

ASPIRE^{ART}



ASPIRE^{ART}





20th Century & Contemporary Art

Evening Sale | Cape Town | 14 September 2022
Public auction hosted by Aspire Art Auctions

VIEWING AND AUCTION LOCATION

37A Somerset Road | De Waterkant | Cape Town | 8051

LIVE AUCTION

Wednesday 14 September 2022 | 6 pm

VIEWING

Lots will be on view at our Cape Town gallery & auction room
from Friday 9 to Wednesday 14 September

AUCTIONEER

Ruarc Peffers

AUCTION CODE AND NUMBER

When sending telephone or absentee bids,
this sale is referred to as: CT 14 SEP 22

CONDITIONS OF SALE

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

AUCTION RESULTS

+27 21 418 0765

View them on our website www.aspireart.net

ABSENTEE AND TELEPHONE BIDS

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



GLOSSARY OF CATALOGUING TERMS AND PRACTICE

Terms used in this catalogue have the following meanings and conventions ascribed to them. Condition reports are available on all lots by request, and bidders are advised to inspect all lots themselves.

Artist details

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

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

- **Attributed to ...** in our opinion, most likely a work by the artist in whole or in part.
- **Studio of ... / Workshop of ...** in our opinion, a work likely to have come from the studio of the artist or produced under their supervision.
- **Circle of ...** in our opinion, a contemporaneous work by an unidentified artist working in that artist's style.
- **Follower of ...** in our opinion, a work by an unidentified artist working in the artist's style, contemporary or near contemporary, but not necessarily by a student of the artist.
- **School of ...** in our opinion, a work executed at the time and in the style associated with the artist.
- **South African School, 18th century ...** in our opinion, a work executed at the time and in the style associated with that region.
- **Manner of ...** in our opinion, a work by an unidentified artist working in the artist's style but at a later date, although not of recent execution.
- **Style of ...** in our opinion, a work by an unidentified artist working in the artist's style and of recent execution.
- **After ...** in our opinion, a copy by an unidentified artist of a work by the artist, of any date.

Conventions in titles

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

artist as sentence case, lower case, upper case or any variation thereof.

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

Signature, date and inscription conventions

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

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

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

Dimension conventions

Measurements are given in 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/image 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 when catalogued

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





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BUYERS GUIDE

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

1. Identify your potential acquisition

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

2. The catalogue

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

3. Estimates

Aspire Art assigns a low and high estimate to every lot. These estimates give our opinion of value, bearing the following factors in mind: the sales precedent of each artist, the subject matter, the importance of the work within the artist's oeuvre, the condition of the work and assimilates the accumulative totality of all of these factors. Each lot has a confidential reserve price agreed between Aspire Art and the seller of the lot. The reserve is the minimum price that will be accepted for a lot, any amount below which a lot will not be sold. The reserve price will not exceed the low estimate.

The estimates included in this catalogue are expressed in South African Rands, the conversion into foreign currency being made, for information only, on the basis of the rate of change in force on 15 August 2022.

These conversions are for information only, and bidders are invited, if they wish, to check the rate of exchange in effect on the day of the sale. All invoices that will be issued after the sale, will only be expressed in South African Rands. All payments relating to the sale must be made in South African Rands.

4. Specialist assistance

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

5. Bidding with Aspire Art

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

New bidders to Aspire Art will need to supply us with their ID/Driver's license and proof of address.

5.1. Live bidding in the saleroom

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

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

5.2. Telephone bid

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

You can now also register your telephone bids online through our website.

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

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

5.4. Online via www.live.aspireart.net

6. Payments, collection and storage

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

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

While we endeavour to assist our Clients as much as possible, we require artwork(s) to be delivered and/or collected from our premises by the Client. In instances where a Client is unable to deliver or collect artwork(s), Aspire Art staff is available to assist in this process by outsourcing the services to one of our preferred Service Providers. The cost for this will be for the Client's account, with an additional Handling Fee of 15% charged on top of the Service Provider's invoice.

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

7. Commissions and fees payable

Buyers Premium

Buyers will be liable for payment of the Premium Price. The Premium Price is the sum of the Hammer Price, the Buyer's Premium and VAT charged on the Premium.

Commission charged on any lot selling up to and including R50 000 is 15% (plus VAT).

Commission charged on any lot selling in excess of R50 000 is 12% (plus VAT).

Aspire Art charges a 15% Handling Fee on all Logistics, Framing, Restoration and Conservation that it arranges and manages on a Client's behalf.

Aspire Art's preferred method of payment is EFT. Clients also have the option of making payment by credit card. However, due to the costs levied by the banks on transactions by credit card, Aspire Art is obliged to transfer these costs onto the Buyer should they choose to pay by credit card. Consequently, a standard surcharge of 2% will be added to payments made by card.

We can now
accept payment in

Crypto-Currency



ONLINE BIDDING GUIDE

We have launched a new and improved website with an integrated sales platform, making purchasing with us more accessible and convenient.

Now all your bidding requirements will be in one location with a single login. Whether you are participating in a live auction or an online auction from anywhere in the world, bidding at Aspire Art is practical and easy.

Create an account/sign in

- Go to aspireart.net and click the user icon in the top right hand corner [My Account].
- Click on 'Sign In/Create Account'.
- Fill out the 'Create My Account' form with your contact information and create a password.
- You will subsequently receive an email to confirm and activate your Aspire Art user account.
- You will only have to do this once – returning clients and clients that have previously transacted with Aspire Art can simply Sign In.
- If you have forgotten your password, click on the 'Reset your password' link below the Sign In section and follow the email prompts.

Register & place bids

You can register for auctions and place bids through our website.

Register

Register for any upcoming auction through our Upcoming Auctions page. You will be registered for an auction when you submit absentee/commission bids through our website.

Bid

- You can place absentee/commission bids to your maximum value on all lots.
- The system will bid on your behalf up to the value of your maximum bid, but only if other bidder(s) place competing bids against yours.
- You can shortlist lots of interest by clicking on the star icon – this will add the lot to your Wishlist page.
- You can access your Wishlist through your 'My Account' page, and place bids on shortlisted lots.
- You can arrange for telephone bidding via our Telephone Bidding Request form.
- You can submit a Bid Form by email to bids@aspireart.net – please do so at least 24-hours prior to an auction.
- When participating in an Aspire Art auction, please ensure you have reviewed our Bidding Increments, Buyer's Premium, and Terms & Conditions of Business..

Live bidding

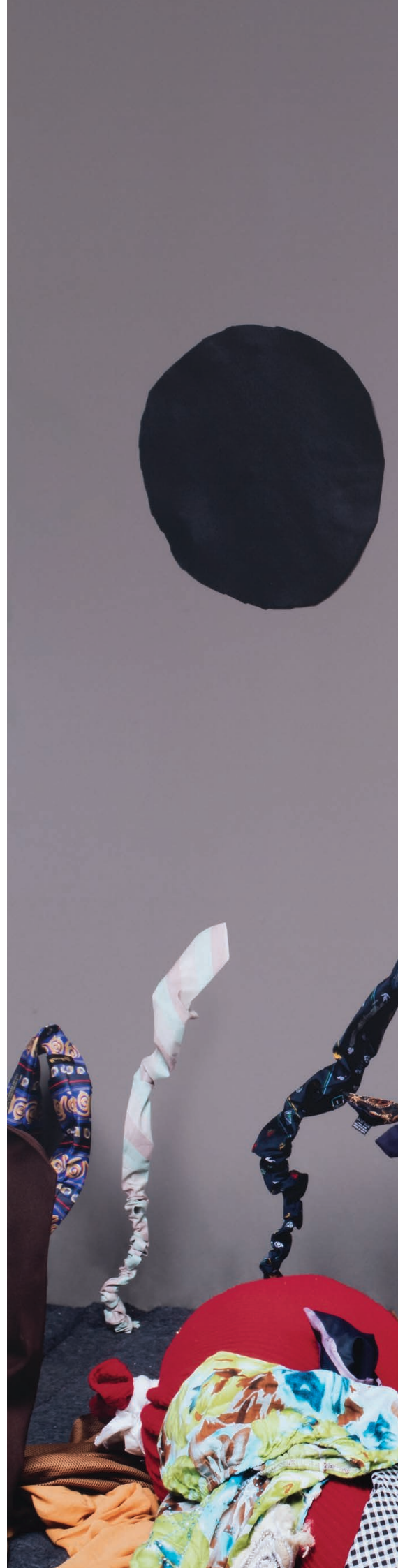
Return to our website on sale day to bid online and in real-time through our dedicated bidding platform – **Aspire Live**.

To attend the auction physically and bid in-person, join us at our Cape Town auction rooms on Wednesday 14 September at 6 pm:

37A Somerset Road, De Waterkant, Cape Town, 8051

The exhibition preview is open to the public.

Viewing is from Friday 9 to Wednesday 14 September – weekdays from 09h30 to 16h30, Saturdays from 09h30 to 14h00, and Sundays by appointment.







A

20th Century & Contemporary Art

**Live Auction
Lots 1 to 81**

Wednesday 14 September 2022 | 6 pm



1

William Kentridge

South Africa 1955–

Take Off Your Hat

2010

linocut

signed, numbered 11/40 in pencil in the margin and embossed with the Caversham Press chopmark
image size: 35.5 x 54 cm; sheet size: 54 x 79 cm unframed

ZAR 70 000 – 90 000
USD 4 270 – 5 490
GBP 3 500 – 4 500
EURO 4 200 – 5 400

PROVENANCE

Private collection, KwaZulu-Natal.

COLLECTIONS

The artist is represented in numerous international collections, notably, Museum of Modern Art, New York.; Tate Modern, London.; Metropolitan Museum of Art, New York.; San Francisco Museum of Modern Art, California and The Museum of Contemporary Art (MCA), Chicago.



2

William Kentridge

South Africa 1955–

Untitled (black chair)

2010

sugarlift aquatint with hand-painting printed on tosha washi paper chine collé
signed and numbered Printer's Proof II/II in pencil in the margin
sheet size: 45 x 45 cm;
framed size: 69 x 69 x 4 cm

ZAR 80 000 – 120 000
USD 4 880 – 7 320
GBP 4 000 – 6 000
EURO 4 800 – 7 200

PROVENANCE

Private collection, KwaZulu-Natal.

NOTES

This work forms part of the *West Coast Landscapes* series.

Untitled (black chair) was created as a part of a larger project Kentridge completed for Sadie Family Wines, a small, prestigious winery based in the southern Swartland, inland from Elands Bay on the Cape West Coast of South Africa. Eben Sadie made a special collection of six wines from vines planted around 1900. The collection is called the *Ouwingerdreeks (Old Vine Series)* and Kentridge produced the labels for this limited edition collection using a combination of ink wash drawings and collage.

Alongside the drawings, Kentridge created a series of five etchings [one of which is *Untitled (black chair)*] that build upon and modify the imagery of the labels. The works were inspired by the visual and historical landscape of the Swartland but also utilise imagery which will be familiar to followers of Kentridge's work, humanised objects, the world upon electric pylon legs and in this work – a nude figure, gazed upon by the viewer as she undresses within the encircling arms of an imposing black chair.¹

¹ David Krut Projects [available: <https://davidkrutprojects.com/46317/west-coast-landscapes-by-william-kentridge>]

Troy Makaza

Zimbabwe 1994–

Tender Trap part 6

2017

silicone infused paint

120 x 45 x 12 cm

ZAR 30 000 – 40 000**USD** 1830 – 2440**GBP** 1500 – 2000**EURO** 1800 – 2400**PROVENANCE**

Private collection, Cape Town.

First Floor Gallery, Harare.

EXHIBITED

Investec Cape Town Art Fair,
Cape Town, First Floor Gallery, 17
February to 19 February 2017.

NOTES

Troy Makaza created for himself
a hybrid medium which merges
silicone, infused with lithographic
ink, with traditional techniques like
weaving and tapestry.

Makaza's growing international
reputation has been cemented
by Primo Marella Gallery in Milan,
who recently showed the artist
at 154 Paris and presented his
solo exhibition *Instincts of Great
Survivors*. In 2019, he was the
recipient of the *Tomorrows/Today*
prize at the Investec Cape Town
Art Fair and he formed part of the
exhibitions *Five Bhoob: Painting
at the End of an Era* at Zeitz
MOCAA in Cape Town (2018-2019)
and *Welcome Home* at Museum
of African Contemporary Art Al
Maaden in Marrakech. The artist
has recently been selected for
The Legacy Purchase Program by
the City of Miami Beach.

COLLECTIONS

The artist is represented
in numerous international
collections, notably, Zeitz
MOCAA, Cape Town.; Fondazione
Fiera Milano, Milan.; Museum of
African Contemporary Art, Al
Maaden, Marrakesh.; Tiroche De
Leon Collection and the Jorge
Perez Collection, Miami.





4

Blessing Ngobeni

South Africa 1985–

Don't Ride Me! I Am My Donkey

2019

oil, collage and fabric on canvas
signed and dated bottom right
130 x 160 x 7.5 cm

ZAR 100 000 – 150 000
USD 6 100 – 9 150
GBP 5 000 – 7 500
EURO 6 000 – 9 000

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Johannesburg Art Gallery and the SAFFCA Collection, South Africa.

PROVENANCE

Private collection, Johannesburg.



5

Sam Nhlengethwa

South Africa 1955–

Church Street, Kwa Guqa, II

2006

acrylic and collage on canvas
signed and dated bottom right
51 x 60.5 cm;
framed size: 66 x 76 x 6.5 cm

ZAR 70 000 – 100 000
USD 4 270 – 6 100
GBP 3 500 – 5 000
EURO 4 200 – 6 000

PROVENANCE

Goodman Gallery, Johannesburg.

NOTES

A portion of the proceeds from the sale of this lot will benefit art students on Feenix.org, an online fundraising platform that connects students and communities to fundraise towards achieving debt-free tertiary education.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, The South African Reserve Bank, Pretoria.; Standard Bank Gallery, Johannesburg.; Zeitz MOCAA, Cape Town. Iziko South African National Gallery, Cape Town and the Gencor Collection, London.

6

Zemba Luzamba

Democratic Republic
of the Congo 1973–

Representatives

2022

oil on canvas

signed, dated and inscribed
with the title and the following
note on the reverse: 'This in
memory when DRC Prime
Minister H.E Sama Lukonde
went to retrieve P.E. Lumumba
only surviving part (teeth) from
former Colonial Belgium'

121 x 90.5 x 4 cm

ZAR 60 000 – 90 000

USD 3 660 – 5 490

GBP 3 000 – 4 500

EURO 3 600 – 5 400

PROVENANCE

Acquired directly from the artist.

NOTES

A portion of the proceeds from
the sale of this lot will benefit art
students on Feenix.org, an online
fundraising platform that connects
students and communities to
fundraise towards achieving debt-
free tertiary education.

COLLECTIONS

The artist is represented
in numerous international
collections, notably, Scalabrini
House, Italy; Museum of Modern
Art, Malabo Equatorial Guinea.;
Jorge M. Pérez Collection,
Miami; Fondation H Museum,
Antananarivo; The Bunker Art
Space (Beth Rudin DeWoody
Collection), Los Angeles and UTA
Artist Space Collection, California.



Nicola Holgate and Maurice Mbikayi

South Africa 1969–;

South Africa 1974–

Two Rises and Falls (*Lumumba*)

2019

papier maché and mixed

media bust

64 x 46 x 26 cm

ZAR 40 000 – 60 000

USD 2 440 – 3 660

GBP 2 000 – 3 000

EURO 2 400 – 3 600

PROVENANCE

Private collection, Johannesburg.

Gallery MOMO, Cape Town.

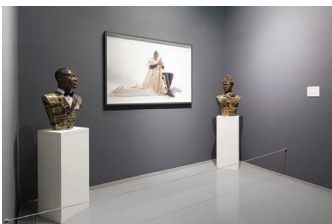
EXHIBITED

Zeitz MOCAA, Cape Town, *STILL
HERE TOMORROW TO HIGH FIVE
YOU YESTERDAY...*, 30 January
to 22 September 2019.

Gallery MOMO, Cape
Town, *Coucou Crumble*,
2 May to 6 June 2019.

COLLECTIONS

The artist is represented in
numerous local and international
collections, notably, Iziko South
African National Gallery, Cape
Town.; Smithsonian Institution,
Washington.; The Pérez Art
Museum, Miami.; The Iziko South
African National Gallery, Cape
Town and The Scheryn Art
Collection, Cape Town.



Exhibition view: Zeitz MOCAA, Cape
Town, *STILL HERE TOMORROW TO
HIGH FIVE YOU YESTERDAY*



8

**Nicola Holgate and
Maurice Mbikayi**

South Africa 1969–;
South Africa 1974–

***Two Rises and Falls
(Mobutu)***

2019

papier maché and mixed
media bust

71 x 46 x 24 cm

ZAR 40 000 – 60 000

USD 2 440 – 3 660

GBP 2 000 – 3 000

EURO 2 400 – 3 600

PROVENANCE

Private collection, Johannesburg.
Gallery MOMO, Cape Town.

EXHIBITED

Zeitz MOCAA, Cape Town, *STILL
HERE TOMORROW TO HIGH FIVE
YOU YESTERDAY...*, 30 January
to 22 September 2019.

Gallery MOMO, Cape
Town, *Coucou Crumble*,
2 May to 6 June 2019.



Blessing Ngobeni

South Africa 1985–

Untouchable (Politician)

2015

oil and collage on canvas

175 x 302 x 10 cm

ZAR 250 000 – 350 000

USD 15 250 – 21 350

GBP 12 500 – 17 500

EURO 15 000 – 21 000

PROVENANCE

Private collection, Johannesburg.

Gallery MOMO, Cape Town.

EXHIBITED

Gallery MOMO, Cape Town, *As if you Care*, 2 July to 15 August 2015.

In 2015, Blessing Ngobeni laid bare the current politics in his solo show, *As if You Care* at Gallery MOMO in Cape Town. With many of the paintings resembling Pablo Picasso's 1937 *Guernica*, Ngobeni deftly critiques the corruption and scandal within South African politics.

What is noteworthy about Ngobeni's work, is how it reflects conversations and questions that are very specific to the time and place in which it is made. This is apparent in *Untouchable (Politician)*, which depicts a macabre figure with horns atop his head and money visible from his pocket, floating out of reach of an armed crowd underneath (it reminds one of Hieronymus Bosch's inhabitants of hell). The artist layers meaning and context in his painted collage – one inscription reads 'cheers to those who tend to look away'. The work speaks to the greed of those in power, both in South Africa and globally, whilst the general public is left without the resources and ability to oppose them.¹

In the same year that this painting was produced, Blessing Ngobeni attended a two-month residency at the Headlands Centre for Art in San Francisco. It was the start of Ngobeni's acceleration within the art field. In 2016, he was among several international artists, yet the only artist from Africa, selected for the Cleveland Foundation's Creative Fusion Program. Ngobeni has participated in numerous local and international exhibitions since then and is the founder of the Blessing Ngobeni Art Prize (BNAP), aimed at assisting young and emerging artists to start their professional careers.

Carina Jansen

¹ Kuijers, I. (2015). *Audacious Commentary on Punch and Judy Politics*. ArtThrob.

Retrieved from: <https://arthrob.co.za/2015/08/14/blessing-ngobeni-audacious-commentary-on-punch-and-judy-politics/>



Pablo Picasso, *Guernica*, 1937, Museo Nacional Centro de Arte Reina Sofía, Madrid.





Cheers to those who
tend to look
away...

LOVE OF M...
MAS...

Pink
Power

Black
tear

never drop
for nothing

WORK
eat
sleep
Die
for who?

SCHOOL
FEELS...



Mr. Truman
Marjorie

Blue
Currency
Blue
Currency

voluntary

CHOOSE
DREAM

victim of the
past

Wonder Buhle Mbambo

South African 1989–

Questions and Answers

2014

charcoal and soft pastel on paper
 inscribed with the artist's
 name, the title, edition number,
 medium and dimensions on a
 silver plate mid-bottom
 148 x 228 cm;
 framed size: 176 x 255 x 6 cm

ZAR 100 000 – 150 000
USD 6 100 – 9 150
GBP 5 000 – 7 500
EURO 6 000 – 9 000

PROVENANCE

Private collection, Johannesburg.

EXHIBITED

Henry George Gallery,
 Johannesburg, *After the
 Winter*, 2015.

COLLECTIONS

The artist is represented in
 numerous local collections,
 notably, Durban Art Gallery and
 the Department of Arts and
 Culture, South Africa.

This early large-scale drawing by emerging artist Wonder Buhle Mbambo is deeply personal and relies on images from the artist's memory to denote the history and current realities in South Africa. Although the work is somewhat confrontational, with the inclusion of elements such as the back-to-front South African flag and the chaotic scattering of debris in this landscape setting, the moments of abstract colourful forms offer positivity and hope. The artist asks us to consider that there can be hope and despair in the same breath.¹

Questions and Answers was exhibited at Henry George Gallery in 2015 in Johannesburg. The year after, Mbambo was awarded the Bremer Kunststipendium Art Grant residency which profiled his work on an international platform. Since then, Mbambo has been part of numerous group shows both locally and internationally and has presented solo shows at the Durban Art Gallery (2018), the PilippZollinger Galler in Zurich (2019) and BKhZ in Johannesburg (2020). Most recently, he exhibited in *The Medium is the Message*, a group exhibition curated by Azu Nwagbogu at Unit London.

¹ Taken from the artist statement for the *After the Winter* exhibition supplied by Henry George Gallery, (personal communication, August 8, 2022).







Phillemon Hlungwani

South Africa 1975–

Sotho women

2020

charcoal and pastel on paper

signed and dated bottom left

100 x 150 cm;

framed size: 113.5 x 163 x 4.5 cm

ZAR 150 000 – 200 000**USD** 9 150 – 12 200**GBP** 7 500 – 10 000**EURO** 9 000 – 12 000**PROVENANCE**

Private collection, Johannesburg.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Bidvest, South Africa.; Norman Borlaug Institute for International Culture, Texas.; South African Reserve Bank, Pretoria.; Standard Bank Gallery, Johannesburg and UNISA, Pretoria.







12

Joël Mpah Dooh

Cameroon 1956–

Bonendale

2019

acrylic and cardboard collage

on canvas

signed bottom right

116 x 116.5 cm;

framed size: 122.5 x 121.5 x 5 cm

ZAR 70 000 – 100 000

USD 4 270 – 6 100

GBP 3 500 – 5 000

EURO 4 200 – 6 000

PROVENANCE

Private collection, Cape Town.

13

Moustapha Baïdi Oumarou

Cameroon 1997–

Sport Day

2020

acrylic on canvas
signed and dated bottom right
148.5 x 99.5 x 2.5 cm

ZAR	80 000 – 120 000
USD	4 880 – 7 320
GBP	4 000 – 6 000
EURO	4 800 – 7 200

PROVENANCE

Private collection, Cape Town.

NOTES

The figures, with no obvious identities or suggestions of religion, culture or nationality that are often seen in the artist's works, are his personal attempts to explore humanity and the human condition.

Moustapha Baïdi Oumarou exhibits regularly internationally, including with iLAB Design in Geneva, Out of Africa Gallery in Barcelona, GR Gallery in New York and Afrikaris in Paris. He has also showed at 1:54 Contemporary African Art Fair in New York and at Art Paris. Oumarou held his first solo show in his home country at the INSTITUT FRANCOIS du Cameroon titled *REFUGEES* earlier in 2022.





14

Sam Nhlengethwa

South Africa 1955–

Homage to Lucas Sithole

2021

oil and collage on canvas

signed and dated bottom right;

inscribed with the artist's name,

the title and dated on the reverse

91 x 76.5 x 4 cm

ZAR 100 000 – 150 000

USD 6 100 – 9 150

GBP 5 000 – 7 500

EURO 6 000 – 9 000

PROVENANCE

Private collection, Johannesburg.



Sam Gilliam
Piano Player



15

Nelson Makamo

South Africa 1982–

Mother and child

2017

charcoal and pastel on Fabriano

signed and dated bottom right

160 x 121.5 cm;

framed size: 176 x 136 x 3.5 cm

ZAR 150 000 – 200 000

USD 9 150 – 12 200

GBP 7 500 – 10 000

EURO 9 000 – 12 000

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Giorgio Armani art collection.; The collection of Annie Lennox.; The collection of Oprah Winfrey.; Imago Mundi Collection, Treviso and UNISA, Pretoria.

PROVENANCE

Private collection, Johannesburg.



16

Nelson Makamo

South Africa 1982–

Portrait

2017

charcoal, pastel and watercolour
on paper

signed and dated bottom left

160 x 120 cm;

framed size: 175.5 x 137.5 x 4 cm

ZAR 140 000 – 180 000

USD 8 540 – 10 980

GBP 7 000 – 9 000

EURO 8 400 – 10 800

PROVENANCE

Private collection, Johannesburg.



17

Kay Hassan

South Africa 1956–

Rebel

1999/2000

paper construction

signed and dated bottom left

110 x 105 cm;

framed size 155 x 147.5 x 7 cm

ZAR 140 000 – 180 000

USD 8 540 – 10 980

GBP 7 000 – 9 000

EURO 8 400 – 10 800

PROVENANCE

Private collection, Johannesburg.

COLLECTIONS

The artist is represented in numerous international collections, notably, The National Gallery of Canada, Ontario.; National Museum of African Art at the Washington D.C. Smithsonian Institution.; The Walther Collection, New York and the Daimler Art Collection, Berlin.



18

Bambo Sibiya

South Africa 1986–

***STimela* (sic)**

2020

acrylic, charcoal and

spray paint on canvas

signed and dated bottom right

150 x 194 x 5 cm

ZAR 80 000 – 120 000

USD 4 880 – 7 320

GBP 4 000 – 6 000

EURO 4 800 – 7 200

PROVENANCE

Acquired directly from the artist.

NOTES

A portion of the proceeds from the sale of this lot will benefit art students on Feenix.org, an online fundraising platform that connects students and communities to fundraise towards achieving debt-free tertiary education.

Stimela, written across the shirt of the miner in this work by Bambo Sibiya, translates to 'coal train' and is reminiscent of the song of the same title by the prolific jazz artist Hugh Masekela. Both the song and the painting grapple with the violence of the South African mining industry, especially during the apartheid years. The decorative accents on the shirt and background are reminiscent of Sibiya's *Swenkas* series, which delved into the fashion and music subculture that emerged within that time.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Imago Mundi Collection, Treviso.; Spier Art Collection, Cape Town.; Benetton Foundation Collection, France.; Johannesburg Art Gallery and the Millennium Al Rawdah Hotel, Abu Dhabi.





David Koloane

South Africa 1938–2019

Saxophone no. 3

2016

acrylic and pencil on paper
signed and dated right centre
130 x 83 cm;
framed size: 150 x 101 x 5.5 cm

ZAR 100 000 – 150 000**USD** 6 100 – 9 150**GBP** 5 000 – 7 500**EURO** 6 000 – 9 000**PROVENANCE**

Private collection, Cape Town.
Goodman Gallery, Cape Town.

EXHIBITED

Goodman Gallery, Cape Town,
David Koloane: In the City, 28 July
to 10 September 2016.

NOTES

In 2015, the year before making this work, the artist received his second honorary doctorate, this time from Rhodes University. The first was from WITS University in 2012.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, A4 Arts Foundation, Cape Town.; Iziko South African National Gallery, Cape Town.; Centre Pompidou, Paris.; Perez Art Museum, Miami and Saatchi Gallery, London.

Celebrated as one of South Africa's most renowned expressionist painters, David Koloane was not only a respected artist, but commended for his contribution and pioneering work in art education and mentoring – pouring himself into both his own practice, that extended over five decades, and the future artists in his country.

