

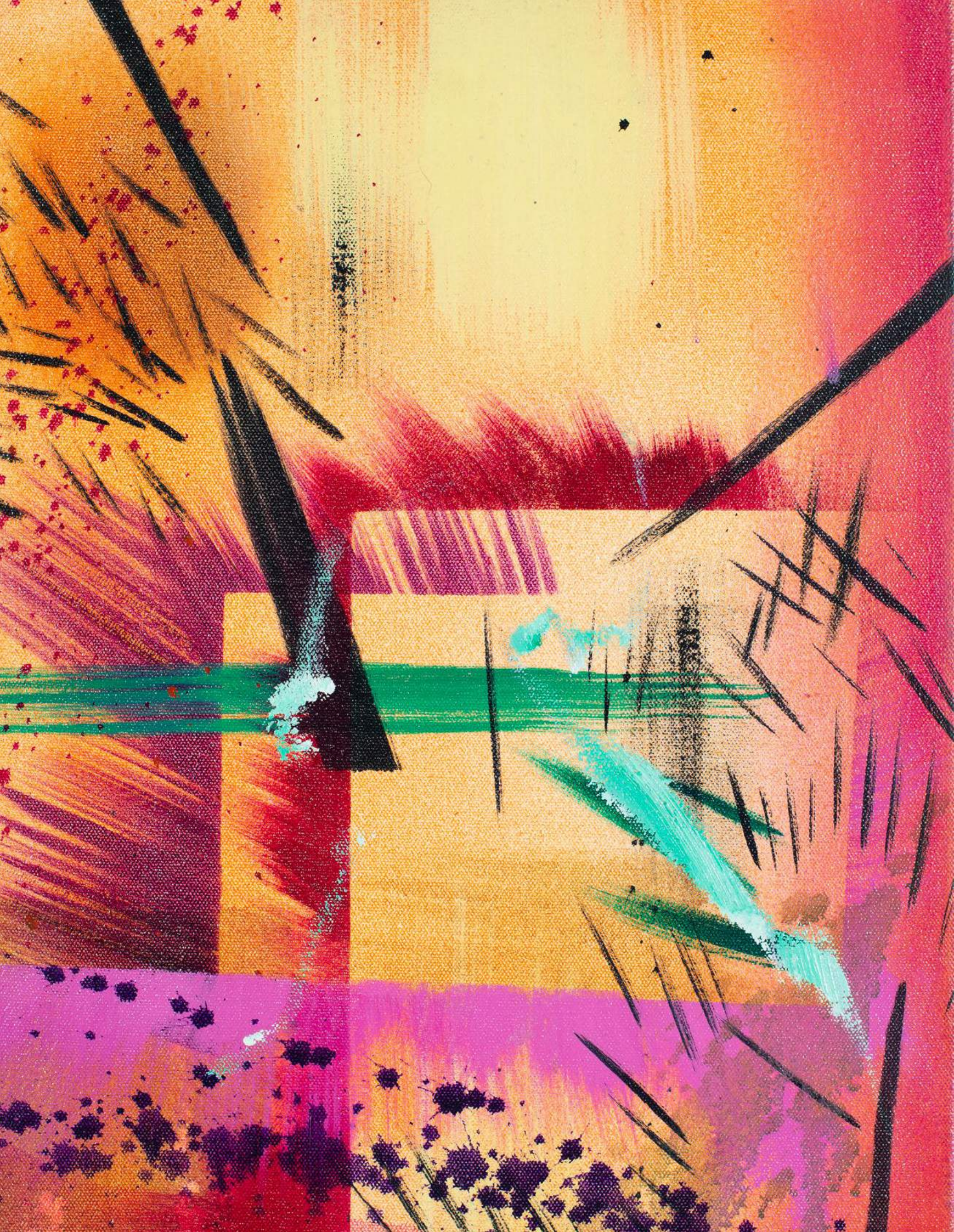
ASPIRE

ART AUCTIONS



P5

**Currencies in Painting, Patina,
Photography, Paper and Pages**



ASPIRE

ART AUCTIONS

ONLINE&LIVE

CURATED GALLERY AUCTION

*P5 - Currencies in Painting, Patina,
Photography, Paper and Pages*

ONLINE BIDDING 8 October from 8am
LIVE AUCTION 15 October at 7pm



Daniel M. L. A.

AUCTION DETAILS

ONLINE AUCTION OPENS FOR BIDDING

8 October 2019 | 8am

LIVE AUCTION

15 October | 7pm

AUCTION & VIEWING LOCATION

Aspire Art Auctions, New Media House, 2nd Floor,
19 Bree Street, Cape Town, 8001

PREVIEW

Tuesday 8 – Tuesday 15 October

Weekdays | 10am to 5pm

Saturday | 10am to 1pm

ABSENTEE/TELEPHONE BIDS

+27 21 418 0765 | bids@aspireart.net

GENERAL SALE ENQUIRIES

+27 21 418 0765 | ct@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

PRELIM DETAILS

Cover | Lot 56 Zander Blom, *Untitled 1.254*

Sale title page | Lot 5 Matthew Hindley, *Locked Out*

Auction details | Lot 43 David Goldblatt, *Saturday Morning...*

P.3 | Lot 103 Blessing Ngobeni, *Social Contract*

P.5 | Lot 105 Lucas Sithole, *Embrace*

P.7 | Lot 42 Sam Nhlengethwa, *The Beauty Queens*

P.8 | Lot 14 William Kentridge, *Six Russian Writers*

P.11 | Lot 84 Walter Meyer, *Vessels*

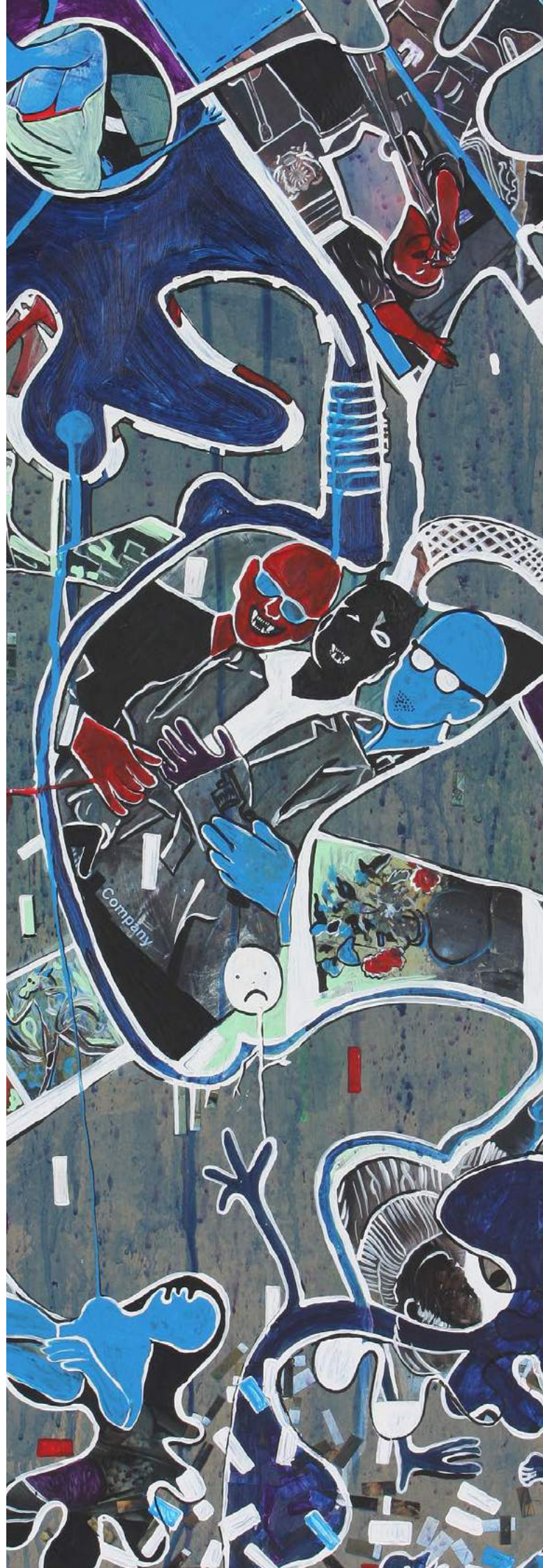
P.12 | Lot 3 Daniella Mooney, *Untitled*

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 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 starting 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, stated as an estimate range, 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, and announced by the auctioneer prior to selling the lot(s).

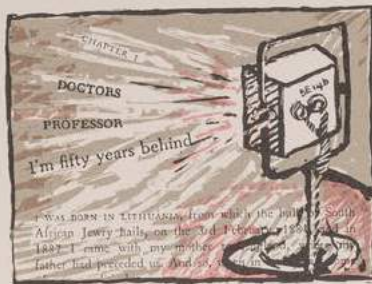
CONDITION REPORT

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





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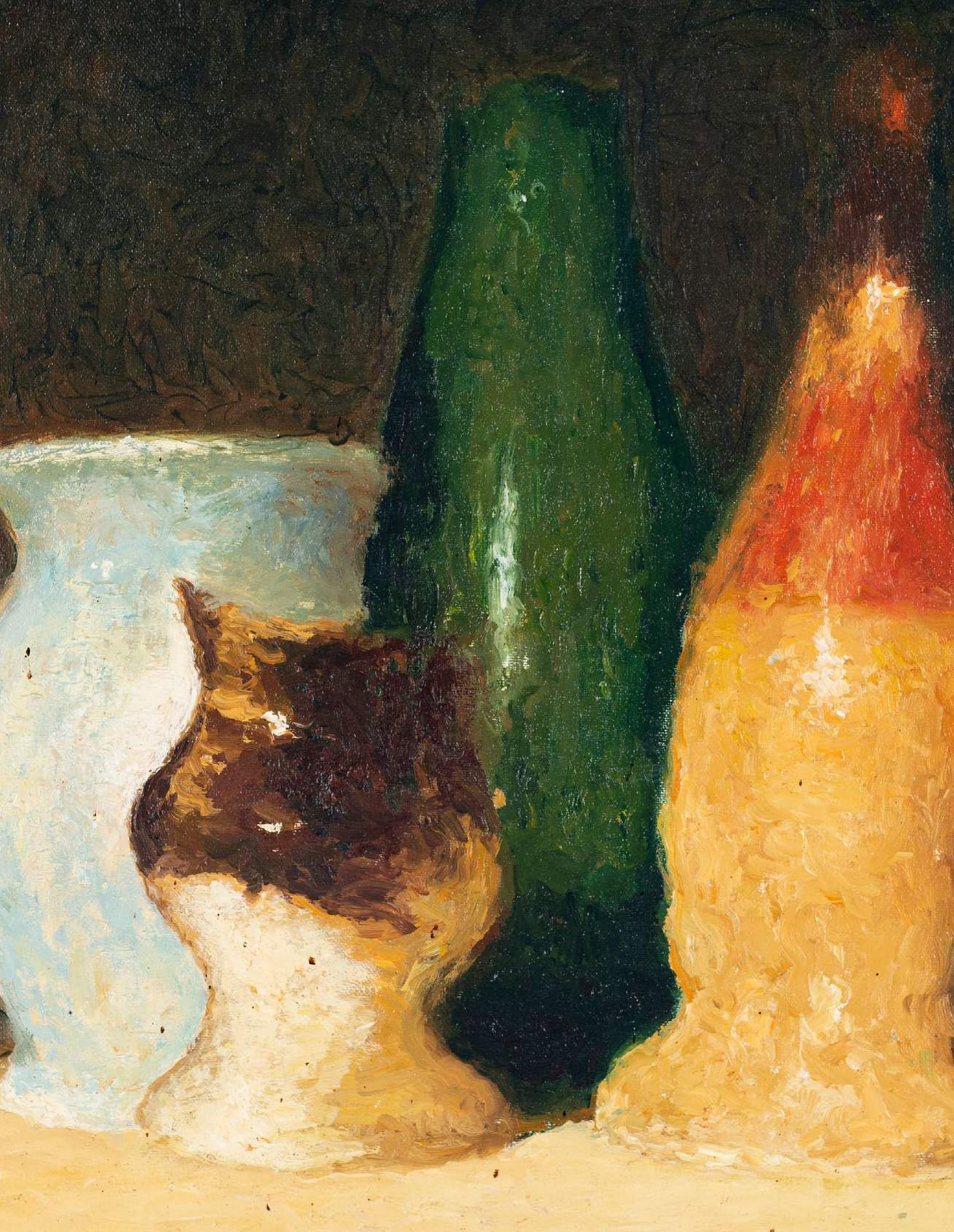
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GENERAL RULES OF AUCTION

- 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
- 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.





Materiality

A focus on the materiality of artworks offers insights into interpreting them. To speak of 'materiality' in art is to emphasize the essential material qualities of the various mediums used and the unique possibilities they provide artists. It is the materiality of art that enhances the viewer's experience of a particular work. It carries the inherent meaning and adds to the currencies in which art trades:

PAINTING

Painting has remained a fundamental medium of creative artistic expression, from the Renaissance to the present day. The vigour and verve of painting show little signs of slowing down. With the expansion of the digital realm and the subsequent increase of the intangible the contemporary resurgence of painting is noticeable.

PATINA

Sculpture has stood the test of time. The sculptural ambitions of ancient civilisations are equally matched by contemporary artists, with the modern-day advances in materials allowing artists to exceed the limitations of the past as they remain steadfast in their efforts to express ideas in three dimensions. After paintings, sculpture is the highest generating segment of the art market at auction.

PHOTOGRAPHY

The advent of photography in the nineteenth century allowed for the opportunity to expand the notion of image making. Scenes, people and a vast array of subjects could now finally be captured more easily and accurately than ever before. Technological improvements and the invention of digital photography signaled a new era of art making. Today, artists embrace analogue and digital photography in innovative ways and, in so doing, add to one of artworld's fastest growing collecting mediums.

PAPER

Works on paper like drawings, multiples and editions present a unique and intimate insight into the creative process as well as the wider production output of an artist. The medium conveys artistic exploration, experimentation and storytelling. For the established collector, it offers an opportunity to build a more comprehensive collection, while for new collectors, it provides the perfect entry-point to art collecting.

PAGES

Books on art offer an invaluable window into artists, their lives and their work. They provide a context not always apparent in the works themselves, which helps deepen their meaning and complexity. Books affirm various interpretations and evocations, enriching the experience of art. Amidst all of the changes and possibilities offered by materials through history, artists have continued to use their chosen medium to play with and activate the world around them and, consequently, the value of art and its creative processes. This has allowed the modern-day understanding of the term 'materiality' to undergo its own share of transformations and iterations well beyond the merely tangible value of an artwork. Materiality in works of art therefore extends beyond the simple fact of physical matter, to broadly encompass all relevant information related to a work's physical existence – its date and provenance, its history and condition, the artist's personal history as it pertains to the origin of the work and the work's place in the canon of art history are all relevant to an artwork's aesthetic experience.

A work of art may, at once, align an artist with a particular time period and artistic movement. At the same time as it reveals an artist's mastery in a particular medium, it could also signify a daring new direction for an artist as they explore different materials in their own practice. It might even reveal insights into how materials change in meaning when traded between different regions, people and cultures.

It is against this rich backdrop that *P5: Currencies in Painting, Patina, Photography, Paper and Pages* brings together a collection of historic, modern and contemporary artworks ranging in media, process and subject matter as a means to emphasise the wealth that art possesses and to give collectors an opportunity to access new artistic currencies.



LOT 1

Banele Khoza

b.1994 South Africa

Untitled (I have been spending so many days overthinking everything, why though?)

2017

R8 000 - 12 000

ink and watercolour on paper
signed and dated centre-right
24.5 x 22.5 cm



LOT 2

Peter Clarke

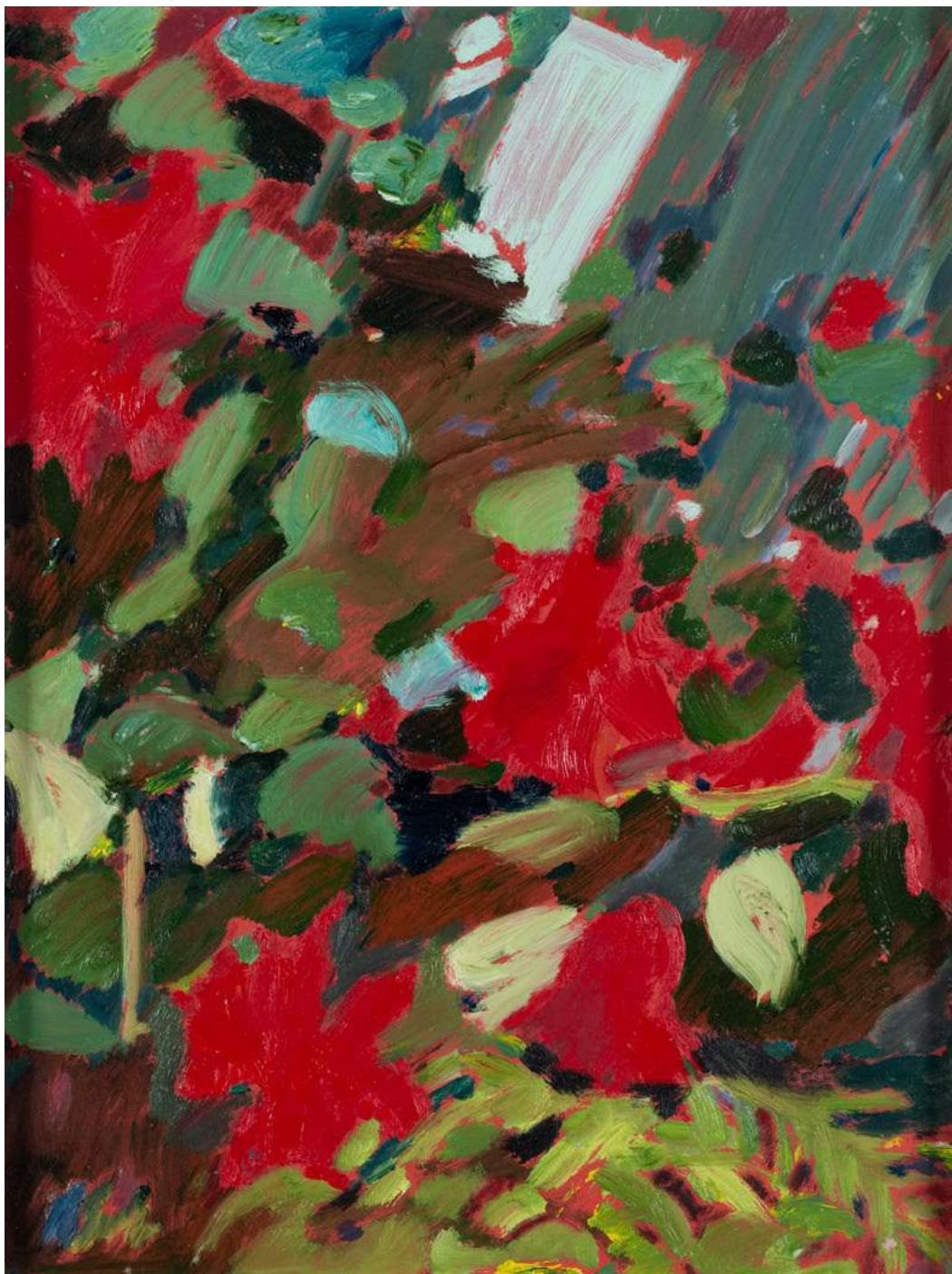
South African 1929–2014

The Sleepers

1967

R80 000 – 120 000

pencil, pastel and watercolour on paper
signed and dated bottom right
44 x 27 cm



LOT 3

Daniella Mooney

b.1986 South Africa

Untitled

2016

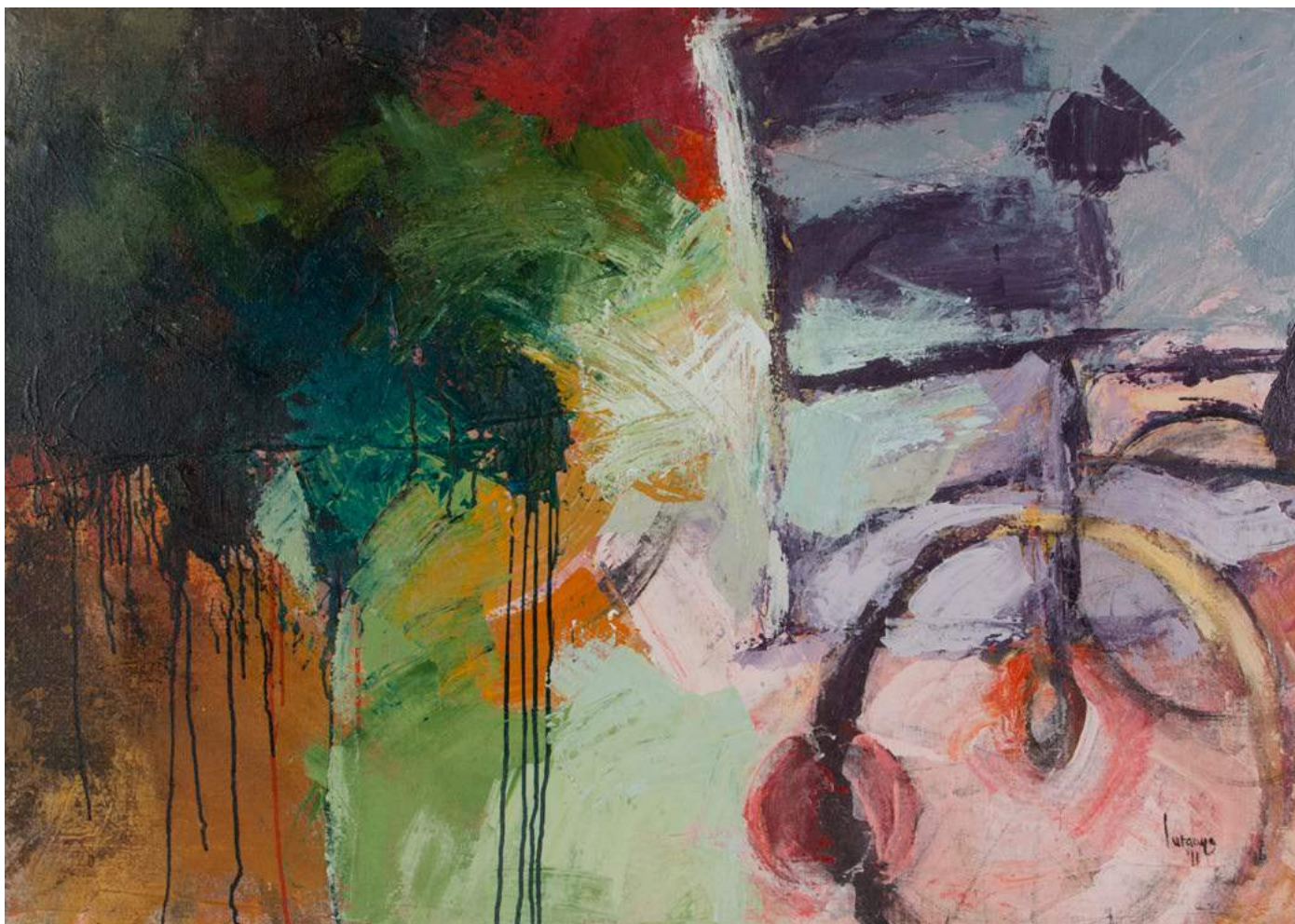
R6 000 – 8 000

oil on board
signed and dated on the reverse
54.5 x 41 cm

[CLICK TO PLACE BID](#)

NOTES

Mooney's art resonates with the sublimity of nature. Her sculptural works are based in the materiality of the medium she chooses, be it iroko wood or sand stone from the Karoo. She searches local landscapes for inspiration. Her paintings of colour-filled abstract landscapes, plant-filled scenes and hiking trails further express this. Using paint, she explores the planes of light and colour of these spaces. The underlying impulse of her work, the sensual experience of nature and its vast potentiality evoke something greater. Mooney has works in many important collections including Zeitz MOCAA. She exhibits both locally and internationally.



LOT 4

Benon Lutaaya

Ugandan 1985–2019

Abstract

2011

R30 000 – 50 000

oil on canvas

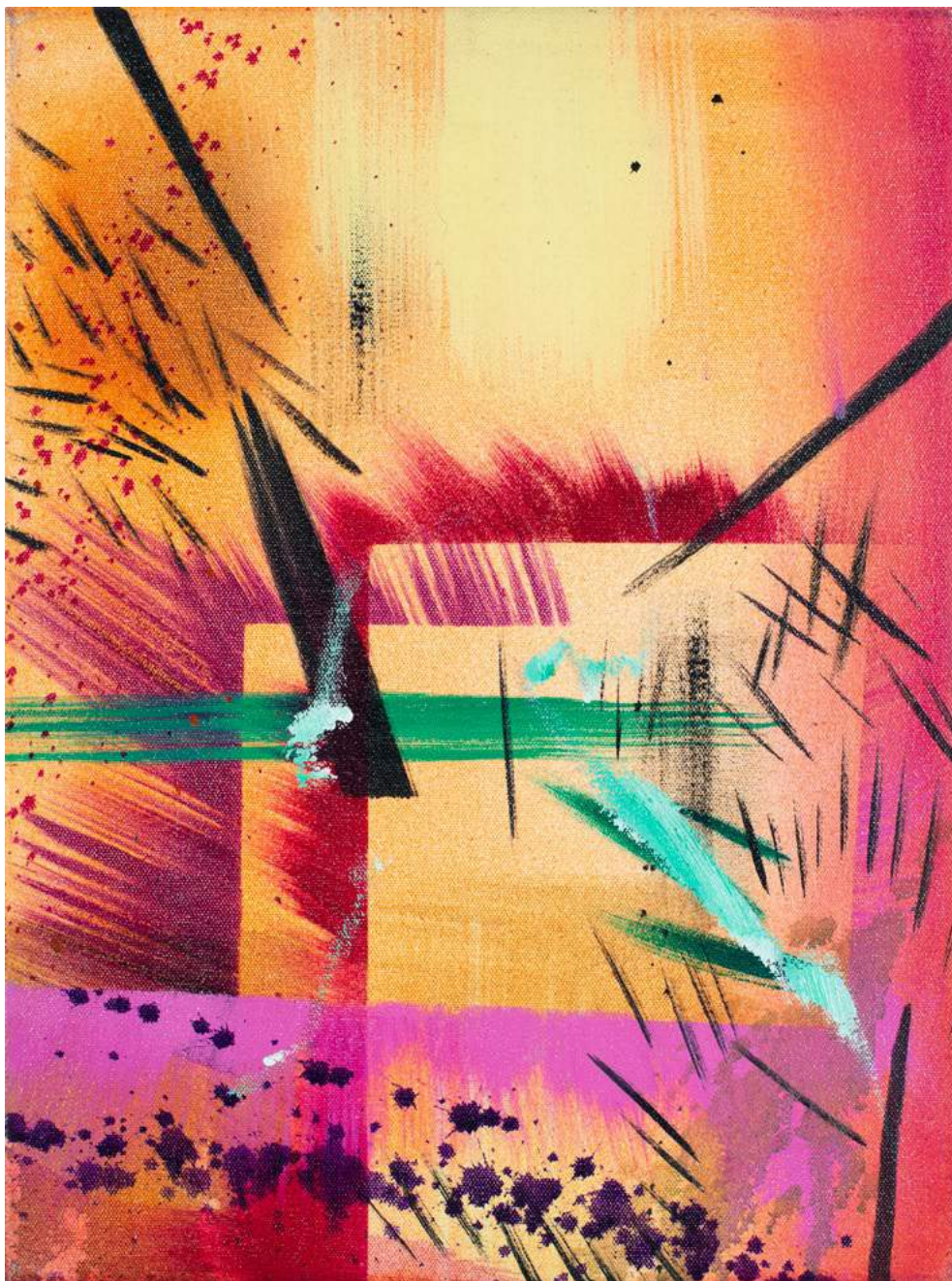
signed and dated bottom right

87 x 112.5 cm

[CLICK TO PLACE BID](#)

NOTES

Benon Lutaaya was a young artist known for his evocative and fragmented works in mixed media. He combined his understanding of form and technique with an unrepressed emotional experience, using collage, shredding, recycling, layering and painting in his works. Lutaaya obtained a BFA at Kyambogo University, Kampala, leading him to pursue art professionally in 2010. In 2011, he was awarded an international artist residency by the Bag Factory Studios in Johannesburg. In a short period of time, Lutaaya's artistic practice attracted a considerable amount of attention and recognition both locally and internationally. He was awarded the Lovell Tranyr Art Trophy in 2012 and the 2015 Face of African Youth Foundation Award at the ADLER Entrepreneurship Awards in Frankfurt, Germany.



