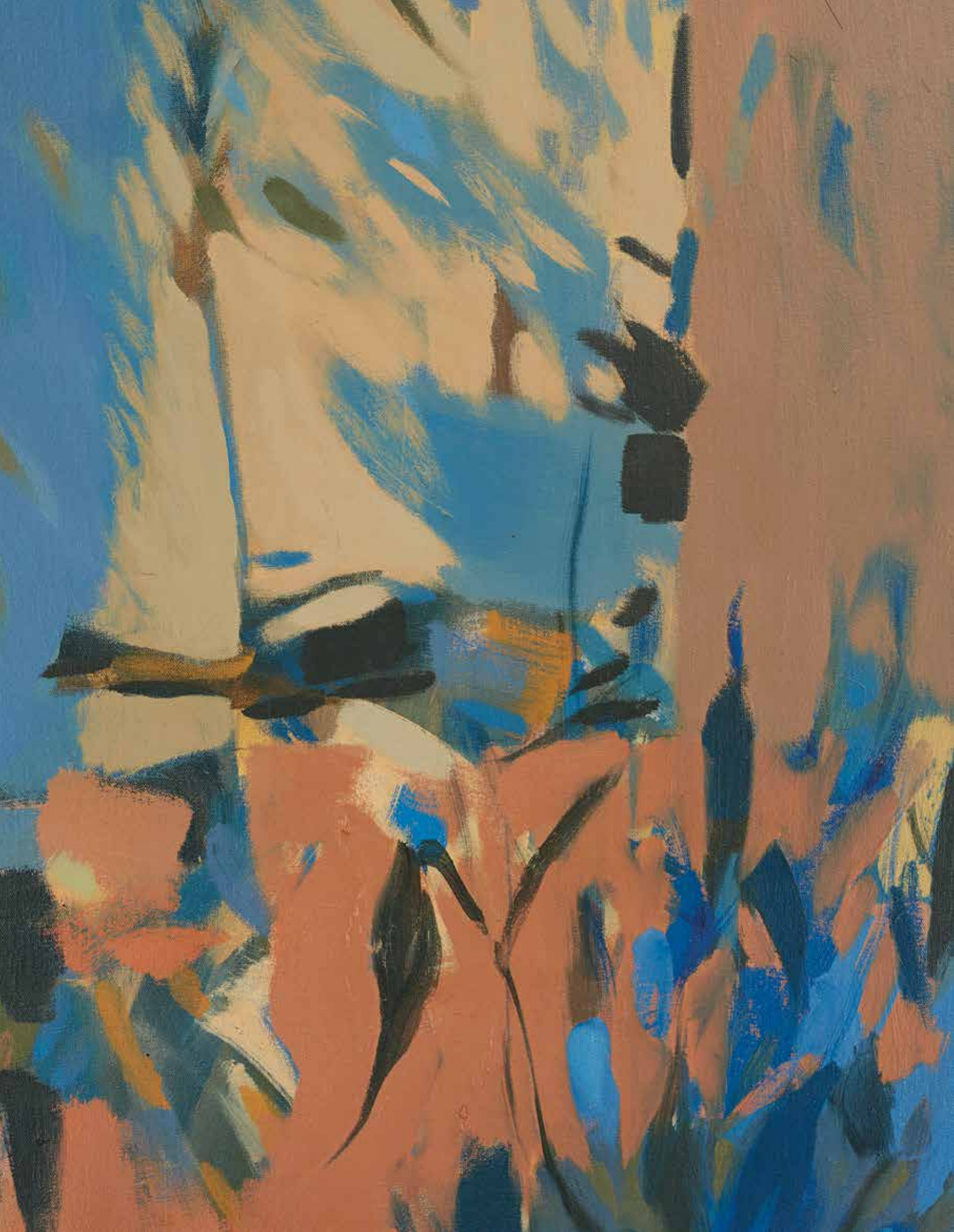
Perhaps it was no coincidence that Andrew Verster was commissioned to design the doors of the main entrance to the Constitutional Court in Braamfontein that opened in 2003. Like windows, doors as opening devices, as divisions between an interior and an exterior world, between a private and a public domain, between the conscious and the subconscious, have long informed Verster's practice. Early in the 2000s these markers took the form of screens in stage design for opera productions and later became opaque door-shaped 'skins' of tissue paper. As one of the finalists in the Sasol Wax Art Award 2007 he created *Skin Markings*, a monumental, suspended installation of panels of wax-impregnated tissue paper.

Three views, painted in the mid-1980s, consists of three door-sized panels exploring aspects of ambiguity and liminality, with the painted panels serving as a threshold that could allow free flow between interior and exterior and vice versa. It becomes difficult to establish whether these painterly views, assuming an abstract disposition, are of indoor or outdoor scenery.

Verster produced the series after a re-examination of paintings by Édouard Manet (1832–1883) and Claude Monet (1840–1926). Although he never exhibited with the Impressionists, Manet played an important role in the development of the movement, specifically in the way he applied brushstrokes of colour and ignored in-between values (shades) of colour. Monet and the Impressionists modified this technique by breaking up Manet's patches of colour into smaller nuances to create a play of colour. In *Three Views* Verster explores this play of light, handling of colour and the interplay between geometric forms of architectural structure and organic plant material.

Another painting from the *Manet, Monet Remembered* series, titled *Japan*, was acquired by the Iziko South African National Gallery in Cape Town in 1984, the year it was painted.

Johan Myburg







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114

Alexis Preller

South African 1911–1975

The Red and the Black

1958

R180 000 – 240 000

oil on canvas laid down on board
signed and dated
50.5 x 61 cm



Alexis Preller, *Eggs on a Plate*.

This unusual work painted in 1958 was most probably entitled *The Red and the Black* and was exhibited on Preller's Lidchi Gallery exhibition of the same year. It hung alongside other works entitled *Night City* and *Night Piazza*, bracketing it amongst a group of darker tonal works, more somber but with striking color accents. What is distinctive about the work is the layered thin painterly washes that are characteristic of a small group of works at this time. In the previous year we see the emergence of distinct influences of Georges Braque's painterliness in a number of Preller works as well as the introduction of the fractured characteristics of Cubism, with its inclination for strong tonal contrast and underlying complex pictorial structure.

In the previous year, 1957, Preller had painted one of his earliest versions of *Eggs on a Plate*, its elliptical central form and ovoid eggs precisely defined and painted, alluding to celestial themes that in time would gain impetus. In contrast, the transparent painterliness of *The Red and the Black* provokes an ambivalent reading of the circular motif with its dark oval arranged objects, possibly that of an arrangement of dark fruit on a blue platter placed on a circular table, or a second reading, where the seemingly shiny blue surface on the left becomes a metal visor with skull-like sockets while the 'blue platter' suddenly transforms itself into a skull.

This complex indeterminacy is a distinctive Preller trait where he collapses many themes into a single work. In this conflation, he consistently uses his still lifes as a means to search for a deeper meaning, using them as in this work to engage enigmatic metaphorical qualities, opening meaning beyond the traditional poetic rendering of a mere group of still life objects.

Karel Nel



115

Cecil Skotnes

South African 1926–2009

Ravine Wall

1999

R700 000 – 900 000

carved, incised and painted wood panel, in the
artist's handmade frame
signed and dated; signed on the reverse
132 x 131 cm including frame

EXHIBITED

Lipschitz Gallery, Cape Town, in collaboration
with Goodman Gallery, Johannesburg, *Artery*,
29 November 1999 to 15 January 2010.

Landscape and mindscape intertwine in this starkly totemic, semi-abstract work by Cecil Skotnes. Elemental colours of earth, fire, pelt, bark, blood and stone combine with striations of carved wood to impart a direct archetypal connection to the fundamental pigments and material of the natural world. In its unequivocal boldness of colour and intensity of line, this carved and painted headscape emits a trance-inducing energy. Transcendental states of consciousness were familiar territory for the son of an ordained Lutheran minister and missionary, and an active member of the Salvation Army; this is where the work happens.

Skotnes was very close to his Norwegian father, from whom he inherited his intense interest in history, particularly ancient history, and in time, the subliminal messages coded into the art of bygone peoples – Egyptian, Babylonian, Beninnoise, Assyrian, pre-classical Greek, sub-Saharan African – would be assimilated into his work. This head knows no one tribe.

Outside of terrestrial time and allegiance, it transmits a geological energy. Within the topography of the head, one detects cave-like chambers and recesses. Yet, it is also strangely human, the familiar spinal column rising upwards vertically, supporting life and psyche. Some of the shapes bear a resemblance to the letters of the alphabet – signalling linguistic faculty, the foundation of human personality. The arcane head as metaphysical landscape is a recurrent theme that stretches across Skotnes' oeuvre.

'The key here is the concept of landscape in its broadest sense, of the landscapes of the mind, of an artist's mindscape, and above all, of the link between landscape and memory,' writes Neville Dubow. 'All of Skotnes' work may be seen in these terms, as built from strata of memory, either from real experience or imagined experience; as landscapes of the mind at the point where the physical and metaphysical intersect. Physically, in material terms, his carved panels are landscapes of a kind, with their own ridges and peaks, valleys and plains ... But if you analyse these you find that they, too, are layered, literally and metaphorically. They have their own archaeology. It is an archaeology of association' (Dubow 1996: 121).

Alexandra Dodd



© The Estate of Cecil Skotnes | DALRO





Pieter Wenning

South African 1873–1921

By Riversideweg, Nuweland

R350 000 – 450 000

oil on board
signed
21 x 29 cm

PROVENANCE

Dr. W.M.R. Malherbe.

EXHIBITED

Ashbey's Galleries, Cape Town, 1921.

South African National Gallery, Cape Town,
*Loan Exhibition of Works by the Late Peter (sic)
Wenning*, 16 June to 14 August 1931. Exhibited
as *Mountain Scene*.

Lions International, Johannesburg, 1869–1969
Century of South African Art, 1969. Exhibited as
Aandskemer.

Association of The Friends of the Pretoria Art
Museum, *Collections of The Friends*, March to
April 1973. Exhibited as *Twilight*.

Pretoria Art Museum, *Pieter Wenning (1873–
1921): Commemorative Exhibition*, 8 September
to 26 October 1973. Exhibited as *Aandskemer*.
South African National Gallery, Cape Town, *An
exhibition to commemorate the century of the
birth of the artist Pieter Wenning*, September
1973.

LITERATURE

Du Preez Scholtz, J. (1973). *D.C. Boonzaier en
Pieter Wenning: Verslag van 'n vriendskap*.
Cape Town: Tafelberg, p.85 and footnote p.120,
illustrated plate 141 on p.142.

Solomon, E. (1969). *1869–1969 Century of South
African Art*. Johannesburg: Lions International.
(1973). *Collections of 'The Friends'*. Pretoria:
Association of Friends of the Pretoria Art
Museum.

(1973). *Pieter Wenning (1873–1921):
Commemorative Exhibition*. Catalogue. Pretoria:
Pretoria Art Museum.

(1973). *An exhibition to commemorate the
century of the birth of the artist Pieter Wenning*.
Catalogue. Cape Town: South African National
Gallery.

This little gem by Pieter Wenning is a striking example by an artist who delighted in *plein air* painting like the many artists of The Hague School whose work he studied and admired whilst living in Holland. Wenning would have been well acquainted with the work of these painters, such as Anton Mauve (1838–1888), JH Weissenbach (1824–1903), and the Maris brothers, Jacob Maris (1837–1899), Matthys Maris (1839–1917) and Willem Maris (1844–1910). The paintings of the Barbizon Group at Fontainebleau and the work of the French Impressionists were also formative influences on his work.

In 1905 Wenning was transferred by the Dutch firm, De Bussy, to South Africa where he and his wife settled in Sunnyside, Pretoria. As his heart was set on becoming a painter, he soon became involved in artistic activities in the city. Wenning joined an art club in 1910 known as 'The Individualists', of which a young Pierneef was also a member.

Owing to the early patronage and support of the art auctioneer, Ernest Lezard, and DC Boonzaier, Wenning made his first visits to Cape Town in 1915 and 1916. Temperamentally and artistically, he felt far more at home with a dark 'Dutch' palette in the rainy, often overcast Cape landscape than painting in the glaring light of the arid north of the country.

Like the artists of The Hague School, Wenning sought to portray nature in all its quiet splendour as he ventured into the old districts of the Cape, such as the Malay Quarter and especially the Cape countryside where he painted for days on end. He was often seen painting in the rain in the tree-lined avenues and small holdings in Observatory, near the Vineyard Hotel in Newlands, and in Constantia as if driven by his failing health.

Wenning's 'Cape years' were his most fruitful and creative, even during the 1918 flu epidemic – with Cape Town at the centre of the scourge – he was known to drive himself to paint outdoors at a preferred setting. In all probability, *By Riversideweg, Nuweland* was executed in a similar manner, namely *plein air*, but with Wenning's distinct dark palette, introducing highlights here and

continued on page 112



continued from page 110

there to add mystery to the dramatic ambience of this painting.

It is known that Wenning's friend, DC Boonzaier, often assisted in giving titles to the artist's paintings but also contradicted himself on a few occasions. The title of this painting is a case in point, varying over many years.

A friend of the artist and assistant-editor of *Die Burger*, Dr. Bodenstein, bought three paintings from Ashbey's in 1920 for 37 Pounds. Professor Mortimer Malherbe, a friend of Dr. Bodenstein, also bought two paintings at Ashbey's, including the present lot which Scholtz identified as ' 'n toneel naby die brug in Paradiseweg' ('a scene close to the bridge in Paradise Road') (1973:85).

In a footnote Scholtz (1973:85) mentions that ten years after the death of Wenning the South African National Gallery in Cape Town presented an exhibition in 1931 entitled 'Loan Exhibition of Works by the Late Peter (sic) Wenning'. Included in this exhibition were the two paintings previously acquired by Professor Malherbe, but presented here with totally different titles. The present lot was newly titled in the exhibition catalogue as *Mountain Scene*. Scholtz reaffirms once again Boonzaier's often very confusing, even misleading, re-titling of Wenning's work and declares that the painting formerly known as *By Riversideweg, (Near Riverside Road)*, was a far more acceptable title than *Mountain Scene*.

Eunice Basson



117

Jacobus Hendrik Pierneef

South African 1886–1957

Vrystaat reën

1943

R500 000 – 800 000

oil on canvas
signed and dated
43.5 x 59 cm

PROVENANCE

Gifted to the current owner from
Mrs. S. Scheepers who worked at E. Schweikerdt,
Pretoria

By 1943, the year *Vrystaat reën* was painted, Pierneef had established himself as the master of the Southern African landscape. He had been lauded for his 32 panels depicting the South African landscape for the Johannesburg Railway Station, a task completed in 1932. In 1933 he was commissioned to paint murals for South Africa House in London, and in 1936 he was awarded the Medal of Honour for Painting by the Suid-Afrikaanse Akademie vir Wetenskap en Kuns. In 1943 Pierneef revisited locations to the north of Pretoria – the Waterberg, Thabazimbi and Hammanskraal, as well as the southern Free State.

Compared to the detailed depictions of majestic mountain ranges of the eastern parts of the Free State this is a minimal landscape, a slither of a landscape filling a mere seventh of the canvas. Directly above the foreground of veld, rendered in shades of muted savannah, is the horizon – a thin band with a koppie, some trees, a taller poplar and to the left a single blue gum. The homestead is dwarfed and dramatised by a cloud-banked sky.

As the title indicates the vast sky with layers of flat-bottomed cumulus clouds, billowing in a crisp white where they catch direct sunlight, is the focus. And more specifically, the downpour to the left of the canvas, is what might be called the ‘He Rain’, as the San referred to a strong shower of vertical rain soaking the earth.

In its beguiling simplicity, *Vrystaat Reën* reveals Pierneef’s emphasis on structure, design and organisation of the landscape. Layered horizontally the cloud formations not only amplify the flatness of the landscape but also reiterate what Coetzee (1992:25) labels ‘an invitation, a reassurance and a promise’.

Johan Myburg







Hugo Naudé

South African 1868–1941

Kammanassie River, Oudtshoorn

R300 000 – 500 000

oil on canvas

signed; signed, inscribed 'On the Old Lowington Ferry ... umbesi S.A.' on a label on the stretcher and inscribed with the title in another hand on the reverse

45 x 75 cm



Hugo Naudé, a native from Worcester where he lived all his life, was well-loved and highly respected as an artist in his community. His charming impressionistic landscape painting *Kammanassie River*, depicting mountains, vegetation and the river surrounding Oudtshoorn, captures the persuasive tranquillity that exists on the borders of the rural village.

In *Kammanassie River* Naudé applied his detailed earlier techniques. The style of this painting offers the viewer an equivalent visual experience to his masterly painted work titled *Drying fruit* (see Aspire Art Auctions, 31 October 2016, lot 15). The fine treatment of distance and perspective in the painting arises from Naudé's ability to convincingly merge all the features in the work with unified brushstrokes. This earlier gentle style, in later years gave way to a more controlled delineation in his paintings where bold colours accentuated the painted surfaces.

The emphasis of light on a strip of vegetation in the centre of the work, where sunlight presumably penetrated the clouds, is offset against the darker line of trees towards the town and the first mountain range facing the viewer. The distant mountain range is painted with more contained brush strokes, displaying a pinkish red horizon where the sun's rays reflect off the mountain.

Water features, including rivers, waterfalls and seascapes make up an important segment of Naudé's total oeuvre. The realistically painted section of the *Kammanassie River* echoes Naudé's European training. However, as a painter he was much closer to his beloved subject, nature (Naudé 1974: 61). Realism alone does not describe the true empathy and feeling with which he portrayed a tranquil flowing *Kammanassie*.

The painting subtly records the extent of human habitation at the time when it was painted, displaying cultivated agricultural land, cattle and the Oudtshoorn township on the koppie with scattered farm houses on the right-hand side. The peaceful feeling conveyed by this panoramic scene confirms Naudé's skill in observing and portraying nature's timeless quality.

Fred Scott







Cathcart William Methven

South African 1849–1925

Mist on the Mountains, Drakensberg

R60 000 – 80 000

oil on canvas

signed; inscribed with the artist's name and the title on a label on the reverse

51 x 77 cm

Accompanied by Hughes, N. (2005). *Views in Colonial Natal: A Select Catalogue Raisonné of the Southern African Paintings of Cathcart William Methven (1849–1925)*. Johannesburg: Mertrade Ltd. Limited and numbered edition, this being no. 713 of 1000, signed by the author.

Before his departure for South Africa in 1888, Methven was employed as Assistant Harbour Engineer in Greenock, Scotland, a position he held for eighteen years. He was an active member of the Pen and Pencil Club in Glasgow and painted whenever the opportunity arose. With his keen interest in art, especially landscape painting, Methven was in all probability well acquainted with the iconography of the Highlands as represented in the work of many well-known established Scottish painters at the time such as Horatio McCulloch (1805–1867), amongst others. After his arrival in South Africa he soon became involved and participated in group exhibitions and in 1892 received the First Prize for Landscape Painting at an exhibition organised by the South African Drawing Club.

A marine engineer, surveyor and architect by training, Methven was appointed Engineer in Chief for the Natal Harbour Works, a position he held until 1895 when he opened his practice as architect and surveyor in Durban. The artist was a product of the Victorian age and pursued many interests. He was a keen organist and played a major role in the cultural life of Durban and Natal. It is known that he donated a painting entitled *Durban Bay from Clairmont* to the Durban Town Council in 1892, a gesture which led directly to the formation of the Durban Municipal Art Gallery (Hughes 2005:13). In 1905 he co-founded the Natal Society of Artists and became President of this Society for twelve years.

Methven's initial training with the focus on technical drawing informed his artistic style. There is ample attention to detail in this painting as depicted in the foreground, shrubbery and trees. Though picturesque and romantic, it is the approaching mist down the glens of the Drakensberg which creates a dramatic, even ominous backdrop, reminiscent of the often desolate scenery in many a Scottish Highland landscape painting of the late nineteenth century.

Methven and his wife lived on the Berea in Durban for many years before moving to Howick in 1920. For the last two years of his life the family rented a house in Scottsville, Pietermaritzburg.

Eunice Basson





120

Hugo Naudé

South African 1868–1941

*Near the Sentinel,
Drakensberg*

R100 000 – 150 000

oil on board
signed
25.5 x 35.5 cm



121

Hugo Naudé

South African 1868–1941

Pergola with Wisteria at
the artist's home

R120 000 – 150 000

oil on card
signed
44.5 x 34.5 cm

122

Maud Sumner

South African 1902–1985

Still life with roses, inkwell and lamp

R250 000 – 400 000

oil on canvas
signed
37 x 45 cm

‘As a person I am South African and English, but as a painter I am French’. Maud Sumner (Berman: 1994:444).

From an early age Maud Sumner’s interests were focussed on becoming a fine artist but she was initially persuaded by teachers at Roedean in Johannesburg and by her family members to focus on an academic career. On attaining an MA in English Literature from Oxford University in 1922 she persisted in her quest to study fine art and in 1925 enrolled at the Westminster School of Art in London.

Although Sumner’s cultural roots were deeply entrenched in England her views on art did not find commonality within the British art school system and she soon made her way in 1926 across the Channel to Paris. After the disruptions brought about by World War I, Paris had re-established itself once again as the art centre of the Western world. Here Sumner found her intellectual and aesthetic footing amongst like-minded art theorists, tutors, artists and critics in a city where she was to be totally absorbed by her artistic aspirations.

Soon after she settled down in Paris, Sumner went to see the Russian-born sculptor Naoum Aronson (1872–1943) who was kind and supporting and encouraged her right from the start to enrol at the *Académie de la Grande Chaumière*. There she was introduced to her first important artistic influence and teacher, Georges Desvallières (1861–1950), who was one of the founding

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members of the *Salon d'Automne*. Together with his close friend Maurice Denis (1870–1943) they founded the *Ateliers d'Art Sacré* in 1919 in an attempt to renew interest in mythological and religious themes. Sumner was particularly well-read, with interests in literature, philosophy and theology. She became a regular visitor to the *Ateliers* where she was engaged with lecturers exploring these themes as well as seeking the artistic interaction with fellow artists and tutors.

Through Desvallières, Sumner was soon introduced to Maurice Denis who became one of her most influential teachers and mentors during her Paris years. Denis was also closely involved with the group known as *Les Nabis* whose members included amongst others Pierre Bonnard (1867–1947), Eduard Vuillard (1868–1940), Paul Sérusier (1864–1927) and Félix Vallotton (1865–1925). At this stage of her aesthetic development Sumner was fascinated by the (often) small-scale works and 'Intimist' style of painting of these artists who depicted the everyday, mundane objects, friends and family members within confined domestic spaces.

In the household of her close friend, Marie Blanchard, or whilst visiting family in England during the early nineteen thirties, Sumner often explored the intimate domestic interior as subject matter as can be seen in this exquisite painting. Here the viewer is drawn into a setting where the artist sought to portray a quiet moment to convey a sense of warmth and comfort at a table, stacked with books, a lamp, a vase with roses and an inkwell. According to Eglinton (1968: 32) Sumner's pre-war paintings are closely linked to the work of Bonnard and Vuillard: 'the values of colour predominate, and it is through these values that the objects in a painting are transformed and made to transcend themselves as objects'.

Eunice Basson



123

William Kentridge

b.1955 South Africa

Grande Jeté

1987

R2 000 000 – 3 000 000

charcoal and pastel on paper
signed and dated
149 x 101.5 cm

PROVENANCE

Acquired from the artist following the Standard Bank Young Artist Award 1987 exhibition.

EXHIBITED

1820 Settlers National Monument, Standard Bank Arts Festival, Grahamstown (toured to Tatham Art Gallery, Pietermaritzburg; University Art Galleries, University of Witwatersrand, Johannesburg; University Art Gallery, UNISA, Pretoria; Durban Art Gallery, Durban), *Standard Bank Young Artist Award 1987 – William Kentridge*, July 1987.

LITERATURE

Miles, E. & Crump, A. (1987). *Standard Bank Young Artist Award 1987 – William Kentridge*. Catalogue. Grahamstown: Broederstroom Press, colour illustration, unpaginated.



1987 Standard Bank Young Artist Award exhibition catalogue.

Kentridge's subject here is ostensibly ballet – more specifically the *grand jeté*, an explosive show-stopping movement in which the dancer leaps forwards and upwards into the air in a 'split jump', creating a fleeting, stop-frame illusion of floating, suspension, momentary weightlessness. But the 'grand' in the title registers also as a witty double entendre that riffs on the voluptuousness of the dancer who defies not only gravity but the slightness and ephemerality of balletic convention. The scale of the drawing lends credence to the 'grand' spectacle and sense of impossible contradiction – grandeur and abjection, weight and weightlessness, earthy embodiment and celestial lightness – at the heart of this work.

Grande Jeté formed part of Kentridge's 1987 Standard Bank Young Artist Award exhibition of drawings and etchings. South Africa was two years into the State of Emergency declared by then President PW Botha in an attempt to quell increasing popular resistance and violent township protests against institutionalised racial segregation, and Kentridge's exhibition was shot through with themes and motifs that questioned 'the absurd 'condition' in which we live', as Alan Crump put it in the accompanying exhibition catalogue. Crump also noted that Kentridge was, at the time, 'considerably younger than any of the past award winners', and this drawing is something of an *ur* work – holding within it many of the themes and fascinations that the artist has gone on to explore across his rigorously inter-disciplinary oeuvre (embodiment, incremental movement/processions/stop-

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frame animation, theatricality, art as a mode of social dis/engagement, the limits of bourgeois modernity ...). Kentridge had already established himself as one of the few artists in the country who ‘produced work in theatre, stage design, and film with equal ease and virtuosity’, and the subject of this work testifies to his passion for simultaneously embodying, directing and deconstructing the mechanics, illusion and form of the theatrical/ cinematic experience.

