

# ASPIRE X PIASA

Modern &  
Contemporary  
**African Art**

14 February 2020  
Cape Town, South Africa









Picasso - 1920

An auction co-curated by

# ASPIRE X PIASA

## Modern & Contemporary **African Art**

Afternoon Sale | Vente de l'Après-Midi

Public auction hosted by Aspire Art Auctions & PIASA

Vente aux enchères publiques co-dirigée par Aspire Art Auctions & PIASA

VIEWING AND AUCTION LOCATION | LIEU DE L'EXPOSITION ET DE LA VENTE AUX ENCHÈRES

OroAfrica House | 170 Buitengracht Street | Cape Town | South Africa

AUCTION | VENTE AUX ENCHÈRES

Friday 14 February at 3 pm | Vendredi 14 Février à 15H

PUBLIC OPENING | VERNISSAGE

Tuesday 11 February at 6 – 8:30 pm | Mardi 11 Février 18H – 20H30

PUBLIC PREVIEW | EXPOSITIONS PUBLIQUES

Wednesday 12 February 12 pm – 5 pm | Mercredi 12 Février 12H – 17H

Thursday 13 February 10 am – 5 pm | Jeudi 13 Février 10H – 17H

Friday 14 February 10 am – 3 pm | Vendredi 14 Février 10H – 15H

CONDITIONS OF SALE | CONDITIONS GÉNÉRALES DE VENTE

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

La vente aux enchères est régie par les textes suivants : Règles de ventes, Remarques importantes, Conditions Générales de ventes et Réserves

ABSENTEE AND TELEPHONE BIDS | ORDRES D'ACHAT ET ENCHÈRES PAR TÉLÉPHONE

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

# INTRODUCTION FROM ASPIRE

There has been phenomenal growth of global interest in the art produced on the African continent. A proliferation of exhibitions held in the traditional artworld capitals of Europe and North America dedicated to modern and contemporary African art has brought African artists to the attention of international collectors. Art fairs devoted to art from Africa have proliferated, including the bespoke 1-54 group of fairs conducted in New York, Marrakech and London, which has recently enjoyed its successful seventh iteration. This was followed by Africa's own Art X Lagos which held its fourth edition in Nigeria in November 2019. As the celebrated Investec Cape Town Art Fair prepares for its eighth edition, we are pleased to add to the richness and diversity of the overall offering of Cape Town Art Week in February 2020.

The intrinsic quality and collectability of African art is further endorsed by the increasing number of acquisitions by major museums and leading institutions. And, with the increasing wealth in Africa and the diaspora, the market for modern and contemporary art from this continent has strong prospects for growth.

Conducting our first collaborative auction in the African artworld capital of Cape Town is appropriate and significant. The city has long been a bastion of culture in South Africa and the Southern part of the continent, complemented more recently by the addition of world-class institutions – Zeitz MOCAA and Norval Foundation – as well as a robust primary market boasting many eminent international contemporary galleries representing top, globally sought-after artists. The Investec Cape Town Art Fair has done much to elevate the position of contemporary African art in global cultural circles and has been rewarded with the increasing sophistication, internationalisation and development of this market.

Since inception, Aspire has achieved resounding success in the areas of 20th century modernism and contemporary art at auction in Africa, as well as in presenting a broader, pan-African offering of modern and contemporary art from the continent. This is echoed through our partnership with Piasa, one of the few top European firms conducting dedicated auctions of African art, contributing to the international growth and visibility, and consequent demand, for African art. Through our collaboration, we are able to bring this remarkable collection to a broader, global audience.

*Ruarc Peffers  
Managing Director, Aspire Art Auctions*

L'art produit sur le continent africain est aujourd'hui au centre de toutes les attentions.

Des expositions d'art africain moderne et contemporain de plus en plus nombreuses organisées dans les principaux centres artistiques en Europe et en Amérique du Nord ont rapproché collectionneurs internationaux et artistes africains. Le nombre de foires consacrées à l'art d'Afrique a également augmenté de façon exponentielle, que ce soit avec 1-54, à New York, Marrakech et Londres, dont la 7ème édition s'achève sous des commentaires élogieux ou avec Art X Lagos et sa 4ème édition au Nigéria en novembre dernier.

La 8ème édition de la célèbre Investec Cape Town Art Fair en février 2020, et la semaine artistique à laquelle elle donne lieu à Cape Town, représentent une formidable opportunité de participer à cette dynamique.

Les musées et institutions, en se portant de plus en plus souvent acquéreurs, confirment le potentiel de cet art africain, dont l'évolution est soutenue tant par les collectionneurs en Afrique que par une diaspora très active.

Cette première vente aux enchères, dans la capitale africaine de l'Art, en collaboration avec la maison de ventes aux enchères française Piasa, prend tout son sens dans un tel contexte.

Cape Town a longtemps été un bastion de la culture en Afrique du Sud et dans la partie sud du continent, avec récemment l'arrivée d'institutions de dimension internationale - Zeitz MOCAA et Norval Foundation - ainsi qu'un premier marché solide comptant de nombreuses galeries éminentes, représentant des artistes mondialement réputés.

Cette ville a beaucoup contribué à faire entrer l'art africain contemporain dans les cercles culturels mondiaux et à sa sophistication comme à son internationalisation.

En quelques années, Aspire s'est positionné comme un leader dans les domaines de l'art moderne du 20ème siècle et de l'art contemporain en Afrique, en présentant une large offre panafricaine.

Notre partenariat avec Piasa, l'une des rares maisons de ventes européennes à offrir des ventes aux enchères dédiées à l'art africain contemporain, contribue à la croissance et à la visibilité de l'art africain sur le marché international. Grâce à notre collaboration, nous sommes en mesure de proposer cette sélection remarquable à un public toujours plus large.

# INTRODUCTION FROM PIASA

For several years, contemporary artistic creation from Africa has enjoyed unprecedented visibility in public and private exhibitions and the number of events on the Continent and elsewhere has continued to increase in quality and quantity.

At the same time, the contemporary African art market is being structured and innovated by using all available marketing channels capable of supporting its exponential development. Social networks complement the work of galleries and dedicated and general fairs to offer artists international renown.

Without a doubt, the demand from collectors for contemporary African art can be explained by the singularity and intrinsic quality of the works. Many African artists travel between the African continent and their other home ports in Africa or the West. These personal trajectories give them a unique perspective on the world and on the current challenges of a globalized society. The works are observation windows on identity issues, issues related to migration, urbanization and its consequences on the environment.

Since the first auction of contemporary African art organized by PIASA in 2014, the ten vacations have confirmed the growing demand in the art market for artists from Africa and the Diaspora. There are more and more collectors who wish to embrace the richness of this artistic creation and its geographical variety around the world.

To meet this growing demand, PIASA and ASPIRE have come together. By joining forces, we aim to reveal and offer to an ever wider audience the comprehensiveness of contemporary African creation.

*Christophe Person  
Head of Contemporary African Art, PIASA*

Depuis plusieurs années, la création contemporaine artistique d'Afrique bénéficie d'une visibilité sans précédent dans les expositions publiques ou privées et le nombre d'événements sur le Continent Africain et ailleurs ne cesse d'augmenter en qualité et en quantité.

Dans le même temps, le marché de l'art contemporain africain se structure et innove dans le recours à tous les canaux de commercialisation disponibles en mesure d'accompagner son développement exponentiel. Les réseaux sociaux complètent le travail des galeries et des foires dédiées et généralistes pour offrir aux artistes une notoriété internationale.

Sans nul doute, la demande de la part des collectionneurs pour l'art contemporain africain s'explique par la singularité et la qualité intrinsèque des œuvres. Nombre d'artistes africains voyagent entre le Continent africain et leurs autres ports d'attache en Afrique ou en Occident. Ces trajectoires personnelles leur donnent un regard unique sur le monde et sur les enjeux actuels d'une société globalisée. Les œuvres sont des fenêtres d'observation sur les questions identitaires, les enjeux liés aux migrations, l'urbanisation et ses conséquences sur l'environnement.

Depuis la première vente aux enchères d'art contemporain africain organisée par PIASA en 2014, les dix vacations ont confirmé la demande croissante du marché de l'art pour les artistes d'Afrique et de la Diaspora. Les collectionneurs qui souhaitent embrasser la richesse de cette création artistique et sa variété géographique sont de plus en plus nombreux à travers le monde.

Pour répondre à cette demande croissante PIASA et ASPIRE se sont rapprochés. En unissant nos forces, nous ambitionnons de révéler et d'offrir à une audience toujours plus large l'exhaustivité de la création africaine contemporaine.

# AUCTION VENUE | LIEU DE LA VENTE

OroAfrica House | 170 Buitengracht Street | Cape Town | South Africa

OroAfrica House is located at 170 Buitengracht Street. This is on the raised subsidiary Buitengracht Street, parallel to the M62.

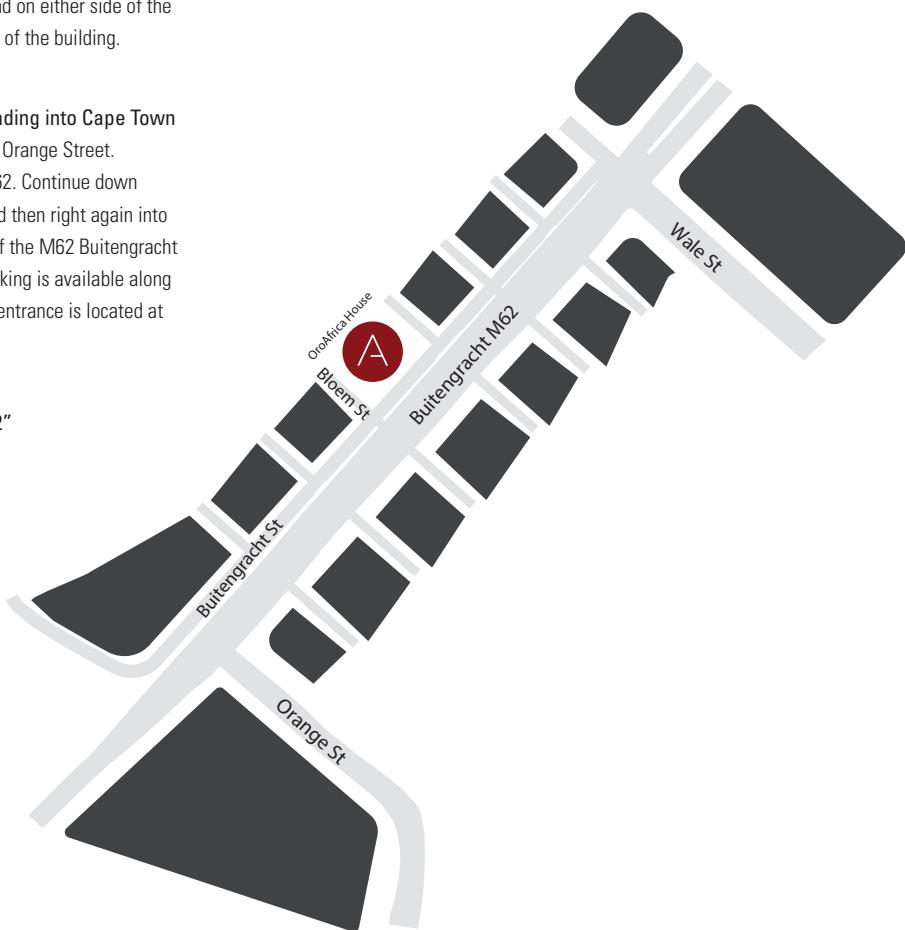
**Directions from the Nelson Mandela Boulevard N1/N2, heading into Cape Town**

Continue straight up Buitengracht Street M62, through multiple sets of traffic lights. Continue straight through the intersection of Wale Street and Buitengracht street, turn right into Bloem Street and then right again once off the M62 Buitengracht street. OroAfrica House is on your left. Street parking is available along this road and on either side of the building. The entrance is located at the right side of the building.

**Directions from the Philip Kgosana Drive heading into Cape Town**

Continue straight from Philip Kgosana Drive onto Orange Street. Turn right at the T-Junction onto Buitengracht M62. Continue down Buitengracht M62. Turn left into Bloem Street and then right again into the raised subsidiary Buitengracht Street once off the M62 Buitengracht street. OroAfrica House is on your left. Street parking is available along this road and on either side of the building. The entrance is located at the right side of the building.

GPS coordinates are: 33°55'24.5"S 18°24'50.2"E



**FOR CATALOGUE SUBSCRIPTIONS PLEASE CONTACT  
POUR S'ABONNER AUX CATALOGUES, MERCI DE CONTACTER**

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*A railway shunter who dreamed of a garden  
without concrete or bricks, watered by this  
dam, Koksoord, Randfontein. 1962*



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### PRODUCTION & PRINTING | IMPRESSION

All Theory No Practice, Michael McGarry

Typo, Johannesburg & Chirat, Paris

# GUIDE FOR PROSPECTIVE BUYERS

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

## 1. Identify your potential acquisition

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

## 2. The catalogue

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

## 3. Estimates

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

reserve price will not exceed the low estimate.

## 4. Specialist assistance

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

## 5. Bidding with Aspire

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

New bidders to Aspire 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 (during the preview), or you can register on the evening of the sale.

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

### 5.2. Telephone bid

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

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

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

**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 January 6, 2020.**

**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. The Aspire X PIASA auction on February 14, as well as 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.**

## 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 beforehand.

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

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

**Lots purchased by European residents will be available at the Piasa warehouse in Paris.**

## 7. Commissions and fees payable

### Buyers premium

Buyers will be liable for payment of the purchase price.

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

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

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



# GUIDE A DESTINATION DES ACHETEURS

Le présent guide a été conçu afin de guider les acheteurs potentiels tout au long du processus de vente aux enchères et a pour objet d'expliquer comment enchérir lors de la vente co-dirigée par PIASA et Aspire.

Nos équipes se feront un plaisir de répondre à vos questions.

## 1. Identifiez votre acquisition potentielle

Aspire organise quatre ventes aux enchères par an, deux à Johannesburg et deux à Cape Town. Vous pouvez vous abonner à nos catalogues imprimés pour voir toutes les œuvres incluses dans ces ventes. Nos catalogues sont également publiés en version électronique, disponibles sur Internet, environ un mois avant chaque vente; Les catalogues sont téléchargeables gratuitement et donnent un aperçu complet de chaque vente aux enchères. Consultez régulièrement notre site Web et nos comptes sur les réseaux sociaux, sur lesquels nous communiquons sur les ventes et la mise en ligne des catalogues.

Les expositions préalables à la vente sont ouvertes au public.

## 2. Le catalogue

Le catalogue de la vente comprend toutes les informations concernant le (s) lot (s) proposé (s) (y compris les détails de l'œuvre, la date, le support, les dimensions, la quantité d'articles du lot, etc.).

Les rapports de condition ne sont pas inclus dans le catalogue, mais peuvent être demandés en envoyant un courrier électronique à [conditionreports@aspireart.net](mailto:conditionreports@aspireart.net). Cependant, n'étant pas des restaurateurs qualifiés, nous vous conseillons d'examiner le lot en personne afin de vous assurer de son état avant un achat éventuel. Les rapports de condition ne sont pas nécessairement effectués par des restaurateurs professionnels, sauf indication contraire.

## 3. Estimations

Aspire attribue une estimation basse et une estimation haute à chaque lot. Ces estimations représentent notre opinion sur la valeur du lot compte-tenu des facteurs suivants : l'historique des résultats de vente de l'artiste, le sujet traité, l'importance de l'œuvre dans le corpus de l'artiste, l'état de l'œuvre. Chaque lot a un prix de réserve confidentiel convenu entre Aspire et le vendeur du lot. La réserve est le prix minimum qui sera accepté pour un lot, le montant en

dessous duquel le lot ne sera pas vendu. Le prix de réserve ne dépasse pas l'estimation basse.

## 4. Assistance des spécialistes

Nos spécialistes sont disponibles pour discuter de manière plus détaillée d'un lot susceptible de vous intéresser. N'hésitez pas à nous contacter.

## 5. Enchérir auprès Aspire

Vous pouvez enchérir de trois manières pendant la vente, selon vos préférences et disponibilités.

Les personnes enchérissant pour la première fois avec Aspire devront communiquer un justificatif d'identité et de domicile.

### 5.1 Enchérir personnellement dans la salle pendant la vente

Vous pouvez enchérir physiquement lors d'une vente aux enchères en enchérissant dans la salle des ventes. Les inscriptions s'effectuent préalablement à la vente, lors de l'exposition ou le jour même de la vente.

La vente aux enchères est ouverte au public. Si vous ne pouvez pas y assister, vous avez le choix entre deux méthodes d'encheres à distance.

### 5.2. Enchérir par téléphone

Pendant la vente, un représentant qualifié d'Aspire vous téléphonera et vous guidera, vous offrant la possibilité d'encherir pour votre compte. N'oubliez pas d'envoyer vos demandes d'encheres par téléphone au moins 24 heures avant la vente, afin de permettre leur traitement.

### 5.3. Ordres d'achat écrit

Les ordres d'achat reçus avant la vente sont inscrits dans le catalogue du commissaire-priseur. Ce dernier enchérira en votre nom pendant la vente jusqu'à concurrence du montant maximum que vous aurez indiqué. Si l'encherne n'atteint pas ce montant maximum, vous acquerrez le lot pour le montant immédiatement supérieur à l'encherne précédente.

**Les estimations indiquées dans le présent catalogue sont exprimées en Rands Sud-Africains, la conversion en monnaie étrangère ayant été effectuée, à titre indicatif seulement, sur la base du taux de change en vigueur le 6 janvier 2020. Ces conversions ont été effectuées pour information uniquement, les enchérisseurs**

**étant invités, s'ils le souhaitent, à vérifier le taux de change en vigueur au jour de la vente. La vente du 14 février, ainsi que toutes les factures qui seront émises après la vente, seront uniquement exprimés en Rands Sud-Africains.**

**Tout paiement relatif à la vente sera effectué en Rands Sud-Africain.**

## 6. Paiements, encasement et stockage

Le paiement doit être effectué immédiatement après la vente aux enchères, comme indiqué dans nos Conditions générales de vente, sauf accord contraire passé avec Aspire.

Une fois le paiement effectué et les sommes dues encaissées, vous pourrez récupérer votre achat ou organiser son transport. Un représentant d'Aspire vous contactera le lendemain de la vente aux enchères pour vous proposer une assistance logistique. S'il vous est impossible de récupérer votre achat dans le délai imparti (voir nos Conditions Générales de vente), Aspire organisera son stockage ou sa livraison, à vos frais. Une entreprise de transport vous contactera le lendemain de la vente afin de vous fournir un devis pour cette prestation.

Aspire conservera, à ses frais, vos achats pendant une durée limitée (voir nos Conditions générales de vente). Des frais de stockage et de manutention seront facturés dès lors que votre achat n'a pas été récupéré à l'issue de ce délai.

**Les lots achetés par des résidents européens seront mis à leur disposition dans les locaux de Piasa à Paris.**

## 7. Commissions et Frais

### Frais Acheteur

Les acheteurs seront responsables du paiement du prix d'achat.

Le prix d'achat est le prix d'adjudication, auxquels s'ajoutent les frais acheteur et la TVA appliquée à ces frais.

Les frais acheteur facturés sur les lots d'un montant inférieur ou égal à 20 000 Rands sont de 15% (hors TVA).

Les frais acheteur facturés sur les lots dépassant 20 000 Rands sont de 12% (hors TVA).



