

# ASPIRE

ART AUCTIONS





ASPIRE  
ART AUCTIONS

**ONLINE&LIVE**  
CURATED GALLERY AUCTION

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*20<sup>th</sup> Century Pioneers &  
Rising Contemporaries*

ONLINE BIDDING 23 July from 8am  
LIVE AUCTION 30 July at 7pm



# AUCTION DETAILS

## ONLINE AUCTION OPENS FOR BIDDING

23 July 2019 | 8am

## LIVE AUCTION

30 July | 7pm

## AUCTION & VIEWING LOCATION

Aspire Art Auctions, Illovo Edge, Building 3, Ground Floor,  
5 Harries Road, Illovo, Johannesburg, 2196

## PREVIEW

Wednesday 24 - Tuesday 30 July

Weekdays | 10am to 5pm

Saturday and Sunday | 10am to 2pm

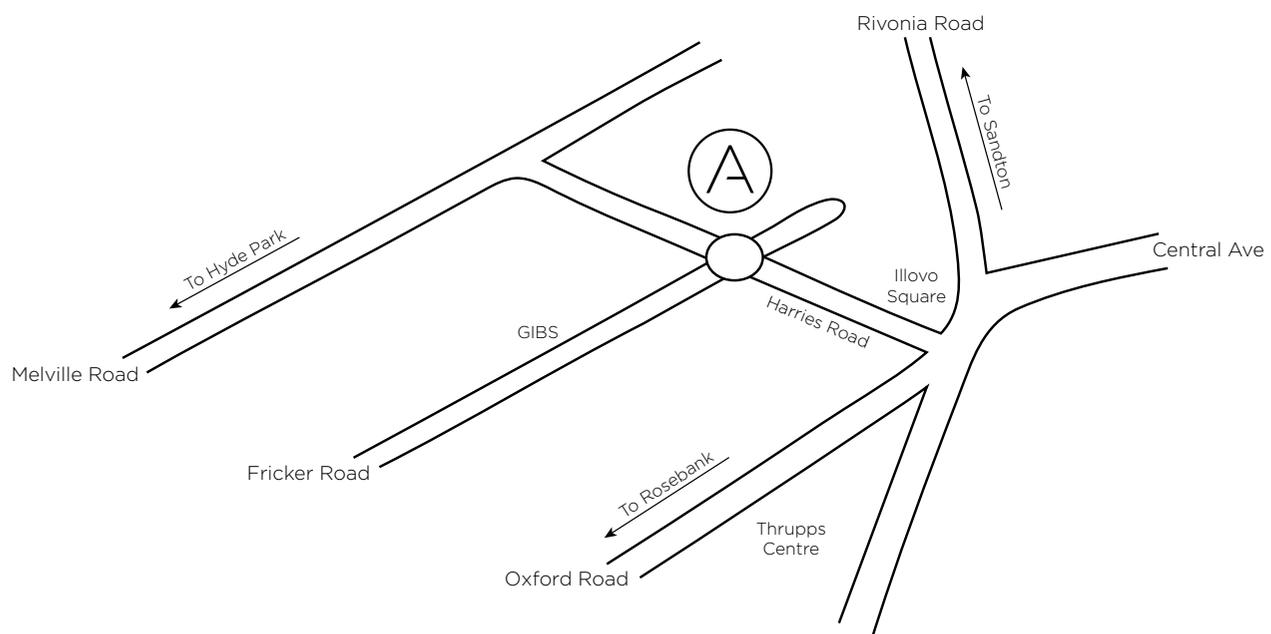
## ABSENTEE/TELEPHONE BIDS

+27 11 243 5243 | [bids@aspireart.net](mailto:bids@aspireart.net)

## GENERAL SALE ENQUIRIES

+27 11 243 5243 | [enquiries@aspireart.net](mailto:enquiries@aspireart.net)

# AUCTION & VIEWING LOCATION



# HOW CURATED GALLERY AUCTIONS WORK

BID how you choose

In the Room | Telephonically | Absentee | Online | App

This new platform comprises a combined online and live auction experience, taking place at Aspire's galleries, either in Johannesburg or Cape Town.

The sales will open for online bidding via our website or through our app one week prior to the live auction event.

Bids placed on the online platform will be recorded for the auction as existing absentee (commission) bids. The sale itself will then be conducted as a live auction at the close of the timed online bidding.

When registered, online and app bidders can enter the live auction, either in person, or enter bids remotely from their devices as the auction progresses.

If outbid during the live auction, all online bidders will be afforded the chance to counter-bid in real-time.

To add to the ease of the process, absentee and telephone bidding functionality is also available.

## AUCTION VIEWING

Auction lots will be on display at the relevant Aspire office conducting the sale, and will be on preview for the duration of the open online bidding week.

## CURATED AUCTIONS

With our abiding focus on quality over quantity, the *ONLINE&LIVE Curated Gallery Auction* platform will allow us to present focused collections of critically engaged, historically relevant, pioneering art and design. Each work will be carefully selected according to the overarching theme and based on its quality and significance.

## BUYERS PREMIUM

**In the room, telephone & absentee bids:** 12% for items selling above R20 000 and 15% for items selling below R20 000

**On the App or through the website:** 15%

VAT is charged on the commission only

The *ONLINE&LIVE | Curated Gallery Auction* concept offers you, our valued clients, an entirely new way of interacting with the business and buying art and design. It is a new, fully integrated sales platform in order to provide the easiest process possible to do exactly that.

Currently our four *LIVE Catalogue Auctions* in the calendar year remain the chief focus of our sales platforms, but there is a need to offer newer collectors or those who, for whatever reason, aren't physically able to attend live auctions, a viable alternative. So we have developed a platform that will make doing business with Aspire even more convenient and refined, and will integrate the existing *TIMED ONLINE* technology with our established *LIVE* sales platform. This will provide our clients with a service where they can bid in their preferred method, at their convenience, while maintaining our standards of quality and selectivity. The aim is to demystify the online bidding process and make it more accessible.

The new platform will comprise a combined *ONLINE&LIVE* auction, taking place at Aspire's galleries, either in Johannesburg or Cape Town. The sales will open one week prior to the live auction event where bidding will commence online. Clients will be able to browse the digital sale e-catalogue and place bids online through the website or app during the week prior to the live sale. Bids placed on the online platform will then be assimilated into the live auction as existing commission (absentee) bids, and the sale itself will then be conducted as a live auction at the close of the timed online bid intake. When registered, online and app bidders can enter the live auction, either in person, or enter bids remotely from their devices as the auction commences - bidding in real-time from the comfort of where they are, but in a live auction environment. If outbid during the live auction, online bidders will be afforded the chance to counter-bid in real-time.

Auction lots will be on display and viewable at the relevant Aspire office conducting the sale, and will be on preview for the duration of the online bidding week and live auction. To add to the ease of the process, absentee and telephone bidding functionality is also available if preferred by the client.



## BIDDING ON THE ASPIRE APP/INTERNET BIDDING

Download the Aspire Art Auctions app through the App Store or Google Play.

### HOW TO REGISTER ONLINE

Select the Gallery Auctions page on [www.aspireart.net](http://www.aspireart.net) or simply register via the app.

To register as a first time user: Enter the required personal details (name, email address and password). Click REGISTER.

For returning users: Enter your email address and password and select LOGIN.

When you are ready to place a bid click on REGISTER TO BID and complete the required fields.

Once approved to bid, you will receive an email alerting you of your status as a bidder in the auction.

### FUNCTIONS

You can add items to your WATCHED LOTS by clicking the  or FAVOURITE ARTISTS by clicking FOLLOW.

### PLACING YOUR BID

You can manually place bids through our website or via our app, or you can enter a commission bid and the system will automatically bid on your behalf up to your maximum amount, but only if someone bids against you.

If you are outbid instantly this implies there is a higher maximum bid from another bidder. You will be notified that you have been outbid via email or push notification immediately after placing your bid.

If you are outbid later you will receive an email or push notification letting you know that you have been outbid and inviting you to bid again.

If two bidders leave the same maximum bid and that increment wins the lot, the bidder who placed their bid first will win the lot.

### SHIPPING

We can assist with logistics by contacting shipping agents who will provide a quote on your behalf.

All shipping costs are at the buyers' expense.

### PAYMENT OPTIONS

Our preferred payment method is by EFT/Wire transfer.

Visa and Mastercard payments are also accepted.

Aspire Art Auctions is a service-oriented business. As such, we want to make it as easy as possible for our clients to do business with us. If you're a new client, and just starting out your art collection, you may feel intimidated by the auction process and bidding for the works of art that you feel passionate about and wish to have. Rest assured that bidding at auction is safe and surprisingly easy.

Every part of our business process that supports your bidding is completely transparent, barring the identity of the seller. Prices for each work, called *Estimates*, are set by our *Art Specialists*. These consist of a low number, on or close to which the bidding will start, and a high number, which the specialists consider to be the upper limit of the market value of the work of art. This is the bidding framework which gives you an idea of the overall value of the art.

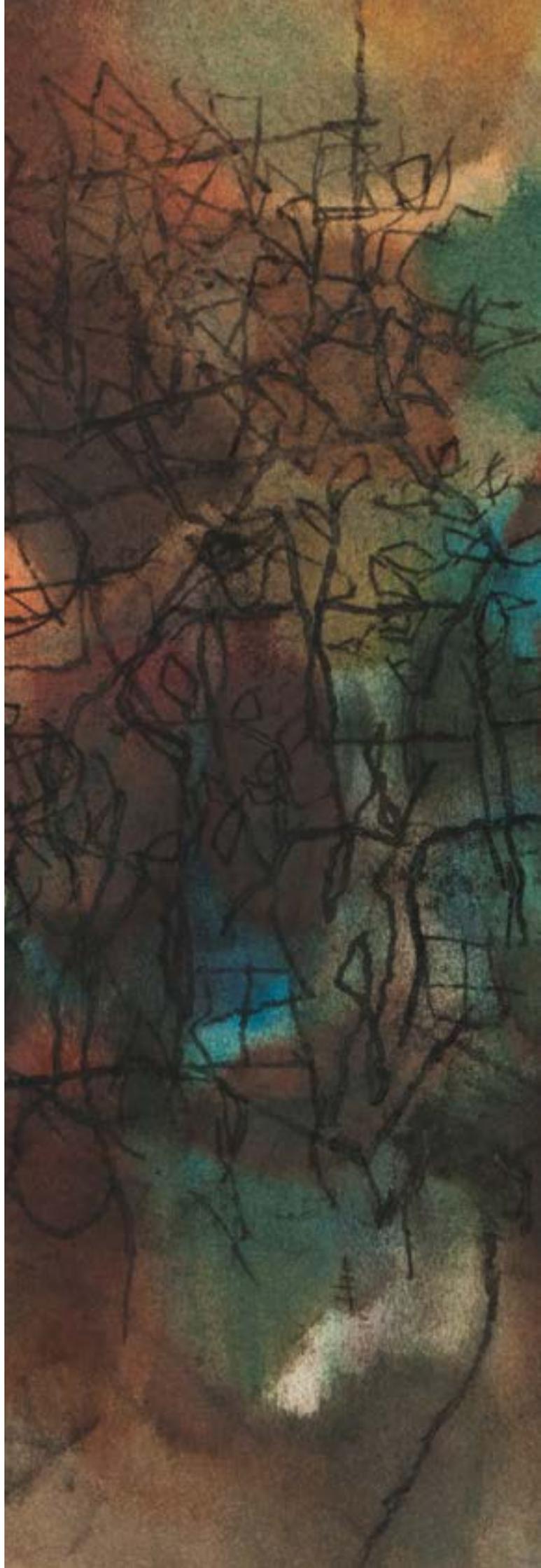
Firstly, before you can start to bid, you will have to register on any of our platforms. Aspire offers numerous ways to interact with the business to place your bids – either telephonically, via our app or on our website, or you can take the exciting step of being in the room bidding for the artwork(s) you want. All of these ways of interacting with us require you to pre-register as a bidder.

Secondly, it is good to have an upper limit that you are willing to spend in mind that you can stick to once the bidding process begins, so you don't overcommit, or overspend.

Thirdly, once you are in the bidding process, increments are usually regular and dictated by the electronic bidding system if you're bidding online or on the app, or by the auctioneer if you're bidding in the room. Link these increments to the pre-sale estimates of the work to judge how high you should be bidding.

Remember, the bidding process is always transparent, and you will be aware that other bidders are competing with you if they are. This is the exciting, competitive part of auction. If you are successful, you will enjoy the new addition to your art collection all the more.

**Bonne chance!**



# CATALOGUING TERMS

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

## 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.

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

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 & 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 centimetres (height before width) and are rounded up to the nearest half centimetre.

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](http://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.]

Condition reports are available on all lots by request, and bidders are advised to inspect all lots themselves. To request a condition report email the lot details to [conditionreports@aspireart.net](mailto:conditionreports@aspireart.net)



# FROM THE ROSTRUM

## A business message from Aspire MD Ruarc Peffers

I believe that most South Africans are inherently optimistic – and a talented bunch! That’s what I perceive most days in my work in the art industry. We have a wealth of talented people in this country – making art, in the art business, and in business in general. At Aspire we see our mission as providing a way for all that talent to connect with collectors and art lovers, to the benefit of all.

It’s easy to be a pessimist these days, particularly about business. The aggressive trade deals being brokered globally by the US, as well as the political faultlines exposed in the UK by the Brexit negotiations, have made the major global investment markets wary of overcommitment and hasty judgment. In South Africa too, we have our fair share of challenges, with unemployment and the extent of the fiscal damage done by state capture among the most pressing. The value of our currency is of course a topic of everyday discussion, usually with a negative slant. This brings to mind the oft-quoted words of legendary investor Warren Buffet, who said it is wise to be fearful when others are greedy and greedy when others are fearful. The current state of negativity and reservation provides an ideal climate to start or build your art collection as the levels of competition are less intense, and opportunities to get real, long-term value are in relative abundance.

Essentially, what we have is a buyer’s market, provided you are well-advised and guided in building your collection with a view to the next cycle of this country’s – and the world’s – development. Prospective buyers need to ask: what is most likely to grow in value over the next twenty-five year cycle? The value of the Rand may not be very impressive if you’re using it to purchase in European or dollar-linked markets, but in South African and African terms it has a fair amount of purchasing power parity in comparison with other currencies, and the fundamental fact that, in qualitative terms, we get extremely good-value for top Modern and Contemporary Art in South Africa, particularly when considering the increasing global appeal of the latter. This is important for how we see the local art market. Many works of art are taken from major African markets and sold in Europe or elsewhere, with the revenues from such sales staying in those economies. Much could be done if South Africa developed as an African art powerhouse, looking not only to its own art but to the rest of the continent for exciting new talent for collectors, and returning the revenue generated from these sales to the practitioners and broader industry on this continent.

Another point about our currency is that what really makes things challenging is its fluctuation – if you wish to buy or sell art elsewhere in the world. The expansion of the South African art market internationally is a matter of time, and with a more stable political situation in the country will come a more stable currency, and benefits for art buyers and sellers alike.

Lastly, we hope you will feel as enthusiastic about our new sales platform, *ONLINE&LIVE | Curated Gallery Auctions*, as we do. Designed with the collector in mind, explicitly to make it easier to do business with us and with a greater and more discerning range of quality artwork to choose from, it is also representative of our commitment to stay focused and transparent in all our dealings with you, our clients. In an era where the only major publically traded auction house, Sotheby’s, has once again gone into private hands, ethical and open business dealings are more important than ever.



### PRELIM ARTWORK DETAILS

COVER | Lot 49, Penny Siopis, *Siestog*  
ALONGSIDE P.1 | Lot 21, Leonard Matsoso, *Warrior*  
P.3 | Lot 51, William Kentridge, *Artist and Muse*  
P.5 | Lot 8, Louis Maqhubela, *Untitled Composition*  
P.7 | Lot 81, Andrew Kayser, *After Dark Deconstructed*  
P.11 | Lot 114, David Goldblatt, *Kapgat se Berge*  
P.12 | Lot 4, Dumile Feni, *Untitled (The Expulsion)*

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# GENERAL RULES OF AUCTION

- In order to participate in this Auction you must be registered in compliance with the provisions of the Consumer Protection Act 68 of 2008 and also the Financial Intelligence Centre Act 38 of 2001.
- By registering and bidding you confirm and acknowledge that you are and will at all times be bound by our full Conditions of Business, copies of which are available at the registration table, included in our catalogues and also available online at: [www.aspireart.net](http://www.aspireart.net)
- COMMISSION
  - Commission charged on any lot selling up to and including R20 000 is 15%
  - Commission charged on any lot selling in excess of R20 000 is 12%
  - Commission charged on any lot selling through our App or online is 15%
  - VAT is charged on the commission
- All bids are exclusive of VAT and Buyers Premium (Commission).
- The Auctioneer at all times acts as Agent for and on behalf of the Seller of the artwork.
- Artworks are sold subject to a reserve price unless announced otherwise and all sales are final if the reserve price has been achieved.
- Only the auctioneer may bid on behalf of the owner but only to an increment below the reserve.
- The Auctioneer has the right to regulate the bidding and to correct any mistakes made by him/her in the bidding process.
- In the event that an auction is for any reason other than that of a voluntary disposal of goods, the auctioneer shall announce the reason for auction.
- You may not bid on behalf of another person or party unless you have disclosed this fact and you have been authorised to do so in writing and in compliance with the CPA and FICA.
- All Lots once knocked down will be at the risk of the successful bidder.
- No goods may be removed until fully paid for.
- Payment must be made immediately after completion of the auction, as stated in our Conditions of Business.
- All sales once confirmed are final and voetstoots. This means you buy the works as you see them with no warranty or representations.
- Please remember to acquaint yourself fully with our Conditions of Business <https://aspireart.net/wp-content/uploads/2017/02/Aspire-Terms.pdf>
- If you have any questions, please ask any member of our team to assist you before you participate in or bid on any lot as the successful bidder will be bound by any bid accepted by the auctioneer.





Aspire has established a reputation as the principal conduit to sell work in this critically, historically and commercially relevant segment, tied as it is to our commitment to its practices of insightful research, world-class presentation and museum-quality displays.

The apartheid era resulted in an unjust imbalance in the ways white and black artists had their work presented, viewed, assessed and valued during that time. Broadly speaking, black artists during most of the twentieth century were denied opportunities to train formally, hone their craft and technique, and were denied commercial and aesthetic opportunities to exhibit and sell their work.

There have been a few survey exhibitions in recent decades which have attempted to redress the questions of the imbalance of representation and value, such as the recent high-profile survey show *A Black Aesthetic* at Johannesburg's Standard Bank Gallery. However, much remains to be done to address a further consequence of this apartheid strategy, and that is the underdevelopment of value for black artists among collectors in the secondary, or auction market.

Aspire has done much to develop value in this market segment, and has many auction records to show for it. But it is an important part of Aspire's ethos, and good business sense, that it foregrounds and showcases the brilliant work that has been done by these under-represented artists, and to continue to grow their collectability and value. This explains our *Curated Gallery Auction* focus on the *20th Century Pioneers* of South African art.

## SESSION 1

### *20<sup>th</sup> Century Pioneers*

LOT 1

## Wopko Jensma

South African 1939–1993

*Sing for our Execution*

1971

R5 000 – 8 000 (NO RESERVE)

colour screenprint  
signed, dated and numbered 13/20 in  
pencil bottom right  
sheet size: 63.5 x 50.5 cm, unframed

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### NOTES

Accompanied by a signed copy of Jensma, W. (1973). *Sing for our Execution*. Johannesburg: Ophir/Ravan.

### LITERATURE

Illustrated on the cover of Jensma, W. (1973). *Sing for our Execution*. Johannesburg: Ophir/Ravan.

Gardiner, M. (2017). *Who is Wopko Jensma? A Short Biography*. Johannesburg: Porcupine Press. illustrated on p.14.



LOT 2

## Ezrom Legae

South African 1938–1999

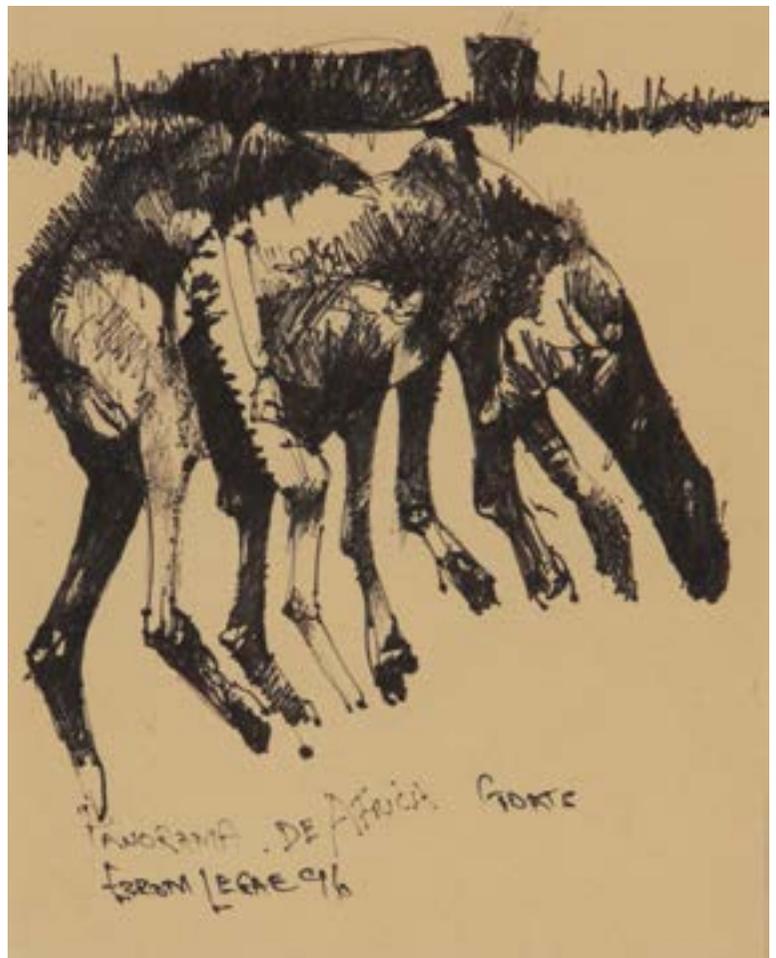
*Panorama de Africa Goats*

1996

R3 000 – 5 000

pen and ink on paper  
signed, dated and inscribed with the title centre  
bottom  
17.5 x 14 cm

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LOT 3

**Leonard Matsoso**

b.1949 South Africa

Standing figure

1969

**R3 000 - 5 000**

pencil on paper  
signed and dated bottom right  
130 x 73 cm

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LOT 4

## Dumile Feni

South African 1942-1991

Untitled (The Expulsion)

1978

**R80 000 - 120 000**

pen, ink and watercolour on paper  
signed and dated bottom right  
41.5 x 51 cm

[CLICK TO PLACE BID](#)

### NOTES

Dumile Feni is one of South Africa's most important artists of the late twentieth century. His story is sadly typical of many significant artists of that period of South Africa's history, in that he was forced into exile to escape apartheid. After initial success as a practising artist in Johannesburg, he decided to move to London in 1968, to avoid being forcibly relocated in his own country. Further success as an artist followed with exhibitions of his work in London, but he decided to move to the USA in the late 1970s, spending the last decade of his life in New York. This work was therefore executed at the end of his sojourn in London, and, both stylistically and conceptually reflects his feelings of alienation and displacement.