Far from the effete and grandiose ballet theatres of Paris, this theatre is more like an immense colosseum – a raucous stadium of popular gladiatorial combat, worldly affairs, enforced limits and torments. Advertising banners cover the tiers, vying for the spectators’ attention, and the arena below is strewn with barriers, barbed wire and other random apparatus; the razor wire an instantly recognisable reference to the ghettos of Eastern Europe and the militarised townships of 1980s South Africa. But the dancer has used her body, her art, her imagination, to transcend the tawdry spectacle about her, and in so doing, to dramatically transform it. She has reached a seemingly impossible height, defying gravity and science, and we view her from this height. Our vantage point, as viewers, is from above. It is as if she has miraculously succeeded in taking us with her. In a moment of ecstatic release, she breaks free from the grasp of gravity, and succeeds in liberating not just herself, but us too – her audience outside the frame.

Alexandra Dodd







Deborah Bell

b.1957 South Africa

*See-line Woman Dressed
in Red, Makes her Man
Lose his Head*

2012

R250 000 – 350 000

oil on canvas

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

120 x 50 cm

PROVENANCE

John Martin Gallery, London.

Following the birth of her son, Bell turned to watercolours, later switching to diluted acrylic paints, because working with oil paints and turpentine seemed too toxic while breast-feeding a baby. It was almost twenty years before she returned to oils in 2010 in homage to her former teacher and friend, Robert Hodgins. Consciously emulating his practice of using glazes to create figures and objects through colour, she began to allow images and the meanings they generate to emerge through the process of painting. Always interested in the tactile quality of oils, Bell's shift in medium went hand-in-hand with a renewed concern to explore the carnal lives of women. But unlike her early paintings of lovers trapped in fleshy bodies and claustrophobic interiors, the women who started emerging from her canvases are single, self-assured and assertive. While some have discarded their red shoes, thereby signaling that they are without artifice, others affirm the control they have over their own destinies by carrying them.

Echoes of Bell's fascination with red shoes, which dates back as far as the early 1990s when she worked on an animated collaborative project with Robert Hodgins and William Kentridge, titled *Easing the Passing (of the hours)*, can be found in the songs of some of the musicians she listens to while painting, notably Tom Waits and Nina Simone. She loves Wait's *Red Shoes by the Drugstore*, a song about botching a jewelry store heist, in which a man tries to steal a diamond for his woman because 'he loved the way she looked in those red shoes.' But as the title suggests, *See-line woman* also invokes a 19th century American folk song, famously recorded by Nina Simone in 1964. Originally about prostitutes – sea lions – waiting for sailors as they disembark from their boats, the song celebrates the power of women who make men lose their heads: 'Empty his pockets and wreck his days, Make him love her, And she'll fly away'. Having achieved her goal, the woman in the Nina Simone rendition bends down, picks up her shoes and throws them over her shoulder, before turning around and walking away.

Sandra Klopper



125

Peter Schütz

South African 1942–2008

Another Cloudy Day

1995

R100 000 – 150 000

jelutong, fibre glass resin and oil paint

wall unit: 87 x 65 x 16 cm;

floor unit: 170 x 88 x 84 cm

PROVENANCE

Acquired from the artist.

EXHIBITED

Wits Art Museum, University of the Witwatersrand, Johannesburg, *Peter Schütz: An Eye on the World*, 9 June to 16 August 2015.

LITERATURE

Nettleton, Prof. A. ed. (2015). *Peter Schütz: An Eye on the World*. Johannesburg: Wits Art Museum, colour illustration on p.57.

Born in East Germany in 1942, Peter Schütz came to South Africa in 1950 when his parents emigrated. His memories of his German roots were kept alive by visits to his sister in Bavaria. Trained as a sculptor at the Durban Technikon and the University of Natal, he concentrated on wood-carving, drawing on his German heritage, African context, Christian imagery and Pop Art. He taught at South African tertiary institutions between 1975 and 2011. Winner of numerous awards, he had many exhibitions and is represented in public collections in South Africa, Europe and the USA.

An avid collector of popular images, among them postcards and animal figures, Schütz combined them in unexpected yet eloquent distillations. In this piece he placed a screen, like those in Catholic confessionals, on a pew, facing a wall-mounted duiker standing on a cloud. The animal's arrested pose and startled gaze heightens the incongruity of this placing. In the original iteration three buck on clouds formed the focus of attention. Modelled naturalistically in clay and then cast in resin, this buck is coloured a deep grey, with black details. The overall grey tonality causes the work to resemble a photograph, with a resultant ghostly sense of the uncanny.

Schütz invokes a sense of the spiritual through an invitation to partake in a confession, but he leaves the content of the confession open. The buck floating on an ironically solid cloud allows for multiple interpretations, from an acknowledgement of humankind's encroachment on, and annihilation of, the ecosphere, to a projection of the animal's innocent authenticity. Seemingly playful, and drawing on European decorative traditions, the work however, incites deeper thought. Meticulously carved and finished it bears testimony to Schütz's concern with the craft of his art.

A related work by Schütz, entitled *Confessional*, also made in 1995, was acquired in 1996 for the permanent collection of Iziko South African National Gallery.

Anitra Nettleton



126

Peter Schütz

South African 1942–2008

Mountain and constellation

R60 000 – 90 000

jelutong, oil paint and metal
91 x 53 x 15 cm

PROVENANCE

Acquired from the artist.

EXHIBITED

Wits Art Museum, University of the Witwatersrand, Johannesburg, *Peter Schütz: An Eye on the World*, 9 June to 16 August 2015.

127

Peter Schütz

South African 1942–2008

Waiter with stars

R60 000 – 90 000

jelutong, oil paint and metal
127 x 23 x 17 cm

PROVENANCE

Acquired from the artist.

EXHIBITED

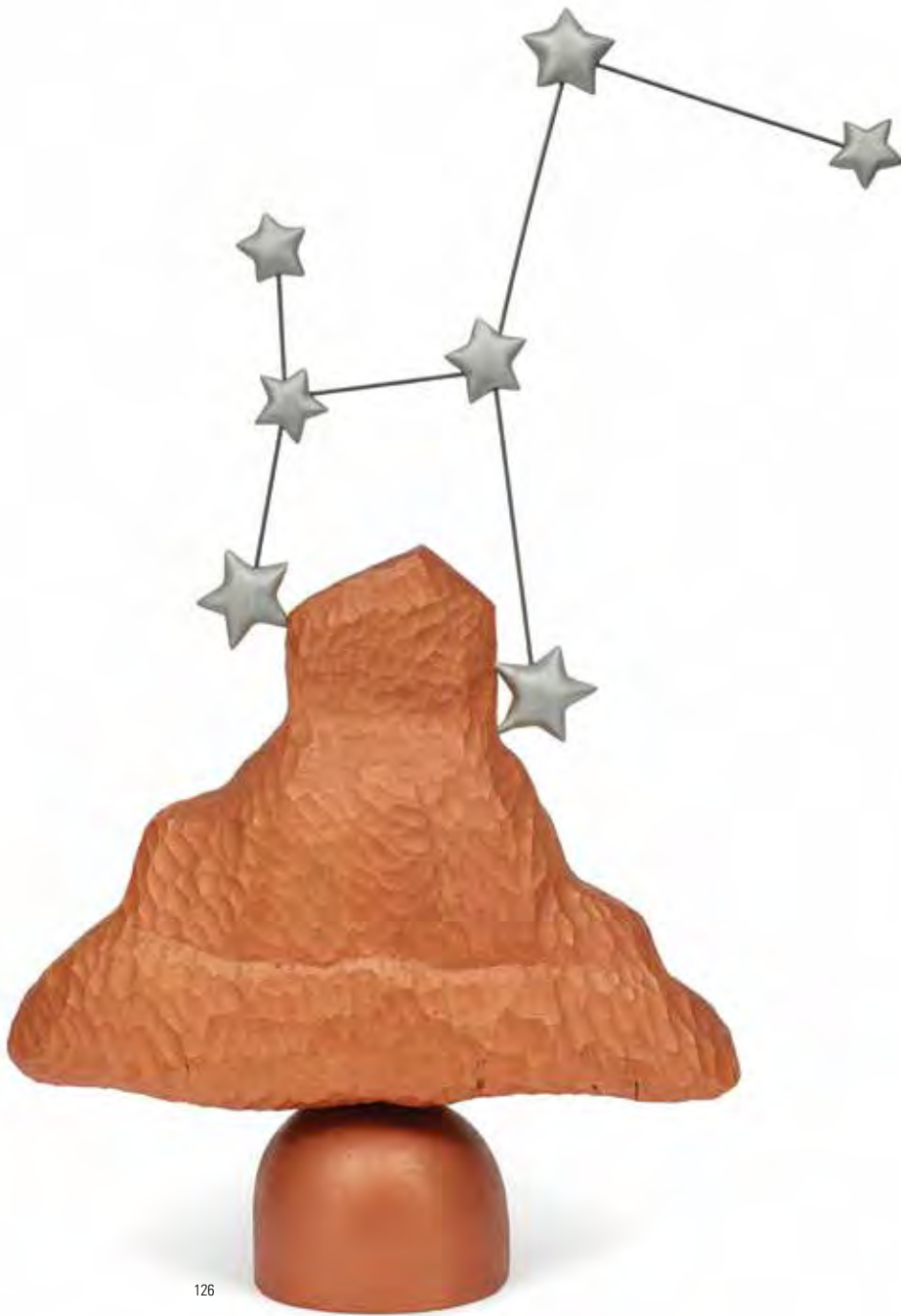
Wits Art Museum, University of the Witwatersrand, Johannesburg, *Peter Schütz: An Eye on the World*, 9 June to 16 August 2015.

Peter Schütz was one of South Africa's most respected sculptors. Much revered as a teacher himself, he was an avid collector of popular visual culture, which informed his work.

Schütz made a number of works on the theme of the Edwardian figurative 'dumb waiter'. The original figures, invented as body substitutes for real servants, were often rendered as black persons, many being caricatures. Schütz not only inverts this negative image by, ironically, placing on a pedestal people whose slave origins are written in their skin colour and facial features, but he also invokes their enduring patience and constancy. Walter Oltmann, Schütz's life-long friend, writes that Schütz intended them 'to convey a feeling of silence and respect' (2015:44).

Schütz's waiter, slender and trim, stands on a tall base of silver grey. His clothing of black high-heeled shoes, stockings, knee-length pantaloons, tailcoat and shirt with stiffly starched collar points, recalls the late nineteenth-century hey-day of colonialism. His erect stiffness and expressionless face exactly capture the normative stance of people who served the upper classes. The smoothly finished surface and matt colour of the man's clothing enhance the sense of control and urbanity the figure projects. Schütz further elevated his waiter figures by investing them with attributes of saints. Some he named after saints, others he rendered saintly by the addition of attributes derived from mediaeval Christian sources. Among these were saints with stars and constellations like the unidentified one which this waiter balances delicately on the tip of his fingers. The constellation, however, completely prevents anyone mistaking this for an actual dumb-waiter, it makes the figure's status as an icon clear.

Anitra Nettleton



126



127

128

David Brown

South African 1951–2016

Maquette for The Last Hatted Autocrat

2005

R90 000 – 120 000

bronze, wood and steel
signed, dated and numbered 1/1
103 x 36 x 33 cm

David Brown's later work moved further away from the more explicitly South African political concerns and allegorical figures which characterised his work in the 80s and 90s. Certain elements remain constant – an absurdist sense of humour, a keen sense of the observation of human foible, and a mastery of technique – but this rare appearance on auction of a maquette for a completed commission, illustrates the distance Brown's work travelled.

The maquette dates to somewhat earlier – sometime in the early 90s – than the finished bronze, which was commissioned by a private collector in Belgium, and is installed on top of a World War II bunker there. The expansive gesture of the figure in the maquette remains, however, as does its precarious position on top of an elaborate structure. The political allegory of the figure is perhaps that of the hubris of this autocrat, doomed to fall from his perch – which Brown had just witnessed in the fall of apartheid. The maquette has more in common as a character with contemporary sculptures such as those in *Dialogue at the Dogwatch* (1995). The development of the figure from maquette to finished commission marks a shift in the place of the autocrat from a specific political instance in South Africa, to a generalised condition – perhaps that of the Western patriarchy, shot through with violence. The autocratic allegory and the satirical intent, however, are constant in both figures.

The presence of the maquette on auction is therefore of historical as well as aesthetic interest, in terms of the artist's own development and that of the political trajectory of the world in which he worked.

James Sey



Albert Adams

South African 1929–2006

Untitled (Four Figures with Pitchforks)

c.1950

R60 000 – 80 000

charcoal and chalk on paper
101 x 68.5 cm
Verso with drawing of a head.

EXHIBITED

Iziko South African National Gallery, Cape Town, *Albert Adams: Journey on a Tighrope*, 19 July to 26 October 2008.

SMAC Gallery, Cape Town, *Albert Adams, The Bonds of Memory*, 9 April to 21 May 2016.

LITERATURE

Martin, M. & Dolby, J. (2008). *Albert Adams: Journey on a Tighrope*. Cape Town: Iziko Museum of Cape Town, illustrated on p.39.



Albert Adams, *Pietà*.

After completing high school, Albert Adams applied to the Michaelis School of Fine Art, but was refused entrance because of the colour of his skin; he went to work as a window dresser and qualified as a teacher at Hewat College.

Grants from the Cape Tercentary Foundation enabled him to study at the Slade School of Fine Art in London (1953–1956) and thereafter a scholarship took him to the University of Munich and master classes with Oscar Kokoschka in Salzburg.

He returned to Cape Town where he exhibited widely and to critical acclaim, and represented South Africa internationally, but in 1960 he settled in London. He first taught at schools and then lectured in art history at the City University in London.

Adams was 21 years old when he created *Untitled (Four figures with pitchforks)*. It reveals the instinctive expressionism, charged with deep social awareness and commitment, which would characterise his work throughout his life. At the time he was friends with German collectors Siegbert Eick and Rudolph Von Freiling and he saw superb graphics by Albrecht Dürer, Rembrandt and the German Expressionists at their home. Käthe Kollwitz's protest against social injustice and empathy for the poor and oppressed made a lasting impression on him and her influence is clear in this drawing.

A diagonal surge culminates in the overlapping pitchforks, but the movement is countered by the figure in front who stares at the spectator, thereby implicating him or her in the scene. They are crowded on top of the picture surface and the sense of urgency is intensified by the stylisation, chiaroscuro and the density of the chalk. Landscape and context are absent and they become metaphors for individuals labouring or rebelling in apartheid South Africa or anywhere in the world. It is an iconic image imbued with the power of his early religious drawings, such as *Pietà* (left) in the SABC Art Collection.

Adams was a modernist and expressionist, but he remained spiritually and politically contemporary.

Marilyn Martin



130

Mohau Modisakeng

b.1986 South Africa

Ditaola XV

2014

R150 000 – 250 000

Inkjet print on Epson Ultrasmooth dibonded aluminium composite
from an edition of 5 + 2 Artist's Proofs
198 x 149 cm

EXHIBITED

Brundyn+, Cape Town, *Ditaola* (solo show), 29
May to 12 July 2014.

LITERATURE

Mokoena, H., Simbao, R. & Jamal, A. (2016).
Mohau Modisakeng. Cape Town: Whatiftheworld,
another example from this edition illustrated in
colour on p.56.

Born in Soweto, one of South Africa's foremost townships in the struggle against apartheid and the site of the massacre of hundreds of young pupils during the 1976 student revolt, Mohau Modisakeng came of age in a highly political environment, punctuated by excesses of the apartheid government whose effects still linger in the autumn air of the post-apartheid era.

'Ditaolo', which means divination in Setswana, speaks directly to the black South African condition and its attendant scars and traumas, of living in fear and resistance. Divination addresses African spirituality and ritual, a collective ancestral communion which bound communities through a healing, education and dreaming practice, since threatened with erasure by the violence of the colonial project and its corollary, apartheid.

Contemporary black subjectivity in South Africa, his work attests, is a kind of schizophrenic existence, a double consciousness forever suspended in a liminality between the past and the present, outside of historical time owing to its racism and subjugation but also part of the post-apartheid democratic project of national unity. In *Ditaolo XV* we find the artist trapped inside this frame of suspension – he is in traditional garb, a rifle in one hand, and a white dove caught mid-flutter in another. He is a fighter, a peace man, a relic caught in the demands of global contemporary society. These symbols are given affect by the visibly modern setting, with green light and white powder, the translucent effect of the photograph, of the artist and the space that surrounds him, of motion and stillness, which gesture towards a dreamlike space. A space of action and inaction, of the intersection of reality and unreality, of dreams and horrors and, ultimately, of transcendence and divination.

Modisakeng was the Standard Bank Young Artist Award Winner for Visual Arts in 2016. His work is included in the Zeitz MOCAA collection. He will represent South Africa at the 57th Venice Biennale in 2017 in a major two-person exhibition with Candice Breitz.

Lwandile Fikeni



131

Robert Hodgins

South African 1920–2010

Family group

1957

R80 000 – 120 000

oil on board
signed with the artist's initials and dated
86.5 x 60.5 cm

132

Robert Hodgins

South African 1920–2010

Mother and Child

1957

R70 000 – 100 000

oil on board
signed with the artist's initials and dated;
inscribed with the title on the reverse
76 x 61.5 cm

Those who know Robert Hodgins as the supreme South African colourist of his generation may well be surprised by the subdued monochrome of these two early works. Although they seem the direct opposite of what his work was to become, it is perhaps more useful to think of them as the baseline from which it was to develop, one that introduces important values that he was to retain for his lifetime.

For various reasons, including war service in North Africa, Hodgins qualified at Goldsmiths College, London University, only at the age of thirty-three in 1953. He had immigrated to South Africa before the war but he returned for good on receiving his National Diploma and was appointed lecturer in painting at the School of Art, Pretoria Technical College.

Family group and *Mother and Child* date within a few years of his settling in South Africa and are clearly still redolent with the drab and colourless atmosphere of post-war London. In terms of their subject-matter, one is reminded in the first instance of the work of Henry Moore, both his sculpture and graphic work, and, beyond him, of the great masters of the Italian Renaissance like Andrea del Sarto, perhaps even of Leonardo's *Cartoon of the Holy Family with St Anne*, that Hodgins could have seen in Burlington House. Within their monochromatic austerity there is in these early works a concerted affirmation of essential human values, so absent in Hodgins' own early life, and so desperately needed in a country recovering from the apocalypse of war. Although concealed in his later works through an expanded vocabulary of expression enabled in part by the pyrotechnics of colour, these same humanist values in fact underpin all Hodgins's works.

Michael Godby



131



132

133

Eleanor Esmonde-White

South African 1914–2007

Nudes

R300 000 – 500 000

oil on canvas
signed
60 x 91.5 cm

PROVENANCE

Die Kunsamer, Cape Town.

LITERATURE

Raymond, L. (2015). *Eleanor Esmonde-White*.
Cape Town: Main Street Publishing, colour
illustration on p.122.



The artist in her studio at the Michaelis School of Fine Art.

A pioneering woman, Eleanor Esmonde-White lived an extraordinary life. Fighting the repressive expectations of women at the time, Esmonde-White began her studies in the Department of Fine Arts and Architecture at the Natal University College in 1932 (now Kwa-Zulu Natal University) but left in her first year, when she won the Herbert Baker scholarship to study at the Royal College of Art in London in 1933, and then a bursary to study at the British School in Rome in 1935.

On her return to South Africa in 1938, she joined the celebrated New Group and was later asked to establish the now defunct Department of Design at the Michaelis School of Fine Art, University of Cape Town. Her skills in graphic media, such as mural painting, etching, and wood cuts, led to a lifetime of prestigious commissions.

Beyond living in England, Italy, and then Corfu for a time with her husband, Esmonde-White travelled extensively. Her love of travel was, in part, linked to her deep interest in people. She would ensconce herself in the everyday of her surroundings, sketching scenes which she would then flesh out with colour and warmth in her studio.

Nudes is a prime example of Esmonde-White's particular focus on women and her love of life on the beach – whether in Cape Town or Corfu. The full and rounded curves of the voluptuous women hint at abstraction at a time when many had moved away from figurative works. The painting glows with the rich colours of Esmonde-White's signature limited palette, and exudes a feeling of ease and leisure. With no markers of time or place, the scene is timeless. Each of the three women seem preoccupied with their own thoughts, yet, due to the close composition, there is a sense of connection.

As art critic and the former head of Michaelis, Neville Dubow (in Raymond 2015: 29), commented 'what is so special about Eleanor Esmonde-White's work is that there is an additional quality of warmth, of fullness, of monumentality which comes as much with a broad regard for people as it does with her training as a muralist'.

Josephine Higgins



134

Jacobus Hendrik Pierneef

South African 1886–1957

A view across Fisherman's Cove, Seychelles

1955

R2 500 000 – 3 500 000

oil on canvas
signed and dated
76 x 91.5 cm

Accompanied by two black and white photographs, one of the original owner with the artist and friends at Fisherman's Cove and another of the view depicted in the painting.



Pierneef's first major exhibition comprising fifty works opened in May 1925 at the sales rooms of Lezard's in Johannesburg where his work was well received by the public. Soon after, this exhibition was followed by an initiative of his friends back in Pretoria, advocate Gordon Price and his wife, who organised another exhibition at their home at Meintjeskop. The sales at these two successful shows enabled Pierneef to leave for Europe on a much anticipated study tour, having worked hard at establishing his career as a foremost painter with his distinctive vision and interpretation of the sun-drenched South African bushveld landscape.

In January 1926, Pierneef and his wife returned on the freighter S.S. Toba via Port Said down the east coast of Africa. As the freighter docked in every port for a few days at a time, there was ample opportunity for the artist to disembark and wander about to draw and paint exotic harbour scenes and the lush tropical vegetation which he found exhilarating. As with Irma Stern and Walter Battiss, the east coast of Africa with its exotic islands in the Indian Ocean, captivated Pierneef's creative imagination. He was back on African soil and eager to work again in the bright sun as can be seen in his depictions of *Zanzibar* (1926) and *Mozambique* (1926).

During the nineteen fifties, at the very pinnacle of his career, Pierneef was acknowledged, amongst others, with two honorary doctorate degrees from the universities of Natal and Pretoria; two major retrospective exhibitions in Johannesburg and Potchefstroom; as well as further exhibitions which were to follow in Pietermaritzburg, Cape Town and Pretoria. Owing to his steadily declining health, regular travels to the eastern Transvaal bushveld became more frequent, affording him time to rest and paint at leisure. However, more pressure was brought

continued on page 154



continued from page 152

to bear on him with the centenary celebrations of Pretoria in 1955 fast approaching and the City Council commissioning a large painting for its Chambers. Due to other commitments, Pierneef requested an extension but eventually completed this commission in July 1954.

Exhausted, Pierneef and his wife, May, left in August for a four-month stay in the Seychelles where they spent quality time with close friends, relaxing and fishing, and where he could paint at will. Unlike the subdued palette of his more familiar wintery South African bushveld scenes, he was introduced here to a variety of new compositional features plus the intensity of the 'tropical greens' of the vegetation.

At the request of one of the friends who spent time on the island with Pierneef, the artist painted this exact scene as depicted in the black and white photograph. Back home, Pierneef completed the painting in 1955. In this painting, compositional elements such as his well-known monumentally stacked cloud formations (evident as early as 1926 in his paintings *Zanzibar* and *Mozambique*), and the so-called 'Pierneef trees', made way for the striking presence of cocoa nut palms along the beachfront in the foreground. Here, Pierneef applied his superb creative skills by utilising the dramatic diagonals of the palms to divide the composition into a distinct fore- and background, creating exquisite smaller cameos and drawing the eye directly into the exotic scenery of the background, beyond the boats on the shore to a smaller distant island and, beyond that, retreating into the haze on the horizon. The subtle trees, clouds and mountainous horizon in the background form a backdrop for this visually striking island scene.

Pierneef experienced the vastly diverse verdant scenery of the island as intellectually and creatively challenging. He routinely went for long walks, discovering paintable scenes along the way. This can be seen in *Sawmill, Seychelles* (1954), where he used the same compositional device by placing huge palm trees in the foreground to lead the eye across a pond into the background, towards the bright red buildings of the sawmill.

Eunice Basson



JH Pierneef, *Mozambique*.



JH Pierneef, *Zanzibar*.



JH Pierneef, *Sawmill, Seychelles*.









135

Gregoire Boonzaier

South African 1909–2005

Windswept trees

1963

R200 000 – 300 000

oil on canvas
signed and dated
40 x 50 cm



136

Gregoire Boonzaier

South African 1909–2005

Waenhuiskrans

1964

R200 000 – 300 000

oil on canvas laid down on board
signed and dated
42 x 57.5 cm

137

William Kentridge

b.1955 South Africa

Magic Flute Bird-catcher (Pigeon)

2006

R200 000 – 250 000

archival pigment inks on Hahnemühle paper
signed and numbered 53/60 in pencil in the
margin
sheet size: 150 x 108 cm



138

Johannes Meintjes

South African 1923–1980

Lake with White Bird

1960

R120 000 – 180 000

oil on board
signed and dated
57.5 x 41 cm

LITERATURE

Meintjes, J. (1972). *Diary of Johannes Meintjes II*, catalogue number 703.



139

Marianne Podlashuc

South African 1932–2006

Portrait of Leopold

R40 000 – 60 000

oil on board
signed
59.5 x 44 cm

PROVENANCE

Acquired from the *Bloemfontein Group 10th Anniversary Exhibition*, 1969.

EXHIBITED

Free State's Technical College, Bloemfontein, *Bloemfontein Group 10th Anniversary Exhibition*, curated by Dr. F.P. Scott and Michael Edwards, Head of the Art Department at the College, 1969.



Maurice van Essche

South African 1906–1977

The day's catch

R500 000 – 800 000

oil on canvas
signed
64 x 90 cm

Maurice van Essche's painting *The day's catch* is an attractive, detailed example from his oeuvre of paintings depicting communities who depend on the ocean for survival.