# GENERAL RULES OF AUCTION

In order to participate in this Auction you must be registered in compliance with the provisions of the Consumer Protection Act 68 of 2008 and also the Financial Intelligence Centre Act 38 of 2001.

By registering and bidding you confirm and acknowledge that you are and will at all times be bound by our full Conditions of Business, copies of which are available at the registration table, included in our catalogues and also available online at: [www.aspireart.net](http://www.aspireart.net)

**Commission charged on any lot selling up to and including R20 000 is 15% (plus VAT).  
Commission charged on any lot selling in excess of R20 000 is 12% (plus VAT).**

Where lot numbers are preceded by the † symbol, the relevant artwork(s) is/are imported from France and are consequently subject to the applicable import duties. South African buyers are charged an additional 16.5% on the Hammer Price, while buyers from outside South Africa will be required to pay the relevant import duties applicable to their country of purchase and the ultimate destination of the relevant lot.

All bids are exclusive of VAT and Buyers Premium (Commission).

The Auctioneer at all times acts as Agent for and on behalf of the Seller of the artworks.

The artworks are sold subject to a reserve price unless announced otherwise and all sales are final if the reserve price has been achieved.

Only the auctioneer may bid on behalf of the owner but only to a price less than the reserve.

The Auctioneer has the right to regulate the bidding and to correct any mistakes made by him/her in the bidding process.

In the event that an auction is for any reason other than that of a voluntary disposal of goods, the auctioneer shall announce the reason for auction.

You may not bid on behalf of another person or party unless you have disclosed this fact and you have been authorised to do so in writing and in compliance with the CPA and FICA.

All Lots once knocked down will be at the risk of the successful bidder.

No goods may be removed until fully paid for.

Payment must be made immediately after completion of the auction.

All sales once confirmed are final and voetstoets. This means you buy the works as you see them with no warranty or representations.

Please remember to acquaint yourself fully with the Conditions of Business  
(<https://aspireart.net/wp-content/uploads/2017/02/Aspire-Terms.pdf>).

**If you have any questions, please ask any member of our team to assist you before you participate in or bid on any lot as the successful bidder will be bound by any bid accepted by the Auctioneer.**

# RÉGLES GÉNÉRALES DE VENTE

Pour participer à cette Vente, vous devez vous être préalablement enregistré, conformément au Consumer Protection Act 68 de 2008 et au Financial Intelligence Centre Act 38 de 2001.

En vous enregistrant et en enchérissant, vous acceptez d'être soumis aux Conditions Générales, consultables au guichet d'enregistrement, figurant dans nos catalogues et également disponibles en ligne sur : [www.aspireart.net](http://www.aspireart.net)

**En sus du prix d'adjudication, l'adjudicataire devra acquitter par lot une commission de 15% hors taxes pour les lots adjugés jusqu'à 20.000 Rands inclus.**

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Toutes les enchères sont comprises hors taxes et Frais Acheteurs (Commission).

Le Commissaire-Priseur agit en qualité de représentant du vendeur du Lot.

Sauf indication contraire, les œuvres sont à vendre sous réserve du respect d'un prix de réserve et les ventes sont considérées comme définitives dès lors que ce prix de réserve est atteint.

Seul le commissaire-priseur est habilité à enchérir pour le compte du vendeur, et ce uniquement jusqu'à concurrence d'un montant inférieur au prix de réserve.

Le Commissaire-Priseur est autorisé à réguler les enchères et à corriger toute erreur commise pendant le cours des enchères.

Le commissaire-priseur prendra soin d'annoncer le cas dans lequel la vente, pour toute raison, n'est pas volontaire.

Toute personne enchérissant pour le compte d'un tiers devra se signaler avant la vente et y être autorisé en application des CPA et FICA.

Une fois adjugés, les lots sont sous la responsabilité de l'adjudicataire.

Aucun lot ne pourra être retiré avant d'avoir été intégralement payé.

Les paiements doivent être effectués immédiatement après la vente, conformément aux Conditions Générales.

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# ASPIRE X PIASA

Modern & Contemporary  
**African Art**

ASPIRE X PIASA | OroAfrica House | 170 Buitengracht Street | Cape Town | South Africa

Friday 14 February 2020, 3 pm | Vendredi 14 Février à 15H



O1

Simphiwe Ndzube  
b.1990 South Africa

*Even I Exist*  
2015  
acrylic on card  
47 x 67.5 cm

ZAR 60 000 – 80 000  
USD 4 200 – 5 600  
EURO 3 780 – 5 040

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PROVENANCE  
EBONY/CURATED, Cape Town.



+02

Boris Anje Tabufor (Anjel)  
b.1993 Cameroon

*Elégance*  
2017

acrylic on canvas  
signed and dated bottom right  
90 x 120 cm

ZAR 65 000 – 95 000  
USD 4 480 – 6 720  
EURO 4 000 – 6 000

The characters of Anjel denounce the dependence on consumer society. In Cameroon as elsewhere, displaying the logos of luxury brands gives the illusion of existing or belonging to the group. In his work, Anjel points out the fictitious links between individuals when they only exist through their attachment to appearance. The bright colours are there to amaze and force introspection.

The integration of ancient African objects is a reflection on the functioning of the art market. By becoming consumer products, these traditional pieces lose their authenticity. Kind of like Anjel's characters.

C.P.

Les personnages d'Anjel dénoncent la dépendance à la société de consommation. Au Cameroun comme ailleurs, arborer les logos des marques de luxe donne l'illusion d'exister ou d'appartenir au groupe. Dans son travail, Anjel pointe les liens fictifs entre les individus quand ils n'existent qu'au travers leur attachement au paraître. Les couleurs vives sont là pour étonner et forcer à l'introspection.

L'intégration d'objets anciens africains est une réflexion sur le fonctionnement du marché de l'art. En devenant des produits de consommation, ces pièces traditionnelles perdent en authenticité. Un peu comme les personnages d'Anjel.



03

Henry Mzili Mujunga  
b.1971 Uganda

*History of Gender*  
2018  
oil and sand on canvas  
signed and dated centre right  
139.5 x 199.5 cm

ZAR 50 000 – 70 000  
USD 3 500 – 4 900  
EURO 3 150 – 4 410

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EXHIBITED  
Goethe Institute, Nairobi, *Indulgence*, 6 to  
24 April 2018.

04

Bambo Sibiya

b.1986 South Africa

*Umabhalane (The Writer)*

2017

acrylic, pastel and charcoal on un-stretched canvas

signed and dated bottom right

100 x 163 cm

ZAR 55 000 – 70 000

USD 3 850 – 4 900

EURO 3 465 – 4 410

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PROVENANCE

ArtAngels charity auction, 19 October 2017,  
Cape Town.



05

Sam Nhlengethwa

b.1955 South Africa

*Friends*

1995

oil and collage on canvas

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

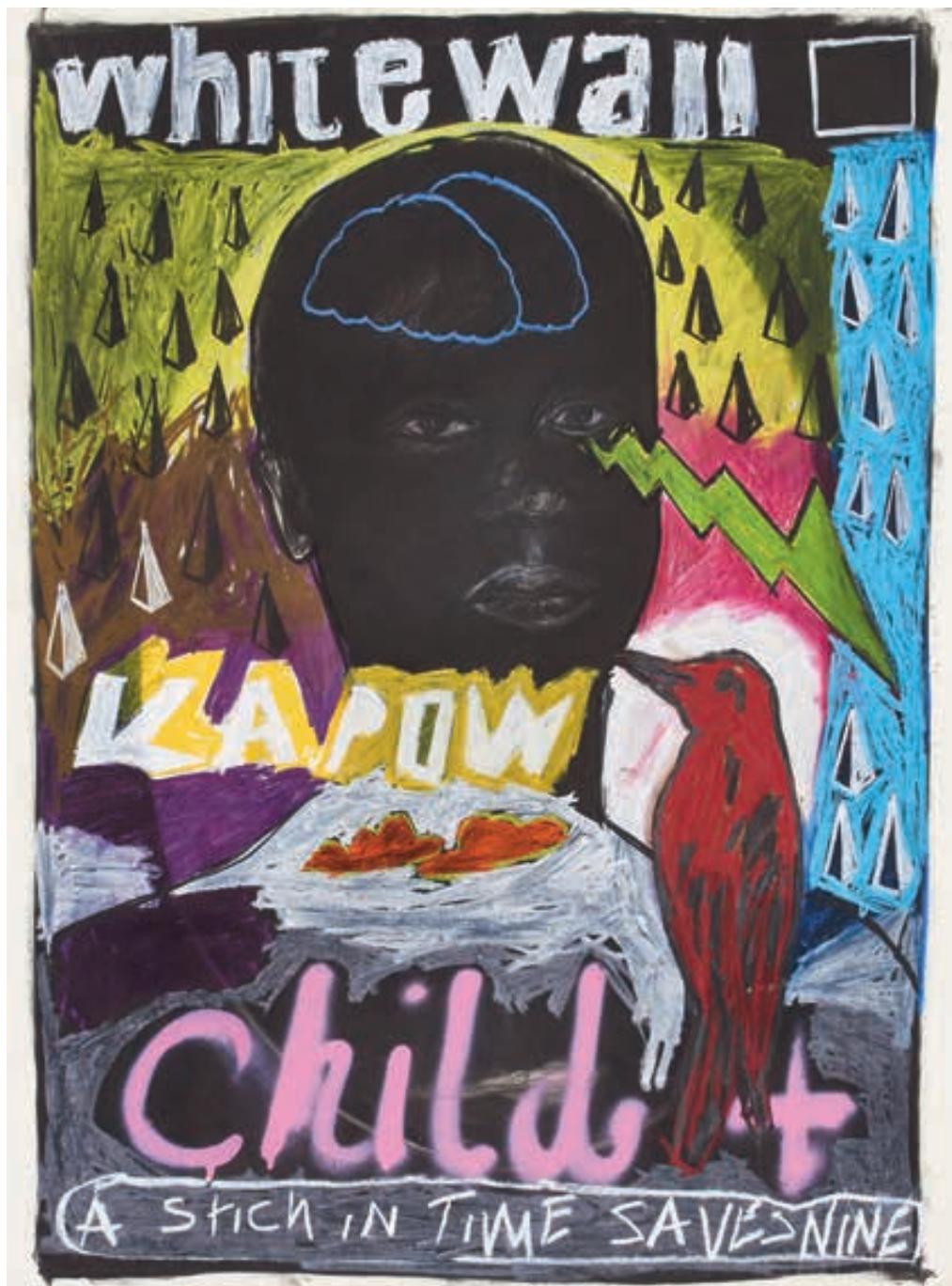
50 x 55 cm

ZAR 45 000 – 65 000

USD 3 150 – 4 480

EURO 2 835 – 4 000





06

Kudzanai Chiurai

b.1981 Zimbabwe

*White Wall*

2011

charcoal, pastel, oil pastel and spray paint  
on card

76 x 56 cm

ZAR 150 000 – 250 000

USD 10 500 – 17 500

EURO 9 450 – 15 750

PROVENANCE

Goodman Gallery Projects, Arts on Main,  
Johannesburg.

EXHIBITED

Goodman Gallery Projects, Johannesburg,  
*State of the Nation*, 3 November to 3  
December 2011.



+07

Marc Padeu

b.1990 Cameroon

*Untitled*

2019

acrylic and glitter on canvas

signed and dated bottom right; signed and  
dated on the reverse

189 x 209 cm

ZAR 80 000 – 130 000

USD 5 600 – 8 960

Euro 5 040 – 8 000

Marc Padeu lives and works in Nkongsamba in Cameroon. He is a graduate of the Institute of Fine Arts at the University of Douala.

The Christian religion is one of the keystones of his work. Inspired by a practicing mother, his large, brightly coloured works, sometimes embellished with glitter, reinvent biblical history by incorporating various traditional religious symbols and rituals.

C.P.

Marc Padeu vit et travaille à Nkongsamba au Cameroun. Il est Diplômé de l'Institut des Beaux-Arts de l'université de Douala.

La religion chrétienne est une des clefs de voûte de son travail. Inspiré par une mère pratiquante, ses grandes œuvres aux couleurs vives, parfois agrémentées de paillettes réinventent l'histoire biblique en y incorporant divers symboles et rituels religieux traditionnels.



+08

Zemba Luzamba

b.1973 Democratic Republic of Congo

*New Generation*

2017

oil on canvas

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

106 x 110 cm

ZAR 65 000 – 95 000

USD 4 480 – 6 720

EURO 4 000 – 6 000

Born in 1973 in the Democratic Republic of Congo, Zemba Luzamba has been based in Cape Town since 2000. Luzamba works from photographs which he takes and reproduces to recount scenes from the daily life of the protagonists. Introducing his subjects in unexpected places or contexts, outside of any geographic or temporal landmark, his works create surprise.

The artist presents a narrative without explanation—leaving interpretation to the spectator.

C.P.

Né en 1973 en République Démocratique du Congo, Zemba Luzamba est depuis 2000 installé au Cap. Luzamba travaille sur base de photographies qu'il prend et reproduit pour raconter des scènes de la vie quotidienne de ces protagonistes pris sur le vif. Introduisant ses personnes dans des lieux ou contextes inattendus, en dehors de tout repère géographique ou temporel, ses œuvres créent la surprise.

Narratives mais sans explication, le spectateur est forcé de fournir par lui-même un commentaire sur ce qu'il voit.



+09

Zemba Luzamba

b.1973 Democratic Republic of Congo

*New Generation 3*

2019

oil on canvas

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

134 x 169 cm

ZAR 100 000 – 130 000

USD 7 000 – 8 960

EURO 6 300 – 8 000



Arim Andrew was inspired from a young age by his older brother who works as an animator and illustrator.

Andrew paints characters in a hyper realistic style that combines humans and animals. The figure of the lion is used as a metaphor for ambition and megalomania. His works make the link between the cliché of an exotic and wild vision of Africa and the similar behaviours that govern modern globalised societies: thirst for success, power and money.

Its brightly coloured backgrounds break with tradition which usually emphasises only a central subject and disturbs the tracks and sapio-temporal landmarks. An avid comic book reader, Andrew's passion is reflected in his works.

+10

Arim Andrew

b.1989 Uganda

*Got it all*

2018

oil on canvas

signed and dated on the reverse  
119 x 110 cm

ZAR 65 000 – 95 000

USD 4 480 – 6 720

EURO 4 000 – 6 000

C.P.

Diplômé en sciences sociales, Arim Andrew est dès son jeune âge inspiré par son frère ainé animateur et illustrateur.

Andrew peint des personnages dans un style hyperréaliste qui mélange l'humain et l'animal. La figure du lion est utilisée comme métaphore de l'ambition et la mégalomanie des hommes. Ses œuvres font le lien entre le cliché d'une vision exotique et sauvage de l'Afrique et les comportements similaires qui régissent les sociétés modernes globalisées : soif de réussite, de pouvoir et d'argent.

Ses fonds de couleurs vives rompent avec la tradition qui met habituellement l'accent uniquement sur un sujet central et troublent les pistes et les repères sapio-temporels. Fervent lecteur de bandes-dessinées, sa passion se reflète à travers ses œuvres.



11

Richard Mudariki

b.1985 Zimbabwe

*The Magician*

2013

acrylic on canvas

signed and dated bottom right; signed,

dated and inscribed with the title on the reverse

95.5 x 65 cm

ZAR 70 000 – 100 000

USD 4 900 – 7 000

Euro 4 410 – 6 300

PROVENANCE

Johans Borman Fine Art, Cape Town.

EXHIBITED

Sanlam Art Gallery, Cape Town &  
Johannesburg, *Mutara Wenguva (Time  
Line)*, 22 September to 29 October 2017.

LITERATURE

Mudariki, R., Borman, J. and Stanes, M.  
(2014). *Open Agenda*. Cape Town:  
Unpublished, illustrated in colour n.p.

+12

Henry Mzili Mujunga  
b.1971 Uganda

*Dripping Earth*  
2019  
oil on fabric  
signed and dated bottom center  
159 x 130 cm

ZAR 50 000 – 80 000  
USD 3 500 – 5 600  
EURO 3 150 – 5 040

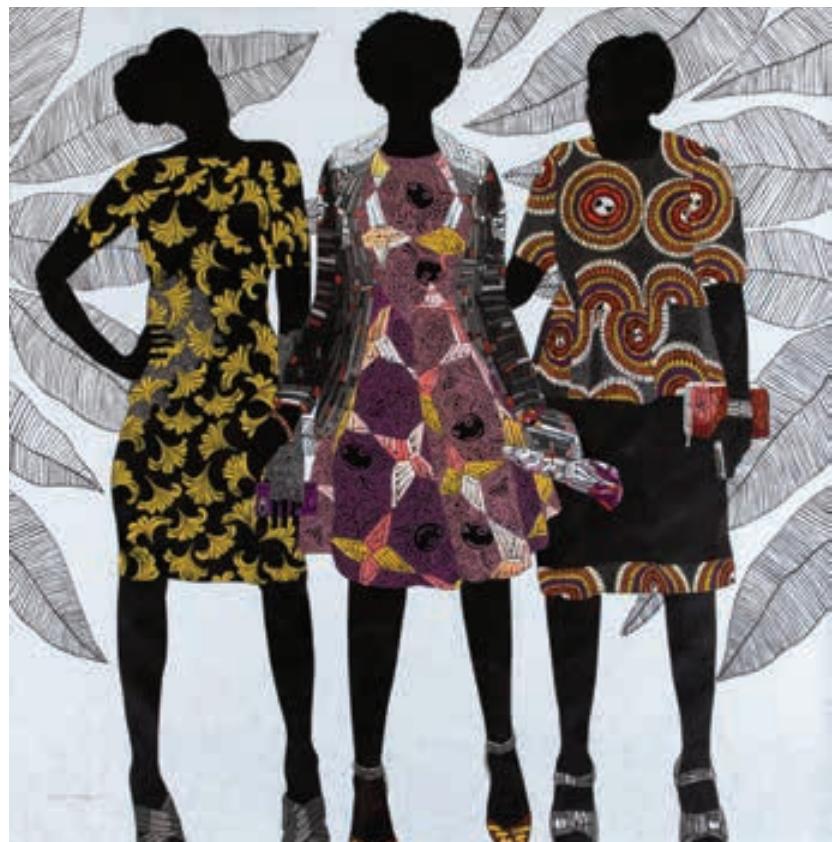


+13

Peter Ngugi  
b.1978 Kenya

*Through the Print*  
2019  
acrylic on canvas  
signed bottom left  
208 x 200 cm