LOT 5

## Wopko Jensma

South African 1939-1993

*Mythical Beast III*

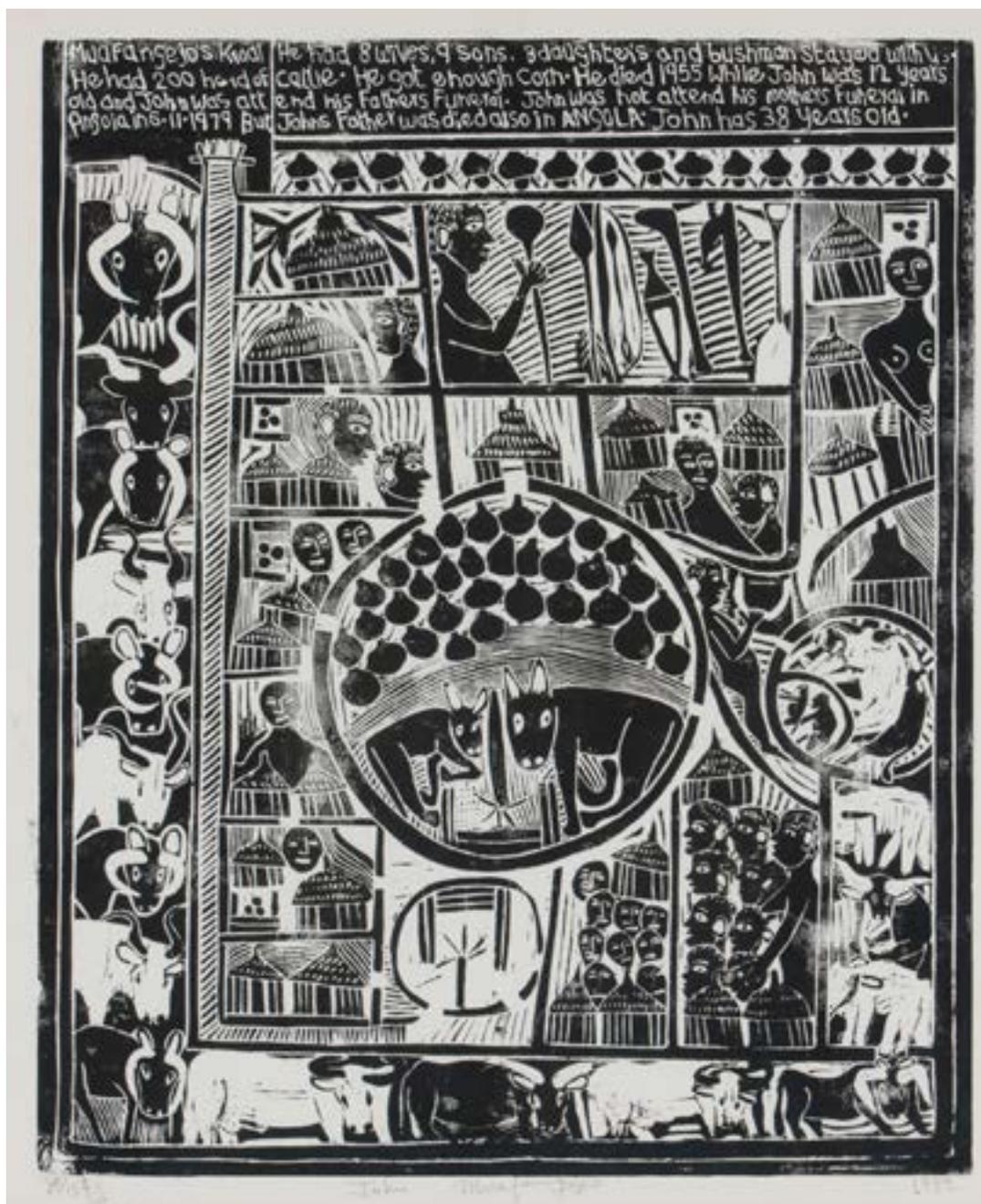
**R40 000 - 60 000 (NO RESERVE)**

carved, incised and painted wood panel  
signed with the artist's initials bottom centre  
60 x 77 cm

[CLICK TO PLACE BID](#)

### NOTES

The unique artistic output of Wopko Jensma lies outside of any recognised art movements and histories in South Africa. An accomplished poet, he published three collections of his verse, accompanied by his drawings, during the 1970s. His art, just as idiosyncratic as his jazz-inflected poetry, portrays a range of anthropomorphic beasts in prints and, as with this work, in carved wooden panels. Afflicted by schizophrenia, he disappeared from his lodgings in Johannesburg in 1993, and has not been seen since.



LOT 6

## John Muafangejo

Namibian 1943-1987

### *Muafangejo's Kraal*

1980

R7 000 - 10 000

woodcut

signed, dated and numbered 38/150

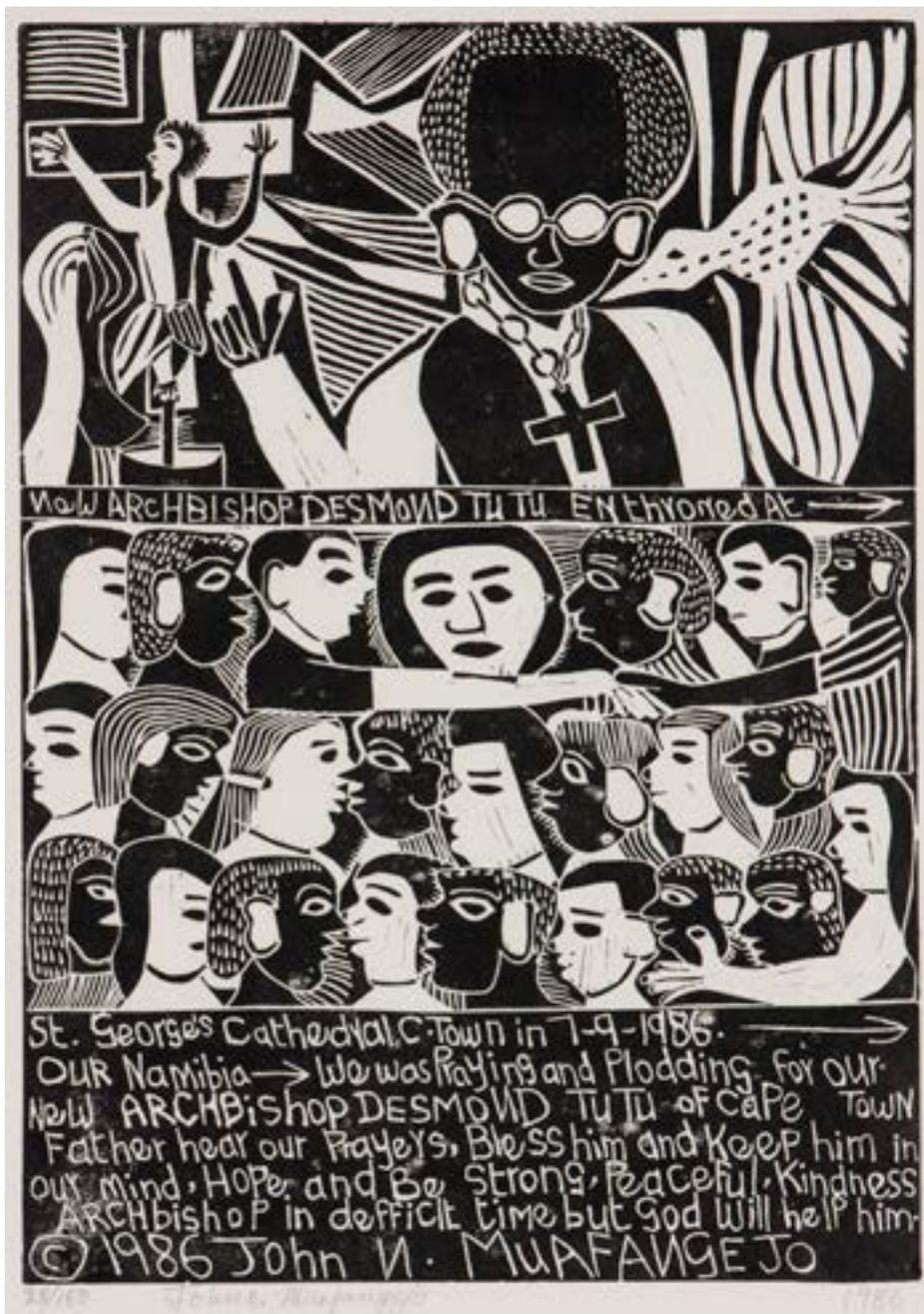
in pencil along the bottom margin

image size: 62 x 52 cm

[CLICK TO PLACE BID](#)

#### NOTES

John Muafangejo is known almost entirely for his printmaking, a skill he acquired and honed during his time at Rorke's Drift Art and Craft Centre. His subject matter was often autobiographically inspired, and often humorous in tone, and he was particularly adept in the woodcut and linocut mediums.



LOT 7

**John Muafangejo**

Namibian 1943-1987

*New Archbishop Desmond Tutu  
Enthroned at St. George's Cathedral  
C.Town, 7-9-1986*

1986

R7 000 - 10 000

woodcut

signed, dated and numbered 25/150

in pencil along the bottom margin

sheet size: 85.5 x 61 cm



LOT 8

**Louis Maqhubela**

b.1939 South Africa

Untitled

1968

**R20 000 – 30 000**

charcoal and pastel on paper  
signed and dated bottom right  
48 x 56 cm

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**NOTES**

Louis Maqhubela's career is co-extensive with the darkest period of apartheid in South Africa's history, the late twentieth century. After matriculating in 1959, in Soweto, his artistic career commenced doing murals and mosaics on public buildings. His restlessness and innate intellectualism led him to international travel and, eventually, to formal study in London in the 1980s, after he had settled there in 1978. His work is marked by a general shift from expressionism to abstraction, underpinned always with an African identity.



LOT 9

## Lucky Sibiya

South African 1942-1999

Abstract

R70 000 - 100 000

carved, incised and painted wood panel  
signed bottom left  
92 x 75 cm

---

### NOTES

Lucky Sibiya, one of South Africa's most celebrated black modernists, is renowned for his abstracted, carved, incised and painted wood panels. Sibiya's work was largely influenced by his surroundings, being brought up in Vryheid by his father who was a practicing traditional healer. It was here that Sibiya encountered the tools used by his father and where his passion for abstraction began. A major impact on Sibiya's career was Cecil Skotnes who offered him private lessons, it was after this period that Sibiya began to produce work on the wood panels for which he is best known.



© The Estate of Ephraim Ngatane/DALRO

LOT 10

## Ephraim Ngatane

South African 1938–1971

*Figure on Donkey*

1969

R35 000 – 50 000

oil on board  
signed and dated bottom left  
32.5 x 25.5 cm

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### LITERATURE

Bester, R (ed.) (2009). *Ephraim Ngatane: A Setting Apart*. Johannesburg: Blank Books, illustrated on p.36.

### NOTES

The work of Ephraim Ngatane has built a growing reputation over the years since his early death in 1971, from tuberculosis. Multitalented (he was an adept jazz saxophonist), his position as a mentor and teacher to a group of dedicated and intellectually engaged artists around the Polly Street Art Centre has left an important legacy centred on the debates about African Expressionism and the nature of 'township realist' art. His own work offers, in retrospect, a singular and powerful view of township life in the decade or so in which he worked.

LOT 11

**Jackson Hlungwani**

South African 1923-2010

Figure with bird

R12 000 - 15 000

carved wood  
71 x 24 x 20 cm

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**NOTES**

Hlungwani's work is well-known for depicting his allegorical and charismatic African Christian belief system. A self-taught sculptor, he avowed his belief in being directed by Christ to establish a church in the homestead he built in Northern Limpopo, called New Jerusalem. Even where his carvings and sculptures were completed and sold for commercial purposes, Hlungwani believed in the allegorical and communicative power of the objects as vessels of his religious belief system.

LOT 12

**Jackson Hlungwani**

South African 1923-2010

Bearded figure

R18 000 - 24 000

carved wood  
55 x 19 x 20 cm

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© The Estate of Peter Clarke/DALRO

LOT 13

## Peter Clarke

South African 1929–2014

*Every night she worries (that something terrible has happened) because he persists in coming home late*

1999

R80 000 – 120 000

pen, ink, acrylic, fabric and collage on paper  
signed bottom right and inscribed with the title  
in the image; signed, inscribed with the title,  
medium and artist's address on the reverse  
64.5 x 48.5 cm

### LITERATURE

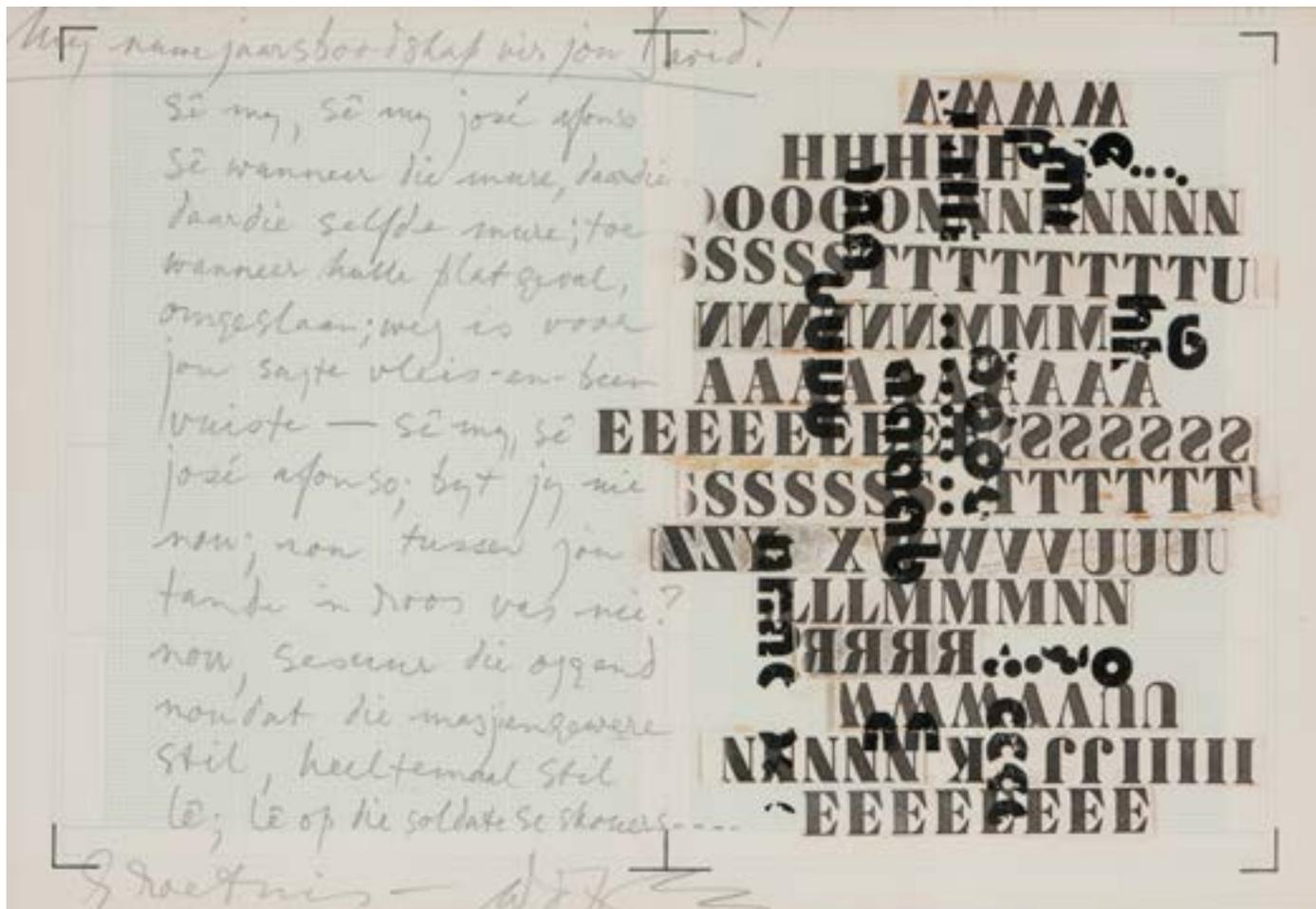
Hobbs, P. and Rankin, E. (2011). *Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa, illustrated in colour on p.182.

### EXHIBITED

Rivington Place, London, *Wind Blowing on the Cape Flats*, 15 January to 9 March 2013.

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

Standard Bank Art Gallery, Johannesburg, *Listening to Distant Thunder: The Art of Peter Clarke*, 4 May to 2 July 2011.



LOT 14

**Wopko Jensma**

South African 1939-1993

*My nuwejaars boodskap*

R5 000 - 7 000 (NO RESERVE)

screenprint, collage and pencil on found paper  
 signed with the artist's initials and inscribed with  
 the title in the image  
 31.5 x 45.5 cm



LOT 15

## Wopko Jensma

South African 1939-1993

Beast

1972

R4 000 - 6 000 (NO RESERVE)

woodcut  
signed, dated and numbered 9/15 in pencil along  
the bottom margin  
image size: 22.5 x 22.5 cm

### NOTES

Accompanied by the book Gardiner, M. (2017).  
*Who is Wopko Jensma: A Short Biography*.  
Johannesburg: Porcupine Press.

### LITERATURE

Jensma, W. (1973). *Sing for our Execution*.  
Johannesburg: Ophir/Ravan, illustrated on p.86.

LOT 16

## Wopko Jensma

South African 1939-1993

Elongated figure

1972

R4 000 - 6 000 (NO RESERVE)

woodcut  
signed, dated and numbered 7/10 in pencil along  
the bottom margin  
image size: 33 x 9 cm

### NOTES

Accompanied by the book Gardiner, M. (2017).  
*Who is Wopko Jensma: A Short Biography*.  
Johannesburg: Porcupine Press.



LOT 17

## Wopko Jensma

South African 1939-1993

Figure

1972

**R4 000 - 6 000 (NO RESERVE)**

woodcut  
signed, dated and numbered 3/10 in pencil along  
the bottom margin  
image size: 33 x 17 cm

### NOTES

Accompanied by the book Gardiner, M. (2017).  
*Who is Wopko Jensma: A Short Biography*.  
Johannesburg: Porcupine Press.

### LITERATURE

Jensma, W. (1973). *Sing for our Execution*.  
Johannesburg: Ophir/Ravan, illustrated on p.66.



LOT 18

## Wopko Jensma

South African 1939-1993

Crouching beast

1972

**R4 000 - 6 000 (NO RESERVE)**

woodcut  
signed, dated and inscribed 'Proof' in pencil along  
the bottom margin  
image size: 24 x 20 cm

### NOTES

Accompanied by the book Gardiner, M. (2017).  
*Who is Wopko Jensma: A Short Biography*.  
Johannesburg: Porcupine Press on which this  
work is illustrated on p.12.



LOT 19

**John Muafangejo**

Namibian 1943-1987

*Welcome Back at St. Mary's Mission  
in 1975*

R4 000 - 6 000

woodcut

stamped with authentication by the artist's estate  
executor, Ian McLaren and numbered 74/74 in the  
margin

image size: 34 x 32 cm



LOT 20

**Eric Mbatia**

b.1948 South Africa

*Group II; Newcomer, two*

1970

**R3 000 – 5 000**

etchings

each signed, dated, numbered 17/30 and 2/30  
and inscribed with the title in pencil along the  
bottom margin

plate size: 30 x 19 cm; 28 x 17 cm

---

LOT 21  
**Leonard Matsoso**  
b.1949 South Africa

Warrior  
1980

R8 000 - 12 000

charcoal and pastel on paper  
signed and dated bottom left  
180 x 83.5 cm

---

**NOTES**

In his highly accomplished drawings, Leonard Matsoso's characteristic emphasis on form suffuses in his two-dimensional works an unmistakably sculptural quality. His graphic work is defined by its linear precision, tonality and sophisticated use of colour. Having been taught by two of the leading lights of South African 20th century sculpture - Sydney Kumalo and Ezrom Legae - the sculptural character of his work stands to reason, but always with his own inimitable and unmistakable style.

Having been associated with Goodman Gallery in the 1970s and 80s, Matsoso went on to represent South Africa at the São Paulo Biennales of 1973 and 1979.





LOT 22

**Nat Mokgosi**

b.1946 South Africa

Flautists

1973

**R40 000 - 60 000**

ink on paper

signed and dated centre

37.5 x 53.5 cm, unframed

---

**NOTES**

Nat Mokgosi was another artist in the ambit of the main centres of Johannesburg arts education in the 1960s, commencing his career as a full-time artist from 1970. His drawing style is instantly recognisable, with bold and dynamic figuration at its centre. Animism is also a prominent trope in his work, as it was for many artists at the time expressing the tensions between religious belief systems and ideologies which characterised apartheid. Religious subjects feature strongly too, with the injustice of the persecutions of apartheid put into a Christian context - for example, referencing the crucifixion.



LOT 23

## David Mogano

South African 1932–2000

*N.T.V.L. Rain Prayers*

1984

R18 000 – 24 000

watercolour on paper  
signed and dated bottom right; inscribed with  
the title and 'Painted by P.D. Mogano in 1984 Dec,  
J.H.B. (S.A.)' on the reverse  
56.5 x 76 cm, unframed

---

### NOTES

David Mogano was a highly skilled and proficient artist best known for his incredibly detailed watercolours which depicted everyday life in the townships of South Africa. Born in Pietersburg in 1932, Mogano moved to Johannesburg just after completing school and soon joined the Polly Street Art Centre in 1959. Mogano worked alongside some of the great Polly Street icons such as Sydney Kumalo, Ephraim Ngatane and Durant Sihlali. In 1999 Standard Bank Gallery in Johannesburg held a retrospective exhibition of Mogano's work spanning 25 years.



LOT 24

**David Mogano**

South African 1932–2000

*Pimville*

1987

**R18 000 – 24 000**

watercolour on paper  
signed and dated bottom right; inscribed with  
the title and 'Painted by P.D. Mogano in 1987 April  
JHB (S.A.)' on the reverse  
50 x 74.5 cm, unframed



LOT 25

## Durant Sihlali

South African 1935–2004

Wildlife in a heat haze

1975

**R4 000 – 6 000 (NO RESERVE)**

watercolour on paper  
signed and dated bottom right  
28.5 x 61.5 cm, unframed

---

### NOTES

Durant Sihlali worked in a wide range of mediums, including sculpture, but is known for the quality and complexity of his watercolours. He spent much of his life teaching and painting in Soweto, and much of his work reflects the minutiae of township life under apartheid. This work reflects a more impressionistic approach and a more traditional subject matter.