LOT 5

Matthew Hindley

b.1974 South Africa

Locked Out

2019

R15 000 - 25 000

oil on canvas
signed, dated and inscribed with the title on the
reverse
40 x 30 cm

[CLICK TO PLACE BID](#)

NOTES

Although Matthew Hindley's paintings have often hinted at aspects of abstraction, the artist's most recent body of work is his most decisive conceptual exploration of the abstract to date. Inspired by the residual paint marks and brushstrokes which cover his studio walls, Hindley uses bright colours and harsh lines, contrasted with more rushed and expressive marks of paint to create bold and visually intriguing works.



LOT 6

Michael Taylor

b.1979 South Africa

Untitled (Sailing boat and yacht)

R18 000 - 24 000

acrylic on canvas

signed with the artist's initials bottom right

54.5 x 45 cm



LOT 7

Michael Taylor

b.1979 South Africa

Untitled (Waterside landscape)

R12 000 – 18 000

acrylic on canvas

signed with the artist's initials bottom right
30 x 40 cm

NOTES

Landscape is one of the most beloved of genres in South African art. Not only do these paintings evoke memories of times spent in enchanting places with loved ones, but they provide comforting images that reward repeated looking. A strong tradition of landscape art reflects not only South Africans' love of the many and diverse parts of this country, but they also offer insights into the variety of artistic approaches and mediums employed by local artists.



LOT 8

Robert Gwelo Goodman

South African 1871-1939

Oliphants River

R15 000 – 20 000

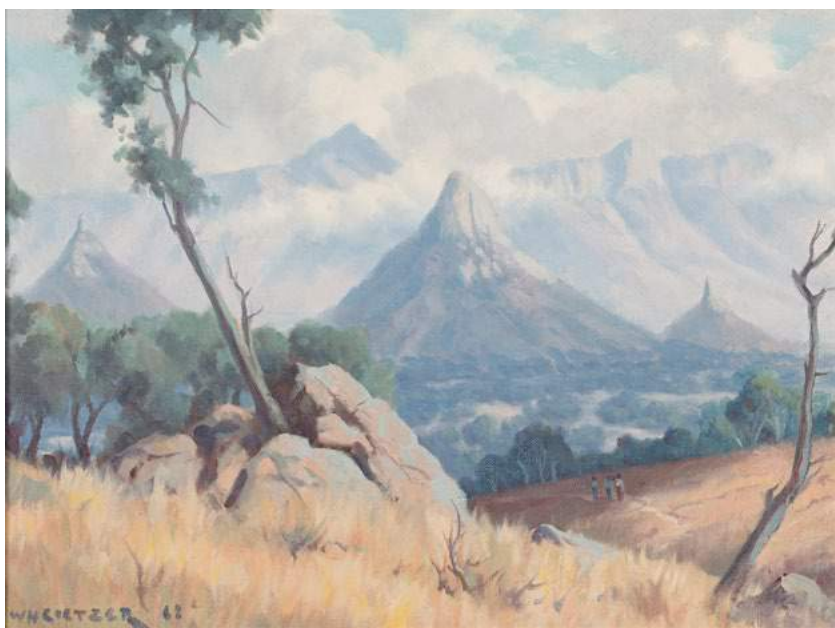
watercolour on card
signed with the artist's initials bottom left;
inscribed with the artist's name, the title and a
dedication in another hand on a letter adhered to
the reverse
12.5 x 18 cm

PROVENANCE

Morris Robinson, and thence by descent

NOTES

Robert Gwelo Goodman's mastery of the demanding medium of watercolour is evident in his expert rendering of the *Oliphants River*, leaving sufficient white space to convey the radiance of light and reflections on the water. It bears comparison with Michael Taylor's contemporary and more expressive interpretation in *Untitled (Waterside landscape)*, where the exotic location is captured in deep contrasts and sweeping brushwork.



LOT 9

Willem Hermanus Coetzer

South African 1900-1983

Landscape with mountains

1968

R20 000 - 30 000

oil on canvas laid down on board
signed and dated bottom left
29 x 39 cm



LOT 10

Allerley Glossop

South African 1870-1955

Mountainous landscape

R4 000 - 6 000

oil on board
signed with the artist's initials bottom right
25.5 x 32.5 cm



LOT 11

Jacobus Hendrik Pierneef

South African 1886-1957

Willows

1942

R20 000 - 30 000

linocut

signed and dated in pencil along the bottom margin

image size: 7 x 12.5 cm

LOT 12

Jacobus Hendrik Pierneef

South African 1886-1957

Trees and koppie

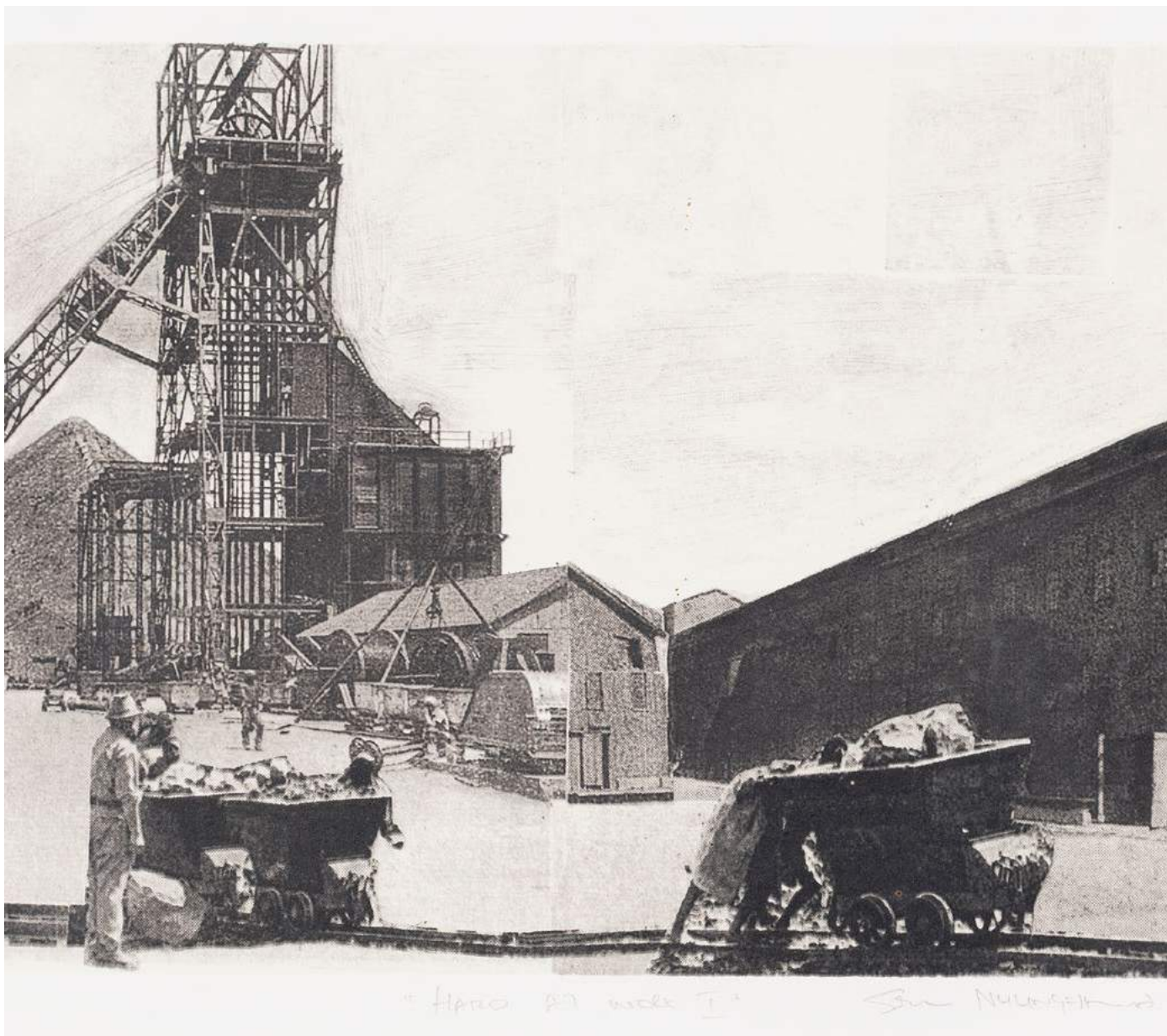
1920

R15 000 - 20 000

etching

signed, dated and inscribed 'impr no. 1' in pencil along the bottom margin

plate size: 6 x 8.5 cm



LOT 13

Sam Nhlengethwa

b.1955 South Africa

Hard at Work I (from the *Glimpses of the 50s and 60s* series)

2004

R8 000 – 12 000

five colour photo-lithograph
signed, dated, numbered 8/25, inscribed with
the title in pencil and embossed with The Artists'
Press chop mark along the bottom margin
image size: 20 x 28 cm



LOT 14

William Kentridge

b.1955 South Africa

Six Russian Writers

1989

R50 000 - 70 000

colour screenprint

signed, dated, numbered 37/50 in pencil and embossed with the Caversham Press chop mark along the bottom margin
sheet size: 66 x 50 cm, unframed

LITERATURE

Law Viljoen, B. (ed). (2006). *William Kentridge Prints*. Johannesburg: David Krut, another example from the edition illustrated in colour on p.38.

NOTES

In referencing Russian literature in multiple ways throughout his career, William Kentridge draws parallels between the art and culture of societies undergoing radical political change. His great admiration for Russian writers ranging from Vladimir Mayakovsky to Nicolai Gogol, whose short story was the basis for Shostakovich's opera, *The Nose*, which the artist conducted at New York's Metropolitan Opera House in 2010, informs much of his most memorable works of art.



LOT 15

John Muafangejo

Namibian 1943-1987

A Cow Boy

1974

R8 000 – 12 000

etching and aquatint
signed, dated and numbered 20/50 in pencil
along the bottom margin
plate size: 15 x 47.5 cm



LOT 16

Nhlanhla Xaba

South African 1960–2003

*South Africa Bound Beneath a
Dungeon of Hope I*

1998

R8 000 – 12 000

etching

signed, dated, numbered 1/10 and inscribed with
the title in pencil along the bottom margin

plate size: 49 x 97.5 cm



LOT 17

Diane Victor

b.1955 South Africa

Lot's Wife

2004

R20 000 – 30 000

aquatint and drypoint etching
signed, numbered 16/20, embossed with the
David Krut chop mark and inscribed with the title
along the bottom margin
plate size: 55 x 68.5 cm

NOTES

Diane Victor's fearless treatment of the difficult subject matter of everyday life in South Africa's brutal and changing society is matched by her consummate control of the demanding medium of printmaking. Drypoint involves gouging with a fine needle and allowing acid to bite into the plate while aquatint powder creates atmosphere and fine shadows. Her mastery of these techniques enables her to communicate fragility, transience and loss.

In a print that is dense with information and almost gothic in its intensity, Victor conveys the seriousness and poignancy of her subject matter with extraordinary skill and empathy. Victor's interpretation of the tale of Lot's wife, as told in Genesis, implies that to move forward offers, at the very least, the potential of hope and change, while looking back almost certainly involves being frozen in time.



LOT 18

Sam Nhlengethwa

b.1955 South Africa

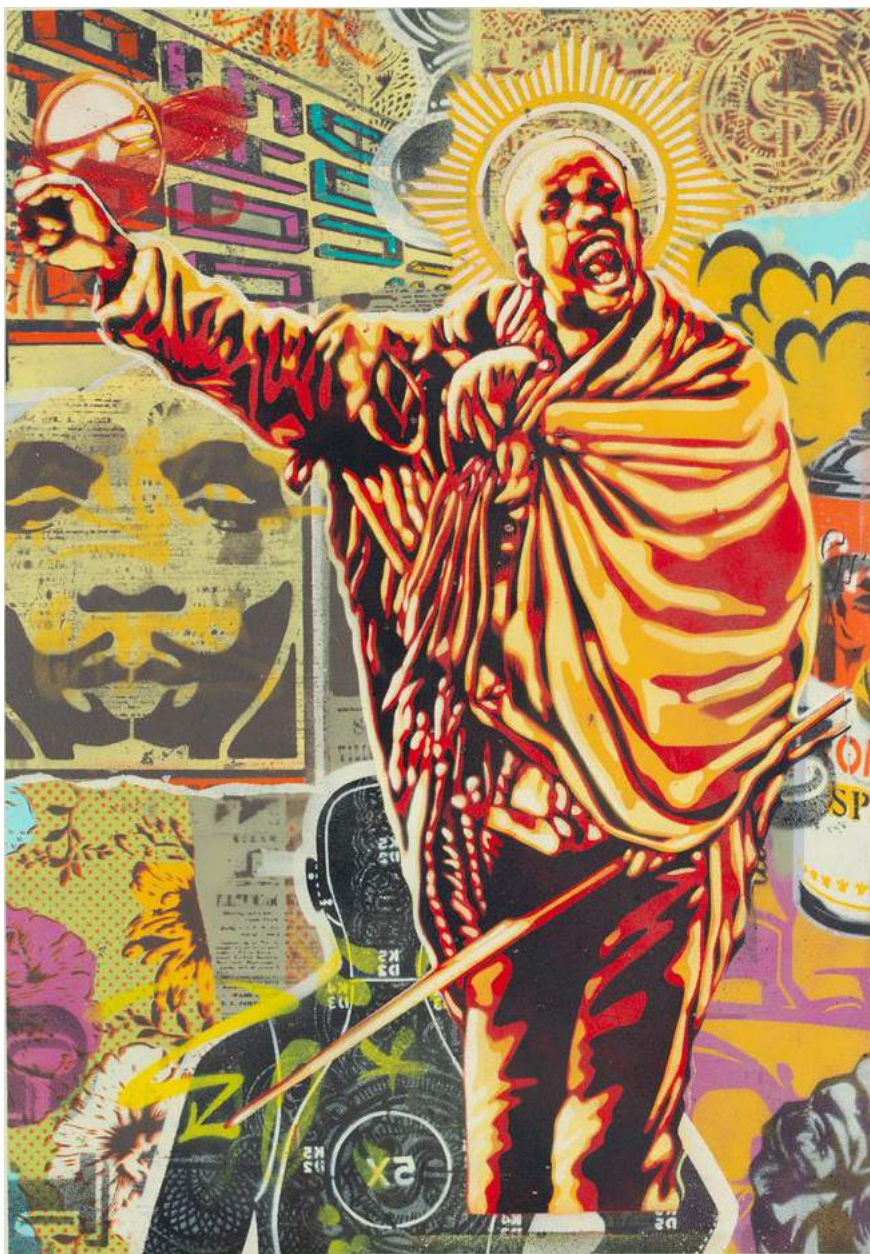
Mangaung Bloemfontein

R10 000 – 15 000

collage and acrylic over digital colour print on canvas
signed twice and dated bottom right
40.5 x 51 cm

EXHIBITED

Goodman Gallery, Johannesburg, *Sam Nhlengethwa: Townships Revisited*, 9 November to 2 December 2006.



LOT 19

Khaya Witbooi

b.1977 South Africa

Mambush Immortalised

R8 000 – 12 000

acrylic and spray paint on paper
signed and numbered 6/10 in pencil along the
bottom margin
image size: 62 x 44 cm



LOT 20

Dathini Mzayi

b.1979 South Africa

(Conflict), quadriptych

2011

R20 000 – 30 000

oil, pastel and graphite on canvas
signed and dated bottom right
200 x 80 cm each



LOT 21

Michael Zondi

South African 1926–2008

Standing woman

1975

R7 000 – 10 000

carved wood
signed and dated on the underside
63 x 11 x 13 cm



LOT 22

Michael Zondi

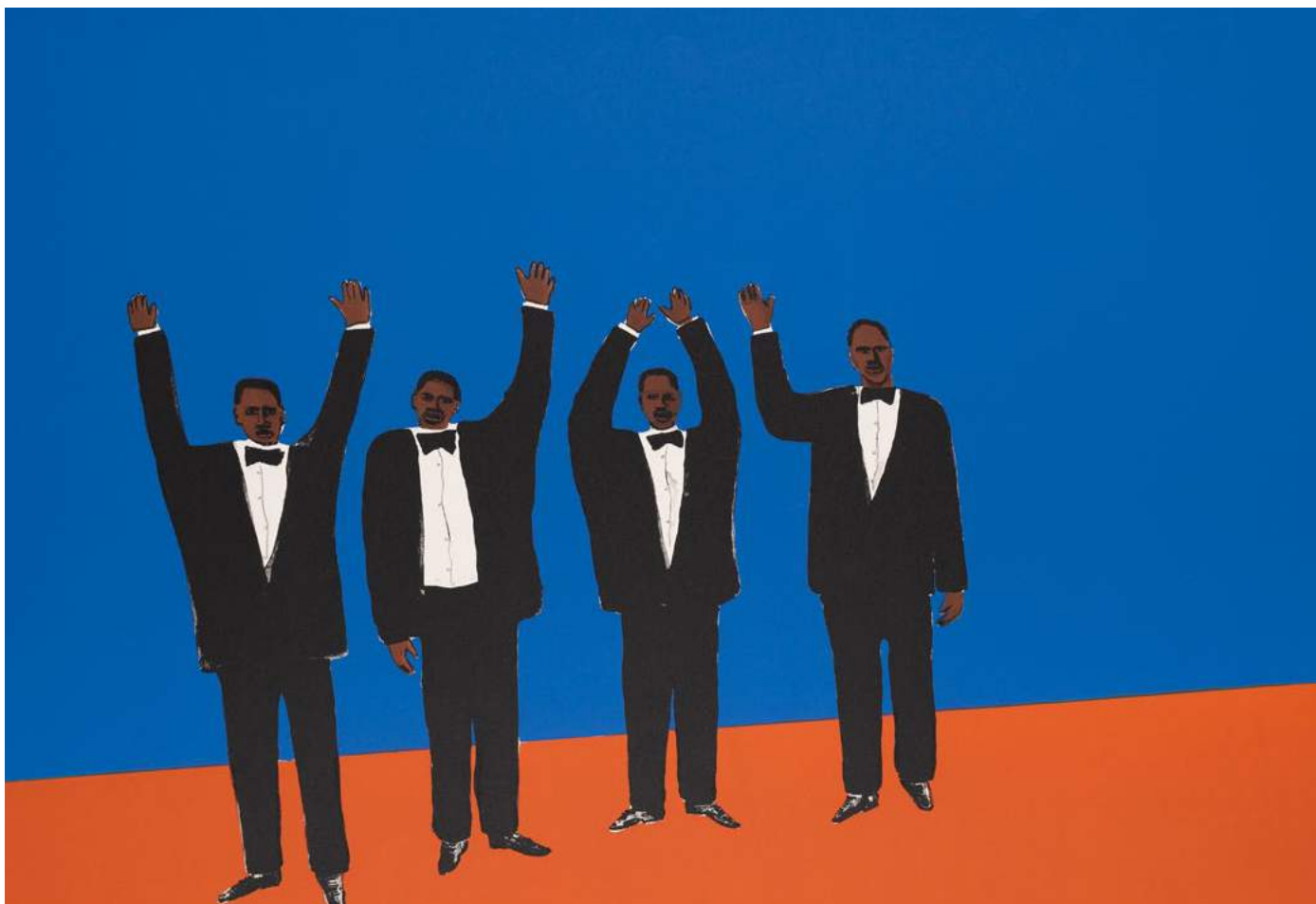
South African 1926-2008

Figure

1975

R4 000 - 6 000

carved wood
signed and dated on the underside
37 x 12 x 11 cm



LOT 23

Sam Nhlengethwa

b.1955 South Africa

Modern Jazz Quartet's Last Concert

2002

R15 000 – 20 000

colour screenprint

signed, dated, numbered 22/50, inscribed with
the title in pencil and embossed with The Artists'
Press chop mark along the bottom margin
sheet size: 75.5 x 106 cm, unframed



LOT 24

Sam Nhlengethwa

b.1955 South Africa

Ode to Thelonius Monk

2002

R15 000 – 20 000

colour screenprint
signed, dated, numbered 37/50, inscribed with
the title in pencil and embossed with The Artists'
Press chop mark along the bottom margin
sheet size: 75.5 x 106 cm, unframed



LOT 25

Sam Nhlengethwa

b.1955 South Africa

A Hotel in Braamfontein

1996

R6 000 – 9 000

eight-colour lithograph
signed, dated, numbered 43/50 and inscribed
with the title in pencil along the bottom margin
image size: 29.5 x 45.5 cm



LOT 26
Colbert Mashile

b.1972 South Africa

Prospect

2018

R15 000 - 20 000

ink, charcoal and watercolour on paper
 signed and dated bottom right
 75 x 104.5 cm, unframed



two views

LOT 27

Cameron Platter

b.1978 South Africa

Monster

2015

R8 000 – 12 000

hand painted and glazed ceramic
signed with the artist's initials and dated on the
underside
height: 37 cm

NOTES

This vase is not made in the traditional manner of throwing, pinching or coiling clay. Cameron Platter has layered chunks of clay to form a clunky vase in his fun, haphazard style. This is playfully extended by painting a large Monster logo on the bright orange glaze. This logo is iconic in the realm of social media and in doing this, Platter has negotiated a place for ceramics to exist in this current epoch of mass culture.



LOT 28

Jan-Henri Booyens

b.1981 South Africa

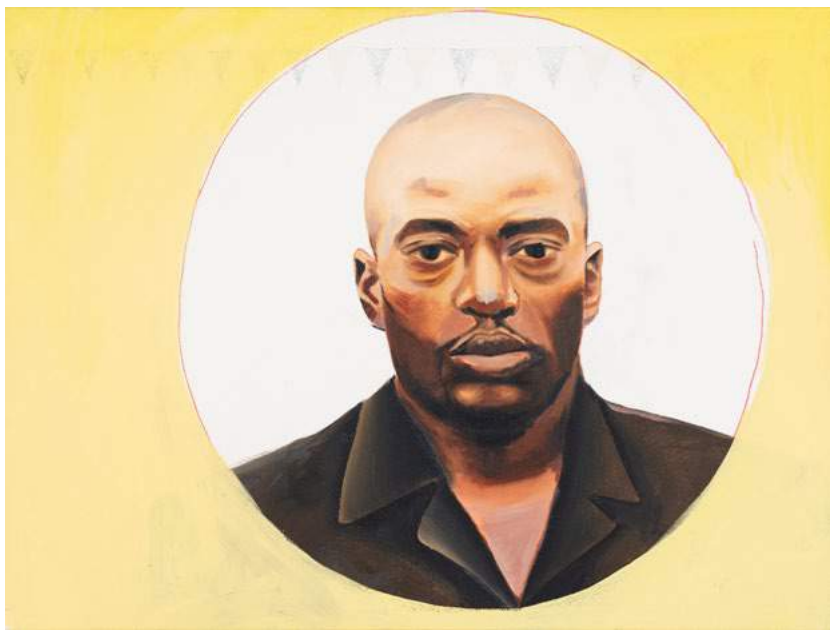
Untitled

R8 000 – 12 000

pencil, charcoal, watercolour and pastel on paper
58 x 41.5 cm

NOTES

Jan-Henri Booyens' daring, frenzied use of colour and line results in abstracted landscapes – often chaotic in their nature. A contemporary painter who often mixes his media, Booyens also experiments with the stylistic elements of graffiti and street art to explore graphic patterns, texture and the repetitional line. Booyens has exhibited extensively locally, and is included in the Iziko South African National Gallery permanent collection. Notably, Booyens formed part of the Avant Car Guard collective, along with Zander Blom and Michael MacGarry.



LOT 29

Dorothee Kreutzfeldt

b.1970 Namibia

*a good looking koppie; a good
looking black man, diptych*

R10 000 – 15 000

acrylic and pastel on canvas
inscribed with the artist's name, date and the title
on a João Ferreira Gallery label on the reverse
69 x 100 cm; 69 x 80 cm

PROVENANCE

João Ferreira Gallery, Cape Town.

EXHIBITED

João Ferreira Gallery, Cape Town, *Dorothee Kreutzfeldt*, 7 to 28 March 2019.



LOT 30

Conrad Botes

b.1969 South Africa

Untitled (Couple)

2013

R25 000 – 35 000

oil on reverse glass

signed with the artist's initials and dated bottom left

diameter: 45 cm

NOTES

Regarding himself as a comic artist, Conrad Botes' work has expanded well beyond the notorious and jolting publication *Bitterkomix*, founded by himself and artist Anton Kannemeyer as students to stir up the puritanical sensibilities of South Africans. Today, his creative output also includes printmaking, the fashioning of furniture and lights, and paintings on glass. The latter, in its unique quality and unconventional method, is emblematic of Conrad's skill as an artist. As a medium, it also represents a body of work which the artist identifies as being more personal in nature. Capturing the artist's iconic, post-pop aesthetic in a medium synonymous with his name, *Untitled (Couple)* represents an array of juxtaposed symbols, colours and subjects to reference local culture and society. These juxtapositions, executed in bright colours and stark lines, attempt to amplify and critique the complexities of South Africa with the intention that viewers formulate their own interpretations.



LOT 31
Marlise Keith
 b.1972 South Africa
Remember Sunrise
 2010

R3 000 – 5 000

acrylic, gouache and ink on panel
 signed and dated on the reverse; inscribed with
 the artist's name and an alternative title on iArt
 and Brundyn + Gonsalves labels on the reverse
 40 x 40 cm



LOT 32
Marlise Keith
 b.1972 South Africa
Chance
 2010

R3 000 – 5 000

acrylic, gouache and ink on panel
 signed and dated on the reverse; inscribed with
 the artist's name and an alternative title on iArt
 and Brundyn + Gonsalves labels on the reverse
 40 x 40 cm



LOT 33

Paul Stopforth

b.1949 South Africa

Opening Night

1989

R2 000 – 4 000

colour lithograph

signed, dated, numbered 44/100 and inscribed
with the title in pencil along the bottom margin

sheet size: 49 x 68.5 cm



LOT 34

Blessing Ngobeni

b.1985 South Africa

Two-headed figure

2019

R40 000 - 60 000

acrylic and collage on un-stretched canvas
signed and dated bottom right
109 x 77 cm



LOT 35

Asha Zero

b.1975 South Africa

zansi nib

2008

R40 000 – 60 000

acrylic on board

signed, dated and inscribed with the title on the reverse

80 x 70 cm

NOTES

Asha Zero's paintings reveal his interest in digital image culture. The artist approaches the medium of painting in a multi-faceted manner, implementing an assemblage of images in a visual cacophony. Referencing the art of cyberspace and blip, his work presents a cut and paste maelstrom of flying eyes, mouths, noses, limbs, ears and ringlets, seemingly snipped from printed media and collaged one on top of the other. However, in reality, everything is diligently painted by hand. His paintings, which can take up to three months to produce, are testimony to a rigorous method. Zero masterfully employs various paint techniques: *trompe l'oeil* and dry-brush painting, intense layering, masking and glazing to mimic paper cut-outs, photographs and countless other graphic images which exposes the playful spirit of this concept driven artist.



LOT 36

Blessing Ngobeni

b.1985 South Africa

The Luxury of the Heart

2012

R30 000 - 40 000

acrylic and collage on card
signed and dated bottom right
94 x 59 cm



LOT 37

David Brown

South African 1951-2016

Wall piece

2005

R20 000 - 30 000

wood, fabric, copper wire, found photographs
and found object assemblage

signed with the artist's initials and dated
bottom right

145 x 147 x 34 cm



LOT 38

Nelson Makamo

b.1982 South Africa

Man walking

2012

R40 000 - 60 000

charcoal and pastel on paper
signed and inscribed 2010-2012 bottom right
140.5 x 85.5 cm, unframed

NOTES

This work was completed when Makamo first joined the Bag Factory Artist's Studios in 2012.