ZAR 100 000 – 130 000  
USD 7 000 – 8 960  
EURO 6 300 – 8 000



+14

Wycliffe Mundopa

b.1987 Zimbabwe

*Fish I*

2017

oil and collage on fabric

132 x 98 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040



+15

Wycliffe Mundopa

b.1987 Zimbabwe

*Fish II*

2017

oil and collage on fabric

132 x 98 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040



+16

Evans Mbugua

b.1979 Kenya

*Swing*

2017

oil on Perspex and photo paper

100 x 70 cm

ZAR 80 000 – 130 000

USD 5 600 – 8 960

EURO 5 040 – 8 000

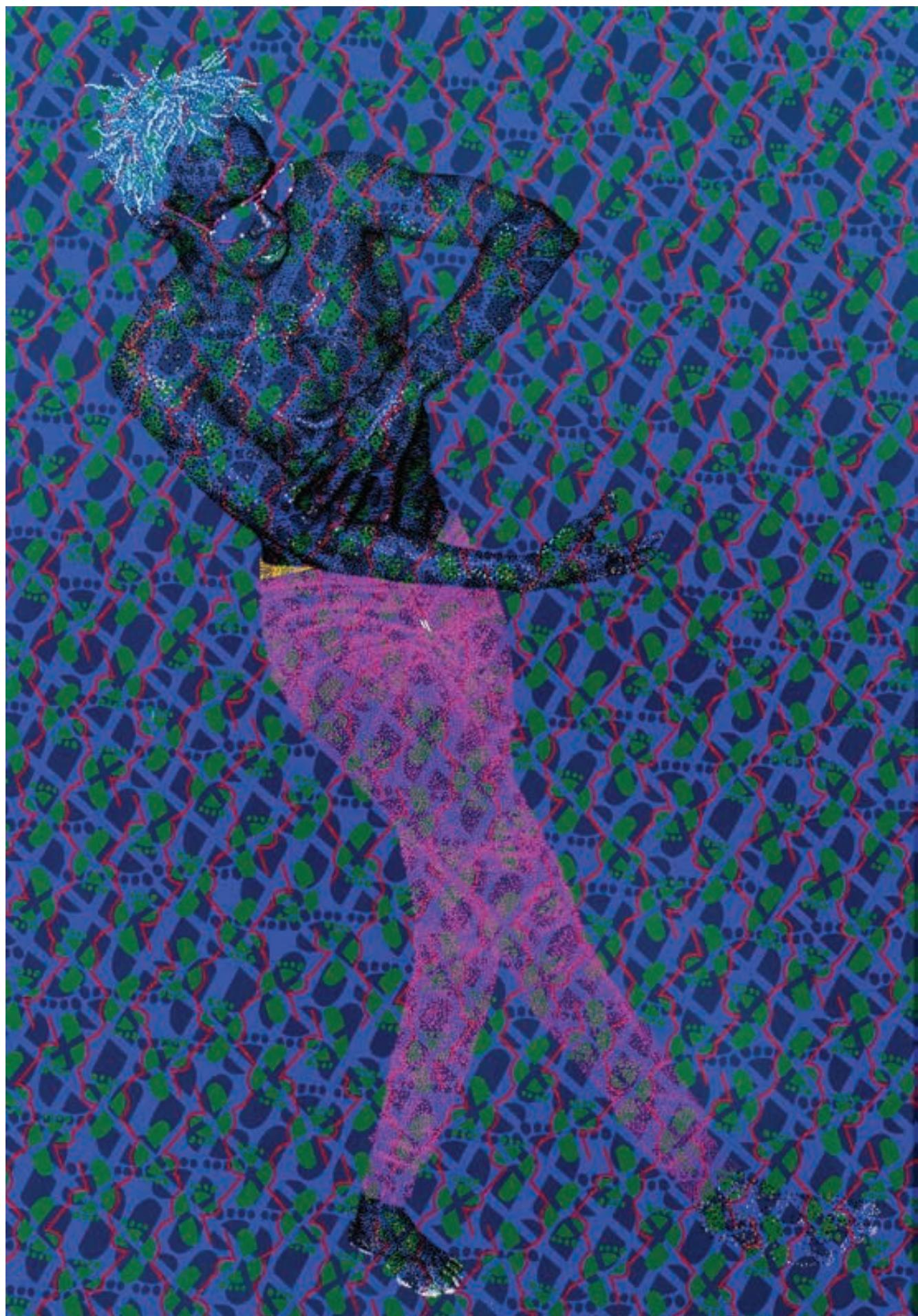
How do you look at a work by Evans Mbugua? Everything is observed with meticulousness. The decor is not decor, it's a multitude of patterns linked to each other, whose bright colours catch the eye. Then slowly one gets used to it and the slow metamorphosis of our vision begins. The coloured dots on the top take shape in an elegant composition of characters. The relief comes out and the striking impression of movement leads us to doubt our senses. Could it be that the image is moving? Is it the motive of the dancer who speaks at our feet and pushes us to want to dance?

A series with children's dots, laughs, glasses, extravagant hair... Africa is there, but not only it... Children's laughter is universal. How to travel the world without laughing and dancing? Evans gives us leads, like a magician who does not reveal all these secrets. It is up to us to enter his world and to twirl with this communicative joy.

*Isabelle Dükü-Balastrieri*

Comment regardez une œuvre d'Evans? Tout s'observe avec minutie. Le décor n'est pas un décor. C'est une multitude de motifs liés les uns aux autres, dont les couleurs vives attirent le regard. Puis doucement celui-ci s'habitue et commence la lente métamorphose de notre vision. Les points de couleurs sur le dessus prennent forme dans une élégante composition de personnages. Le relief sort et l'impression saisissante de mouvement nous amène à douter de nos sens. Serait-il possible que l'image bouge ? Est-ce le motif des danseurs qui parle à nos pieds et nous pousse à vouloir danser ?

Une série avec des points d'enfants, des rires, des lunettes, des chevelures extravagantes... l'Afrique est là, mais pas qu'elle... Le rire des enfants est universel. Comment parcourir le monde sans le rire et la danse ? Evans nous donne des pistes, tel un magicien qui ne livre pas tous ces secrets. Il nous appartient de rentrer dans son monde et de virevolter avec cette joie communicative.





17

Bambo Sibiya

b.1986 South Africa

*Hugh Masekela*

2016

acrylic, charcoal and collage on canvas laid

down on board

signed and dated bottom right

122.5 x 158.5 cm

ZAR 100 000 – 150 000

USD 7 000 – 10 500

EURO 6 300 – 9 450

18

Nelson Makamo

b.1982 South Africa

*Golden*

2016

charcoal, pastel, watercolour and acrylic

on paper

signed and dated bottom left

75 x 55 cm

ZAR 50 000 – 70 000

USD 3 500 – 4 900

EURO 3 150 – 4 410



PROVENANCE

Acquired directly from the artist.

19

Godfried Donkor

b.1964 Ghana

*Browning Madonna*

2003

collage on paper

signed, dated and inscribed with the title  
along the bottom edge

64 x 48 cm

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780



## 20

Frances Goodman

b.1975 South Africa

*Satiated*

2017

sequins hand-strung on canvas

157 x 120.5 cm

ZAR 220 000 – 280 000

USD 15 400 – 19 600

EURO 13 860 – 17 640

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### EXHIBITED

SMAC Gallery, Stellenbosch, *X: Part III*,  
9 December 2017 to 3 February 2018.

Over the past two decades, Frances Goodman has cemented her professional practice within the international field of contemporary art. A multi-media artist, her work thematically deals mainly with the female body and feminine desire as both muse and subject matter.

In *Satiated*, Goodman uses sequins to create a tantalising image of a woman (here choosing herself as subject) caught in a moment of heightened drama. The work's shimmering surface is overtly painterly and the composition almost cinematic as it references the typical *mise-en-scène* of low budget soft-core sexploitation film stills from the 1960s—the focus on the woman's face, freeze-framed at a crucial moment, perpetually on the cusp of ecstasy. The work is uncannily beautiful and visually seductive.

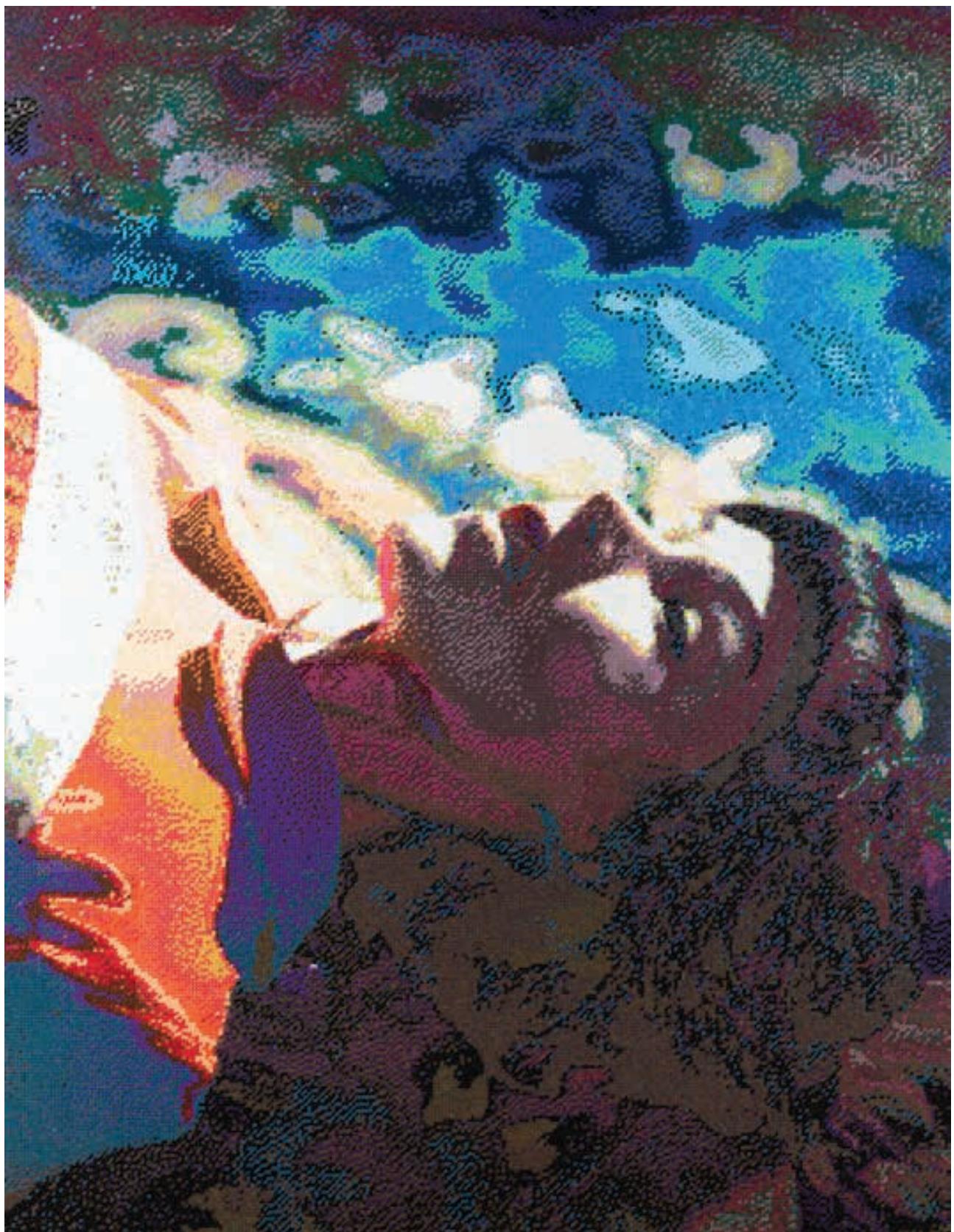
Goodman currently forms part of *I am... Contemporary Women Artists of Africa* at the Smithsonian National Museum of African Art in Washington DC, USA. In 2019, she showed in *Material Insanity* at the Museum of African Contemporary Art Al Maaden (MACAAL) in Marrakech, Morocco and in 2018 her work was included in *The Red Hour*, curated by Simon Njami for Dak'Art: African Contemporary Art Biennale in Dakar, Senegal.

*Marelize van Zyl*

Au cours des deux dernières décennies, Frances Goodman est devenue une artiste contemporaine affirmée sur la scène internationale. Artiste multimédia, son travail porte principalement sur le corps et le désir féminins, la représentant comme muse et sujet.

Dans *Satiated*, Goodman utilise des paillettes pour créer l'image sensuelle d'une femme (elle-même) prise dans un moment de drame intensifié. La surface chatoyante de l'œuvre est ouvertement picturale et la composition presque cinématographique dans sa référence aux images fixes de films de sex-exploitation à petit budget des années 1960 - l'accent mis sur le visage de la femme, figé à un moment crucial, perpétuellement à l'aube de l'extase. L'œuvre est étrangement belle et visuellement séduisante.

Goodman fait actuellement partie de Je suis... *Femmes artistes contemporaines d'Afrique* au Smithsonian National Museum of African Art à Washington DC, États-Unis. En 2019, elle a participé à *Material Insanity* au Museum of African Contemporary Art Al Maaden (MACAAL) à Marrakech, Maroc et en 2018 son travail a été présenté dans *The Red Hour*, organisé par Simon Njami pour Dak'Art: African Contemporary Art Biennale à Dakar, Sénégal.



21

Georgina Gratrix

b.1982 Mexico

*Girl with Purple Hair*

2013

oil on canvas

signed and dated on the reverse

88 x 71 cm

ZAR 250 000 – 350 000

USD 17 500 – 24 500

EURO 15 750 – 22 050

In 2018, Cape Town-based artist Georgina Gratrix was awarded the Discovery Prize at Art Brussels in Belgium. Expressively maximalist, Gratrix's paintings continue to refreshingly push the limits of perceived rationality. Her thickly painted, flamboyant floral still-lifes and warped portraits offer an unconventional world-view, a new reality found in humour as she delights in distorting shape and dismembering form.

*Girl with Purple Hair* is a compelling self-portrait. Her youthful facial features exaggerated and misaligned. She seems shy—almost child-like. Eyes are a key signature element in Gratrix's portraits. Here her use of multiple eyes explores the unnerving gap between true self and appearance. The liberal application of paint in bright fresh colours and textured layers, make the work infinitely arresting.

Gratrix completed this painting in early 2013, shortly before moving to Berlin for a studio residency, which culminated in her solo exhibition *Georgina Gratrix: The Berlin Paintings* at Die Tankstelle in association with Nolan Judin Gallery in Berlin later that year.

*Marelize van Zyl*

PROVENANCE

SMAC Gallery, Stellenbosch.

En 2018, Georgina Gratrix, basée à Cape Town, a reçu le prix Découverte à Art Brussels en Belgique. D'expression maximaliste, les tableaux de Gratrix continuent de repousser de manière rafraîchissante les limites de la rationalité perçue. Ses natures mortes flamboyantes et ses portraits déformés offrent une vision du monde non conventionnelle, une nouvelle réalité trouvée dans l'humour alors qu'elle se délecte de formes démembrées.

*Girl with Purple Hair* est un autoportrait convaincant. Ses traits de visage juvéniles sont exagérés et mal alignés. Elle semble timide - presque enfantine. Les yeux sont une véritable signature dans les portraits de Gratrix. Ici, les yeux multiples permettent d'explorer l'écart troublant entre le vrai soi et l'apparence. L'application généreuse de la peinture dans des couleurs fraîches, vives et des couches texturées rend le travail infiniment saisissant.

Gratrix acheva cette peinture début 2013, peu de temps avant de s'installer en résidence à Berlin, et de présenter son exposition personnelle *Georgina Gratrix: Les peintures de Berlin* à Die Tankstelle en association avec la galerie Nolan Judin à Berlin.



## 22

Marlene Dumas

b.1953 South Africa

*Oktober 1973*

1973

oil and water-based paint on canvas  
inscribed with the title top right

183.5 x 122.5 cm

ZAR 3 000 000 – 5 000 000  
USD 210 000 – 350 000  
EURO 189 000 – 315 000

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### NOTES

Accompanied by a certificate of authenticity  
signed by the artist.

### PROVENANCE

Gifted by the artist to the owner, early 1980s.

### LITERATURE

Dumas, M. & Bedford, E. (eds). (2007).  
*Marlene Dumas: Intimate Relations*.  
Amsterdam: Roma Publications and Cape  
Town: Jacana, illustrated in colour on p.16.

*Oktober 1973* is only the third unique Marlene Dumas work ever to be sold at auction locally<sup>1</sup> by this South African-born artist who is widely regarded as one of the most influential painters working today. Produced in Dumas' second year at the Michaelis School of Fine Art during a time of local and global student uprisings seeking political and sexual liberation, this remarkable painting fearlessly addresses many of the issues of its time. Its painterly exuberance echoes that of the Abstract Expressionists whose works were admired by her professors like Kevin Atkinson. The subject—erotic passion—prefigures later works such as those in her recent exhibition *Myths and Mortals*.<sup>2</sup>

Approaching the loaded subject of 'the nude', Dumas offers us a refreshingly candid painting of a naked woman in the throes of erotic pleasure. In locating the pristinely smooth pink body—delicious in its contrast to the astonishingly vivid green pudenda with its alizarin crimson genitalia—within a field of pulsating reds, the artist evokes the extraordinary nature of female sexual pleasure and its unique capacity for multi-orgasmic experience, as posited by French psychoanalytic feminists, Julia Kristeva and Luce Irigaray.<sup>3</sup>

It is an entirely sensual experience achieved by Dumas through her interest both in the human figure and in the processes of translating experience and emotion into material form. As Claire Messud says of comparable recent paintings: "For the viewer, each experience of these works will similarly entail a particular combination of our own autobiography and political and cultural history, along with perhaps the mood or moment in which we stand before the painting. Part of Dumas's genius is always already to have understood this fact, and to approach her artistic process with this knowledge. Whatever the words one uses to articulate the result—"openness," "multiplicity," or "jouissance"—the effect is the same: these are paintings that encourage each viewer to push further into the specificity of their encounter."<sup>4</sup>

In 2005 Dumas held the distinction of achieving the highest price ever at auction for a female artist when her painting of 1987, entitled *The Teacher* (sub a), sold at Christie's London in 2005 for GBP1.8 million (\$3.3 million)—more than ZAR34 million. The current auction high was set when *The Visitor* (1995) sold in 2008 for GBP3,177,250 (over \$6.3 million)—more than ZAR60 million.<sup>5</sup>

*Emma Bedford*

<sup>1</sup> Love Lost, 122 x 91 cm, sold for R7,283,200 (Aspire Art Auctions, 3/3/2019) and Pre-Language Pretence, 26 x 16 cm, sold for R113,680 (Stephan Welz & Co, 18/10/2004).

<sup>2</sup> Marlene Dumas: *Myths & Mortals* at David Zwirner, New York, from 28 April to 30 June 2018.

<sup>3</sup> Claire Messud in Marlene Dumas: *Myths & Mortals*, David Zwirner, New York, 2018, p.117.

<sup>4</sup> Ibid, p.117.

<sup>5</sup> <https://news.artnet.com/art-world/most-expensive-female-artists-817277>

Oktuber 1973



*Oktober 1973* est seulement la troisième œuvre originale de Marlène Dumas présentée aux enchères en Afrique du Sud<sup>1</sup>, pour une artiste Sud Africaine aujourd’hui considérée comme l’une des artistes contemporaines les plus influentes. Réalisée par Dumas pendant sa seconde année d’étude à la Michaelis School of Fine Art, alors que, partout dans le monde, les étudiants militaient en faveur d’une libération politique et sexuelle, cette œuvre remarquable aborde sans crainte bon nombre des questions posées par son époque. Son exubérance picturale fait écho à celle des expressionnistes abstraits, tant admirés par ses professeurs, tel Kevin Atkinson.

Le sujet—la passion érotique—préfigure ses travaux ultérieurs, dont certains visibles lors de sa récente exposition *Myths and Mortals*.<sup>2</sup>

Partant du sujet classique qu'est le nu, Dumas représente, de manière candide et rafraîchissante, une femme nue en proie au plaisir érotique. En plaçant ce corps parfait, rose et lisse - contrastant délicieusement avec des organes génitaux d'un vert et d'un pourpre étonnamment vifs - dans un champ rouge vibrant, l'artiste évoque la nature extraordinaire du plaisir féminin et sa capacité unique à vivre une expérience multi-orgasmique, principes développés par les psychanalystes féministes françaises Julia Kristeva et Luce Irigaray.<sup>3</sup>

A travers son intérêt pour la figure humaine et la matérialisation de l’expérience et de l’émotion, c'est à une véritable expérience sensuelle que nous convie l’artiste.