LOT 26

**Simon Lekgetho**

South African 1929–1985

Collecting firewood

1962

**R2 000 - 3 000 (NO RESERVE)**

oil on canvas board

signed and dated bottom left

35.5 x 50.5 cm

---



LOT 27

**Simon Lekgetho**

South African 1929–1985

Buck in bushveld

1968

**R2 500 – 3 500 (NO RESERVE)**

oil on canvas board

signed and dated bottom right

33 x 48 cm

---



LOT 28

**Simon Lekgetho**

South African 1929–1985

Two wildebeest

1968

**R2 500 – 3 500 (NO RESERVE)**

oil on canvas board  
signed and dated bottom left  
33 x 48 cm

---

LOT 29

**Jackson Hlungwani**

South African 1923–2010

Figure with necktie

**R10 000 – 12 000**

carved wood  
163 x 19 x 9 cm

---



LOT 30

**Ben Macala**

South African 1938–2007

Head of a young woman

**R5 000 – 8 000 (NO RESERVE)**

bronze  
signed at the back  
28 x 24 x 25 cm

---



LOT 31

**Mizraim Maseko**

South African 1927-1994

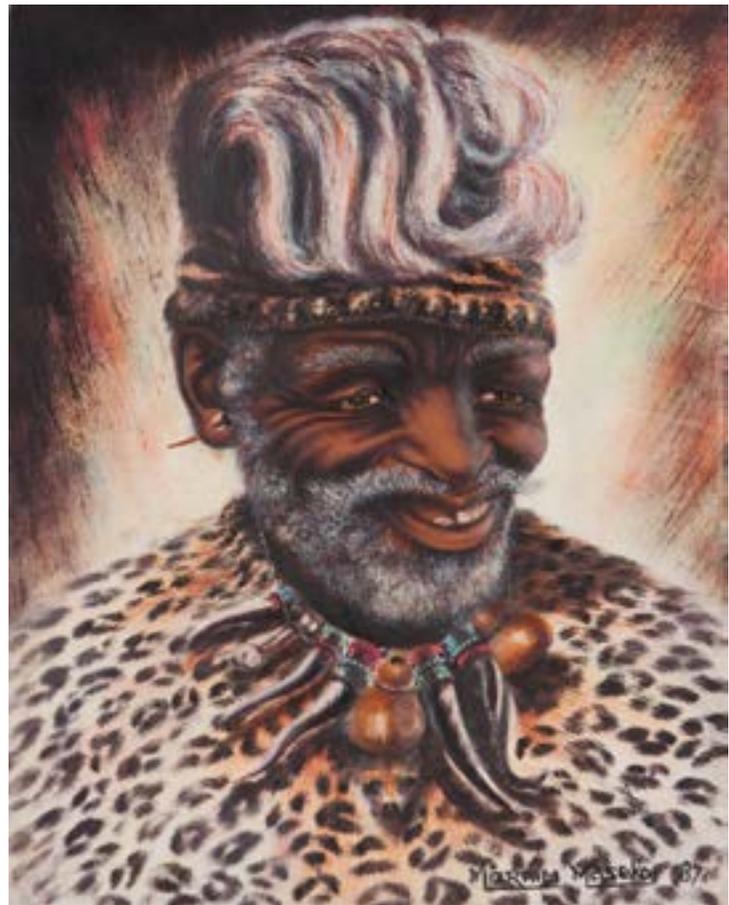
*Zulu Herbalist (Inyanga)*

1987

R6 000 - 9 000

oil and embossing on leather  
signed and dated bottom right; signed, dated  
18.10.87 and inscribed with the title on the reverse  
25 x 20 cm, unframed

---



LOT 32

**Durant Sihlali**

South African 1935-2004

*Sadness*

1968

R3 000 - 5 000 (NO RESERVE)

charcoal and pastel on paper  
signed and dated bottom right  
80 x 57 cm, unframed

---





LOT 33

## Sidney Beck

b.1936 South Africa

*Mother & child*

R20 000 - 30 000

bronze

signed and numbered 4/4 on the right leg  
43 x 26 x 31 cm

---

### NOTES

Although generally known for his thoughtful charcoal drawings of everyday life in South Africa, in 2016, aged 80, Sydney Beck held an exhibition of bronze sculptures at Everard Read gallery in Johannesburg. The self-taught artist worked as a teacher for many years and started practicing full-time after retiring, focussing more on sculpture than drawing. While his earlier works often had solemn undertones, portraying the hardships of township life and the struggle of everyday people living under apartheid, his later works such as *Mother and child* are imbued with a sense of optimism and fulfilment. Beck has been represented by Everard Read gallery for the past 20 years.

LOT 34

**Sidney Beck**

b.1936 South Africa

Women carrying baskets

**R3 000 - 5 000**

charcoal on paper  
signed bottom right  
68 x 40.5 cm

---



LOT 35

**Durant Sihlali**

South African 1935-2004

Accordion player

1976

**R6 000 - 9 000 (NO RESERVE)**

colour monotype  
signed and dated bottom left  
sheet size: 53.5 x 35.5 cm

---



LOT 36

## Johannes Segogela

b.1936 South Africa

Two figures from *10 People Looking at a Fallen Angel* series

2005

R4 000 - 6 000

carved wood and oil paint  
inscribed with the artist's name, the date, title and medium on an accompanying Goodman Gallery label

32.5 x 13 x 7 cm; 31 x 10 x 5.5 cm

---

### PROVENANCE

Goodman Gallery, Johannesburg.



LOT 37

## Austin Hleza

Swazi 1949-1997

Taxi rank comprising: Volkswagen minibus, taxi rank with figures, shelter with suitcases and toilet

1996

R5 000 - 8 000

hand-painted ceramic  
minibus signed and dated bottom centre of the left panel  
minibus: 17 x 20 x 14 cm; shelter: 21 x 18 x 20 cm;  
taxi rank: 17 x 25 x 31 cm; toilet: 21 x 14 x 14 cm

---



LOT 38

**Thomas Nkuna**

South African 1959-1992

Railway, Newtown

1990

**R2 000 - 3 000 (NO RESERVE)**

pastel on paper  
signed and dated bottom right  
38.5 x 57.5 cm

---



LOT 39

**Durant Sihlali**

South African 1935-2004

Two miners underground

**R4 000 - 6 000 (NO RESERVE)**

watercolour on paper  
signed bottom right  
39.5 x 26 cm, unframed

---





LOT 40

## Esther Mahlangu

b.1935 South Africa

Monument

2005

R20 000 - 30 000

signed and dated on the right side  
painted ceramic on a perspex base  
35 x 42 x 25 cm

---



LOT 41

## Collen Maswanganyi

b.1977 South Africa

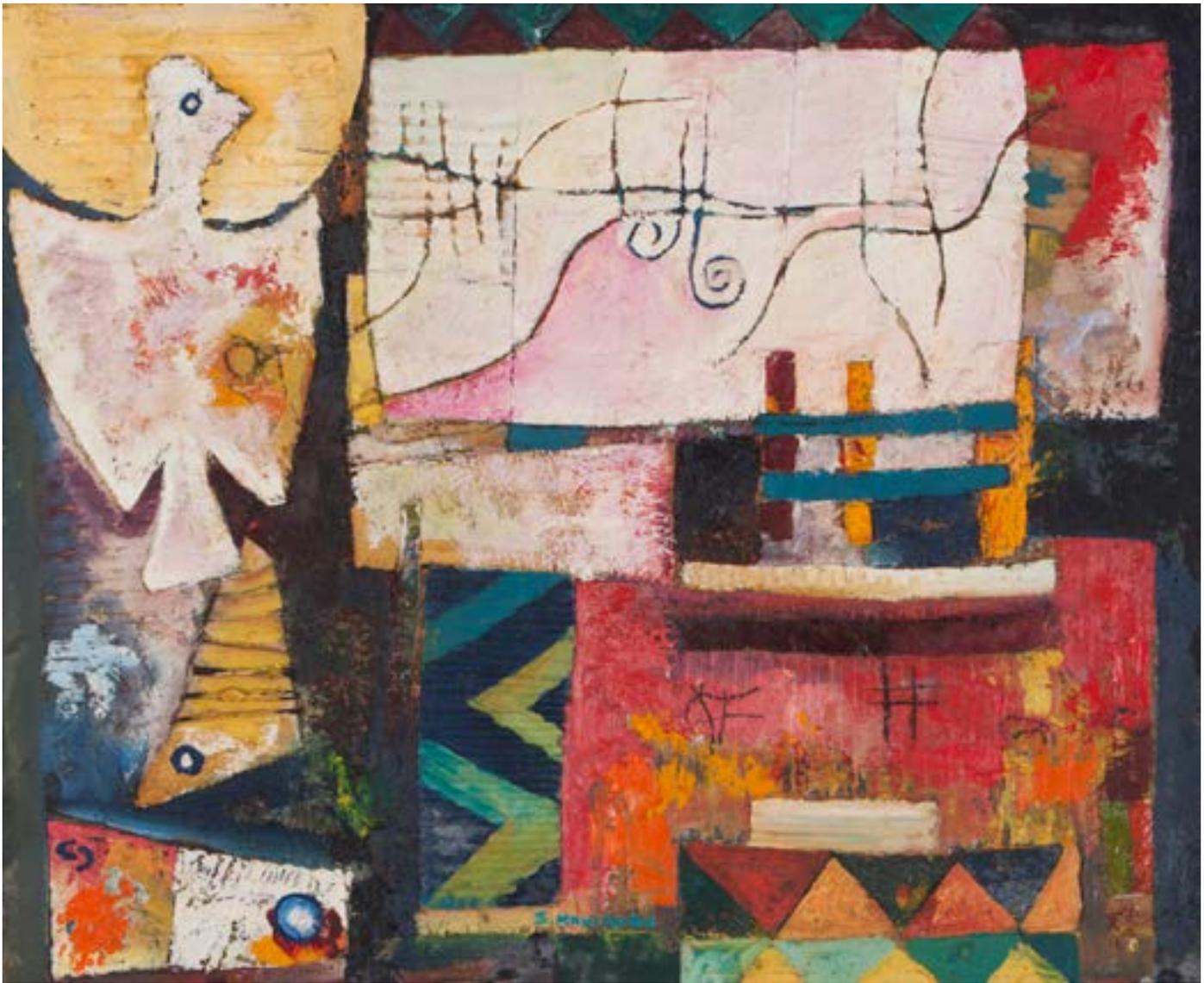
Procession

2012

R20 000 - 30 000

carved and painted wood  
each signed and dated on the base  
each approximately: 45 x 16 x 10 cm

---



LOT 42

## Speelman Mahlangu

South African 1958–2004

*Peace Dove*

R6 000 - 9 000

corrugated card, wire and oil on canvas  
signed centre bottom; inscribed with the  
title on the reverse  
44 x 54 cm

---



LOT 43

**Eli Kobeli**

South African 1932-1999

Street scene with figures

**R4 000 - 6 000**

oil and sand on board  
signed bottom right  
57 x 72.5 cm

---

LOT 44

*De Jager, E.J. Images of Man:  
Contemporary South African Black  
Art and Artists*

**R1 000 - 2 000**

De Jager, E.J. (1992). *Images of Man:  
Contemporary South African Black Art and  
Artists*. East London: Fort Hare University Press.  
Hard cover, dust jacket, text, illustrated.

---



The *Rising Contemporaries* theme in our new curated sale will see selected, top-quality examples of works by artists in the contemporary segment whose value for collectors is on the rise.

Aspire is already well-known as the company that pioneered contemporary art in the South African secondary market, as well as for our unrivalled knowledge and experience in this field. It's not only that our expertise and experience in the field are manifest in the results and numerous records we have achieved, but that our clients can depend on us for guidance in forward-looking acquisitions and collecting strategies for the future.

What is important for collectors to know in this segment is that our focus is not on the gamble to be taken on 'emerging' contemporary artists, without much of a track record at auction and who may not have a weighty exhibition and gallery platform underpinning value in their work. Rather, Aspire's approach is more to assess where value might be poised to develop and grow for certain contemporary artists in the market, and to provide a proper showcase for their work in order to provide context and assistance for collectors.

The curated sales platform is ideal for Aspire to provide exactly that service and to develop the themes and strategies we have introduced since our inception.

## SESSION 2

### *Rising Contemporaries*



LOT 45

**William Kentridge**

b.1955 South Africa

*Cat*

2001

**R40 000 - 60 000 (NO RESERVE)**

etching and aquatint  
signed and numbered 19/20 in pencil along the  
bottom margin  
sheet size: 34 x 39.5 cm

---

**LITERATURE**

Law-Viljoen, B. (ed.) (2006). *William Kentridge: Prints*. Johannesburg: David Krut Publishing, another example from this edition illustrated on p.123.



LOT 46  
**Penny Siopis**

b.1953 South Africa

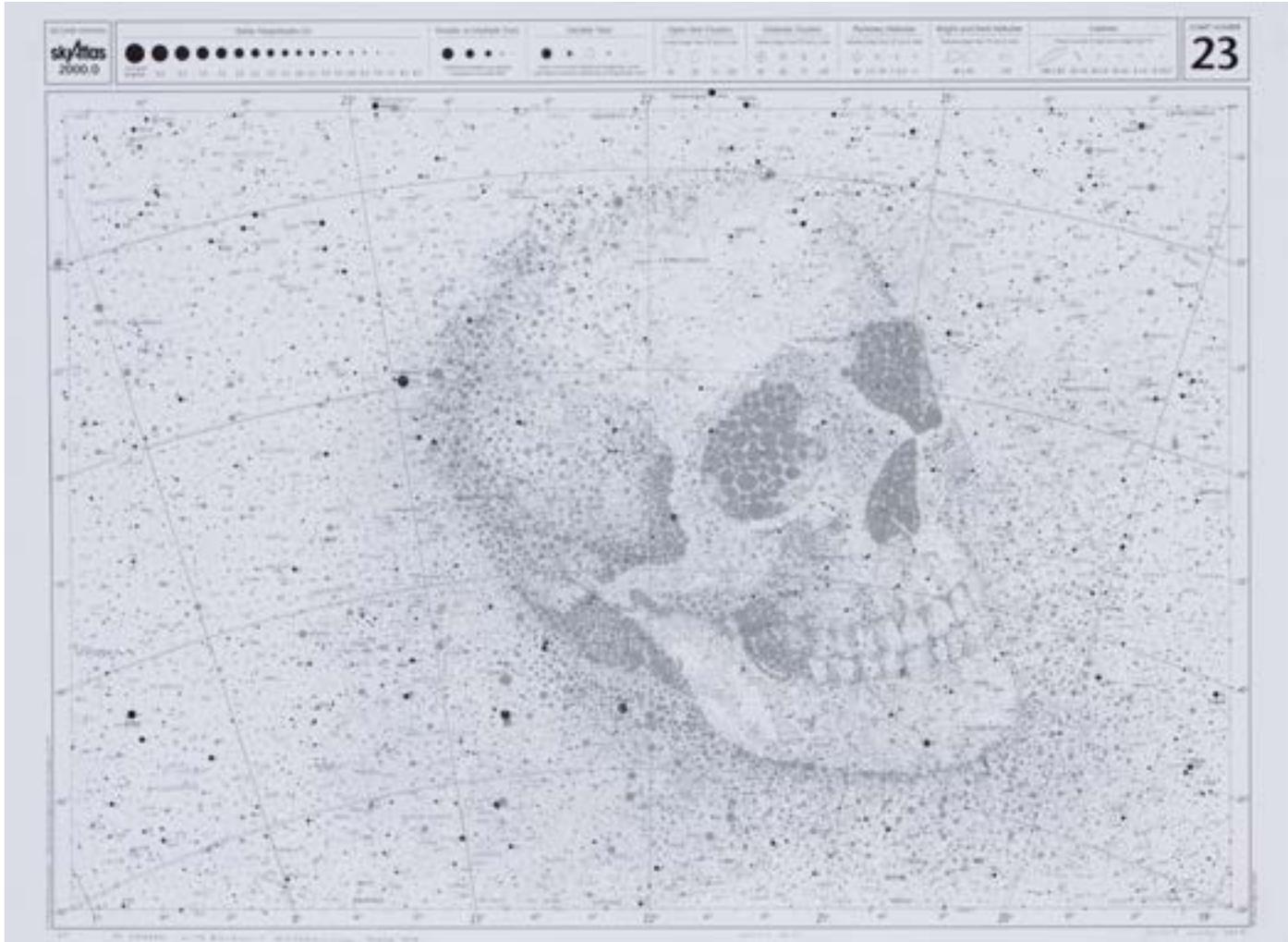
*Pastime*

1992

**R15 000 - 20 000**

lithograph with hand-colouring  
signed, dated, numbered 22/35 and inscribed  
with the title in pencil along the bottom margin  
image size: 27 x 42 cm

---



LOT 47

**Gerhard Marx**

b.1976 South Africa

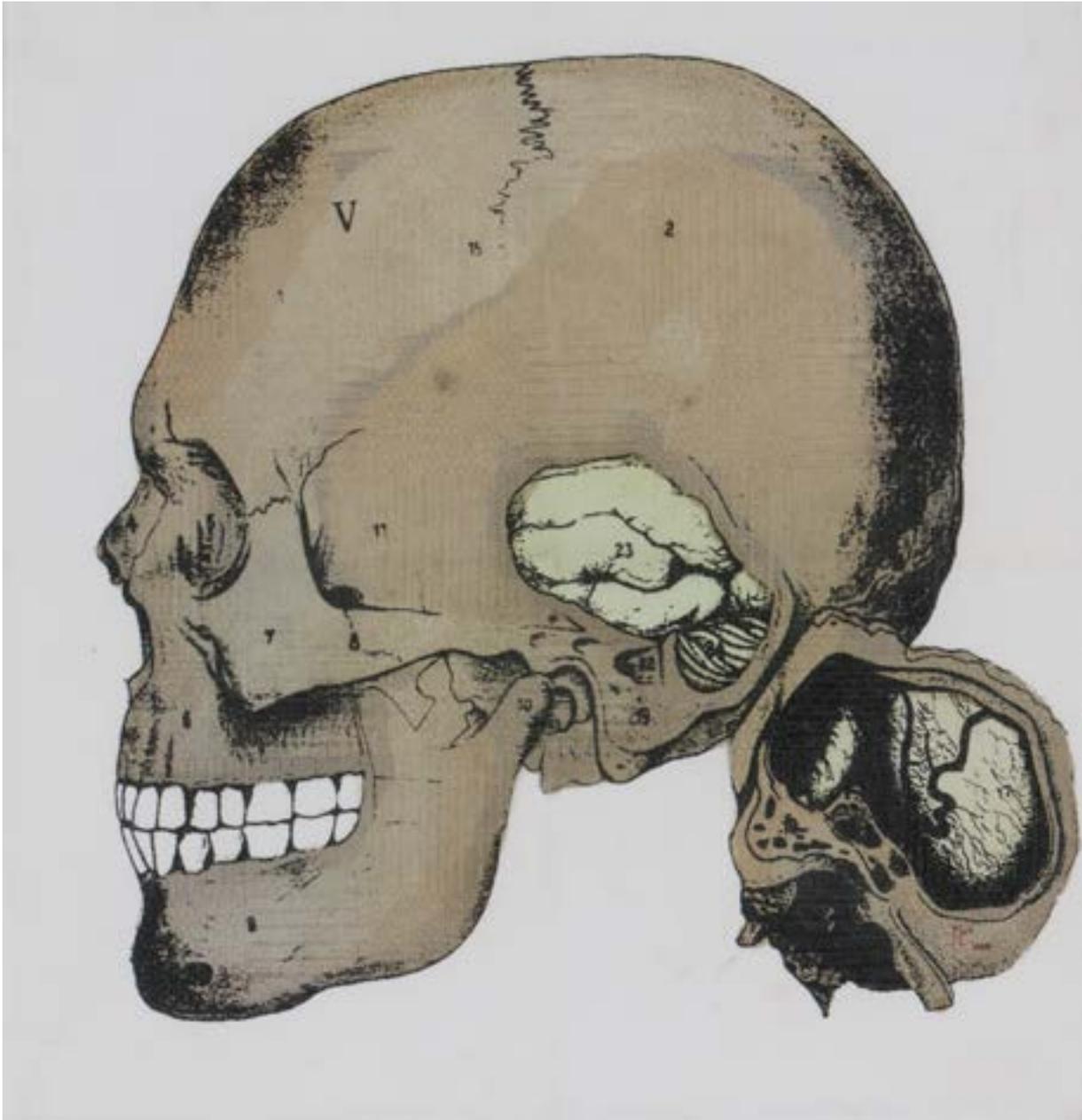
*Moving Skies*

2007

**R7 000 - 10 000 (NO RESERVE)**

colour lithograph and screenprint  
signed, dated and inscribed with the title and a  
dedication in pencil along the bottom margin  
sheet size: 34 x 46.5 cm

---



LOT 48

**Steven Cohen**

b.1962 South Africa

Skull

R8 000 - 12 000

unique colour screenprint on napkin  
signed and dated indistinctly centre right  
31 x 29 cm

---



LOT 49

## Penny Siopis

b.1953 South Africa

*Siestog*

2004

R30 000 - 40 000

colour etching  
signed, dated, numbered A/P 1/2 and inscribed  
with the title in pencil along the bottom margin  
image size: 67 x 95 cm

---

### NOTES

'Penny Siopis is known for her intense interest in the vicissitudes of desire and materiality engaging estrangement, shame, trauma and vulnerability in different media. Recently, she has worked with a dynamic mix...using mostly found images, she encourages a 'figure' to emerge from a process of chance. For the artist, materiality itself is emphatically as much image and concept as any pictured 'subject' might be. [This] work shows her constantly pushing figuration to the edge of formlessness in a vital aesthetic of violence and eroticism.'

Colin Richards (2010). 'Penny Siopis: Desire and Disaster in Painting', in *Wild is the Wind*. Savannah: Savannah College of Art and Design, p41.



LOT 50

**Maja Maljevic**

b.1973 Serbia

*Between the Lines, Margarita*

2016

**R50 000 - 70 000**

oil on canvas  
signed bottom left  
121.5 x 90 cm

---

**NOTES**

Serbian-born Maja Maljević, who has been exhibiting regularly in her adopted home town of Johannesburg since the early 2000s, has built up a body of work committed to a rarefied sense of abstraction. In this she enters a close and sometimes agonistic historical relationship that South Africa has with formal abstraction. Most of her work demonstrates her long commitment to abstraction in its incarnation as a non-diegetic set of visual processes concerned both with the specifics of mark-making and the way that the formal elements within the frame relate to each other. It is definitely process-driven artwork, its reason for existing the visual relationships conjured by the artist's juxtapositioning of line, shape and colour.