LOT 39

Nelson Makamo, Senzo
Shabangu and Lehlogonolo
Mashaba

20th Century South African

My City minibus

2010

R50 000 - 80 000

pencil, charcoal, watercolour and pastel on paper
signed and dated by Lehlogonolo Mashaba
bottom right
149 x 69 cm



LOT 40

Johann Louw

b.1965 South Africa

Stande-Groot Rug

2006

R4 000 – 6 000

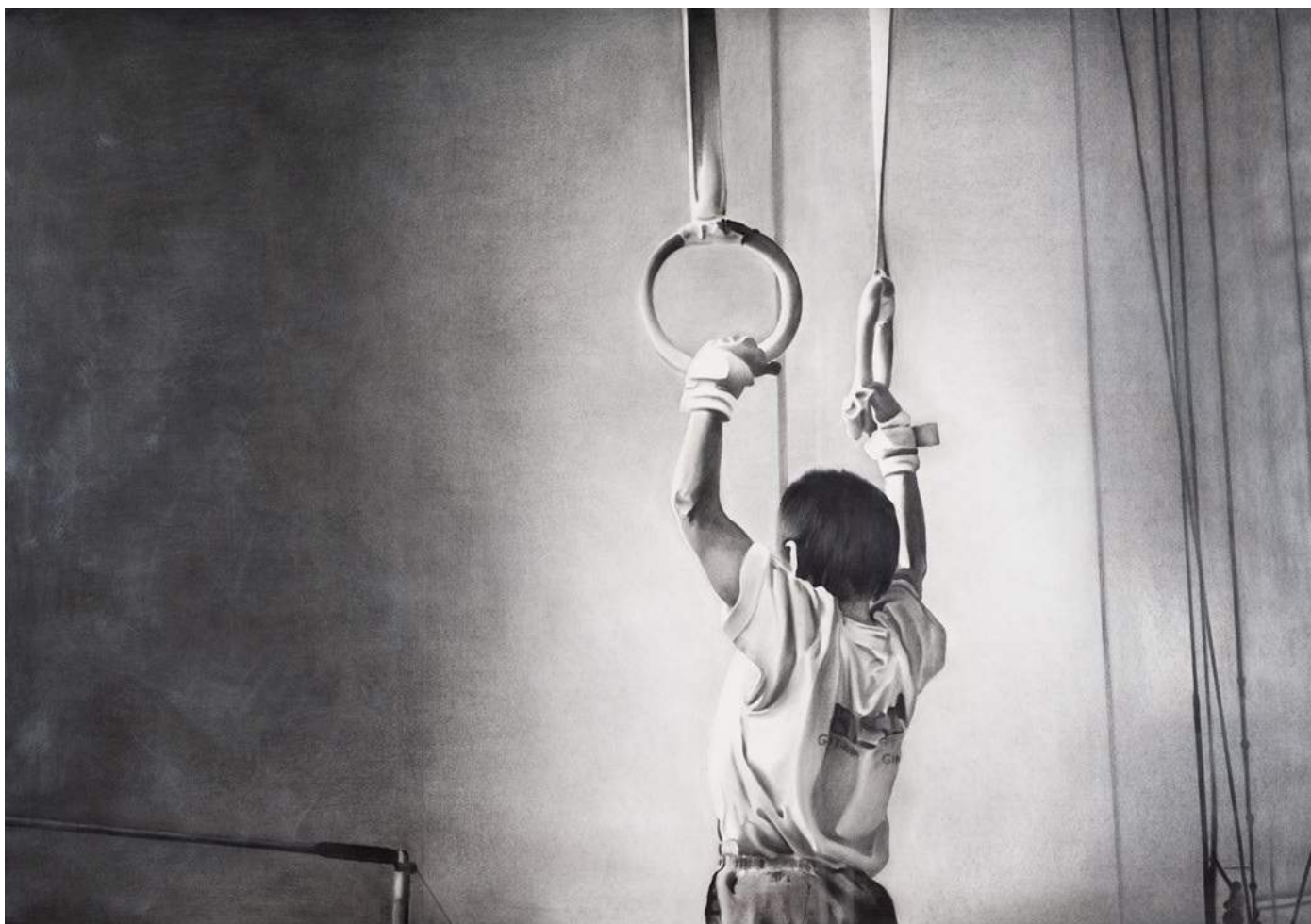
stone lithograph
signed and numbered 7/15 in pencil bottom left;
embossed with The Artists' Press chop mark
bottom right
sheet size: 56.5 x 76 cm

EXHIBITED

Sanlam Art Gallery, Belville, *Johann Louw: A Mid-Career Retrospective*, 2007, another example from the edition exhibited.

LITERATURE

Hundt, S. (2007). *Johann Louw*. Cape Town: Sanlam Life Insurance Ltd, another example from the edition illustrated on p.58.



LOT 41

Mark Hipper

South African 1960–2010

Gymnast

R35 000 – 50 000

charcoal on paper
125.5 x 180.5 cm

NOTES

Hipper's two major mediums of choice were charcoal and oil. This large charcoal drawing of a hanging gymnast, suspends a moment where time for the viewer and the subject is strained. The gymnast exerts a huge mass of energy to hang there, and the viewer experiences this in a mixture of sympathy and amazement. Hipper's refined skill is evident in this achievement of realistic drawing. He has managed to create this snapshot of reality with a simple piece of carbonized wood and paper. A similar work of an acrobat is in the UCT collection. Hipper was a senior lecturer at Rhodes University's Fine Art Department.



LOT 42

Sam Nhlengethwa

b.1955 South Africa

The Beauty Queens

2003

R30 000 - 50 000

collage on canvas

signed, dated and inscribed with the title on the reverse

45.5 x 60.5 cm

NOTES

Creative layering is part and parcel of many of Nhlengethwa's works, with his collage pieces providing alluring and complex additions to his output. These works may include the layering of various techniques, such as collage, painting, drawing and photography. The artist's keen sensibility in relation to colour, line and form, however, effectively enables him to compose striking scenes in a manner few artists are able to replicate. Whether Nhlengethwa's scenes depict jazz performances, physical spaces of Africa or more figurative subjects, as in *The Beauty Queens*, his creative and unique approach to his selected materials always invites closer inspection.



LOT 43

David Goldblatt

South African 1930–2018

*Saturday Morning at the Corner of
Commissioner and Trichardt Streets,
Boksburg*

1979

R40 000 – 60 000

gelatin silver print
signed and dated bottom right
sheet size: 40 x 40 cm, unframed
from an edition of 100

LITERATURE

Goldblatt, D. (1982). *In Boksburg*, Cape Town: The Gallery Press, unpaginated.

Goldblatt, D. (2015). *In Boksburg*, Gottingen: Steidl, p.15.

NOTES

The edition is exclusive to Modern Art Oxford, and was produced and donated to their fundraising programme to coincide with David Goldblatt's touring retrospective exhibition, *Fifty One Years*, in the UK in 2003.



LOT 44

Various Artists

20th Century South Africa

Nine prints from the PhotoFocus Portfolio

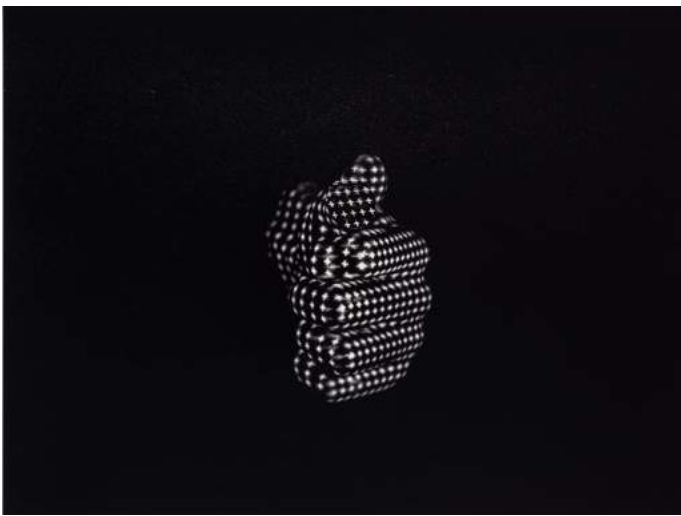
2017

R40 000 – 60 000

digital prints in a custom-made portfolio box
each signed in pencil
sheet size: 30 x 40 cm each, unframed
number 8, from an edition of 10 + 2AP

NOTES

Including: Jodi Bieber, David Goldblatt, Pieter Hugo, Mohau Modisakeng, Jo Ractliffe, David Southwood, Guy Tillim, Graeme Williams and Nontsikelelo Veleko.





LOT 45

George Hallett

b.1942 South Africa

Mandela on the phone with De Klerk

1994, printed later

R10 000 – 15 000

hand printed gelatin silver print
signed, dated, numbered 12/25 and inscribed
'JHB' in ink along the bottom margin
sheet size: 39.5 x 40 cm, unframed

NOTES

This extraordinary photograph was one in a series that earned George Hallett the Golden Eye World Press Award in 1995. *Mandela on the phone with De Klerk* is one of these memorable images which reveals Nelson Mandela towards the end of his time in exile and during the build-up to the historic election which resulted in his being the first democratically elected president of South Africa.

No other photographer was present on this occasion, making it a unique vision of this exceptional statesman who captured world attention and changed the course of history. Hallett, a South African-born photographer, who spent several decades living in exile, is best known for his photographs of Nelson Mandela. These images are lauded for many reasons, including his ability to reveal the man behind the iconic leader.



LOT 46

George Hallett

b.1942 South Africa

Mandela first encounter

1994, printed later

R5 000 – 7 000

hand printed gelatin silver print
signed and dated in ink bottom right; inscribed
'Printed by G Hallett Claremont 2004' in pencil on
the reverse
sheet size: 36 x 25.5 cm, unframed



6/10

When the children in their spirit and
being play at the good things of the earth
life must smile and laugh
for
the future is assured.

Michael Meyersfeld 2007

LOT 47

Michael Meyersfeld

b.1940 South Africa

*When the children in their spirit and
being play at the good things of the earth
adults life must smile and laugh for
the future is assured.*

R5 000 – 7 000

gelatin silver print
signed, dated, numbered 6/10 in ink and printed
with the title in the margin
image size: 57.5 x 73 cm



LOT 48

Elizabeth Vels

b.1937 South Africa

A Kind of Singing

R7 000 – 10 000

2018

embroidery and ink on cloth
signed bottom right
70 x 49 cm

NOTES

Elizabeth Vels uses so-called traditional craft to artistic ends. She ignores the definitive line between what is considered art and craft practices to evoke deep emotional resonance in her work. *A Kind of Singing* is an act of embroidery and painting that provides an abstract suggestion of what she feels when other women sing. This feminine rhythm of stitching over stained canvas becomes an utterance that transcends art mediums and speaks to a deeper sense of self and an emotional life force. Vels has exhibited locally and internationally, notably having shown with Goodman Gallery from 1980 - 1992. Her works can be found in the collections of Iziko National Gallery and Johannesburg Art Gallery amongst others.



© The Estate of Judith Mason/DALRO

LOT 49

Judith Mason

South African 1938-2016

Lazarus

R7 000 – 10 000

metallic paint, ink, conté and pencil on paper
signed and inscribed with the title bottom right
52.5 x 37.5 cm



LOT 50
Stephen Inggs

b.1955 South Africa

Horns II

2002

R30 000 – 50 000

hand painted silver gelatin emulsion on 100% rag paper

signed and dated bottom right

sheet size: 119 x 107 cm

NOTES

Stephen Inggs is an artist and professor of printmaking at the Michaelis School of Fine Art, UCT. He exhibits regularly, both locally and abroad, and his works are held in museum collections across the world, including the Museum of African Art at the Smithsonian, USA.

Horns II forms part of Inggs' *Sensum* series. Referring to a philosophical term, sensum denotes an awareness of objects as carrying meaning and a 'sense' beyond their apparent qualities. Inggs' creative practice largely explores the representation of overlooked material objects and places and, in so doing, confronts their meaning as symbols of history, culture and association. Through exploring these subjects by means of photography, lithography and printmaking the artist breathes new life into obscure objects and spaces, altering their value in the process.



LOT 51

Ezrom Legae

South African 1938-1999

Horse and figures

1976

R8 000 - 12 000

pastel on paper

signed and dated bottom right

53 x 41 cm



LOT 52

Albert Adams

South African 1929-2006

Ape and a man on a tightrope

R7 000 - 10 000

colour lithograph

numbered 50/50 in pencil, embossed with a
Curwen Chilford chop mark and studio name
along the bottom margin

sheet size: 77 x 57.5 cm, unframed



LOT 53

Michael Pettit

b.1950 South Africa

Abstract with trees

R15 000 - 20 000

oil on board
signed bottom right
53 x 37 cm



LOT 54

Nico Roos

South African 1940-2008

Figure en Landskap

1982

R7 000 - 10 000

oil on canvas
signed, dated and inscribed with the title on
the stretcher
56 x 76 cm



LOT 55

Dan Halter

b.1977 Zimbabwe

On Exactitude in Science

R3 000 – 5 000

hand-woven archival inkjet print
27 x 18.5 cm

NOTES

Dan Halter looks to African craft and curio traditions to inform much of his work, applying them to quotidian materials. Here, Halter uses the African tradition of weaving on a paper sheet. The transformation results in an almost entirely new object. Instead of a flat paper sheet, the work is almost sculptural in its nature.



LOT 56

Zander Blom

b.1982 South Africa

Untitled 1.254

2012

R40 000 – 60 000

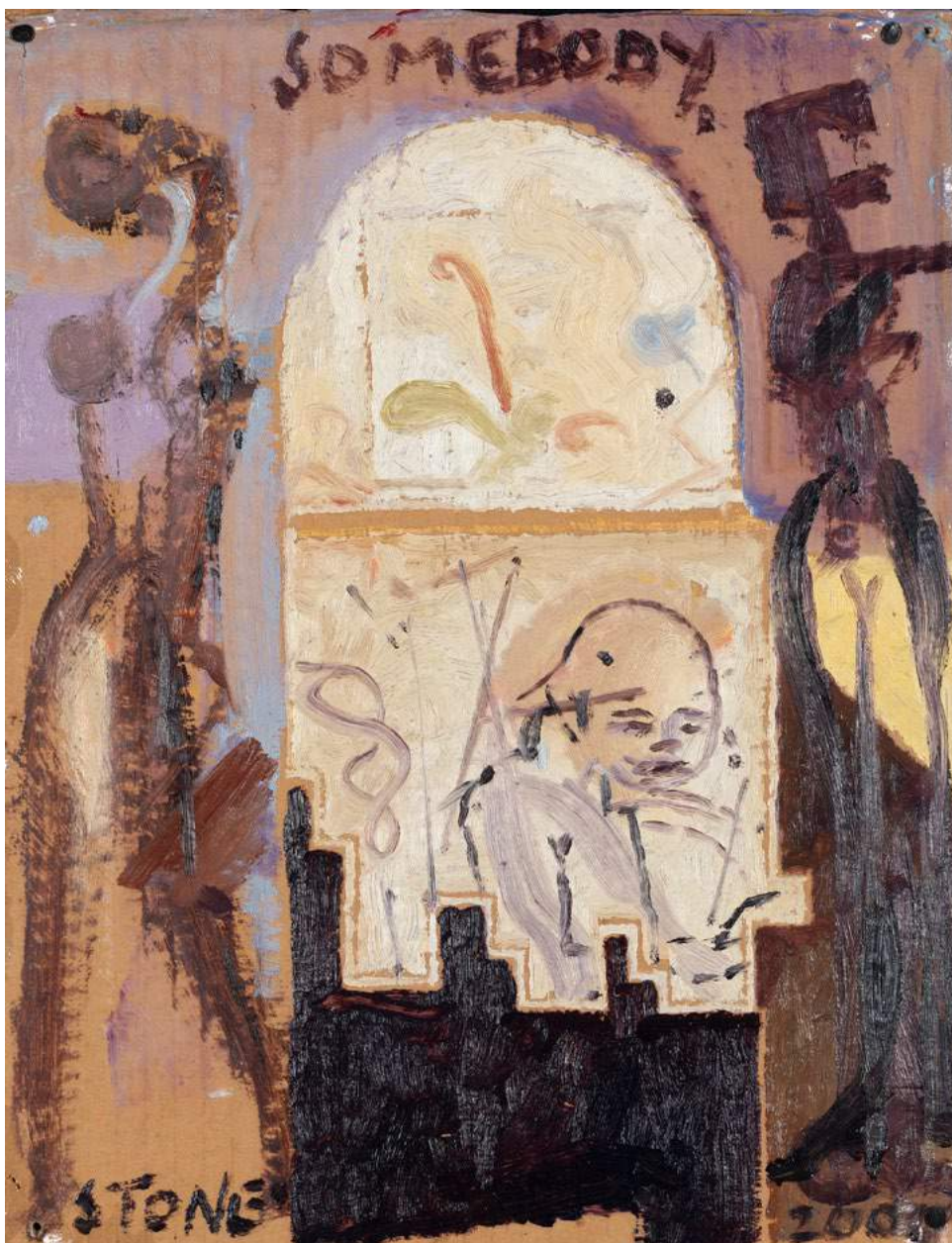
oil and graphite on Belgian linen
signed and dated on the reverse; inscribed with
the title on a Stevenson label adhered to the
reverse
44 x 38 cm

NOTES

When confronted with the very materiality of an artwork, there are few South African artists who have married a stark confrontation of an artwork's medium with a quality of unrestrained beauty. Blom, revered for his raw linen canvases marked with graphite and laden with heavy applications of oil and acrylic paint, explicitly expresses this union between the visual and the material. In their unambiguous character, Blom's paintings elicits a visceral response. His compositions adds considerable interest into the very fabric his works, as paint seemingly tugs at linen, linen holds onto paint and oil seeps into canvas in a visual construction that simultaneously depicts their connection and separation.

LITERATURE

Blom, Z. (2013). *Paintings Volume I 2010–2012*. Cape Town: Stevenson, illustrated in colour on p.233.



LOT 57

Simon Stone

b.1952 South Africa

Somebody

2000

R18 000 – 24 000

oil on cardboard

signed and dated along the bottom

32 x 24 cm

NOTES

One of South Africa's most prolific lyrical painters, Simon Stone chooses to work in small format when it comes to his spontaneous 'gestural improvisations'. For these smaller, impromptu works, Stone first chose to paint on paper, wood or sheets of copper and zinc, but since 2000, he started using cardboard or corrugated card as a surface. This work is part of the first collection of works on cardboard created by Stone. It is a swiftly executed, yet considered, sketch in oil which shows the artist's concern for the Expressionist idiom of mark-making, textural variety and surface incident.



LOT 58

Andrzej Nowicki

b.1981 Poland

Untitled

2019

R8 000 – 12 000

charcoal, ink and collage on paper
signed and dated bottom right
119 x 87.5 cm

NOTES

Andrzej Nowicki's watercolours and mixed media works on paper are surreal and otherworldly. He uses both found and private images (past artworks, memories and recollections, photographs and other accumulated impressions like American and British comics) as inspiration. The merging of the real and the imagined is a recurring theme which he visually engineers into theatrical scenes. To build these compositional sets, Nowicki incorporates collage with the transparent and immediate effects of watercolour.



LOT 59

Ernst de Jong

South African 1934–2016

Under the Sea

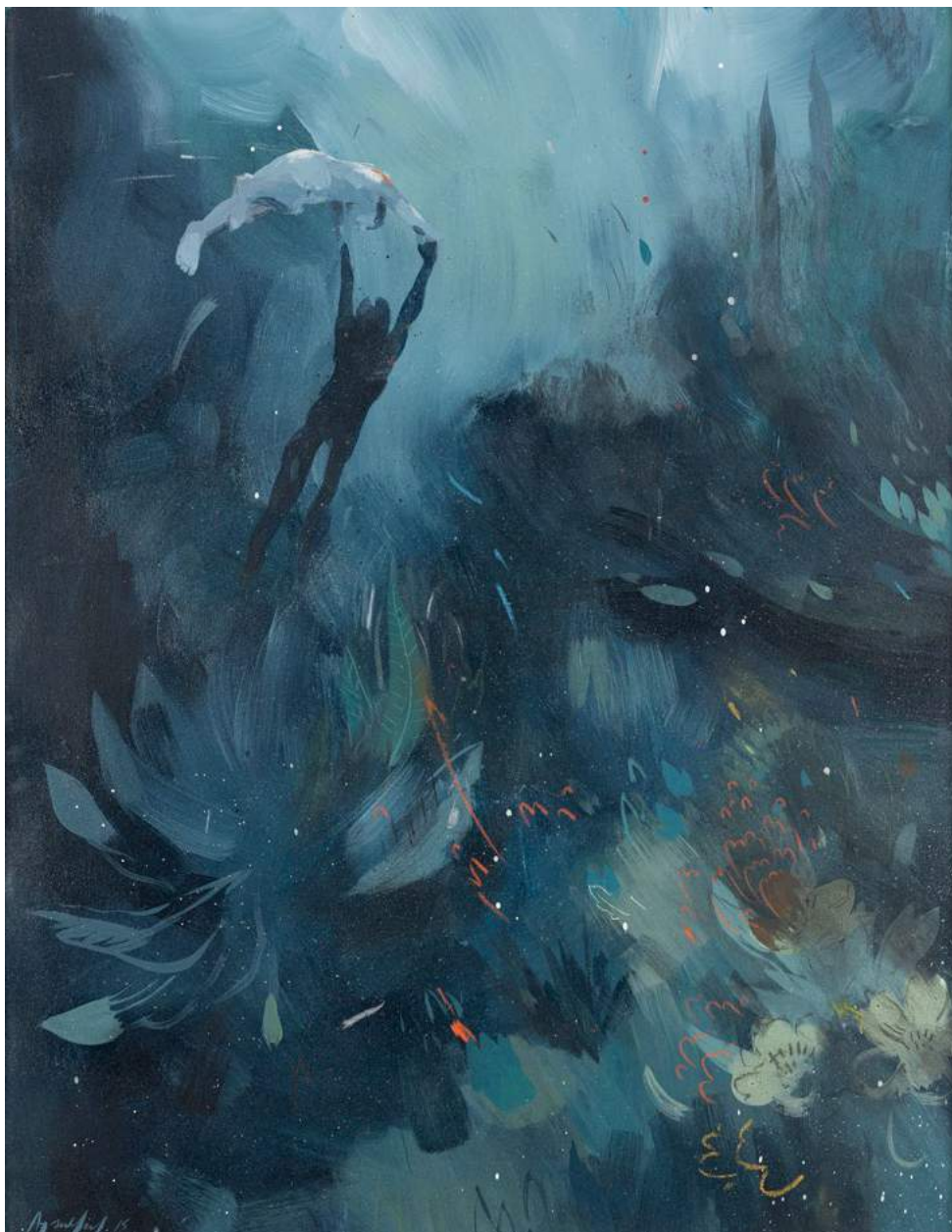
1981

R20 000 – 30 000

oil on canvas

signed and dated bottom right; inscribed with the
artist's name, date and the title in pencil along the
stretcher

59 x 49 cm



LOT 60

Andrew Sutherland

b.1982 South Africa

Underwater

2015

R10 000 – 15 000

oil and pastel on paper
signed and dated bottom left
64.5 x 48.5 cm



LOT 61

Gordon Vorster

South African 1924-1988

Aardkors

R20 000 - 30 000

oil on board
signed bottom right
90.5 x 121 cm



LOT 62

Dumisani Mabaso

b.1955 South Africa

Tree of Life

1996

R10 000 – 20 000

acrylic, steel wool and fabric on canvas
signed bottom right; signed and dated on the
reverse
45 x 137.5 cm

LOT 63

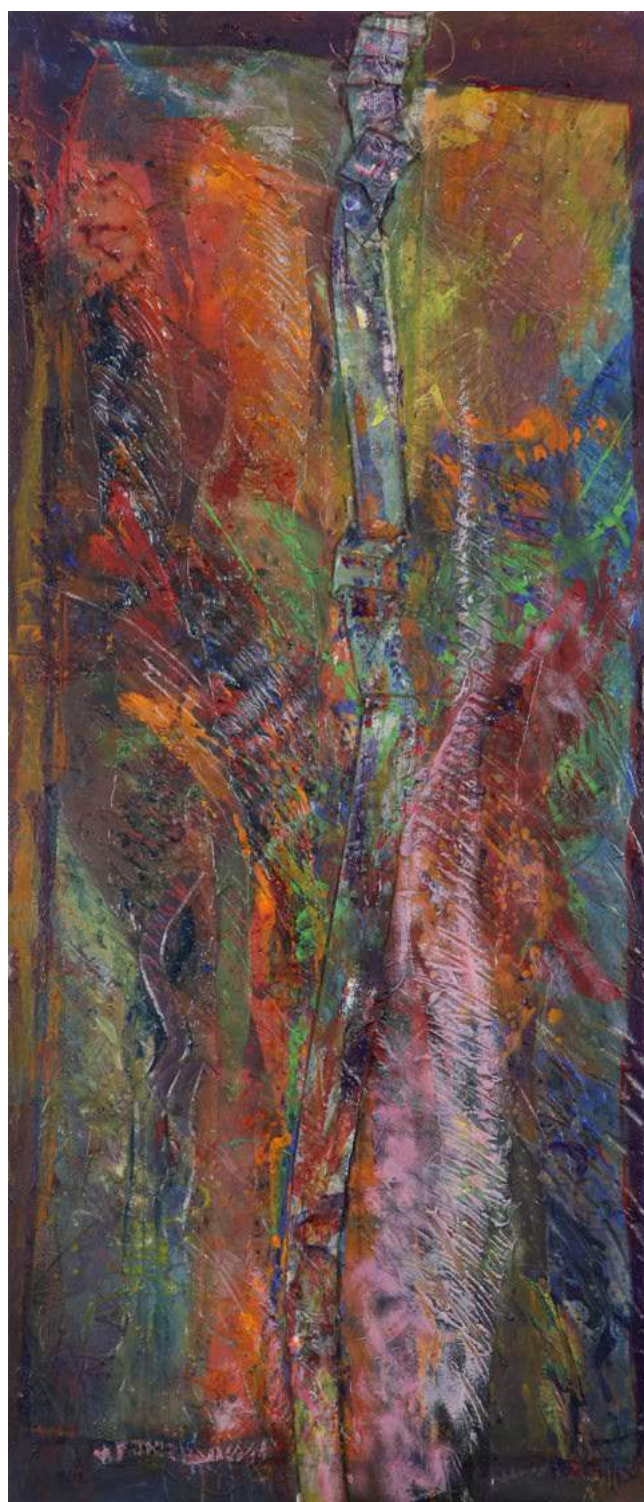
Dumisani Mabaso

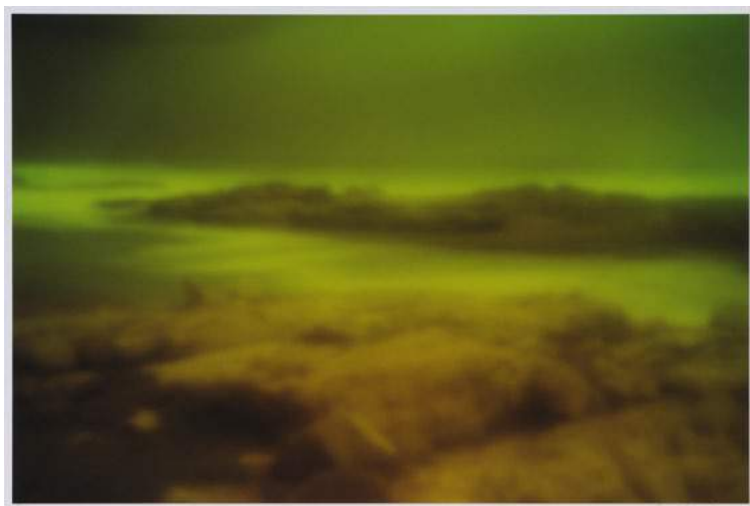
b.1955 South Africa

Tree of Moses

R15 000 – 25 000

acrylic, wax and fabric on canvas
signed and inscribed with the title on the reverse
171 x 74.5 cm





LOT 64

Ryan Hitchcock

20th Century South Africa

They Walk the Land, two

R4 000 – 6 000

pinhole photographs

each signed, numbered 1/5 and 2/5 and inscribed
with the title along the bottom margins

sheet size: 57.5 x 41 cm; 41 x 57.5 cm



LOT 65

Dylan Lewis

b.1964 South Africa

Cheetah Bust III, maquette

2003

R40 000 - 60 000

bronze on a glass base
signed, numbered 26/36 and stamped with
an SCS foundry mark and serial number S202;
inscribed with the artist's name, the date, the title
and catalogue information on a plaque on the
underside
21 x 6 x 11 cm



LOT 66

Jan Ernst Abraham Volschenk

South African 1853-1936

Cape farmstead

R20 000 - 30 000

oil on canvas
15 x 15 cm



LOT 67

Jan Ernst Abraham Volschenk

South African 1853–1936

Aloes amongst the rocks

R8 000 – 12 000

oil on canvas board
signed bottom right
15.5 x 10.5 cm



LOT 68

John Kramer

b.1946 South Africa

Paternoster

2017

R20 000 – 30 000

oil on board
signed and dated bottom right
20 x 33.5 cm



LOT 69

Adriaan Boshoff

South African 1935–2007

Children on the beach

R18 000 – 24 000

oil on board
signed bottom left
18 x 23 cm



LOT 70

Ndikhumbule Ngqinambi

b.1977 South Africa

Untitled (V & A Waterfront)

2006

R3 000 – 5 000

oil on canvas
signed and dated bottom right
40.5 x 50.5 cm



LOT 71

Gregoire Boonzaier

South African 1909–2005

Rural village

1989

R10 000 – 15 000

watercolour on paper
signed and dated bottom right
26 x 34 cm



LOT 72

Alexander Rose-Innes

South African 1915–1996

Cottage

R20 000 – 30 000

charcoal and watercolour on paper
signed bottom left
38 x 55.5 cm



LOT 73

John Piper

British 1903-1992

Holdenby

R10 000 - 15 000

colour lithograph

signed, numbered 52/75 in pencil and embossed

with two chop marks along the bottom margin

image size: 41.5 x 60 cm



LOT 74

Edward Roworth

South African 1880-1964

Flower gatherers

R15 000 – 20 000

oil on canvas

signed bottom left; printed with the artist's name
on a plaque adhered to the frame
63 x 76 cm