Saxophone No. 3 formed part of an impressive body of large-scale works exhibited in *In the City*, his final solo exhibition before he passed away in 2019. For this exhibition, Koloane's central subject was a visual interrogation of black life (the socio-political and existential human condition) in the city of Johannesburg – the artist's hometown. His works are passionately populated with his characteristic depictions of cityscapes, townships, street life, traffic jams, migration scenes, refugees, dogs, birds and, of course, jazz musicians – among others.

In this striking painting, Koloane's saxophone player is portrayed through charged and exaggeratedly executed brushstrokes in a palette of achromatic greys. The scene is visually exuberant, evocative, yet in a way poetic.

Throughout his career, David Koloane's work has been widely exhibited locally and internationally. In 1999, he was part of *Liberated Voices* at the National Museum of African Art in Washington DC and in 2013, Koloane's work was shown on the South African pavilion at the 55th Venice Biennale.

In 2019, *A Resilient Visionary: Poetic Expressions of David Koloane* a large scale travelling retrospective exhibition opened at the Iziko South African National Gallery, and later travelled to the Standard Bank Gallery and Wits Art Museum.

Marelize van Zyl



Penny Siopis

South Africa 1953–

Untitled

1998

acrylic, pastel and wax crayon
on Fabriano
signed and dated bottom right
115 x 140 cm;
framed size: 143 x 113 x 4 cm

ZAR 250 000 – 350 000**USD 15 250 – 21 350****GBP 12 500 – 17 500****EURO 15 000 – 21 000****PROVENANCE**

Private collection, Johannesburg.

NOTES

Penny Siopis recently exhibited in *Plural Possibilities and the Female Body* at the Henry Art Gallery, University of Washington (2021); *Witness: Afro Perspectives from the Jorge M. Pérez Collection* at El Espacio 23 in Miami (2020); *Global(e) Resistance* at the Centre Pompidou in Paris (2020); *Blinde Winkel / Blind Corner* at Rosa-Luxemburg-Platz in Germany (2020); *Indian Ocean Current: Six Artistic Narratives* at the McMullen Museum of Art, Boston College, (2020) and *I Am ... Contemporary Women Artists of Africa* at the Smithsonian National Museum of African Art in Washington DC, (2019).

In 2014/5, Penny Siopis' major retrospective exhibition, *Time and Again* was presented at the Iziko South African National Gallery in Cape Town and later at the Wits Museum of Art in Johannesburg.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Constitutional Court of South Africa, Johannesburg.; Iziko South African National Gallery, Cape Town.; Museum of Modern Art, Stockholm.; Peter Stuyvesant Collection, Amsterdam and the Smithsonian National Museum of African Art, Washington D.C.

Created in the same year Penny Siopis presented her critically acclaimed solo exhibition *Charmed Lives* at Goodman Gallery in Johannesburg, this sensitively rendered drawing from 1998 stylistically references previous works from the artist's 'History Period' such as *Exempli Gratia* (1989), and thematically prefigures some of her later works like *Julia's Friend* (2007), and *Spirit Matter* (2016).

Penny Siopis' work is marked by her interest in the physicality of her chosen medium, the accumulation of found objects, material memory, and the politics of the body. As an artist, and since the start of her career, she has also continually engaged with the shifting social and political situations in South Africa.

In this intimate, never-before seen drawing, the artist presents a nude female figure in frontal view, submerged in a vague and indistinct dark background. Her demeanour coy as her arms protectively fold across her chest, her face turned to the side while she strokes her hand through her long, loose hair. There is a sense of intimacy and personal closeness of experiences in the narratives of Siopis' work, and with this drawing in particular, the viewer relates to the fragility of the subject. Siopis has had a longstanding interest in the poetics of vulnerability, and here a dialogue between history, associations of femininity, 'the self', private and public is at play.

The year after this drawing was made, Penny Siopis exhibited in *La Memoire 99* at the Villa Medici in Rome alongside Christian Boltanski, Mary Kelly and Rem Koolhaas.

Early works by Siopis, especially from the 1990s, like this drawing, are scarce and highly sought after as they rarely come to market.

Marelize van Zyl



Exempli Gratia, 1989.



Julia's Friend, 2007. Image Courtesy: Goodman Gallery



Spirit Matter, 2016.



Claudette Schreuders

South Africa 1973–

Melancholy Boy

2003

colour pencil on Schutzmarke
Schoellershammer paper
signed, dated and inscribed with
the title along the bottom edge
47 x 36 cm;
framed size: 61 x 50 x 2 cm

ZAR 90 000 – 120 000**USD 5 490 – 7 320****GBP 4 500 – 6 000****EURO 5 400 – 7 200****PROVENANCE**

Private collection, Cape Town

Aspire Art Auctions, *Historic,
Modern and Contemporary Art*, 31
October 2016, lot 71.

COLLECTIONS

The artist is represented
in numerous international
collections, notably the
Metropolitan Museum, New
York and the Museum of
Modern Art in New York.

Each of Claudette Schreuders' major bodies of works encapsulates a phase in the artist's own life.

Melancholy Boy is a drawing of a Jacaranda wood sculpture produced in 2000 as part of the *Burnt by the Sun* series, exhibited at the Jack Shainman Gallery in New York in 2001. Rory Bester notes that when Schreuders was making sculptures for the series she "was acutely aware of the ambivalence of many white South Africans about not belonging and not wanting to be in South Africa. This series was inspired largely by her experience during a residency in Kenya – and more especially her pale skin's reaction to the sun, as well as her fellow artist's reaction to sunburn. Its various works collectively mediate on fragile identities....*Melancholy Boy*, a redheaded boy in Y-fronts, has a Swahili inscription just above his waistline. The boy points the reader to the wisdom of belonging translated onto his body: The one who wants you to leave will not tell you so".¹

In 2005 Schreuders also documented the *Burnt by the Sun* sculptures in a series of lithographs.

¹ Bester, R, Hirsch, F & Krog, A. (2011). *Claudette Schreuders*. Johannesburg: Jacana Media (Pty) Ltd. p.19.



Melancholy Boy, 2000, Jacaranda wood,
enamel and oil paint



Melancholy Boy, 2005, chine colle lithograph



"Melancholy boy"

Behnam 2003



Deborah Bell

South Africa 1957–

Meditation 1

bronze on a steel base
 signed and numbered 1/5
 87 x 42 x 40 cm excluding base;
 117 x 40 x 50 cm including base

ZAR	300 000 – 400 000
USD	18 300 – 24 400
GBP	15 000 – 20 000
EURO	18 000 – 24 000

PROVENANCE

Private collection, Johannesburg.
 Everard Read, Johannesburg.

EXHIBITED

Joburg Art Fair, Johannesburg,
 Everard Read, 7 to 9 September
 2012.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Hara Museum, Tokyo.; Museum of Modern Art, New York.; National Gallery of Art, Washington D.C.; Iziko South African National Gallery, Cape Town and Smithsonian Institute, Washington D.C.

Celebrated South African contemporary artist Deborah Bell works in a range of media including canvas, paper, dry point etching and large-scale bronzes. She has developed powerful and recognisable motifs across her works and her iconography draws from a wide range of cultures – African, Chinese, Egyptian, Greek, early Christian and European. Fascinated by ancient civilisations and their excavated artefacts her work incorporates powerful, totemic images and layered visual, symbolic and iconographic references of past and present worlds.

Meditation 1 was first shown as a part of Bell's Meditation series in Earthworks/Claybodies, a thematic exhibition of ceramic sculpture at the Pretoria Art Museum and Standard Bank Gallery in 2003 and the Sasol Museum in 2004. The show was curated by artist Wilma Cruise and included artwork by Deborah Bell, Guy du Toit, Josephine Ghesa and Cruise herself.

Cruise notes that, "all four artists work figuratively" and that they, "all use the body as a conveyor of meaning". The most obvious link is, however, "their use of the material of fired clay". They were united by the ways in which they boldly challenge the boundaries of ceramics. Bell is not known primarily for her work with clay. She has however achieved notable success with the medium and Cruise elaborates that "it takes an artist from outside ceramics to show us how the medium can be used in a manner that is both assertively physical in its dealing with the elements of clay and fire and at the same time challenging in its conceptual ramifications".¹

The Meditation Series I-III were originally exhibited only in their clay form and later cast in bronze. An edition of 5 and 2 artists proof were cast and were first exhibited by the Everard Read Gallery at the 2012 FNB Joburg Artfair.

Sarah Sinisi

¹ Cruise, W. (2003). On curating *Earthworks/Claybodies: an exhibition of ceramic sculpture*, de arte, 38:68, 57-58, DOI: 10.1080/00043389.2003.11877015. pp.57-58.



Wayne Barker

South Africa 1963–

Castle

1995

oil and found objects on canvas
signed and dated bottom right
153 x 136 x 4.5 cm

ZAR 90 000 – 120 000**USD** 5 490 – 7 320**GBP** 4 500 – 6 000**EURO** 5 400 – 7 200**PROVENANCE**

Private collection, Johannesburg.

EXHIBITED

Standard Bank Gallery,
Johannesburg, *Wayne
Barker: Super Boring
Retrospective Exhibition*, 2
February to 9 April 2011.

COLLECTIONS

The artist is represented in numerous local collections, notably, Iziko South African National Gallery, Cape Town.; Johannesburg Art Gallery.; MTN Art Collection, Johannesburg.; Javett Art Centre, Pretoria and Wits Art Museum, University of the Witwatersrand, Johannesburg.

Produced in the same year that the artist participated in the first Johannesburg Biennale, this work is quintessentially Wayne Barker. Barker has been critical of modern master JH Pierneef's 'idyllic' and stylised landscapes – and the value the market has placed on these. In this work, the layering of historical narratives via popular culture symbols and found objects on top of these reproduced landscapes, infers a specific history and context back into this iconic South African landscape view.



Detail of found object in Castle



Peter Eastman

South Africa 1976–

Nocturne in Green

2012

enamel on aluminum
signed, dated and inscribed with
the location on the reverse
190 x 140.5 x 3 cm

ZAR 60 000 – 80 000**USD** 3 660 – 4 880**GBP** 3 000 – 4 000**EURO** 3 600 – 4 800**PROVENANCE**

Private collection, Cape Town.
Acquired directly from the artist.

COLLECTION

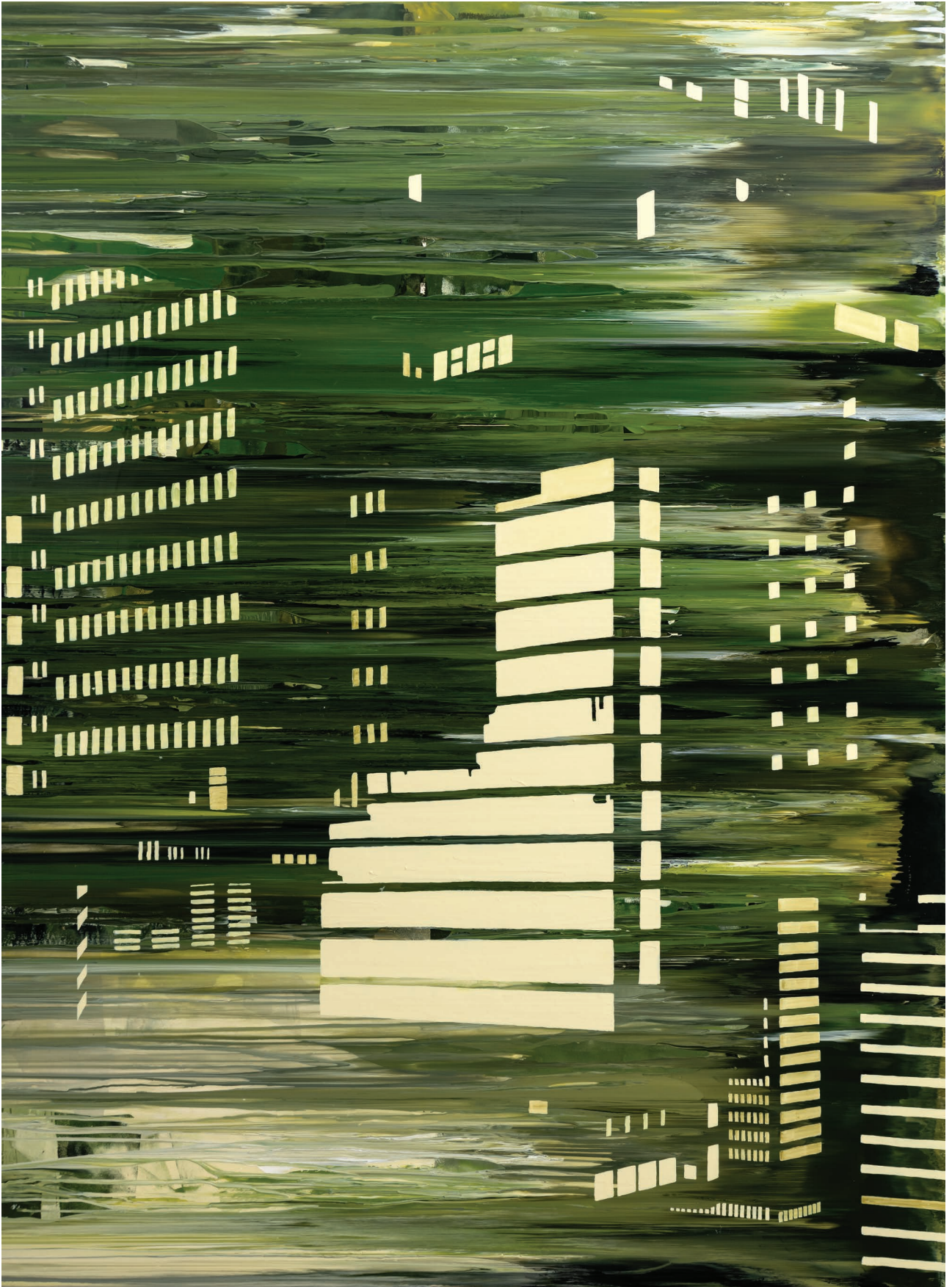
The artist is represented in numerous local and international collections, notably Hugo Voeten Museum, Herentals.; University of Cape Town collection.; Sasol corporate collection, Johannesburg.; Spier corporate collection, Stellenbosch and Nando's corporate collection, South Africa.

The large-scale *Nocturne in Green* was inspired by the view outside Peter Eastman's old studio on the top floor of a building in Shortmarket Street in Cape Town and executed in enamel paint on aluminium – unique materials which the artist has successfully experimented with and developed over the course of his career.

"I've always loved working with enamel paint as the reflective nature of the paint creates the feeling of a very alive interactive surface... The process of this work involved premixing the colour palette and then painting followed by pouring these enamel colours over the elevated surface. The paint, variously diluted with turps then interacts with the relief surface of the painting, catching on the higher and lower areas of relief, creating amazing blends of colours and illusions of depth, atmosphere and misty city space".¹

Eastman's first solo exhibition, *Reflective*, was held at Michael Stevenson Contemporary, Cape Town in 2004. He has since presented numerous solo shows and has participated in several local and international fairs and group exhibitions including the Realisme Art Fair in Amsterdam (2007), VOLTA5 in Basel (2009), *Africa, Assume Art Position!* at Primo Marella Gallery in Milano (2010) and Contemporary Istanbul (2017). He has also been a finalist for the ABSA L'Atelier Award in 2003 and participated in the SASOL New Signatures exhibition in 2005.

¹ Email correspondence from the artist to Sarah Sinisi, 11 May 2022.



25

William Kentridge

South Africa 1955–

Drawing from *Preparing the Flute*

2004/5

charcoal and pastel on

collaged paper

signed twice bottom left and right

80 x 120 cm;

framed size: 95.5 x 135.5 x 4.5 cm

ZAR 1 500 000 – 2 000 000

USD 91 500 – 122 000

GBP 75 000 – 100 000

EURO 90 000 – 120 000

PROVENANCE

Private collection, Cape Town.

Goodman Gallery, Cape Town.

EXHIBITED

Goodman Gallery, Johannesburg.

William Kentridge: Preparing the Flute, 4 June to 16 July 2005.

LITERATURE

Law-Viljoen, B. (ed). (2007). *William Kentridge: Flute*. Johannesburg:

David Krut Publishing,

illustrated on p.85.

This impressive drawing of a stage provided William Kentridge with an arena in which to think through Mozart's *The Magic Flute* and to explore the magic of the opera which in his opinion resides in "how complex and deep questions can be played out with such a light hand, and in the music, which simply floats to our ears, but which has such a gravitas to it at the same time".¹

The Magic Flute was the first large-scale opera directed by William Kentridge. While he has since directed several other operas, *The Magic Flute* remains key. According to the artist, "it is the opera about opera, about the power of music in the service of love".²

In 1998, the Théâtre Royal de la Monnaie in Brussels commissioned Kentridge to direct *The Magic Flute*, Mozart's last opera and one that has seen many interpretations since it was first performed in 1791. After its Brussels premiere in April 2005, the opera travelled to Lille, Caen, Naples, Tel Aviv, New York, back to Brussels, then on to Cape Town before ending in the director's home city, Johannesburg.

The larger project embraces the following bodies of work:

- *Learning the Flute*, comprising projections on a blackboard, was first shown in Germany in 2004.
- The miniature version of the theatre where the opera would be premiered in Brussels, which Kentridge constructed along with the related drawings and prints, became the *Preparing the Flute* project (2005), from which the current drawing is from.
- The opera, *The Magic Flute*.
- *Black Box/Chambre Noire* which opened at Deutsche Guggenheim in Berlin in 2005.

Kentridge's conceptualisation of the project involved constructing a mini-stage, moving objects about, setting up a camera and testing projections against different backdrops. The constructed stage is the first arena of experimentation, of testing ideas and exploring lighting angles and their impact on action. The stage becomes a space of imagination in which the artist can explore, and test, the full range of possibilities from which his production can develop. The black box, in effect, is the tabula rasa in which the artist's imagination is free to experiment and create.

Kentridge's interpretation of this much-loved comedy, *The Magic Flute*, has provided audiences with unlimited delight and given rise to one of his most sought-after bodies of drawings and prints. This dramatic stage setting allowed the artist to envision and create a range of images and sensations from the joyous swirling of birds to the darker imagery of skulls. As he has pointed out, "the opera is filled with questions of authority, tyranny, benevolence, with assumptions of knowledge – in other words, questions that are still central to politics today".³

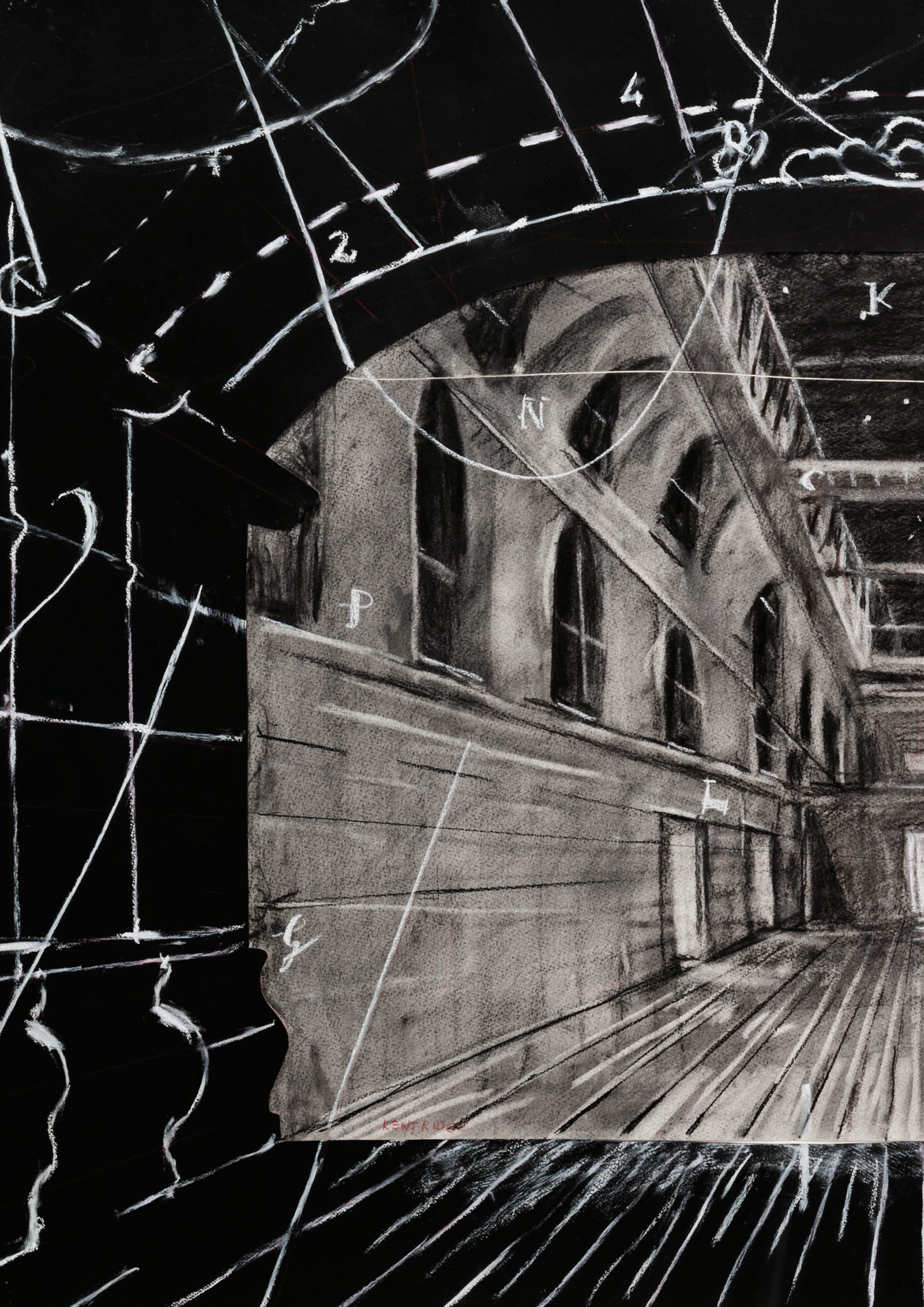
Emma Bedford

¹ For a compelling in-depth account by the artist on the making of this opera, see <http://www.kentridge.studio/the-magic-flute-directors-note/> Also see Law-Viljoen, B. (2007). *William Kentridge: Flute*. Parkwood: David Krut Publishing.

² Ibid.

³ Op cit.







Willem Boshoff

South Africa 1951–

Prison Hacks (Madela Panel)

2003

Zimbabwe black granite slab
polished and sandblasted
inscribed with the artist's name,
the title, edition number, medium
and dimensions on a silver plate
mid-bottom
number 8 from an edition of 10
150 x 100 x 3 cm

ZAR	200 000 – 300 000
USD	12 200 – 18 300
GBP	10 000 – 15 000
EURO	12 000 – 18 000

PROVENANCE

Private collection, Johannesburg.

EXHIBITED

Standard Bank Gallery,
Johannesburg, *Willem Boshoff:*
Word Forms and Language
Shapes: 1975–2007, 25 September
to 1 December 2007, works from
the series exhibited.

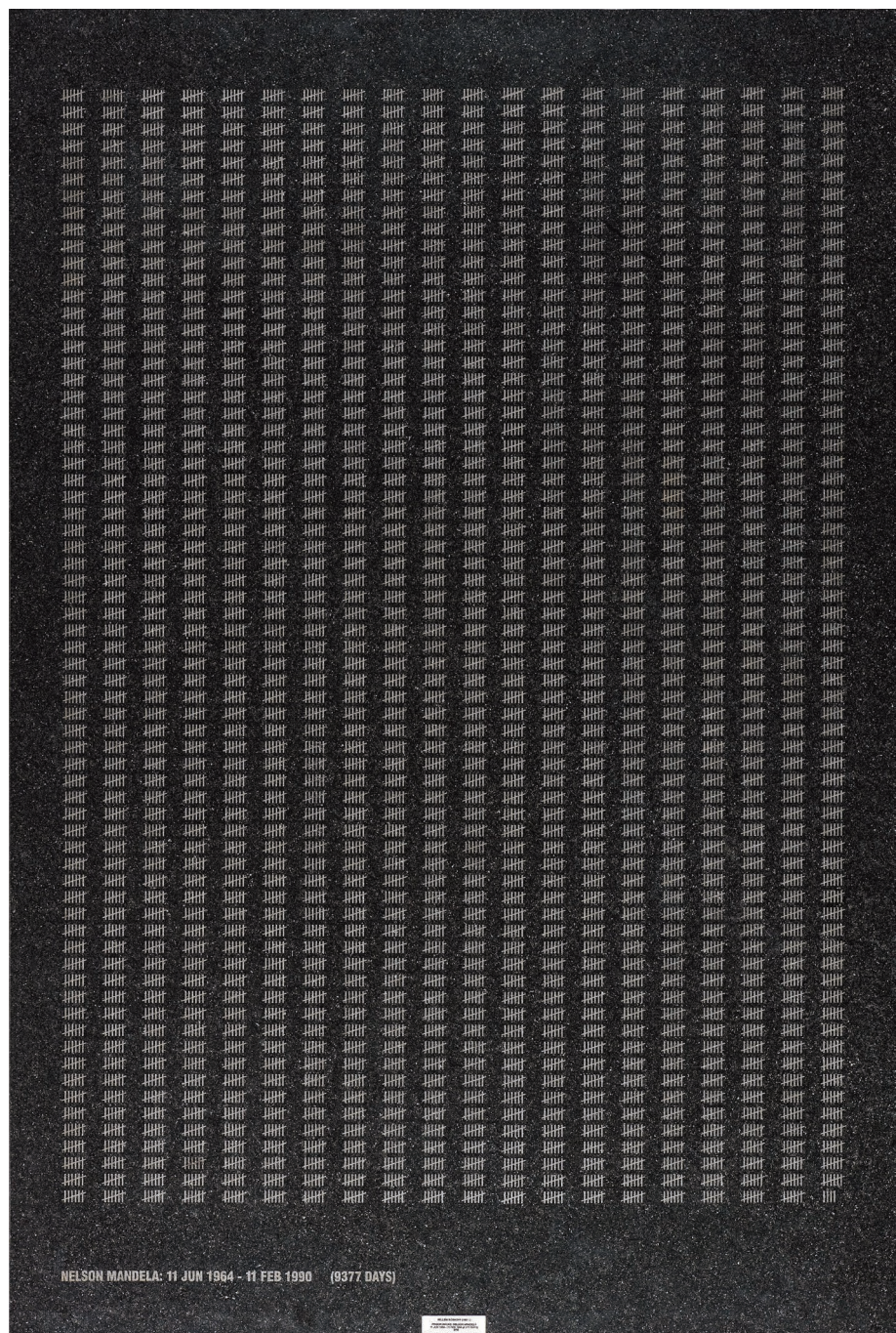
LITERATURE

Law-Voljoen, B. (2008). *Art
and Justice: The Art of The
Constitutional Court of South
Africa*. Johannesburg: David Krut
Publishing, works from the series
illustrated in colour on p.131.

Siebrits, W. (2007). *Willem Boshoff:*
Word Forms and Language
Shapes: 1975–2007. Johannesburg:
Standard Bank Gallery, works
from the series illustrated
in colour on pp.88–89.

COLLECTIONS

The artist is represented in
numerous local and international
collections, notably, Iziko
South African National Gallery,
Cape Town.; Robert Loder
Collection of International Art,
London and Sammlung der
Städtische Galerie, Göttingen.



NELSON MANDELA: 11 JUN 1964 - 11 FEB 1990 (9377 DAYS)

 willem boshoff
 prison hacks (madela panel)
 2003



NELSON MANDELA: 11 JUN 196

Brett Murray

South Africa 1961–

Love Over Fear

2017

metal and gold leaf
signed on the last letter and each
numbered on the reverse
number 3 from an edition of 3
210 x 165 x 10 cm

ZAR 200 000 – 300 000
USD 12 200 – 18 300
GBP 10 000 – 15 000
EURO 12 000 – 18 000

PROVENANCE

Private collection, Johannesburg.