LOT 51

**Walter Oltmann**

b.1960 South Africa

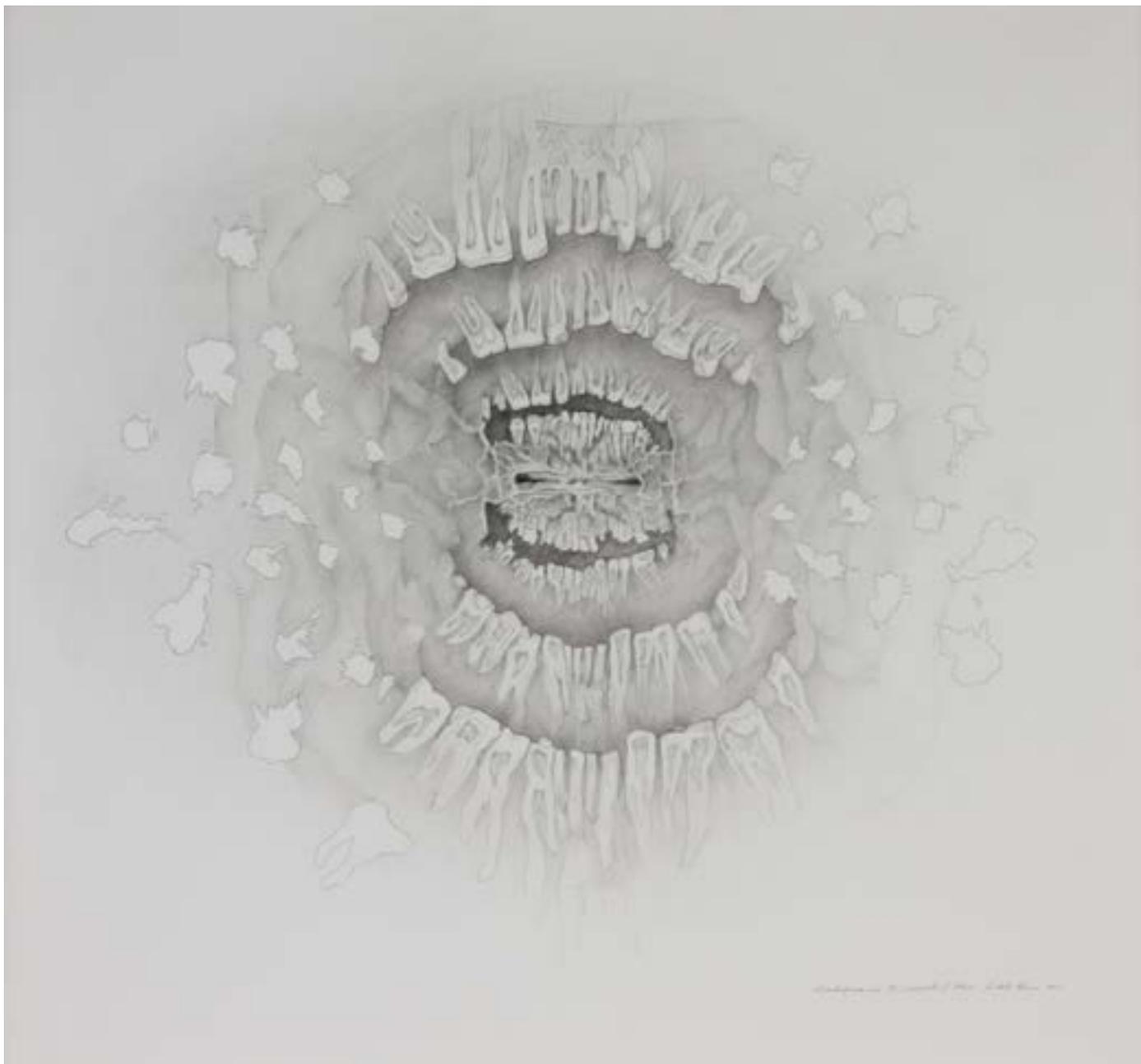
Basket

2014

**R10 000 - 15 000**

pen, ink and pencil on paper  
signed and dated bottom right  
70 x 100 cm

---



© The Estate of Judith Mason/DALRO

LOT 52

**Judith Mason**

South African 1938–2016

*Mouthpiece: The Laughter of Others*

2011

**R40 000 – 60 000**

pencil on paper

signed, dated and inscribed with the title

bottom right

101 x 105 cm

**EXHIBITED**

Gallery AOP, Johannesburg, *Rictus Sardonicus: Mouthpieces and other things*, 2011.

**NOTES**

"I have often used the open mouth to suggest screaming or uttering, as if the teeth are the 'pales' of the persona, and 'beyond the pale' suggests transgression of some kind"

Judith Mason, 2011



LOT 53

**Diane Victor**

b.1964 South Africa

*My Little Ponies*

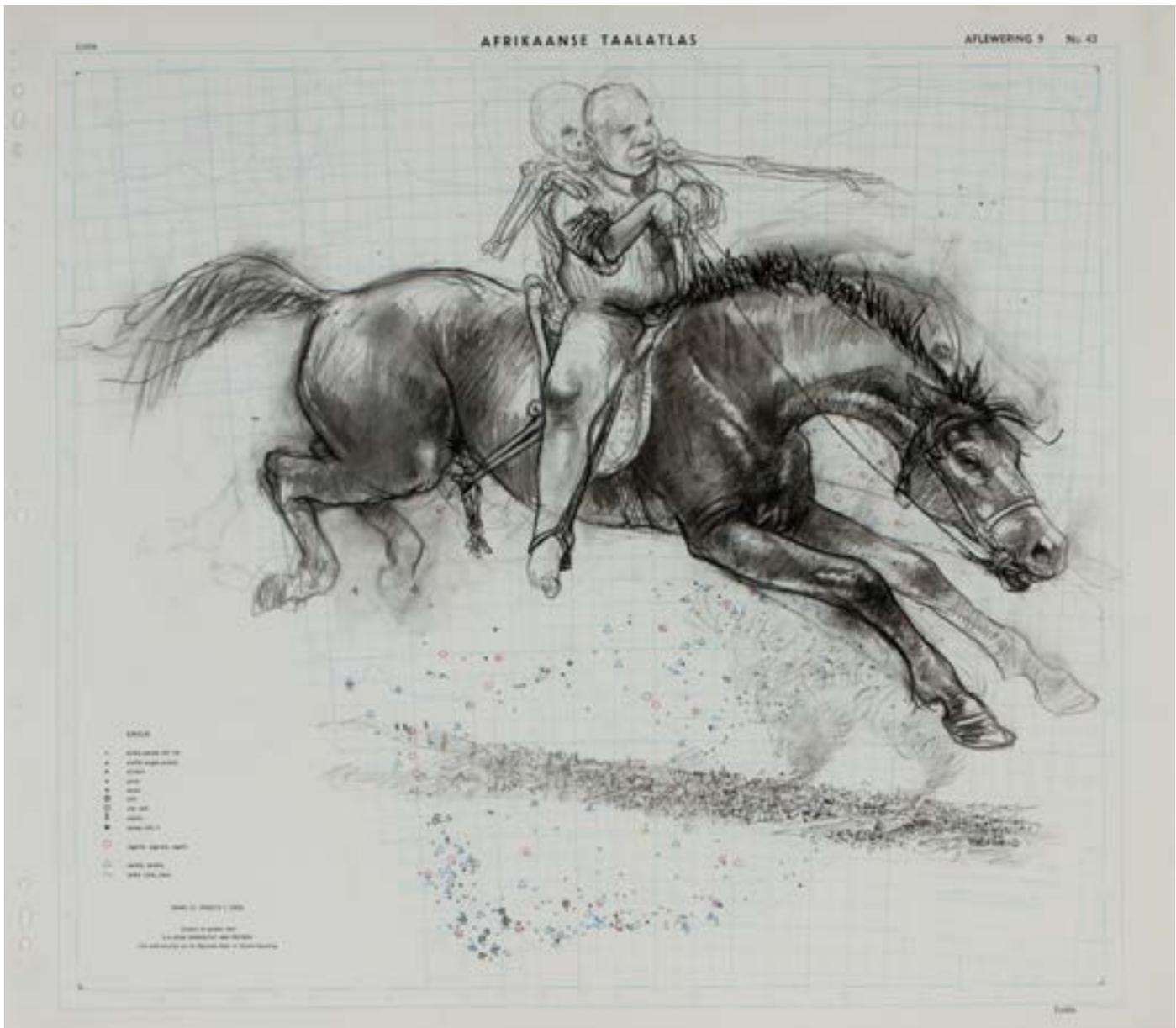
R25 000 - 40 000

charcoal on found pages from Afrikaanse

Taalatlas

signed bottom right

50 x 56 cm



LOT 54

**Diane Victor**

b.1964 South Africa

*Outrider*

R25 000 - 40 000

charcoal on found pages from Afrikaanse  
Taalatlas

signed bottom right  
50 x 57 cm



LOT 55

## Deborah Bell

b.1957 South Africa

*Marriage-a-la-Mode VI: She becomes the manageress of an escort agency*  
(from *Hogarth in Johannesburg*)

1987

R10 000 - 15 000

etching and aquatint  
signed, dated and numbered 6/30 in pencil along  
the bottom margin  
plate size: 25 x 29.5 cm

### NOTES

From the portfolio *Hogarth in Johannesburg*, in collaboration with William Kentridge and Robert Hodgins.

Each of these three highly regarded and influential South African contemporary artists collaborated on a series of works inspired by the satirical prints of the eighteenth century British artist William Hogarth. Each artist tackled a particular Hogarthian narrative, all intended, as Hogarth's original work did about English mores, to make social and politically engaged critiques of South African society at the time. Bell's series takes on the cautionary tale of sexual and marital politics, originally exposing the rise and fall of an eighteenth century rake, now transposed to a woman in Johannesburg.



LOT 56

**William Kentridge**

b.1955 South Africa

*Artist and Muse*

R20 000 - 30 000 (NO RESERVE)

etching and chine-collé  
signed, numbered H.P.C II/IV in pencil along the  
bottom margin and embossed with the David  
Krut Workshop chop mark bottom left  
sheet size: 35 x 30.5 cm

---



LOT 57

**Sam Nhlengethwa**

b.1955 South Africa

Untitled (Miriam Makeba)

2010

**R25 000 – 40 000**

acrylic and collage on paper  
signed and dated in pencil bottom right  
49 x 69 cm

---



LOT 58

**Sam Nhlengethwa**

b.1955 South Africa

Untitled (Ella Fitzgerald)

2010

**R25 000 – 40 000**

acrylic and collage on paper  
signed and dated in pencil bottom right  
49 x 68 cm

---



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LOT 59

**Judith Mason**

South African 1938–2016

*Pomegranate I*

2010

R5 000 – 8 000

seven colour lithograph  
signed, numbered 16/40 and inscribed with the  
title in pencil along the bottom margin  
sheet size: 50 x 70 cm

---



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© The Estate of Judith Mason/DALRO

LOT 60

**Judith Mason**

South African 1938-2016

*Goya's Hat*

2010

**R5 000 - 8 000**

nine colour lithograph  
signed, numbered 23/35 and inscribed with the  
title in pencil along the bottom margin  
sheet size: 70 x 50 cm

---

LOT 61

**Judith Mason**

South African 1938-2016

*Goya's Hat and Cat*

2010

**R5 000 - 8 000**

eight colour lithograph  
signed, numbered 23/35 and inscribed with the  
title in pencil along the bottom margin  
sheet size: 70 x 50 cm

---



LOT 62

**Diane Victor**

b.1964 South Africa

*Second Coming*

2013

R35 000 - 50 000

charcoal and pastel on a Geppert Social  
Science Map  
signed, dated and inscribed with the title  
bottom right  
84 x 111 cm



LOT 63

**Michael MacGarry**

b.1978 South Africa

*Fetish AK47*

R50 000 - 70 000 (NO RESERVE)

AK47 and rusted nails  
34 x 92 x 20 cm

---



LOT 64

## Bambo Sibiya

b.1986 South Africa

*B'clever bayaphanda*

2013

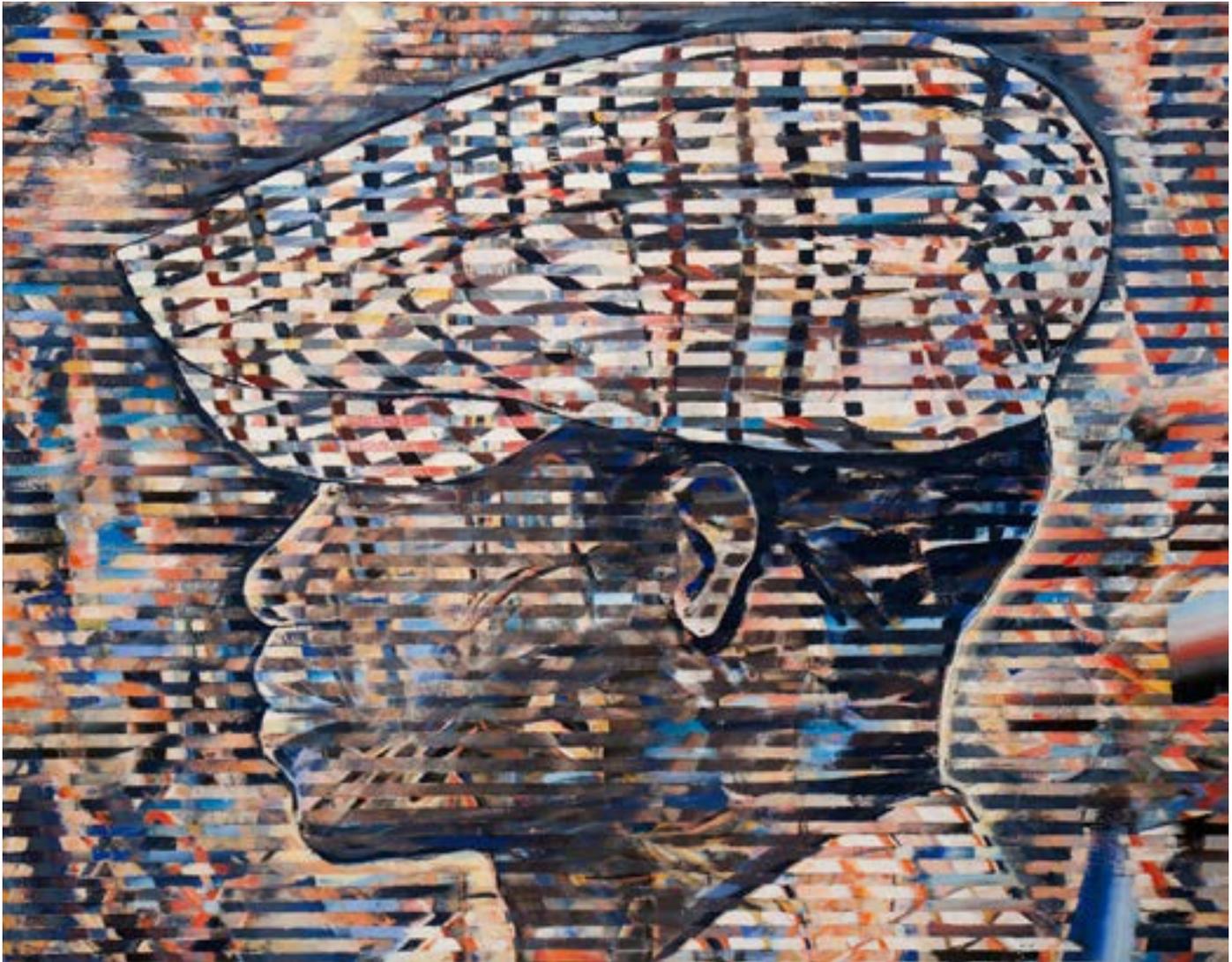
R12 000 - 18 000

colour screenprint

signed, dated, numbered AP 2/2 and inscribed  
with the title in pencil along the bottom margin

sheet size: 87 x 117.5 cm

---



LOT 65

## Gary Stephens

b.1962 Unites States of America

*The Plaid Cap*

2010

R70 000 - 100 000

acrylic on canvas  
signed bottom left; dated and inscribed with the  
title and medium on the reverse  
145 x 185 cm

---

### NOTES

American born Gary Stephens creates large-scale portraits which depict African contemporary urban life and is perhaps best known for his works portraying hair-braiding, hats and headscarves. This painting is a strong example of the artist's work from this period and his characteristic preference of focussing more on a subject's headdress than their facial features. The emphasis of the work is more on the everyday symbol of urban African life and the styles and symbols therein. Stephens has lived and worked in Johannesburg since 2009 after his yearlong residency at Greatmore Studios in Cape Town. He is currently represented by Everard Read gallery.



LOT 66

**Nelson Makamo**

b.1982 South Africa

*Blue Window*

R30 000 - 50 000

colour monotype  
signed and inscribed with the title in pencil along  
the bottom margin  
sheet size: 79 x 54 cm

---



LOT 66

**Nelson Makamo**

b.1982 South Africa

*Private Meeting*

2005

**R40 000 - 60 000**

colour monotype  
signed, dated, numbered 1/1 and inscribed with  
the title in oil pastel along the bottom margin  
sheet size: 92 x 60 cm

---



LOT 68

**Colbert Mashile**

b.1972 South Africa

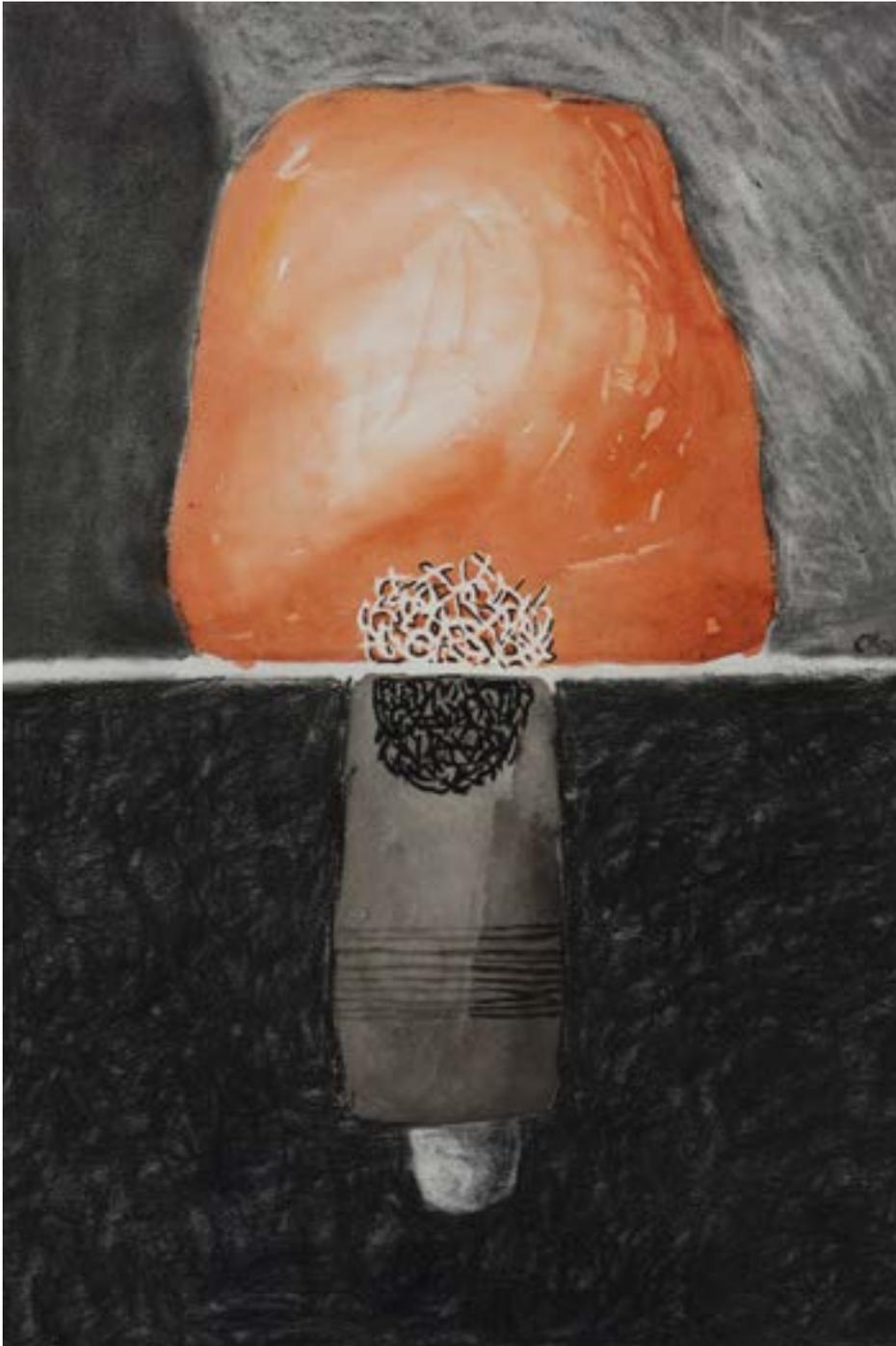
Orange animal

2002

**R8 000 – 12 000**

ink and pastel on paper  
signed and dated bottom right  
65.5 x 76 cm

---



LOT 69

**Colbert Mashile**

b.1972 South Africa

Form in brown and black

2001

R8 000 - 12 000

charcoal, ink, watercolour and pastel on paper

signed and dated centre right

73 x 53 cm

---



LOT 70

**Peter Schütz**

South African 1942–2008

Chimney with cloud and disk

**R30 000 - 50 000**

jelutong and oil paint  
90 x 31 x 18 cm

---





LOT 71

## Sam Nhlengethwa

b.1955 South Africa

*Tribute to Miriam Makeba*

2002

R15 000 - 20 000

colour lithograph  
signed, dated, inscribed with the title and 'B.A.T'  
in pencil along the bottom margin, embossed  
with the Artist's Press and Mark Attwood chop  
marks bottom right  
sheet size: 76 x 108 cm

---



LOT 72

**Sam Nhlengethwa**

b.1955 South Africa

*Inspired by Abdullah Ibrahim*

**R15 000 – 20 000**

colour lithograph  
signed, dated, inscribed with the title and 'B.A.T'  
in pencil along the bottom margin, embossed  
with the Artist's Press and Mark Attwood chop  
marks bottom right  
sheet size: 76 x 108 cm

---



LOT 73

**Willem Boshoff**

b.1951 South Africa

*Bifidity*

2008

**R20 000 - 30 000**

carved wood  
signed, dated and numbered 12/30 on  
the underside  
35 x 26 x 7.5 cm

---

**PROVENANCE:**

Goodman Gallery, Johannesburg.

**NOTES**

'The design of *Bifidity* is based on an older, smaller sculpture made as part of the *Blind Alphabet Project* in 1993. That original piece was made small enough so that it could be picked up and easily handled by a blind person. A bifurcated structure implies a main body that develops or 'forks' into two. A bifid structure, on the other hand, implies a knife, axe or any other outside force, bearing down on a main body and parting it in two.'

<https://www.willemboshoff.com/product-page/bifidity>



LOT 74

**Theresa-Anne Mackintosh**

b.1968 South Africa

*Green Waterfall, Pink Spaces*

2019

**R90 000 - 120 000**

oil on canvas  
signed and dated bottom right  
123 x 102 cm

---

**NOTES**

Mackintosh obtained her Master's degree from the University of Pretoria in 1995, majoring in painting. Using a variety of media, including painting, drawing, sculpture, animation, photography and other digital media, her methodology extends across various platforms. Drawing on a rich referential vocabulary, she intuitively employs relevant form and tonal dialogues with autobiographical context which she reconstitutes to produce new meanings. This work presents a strong graphic presence combined with a refined open-ended dialogue.



LOT 75

**Yayoi Kusama**

b.1929 Japan

*Pumpkins (red and yellow)*

2013

**R30 000 - 50 000**

Painted cast resin, each contained in the original paper covered boxes each printed with the artist's copyright credit stamp on the underside  
10.2 x 8.9 x 8.9 cm each  
from an open edition

**NOTES:**

Published by Benesse Holdings, Inc., Naoshima, Japan.