LOT 75

Tinus de Jongh

South African 1885-1942

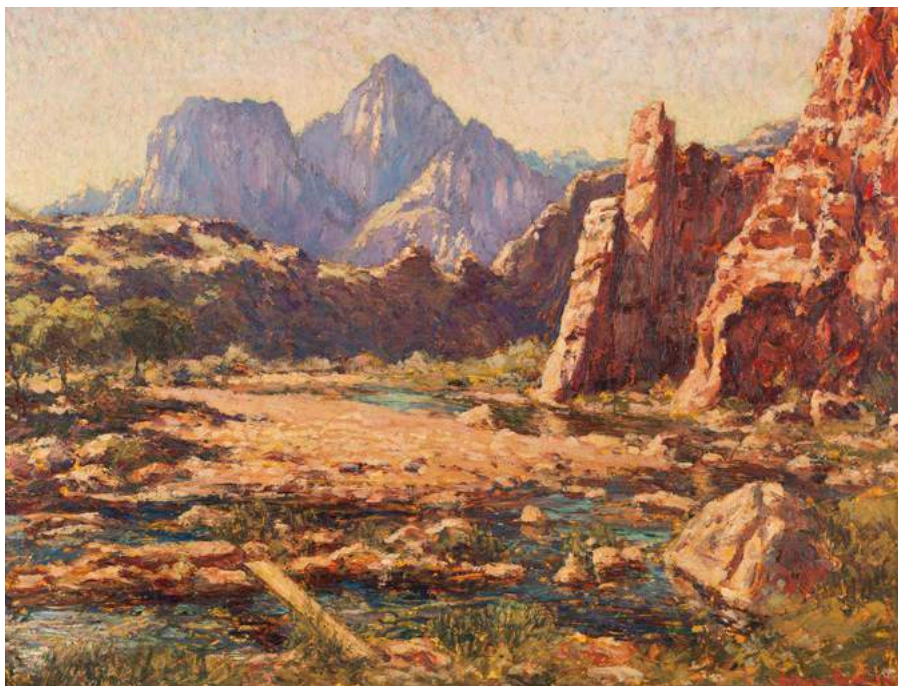
Sunlit mountains

1927

R40 000 – 60 000

oil on canvas

signed and dated bottom left
54 x 78.5 cm



LOT 76

Edward Roworth

South African 1880–1964

Cogman's Kloof, Montague

R15 000 – 20 000

oil on board
signed bottom right; engraved with the artist's
name and the title on a plaque adhered to the
frame; inscribed with the title on the reverse
76 x 101.5 cm



LOT 77

Christiaan Nice

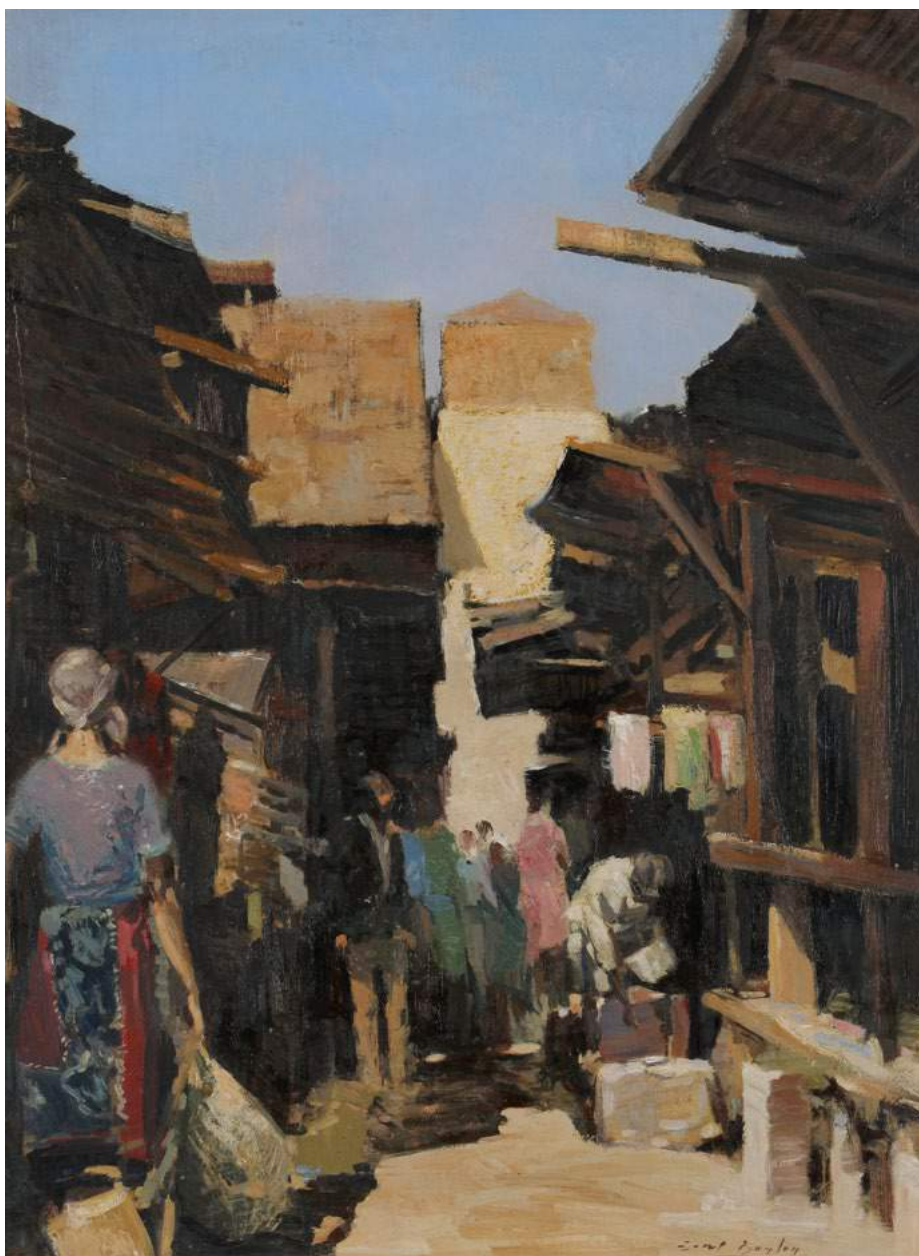
b.1939 South Africa

Donkey cart

1983

R20 000 – 30 000

oil on canvas board
signed and dated bottom left
44.5 x 59.5 cm



LOT 78

Errol Boyley

South African 1918-2007

Market

R20 000 - 30 000

oil on board
signed bottom right
60.5 x 45.5 cm



LOT 79

Gregoire Boonzaier

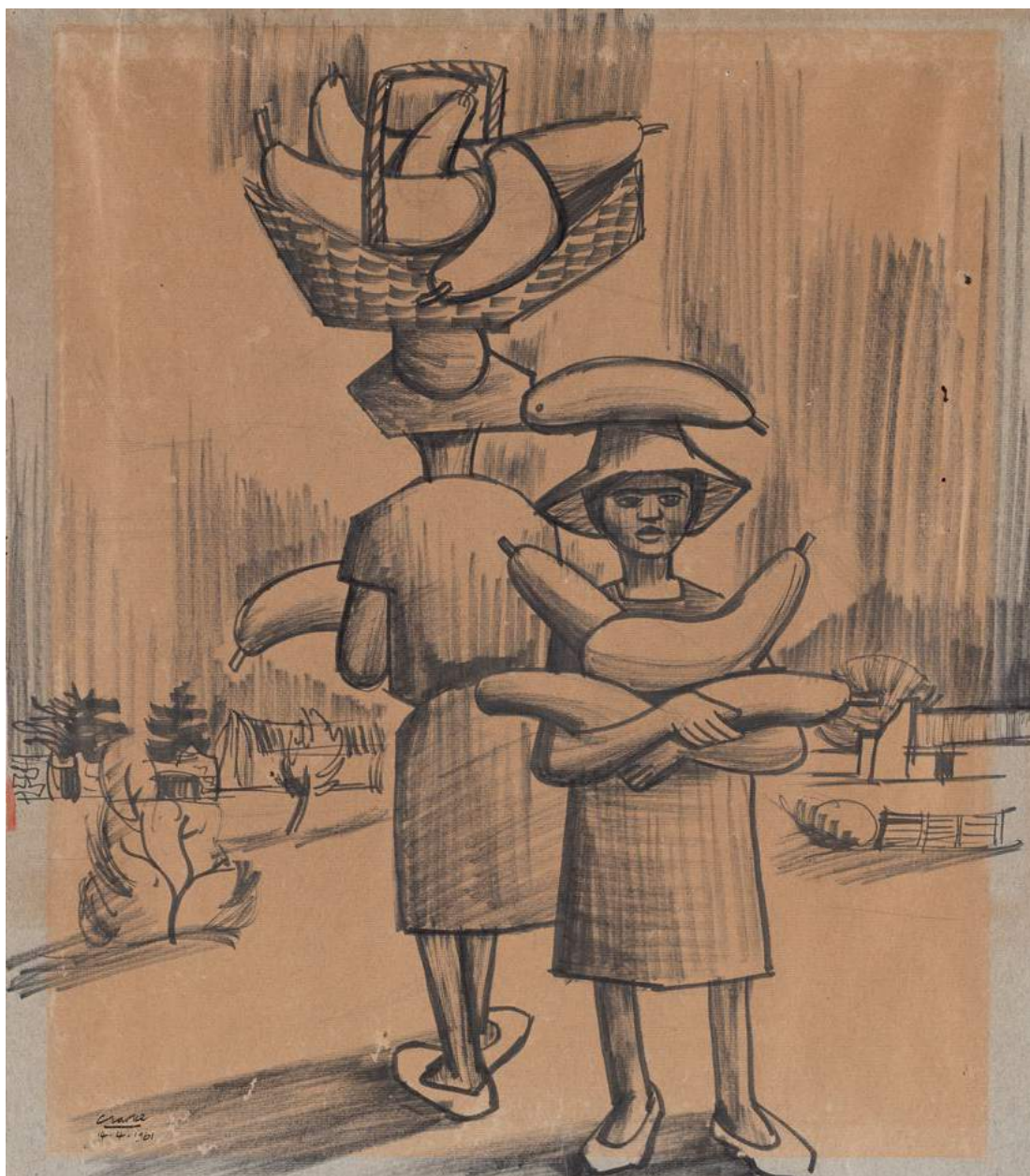
South African 1909-2005

Druiwerverpakkers/Grape packers

1960

R30 000 - 50 000

oil on canvas board
signed and dated bottom right; signed and
inscribed with the title on the reverse
29.5 x 24.5 cm



© The Estate of Peter Clarke/DALRO

LOT 80

Peter Clarke

South African 1929-2014

Women selling gourds

1961

R15 000 - 20 000

permanent marker on paper
signed and dated bottom left
51 x 45 cm, unframed



LOT 81

Louis Jansen van Vuuren

b.1949 South Africa

Still life with blue vase

1997

R2 000 – 3 000

oil pastel on card

signed and dated bottom right; inscribed with the artist's name on an iArt gallery label on the reverse

27 x 18.5 cm



LOT 82

Neville Lewis

South African 1895-1972

Vase of flowers

R8 000 - 12 000

oil on canvas
signed top right
44 x 54.5 cm

NOTES

The still-life is considered a touchstone of painting. Characterized by an interest in the insentient as subject, this genre of art has been popular throughout history and across various stylistic movements. Still life paintings allow the viewer time for quiet observation. The more one looks, the more one sees.



LOT 83

David Botha

South African 1921-1995

Still life in the artist's studio

1942

R12 000 - 18 000

oil on canvas

signed and dated bottom right

40 x 50.5 cm



LOT 84

Walter Meyer

South African 1965–2017

Vessels

1999

R20 000 - 30 000

oil on canvas
signed with the artist's initials and dated bottom
right
40 x 50 cm

NOTES

The allure of a still-life painting is that it denotes a new way of looking at so-called 'ordinary' objects. Once placed into a specific compositional arrangement, the objects take on new meanings. Themes are usually personal to the artist or it may reference culture, philosophy or art itself.



LOT 85

Marlene von Dürckheim

b.1945 South Africa

Composition Hook & Glass

2002

R6 000 – 8 000

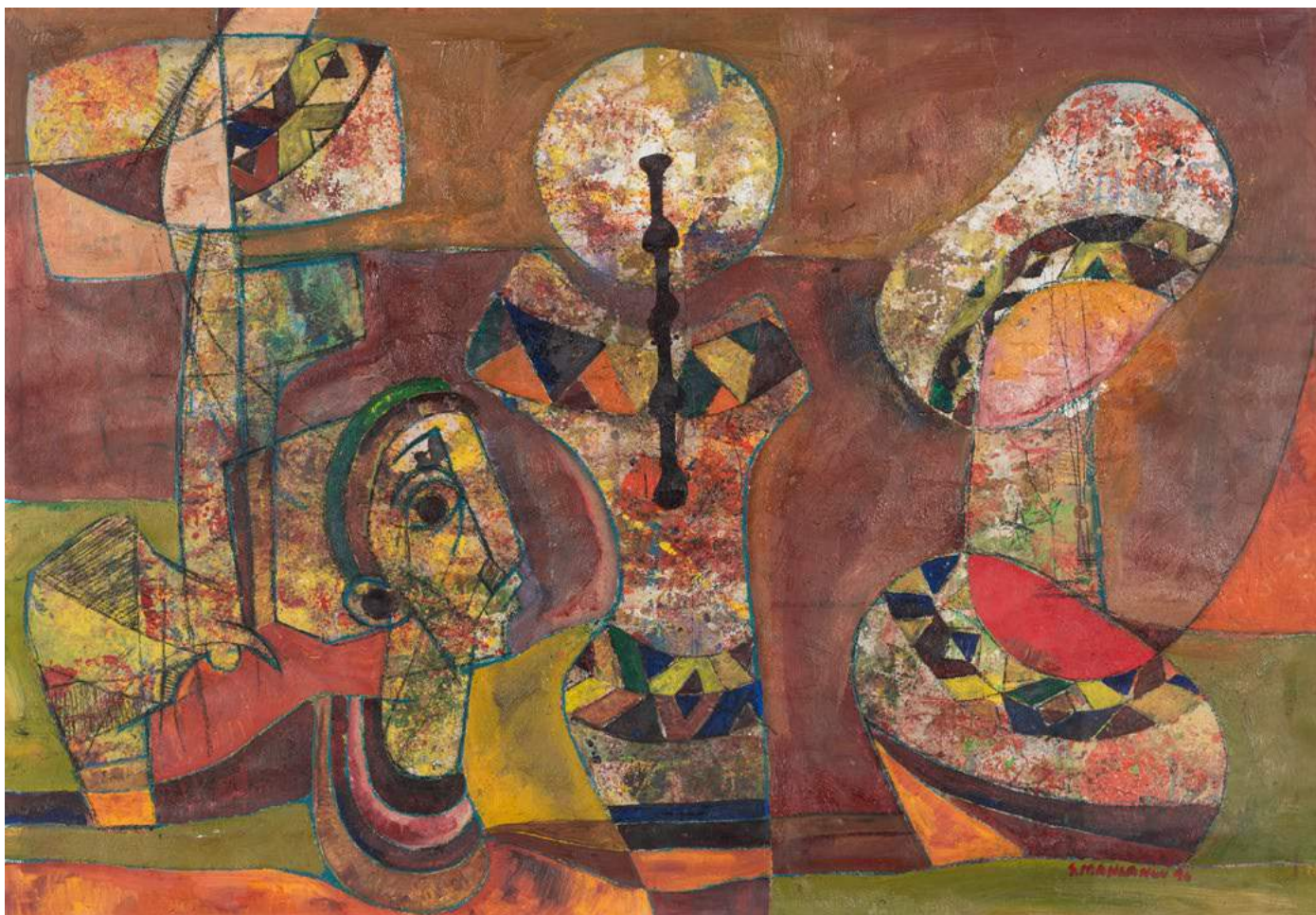
oil on canvas

signed and dated bottom right; signed and
inscribed with the title on the reverse

40 x 40 cm

NOTES

Artists turn to still life painting in various artistic approaches (from naturalistic, expressionistic to abstract) to explore the elements of art by portraying inanimate objects for their essential qualities (form, colour and texture) and compositional arrangement.



LOT 86

Speelman Mahlangu

South African 1958–2004

Abstract figures

1994

R8 000 – 12 000

acrylic and pastel on paper
signed and dated bottom right
69.5 x 90 cm



© The Estate of Cecil Skotnes/DALRO

LOT 87

Cecil Skotnes

South African 1926–2009

Cloaked figure

R15 000 – 25 000

ink on paper

signed with the artist's initials and inscribed

'Centre-Composition 1st Stage' top right

73.5 x 52.5 cm



LOT 88

Colbert Mashile

b.1972 South Africa

Pot carrier

2010

R8 000 – 12 000

ink on paper
signed and dated bottom right
76 x 57 cm, unframed

NOTES

Colbert Mashile works in watercolours, gouache, charcoal, ink and bleach to bring to life the creatures that inhabit the recesses of his mind. In his studio, Mashile works with a sense of immediacy. He fully engages himself in the process of calling forth his imagination in order to realise the subjects that are part of a long history of lived experiences and profound stories. The mysterious figures and fantastical creatures that appear in his work are treated almost as if they were folklore. In this way, Mashile, as a visual artist, joins in the literary tradition of African Magic Realism, in the same vein as the Nigerian poets and novelists Ben Okri and Chinua Achebe, and South African author Lauren Beukes.



LOT 89

Colbert Mashile

b.1972 South Africa

A-Match

2011

R8 000 – 12 000

ink on paper

signed and dated bottom right; signed and
inscribed with the title on the reverse

76 x 57 cm, unframed



LOT 90

Johann Louw

b.1965 South Africa

Portret IV

2006

R18 000 – 24 000

charcoal on paper
signed with the artist's initials left edge
102 x 63 cm

EXHIBITED

Sanlam Art Gallery, Belville, *Johann Louw: A Mid-Career Retrospective*, 2007.

LITERATURE

Hundt, S. (2007). *Johann Louw*. Cape Town: Sanlam Life Insurance Ltd, illustrated on p.53.



LOT 91

Arlene Amaler-Raviv

b.1953 South Africa

Three heads

2018

R30 000 - 40 000

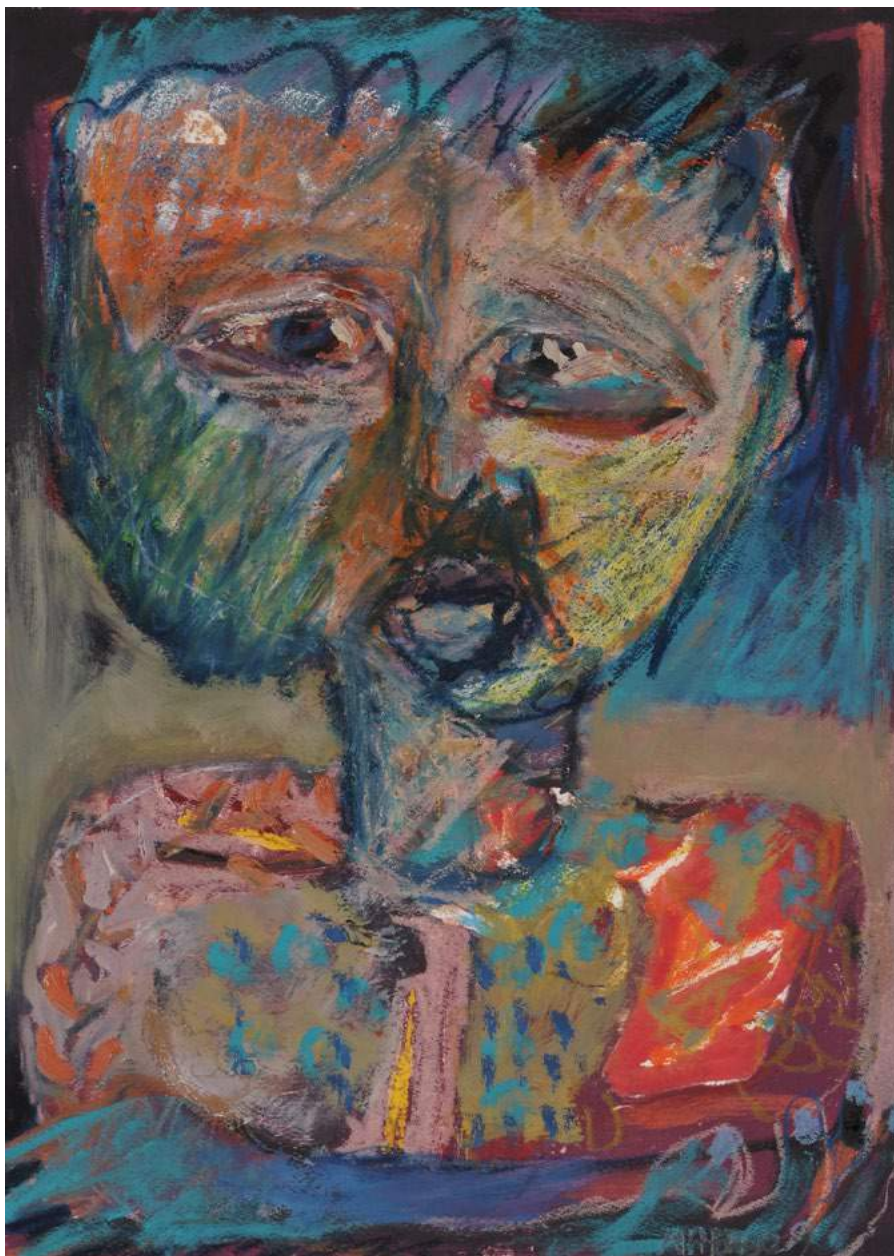
oil on canvas

signed and dated bottom right

80 x 90 cm

NOTES

Arlene Amaler-Raviv is part of a group of artists who rose to prominence in the neo-expressionist period of the late 1980s and early 1990s – a turbulent time in South Africa's political history. As an artist who is not afraid of utilizing the highly emotive and suggestive qualities of paint itself, she uses explorative brushstrokes and evocative colours to create paintings of great depth that probe issues of urbanity, sensuality and identity.



LOT 92

Dumisani Mabaso

b.1955 South Africa

Portrait

R5 000 – 8 000

pastel and acrylic on monotype
signed bottom right
image size: 48.5 x 36 cm



LOT 93

Hardy Botha

b.1947 South Africa

Dog

1985

R4 000 – 6 000

acrylic on board

signed and dated bottom left

49 x 40 cm



LOT 94
Wopko Jensma
 South African 1939–1993

Face
 1967

R4 000 – 6 000

charcoal on paper
 signed with the artist's initials and dated bottom
 right
 54.5 x 37 cm



LOT 95
Wopko Jensma
 South African 1939–1993

Beast I
 1972

R3 000 – 5 000

woodcut
 signed with the artist's initials and numbered 3/9
 bottom right
 image size: 18 x 23 cm



LOT 96

Wopko Jensma

South African 1939–1993

Creature

1972

R8 000 – 12 000

pencil on paper

signed with the artist's initials and dated bottom

left

55.5 x 37.5 cm



LOT 97

Esther Mahlangu

b.1935 South Africa

Ndebele patterns, orange

2019

R8 000 – 12 000

acrylic on canvas board
signed and dated bottom left
31 x 41 cm



LOT 98

Esther Mahlangu

b.1935 South Africa

Ndebele patterns, pink

2019

R8 000 – 12 000

acrylic on canvas board
signed and dated bottom left
31 x 41 cm



LOT 99

Walter Battiss

South African 1906–1982

Flesh in the Pan

1973

R25 000 – 35 000

colour screenprint

signed and numbered Artist's Proof 2/5 in pencil

along the bottom margin

image size: 33 x 56 cm

LITERATURE

Siebrits, W. (2016). *Walter Battiss: I Invented Myself: The Jack Ginsberg Collection*. Johannesburg: The Ampersand Foundation, another example from the edition illustrated in colour on p.121.

Skawran, K. (1989). *Battiss and the Spirit of Place/ en die gees van Plek*. Pretoria: University of Pretoria, another example from the edition illustrated in colour on p.75 and 81.

Skawran, K. and Macnamara, M. (1985). *Walter Battiss*. Johannesburg: A.D. Donker Publishers, another example from the edition illustrated in colour on p.86.



LOT 100

Walter Battiss

South African 1906–1982

Running Man

1974

R15 000 – 20 000

colour screenprint
signed, numbered 17/25 and inscribed with the
title in pencil along the bottom margin
sheet size: 64 x 45 cm, unframed

LITERATURE

Siebrits, W. (2016). *Walter Battiss: I Invented Myself: The Jack Ginsberg Collection*. Johannesburg: The Ampersand Foundation, another example from the edition illustrated in colour on p.139.

Van Rensburg, W. (2010). *Walter Battiss Screenprints*. Johannesburg: Gallery AOP, another example from the edition illustrated in colour on p.11.



LOT 101

Walter Battiss

South African 1906–1982

Career Bird

1974

R18 000 – 24 000

colour screenprint
signed, dated, numbered 30/30 and inscribed
with the title in pencil along the bottom margin
sheet size: 45 x 64 cm, unframed

LITERATURE

Siebrits, W. (2016). *Walter Battiss: I Invented Myself: The Jack Ginsberg Collection*. Johannesburg: The Ampersand Foundation, another example from the edition illustrated in colour on p.139.



LOT 102

Walter Battiss

South African 1906-1982

Limpopo

R10 000 - 15 000

colour screenprint
signed and numbered 154/250 in pencil along the
bottom margin
image size: 45.5 x 60.5 cm

LITERATURE

Skawran, Karin. (2005). *Walter Battiss, Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from the edition illustrated in colour on p.26.