EXHIBITED

Art Miami, Miami Beach, *Dean Project*, 5 to 10 December 2017

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Norval Foundation, Cape Town.; Iziko South African National Gallery, Cape Town.; Johannesburg Art Gallery.; The South African Reserve Bank, Johannesburg and Red Bull, Salzburg.



Installation View: *Dean Project Booth*
at Art Miami, 2017

Image Courtesy: *Dean Project*

Four letter words are rude, crude – you cannot unsee them. In the case of Brett Murray's relief work in gold leaf and metal; *Love Over Fear* – the wager is fundamentally triumphal. Love, as we well know, is a tricky theme in art, all too glibly dismissed as sentiment. However, this prejudice fails to recognise that sentiment, in the late 18th early 19th century, was an integral aspect of the battle on behalf of the rights of women and slaves. Love, as a sentiment and principle, remains profound.

Created in 2017, when the Syrian Refugee Crisis dominated our newsfeed, one cannot ignore its driving concern – human dignity. Today, in 2022, Murray's wager has become more horrifyingly relevant, given the resurgence of fascism globally, the cruel disregard for those who do not belong to one's 'clan-caste-tribe-nation-people'. Isolationism is the new embittered normal, its trigger – fear. Thus, when Murray advocates 'Love Over Fear' he is signalling the toxicity of the threat, and providing a solution – conviviality, mutual care – EMPATHY.

In his major work, *I and Thou* (1923), philosopher Martin Buber defines the vital importance of love, of empathy: "I imagine to myself what another man is at the very moment wishing, feeling, perceiving, thinking, and not as a detached content but in his very reality, that is, as a living process in this man.... The inmost growth of the man is not accomplished as people like to suppose today, in man's relation to himself, but in the relation between one and the other, between men".¹ This is the reckoning that grounds Murray's vision. Love overcomes Fear because it fosters connection, embraces diversity, honours others irrespective of one's personal point of view. This is the great love shown by Angela Merkel, Former Chancellor of Germany, when she welcomed over a million Syrian refugees into Germany. That her canny vision has been challenged by the fearful, by those who seek to provincialise Europe, is all the more grimly in evidence today.

Love is not merely the generic content of a pop song, a blithe quip in a greeting card, but the foundation of human survival. That we recklessly disregard this vital element – the pandemic that is narcissism a case in point – reveals the dark side of the human condition – our nihilism.

Brett Murray's declaration, boldly gold, reminds us of the catastrophic cost that comes with lovelessness. It serves as a mantra, a prayer. Nurturing, protective, consoling, LOVE OVER FEAR is an antidote to the defining zeitgeist of our embattled and immoral age – stoicism. For if stoicism prescribes endurance in the midst of affliction, it fails to make the critical next step, the 'inmost growth' that comes through love.

Ashraf Jamal

¹ Buber, M. (1971). *I and Thou*. New York: Charles Scribner.

LOVE
OVER
FEAR



28

Matthew Hindley

South Africa 1974–

#FIREBALL IN NOCTURNAL NIGHT (sic)

2016

oil and oilstick on canvas

signed and dated on the reverse

190 x 150 x 3 cm

ZAR 60 000 – 80 000
USD 3 660 – 4 880
GBP 3 000 – 4 000
EURO 3 600 – 4 800

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Vass László Collection, Veszprem.; Iziko South African National Gallery, Cape Town and the University of Cape Town.

PROVENANCE

Private collection, Cape Town.
 Everard Read, Johannesburg.

29

Jessica Webster

South Africa 1981–

***Crystal Chambers no. 8,
(Waterloo in Grey)***

2020

oil paint and wax on jute canvas
signed and dated on the reverse
125 x 60.5 x 5 cm

ZAR 70 000 – 90 000

USD 4 270 – 5 490

GBP 3 500 – 4 500

EURO 4 200 – 5 400

PROVENANCE

Private collection, Johannesburg.
Goodman Gallery, Johannesburg.

COLLECTIONS

The artist is represented in numerous local collections, notably, Johannesburg Art Gallery and MTN Collections, South Africa.



30

Matthew Hindley

South Africa 1974–

The Hour of Lead

2011

oil on linen

signed and inscribed with the title
on the reverse

200 x 300 x 2.5 cm

ZAR 120 000 – 150 000

USD 7 320 – 9 150

GBP 6 000 – 7 500

EURO 7 200 – 9 000

PROVENANCE

Private collection, Cape Town.

Everard Read, Johannesburg.

Strauss & Co, *Contemporary Art*,
Cape Town, 17 February
2018, Lot 34.

Private collection, Cape Town.

iArt, Cape Town.

EXHIBITED

iArt, Cape Town, *Matthew Hindley:
An Everlasting Once*, March 2011.

LITERATURE

Pollack, L. 2011. *An Everlasting
Once and the Terrible Silence*.

Cape Town: iArt Gallery, illustrated
in colour on pp. 48-49.





31

William Kentridge

South Africa 1955–

Bird Catcher

2006

archival pigment print on paper
signed and numbered 6/60 in red
Conté in the margin

from an edition of 60 + 12 APs

image size: 142 x 110 cm;

framed size: 172 x 130 x 2.5 cm

ZAR 180 000 – 250 000

USD 10 980 – 15 250

GBP 9 000 – 12 500

EURO 10 800 – 15 000

PROVENANCE

Private collection, Cape Town.
Sotheby's, New York, *Prints*, 30
October 2010, lot 273.

NOTES

Published by Brooklyn
Academy of Music





Wim Botha

South Africa 1974–

After Image

2007

oil on canvas in the artist's frame
signed in the centre incision
dimensions: 150 x 195 x 12 cm including
frame

ZAR 150 000 – 200 000**USD** 9 150 – 12 200**GBP** 7 500 – 10 000**EURO** 9 000 – 12 000**PROVENANCE**

Private collection, Johannesburg.

Private Collection, Cape Town.

Michael Stevenson, Cape Town.

EXHIBITED

Michael Stevenson Gallery, Cape Town,
APOCALAGNOSIA: WIM BOTHA, 11
January to 10 February 2007.

LITERATURE

Michael Stevenson Gallery. (2007).

APOCALAGNOSIA: WIM BOTHA.

11 January to 10 February 2007.

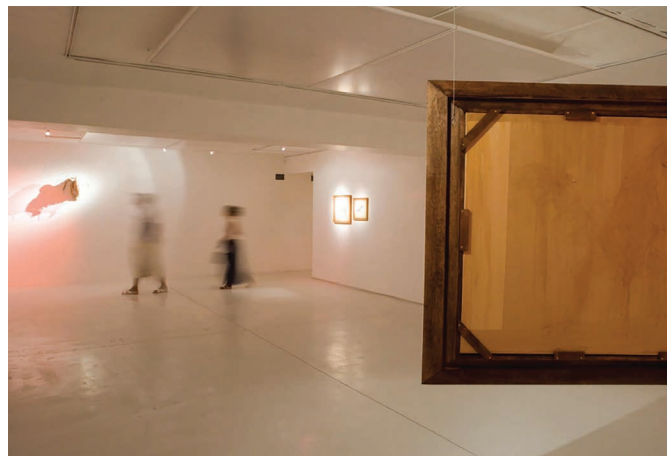
[Exhibition catalogue]. Cape Town:

Michael Stevenson, illustrated
in colour on pp.15-18.

COLLECTIONS

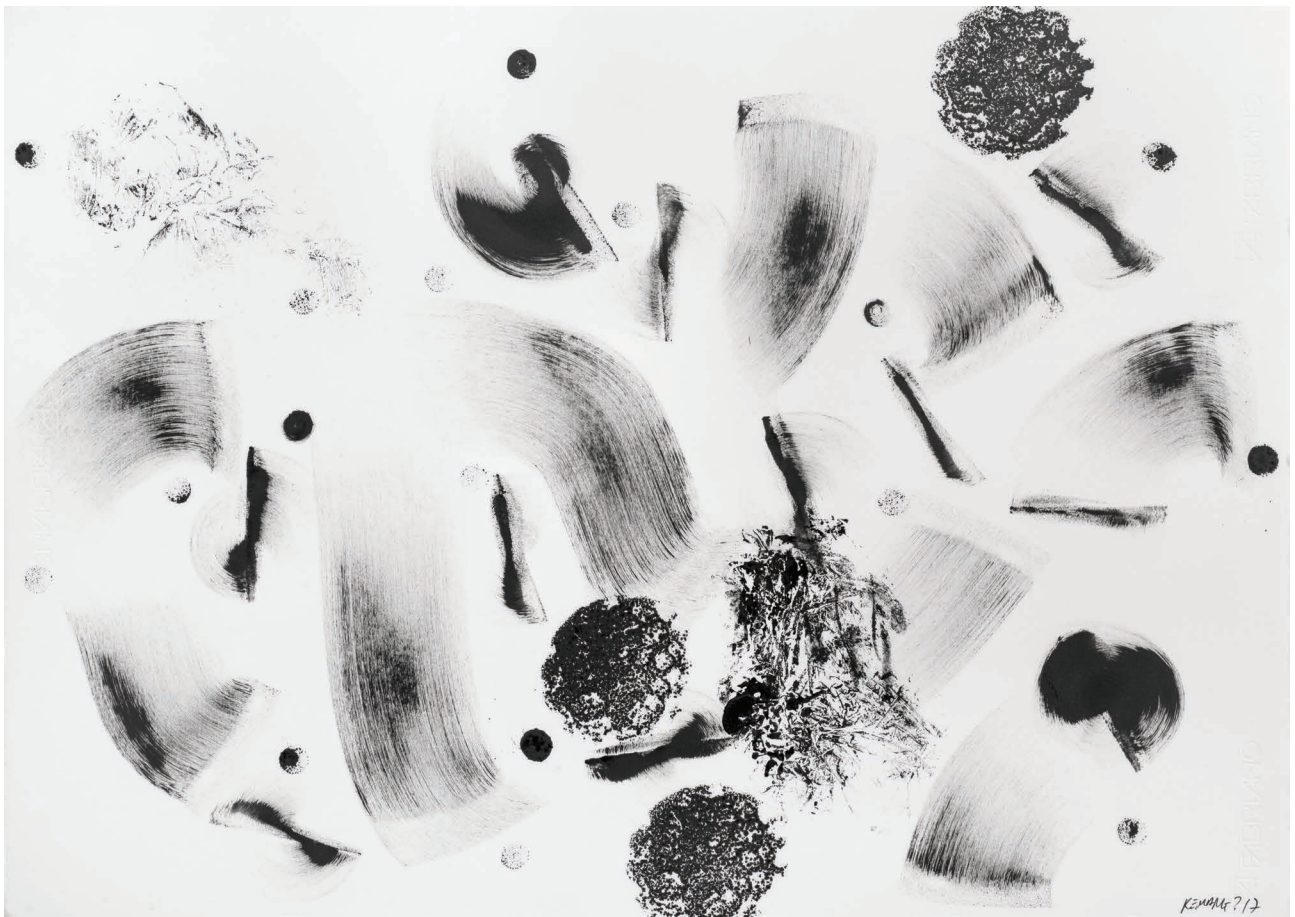
The artist is represented in numerous
local and international collections,
notably Iziko South African National
Gallery, Cape Town.; Johannesburg
Art Gallery.; South African Reserve
Bank Collection; Standard Bank
Gallery, Johannesburg and BHP
Billiton, Australia.

In this double-sided work, Wim Botha portrays an unfinished depiction of South Africa's former coat of arms. Political symbols rendered in a delicately distorted manner are common motifs used by the artist, and this work is a strong example of the artist's visual language. The reverse of the work shows a phantom-like sketch of a bird of prey, rendered in coffee and water, similar to the artist's *Watermark/Oilstick* series of 2003.



Michael Stevenson Gallery. (2007). *APOCALAGNOSIA: WIM BOTHA*
exhibition views





33

Kemang Wa Lehulere

South Africa 1984–

Monnatsela 4

2017

ink on paper

signed and dated bottom right

50 x 70 cm;

framed size: 58.5 x 78.5 x 3.5 cm

ZAR 100 000 – 150 000

USD 6 100 – 9 150

GBP 5 000 – 7 500

EURO 6 000 – 9 000

PROVENANCE

Acquired directly from the artist.

NOTES

A portion of the proceeds from the sale of this lot will benefit art students on Feenix.org, an online fundraising platform that connects students and communities to fundraise towards achieving debt-free tertiary education.

This drawing was created during the same time the artist prepared for his solo exhibitions; Here I am, a concrete man, throwing himself into abstraction, in 2018 at Stevenson in Cape Town, followed by not even the departed stay grounded at Marian Goodman Gallery in London. Here, the artist explores complex ideas of identity, placement and historical narratives through thoughtful formal and abstract compositions.

In 2017 the artist received the Deutsche Bank's Artist of the Year Award and the 4th Malcolm McLaren Award at Performa 17 in New York. He was the 2015 Standard Bank Young Artist and was also awarded the 15th Baloise Art Prize at Art Basel.

COLLECTIONS

The artist is represented in numerous local collections, notably, Zeitz MOCAA, Cape Town.

34

Deborah Bell

South Africa 1957–

Sentinel

2004

watercolour and charcoal on paper
signed and dated bottom right
198 x 63 cm;
framed size: 219 x 79 x 4.5 cm

ZAR	100 000 – 150 000
USD	6 100 – 9 150
GBP	5 000 – 7 500
EURO	6 000 – 9 000

PROVENANCE

Private collection, Cape Town.

NOTES

Sentinel is an earlier work beautifully depicting in watercolour and charcoal a strong and mystic motif in the artist's oeuvre - a sentinel figure, a guardian, or for the artist, a gatekeeper of humanity".

Inspired by ancient and sacred columnlike statues, the artist commented on her drive to portray the Sentinels, "I had a strong sense of purpose in bringing these beings into the world, for me they are guardians, powerful energies that hold the world in focus while we are living in chaos and uncertain"¹.

The 2004 *Sentinel* drawings is a powerful body of work, motivating many of Bell's later artistic explorations, most recently, her solo exhibition 'Sentinels' in 2020 with Everard Read in London.

¹ Jenkins, C. (2020) *Acclaimed South African Sculptor Deborah Bell Revisits Classic Works - Arts & Collections*. Available at: <https://www.artsandcollections.com/acclaimed-south-african-sculptor-deborah-bell-revisits-classic-works/> (Accessed: 13 August 2022).



William Kentridge

South Africa 1955–

Landscape with billboard

charcoal on Fabriano paper

signed and inscribed '68'

bottom right

dimensions: 55.5 x 76 cm;

framed size: 84.5 x 104 x 2.5 cm

ZAR 1 500 000 – 2 000 000**USD** 91 500 – 122 000**GBP** 75 000 – 100 000**EURO** 90 000 – 120 000**PROVENANCE**

Private collection, Johannesburg.

Internationally regarded for his intellectually expressive work in a variety of graphic mediums, film and sculpture, William Kentridge continues to garner critical acclaim for his many creatively ambitious artistic projects.

This arresting charcoal drawing depicts a solemn landscape, seemingly a desolate park, featuring – almost out of place – another depiction of the infamous ‘billboard’ image, a notable recurring ‘Kentridge motif’ as seen in many of his drawings and films – like in the opening scene of the animation film *Johannesburg, Second Greatest City after Paris* (1989) and most notably in *Other Faces* (2011) for example. This motif is not only a literal reference to the industrial structures of the Johannesburg landscape, but uniquely used by the artist as a conceptual and symbolical metaphor, or to integrate additional projections within the drawings for his animated films.

In the late 1980s Kentridge started a project of driving into the countryside and drawing whatever landmark presented itself; be it fragments of billboards, pylons, stadiums, barbed wire fences etc. The resulting charcoal drawings formed part of a larger body of drawings Kentridge produced in 1988. That same year, he gave a lecture titled *Landscape in a State of Siege*, in which he spoke of his desire to avoid "the plague of the picturesque". Kentridge's charcoal sketches are intended to counter the romanticised depictions of the South African landscape, as he believes these sentimental views were deliberate acts of dis-remembering: "I had not seen, and in many ways feel I have not yet seen, a picture that corresponds to what the South African landscape feels like. I suppose my understanding of the countryside is essentially an urban one. It has to do with visions from the roadside, with landscape that is articulated, or given a meaning by incidents across it, pieces of civil engineering, the lines of pipes, culverts, fences".¹

This drawing is reminiscent of the central barren landscape scene in the film *Felix in Exile*, produced in 1994, and might have been a precursor to the drawing created for the animation.

CONTINUED ON P62



CONTINUED FROM P60



Film still from *Johannesburg, Second Greatest City after Paris*, 1989.



Film still from *Other Faces*, 2011.



Film still from *Felix in Exile*, 1994.

Here, the scene is almost dreamlike – open ended. What has been projected, or what is to be projected? The landscape itself is the central character, with a life of its own. In his work, Kentridge is interested in the evolution of the physical environment as a result of human behaviour; landscapes are always in a state of transformation, acquiring new meanings with each event and occurrence.

Of his landscape drawings during this time, Kentridge states: “I started calling myself an artist in my thirties when I discovered not just the necessity but the pleasure of drawing the landscape just to the south of Johannesburg. And also when I discovered the pleasure of a soft chamois leather dipped into charcoal dust and wiped across the white surface of the paper, leaving not just a train of dark charcoal grit on the paper but also of a darkening sky above a light horizon.

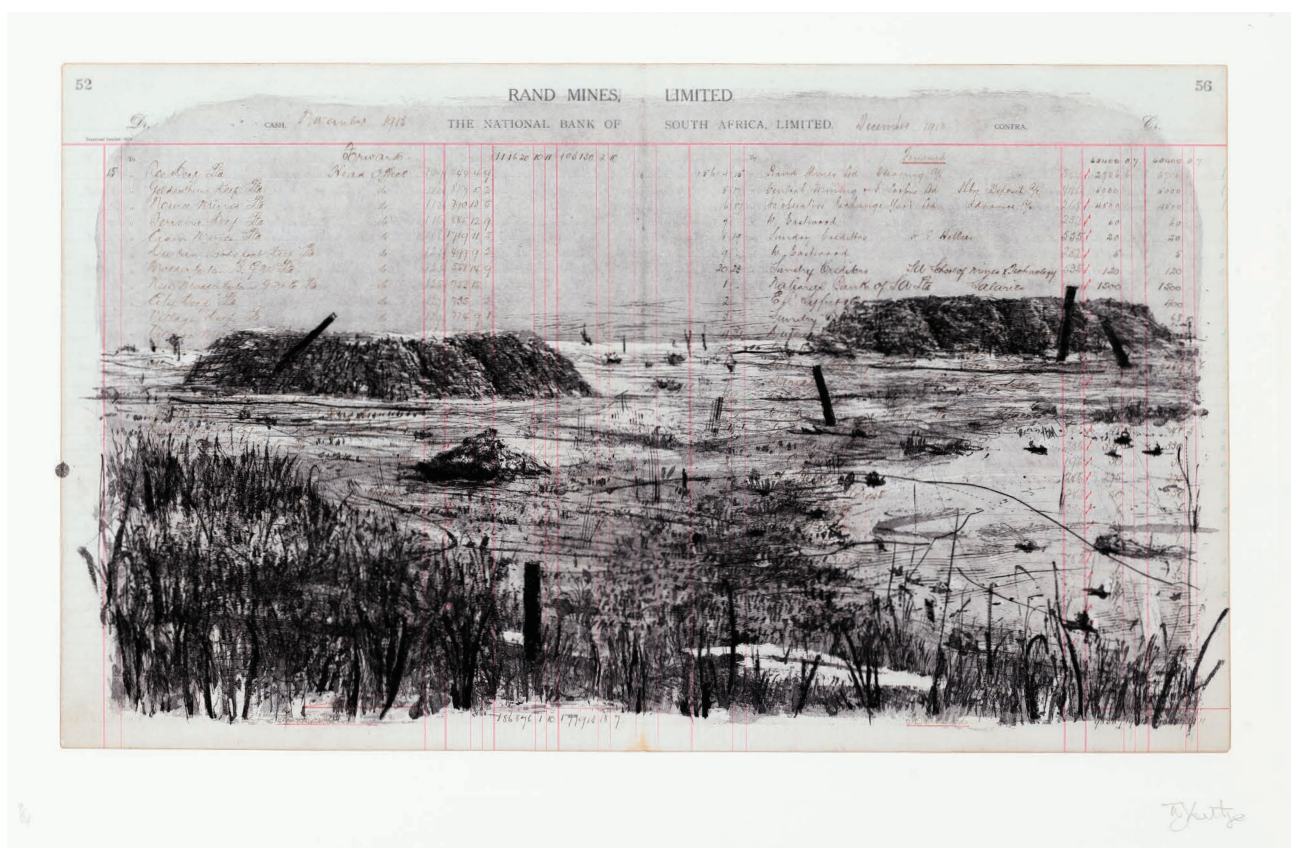
The landscape met the drawing halfway. The blinding contrast of the winter light, all white paper or dark shadow, drained of colour. The dried grass had the blackness of charcoal; the lines of abandoned civil engineering projects were ready for rulers and a steady hand. This was in the mid-1980s, when the land around Johannesburg was becoming a post-industrial wilderness. The gold had been exhausted, mines were closed down, huge elements of cast-iron and steel were abandoned in the veld. Roads were eaten away from their verges. But still these elements demanded the picturesque, as if the culvert were a river, the storm water drain a stone bridge, the poles of the wire fences another avenue of trees. I had to find a strategy to avoid this, to find a lack of structure or order in the terrain, to get the great landscape paintings out of my head”.²

Marelize van Zyl

¹ Boris, S. (2001). *The Process of Change: Landscape, Memory, Animation and 'Felix in Exile'*, in 'William Kentridge', New York: Abrams, pp.29-35.

² Kentridge, W; Freedberg, D & Nel, K. (2020). *William Kentridge: Why Should I Hesitate: Putting Drawings to Work*, Köln: Walther König, pp 116-117.





36

William Kentridge

South Africa 1955–

Rand Mines

1999

etching and chine collé

signed, numbered 9/24 in pencil in

the margin and embossed with the

Caversham Press chopmark

from an edition of 24 plus 4 APs

plate size: 42 x 67.5 cm;

sheet size: 55 x 80 cm

ZAR 100 000 – 150 000

USD 6 100 – 9 150

GBP 5 000 – 7 500

EURO 6 000 – 9 000

PROVENANCE

Private collection, KwaZulu-Natal.

LITERATURE

Literature: Law-Viljoen, B.

(ed). (2006). *William Kentridge*

Prints. Johannesburg: David

Krut Publishing, illustrated

in colour on pp.76–77.

“Johannesburg has a geological rather than geographical origin, in as much as it exists for the gold underground rather than any surface configuration of mountains, rivers, lakes, sea. The landscape around the city is nondescript and has been given what recognizable shape it has by traces of civil engineering and mine dumps, the artificial hills of earth excavated from the mines.

The *Rand Mines* print combines a record of the landscape with its reason: each print is printed on a unique page of the ledger book of one of the early Johannesburg mining companies”.¹

¹ Law-Viljoen, B. (ed.). (2006). *William Kentridge Prints*. Johannesburg: David Krut Publishing. p.76.

RAND MINES, LIMITED.

THE NATIONAL BANK OF

SOUTH AFRICA, LIMITED.



111620 1011 105130 2 10

By

109	844 4 9	15614 15	Rand Mines
111	857 10 2	5 17	Central Mines
113	790 13 5	6 17	Co-operative Inc
116	885 12 9	7	W. Eastwood
118	1719 11 5	8 19	Sundry Credit
121	499 9 2	9	W. Eastwood
123	551 14 9	20 23	Sundry Credit
125	753 15	1	National Bank
127	735 3	2	E. R. Sykes
129	774 9 1	3	Sundry Credit
131	584 16 6	4 31	Outback
133	584 16 6	5	Outback
135	584 16 6	6	Outback
137	584 16 6	7	Outback
139	584 16 6	8	Outback
141	584 16 6	9	Outback
143	584 16 6	10	Outback
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161	584 16 6	19	Outback
163	584 16 6	20	Outback
165	584 16 6	21	Outback
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173	584 16 6	25	Outback
175	584 16 6	26	Outback
177	584 16 6	27	Outback
179	584 16 6	28	Outback
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201	584 16 6	39	Outback
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205	584 16 6	41	Outback
207	584 16 6	42	Outback
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249	584 16 6	63	Outback
251	584 16 6	64	Outback
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255	584 16 6	66	Outback
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269	584 16 6	73	Outback
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273	584 16 6	75	Outback
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277	584 16 6	77	Outback
279	584 16 6	78	Outback
281	584 16 6	79	Outback
283	584 16 6	80	Outback
285	584 16 6	81	Outback
287	584 16 6	82	Outback
289	584 16 6	83	Outback
291	584 16 6	84	Outback
293	584 16 6	85	Outback
295	584 16 6	86	Outback
297	584 16 6	87	Outback
299	584 16 6	88	Outback
301	584 16 6	89	Outback
303	584 16 6	90	Outback
305	584 16 6	91	Outback
307	584 16 6	92	Outback
309	584 16 6	93	Outback
311	584 16 6	94	Outback
313	584 16 6	95	Outback
315	584 16 6	96	Outback
317	584 16 6	97	Outback
319	584 16 6	98	Outback
321	584 16 6	99	Outback
323	584 16 6	100	Outback

Atang Tshikare

South Africa 1980–

Mopane

2019

sandstone, bronze and wood

1 from an edition of 5

97 x 47 x 47 cm

ZAR 100 000 – 150 000**USD** 6 100 – 9 150**GBP** 5 000 – 7 500**EURO** 6 000 – 9 000**PROVENANCE**

Private collection, Cape Town.

COLLECTIONS

The artist is represented in numerous local collections, notably, Zeitz MOCAA, Cape Town.

Multidisciplinary artist Atang Tshikare's work seamlessly intersects fine and functional art and design. Working predominantly in sculptural form, Tshikare takes inspiration from his Tswana culture to create uniquely distinct pieces that reference African mythology in a fresh and contemporary Afrocentric visual vocabulary.

Narratively rich, Tshikare's sculptures are constructions of regional fauna and flora or mythical biomorphic forms. He masterfully combines various mediums like wood, bronze, metal, ceramic, leather and resin, while juxtaposing natural colour and textures for optical effect.

Lathlela and *Mopane* are two exquisite sculptures created in wood, bronze and sandstone, originally produced in 2019 as part of a specially commissioned series.

Lathlela in Setswana means 'to throw'. Here Tshikare designed a tree, but with the focus on the leaves to tell the story of when "the pre-rain wind blows the leaves off and carries them into the air to a new space so the leaves would plant and grow further. Sometimes warriors used it during a hunting party because it was light and flew far without a lot of effort". Designing the leaves as spears, Tshikare hand carved them from solid wood to fit on the bronzed branch. Each leaf is perfectly sanded and treated with a specially selected colour varnish to retain the natural look and feel of the wood as it is offset against the metallic patina of the bronze.

The initial design concept for *Mopane* was based on the form of a Bonsai tree, but as the planning and sketches developed, it resembled to the artist the Mopane tree's fruit and the edible Mopane caterpillar found in Southern Africa. Again constructing the tree from a bronzed trunk, Tshikare ingeniously and beautifully braided wooden tubular forms between the metal branches. Each distinctive tubular form was carved from solid wood and then sanded and stained in solid black – a lengthy and creative process Tshikare describes: "Each unique shape did a little dance for me and my favourite one did a split".¹

Marelize van Zyl

¹ Atang Tshikare, Instagram, 16 September 2020.





38

Atang Tshikare

South Africa 1980–

Lathlela

2019

sandstone, bronze and wood

1 from an edition of 5

139 x 64 x 57 cm

ZAR 100 000 – 150 000

USD 6 100 – 9 150

GBP 5 000 – 7 500

EURO 6 000 – 9 000

PROVENANCE

Private collection, Cape Town.