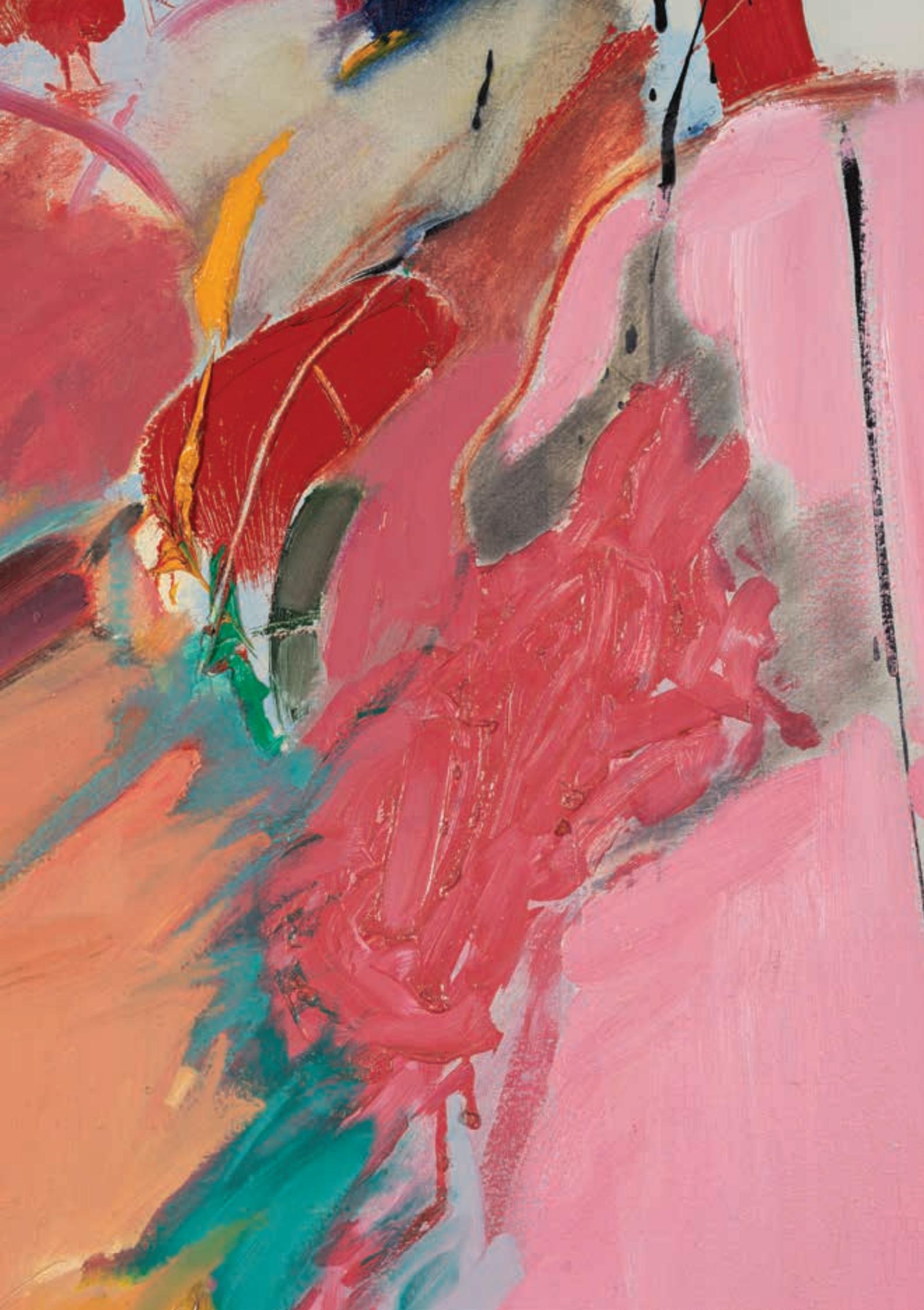
Pour citer Claire Messud à propos d'une récente peinture comparable : L'observation de ces œuvres requiert, de la part du spectateur, de combiner notre propre histoire avec notre histoire politique et culturelle, mais également peut-être avec notre humeur ou l'instant présent.

Une partie du génie de Dumas est d'avoir compris cela, et d'aborder son processus artistique à travers ces valeurs.

Qu'importe le choix des mots pour décrire le résultat - «ouverture», «multiplicité» ou «jouissance», l'effet est le même : certaines peintures encouragent le spectateur à approfondir sa rencontre avec l'œuvre.”<sup>4</sup>

En 2005, Dumas remporta le record du prix le plus élevé jamais réalisé aux enchères par une femme avec son œuvre de 1987 intitulée *The Teacher* (sub a), vendue chez Christie's à Londres pour GBP1.8 millions (\$3.3 millions)—plus de ZAR34 millions.

Le prix le plus élevé aujourd’hui atteint par une œuvre de Marlène Dumas aux enchères publiques est GBP3.177.250 (environ \$6.3 millions)—plus de ZAR60 millions, en 2008 avec *The Visitor* (1995).<sup>5</sup>



## 23

Mustafa Maluka

b.1976 South Africa

*We forgot how life's  
supposed to be*

2007

oil and acrylic on canvas

183 x 132.5 cm

ZAR 250 000 – 350 000

USD 17 500 – 24 500

EIRO 15 750 – 22 050

### PROVENANCE

Michael Stevenson, Cape Town.

### EXHIBITED

Michael Stevenson, Cape Town, *Mustafa Maluka: The Interview (A Transcript)*, 15 February to 16 March 2007.

Mustafa Maluka was born in Cape Town but has spent many years living and working in Europe. He often works at the cutting edge intersection of street culture, popular media and, in this case, painting. The repurposed and transformed images he composes retain their origins as portraits drawn from the worlds of fashion and music, but their recontextualisation, and reimagining by the artist as cool, technicolour, and on the surface at least, bright and welcoming, belies their confrontational and unsettling nature.

Maluka's intellectual and theoretical concerns with issues of displacement, migration, racism and geopolitics make this work unusually prescient. Made over a decade ago, it anticipates the current wholesale crossover between pop culture and fine art, and does so in a way that beguiles and presents as, ultimately, very painterly. Yet there is an edge to the aesthetic, as bright and realist as it appears on first view. The non-natural palette sits uneasily with the naturalistic rendering of the subjects, making the paintings a source of growing fascination.

James Sey

Mustafa Maluka est né à Cape Town mais a vécu et travaillé de nombreuses années en Europe. Son travail mêle culture de rue, médias populaires et ici peinture. Il s'inspire en grande partie de l'actualité, les beaux-arts se mettant au service du street art et des graffitis, en vogue dans les ventes aux enchères mondiales d'art contemporain. Les images repensées et transformées qu'il compose conservent leur originalité, comme des portraits tirés du monde de la mode et de la musique, mais leur recontextualisation par l'artiste, qui les rend cool, technicolor, et en surface du moins, vives et accueillantes, dément leur nature dérangeante.

Les préoccupations de Maluka concernant les questions de déplacement, de migration, de racisme et de géopolitique rendent ce travail exceptionnellement prémonitoire. Réalisé il y a plus d'une décennie, il anticipe le croisement actuel entre la culture pop et les beaux-arts d'une manière séduisante et picturale. Pourtant, cet esthétique, aussi brillant et réaliste qu'il puisse paraître, comporte des limites. La palette de couleurs artificielles s'oppose au traitement naturaliste des sujets, accentuant ainsi notre sentiment de fascination.



**Lisa Brice**

b.1968 South Africa

**Adult Show (from the Sex Show series)**

1992

acrylic, spray paint, pastel and vinyl on incised board  
indistinctly signed and dated bottom left  
120.5 x 169 cmZAR 300 000 – 400 000  
USD 21 000 – 28 000  
EURO 18 900 – 25 200

Lisa Brice was born in Cape Town in 1968, and now lives and works in London. She graduated from The Michaelis School of Fine Art at the University of Cape Town in 1990, and worked initially in a variety of media, including video and printmaking. In more recent years she has gravitated to painting, the medium she now works in predominantly. She spent some formative time working in Trinidad in the Caribbean, collaborating with British artist Peter Doig, among others.

This early work is derived from Brice's first major solo exhibition after graduating, in 1992. The show focused on sex industry imagery from Thailand, mostly inspired by signage. Her bold use of line, colour and expression in this work is indicative of the skilled painter she would become, and expresses a theatrical and performative sense of drama and pathos in the scene that is palpable. In more recent years, Brice has exhibited regularly with the Goodman Gallery in Cape Town and Johannesburg, and has had several solo shows in the UK and across Europe, as well as regularly exhibiting on significant groupshows. In 2018 the artist staged her first solo museum exhibition at Tate Britain, which comprised large scale paintings addressing and reworking the art historical tradition of the female nude.

James Sey

**EXHIBITED**Irma Stern Museum, Cape Town, *Introducing Tania Smith, Lisa Brice and Tracy Payne*, 1992.**LITERATURE**Brice, L. and Payne, M. (1999). *Lisa Brice*. Germany: Galerie Frank Hänel, illustrated in colour on p.51.

Lisa Brice, née à Cape Town en 1968, vit et travaille maintenant à Londres. Diplômée de Michaelis à l'Université de Cape Town en 1990, elle a d'abord travaillé sur divers médias, notamment la vidéo et la gravure. Au cours des dernières années, elle s'est tournée vers la peinture, son principal support aujourd'hui. Elle s'est également formée à Trinidad dans les Caraïbes, collaborant notamment avec l'artiste britannique Peter Doig.

Cette œuvre de jeunesse est issue de la première grande exposition solo de Brice après l'obtention de son diplôme, en 1992, dont le thème était l'industrie du sexe en Thaïlande. Son utilisation audacieuse de la ligne, de la couleur témoigne de son talent à venir et d'un réel sens du drame et du pathétique. Au cours des dernières années, Brice a exposé régulièrement avec la Goodman Gallery à Cape Town et à Johannesburg, et a fait l'objet de plusieurs expositions individuelles au Royaume-Uni et à travers l'Europe, ainsi que d'expositions collectives régulières. En 2018, l'artiste a organisé sa première exposition solo à la Tate Britain, révélant des peintures à grande échelle de nus féminins.



Irma Stern Museum exhibition poster.



Untitled 1 (from the Sex Show series)



Untitled 2 (from the Sex Show series)





25

Deborah Poynton  
b.1970 South Africa

*Portrait of Guy*  
2007  
oil on canvas  
250 x 200 cm

ZAR 80 000 – 120 000  
USD 5 600 – 8 400  
EURO 5 040 – 7 560

PROVENANCE

Warren Siebrits Modern and Contemporary Art, 2007.

Private Collection, Cape Town.

EXHIBITED

Warren Siebrits Modern and Contemporary, Johannesburg, *Paintings From The Grip of Circumstance*, May 2007 where the painting was exhibited and featured on the exhibition poster.

LITERATURE

The Sunday Independent, *Sunday Life*, 26 May 2007, illustrated on the cover of the insert.



*Portrait of the artist with the artwork.*



*Sunday Life newspaper insert, 2007.*

26

Ruby Swinney

b.1992 South Africa

*Before the crossing*

2018

oil on tracing paper

40.5 x 58 cm

ZAR 25 000 – 35 000

USD 1 750 – 2 450

EURO 1 575 – 2 205



EXHIBITED

Bkhz, Johannesburg, *A Letter To My 22 Year Old Self*, 9 November 2018 to 25 January 2019.

27

Conrad Botes

b.1969 South Africa

*The temptation to exist*

[roundel 1]

2010

oil on reverse glass

signed with the artist's initials and dated  
bottom left

diameter: 46 cm

ZAR 20 000 – 30 000

USD 1 400 – 2 240

EURO 1 260 – 2 000





28

Aaron Mulenga

b.1990 Zambia

*Afronaut*

2017

fabric, leather and acrylic on hessian

signed, dated and inscribed with the title

along the left edge

135 x 110 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040



29

Misheck Masamvu

b.1980 Zimbabwe

*Voodoo Astronaut*

2012

oil on canvas

signed and dated bottom right

110 x 127 cm

ZAR 180 000 – 240 000

USD 12 600 – 16 800

EURO 11 340 – 15 120

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PROVENANCE

Goodman Gallery, Cape Town.

LITERATURE

Ngcobo, G. (2019). *Misheck Masamvu*. Cape Town: Goodman Gallery, illustrated in colour on p.133.

## 30

Andy Warhol

American 1928–1987

Grevy's Zebra (from the  
*Endangered Species*  
series)

1983

colour silkscreen on Lenox Museum Board  
signed and numbered 133/150 in pencil  
along the bottom margin; stamped with '©  
Andy Warhol 1983' and 'Publisher Ronald  
Feldman, Fine Arts, Inc., New York' on the  
reverse  
sheet size: 96.5 x 96.5 cm  
from an edition of 150 + 30AP

ZAR 900 000 – 1 200 000  
USD 63 000 – 84 000  
EURO 56 700 – 75 600

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### NOTES

Feldman Schellmann II.300

Published by Ronald Feldman, Fine Arts,  
New York.

Printed by Rupert Jasen Smith, New York.

Another example from the edition is held in  
the permanent collection of Crystal Bridges  
Museum of American Art, Bentonville,  
Arkansas.

### PROVENANCE

Martin Lawrence Limited Editions, Inc.,  
California.

### EXHIBITED

The Old Sorting Office, London. *Here  
Today...*, to 25 November to 17 December  
2014, another example from the edition  
exhibited.

This work is drawn from Andy Warhol's *Endangered Species* series of ten prints of critically endangered animals as at 1983, the year he produced the entire series.

Warhol used as his subjects the animals on the list of the initial Endangered Species Act of 1973. Of all ten animals in the print series, all but two are sadly still endangered. The series proved wildly popular, to such an extent that Warhol was able to use prints from it in a range of fundraising initiatives for wildlife causes, and led to him producing a further series to assist in raising funds for the preservation of endangered species.

The series continues from Warhol's unique printmaking practice of the reproduction of one image, though multiple prints were made of the image of each animal. The artist had been, through the decades of the 1960s and 1970s, reflecting on the nature of fame and celebrity in a range of prints which became famous in their own right — including the luridly tinted images of the likes of Chairman Mao and Marilyn Monroe. In the *Endangered Species* series Warhol brings the same sense of media celebrity to the animals, foregrounding and brightly colouring the images to position them as stars. Far from speculating on the nature of fame and slyly critiquing the phenomenon of pop culture celebrity as he had done in his other print series, here the animals become star personalities in order to draw media attention to their plight.

James Sey

Cette oeuvre d'Andy Warhol est issue de la série "Endangered Species" (Espèces menacées), composée de dix épreuves représentant des animaux en voie d'extinction en 1983, année de production de la série.

Les animaux représentés par Warhol sont issus de la loi sur la protection des espèces menacées datée de 1973.

Des dix animaux choisis par l'artiste, tous sauf deux sont malheureusement toujours en danger.

Cette série rencontra un tel succès que Warhol l'utilisa au profit d'associations de défense des animaux.

La série s'écarte de la pratique habituelle de Warhol consistant à reproduire une image, bien que plusieurs impressions aient été faites de chaque animal. Les années 1960 et 1970 furent l'occasion pour l'artiste de s'interroger sur la célébrité et la culture pop à travers des motifs connus de tous aujourd'hui—comme notamment ceux utilisant l'image du président Mao et de Marilyn Monroe. Dans la série "Endangered Species", ce sont les animaux eux-mêmes qui deviennent des célébrités de la culture pop, à travers des images colorées dont ils sont le sujet central.

Loin de la spéculation et de la critique présentes dans ses autres séries, les animaux deviennent ici des stars afin d'attirer l'attention des médias sur leur sort.



## 31

Uche Okeke

Nigerian 1933–2016

*Oja Suite*, six

1962

pen and ink on paper

each signed and dated; each inscribed with the respective title on the reverse

19 x 14.5 cm each

ZAR 300 000 – 500 000

USD 21 000 – 35 000

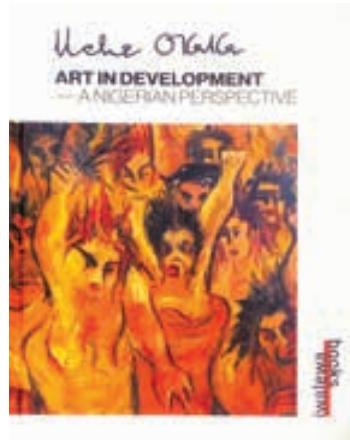
EURO 18 900 – 31 500

### NOTES

Accompanied by Okeke, U. (2019). *Art in Development – A Nigerian Perspective*. Beirut: Iwalewa Books.

Works include:

*Animal Head with Horns; Six Faces; Head from an Animal with Horns; Conversation; Sisy and Palm Grove*.



'Art in Development' by Uche Okeke.

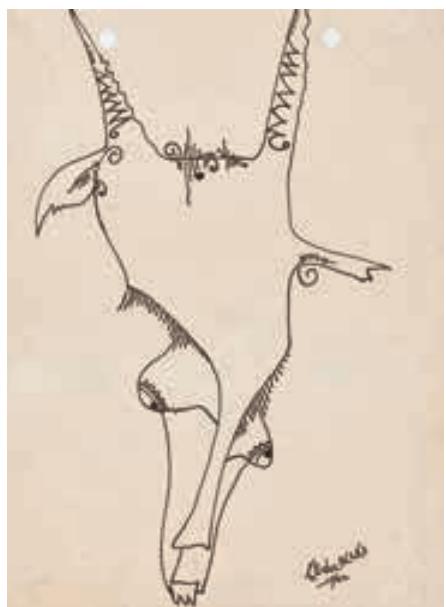
Christopher Uchefuna Okeke, known as Uche Okeke, was born in Nimo in Nigeria in 1933. A seminal figure in modern, twentieth century Nigerian art, he is also perhaps the most famous and influential historical figure in arts education in the country. Throughout his long and storied career, he was an academic, administrator, organiser and activist for the power of arts education in Nigeria and the African continent in general.

Okeke's major concern and most important philosophical contribution to the visual arts in Nigeria was what he called the process of 'natural synthesis'. Many artists in South Africa in the middle decades of the twentieth century attempted to find a visual language for the conflicts and cross-fertilisation currents that had taken place between European and African art styles and ideas over centuries. Perhaps the most prominent example in South Africa was the Amadlozi Group in the 1960s, which challenged the modernist and even avant-gardist European schools with their African sensibility and traditions—for example, they challenged the ways in which Picasso and Cubism drew explicitly on African spiritualism and representational styles.

For Okeke, this process and reality for African art, in particular Nigerian art, impacted as it was by colonial education systems in particular, had to be thought of as a new, modern style of its own, capturing both the essence of African spirituality as it was expressed in art, along with European styles and sensibilities. This was what he called the process of 'natural synthesis', each tradition flowing naturally into one another to establish a new way of making art and how it expressed modern Nigerian culture in particular.