LOT 103

Blessing Ngobeni

b.1985 South Africa

Social Contract

2012

R30 000 - 40 000

acrylic and collage on card
signed and dated bottom right; dated and
inscribed with the title on the reverse
sheet size: 95.5 x 59.5 cm, unframed



LOT 104

Blessing Ngobeni

b.1985 South Africa

Two Marriages Another City

2012

R30 000 – 40 000

acrylic and collage on card
signed and dated bottom right; dated and
inscribed title on the reverse
95.5 x 60 cm, unframed



two views

LOT 105

Lucas Sithole

South African 1931-1994

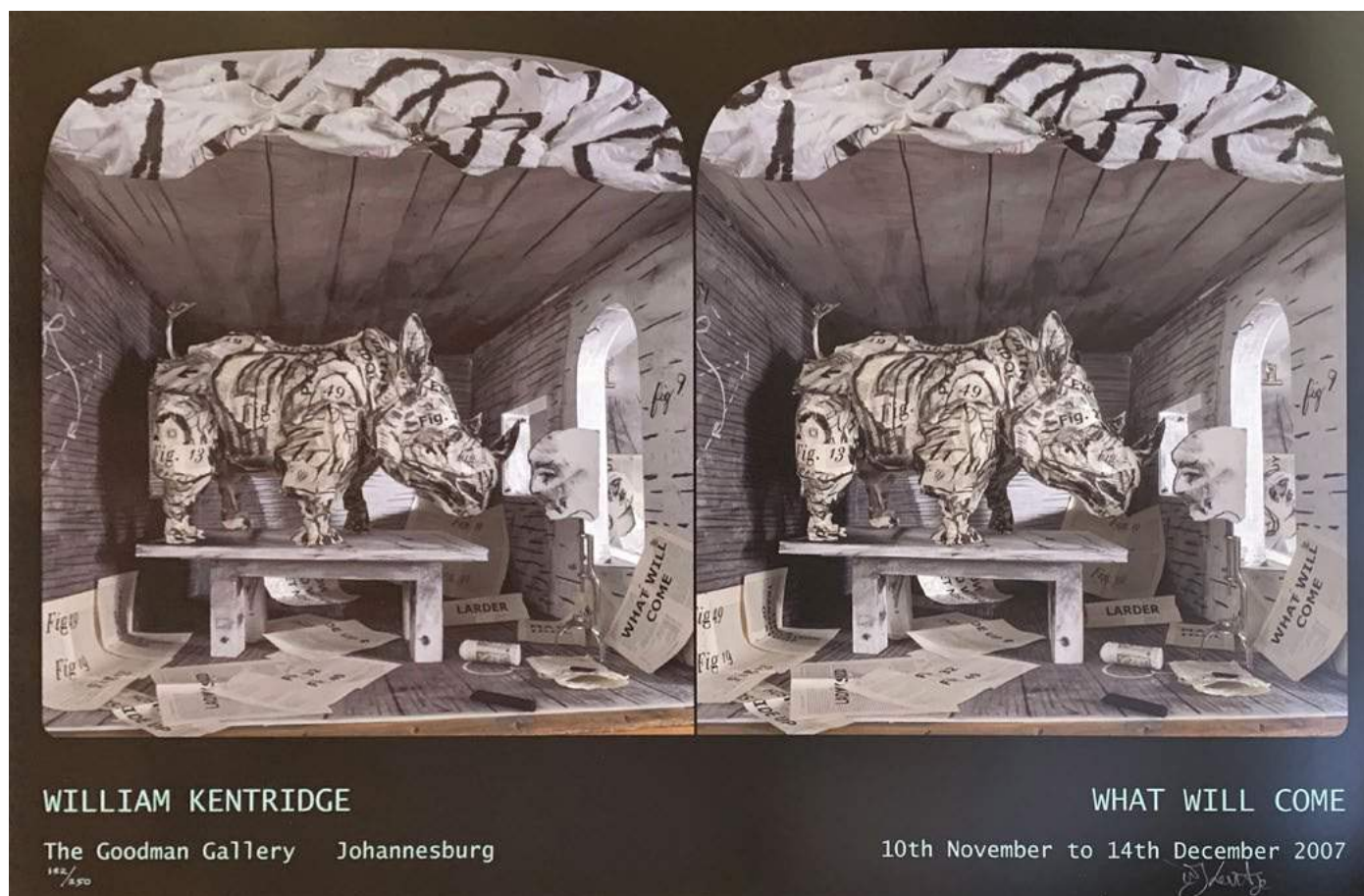
Embrace

R25 000 - 35 000

carved, polished and painted stone

signed on the base

41 x 21 x 17 cm



LOT 106

William Kentridge

b.1955 South Africa

What Will Come, exhibition poster

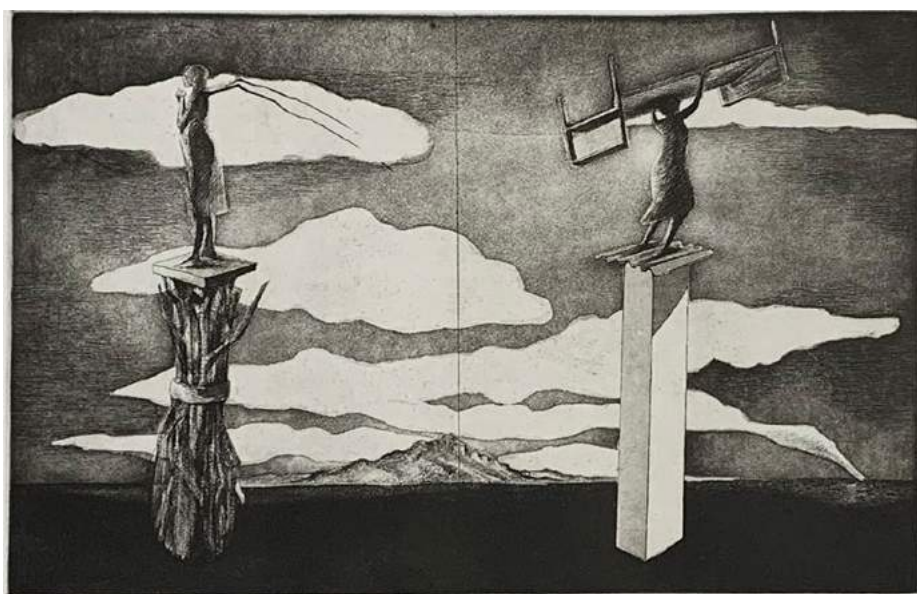
2007

R10 000 – 15 000

digital print

signed and numbered 182/250 along the bottom

52 x 79 cm



LOT 107

Various Artists

20th Century South Africa

Six prints from the *20 Prints portfolio*

1993

R10 000 – 15 000

various

each signed, numbered 18/50 and inscribed with the title in pencil along the bottom margin

sheet size: 55 x 65 cm each, unframed

NOTES

Printed by the Hard Ground Printmakers Studio.

Including: Erik Laubscher, Pieter van der Westhuizen, Tyrone Appollis, Vuyile Voyiya, Beezy Bailey and Lyn Smuts





LOT 108

Mark Hipper

South African 1960–2010

Landscape

1983

R10 000 – 15 000

charcoal and pastel on paper
signed and dated centre bottom
105 x 184 cm



LOT 109

Fred Page

South African 1908-1984

The Plant

R12 000 - 18 000

ink and wash on paper
signed, inscribed with the title and artist's address
on the reverse
46 x 25 cm



LOT 110
Kevin Atkinson

South African 1939–2007

Rose Selavey
1976

R7 000 – 10 000

colour silkscreen
signed, dated and numbered 30/50 in pencil
along the bottom margin
sheet size: 75.5 x 53 cm

EXHIBITED

SMAC Gallery, Stellenbosch, *Reopening 'Plato's Cave': The Legacy of Kevin Atkinson*, 15 October to 19 November 2016.



LOT 111
Kevin Atkinson

South African 1939–2007

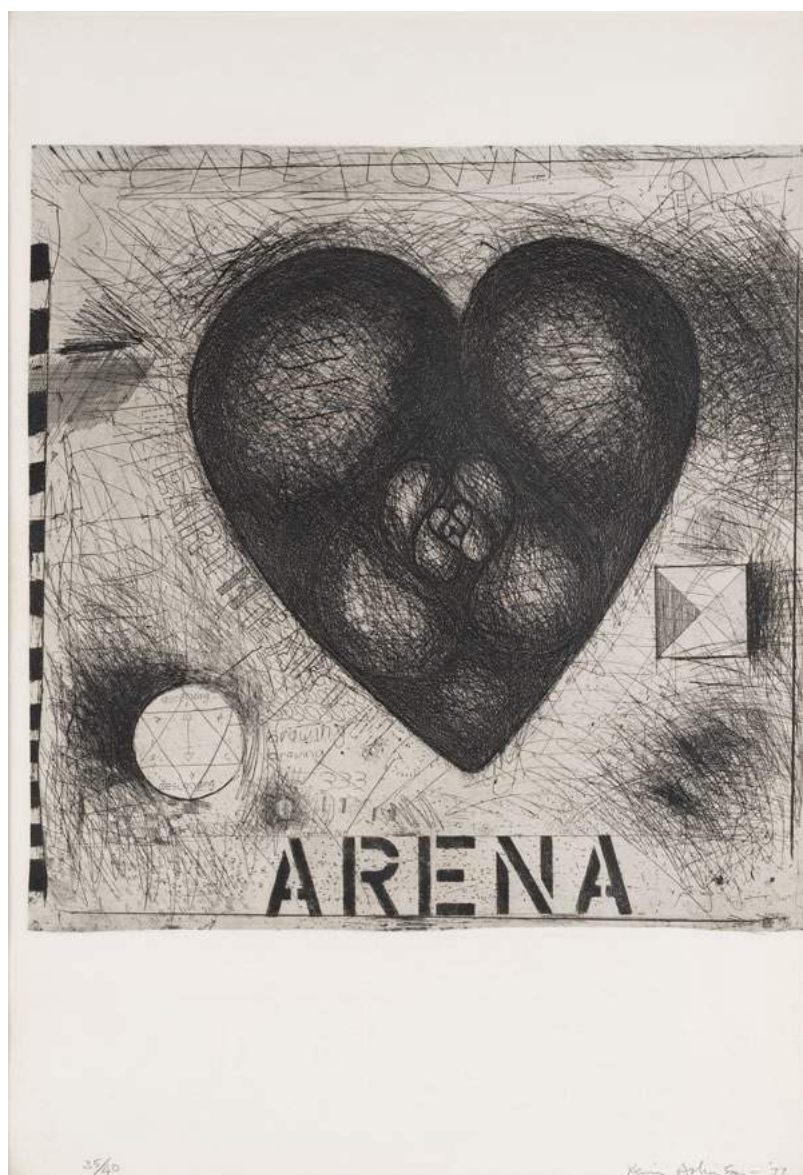
Score
1976

R7 000 – 10 000

colour silkscreen
signed, dated and numbered 39/50 in pencil
along the bottom margin
sheet size: 75.5 x 53 cm

EXHIBITED

SMAC Gallery, Stellenbosch, *Reopening 'Plato's Cave': The Legacy of Kevin Atkinson*, 15 October to 19 November 2016.



LOT 112

Kevin Atkinson

South African 1939–2007

Heart Arena

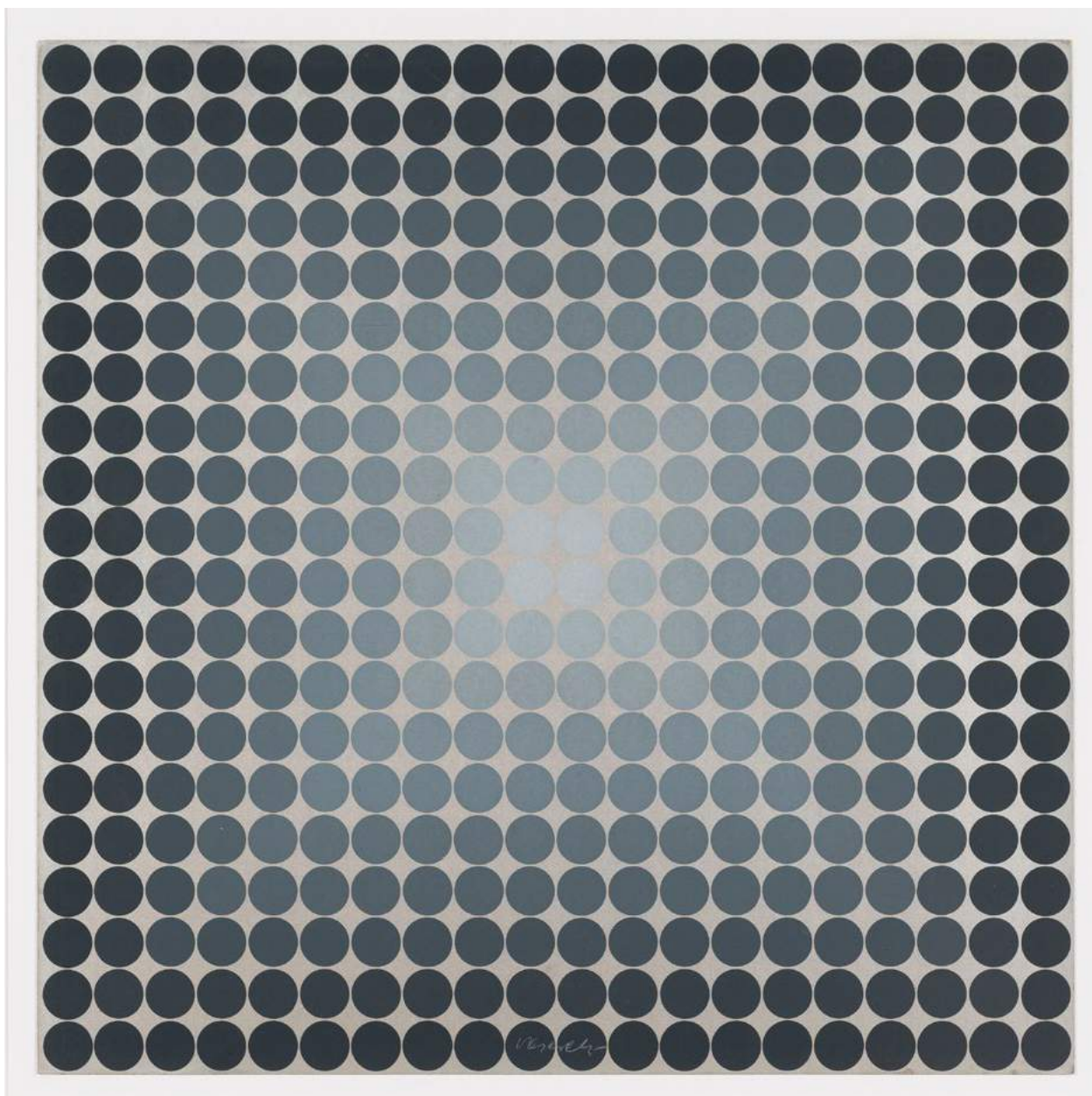
1977

R5 000 – 7 000

etching and embossing
signed, dated and numbered 35/40 in pencil
along the bottom margin
sheet size: 75 x 52.5 cm

EXHIBITED

SMAC Gallery, Stellenbosch, *Reopening 'Plato's Cave': The Legacy of Kevin Atkinson*, 15 October to 19 November 2016.



LOT 113

Victor Vasarely

French/Hungarian 1906-1977

Silver abstract

R7 000 – 10 000

colour screenprint
signed centre bottom
sheet size: 69.5 x 70 cm

NOTES

Considered to be one of the forerunners of Op Art, Victor Vasarely's optical and illusionistic works contributed to his celebrated quest for art that encompassed the formulation of a universal visual language. To this end, Vasarely believed that geometric abstraction held the answer. When taking a closer look at his work, one easily develops a deep found appreciation for the precision with which the artist approached his practice, especially in terms of colour, line and form. In tandem, his work bears testament to the complexities enmeshed in human perception and the pioneering practices of Op Art artists from the 1960s. Works by Vasarely are currently on display at Tate Liverpool until July 2020 as part of the exhibition *Op Art in Focus*. Other works by the artist form part of Tate's larger permanent art collection.



LOT 114

Gail Catlin

b.1948 South Africa

Crystal squares

R20 000 – 30 000

liquid crystal and resin

signed and indistinctly dated bottom right

87 x 78.5 cm



LOT 115

Stephen Allwright

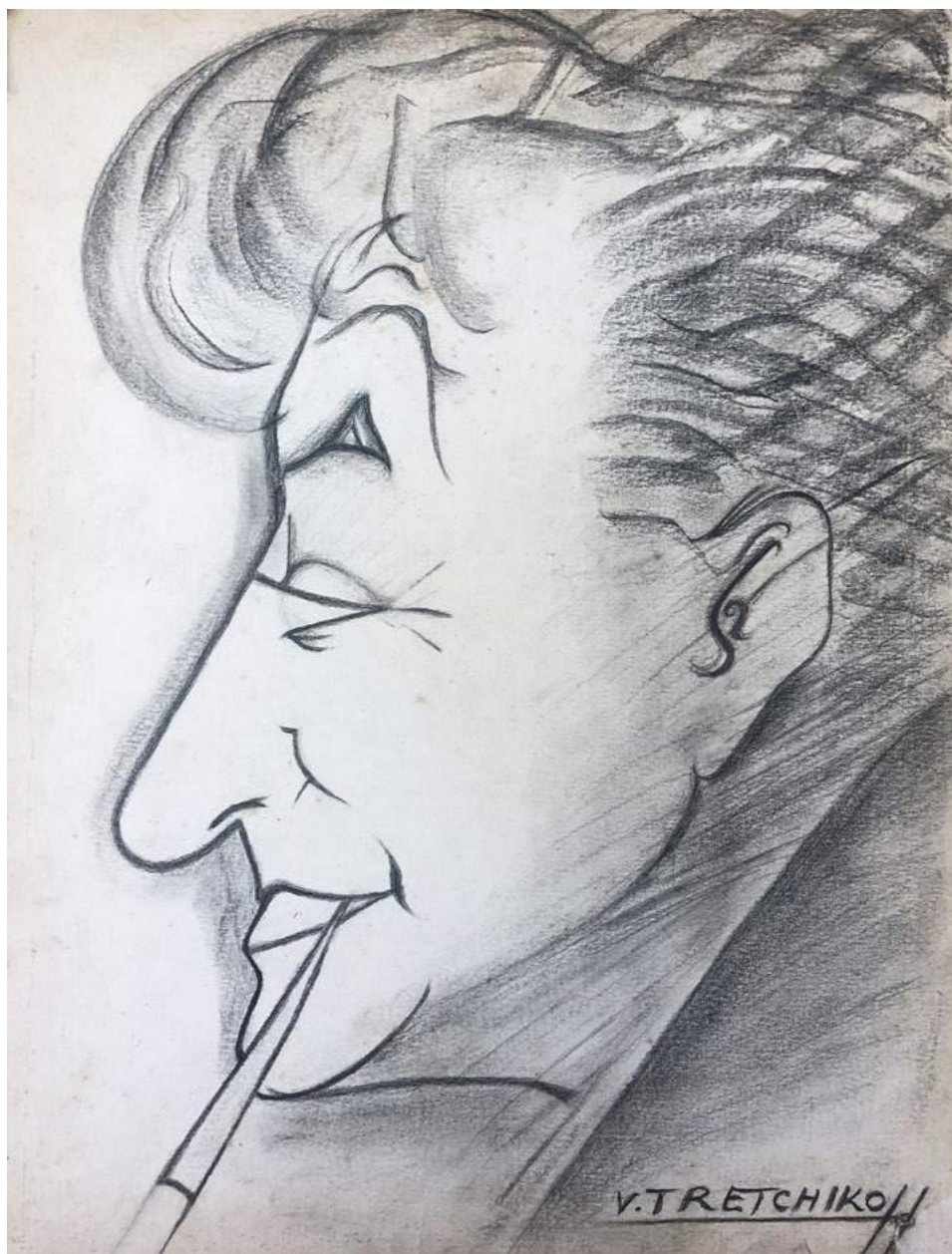
b.1969 South Africa

Raadslid Consuming Line-drawn Model

2013

R8 000 – 12 000

ink and watercolour over pencil on paper
signed and dated bottom right
74.5 x 53.5 cm



LOT 116

Vladimir Tretchikoff

South African 1913–2006

Portrait

R25 000 – 35 000

pencil on paper

signed bottom right

sheet size: 38 x 30, unframed



LOT 117

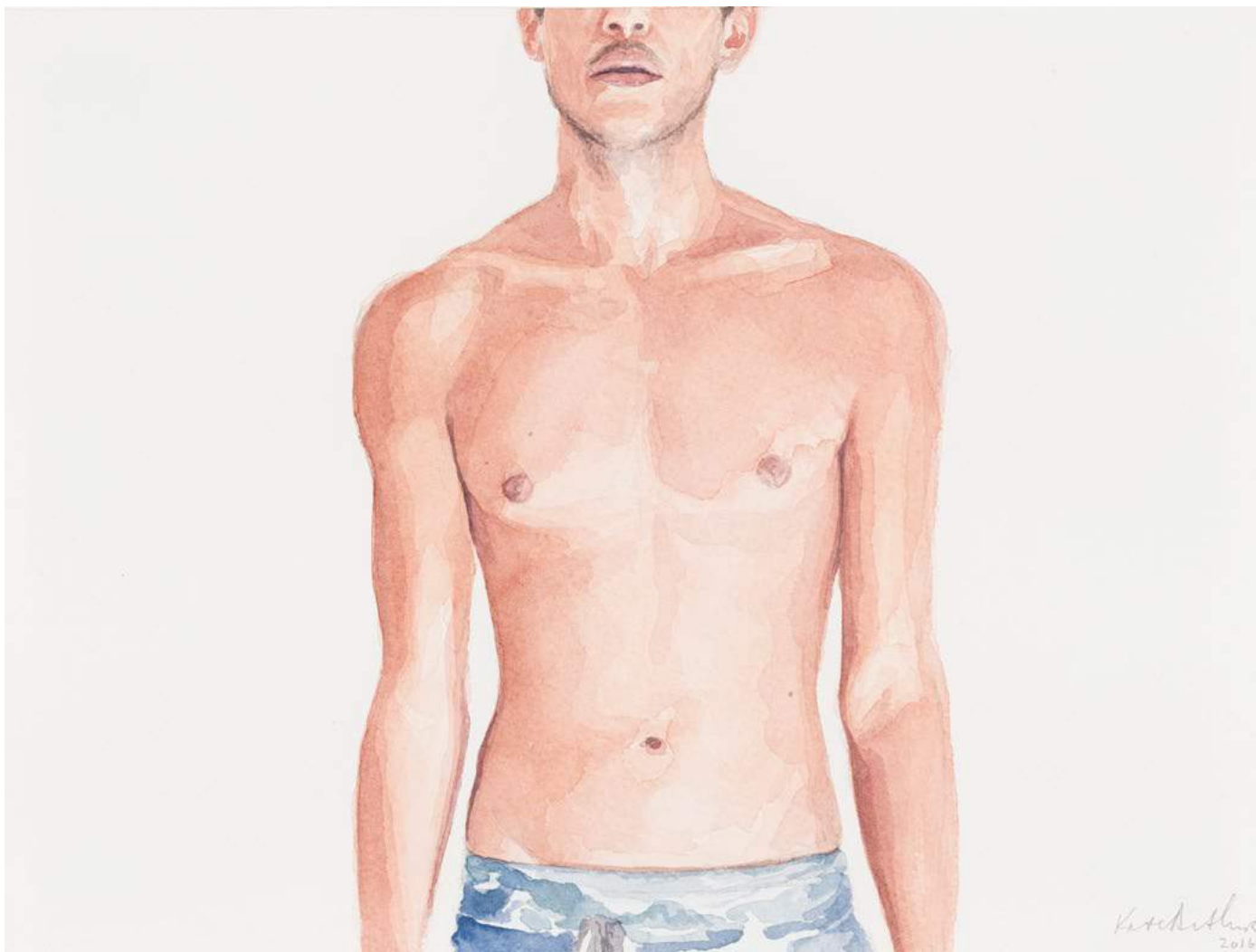
David Bromley

b.1960 Britain

Belinda III

R25 000 – 35 000

oil and metallic paint on canvas
signed bottom right; inscribed with the artist's name
and the title on an Everard Read label on the reverse
91.5 x 61 cm



LOT 118

Kate Arthur

20th Century South African

Kieron

R10 000 – 15 000

watercolour on paper
signed and dated bottom right
22.5 x 30 cm

NOTES

Young, up-and-coming artist, Kate Arthur won the Sanlam Portrait Award in 2017. She works predominately in painting, drawing and printmaking, and is primarily interested in the genre of portraiture; using it as a means to explore gender, identity and sexuality.



LOT 119

Ayanda Mabulu

b.1981 South Africa

Mingus

2015

R50 000 – 80 000

oil, fabric and synthetic fibre on canvas
signed and dated bottom right; signed, dated
and inscribed with the title, medium and place of
production on the reverse
101.5 x 101.5 cm



LOT 120
Douglas Portway
 South African 1922-1993

Seated Nude

R8 000 - 12 000

watercolour and pastel on paper laid down on board
 signed bottom right
 40.5 x 27 cm



LOT 121
Pieter van der Westhuizen
 South African 1931-2008

Woman in a red sweater
 1985

R20 000 - 30 000

oil pastel on paper
 signed and dated bottom left
 42.5 x 30.5 cm



LOT 122

Norman Catherine

b.1949 South Africa

Pet tap

1977

R12 000 - 18 000

airbrush on paper

signed, dated and inscribed with the title in pencil

along the bottom edge

43.5 x 34.5 cm



LOT 123

Christiaan Diedericks

b.1965 South Africa

The Sad King

2017

R18 000 – 24 000

ink, gouache and embroidery on paper
signed, dated, inscribed with the title and
stamped with the artist's mark bottom right
50 x 125.5 cm



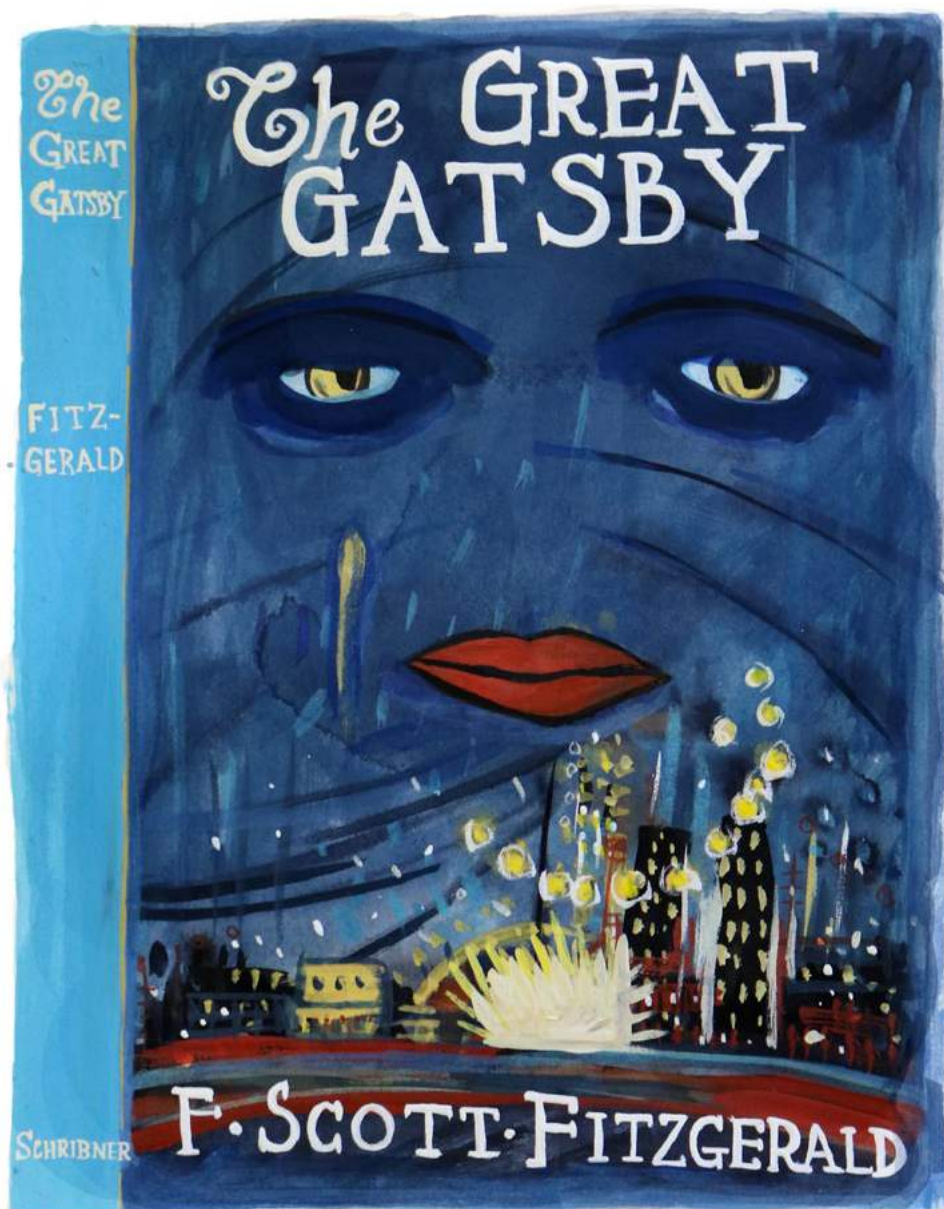
LOT 124
**Sally Arnold & Louis Jansen van
 Vuuren**

20th Century South African

Voyages I, II & III

R15 000 – 20 000

oil pastel and charcoal on paper
 each signed by both artists bottom right
 70 x 49 cm each



LOT 125

Karlien de Villiers

b.1975 South Africa

The Great Gatsby (from the *Book Cover series*)

R6 000 – 8 000

watercolour, ink, gouache and colour pencil on
paper
41 x 31 cm



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Bidding Closes: Wednesday 16 October from 10 am



LOT 126
Lucky Sibiya
 South African 1942-1999

Umabatha
 1974

R1 500 - 2 500

linocut
 signed, dated and inscribed with the title in pencil
 along the bottom margin
 image size: 57 x 40.5 cm



LOT 127
David Mogano
 South African 1932-2000

Sacrifice
 1974

R1 500 - 2 000

woodcut
 signed, dated, inscribed with the title and A/P 2
 in pencil along the bottom margin
 image size: 30 x 22 cm



LOT 128

John Muafangejo

Namibian 1943-1987

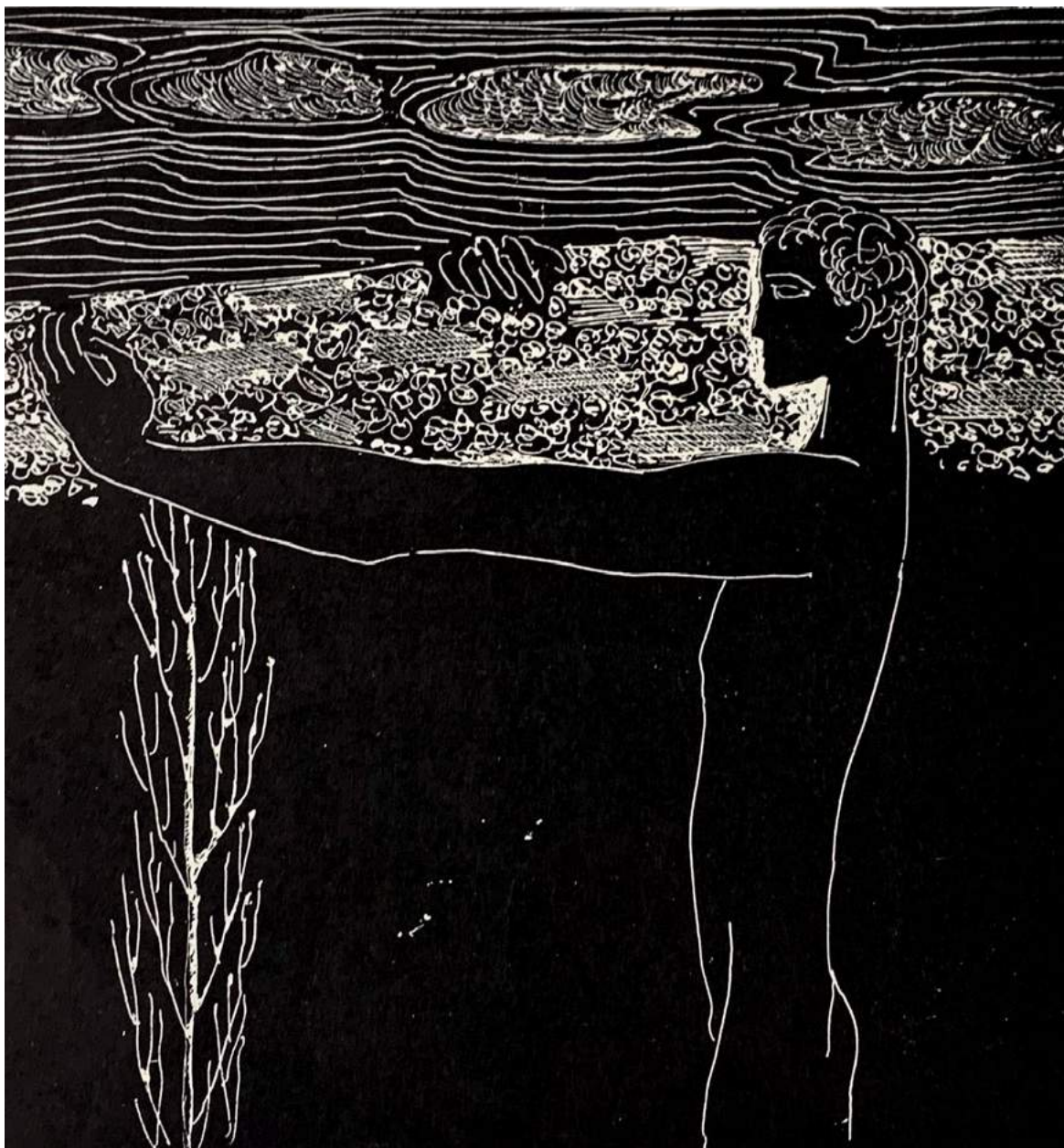
Three Priests

R5 000 - 7 000

linocut

stamped with authentication by the artist's estate
executor Ian McLaren and numbered 7/72 along
the bottom margin

image size: 45.5 x 27.5 cm



LOT 129

Walter Battiss

South African 1906-1982

Jacobus

1957

R1 000 – 2 000

linocut

signed, dated, numbered 1/10 and inscribed with the title in ink along the bottom margin; stamped with the Battiss Studio stamp
sheet size: 23.5 x 22 cm, unframed



LOT 130

Walter Battiss

South African 1906–1982

Nude figures

R7 000 – 10 000

linocut

signed in pencil bottom right and inscribed with
the artist's initials in the plate
image size: 18 x 22 cm



LOT 131

Walter Battiss

South African 1906–1982

Man and woman

R7 000 – 10 000

linocut

signed in pencil bottom left and inscribed with
the artist's initials in the plate
plate size: 19 x 18.5 cm



LOT 132

Walter Battiss

South African 1906-1982

Behind the Rock-Shelter

R2 000 - 3 000

colour woodcut

signed bottom right and inscribed with the title in
the mount

image size: 14.5 x 17.5 cm

NOTES

From the Walter Battiss Portfolio *Fragments of Africa*.