Marlene Dumas

South Africa 1953–

Fog of War

2006

colour digital prints on woven paper, a set of 4 framed prints with prefacing poem in the original portfolio
each signed, dated, numbered 48/80 and inscribed with the respective title in pencil in the margins
from an edition of 80 plus 10 APs
sheet size: 45 x 35 cm each;
framed size: 74 x 64 x 4 cm each

ZAR 120 000 – 180 000
USD 7 320 – 10 980
GBP 6 000 – 9 000
EURO 7 200 – 10 800

PROVENANCE

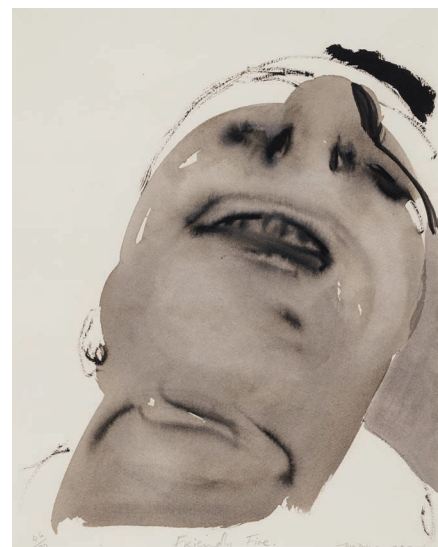
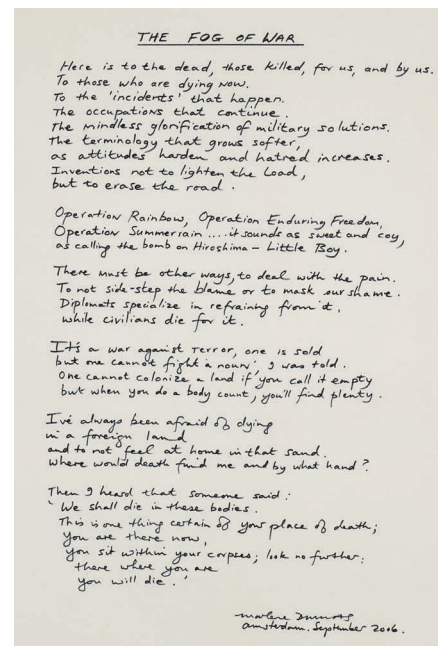
Private collection, Johannesburg.

NOTES

Published by Marcel Kalksma
at Contemporary Art
Editions, Amsterdam.

COLLECTIONS

The artist is represented in numerous international collections, notably, Carnegie Museum of Art, Pittsburgh.; Centre Pompidou, Paris.; Museum of Modern Art, New York.; National Portrait Gallery, London and Rijksmuseum, Amsterdam.





40

Robert Hodgins

South Africa 1920–2010

M. le Curé

2002

oil on canvas

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

45 x 45 cm;

framed size: 50 x 50 x 4 cm

ZAR 140 000 – 180 000

USD 8 540 – 10 980

GBP 7 000 – 9 000

EURO 8 400 – 10 800

COLLECTIONS

The artist is represented in numerous local collections, notably, Johannesburg Art Gallery, Johannesburg.; Javett Art Centre, Pretoria.; Iziko South African National Gallery, Cape Town.; UNISA, Pretoria and Wits Art Museum, University of the Witwatersrand, Johannesburg.

PROVENANCE

Private collection, Olifantsfontein.



41

Robert Hodgins

South Africa 1920–2010

Naked in Solitary

2005/6

oil on canvas

signed, dated and inscribed
with the title on the reverse
and inscribed with the artist's
name, the date, title, medium and
dimensions on a Goodman Gallery
label on the reverse

45 x 45 cm;

framed size: 47.5 x 47.5 x 5 cm

ZAR 140 000 – 180 000

USD 8 540 – 10 980

GBP 7 000 – 9 000

EURO 8 400 – 10 800

PROVENANCE

Private collection, Cape Town.

Goodman Gallery, Cape Town.



Walter Battiss

South Africa 1906–1982

Last Supper / African Wall

circa 1973

oil on canvas

signed bottom right

50 x 60 cm;

framed size: 61.5 x 71.5 x 4 cm

ZAR 200 000 – 300 000**USD** 12 200 – 18 300**GBP** 10 000 – 15 000**EURO** 12 000 – 18 000**PROVENANCE**

The Murray Schoonraad collection.
Private collection, Cape Town.

EXHIBITED

Standard Bank Gallery,
Johannesburg, *A Retrospective
of the Works of Walter Whall
Battiss (1906 - 1982)*, 20 October
to 3 December 2005.

Pretoria Art Museum, Pretoria,
*Walter Battiss: Comprehensive
Exhibition*, 26 September
to 28 October 1979.

LITERATURE

Skawran, K. (2005). *Walter Battiss:
Gentle Anarchist*, Johannesburg:
Standard Bank Gallery,
illustrated in colour on p. 94.

Schoonraad, M. & Duminy,
P. (1981). *Battiss 75*,
Pietermaritzburg: D & S Publishers,
illustrated in colour on p. 12.

Werth, A.J. (Foreword). (1980).
*Walter Battiss: Comprehensive
Exhibition*. [Exhibition catalogue],
Pretoria: Heer. referenced on p.17.

COLLECTIONS

The artist is represented in
numerous local and international
collections, notably, Iziko South
African National Gallery, Cape Town.;
Johannesburg Art Gallery.; Javett
Art Centre, Pretoria.; Cincinnati
Gallery, Cincinnati and Wits Art
Museum and the University of the
Witwatersrand, Johannesburg.







Salvador Dalí *The Sacrament of the Last Supper* (1955), National Gallery of Art, Washington D.C.



Leonardo da Vinci *The Last Supper*, Santa Maria delle Grazie, Milan



Mary Beth Edelson *Some Living American Women Artists / Last Supper* (1972), MoMA, New York



Andy Warhol, *The Last Supper* (1986), MoMA, New York

In *Last Supper*, alternatively titled *African Wall*, Walter Battiss depicts, in his own exuberant and playful way, the scene of the Last Supper. Traditionally, a dramatic and psychologically complex moment portraying the last supper Jesus had with the 12 apostles, and specifically the moment after he announced that one of his apostles would betray him.

Most often associated with Leonardo da Vinci's famous mural painting at the Santa Maria delle Grazie in Milan, depictions of *The Last Supper* in Christian art in fact date back to early Christianity and can be seen in the Catacombs of Rome.

In modern times, countless artists have studied, referenced and reinterpreted *The Last Supper* in ways that communicate a myriad of attitudes towards religion, art and society. In 1955, surrealist Salvador Dalí painted *The Sacrament of the Last Supper*, in 1972 feminist Mary Beth Edelson appropriated Da Vinci's work by collaging the heads of notable women artists over the apostles in *Some Living American Women Artists / Last Supper* and pop-artist Andy Warhol used *The Last Supper* to create his last and largest series of paintings from 1986–87. More recently, in 2013, postcolonial contemporary artist Yinka Shonibare drew on Da Vinci's work in *Last Supper (after Leonardo)* and *The Last Supper Exploded*.

Battiss is certainly in good company when delving into this centuries old subject. But what set him apart from many of his contemporaries in South Africa, is that his art was deeply rooted in Africa and he combines the western Christian image with his personal distinctive visual language to create a vibrant and unique work.

Well-known for his study of San rock art, Battiss often directly referenced their imagery. But the artistic practices he studied also acted as a catalyst for pictorial elements such as a two dimensional approach, use of flat surfaces and colour and erasure of detail – which he came to use widely and are masterfully employed in *Last Supper*.

At the very center of the composition, a bizarre figure, half zebra, half man – and quite possibly inspired by San imagery – appears to feed five long-legged white birds. Behind him only 9 figures (not the normal 13, 12 apostles and Jesus) are seated at a table as Battiss depicts his own assortment of simplified flat imagery of animals, animal-like figures, men and women – one an even a slightly daring nude – in this fantastical, and playful painting.

Sarah Sinisi



43

Walter Battiss

South Africa 1906–1982

Beach scene

oil on canvas

signed bottom right

30.5 x 41 cm;

framed size: 47.5 x 57.5 x 2.5 cm

ZAR 120 000 – 180 000

USD 7 320 – 10 980

GBP 6 000 – 9 000

EURO 7 200 – 10 800

PROVENANCE

The Murray Schoonraad collection.

Private collection, Cape Town.

EXHIBITED

Standard Bank Gallery,
Johannesburg, *A Retrospective
of the Works of Walter Whall
Battiss (1906 - 1982)*, 20 October
to 3 December 2005.

LITERATURE

Skawran, K. (2005). *Walter Battiss:
Gentle Anarchist*, Johannesburg:
Standard Bank Gallery,
illustrated in colour on p. 98.





Edoardo Villa

South Africa 1915–2011

Metamorphosis

1988

painted steel

signed and dated on the base

320 x 168 x 124 cm excluding base;

336 x 168 x 124 cm including base

ZAR 900 000 – 1 200 000**USD** 54 900 – 73 200**GBP** 45 000 – 60 000**EURO** 54 000 – 72 000**PROVENANCE**

Private collection, Johannesburg.

Acquired directly from the artist, November 1989.

LITERATUREBurroughs, E., Nel, K., Von Maltitz, A. (eds). (2005). *Villa at 90*. Johannesburg: Jonathan Ball Publishers (Pty) Ltd, illustrated in colour on p.93.**NOTES**

This work was from Edoardo Villa's personal collection and was displayed at the artist's home in Kew, Johannesburg until 1989.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Norval Foundation, Cape Town.; Iziko South African National Gallery, Cape Town.; The South African Reserve Bank, Johannesburg.; University of the Witwatersrand, Johannesburg and Zeitz MOCAA, Cape Town.

Knowing that this work is from Edoardo Villa's personal collection and was displayed at the artist's home in Kew, Johannesburg until 1989, not only confirms Villa's conviction that this was a successful and pleasing work but also affirms his attachment to this sculpture. We may well imagine the pleasure he would have taken in admiring it while enjoying a coffee or lunch with his beloved wife and friends.

Karel Nel and fellow authors of the *Villa at 90* monograph refer to the late 1980s as a 'simplifying pause' in Edoardo Villa's career in which he restricted himself to working with bold elements ... in which "colour emphasises the dialogue between the interior and exterior parts of the work, with startling bright yellow inside the pipes asserting itself against the sombre black of the exterior"¹.

In the series of works titled *Metamorphosis*, Villa employed powerful organic shapes in conjunction with sleek industrial forms as if to challenge the apparent contradictions between the natural world and the built environment, the latter developing increasingly rapidly from industrial innovation. "Villa seems to revel in an almost Baroque feast of varied, bold, twisting, stretching, expanding, massive open shapes. Growing from a single stem, the explosion of rampant forms sometimes stretch to over 3 meters in height, challenging space"².

This new ground-breaking formal language was made possible through steel, which became a liberating medium, enabling the artist to break away from the traditional labour-intensive and time-consuming methods of carving or modelling and casting that were still favoured by many local sculptors.

In contrast, steel enabled Villa to work directly by employing a constructive method to create large scale sculptures that complemented the increasingly sophisticated urban environment of cities like Johannesburg. Steel also facilitated his break with earlier mimetic imagery in favour of developing a bold new formal language that, while non-representational, hinted at abstracted figures and varied relationships.

Emma Bedford

¹ Nel, K., Burroughs, E. and Von Maltitz, A. (2005). *Villa at 90: His Life, Work and Influence*. Johannesburg & Cape Town: Jonathan Ball Publishers with Johannesburg: Shelf Publishing. p. 96.

² Nel, K., Burroughs, E. and Von Maltitz, A. (2005). *Ibid.* p. 91.



Edoardo Villa with Metamorphosis at Villa House in Kew, Johannesburg, 1989.



Metamorphosis as illustrated in Villa at 90.



Cecil Skotnes

South Africa 1926–2009

Figure Composition

1974

carved, incised and painted wood
panel
122 x 90 x 2 cm

ZAR 400 000 – 600 000
USD 24 400 – 36 600
GBP 20 000 – 30 000
EURO 24 000 – 36 000

PROVENANCE

Private collection, Cape Town.

EXHIBITED

Cecil Skotnes Retrospective, 16
September 1996 – 30 June 1998
opened at South
African National Gallery,
Cape Town and then travelled
to William Humphries Art
Gallery, Kimberley; University
of the Witwatersrand,
Johannesburg; Pretoria Art
Museum; Tatham Art Gallery,
Pietermaritzburg; Durban Art
Museum; Oliewenhuis Art Gallery,
Bloemfontein and King George VI
Art Gallery, Port Elizabeth

LITERATURE

Dubow, N., Godby, M., Hamsen,
F., Rankin, E. and Skotnes, P.
(1996). *Cecil Skotnes*. Pretoria:
South African National Gallery,
illustrated in colour on p.195.

NOTES

Accompanied by the original
retrospective exhibition loan
agreement documents from the
South African National Gallery and
covering letters signed by Joe Dolby,
then Assistant Director.

COLLECTIONS

The artist is represented in
numerous local and international
collections, notably, Norval
Foundation, Cape Town.; Iziko
South African National Gallery,
Cape Town.; The South African
Reserve Bank, Johannesburg.;
Anglo American Corporation, New
York and the Royal Museum of
Fine Arts, Copenhagen.

Cecil Skotnes was not only one of South Africa's most outstanding artists but one of its most remarkable citizens. His experiences during the second world war had "initiated a life-long quest for the universal and metaphysical common denominator of humankind's existence".¹

Skotnes was undoubtedly impacted and influenced by fellow artists he met as a teacher and mentor between 1952 and 1965 at the Polly Street Art Centre, "the launching-pad for the first large-scale venture of urban black South Africans into the plastic arts".² His empathy for humanity and his determination to make the world a better place for all, are evidenced not only in his commitment to initiatives like Polly Street, but in the courtesy and care he brought to his everyday dealings with those around him.

In the late 1960s, Skotnes received several significant commissions. The first, consisting of eight panels, each 150 cm high and extending almost fourteen meters, was completed in 1966 for Barclays Bank in Commissioner Street, Johannesburg, and the second, consisting of five panels measuring in total 260 by 610 cm, was completed in 1969 for the Standard Bank Head Office in Johannesburg. Both were titled *The People*. A third mural, *The Citizens*, commissioned for the Hyde Park Shopping Centre in the same year measured 2,5 by 35 meters. Created following the incarceration of Nelson Mandela in 1964, when millions of South Africans were subjected to increasingly draconian apartheid laws, racial discrimination and forced removals, the titles of these commissions provide insights into the artist's thinking and concerns. They are not merely people-oriented, but human-centered works that provide insights into Skotnes' compassion for his fellow South Africans and his philosophy of life. "Confrontation between good and evil is a major theme", as Frieda Harmsen pointed out.³

Figure Composition follows in 1974. A group of three figures stand upright and proud, facing forward. Together, with their arms intertwined in an embrace, they epitomise the Zulu phrase 'umuntu ngumuntu ngabantu', meaning that a person is a person through other people. With its roots in the humanist African philosophy, where the idea of community is one of the building blocks of society, the ubuntu concept of a common humanity and a sense of oneness between peoples is one that would no doubt have been central to the artist's beliefs and principles.

Emma Bedford

¹ Harmsen, F. 'Artist Resolute' in Harmsen, F. (1996). *Cecil Skotnes. The South African Breweries*, p.18.

² Rankin, E. 'Teaching and Learning: Skotnes at Polly Street' in Harmsen, F. (1996). *Cecil Skotnes. The South African Breweries*, p.65.

³ Harmsen, F. 'Artist Resolute' in Harmsen, F. (1996). *Cecil Skotnes. The South African Breweries*, p.18.







46

Fred Page

South Africa 1908–1984

Tomorrow Belongs to Us

1973

acrylic polymer on board

signed and dated bottom

right; inscribed with the

title on the reverse

105 x 76.5 cm;

framed size: 119.5 x 91.5 x 3.5 cm

ZAR 150 000 – 250 000

USD 9 150 – 15 250

GBP 7 500 – 12 500

EURO 9 000 – 15 000

PROVENANCE

Private collection, Johannesburg.

LITERATURE

Wright J. and Kerbel, C. (2011).

Fred Page Ringmaster of the

Imagination. Port Elizabeth:

Cecil Kerbel and Jeanne Wright,

illustrated in colour on p.vi.

COLLECTIONS

The artist is represented in

numerous local collections,

notably, Rupert Museum,

Stellenbosch.; University of Cape

Town, Cape Town.; Nelson Mandela

Metropolitan Art Museum, Port

Elizabeth.; Javett Art Centre,

Pretoria and Iziko South African

National Gallery, Cape Town.

Fred Page's paintings always challenge the viewer. Working in relative isolation in Port Elizabeth between 1947 and 1980, his works are stylistically and technically unlike anything in South Africa at the time. His compelling and fantastical paintings are marked by a reduced monochromatic palette and dramatic contrast and portray strange, eerie scenes with a sense of oddness and disquiet.

Page has often been pigeon-holed as a surrealist and there certainly are similarities between the 20th century avant-garde movement's illogical, often dream like scenes and Page's bizarre and irrational juxtaposition of images. The artist, however, resisted labels, dismissing perceptions of himself as deeply intellectual and rather describing himself as "a very normal person" who simply put his thoughts and fantasies "out there where people can see them".¹

The artist refused to offer concrete explanations and this, in many ways, is a great gift. Interpretation remains open, each image resonating with possibility as Page invites us to explore and interrogate his pictorial world.

In *Tomorrow Belongs to Us* (1973) a solitary figure cloaked in a white robe appears to hover on a balcony between two wide open ornate doors, while they look out at a coffee cup seemingly floating in the distance and dark clouds on the horizon. Page has been described as very withdrawn, according to art historian Esmé Berman, he lived an "isolated existence as a recluse in a single, darkened room in a Port Elizabeth boarding house".²

Viewed in this light, one may understand the painting as depicting the fraught inner world of a lonely artist? But the title, *Tomorrow Belongs to Us* may allow or encourage other interpretations of the figure – as contemplative, hopeful or even insightful. As Marion Arnold succinctly noted in her exhibition opening address of Fred Page's 1992 exhibition at UNISA, "His images are compelling, not because they are macabre but because they resonate with possibility, seeming to contain truths about moments of existence which can be expressed only in visual equations".³

Sarah Sinisi

¹ Wright, J. & Kerbel, C. (2011). *Fred Page: Ringmaster of the Imagination*. Port Elizabeth: Cecil Kerbel and Jeanne Wright. p.xi.

² Berman as cited in Schoolman, S. (Ed). (2007). *Birth of the Modernist Body* [Exhibition catalogue]. Johannesburg: Graham's Fine Art Gallery. p.104.

³ Wright, J. & Kerbel, C. (2011). *Fred Page: Ringmaster of the Imagination*. Port Elizabeth: Cecil Kerbel and Jeanne Wright. p.128.



Fred Page

South Africa 1908–1984

Untitled

1972

acrylic polymer on board

signed and dated bottom right

96 x 38 cm;

framed size: 107 x 68.5 x 3 cm

ZAR 120 000 – 160 000**USD** 7 320 – 9 760**GBP** 6 000 – 8 000**EURO** 7 200 – 9 600**PROVENANCE**

Private collection, Johannesburg.

LITERATURE

Wright J. and Kerbel, C. (2011).

*Fred Page Ringmaster of the**Imagination*. Port Elizabeth:

Cecil Kerbel and Jeanne Wright,

illustrated in colour on p.8.



Drawing for Untitled, n.d. Private Collection.

Fred Page had spent time in the military having joined the South African National Defence Force's artillery wing in 1929. A time which notably was loathed by the artist who hated the dehumanising routine and discipline of the military recalling that "you were simply a machine – day in and day out".

Untitled is illustrated together with a detailed preparatory drawing in the publication *Fred Page: Ringmaster of the Imagination*. Drawings formed the basis for all of Page's works and the book's authors recall that Page, 'would "process" ideas into pencilled notes or sketches. These were then developed into working drawings that became the basic structure for sorting out both compositional and conceptual problems'.¹

¹ Wright, J. & Kerbel, C. (2011). *Fred Page: Ringmaster of the Imagination*. Port Elizabeth: Cecil Kerbel and Jeanne Wright. p.56.



Edoardo Villa

South Africa 1915–2011

Study for Confrontation

1975–77

painted steel

218 x 47 x 41 cm including base

ZAR 1 800 000 – 2 500 000**USD** 109 800 – 152 500**GBP** 90 000 – 125 000**EURO** 108 000 – 150 000**PROVENANCE**

Private collection, Johannesburg.

NOTES

This was Edoardo Villa's favourite sculpture and it had pride of place in his house in Kew, Johannesburg for many years before it was sold to a Johannesburg collector and friend.

A central figure of the Amadlozi group, with artists Cecil Skotnes, Sydney Kumalo and Ezrom Legae during the 1960s and 1970s, Edoardo Villa throughout his life and career had a deep emotional commitment to Africa, its people, cultures, artforms and stories. In his work, he was a technical and creative innovator. In his personal and social life, he was politically progressive.

According to artist and historian Karel Nel, Villa's anti-establishment role is seldom understood. Working from his home studio without institutional support, Villa formulated a practice that synthesised his European heritage with African stylistic influences. Along with his pioneering mentorship activities, he further challenged the narrative of separate development.

The monumental work *Confrontation* is one of Edoardo Villa's most ambitious and important works and forms part of the Rand Merchant Bank collection in Johannesburg. Created in 1978, following the youth uprisings that took place in Soweto just two years prior, it is seen as the artist's personal response to the socio-political turmoil in South Africa at the time. Over 7 metres wide, the raw steel construction consists of two opposing groups of seven vertical figures, each approximately 4 metres in height. The sculpture is remarkable not only for its powerful subject, but it stands as a triumph of sculptural engineering.

The sculpture *Study for Confrontation* is a precursor to the concept behind *Confrontation*'s enormous composition of grouped figures. Produced between 1975–77, this singular vertical structure is assembled in the shape of a column to evoke a figure-like form. Just more than 2 metres high, it is a remarkable and visually striking work, stylistically reminiscent of Analytical Cubist sculpture, where the notion of a human figure is abstracted into a tightly assembled cluster of simple geometric planes. Here, Villa explored the formal possibilities inherent in various prefabricated steel components. Like the figures in *Confrontation*, the precisely cut beams and pipes are assembled to overlap and intersect, balancing upwards – straight line up against straight line, culminating in a powerful sculpture of commanding presence.

Study for Confrontation is historically and conceptually significant and a pivotal work within Edoardo Villa's oeuvre.

Marelize van Zyl



Edoardo Villa with Study for Confrontation at Villa House in Kew, Johannesburg, 1989



Edoardo Villa & Lucas Legodi alongside Confrontation at Villa House in Kew, Johannesburg before it was moved, 1978







Cecil Skotnes

South Africa 1926–2009

Homestead, triptych

1960

carved, incised and painted

wood panels

right panel signed and dated

168 x 83 cm each;

168 x 249 cm combined

ZAR 700 000 – 900 000**USD** 42 700 – 54 900**GBP** 35 000 – 45 000**EURO** 42 000 – 54 000**PROVENANCE**

Private collection, Johannesburg.



Figure, 1959, shown at the São Paulo Biennale in 1959.

Homestead is an exceptional large-scale example of Cecil Skotnes' unique, strongly graphic carved and incised wood panels – a medium for which he is today well-known and widely-celebrated.

Early in his career, Skotnes focused on painting but in the mid-1950s he started experimenting with wood cuts. The artist had seen a series of woodcuts by a German artist, Rudolph Scharpf, who used to exhibit at Egon Guenther's gallery in Johannesburg. Skotnes was intrigued by Scharpf's black and white woodcuts and, in an interview with art historian Neville Dubow, recalled that he "swallowed up his technique almost wholesale", doing "nothing but black and white woodcuts" from 1956-1959.¹

The printing technique opened a wealth of possibilities for Skotnes and he developed into a notable graphic artist. But he soon realised the limitations of printmaking. Why not use the wood block itself as an artistic medium?

Instead of cutting the block and then using it as a means to an end, Skotnes started to transform the blocks into artworks, colouring and cutting them and using them as a surface for paint and pigment. The new wood panel works were much larger than the woodcuts and the medium allowed for wonderful textural creations.

In *Homestead*, the incised depressions reveal the natural colour of the wood in stark contrast to the raised, black, stained and flat areas. Although he would later include browns and ochres, and then earthen reds and sandy yellows, Skotnes, in his early wood panels, often only used the natural wood, areas of black, white and grey. In this way, the relatively monotone works still held strong ties to the black and white wood block prints of the late 1950s – from which the medium had developed.

In 1959, Skotnes entered his first wood panel *Figure* into the São Paulo Art Biennial in Brazil where he represented South Africa. *Homestead* was produced only a year later and is a rare and early wood panel produced at a formative stage in the development of Skotnes' much-loved signature style.

Sarah Sinisi

¹ Dubow, N. (1996). *Landscapes of the Mind*. In Harmsen, F. (Ed.). *Cecil Skotnes* (pp. 111-127). Cape Town: Privately Published. p.113.



detail of left panel







50

Irma Stern

South Africa 1894–1966

Mother and Child

fiberglass relief

printed with the artist's name and

the title on a label on the reverse

33 x 45 x 4.5 cm

ZAR 100 000 – 150 000

USD 6 100 – 9 150

GBP 5 000 – 7 500

EURO 6 000 – 9 000

PROVENANCE

Private collection, Johannesburg.

Aspire Art, *Historic, Modern & Contemporary Art*, 17 July 2017, lot 119.

LITERATURE

Klopper, S. (2017). *Irma Stern: Are You Still Alive? Stern's Life and Art Seen Through Her Letters to Richard and Freda Feldman, 1934-1966*. Cape Town: Orisha Publishing, illustrated in colour on p. 197.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Bielefeld Art Gallery, Germany.; Collection of Queen Elizabeth the Queen Mother, London.; Musée de l'Art Moderne, Paris.; Stedelijk Museum, The Hague and Iziko South African National Gallery, Cape Town.



51

Judith Mason

South Africa 1938–2016

Bird

oil on canvas

signed bottom right

90.5 x 120 cm;

framed size: 103.5 x 132.5 x 7 cm

ZAR 60 000 – 90 000

USD 3 660 – 5 490

GBP 3 000 – 4 500

EURO 3 600 – 5 400

PROVENANCE

Private collection, Johannesburg.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Iziko South African National Gallery, Cape Town.; Constitutional Court, Johannesburg.; University of St John, Newfoundland.; The Bodleian Library, Oxford and Yale University, Connecticut.

Robert Hodgins

South Africa 1920–2010

Big Sulk, Cosy Gossip

2002

oil on canvas

signed, dated and inscribed with

the artist's name, the title and

medium on the reverse

90 x 120 cm;

framed size: 93 x 123.5 x 5 cm

ZAR 900 000 – 1 200 000**USD** 54 900 – 73 200**GBP** 45 000 – 60 000**EURO** 54 000 – 72 000**PROVENANCE**

Private collection, Johannesburg.

As it happens, the year 2002 in which *Big Sulk, Cosy Gossip* was painted, saw the publication of both Robert Hodgins' own book, *The Human Race*, and *Robert Hodgins*, the volume commemorating his fifty years as an artist.¹ Besides affirming his stature in the South African art world, both books provide valuable insight into Hodgins' work and thinking at that time.

In *The Human Race*, Hodgins identified his invariable subject-matter – and his ambivalent attitude towards it. Citing Sir Walter Raleigh's doggerel from 1923, "I wish I loved the human race;/ I wish I loved its silly face;" etc., Hodgins concluded "My problem is that more and more/ I like the human race to ... draw"! And he filled the book with studies of socialites, executioners, bathers, trapeze artists, office workers and others, all displaying signs of self-absorption and alienation ranging from the comic to the dangerously manic. The style in which these monochrome drawings are done ranges from naturalistic description to graphic tests of the very limits of representation.