To this end Okeke was especially concerned to preserve some of the older, sacred art-making traditions in Nigeria. Prominent among these was the Uli painting style of the Igbo people. Okeke had studied the belief systems and art traditions of some prominent Nigerian cultures—the Igbo, Yoruba and Hausa peoples—and Uli painting, with its immense antiquity and its immediate connection to the spiritual world in its use of iconography, paint and design, as well as its refusal to draw a distinction between art and design, appealed to him as a symbol of what modern natural synthesis could mean. Okeke's early involvement with the Zaria Art Society in the late 1950s was an attempt to institutionalise this approach, and it was during this time that these exquisite suites of pen and ink drawings were produced. The figures in each suite are predominantly figures from myth, from Igbo and other folk traditions, rendered in a bold and expressive graphic style in keeping with Okeke's goal of producing art in a modern idiom but honouring his own traditions.

James Sey



## 32

Uche Okeke

Nigerian 1933–2016

*Nok Suite*, six

1958/59

pen and ink on paper

each signed and dated Dec 58 or Jan 59;  
each inscribed with the respective title on  
the reverse

19 x 12.6 cm each

ZAR 300 000 – 500 000

USD 21 000 – 35 000

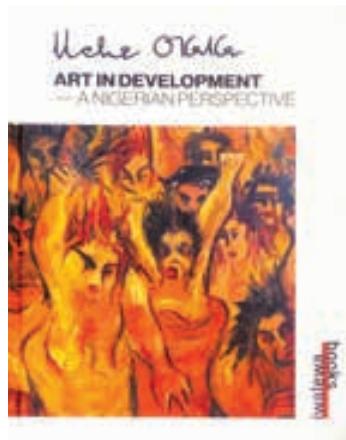
EURO 18 900 – 31 500

### NOTES

Accompanied by Okeke, U. (2019). *Art in Development – A Nigerian Perspective*.  
Beiruth: Iwalewa Books.

Works include:

*Ogbanje; Cowrie King; Shua Arab Woman with Flowing Hair (The Portrait of a Train Companion; Head of Water Spirit; Egbenoba (Head of Egbenoba) and The Magic Beast and the Moon (The Leopard Man of Naugu Jumping Over a Wall at Night)*



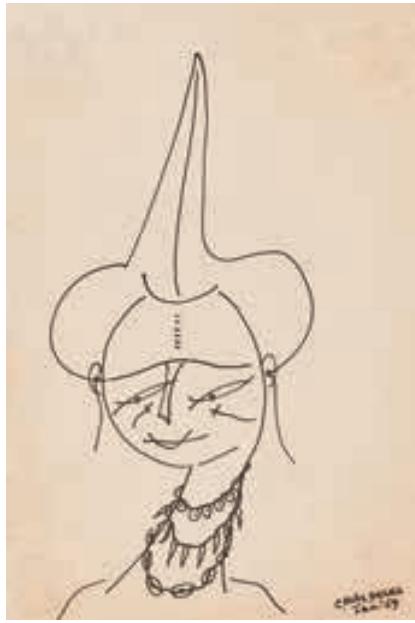
'Art in Development' by Uche Okeke.

Christopher Uchefuna Okeke, connu sous le nom d'Uche Okeke, est né à Nimo au Nigeria en 1933. Figure emblématique de l'art nigérian moderne du XXe siècle, il est peut-être aussi la figure historique la plus célèbre et la plus influente du pays. Tout au long de sa longue et riche carrière, il a été universitaire, administrateur, organisateur et activiste au service de l'éducation artistique au Nigéria et sur le continent africain en général.

La principale préoccupation d'Okeke et sa contribution philosophique la plus importante aux arts visuels au Nigéria étaient ce qu'il appelait le processus de «synthèse naturelle». De nombreux artistes en Afrique du Sud au milieu du XXe siècle ont tenté de trouver un langage visuel pour exprimer les conflits et les échanges de styles et d'idées entre l'Afrique et l'Europe au cours des siècles. En Afrique du Sud, l'exemple le plus important a été celui du Groupe Amadlozi dans les années 1960, qui a interpellé, au nom de sa sensibilité et de ses traditions africaines, les écoles européennes modernistes et même avant-gardistes – notamment en remettant en question la manière dont Picasso et le cubisme se sont explicitement inspirés de la spiritualité et du style africains.

Pour Okeke, l'art africain, en particulier l'art nigérian, tel qu'influencé par les systèmes coloniaux, devait être considéré comme un style nouveau et moderne, capturant à la fois l'essence de la spiritualité africaine et la sensibilité européenne. C'est ce qu'il a appelé le processus de «synthèse naturelle», les traditions de chacun coexistant au service de l'art et de la culture nigériane moderne.

Okeke tenait à préserver les traditions d'art sacré ancestrales du Nigéria, dont la peinture Uli du peuple Igbo. Okeke connaissait les croyances et les traditions artistiques de certaines cultures nigérianes de premier plan—les peuples Igbo, Yoruba et Hausa —et la peinture Uli, avec son antiquité et sa connexion immédiate avec le monde spirituel dans son utilisation de l'iconographie, de la peinture et du design, comme son refus de faire une distinction entre l'art et le design, lui apparaissait comme un symbole de cette fameuse synthèse naturelle moderne. La participation d'Okeke à la Zaria Art Society à la fin des années 1950 a été une tentative d'institutionnaliser cette approche, et c'est pendant cette période que notre magnifique suite de dessins à la plume et à l'encre a été réalisée. Les figures sont principalement des figures mythologiques, issues d'Igbo et d'autres traditions folkloriques, rendues dans un style graphique audacieux et expressif en accord avec l'objectif d'Okeke de se placer dans la modernité tout en honorant ses propres traditions.



## 33

Jacobus Hendrik Pierneef

South African 1886–1957

Baobabs with  
Soutpansberg in the  
distance

1920

oil on board

signed and dated bottom left  
70 x 98 cm

ZAR 6 000 000 – 9 000 000

USD 420 000 – 630 000

EURO 378 000 – 567 000

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### PROVENANCE

Acquired from the artist in 1921 by Dr Hendrik verLoren van Themaat (1874, Hoorn, The Netherlands–1966, Stellenbosch) and thence by descent.

Bought through Reinhold Cassirer in 1975 by another descendent of Dr Hendrik verLoren van Themaat.

JH Pierneef holds a unique place in South African art history and in our imagination. While he had many admirers, there were few—if any—who shared his unique vision, making his paintings as highly sought after today as they were in his day. In this rare early painting, the artist captures the particularities of a specific South African landscape with apparently effortless ease, revealing both the spirit of the place and the quality of outdoor life he so loved and enjoyed.

While trees are a favourite subject for Pierneef, baobabs are rare. This century-old work is probably his earliest painting of these extraordinary trees found in low-lying areas of Africa and Australia. Growing to enormous sizes, they may live to be 3,000 years old, according to carbon dating.<sup>1</sup> The site featured in the painting, the Soutpansberg area, includes Mapungubwe National Park and World Heritage Site as well as the Kruger National Park.

According to renowned botanist and horticulturalist Dr Ernst van Jaarsveld, formerly of Kirstenbosch National Botanical Gardens and now at the helm of Babylonstoren, the vegetation of this area is known as Musina Mopane Bushveld which is part of the Savanna Biome. Important trees in the area include mopane (*Colophospermum mopane*), knob-thorn (*Acacia nigrescens*), redbush willow (*Combretum apiculatum*), Sheppard tree (*Boscia albitrunca*), and various corkwood (*Commiphora spp.*).<sup>2</sup> However, it is the baobab which is very common to this area—in fact, more common than anywhere else in southern Africa—that is one of the most spectacular sights to behold.

With his generosity of spirit, Pierneef was always ready to share his experience and enthusiasm for the local landscape, and as an admirer of its exquisite beauty he depicted its vistas and moods with such authenticity that he enables us to see it afresh, as Anton Hendricks, Director of the Johannesburg Art Gallery from 1937 to 1964, has observed.<sup>3</sup>

While benefitting from the professional instruction in drawing he received at the Rotterdam Academy in 1901, Pierneef must have been impressed by the city's extraordinary Jugendstil architecture to be seen in the Scheepvaartkwartier (shipping quarter)—a significant influence, perhaps, on the sinuous lines and bright, jewel-like colour of this early painting. The rapid application of visible brushstrokes indicates some exposure to the Hague School artists who, from the mid-nineteenth century, adapted the techniques of French Impressionism to their weather conditions in The Netherlands. Pierneef, in turn, brightened his palette to capture the intense sunlight of the local landscape.

In 1912 and 1913 a number of Pierneef's oil paintings were included in an exhibition of Pretoria artists known as The Individualists. A solo show at De Bussy's in Pretoria in October 1913 was followed by exhibitions in Bloemfontein (1919) and in Stellenbosch (April 1921), where the present lot was, in all likelihood, purchased by Hendrik verLoren van Themaat who had been invited to take up his post in the Law Faculty of the University of Stellenbosch from 1920, after having obtained his Doctorate in Law at Leiden University in The Netherlands.

*Emma Bedford*

<sup>1</sup>[http://www.krugerpark.co.za/africa\\_baobab.html](http://www.krugerpark.co.za/africa_baobab.html)

<sup>2</sup> Email to the author, dated 28 November 2019.

<sup>3</sup> Hendricks, A. (undated) 'Jacob Hendrik Pierneef' in *Ons Kuns 1*. Pretoria: S. A. Association for the Advancement of Knowledge and Culture. Translated from the Afrikaans by the author.





*The baobab tree.* Sold at Bonhams (London) in 2008 for GBP 826 400 (ZAR 15 680 677) (Inc. Premium)

\*Amounts as listed on Bonhams' website



*Baobab Tree*, 1946. Sold at Strauss & Co. in 2010 for ZAR 7 575 200 (Inc. Premium)

\*Amounts as listed on Strauss & Co.'s website



*Baobab Tree.* Sold at Bonhams (London) in 2017 for GBP 68 750 (ZAR 1 304 509) (Inc. Premium)

\*Amounts as listed on Bonhams' website

JH Pierneef occupe une place à part dans l'histoire de l'art sud-africaine et dans notre imaginaire. Alors même qu'il avait de nombreux admirateurs de son vivant, peu nombreux étaient ceux qui partageaient sa vision unique. Dans cette rare peinture ancienne, l'artiste capture les particularités du paysage sud-africain avec une facilité apparente, révélant à la fois l'esprit du lieu et la qualité de la vie en plein air qu'il aimait et appréciait tant.

Bien que les arbres soient un sujet récurrent dans l'oeuvre de Pierneef, les baobabs y sont rares. Cette œuvre centenaire est probablement sa première représentation de ces arbres extraordinaires présents dans les régions basses d'Afrique et d'Australie. Pouvant atteindre une taille très importante, ils peuvent atteindre 3000 ans<sup>1</sup>. La région de Soutpansberg, ici représentée, comprend le parc national de Mapungubwe, appartenant au patrimoine mondial et le parc national Kruger.

Selon le botaniste et horticulteur de renom Dr Ernst van Jaarsveld, anciennement du Jardin botanique national de Kirstenbosch et maintenant à la tête de Babylonstoren, la végétation de cette zone est connue sous le nom de Musina Mopane Bushveld, appartenant au biome de la savane<sup>1</sup>. Les arbres importants de la région sont le mopane (*Colophospermum mopane*), l'épine noueuse (*Acacia nigrescens*), le saule roux (*Combretum apiculatum*), le berger d'Amérique (*Boscia albitrunca*) et divers bois de liège (*Commiphora spp.*)<sup>2</sup>. Cependant, le baobab demeure l'arbre le plus commun dans cette région.

Connu pour sa générosité, Pierneef était toujours prêt à partager son expérience et son enthousiasme pour les paysages de son pays, qu'il admirait tant et dont il a dépeint les vues avec une telle authenticité qu'il nous permet de les voir à nouveau à travers lui, comme Anton Hendricks, Directeur de la Johannesburg Art Gallery de 1937 à 1964, l'a observé.<sup>3</sup>

Lors de ses études à la Rotterdam Academy en 1901, Pierneef a probablement été impressionné par l'extraordinaire architecture Jugendstil de la ville que l'on peut admirer dans le Scheepvaartkwartier (quartier des transports)—une influence que l'on retrouve peut-être dans les lignes sinuées et la couleur vive de cette peinture ancienne. Les coups de pinceau visibles révèlent quant à eux l'influence de l'école de La Haye qui, à partir du milieu du XIXe siècle, a adapté les techniques de l'impressionnisme français au climat des Pays-Bas. Pierneef, à son tour, a égayé sa palette pour capturer la lumière intense du paysage local.

En 1912 et 1913, un certain nombre de peintures à l'huile de Pierneef ont été incluses dans une exposition d'artistes de Pretoria connue sous le nom de The Individualists. Une exposition personnelle chez De Bussy à Pretoria en octobre 1913 a été suivie d'expositions à Bloemfontein (1919) et à Stellenbosch (avril 1921), où notre œuvre a été, selon toute vraisemblance, achetée par Hendrik verLoren van Themaat, titulaire au sein de la Faculté de droit de l'Université de Stellenbosch à partir de 1920, après avoir obtenu son doctorat en droit à l'Université de Leiden aux Pays-Bas.





34

Hugo Naudé

South African 1868–1941

Namaqualand flowers  
and quiver tree

oil on canvas

signed bottom left

61.5 x 75 cm

ZAR 750 000 – 1 000 000

USD 52 500 – 70 000

Euro 47 250 – 63 000

On frequent painting expeditions in his caravan to Namaqualand, and after his return from Europe in 1896, Hugo Naudé grappled with South African light and colour, having for his formative years of study been used to the fogginess and the soft scenery of Northern Europe. Eventually he managed to develop a technique that brought a spontaneous sparkle to his paintings, using what Meiring refers to as "an all-uniting fall of light on his landscape"!<sup>1</sup>

*Namaqualand flowers and quiver tree* is a relatively large work, considering Naudé's preference for smaller canvases and the freedom they allowed him *en plein air*. In bold brushstrokes he captures the play of light and colour, but even more so the abundance of the veld in flower, anchoring the scene with a substantial quiver tree to the left of the canvas. The canvas is cleverly divided by two landforms jutting in, one from the left and the other from the right, creating three planes, a foreground, middle section and background, each with a distinctive tonality and painterly treatment.

Johan Myburg

<sup>1</sup>Meiring, A.L. (nd). "Hugo Naudé" in *Our Art*. Pretoria: Lantern/SABC. P.26

Lors de ses fréquentes expéditions en caravane au Namaqualand, et après son retour d'Europe en 1896, Hugo Naudé s'est confronté à la lumière et aux couleurs sud-africaines, après le brouillard et les doux paysages de l'Europe du Nord. Il réussit finalement à développer un éclat spontané en utilisant ce que Meiring appelle «une chute de lumière complète sur son paysage».<sup>1</sup>

*Namaqualand flowers and quiver tree* est une œuvre de taille relativement inhabituelle, Naudé préférant les petites toiles, plus facilement maniables lors de ses séances en plein air. Dans des coups de pinceau audacieux, il capture le jeu de la lumière et de la couleur, mais plus encore l'abondance du veld en fleur, ancrant la scène avec un arbre à gauche. La toile est intelligemment divisée en deux plans qui s'avancent de part et d'autre, en créant un troisième entre eux, chacun dans une tonalité distincte.





+35

Ablade Glover

b.1934 Ghana

*Market in Blues*

1989

oil on canvas

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

76 x 152 cm

ZAR 100 000 – 130 000

USD 7 000 – 8 960

EURO 6 300 – 8 000

Ablade Glover is originally from Ghana where he worked and taught. An internationally renowned artist, he studied at Kwame Nkrumah University in Kumasi, the Central School of Art and Design in London and in the United States.

Glover depicts the daily lives of Ghanaians; nature, the lives of elegant women and the market scenes where the crowds of towns and villages meet and gather.

The colours applied using his technique in thick layers and with a palette knife, abstract at first glance, reveal figurative scenes, lively atmospheres teeming with life.

C.P.

Ablade Glover est originaire du Ghana où il a travaillé et enseigné. Artiste de renommée internationale, il a étudié à l'université Kwame Nkrumah de Kumasi, à la Central School of Art and Design de Londres ainsi qu'aux États-Unis.

Glover dépeint le quotidien des Ghanéens ; la nature, la vie des femmes élégantes au port altier et les scènes de marché où se retrouve et se regroupe la foule des villes et des villages.

Les couleurs appliquées selon sa technique en couches épaisses et au couteau, abstraites au premier coup d'œil, révèlent des scènes figuratives, des atmosphères vivantes et grouillantes de vie.



+36

**Ernesto Shikhani**

Mozambican 1934–2010

**Untitled**

1993

gouache and acrylic on paper

signed and dated bottom right

60 x 89 cm

ZAR 100 000 – 130 000

USD 7 000 – 8 960

EURO 6 300 – 8 000

Born in 1934 in the Marracuene district, Pais Ernesto Shikhani was part of a prominent group of artists in Mozambique, like Malangatana and Chissano, who played a key role in broadening aesthetic exchange across Africa, Europe and the USA. He began to devote himself to sculpture with the Portuguese master Lobo Fernandes at Núcleo de Arte in Maputo. In 1963 he became Professor Silva Pinto's assistant. Shikhani's work is bold in scope, making reference to Mozambique's artistic traditions while pushing the boundaries of formal conventions. His work is not linked to any specific style: more than its roots, there are signs of a very original and unique approach to modern and contemporary African art. Shikhani faced many obstacles, always pursuing ideals of freedom. His latest drawings and paintings show traces and colours which appear aggressive at times, but they are also vibrant and radiant. Shikhani first began exhibiting his work in 1968 in Maputo. In 1973, a scholarship from the Gulbenkian Foundation in Lisbon, Portugal, allowed him to produce his first international solo exhibition. In 1976, he moved to Beira, the second most important city in Mozambique, where he remained for a few years creating some of his most important large-scale public artworks and monuments, such as the bas-relief mural at the Weddings Palace that deals with Portuguese colonialism in Mozambique. Until 1979, he taught drawing at the Auditorium-Gallery. In 1982 he received a scholarship to study in the former Soviet Union for six months, a move which notably contributed to his artistic progression. In 2004, Perve Galeria held a retrospective exhibition of his painting and sculpture made over forty years. The exhibition included a video documentary directed by Cabral Nunes between 1999 and 2004. This short 15-minute film addresses his work and his artistic path in a very personal manner. This is a rare document about Shikhani who was, in fact, a very shy and reserved artist. The documentary also features interviews with him and a few critics along with images of his remarkable public art. The artist passed away on 31 December 2010 in Maputo, Mozambique.