During the 1930s, Van Essche shared the company of renowned fellow artists Paul Delvaux (1897–1994), James Ensor (1860–1949) and Constant Permeke (1886–1952) in the rich cultural atmosphere which prevailed in Brussels. This environment contributed towards shaping Van Essche's artistic talent.

A visual encounter with Henri Rousseau's paintings in Paris, triggered an interest in the unknown and a desire to enter the world of the exotic. Such an opportunity arrived in 1939, when Van Essche embarked on a study trip to the Congo. This Congo experience remained with him, influencing the development of his painting style and his choice to portray indigenous people linked to the African continent.

The advent of World War II prevented Van Essche's return to Europe and in 1940 he travelled from the Congo to Cape Town. The support which Van Essche received from local artists, in particular from Gregoire Boonzaier, was a turning point in his life and he decided to make South Africa his home.

Van Essche believed that art should be expressed as something genuine, compelling and personal:

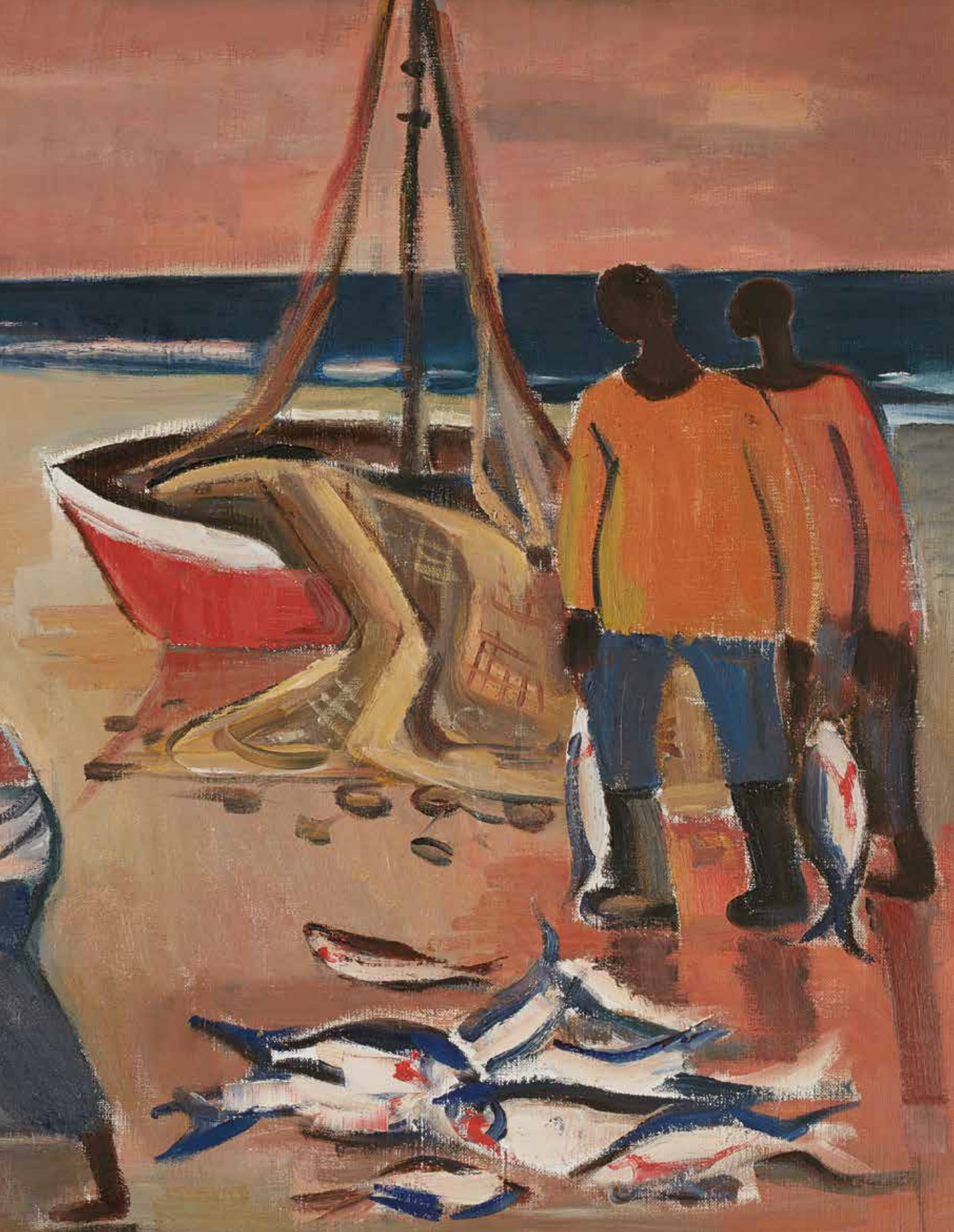
'To paint the artist must seek an intimate conversation with life. When I paint, all intellectual perceptions or preconceived ideas disappear. I feel guided by deeper forces while I give expression to myself' (Demedts et al 1968:46).

The present painting is true to Van Essche's philosophies and provides a striking example of his passion for painting people in land- and seascapes. Its uniquely subtle feeling arises from the central lighter colour palette, compared to other paintings of fishermen, where he painted the landscapes in bold colours of red, brown, pink and ochre. The softer landscape is further emphasised by the bold colours of the boat's hull and the fisherfolk's clothes, which effectively contrast with the muted beach colours. The figures are placed in a well-balanced composition, surrounded by the boat, nets and the generous catch of the day on the sand, as well as those being rinsed in a container. From the left, clients are emerging to assess the merchandise. Their upright posture suggests a nobility which is conveyed on the fishermen's trade.

Fred Scott







141

Joachim Schönfeldt

b.1958 South Africa

Maquette 5

2008

R120 000 – 180 000

carved wood and oil paint
signed, dated and inscribed 'Dullstroom Winter'
41 x 76 x 50 cm

Maquette 5 by Joachim Schönfeldt is an apt title for a work intended to agitate ideas concerning commerce, value and the phenomenon of the curio. This particular sculpture corresponds strongly to a work from the artist's hand-coloured lithographic print series from the period 2000–2006, in which Schönfeldt imagined four symbols of a fictionalised Pan-African religion. Represented in MoMA's print collection, the series features a peafowl hen, a lioness, an eagle, and a cow, all of which are three-headed.

A remnant of *Documentary Stills*, a series of landscape paintings from 2007, also features in *Maquette 5*. Executed in a circular format in oil, Schönfeldt painted each scene from life. A comparable circular landscape is situated on both sides of the cow's belly, depicting a yellowed grassy landscape. One could deduce that the scene placed on the cow serves to contextualise its presence, and perhaps, its use in daily life. However, the sculpture's simultaneous realistic and fantastical qualities are the crux of its allure. Cleanly and intentionally fractured at the torso, each ear and neck, the sculpture has the warm, polished texture of a child's figurine.

Considering curios, collectable objects, and the symbolic use of particular animals, the work is successful in synthesising the mundane and the unlikely. In many cultures and religions, both in Southern Africa and elsewhere, cows hold significant value. *Maquette 5*'s immediate familiarity is thus made the more complex by its strangeness, elevating this ordinary animal into the supernatural or religious realm, without any particular contextualisation.

A founding member of the Fordsburg Artist's Studios – currently known as the Bag Factory – in Johannesburg, lecturer at the University of the Witwatersrand, and a staple of the South African art scene from the late 1980s, Schönfeldt has contributed greatly to the development of contemporary South African art. *Maquette 5* serves as an important snapshot from a particularly influential time in Schönfeldt's career.

Amie Soudian



Three views of Lot 141



142

Robert Hodgins

South African 1920–2010

Pontificating in the Mess

2008

R120 000 – 180 000

oil on canvas

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

45 x 45 cm



© The Estate of Cecil Skotnes | DALRO

143

Cecil Skotnes

South African 1926–2009

Head

R100 000 – 200 000

carved, incised and painted wood panel

50.5 x 61 cm

Robert Hodgins

South African 1920–2010

Lamb Chop

1984/5

R200 000 – 400 000

oil on board

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

64 x 54 cm

Around the middle of the 1980s, after retiring from his lectureship at the University of the Witwatersrand it all came together for Robert Hodgins in a period of almost febrile intensity. It was in this time frame that he painted three large panels making up *The Triple Gates of Hell* (1985–6), owned by the Johannesburg Art Gallery, and the weird industrial mutant creature in *A Beast Slouches* (1986) in the permanent collection of Wits Art Museum, both signature works in his career.

The vision that comes through in such works is dark, and uncomfortable to be sure. But so were the times. *Lamb Chop* was painted in the year following George Orwell's imaginatively apocryphal *1984*; in South Africa the townships were every day in flames. It was the kind of situation to throw up the *genius loci* manifested in Hodgins' *Beast*: a bandaged and bloodied amputee, fused with a prosthetic pylon, now rampant on a highway in the wasteland.

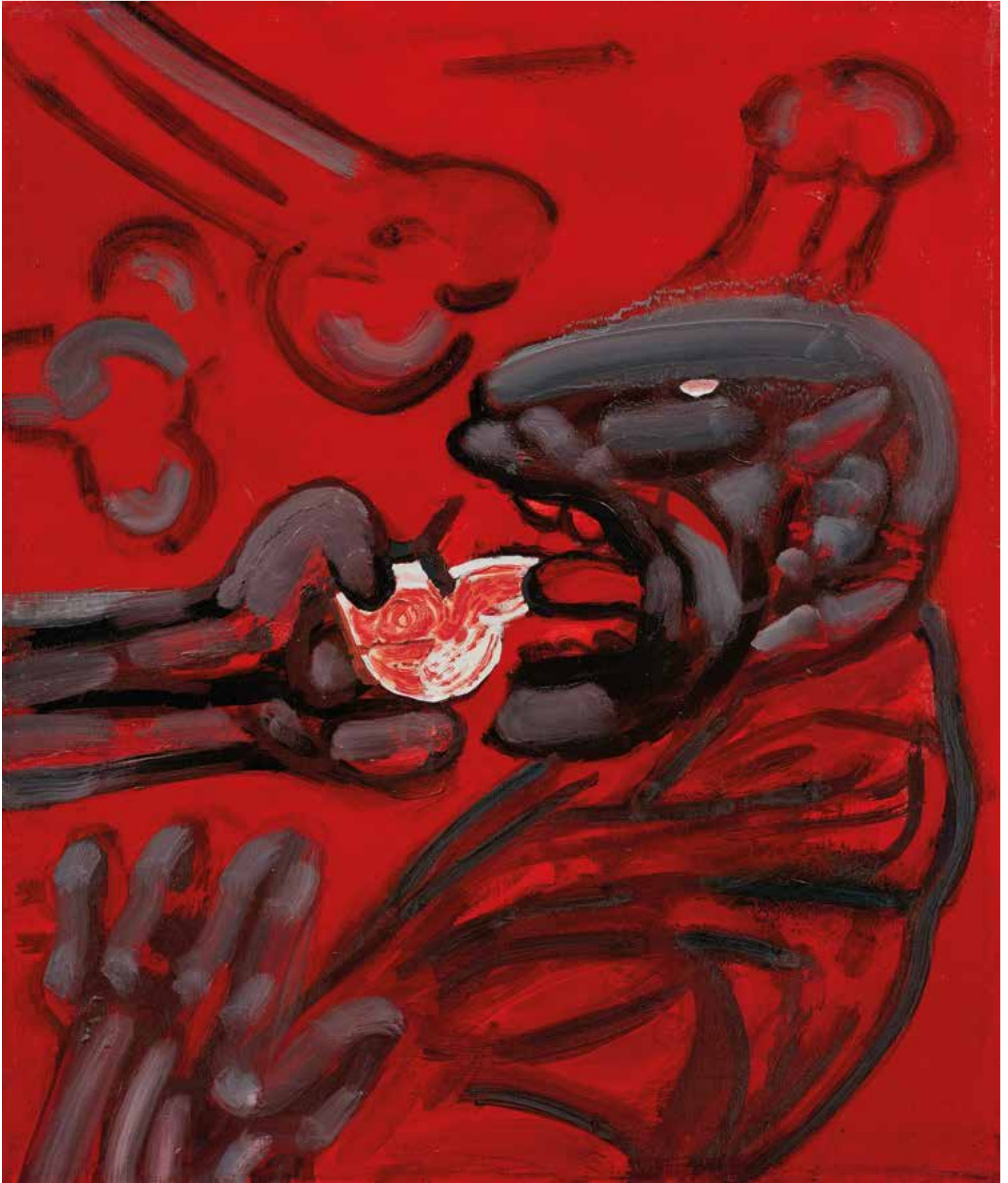
Lamb Chop is more modest in scale, but hardly less explosive in the deconstructive violence of its imagery or the centrifugal urgency of its internal dynamics.

Executed in a rough and deliberately primitive style – recalling the simplifications of Modernist Art Brut, but referencing at the same time not only penny dreadful English boys' comics like Beano and Dandy, but also the cruder scratchings of graffitists on the walls of public toilets – Hodgins' imagery here is violently imagist to the brink of outright irrationality, and only just coheres in pictorial terms.

What one reads as the head of the painting's figure is, in fact, generated by a series of energetic slashes and stabs of roughly mixed pigment that do more work in generating abstract energies than they do in visually representational terms. Indeed the head is not even given as a solid form, and, in places, the violently red ground shows through.

This multi-tasking in Hodgins' pictorial languages – if one might call it that – is precisely what accounts for the extraordinary expressionistic intensity of *Lamb Chop*; with its disembodied explosion of crudely drawn femurs that are, at the same time, phalluses; with a background redness that is also a redness burning out from the heart of a raging figure. A redness in a gaping maw – into which a disembodied, blunt forearm shoves, as a morbidly atavistic attribute, the lamb chop of the title.

Ivor Powell



145

Peter Schütz

South African 1942–2008

Melted chair

R60 000 – 90 000

jelutong and oil paint
73.5 x 52 x 52 cm

Peter Schütz used chairs as metaphors. He drew on both European and African traditions where chairs marked particular status and occupations. Fiona Rankin-Smith cites Schütz's view that the chair, beyond its use function 'also embraces societal and cultural aspects' and that he uses 'this to comment on certain human situations' (2015:63). As chairs are used by particular people to mark out their identities and status, as where a professor occupies a 'chair', or a monarch a 'throne', or a family head a particular seat, the possibilities for exploration are fertile ground for Schütz's humour. Office furniture seems to be the particular focus of these two works.

Many of Schütz's chairs are discarded objects with hidden histories, transformed by various additions into the metaphors of which he speaks. *Melted chair* is in a style common in office furniture in the 1950s and early 1960s, but the cushioned seat, which Schütz carved as if melting away down one leg has rendered it uncanny and unusable. He achieved the same effect in *Chair* by extending the legs, with little boot-like ends so that it is extremely tall, and by placing a band across the upper section obstructing the seat. These chairs, both of which prevent any sedentary activity, thus perform as metaphors for people and their unseated status. *Melted chair* suggests previous activity that is now erased and disguised under the smooth finish of the blue gray paint. *Chair*, in its grandiose elevation invokes an overstated sense of status.

Anitra Nettleton

146

Peter Schütz

South African 1942–2008

Chair

R70 000 – 100 000

jelutong and oil paint
108 x 44.3 x 42 cm

PROVENANCE
Acquired from the artist.



145



146

147

Peter Clarke

South African 1929–2014

Op Pad

1966

R140 000 – 180 000

watercolour
signed and dated 16.11.1996
24 x 37 cm

PROVENANCE

The Bruce Campbell-Smith Collection.

EXHIBITED

Iziko South African National Gallery, Cape Town,
*Listening to Distant Thunder: The art of Peter
Clarke*, 20 October 2011 to 19 February 2012,
catalogue number 43.

During the 1960s many of Peter Clarke's works depicted travellers. Stocky figures with bags and bundles make their way across dunes or along roads, like the two figures who, back view and cut off by the frame, seem to move from our space into the landscape of *Op Pad*. It was an important theme in Clarke's oeuvre, prompted perhaps by his own travels when he went to Europe in 1962. But the reference is clearly to South Africa, to commuters stoically trudging long distances to work from the Cape Flats, or displaced people seeking a new home, as he himself would have to do when Simon's Town was declared a 'whites only' area in the mid-1960s. Yet Clarke's works are not strident or overtly political; rather they are a quiet commentary on the realities of life for people of colour in South Africa under apartheid.

The watercolour *Op Pad* may well have been inspired by earlier travels, when he visited Natal by train in 1955 and was fascinated by the wide spaces of the interior, so different from the coastal Cape where he had grown up. His sketchbook at the time was filled with drawings and watercolours of the scenes and people that he saw. *Op Pad* may depict the Karoo, the featureless flat landscape stretching into the distance, a darker edge defining the horizon against a slip of blue sky above. The veld is painted in warm oranges and ochres, as though washed by the heat of the sun. But Clarke's landscapes are rarely specific places: indistinct rectangular shapes and parallel lines created in the fluid brushwork here perhaps represent the raw earth of ploughed fields, like those of the Caledon area that he painted so often. Then the stippled dark green of the horizon suggests welcome shade in the distance for the two travellers.

Elizabeth Rankin



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148

Andrew Verster

b.1937 South Africa

Must We Wait Forever

1972

R80 000 – 120 000

oil and pencil on canvas
signed and dated; signed, dated and inscribed
with the title and medium on a label on the
reverse
98.5 x 162.5 cm

EXHIBITED

Durban Art Museum, Durban, *Andrew Verster
Retrospective Exhibition, 1987*, catalogue
number 56.

Andrew Verster had his first solo exhibition at the Lidchi Gallery in Johannesburg in 1967. However, two years before, in 1965, the South African National Gallery in Cape Town decided to purchase a painting by the 28-year old artist from Durban. This painting, *Old Woman*, a portrait of a figure in which the mere visual appearance is subordinate to other pertinent insights about the individual, highlights ‘those two extremes of psychological condition – intimacy and isolation’ (Berman 1983:476).

Verster studied at the Camberwell School of Art in London and the Reading University in the UK. He returned to South Africa in 1963, settled in Durban and lectured at the University of Durban-Westville (then University College, Durban) and Natal Technikon (now DUT). In 1976 he gave up teaching to become a full-time artist. To coincide with his 50th birthday in 1987 the Durban Art Gallery organised a retrospective exhibition of his work. *Must We Wait Forever* was part of this collection of work that visited various museums throughout the country as a touring exhibition.

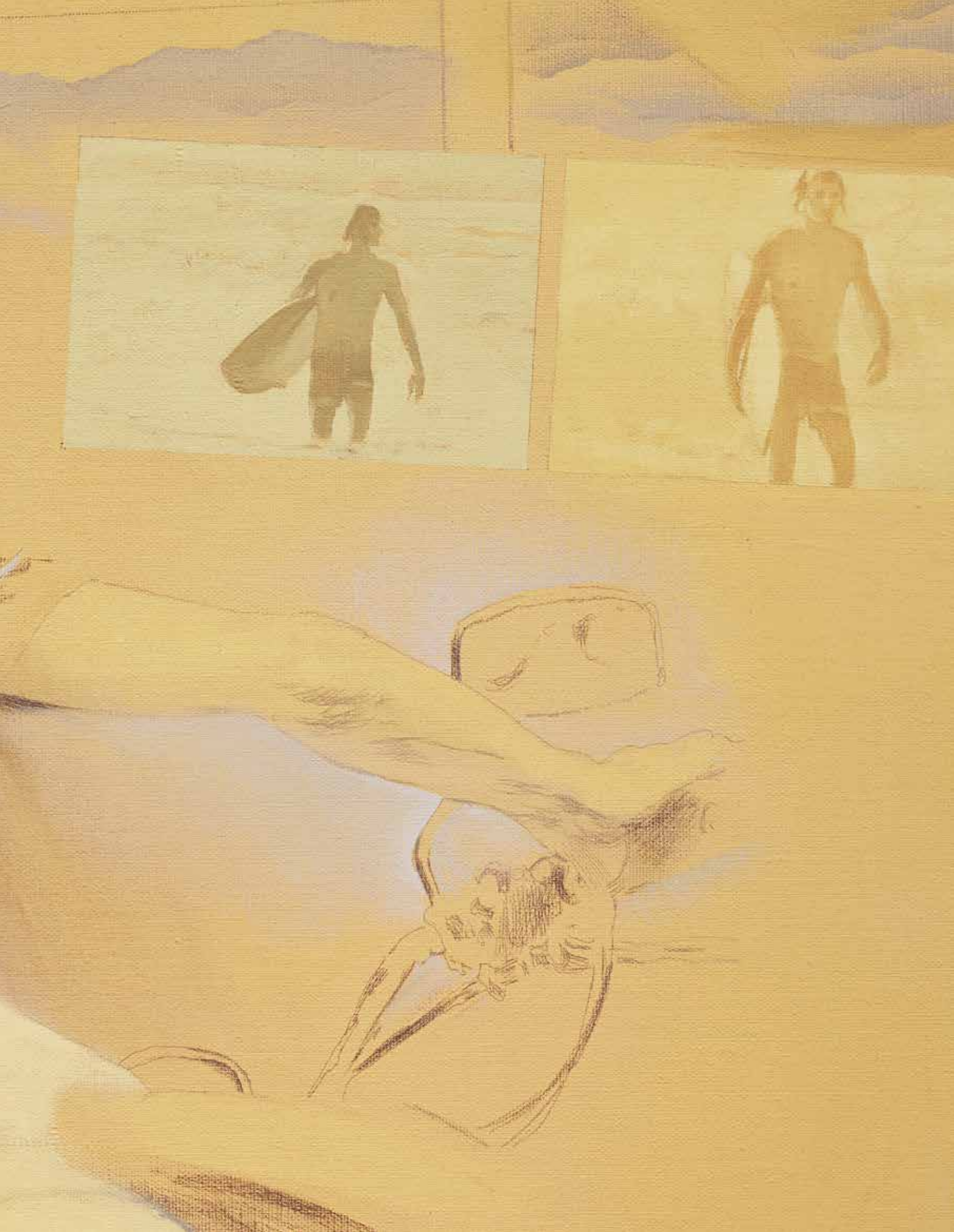
The intimacy and isolation, the aspects Berman identified in Verster’s early work, become even more pronounced in this large-scale canvas, made up of collage-like compositions and painted in sepia colours: the colours of beach sand but also of memory; of immediate surroundings but also of distant experiences, the snapshot qualities of nostalgia. ‘Verster has devoted much attention to that mystique,’ writes Berman (1983:477), ‘communicating it in images both of the participants and of their beach environment, the lonely setting sometimes symbolizing the mystical isolation of the persons who would normally inhabit it.’ Like the enigmatic title, the figures portrayed evoke a range of responses. With some faces remaining and others reduced to fragments or figments of the imagination, we are led to wonder why they are waiting and what awaits them.

Johan Myburg



© Andrew Verster | DALRO





149

Athi-Patra Ruga

b.1984 South Africa

Castrato as [the] Revolution

2010

R200 000 – 300 000

wool and tapestry thread on tapestry canvas
133 x 96 cm

EXHIBITED

Galerie Judin, Berlin, *The Beautiful Ones*, curated by Storm Janse van Rensburg, 26 April to 6 July 2013.

Leslie-Lohman Museum of Gay and Lesbian Art, New York, *Queer Threads: Crafting Identity and Community*, 17 January to 16 March 2014.

LITERATURE

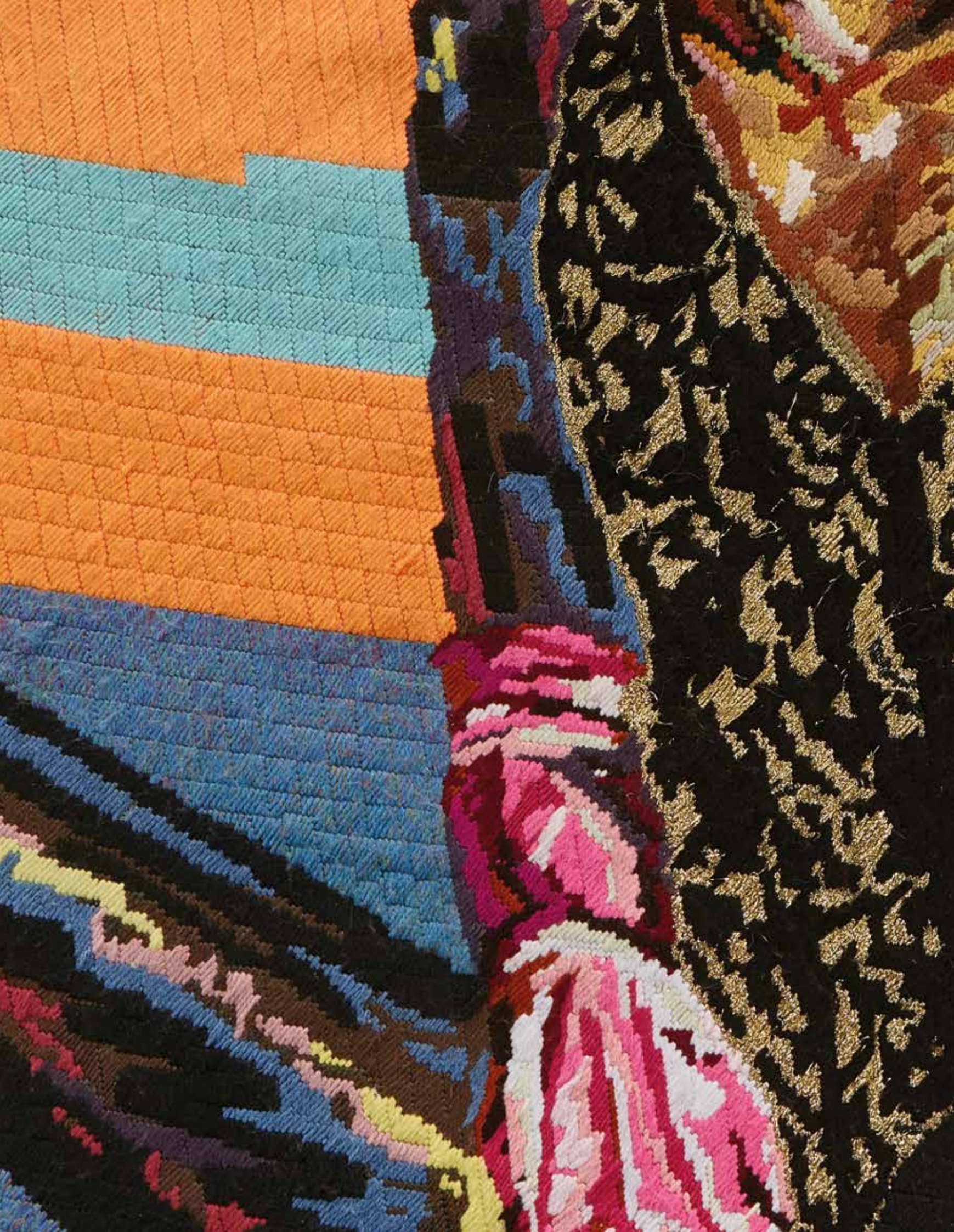
Ruga, A. (2014). *The Works 2006–2013*. Cape Town: Whatiftheworld, colour illustration on p.10.