In the interviews in *Robert Hodgins*, the artist discusses what was important to him as a practitioner at that time. For example, in 'A String of Beads', an interview that, absurdly, he conducted with himself, Hodgins identifies the transformative power of art in the image of Velazquez, faced with yet another portrait of the unprepossessing Philip IV, conjuring magic from three simple colours; and in a Matisse Still Life of oranges against a dull green wall, he sees a compositional togetherness – "a kind of knittedness" – that he aims for in his own art. In the conversation with artists William Kentridge and Deborah Bell in the same book, Hodgins talks about the excitement of "a thousand atoms of thought and experience and molecules and decisions and references [are] all coming together" each moment he is painting – which was surely his experience in creating *Big Sulk, Cosy Gossip* at this particular time.

Unlike most figurative artists of his own time or before, who would use their medium to illustrate and interpret their given subject, Hodgins often found his subject – and title – in the process of painting. Starting with some detail of a figure – an outline or a gesture – he would allow the formal elements of colour, shape and line to work together with the "thousand atoms of thought" to create a socialite, an executioner, a 'Big Sulk' or whatever reference seemed to express the direction of his thoughts at that time. Each figure is a combination of observed physical features and expressive formal elements that define both the figure and its pictorial context. Hodgins' figures, such as 'Big Sulk' and, elsewhere on the canvas, 'Cosy Gossip', obviously relate to his imaginative family of figures but in themselves, in their contexts and in their relationships with one another, each is unique: 'Big Sulk' reminds one of Hodgins' many businessmen, 'gents' and office workers, albeit subject to an unusual moment of self-doubt; and 'Cosy Gossip' relates in both figures and mood to the painting *A Cosy Coven in Suburbia* (2002) and other work of this time. But their juxtaposition in this painting, while apparently arbitrary, sets off a dynamic of unanswered questions that is expanded and yet somehow "knitted" together in the gloriously dramatic background setting.

Michael Godby

¹ Robert Hodgins, *The Human Race*, Johannesburg: Goodman Gallery Editions, 2002; Robert Hodgins, Cape Town: Tafelberg, 2002.









53

Cecil Skotnes

South Africa 1926–2009

Two figures

carved, incised and painted

wood panel

signed bottom right

91.5 x 90.5 x 6 cm

ZAR 350 000 – 500 000

USD 21 350 – 30 500

GBP 17 500 – 25 000

EURO 21 000 – 30 000

PROVENANCE

Private collection, Johannesburg.





20th Century South African Black Modernism

Lots 54 to 65

Exposure to African art forms and cultures infused European Modernism, during the late 1800s to early 1900s, with new ideas and stylistic experimentation, and was realised in Post-Impressionist and Cubist art. In addition, African artists and intellectuals engaged in Modernist methodologies, which many readily integrated into their own practices. This productive exchange of ideas and the development of formal languages continued throughout and is equally evident in the art of black South Africans – those 20th century pioneers who created exceptional works during that time.

The seminal exhibitions *Tributaries*, curated by Ricky Burnett in 1985, *The Neglected Tradition: Towards a New History of South African Art*, curated by Steven Sack at the Johannesburg Art Gallery in 1988 and *Revisions: Expanding the Narrative of South African Art, from the Campbell Smith collection* curated by Hayden Proud at the Iziko South African National Gallery in 2005, aimed at redressing the unjust balance in South African art history and representation, and signalled publicly the convergence and integration of the marginalised with the established.

The 2019 high-profile survey exhibition *A Black Aesthetic: A View of South African Artists (1970–1990)* curated by Dr Same Mdluli at the Standard Bank Gallery highlighted once more the abiding need to appreciate and call to cherish this historic chapter in our artistic legacy.

This necessary reconsideration of South Africa's art history presented a major shift in the way work by black artists was presented, viewed, assessed, valued and handled, while establishing a new and important collecting category in the art market.

Aspire Art has championed this collecting segment by continually developing value in this previously under-represented part of the art market by foregrounding, researching, and showcasing the brilliant work created by these artists.

Apart from debuting this work on auction, and establishing new (and higher) market values, Aspire has achieved a number of historical records for these artists including: the highest price for a drawing by Dumile Feni (over R1.2 million in 2017) the highest price at the time for the work of sculptor Sydney Kumalo (over R1.9 million in 2017), and the highest price for the work of painter Helen Mmakgabo Mmapula Sebidi (over R455,000 in 2019). Amongst other notable names, Aspire also holds the records for works by: George Pemba, Peter Clarke and Julian Motau.

In this auction, we are proud to present an outstanding selection of works by some of the foremost artists representing South African Black Modernism. This collection is presented alongside the work of Edoardo Villa and Cecil Skotnes, their artistic comrades and leading figures in the celebrated Amdlozi Group with Sydney Kumalo and Ezrom Legae.

54

Sydney Kumalo

South Africa 1935–1988

Geometric composition I

1983

pastel on paper

signed and dated bottom right

44 x 28 cm;

framed size: 59 x 44 x 4 cm

ZAR 20 000 – 30 000

USD 1220 – 1830

GBP 1000 – 1500

EURO 1200 – 1800

PROVENANCE

Private collection, Cape Town.

COLLECTIONS

The artist is represented in numerous local collections, notably, Johannesburg Art Gallery.; Durban Art Gallery and the University of the Witwatersrand, Johannesburg.



55

Sydney Kumalo

South Africa 1935–1988

Geometric composition II

1983

pastel on paper

signed and dated bottom right

20 x 50 cm;

framed size: 57.5 x 67 x 4 cm

ZAR 20 000 – 30 000

USD 1220 – 1830

GBP 1000 – 1500

EURO 1200 – 1800

PROVENANCE

Private collection, Cape Town.



56

Sydney Kumalo

South Africa 1935–1988

Geometric composition III

1983

pastel on paper

signed and dated bottom right

41 x 28 cm;

framed size: 57 x 44 x 4 cm

ZAR 20 000 – 30 000

USD 1220 – 1830

GBP 1000 – 1500

EURO 1200 – 1800

PROVENANCE

Private collection, Cape Town.



57

Sydney Kumalo

South Africa 1935–1988

Reclining figure

1988

pastel on paper

signed and dated bottom right

26 x 39 cm;

framed size: 41 x 55 x 4 cm

ZAR 20 000 – 30 000

USD 1220 – 1830

GBP 1000 – 1500

EURO 1200 – 1800

PROVENANCE

Private collection, Cape Town.



58

**Lucas Thandokwazi
Sithole**

South Africa 1931–1994

African Mask (LS 6518)

1965

Rhodesian teak

mounted on a wooden base

signed on the reverse

59 x 18 x 5 cm excluding base;

72 x 18.5 x 19.5 cm including base

ZAR 250 000 – 350 000

USD 15 250 – 21 350

GBP 12 500 – 17 500

EURO 15 000 – 21 000

PROVENANCE

Private collection, Cape Town.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Department of National Education Permanent Art Collection, Pretoria.; De Beers Centenary Art Gallery, Fort Hare University, Alice.; Smithsonian National Museum of African Art, Washington DC.; SABC Collection, Johannesburg and the Ellerman House Art Collection, Cape Town.



59

Dumile Feni

South Africa 1942–1991

Kneeling figure

pen ink on paper

53 x 44 cm;

framed size: 72 x 62 x 3.5 cm

ZAR 30 000 – 50 000

USD 1830 – 3 050

GBP 1500 – 2 500

EURO 1800 – 3 000

PROVENANCE

Campbell Smith

Collection, Cape Town.

Grosvenor Gallery, London.

NOTES

Accompanied by a Certificate of Authenticity from the Dumile Feni Trust.



60

Dumile Feni

South Africa 1942–1991

Figure with child

1985

pen ink on paper

signed and dated bottom right

57 x 40.5 cm;

framed size: 76 x 58.5 x 3.5 cm

ZAR 35 000 – 50 000

USD 2135 – 3 050

GBP 1750 – 2 500

EURO 2100 – 3 000

PROVENANCE

Campbell Smith

Collection, Cape Town.

Grosvenor Gallery, London.

NOTES

Accompanied by a Certificate of Authenticity from the Dumile Feni Trust.



Dumile Feni

South Africa 1942–1991

Mother and baby

1969

ink on paper

signed, dated and inscribed

'Yoliswa, 68, Amos, Feni, Bebi'

200 x 76.5 cm;

framed size: 212 x 88 x 6 cm

ZAR 900 000 – 1 200 000

USD 54 900 – 73 200

GBP 45 000 – 60 000

EURO 54 000 – 72 000

PROVENANCE

Private collection, Johannesburg.

EXHIBITED

Johannesburg Art Gallery, *Dumile Feni Retrospective Exhibition*, 31 January to 19 April 2005.

Everard Read, Cape Town, *OASIS: 25TH ANNIVERSARY GROUP EXHIBITION*, 3 December to 31 December 2021.

LITERATURE

Dube, P.M. (2006). *Dumile Feni Retrospective*. Johannesburg: Johannesburg Art Gallery, illustrated on p.102 where the title *Woman and Baby Smoking* is given and the work is listed as undated and on p.6 where it was displayed at the *Dumile Feni Retrospective* exhibition.

COLLECTIONS

The artist is represented in various local and international collections including: Iziko South African National Gallery, Cape Town.; Johannesburg Art Gallery.; De Beers Centenary Art Gallery, Alice.; University of Fort Hare, Alice.; Durban Art Gallery.; Ann Bryant Art Gallery, East London.

Dumile Feni's signature style of provocative and emotive contorted figuration has enjoyed widespread, singular aesthetic influence on generations of creatives working in South Africa since the mid-1960s. What distinguishes Dumile's work is the symmetrical combination of enviable artistic talent, and an interest in depicting the unspeakable suffering of blacks under apartheid. Prior to Dumile's entry into the South African art world, this tension between the terrible and the beautiful was hardly explored so plainly and with such vigour. Even if he wasn't the first to invent new ways of seeing the black experience, using commonplace references, Dumile calibrated more tormented and intensified ways of seeing the black condition. As art historian Frances Verstraete once noted, such art can be "politicised by subject alone, even if the aims of the artists involved were not specifically political".¹

Interestingly, the theme of mother and child portrayed in this pen-ink drawing aptly titled *Mother and Baby* – done in 1969, the year just after Dumile went into exile – adopts this subject-matter, not necessarily as a motif of art historical convention, but simply for its resonance with the artist's upbringing and life experiences. However, this adoption deliberately betrays the basic tenets of the tradition largely predicated on preconceived Western theology of gender and maternity, and according to Verstraete, "becomes the image of pathos, a memory of a lost unity".²

The drawing depicts a slightly emaciated nude woman whose unapologetic pose contrarily dignifies her. She is contemplating the lit cigarette in her left hand and pressing her right breast into the open mouth of her also unclothed child with her right hand. She's paying no attention to the precariously positioned child clinging to her body. What might seem like a cynical commentary on the subject, has very personal resonance with the artist's life as an orphan. Dumile lost his parents at a very young age. When his mother, Bettie Feni, died in 1951, the role of raising the young Dumile fell to his older sister, Nomakula 'Kuli' Mngxaji, to whom he often dedicated epistolary and poetic inscriptions at the edges of some of his well-known works. Kuli and Dumile would never see each other again after he went into exile in 1968. The inscriptions made on the drawing; 'Yoliswa. 68. Amos. Feni. Beti', repeatedly memorialize his family – that is, his cousins, ancestors and his mother – some alive and others already passed away in 1969.

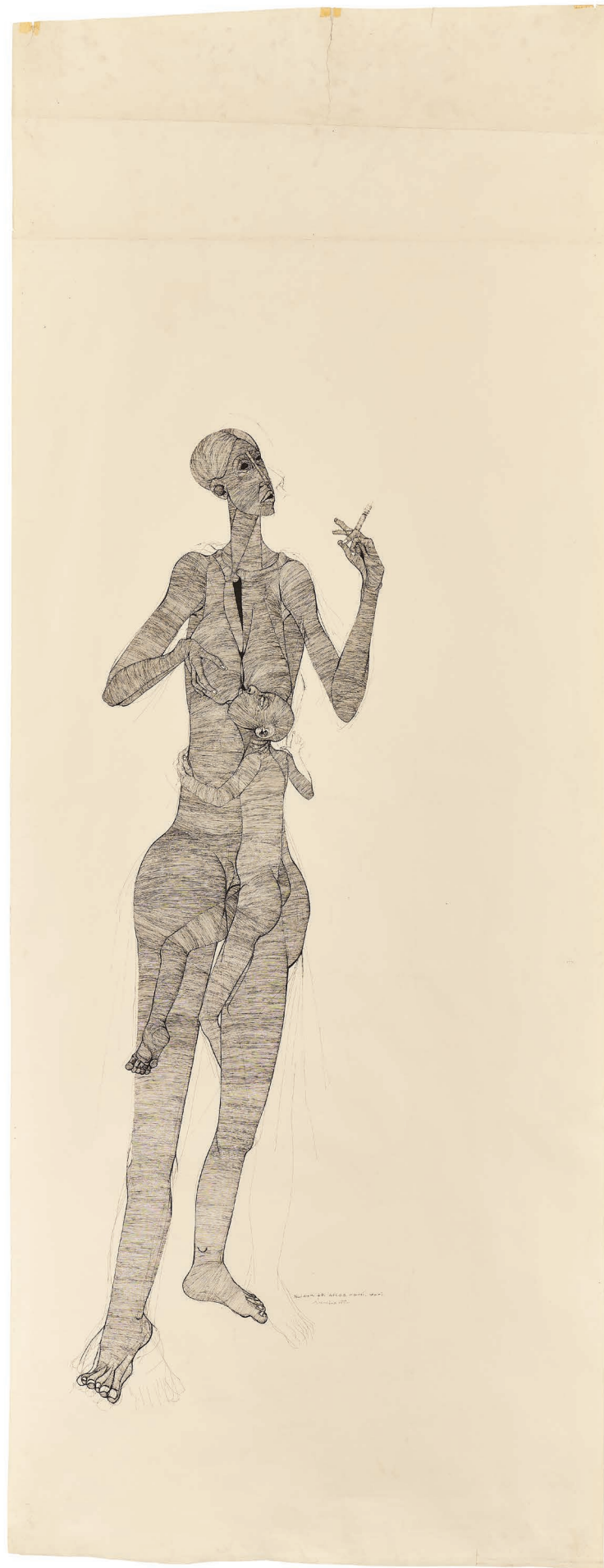
Athi Mongezeleli Joja

¹ Verstraete, F. 1989. 'Township Art: Context, Form and Meaning', in *African Art in Southern Africa: From Tradition to Township*, eds, Anitra Nettleton & David Hammond Tooke. Johannesburg: Ad Donker, pp152–71.

² Ibid, 160.



Mother and Baby at the Dumile Feni Retrospective Exhibition, Johannesburg Art Gallery







Julian Motau

South Africa 1948–1968

Prisoner

1966

oil on board

signed and dated bottom right

50 x 40 cm;

framed size: 71 x 61 x 3.5 cm

ZAR 200 000 – 300 000

USD 12 200 – 18 300

GBP 10 000 – 15 000

EURO 12 000 – 18 000

PROVENANCE

Private collection, Johannesburg.

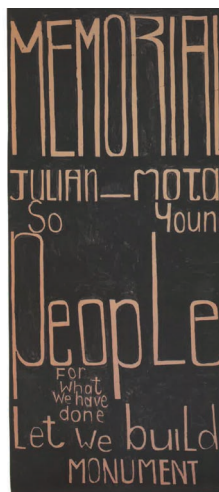
NOTES

Accompanied by framed newspaper articles titled *This strange picture may be...*

Portrait of a Killer - by his Victim!; *Vermoorde Kunstenaar se werk vertoon* from Die Beeld newspaper, 10 March 1968 and *Motau: 'loss to the Black nation'* from an unspecified newspaper, 4 March 1968.

COLLECTIONS

The artist is represented in numerous local collections, notably, Iziko South African National Gallery, Cape Town.; De Beers Centenary Art Gallery.; University of Fort Hare and the University of South Africa, Pretoria.



Memorial poster by Dumile Feni for Motau's exhibition at the AVA gallery in Pretoria, 1968.

On the night of the 17th February 1968, the life of the young and phenomenally talented Julian Motau came to a sudden and violent end on the streets of Alexandra Township. His unexpected death elicited an immediate emotional reaction in Johannesburg's art community, where he had earlier found succour and encouragement from the likes of the artist Judith Mason and the gallerist Linda Givon. The loss of this nascent star-artist was also lamented in the press. Writing in the Afrikaans newspaper *Die Beeld* on 10 March, after the opening of Motau's subsequent memorial exhibition in Pretoria, Hennie Pretorius expressed his sadness that "this man had great potential. Even his first works showed that he was going to be one of South Africa's greatest graphic artists ... also his sculptural work, which he had just started, held great promise" [author's translation].

Apparently struck by a stray bullet from cross-fire between warring gangs in Alexandra, Motau epitomises the urbanized black youth who lost and were denied so much during the repressive era of 'grand' apartheid of the 1960s and subsequent decades. His early death and truncated artistic career have endowed him with something of the status of a semi-martyr in the history of emergent art in South Africa's urban townships. Motau was killed a mere week before his first solo exhibition was due to open. In the wake of the shock of his death, it was decided to defer and recast it as a Memorial Exhibition at the Pretoria gallery of the SA Association of Arts. Contributions to the display and the opening event were made by his influential mentors Dumile Feni and Ezrom Legae. Consisting of 90 works, the exhibition was sold out on the opening night.

Since the emergence of 'Resistance art' in South Africa in the late 1970s and the 1980s, Motau's work has been, as art critic Ivor Powell observed, retrospectively "hailed as marking a new politicisation of township art". However, while Powell conceded that "there is some truth to this", he remained of the opinion that Motau's work "remains too unruly and too unformed to constitute much more than an interesting beginning, tragically curtailed"¹.

Motau was largely self-taught, but the influence of the brief mentorship with Feni, Legae and Mason is discernable in his highly charged charcoal and graphic works. There are relatively few surviving paintings by him and of them, *Prisoner* (1966), is both a rare and key example. Painted when Motau was only eighteen, its subject encapsulates the black experience under apartheid. In its simplicity and directness it prefigured much of what was to become part of the visual rhetoric of graphic 'struggle art' in subsequent decades. The painting's compelling nature drew much attention when it was exhibited on Motau's memorial exhibition in 1968, fuelling Press speculation that Motau had somehow by way of premonition painted this 'strange picture' of the mysterious gunman who was to subsequently take his life.

Hayden Proud

¹ Ivor Powell. 2007. *Revisions: Expanding the Narrative of South African Art* online reference: <http://revisions.co.za/biographies/julian-motau/#.YvtXz3ZBxPY>



Newspaper articles from *Die Beeld* newspaper, 10 March 1968 and from an unspecified newspaper, 4 March 1968.



Gerard Sekoto

South Africa 1913–1993

Casamance Dancers and Policeman

1966

gouache on card

signed and dated bottom right

37 x 51.5 cm;

framed size: 57.5 x 71.5 x 3.5 cm

ZAR 300 000 – 400 000**USD** 18 300 – 24 400**GBP** 15 000 – 20 000**EURO** 18 000 – 24 000**PROVENANCE**

Private collection, Cape Town.

Everard Read, Cape Town.

EXHIBITED

Everard Read, Cape Town,

*OASIS: 25TH ANNIVERSARY**GROUP EXHIBITION*, 3 December

to 31 December 2021.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Johannesburg Art Museum.; Javett Art Centre, Pretoria.; Iziko South African National Gallery, Cape Town.; Municipal Collection of the City of Paris.; Philadelphia Museum of Art, Pennsylvania.; University of Fort Hare, Alice and the University of the Witwatersrand, Johannesburg.

In 1966, Gerard Sekoto was invited to the Festival Mondial des Arts Nègres in Dakar, Senegal. It would be the first time that Sekoto had travelled to Senegal and the first time in many years that he had returned to the African continent since his self-imposed exile to Paris in 1947.

During this time, Sekoto exhibited at Dakar's Palace of Justice and soon after was presented with the opportunity to travel to Casamance, a provincial village in Senegal. This would prove to be a significant source of inspiration. Chabani Manganyi, Sekoto's biographer, has noted that the village was, "a favourite destination for foreigners and artists and that the tempo of life there surrounded by breath-taking scenery and home to the Diola people who were steeped in rituals of their African ancestors, was worlds apart from the capital city of Dakar". Casamance stole Sekoto's heart, and the artist recalled that he had no obstacles there, proclaiming, "I had come to a different life that reminded me greatly of home [South Africa]. I was seeing another world of black people. Out of that I was expressing the same kind of cry that I was expressing at home in another way".¹

Sekoto's work produced during this time reflects the beauty of the people and natural surroundings. Although his work showed formal techniques learned during his time in France, in this painting we see a unique depiction of movement in capturing traditional Casamance dancers in an interaction with an official policeman in western uniform.

In 2021, *Casamance Dancers and Policeman* formed part of Everard Read gallery's *OASIS: 25th Anniversary Group Exhibition*. This exhibition in Cape Town showcased works by emerging young artists, leading contemporary artists, and artists that have passed away who had contributed greatly to South African art.

Carina Jansen

¹ Manganyi, N. C. (1996). *A Black Man Called Sekoto*. Johannesburg: Witwatersrand University Press. p.124.







George Pemba

South Africa 1912–2001

Pennies from Heaven

1986

oil on board

signed and dated bottom right;

inscribed with the title on the reverse

36.5 x 50 cm;

framed size: 61.5 x 75.5 x 5.5 cm

ZAR 300 000 – 400 000**USD 18 300 – 24 400****GBP 15 000 – 20 000****EURO 18 000 – 24 000****PROVENANCE**

Willie and Evelyn Bester Collection.

Acquired around 2000 through an exchange with another collector.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, De Beers Centenary Art Gallery, University of Fort Hare.; Iziko South African National Gallery, Cape Town.; Johannesburg Art Gallery.; Nelson Mandela Metropolitan Art Museum, Port Elizabeth and The World Bank Collection, Washington D.C.

George Pemba's work was first exhibited at the Feather Market Hall in Port Elizabeth in 1928, when he was only sixteen. In 1934, his drawings caught the attention of landscape painter, Ethel Smythe, who, in tutoring him, introduced him to the work of Rembrandt van Rijn, Diego Velázquez and the Impressionists. Pemba received first prize in the May Esther Bedford Competition in 1937, with fellow artist Gerard Sekoto awarded second prize. His first commission came in 1950, in the form of a portrait of the esteemed educator and activist, Professor Davidson Don Tengo Jabavu for the University of Fort Hare.

Pemba's "respect for the value of good drawing, inventive composition, accomplished handling of paint and an overarching sense of vision"¹ has been praised by Hayden Proud, then Senior Curator of Historical Paintings and Sculpture at the South African National Gallery and co-author of the authoritative *George Pemba Retrospective Exhibition* and monograph. His ability to identify with his fellow human beings, and his immense compassion in capturing their experiences, has made him one of the foremost chroniclers of the lives of ordinary South Africans.

Another version of the subject *Pennies from Heaven*, painted in 1980, is illustrated in the Pemba monograph with the caption: 'A wish-fulfillment, dreams coming true and heavenly rewards showering from the sky is the basis of a number of paintings like this, produced over a number of years. They reflect the power of hope in the face of great poverty and deprivation in the artist's community'.² With its crowd of curious onlookers gathering around, it captures a more communal, everyday experience.

The present painting, from 1986, where this humble woman has turned to the open window with arms outstretched to the sky, invokes a direct relationship with the Provider, and situates the work within an august tradition of religious paintings that depict a close relationship between humans and their gods and the fulfilling of ardent wishes, dreams and prayers. In the tradition of religious depictions, she too, like Mary, Mother of God, is dressed in blue. The blue sky, bedspread and painting provide the cool tones in contrast to the room, flooded with warm light, and against which the much prayed-for golden pennies shimmer.

The notion of pennies from heaven represents unexpected good fortune, as in a sudden windfall. The expression may have originated with the song and motion picture so named in 1936, popularised by Bing Crosby.

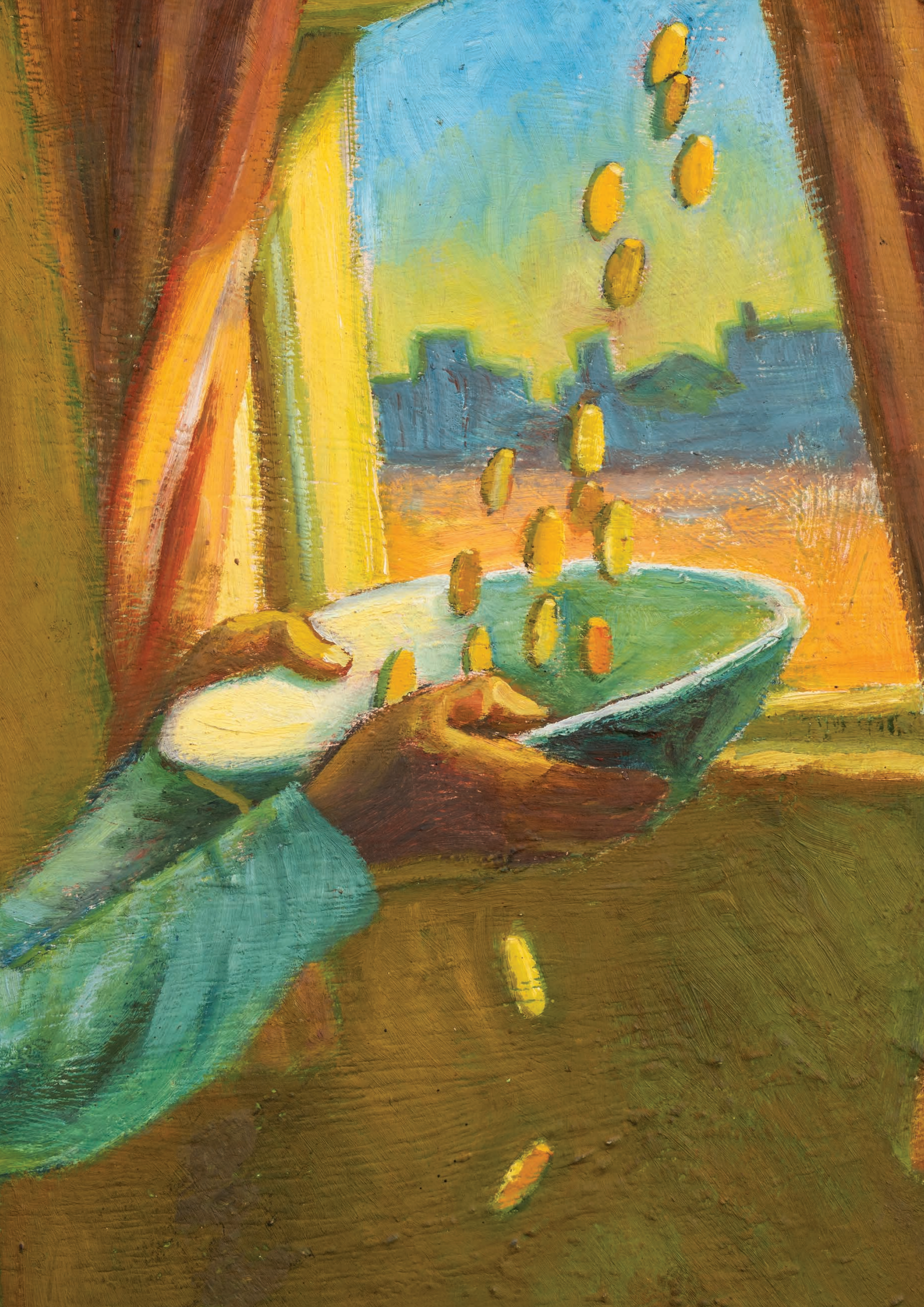
Emma Bedford

¹ Proud, H. in Proud, Hayden and Feinberg, Barry. Eds. (1996). *George Pemba Retrospective Exhibition*. Cape Town: South African National Gallery and the Mayibuye Centre, p.16.