*Nuno Espinho da Silva, Perve Galeria*

Né en 1934, dans le quartier de Marracuene, Pais Ernesto Shikhani faisait partie d'un important groupe d'artistes au Mozambique, comme Malangatana et Chissano, qui ont joué un rôle clé dans l'élargissement de la réciprocité esthétique à travers l'Afrique, l'Europe et les États-Unis. Il a commencé à se consacrer à la sculpture avec le maître portugais Lobo Fernandes à Núcleo de Arte, à Maputo, au Mozambique. En 1963, il est devenu assistant du professeur Silva Pinto. Son travail est audacieux, faisant référence aux traditions artistiques du Mozambique tout en repoussant les limites des conventions formelles. Son travail n'est rattaché à aucun style spécifique: plus que ses racines, il y a des signes d'une approche très originale et unique de l'art africain moderne et contemporain. Se présentant comme fortement nationaliste, Ernesto Shikhani a fait face à de nombreux obstacles, poursuivant toujours des idéaux de liberté. Ses derniers dessins et peintures montrent des traces et des couleurs parfois agressives mais aussi vibrantes et rayonnantes. Shikhani a commencé à exposer son travail en 1968 à Maputo, au Mozambique, et en 1973, une bourse de la Fondation Gulbenkian à Lisbonne, au Portugal, lui a permis de concevoir sa première exposition personnelle à l'étranger. En 1976, il a déménagé pour vivre dans la deuxième ville la plus importante du Mozambique, la ville de Beira, où il est resté pendant quelques années à faire certains de ses plus importants monuments d'art public à grande échelle tels que la fresque en bas-relief sur le portugais colonialisme au Mozambique, installé au Palais des Mariages. Jusqu'en 1979, il a également dirigé des cours de dessin à l'Auditorium-Gallery. En 1982, il a reçu une bourse pour étudier dans l'ex-URSS pendant 6 mois, un mouvement qui a notamment contribué à sa progression artistique. En 2004, Perve Galeria a organisé une exposition rétrospective de ses 40 ans de peinture et de sculpture. L'exposition comprenait également un documentaire vidéo réalisé par Cabral Nunes entre 1999 et 2004. Ce court film de 15 minutes aborde son art plastique et son chemin existentiel à un niveau très personnel et est un document rare sur Shikhani qui était, en fait, un très timide artiste. Le documentaire montre également des interviews de lui et de quelques critiques ainsi que des images de son incroyable art public. Ernesto Shikhani est décédé le 31 décembre 2010, à Maputo, au Mozambique.



+37

Ernesto Shikhani

Mozambican 1934–2010

Untitled

1972

acrylic on plywood

signed and dated bottom left

121 x 47.5 cm

ZAR 240 000 – 400 000

USD 16 800 – 28 000

EURO 15 000 – 25 200





two views of lot 38

38

Cecil Skotnes

South African 1926–2009

Totem

carved, incised and painted wood  
217 x 30 x 5 cm

ZAR 300 000 – 400 000

USD 21 000 – 28 000

Euro 18 900 – 25 200

© The Estate of Cecil Skotnes/DALRO



†39

Ernesto Shikhani

Mozambican 1934–2010

Untitled (from the

*M-Maputo* series)

1999

ink on paper

signed and dated bottom right

32 x 25 cm

ZAR 40 000 – 55 000

USD 2 800 – 3 920

EURO 2 520 – 3 500



+40

Ernesto Shikhani

Mozambican 1934–2010

*Untitled (Liberation War)*

1973

mixed media on paper

signed and dated bottom right

65 x 50 cm

ZAR 100 000 – 130 000

USD 7 000 – 8 960

EURO 6 300 – 8 000

41

Dumile Feni

South African 1942–1991

Mother and child

1966

charcoal on paper

signed and dated bottom right

98.5 x 65.5 cm

ZAR 200 000 – 300 000

USD 14 000 – 21 000

Euro 12 600 – 18 900

Dumile Feni has a formidable reputation as one of South Africa's greatest modernist artists. The visceral quality and intensity of his work is consistent, as is the uniqueness of his vision. Forced into exile in 1968 by the apartheid regime—never to return home alive again—Feni placed great emphasis (by gradually mastering his line work) on the deranged and displaced interiority of his subjects. This work, drawn before he left South Africa for first London, and then New York, demonstrates clearly the anguish and dislocation that he saw in the people around him.

Feni would often reference the classical iconography of the Mother and Child motif, imbuing it with a unique twist of his own, rather than attempting to wrestle with the centrality of the motif in Western art history. Having lost his own mother at a young age, he returned often to the theme in order to portray the pathos and tragedy of the mothers and children under apartheid, whose lives were blighted and disrupted by that regime. The work expresses the disjointed and tortured demeanour of the dispossessed.

James Sey

PROVENANCE

Private Collection, Cape Town.

Dumile Feni (1939-1991) est l'un des artistes modernistes noirs d'Afrique du Sud les plus connus. La qualité et l'intensité de son travail sont reconnus dans le monde entier, tout comme l'originalité de sa démarche. Forcé à l'exil en 1968 par le régime de l'apartheid—pour ne plus jamais rentrer chez lui vivant—Feni accorda une grande importance (en maîtrisant progressivement son trait) à l'intériorité intense et dérangeante de ses sujets. Ce travail, réalisé avant son départ d'Afrique du Sud pour Londres, puis New York, illustre l'angoisse et la dislocation qu'il observait alors autour de lui.

Feni revient souvent à l'iconographie classique mère-enfant, en l'interprétant à rebours des standards de l'art occidental. Ayant perdu sa propre mère lorsqu'il était encore enfant, il dépeint souvent la tragédie des mères et des enfants sous l'apartheid dont la vie a été détruite par ce régime. Ce dessin a particulièrement attiré la colère d'un critique contemporain, qui a souligné son aspect troublant "laid". Loin d'être laide, l'œuvre exprime en réalité le comportement incohérent et torturé des dépossédés.



42

John Koenakeefe Mohl  
South African 1903–1985

*Daybreak, After Snow  
Falling*

1964

oil on board

signed and dated bottom right; signed,  
inscribed with the title and 'In Lesotho in  
1964' on the reverse

70 x 60 cm

ZAR 150 000 – 200 000  
USD 10 500 – 14 000  
EURO 9 450 – 12 600

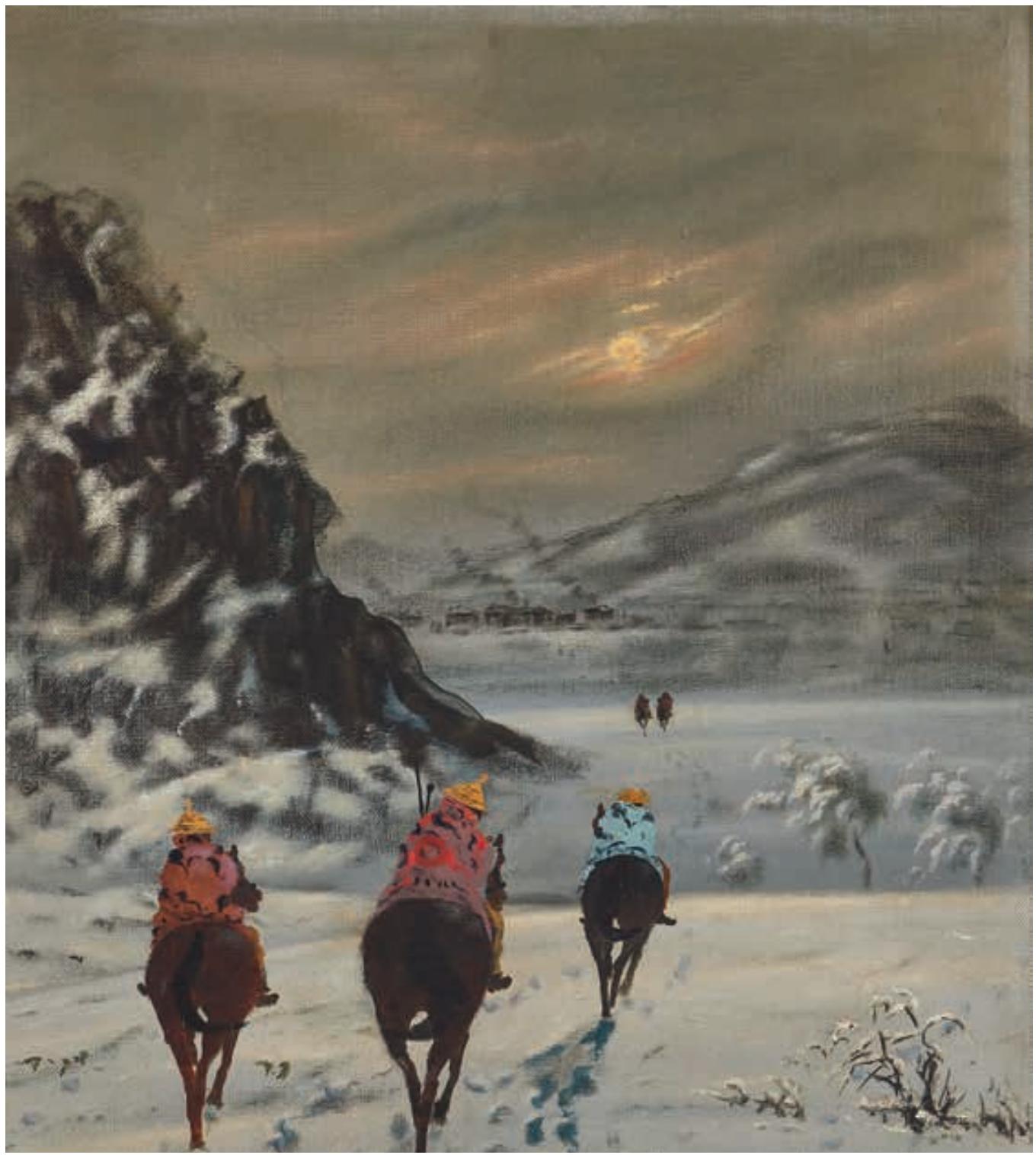
John Koenakeefe Mohl's career is representative of the trajectory of many black South African artists in the first half of the twentieth century. Born in 1903, he was brought up in Dinokana near Zeerust, in what is now part of the North-West Province. Removed from school by his father at a young age, he later trained as a teacher at missionary institutions in South Africa, and took opportunities to study art in Namibia and Germany. He returned to South Africa, and set up his own painting studio, 'White Studio', in 1944, in the backyard of his home in Sophiatown. This would be a precursor to his helping to found the famous 'Artists under the Sun' initiative in 1960. He would continue to paint and teach art until his death in 1985.

Mohl's position as an influential early modernist painter in the black South African tradition rests, like George Pemba, Gerard Sekoto, Ernst Mancoba and others, on his ability to aesthetically transcribe the lived experience of black South Africans in a way that was denied them through official channels of white-dominated artistic culture for most of the twentieth century. Mohl painted urban and rural scenes with equal skill and facility, and this idyllic and accomplished depiction of Basotho horsemen in a snowy mountainscape demonstrates the power of the artist's imagination.

James Sey

La carrière de John Koenakeefe Mohl est représentative de la trajectoire de nombreux artistes noirs sud-africains dans la première moitié du XXe siècle. Né en 1903, il a été élevé à Dinokana près de Zeerust, dans une région qui appartient désormais à la province du Nord-Ouest. Rapidement descolarisé par son père, il a suivi une formation d'enseignant dans des institutions missionnaires en Afrique du Sud, tout en étudiant l'art en Namibie et en Allemagne. De retour en Afrique du Sud, il a créé son propre atelier de peinture, White Studio, en 1944, dans l'arrière-cour de sa maison à Sophiatown et a fondé le célèbre "Artists under the Sun" en 1960.

Il continuera à peindre et à enseigner l'art jusqu'à sa mort en 1985. La position de Mohl en tant que peintre moderniste influent du début de la tradition sud-africaine noire repose, comme Pemba, Sekoto, Mancoba et d'autres, sur sa capacité à transcrire esthétiquement son expérience vécue en tant que noir Sud-Africain interdit des circuits officiels de la culture artistique, dominée par les blancs pendant la majeure partie du 20e siècle. Les scènes urbaines et rurales peintes avec talent par Mohl, représentation idyllique de cavaliers basotho dans un paysage de montagne enneigées, démontre la puissance de l'imagination de l'artiste.



## 43

Maggie Laubser

South African 1886–1973

*Violet Sails and Birds*

1964

oil on board in the artist's frame  
signed bottom left; signed, dated, inscribed  
with the title and 'Strand' on a label on the  
reverse  
53.5 x 43 cm

ZAR 600 000 – 900 000

USD 42 000 – 63 000

EURO 37 800 – 56 700

### PROVENANCE

Purchased at the South African Association  
of Arts, Pretoria, at a commemorative  
exhibition of Laubser's work in 1964, and  
thence by descent.

Maggie Laubser is one of the most important post-Expressionist painters in South African art history. Her initial struggles to establish herself in the country as a professional artist, on her return from studies in Europe where she was exposed to and influenced by the Expressionist school, say much about the conservative nature of the South African art establishment through the middle decades of the twentieth century.

Laubser's subsequent withdrawal from metropolitan society for some time, and her focus on rural subjects, allowed her to develop her own painterly vocabulary. From the 1950s onwards this expressed itself in bold, arresting portraiture, land- and seascapes.

This work, from 1964, is a beautiful example of her signature use of colour, perspective and subject. Her many seascapes, which she painted throughout her career, often featured sailing boats of various descriptions, but many were sailboats. Here the startling violet sails of the boat in the background forms a riotous ground upon which the seabirds, who are the stars of the show, roost and one takes off into the blue over their heads. The assured linework and bright, vibrant palette add to the pleasingly vertiginous sense given to the picture plane by its vertical perspective.

James Sey

Maggie Laubser est l'un des peintres post-expressionnistes les plus importants de l'histoire de l'art sud-africain. Ses difficultés à s'établir dans le pays en tant qu'artiste au retour de ses études en Europe où elle avait exposé ses œuvres influencées par l'école expressionniste, en disent long sur la nature conservatrice de l'establishment artistique sud-africain à dominante blanche au milieu du XXe siècle.

Se détourner de la ville au profit de sujets ruraux permit à Laubser de développer son propre vocabulaire pictural. À partir des années 1950, ses portraits, ses paysages terrestres et marins devinrent plus audacieux et saisissants.

Cette œuvre, de 1964, est un bel exemple de cette utilisation si particulière de la couleur, de la perspective et du sujet. Ses nombreux paysages marins, qu'elle a peints tout au long de sa carrière, représentaient souvent des bateaux de croisière, dont souvent des voiliers. Ici, les voiles violettes du bateau en arrière-plan forment un sol tumultueux sur lequel les oiseaux marins, au centre du spectacle, se perchent et s'envolent dans le bleu au-dessus de leurs têtes. Le dessin au trait assuré et la palette lumineuse et vibrante ajoutent à l'agréable vertige provoqué par la perspective verticale.



## 44

Cecily Sash

South African 1924-2019

*Birds (from the Migration series)*

1975

oil on canvas laid down on board  
signed and dated top right

122 x 182 cm

ZAR 150 000 – 250 000  
USD 10 500 – 14 000  
EURO 9 450 – 12 600

By the mid-70s Cecily Sash—already an established artist exhibiting locally and internationally both independently and as one of the Amadlozi Group and a significant educator at the University of Witwatersrand's Fine Art Department—had developed a confident style and iconography of abstracted forms based on perceptual reality. Travels in the UK and USA during the mid-60s on an Oppenheimer Grant had exposed her to the prevailing trends in abstraction. Inspired by Op artists such as Bridget Riley, she forged a unique style of intellectual abstraction infused with metaphysical ideas.

In this powerful composition, birds are arrayed across the canvas in a serried row, forming a rhythmic pattern with a strong iconic quality. These are no naturalistic creatures, but rather imaginary birds. Their feet rise from plinths not unlike the magnificent heraldic birds of Great Zimbabwe, suggesting symbols of power, strength or freedom.

Typically, Sash stripped her paintings of saturated colours to focus, as here, on muted greys and ochres accentuated with black and white. Set against a ground of intense, prevailing blue, the birds are encircled with pink ribbons, to which each responds uniquely. Her design sophistication was acknowledged in 1972 when the famous Aubusson Studio in France commissioned Sash to produce a design of birds for an edition of six tapestries.

*Emma Bedford*

Au milieu des années 70, Cecily Sash, alors déjà réputée en Afrique du Sud comme à l'étranger à la fois comme indépendante et comme membre du groupe Amadlozi, et comme enseignante au sein du département des beaux-arts de l'Université de Wits, a développé un style affirmé et une iconographie abstraite basés sur la réalité perceptuelle. Des voyages au Royaume-Uni et aux États-Unis au milieu des années 60 grâce à une bourse Oppenheimer l'ont exposée à l'abstraction. Inspirée par des artistes de l'Op tels que Bridget Riley, elle a forgé un style unique d'abstraction intellectuelle imprégné d'idées métaphysiques.

Dans cette composition puissante, les oiseaux sont disposés sur la toile en rangées serrées, formant un motif rythmé. Ce ne sont pas des créatures réelles, mais plutôt des oiseaux imaginaires. Leurs pieds s'élèvent de leurs socles, rappelant les magnifiques oiseaux héraldiques du Grand Zimbabwe, symboles de puissance, de force ou de liberté.

Volontairement, Sash renonce aux couleurs saturées au profit de gris et ocres sourds accentués de noir et de blanc. Sur un fond d'un bleu intense et dominant, les oiseaux sont entourés de rubans roses, se répondant les uns aux autres.

Ce précieux motif a été utilisé en 1972 par le célèbre atelier d'Aubusson en France pour une série de six tapisseries.



## 45

Irma Stern

South African 1894–1966

African and Chinese  
ceramics with oranges  
and open book

1954

oil on canvas

signed and dated bottom right

47.5 x 58 cm

ZAR 3 000 000 – 4 000 000

USD 210 000 – 280 000

Euro 189 000 – 252 000



Clay bowl, Owambo, Namibia, Irma Stern  
Museum, accession number 294-2. Courtesy Irma  
Stern Museum.



Jar, Southern Chinese, provincial, Irma Stern  
Museum, accession number 529. Courtesy  
University of Cape Town.

Irma Stern was an avid collector of objects that reflected her interest in global cultures. In this extraordinary still life painting, Stern brings together her love of travel, her delight in the discovery of diverse cultures and their artefacts, and her mastery of the medium of oil painting. Still life painting freed the artist from the constraints of imitation, encouraging her to explore the possibilities of paint with greater freedom, as she does here.

Her wide-ranging passions and collecting interests across the globe and within the African continent are evidenced in the African and Asian objects she has brought together. The grey stoneware jar, with its blackish brown slip glaze and rope tied around the mouthrim and through the ears to form a handle, is of southern Chinese origin<sup>1</sup> while the clay bowl is African, having been made by the Owambo people of northern Namibia.<sup>2</sup> Both objects form part of her extensive estate bequeathed in 1966 for the encouragement and promotion of Fine Arts within and outside South Africa<sup>3</sup> now housed in the Irma Stern Museum.

The artist's tools—in the form of a paint scraper—lead our eye into the painting. The full, rounded forms of the ceramic vessels are carefully arranged to anchor the composition. The open book, with its spine pointing to the four oranges clustered in the foreground, lends dynamism and intellectual rigour to the subject. Stern's confidence in combining intense colour and subtle tonal gradations within the same painting, is evident in the pared down elegance of the warm ivories and cool greys of the fabrics and the rich chocolatey browns of the vessels against which the brilliantly coloured, juicy oranges sing.