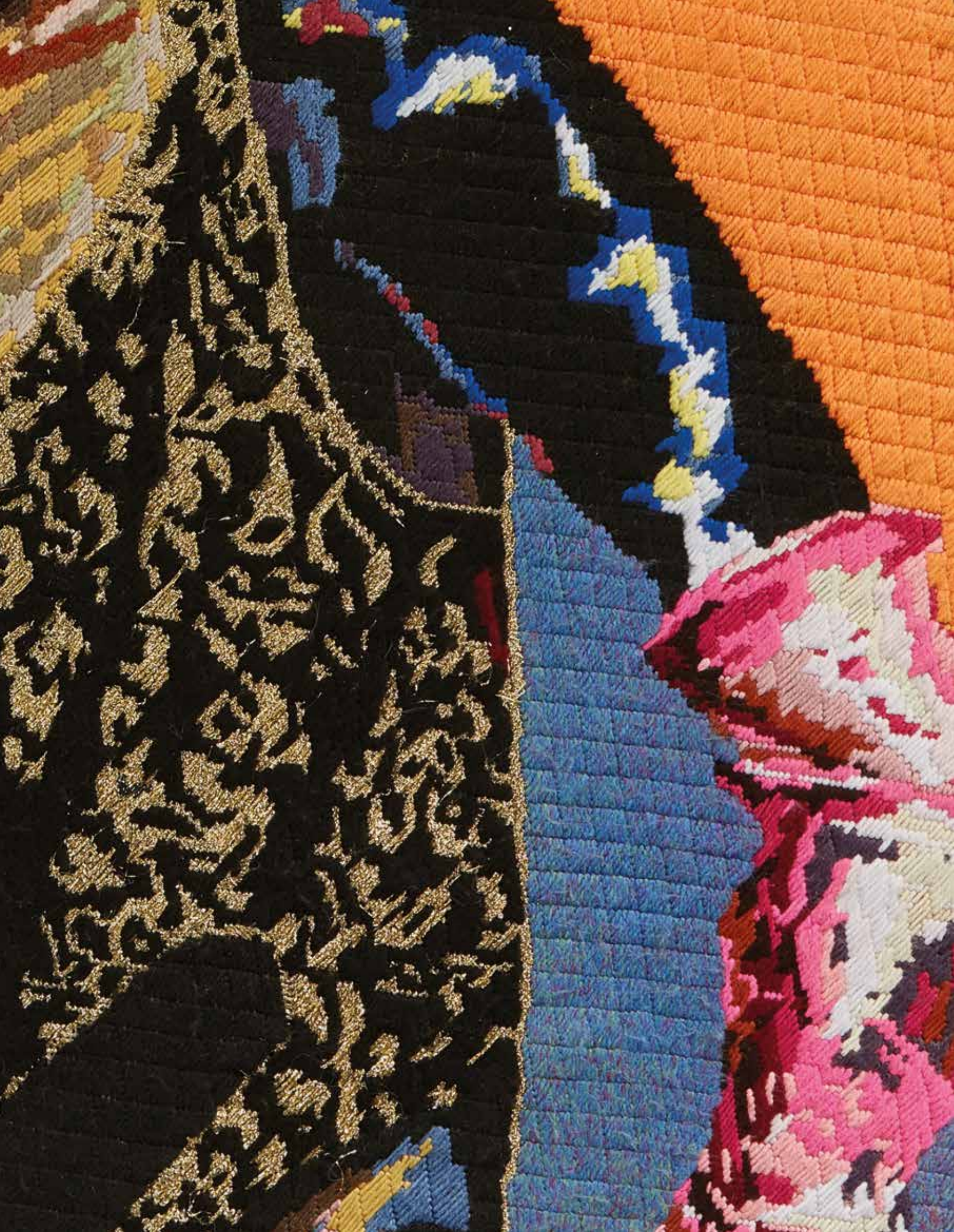
Athi-Patra Ruga has been making waves. The artist followed up his 2015 Standard Bank Young Artist award, easily South Africa's most prestigious arts accolade, with a 2016 performance at the Performa Biennale that eminent *New York Times* critic Hilary Moss called 'beyond brilliant.' Although Ruga's practice has increasingly revolved around such spectacular live set-pieces, he was first known for his extravagant, irreverent tapestries, of which *Castrato as [the] Revolution* is a fine example. The choice to work in hand-stitching is a nod to Ruga's previous life in fashion design, where he refined his eye for texture and colour while cultivating an edginess that carries through into his more recent output. As a result, Ruga has carved out a niche for himself as an artist who is unafraid of provocation but always attuned to style.

Like much of his oeuvre, *Castrato* has the humid feel of a fever dream. A black man sprawls across the canvas with abandon, his pink gloves bright against a glittering bodysuit from which a prominent phallus protrudes. A bar across the man's eyes obscures his identity but also serves to draw attention to the rich hues of his face, while behind him, fields of saturated orange and blue pulse with the visual equivalent of an electric charge. The work riffs off older traditions of portraiture – specifically the lush exoticism of Irma Stern's paintings – but affords this ancestry a camp, more contemporary spin. Where Stern's subjects passively receive the gaze, anticipating romanticisation by the viewer, Ruga's resist it. They withhold and they push back. In *Castrato*, this resistance is literalised by the jagged band of black that disrupts the contours of the subject's face. Even if we wanted to, we can never achieve the intimacy that his body language seems to invite. His carnality, like his outfit, is a challenge.

Anna Stielau







150

Viviane Sassen

b.1972 Netherlands

Solomon's Knot

2010

R60 000 – 90 000

C-print

from an edition of 8 + 2 Artist's Proofs

79 x 64 cm

EXHIBITED

Another example from this edition exhibited at Stevenson, Cape Town, *Parasomnia* (solo show), 19 January to 25 February 2012.

Another example from this edition exhibited at *55th Venice Biennale*, Italy, The Encyclopaedic Palace, 1 June to 24 November 2013.

Another example from this edition exhibited at City Gallery Wellington, New Zealand, *Lexicon* (solo show), 22 March to 15 June 2014.

LITERATURE

Lange, C. (2012). 'Seven Subjects You Shouldn't Photograph (Or should you?)'. *Frieze: Contemporary Arts and Culture magazine*, #164, another example from this edition illustrated in colour. Online version of article available at: <https://frieze.com/article/seven-subjects-you-shouldn%E2%80%99t-photograph>

Sassen, V. (2011). *Viviane Sassen – Parasomnia*. Munich: Prestel, another example from this edition illustrated in colour, unpaginated.

Schuman, A. (2012). 'Viviane Sassen: Parasomnia'. *Aperture magazine*, #206, another example from this edition illustrated in colour on p.60.

Marrying the polish of fashion photography to the critical eye of documentary, Viviane Sassen's images elude easy definition. 'I like to ask questions rather than give answers,' the artist told *TIME* magazine, a strategy that amplifies the viewer's experience of wonder. Although formally promiscuous and conceptually wide-ranging, what unifies Sassen's work is its distinctive visual dynamism, combining bold colour, form pushed to the point of near-abstraction and a graphic use of light and shadow. It is no surprise that Sassen has left her mark on fashion and art world alike, shooting award-winning campaigns for Stella McCartney, Adidas and Missoni and winning the Prix de Rome, the major Dutch prize for art, in 2007.

Solomon's Knot is the photographer doing what she does best: training her lens on bodies swathed in fabric. The tightly compressed space of the image is disorienting, almost claustrophobic, and reduces the titular figures to layers of pattern and line. Their skin becomes yet another surface on which light can play, acquiring the same sheen as the textiles that envelop them. But there is an undercurrent of intimacy here, suggested by the lazy arrangement of limbs, that prevents these anonymous models from becoming simply accessories. They are made more beautiful, and somehow stranger, for it.

Sassen pursues such beauty relentlessly, and she is very adept at finding it.

Anna Stielau



151

Kudzanai Chiurai

b.1981 Zimbabwe

The Black President

2009

R70 000 – 90 000

ultrachrome ink on photo fibre paper
signed, dated and numbered 1/10 in pencil in the
margin
sheet size: 165 x 111 cm

EXHIBITED

Another example from this edition exhibited at Goodman Gallery, Cape Town, *Dying to be Men*, 16 July to 15 August 2009.

Another example from this edition exhibited at Kiasma Museum, Helsinki, Finland, *ARS 11*, 15 April to 27 November 2011.

LITERATURE

Anders, M. & Krouse, M. eds. (2011) *Positions: Contemporary Artists in South Africa*. Johannesburg: Jacana Media, another example from this edition illustrated in colour on the front cover of the book.

Chiurai, K. & Viljoen, Z. (2011). *The Black President Series – Kudzanai Chiurai*, *ARS 11*. Catalogue. Helsinki: Kiasma Museum, another example from this edition illustrated in colour, unpaginated. Online version of article available at: <https://stormprojects.wordpress.com/writing/the-black-president-series-kudzanai-chiurai/> (2010). *Jacana Media Catalogue*, 2010–2011.

Kudzanai Chiurai was born in Zimbabwe in 1981, a year after independence. Ideas of sovereignty constructed themselves around the masculine form of the country's first and life president Robert Mugabe and his ZANU PF's spurious conceptions of nationhood, as Zimbabwean artist Dambudzo Marechera explored in his novels.

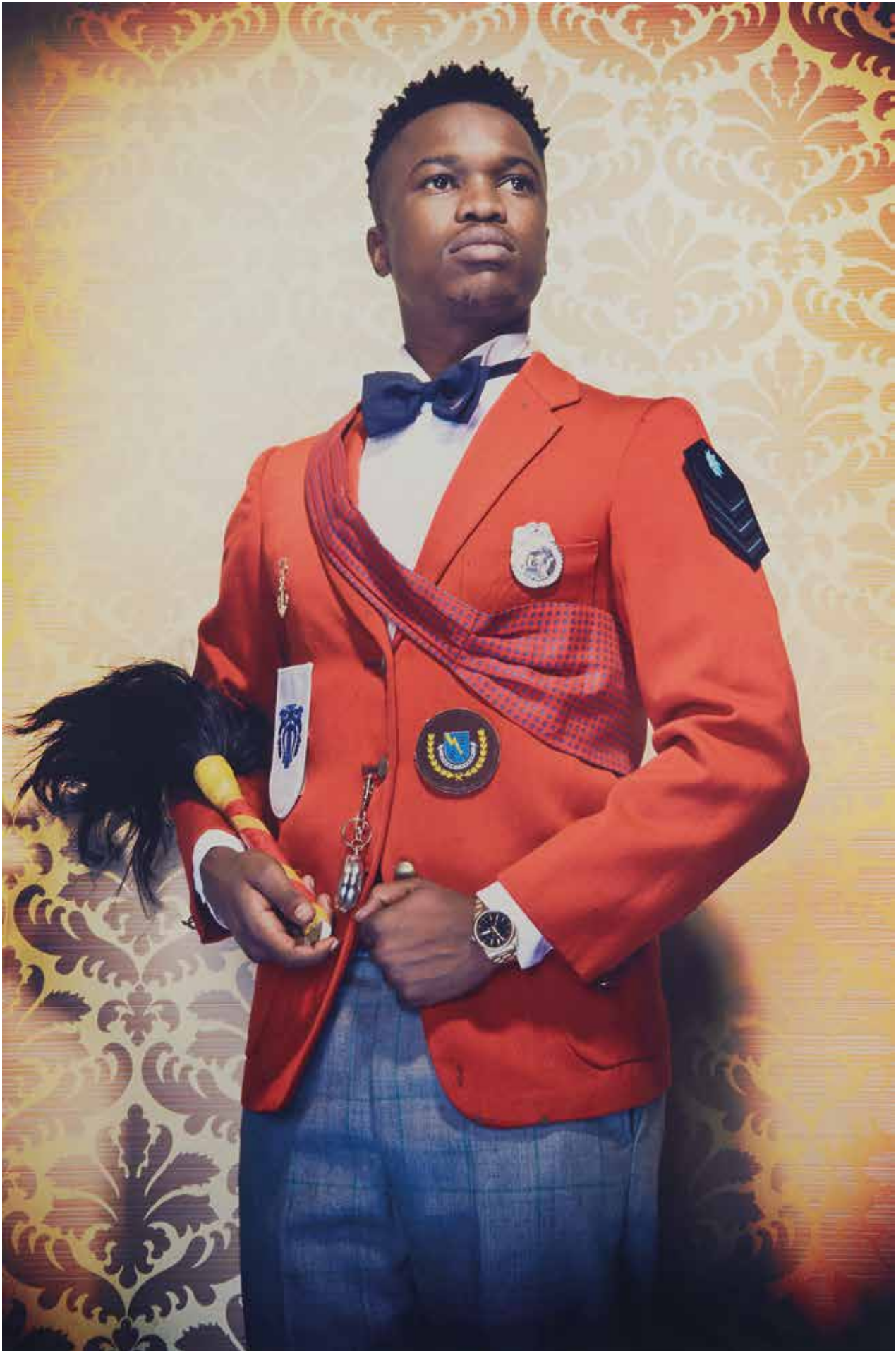
If Marechera in *Black Sunlight* portrays the president as a chief with fat thighs wearing a necklace of teeth and sitting on a throne of skulls, Chiurai tweaks this image of manhood to that of his contemporaries: young black men with glistening, empty eyes cast over the horizon, their shoulders square and militant, sporting gold watches and medals – essentially, reclaiming their manhood by consuming both the images they have been granted by the bling of modern advertising and those of the traditionalist chief, as we see with the horse tail fashioned as a fan.

The Black President is part of a portrait series from Chiurai's 2009 exhibition *Dying To Be Men*. The work speaks to ideas about contemporary black masculinities, both creating them and critiquing them. How do African men construct a sense of who they are after being emasculated by the invading powers which wiped out their communities, plundered their women, and chained them to slave labour in the mines of Johannesburg? What kind of a post-colonial man emerges from this carnage of history? And how does he begin to define himself within and through his newly independent state and his individual agency which is compromised by his lack of a stable historical and cultural identity?

Chiurai, through portraits that caricature rather than capture, invents a lens through which only a singular possibility is available – that of the man who performs half-formed ideas of masculinity which he understands to be representations of power. The man in the portrait is not powerful. To cover up his inadequacies he dresses himself up in all sorts of flashy, scary, ridiculous masks in service of keeping the appearance of power and confidence.

Chiurai's work has been widely exhibited, from Zimbabwe to South Africa, France, Egypt and Germany in group and solo exhibitions.

Lwandile Fikeni



152

Nandipha Mntambo

b.1982 Swaziland

Praça de Touros IV (triptych)

2008

R90 000 – 120 000

archival pigment inks on 100% cotton rag paper
from an edition of 5 + 2 Artist's Proofs
sheet size: 111.5 x 78 cm each
Photograph by Jac de Villiers.

EXHIBITED

Another example from this edition exhibited at Michael Stevenson, Cape Town, *Encounters*, 16 April to 30 May 2009.

Another example from this edition exhibited at Brodie/Stevenson, Johannesburg, *Umphatsi Wemphi*, 10 September to 10 October 2009.

Other examples from this edition are in the Standard Bank collection and the Zeitz MOCAA collection.

LITERATURE

Perryer, S. ed. (2009). *Nandipha Mntambo: The Encounter*. Catalogue. Cape Town: Stevenson, another example from this edition illustrated in colour on p.8.

Perryer, S. ed. (2011). *Nandipha Mntambo: Standard Bank Young Artist Award 2011*. Catalogue. Cape Town: Stevenson, another example from this edition illustrated in colour on p.77.

Van Der Walt, C. (2011). *Nandipha Mntambo: Cowgirl*. ZAM Africa Magazine, 01/2011, another example from this edition illustrated in colour on p.48.

It is well-known that Nandipha Mntambo once aspired to be a forensic pathologist. Her fascination with the composition of bodies had long existed prior to her enrollment at the Michaelis School of Fine Art, where she would develop her quintessential use of cowhide. For Mntambo, cowhide is not limited to its presumed cultural prescriptions. Rather, the material ought to be seen and interpreted for the full breadth of its potential symbolism.

Comprising three photographs, *Praça de Touros IV* forms part of a body of work in which Mntambo sought to understand the psychology of bullfighting. A consistent thematic concern, Mntambo confounds prescribed gender roles by assuming the role of the matador, understood as the pinnacle of masculinity, bravery and control.

Photographed in an abandoned bullfighting arena in Maputo, Mozambique, in *Praça de Touros IV*, Mntambo addresses the colonial tether of Portugal, and the assumed roles of power and powerlessness. In preparation for the work, Mntambo trained with a bullfighter in Portugal, studied bullfighting video footage, and visited bull breeders. As art historian Ruth Simbao observed in an interview with the artist in 2011, 'it is the private moment of fear, experienced by both the bull and the bullfighter, that Mntambo draws from' (Simbao 2011: 10).

In the triptych's first panel, Mntambo is pictured seated – a lone spectator in the stands. Poised to face the (non-existent) crowd, the matador is reflective in the second frame, while the frieze of the bull and the fighter in the third frame illustrate the spectacle's ideal. Still possessing the grandeur of the classic matador, Mntambo's attire incorporates the bull through her use of cowhide, and these scenes capture the anticipation of the bullfight without revealing its events. *Praça de Touros IV* is a fine example of Mntambo's earlier work, during which time the artist established herself as one of South Africa's foremost artists.

Amie Soudien



153

Diane Victor

b.1964 South Africa

Lunatic (from the *Theatrical Character* series)

1997

R150 000 – 250 000

charcoal and pastel on paper
signed and dated
255 x 154 cm

Victor's work is renowned for not only its draughtsmanship and superb technical ability, but also its somewhat scabrous and satirical sense of humour and unflinching social commentary. Comparisons to the great Weimar artists who used their work as social conscience, like Grosz and Dix, are not misplaced, but Victor's heightened sense of detail and ability to bring pathos, empathy and a touch of fantasy to her abject subjects as much as never flinching from the complexities of the social realities they inhabit, has also brought comparisons to Breugel and Hieronymous Bosch.

But these lines of influence are also specious. In the South African art world, at least, she inhabits a unique space. *Lunatic* is a fairly early work in charcoal and paper, made around the time of her early solo show at the Goodman Gallery. It contains a wealth of brilliantly realised detail in the portrait of the fantasy character, detail which almost overwhelms the eye and – almost – displaces the allegorical meanings the work contains. Unusually, in comparison with later work, it is much less monochromatic, the splashes of colour at the figure's shins and knees, on its underwear and on the seat of the chair, contrasting with the pudgy, grey androgyny of the face and upper limbs.

Victor's lunatic figure is also a jester speaking helplessly to power. The meticulously rendered bandages, meant to heal, that act simultaneously as eerie straitjacket restraints; the heart-shaped shadow on this abject being's forehead that could be soot or a bruise; the exquisitely realised toes wrestling with each other in what could be glee or pathological anxiety; even the chair, taken as being of a piece with its occupant, could, in its foreshortened bow-leggedness, be the carapace of a giant insect, in a sort of Kafkaesque transmogrifying.

That the drawing contains all this, and much besides, fails to ultimately distract us from the lunatic's expression – one that we perhaps do not want to understand, but one that is undeniably present in this beautifully accomplished portrait.

James Sey







154

William Kentridge

b.1955 South Africa

Room Service

1986

R1 500 000 – 1 800 000

charcoal, pastel and gold paint on paper
signed, dated and inscribed with the title
90 x 63 cm

PROVENANCE

The Everard Read Gallery, Johannesburg.

Public and private worlds collide in this impassioned charcoal drawing by William Kentridge, which captures the mood of social turbulence that ran through life in 1980s South Africa. Chaotic dissolution of the apartheid state and escalated resistance to it had reached a climax, which bled into all aspects of human affairs. No corner or intersection was unaffected by the mood of defiance that had taken hold.

This drawing was made two years after the release of Czech-born novelist Milan Kundera's *Unbearable Lightness of Being* (1984), and similarly explores love, sex and the intimate complexities of societies in radical transition. Here, a couple is captured *in flagrante delicto* – in a naked embrace, but there are no walls to their hotel room, there is no privacy to shield their nakedness. As if in an erotic nightmare, their naked bodies are surrounded by cars. It is as if their love making is taking place in rush-hour traffic. The foregrounded glass and coffee pot, objects from an intimate milieu, feel starkly out of place, highlighting the overriding sense of a stolen moment, a time outside of time. Boldness and intensity of line add to the tenor of haste and passion.

Recalling the all-seeing eyes of Dr TJ Eckleburg on the old advertising billboard in F Scott Fitzgerald's *The Great Gatsby* (1925), a pair of eyes gaze back on the scene from a displaced rear-view mirror. It is as if the male figure in the scene is observing himself from above, like an omniscient narrator or a future version of himself. Meanwhile, the vague face of a sleeping man in the top left corner of the drawing is a foil to the urgency of the scene, introducing an auratic, cinematic element to the work. Like the eyes that gaze back on the lovers, it is as if this figure might be a haunting from the past or a projection into the future.

Alexandra Dodd







155

Peter Clarke

South African 1929–2014

Lovers at Retreat Station

1975

R150 000 – 200 000

ink wash on paper

signed and dated 4.4.1975

49 x 67.5 cm

Peter Clarke was a life-long commentator, surveying his world with a sardonic but tolerant eye. His closely observed figure studies capture every aspect of community life, from township gossips to bathers on the beach and children playing, or sometimes sombre reflections on the effects of poverty, although darker themes are found more in his writing than his artworks. His everyday scenes are usually slightly stylised, even caricatural, in approach, and often in pencil or ink, direct media suited to setting down ideas swiftly. But he also developed them in other media, such as linocut, or worked up the drawings with colour or tonal washes of ink, as in *Lovers at Retreat Station*.

There is an erotic thread in Clarke's work, but these lovers are a modest enough pair, she rather unreceptive to his advances. They are clearly young, and Clarke invites us to smile at their 'with it' appearance – she in a perky hat, tight-fitting mini dress and platform sandals, he with Afro hairstyle, sideburns and moustache. They have found a quiet railway bench to meet unobserved by the others on the platform. The graffiti on the walls includes a protesting clenched fist and anti-nuclear peace sign with a more apt 'make love not war' slogan. And there is an appropriate pierced heart above the couple, although it carries a cautionary comment on the foibles of love, typical of Clarke's humour: 'Karin Scott smaaak Raymond but he like Berenice'.

Retreat Station, one of the stops on the line from Simon's Town to Cape Town, was familiar to Clarke, as the train was his transport to the city from the time he was a boy, whether to attend school, visit galleries, or see friends. But a railway station seems an odd place for a romantic tryst, perhaps suggesting a lack of anywhere else to meet, or that the couple will soon be parted.

Elizabeth Rankin



© The Estate of Peter Clarke | DALRO

156

Ephraim Ngatane

South African 1938–1971

Musicians

R200 000 – 300 000

oil, enamel and sand on board
signed
60.5 x 53 cm



© The Estate of Ephraim Ngatane | DALRO



157

Andrew Verster

b.1937 South Africa

Erotic interior

1995

R80 000 – 120 000

oil on canvas
signed and dated
122 x 91 cm



© Andrew Verster | DALRO



© The Estate of Peter Clarke | DALRO

158

Peter Clarke

South African 1929–2014

Figures on a Street

1950

R150 000 – 250 000

watercolour

signed and dated; signed, inscribed with the title and 'For Otto Redlich in friendship with my best wishes, Peter E. Clark, Oceanview, 7975, Feb, 2012' on the reverse

27 x 37 cm

159

Norman Catherine

b.1949 South Africa

Negotiator

1990

R600 000 – 900 000

oil on canvas

signed and dated; printed with the artist's name
and the title on a label on the reverse

89.5 x 149 cm

EXHIBITED

Pretoria Art Museum, Pretoria, *Norman Catherine
Now and Then*, 4 August to 3 October 2004.

LITERATURE

Friedman, H. (2000). *Norman Catherine*.

Johannesburg: Goodman Gallery Editions, colour
illustration on p.104.

Jamal, A. (2001). *Norman Catherine and the Art
of Terror*. Pietermaritzburg, School of Language,
Culture and Communication, University of Natal,
p.17.

If there is a single work that encapsulates Norman Catherine's vision within an astonishingly vast visual repertoire it is *Negotiator*. Painted in 2000, this work reflects Catherine's unrelenting obsession with distorted depictions of power and his ongoing duels with duality, mediated through a menagerie of anthropomorphic balms for an assortment of psychological wounds.

Catherine's prodigious career spans more than 40 years and has straddled the most formative periods in South African contemporary art. From the 70s through the end of the last century and into the adolescence of this one, he has depicted the frailties of his own psyche. And, simultaneously, Catherine has targeted the machinations of politics, patronage and cronyism – his dystopian vision of an alien-nation mitigated through darkly comical avatars.

Negotiator incorporates both archetypal and literal imagery in brash, neon hues. But this painting, as with Catherine's entire oeuvre, is also awash with subtleties and subtexts, referencing mythology, psychology and the history of art.