LOT 76

**Maja Maljevic**

b.1973 Serbia

*Red Margarita*

2016

**R100 000 - 120 000**

oil on canvas  
signed, dated and inscribed with the title  
on the reverse  
165 x 230 cm

---



LOT 77  
**Various Artists**

*GIF 3*  
 2015

**R30 000 - 50 000**

a bound book of art prints  
 25 X 25 cm

**NOTES**

GIF is a collaborative project coordinated by Mark Attwood, Joachim Schönfeldt & Robert Weinek. Each portfolio contains original artworks from editions of 101.

GIF is published by the Artist's Press, White River. GIF 3 was produced in 2015 with twenty-eight artists contributing. Artists include Pat Mautloa, Claudette Schreuders, Hanneke Benadé, William Kentridge, Conrad Botes and Colbert Mashile.

Bound in a box handmade by bookbinder Jana Pepin.



LOT 78  
Various Artists

*GIF IV*

2018

R30 000 - 50 000

a bound book of art prints  
28 x 27 cm

**NOTES**

GIF 4 was produced in 2018 and contains work by twenty six artists from around the world. These include Hanneke Benade, Conrad Botes, Joni Brenner, Jared Ginsburg, Anton Kannemeyer, Luan Nel, Sam Nhlengethwa, Richard and Robyn Penn and Diane Victor.

**PROVENANCE:**

Examples of all of the GIF books have been bought by The Smithsonian in Washington.



LOT 79

## Nelson Makamo

b.1982 South Africa

*These Things Happen*

2016

R18 000 - 24 000

colour lithograph  
signed, dated, numbered PP 1/1 and inscribed  
with the title in pencil along the bottom margin  
sheet size: 42.5 x 37 cm

---



LOT 80

## Nelson Makamo

b.1982 South Africa

Untitled (girl with glasses)

2015

R18 000 - 24 000

colour lithograph  
signed in colour pencil, dated and numbered WP  
1/2 in pencil along the bottom margin  
sheet size: 41 x 37 cm

---



LOT 81

**Andrew Kayser**

b.1978 South Africa

*After Dark Deconstructed*

2018

**R50 000 - 70 000**

oil and fabric on canvas  
193 x 116 cm

---

**NOTES**

Trained at the Koninklijke Academie van Beeldende Kunsten (Royal Academy of Arts), Den Haag, Netherlands, South African born Andrew Kayser's work explores the language of art in contemporary society. Two references dominate his work - the contemporary suburban landscape and scenes reminiscent of traditional Western art history. The contrasting of these themes creates something absurd and irreverent, sometimes humorous, sometimes desperate. The representation of the Eurocentric nature of suburbia challenges unwavering and self-righteous belief systems and moral codes of Western society. In this work, Kayser layers cut-out fabric forms, some legible, others abstract, to create a complex composition at once dramatic and aggressive, yet simultaneously sensual and intimate.



LOT 82

**Norman Catherine**

b.1949 South Africa

*Night Shift*

2012

**R25 000 - 35 000**

linocut

signed, dated, numbered 4/10, inscribed with the

title in pencil and embossed with Artist Proof

Studio chop mark along the bottom margin

sheet size: 106.5 x 135 cm

---



LOT 83

**Douglas Portway**

South African 1922-1993

Abstract

1979

**R10 000 - 20 000**

oil on paper

signed and dated bottom left

66 x 50 cm

---



LOT 84

**Gail Catlin**

b.1948 South Africa

Abstract composition

1982

**R10 000 - 15 000**

oil and collage on paper

signed and dated bottom left

138 x 81 cm

---



LOT 85

**Paul Blomkamp**

b.1949 South Africa

*Visionaries*

**R40 000 - 60 000**

oil on digital canvas print  
signed and printed with the title bottom right  
120 x 150 cm

---



LOT 86

**Benon Lutaaya**

Ugandan 1985-2019

Abstract

2011

**R50 000 - 70 000**

oil on canvas

signed and dated bottom right

87 x 112.5 cm

---



LOT 87

**André Naude**

b.1950 South Africa

Abstract composition

2015

**R20 000 – 30 000**

oil on board

signed and dated bottom right

88 x 99 cm

---



LOT 88

**MJ Turpin**

b.1982 South Africa

*Zombie Abstraction for Delivery at  
3am I*

2017

R20 000 - 30 000

oil and spray paint on canvas  
signed and dated on the reverse  
99.5 x 99.5 cm

---



LOT 89

**Guy du Toit**

b.1958 South Africa

*Victory*

**R5 000 - 8 000**

bronze  
37 x 23 x 23 cm

---



LOT 90

## Jake Michael Singer

b.1991 South Africa

*Gibson's Point*

2017

R70 000 - 90 000

Powdercoated, EN8 steel, key steel and mild steel  
220 x 163 x 66 cm

---

### NOTES

Based in Johannesburg, Jake Singer is a multidisciplinary artist working in sculpture, photography and drawing. Interested in materiality, Singer combines materials related to the built environment. He investigates the role of the artist in observing how the digital space is reshaping the physical world, with science fiction and dystopian landscapes recurring themes in his work.

The design of this sculpture is based on a luffing boom tower crane, and the title - *Gibson's Point* - stems from *Neuromancer*, a 1984 science fiction novel by American-Canadian writer William Gibson. *Neuromancer* influenced the cult film *Matrix*, in which, in classical dystopian science fiction style, a futuristic ship features strongly, which takes the protagonists to salvation. The trope was popularly referenced by the Black Panthers US liberation movement in the 1960s.



LOT 91

## Vusi Beauchamp

b.1979 South Africa

*Milk and Honey*

2018

R100 000 - 150 000

oil, spray paint and pastel on paper  
signed and dated bottom right  
146 x 208 cm

---

### NOTES

Johannesburg based artist Vusi Beauchamp works in a range of mediums often including street art techniques such as spray-paint and stencils. At first glance jocular and whimsical, Beauchamp's work interrogates social issues in current South African socio-economic politics. While his work may be regarded as satirical and provocative, it responds to complex racial narratives ubiquitous in South Africa. Through his portrayal of racially loaded imagery - unapologetically exaggerated - Beauchamp's work speaks of black experience under white cultural hegemony.

LOT 92  
**Colbert Mashile**

b.1972 South Africa

*Vonani Sin+*

2009

R8 000 - 12 000

ink, acrylic and collage on paper  
signed and dated bottom right  
69 x 55 cm

---



LOT 93  
**Colbert Mashile**

b.1972 South Africa

Figure and skeleton

2009

R8 000 - 12 000

acrylic on paper  
signed and dated bottom right  
65 x 56 cm

---





LOT 94

**Conrad Botes**

b.1969 South Africa

*Self Portrait*

2016

**R10 000 - 15 000**

colour lithograph  
signed, dated and numbered 5/9 in pencil along  
the bottom margin  
image size: 42 x 41 cm

---



LOT 95

**Jason Bronkhorst**

b.1976 South Africa

*This Parliament is on Fire*

2017

**R50 000 – 70 000**

oil on canvas  
signed and dated centre right; inscribed with the  
title on the reverse  
150 x 250 cm

---

**NOTES**

Jason Bronkhorst is an artist, designer and publisher working across many platforms in various media. Many of his paintings are forms of self-portrait, with each painting containing layers of images and words – erased, re-worked, covered and uncovered continuously. This large painting, *This Parliament is on Fire*, reflects on current dialogues around post-colonialism, capitalism, patriarchy and white supremacy in contemporary South Africa.

LOT 96

**Nelson Makamo**

b.1982 South Africa

Untitled (jackal)

2016

**R18 000 - 24 000**

colour lithograph  
signed, dated and numbered WP 1/2 in pencil  
along the bottom margin  
sheet size: 37 x 43 cm

---



LOT 97

**Nelson Makamo**

b.1982 South Africa

*When the world turns blue*

2015

**R18 000 - 24 000**

colour lithograph  
signed, dated, numbered WP 1/12 and inscribed  
with the title in pencil along the bottom margin  
sheet size: 43 x 37 cm

---





LOT 98

**Nelson Makamo**

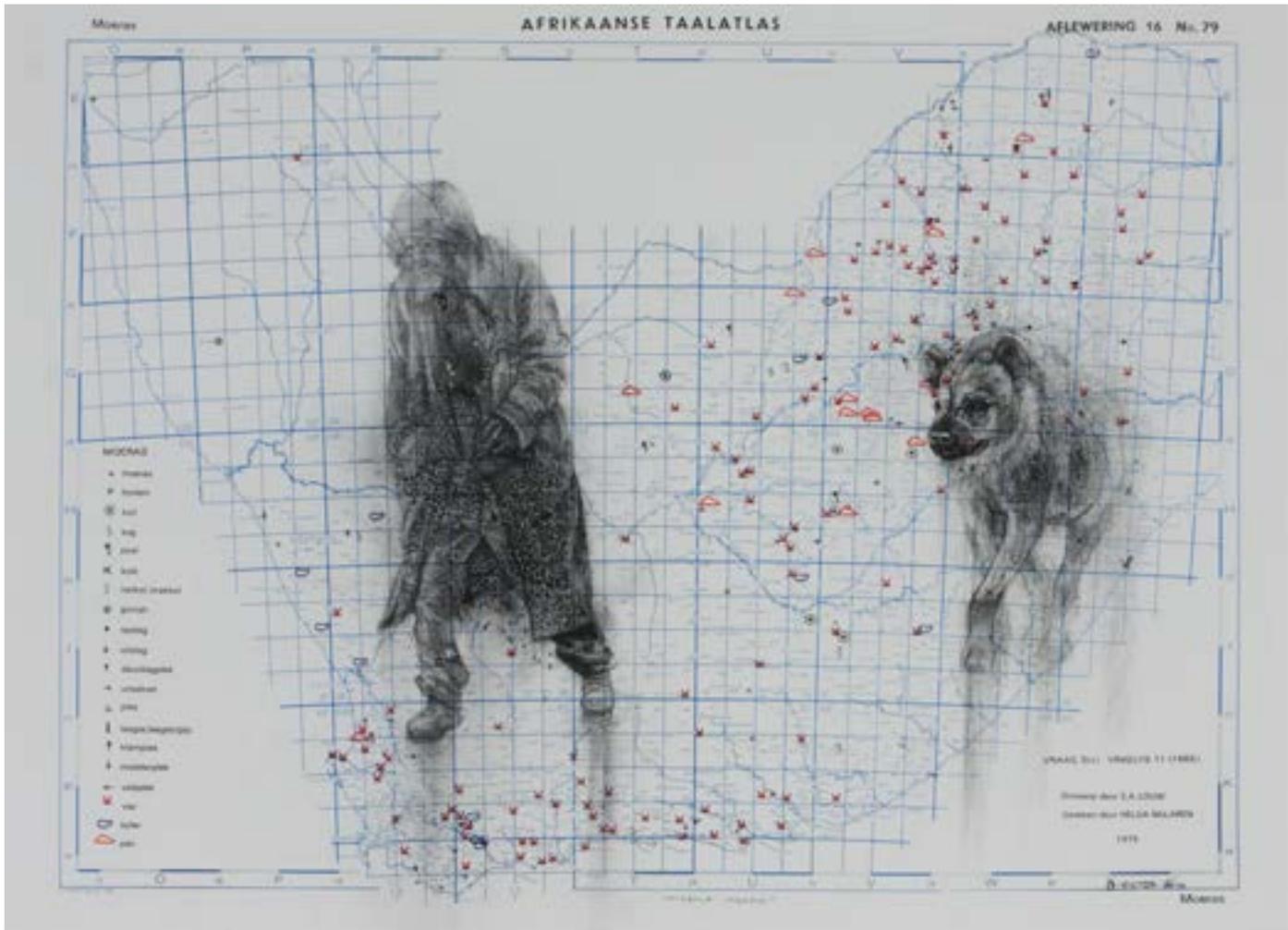
b.1982 South Africa

Head in profile

**R50 000 - 70 000**

unique lithograph with hand colouring  
signed and numbered 1/10 in pencil along the  
bottom  
sheet size: 107 x 77 cm

---



LOT 99

**Diane Victor**

b.1964 South Africa

*Migrant Moeras*

2014

R25 000 - 40 000

charcoal on found pages from  
Afrikaanse Taalatlas  
signed, dated and inscribed with the title along  
the bottom  
62 x 85 cm



LOT 100

**Diane Victor**

b.1964 South Africa

Portrait

**R10 000 - 15 000**

smoke drawing  
59 x 42 cm

---



LOT 101

**Nelson Makamo**

b.1982 South Africa

Glasses and headphones, diptych

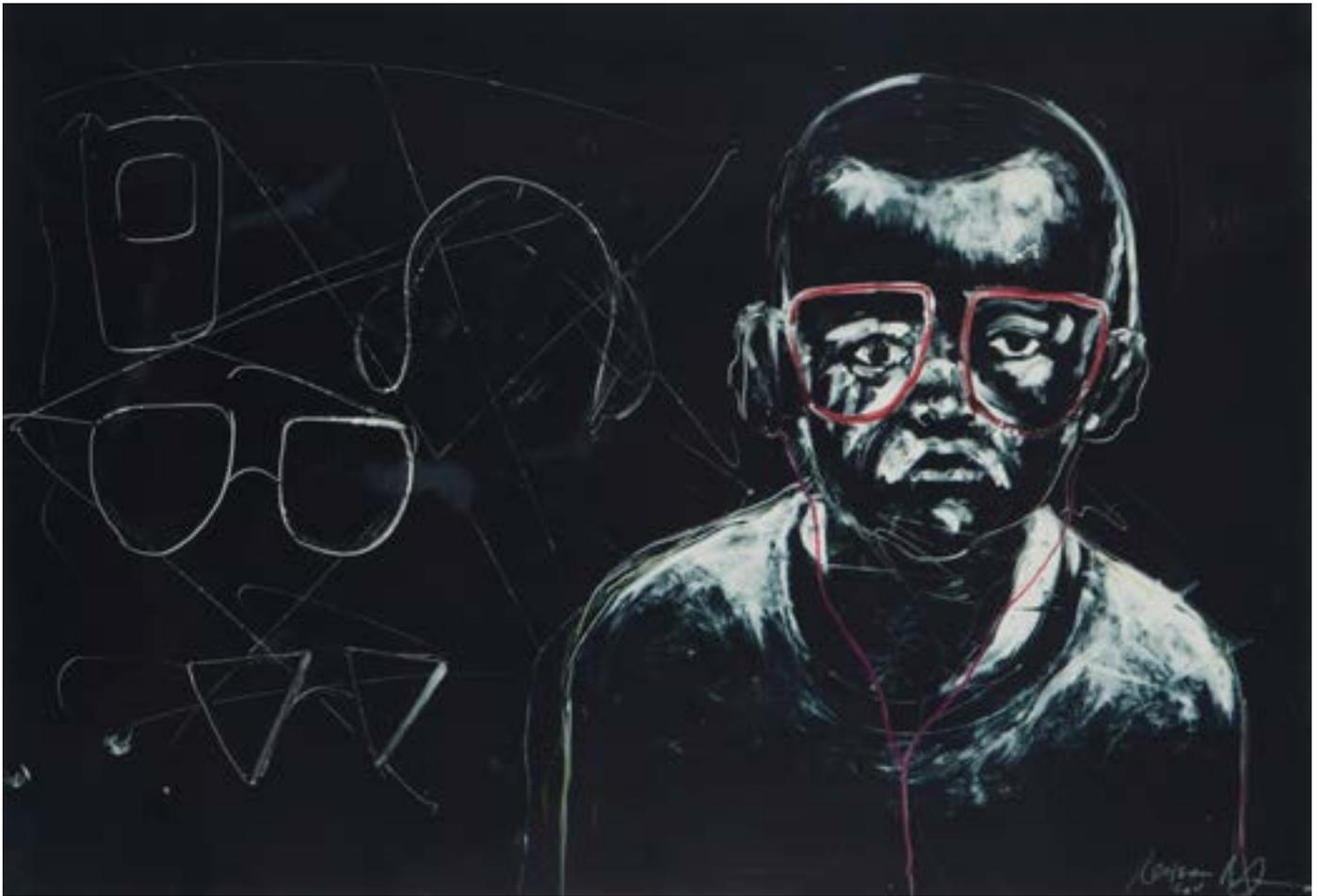
2011

**R100 000 – 150 000**

monotype

signed and dated bottom right of second sheet  
sheet size: 90 x 128 cm; 86 x 123 cm

---







LOT 103

**Neil Rodger**

b.1941 South Africa

*The Villa by the Sea I*  
(from the *Passatempi in Villa* series)

**R80 000 - 120 000**

oil on canvas  
signed bottom right; signed and inscribed with  
the title on the stretcher  
120,5 x 100 cm

---

**NOTES**

Neil Rodger's realist art defies easy categorisation. While a surreal air exists in most of his work, there is an undeniable timelessness and harmony throughout. Having lived out his days in the Eastern Cape in relative isolation and solitude, his paintings are imbued with this sense of austerity and remoteness. Often peppered with representations of beauty and youth, and an intriguing mysteriousness, his nascent painterly characteristics are abundantly present in this early example on offer.



© Andrew Verster/DALRO

LOT 104

**Andrew Verster**

b.1937 South Africa

*City Plants V*

**R30 000 - 50 000**

oil on canvas

inscribed with the title on a label on the reverse

101 x 76 cm

---



LOT 105

**Ernst de Jong**

South African 1934-2016

*Composition #69*

1967

**R18 000 - 24 000**

oil and assemblage on canvas laid down on board  
signed and dated bottom right; inscribed with the  
title on the reverse  
60.5 x 60.5 cm

**PROVENANCE**  
Gallery 101, Johannesburg.



LOT 106

**Anton Smit**

b.1954 South Africa

Female Head

2000

**R30 000 – 50 000**

concrete on a steel base

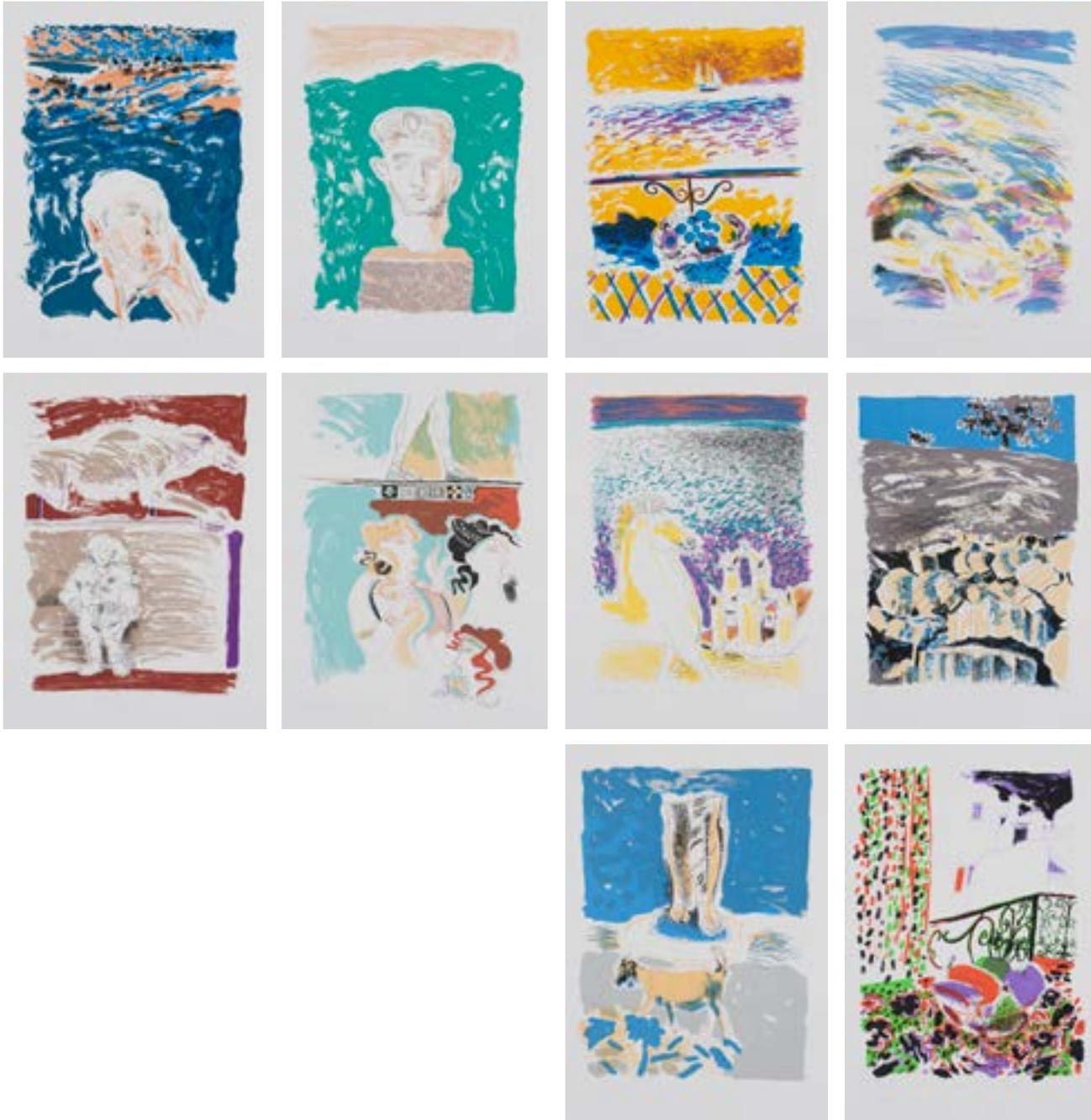
signed, dated and numbered 20/24

96 x 32 x 43 cm

---

**NOTES**

Anton Smit is best known for his monumental sculptures of male and female heads, produced in a range of mediums and styles. Working from the Cape and from his studio near Bronkhorstspruit Dam, Smit, with his team of sixteen staff produce his signature colossal sculptures. His work is included in numerous public and private collections around the world including those of Johann Rupert and Desmond Tutu.



© Andrew Verster/DALRO

LOT 107

**Andrew Verster**

b.1937 South Africa

*Homage to Seferis*

1987

**R10 000 - 15 000**

colour screenprints  
 each signed, dated, numbered 39/100 and  
 inscribed with the respective title in pencil along  
 the bottom margin; each stamped with the  
 Caversham Press chop mark  
 sheet size: 58 x 42 cm

**NOTES**

A portfolio of 10 screenprints by Andrew Verster with 10 poems by George Seferis, printed by Malcolm Christian, November 1987, edition limited to 100, this one numbered 37, in the cardboard portfolio case.