² Huddleston, S. (1996). *George Pemba: Against All Odds*. Johannesburg: Jonathan Ball Publishers, p.135.







Ephraim Ngatane

South Africa 1938–1971

Pimville

1967

oil on board

signed and dated bottom left;

printed with artist's name, the

title, medium and dimensions on a

label on the reverse

45.5 x 62.5 cm;

framed size: 65 x 81.5 x 4 cm

ZAR 80 000 – 120 000**USD** 4 880 – 7 320**GBP** 4 000 – 6 000**EURO** 4 800 – 7 200**PROVENANCE**

Private collection, Johannesburg.

NOTES

Ephraim Ngatane was a non-conformist who navigated the uncharted territory of abstraction, which at the time was considered 'taboo' especially for black artists. His creative journey was one of self-discovery rather than pandering to the market's demand for a single recognisable style. Ngatane's use of the palette knife was key in his development of an increasingly abstract style that focused attention on apartheid's inequities, he seldom refrained from reflecting the social conditions in the urban areas in minute detail.

Bester, R. (2009). Ephraim Ngatane: A Setting Apart, p.9

COLLECTIONS

The artist is represented in numerous local collections, notably, Javett Art Centre, Pretoria.; Johannesburg Art Gallery.; University of Fort Hare, Alice.; Iziko South African National Gallery, Cape Town and the University of the Witwatersrand, Johannesburg.







African Photography

Lots 66 to 81

Over the past two decades, photography and lens-based work from Africa have become one of the most popular and sought after collecting segments in the art market with a growing, global audience. From early modern studio portraiture, documentary images to contemporary performance-based work, it is a medium long employed by image makers from the continent to capture unique moments in time, place and individual artistic expression.

Landmark exhibitions such as *In/sight: African Photographers – 1940 to the Present*, curated by the late Okwui Enwezor at the Guggenheim in 1996 and later *Snap Judgments: New Positions in Contemporary African Photography* at the International Centre of Photography in New York in 2006, as well as seminal publications like *Recent Histories: Contemporary African Photography and Video Art from the Walther Collection* (2017) by Daniela Baumann, *State of Mind: Contemporary Photography Reimagines a Continent* (2020) by cultural writer Ekow Eshun, and *The Journey: New Positions in African Photography*, edited by Simon Njami and Sean O’Toole et al., not only challenged long-standing misconceptions about Africa, but also forced an acknowledgment and appreciation of the innovative and varied forms of photographic based practices that arose across the continent (and the African diaspora).

Events such as Les Rencontres de Bamako, Addis Foto Fest, LagosPhoto and Paris Photo, continue to spotlight photographers working autonomously on the continent, while initiatives like the Cap Prize, the Market Photo Workshop, The African Photography Network and the Nuku Studio support and incubate established and emerging talent.

Aspire Art is deeply invested in photography – the medium, its market and above all the artists. Since inception, lens based works have formed an integral part of our offering and we were the first auction house in Africa to present dedicated sales of photography – two of which were collaborations with the Photography Legacy Project (PLP) in 2020 and 2021.

Aspire Art holds auction records for photographic works by the following notable artists, amongst many others:

- David Goldblatt (World Auction Record for a single photograph)
- Ernest Cole (World Auction Record)
- Alf Kumalo (South African Auction Record)
- Malick Sidibé (South African Auction Record)
- Guy Tillim (World Auction Record)
- Mohau Modisakeng (South African Auction Record)
- Kudzanai Chiurai (South African Auction Record)
- Mary Sibande (World Auction Record)
- Leonce Raphael Agbodjélou (South African Auction Record)

We are pleased to introduce a special collection of selected photographic work by some of the foremost artists working in the medium (historic and current). Collectively, these works demonstrate how the artists explore narratives of identity, ‘Africanness’ and place, revealing their locations in Africa to be as much a psychological space as a physical territory – a state of mind as much as a geographical position.

Zanele Muholi

South Africa 1972–

***Thulani I, Paris* (from the *Somnyama Ngonyama* series)**

2014

silver gelatin print

3 from an edition of 8

image size: 50 x 41 cm;

framed size: 51.5 x 42.5 x 3.5 cm

ZAR 150 000 – 250 000**USD** 9 150 – 15 250**GBP** 7 500 – 12 500**EURO** 9 000 – 15 000**PROVENANCE**Private collection, Cape Town.
Stevenson, Johannesburg.**EXHIBITED**Ethelbert Cooper Gallery of
African and African American
Art, Massachusetts, *Somnyama*
Ngonyama: Hail the Dark Lioness,
31 January to 1 June 2020.Stevenson Gallery, Johannesburg,
Somnyama Ngonyama, 19
November to 19 December 2015, 4
January to 29 January 2016.**LITERATURE**Muholi, Z. (2015). *Zanele*
Muholi: Somnyama Ngonyama.
Johannesburg & Cape Town:
Stevenson, illustrated on p.71.**NOTES**The latest instalment of
Somnyama Ngonyama opened in
June 2022 at Fotografihuset in
Norway, and the Kunstforeningen
GI Strand in Denmark recently
presented the artist's major
survey exhibition, curated
in association with Tate
Modern and Bildmuseet.**COLLECTIONS**The artist is represented in
numerous local and international
collections, notably, Baltimore
Museum of Fine Art.; Centre
Georges Pompidou, Paris.;
Guggenheim, New York.;
Tate Modern, London and
Zeitz MOCAA, Cape Town.

Thulani I, Paris, 2014 is part of the seminal *Somnyama Ngonyama* series, where Zanele Muholi stepped in front of the camera to create portraits in which the artist is both the participant and image-maker. *Somnyama Ngonyama* means 'Hail, the Dark Lioness' in isiZulu, and is Muholi's personal approach as a visual activist to confront the politics of race and (gender) identity in the photographic archive. For Muholi, it is a statement of self-presentation and protest through portraiture.

This series sees Muholi experimenting with various archetypes and performing different characters, highly stylised and expressively portrayed in high-contrast black and white tonal values. These self-portraits were captured in different cities in America, Africa and Europe – part of the artist's own journey to imprint the memories and connections made with those places and people.

In the introduction of the *Somnyama Ngonyama* catalogue published in 2015, Muholi wrote: 'In *Somnyama Ngonyama*, I have embarked on a discomforting self-defining journey, rethinking the culture of the selfie, self-representation and self-expression. I have investigated how photographers can question and deal with the body as material or mix it with objects to further aestheticise black personhood. My abiding concern is, can photographers look at themselves and question who they are in society and the position/s that they hold, and maintain these roles thereafter?'¹

Thulani I, Paris, 2014 is a striking, mesmerising portrait – extraordinarily powerful and emotionally engaging as the artist's direct eye contact subverts the viewer's gaze. The image was first exhibited in 2015 in the debut iteration of *Somnyama Ngonyama* at Stevenson Gallery in Johannesburg.

Marelize van Zyl

¹ Muholi, Z. (2015). *Zanele Muholi: Somnyama Ngonyama*. Johannesburg & Cape Town: Stevenson, p. 7.



Mary Sibande

South Africa 1982–

Caught in the Rapture

2009

digital print on cotton rag
signed, dated, numbered 7/10
and inscribed with the title in
pencil in the margin
image size: 82 x 54 cm;
framed size: 103.5 x 76 x 2 cm

ZAR 180 000 – 240 000
USD 10 980 – 14 640
GBP 9 000 – 12 000
EURO 10 800 – 14 400

PROVENANCE

Private collection, Cape Town.
Gallery MOMO, Johannesburg.

EXHIBITED

The Albany History Museum,
Grahamstown, *Long Live
the Dead Queen*, 2009
Gallery MOMO, Johannesburg,
Long Live the Dead Queen, 9
July to 3 August 2010
Lagos Photofestival 2014, Lagos,
Long Live the Dead Queen, 25
October to 26 November 2014

LITERATURE

Willis, D., Whitley, Z.
(2010). *Long Live the Dead
Queen*: Gallery MOMO.

Sauer, L (ed). (2019), *Cultural
Threads*, Tilburg: TextielMuseum,
illustrated on the cover.

NOTES

In 2021, the photograph was
featured in Vogue Italia's Reframing
History /12 Chapters alongside
other acclaimed, contemporary
Black artists such as Trevor
Stuurman and Campbell Addy.

COLLECTIONS

The artist is represented in
numerous local and international
collections, notably, National
Museum of African Art, Washington
D.C.; Iziko South African National
Gallery, Cape Town.; Museum
of Contemporary Photography,
Chicago.; Pérez Art Museum, Miami
and Johannesburg Art Gallery.

In this powerful image, Mary Sibande references the Greek mythological tale of the mortal Arachne, the daughter of Idmon of Colophon in Lydia, who challenged Athena, goddess of war, wisdom and crafts to a weaving contest. Athena wove a tapestry depicting the gods in majesty, while Arachne showed their amorous adventures. Enraged by the perfection of her rival's work, Athena destroyed it. In shame and despair Arachne hanged herself, but the goddess, in an act of solicitude, loosened the rope, which transformed into a cobweb and Arachne herself was changed into a spider.

Here, Sibande's alter-ego Sophie, is depicted wearing her signature extravagant vivid royal blue Victorian-like maid's uniform, standing Arachne-like before a human size spider's web. Motivated by her personal biography, Sibande mines her family history as a starting point for her work, explaining that Sophie acts as the protagonist in her dramatic visual narratives.

Confronting the contradictions that 'her story' represents, Sibande states: "I am looking at history. I want to distort it, to turn it upside down. I want to question it. I want to punch it. I want to love it [...] The work borrows from history. And it borrows from my stories, from my being. And, of course, for me to look at me, I have to look back at my geography – who's surrounding me and look at my race. Who am I: a black woman in South Africa post-apartheid.

Sophie is me. Sophie is the women in my family who were all maids, from my great-grandmother to my mother. And I felt the need to celebrate these women because they were limited as black bodies, as black female bodies".¹

Forming part of Sibande's critically acclaimed *Long Live the Dead Queen* series, *Caught in the Rapture* sees Sophie, in a fervent gesture, emancipating herself from a ghoulish reality in which she feels captured. It serves as critique of stereotypical depictions and contextualisation of (disempowered) black women, of identity construction and power relations.

Marelize van Zyl

¹ Sauer, L (ed). (2019), *Cultural Threads*, Tilburg: Textiel Museum



7/10

Caught in the reprise.

Mary Standa 2007



7/9

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Mikhael Subotzky

South Africa 1981–

Hermanus (on Mattress), Icon Building (from the Umjiegwana series)

2005

pigment inks on archival paper

signed, dated and numbered 7/9 in

pencil in the margin

sheet size: 55.9 x 134.5 cm;

framed size: 74 x 152.5 x 6 cm

ZAR 120 000 – 160 000

USD 7 320 – 9 760

GBP 6 000 – 8 000

EURO 7 200 – 9 600

PROVENANCE

Private collection, Johannesburg.

Goodman Gallery, Johannesburg.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Museum of Modern Art, New York.; Guggenheim Museum, New York.; National Gallery of Art, Washington D.C.; Tate Modern, London and Centre Pompidou, Paris.



W. Subotzky 2005

Hermanus (on Mattress), Icon Building (from the *Umjiegwana* series) is from a sold-out edition.

The image is an important one in Subotzky's work. It is from a body of work titled *Umjiegwana* (the follow up to *Die Vier Hoeke*) which looked at the lives of formerly incarcerated individuals. The person pictured here is Hermanus Van Wyk, a man he met on a construction site at the Icon Building in Cape Town. Over the years Subotzky has maintained a relationship with him. He has participated in many of Subotzky's projects, including the film *WYE* and the most recent film *Epilogue: Disordered and flatulent* (2022), which premiered in June this year.

Medeine Tribinevicius

Kudzanai Chiurai

Zimbabwe 1981–

Revelations IV

2011

Ultra chrome ink on

Innova photo fibre paper

from an edition of 10 + 2 APs

image size: 120 x 180 cm;

framed size: 145 x 200 x 6 cm

ZAR 160 000 – 200 000**USD** 9 760 – 12 200**GBP** 8 000 – 10 000**EURO** 9 600 – 12 000**PROVENANCE**

Private collection, Cape Town.

Goodman Gallery, Cape Town.

EXHIBITED

Museum of Contemporary African
Diaspora Arts (MoCADA), New
York, *Kudzanai Chiurai: Selections
from Revelations*, 17 October
2015 to 17 January 2016.

Goodman Gallery, Cape
Town, *Kudzanai Chiurai:
State of the Nation*, 3
November to 3 December 2011.

COLLECTIONS

The artist is represented in
numerous local and international
collections notably Museum
für Moderne Kunst, Frankfurt.;
Museum of Modern Art, New
York.; Pérez Art Museum, Miami.;
UNISA, Pretoria.; Walther
Collection, New York and
Zeitz MOCAA, Cape Town.

Post-apocalyptic, highly dramatised scenes, saturated with significant political references, encapsulate Kudzanai Chiurai's richly constructed photographs.

Raised in Zimbabwe's early independence, the artist has explored a variety of mediums. But it is in photography where he uses carefully assembled scenarios to engage in significant dialogues surrounding the current representation of Africa and the continent's socio-political sphere.

Imagery from his *Revelations* series explore the artist's complex heritage as a 'Born Free' Zimbabwean, dealing with xenophobia and post-colonial turmoil. The oil can in *Revelations IV* for example, is one of many motifs the artist uses to bring attention to the economic consequences of a post-colonial Africa.







Simphiwe Ndzube

South Africa 1990–

In Search Of, triptych

2016

light-jet print on Dilite aluminium composite panel, diasec

from an edition of 5 + 2APs

120 x 80 x 2.5 cm each;

120 x 240 x 2.5 cm combined

ZAR 150 000 – 200 000

USD 9 150 – 12 200

GBP 7 500 – 10 000

EURO 9 000 – 12 000

PROVENANCE

Private collection, Cape Town.

WHATIFTHEWORLD, Cape Town.

EXHIBITED

WHATIFTHEWORLD, Cape

Town, *Dear Europa ...*, 31

August to 15 October 2016.

EBONY CURATED, Cape

Town, *The Cabinet*, 23

May to 12 June 2020.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Fondation Gandur pour l'Art, Geneva.; Musée d'art Contemporain de Lyon.; Pérez Art Museum, Miami.; HOW Art Museum, Shanghai and Zeitz MOCAA, Cape Town.

Simphiwe Ndzube's triptych, *In Search Of*, is as the title suggests – a quest. Its progenitor is *Raft* (2015), in which Ndzube begins his journey, using second hand clothing, found objects and cheap acquisitions from Chinese shops. Arte Povera becomes a core dimension in his oeuvre when, at the Michaelis School of Art, he finds himself unable to afford the classic means and tools, canvas and paint. However, the rationale runs deeper still, for Ndzube's reappropriation of the second-hand, namely, 'dead white man's clothes', *amavuku-vuku* or *salaula*, as it is known in Ghana, Zambia and South Africa, signals the long shadow of imperialism.

Ndzube's quest is oceanic, terrestrial, internal, a journey "through many objects and memories ... in order to stitch together an account for the experience of being black in post-apartheid South Africa".¹ The gargantuan needle and rope which dominates the triptych serves as emblem and drama, for it is undoubtedly an adventure we are witnessing. The matter of race, however, is implicit rather than fact, because Ndzube's person is concealed, the signatory impact of skin colour erased. What we do see is a series of animated stills, the artist centre-stage upon a random heap of clothes, a crutch, wheelbarrow, tyre. The wooden pallets which typically support these sagas is absent on this occasion, their theatricalisation however persists. This because this body of work by Ndzube is performative, and what it implies is the generative and transformative power of art – and in Ndzube's case, that of art by a black man in particular.

"The first step ... is to make the black man come to himself, to pump back life into his empty shell This is what we mean by an inward-looking process. This is the definition of 'black consciousness'".² These words by Steve Bantu Biko are a driving incentive in Ndzube's journey. Things remaindered – including black bodies – pulped, retooled, now assume their ghostlike second life.

Ndzube's diasec, *In Search Of* is a quest "for labour, work, freedom, greener pastures".³ In this work, armed with a gigantic needle and thread, the artist performs a suturing of the remaindered dregs of colonialism and capitalism, in which the art world plays its peculiarly exemplary part. While optimism reigns in Ndzube's vision – his current great success in America supporting this fact – I cannot however forget another very different raft, surely an inspiration, French painter Théodore Géricault's *Raft of the Medusa* (1818–19). It is not the dark story of cannibalism, treachery and survival which shadows the painting that interests me, but English writer Julian Barnes' reflection on it, which for me carries over to my reading of Simphiwe Ndzube's journey, for what Ndzube too reminds us of is that "We are all lost at sea, washed between hope and despair, hailing something that may never come to rescue us".⁴ This pathos, in a stitched optimistic thicket, remains.

Ashraf Jamal

¹ Jamal, A. (2017). *Simphiwe Ndzube: Raft* in 'In the World: Essays on Contemporary South African Art', Milan: Skira Publishers, pp. 288–317.

² Ibid.

³ Ibid.

⁴ Ibid.



Simphiwe Ndzube, *Raft*, 2015.



Théodore Géricault (1791–1824), *The Raft of the Medusa*, 1818–19, Louvre, Paris.







Mohau Modisakeng

South Africa 1986–

Untitled (Zanj 1)

2019

archival inkjet print on
Epson UltraSmooth, diasec
1 from edition of 6 + 2APs
150 x 150 x 6 cm

ZAR 120 000 – 180 000**USD** 7 320 – 10 980**GBP** 6 000 – 9 000**EURO** 7 200 – 10 800**PROVENANCE**

Acquired directly from the artist.
WHATIFTHEWORLD, Cape Town.
Braverman Gallery, Tel Aviv.

EXHIBITED

Braverman Gallery, Tel Aviv-
Yafo, *MOHAU MODISAKENG*, 10
July to 18 October 2020.

NOTES

A portion of the proceeds from
the sale of this lot will benefit art
students on Feenix.org, an online
fundraising platform that connects
students and communities to
fundraise towards achieving debt-
free tertiary education.

COLLECTIONS

The artist is represented in
numerous local and international
collections, notably, Zeitz MOCAA,
Cape Town.; Iziko South African
National Gallery, Cape Town.;
Scheryn Art Collection, Cape
Town.; Saatchi Gallery, London and
21C Museum Hotel, Louisville.

In 2019, Mohau Modisakeng, produced multiple bodies of work around the principal title *Zanj*, which translates to 'Land of the Blacks'. Working through performance, film and photography, the overarching theme branches off into different focuses.

In *Zanj I*, a figure rolls and moves through dense brown sand. This piece of the land is symbolic of the ocean in context, paying tribute to the black slave revolt of ad 869–883 across the Gulf in Basra – known as the *Zanj Rebellion*. The use of intentional movement to depict paradoxical ancestral memory, captures the essence of Modisakeng's oeuvre; the figures, like his ancestors, appear powerful, yet fragile.

Through daily spiritual practices, Modisakeng works to simultaneously expose the violence of colonisation experienced by Black men and women, historically and still today, whilst empowering himself to represent Blackness in ways that his predecessors were not able to. Capturing a singular body in different poses through multiple shots, Modisakeng aims to individuate those who were part of mass migration. In doing so, he carefully draws attention to a time in history that has informed the present-day living and working conditions of Black people in post-colonial Africa.



Mikhael Subotzky

South Africa 1981–

Ponte City from Donald Mackay Park

2011

pigment inks on archival paper

from an edition of 5

image size: 105 x 130 cm;

framed size: 129 x 155 x 5.5 cm

ZAR 150 000 – 200 000**USD** 9 150 – 12 200**GBP** 7 500 – 10 000**EURO** 9 000 – 12 000**PROVENANCE**

Private collection, Johannesburg.

Goodman Gallery, Johannesburg.

EXHIBITED

Works from this series

were exhibited at Basel

Unlimited, Basel, 2018;

National Galleries of Scotland,

Edinburgh, 2014; Fotomuseum

Antwerpen, Antwerpen, 2014;

Le Bal, Paris, 2014.

LITERATURE

Subotzky, M., Waterhouse, P.

(2014). *Ponte City*. Göttingen:

Steidl, illustrated in colour, np.

NOTES

This image offers a tender glimpse at the Ponte tower through a window overlooking children playing in the nearby park. The work forms part of the photographer duo's Ponte City series, a tremendous investigation into the iconic residential tower in Johannesburg's CBD, which symbolizes the complex best and worst parts of the city's timeline. Subotzky and Waterhouse received the Deutsche Börse Photography Prize for the project in 2015.









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David Goldblatt

South Africa 1930–2018

***Near Botterkloofpas,
Karoo. 2 March 2002
(4_8491)***

2002

digital print in pigment inks

on cotton rag paper

signed, dated and numbered 1/10 in

pencil in the margin

image size: 36.5 x 46 cm;

framed size: 54.5 x 63.5 x 4.5 cm

ZAR 180 000 – 250 000

USD 10 980 – 15 250

GBP 9 000 – 12 500

EURO 10 800 – 15 000

PROVENANCE

Private Collection, Cape Town.

Goodman Gallery, Cape Town.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Iziko South African National Gallery, Cape Town.; Institute of Chicago, Illinois.; Barcelona Museum of Contemporary Art.; Museum of Modern Art, New York and the Getty Center, Los Angeles.





David Feldman 2/3/02 1/10

David Goldblatt

South Africa 1930–2018

***A house-painter at home,
Pretoria Street, Hillbrow,
January 1973***

printed in 1981

hand printed gelatin silver print

on fibre-based paper

signed, dated and inscribed with

the title in ink on the reverse

image size: 31.5 x 25 cm;

framed size: 47 x 39 x 2 cm

ZAR 120 000 – 160 000**USD** 7 320 – 9 760**GBP** 6 000 – 8 000**EURO** 7 200 – 9 600**PROVENANCE**

Private collection, Cape Town.

Acquired directly from the artist.

EXHIBITED

Museu d'Art Contemporani,

Barcelona, *Fifty-One Years: David**Goldblatt*, February to May 2002.

South African National Gallery,

Cape Town, *David Goldblatt:**35 Years of Photographs*, April

1983 to January 1984.

In the early to mid-1970s, David Goldblatt turned his camera to the Johannesburg neighbourhood of Hillbrow – then a buzzing, up and coming community with dense housing. Goldblatt's images of the time were not documentary street scenes, but rather masterful portrait studies: the city documented through its people. These images are careful and nuanced observations of individuals – autonomous and belonging wholly to the complicated political and cultural moment they inhabit.

LITERATURE

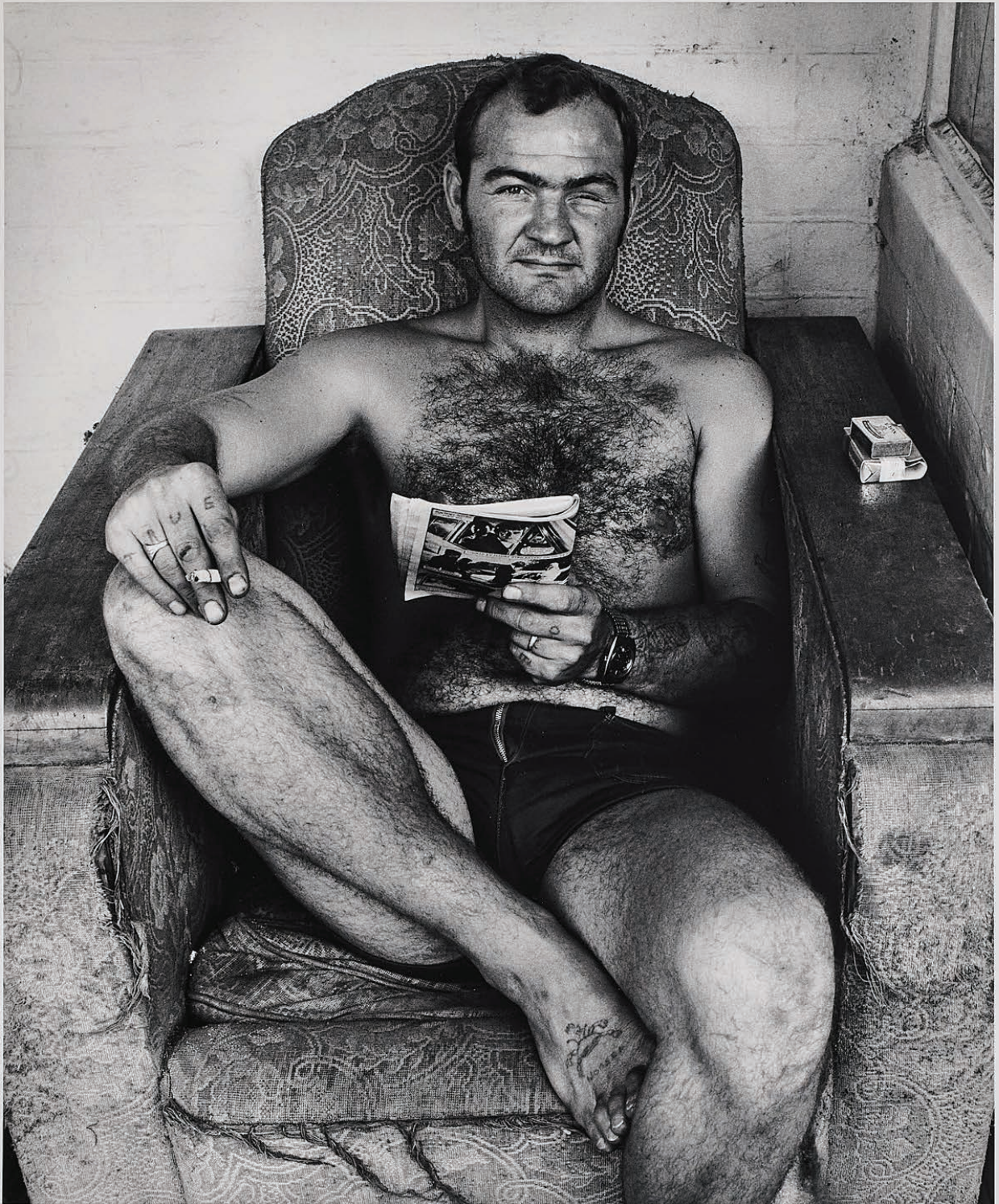
Coetzee, J. M., Diserens, C. (et. al). (2001). *Fifty-One Years: David Goldblatt*. Barcelona: Museu d'Art Contemporani and Actar. illustrated on p.164.

Goldblatt, D. (2011). Johannesburg *Photographs 1948 - 2010: David Goldblatt*. Cape Town: Umuzi, illustrated on p.207.

NOTES

Unique print, hand-printed by the artist.

Another edition of this work is held in the permanent collection of The Victoria and Albert Museum, London.



David Goldblatt

South Africa 1930–2018

A Pensioner with the child of a servant. Wheatlands, Randfontein, Transvaal. (Gauteng), September 1962

printed in 2013/2014

silver gelatin print

signed on the reverse

image size: 40 x 26.5 cm;

sheet size: 43 x 30.5 cm

ZAR 120 000 – 180 000**USD** 7 320 – 10 980**GBP** 6 000 – 9 000**EURO** 7 200 – 10 800**PROVENANCE**

Private collection, Cape Town.

EXHIBITEDPace Gallery, New York, *David Goldblatt: Strange Instrument*, 26 February to 27 March 2021.Goodman Gallery, Online, *David Goldblatt Revisiting, Some Afrikaners*, 9 April to 30 April 2020.A4 Arts Foundation/Projects, Cape Town. *Picture Theory*, 25 October 2018 to 24 January 2019.Centre Pompidou, Paris, *David Goldblatt*, 21 February to 13 May 2018.The Jewish Museum, New York, *South African Photographs: David Goldblatt*, 2 May to 19 September 2010.Stevenson Gallery, Cape Town, *Some Afrikaners Revisited*, 24 October to 25 November 2006.Sainte-Anne, Arles, *David Goldblatt Photographs*, 2006.