Initially it evokes the terrifying scenario of a home invasion, suggesting urban degeneration, escalating violence, corruption and the fallout of a society still in the traumatic throes of post-liberation stress. The bare bayonet bulb of the overhead lamp resembles a cyclops and the scene is reminiscent of an interrogation or torture session. As for the cannabis plants, well,

continued on page 206



continued from page 204

they reinforce the psychotropic nuances that constantly infiltrate Catherine's imagery.

In Freudian-Jungian terms, the house symbolises the superego – the shell or the mask. The intruder represents the id and the terrain of repressed desire. But in *Negotiator* there exists ambivalence about who has intruded on whom and an evident symbiosis between mobsters and monster. Since ancient times the latter has been depicted as an emblem of the collective unconscious and primarily as a powerful, predominantly feminine symbol. But Catherine's monster is mummified, muzzled, amputated, disarmed and impotent to ward off the slithering serpent – another archetypal representation of sexual temptation, treachery, avarice and vice.

It is impossible to ignore the phallogentric symbolism of *Negotiator*. It speaks of a world where men are beasts and vice versa, of pathological violence, death, drugs, paranoia, psychosis and the occult. It is about the negotiation of power, between domination and subjugation. But it is also about the revelation of suppressed fears leading, possibly, to transformation or transcendence. There might be mobster-monsters lurking within, but Catherine's irrepressible humour also crouches under the cloaks of gloom in that ineffable space where a laugh and a gasp collide.

Hazel Friedman



160

Wim Botha

b.1974 South Africa

Faultlines

2001

R200 000 – 300 000

carved continuous data paper and fluorescent lights

life-size, installation dimensions variable

EXHIBITED

Millenium Gallery, Johannesburg; Bell-Roberts Gallery, Cape Town, *Clean/Grime: An exhibition of desaturated art*, 2001; 26 June to 27 July 2002.

LITERATURE

Perryer, S. ed. (2005). *Wim Botha: Standard Bank Young Artist of the Year for Visual Art 2005*.

Catalogue. Johannesburg: Standard Bank Gallery, colour illustration on p.25.



With a successful career both in South Africa and internationally, Wim Botha needs little introduction as a deeply thoughtful artist and an exceptionally gifted sculptor. Probably best known for his *Mieliepap Pietà* – a mirror copy of Michelangelo's Pietà that Botha sculpted out of maize meal in 2004 – he has developed a reputation for works that converse with the history of art, but in strikingly original ways. This initial interest in re-telling classic works in unusual and symbolic media, was soon developed into more distinctive interpretations of original works and myths.

Botha's interest in historical forms extends to his immediate context, appropriating iconic visual symbols familiar to a particular segment of his South African audience. Pierneef-like trees in *Blastwave* (2005), wild animals like hyenas, antelopes, wildebeest, ball-and-claw furniture, trophy heads mounted on walls, all get absorbed into his lexicon suggesting perhaps a personal history, but more importantly, tapping into a much broader store of memories and universal experiences.

The Sable Antelope head, on offer here, originally formed part of a three-piece artwork consisting of this head, carved from paper, a series of fluorescent lights and an analogue TV set displaying a test signal. The full work was made for an exhibition in 2001 entitled *Clean/Grime: An exhibition of de-saturated art* with an intentional focus on the formal qualities of monochromatic colour amid a political context overdetermined by racial (read: colour) difference. Botha, always interested in subtleties rather than simplicities, used the glaring lights, the black-and-white striped test signal and the albino trophy head to invoke the random binaries of DNA sequencing, of human patterning and contrast. In South Africa's political landscape, the work was invariably interpreted in terms of racial binaries and in that context the paper trophy head, de-saturated to white, becomes a provocative comment on whiteness, masculinity, and power.

Liese van der Watt



161

Michael MacGarry

b.1978 South Africa

Onan the Magnificent

2011

R40 000 – 60 000

bronze with a white patina and prosthetic eyes
Artist's Proof, from an edition of 3
40 x 50 x 28 cm

162

Michael MacGarry

b.1978 South Africa

The Organ (2+2=5)

2011

R70 000 – 100 000

bronze with a black patina inlay on Dragunov
SVD 7.62mm semi-automatic rifle with x4 PSO-1
telescopic sight
Artist's Proof, from an edition of 5
rifle: 130 x 33 x 14 cm; base: 93 x 126 x 16 cm
Accompanied by a steel base.

One of Michael MacGarry's original forays into the art world was his (still existing) website *alltheorynopractice*. This MacGuffin of an online artwork brought together designs, ideas, suggestions, hints, even scripts, many involving art objects that never were or never came to be.

A past Standard Bank Young Artist winner, MacGarry's migration into making sculptural work and films, which now dominates his practice, was marked by the artist's key thematic – the impact of economic neo-imperialism on the African continent. Less densely theoretical than the earlier conceptual work, it is nonetheless deeply considered and informed.

This single sculptural piece, *The Organ (2+2=5)* harks back to earlier work from 2008's show, *When enough people start saying the same thing*, in particular the work *Fetish*, which also comprised a strikingly repurposed automatic weapon. *The Organ (2+2=5)* recalls David Cronenberg's organic flesh/pistol hybrid in the film 'Existenz'. MacGarry gives the weapon, a Russian-made Dragunov semi-automatic rifle, a patina of organic bronze resembling flesh or roiling internal organs, and transmogrifies its butt and handle into knobs of animal-like bone. These mutations make the point about the ubiquitous presence of such illegal weapons in African war-zones, all too apparent. The earlier work *Fetish* of course marks the human investment in war and killing through its title, and a similar hybridisation is going on in this striking and disturbing work.

While MacGarry's work is often rooted in film and video, or takes larger-scale sculptural forms, this work, though eerie, offers the chance of useful investment in the oeuvre of this feted contemporary artist.

James Sey



161



162

Edoardo Villa

South African 1915–2011

Vertical composition

1958

R500 000 – 800 000

painted steel on a steel base

sculpture: 133.5 x 50 x 45 cm; base: 43 x 45.5 x 45.5 cm

Illustrated on the invitation cover for the Joubert Park Exhibition, 20 September 1960.

PROVENANCE

The Monty Sack Collection.

LITERATURE

Engel, E.P. ed. (1980). *Edoardo Villa, Sculpture*. United Book Distributors, illustrated on p.189, catalogue number 9.



Image courtesy of the Clair and Edoardo Villa Will Trust.

Vertical Composition of 1958 is an extremely significant work in that it is one of the earliest extant examples of Villa's steel sculpture. The piece is to be seen, in part, on the right hand side of a historical photograph of Villa in his Kew studio in 1960 preparing work for his first outdoor sculpture exhibition to be held in Joubert Park, Johannesburg.

The works, largely made of steel, were groundbreaking for the time and focused on abstract, planar and linear elements. The innovative body of work started to engage a Modernist aesthetic, the structure of the city and, in contrast, the nature of the African landscape with its distinctive spiky forms.

In *Vertical Composition*, we see the first emergent traces of Villa's interest in the evocative interplay between abstraction and implied figuration. The emblematic presence in this work is to be the prototype of many to come – sculptures such as the extraordinary *Homage to Maillol* of 1965, and *The Guardian* and *African Figure* of 1966. All these powerful works emphasize a human verticality yet simultaneously embrace architectonic qualities.

From this work onward, Villa's innovative use of steel challenges the mimetic canon of South African sculpture, the direct carving and use of traditional materials characteristic of the work of sculptors such as Lippy Lipschitz, Moses Kottler and Elza Dziomba. He steered his own expression closer to the abstract trends of contemporary modernism but was also acutely attentive to reflecting his African context and its own distinctiveness.

In *Vertical Composition*, the severe constructed nature of a series of intersecting flat and curved planes creates a number of vertical interior spaces that the eye traverses and inhabits. These spaces share the evocative qualities of some surrealist works, such as Giacometti's sculpture *The Palace at 4 a.m.* from 1932.

The complex interplay of planes and stacked spaces creates a vertical presence, with the extended flat plane at the pinnacle of the work reading as an abstract signifier of a head, and the spiky elements in the substructure that touch the base lightly alluding to legs.

Finally, the importance of the work is that it is the precursor to Villa's monumental work *Africa*, commissioned the following year, in 1959, for the Union Pavilion at Milner Park, Johannesburg.

Africa consolidates Villa's interest in the interplay of the abstract reading of verticality and horizontality. In viewing the complex steel structure, we become aware of its strong Cubist and Modernist qualities and its indebtedness to the influence of African art. The work heralds the emergence of Villa's commitment to abstraction, but also embraces the notion of an underlying human presence and allusion to emotive states despite the austerity of steel as his medium.

Karel Nel







164

Wim Botha

b.1974 South Africa

Composite Self-Portrait I

2010

R180 000 – 240 000

carved dictionaries, Indian ink, wood and stainless steel
bust: 57 x 27 x 27 cm; shelf: 11 x 29.5 x 50 cm

LITERATURE

Perryer, S. ed. (2012). *Wim Botha: Busts 2003–2012*. Johannesburg: Stevenson, colour illustration on p.74, catalogue number 66.

This work by Wim Botha is a self-portrait from 2010, a recurring theme in the work of many artists and indeed a motif that Botha returns to again and again. The fact that his self-portrait is also a bust on a plinth, sculpted rather than painted, immediately sets this work within the conventions of tribute and public displays of commemoration. Yet, Botha sculpts this work out of the fragile pages of dictionaries achieving astonishing likeness seemingly by chance, and then smears it with black paint, literally defacing his portrait with misrecognition, inversion and disrespect. It is a symbolic act directed not so much at the personal as – in keeping with his oeuvre – at public displays of importance and rank, invoking and protesting against a litany of self-important men, memorialised in the permanence of marble and stone.

The fact that this is a self-portrait – and not simply a generic bust of some eminent historical figure, also reproduced with regularity in Botha's oeuvre – makes the work undermining of art itself, and of the authority of the artist. Botha is in effect suggesting that we, the viewer, should invest in our own reading, that we should not trust the artist, that we should be suspicious of master narratives and power and – with typical self-irony – acknowledges that he is complicit in the very narratives that he is trying to undermine in his art.

Liese van der Watt



165

Edoardo Villa

South African 1915–2011

Abstract 2

c.1998

R150 000 – 200 000

painted steel
56 x 120 x 50 cm

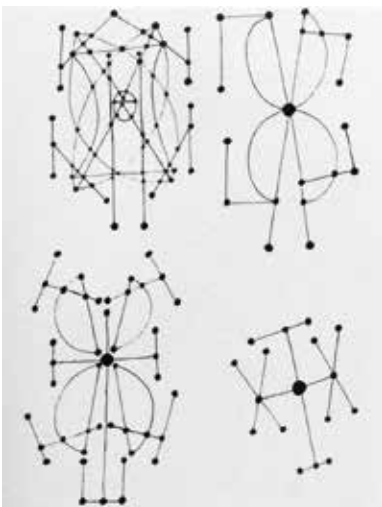
This unusual dynamic relief sculpture by Edoardo Villa is constructed from a series of long thin cylindrical elements, each ending in a shallow hemispherical domed head. These circular silhouettes punctuate the lively and intricate relationship of these visually precariously joined elements. The stark graphic quality of this dramatic vertical relief makes one hold one's breath as it reminds us of the sheer instability of a game of Pick Up Sticks.

In an undated photograph of Villa and his lifelong assistant Lucas Legodi, seated outside Villa's studio in Kew, Johannesburg, the sculpture is seemingly cascading down the wall behind them. The strong graphic qualities of the work and the way its linearity dynamically explores space evokes a notion of three-dimensional drawing: a series of lines suspended in space.

With the above in mind, one cannot but be reminded of Picasso's innovative linear drawings with their strong circular punctuated marks and resultant sculptures of 1928, which challenged the traditional volumetric nature of sculpture, and of which Villa would have been aware.

The linearity of this work, produced so late in Villa's career is unusual as it harks back to his early steel pieces produced in the 60s for his first outdoor sculpture exhibition in Joubert Park. *Abstract 2*'s return to the earlier linear traits is a significant contrast to Villa's better known volumetric works produced over a lifetime.

Karel Nel



Pablo Picasso, *Studies for Balzac's 'Le Chef-d'oeuvre inconnu'*, Juan-les-Pins, 1924. Ink on paper, Zervos V, 281. Private Collection.

© Picasso Administration | DALRO



Pablo Picasso, *Maquette for a Memorial to Apollinaire*, Paris, 1928, iron wire and sheet metal, Spies 68; MPP 264. Paris, Musée Picasso.

© Picasso Administration | DALRO



Image courtesy of the Clair and Edoardo Villa Will Trust.



Christo Coetzee

South African 1929–2000

Black Rose Africa

1970/1

R200 000 – 300 000

oil and sand on canvas

signed and dated; signed, dated 1971, inscribed with the title and the dimensions on the reverse
212.5 x 212.5 cm

Sold in support of The Christo Coetzee Gallery, Tulbagh.

EXHIBITED

Goodman Gallery, Johannesburg, *Christo Coetzee* (solo show), 1971, illustrated on the invitation.

LITERATURE

Barnard, C. (1971). *Skilders in die son*. Die Huisgenoot, 9 April 1971: 36–38, colour illustration on p.36 to 37.

Denney, A. (1971). *Christo Coetzee*. Artlook 53, April: 40–42, illustration on p.40.

Christo Coetzee left his basement studio at Rue de l'Hotel Colbert, a stone's throw from the Cathédrale Notre-Dame de Paris, in 1965. He bought a dilapidated house in the mountain village of Finestrat in Spain, which he restored and lived in until he returned to Tulbagh in 1972.

In April 1971 Coetzee was visiting South Africa when Chris Barnard, Afrikaans author and playwright, interviewed him and his wife, Ferrie Binge-Coetzee, for *Die Huisgenoot* at her house in Pretoria. Outside, on the lawn and in bright sunlight, photographer HOFFIE Hoffmeister photographed Coetzee, holding the square canvas of *Black Rose Africa*. Binge-Coetzee mentions in her recollections (Ballot 1999:13), the magnificent stained glass rose windows of the Notre-Dame as a recurring inspiration for Coetzee's circular paintings.

The circle made its way into Coetzee's paintings of the 1950s by means of found objects, in the form of ping-pong balls, bicycle wheels and coins. What fascinated Coetzee, according to Ballot (1999:35), 'is the multitude of mysteries and ideas distinctively associated with the circle as a perfect and closed unity and symbolic source of energy'.

In *Black Rose Africa* the rose-pattern formed by myriad predominantly black dots is overpainted with irregular petal-like forms (the half of the infinity symbol that characterised Coetzee's earlier work), textured by means of parallel hatching.

In an interview with Linda Goodman for the arts journal *Artlook* in 1969 (Ballot 1999:108) Coetzee elaborated on the symbolism and subsequent importance of the circle in his work: 'Well, this symbol for me stems from pop art, where, in the fifties, people were taking very mundane objects, and using them as a symbol. I never have been a pop artist, but in the same way that Warhol, Rauschenberg and Lichtenstein were using various symbols in advertising to convey meaning to their paintings, so I took the symbol of the circle and used it to synthesise my work, to control it, to give it a form and a basis, and that circle has remained with me ever since, right throughout my work.'

Black Rose Africa was considered so significant that it was selected for the invitation of Christo Coetzee's solo exhibition at Goodman Gallery in 1971.

Johan Myburg





Christo Coetzee

South African 1929–2000

Shell

1960

R50 000 – 70 000

oil on canvas board
signed and dated; signed, dated '65, inscribed
with the title and 'Paris' on the reverse
54 x 36.5 cm

Sold in support of The Christo Coetzee Gallery,
Tulbagh.

Up to the early-1950s, a time when the American and European post-war generation was pursuing abstraction as a way to counter the legacy of rationalism, Christo Coetzee focused primarily on the representation of natural appearances – still lifes, figures, flowers – as was evident in his first solo exhibition in Cape Town in 1951, shortly before he left for London. In London he started experimenting with abstraction, with ping-pong balls, painted pieces of cloth, wire and found objects – a process he explored further during a four-month study visit to Italy in 1956. In Rome he encountered the work of Lucio Fontana (1899–1968) and Alberto Burri (1915–1995), ‘two masters when it comes to probing canvas, questioning it according to spacial concepts, puncturing it, slitting it, treating it as skin’ (Gentric 2013). As Coetzee remarked, these encounters stimulated further inquiry into ‘intellectual overtones that was to me more important than the talent with which one could express a more recognisable visible product with facility’ (Botha 1984:38).

But it was the theories of the influential theorist and art critic Michel Tapié de Ceyleran that ‘provided a theoretical framework for Coetzee’s own intuitive and organic approach to the creative process’ (Stevenson & Viljoen 2001:20). Tapié rejected ‘tame abstraction’ and advocated *l’art informel*, ‘a more vigorous, challenging and expressive approach to the making of art’ (2001:20), a term referring to a number of approaches to abstract painting in the 1940s and 1950s that had in common an improvisatory methodology and highly gestural technique.

After the trip to Italy, Coetzee decided to move to Paris in 1956 where he stayed for the next ten years. *Shell* dates from this period, marked by the use of intense colour, linear and textural effects often applied in thick impasto, and asymmetrical compositions indicative of Coetzee’s flair for decorative Baroque elements.

It would not be far-fetched to recognise in this painting references to Coetzee’s personal study of microscopic cell structures and his interest in space travel. In a 1973 *TIME* article, pasted into a scrapbook now part of the Christo Coetzee collection of the University of Northwest in Potchefstroom, Coetzee underlined an observation by the writer of the article, Mayo Mohs, that ‘celestial phenomena such as supernovae and black holes have become a subject for metaphysical conjecture’, and that ‘black holes might be passageways to another universe’.

Johan Myburg



60 Janine Pease

168

Igshaan Adams

b.1982 South Africa

Parda IV

2015

R50 000 – 70 000

woven nylon rope and string
210 x 165 cm

EXHIBITED

blank projects, Cape Town, *Parda*, 30 June to
25 August 2016.

LITERATURE

Ball, J., Higgins, J. & Simbao, R. (2015). *Igshaan Adams*. Cape Town: blank projects, colour illustration on p.93.

Despite their meticulous construction, there is something unruly about Igshaan Adams' signature textiles. In *Parda IV*, which takes its name from the practice of veiling the female body under Shariah law, nylon and rope meet, mesh and unravel. The closeness of the weave allows their printed fibres to overlap, creating an intricate pattern reminiscent of optical illusions – although it is hard to look at, it is equally difficult to look away.

Parda IV was first exhibited as part of a show of the same name in Cape Town, which marked Adams' shift away from the representational and cemented his status as a rising star. One of a larger series born from an ongoing collaboration with the women of Philani Centre in Khayelitsha, the piece attests to the artist's fascination with the muddy and often muddled construction of self.

As a queer, coloured man raised a Muslim in his grandparent's Christian household, Adams finds himself at the intersection of sometimes conflicting identities. Although undeniably tailoring his work to reflect these conflicts, he is less interested in speaking directly about his own experiences than in revealing the ways in which the 'self' always functions as an unstable touchstone. In *Parda IV*, a reference to veiling or hiding the body alludes to the opacity of identity, but the artist also exposes the warp threads that form the backbone of his 'veil'. These spool out from the tight-knit weave as if awaiting completion. Identity is under-construction for Adams ... it's a work in progress.

Interestingly, additional source material for the *Parda* series was provided by the research of Swiss psychiatrist Herman Rorschach, inventor of the Rorschach test used to examine personality and gauge emotional wellbeing. Like ink-blot tests, Adams' enigmatic artworks are an open system, making room for projection and imagination.

Anna Stielau





169

Willem Boshoff

b.1951 South Africa

Impi Ukuthula

2005

R80 000 – 120 000

plastic war toys, sand, soil, small stones, cold wood glue, Masonite and wood

72 x 40 x 92 cm

EXHIBITED

Nirox Sculpture Park, Artist Residency 2015.

Described as one of South Africa's foremost conceptual artists, Willem Boshoff's abiding fascination with language and text is underlined in *Impi Ukuthula*.

Inspired by the oddly truncated words of the signs made by the street artist, Chickenman, Boshoff divides the title of the work, equally, across each of the five visible sides. 'Impi', which is zulu for war, is the only text which remains coherent. 'Ukuthula', zulu for peace, is hard to decipher. For Boshoff (2005: online), 'this dislocation of letters in the war and peace text serves to disorient the reader. We are lost. What is the point of war? Where is the peace?'

Each letter is formed by war toys, broken into pieces, and surrounded by a rough gravel of broken objects. Describing his disillusionment at finding so many children's toys devoted to violence, Boshoff (2005: online) stated, 'I feel drawn to reflect on this lack of balance, this approval of conflict and confrontation'.

Josephine Higgins



170

Edoardo Villa

South African 1915–2011

Fortress

c.1990

R70 000 – 100 000

bronze on a wooden base
49 x 32 x 27 cm including base
stamped with the Irene Metal Industries
Sculpture Studio foundry stamp and marked
90.87.29
Edition: 1/1, unique.

LITERATURE

de Kamper, G. & de Klerk, C. (2012). *Edoardo Villa: Villa in Bronze*. Pretoria: University of Pretoria Museum, colour illustration on p.182.

171

Douglas Portway

South African 1922–1993

Composition No. 19

1965

R150 000 – 250 000

oil on canvas
signed; dated and inscribed 'No. 19' on the
reverse
130 x 180 cm

PROVENANCE

Drian Galleries, London.

EXHIBITED

Salon des Realities, *Nouvelles*, Paris, 1965.

The celebrated historian of South African art, Esmé Berman, describes Douglas Portway as an antidote to the pervasive conservatism of mid-century local painting. When canonical genres like landscape and portraiture still reigned supreme, Portway shrugged off academic expectations and chose to pursue a loosely expressionist style that was also wholly his own. As a consequence he 'vitalised and modernised the domestic scene' with every painting, drifting into evocative abstraction through an ongoing process of experimentation (Berman 1970).

The artist was honoured with the first international travel grant awarded to a South African painter, later representing his homeland at the 1956 Venice Biennale. Having secured his status locally, Portway relocated to Europe in the late 1950s to grow his burgeoning reputation abroad. As his style matured he exhibited prolifically across Euro-America, earning the renowned *Europaprijs voor schilderkunst* (Europe Prize for Painting) in Ostend, Belgium, in 1971.

Painted at the apex of his career, this abstract composition depicts large ovoid forms jostling up against one another in inky darkness. Although the nuanced tonal modelling appears to suggest dimension, the surrounding space is hard to read. It could be a void or flat plane; the dome of a sky or the inside of a body. It is exactly this ambiguity that came to characterise Portway's strongest work, which relies on subtle spatial relationships to create tension. Portway textures space – the space of the canvas and the imagined space of the image – by building up washes of soft colour. In so doing he fashions a surface that is as descriptive, and as vigorous, as any figurative scene.

Anna Stielau



172

Moshekwa Langa

b.1975 South Africa

she thought of him often

R100 000 – 150 000

mixed media on paper
inscribed with the title
140 x 100 cm

Moshekwa Langa's somewhat enigmatic work *she thought of him often*, rendered in mixed media, encapsulates his preoccupation with relations between disparate entities and between different people. Critic Nicola Brandt has identified Langa's four main areas of expression as mapping, portraiture, figurative subjects and abstract works that include collage (2005:78).

It is in the last that the present lot belongs although in its simplicity and sentimentality it evokes the idea of a figure, however absent. A characteristic, curved line presents 'a lyrical and romantically personal creation,' according to Brandt (2005:79).

The contrasting colours tell of a location or object in the darkness. We are divided in what it could be: a rosy letter or a bloody house. Either way, there is a sense of arrival and departure, gain and loss. Of the common element in his intentionally random (an oxymoron), but well-worked style, Brandt tells us, 'A mysterious soft light glows from within. The scrawls, dripped and dragged paint activate the surface, drawing the viewer into the alchemy of the work' (2005:79).

A naively rendered, entwined thread holds the image together. Langa provides us with a canny insight: that the absent couple may still tie the knot.

Langa was born in 1975 in Bakenberg, 300 kilometres outside Johannesburg near Potgietersrus. Much has been written about his journey from the country to the city, first to the old Bantustan capital of KwaMhlanga in KwaNdebele and then to Pretoria where he schooled at the Max Stibbe Waldorf School founded on the principals of Rudolf Steiner. Through graffiti-like mapping and connecting of coloured thread he explores his own sense of place and 'placelessness'.

This he does while working abroad (mostly in Amsterdam), navigating the expectations people have of an African artist. It's an element that has brought an inevitable tension to his work.

In a very universal way, *she thought of him often* tells us that while the object of affection may be far away, he is certainly not forgotten.