LOT 108

**Phillemon Hlungwani**

b.1975 South Africa

*LahaShinkavana Xanga  
Xingatsemeka Kona*

2006

**R20 000 - 30 000**

etching and aquatint  
signed, dated, numbered A/P and inscribed with  
the title in pencil along the bottom margin  
plate size: 48.5 x 66.5 cm

---



LOT 109

**Ricky Dyaloyi**

b.1983 South Africa

Workers returning home

2009

**R20 000 - 30 000**

oil on canvas

signed and dated bottom right

150 x 200 cm

---



LOT 110

**Louis de Villiers**

b.1987 South Africa

*Engaged II*

2017

**R20 000 - 30 000**

oil pastel, acrylic, and gold leaf on paper  
75.5 x 112.5 cm

---



LOT 111

**Raymond Andrews**

b.1948 South Africa

Reclining nude

**R40 000 – 60 000**

carved and painted wood with gold leaf detail  
signed with the artist's initials bottom left  
100 x 73.5 cm

---



LOT 112

**Misheck Masamvu**

b.1980 Zimbabwe

*Meditation*

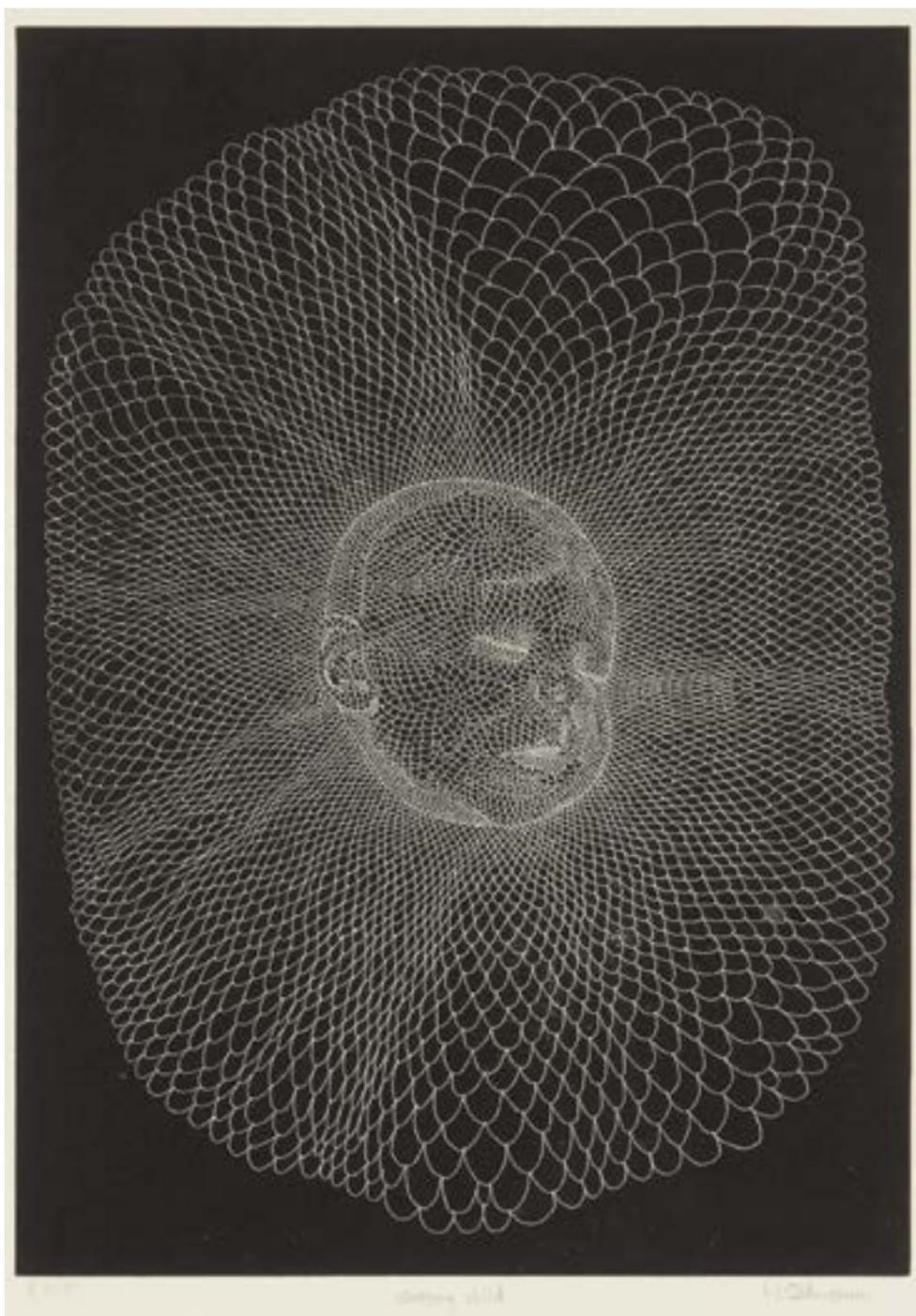
2010

**R20 000 - 30 000**

acrylic on paper  
signed and dated bottom right; inscribed with the  
artist's name, the date and title on a Gallery Delta  
label on the reverse  
95 x 68 cm

**PROVENANCE**

Gallery Delta Foundation for Art and the  
Humanities, Harare.



LOT 113

**Walter Oltmann**

b.1960 South Africa

*Sleeping child*

R7 000 - 10 000

linocut

signed, numbered B.A.T and inscribed with the  
title in pencil along the bottom margin

sheet size: 60 x 42 cm

---



LOT 114

**David Goldblatt**

South African 1930–2018

*Kapgat se Berge from the R63  
between Williston and Calvinia,  
Northern Cape. 12 April 2009*  
2009

**R20 000 – 30 000**

archival pigment ink on cotton rag paper  
signed, dated 12.4.09 and inscribed with the title in  
ink along the left and bottom margin  
sheet size: 22 x 30 cm

#### PHOTOGRAPHY

After the breakout success of the special section of photographs in our Winter 19 LIVE Auction in Johannesburg, which achieved several auction records, we present in this sale a special section of contemporary fine art photographs at more accessible price points. Featured on the auction are works by some of South Africa's best known contemporary photographers, as well as highly collectable less well-known gems.

#### PROVENANCE

Goldblatt, D. (2014). *Regarding Intersections*.  
Göttingen: Steidl, another example illustrated on  
P.13.



LOT 115

**Leon Krige**

b.1962 South Africa

*Ponte Tudhope, Easter Saturday 2011,  
Tudhope Heights 21st Floor Escombe  
by Sifiso*

2011

**R5 000 – 8 000 (NO RESERVE)**

archival pigment ink on cotton rag paper  
signed, dated, numbered A/P Ed #2/6 and  
inscribed with the title and exposure in pencil  
along the bottom margin  
sheet size: 50 x 91.5 cm, unframed

---



LOT 116

**Michael Meyersfeld**

b.1940 South Africa

*Retreat*

1979

**R5 000 – 7 000**

archival inkjet print  
signed, dated and numbered 6/10 in pencil along  
the bottom margin  
image size: 79 x 111 cm

---



LOT 117

**Guy Tillim**

b.1962 South Africa

*Springlands, Guyana, 1997*

1997

R8 000 - 10 000

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

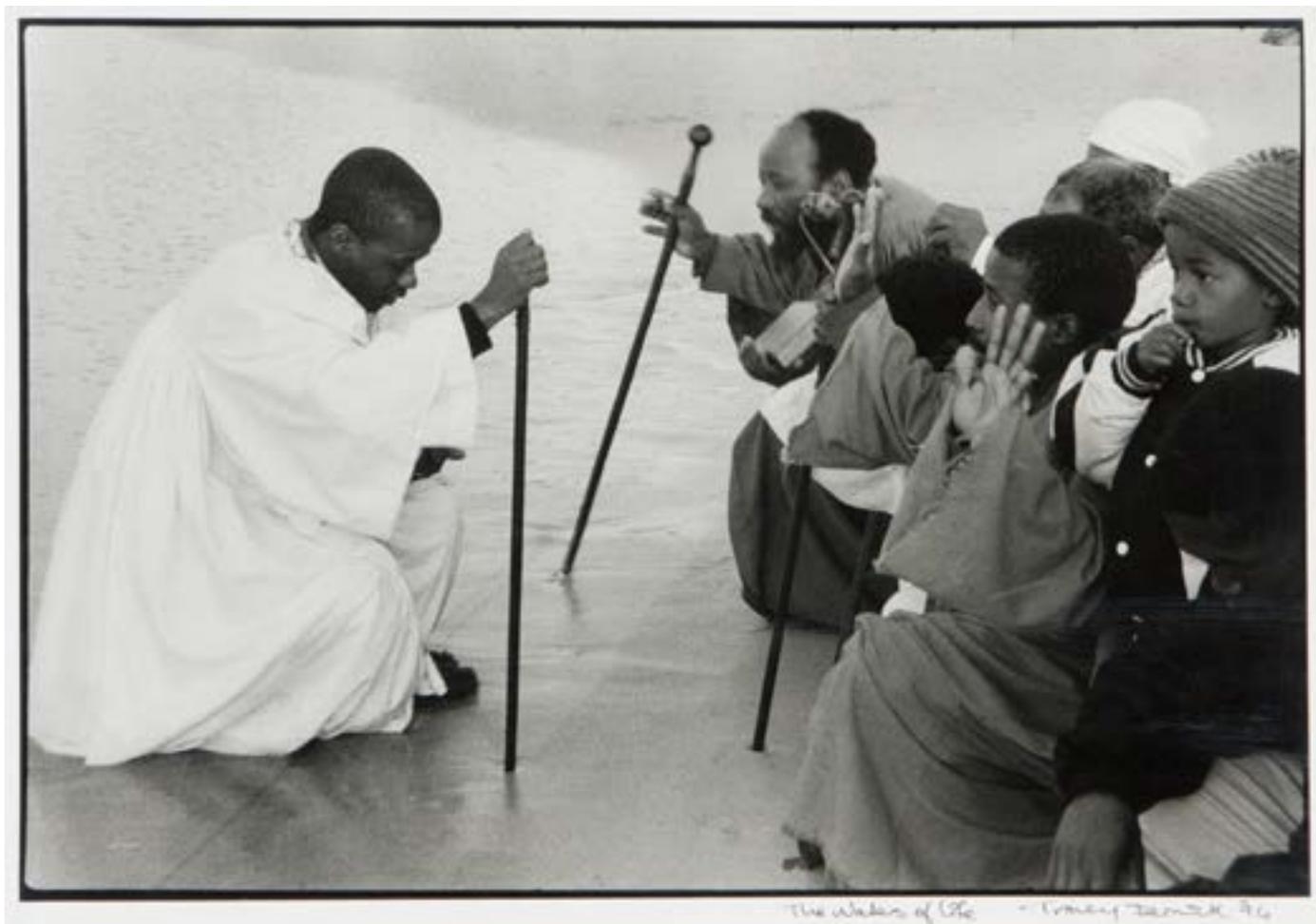
---

**PROVENANCE**

Tillim, G. (2003). *Departure*. Cape Town: Michael  
Stevenson Contemporary & Bell-Roberts  
Publishing, another example illustrated on p.35.

**NOTES**

Another example is held in the permanent  
collection of the University of Cape Town.



LOT 118

**Tracey Derrick**

b.1961 England

*The Waters of Life I and II*, two

1994

**R5 000 - 7 000 (NO RESERVE)**

gelatin silver print

each signed, dated, numbered 1/25 and inscribed  
with the respective title in ink along the bottom  
margin

image size: 27 x 38.5 cm each

**PROVENANCE:**

Goodman Gallery, Johannesburg.



The Value of Life — Tony Denton '86



LOT 119  
**George Hallett**

b.1942 South Africa

*The British Cinema, District Six, 1969*

printed 1999

R4 000 - 6 000

gelatin silver print  
signed, dated and inscribed with the title in ink  
along the bottom margin  
image size: 56 x 36.5 cm

---



LOT 120  
**George Hallett**

b.1942 South Africa

*Seven Steps, District Six, 1969*

printed 1999

R4 000 - 6 000

gelatin silver print  
signed, dated and inscribed with the title in ink  
along the bottom margin  
image size: 56 x 36.5 cm

---



LOT 121

**Zanele Muholi**

b.1972 South Africa

*Isililo XX*

**R25 000 - 35 000**

inkjet print on Baryta coated cotton paper  
from an edition of 100  
50 x 50 cm

---

**NOTES**

Another example is held in the permanent collection of the Zeitz Museum of Contemporary Art Africa, Cape Town.



*Tweede Nuwejaarsdag District Six 1962*

*John Brett Cohen '99*

LOT 122

**John Brett Cohen**

South African 1934-2001

*Tweede Nuwejaarsdag District  
Six 1962*

printed 1999

**R2 000 - 4 000 (NO RESERVE)**

gelatin silver print  
signed, dated and inscribed with the title in ink  
along the bottom margin  
sheet size: 50 x 61 cm, unframed



LOT 123

## Jürgen Schadeberg

b.1931 Germany

*Violet Hashe, Johannesburg, 1952*

printed 1999

R10 000 - 15 000 (NO RESERVE)

gelatin silver print  
signed, dated and inscribed with the title in ink  
along the bottom margin  
sheet size: 61 x 50 cm, unframed



LOT 124

## Mikhael Subotzky

b.1981 South Africa

*Johnny Fortune*

2004

R7 000 – 10 000

archival pigment ink on 100% cotton rag paper  
signed, dated and numbered 15/60 in pencil  
along the bottom 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.



LOT 125

**Arlene-Amaler Raviv &  
Dale Yudelman**

20th Century South African

*Joburg Man*

2008

**R20 000 – 30 000**

oil and digital print on canvas  
signed and numbered 61/99 bottom right  
161 x 100 cm

---



LOT 126

**Kathryn Smith**

b.1975 South Africa

*Façade*

2003-4

**R10 000 - 15 000 (NO RESERVE)**

transparency in a UV light box  
82.5 x 67 x 8 cm

**NOTES**

Recipient of Standard Bank Young Artist award in 2004, Smith's work explores the performative and forensic possibilities of photography. Upon illumination within its UV lightbox, the photo-transparency reveals text referencing the crimes of the United Kingdom's infamous Dennis Nilsen.



LOT 127

## Gideon Mendel

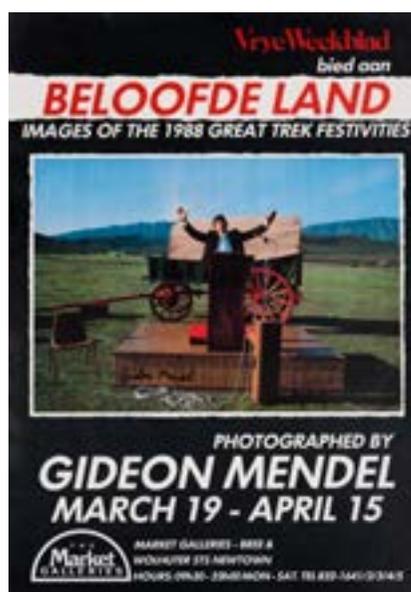
b.1959 South Africa

*Pastor Johan Rossouw of the Dutch Reformed Church delivers an open-air church service during the FAK trek re-enactment festivities at Bonnievale in the Boland Mountains. August 1988, Bonnievale (from The Promised Land series)*

1988

R2 000 – 4 000

cibachrome print  
signed and inscribed 'Vir Johan, van ons almal' in pencil along the bottom edge of the mount  
image size: 26 x 41 cm



NOTES:  
Accompanied by signed poster.



Another strong and distinguishing feature of the *ONLINE&LIVE | Curated Gallery Auction* will be a range of work with auction estimates priced at under R10 000. An ideal place to start your burgeoning collection!

The key theme of this auction format is accessibility. Aspire is well aware that many people who are art lovers, and who may have begun collecting or are considering starting a collection, don't have the means to enter the market at a level where much collectable and prized art is priced.

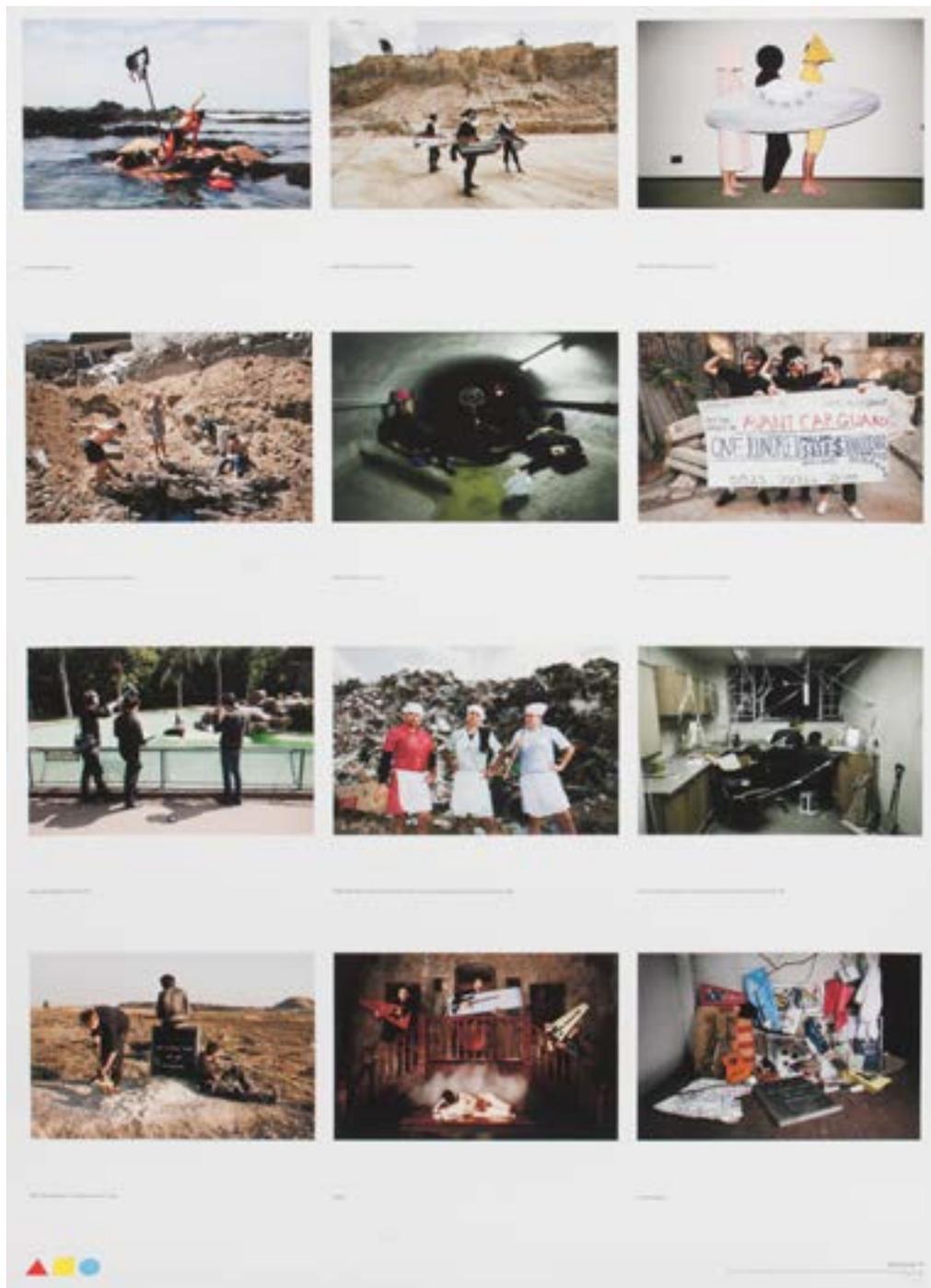
Therefore, the accessibility of the sales format – providing a platform where buyers can interact with Aspire through our app, online, through the telephone, or live in the room on auction day – is matched by an accessible pricing policy. What this means in practice is that collectors can range across a huge scope of values and pricing in the work on sale, to find something that pleases both their eyes and their pockets.

What it does NOT mean is that our focus on quality and our commitment to our curated subjects will waver. It means that collectors can find works to bid on ranging from Durant Sihlali, Nat Mokgosi and Wopko Jensma, to big names like Penny Siopis and William Kentridge. In each of the two main curated categories on the auction, *20th Century Pioneers* and *Rising Contemporaries*, prices will range from below R1,000 to tens of thousands, but affordable, quality and most importantly discerning, collectable works will be present throughout.

## SESSION 3

### *Affordable quality collecting Works under R10 000*

Lot 133, Avant Car Guard,  
*Avant Car Guard and the Gay Black Jewish Artist*



LOT 128

## Avant Car Guard

20th Century South Africa

*Volume II*

2008

R2 000 – 4 000 (NO RESERVE)

archival pigment ink on cotton rag paper  
signed and numbered 5/100 in pencil along the  
paper edge  
sheet size: 118 x 83.5 cm

### NOTES

This work serves as the limited edition monograph  
for the 'Volume II' series, self published by Avant  
Car Guard, Cape Town.



LOT 129

## Avant Car Guard

20th Century South Africa

*Avant Car Guard at J.H. Pierneef's  
Grave*

2006

**R4 000 – 6 000 (NO RESERVE)**

archival pigment ink on cotton rag paper  
signed, dated and numbered 1/15 in pencil along  
the bottom margin  
sheet size: 70 x 103 cm, unframed

### LITERATURE

Blom, Z., Booyens, J., and MacGarry, M. (2006). *Volume 1*.  
Cape Town: self-published, unpaginated.

### NOTES

These several works by satirical collective Avant Car Guard are representative of its relatively short-lived lifespan producing multimedia works attacking social foibles, particularly those among the South African and global art worlds. The three members of the collective, Zander Blom, Jan-Henri Booyens and Michael MacGarry, have all gone on to forge significant solo art careers.



LOT 130

## Avant Car Guard

20th Century South Africa

*We're not just props, we're  
people too*

2007

**R4 000 - 6 000 (NO RESERVE)**

archival pigment ink on cotton rag paper  
signed, dated and numbered 1/15 in pencil along  
the bottom margin  
sheet size: 70 x 103 cm, unframed

---



LOT 131

## Avant Car Guard

20th Century South Africa

*see ya later*

2007

R4 000 - 6 000 (NO RESERVE)

archival pigment ink on cotton rag paper  
signed, dated, numbered 2/15 and inscribed with  
the title in pencil along the bottom margin  
sheet size: 73.5 x 107 cm, unframed

---

### LITERATURE

Blom, Z., Booyens, J., and MacGarry, M.  
(2008). *Volume II*, Cape Town: self-published,  
unpaginated.



LOT 132

## Avant Car Guard

20th Century South Africa

*Impressions d'Afrique: A  
Scrapbooking Sunday with Avant  
Car Guard*

2006

**R2 000 - 4 000 (NO RESERVE)**

archival pigment ink on cotton rag paper  
signed, dated, numbered 1/15 and inscribed with  
the title in pencil along the bottom margin  
sheet size: 44.5 x 63.5 cm, unframed

### LITERATURE

Blom, Z., Booyens, J., and MacGarry, M.  
(2006). *Volume 1*. Cape Town: self-published,  
unpaginated.



LOT 133

## Avant Car Guard

20th Century South Africa

*Avant Car Guard and the Gay Black*

*Jewish Artist*

2007

**R2 000 - 4 000 (NO RESERVE)**

archival pigment ink on cotton rag paper  
signed, dated and numbered 10/15 in pencil along  
the bottom margin  
sheet size: 41 x 60 cm, unframed

### LITERATURE

Blom, Z., Booyens, J., and MacGarry, M.  
(2008). *Volume II*, Cape Town: self-published,  
unpaginated.



LOT 134

## Avant Car Guard

20th Century South Africa

*The Three Musicians*

2007

R2 000 - 4 000 (NO RESERVE)

archival pigment ink on cotton rag paper  
signed, dated and numbered 10/15 in pencil along  
the bottom margin  
sheet size: 41 x 60 cm, unframed

### LITERATURE

Blom, Z., Booyens, J., and MacGarry, M.  
(2008). *Volume II*, Cape Town: self-published,  
unpaginated.