LITERATURE

Siebrits, W. (2016). *Walter Battiss: I Invented Myself: The Jack Ginsberg Collection*. Johannesburg: The Ampersand Foundation, another example from the edition illustrated in colour on p.51.



LOT 133

Wopko Jensma

South African 1939-1993

Pouting figure

R5 000 - 7 000

hand painted and glazed ceramic
diameter: 23 cm



LOT 134

Bonnie Ntshalintshali

South African 1967–1999

uDaniel Namabhubesi

1995

R4 000 – 6 000

colour screenprint
signed, dated, numbered 9/50 and inscribed with
the title in pencil along the bottom margin
image size: 98 x 68 cm

NOTES

Bonnie Ntshalintshali was the first sculptor to work with Fée Halstead on the Ardmore farm in Kwa-Zulu Natal. Having been born with polio, Ntshalintshali could not partake in many of the physical tasks on the Winterton farm, leading to her becoming Halstead's studio assistant. Ntshalintshali's printmaking is informed by her sculptural works. She depicts biblical scenes combined with Zulu imagery. Here, the artist references the story of Daniel in the Lion's den. Ntshalintshali received the Standard Bank Young Artist Award in 1990.



LOT 135

Nicolaas Maritz

b.1959 South Africa

Figures and animals

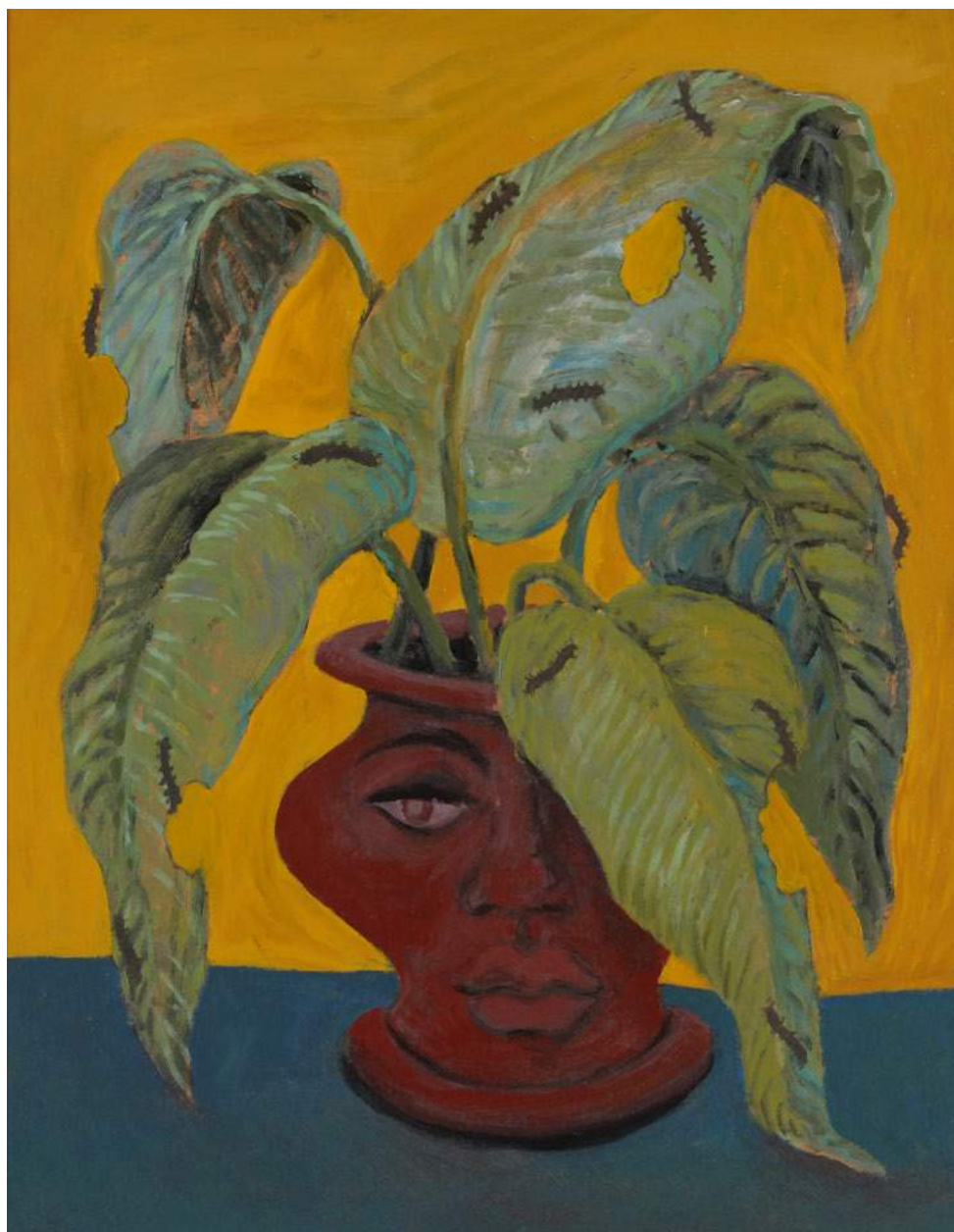
2007

R7 000 – 10 000

oil on board

signed and dated bottom right

60 x 91 cm



LOT 136

Nicolaas Maritz

b.1959 South Africa

Pot plant

R3 000 – 4 000

oil on board
60.5 x 48 cm



© The Estate of Peter Clarke/DALRO

LOT 137

Peter Clarke

South African 1929–2014

The Bouquet

R4 000 – 6 000

linocut with hand colouring
signed, numbered 12/30 and inscribed with the
title in pencil along the bottom margin; signed
and inscribed with the title, medium, artist's
address and telephone number on the reverse
image size: 9.5 x 7 cm



LOT 138

Nicolaas Maritz

b.1959 South Africa

Fruit in a dish

2001

R1 000 - 2 000

colour linocut
signed, dated and numbered AP XVI in pencil
along the bottom margin
sheet size: 29 x 42.5 cm



LOT 139

Fathi Hassan

b.1957 Egypt

Contento di Sogni

1994

R4 000 – 6 000

acrylic, adhesive and sand on layered canvas
signed, dated and inscribed with the title on the
reverse
35 x 30 cm



LOT 140

Fred Schimmel

South African 1928–2009

Sunset

1981

R2 000 – 3 000

colour lithograph
signed, dated and inscribed 'Artist's Proof V/X' in
pencil along the bottom margin
sheet size: 76 x 56 cm, unframed



© The Estate of Peter Clarke/DALRO



© The Estate of Peter Clarke/DALRO

LOT 141

Peter Clarke

South African 1929–2014

Land of Thorns

1962

R4 000 – 6 000

woodcut
signed, dated, numbered 12/16 and inscribed with
the title in pencil along the bottom margin
image size: 8 x 11.5 cm

LOT 142

Peter Clarke

South African 1929–2014

Trees

1965

R7 000 – 10 000

colour linocut
signed, dated 16.9.1965 and inscribed 'Artist's
Proof' in pencil along the bottom margin
image size: 26 x 17 cm



LOT 143

Esther Mahlangu

b.1935 South Africa

Ndebele patterns

2004

R2 000 – 4 000

acrylic on wooden tray

signed and dated lower right

37 x 62 x 5.5 cm



LOT 144

Allerley Glossop

South African 1870–1955

Portrait of a young boy

R2 000 – 4 000

oil on board

certificate of authenticity adhered to the reverse

14 x 11 cm



LOT 145

Sandra Hanekom

b.1971 South Africa

Girl with bird

2011

R4 000 - 6 000

oil on board
signed and dated bottom right
30 x 30 cm



LOT 146

Sandra Hanekom

b.1971 South Africa

Landscape I, II & III

1999

R3 000 – 5 000

oil on board
each signed with the artist's initials and dated
bottom right
10 x 11 cm each



LOT 147

Colbert Mashile

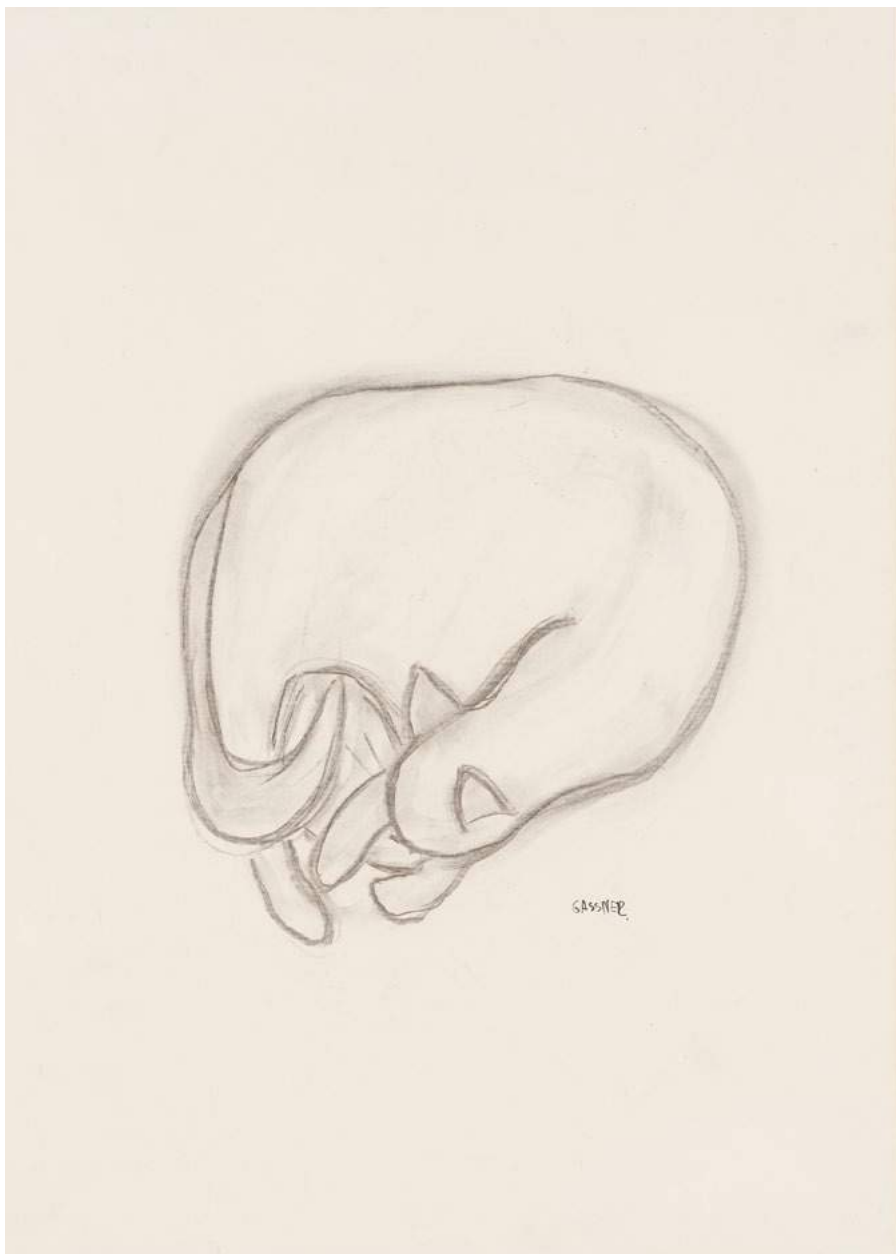
b.1972 South Africa

Cat Attack

2011

R6 000 – 9 000

colour monotype
signed, dated and numbered 1/1 in pencil along
the bottom margin
sheet size: 45 x 29.5 cm



LOT 148

Charles Gassner

South African 1915-1977

Sleeping cat

R3 000 - 5 000

charcoal on paper
signed bottom right
76 x 54 cm



LOT 149

Anna Vorster

South African 1928-1990

Woman in bed

R2 000 - 4 000

pastel on paper
signed bottom left
28.5 x 39.5 cm

LOT 150

Carlos Neto

b.1955 South Africa

Reclining nude

R1 000 - 2 000

colour etching
signed, numbered 3/6 and stamped with a Carlos
Neto chop mark along the bottom margin
plate size: 25 x 9 cm



LOT 151

Simon Stone

b.1952 South Africa

Nude woman

R8 000 – 12 000

oil on cardboard
signed on the bottom right
27 x 13.5 cm



LOT 152

Walter Battiss

South African 1906-1982

The Picnic

R5 000 - 8 000

pen on paper
signed and inscribed with the title along the
bottom edge
28 x 38 cm



LOT 153

Gregoire Boonzaier

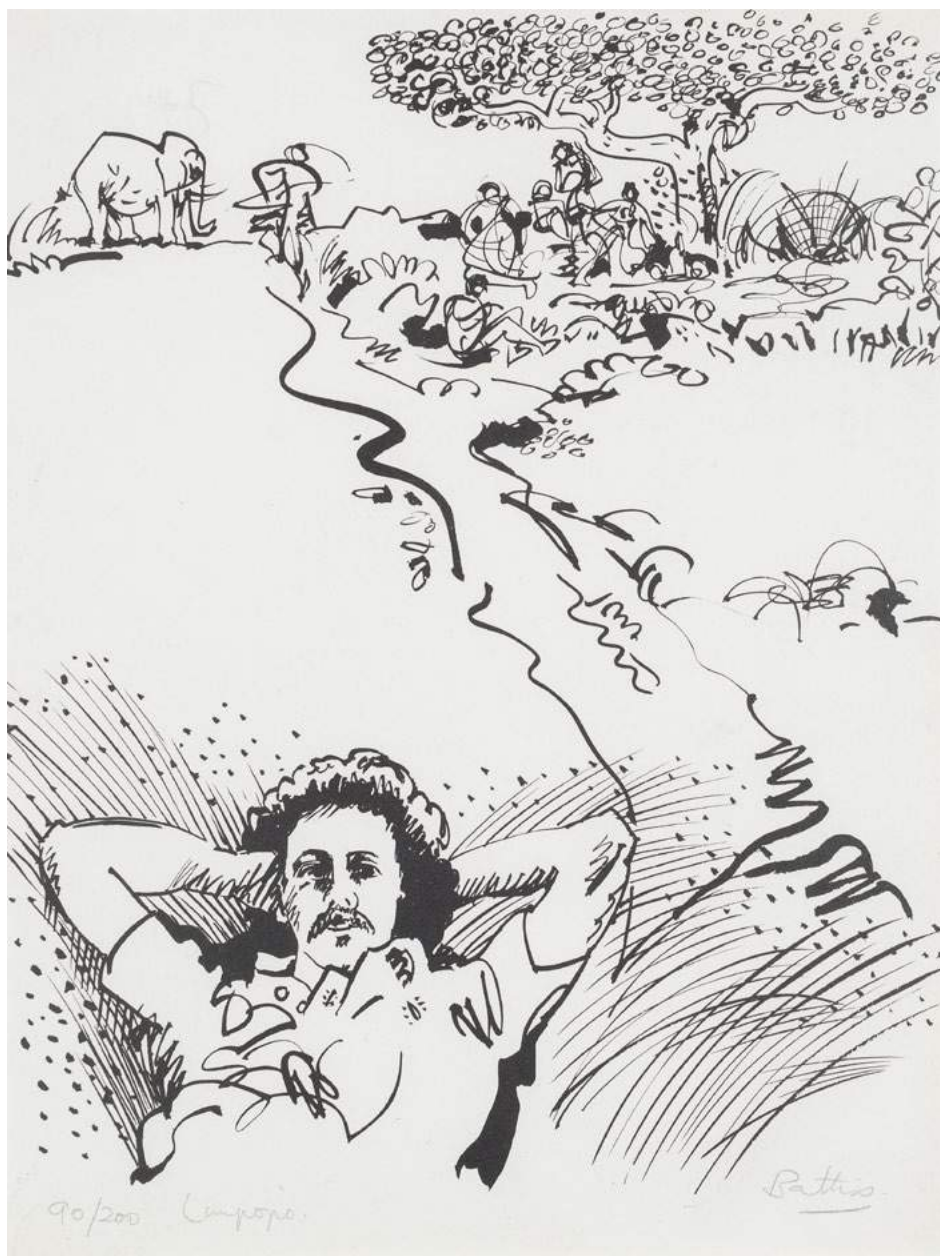
South African 1909-2005

Hibiscus

1974

R4 000 – 6 000

watercolour and pencil on paper
signed and dated bottom left
48 x 35.5 cm



LOT 154

Walter Battiss

South African 1906-1982

Limpopo

R2 000 - 4 000

screenprint

signed, numbered 90/200 and inscribed with the title in pencil along the bottom margin

image size: 29.5 x 22 cm



LOT 155

Robert Hodgins

South African 1920–2010

Fat Man

2008

R8 000 – 12 000

etching

signed, dated, numbered 10/20 and inscribed
with the title in pencil along the bottom margin
sheet size: 34 x 29.5 cm, unframed



LOT 156

Maureen Quin

b.1934 South Africa

Cape Town Airport 9.6.2010
2010

R800 - 1 200

pen and ink on paper
signed, dated and inscribed with the title along
the bottom margin
14.5 x 20 cm



LOT 157

Jan Neethling

b.1938 South Africa

Tilly
2006

R1 500 - 2 500

colour etching
signed, dated, numbered 1/7 and inscribed the
title along the bottom margin
sheet size: 39 x 28 cm



LOT 158

Frans Oerder

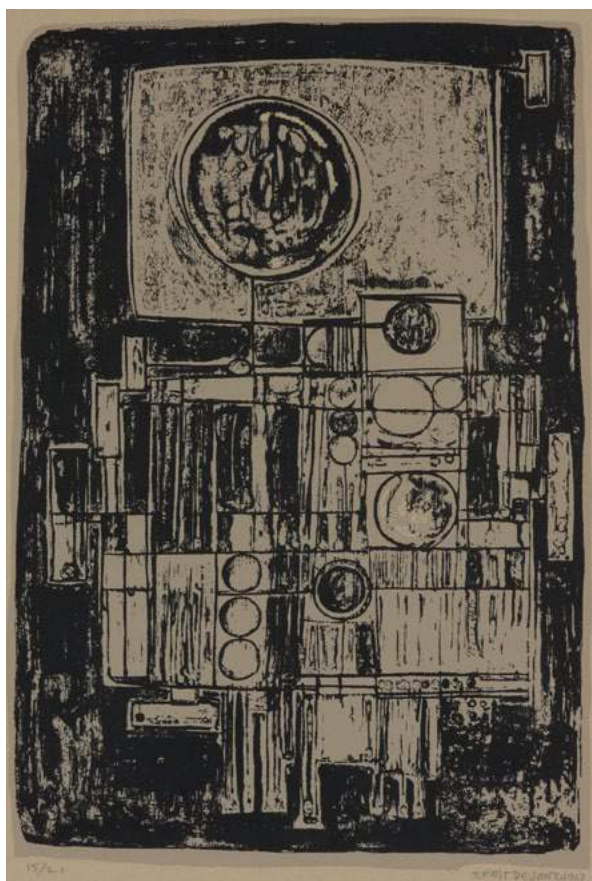
South African 1867-1944

Figures gambling

1902

R4 000 - 5 000

aquatint and drypoint etching
signed and dated on the bottom left
plate size: 19.5 x 13.5 cm



LOT 159

Ernst de Jong

South African 1934–2016

Abstract

1967

R2 000 – 3 000

two-colour screenprint
signed, dated and numbered 15/21 in pencil along
the bottom margin
image size: 48.5 x 33 cm



LOT 160

Fred Schimmel

South African 1928–2009

Angry ants

1974

R1 000 – 2 000

etching
signed, dated and inscribed 'Proof' in pencil along
the bottom margin
plate size: 20 x 24.5 cm



LOT 161

Wolf Kibel

South African 1903-1938

Night Watch

R3 000 - 4 000

etching

signed and numbered 10/10 in pencil along the
bottom margin

plate size: 11 x 11 cm



LOT 162

Eleanor Esmonde-White

South African 1914-2007

Figures with umbrellas

R1 000 - 2 000

etching with hand colouring

signed and inscribed 'C/1' in pencil along the
bottom margin

plate size: 15.4 x 11.5 cm



LOT 163

Gregoire Boonzaier

South African 1909–2005

Brugmansia

1978

R2 000 – 4 000

linocut with hand colouring
signed and dated along the bottom margin
sheet size: 40.5 x 31 cm, unframed



LOT 164

Gregoire Boonzaier

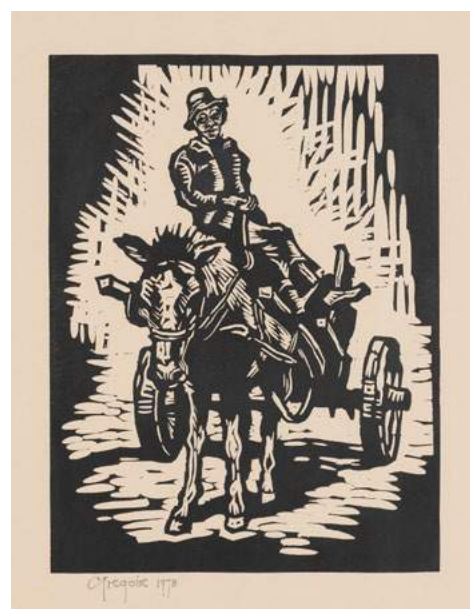
South African 1909–2005

Hibiscus; Cape cottages and trees,
two

R2 500 – 3 500

linocuts

signed and dated 1979 in pencil along the bottom
margin; signed and dated in pencil bottom left
sheet size: 42 x 29.5 cm; image size: 12 x 18 cm



LOT 165

Gregoire Boonzaier

South African 1909–2005

Street scene with figures;
Fisherman's cottages; Donkey cart,
three

R1 800 - 2 400

linocuts

signed and dated 1970 bottom left; signed
bottom left; signed and dated 1978 bottom left
image sizes: 12 x 18.5 cm; 12 x 18.5 cm; 30.5 x
22.5 cm