Matthew Krouse





173

Mikhael Subotzky

b.1981 South Africa

Cell 508, A Section, Pollsmoor Maximum Security Prison

2004

R50 000 – 70 000

archival pigment inks on 100% cotton rag paper
signed, dated and numbered 1/5 in pencil in the
margin

sheet size: 46.5 x 225 cm

EXHIBITED

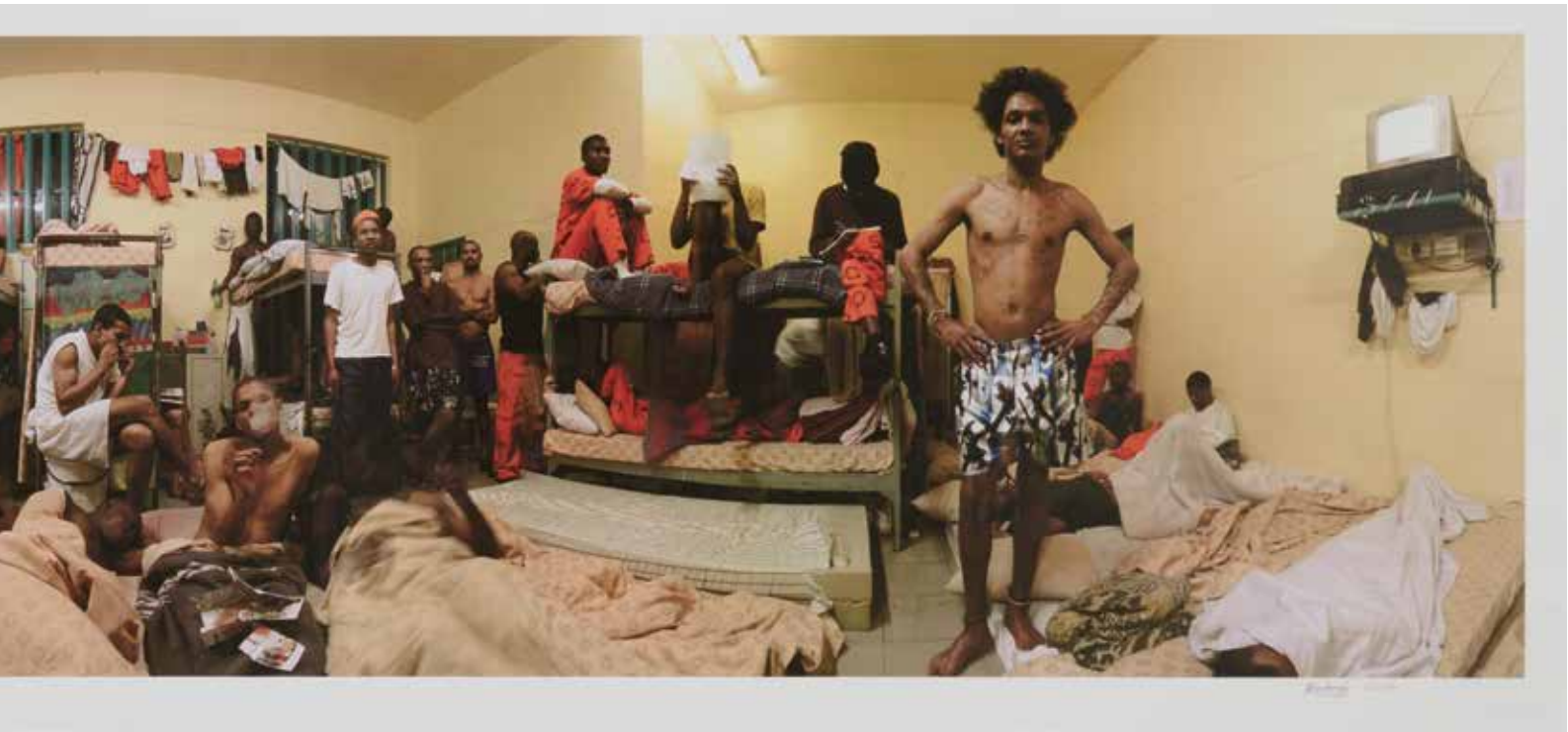
Another example from this edition exhibited at
Pollsmoor Maximum Security Prison, *Die Vier
Hoeke*, 27 April 2005.

Another example from this edition exhibited at
ABSA Gallery, Johannesburg, *ABSA L'Atelier*,
26 July to 26 August 2005.

Another example from this edition exhibited
at Museum of Contemporary Art, Toronto, *Still
Revolution: Suspended in Time*, 1 May to
14 June 2009.

To Mikhael Subotzky the camera is more than ‘an engine of fact’, reproducing the visible world on command (Sekula 1999). It is an instrument of understanding, leading the artist from the prisons of Cape Town to the high rises of Johannesburg for the sake of knowledge. ‘My process of making photographs,’ Subotzky says, ‘feels like a part of my own personal duty to make myself as conscious as possible of the world around me’ (2006). Because of this agenda, tempered by a strong sense of social responsibility, Subotzky’s practice sits uneasily within a documentary tradition where the photographer’s authority is often paramount. His images are as compelling as the best examples of the genre, but they are also consistently self-aware, exposing photographer and subject equally.

Understandably, the young artist’s rise has been meteoric. Subotzky’s first body of photographic work, *Die Vier Hoeke*, toured South Africa, while his second, *Beaufort West*, earned him a show at the Museum of Modern Art (MOMA) in New York in 2008. The Standard Bank Young Artist Award followed in 2012,



chased by the 2015 Deutsche Borse Photography Prize for *Ponte City*, a six-year photographic collaboration with British photographer Patrick Waterhouse. *Ponte City*'s sprawling visuals have set the tone for the artist's new work, ever more an engagement with the nature and politics of looking itself. A video installation from *Show 'n Tell*, the latest chapter in Subotzky's ongoing exploration of vision, was curated onto the 56th Venice Biennale in 2015.

Extracted from *Die Vier Hoeke* – now legendary as the only graduate exhibition to attain full marks at UCT's Michaelis School of Fine Art – *Cell 508* stitches several photographs into one long panorama. Although undeniably beautiful, the work is far from straightforward. The subjects, all prison inmates, perform for the camera like actors on a crowded stage, confronting the viewer with his or her own uncritical voyeurism. It is an image that, like all of Subotzky's work, solicits closer examination and rewards attention.

Anna Stielau

174

David Goldblatt

b.1930 South Africa

Before the fight: amateur boxing at the Town Hall (from the Boksburg series)

1980

R80 000 – 120 000

silver gelatin print on fiber-based paper
signed, dated May 1980 and numbered 1/10 in
pencil on the reverse
sheet size: 31 x 39.5 cm
image size: 24.5 x 36.5 cm

EXHIBITED

Another example from this edition exhibited at Moderne Kunst Nürnberg, Nürnberg: *Black, Brown, White*, 24 February to 18 June 2006.

LITERATURE

Beckett, D. (1982). *Stripping away the rose-tinted filter*. Frontline magazine, July, another example from this edition illustrated on p.23.

Diserens, C. & Enwezor, O. (2001). *David Goldblatt: fifty-one years*. Barcelona: Museu d'Art Contemporani de Barcelona, another example from this edition illustrated on p.258.

Goldblatt, D. (1982). *In Boksburg (The Book on Book series)*. Cape Town: Gallery Press, another example from this edition illustrated in fig.13.

Goldblatt, D. (2010). *In Boksburg (The Book on Book Series)*. New York: Errata Editions, another example from this edition illustrated plate 14.

Matt, G., Mießgang, Mistry, J. and the KUNSTHALLE Wien. eds. (2006). *Black, Brown, White*. Catalogue. Nürnberg: KUNSTHALLE Wien, another example from this edition illustrated on p.118.

While doing commercial work for Johannesburg Consolidated Investments (JCI) in Boksburg in 1979, David Goldblatt for the first time became aware of some of the new white suburbs popping up around Johannesburg. Goldblatt began to think about these suburbs in relation to a question he often faced while in the United States in the wake of the Soweto Uprising: Who are the whites of South Africa? Boksburg became a space through which to explore this question. Shot in 1979 and 1980, the photographs, almost without exception, offer a version of white visibility that is ritualised over black invisibility. The photographs' first public outing was meant to be in Anglo-American's *Optima* magazine as an accompaniment to an essay written by Alan Paton. But then a new editorial direction for the magazine squashed this opportunity. One of the people exasperated by *Optima's* refusal to publish the photographs was fellow photographer Paul Alberts who, bemoaning the poor state of photographic book publishing, had just started The Gallery Press to publish and sell photo books through subscription mail order. The venture caused the near financial ruin of Alberts, but it did result in two of the seminal South African photo books of the period – Goldblatt's *In Boksburg* (1982), and *The Cordoned Heart* (1986), edited by Omar Badsha. *In Boksburg* was Goldblatt's third book after *On the Mines* (1973) and *Some Afrikaners Photographed* (1975).

The photographs and their captions – a flag raising on Republic day, ballroom dancing, childhood ballet, a youth organisation meeting, mowing the lawn, choir rehearsal, and a billboard advertising new suburban homes – could have come from a classic photo book Goldblatt himself had only briefly encountered: Bill Owens' *Suburbia* (1972), that photographic anthropology of the people, spaces and rituals constituting an American suburbia clinging to the tarnished dreams of older decades. What the two books also share is a sense of the absurdity of an everyday life that accumulates through the books. But where Owens tends towards a mocking humour, Goldblatt builds a relentless vision that records the elevations and reductions of the racially marked body. *In Boksburg* is a rigorously constructed long photo-essay, showcasing Goldblatt's storytelling at its finest.

Goldblatt begins his introduction to *In Boksburg* as follows: 'These photographs are about life in a small-town, middle-class, white community in South Africa.'

continued on page 236



David Goldblatt

b.1930 South Africa

Girl in her new tutu on the stoep (from the *Boksburg* series)

1980

R80 000 – 120 000

silver gelatin print on fiber-based paper
signed, dated 22/6/1980 and numbered 4/10 in
pencil on the reverse
39.5 x 31 cm

EXHIBITED

Another example from this edition exhibited at Moderne Kunst Nürnberg, Nürnberg, *Black, Brown, White*, 24 February to 18 June 2006.

LITERATURE

Diserens, C. & Enwezor, O. (2001). *David Goldblatt: fifty-one years*. Barcelona: Museu d'Art Contemporani de Barcelona, another example from this edition illustrated on p.269.

Goldblatt, D. (1982). *In Boksburg (The Book on Book series)*. Cape Town: Gallery Press, another example from this edition illustrated on the front cover of the book and fig.31.

Goldblatt, D. (1995). *A South African's Archive*. Camera Austria magazine, 51/52, another example from this edition illustrated on p.65.

Goldblatt, D. (2010). *In Boksburg (The Book on Book Series)*. New York: Errata Editions, another example from this edition illustrated plate 20.

Hayes, P. (2010). *David Goldblatt. The South African Art Times*, August, another example from this edition illustrated on p.35.

Lawson, L. (2001). *David Goldblatt 55*. London: Phaidon, another example from this edition illustrated on p.81.

Matt, G., Mießgang, Mistry, J. & the KUNSTHALLE Wien. eds. (2006). *Black, Brown, White*. Catalogue. Nürnberg: Moderne Kunst Nürnberg, another example from this edition illustrated on p.119.

Oyzinski, J. with Goldblatt, D. (1990). *Social Documentary Photography*. ADA8, another example from this edition illustrated on p.11.

Parr, M. ed. (2006). *David Goldblatt Photographs*. Rome: Contrasto, another example from this edition illustrated on p.93.

continued from page 234

Ironically, the first photograph in the book, 'Saturday morning at the corner of Commissioner and Trichardts Streets', presents mainly black pedestrians with a visibility and presence that is otherwise absent in the rest of the book. It is within this featureless sprawl to the east of Johannesburg that Goldblatt probed the extent to which Boksburg is shaped by white dreams and white proprieties. ... Blacks are not of this town. They serve it, trade with it, receive charity from it and are ruled, rewarded and punished by its precepts. Some, on occasion, are its privileged guests. But all who go there do so by permit or invitation, never by right (Goldblatt 1982: unpaginated).

Girl in her new tutu on the stoep is on the cover of *In Boksburg*, giving it an elevated visibility that is probably one of the reasons for its frequent reproduction in publicity material associated with Goldblatt's retrospective exhibitions in the 1980s – including a six-page spread in *Leadership* magazine (August 1983) to coincide with the Johannesburg leg of *David Goldblatt: Thirty Five Years*, and a 24-page booklet released on the occasion of *David Goldblatt: South Africa* at The Photographer's Gallery in London three years later. But another likely reason for its reproduction is the image itself, which encapsulates all of the dominance, confidence and innocence of white South Africa in the early 1980s.

Equally innocent, but with none of the same dominance or confidence, is another image from *In Boksburg – Before the fight ...*. The young boy boxer, with his oversized gloves and apprehension all over his face, listens to but doesn't look at his coach. It is an altogether more vulnerable whiteness that Goldblatt has captured here, and is perhaps a reason why, while it was included in one of the first reviews of the book in *Frontline* magazine, it was rarely reproduced again in the 1980s. In these two photographs, there is a dissonance and rhythm indicative of Goldblatt's remarkable ability to probe and reveal the visual complexities of a troubled time in South African history.

Rory Bester



David Goldblatt

b.1930 South Africa

*The Simon's Old House
in Magpie Str, Kensington*

1974

R70 000 – 100 000

early silver gelatin, selenium toned hand print
signed, dated 9/74 and inscribed with the title on
the reverse

image size: 18 x 12 cm

Accompanied by the book for which this
photograph was the cover illustration (Simon,
B. (1974). *Joburg, Sis!* Johannesburg: Bateleur
Press.)

LITERATURE

Simon, B. (1974). *Joburg, Sis!* Johannesburg:
Bateleur Press, another example from this edition
illustrated on dust jacket.



In his early photographs and books, David Goldblatt's influences and references were more often literary than photographic. In figures, such as Lionel Abrahams, Athol Fugard, Nadine Gordimer and Barney Simon, he not only found writing that mirrored his photographic sentiments, but in their personal support of his work, Goldblatt found a critical community that not only engaged with his photography but also even contributed the essays that accompanied the publication of his photographs in magazine and book form. This relatively small literary world was Goldblatt's initial intellectual reference, and where he found support for his early photographic critiques of life under apartheid.

When Goldblatt produced a full mock-up of what became his second book, *Some Afrikaners Photographed*, he based it on a design template provided by fellow photographer Sam Haskins. His intention was to find a publisher for the book in London or New York. When he returned to South Africa, having failed in this task, Goldblatt showed the book dummy to Barney Simon, the recently returned theatre director who went on to become a founder of The Market Theatre. Simon has a personal interest in Goldblatt's work, but also often used the photographer's images in the research and preparation of actors for his theatre productions. Simon's response to the dummy provided Goldblatt with a critical opportunity to reflect on the shortcomings of the design and layout of the book dummy. According to Goldblatt:

He questioned whether the meanings and relationships set up between my pictures by Sam's interlocking layouts were what I intended them to have. Very reluctantly I had to admit that the photographs were 'speaking' to each other in ways that I had never intended. So I made a completely new dummy at the opposite extreme of design: one picture to a spread, lots of white space and very carefully considered short captions. And that's how I published it (Bester 2012:112).²

This account is testament to the character of the relationship between the two men, and provides some perspective on an otherwise unassuming photograph taken by Goldblatt of Simon's house in Kensington, Johannesburg in 1974, one year before the publication of *Some Afrikaners Photographed*. The image, while never featured in any of Goldblatt's major books, was used on the cover of Simon's own collection of writing, *Joburg, Sis!*

Rory Bester



177

Steven Cohen

b.1962 South Africa

Chandelier

2001

R40 000 – 60 000

C-print

from an edition of 5 + 2 Artist's Proofs

sheet size: 99 x 80 cm

Photographed by John Hogg.

LITERATURE

Perryer, S. ed. (2010). *Steven Cohen: Life is Shot, Art is Long*. Cape Town: Stevenson, another example from this edition illustrated in colour on p.79.

What gives Steven Cohen's important work *Chandelier* its enduring meaning is that, years after it was performed, it has continued to harbour its aura of ritualistic disturbance. If the nature of ritual is a transformative act in the everyday then Cohen's onetime work of queer defiance reminds us that when outsiders meet outsiders – even from different strata of society -- a strange dance of identification ensues.

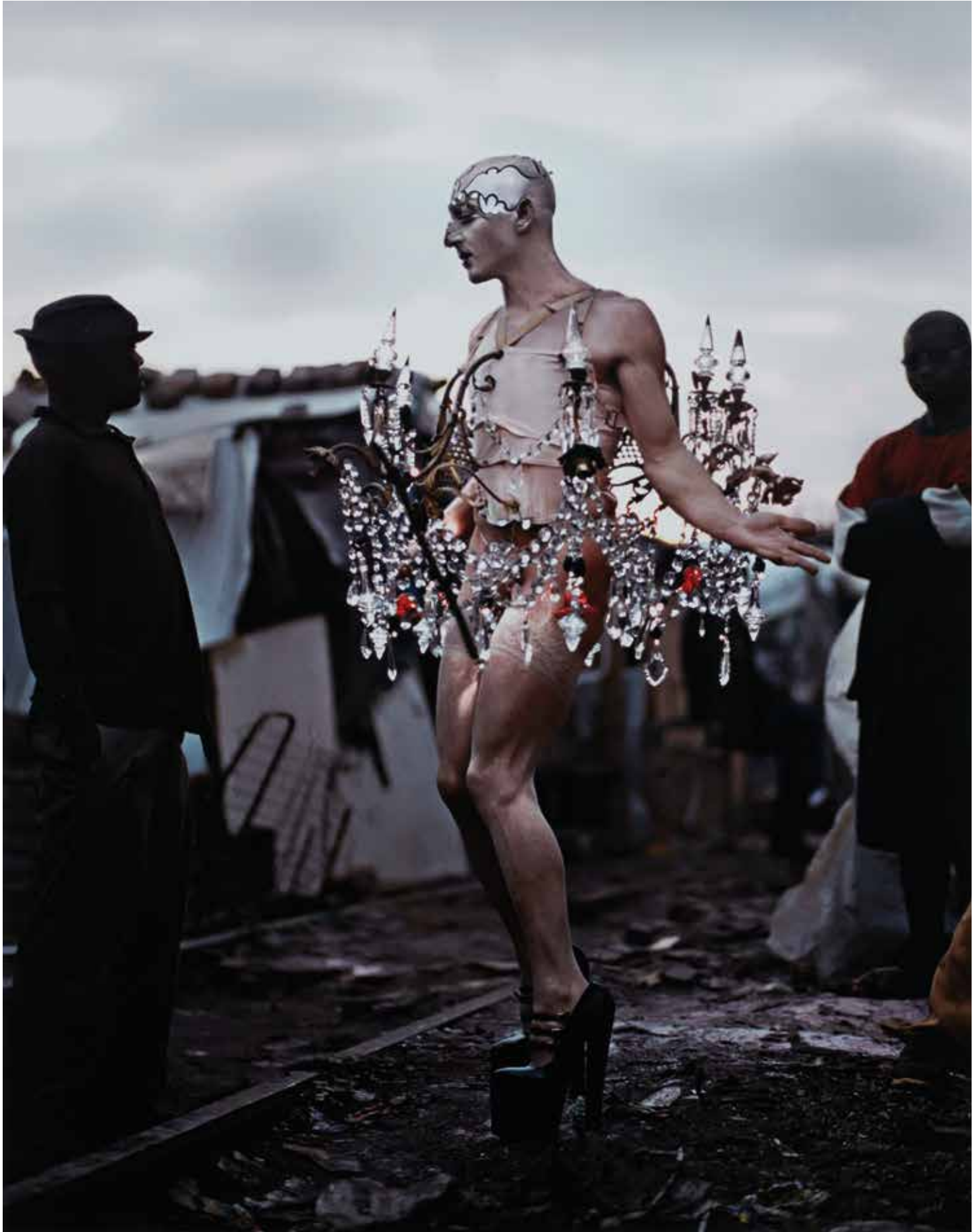
In 2001 Cohen donned a costume replete with a lit chandelier, to stroll through Newtown's massive informal settlement while it was being demolished by a force known as the Red Ants.

In Shaun de Waal and Robyn Sassen's monograph (2003:71), *Steven Cohen*, the artist describes his work thus: 'A white man in high heels, wearing an illuminated chandelier tutu, and improvising movement amidst a community of black squatters whose shacks are being destroyed by the city council workers, in their own ballet of violence, is very South African. ... I felt displaced (hectic in heels and a strange place to be near naked)'.

The dystopian performance of *Chandelier* was, for Cohen, a painful act of anti-ballet in which he paraded as an object of opulence in a location of squalor. And in the squatter camp without electricity an aged woman danced with Cohen as his chandelier glowed, as though she was dancing with a queen.

And the irony of the moment is not lost to history as we recall that the shack land was in fact demolished to make way for the building of the Nelson Mandela Bridge.

Matthew Krouse



178

David Brown

South African 1951–2016

Hanging Man

1982

R200 000 – 300 000

wood and steel

signed with the artist's initials and dated

258 x 170 x 135 cm

David Brown's untimely death last year, aged just 65, robbed the South African art landscape of one of its most characteristic features. His sculptures, especially his large-scale works in wood and metal, are almost definitive of a certain narrative within South African art from the high apartheid era to its immediate aftermath. Brown typically brought a macabre humour to his large scale sculptures, along with their hints of grotesquerie and chimera, all set in an implicitly political context.

Hanging Man, an early work in wood and metal, is rather less humorous than later work. Brown relates the story of creating the work in his studio, which was located on the fringes of what had been District Six in Cape Town. After the populace of the area had been forcibly removed by the apartheid state, derelicts and the homeless remained, many of whom Brown befriended. One such homeless man, on inspecting the sculpture, declared that it reminded him of 'death in detention'.

Whether or not Brown intended the allusion, the creation of such a monumental chimeric figure must have presented a clear symbolic challenge to the warped security apparatus of the apartheid state, where deaths in detention were common currency. *Hanging Man* gestures to the importance of the figure of the dog in Brown's oeuvre, with the snout like, muzzled face as in *Spiked Animal* (1980) in the South African National Gallery's Permanent Collection. The missing extremities of the suspended figure, capped with metal in monstrous new appendages, hints at both torture and the reduction of the human to an animal-like state. The figure hangs by a rough chain from an elaborate metal gallows, the most recognisable symbol of the extension of state power over the individual. Though more confrontational than much later work, this early piece by Brown is an important historical and aesthetic statement.

James Sey



179

Peter Clarke

South African 1929–2014

Cleaning Up

1976

R80 000 – 120 000

ink wash on paper

signed and dated 28.4.1976

48 x 35 cm



© The Estate of Peter Clarke | DALRO

180

Peter Clarke

South African 1929–2014

Drunk Woman

1973

R100 000 – 150 000

pen, ink and watercolour on paper

signed and dated 20.5.1973; inscribed with the

title on the reverse

41.5 x 33 cm

PROVENANCE

Acquired from Mr S. Clarke, nephew of the artist.



© The Estate of Peter Clarke | DALRO

181

Marlene Dumas

b.1953 South Africa

The Fog of War

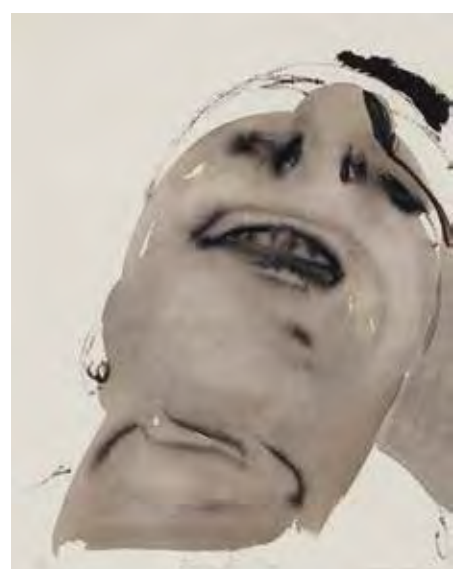
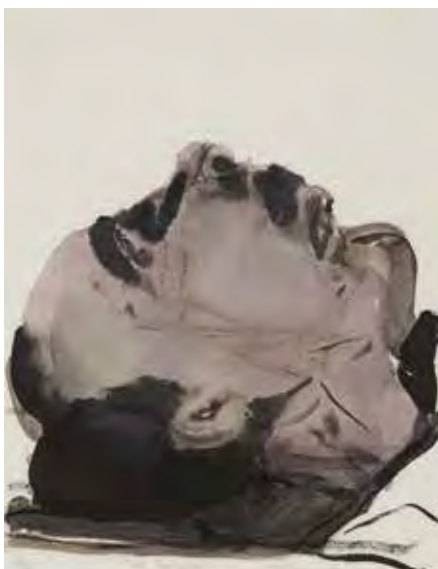
2006

R150 000 – 200 000

digital prints on wove paper
each signed, dated, numbered 46/80 and
inscribed with their respective titles in pencil
sheet size: 45 x 35 cm each
A set of 4 prints with prefacing poem, each
individually framed and accompanied by the
original portfolio cover.

LITERATURE

Bedford, E. & Dumas, M. (2007). *Marlene Dumas: Intimate Relations*. Johannesburg: Jacana Media and Roma Publications, another example of this portfolio illustrated on p.49.





182

Lucky Sibiya

b.1942 South Africa

Thanda Bantu

1997

R200 000 – 300 000

carved, painted and incised wood panel, found
objects, steel and leather
signed and dated
189 x 220.5 cm

PROVENANCE

Louis Schachat, Die Kunsamer, Cape Town.

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Dr. Eunice Basson is an art historian and a former senior lecturer in Art History at the University of Pretoria and Unisa. She was also joint editor of the art history journal, *de arte*, and a former art advisor for ABSA Bank.

Dr. Rory Bester is an art historian, critic, curator, art advisor for the South African Reserve Bank, and the current Head of History of Art, University of the Witwatersrand (Wits). Bester worked with Okwui Enwezor on the major South African photography exhibition and catalogue, *Rise and Fall of Apartheid*.

Dr. Alexandra Dodd is an independent writer and editor who works across a range of modes and media, from journals, to novels, art books, public art programmes, websites and digital archives.

Lwandile Fikeni is a culture writer and art critic who has won several awards for his writing, including the Arts Journalist of the Year Award in 2015 and the distinguished Ruth First Fellowship grant.

Hazel Friedman is an investigative journalist, author, art critic, television producer and former part-time lecturer. Friedman is the author of the seminal artist's monograph, *Norman Catherine* (2000).

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Prof. Sandra Klopper is most recently former Deputy Vice-Chancellor of UCT. Amongst extensive research and publishing, Klopper was previously the Head of Visual Arts as well as Vice Dean of the Arts at Stellenbosch University and Dean of Humanities at the University of Pretoria.

Matthew Krouse is a writer, researcher and consultant who has had permanent positions at Goodman Gallery and for the artist, Roger Ballen (ongoing). From 1999 to 2014, he was arts editor of the Mail & Guardian newspaper.