LOT 135

## Avant Car Guard

20th Century South Africa

*Untitled*

2007

R2 000 - 4 000 (NO RESERVE)

archival pigment ink on cotton rag paper  
signed, dated and numbered 10/15 in pencil along  
the bottom margin  
sheet size: 41 x 59.5 cm, unframed

### LITERATURE

Blom, Z., Booyens, J., and MacGarry, M.  
(2008). *Volume II*, Cape Town: self-published,  
unpaginated.



LOT 136

## Avant Car Guard

20th Century South Africa

*'We want to make contemporary art  
a professionally run business, and this  
means diverse tasks.'* Not.

2007

**R2 000 - 4 000 (NO RESERVE)**

archival pigment ink on cotton rag paper  
signed, dated and numbered 1/15 in pencil along  
the bottom margin  
sheet size: 40.5 x 59.5 cm

### LITERATURE

Blom, Z., Booyens, J., and MacGarry, M.  
(2008). *Volume II*, Cape Town: self-published,  
unpaginated.



LOT 137

## Avant Car Guard

20th Century South Africa

*Avant Car Guard Receives an  
Honorary Merit Prize*

2006

R2 000 - 4 000 (NO RESERVE)

archival pigment ink on cotton rag paper  
signed, dated and numbered 1/15 in pencil along  
the bottom margin  
sheet size: 53 x 63.5 cm, unframed

### LITERATURE

Blom, Z., Booyens, J., and MacGarry, M.  
(2006). *Volume 1*. Cape Town: self-published,  
unpaginated.



LOT 138

## Avant Car Guard

20th Century South Africa

*Avant Car Guard and the Stupid  
Fucking White Man*

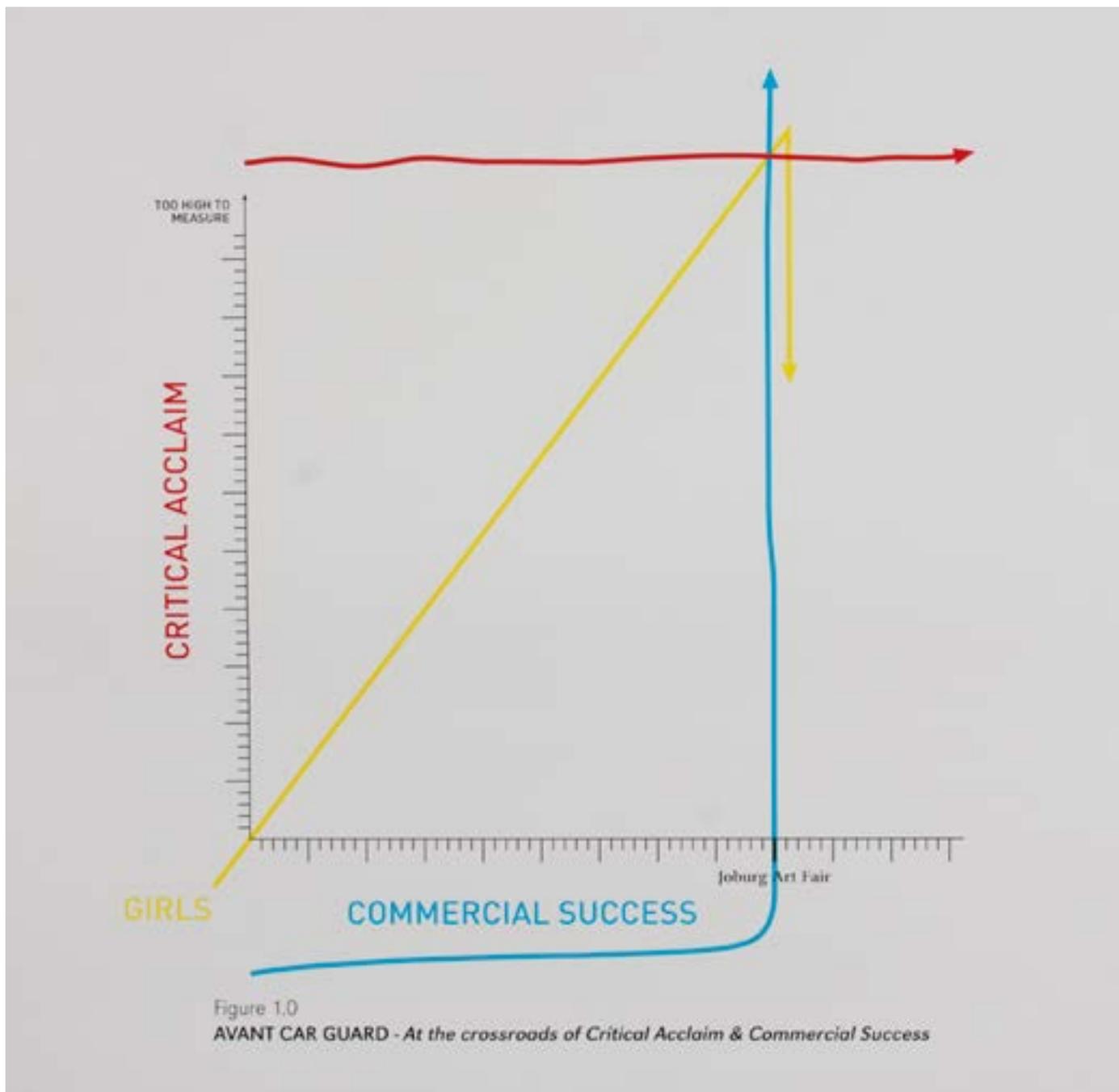
2007

R2 000 - 4 000 (NO RESERVE)

archival pigment ink on cotton rag paper  
signed, dated and numbered 10/15 in pencil along  
the bottom margin  
sheet size: 41 x 60 cm, unframed

### LITERATURE

Blom, Z., Booyens, J., and MacGarry, M.  
(2008). *Volume II*, Cape Town: self-published,  
unpaginated.



LOT 139

## Avant Car Guard

20th Century South Africa

*At the crossroads of Critical Acclaim  
& Commercial Success*

2008

R2 000 - 4 000 (NO RESERVE)

archival pigment ink on cotton rag paper  
 signed, dated and numbered 1/15 in pencil along  
 the bottom margin  
 sheet size: 70 x 103 cm, unframed

LOT 140

**Rebecca Haysom**

b.1983 South Africa

*Untitled (Blondie with Horse)*

2017

**R3 000 - 5 000 (NO RESERVE)**

collage on paper  
signed and dated bottom right; inscribed  
with the artist's name, the title and  
medium on an Everard Read gallery label  
on the reverse  
17 x 22.5 cm

---



LOT 141

**Mia Chaplin**

b.1990 South Africa

*Handshake*

2013

**R500 - 800 (NO RESERVE)**

ink on paper  
signed and dated in pencil bottom right  
14.5 x 13 cm

---





LOT 142

**Mia Chaplin**

b.1990 South Africa

Pregnant woman

2013

**R3 000 - 5 000 (NO RESERVE)**

ink on paper

signed and dated bottom right

56 x 40 cm

---



LOT 143

**Mia Chaplin**

b.1990 South Africa

Nude with black hair

2013

**R3 000 - 5 000 (NO RESERVE)**

ink on un-stretched canvas

signed and dated bottom right

60.5 x 45.5 cm

---



LOT 144

## Banele Khoza

b.1994 South Africa

*Don't Ask*

2017

R7 000 – 10 000

watercolour on paper  
signed, dated and inscribed with the title in pencil  
along the bottom  
41 x 29 cm

---

### NOTES

Banele Khoza has grown a considerable following in a relatively short time. Born in 1994 in Swaziland, the young artist studied in South Africa where he now works as a full-time artist. Khoza's work largely depicts figurative abstraction and is recognised for its colour and imaginative compositions. Khoza has had several solo exhibitions, and most recently was included in an exhibition at the prestigious Zeitz MOCAA in Cape Town.



LOT 145

**Banele Khoza**

b.1994 South Africa

*No Words*

2015

**R5 000 – 7 000**

Copic marker and fineliner pen on paper  
signed, dated and inscribed with the title in pencil  
along the bottom  
34.5 x 49 cm

---



LOT 146

**Theresa-Anne Mackintosh**

b.1968 South Africa

Couple

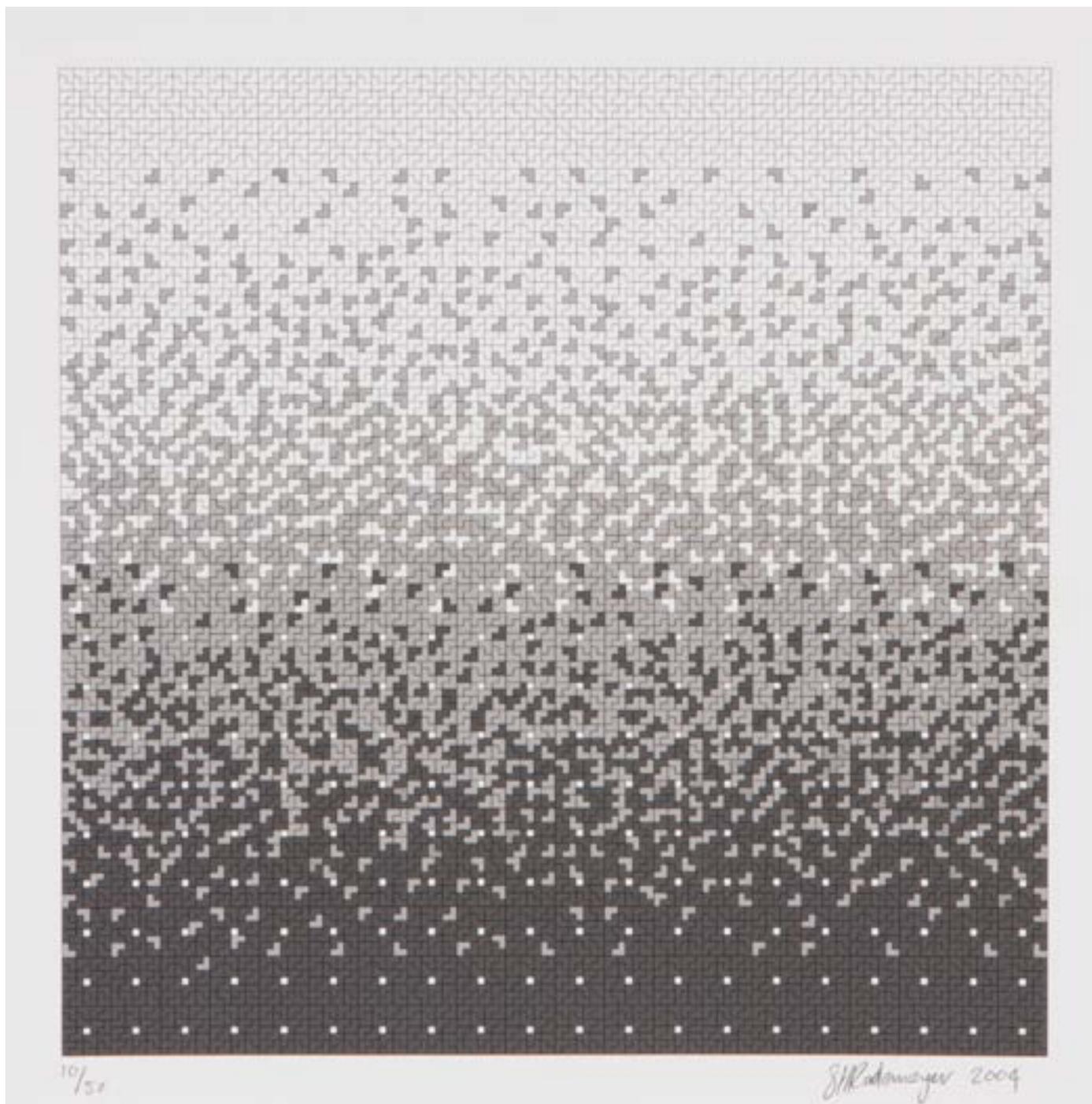
R1 000 - 2 000 (NO RESERVE)

screenprint

signed and numbered 72/101 in pencil

along the bottom margin

sheet size: 20.5 x 14.5 cm



LOT 147

**Stephanus Rademeyer**

b.1976 South Africa

*Surface Depth*

2004

**R800 - 1 200 (NO RESERVE)**

lithograph

signed, dated and numbered 10/50 in pencil  
along the bottom margin

sheet size: 19 x 19 cm, unframed

---



LOT 148  
**Maja Marx**  
b.1977 South Africa

*Fold I*  
2008

R3 000 - 5 000 (NO RESERVE)

monotype  
signed, dated, numbered 1/1 and inscribed with  
the title in pencil along the bottom margin  
sheet size: 99 x 70.5 cm, unframed

---



LOT 149  
**Maja Marx**  
b.1977 South Africa

*Fold with section*  
2008

R3 000 - 5 000 (NO RESERVE)

monotype  
signed, dated, numbered 1/1 and inscribed with  
the title in pencil along the bottom margin  
sheet size: 50 x 71.5 cm, unframed

---



LOT 150

**Maja Marx**

b.1977 South Africa

*Far Horizon*

2008

**R3 000 - 5 000 (NO RESERVE)**

monotype

signed, dated, numbered 1/1 and inscribed with  
the title in pencil along the bottom margin

sheet size: 49.5 x 70.5 cm, unframed

---



LOT 151

**Collen Maswanganyi**

b.1977 South Africa

Man on fish

2015

**R3 000 - 5 000**

carved and painted wood  
signed and dated on the base  
48 x 20 x 40 cm

---

LOT 152

## Hylton Nel

b.1941 South Africa

Man kneeling

2007

R4 000 - 6 000

hand-painted and glazed ceramic  
signed and dated 9.10.2007 in the centre  
diameter: 26 cm; height: 5 cm

---



LOT 153

## Ruan Hoffmann

b.1971 South Africa

2.6.5

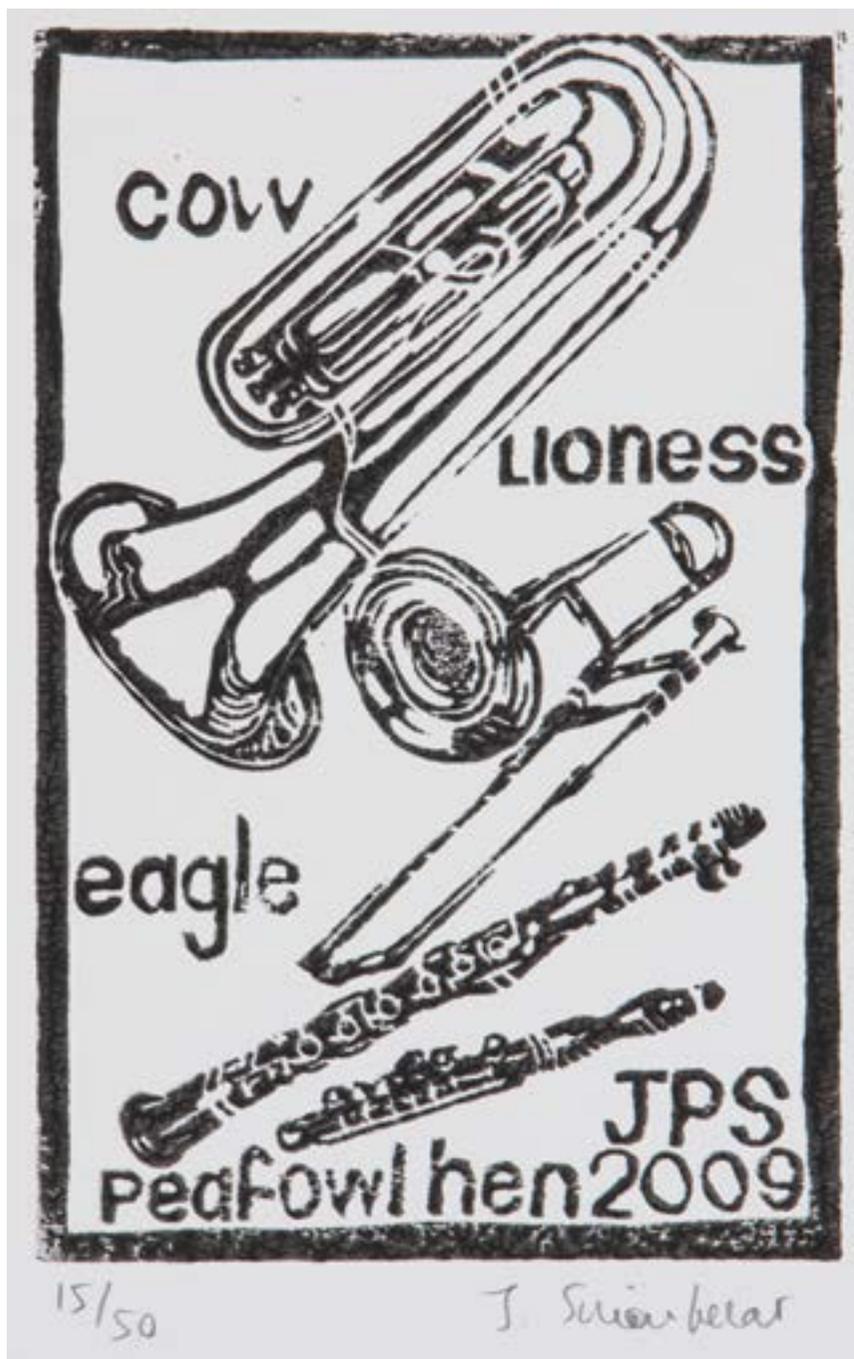
2005

R500 - 800

hand-painted and glazed ceramic  
signed, dated 25.04.05 and stamped with the title  
on the underside  
diameter: 23 cm; height: 4 cm

---





LOT 154

**Joachim Schönfeldt**

b.1958 South Africa

*Cow/Lioness/Eagle/Peafowl Hen*  
2009

**R300 - 500 (NO RESERVE)**

screenprint  
signed and numbered 15/50 in pencil along the  
bottom margin  
sheet size: 29 x 20 cm



LOT 155

**Timothy Foulds**

b.1969 Zimbabwe

*Forest II*

1996

**R300 - 400 (NO RESERVE)**

etching

signed, dated, numbered 16/40 and inscribed  
with the title in pencil along the bottom margin

plate size: 3 x 9.5 cm

---



LOT 156

**Jo Ractliffe**

b.1961 South Africa

Treetops in evening moonlight

2002-5

**R1 000 – 2 000 (NO RESERVE)**

archival inkjet print

signed, dated and numbered 38/50 in pencil  
along the bottom margin

sheet size: 18 x 18 cm, unframed

**EXHIBITED**

Stevenson Gallery, Johannesburg, *Jo Ractliffe: Real Life*, 2006, another example exhibited.



LOT 157

**Hedwig Barry**

b.1969 South Africa

*Guide for Walking in Sand* (from the  
*Groundless* series)

2019

**R5 000 - 8 000 (NO RESERVE)**

acrylic, enamel, Indian ink and glitter on Fabriano  
signed and dated bottom right  
100 x 70 cm

---



LOT 158

**Walter Meyer**

South African 1965–2017

House and ball

1984

**R8 000 - 12 000**

oil on canvas

signed and dated bottom right

30 x 40 cm

**NOTES:**

These three examples were produced while the artist was a student at the University of Pretoria.

LOT 159  
**Walter Meyer**  
South African 1965-2017  
Figure with teeth  
R7 000 - 10 000

oil on canvas  
40 x 30 cm

---



LOT 160  
**Walter Meyer**  
South African 1965-2017  
Spotted form  
R2 500 - 3 500

oil on canvas  
21 x 28.5 cm

---





LOT 161

## Norman Catherine

b.1949 South Africa

*Norman Catherine 'Red Rubber Neck Too' Goodman Gallery exhibition poster, 16 September - 7 October 2006*

2006

R2 500 - 3 000

colour photolithograph  
signed and numbered 36/120 in pencil  
bottom right  
sheet size: 80 x 57 cm



LOT 162

## Norman Catherine

b.1949 South Africa

*Norman Catherine 'Chinwag' Goodman Gallery exhibition poster, 16 September - 7 October 2006*

2006

R2 500 - 3 000

colour photolithograph  
signed and numbered 39/75 in pencil  
bottom right  
sheet size: 79 x 57 cm



LOT 163  
**Norman Catherine**

b.1949 South Africa

*Mirror Mirror*

**R5 000 – 7 000**

colour screenprint  
 signed, numbered 3/30 and inscribed with the  
 title in pencil along the bottom margin  
 sheet size: 50 x 65.5 cm

LOT 164

**Norman Catherine**

b.1949 South Africa

*'Norman Catherine' by Hazel  
 Friedman and Norman Catherine.  
 Deluxe limited edition with signed  
 print*

**R3 000 – 5 000**

Catherine, N. and Friedman, H. (2000). *Norman  
 Catherine*. Johannesburg: Goodman Gallery  
 Editions.

In the original glossy pictorial boards and  
 dustwrapper. Protected in a hard board slipcase.