LOT 166

Gregoire Boonzaier

South African 1909-2005

Bokaap; Street scene with figures,
two

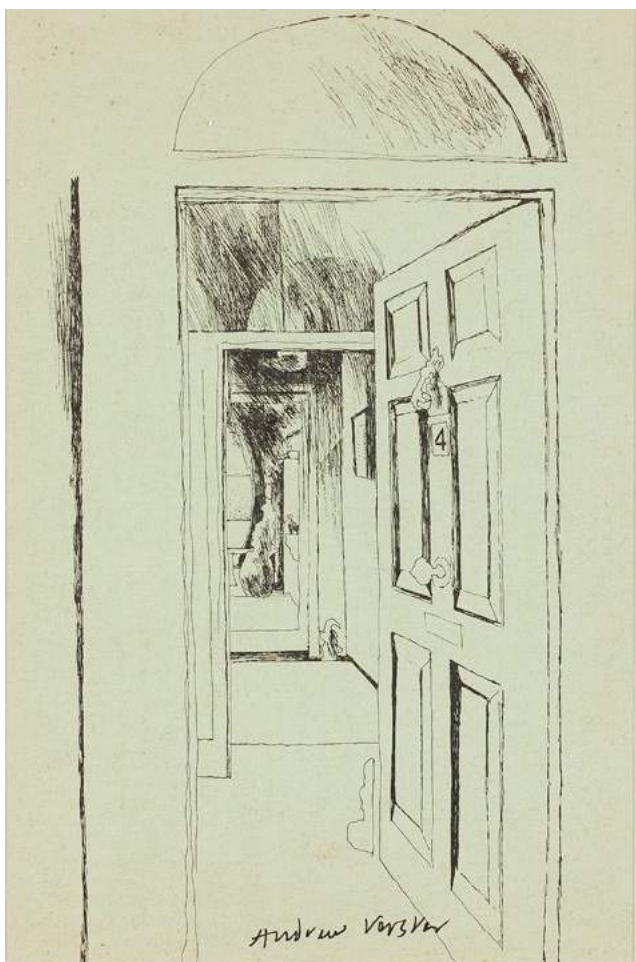
R3 000 - 4 000

linocuts

signed and dated 1974 in pencil bottom left;

signed and dated 1978 in pencil bottom left

image sizes: 30.5 x 22.5 cm; 22.5 x 30.5 cm



© Andrew Verster/DALRO

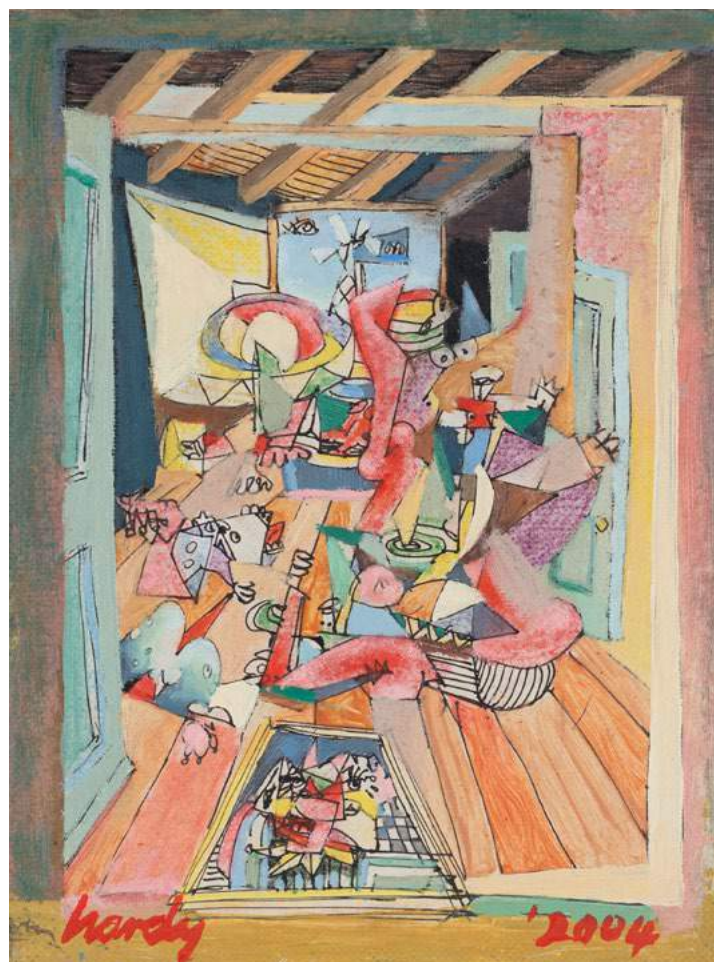
LOT 167
Andrew Verster

b.1937 South Africa

Doorway

R1 000 – 2 000

ink on paper
signed bottom right
21 x 14 cm



LOT 168
Hardy Botha

b.1947 South Africa

Interior

2004

R2 000 – 4 000

oil on board
signed and dated along the bottom margin
20 x 15 cm



LOT 169

Pieter van der Westhuizen

South African 1931–2008

Shul

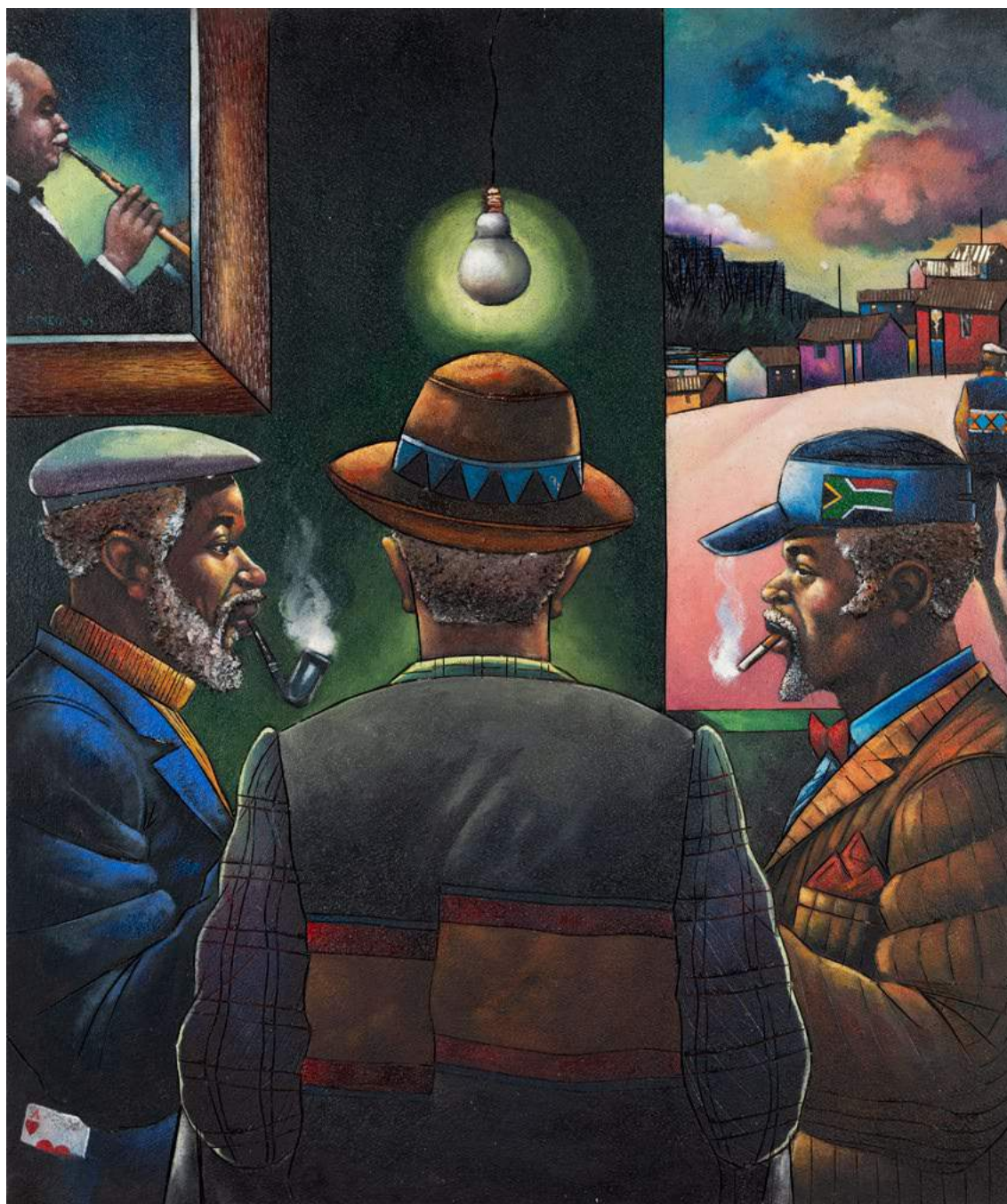
1989

R5 000 – 8 000

colour etching
signed, dated and numbered 54/100 in pencil
along the bottom margin
plate size: 59.5 x 58.5 cm

LITERATURE

Van der Westhuizen, Pieter. (1998). *Life, Love And Landscapes: The Etchings of Pieter van der Westhuizen*. Cape Town: Carmel Art, illustrated on p.62.



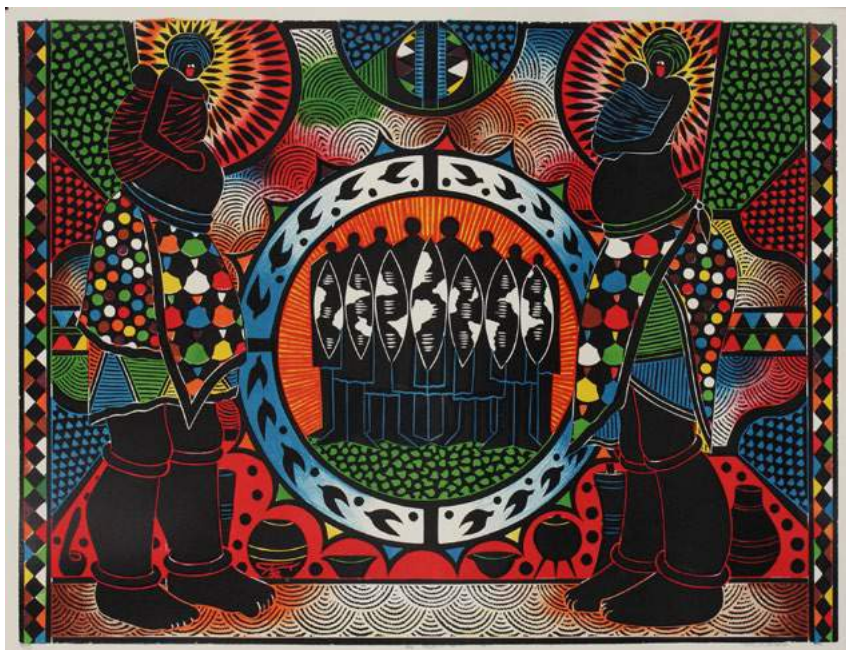
LOT 170
Selwyn Pekeur

b.1957 South Africa

Card players
 2007

R8 000 – 12 000

oil, sand and assemblage on incised board
 signed and dated top left
 110 x 92.5 cm



LOT 171

Roy Ndinisa

b.1954 Swaziland

The Poet

1996

R2 500 – 3 000

colour woodcut
signed, dated, numbered 39/50, inscribed with
the title in pencil and embossed with the Artist
Proof Studio chop mark along the bottom margin
sheet size: 61 x 79.5 cm, unframed



LOT 172

Roy Ndinisa

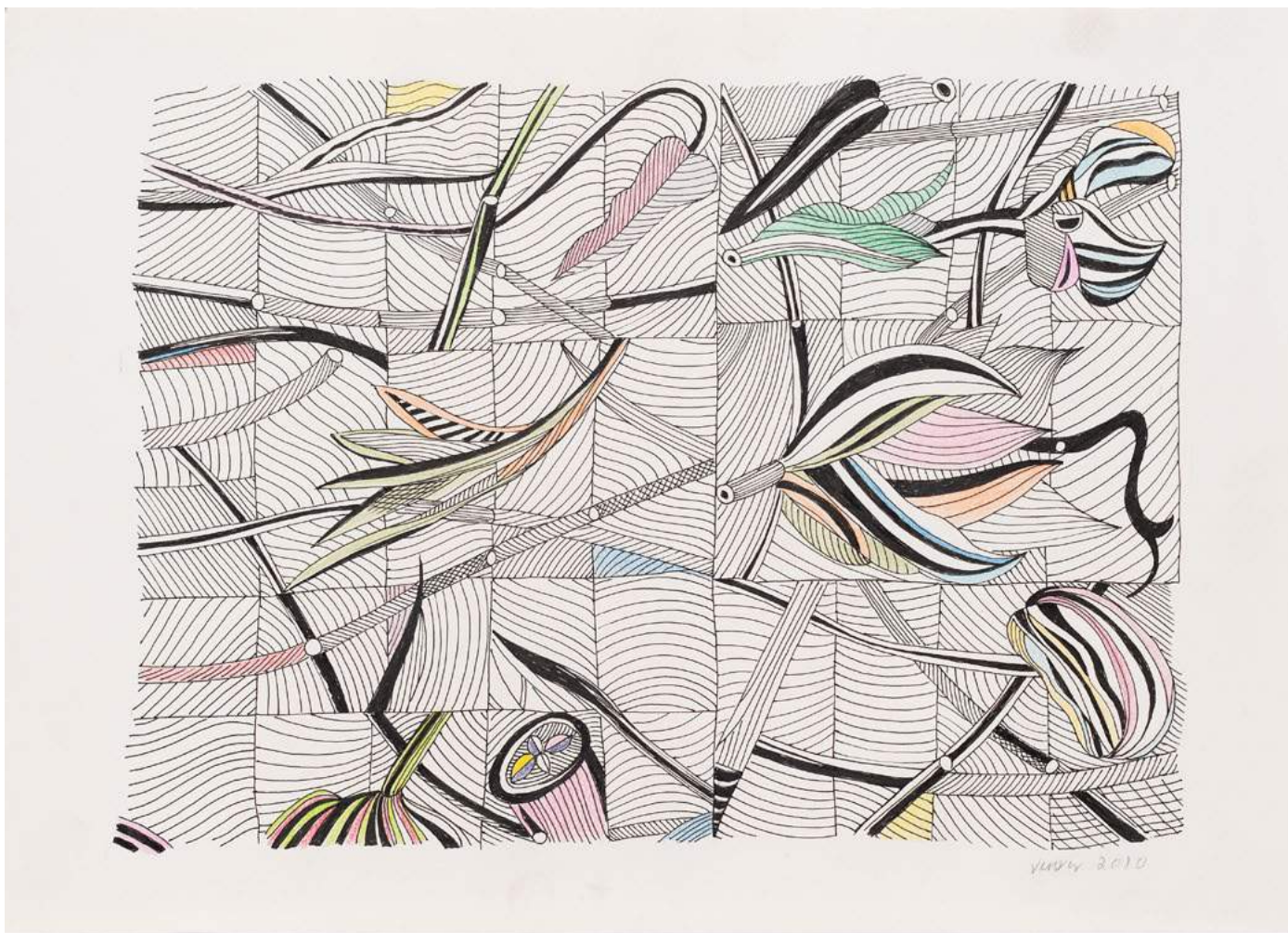
b.1954 Swaziland

Mandela

2011

R2 500 – 3 000

woodcut
signed, dated and inscribed with the title in pencil
along the bottom margin
image size: 57.5 x 74.5 cm, unframed



© Andrew Verster/DALRO

LOT 173

Andrew Verster

b.1937 South Africa

Landscape elements

2010

R2 000 - 3 000

ink and pencil crayon on paper
signed and dated bottom right
sheet size: 32 x 50 cm, unframed

LOT 174

Nicola Taylor

b.1984 South Africa

Train station from Nelson Mandela
bridge I

R1 000 - 2 000

charcoal on paper
signed bottom right
40 x 58 cm



LOT 175

Nicola Taylor

b.1984 South Africa

Train station from Nelson Mandela
bridge II

R1 000 – 2 000

charcoal on paper
signed bottom right
40 x 58 cm

LOT 176

Nicola Taylor

b.1984 South Africa

Train station from Nelson Mandela
bridge III

R1 000 – 2 000

charcoal on paper
signed bottom right
40 x 58 cm



LOT 177

Various Artists

20th Century South African

Five prints from the *International Portfolio*

2001

R5 000 – 8 000

various

each signed, numbered 118/125 and inscribed with the title in pencil

sheet size: 61 x 51 cm each, unframed

NOTES:

From Artists International Direct Support, curated by Hendrikus Bervoets in support of AIDS. Including: Diane Victor, Kim Berman, Max Wolpe, Mbongeni Richman Buthelezi and Jonathan Comerford



LOT 178

Pippa Skotnes

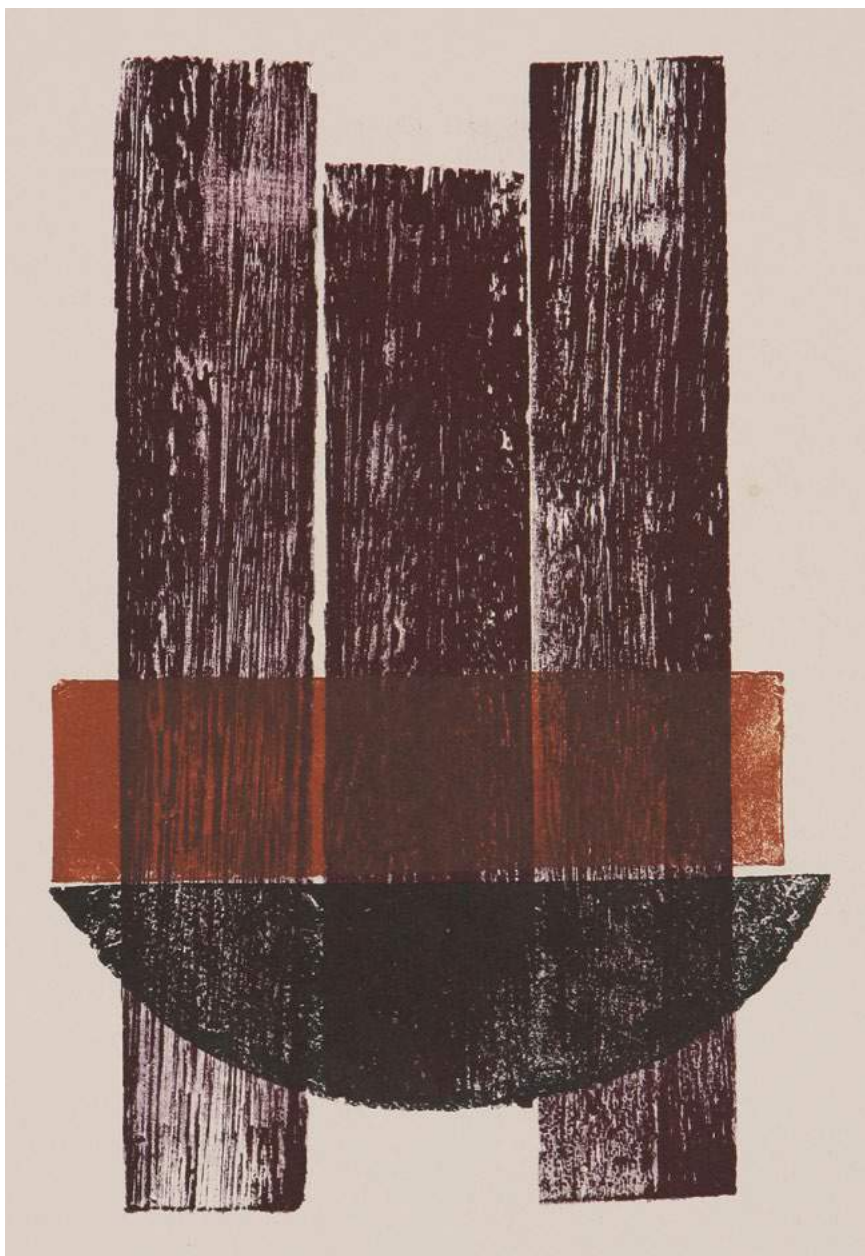
b.1957 South Africa

For !Huin T Kuiten; For // Kunn, two
1993; 1992

R4 000 - 6 000

etchings

signed, dated and numbered 9/20 and 13/20 in
pencil along the bottom margins
image size: 60.5 x 46.5 cm each



LOT 179

Hannes Harrs

South African 1927–2006

Abstract form

2002

R2 000 – 3 000

colour screenprint
signed, dated and numbered Trial Print in pencil
along the bottom margin
sheet size: 50 x 35 cm, unframed



LOT 180

Hannes Harrs

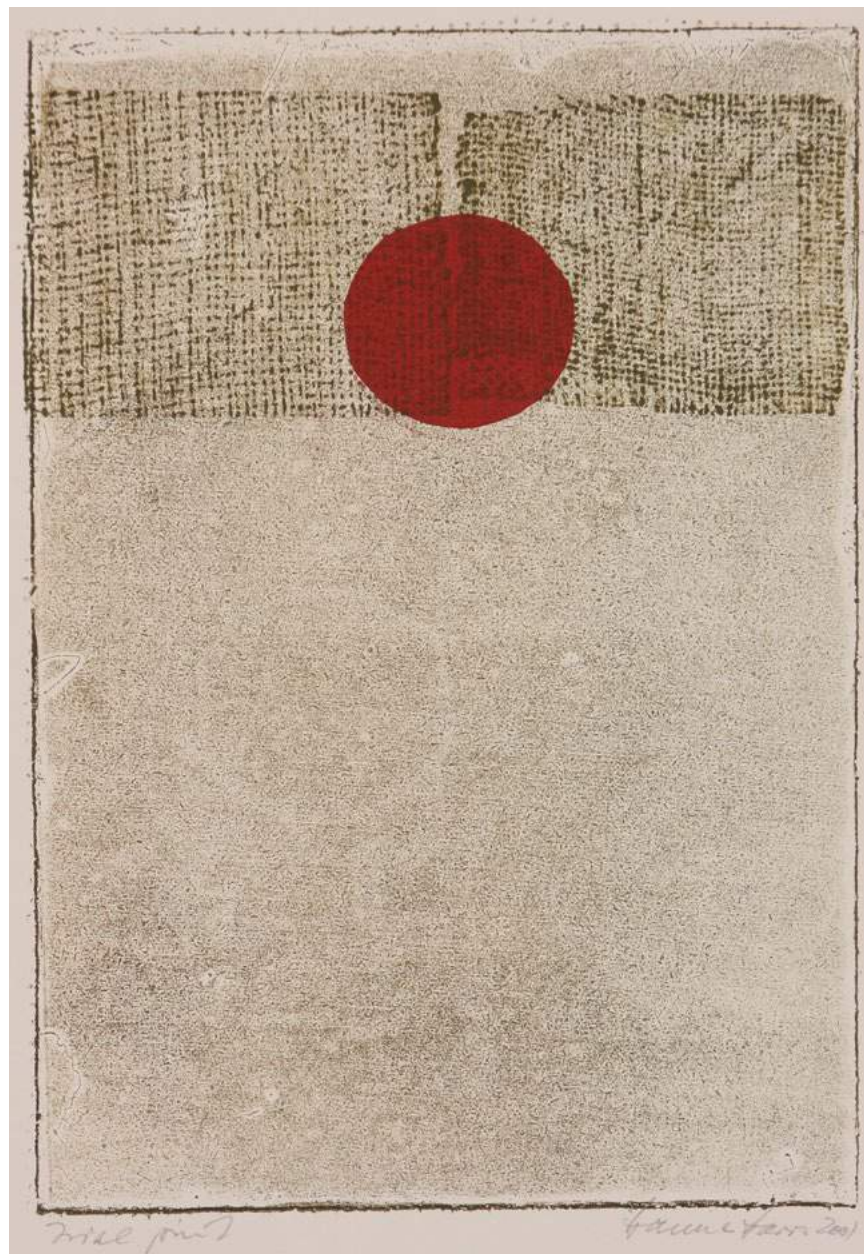
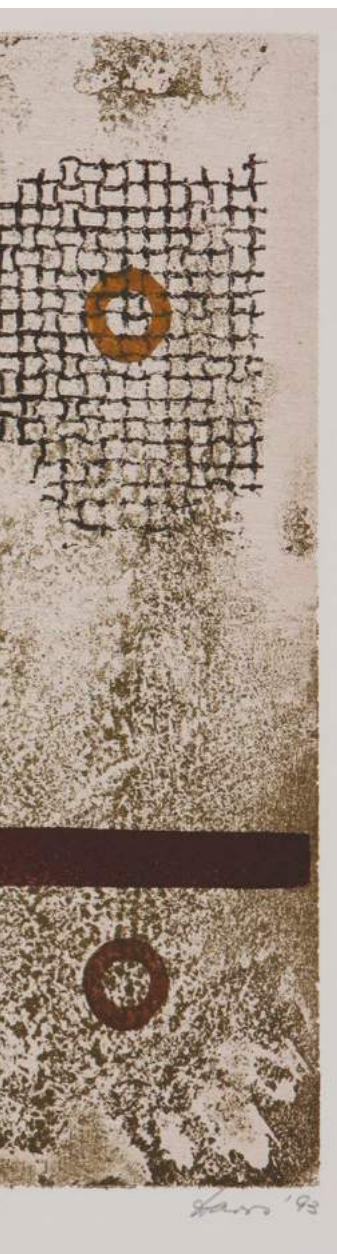
South African 1927–2006

Green abstract with vertical stripe

1993

R2 000 – 3 000

colour screenprint
signed, dated and numbered Artist Proof 1/1 in
pencil along the bottom margin
sheet size: 50 x 40 cm, unframed



LOT 181

Hannes Harrs

South African 1927-2006

Abstract with red sphere

2001

R2 000 - 3 000

colour screenprint

signed, dated and inscribed 'Trial Print' in pencil
along the bottom margin

sheet size: 50 x 35 cm, unframed



LOT 182

Colbert Mashile

b.1972 South Africa

Mazinyo I

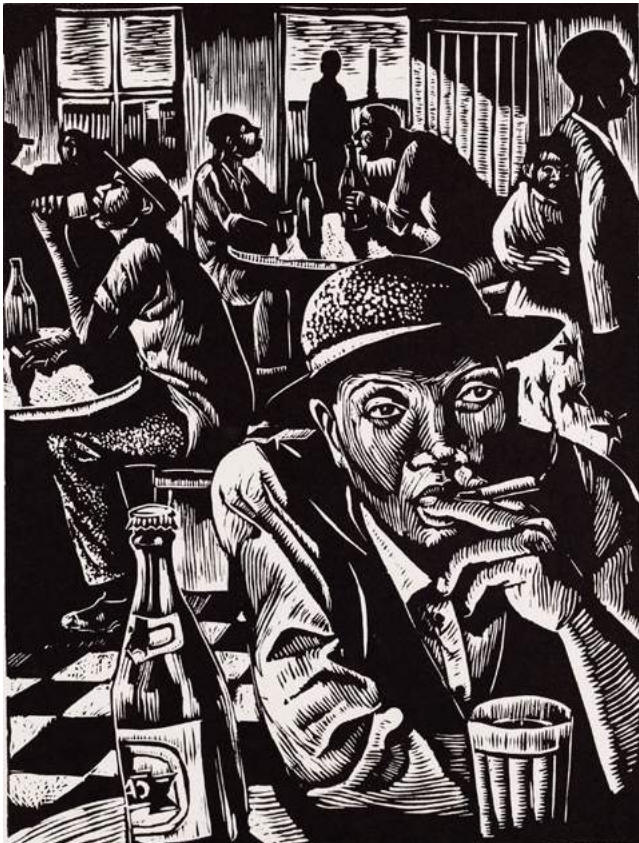
2004

R6 000 – 8 000

colour monotype

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

sheet size: 66 x 50 cm, unframed



LOT 183

R Nyalungi

20th Century South African

Woza Two Woza Four

1998

R800 - 1 200

linocut

signed, dated, numbered 36/50 and inscribed
with the title in pencil along the bottom margin
sheet size: 59.5 x 42 cm, unframed



LOT 184

***** Kaplan**

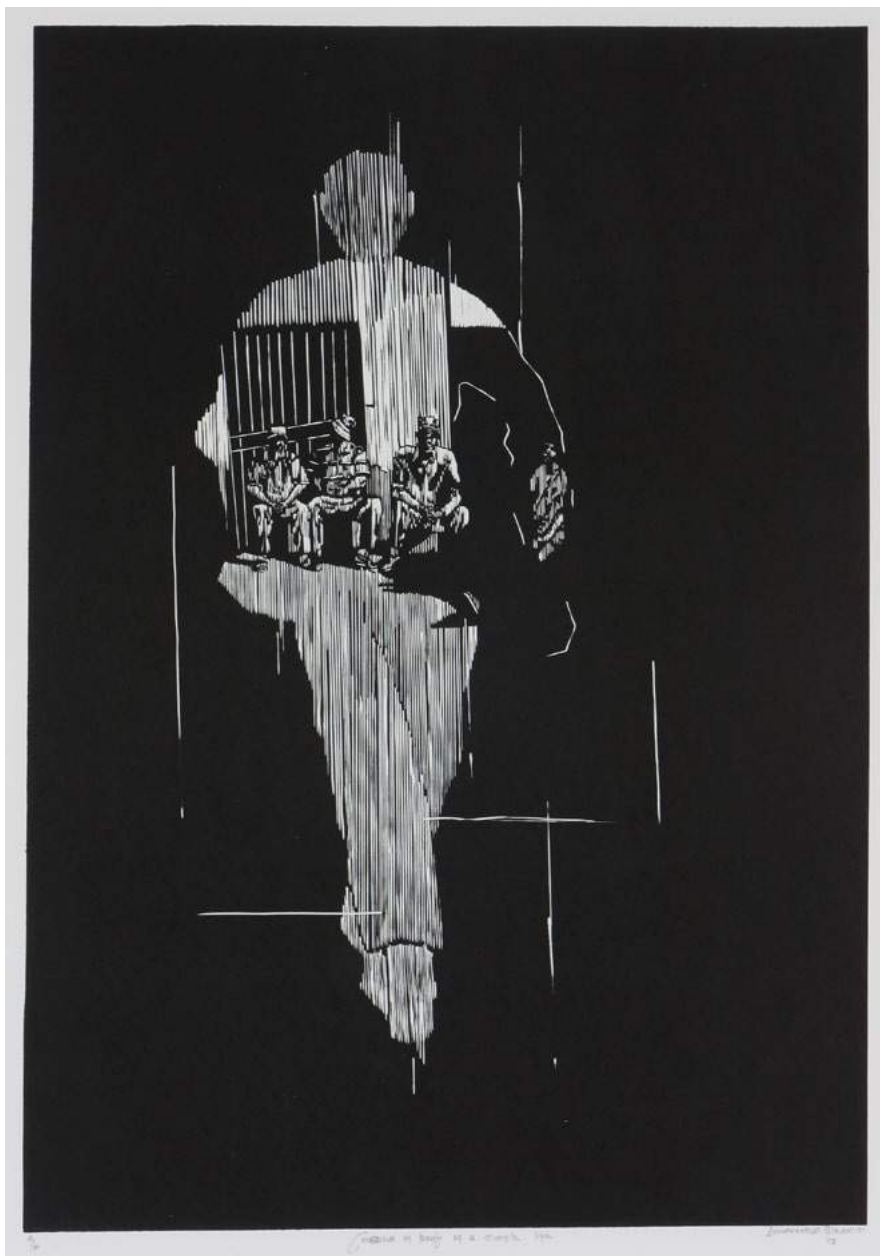
20th Century South African

Man and woman

R1 000 - 2 000

colour linocut

signed and numbered proof in pencil in the
margin
image size: 21.5 x 26 cm



LOT 185

Lehlohonolo Dhlamini

b.1983 South Africa

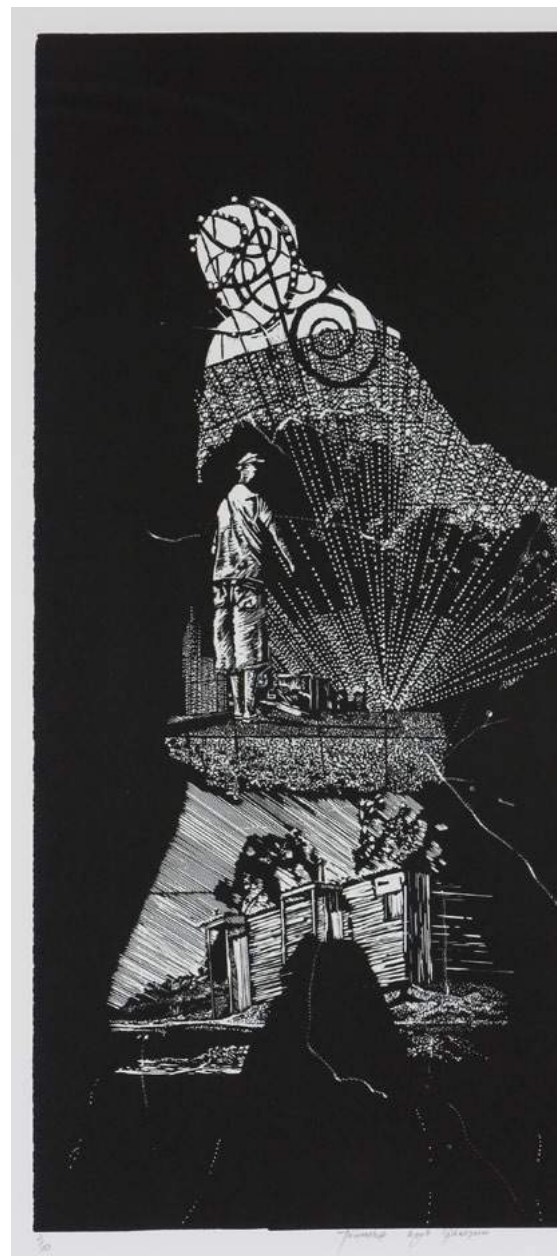
Conscious of the Beauty of a Simple Life

2012

R2 500 – 3 500 (NO RESERVE)

linocut

signed, dated, numbered A/P and inscribed with the title in pencil along the bottom margin
sheet size: 99.5 x 69.5 cm



LOT 186

Lehlohonolo Dhlamini

b.1983 South Africa

Township Boys Platform

2012

R2 500 – 3 500 (NO RESERVE)

linocut

signed, dated, numbered 2/10 and inscribed with the title in pencil along the bottom margin
sheet size: 98 x 70 cm



LOT 187

Lehlohonolo Dhlamini

b.1983 South Africa

Rearrangement

2012

R2 500 – 3 500

linocut

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

sheet size: 99.5 x 70 cm, unframed



LOT 188

Bevan de Wet

b.1985 South Africa

Culture Clash (from the *Hybrid Identities* series)

2008

R6 000 – 9 000

aquatint and drypoint etching
signed, dated, numbered 9/10 and inscribed with
the title in pencil along the bottom margin
sheet size: 99.5 x 70 cm, unframed

EXHIBITED

Observatory Museum, Rhodes University, Grahamstown,
Bevan de Wet: Hybrid Identities Graduation exhibition,
2008, another example from the edition exhibited.