Marilyn Martin is the former Director of Iziko South African National Gallery. Martin has published widely and curated several noteworthy exhibitions, including the Albert Adams and Louis Maqhubela retrospectives. She is currently an Honorary Research Associate at UCT.

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Prof. Anitra Nettleton has curated several exhibitions, has published widely in academic journals and various books. She was a Professor and head of History of Art at Wits School of Arts for 15 years and is now in the Visual Arts Department, FADA, at University of Johannesburg.

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Dr. Fred Scott is a curator, fine art advisor and former MD and head of the Art Department at Stephan Welz & Co. He is a founding partner at Walker Scott Art Advisory.

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ACKNOWLEDGEMENTS

WITH SPECIAL THANKS TO
RESEARCH AND AUTHORSHIP

Eunice Basson
Rory Bester
Alexandra Dodd
Lwandile Fikeni
Hazel Friedman
Michael Godby
Sandra Klopper
Matthew Krouse
Marilyn Martin
Johan Myburg
Karel Nel
Anitra Nettleton
Ivor Powell
Elizabeth Rankin
Fred Scott
James Sey
Amie Soudien
Anna Stielau
Liese van der Watt

DESIGN

Kevin Shenton | Triple M Design
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PHOTOGRAPHY

Nina Lieska | Repru Pictures
Assisted by Jean-Pierre Whitfield
and Struan Watt

PRINTING

Hansa Printing (Pty) Ltd

ASPIRE

ART AUCTIONS

INVITATION TO CONSIGN

JOHANNESBURG WINTER AUCTION | 19 JUNE 2017

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Athi-Patra Ruga, *Man in the Mirror*, 2009

wool and tapestry thread on tapestry canvas, 138 x 96 cm

Entries close 21 April 2017

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GUIDE FOR PROSPECTIVE BUYERS

The following information is designed to guide prospective bidders through the auction process and explains how to bid at auction with Aspire. Our staff are happy to assist with any queries.

1. Identify your potential acquisition

Aspire holds four auctions per annum, two in Johannesburg and two in Cape Town. You can subscribe to our printed catalogues to view all works coming up in an auction or alternatively, our e-catalogues are posted online approximately a month prior to each sale; these are free downloads and give a full overview of each auction. Keep an eye on our website and social media platforms where we will provide regular updates regarding sale information and when catalogues are available to view online. The auction preview is open to the public.

2. The catalogue

The catalogue includes all information regarding the lot(s) being offered in an auction (including artwork details, date, medium, dimensions, quantity of items in the lot, and so forth). Condition reports are not included in the catalogue, but may be requested by emailing conditionreports@aspireart.net. However, as we are not qualified conservators, we advise that you view the lot in person to satisfy yourself as to the condition of a prospective purchase. Condition reports are not necessarily compiled by professional conservators unless otherwise stated.

3. Estimates

Aspire assigns a low and high estimate to every lot. These estimates give our opinion of value, bearing the following factors in mind: the sales precedent of each artist, the subject matter, the importance of the work within the artist's oeuvre, the condition of

the work and assimilates the accumulative totality of all of these factors. Each lot has a confidential reserve price agreed between Aspire and the seller of the lot. The reserve is the minimum price that will be accepted for a lot, any amount below which a lot will not be sold. The reserve price will not exceed the low estimate.

4. Specialist assistance

Our specialists are available to discuss any lot in further detail if you require additional information. Please do not hesitate to contact us.

5 Bidding with Aspire

Bidding may be done in three ways, depending on your preference and availability during the live auction.

5.1 Live bidding in the saleroom

You can physically bid during a live auction by registering and bidding in the saleroom. You may register to bid prior to the auction (during the preview), or you can register on the evening of the sale.

The auction is open to the public. If you cannot attend the auction, there are two absentee bidding methods available to you.

5.2. Telephone bid

An Aspire representative will phone you during the live auction: a trained staff member will walk you through the auction as it happens and you may instruct the representative to bid on a lot on your behalf. Don't forget to send through your telephone bids at least 24 hours before the commencement of the auction to ensure sufficient time for processing.

5.3. Written bid (Absentee bid/Book bid/Commission bid)

Recorded bids entered into the auctioneer's catalogue. The auctioneer will, in your absence, bid on your behalf, up to the maximum amount given by you. Should the bidding not reach your maximum bid, you will acquire the lot for one increment above the previous bid.

6. Payments, collection and storage

Payment must be made immediately after completion of the auction, as stated in our Terms and Conditions of Business, unless otherwise agreed with Aspire.

Once payment for the purchased lot is made and cleared, you may take the lot or, arrange for collection. An Aspire representative will contact you the day after the auction to assist with logistics. If you are unable to collect the artwork within the allocated time – Aspire will arrange storage or delivery of the lot, which will be for your account. A courier company will contact you with quotes for delivery the day following the auction.

Aspire will store artworks purchased at the auction under Aspire's insurance for a limited time only (see our Terms and Conditions of Business). Storage and handling costs will be charged if the property is not collected within this time.

7. Commissions and fees payable

Buyers premium

Buyers will be liable for payment of the purchase price.

The purchase price is the hammer price, the Buyer's premium and VAT charged on the premium.

Commission charged on any lot selling up to and including R20 000 is 15% (plus VAT).

Commission charged on any lot selling in excess of R20 000 is 12% (plus VAT).

TERMS AND CONDITIONS OF BUSINESS

1. DEFINITIONS

- 1.1. The following terms shall have the meanings assigned to them hereunder and cognate expressions shall have corresponding meanings:
- 1.1.1. 'Artistic work' means:
- 1.1.1.1. any drawing, picture, painting, collage, sculpture, ceramic, print, engraving, lithograph, screen print, etching, monotype, photograph, digitally printed photograph, video, DVD, digital artwork, installation, artist's book, tapestry, artist designed carpet, performative artwork;
- 1.1.1.2. any work of craftsmanship and/or artwork which does not fall under 1.1.1.1 as set out in the Copyright Act No. 78 of 1978.
- 1.1.2. 'Aspire' means Lixotone Proprietary Limited t/a Aspire Art Auctions (Registration No. 2016/074025/07) incorporated under the laws of South Africa;
- 1.1.3. 'Auction' means any sale whereby a Lot is put up for sale by any Auction by Aspire;
- 1.1.4. 'Auctioneer' means the representative of Aspire conducting the Auction;
- 1.1.5. 'Bidder' means any person who makes an offer to buy a particular Lot (whether by Private Treaty, Auction or otherwise) and includes the Buyer of any such Lot;
- 1.1.6. 'Buyer' means any Bidder who makes a bid or offer for a Lot which has been offered for sale (whether by Private Treaty, Auction or otherwise) and which bid or offer has been accepted by Aspire;
- 1.1.7. 'Business day' means any day other than a Saturday, Sunday, or any other official public holiday in South Africa;
- 1.1.8. 'Buyer's premium' means the commission payable by the Buyer to Aspire on the sale of a Lot at a rate of:
- 1.1.8.1. 12% (twelve per cent) calculated on the amount of the Hammer price in excess of R20, 000 (twenty thousand rand), plus any VAT payable on that amount;
- 1.1.8.2. 15% (fifteen per cent) calculated on the amount of the Hammer price not exceeding R20, 000 (twenty thousand rand) plus any VAT payable on that amount;
- 1.1.9. 'Catalogue' means any brochure, price-list, condition report or any other publication (in whatever medium, including electronic), published by Aspire for the purpose of or in connection with any Auction;
- 1.1.10. 'CPA' means the Consumer Protection Act 68 of 2008 as amended from time to time;
- 1.1.11. 'Forgery' means any imitation made with the intention of misrepresenting the authorship, origin, date, age, period, culture, and/or source of any Lot;
- 1.1.12. 'Hammer price' means the bid or offer made by the Buyer for any Lot that is finally accepted by the Auctioneer at a sale of that Lot;
- 1.1.13. 'Lot' means any item or items to be offered for sale as a unit and identified as such by Aspire for sale by way of Auction or by Private Treaty. Each Lot is, unless indicated to the contrary, regarded to be the subject of a separate transaction;
- 1.1.14. 'Parties' means the Bidder, the Buyer, the Seller and Aspire;
- 1.1.15. 'Prime rate' means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 (three hundred and sixty-five) day year, irrespective of whether or not the year is a leap year) from time to time published by Nedbank Limited, or its successor-in-title, as being its prime overdraft rate, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;
- 1.1.16. 'Privacy Policy' means the privacy policy of Aspire attached hereto marked Annexure A;
- 1.1.17. 'Private Treaty' means the sale of any Lot at a previously agreed upon price between the Buyer and the Seller (that is, not by way of Auction);
- 1.1.18. 'Purchase price' means the Hammer price plus the Buyer's premium. In case of any Lot being 'dagged', VAT shall be calculated on the sum of the full Hammer

price and the Buyer's premium. The Purchase price does not include insurance or transport costs. The relevant Lot will remain insured at Aspire's expense for a period of 24 hours after the fall of the Auctioneer's hammer. After the relevant Lot has been collected by the Buyer (or any other person on behalf of the Buyer), the responsibility for, and costs of, insurance for the Lot shall pass to the Buyer. Following the completion of the Auction, the Purchase price does not include any transport, or insurance that may be required by the Buyer;

- 1.1.19. 'Recoverable expenses' includes all fees, taxes (including VAT) and any other costs or expenses incurred by Aspire for restoration, conservation, framing, glass replacement and transport of any Lot from a Seller's premises to Aspire's premises or for any other reason whatsoever, as agreed between Aspire and the Seller;
- 1.1.20. 'Reserve' means the minimum Hammer price (if any) at which a Lot may be sold at an Auction as agreed (whether in writing or otherwise) and in confidence between the Seller of that Lot and Aspire;
- 1.1.21. 'Sale' means the sale of any Lot (whether by way of Auction, Private Treaty or otherwise) and 'sell' and 'sold' shall have a corresponding meaning;
- 1.1.22. 'Sale proceeds' means the amount due and payable to the Seller for the sale of the relevant Lot, made up of the Hammer price less the applicable Seller's commission and all Recoverable expenses;
- 1.1.23. 'Seller' means the person named as the Seller of any Lot, being the person that offers the Lot for sale;
- 1.1.24. 'Seller's commission' means the commission payable by the Seller to Aspire on the sale of a Lot which is payable at a rate of:
- 1.1.24.1. 12% (twelve per cent) calculated on the amount of the Hammer price in excess of R20, 000 (twenty thousand rand) plus any VAT payable on that amount (if any);
- 1.1.24.2. 15% (fifteen per cent) calculated on the amount of the Hammer price not exceeding R 20, 000 (twenty thousand rand) plus any VAT payable on that amount;
- 1.1.25. 'South Africa' means the Republic of South Africa;
- 1.1.26. 'Terms of Business' means the terms and conditions of business set out in this document;
- 1.1.27. 'VAT' means value added tax levied in terms of the Value Added Tax Act, 1991 as amended from time to time and includes any similar tax which may be enforced in place of VAT from time to time.

2. INTRODUCTION

- 2.1. Aspire carries on the business of fine art Auctioneers and consultants on the Lots provided by the Sellers. As fine art Auctioneers, Aspire generally acts in the capacity of agent for the Seller.
- 2.2. Set out in this document are the terms and conditions governing the contractual relationship between Aspire and prospective Bidders, Buyers and Sellers. This document must be read together with:
- 2.2.1. sale room notices published by Aspire pertaining to the condition, description and/or authenticity of a Lot; and
- 2.2.2. any announcement made by Aspire and/or the Auctioneer prior to or on the proposed day of sale of any Lot,
- provided that no changes to the terms set out in a Property Receipt Form shall be made without the prior agreement of Aspire and the Seller.

3. LEGISLATIVE FRAMEWORK

Every Auction is to be governed by section 45 of the CPA and the rules of Auction (the 'Rules') as promulgated by the Minister of Trade and Industry under the Regulations dated 23 April 2010 in Government Gazette No. 33818 on 1 April 2011 ('Regulations') and any further amendments and/or variations to these Rules and Regulations.

4. GENERAL TERMS OF BUSINESS

- 4.1. Every bid shall constitute an offer which will lay open for acceptance by the Auctioneer. Acceptance of the highest bid made shall be indicated by the knock down of the hammer or, in the case of sale by Private Treaty, the acceptance of the offer by Aspire.
- 4.2. In bidding for any Lots, all Bidders confirm that they have not been induced into making any bid or offer by any representative of the Seller and/or Aspire.
- 4.3. It is the sole responsibility of all prospective Buyers to inspect and satisfy themselves prior to the Auction or Private Treaty as to the condition of the Lot and satisfy themselves accordingly that the Lot matches any description given to them (whether in a Catalogue or otherwise).
- 4.4. All descriptions and/or illustrations set out in a Catalogue exist as guidance for the prospective Bidder and do not contain conclusive information as to the colour, pattern, precise characteristics or the damage to a particular Lot to be sold by way of Auction or Private Treaty.
- 4.5. Neither Aspire nor any of its servants, employees, agents and/or the Auctioneer shall be liable, whether directly or indirectly, for any errors, omissions, incorrect and/or inadequate descriptions or defects or lack of authenticity or lack of ownership or genuineness in any goods Auctioned and sold which are not caused by the wilful or fraudulent conduct of any such person.
- 4.6. Aspire shall not be held responsible for any incorrect, inaccurate or defective description of the goods listed for sale in the Catalogue or in any condition report, publication, letter, or electronic transmission or to the attribution, origin, date, age, condition and description of the goods sold, and shall not be responsible for any loss, damage, consequential damages and/or patrimonial loss of any kind or nature whatsoever and howsoever arising.
- 4.7. No warranty on any aspect of any Lot (save for those expressly provided for by the Seller in terms of paragraph 16), whether express, implied or tacit is given by Aspire, its servants, its agents, or its employees, or the Auctioneer or the Seller or the Buyer of any Lot shall be binding or legally enforceable.
- 4.8. Any Lot which proves to be a Forgery (which will only be the case if an expert appointed by Aspire for such purposes confirms this in writing) may be returned by the Buyer (as his sole remedy hereunder or at law) to Aspire within 7 (seven) days from the date of Auction or Private Treaty (as the case may be), in the same condition in which it was at the time of the Auction or accompanied by a statement of defects, the number of the Lot, and the date of the Auction or Private Treaty at which it was purchased. If Aspire is satisfied that the item is a Forgery and that the Buyer has and is able to transfer a good and marketable title to the Lot, free from any third-party claims, the sale will be set aside and any amount paid in respect of the Lot will be refunded, subject to the express condition that the Buyer will have no rights or claims against Aspire (whether under these Terms of Business, at law or otherwise) if:
- 4.8.1. the description in the Catalogue at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion; or
- 4.8.2. the only method of establishing at the date of publication of the Catalogue that the Lot was a Forgery was by means of a scientific process not generally accepted for use until after publication of the Catalogue, or by a process which was unreasonably expensive or impractical.
- 4.9. Buyer's claiming (whether in contract, delict or otherwise) under paragraph 4.8 will be limited to the amount paid for a particular Lot and will not extend to any loss or damage of whatsoever nature suffered, or expense incurred by him/her;
- 4.10. The benefit of paragraph 4.8 will not be assignable and will rest solely and exclusively with the Buyer who, for the purpose of this condition, will be the only person to whom the original invoice is made out by Aspire in respect of the Lot sold.

- 4.11. Aspire reserves its right, to refuse admission to any person to its premises or any other premises at which an Auction is to be conducted.
- 4.12. Any information pertaining to Bidders and Sellers which has been lawfully obtained for the purposes of the Auction and the implementation of any resultant sale shall be kept for purposes of client administration, marketing and as otherwise required by law. The Bidder and the Seller agree to the processing of their personal information and the disclosure of such information to third parties for the aforementioned purpose. The Seller's identity will not be disclosed for purposes other than what is reasonably required for client administration or as required by law. Please see the Privacy Policy for more information on this.
- 4.13. Aspire has the sole and absolute discretion, without having to give any reasons therefore, to refuse any bid, withdraw or reoffer Lots for Auction (including after the knock down of the hammer), cancel any sale if the Auctioneer and/or Aspire believes that there may be an error or dispute of any nature whatsoever, and shall have the rights, as it deems fit, to divide any Lot, to combine any two or more Lots or to put up any Lot for Auction again.
- 4.14. For any notice required to be given in connection with these Terms of Business:
- 4.14.1. Aspire will first attempt to make contact by telephone, followed by email, should there be no response, then contact will be attempted by registered post. Any notice that effects the details of the sale of a Lot will be agreed to between Aspire and the Seller prior to the sale of said Lot. If, for any reason whatsoever, Aspire is unable to make contact with a Seller, the relevant Lot will be withdrawn from the sale;
- 4.14.2. if given by Aspire, shall be delivered by hand, sent by registered post or by email to the address provided to Aspire by the relevant addressee as being the domicilium citandi et executandi of that addressee. Notice shall be deemed to have been received by the person who is required to receive such notice:
- 4.14.2.1. on the date of delivery, if delivered by hand or email;
- 4.14.2.2. on the fourth (4th) day from the date of posting, including the date of posting if posted by prepaid registered post from within South Africa, which postage shall be deemed to have been sent on receipt of the post office proof of posting.
- 4.14.3. if given to Aspire, such written notification must be given to Aspire at its email address as published by Aspire from time to time, whether on any brochure, catalogue or its website.
- 4.15. The Seller submits to the non-exclusive jurisdiction of the South African courts. Each Auction and Private Treaty shall be governed in accordance with the laws of South Africa.
- 4.16. In the event that any provision of these Terms of Business is found by a court of competent jurisdiction to be unenforceable and of no effect, the remaining provisions of these Terms and Conditions shall not be affected by that determination and shall remain of full force and effect.
- 4.17. The Buyer and/or Seller, as the case may be, hereby pledges the goods either sold and/or bought as security to Aspire for all amounts which are owing to it.
- 4.18. Should either Party delay or not exercise their rights it shall not constitute a waiver of such rights or power. If a Party exercises their right or power, it shall not preclude such party from exercising any other right or power which they may have.
- 4.19. No variation, alteration, consensual termination, representation, condition, term or warranty, relaxation or waiver or release by Aspire, or estoppel against Aspire, or the suspension by Aspire, in respect of these Terms of Business, or any part thereof, shall be of any force or effect unless reduced to writing and signed by Aspire and the Buyer.
- 4.20. These Terms of Business constitute the entire agreement between the Parties.
- 4.21. The Buyer shall be responsible for the payment of Aspire's legal costs, calculated on the scale as between attorney and client incurred by Aspire in enforcing any of its rights or those of its principal whether such rights are exercised by way of legal proceedings or otherwise.
- 4.22. No Party shall be in breach of contract or liable for any loss of profit or special damages or damage suffered as a result of a force majeure or any other event which falls outside of the Parties' reasonable control. Notice must be given to all Parties if such an event occurs in order to enable the defaulting Party to remedy their performance. The occurrence of the aforementioned events will not excuse a Party from paying any outstanding amounts owed to any of the other Parties.

5. TERMS RELATING TO THE BUYERS

- 5.1. Any Buyer and/or Bidders must register his/her identity with Aspire before the commencement of an Auction in accordance with Chapter 1 (one) of the regulations in terms of the Financial Intelligence Centre Act, 2011, which requires the establishment and verification of identity published in Notice No. R. 1595 in Gazette No. 24176 of 20 December 2002.
- 5.2. Upon registration by the Bidder, the Bidder must acknowledge that they are aware of and agree to be bound by these Terms of Business. All Bidders shall be personally liable for their bids and offers made during any Auction and shall be jointly and severally liable with their principals if acting as agent.
- 5.3. Any person acting on behalf of a Bidder or Buyer may be required to produce evidence of his/her authority to so act satisfactory to Aspire in its discretion.
- 5.4. A Lot shall be sold to the highest bidder (regardless of the real value of the Lot). Any sale that requires a reserve shall be sold to the highest bidder either on or in excess of the Reserve.
- 5.5. No bid may be made for an amount which is lower than the fixed value set by the Auctioneer and any bid may be withdrawn prior to the hammer being struck down. It is the Auctioneer's discretion to accept or reject a bid that is lower than the standardised incremental amount set by the Auctioneer. The Auctioneer may refuse any bid which does not exceed the previous bid by at least 5% (five per cent) or any such percentage which in the opinion of the Auctioneer is required.
- 5.6. Any dispute which should arise regarding the validity of the bid, the identity of the Bidder or between more than one Bidder, shall be resolved at the sole discretion of the Auctioneer.
- 5.7. Each Bidder is deemed to be acting in their capacity as principal unless Aspire has acknowledged otherwise in writing prior to the commencement of the Auction.
- 5.8. All Bidders are encouraged to attend any Auction where a Lot is to be sold by Auction. Aspire will endeavour to execute any absentee, written bids and/or telephone bids, provided they are, in Aspire's absolute discretion, received in sufficient time and in legible form as required under these Terms of Business.
- 5.9. Any bids placed by telephone before an Auction are accepted at the sender's risk and must, if requested by Aspire, be confirmed in writing to Aspire before the commencement of the Auction. Any person who wishes to bid by telephone during the course of an Auction must make arrangements with Aspire at least 24 (twenty-four) hours before the commencement of the Auction. Aspire shall not be held liable for any communication breakdown or any losses arising thereof. The Buyer consents that any bidding may be recorded at the discretion of Aspire and consents to these Terms of Business.
- 5.10. The Buyer must make payment in full and collect the purchased Lot immediately after completion of the Auction. Following hand over of the Lot to the Buyer (or his representative), the full risk and title over that Lot shall pass to the Buyer, who shall henceforth be responsible for any loss of and/or damage to and/or decrease in value of any Lots purchased at the Auction or at a Private Treaty sale. Any Lot not collected immediately after the

Auction will remain insured for 24 (twenty-four) hours after completion of the Auction. The Seller must be paid in full and the funds cleared before the Lot is handed over to the Buyer.

- 5.11. The collection of any Lot by a third party on behalf of a Buyer must be agreed with Aspire not later than the close of business on the day following the relevant Auction.

6. EXCLUSION OF LIABILITY TO BUYERS OR SELLERS

- 6.1. No Buyer or Seller shall be entitled to cede, delegate and/or assign all or any of their rights, obligations and/or interests to any third party without the prior written consent of Aspire in terms of these Terms of Business.
- 6.2. The Buyer accepts that neither Aspire nor the Seller:
- 6.2.1. shall be liable for any omissions, errors or misrepresentations in any information (whether written or otherwise and whether provided in a Catalogue or otherwise) provided to Bidders, or for any acts omissions in connection with the conduct of any Auction or for any matter relating to the sale of any Lot, including when caused by the negligence of the Seller, Aspire, their respective employees and/ or agents;
- 6.2.2. gives any guarantee or warranty to Bidders other than those expressly set out in these Terms of Business and any implied conditions, guarantees and warranties are excluded; and
- 6.2.3. without prejudice to any other provision of these general Terms of Business, any claim against Aspire and/or the seller of a Lot by a Bidder shall be limited to the Hammer price of the relevant Lot. Neither Aspire nor the Seller shall be liable for any indirect or consequential losses.
- 6.3. A purchased Lot shall be at the Buyer's risk in all respects from the knock down of the Auctioneer's hammer, whether or not payment has been made, and neither Aspire nor the Seller shall thereafter be liable for, and the Buyer indemnifies Aspire against, any loss or damage of any kind, including as a result of the negligence of Aspire and/or its employees or agents.
- 6.4. All Buyers are advised to arrange for their own insurance cover for purchased Lots effective from the day after the date of sale for the purposes of protecting their interests as Aspire cannot warrant that the Seller has insured its interests in the Lot or that Aspire's insurance cover will extend to all risks.
- 6.5. Aspire does not accept any responsibility for any Lots damaged by insect infestation, changes in atmospheric conditions or other conditions outside its control (including damage arising as a result of reasonable wear and tear). Aspire will be responsible for the replacement or repair costs for any frame and glass breakages resulting from the wilful or negligent conduct of any of Aspire's servants and agents.

7. GENERAL CONDUCT OF THE AUCTION

- 7.1. The Auctioneer remains in control of the Auction and has the absolute discretion to either withdraw or reoffer any Lots for sale, to accept and refuse bids and/or to reopen the bidding on any Lots should he/she believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the Auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he/she deems necessary or appropriate. The Auctioneer shall commence and advance the bidding or offers for any Lot in such increments as he/she considers appropriate.
- 7.2. The Auction is to take place at the stipulated time and no delay shall be permitted to benefit a specific person who is not present but should be present at the Auction.
- 7.3. The Auctioneer shall be entitled to bid on behalf of the Seller up to one increment below the Reserve, where applicable.
- 7.4. A contract shall be concluded between the Buyer and

Seller once the Auctioneer knocks down the hammer and this shall be the Hammer price accepted by the Auctioneer (after the determination of any dispute that may exist). Aspire is not a party to the contract of sale and shall not be liable for any breach of that contract by either the Seller or the Buyer.

8. IMPORT, EXPORT, COPYRIGHT RESTRICTIONS, LICENSES AND QUALITY OF THE GOODS SOLD

- 8.1. Aspire and the Seller, save for those expressly set out in paragraph 16 of these Terms of Business, make no representation or warranties whether express, implied or tacit pertaining to the authenticity, quality, genuineness, condition, value, origin, ownership of any goods or whether express, implied or tacit as to whether any Lot is subject to import, export, copyright and licence restrictions. It is the sole responsibility of the Buyer to ensure that they acquire the relevant export, import licenses or copyright licenses prior to exporting or importing any Lots.
- 8.2. Aspire does not in any way undertake to ensure that the Buyer procures the necessary permits required under law, nor are they responsible for any costs incurred in obtaining a license (whether an application for such license was approved or not).
- 8.3. All Lots which incorporate any material originating from an endangered and/or protected species (including but not limited to ivory and bone) will be marked by a symbol in the description of the Lot in the Catalogue. Aspire does not accept responsibility for a failure to include these marks on the Lots. Any prospective Buyer is to ensure that they received the necessary permission from the relevant regulatory agents, specifically when importing and/or exporting the Lot. A Buyer will be required to acquire a permit from the Department of Nature Conservation prior to exporting the Lot as well as any other export license which may be required by law, including the licences required under the Convention of the International Trade in Endangered Species ("CITES"). Failure to obtain such permits shall not constitute a ground for the rescission of the sale.