Emma Bedford

<sup>1</sup> Irma Stern Museum, accession number 529

<sup>2</sup> Irma Stern Museum, accession number 294/2

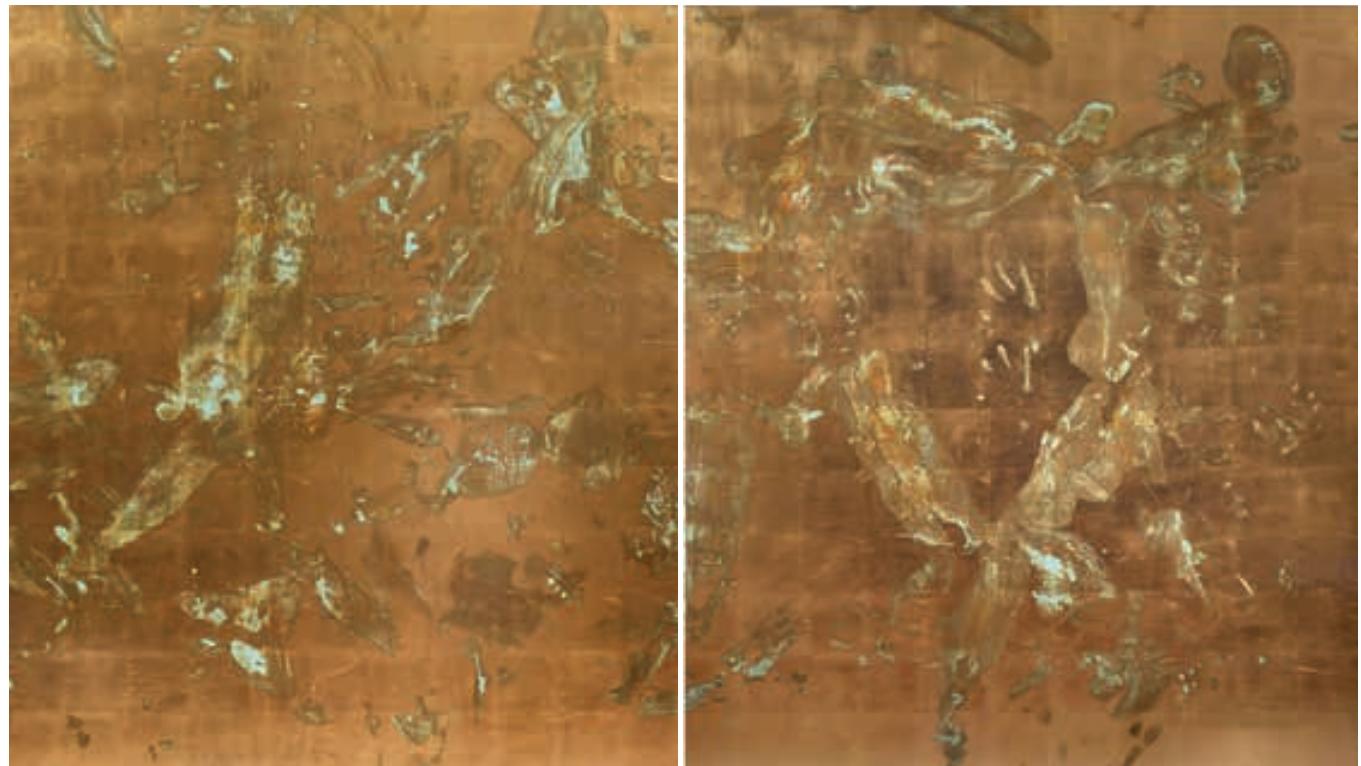
<sup>3</sup> Du P Scholtz, J. (1971) *Introduction*. In Catalogue of the Collections in the Irma Stern Museum. Cape Town: University of Cape Town, p.2.

Irma Stern était une collectionneuse passionnée. Dans cette extraordinaire nature morte, Stern nous raconte, à travers sa maîtrise de la peinture à l'huile, à la fois son amour pour les voyages et sa joie de découvrir des cultures différentes. La nature morte a libéré l'artiste des contraintes de l'imitation, l'encourageant à explorer les possibilités offertes par la peinture à l'huile avec plus de liberté, comme elle le fait ici.

Ses nombreuses passions et son goût pour les collections du Monde entier sont représentés par les objets africains et asiatiques ici réunis. Le pot en grès gris, avec sa glaçure d'un brun noirâtre et la corde formant poignée, provient du Sud de la Chine tandis<sup>1</sup> que le bol en argile est africain, fabriqué par le peuple Owambo au nord de la Namibie.<sup>2</sup> Les deux objets font partie de la vaste collection dont elle a fait don en 1966, aujourd'hui conservée au musée Irma Stern.<sup>3</sup>

Les outils de l'artiste—sous la forme d'un grattoir à peinture—conduisent notre regard à travers l'oeuvre. Les plats en céramique de forme pleine et ronde sont soigneusement disposées pour ancrer la composition. Le livre ouvert, sa tranche pointant vers les quatre oranges regroupées au premier plan, confère dynamisme et rigueur intellectuelle au sujet. La volonté de Stern d'associer des couleurs intenses et des tons subtils au sein d'une même composition se manifeste dans l'élegance épurée des ivoires chauds et des gris froids des tissus ainsi que dans les riches bruns chocolatés des récipients contre lesquels chantent les oranges juteuses aux couleurs brillantes.





46

Pierre Vermeulen

b.1992 South Africa

*Untitled (Sweat Print #8*

& #9), two

2016

gold leaf imitate and sweat on iBond

each signed and dated on the reverse

150 x 170 cm each

ZAR 100 000 – 150 000

USD 7 000 – 10 500

EURO 6 300 – 9 450



47

Alexis Preller

South African 1911–1975

Abstract

1966

oil, gold leaf and gesso on panel

signed and dated top left

32 x 30 cm

ZAR 200 000 – 300 000

USD 14 000 – 21 000

EURO 12 600 – 18 900

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LITERATURE

cf. Berman, E. and Nel, K. (2009). *Alexis Preller: Collected Images*. Johannesburg: Shelf Publishing, comparable examples titled *Golden Chariot*; *Constellation*; *Grand Chorus* illustrated on pp.220, 221 & 223.



Alexis Preller, Constellation



Alexis Preller, Grand Chorus

## 48

Mmakgabo Mmapula  
Mmangankato Helen Sebidi  
b.1943 South Africa

Figures and birds

1991

pastel on paper

signed and dated bottom right  
81 x 55.5 cm

ZAR 80 000 – 120 000  
USD 5 600 – 8 400  
EURO 5 040 – 7 560

### NOTES

All proceeds from the sale will benefit the new Transplant Unit at the Wits University Donald Gordon Medical Centre.

Mmakgabo Mmapula Mmangankato Helen Sebidi, known as Helen, is an elder stateswoman of South African art, and an important figure among black painters of the late twentieth century. Among numerous other awards, she was the first black woman to win the prestigious Standard Bank Young Artist Award in 1989. Her upbringing in rural Limpopo, with its oral folk traditions, influences her work deeply, as evidenced by this delicate pastel of human figures and animals.

The proceeds from this sale will benefit the new Transplant Unit at Wits Donald Gordon Medical Centre. The Transplant Unit opened its doors in 2018, offering a national service to all children with severe liver failure and who need liver transplantation. This model of care for lifesaving treatment is the first of its kind in SA and has created a place of hope and another chance of life for our sick children. The service is made possible only because of the generosity of the patrons [www.dgmc.co.za/donate](http://www.dgmc.co.za/donate)

This artwork is donated by the Brian Allen Bentel Collection in loving memory of his life partner, Andre Cecil Benadie.



49

Emmanuel Ekefrey

b.1981 Nigeria

Untitled

2008

acrylic on canvas

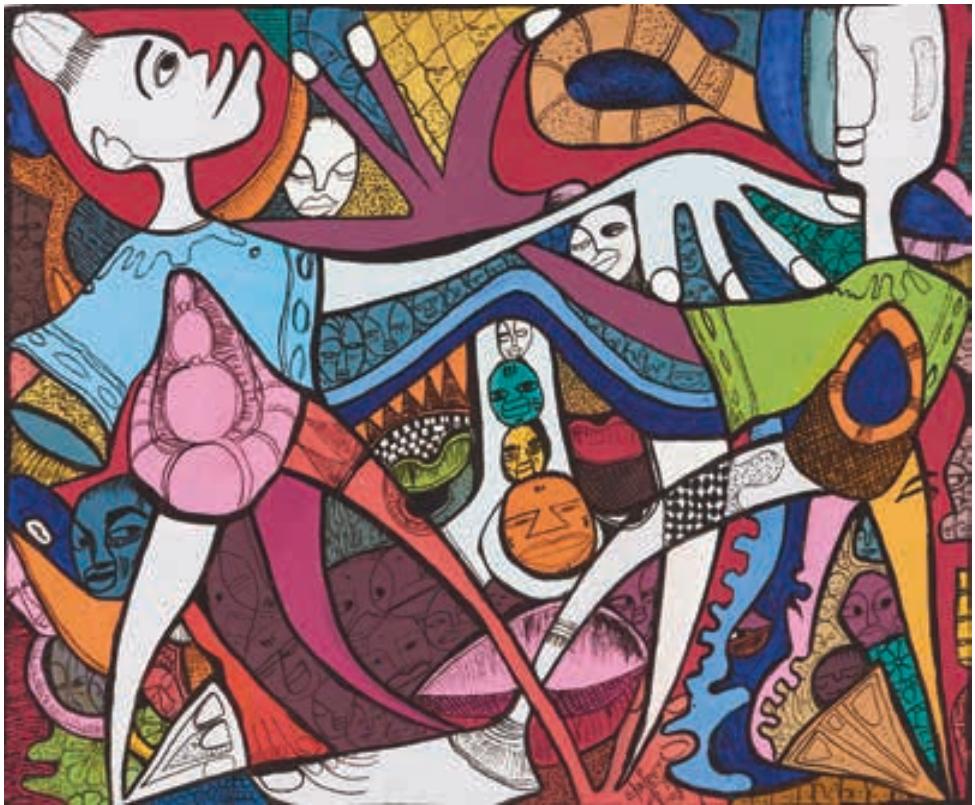
signed and dated bottom right

61 x 73 cm

ZAR 20 000 – 30 000

USD 1 400 – 2 240

EURO 1 260 – 2 000



50

Emmanuel Ekefrey

b.1981 Nigeria

*Relaxation*

2009

acrylic on treated linen

signed; inscribed with the title on the reverse

61 x 52 cm

ZAR 20 000 – 30 000

USD 1 400 – 2 240

EURO 1 260 – 2 000



51

Harold Voigt

b.1939 South Africa

*Colour Study for  
Landscape Ochre and  
Mauve*

2008

oil on canvas

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

50.5 x 61 cm

ZAR 80 000 – 120 000

USD 5 600 – 8 400

EURO 5 040 – 7 560

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PROVENANCE

Everard Read, Johannesburg.



52

Harold Voigt

b.1939 South Africa

*Flood Plain*

2008

oil on hessian

signed and dated bottom right; signed,  
dated 07/08 and inscribed with the title on  
the reverse  
90 x 130 cm

ZAR 120 000 – 180 000

USD 8 400 – 12 600

EURO 7 560 – 11 340

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PROVENANCE

Everard Read, Johannesburg.





+53

Amadou Bâ

b.1944 Senegal

*Adda Course*

2009

oil on canvas

dated bottom left; signed with the artist's

monogram bottom right

70 x 89 cm

ZAR 65 000 – 95 000

USD 4 480 – 6 720

EURO 4 000 – 6 000



54

John Meyer

b.1942 South Africa

*Edge of the  
Hexrivierberge*

acrylic and sand on canvas

signed bottom right; inscribed with the  
artist's name and the title on an Everard  
Read label on the reverse

113.5 x 152.5 cm

ZAR 1 000 000 – 1 500 000

USD 70 000 – 105 000

Euro 63 000 – 94 500

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PROVENANCE

Everard Read, Johannesburg.

John Meyer's reputation as South Africa's most renowned and significant realist painter is unimpeachable. He has exhibited all over the world, and is regarded as a modern-day 'court painter', commissioned to paint many official subjects and occasion works in the upper echelons of global society. His immaculately composed painted narratives, either in the vignette and cinematic form he has favoured more recently, or in the grand historical narratives he has also depicted in many well-known canvases, can sometimes belie the skill and talent with which all his work is imbued.

This majestic landscape work, of one of South Africa's most beautiful Cape vistas, bears all the hallmarks of the painterly photorealism for which his work is celebrated. However, this work also offers an opportunity to examine, from a more aesthetic perspective, and unencumbered by the narrative considerations which surface in his historical subjects and portraiture, exactly how he goes about his craft. A justifiable reputation as a master craftsman is here exemplified by subtly subdued texture, colour, brushstroke and composition in a beautiful example of a work that dramatically conveys the gravitas and immense volume of the natural landscape it depicts, with its indications of human cultivation and civilisation in the foreground relatively diminished by the majestic mountains in the background.

James Sey

John Meyer est aujourd'hui considéré comme l'un des plus grands peintres réalistes d'Afrique du Sud. Il a exposé dans le monde entier et est considéré comme un «peintre de cour» moderne, chargé de peindre de nombreux sujets officiels à la demande des grands de ce Monde. Ses compositions parfaitement agencées, que ce soit dans un format vignette ou cinématographique comme récemment, ou encore à travers ses fameux grands récits historiques, démontrent son habileté et son talent.

Cette œuvre paysagère majestueuse, l'une des plus belles vues de Cape Town en Afrique du Sud, est emblématique de son photoréalisme. Cependant, ce travail offre également l'occasion de comprendre, d'un point de vue plus esthétique, et sans être géné par les considérations narratives généralement présentes dans ses sujets historiques et ses portraits, la manière dont il conçoit son art. Sa réputation de maître artisan est ici illustrée par une texture, une couleur, un coup de pinceau et une composition subtilement maîtrisés dans une œuvre qui communique de manière spectaculaire la gravité et l'immensité du paysage naturel qu'elle représente, la culture humaine et la civilisation présentes au premier plan s'effaçant devant les majestueuses montagnes en arrière-plan.



55

Mmakgabo Mmapula  
Mmangankato Helen Sebidi  
b.1943 South Africa

*The Bone Throuwer. Naar  
Newcastle Natal SA (sic)*  
1984  
oil on board  
signed bottom left; signed, dated 4/8/1984,  
inscribed with the title and 'Tribe Zulu' on  
the reverse  
23 x 30.5 cm

ZAR 60 000 – 90 000  
USD 4 200 – 6 300  
EURO 3 780 – 5 670

PROVENANCE

Acquired directly from the artist.



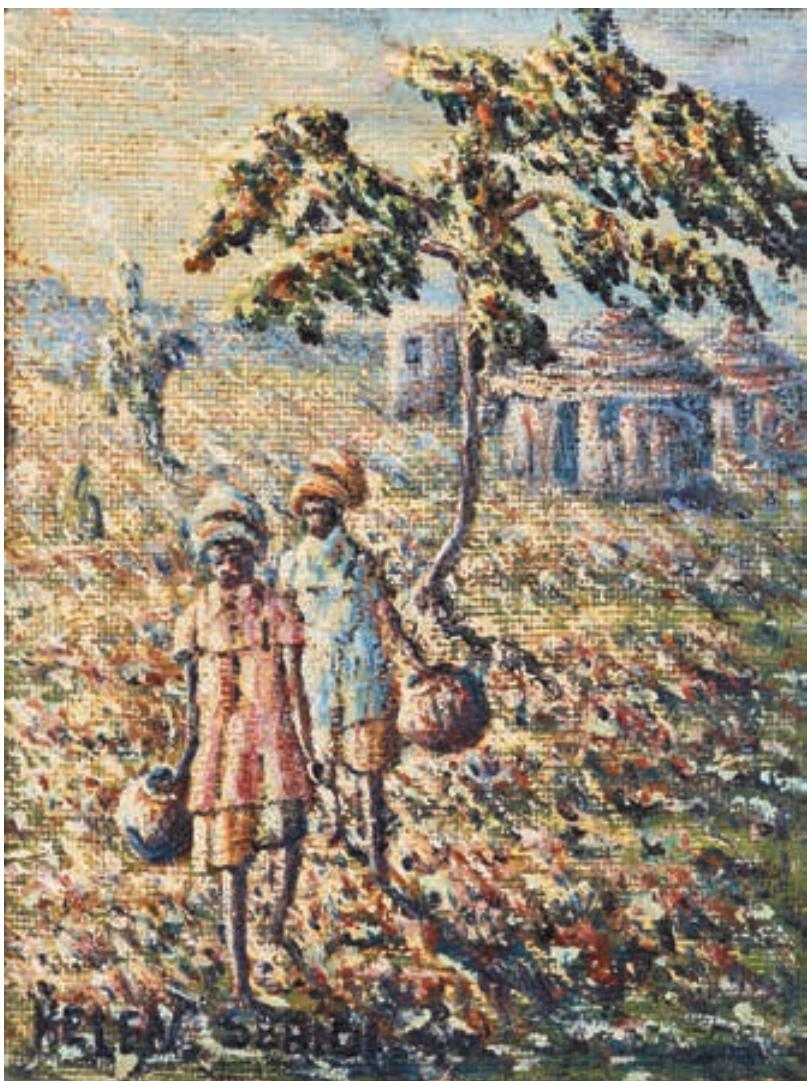
56

Mmakgabo Mmapula  
Mmangankato Helen Sebidi  
b.1943 South Africa

*A Group of Unmarried  
Woman Talking in  
the Court Yard Near  
Potgieter Srust, TVL. (sic)*  
oil on board  
signed bottom left; signed and inscribed  
with the title on a label adhered to the  
reverse  
30.5 x 50 cm

ZAR 40 000 – 60 000  
USD 2 800 – 4 200  
EURO 2 520 – 3 780





57

Mmakgabo Mmapula  
Mmangankato Helen Sebidi  
b.1943 South Africa

*To the River: Near Jericho  
Via Britz. Tvl; Woman  
cooking (sic), two*  
1985

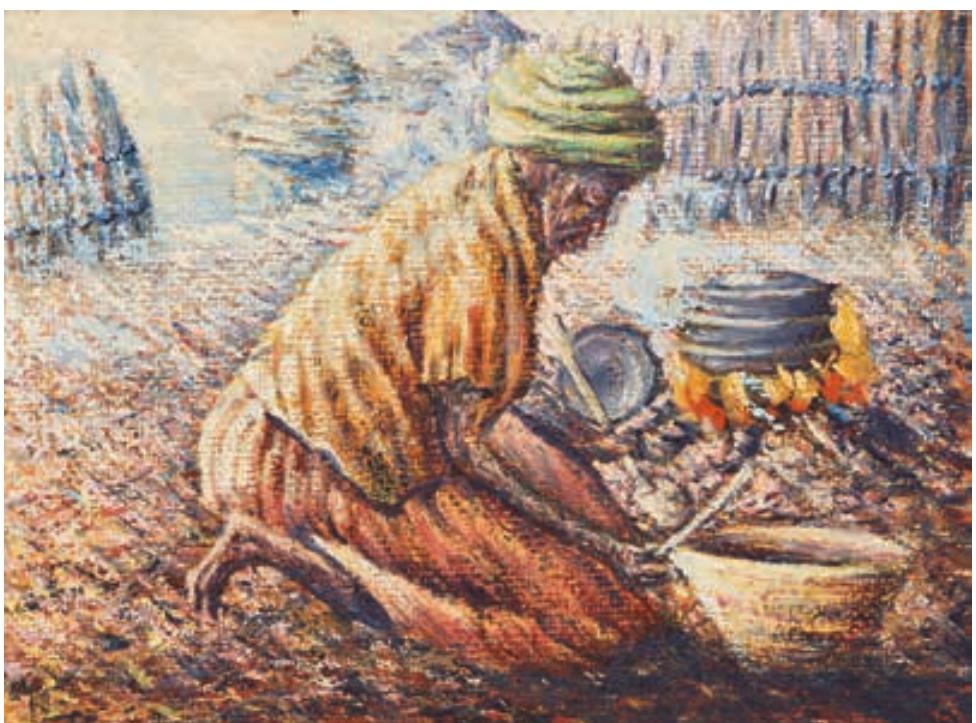
oil on board

*To the River* signed bottom left; signed,  
dated 6-1-1985, inscribed with the title  
and 'Tribe Tsana' on the reverse  
20 x 15 cm each

ZAR 30 000 – 50 000  
USD 2 100 – 3 500  
EURO 1 890 – 3 150

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PROVENANCE  
Acquired directly from the artist.