LOT 189

Bevan de Wet

b.1985 South Africa

Rhodesian Woman (from the *Hybrid Identities* series)

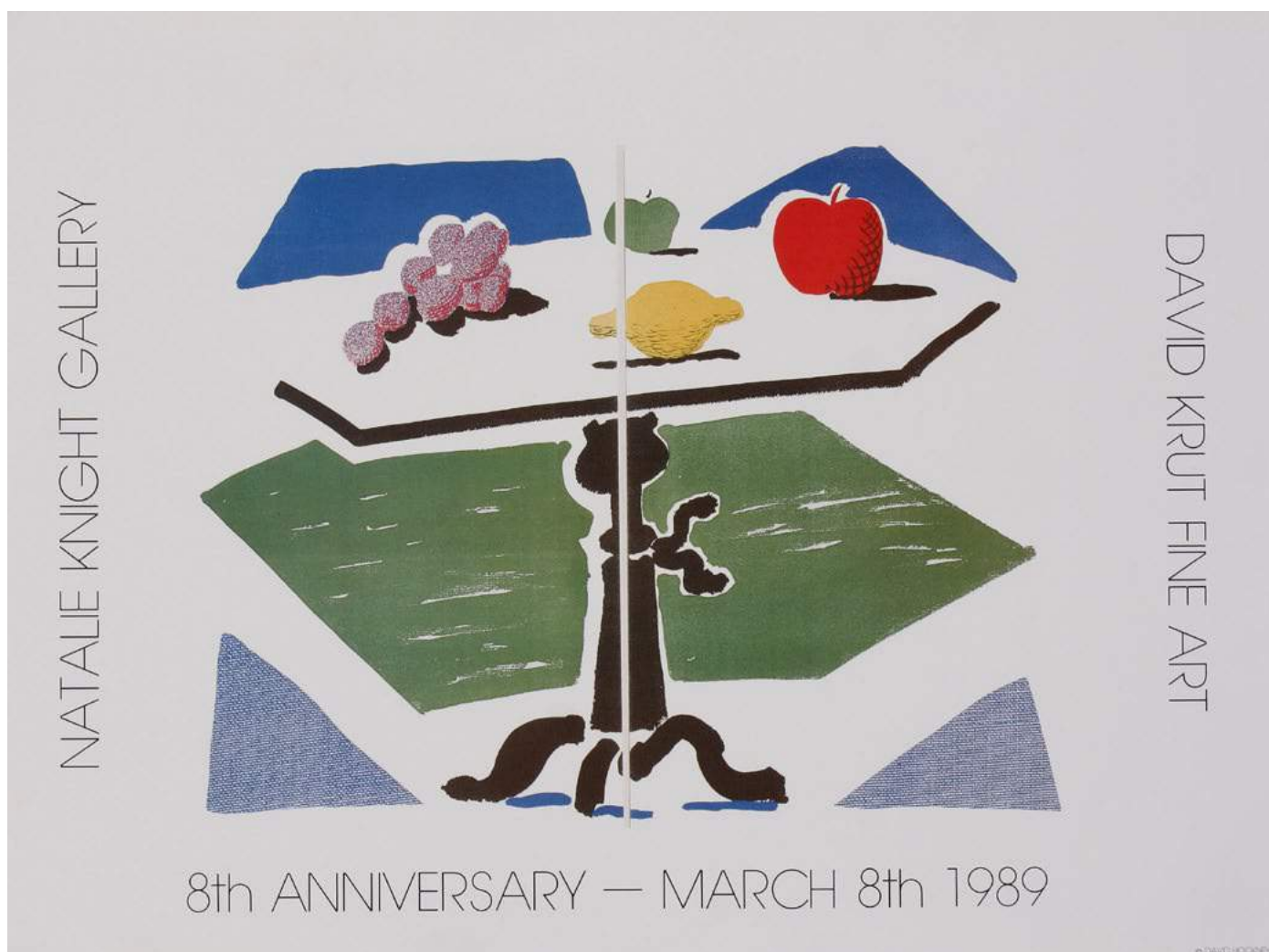
2008

R6 000 – 9 000

aquatint and drypoint etching
signed, dated, numbered 9/10 and inscribed with
the title in pencil along the bottom margin
sheet size: 99.5 x 70 cm, unframed

EXHIBITED

Observatory Museum, Rhodes University, Grahamstown,
Bevan de Wet: Hybrid Identities Graduation exhibition,
2008, another example from the edition exhibited.



LOT 190

David Hockney

b.1937 Britain

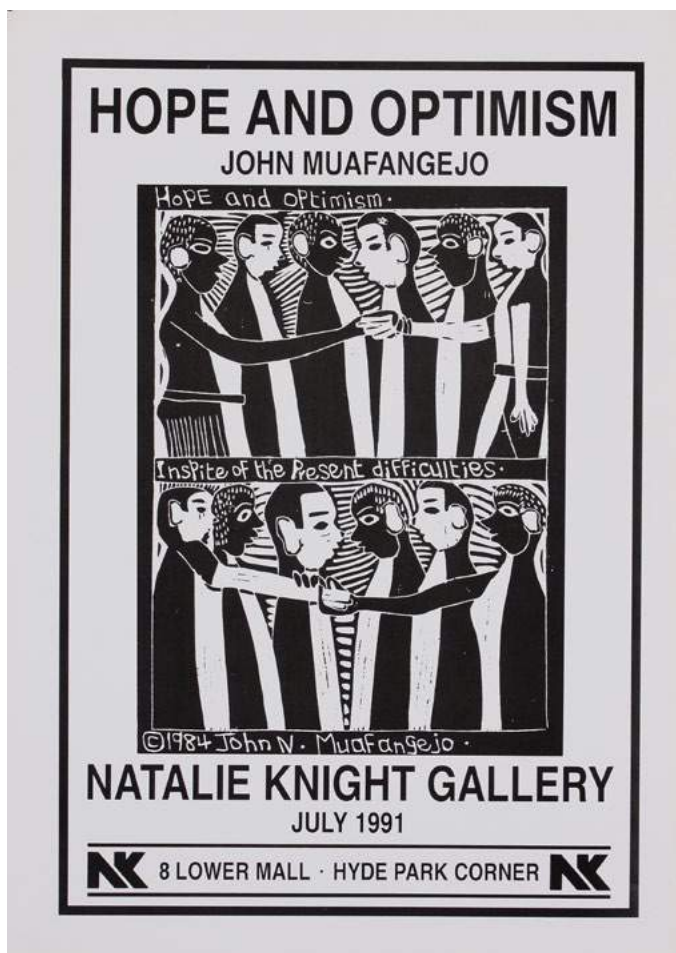
David Hockney Anniversary
Exhibition, poster

R600 - 900

digital print
sheet size: 48.5 x 64.5 cm

NOTES

As one of Johannesburg's most influential gallerists to emerge in the 20th century, Natalie Knight's exhibitions highlighted the work of important international and local names, from Andy Warhol to John Muafangejo. Posters announcing her exhibitions and collaborations are a fascinating glimpse into the history of our creative community.



LOT 191

John Muafangejo

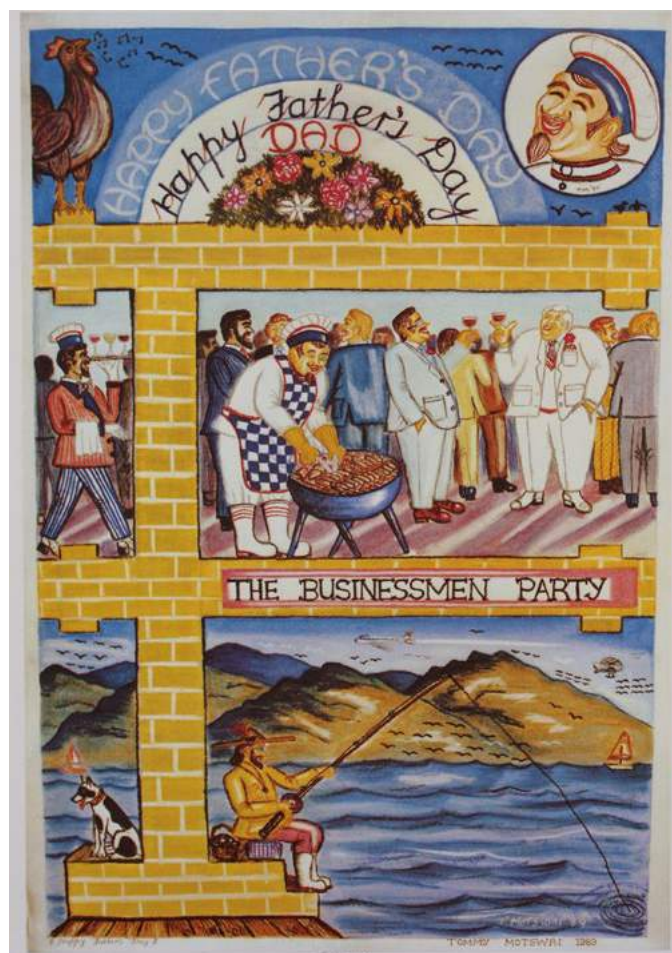
Namibian 1943-1987

Hope and Optimism, poster

R600 – 900

digital print

sheet size: 70 x 50 cm



LOT 192

Tommy Motswai

b.1963 South Africa

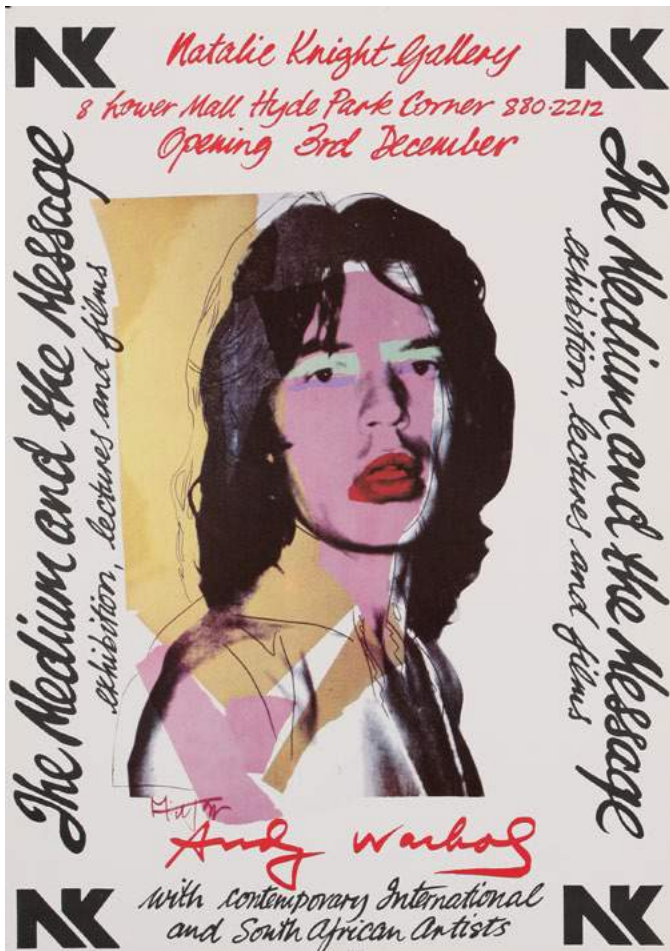
Happy Father's Day

R600 – 900

digital print

signed and numbered 194/200 in pencil along the margin

sheet size: 73.5 x 51 cm, unframed

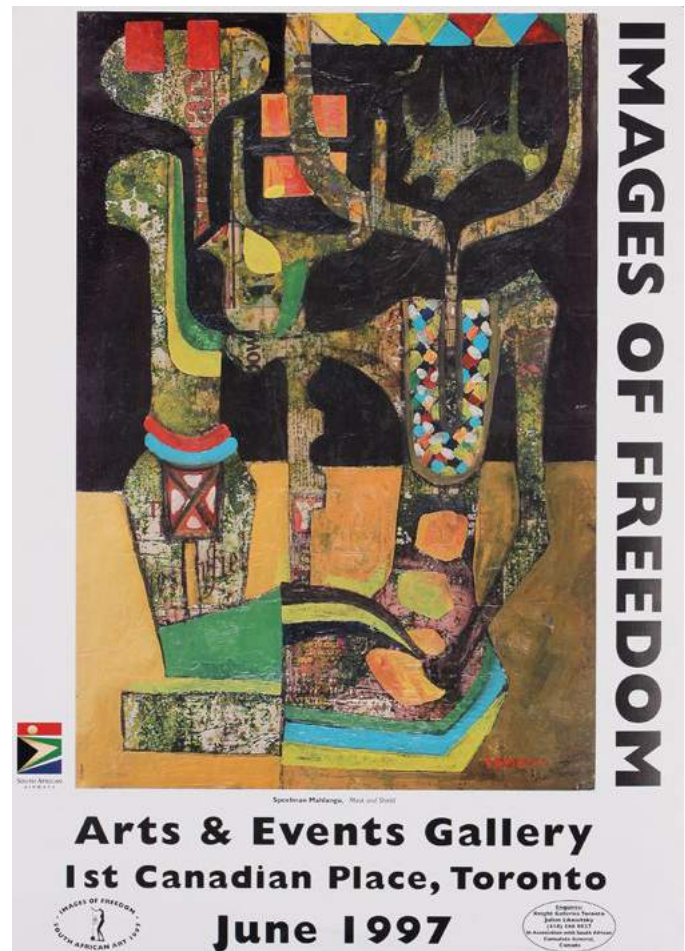


LOT 193
Andy Warhol
 American 1928–1987

Andy Warhol, poster

R600 – 900

digital print
 sheet size: 72 x 50.5 cm, unframed



LOT 194
Speelman Mahlangu
 South African 1958–2004

Mask and Shield, poster

R600 – 900

digital print
 sheet size: 59 x 42 cm, unframed



LOT 195

Karlien de Villiers

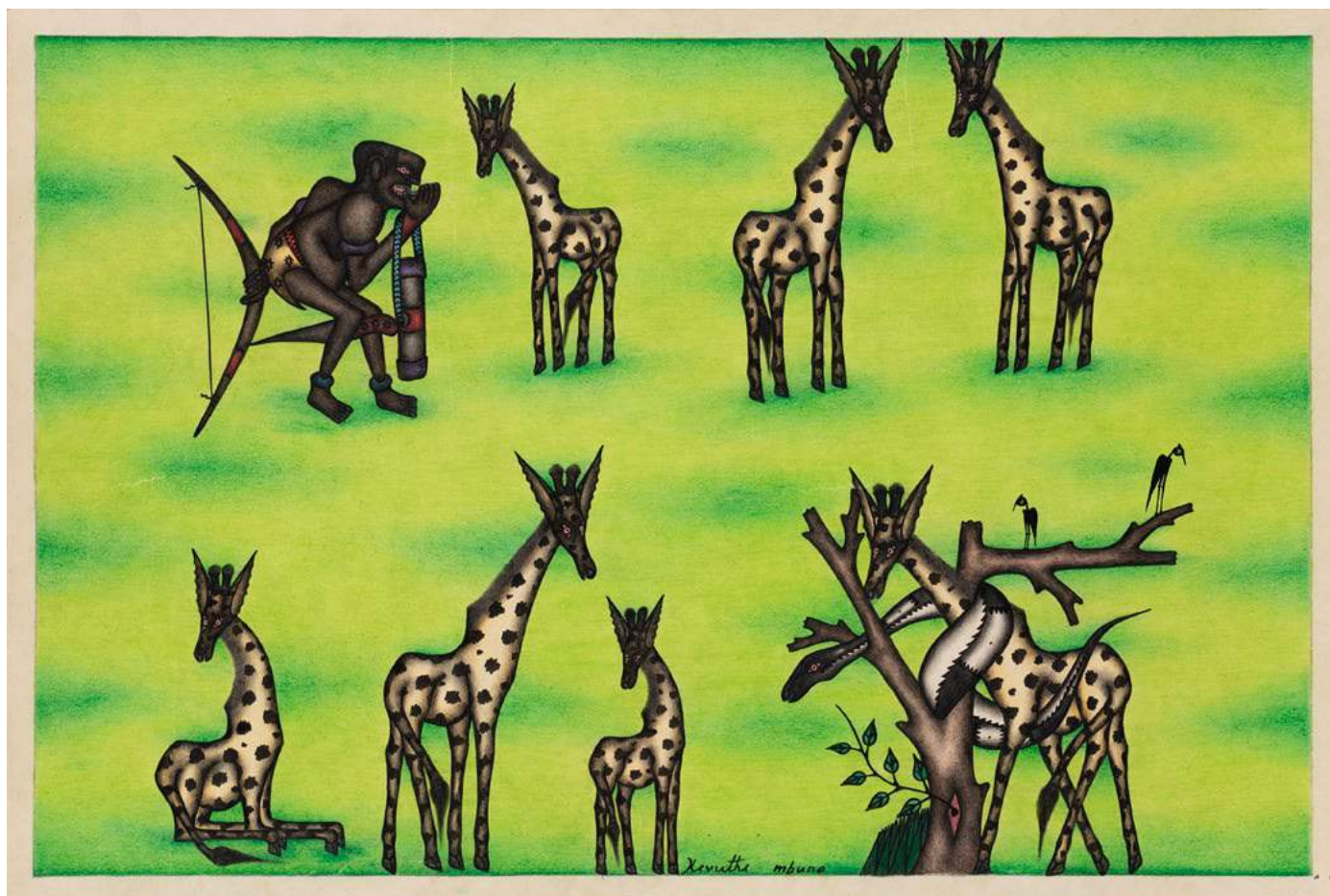
b.1975 South Africa

Seasons in the Sun

2018

R7 000 – 10 000

acrylic, ink and gouache on paper
41 x 31 cm



LOT 196
Kivuthi Mbuno
b.1947 Kenya
Untitled (Giraffes)
R6 000 – 8 000

pencil crayon on paper
signed centre bottom
51.5 x 76 cm, unframed

Boerenooientjies hou van pielsuig



Johanna



Mev. Willem Barnard



Die dogter van Ds. Malan



Mev. Jan Botha



Die vrou en moeder van
Cornelus en Louis Visagie



Kobus se meisie

A/P

AKANNEMEYER '95

LOT 197

Anton Kannemeyer

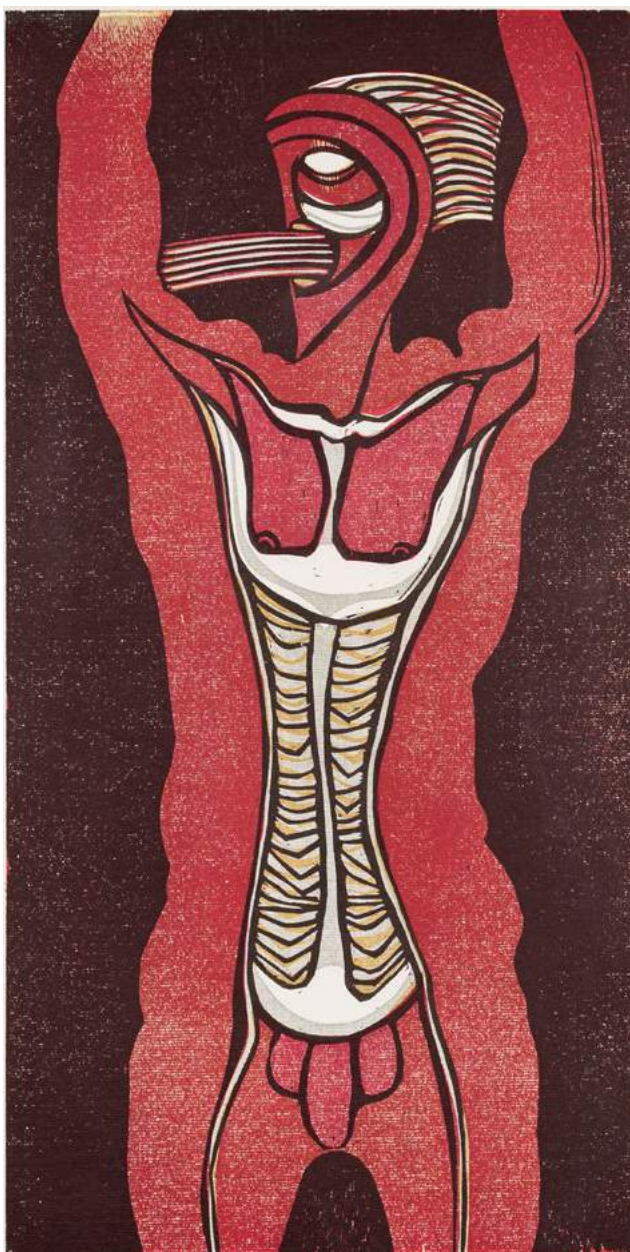
b.1967 South Africa

Boerenooientjies hou van pielsuig

1995

R3 000 - 5 000

colour lithograph
signed, dated and inscribed 'A/P' in pencil along
the bottom margin
sheet size: 42.5 x 44 cm



LOT 198

Cecil Skotnes

South African 1926–2009

Warrior

1974

R2 000 – 4 000

colour woodcut

signed, dated and numbered 12/100 in pencil

along the bottom margin

sheet size: 75.5 x 55.5 cm



LOT 199

Cecil Skotnes

South African 1926–2009

The Exploration of Africa: Song of Raiders II (from the *Man's Gold* portfolio)

1977

R2 500 – 3 500

colour woodcut
signed, dated and numbered 65/75 in pencil
along the bottom margin
sheet size: 38.5 x 53 cm, unframed



LOT 200

Cecil Skotnes

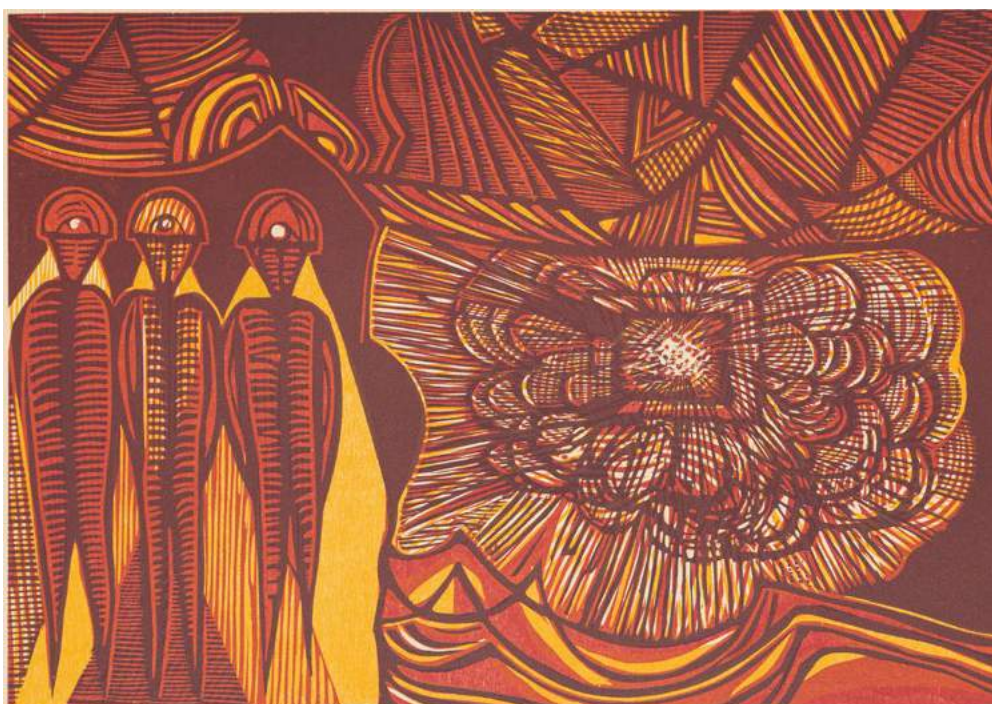
South African 1926–2009

Song of the Miners IV (from the *Man's Gold* portfolio)

1978

R2 500 – 3 500

colour woodcut
signed, dated and numbered 65/75 in pencil
along the bottom margin
sheet size: 38.5 x 53 cm, unframed



LOT 201

Cecil Skotnes

South African 1926–2009

Song of the Miners II (from the *Man's Gold* portfolio)

1978

R2 500 – 3 500

colour woodcut
signed, dated and numbered 65/75 in pencil
along the bottom margin
sheet size: 38.5 x 53 cm, unframed



LOT 202

Cecil Skotnes

South African 1926–2009

Song of the Gold Coming in II (from the *Man's Gold* portfolio)

R2 500 – 3 500

colour woodcut
signed and numbered 65/75 in pencil along the
bottom margin
sheet size: 38.5 x 53 cm, unframed



LOT 203

Cecil Skotnes

South African 1926–2009

Early Miners V (from the *Man's Gold*
portfolio)

1977

R2 500 – 3 500

colour woodcut

signed, dated and numbered 65/75 in pencil
along the bottom margin

sheet size: 38.5 x 53 cm, unframed

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Jacqui Carney

RESEARCH

Emma Bedford, Marelize Van Zyl, Kathryn Del
Boccio, Joshua Stanley, Lisa Truter & Marc Smith

PHOTOGRAPHY

Matthew Bradley & Mike Taylor

DETAILS

RIGHT | Lot 30, Conrad Botes, *Untitled (Couple)*
BACK COVER | Lot 38, Nelson Makamo, *Man Walking*





Adrian
2002/2