David Goldblatt's critically acclaimed series *Some Afrikaners Photographed* marked his entry into full-time photography in the early 1960s. It was during this period that he began to explore and document working-class, rural Afrikaner people, initially around the Randfontein district west of Johannesburg where he was also born and raised. Goldblatt's subjects were small-plot owners, descendants of families impoverished following by the Anglo-Boer War (1899–1902). Further afflicted by drought and the Depression of the 1930s, many had lost their farmlands and become displaced, with some migrating into the cities whilst others subsisted on small agricultural plots – many living as 'bywoners'. The photographic essay for *Some Afrikaners* was completed in 1969 and published in 1975. In 2007, a new book *Some Afrikaners Revisited* was published which, with the exception of one image, included all of the photographs reproduced in the first book in addition to 20 never-before-seen photographs taken at the same time. This image of an elderly man, described as a pensioner, photographed with the child of a servant, in what appears to be the 'voorkamer', taken in 1962, is one of the central works in the series and appears on the cover of the book.

Museu d'Art Contemporani, Barcelona, *Fifty-One Years: David Goldblatt*, February to May 2002.

LITERATURE

Goldblatt, D. (2020). *Some Afrikaners Photographed*. Germany: Steidl, illustrated on the front cover.

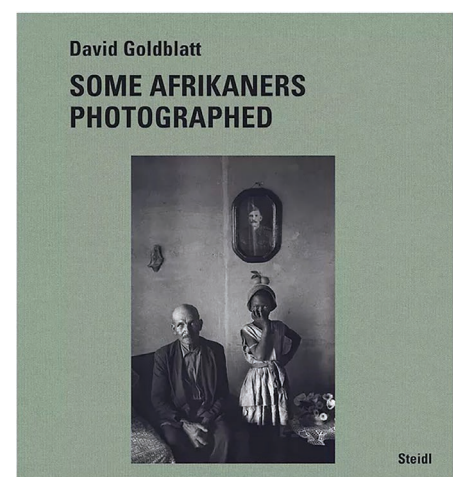
Goldblatt, D. (2007). *Some Afrikaners Revisited*. Roggebaai: Umuzi, illustrated on p.151.

Goldblatt, D. (2006). *David Goldblatt Photographs*. Rome: Contrasto, illustrated on the front cover and on p.31.

Coetzee, J. M., Diserens, C. (et. al). (2001). *Fifty-One Years: David Goldblatt*. Barcelona: Museu d'Art Contemporani and Actar. Illustrated on p.87.

NOTES

Other editions of this work are held in the permanent collections of The Jewish Museum, New York, and The Art Institute of Chicago.



Cover: David Goldblatt. *Some Afrikaners Photographed*. 2019. Steidl



76

Paul Kodjo

Ivory Coast 1939–2021

From the photo novel, 'Perdue et Retrouvée', 1973

2019

silver gelatin print
signed, dated and numbered
4/8 on the reverse
from an edition of 8 + 3APs
sheet size: 60 x 50 cm;
image size: 54 x 4 cm;
framed size: 74 x 63 x 4 cm

ZAR 100 000 – 150 000
USD 6 100 – 9 150
GBP 5 000 – 7 500
EURO 6 000 – 9 000

PROVENANCE

In Camera Galerie, Paris.

EXHIBITED

In Camera Galerie, Paris, *Paul Kodjo and Ananias Léki Dago*, 17 September to 24 October 2020.

1-54 Contemporary African Art Fair, Industria Manhattan, New York City, *The Collection of Isabel S. Wilcox*, 3 May to 5 May 2015.

LITERATURE

Lawson, D. (2021). Institute of Contemporary Art/ Boston and MoMA PS1 in Association with Mack, illustrated on p.101. [Catalogue].

French Ministry of Culture with Le bec en l'air editions. (March 2020). *Acquisitions from public collections, Photography*, illustrated on p.37. [Catalogue]

77

Paul Kodjo

Ivory Coast 1939–2021

Untitled (from the Soirée Dansante, Abidjan, 1970 series)

2019

silver gelatin print
embossed with the Paul Kodjo chop mark bottom right
signed, dated and numbered 4/8 on the reverse
from an edition of 8 + 3APs
sheet size: 40 x 50 cm;
image size: 37.5 x 37.5 cm;
framed size: 61 x 57 x 3.5 cm

ZAR 100 000 – 150 000
USD 6 100 – 9 150
GBP 5 000 – 7 500
EURO 6 000 – 9 000

PROVENANCE

In Camera Galerie, Paris.

EXHIBITED

In Camera Galerie, Paris, *Paul Kodjo and Ananias Léki Dago*, 17 September to 24 October 2020.

NOTES

Born in 1939 in Banco Forest in Abidjan, Paul Kodjo began his career in the early 1960s, during the dawn of Cote d'Ivoire's independence. In 1967, he moved to Paris, France, to study photography at the École ABC de la photographie and cinema at the Conservatoire Libre du Cinéma Français concurrently. On completion of his formal studies, he remained in Paris working from a photographic studio at 13 bis Rue Laffitte as correspondent for the Ivorian daily *Fraternité-Matin*

and for the Centre d'Information et de Diffusion Ivoirien à Paris. During this time he was one of the only Black photographers to document the May 1968 student protests in Paris.

In 1970, Kodjo returned to Cote d'Ivoire and founded an agency called MAMEDIS (Mass Media Service) to do work in photography, film and publishing. He started publishing his fictional photo-romans in the weekly magazine, *Ivoire Dimanche*. Kodjo is best known for his photographs taken during this decade in Abidjan and has often been referred to as the 'father of Ivorian photography'. In 1973, he received the Grand Prize for International Photographic Reporting. In his later years, Kodjo taught photography at the Institut National des Arts in Abidjan.

His work has been exhibited extensively in Paris and was also shown at the Abidjan Goethe Institut during the 2nd edition of the Les Rencontres du Sud photo festival.

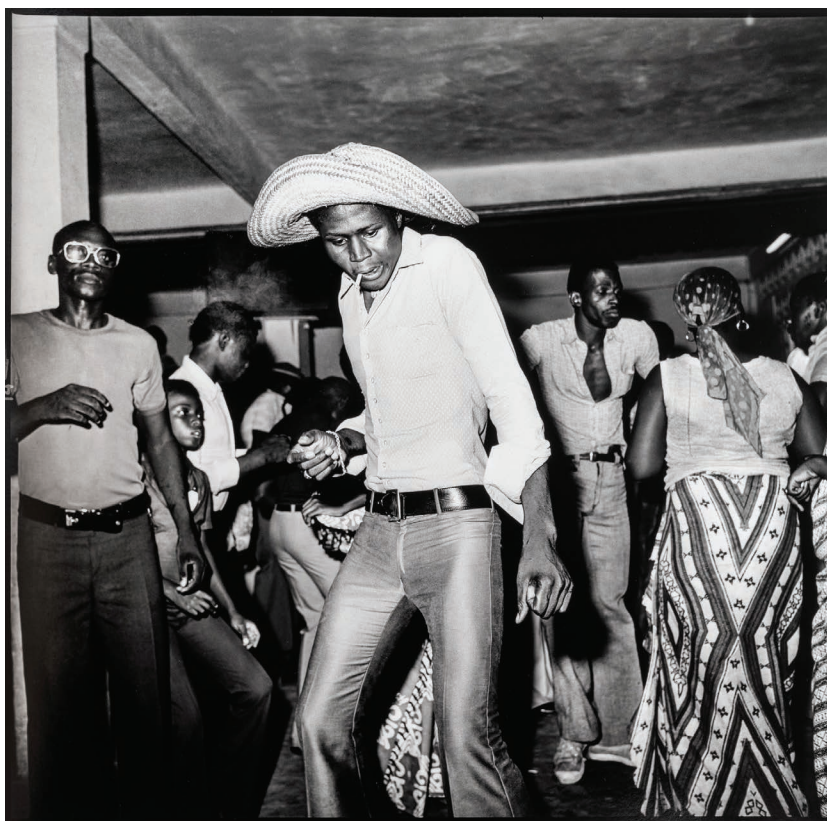
A documentary on the life of Paul Kodjo, produced by photographer Ananias Léki Dago, was premiered in Cote d'Ivoire at the Abidjan Institut Français in April 2022.

Makgati Molebatsi

Other examples from the edition are in the collection of Quai Branly Museum, France, and Art Gallery of Ontario, Canada.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Musée du quai Branly, Jacques Chirac, Paris.; Art Gallery of Ontario, Toronto and the collection of Isabel S. Wilcox, New York City.



Mohau Modisakeng

South Africa 1986–

Lefa 5

2016

archival inkjet print on Epson

UltraSmooth, diasec

from an edition of 16

150 x 150 x 6 cm

ZAR 100 000 – 150 000**USD** 6 100 – 9 150**GBP** 5 000 – 7 500**EURO** 6 000 – 9 000**PROVENANCE**

Acquired directly from the artist.

WHATIFTHEWORLD, Cape Town.

EXHIBITED

Grahamstown, National Arts

Festival; Pretoria, Nelson Mandela

Metropolitan Art Museum;

Cape Town, Iziko South African

National Gallery; Bloemfontein,

Johannes Stegmann Art Gallery;

Pietermaritzburg; Tatham Art

Gallery; Johannesburg, Standard

Bank Gallery; Potchefstroom, NWU

Gallery Potchefstroom, *LEFA LA**NTATE*, 2 July 2016 to 25 August 2017.**NOTES**

A portion of the proceeds from the sale of this lot will benefit art students on Feenix.org, an online fundraising platform that connects students and communities to fundraise towards achieving debt-free tertiary education.

Lefa 5 formed part of Mohau Modisakeng's critically acclaimed installation exhibition, *Lefa La Ntate*, presented nationally as the Standard Bank Young Artist for Visual Arts in 2016. Translated to 'My Father's Inheritance', the installation addressed the exploitation of labour and material extraction that formed part of South Africa's violent colonial history, industrialisation and the current reality of migrant workers. The work is both political and spiritual, as the artist photographs himself submerged in coal with his face and eyes slightly visible and open to suggest healing and rebirth.

Other editions of this work are held in the Minneapolis Institute of Art Collection and the Rose Art Museum Collection.



Thania Petersen

South Africa 1980–

Remnants III

2016

C-print print on Hahnemühle

Photo paper

inscribed with the artist's

name, the title, edition number,

medium and dimensions on an

Everard Read Cape Town gallery

label on the reverse

1 from an edition of 5

sheet size: 123 x 82.5 cm;

framed size: 126 x 85.5 x 3.5 cm

ZAR 70 000 – 100 000**USD** 4 270 – 6 100**GBP** 3 500 – 5 000**EURO** 4 200 – 6 000**PROVENANCE**

Acquired directly from the artist.

Everard Read, Cape Town.

EXHIBITED

Everard Read, Cape

Town, *Remnants*, 9

February to 5 March 2017.

LITERATUREAllison, C., *Thania Peterson*. 7

March 2017. Africanah.org, (online).

Available at: <https://africanah.org/thania-petersen/> [Accessed 4

August 2022], illustrated.

NOTES

A portion of the proceeds from the sale of this lot will benefit art students on Feenix.org, an online fundraising platform that connects students and communities to fundraise towards achieving debt-free tertiary education.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Smithsonian Museum, Washington DC.; Iziko South African National Gallery, Cape Town.; Zeitz MOCAA, Cape Town and the Yejojo City Collection, South Korea.

Multidisciplinary artist Thania Petersen addresses the complexities of cultural and religious identity utilising performance, photography, installation and various new media in her personal, contemporary portrayals of Islam and her Cape Malay heritage in a post-colonial South Africa.

Remnants III forms part of a larger project and body of work where Petersen retraces aspects, or remnants, of her Indonesian roots and history. The artist travelled to Surat in India, which was a directorate of the Dutch East India Company in the 17th century, to visit the mausoleums of "the men who forcibly moved her people from Indonesia to the Western Cape".¹

These Dutch and British mausoleums in Surat are symbolic of colonial greed. In a reclaiming and performative act, Petersen plants herself upon these graves. In this work, entering the mausoleum, veiled with a vivid red train sweeping behind her. Although she seems dwarfed by the enormous tomb, her presence subtly overpowers the structure.

¹ Ruth Simbao, Everard Read Cape Town, 2016. *THANIA PETERSEN: Remnants Installation Information Press*. [online] Available at: <https://www.everard-read-capetown.co.za/exhibition/80/press_release/> [Accessed 13 August 2022].





80

Kay Hassan

South Africa 1956–

Untitled (Hands)

2010

colour digital print

signed, dated and numbered 1/8 in
pencil in the margin

84 x 110 cm,

framed size: 103.5 x 119.5 x 5.5 cm

ZAR 140 000 – 180 000

USD 8 540 – 10 980

GBP 7 000 – 9 000

EURO 8 400 – 10 800

PROVENANCE

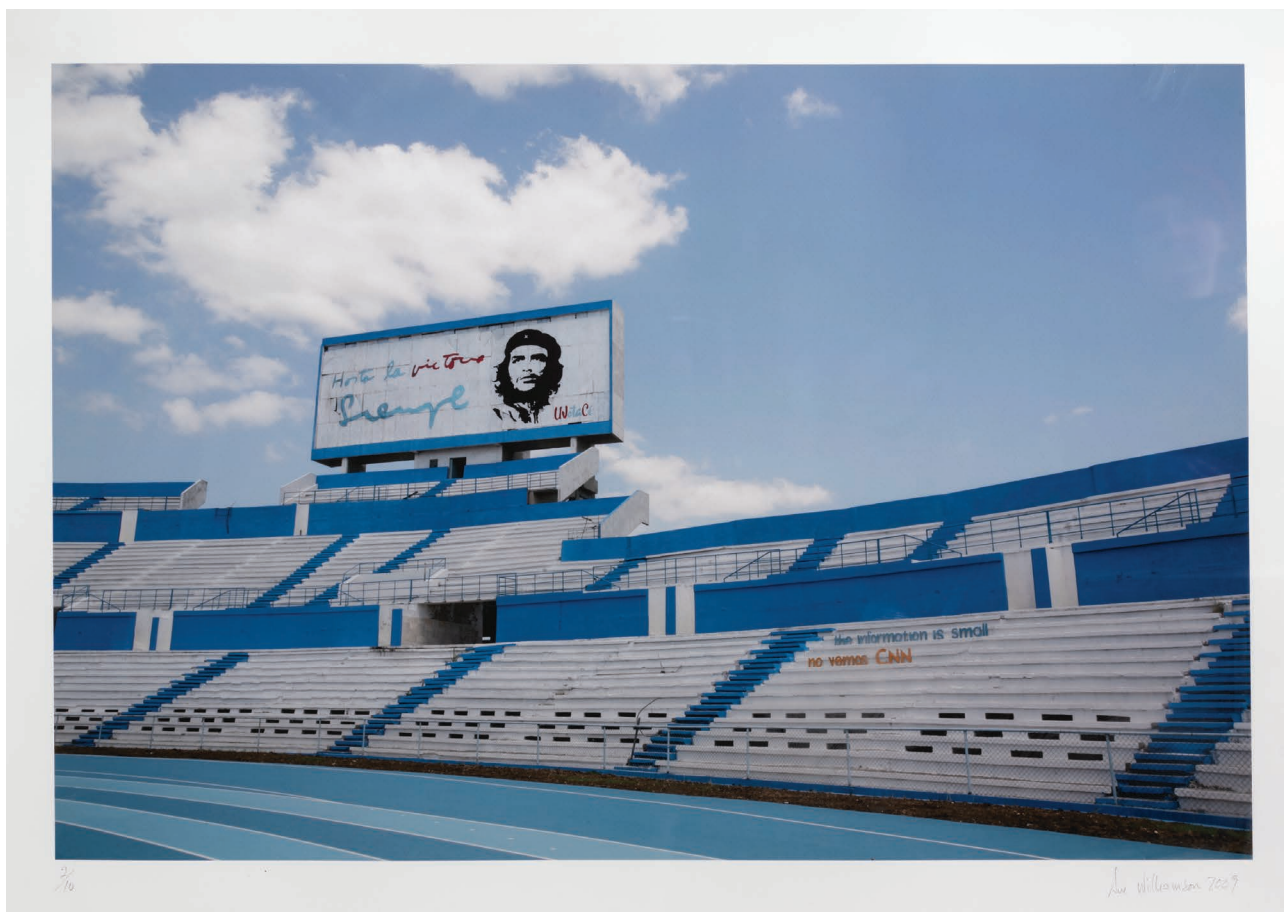
Acquired directly from the artist.
SMAC Gallery, Stellenbosch.

EXHIBITED

FNB Joburg Art Fair,
Johannesburg, SMAC
Gallery, 26 – 28 March 2010

NOTES

A portion of the proceeds from
the sale of this lot will benefit art
students on Feenix.org, an online
fundraising platform that connects
students and communities to
fundraise towards achieving debt-
free tertiary education.



81

Sue Williamson

South Africa 1941–

We Don't See CNN (No Vemos CNN) from the Havana Series

2009

archival ink on Hahnemühle paper
signed, dated, numbered 2/10 and
inscribed with the title in pencil
in the margin

sheet size: 82 x 110 cm;

framed size: 99 x 126.5 x 6.5 cm

ZAR 50 000 – 80 000

USD 3 050 – 4 880

GBP 2 500 – 4 000

EURO 3 000 – 4 800

PROVENANCE

Acquired directly from the artist.
Goodman Gallery, Cape Town.

NOTES

A portion of the proceeds from the sale of this lot will benefit art students on Feenix.org, an online fundraising platform that connects students and communities to fundraise towards achieving debt-free tertiary education.

COLLECTIONS

The artist is represented in numerous local and international collections, notably, Museum of Modern Art, New York.; Tate Modern, London.; Victoria & Albert Museum, London.; National Museum of African Art, Smithsonian Institution, Washington D.C. and Iziko South African National Gallery, Cape Town.

TERMS AND CONDITIONS OF BUSINESS AND RULES OF AUCTION

THIS AGREEMENT COMPLIES WITH THE PROVISIONS OF SECTION 45
OF THE CONSUMER PROTECTION ACT 68 OF 2008

1. DEFINITIONS

1.1. The following terms shall have the meanings assigned to them hereunder and cognate expressions shall have corresponding meanings:

1.1.1. "Act" means the Consumer Protection Act No. 68 of 2008 ("CPA") as read with the Regulations promulgated thereunder in the Government Gazette No. 34180 on 1 April 2011;

1.1.2. "Artistic work" means:

1.1.2.1. any drawing, picture, painting, collage, sculpture, ceramic, print, engraving, lithograph, screen print, etching, monotype, photograph, digitally printed photograph, video, DVD, digital artwork, installation, artist's book, tapestry, artist designed carpet, performative artwork and any medium recognised as such in the future;

1.1.2.2. any work of craftsmanship and/or artwork which does not fall under 1.1.2.1 as set out in the Copyright Act No. 78 of 1978.

1.1.3. "Aspire" means Aspire Art Auctions (Pty) Ltd (Registration No. 2016/074025/07) incorporated under the laws of South Africa with Principal place of business at: Illovo Edge, Building 3, Ground Floor, 5 Harries Road, Illovo, 2196

1.1.4. "Auction" means any sale whereby a Lot is put up for sale by public auction and auctioned off by Ruarc Peffers on behalf of Aspire or such other auctioneer employed by Aspire from time to time;

1.1.5. "Auctioneer" means Ruarc Peffers or such other representative of Aspire conducting the Auction who warrant these Rules of Auction comply with the Act;

1.1.6. "Bidder" means any person who makes an offer to buy a particular Lot and includes the Buyer of any such Lot. A bid shall be made by a person registered to bid and in possession of an Aspire issued and numbered bidders paddle raising that paddle or indicating a bid in any way meant to be understood that way by the Auctioneer;

1.1.7. "Buyer" means any Bidder who makes a bid or offer for a Lot which has been offered for sale (whether by Private Treaty, Auction or otherwise) and which bid or offer has, subject to a reserve price, been accepted by Aspire and/or the Seller;

1.1.8. "Business day" means any day other than a Saturday, Sunday, or any other official public holiday in South Africa;

1.1.9. "Buyer's premium" means the commission payable by the Buyer to Aspire on the sale of a Lot at a rate of:

1.1.9.1. Live Auctions: 15% ≤ R50,000 > 12% (fifteen percent if less than or equal to fifty thousand rand; twelve per cent if greater than fifty thousand rand) plus VAT payable on that amount;

1.1.9.2. Online Auctions: 15% (fifteen per cent) plus VAT payable on that amount;

1.1.10. "Catalogue" means any brochure, price-list, condition report or any other publication (in whatever medium, including electronic), published by Aspire for the purpose of or in connection with any Auction;

1.1.11. "Forgery" means any imitation of any artistic work made with the intention of misrepresenting the authorship, origin, date, age, period, culture, and/or source of any Lot;

1.1.12. "Hammer price" means the bid or offer made by the Buyer for any Lot that is knocked down by the Auctioneer at a sale of that Lot;

1.1.13. "Lot" means any item or items to be offered for sale as a unit and identified as such by Aspire for sale by way of Auction or by Private Treaty.

Each Lot is, unless indicated to the contrary, regarded to be the subject of a separate transaction;

1.1.14. "Parties" means the Bidder, the Buyer, the Seller and Aspire;

1.1.15. "Prime rate" means the publicly quoted base rate of interest (percent, per annum compounded monthly in arrear and calculated on a 365 (three hundred and sixty-five) day year, irrespective of whether or not the year is a leap year) from time to time published by Nedbank Limited, or its successor-in-title, as being its prime overdraft rate plus three comma five percent, as certified by any manager of such bank, whose appointment, authority and designation need not be proved;

1.1.16. "Privacy Policy" means the privacy policy of Aspire attached hereto marked Annexure A;

1.1.17. "Private Treaty" means the sale of any Lot at a previously agreed upon price between the Buyer and the Seller represented by Aspire (that is, not by way of Auction);

1.1.18. "Purchase price" means the Hammer price plus the Buyer's premium. In case of any Lot being "dagged", VAT shall be calculated on the sum of the full Hammer price plus the Buyer's premium. Buyer's risk in all respects shall apply from the knock down of the Auctioneer's hammer (and acceptance of the bid [or offer in the case of Private Treaty] if applicable). The Purchase price does not include any transport, or insurance that may be required by the Buyer;

1.1.19. "Recoverable expenses" includes all fees, taxes (including VAT) and any other costs or expenses incurred by Aspire for restoration, conservation, framing, glass replacement and transport of any Lot from a Seller's premises to Aspire's premises or for any other reason whatsoever, as agreed between Aspire and the Seller;

1.1.20. "Reserve" means the minimum Hammer price (if any) at which a Lot may be sold at an Auction as agreed (whether in writing or otherwise) and in confidence between the Seller of that Lot and Aspire. All lots are sold subject to a reserve price unless announced otherwise;

1.1.21. "Sale" means the sale of any Lot (whether by way of Auction, Private Treaty or otherwise) and 'sell' and 'sold' shall have a corresponding meaning;

1.1.22. "Sale proceeds" means the amount due and payable to the Seller for the sale of the relevant Lot, made up of the Hammer price less the applicable Seller's commission and all Recoverable expenses;

1.1.23. "Seller" means the person named as the Seller of any Lot, being the person that offers the Lot for sale;

1.1.24. "Seller's commission" means the commission payable by the Seller to Aspire on the sale of a Lot which is payable at a rate of:

1.1.24.1. Live Auctions: 15% ≤ R50,000 > 12% (fifteen per cent if less than or equal to fifty thousand rand; twelve percent if greater than fifty thousand rand) plus VAT payable on that amount;

1.1.24.2. Online Auctions: 20% ≤ R20,000 > 15% (twenty percent if less than or equal to twenty thousand rand; fifteen per cent if greater than twenty thousand rand) plus VAT payable on that amount;

1.1.25. "South Africa" means the Republic of South Africa;

1.1.26. "Terms of Business" means the terms and conditions of business and the Rules of Auction as set out in this document;

1.1.27. "VAT" means value added tax levied in terms of the Value Added Tax Act, 1991 as amended from time to time and includes any similar tax which may be enforced in place of VAT from time to time.

2. INTRODUCTION

2.1. Aspire carries on the business of fine art Auctioneers and consultants on the Lots provided by the Sellers.

As fine art Auctioneers, Aspire generally acts in the capacity of agent for the Seller.

2.2. Set out in this document are the terms and conditions governing the contractual relationship between Aspire and prospective Bidders, Buyers and Sellers. This document must be read together with:

2.2.1. sale room notices published by Aspire pertaining to the condition, description and/or authenticity of a Lot; and

2.2.2. any announcement made by Aspire and/or the Auctioneer prior to or on the proposed day of sale of any Lot, provided that no changes to the terms set out in a Property Receipt Form shall be made without the prior agreement of Aspire and the Seller.

3. LEGISLATIVE FRAMEWORK

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

4. GENERAL TERMS OF BUSINESS

4.1. Every bid made shall constitute an offer. Acceptance of the highest bid made, subject to confirmation by the Seller, shall be indicated by the knock down of the hammer or, in the case of sale by Private Treaty, the acceptance of the offer by Aspire or the Seller. In the event that the highest bid does not meet the reserve, it will remain open for acceptance by the Auctioneer or the Seller and for no less than 48 hours after the Auction was concluded.

4.2. In bidding for any Lots, all Bidders confirm that they have not been induced into making any bid or offer by any representative of the Seller and/or Aspire.

4.3. It is the sole responsibility of all prospective Buyers to inspect and satisfy themselves prior to the Auction or Private Treaty as to the condition of the Lot and satisfy themselves accordingly that the Lot matches any description given to them (whether in a Catalogue or otherwise).

4.4. All descriptions and/or illustrations set out in a Catalogue exist as guidance for the prospective Bidder and do not contain conclusive information as to the colour, pattern, precise characteristics or the damage to a particular Lot to be sold by way of Auction or Private Treaty.

4.5. Neither Aspire nor any of its servants, employees, agents and/or the Auctioneer shall be liable, whether directly or indirectly, for any errors, omissions,

incorrect and/or inadequate descriptions or defects or lack of authenticity or lack of ownership or genuineness in any goods Auctioned and sold which are not caused by the wilful or fraudulent conduct of any such person.