9. ABSENTEE BIDS

- 9.1. Absentee bids are a service provided by Aspire upon the request of the Buyers. Aspire shall in no way be liable for any errors or omissions in such bidding process. The Purchase price of the Lots will be processed in the same manner as it would be in other bids.
- 9.2. Where two or more Buyers provide identical bids, the earliest will take precedence. When absentee bids occur by telephone they are accepted at the Buyer's risk, and must be confirmed prior to the sale by letter or e-mail to Aspire.
- 9.3. All absentee bids shall be registered with Aspire in accordance with Aspire's procedures and requirements not less than 24 (twenty-four) hours before the Auction and/or the Private Treaty sale. Aspire reserves its right to receive, accept and/or reject any absentee bids if the aforementioned time period has not been satisfied.
- 9.4. An absentee bidder must register his/her identity in the same way that any other would be required to under these Terms of Business.

10. RESCISSION OF SALE

If, within 7 (seven) days after the relevant Auction or Private Treaty sale, the Buyer makes a claim to rescind the sale due to Forgery and Aspire is satisfied that the claim is justified, Aspire reserves the right to rescind the sale and refund the Buyer any amounts paid to Aspire in respect of that sale and the Seller authorises Aspire to do so.

11. PAYMENT AND COLLECTION

- 11.1. The Buyer acknowledges that should Aspire be acting in a capacity as agent for the Seller of a particular Lot, then:

- 11.1.1. Buyer's premium shall be payable to Aspire on the sale of each Lot;
- 11.1.2. VAT may be payable on the full Hammer price and the Buyer's premium, if the Seller is a registered VAT vendor;
- 11.1.3. Aspire may also be entitled to a Seller's commission and/or any other agreed fees for that Lot.
- 11.2. Upon the knock down of the hammer and acceptance of the price by the Auctioneer, the Buyer shall, against delivery of the Lot, pay Aspire the Purchase price immediately after the Lot is sold and should Aspire require, the Buyer shall provide it with their necessary registration details, proof of identity and any further information which Aspire may require.
- 11.3. All foreign Buyers are required to make arrangement with their banks prior to the Auction date regarding Forex funds as Aspire will only accept payment in South African Rands. Any expenses incurred thereof shall be at the cost of the Buyer.
- 11.4. Unless otherwise agreed by the Parties, the Buyer shall make payment in full to Aspire for all amounts due and payable to Aspire (including the Purchase price of each Lot bought by that Buyer) on the date of sale (or on such other date as Aspire and the Buyer may agree upon in writing) in cash, electronic funds transfer ("EFT"), or such other payment method as Aspire may be willing to accept. Any cheque and/or credit card payments must be arranged with Aspire prior to commencement of the Auction. All credit card purchases are to be settled in full on the date of sale.
- 11.5. Ownership of a Lot shall not pass to the buyer thereof until Aspire has received settlement of the Purchase price of the respective Lot in full and the funds have cleared. Aspire shall not be obliged to release a Lot to the Buyer prior to receipt in full payment thereof. However, should Aspire agree to release a Lot to the Buyer prior to payment of the full Purchase price, ownership of such Lot shall not pass to the Buyer, nor shall the Buyer's obligations to pay the Purchase price be impacted, until such receipt by Aspire of the full Purchase price in cleared funds.
- 11.6. The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the Buyer's obligation to pay for the Lot.
- 11.7. Any payments made by a Buyer to Aspire may be applied by Aspire towards any amounts owing by the Buyer to Aspire on any account whatsoever and without regard to any directions of the Buyer or his agent. The Buyer shall be and remain responsible for any removal, storage, or other charges for any Lot and must at his own expense ensure that the Lot purchased is immediately removed after the Auction but not until payment of the total amount due to Aspire. All risk of loss or damage to the purchased Lot shall be borne by the Buyer from the moment when the Lot is handed over to the Buyer. Neither Aspire nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the Lot, whilst the Lot is in their possession or control.
- 11.8. All packaging and handling of Lots is at the Buyer's risk and expense, will have to be attended to by the Buyer, and Aspire shall not be liable for any acts or omissions of any packers or shippers.
- 11.9. If the sale of any Lot is rescinded, set aside or cancelled by a lawful action of the Buyer, and Aspire has accounted to the Seller for the sale proceeds, the Seller shall immediately refund the full sale proceeds to Aspire, who will in turn refund the Purchase price to the Buyer. If there is no sale, there is no commission payable. However, if there are Recoverable expenses which have been incurred by Aspire, then the Seller will remain liable to pay these expenses to Aspire.
- 11.10. Any Lot which has been paid for in full but remains uncollected after 30 (thirty) days of the Auction, following written notice to the Buyer, the Lot then becomes the property of Aspire. Aspire may then resell this property at the best price it can obtain from a willing

and able Buyer. If Aspire resells this property it may deduct any expenses incurred in keeping this property from the proceeds of sale after having deducting its commission. Any shortfall arising from the resale shall be at the cost of the Buyer.

- 11.11. No credit shall be granted to the Buyer without prior consent from Aspire. Aspire shall exercise its discretion when granting credit to the Buyer, including the terms and conditions applicable to any such credit. Ownership of the Lot shall not pass until such time as the full Purchase price is paid along with any VAT thereon and any other necessary amounts. Should any requests for credit be proposed by a potential Buyer on a specific Lot, these terms will be relayed to the Seller and only accepted if agreed by the Seller and Aspire. If credit is granted by Aspire without agreement from the Seller, that is an arrangement between the Buyer and Aspire, and the risk for this credit falls to Aspire and not the Seller.

12. OWNERSHIP

- 12.1. Until such time that the total Purchase price and hand over has taken place, ownership of the purchased goods shall vest with the principal. Payment of the Purchase price includes the payment of any Buyer's premium to which Aspire is entitled along with VAT or any other amount required by these Terms of Business.
- 12.2. The collection of the goods/Lots shall be done by the Buyer at their own cost immediately after the Auction has taken place, unless otherwise agreed upon in writing between the Buyer and Aspire.
- 12.3. Aspire shall not provide any assistance of any nature whatsoever to the Buyer in removing the goods from the premises of Aspire upon the completion of the Auction. However, should Aspire choose to assist with the removal then any Aspire employee or servant shall be deemed to be agents of the Buyer and Aspire shall not be liable for any damage incurred as a result of removing the goods from the premises.

13. BREACH BY THE BUYER

- 13.1. In the event that the Buyer breaches any provision of these Terms of Business, fails to make payment of the full Purchase price or fails to collect the goods bought as provided for in these Terms of Business, Aspire in exercising its discretion and as agent for the Seller will, without any prejudice to any other rights it may have in law, be entitled to exercise one or more of the following remedies set out below. Aspire may:
 - 13.1.1. institute proceedings against the Buyer for the non-payment of and/or or any damages incurred as a result of the breach of contract;
 - 13.1.2. cancel the sale of that Lot or any other Lots sold to the defaulting Buyer at the same time or at any other Auction;
 - 13.1.3. resell the Lot or do any such thing that would cause it to be resold by Auction or Private Treaty sale;
 - 13.1.4. remove, store and insure the goods at the sole expense of the defaulting Buyer and if such goods are stored either at Aspire's premises or any other place as Aspire may require such goods to be stored at, the Buyer shall be responsible for all charges associated therewith;
 - 13.1.5. retain any Lot sold to the same Buyer at the same time, or at any other Auction and only allow the Buyer to take delivery of such goods after all amounts due, owing and payable have been paid by the Buyer to Aspire in terms of these Terms of Business, including interest, storage charges and any other charges;
 - 13.1.6. reject any bid made by or on behalf of the defaulting Buyer at any future Auction;
 - 13.1.7. exercise a right of retention over the goods sold and not to release such goods to the Buyer until such time as full payment has been made to Aspire in accordance with these Terms of Business. For such purpose and in so far as ownership of the Lots may

- have passed to Aspire, the Buyer hereby pledges such goods to Aspire as security for Aspire's claim.
- 13.1.8. charge a reasonable rental fee for each day that the item is stored by Aspire from the date of Auction until the time of collection.
- 13.1.9. charge interest at a rate of the prime rate plus 3% (three per cent) per month on any outstanding amounts from the date of Auction.
- 13.2. In the event that Aspire resells any Lot at a subsequent Auction as a result of Aspire exercising their remedy referred to in paragraph 13.1.3 above, the Buyer shall be liable for any loss (if any), should the Lot be resold at an amount lower than the amount for which the Buyer purchased it. The loss shall be calculated as the difference between the resale price and the original price

14. TERMS RELATING TO THE SELLER

- 14.1. As per the Seller's irrevocable instruction, Aspire is instructed to sell at an Auction all objects submitted for sale by the Seller and accepted by Aspire and to sell the same to the relevant Buyer of the Lot of which those objects form part, provided that the bid or offer accepted from that Buyer is equal to or higher than the Reserve (if any) on that Lot (subject always to paragraph 14.4), all on the basis set out in these Terms of Business.
- 14.2. The Seller also irrevocably consents to Aspire's ability to bid for any Lot of which any of those objects form part as agent for one or more intending Buyers.
- 14.3. Aspire is authorised to retain any objects not sold on Auction for a period of 14 (fourteen) days after the Auction for the possible sale of such objects by Aspire by way of Private Treaty or otherwise pursuant to paragraph 14.4.
- 14.4. Aspire is authorised to offer for sale either by Private Treaty or otherwise, without further instruction or notification to the Seller, within 14 (fourteen) days after the Auction, all or any remaining objects submitted for sale by the Seller and received and accepted by Aspire in accordance with paragraph 14.1, which objects were not sold on Auction. The bid accepted on these items must not be less than the amount that the Seller would have received, had that Lot been sold on Auction at the Reserve (if any) on that Lot taking into account the deduction of the applicable Seller's commission and Recoverable expenses for which the Seller is liable.
- 14.5. Both Aspire and the Auctioneer each have the right, to offer an object referred to above for sale under a Lot, to refuse any bid or offer, to divide any Lot, to combine two or more Lots with the prior approval of the relevant Seller(s), to withdraw any Lot from an Auction, to determine the description of Lots (whether in any Catalogue or otherwise), to store accepted objects at the Auction premises or any other location as he/she may deem fit and whether or not to seek the opinion of experts.
- 14.6. Aspire shall not be under any obligation to disclose the name of the Buyer to the Seller, save for the circumstances contemplated elsewhere in these Terms of Business or otherwise required by law.

15. ESTIMATION OF SELLING PRICE AND DESCRIPTION OF GOODS

- 15.1. Any estimation given by Aspire is an opinion and cannot be relied on as a true reflection of what the final Hammer price will be on the date of the sale. Aspire has the right to change any estimations at any point in time in agreement with the Seller recorded on the relevant Property Receipt Form.
- 15.2. The Seller hereby agrees that Aspire may fully rely on any description of the goods or Lots provided to them by the Seller or his agent.
- 15.3. Aspire shall not be held liable for any error, misstatement or omission in the description of the goods/Lots whether in the Catalogue or otherwise unless such error, misstatement, omission is a direct result of the intentional, misleading and deceptive conduct of Aspire's employees and/or agents.

16. WARRANTIES AND INDEMNITIES PROVIDED FOR BY THE SELLER

- 16.1. The Seller hereby warrants to Aspire and the Buyer that:
- 16.1.1. he/she is the lawful owner of the objects put up for sale or Auction and is authorised to offer such objects up for sale at an Auction;
- 16.1.2. he/she is legally entitled to transfer title to all such objects and that they will be transferred free of any encumbrances of third party claims; and
- 16.1.3. he/she has complied with all requirements necessary, legal or otherwise, for the import (if importing is applicable to the sale) and has notified Aspire in writing of any third parties who have failed to comply with the aforesaid requirements in the past;
- 16.1.4. the place of origin of the Lot is accurate.
- 16.1.5. the object forming part of the Lot is capable of being used for the purpose to which it was made and has no defects which are not apparent from any external inspections and that he/she is in possession of any valid approval, license, consent, permit or clearance required by law for the sale of any Lot.
- 16.2. The Seller hereby indemnifies and shall keep Aspire and the Buyer indemnified against any loss or damage suffered by either party as a result of any breach of any warranty in these Terms of Business.
- 16.3. The Seller hereby agrees that Aspire may decline to sell any object submitted for sale, irrespective of any previous acceptance by Aspire to sell it, for any reason deemed reasonable and appropriate in its discretion.

17. COMMISSION

- Subject to the Terms of Business set out in paragraph 17.3
- 17.1. Any applicable Seller's commission in respect of each Lot (comprising one or more objects) shall be payable to Aspire by the Seller.
- 17.2. Any applicable Buyer's premium in respect of each Lot (comprising one or more objects) shall be payable to Aspire by the Buyer;
- 17.3. Notwithstanding the authority provided for by the Seller to Aspire to deduct any of the Seller's commission and any Recoverable expenses (as agreed to by the Seller) for which the Seller is liable from the Hammer price, the Seller shall still be liable for the payment of the Seller's commission and any Recoverable expenses.
- 17.4. Notwithstanding the authority provided for by the Buyer to Aspire to deduct any of the Buyer's premium and any Recoverable expenses (as agreed to by the Seller) for which the Buyer is liable from the Hammer price, the Buyer shall still be liable for the payment of the Buyer's premium and any Recoverable expenses.
- 17.5. Aspire reserves the right to deduct and retain the Seller's commission prior to the sale proceeds being handed over to the Seller, from the amount paid by the Buyer upon receipt of the full Purchase price, or any part thereof.
- 17.6. Aspire reserves the right to deduct and retain the Buyer's premium prior to the Purchase price being handed over to the Seller from the Purchase price paid by the Buyer.

18. RESERVES

- 18.1. All Lots are to be sold without a Reserve, unless otherwise agreed upon between Aspire and Seller in writing prior to the date of Auction. In the event that a Reserve for a Lot exists, the Lot will be offered for sale subject this Reserve. Any changes to a Reserve will require the prior consent of Aspire and the Seller.
- 18.2. Where the Auctioneer is of the opinion that the Seller or any person acting as agent of the Seller, has made a bid on the Lot and a Reserve existed on such Lot, they may knock down the Lot to the Seller. The Seller will then be required to pay all expenses which the Buyer is liable for and any expenses which the Seller is liable for along with the Seller's commission to Aspire.
- 18.3. In the event that a Reserve exists on a particular Lot, Aspire may sell such Lot at a Hammer price below the Reserve, on the condition that the Seller receives the

amount they would have been entitled to, had the sale been done at the Reserve. Aspire reserves the right to adjust the Seller's commission accordingly in order to allow the Seller to receive the amount payable had the Lot been sold at the Reserve.

- 18.4. Where a Reserve on a Lot does not exist, Aspire shall not be liable for the difference between the Purchase price and the estimated selling range.

19. INSURANCE

- 19.1. Aspire undertakes to insure all objects to be sold as part of any Lot, at its own expense, unless otherwise agreed to in writing, or otherwise, between the Seller and Aspire. Aspire may, at its discretion, insure any property which is placed under their control for any other purpose for the duration of the time that such property remains on their premises, under their control or in any storage facility elected by them.
- 19.2. In the event that Aspire is instructed to not insure any property, the Seller shall bear the cost and risk at all times. The Seller also agrees to:
- 19.2.1. indemnify Aspire for any claims brought against Aspire and/or the Seller for any damage or loss to the Lot, however it may arise. Aspire shall be reimbursed by the Seller for any costs incurred as a result thereof; and
- 19.2.2. notify the insurer of the existence of the indemnities set out herein.

20. PAYMENT IN RESPECT OF THE SALE PROCEEDS

The proceeds of sale shall be paid as follows:

- 20.1. Aspire shall make payment to the Seller not later than 21 (twenty-one) days after the date of the Auction provided that full payment of the Purchase price for said Lot has been received from the Buyer by Aspire.
- 20.2. If the Buyer fails to pay the full Purchase price within the allocated time set out in paragraph 11.2, Aspire shall notify the Seller in writing and request instruction on how to proceed. Aspire may at its discretion, decide to assist the Seller with the recovery of any outstanding amount from the Buyer.
- 20.3. The Seller hereby authorises Aspire to proceed:
- 20.3.1. to agree to the terms of payment on any outstanding amount;
- 20.3.2. to remove, store and insure the Lot which has been sold;
- 20.3.3. to settle any claim by or against the Buyer on such terms as Aspire deems fit and do all such things necessary to collect from the Buyer any outstanding amounts due to the Seller;
- 20.3.4. to rescind the sale and refund these amounts to the Buyer;
- 20.3.5. where Aspire pays the Sale proceeds to the Seller prior to receipt of the full Purchase price then ownership shall pass to Aspire;
- 20.3.6. to obtain a refund from the Seller where the sale of a Lot has been set aside, or cancelled by the Buyer in terms of paragraph 10 above and Aspire has paid the sale proceeds to the Seller. In such instance, the Seller shall be required to refund the full sale proceeds to Aspire, who will then in turn refund the Buyer. Aspire will then make the Lot available for collection to the Seller; and
- 20.3.7. that any annulment, rescission, cancellation or nullification of the sale in terms of paragraph 10 above shall not extinguish the Seller's obligation to pay the commission to Aspire and/or to reimburse any expenses incurred by Aspire in respect of this.

21. WITHDRAWAL FEES

Written notice must be given to Aspire 24 (twenty-four) hours prior to the Auctions, where a Seller decides to withdraw a Lot from Auction. Aspire reserves the right to convert any Seller's commission or Buyer's premium payable on this Lot into withdrawal fees. The amount of this withdrawal fee

shall be determined based on the mid-estimate of the selling price of the objects comprising the Lot along with any VAT and expenses incurred thereon given by Aspire.

22. PHOTOGRAPHY AND ILLUSTRATIONS

Aspire reserves the right to photograph or otherwise reproduce the images of any Lot put on offer by the Seller for sale and to use such photographs and illustrations as they deem necessary. Aspire undertakes to ensure compliance with the relevant Copyright laws applicable in their dealings with any and all Lots put up for sale.

23. LOTS WHICH HAVE NOT BEEN SOLD

- 23.1. Subject to paragraph 14.4 above, upon the receipt of notice from Aspire of any unsold Lots, the Seller agrees to collect any such Lots no later than the 15th (fifteenth) day after receipt of such notice. The Seller must make further arrangement to either have the Lot resold or collect it and pay all agreed Recoverable expenses for which they are liable.
- 23.2. The Seller shall be liable for all costs, whether it be for storage, transport or otherwise as a result of their failure to collect the Lot.
- 23.3. If after 6 (six) months of notice being sent to the Seller, Aspire will proceed to sell the Lot by Private Treaty or public Auction on the terms and conditions that they deem fit, without Reserve and Aspire shall be able to deduct from the Hammer price all amounts owing to them including (but not limited to) any storage or transport expenses, any reduced commission from the Auction as well as any other reasonable expenses before the balance is paid over to the Seller. If Aspire is unable to locate the Seller, Aspire shall open a bank account in which Aspire will hold on behalf of the Seller the amount due to the Seller.
- 23.4. Aspire reserves the right to charge commission on the Purchase price and any expenses incurred in respect of any unsold Lots.

24. AMENDMENT OF THESE TERMS AND CONDITIONS

- 24.1. Aspire may, at any time and from time to time, in its sole discretion, amend, cancel or rescind any provision of these Terms of Business by publication of any such amended Terms of Business (whether on its website or by any other means whatsoever).
- 24.2. No amendment in terms of paragraph 24.1 above shall be binding on any Party to any Sale which has been entered into as at the date of that amendment unless agreed to by the relevant Parties in terms of paragraph 24.3.
- 24.3. No:
 - 24.3.1. amendment or consensual cancellation of these Terms of Business or any provision or term hereof;
 - 24.3.2. agreement, bill of exchange or other document issued or executed pursuant to or in terms of these Terms of Business (including, without limitation, any valuation, estimate or reserve issued in terms hereof);
 - 24.3.3. settlement of any dispute arising under these Terms of Business;
 - 24.3.4. extension of time, waiver or relaxation or suspension of or agreement not to enforce or to suspend or postpone the enforcement of any of the provisions or terms of these Terms of Business or of any agreement, bill of exchange or other document issued pursuant to or in terms of these Terms of Business,

shall be binding on any Party to any Sale concluded in terms of these Terms of Business unless agreed to by the Parties to that Sale (whether that agreement is recorded in writing or otherwise).

PRIVACY POLICY

Terms defined in the Terms of Business shall bear the same meaning when used in this Privacy Policy.

1. INFORMATION ASPIRE MAY COLLECT AND PROCESS

- 1.1. Aspire may use and store the following:
 - 1.1.1. any information received, whether it be from the completion of online forms for registration purposes or otherwise, from any Bidder, Buyer or Seller (including documents filled out in person by any Bidder, Buyer or Seller);
 - 1.1.2. information required to send out marketing material;
 - 1.1.3. any data received from the making of a bid or the posting of any material to Aspire;
 - 1.1.4. any information received from correspondence between Aspire and any Bidder, Buyer or Seller, whether it be by e-mail or otherwise;
 - 1.1.5. information received for the purpose of research, including by conducting surveys;
 - 1.1.6. information received from telephone communications, in person or otherwise in carrying out any transaction and/or Auction;
 - 1.1.7. general information from the receipt of any hard copy documents in respect of the date of birth, name, address, occupation, interests, credit information (if required by Aspire) and any further personal information of any Bidder, Buyer or Seller obtained by Aspire during the course of conducting its business;
 - 1.1.8. details received from the completion of any contract of sale between Aspire, the Bidder, Buyer and/or Seller;
 - 1.1.9. details from the visits made to Aspire's website and any resources/information accessed therein;
- 1.2. the aforesaid data shall not be supplied and distributed to any third person without the consent of the relevant Bidder, Buyer or Seller unless such supply or distribution is required under law or is reasonably necessary for Aspire to ensure performance of any and all of their obligations under the Terms of Business. Therefore, Aspire shall only use the data collected for internal purposes;
- 1.3. personal information, whether private or public, shall not be sold, exchanged, transferred, or provided to any other company for any reason whatsoever without the relevant Bidder, Buyer or Seller's consent, other than for the express purpose of effecting the collection of any purchased Lot. This will not include trusted third parties, who assist Aspire in operating the website, conducting business or servicing the website. All such persons agree to keep the aforesaid personal information confidential; and
- 1.4. the release of any relevant Bidder, Buyer or Seller's personal information if any shall be done only in circumstances which Aspire deems fit and necessary to comply with the law or enforce its Terms of Business and/or to protect third parties' rights, property or safety.

2. ONLINE INFORMATION PROCESSED BY ASPIRE

- 2.1. Aspire may collect and store information relating to a Bidder, Buyer or Seller's ("User") computer, including its IP address, operating system and browser type, in order to assist Aspire with their systems administration from the use of the website and previous transactions with them;
- 2.2. Cookies (a text file stored on the website's servers) may be placed on Aspire's website to collect the information from each User pursuant to:
 - 2.2.1. incorporating each User's preference and customising the website, business accordingly;
 - 2.2.2. improving customer services;
 - 2.2.3. the acceleration of searches;
 - 2.2.4. automatically storing information relating to the most visited links;
 - 2.2.5. sending updated marketing information (where the User has consented to the receipt thereof).

A User has the option to not accept cookies by selecting such option on his/her browser. If a User does so, it may restrict the use of certain links on the website. The sole purpose of the aforesaid cookies is to collect information about Aspire's website and not gather any personal information of the User.

3. STORAGE OF PERSONAL INFORMATION

- 3.1. Aspire shall do all such things reasonably necessary to ensure that the security and privacy of all personal information received, is upheld - whether it be from a bid made, a Lot which is purchased or where personal information is stored, recalled or accessed from Aspire's servers and/or offices. This will include the implementation of measures creating an electronic firewall system, regular virus scanning mechanisms, security patches, vulnerability testing, regular backups, security checks and recovery mechanisms and any other such mechanisms that is reasonably necessary to ensure the protection of personal information.
- 3.2. Aspire shall ensure that all employees are sufficiently trained in the use of Aspire's systems to ensure that the protection of all databases containing any personal information is maintained.
- 3.3. Any information relating to, but not limited to, any personal information, account details and personal addresses of any Bidder, Buyer or Seller shall be encrypted and only accessible by limited authorised personnel and stored either on an electronic server or in a safe area on the premises of Aspire. Each individual with such authorisation shall ensure that all personal information remains confidential and is protected in the manner contemplated in this Privacy Policy.
- 3.4. After the sale of a Lot, any credit card and EFT details shall not be stored by Aspire.
- 3.5. Aspire does not send out e-mails requesting the account details of any Bidder, Buyer or Seller. Aspire shall not be liable for any loss suffered as a result of any fraudulent e-mails sent to any Bidder, Buyer or Seller by any third parties or related fraudulent practices by third parties (including the unauthorised use of Aspire's trademarks and brand names) in order to mislead any prospective Bidder, Buyer or Seller into believing that such third party is affiliated with Aspire; and
- 3.6. Aspire may send out e-mails in respect of payment for any registration fees (if applicable) and/or payment with respect to the purchase of a particular Lot placed on Auction.

4. AMENDMENTS TO THE PRIVACY POLICY

- 4.1. Aspire may, from time to time, in its sole discretion, amend, cancel or rescind any provision of this Privacy Policy by publication of any such amended version (whether on its website or by any other means whatsoever). It is the responsibility of any Bidder, Buyer or Seller to ensure that they are aware, understand and accept these changes before conducting business with Aspire.

5. THIRD PARTY WEBSITES

Any links on the website to third party websites are independent of this Privacy Policy. Any third party's Privacy Policy is separate and Aspire shall not be liable for any information contained therein.

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