LOT 165

## Banele Khoza

b.1994 South Africa

*Untitled; Untitled; My People*, three

2011; 2015; 2015

R5 500 – 7 500

digital prints on Hahnemühle paper  
signed, dated, numbered 3/10; 3/10; 4/20 and  
inscribed with the titles in pencil along the  
bottom margins  
sheet size: 27.5 x 17.5 cm, 27 x 17.5 cm,  
17 x 27.5 cm

---



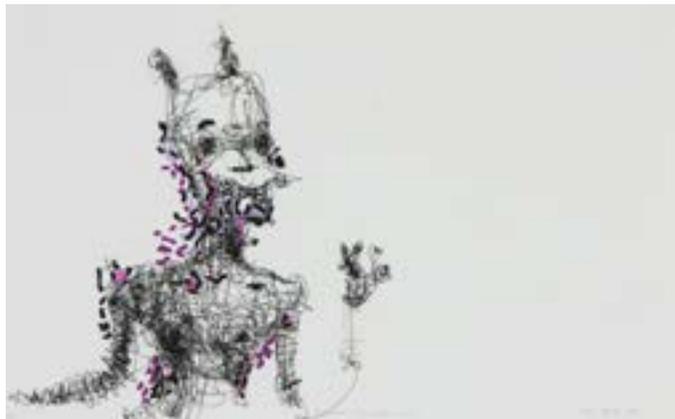
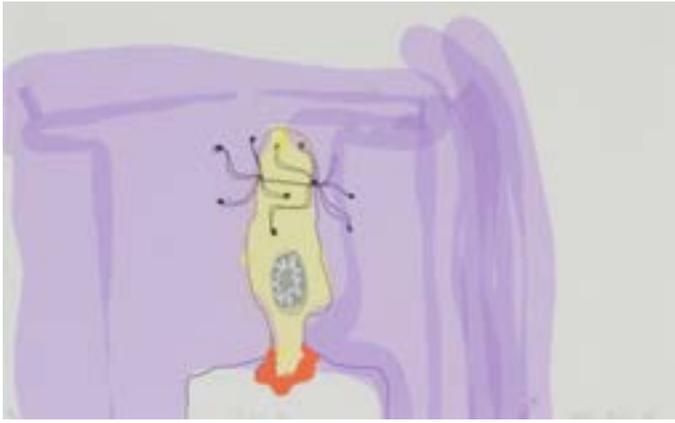
LOT 166  
**Banele Khoza**

b.1994 South Africa

*02:00, Sunday; Thinking about Matisse; My silly heart crushing, three*  
 2015

R5 500 – 7 500

digital prints on Hahnemühle paper  
 each signed, dated, numbered 5/20; 1/20; 1/20  
 and inscribed with the titles in pencil along the  
 bottom margins  
 sheet size: 27.5 x 17 cm; 17 x 27.5 cm; 17 x 27.5 cm



LOT 167

## Banele Khoza

b.1994 South Africa

*Friends; My Lonely Room;  
Everywhere I Go It Haunts Me*, three  
2014; 2015; 2014

R5 500 - 7 500

digital prints on Hahnemühle paper  
each signed, dated, numbered 3/10, and inscribed  
with the titles in pencil along the bottom margins  
sheet size: 18 x 29 cm each

---



LOT 168

**Banele Khoza**

b.1994 South Africa

*Behind the Castle Walls 7*

2015

**R3 000 - 5 000**

colour monotype  
signed, dated, numbered 1/1 and inscribed with  
the title in pencil along the bottom margin;  
embossed with a Tim's Print Studio chop mark  
bottom left  
plate size: 9.5 x 9.5 cm

---



LOT 169

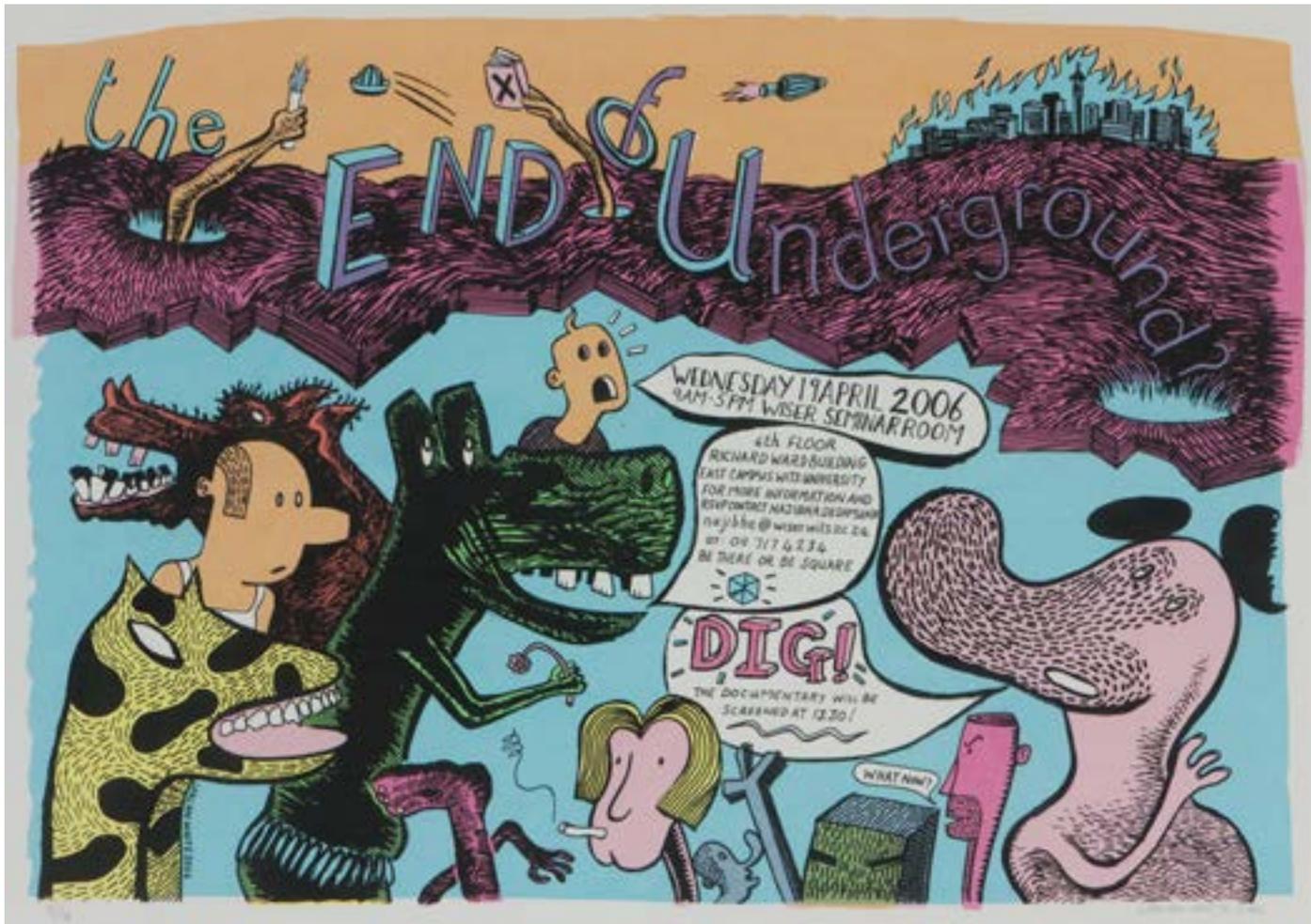
**Vusi Beauchamp**

b.1979 South Africa

*Kafc is no us*

R5 000 - 7 000

spray paint, pastel and charcoal on paper  
signed, dated indistinctly bottom right and  
inscribed with the title in the image  
34.5 x 24.5 cm



LOT 170

**Lorcan White**

b.1965 South Africa

*The End of Underground*

2006

R4 000 - 6 000

colour screenprint  
signed, dated and numbered 8/16 in pencil along  
the bottom margin  
sheet size: 57 x 77 cm



LOT 171

**Lorcan White**

b.1965 South Africa

'Zombie' comic book insert

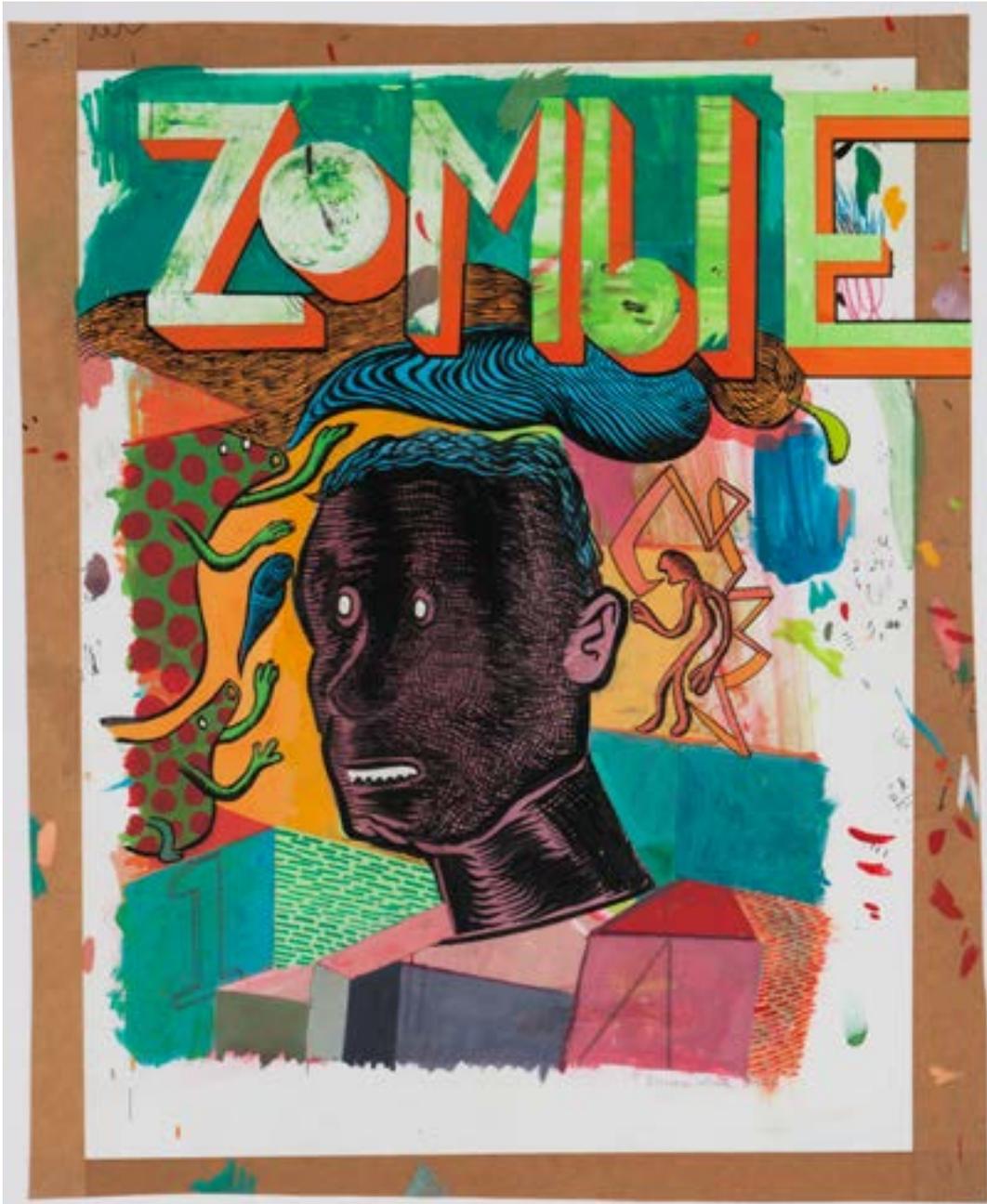
2007

R6 000 - 9 000

pen, ink, watercolour and collage on paper  
signed and dated in the image  
24.5 x 31 cm

**NOTES:**

The original drawing for the insert in the self  
published comic book 'Zombie' (2008).



LOT 172

**Lorcan White**

b.1965 South Africa

'Zombie' comic book cover

2006

R7 000 - 10 000

pen, ink, watercolour and collage on paper  
signed and dated along the bottom  
37 x 30 cm

**NOTES:**

The original drawing for the cover of the self  
published comic book 'Zombie' (2008).

LOT 173

**Wilhelm Saayman**

b.1962 South Africa

*Retrenched*

2007

**R600 - 900 (NO RESERVE)**

pencil and colour pencil on paper  
signed and dated bottom right  
23 x 30 cm

---



LOT 174

**Sinclair Beiles**

South African 1930-2000

Mother and child; *The Downfall of the Young and Free*, two

1997

**R1 000 - 2 000 (NO RESERVE)**

oil pastel and watercolour on paper; pen, ink and watercolour on paper  
each signed in the image, *The Downfall* dated and inscribed with the title centre right  
29 x 21 cm; 20 x 29 cm

---



LOT 175

**Banele Khoza and Nina Torr**

20th/21st Century South Africa

Beast

R2 000 - 3 000

ink, charcoal and watercolour on paper  
signed centre left  
22 x 20 cm

---



LOT 176

**Wilma Cruise**

b.1945 South Africa

Shrimp

2013

R3 500 - 5 000

pen and ink on paper  
signed and dated in pencil along the bottom  
margin  
41 x 29 cm

---





LOT 177  
**Stuart Bird**  
 b.1977 South Africa

*Currency*  
 2007

R500 - 800 (NO RESERVE)

stamped bank note  
 signed, dated, numbered 8/2010 and inscribed  
 with the title in pencil along the bottom edge of  
 the backing board  
 15.5 x 20.5 cm



LOT 178  
**Kendell Geers**  
 b.1968 South Africa

*The Penis Might Ier Than Thes Word*

R500 - 800 (NO RESERVE)

a deck of digitally printed artist's illustrated  
 playing cards and poster with text on the reverse,  
 in the original cardboard box

LOT 179

**Pippa Skotnes**

b.1957 South Africa

*Scarecrow*

1987

R4 000 - 6 000

etching and aquatint  
signed, dated and numbered 7/12 in pencil along  
the bottom margin  
plate size: 22 x 19 cm

---



LOT 180

**Doris Bloom**

b.1954 South Africa

*Exercise in Tension*

1981

R2 000 - 3 000 (NO RESERVE)

lithograph  
signed, dated, numbered E.T 2/25 and inscribed  
indistinctly with the title in pencil along the  
bottom margin; inscribed with the date, title and  
a dedication on the reverse  
image size: 42 x 50 cm

---



LOT 181

**Wayne Barker**

b.1963 South Africa

*Hope*

2013

R4 000 - 6 000

offset lithograph  
signed, dated and numbered 3/20 in pencil along  
the bottom margin  
sheet size: 113 x 72 cm, unframed

---



LOT 182

**Mia Chaplin**

b.1990 South Africa

Untitled

2013

R500 - 800 (NO RESERVE)

ink on facsimile  
signed and dated top left  
23 x 17 cm

---



LOT 183

**Norman Catherine**

b.1949 South Africa

*Dream Cloth*

1980

R5 000 - 8 000

colour lithograph  
signed and numbered 47/150 in pencil  
along the bottom margin  
sheet size: 71 x 51 cm, unframed

---



LOT 184

**Penny Siopis**

b.1953 South Africa

*Passions and Panics*, exhibition  
poster

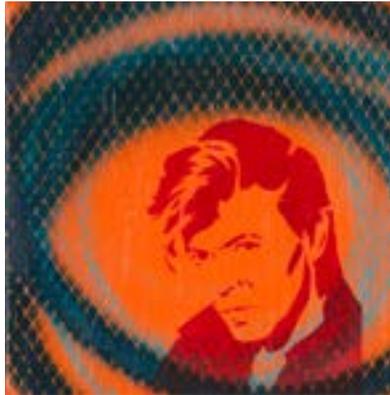
2005

R2 000 - 3 000

digital print  
signed and numbered 46/120 in red pencil  
in the image  
sheet size: 66.5 x 82 cm

---





LOT 185

## Alex Hamilton

b.1969 South Africa

*9 portraits of David Bowie (from the  
Icon series)*

2016

**R3 000 - 5 000**

acrylic and spray paint on wooden blocks  
each signed on the reverse  
14.5 x 14.5 each



LOT 186

## Walter Battiss

South African 1906-1982

*The Rock Artist*

**R5 000 - 7 000 (NO RESERVE)**

colour screenprint  
signed and numbered 227/250 in pencil along the  
bottom margin  
image size: 30 x 40 cm

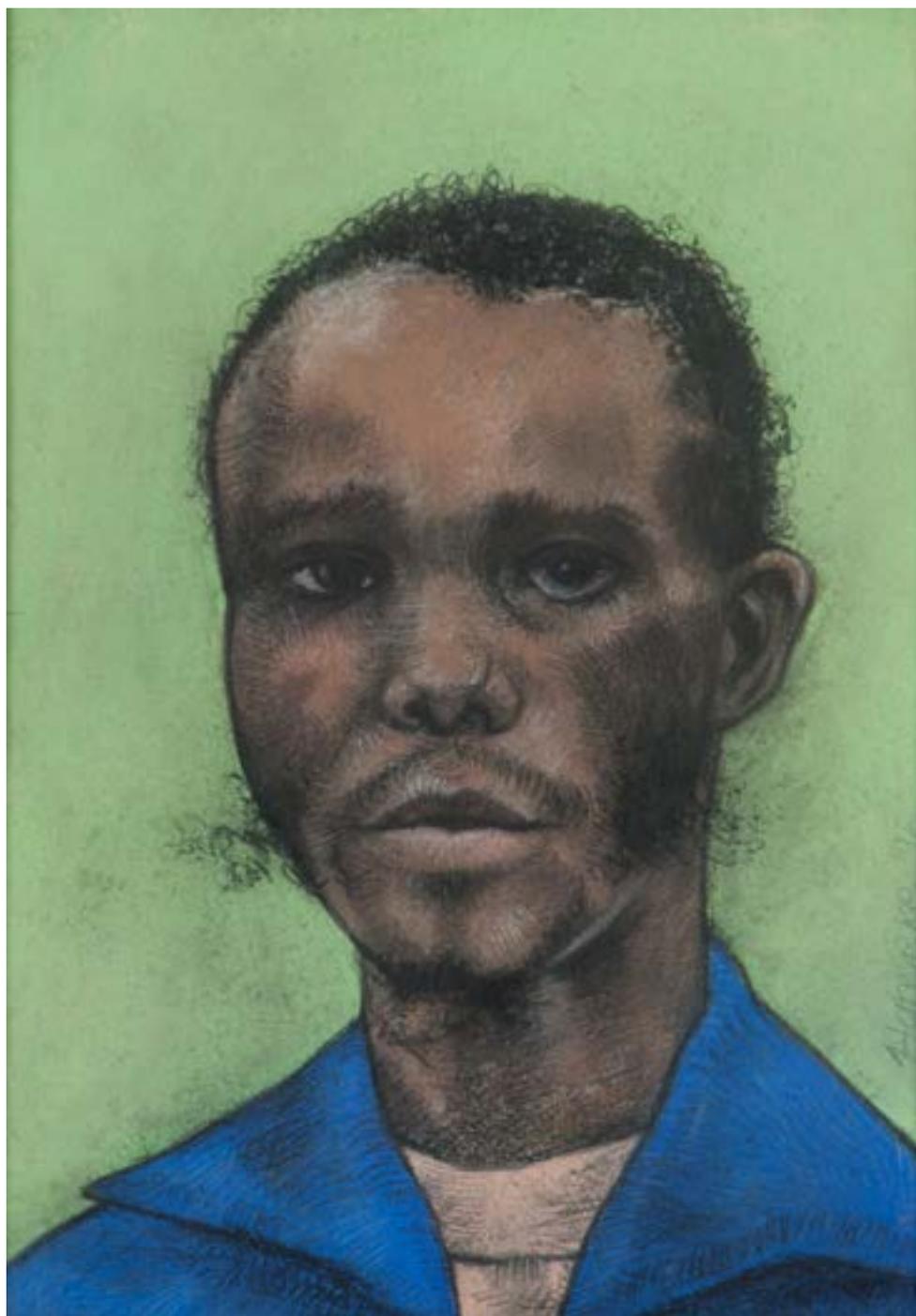
### NOTES:

This work was printed by Battiss's former student and graphic artist Chris Spies.

### LITERATURE:

Siebrits, W. & Ginsberg, J. (2016). *Walter Battiss: I Invented Myself*. Johannesburg: The Ampersand Foundation, illustrated on p.213.

Skawran, K. (2005). *Walter Battiss: Gentle Anarchist*. Johannesburg: Standard Bank Gallery, illustrated on p.191.



LOT 187

**Hanneke Benade**

b.1972 South Africa

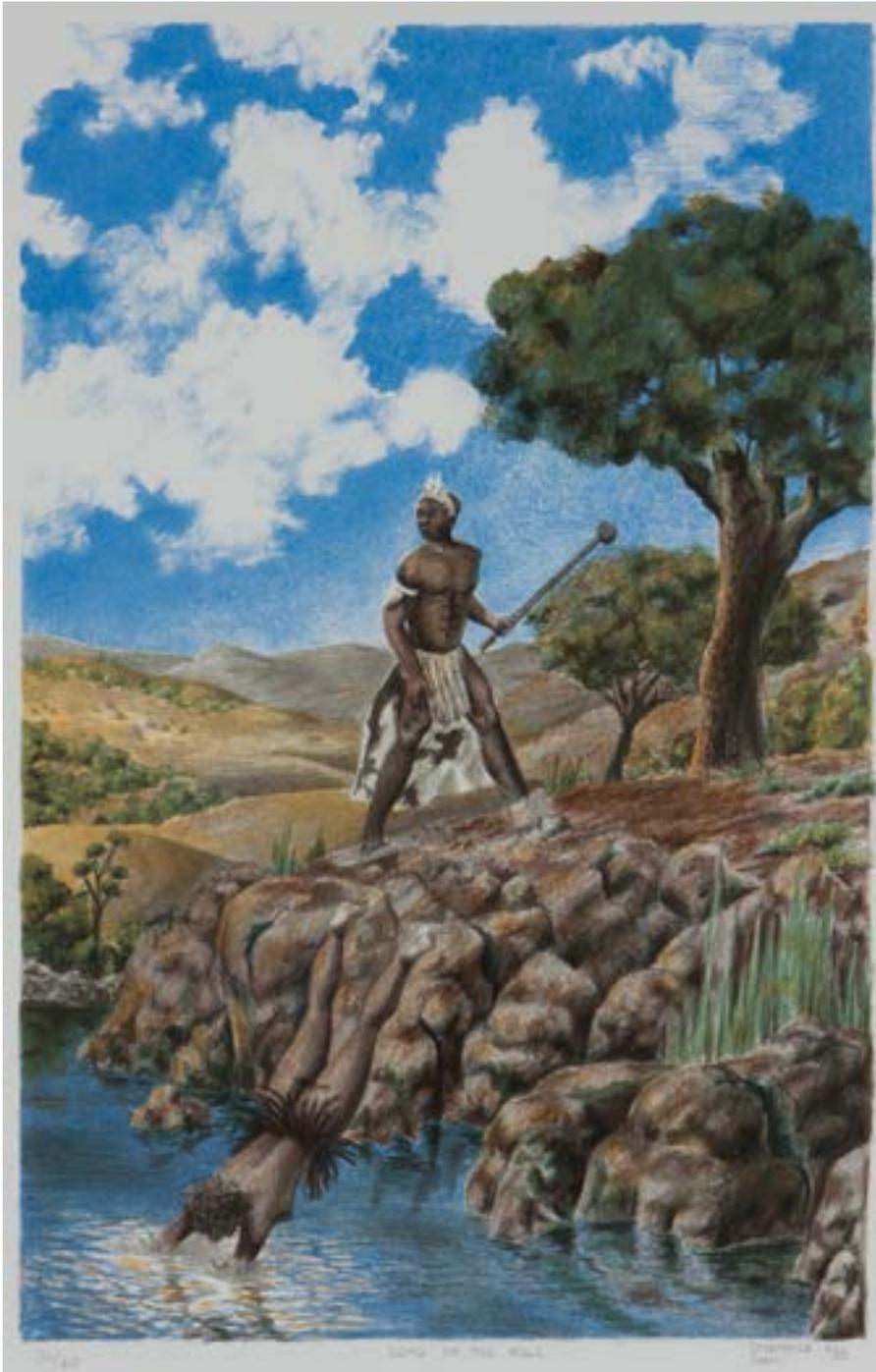
Portrait of a man

1996

**R3 000 - 5 000**

charcoal and pastel on paper  
signed and dated centre right  
29.5 x 21 cm

---



LOT 188

**Sthembiso Sibisi**

b.1976 South Africa

*Song of the Hills*

1995

R1 000 – 2 000

colour lithograph

signed, dated, numbered 20/60 and inscribed  
with the title in pencil along the bottom margin

image size: 55 x 35 cm

---

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## ACKNOWLEDGEMENTS

### CATALOGUING

Ravelle Pillay and Tlotlo Lobelo

### DESIGN

Jacqui Carney

### RESEARCH

Jacqui Carney, Kathryn Del Boccio,  
James Sey, Ruarc Peffers

### PHOTOGRAPHY

Mike Taylor

RIGHT | Lot 13, Peter Clarke, *Every night she worries (that something terrible has happened) because he persists in coming home late*

BACK COVER | Lot 53, Diane Victor, *My Little Ponies*



The image shows a woman's face, which is a key element of the collage. The text below the portrait is partially legible and appears to be a caption or description related to the image. The text is arranged in several lines and includes some words that are difficult to read due to the image quality and the angle of the text.