- 4.6. Aspire shall not be held responsible for any incorrect, inaccurate or defective description of the goods listed for sale in the Catalogue or in any condition report, publication, letter, or electronic transmission or to the attribution, origin, date, age, condition and description of the goods sold, and shall not be responsible for any loss, damage, consequential damages and/or patrimonial loss of any kind or nature whatsoever and howsoever arising.
- 4.7. No warranty, representation or promise on any aspect of any Lot (save for those expressly provided for by the Seller in terms of paragraph 16), whether express, implied or tacit is given by Aspire, its servants, its agents, or its employees, or the Auctioneer or the Seller and accordingly nothing shall be binding or legally enforceable in this regard.
- 4.8. Any Lot which proves to be a Forgery (which will only be the case if an expert appointed by Aspire for such purposes confirms this in writing) may be returned by the Buyer (as his sole remedy hereunder or at law) to Aspire within 7 (seven) days from the date of Auction or Private Treaty (as the case may be), in the same condition in which it was at the time of the Auction or accompanied by a statement of defects, the number of the Lot, and the date of the Auction or Private Treaty at which it was purchased. If Aspire is satisfied that the item is a Forgery and that the Buyer has and is able to transfer a good and marketable title to the Lot, free from any third-party claims, the sale will be set aside and any amount paid in respect of the Lot and still in the possession of Aspire will be refunded, subject to the express condition that the Buyer will have no rights or claims against Aspire (whether under these Terms of Business, at law or otherwise) if:
- 4.8.1. the description in the Catalogue at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated that there was conflict of such opinion; or
- 4.8.2. the only method of establishing at the date of publication of the Catalogue that the Lot was a Forgery was by means of a scientific process not generally accepted for use until after publication of the Catalogue, or by a process which was unreasonably expensive or impractical.
- 4.9. Buyer's claiming (whether in contract, delict or otherwise) under paragraph 4.8 will be limited to the amount paid for a particular Lot and will not extend to any loss or damage of whatsoever nature suffered, or expense incurred by him/her including but not limited to claims for damages, loss of profit, injury to reputation, mental anguish and suffering etc;
- 4.10. The benefit of paragraph 4.8 will not be assignable and will rest solely and exclusively with the Buyer who, for the purpose of this condition, will be the only person to whom the original invoice is made out by Aspire in respect of the Lot sold.
- 4.11. Aspire reserves its right, to refuse admission to any person to its premises or any other premises at which an Auction is to be conducted. Any defaulting bidder or buyer shall be refused access to any event or auction conducted by Aspire and shall remain barred until their default has been cured to the satisfaction of Aspire.
- 4.12. Any information pertaining to Bidders and Sellers which has been lawfully obtained for the purposes of the Auction and the implementation of any resultant sale shall be kept for purposes of client administration, marketing and as otherwise required by law. The Bidder and the Seller agree to the retention, processing of their personal information and the disclosure of such information to third parties (but only in connection with the sale of any works such as logistics and insurance) for the aforementioned purpose. The Seller's identity

will not be disclosed for purposes other than what is reasonably required for client administration or as required by law. Please see the Privacy Policy for more information on this.

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

suffered as a result of a force majeure or any other event which falls outside of the Parties' reasonable control. Notice must be given to all Parties if such an event occurs in order to enable the defaulting Party to remedy their performance. The occurrence of the aforementioned events will not excuse a Party from paying any outstanding amounts owed to any of the other Parties.

5. TERMS RELATING TO THE BUYERS

- 5.1. Any Buyer and/or Bidders must register his/her identity with Aspire before the commencement of an Auction in accordance with Chapter 1 (one) of the regulations in terms of the Financial Intelligence Centre Act, 2011, which requires the establishment and verification of identity published in Notice No. R. 1595 in Gazette No. 24176 of 20 December 2002. The documents required will include Identity Document or Passport and Proof of Residence.
- 5.2. Upon registration by the Bidder, the Bidder must acknowledge that they are aware of and agree to be bound by these Terms of Business. All Bidders shall be personally liable for their bids and offers made during any Auction and shall be jointly and severally liable with their principals if acting as agent.
- 5.3. Any person acting on behalf of a Bidder or Buyer may be required to produce evidence of his/her authority to so act and in a manner that is satisfactory to Aspire in its discretion.
- 5.4. A Lot shall be sold to the highest bidder (regardless of the perceived or actual value of the Lot) but subject to the reserve or the consent of the Seller if the reserve has not been met.
- 5.5. No bid may be made for an amount which is lower than the fixed value set by the Auctioneer and any bid may be withdrawn prior to the hammer being struck down. It is the Auctioneer's discretion to accept or reject a bid that is lower than the standardised incremental amount set by the Auctioneer. The Auctioneer may refuse any bid which does not exceed the previous bid by at least 5% (five per cent) or any such percentage which in the opinion of the Auctioneer is required.
- 5.6. Any dispute which should arise regarding the validity of the bid, the identity of the Bidder or between more than one Bidder, shall be resolved at the sole discretion of the Auctioneer.
- 5.7. Each Bidder is deemed to be acting in their capacity as principal unless Aspire has acknowledged otherwise in writing prior to the commencement of the Auction and the Bidder bidding for another shall be required to produce a letter authorising the Bidder to represent him and the Identity Documents of both persons.
- 5.8. All Bidders are encouraged to attend any Auction where a Lot is to be sold by Auction. Aspire will endeavour to execute any absentee, written bids and/or telephone bids and online/app bids provided they are, in Aspire's absolute discretion, received in sufficient time and in legible form as required under these Terms of Business.
- 5.9. Any bids placed by telephone before an Auction are accepted at the sender's risk and must, if requested by Aspire, be confirmed in writing to Aspire before the commencement of the Auction. Any person who wishes to bid by telephone during the course of an Auction must make arrangements with Aspire at least 24 (twenty-four) hours before the commencement of the Auction. Aspire shall not be held liable for any communication breakdown or any losses arising thereof. The Buyer consents that any bidding may be recorded at the discretion of Aspire and consents to these Terms of Business.
- 5.10. The Buyer must make payment in full and collect the purchased Lot immediately after completion of the Auction and no later than 48 (forty-eight) hours after completion of the Auction. On hand over of the Lot to the Buyer (or his representative), the full risk and title (subject to payment in full having been made first) over that Lot shall pass to the Buyer, who shall henceforth be responsible for any loss of and/or damage to and/or decrease in value of any Lots purchased at the Auction or at a Private Treaty sale.

Any Lot not collected immediately after the Auction will remain insured for 48 (forty-eight) hours after completion of the Auction. The Seller must be paid in full and the funds cleared before the Lot is handed over to the Buyer.

- 5.11. If the Buyer has not made payment within 1 (one) week of the Auction Aspire reserves the right to cancel the Sale and to claim damages from the Buyer including but not limited to the Buyers and Sellers premium, storage and insurance costs and the costs of conducting the auction which are estimated at one million rand per auction.
- 5.12. The collection of any Lot by a third party on behalf of a Buyer must be agreed with Aspire not later than the close of business on the day following the relevant Auction.

6. EXCLUSION OF LIABILITY TO BUYERS OR SELLERS

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

7. GENERAL CONDUCT OF THE AUCTION

- 7.1. The Auctioneer remains in control of the Auction and has the absolute discretion to either withdraw or reoffer any Lots for sale, to accept and refuse bids and/or to reopen the bidding on any Lots should he/she believe there may be a dispute of whatever nature (including without limitation a dispute about the validity of any bid, or whether a bid has been made, and whether between two or more bidders or between the Auctioneer and any one or more bidders) or error of whatever nature, and may further take such other action as he/she deems necessary or appropriate. The Auctioneer shall commence and advance the bidding or offers for any Lot in such increments as he/she considers appropriate.
- 7.2. The Auction is to take place at the stipulated time and no delay shall be permitted to benefit a specific

person who is not present but should be present at the Auction.

- 7.3. The Auctioneer shall be entitled to bid on behalf of the Seller of any lot, up to but not equal to or more than the Reserve, where applicable.
- 7.4. A contract shall be concluded between the Buyer and Seller once the Auctioneer knocks down the hammer and this shall be the Hammer price accepted by the Auctioneer (after the determination of any dispute that may exist and subject to the Seller's consent if the reserve price was not achieved). The benefits flowing from this agreement constitute a stipulatio alteri for the benefit of Aspire, which benefits Aspire hereby accepts. Aspire shall not be liable for any breach of the agreement by either the Seller or the Buyer.

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

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

9. ABSENTEE BIDS

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

10. RESCISSION OF SALE

Notwithstanding the provisions above, if, within 7 (seven) days after the relevant Auction or Private Treaty sale, the Buyer makes a claim to rescind the sale due to

Forgery and Aspire is satisfied that the claim is justified, Aspire reserves the right to rescind the sale and refund the Buyer any amounts paid to Aspire and still held by Aspire in respect of that sale and the Seller hereby specifically authorises Aspire to do so.

11. PAYMENT AND COLLECTION

- 11.1. The Buyer acknowledges that Aspire acting in its capacity as agent for the Seller of a particular Lot:
- 11.1.1. That a Buyer's premium shall be payable to Aspire on the sale of each Lot;
- 11.1.2. VAT may be payable on the full Hammer price and the Buyer's premium, if the Seller is a registered VAT vendor;
- 11.1.3. Aspire shall also be entitled to a Seller's commission and/or any other agreed fees for that Lot.
- 11.2. Upon the knock down of the hammer and acceptance of the price by the Auctioneer (subject to any reserve), the Buyer shall, before delivery of the Lot, pay Aspire the Purchase price immediately after the Lot is sold and should Aspire require, the Buyer shall provide it with their necessary registration details, proof of identity and any further information which Aspire may require.
- 11.3. All foreign Buyers are required to make arrangement with their banks prior to the Auction date regarding Forex funds as Aspire will only accept payment in South African Rands. Any expenses incurred thereof shall be at the cost of the Buyer.
- 11.4. The Buyer shall make payment in full to Aspire for all amounts due and payable to Aspire (including the Purchase price of each Lot bought by that Buyer) on completion of the sale but within 48 hours of the date of sale (or on such other date as Aspire and the Buyer may agree upon in writing) in cash, electronic funds transfer ("EFT"), or such other payment method as Aspire may be willing to accept. Any cheque and/or credit card payments must be arranged with Aspire prior to commencement of the Auction. All credit card purchases are to be settled in full on the date of sale and shall be subject to an administrative merchant fee of up to 5% of the hammer price plus Buyers Premium plus any vat on such amounts.
- 11.5. Ownership of a Lot shall not pass to the buyer thereof until Aspire has received settlement of the Purchase price of the respective Lot in full and the funds have cleared. Aspire shall not be obliged to release a Lot to the Buyer prior to receipt in full payment thereof. However, should Aspire agree to release a Lot to the Buyer prior to payment of the full Purchase price, ownership of such Lot shall not pass to the Buyer but shall remain strictly and unconditionally reserved for the Seller, nor shall the Buyer's obligations to pay the Purchase price be impacted, until such receipt by Aspire of the full Purchase price in cleared funds.
- 11.6. The refusal of any approval, licence, consent, permit or clearance as required by law shall not affect the Buyer's obligation to pay for the Lot and any Buyers Premium.
- 11.7. Any payments made by a Buyer to Aspire may be applied by Aspire towards any amounts owing by the Buyer to Aspire on any account whatsoever and without regard to any directions of the Buyer or his agent. The Buyer shall be and remain responsible for any removal, storage, or other charges for any Lot and must at his own expense ensure that the Lot purchased is immediately removed after the Auction but not until payment of the total amount due to Aspire. All risk of loss or damage to the purchased Lot shall be borne by the Buyer from the moment when the Lot is handed over to the Buyer. Neither Aspire nor its servants or agents shall accordingly be responsible for any loss or damage of any kind, whether caused by negligence or otherwise, from date of the sale of the Lot, whilst the Lot is in their possession or control.
- 11.8. All packaging and handling of Lots is at the Buyer's risk and expense, will have to be attended to by the Buyer, and Aspire shall not be liable for any acts or omissions of any packers or shippers.
- 11.9. If the sale of any Lot is rescinded, set aside or

cancelled by a lawful action of the Buyer, and Aspire has accounted to the Seller for the sale proceeds, the Seller shall immediately refund the full sale proceeds to Aspire, who will in turn refund the Purchase price to the Buyer. If there is no sale, there is no commission payable save and except if the sale is cancelled as a result of a breach of either Seller or Buyer. However, if there are Recoverable expenses which have been incurred by Aspire, then the Seller will remain liable to pay these expenses to Aspire.

11.10. Any Lot which has been paid for in full but remains uncollected after 30 (thirty) days of the Auction, following written notice to the Buyer, the Lot then becomes the property of Aspire. Aspire may then resell this property at the best price it can obtain from a willing and able Buyer. If Aspire resells this property it may deduct any expenses incurred in keeping this property from the proceeds of sale after having deducted its commission. Any shortfall arising from the resale shall be at the cost of the Buyer.

11.11. No credit shall be granted to the Buyer without prior written consent from Aspire. Ownership of the Lot shall not pass until such time as the full Purchase price is paid along with any VAT thereon and any other necessary amounts including but not limited to Buyers Premium.

12. OWNERSHIP

12.1. Until such time that the total Purchase price and any Buyers Premium plus VAT has been paid and hand over has taken place, ownership of the purchased goods shall vest with the Seller.

12.2. The collection of the goods/Lots shall be done by the Buyer at their own cost immediately after the Auction has taken place, unless otherwise agreed upon in writing between the Buyer and Aspire. The Buyer shall ensure that any third parties attending to collection for the Buyer have been properly authorised in writing to attend to such collections.

12.3. Aspire shall not provide any assistance of any nature whatsoever to the Buyer in removing the goods from the premises of Aspire upon the completion of the Auction. However, should Aspire choose to assist with the removal then any Aspire employee or servant shall be deemed to be agents of the Buyer and Aspire shall not be liable for any damage incurred as a result of removing the goods from the premises.

13. BREACH BY THE BUYER

13.1. In the event that the Buyer breaches any provision of these Terms of Business, fails to make payment of the full Purchase price, Buyers Premium or fails to collect the goods bought as provided for in these Terms of Business, Aspire in exercising its discretion and as agent for the Seller will, without any prejudice to any other rights it may have in law, be entitled to exercise one or more of the following remedies set out below. Aspire may:

13.1.1. institute proceedings against the Buyer for any non-payment and/or any damages incurred as a result of the breach of contract;

13.1.2. cancel the sale of that Lot or any other Lots sold to the defaulting Buyer at the same time or at any other Auction;

13.1.3. resell the Lot or do any such thing that would cause it to be resold by Auction or Private Treaty sale;

13.1.4. remove, store and insure the goods at the sole expense of the defaulting Buyer and if such goods are stored either at Aspire's premises or any other place as Aspire may require such goods to be stored at, the Buyer shall be responsible for all charges associated therewith;

13.1.5. retain any Lot sold to the same Buyer at the same time, or at any other Auction and only allow the Buyer to take delivery of such goods after all amounts due, owing and payable have been paid by the Buyer to Aspire in terms of these Terms of Business, including interest, storage charges and any other charges;

13.1.6. reject any bid made by or on behalf of the defaulting Buyer at any future Auction;

13.1.7. exercise a right of retention over the goods sold and not to release such goods to the Buyer until such time as full payment has been made to Aspire in accordance with these Terms of Business. For such purpose and in so far as ownership of the Lots may have passed to Aspire, the Buyer hereby pledges such goods to Aspire as security for Aspire's claim.

13.1.8. charge a reasonable rental fee for each day that the item is stored by Aspire from the date of Auction until the time of collection.

13.1.9. charge interest at a rate of the prime rate plus 3% (three per cent) per month on any outstanding amounts from the date of Auction.

13.1.10. charge the Buyer the full costs of conducting the auction which is estimated at one million rand with a breakdown available on request.

13.2. In the event that Aspire resells any Lot at a subsequent Auction as a result of Aspire exercising their remedy referred to in paragraph 13.1.3 above, the Buyer shall be liable for any loss (if any), should the Lot be resold at an amount lower than the amount for which the Buyer purchased it. The loss shall be calculated as the difference between the resale price and the original price. Aspire shall be entitled to earn commission on any subsequent sale of the same work irrespective of how many times it is sold by them.

14. TERMS RELATING TO THE SELLER

14.1. As per the Seller's irrevocable instruction, Aspire is instructed to sell at an Auction all objects submitted for sale by the Seller and accepted by Aspire and to sell the same to the relevant Buyer of the Lot of which those objects form part, provided that the bid or offer accepted from that Buyer is equal to or higher than the Reserve (if any) on that Lot (subject always to paragraph 14.4), all on the basis set out in these Terms of Business.

14.2. The Seller also irrevocably consents to Aspire's ability to bid for any Lot of which any of those objects form part as agent for one or more intending Buyers.

14.3. Aspire is authorised to retain any objects not sold on Auction for a period of 30 (thirty) days after the Auction for the possible sale of such objects by Aspire by way of Private Treaty or otherwise pursuant to paragraph 14.4.

14.4. Aspire is authorised to offer for sale either by Private Treaty or otherwise, without further instruction or notification to the Seller, within 30 (thirty) days after the Auction, all or any remaining objects submitted for sale by the Seller and received and accepted by Aspire in accordance with paragraph 14.1, which objects were not sold on Auction. The bid accepted on these items must not be less than the amount that the Seller would have received, had that Lot been sold on Auction at the Reserve (if any) on that Lot taking into account the deduction of the applicable Seller's commission and Recoverable expenses for which the Seller is liable.

14.5. Both Aspire and the Auctioneer each have the right, to offer an object referred to above for sale under a Lot, to refuse any bid or offer, to divide any Lot, to combine two or more Lots with the prior approval of the relevant Seller(s), to withdraw any Lot from an Auction, to determine the description of Lots (whether in any Catalogue or otherwise), to store accepted objects at the Auction premises or any other location as he/she may deem fit and whether or not to seek the opinion of experts.

14.6. Aspire shall not be under any obligation to disclose the name of the Buyer to the Seller, save for the circumstances contemplated elsewhere in these Terms of Business or otherwise required by law.

15. ESTIMATION OF SELLING PRICE AND DESCRIPTION OF GOODS

15.1. Any estimation given by Aspire is an opinion and cannot be relied on as a true reflection of what the final Hammer price will be on the date of the sale and as such is never guaranteed. Aspire has the right

to change any estimations at any point in time in agreement with the Seller recorded on the relevant Property Receipt Form.

15.2. The Seller hereby agrees that Aspire may fully rely on any description of the goods or Lots provided to them by the Seller or his agent.

15.3. Aspire shall not be held liable for any error, misstatement or omission in the description of the goods/Lots whether in the Catalogue or otherwise unless such error, misstatement, omission is a direct result of the intentional, misleading and deceptive conduct of Aspire's employees and/or agents.

16. WARRANTIES AND INDEMNITIES PROVIDED FOR BY THE SELLER

16.1. The Seller hereby warrants to Aspire and the Buyer that:

16.1.1. he/she is the lawful owner of the objects put up for sale or Auction and is authorised to offer such objects up for sale at an Auction;

16.1.2. he/she is legally entitled to transfer title to all such objects and that they will be transferred free of any encumbrances of third-party claims; and

16.1.3. he/she has complied with all requirements necessary, legal or otherwise, for the import (if importing is applicable to the sale) and has notified Aspire in writing of any third parties who have failed to comply with the aforesaid requirements in the past;

16.1.4. the place of origin of the Lot is accurate.

16.1.5. the object forming part of the Lot is capable of being used for the purpose to which it was made and has no defects which are not apparent from any external inspections and that he/she is in possession of any valid approval, license, consent, permit or clearance required by law for the sale of any Lot.

16.2. The Seller hereby indemnifies and shall keep Aspire and the Buyer indemnified against any loss or damage suffered by either party as a result of any breach of any warranty in these Terms of Business.

16.3. The Seller hereby agrees that Aspire may decline to sell any object submitted for sale, irrespective of any previous acceptance by Aspire to sell it, for any reason deemed reasonable and appropriate in its discretion.

17. COMMISSION

Subject to the Terms of Business set out in paragraph 17.3

17.1. Any applicable Seller's commission in respect of each Lot (comprising one or more objects) shall be payable to Aspire by the Seller.

17.2. Any applicable Buyer's premium in respect of each Lot (comprising one or more objects) shall be payable to Aspire by the Buyer;

17.3. Notwithstanding the authority provided for by the Seller to Aspire to deduct any of the Seller's commission and any Recoverable expenses (as agreed to by the Seller) for which the Seller is liable from the Hammer price, the Seller shall still be liable for the payment of the Seller's commission and any Recoverable expenses.

17.4. Notwithstanding the authority provided for by the Buyer to Aspire to deduct any of the Buyer's premium and any Recoverable expenses (as agreed to by the Seller) for which the Buyer is liable from the Hammer price, the Buyer shall still be liable for the payment of the Buyer's premium and any Recoverable expenses.

17.5. Aspire reserves the right to deduct and retain the Seller's commission prior to the sale proceeds being handed over to the Seller, from the amount paid by the Buyer upon receipt of the full Purchase price, or any part thereof.

17.6. Aspire reserves the right to deduct and retain the Buyer's premium prior to the Purchase price being handed over to the Seller from the Purchase price paid by the Buyer.

18. RESERVES

18.1. All Lots are to be sold with a Reserve, unless

otherwise agreed upon between Aspire and Seller in writing prior to the date of Auction. Any changes to a Reserve will require the prior consent of Aspire and the Seller. The Seller acknowledges that unless a reserve is set, Aspire shall not be entitled to bid on behalf of the Seller to protect the integrity of the value of any work being auctioned.

- 18.2. Where the Auctioneer is of the opinion that the Seller or any person acting as agent of the Seller, has made a bid on the Lot and above a Reserve that existed on such Lot, they may knock down the Lot to the Seller. The Seller will then be required to pay all expenses which the Buyer is liable for and any expenses which the Seller is liable for along with the Seller's commission to Aspire.
- 18.3. In the event that a Reserve exists on a particular Lot, Aspire may sell such Lot at a Hammer price below the Reserve, on the condition that the Seller receives the amount they would have been entitled to, had the sale been concluded at the Reserve. Aspire reserves the right to adjust the Seller's commission accordingly in order to allow the Seller to receive the amount payable had the Lot been sold at the Reserve.
- 18.4. Where a Reserve on a Lot does not exist, Aspire shall not be liable for the difference between the Purchase price and the estimated selling range.

19. INSURANCE

- 19.1. Aspire undertakes to insure all objects to be sold as part of any Lot, at its own expense, unless otherwise agreed to in writing, or otherwise, between the Seller and Aspire. Aspire may, at its discretion, insure any property which is placed under their control for any other purpose for the duration of the time that such property remains on their premises, under their control or in any storage facility elected by them.
- 19.2. In the event that Aspire is instructed to not insure any property, the Seller shall bear the cost and risk at all times. The Seller also agrees to:
- 19.2.1. indemnify Aspire for any claims brought against Aspire and/or the Seller for any damage or loss to the Lot, however it may arise. Aspire shall be reimbursed by the Seller for any costs incurred as a result thereof; and
- 19.2.2. notify the insurer of the existence of the indemnities set out herein.
- 19.3. The Seller is obliged to collect their unsold property within 30 calendar days after the Auction. Should any property not be collected within this time Aspire reserves the right to discontinue the insurance cover.

20. PAYMENT IN RESPECT OF THE SALE PROCEEDS

The proceeds of sale shall be paid as follows:

- 20.1. Aspire shall make payment to the Seller not later than 20 (twenty) working days after the date of the Auction provided that full cleared payment of the Purchase price for said Lot has been received from the Buyer by Aspire.
- 20.2. If the Buyer fails to pay the full Purchase price within the allocated time set out in paragraph 11.2, Aspire shall notify the Seller in writing and request instruction on how to proceed. Aspire may at its discretion, decide to assist the Seller with the recovery of any outstanding amount from the Buyer.
- 20.3. The Seller hereby authorises Aspire to proceed:
- 20.3.1. to agree to the terms of payment on any outstanding amount;
- 20.3.2. to remove, store and insure the Lot which has been sold;
- 20.3.3. to settle any claim by or against the Buyer on such terms as Aspire deems fit and do all such things necessary to collect from the Buyer any outstanding amounts due to the Seller;
- 20.3.4. to rescind the sale and refund these amounts to the Buyer;
- 20.3.5. where Aspire pays the Sale proceeds to the Seller prior to receipt of the full Purchase price then ownership shall pass to Aspire;
- 20.3.6. to obtain a refund from the Seller where the

sale of a Lot has been set aside, or cancelled by the Buyer in terms of paragraph 10 above and Aspire has paid the sale proceeds to the Seller. In such instance, the Seller shall be required to refund the full sale proceeds to Aspire, who will then in turn refund the Buyer. Aspire will then make the Lot available for collection to the Seller; and

- 20.3.7. that any annulment, rescission, cancellation or nullification of the sale in terms of paragraph 10 above shall not extinguish the Seller's obligation to pay the commission to Aspire and/or to reimburse any expenses incurred by Aspire in respect of this.

21. WITHDRAWAL FEES

Written notice must be given to Aspire 7 (seven) days prior to the Auction, where a Seller decides to withdraw a Lot from Auction. Aspire reserves the right to convert any Seller's commission and Buyer's premium payable on this Lot, as well as any Recoverable expenses, photography costs, advertising and marketing costs, or any other expenses incurred on a Lot, into withdrawal fees. The amount of this withdrawal fee shall be determined based on the mid-estimate of the selling price of the objects comprising the Lot along with any VAT and expenses incurred thereon given by Aspire.

22. PHOTOGRAPHY AND ILLUSTRATIONS

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

23. LOTS WHICH HAVE NOT BEEN SOLD

- 23.1. Subject to paragraph 14.4 above, upon the receipt of notice from Aspire of any unsold Lots, the Seller agrees to collect any such Lots no later than the 30th (thirtieth) day after receipt of such notice. The Seller must make further arrangement to either have the Lot resold or collect it and pay all agreed Recoverable expenses for which they are liable.
- 23.2. The Seller shall be liable for all costs, whether it be for storage, transport or otherwise as a result of their failure to collect the Lot.
- 23.3. If after 3 (three) months of notice being sent to the Seller, Aspire will proceed to sell the Lot by Private Treaty or public Auction on the terms and conditions that they deem fit, without Reserve and Aspire shall be able to deduct from the Hammer price all amounts owing to them including (but not limited to) any storage or transport expenses, any reduced commission from the Auction as well as any other reasonable expenses before the balance is paid over to the Seller. If Aspire is unable to locate the Seller, Aspire shall open a bank account in which Aspire will hold on behalf of the Seller the amount due to the Seller.
- 23.4. Aspire reserves the right to charge commission on the Purchase price and any expenses incurred in respect of any unsold Lots.

24. AMENDMENT OF THESE TERMS AND CONDITIONS

- 24.1. Aspire may, at any time and from time to time, in its sole discretion, amend, cancel or rescind any provision of these Terms of Business by publication of any such amended Terms of Business (whether on its website or by any other means whatsoever).
- 24.2. No amendment in terms of paragraph 24.1 above shall be binding on any Party to any Sale which has been entered into as at the date of that amendment unless agreed to by the relevant Parties in terms of paragraph 24.3.
- 24.3. No:
- 24.3.1. amendment or consensual cancellation of these Terms of Business or any provision or term hereof;
- 24.3.2. agreement, bill of exchange or other document issued or executed pursuant to or in terms of these Terms of Business (including, without

limitation, any valuation, estimate or reserve issued in terms hereof);

- 24.3.3. settlement of any dispute arising under these Terms of Business;
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PRIVACY POLICY AND THE PROTECTION OF PERSONAL INFORMATION ACT NO. 4 OF 2013

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

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- 1.1.2. information required to send out marketing material;
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- 1.1.5. information received for the purpose of research, including by conducting surveys;
- 1.1.6. information received from telephone communications, in person or otherwise in carrying out any transaction and/or Auction;
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- 1.1.9. details from the visits made to Aspire's website and any resources/information accessed therein;
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- 1.3. personal information, whether private or public, shall not be sold, exchanged, transferred, or provided to any other company for any reason whatsoever without the relevant Bidder, Buyer or Seller's consent, other than for the express purpose of effecting the collection of any purchased Lot. This will not include trusted third parties, who assist Aspire in operating the website, conducting business or servicing the website. All such persons agree to keep the aforesaid personal information confidential; and
- 1.4. the release of any relevant Bidder, Buyer or Seller's personal information if any shall be done only in circumstances which Aspire deems fit and necessary to comply with the law or enforce its Terms of Business and/or to protect third parties' rights, property or safety.

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 - 2.2.2. improving customer services;
 - 2.2.3. the acceleration of searches;
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- 3.6. Aspire may send out e-mails in respect of payment for any registration fees (if applicable) and/ or payment with respect to the purchase of a particular Lot placed on Auction.

4. AMENDMENTS TO THE PRIVACY POLICY

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

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William Kentridge, *The Bird and its Watcher*

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R50 000–R100 000	R5 000 increments
R100 000–R200 000	R10 000 increments
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