## 58

Walter Battiss

South African 1906–1982

Nesos

1968

54 colour serigraphs bound in a custom-made drop-back book with linen wrap by Peter Carstens  
some signed, each inscribed with the title and the page number; title page numbered 24/25 and bears an inscription from the artist

35 x 51 x 4 cm

ZAR 300 000 – 400 000

USD 21 000 – 28 000

Euro 18 900 – 25 200

### NOTES

Title page bears a watercolour with inscription:

“NESOS” is the Greek word for “island”.

The contents of this book are images from sixteen Greek islands that I know. All the serigraphs have been made by me and no printer has touched the pages. There are a few odd proofs and only 25 numbered copies. Walter Battiss, Athens, 1968.”

### PROVENANCE

Gifted by the artist, and thence by descent.

### EXHIBITED

Wits Art Museum, Johannesburg, *Walter Battiss: I Invented Myself (The Jack M Ginsberg Collection)*, 6 July to 9 October 2016,  
another example from the edition exhibited.

### LITERATURE

Siebrits, W. (2016). *Walter Battiss: I invented myself. The Jack Ginsberg Collection*. Johannesburg: Ampersand,  
another example from the edition illustrated in colour on pp. 87–93 & 317.

Walter Battiss was an intrepid traveler with a great curiosity for the unspoilt simplicity of remote and exotic places. Between 1966 and 1968, Battiss took several trips to the Greek isles where he was enchanted by Mediterranean island life. The inspiration the artist took from these trips would provide the basis for additional, fresh subject matter for his work, and which would ultimately culminate in the creation of *Nesos*.

Titled with the Greek word for island, this collection of fifty-four serigraphs was hand-printed by the artist himself in an ode to the ‘hand-made’ at a time of industrial revolution. Widely regarded as the pioneer of printmaking in South Africa, *Nesos* shows Battiss at his best. Each image, in their subject and celebration of colour and form, is testament to the great pleasure the artist took from his visits to Greece. The sophistication with which Battiss created *Nesos*, is unprecedented in the country’s printmaking history, it proves the artist’s mastery of his medium, and affirms it as a seminal work within his oeuvre.

*Nesos* marked a critical turning point in the artist’s body of work, signifying his move to conceptualise his own imagined utopian island; Fook Island, which would go on to define the later years of Battiss’ artistic practice.

*Lisa Truter*

Walter Battiss était un voyageur intrépide doté d'une grande curiosité. Entre 1966 et 1968, Battiss a fait plusieurs voyages dans les îles grecques où il a été séduit par la vie insulaire méditerranéenne. Ces voyages inspirèrent l'artiste et aboutirent finalement à la création de *Nesos*.

Tirée du mot grec désignant une île, cette collection de cinquante-quatre sérigraphies a été réalisée par l'artiste lui-même dans une ode au «fait main» à une époque de révolution industrielle. Largement considéré comme le pionnier de la gravure en Afrique du Sud, *Nesos* montre Battiss à son apogée. Chaque image, à travers son sujet, sa couleur et sa forme, témoigne de l'immense plaisir ressenti par l'artiste lors de ses voyages en Grèce. La sophistication avec laquelle Battiss a créé *Nesos* est sans précédent dans l'histoire de la gravure du pays, elle prouve la maîtrise technique de l'artiste, et en fait une pièce majeure dans son oeuvre.

*Nesos* a marqué un tournant critique dans l'évolution de l'artiste, signifiant sa volonté de conceptualiser son île imaginaire, Fook Island, posant ainsi les jalons des dernières années de sa carrière.



An un-bound edition of Nesos exhibited at the Wits Art Museum, 2016.



+59

Ablade Glover

b.1934 Ghana

*Bel*

2005

oil on canvas

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

91 x 61.5 cm

ZAR 80 000 – 130 000

USD 5 600 – 8 960

EURO 5 040 – 8 000



60

Walter Battiss

South African 1906–1982

Figures outside dwellings

oil on canvas

signed bottom left

51 x 61 cm

ZAR 400 000 – 600 000

USD 28 000 – 42 000

EURO 25 200 – 37 800

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PROVENANCE

Graham's Fine Art, Johannesburg.



+61

### Michael Musyoka

b.1986 Kenya

Time 5

2019

oil on canvas

signed bottom right

134 x 198 cm

ZAR 130 000 – 160 000

USD 8 960 – 11 290

EURO 8 000 – 10 080

Michael Musyoka's career started with sign writing in 2006. A graduate of the Buruburu Institute of Fine Art in Nairobi, Musyoka's work has grown through the experimentation of several stylistic approaches, including cubism and surrealism, and various techniques such as painting, collage and illustration.

In his current production, which seems to draw towards Afrofuturism, but in reality is almost autobiographical, Musyoka explores the difficulties of characters struggling with their weight to evolve in space.

C.P.

La carrière de Michael Musyoka a commencé avec l'écriture de signes en 2006. Diplômé du Buruburu Institute of Fine Art de Nairobi, le travail de Musyoka s'est développé par l'expérimentation d'un certain nombre d'approches stylistiques, notamment le cubisme et le surréalisme, et diverses techniques, telles que la peinture, le collage et l'illustration.

Dans sa production actuelle, qui semble tirer vers l'Afrofuturisme, mais en réalité quasi autobiographique, Musyoka explore les difficultés des personnages encombrés de leur embonpoint à évoluer dans l'espace.



## 62

### Moshekwa Langa

b.1975 South Africa

#### *Untitled (Blue Ink)*

2010

enamel, ink and watercolour on card  
139 x 99 cm

ZAR 300 000 – 400 000  
USD 21 000 – 28 000  
EURO 18 900 – 25 200

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#### EXHIBITED

cf.Goodman Gallery, Johannesburg,  
*Thresholds*, 25 November to 18 December  
2012, a comparable work titled *Blue Lagoon*  
exhibited.

cf.Kunsthalle Bern, Bern, *Marhumbini–In An  
Other Time*, 5 February to 27 March 2011,  
comparable works exhibited.

Moshekwa Langa rose to prominence in the late 1990s, after his initial education and work in South Africa had led to travel and study at the the Rijksakademie van Beeldende Kunsten in Amsterdam. It was at this time that his abstract work across different media began making an impact on the international biennale circuit. Originally from the Limpopo region, his work is often informed by an oblique view of liminal social space in his homeland.

He has spoken of establishing through his work a kind of visual anthropology, which is much more interested in raising questions of representation than answering them. In the same way his abstractions often feature an evocation of a dreamlike mental state, which this deep blue abstract piece certainly does. The current work also evokes Rorschach testing, and, as with much in Langa's oeuvre, there is a sense of a psychological excavation, of delving beneath an image into its reality through its abstraction. As Langa has also said, such abstractions work much like poems. That is, as poetry does with language, they elliptically express a sense—whether of place, people, ideas—of representations as gestures towards meanings, rather than illustrating meanings themselves. Across all the media he works in, Langa has maintained this elliptical and liminal sense, of work that conceals and suggests as much as it reveals.

James Sey

Moshekwa Langa s'est fait connaître à la fin des années 1990, après une formation en Afrique du Sud et des études à la Rijksakademie d'Amsterdam. C'est à cette époque que les collectionneurs ont pu découvrir son travail abstrait sur différents medias. Originaire de la région du Limpopo, son travail s'inspire souvent d'une vision détournée de l'espace social dans sa patrie d'origine.

Langa conçoit son travail comme une sorte d'anthropologie visuelle, s'intéressant beaucoup plus à soulever des questions qu'à y répondre. De la même manière, ses abstractions évoquent souvent un état mental onirique, comme cette pièce abstraite d'un bleu profond. Notre œuvre évoque également Rorschach, et, comme souvent dans l'œuvre de Langa, le sentiment de fouille psychologique, comme une plongée dans la réalité à travers son abstraction. Selon Langa lui-même, de telles abstractions fonctionnent comme des poèmes, à savoir, comme le fait la poésie avec le langage, elles expriment de manière elliptique un sens - que ce soit du lieu, des personnes, des idées - des représentations comme des gestes vers des significations, plutôt que d'illustrer des significations elles-mêmes. Dans tous les médias sur lesquels il travaille, Langa a conservé ce sens elliptique et liminal, d'un travail qui cache et suggère autant qu'il révèle.



63

Zander Blom

b.1982 South Africa

*Untitled 1.263*

2012

oil and acrylic on Belgian linen  
signed, dated and inscribed with the artist's  
name on the reverse; inscribed with the title  
on a Stevenson label on the reverse  
152.5 x 107 cm

ZAR 150 000 – 200 000

USD 10 500 – 14 000

Euro 9 450 – 12 600

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PROVENANCE

Stevenson, Cape Town.

EXHIBITED

Stevenson, Cape Town, *Zander Blom: New Paintings*, 5 September to 13 October 2012.

LITERATURE

Blom, Z. (2013). *Paintings Volume 1*, 2010–2012. Cape Town: Stevenson, illustrated in colour on p.225.

Zander Blom is known for taking painting—its material qualities and its history—in new and unexpected directions. In 2014, Blom received the third Jean-François Prat Prize in Paris and in 2016 exhibited at the Palais de Tokyo as part of the fifth edition of the contemporary art prize. That same year, he was also included in *Vitamin P3: New Perspectives in Painting*, an anthology of contemporary painting published by Phaidon.

*Untitled 1.263*, painted in 2012, is a fine example of Blom's controlled, yet experimental approach to working with and manipulating paint. He works directly on unprimed, raw linen canvas, allowing the oil from the thick daubs of paint to seep through. The title is non-descriptive and the palette is reduced to monochromatic colours to indicate the artist's clear and intensive expression for this strikingly dynamic, abstract composition.

Blom's work was included in the exhibition *Assessing Abstraction* in 2018 at the Iziko South African National Gallery in Cape Town. His most recent solo exhibition *New Paintings* was presented at Stevenson in Johannesburg. He also exhibited at Art Berlin and Art Basel Miami in 2019.

*Marelize van Zyl*

Zander Blom est connu pour faire voyager le spectateur dans des directions nouvelles et inattendues. En 2014, il a reçu le prix Jean-François Prat à Paris et a, en 2016, exposé au Palais de Tokyo dans le cadre de la cinquième édition du prix d'art contemporain. Cette même année, il participa à *Vitamin P3: New Perspectives in Painting*, une anthologie de la peinture contemporaine publiée par Phaidon.

*Untitled 1.263*, réalisé en 2012, est un parfait exemple de l'approche contrôlée mais expérimentale de Blom. Il travaille ici directement sur une toile de lin brute non préparée, permettant à l'huile de s'infiltrer au travers de ses fibres. Le titre ne fournit aucune indication au spectateur et la palette est réduite à des couleurs monochromes, claires et intenses dans cette composition abstraite et pourtant étonnamment dynamique.

Le travail de Zander Blom a été présenté lors de l'exposition *Assessing Abstraction* en 2018 à la Galerie nationale sud-africaine Iziko à Cape Town. Sa dernière exposition personnelle *New Paintings* a été présentée à la Stevenson Gallery de Johannesburg. Il a également exposé des œuvres à Art Berlin et Art Basel Miami en 2019.



## William Kentridge

b.1955 South Africa

*Whilst Reaching Down  
(Slowly)*

2013

charcoal, pastel, red conté and screenprint  
on found Shorter Oxford English Dictionary  
pages

signed in red conté bottom right

120 x 160 cm

ZAR 3 000 000 – 5 000 000

USD 210 000 – 350 000

EURO 189 000 – 315 000

## EXHIBITED

Annandale Galleries, Sydney, *William Kentridge: SO*, 9 April to 31 May 2014.  
 cf. Marian Goodman Gallery, New York,  
*William Kentridge: Second Hand Reading*,  
 7 September to 26 October 2013,  
 comparable works from the series exhibited.

## LITERATURE

Kentridge, W. (2014). *2nd Hand Reading*.  
 Johannesburg: Fourthwall Books, 19 pages  
 from this work reproduced therein.  
 cf. Tone, L. (2013). *William Kentridge: Fortuna*. London: Thames & Hudson Ltd.,  
 a comparable work illustrated on pp. 36–37.

*Whilst reaching down (slowly)* emanates from a body of multimedia work by William Kentridge created in 2013/2014, under the general title *2nd Hand Reading*.

The exhibition was one of the most sustained in his oeuvre to deploy the idea of what might be called the 'dictionary palimpsest'. Starting life as a series of drawings on found dictionary pages, which then became both a filmic narrative and a flip-book animation, the series draws together Kentridge's longstanding interest in the interface between text, filmic narrative (including photography) and drawing.

His breakthrough series of major work was of course cinematic—the cycle of animated charcoal drawings chronicling the rise and fall of Johannesburg's modern Randlord Soho Eckstein, and the vicissitudes of his love life with Mrs Eckstein and her lover, Soho's alter ego Felix Teitelbaum, against the backdrop of a tumultuous and convulsing South African society.

*2nd Hand Reading* extends the animated drawing method to deconstruct the process of narrative itself. The flip-book drawings, which in book form would be leafed through to create the illusion of time, are here spread out in a grid format, transforming the static drawing into a deceptive narrative. 'Reading' the work happens on many levels—the text from dictionary pages seems to contain lexical meaning, each image on a page seemingly put there for a textual reason, but the visual narrative predominates, as the viewer reads the work left to right as if expecting the figures to move—first an avatar of Kentridge himself, then a loping and burdened worker, carrying what may be weapons, or urban detritus. In between are seemingly random text fragments, oddly stentorian and commanding.

The overall impression of the work is surprisingly fluid for a text-based work of art. Kentridge masterfully translates the drawing on the dictionary page to a work of time-based art. Its grid format recalls the experiments in 'chronophotography' of Eadward Muybridge and Etienne Marey—that is, the attempt to capture and control time in an image-based technology. Only Kentridge, of all contemporary artists, could draw these strands convincingly together.

James Sey

*Whilst reaching down (slowly)* est issue d'un corpus d'œuvres multimédias de William Kentridge créé en 2013/2014, sous le titre général *2nd Hand Reading*.

Cette exposition ambitieuse a développé l'idée de ce qu'on pourrait appeler le «dictionnaire palimpseste». Commençant par une série de dessins sur des pages de dictionnaire trouvées, qui sont ensuite devenues à la fois une narration filmique et une animation de flip-book, la série mêle l'intérêt de longue date de Kentridge pour le texte, la narration filmique (y compris la photographie) et le dessin.

La série révolutionnaire de travaux majeurs était bien sûr cinématographique—le cycle de dessins animés au fusain relatant l'ascension et la chute de Randlord Soho Eckstein à Johannesburg, et les vicissitudes de sa vie amoureuse avec Mme Eckstein et son amant, l'alter ego de Soho, Felix Teitelbaum, avec en toile de fond une société sud-africaine tumultueuse et convulsive.

*2nd Hand Reading* utilise la méthode du dessin animé pour déconstruire le processus de narration lui-même. Les dessins du flip-book, qui, sous forme de livre, sont feuilletés pour créer l'illusion du temps, sont ici répartis sous forme de grille, transformant le dessin statique en un récit trompeur. La "lecture" de l'œuvre s'effectue à plusieurs niveaux—le texte des pages de dictionnaire semble contenir une signification lexicale, chaque image sur une page semble y être placée pour une raison textuelle, mais le récit visuel prédomine, car le spectateur lit l'œuvre de gauche à droite comme s'il s'attendait à ce que les personnages bougent—d'abord un avatar de Kentridge lui-même, puis un travailleur fougueux et accablé, portant ce qui peut être des armes ou des détritus. Entre les deux se trouvent des fragments de texte apparemment aléatoires.

L'impression générale est étonnamment fluide pour une œuvre d'art utilisant du texte. Kentridge transforme magistralement le dessin de la page du dictionnaire en une œuvre d'art. Son format en grille rappelle les expériences de «chronophotographie» d'Eadward Muybridge et d'Etienne Marey - c'est-à-dire la tentative de capture et de contrôle du temps grâce à une technologie basée sur l'image. Seul Kentridge, entre tous les artistes contemporains, pouvait réunir ces éléments de manière convaincante.





# WHILST REACHING DOWN (SLOWLY)

# WHILST REACHING DOWN (SLOWLY)

51



## 65

Simphiwe Ndzube

b.1990 South Africa

*Untitled*

2015

blanket, hessian, zip, rope, bandage, wood  
and sjamboks

signed and dated on the reverse

210 x 112 cm

ZAR 350 000 – 450 000

USD 24 500 – 31 500

Euro 22 050 – 28 350

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### EXHIBITED

Michaelis School of Fine Art, Cape Town,  
*Imithungo Yezivubeko*, December 2015.

### LITERATURE

Ndzube, S. (2015). *Imithungo Yezivubeko*.  
Self-published, illustrated in colour on p.30.

*Untitled* (2015) emanates from *Imithungo Yezivubeko*, the body of work presented for Simphiwe Ndzube's graduate exhibition at Michaelis School of Fine Art, University of Cape Town in 2015 and which won him the much coveted Michaelis Art Prize. The translation of this title from its Xhosa idiomatic origin alludes to stretchmarks, stitches of hardship and the troubles in life leaving their mark on the spirit and the body.

In the catalogue that accompanied the show, Ndzube offers up the works as entry point into his personal, interior world. This can be read in part as a meditation on how he has come to cope with the condition of being the kind of person he is, the 'violences' that belie aspects of his personal history placed in relation to and within the meta narratives of economically and politically determined black suffering: 'The death of my mother in 2008 from internal bleeding after attempting to stop a fight. The death of my uncle, stabbed and burnt in the Eastern Cape.'<sup>1</sup>

This practise of salvaging and stitching is a re-organising of a near impossible life and up-bringing. It is a reconfiguration of historical blackness placed in a trajectory, through his essay, that leads from the death of his mother to political assassinations of black political figures in the first decade of the independence movement on the continent.

In *Untitled*, we encounter Ndzube's sombre contemplation of the motifs and material objects encompassing his practise. The elements of stitching, the zips, the sjamboks, the folds, the sense of foreboding, the broody violence are moods that dominate even his more exuberant later works. The storm blanket, formed around a square frame, hovers like a fluffy cloud, droopy with impending violence. From their mount, the cloud of sjamboks are inanimate objects awaiting their sadistic wielder. On the bottom right hand corner of the work a blot of multi-coloured, but predominantly red fabric, appears like a wound on the storm blanket, sutured into place.

### *Nkule Mabaso*

<sup>1</sup> Ndzube, S. (2015). *Imithungo Yezivubeko*. Cape Town. Self-published by Ndzube on the occasion of his BA in Fine Art at the Michaelis School of Fine Art, University of Cape Town in 2015, p 5.

*Untitled* (2015) est issu d'*Imithungo Yezivubeko*, le corpus d'œuvres présenté par Simphiwe Ndzube pour son exposition de fin d'études à la Michaelis School of Fine Art University of Cape Town en 2015, qui lui valut le très convoité Michaelis Art Prize.

Ce titre, d'origine Xhosa, fait allusion aux vergetures, aux points de suture et aux troubles de la vie, laissant leurs empreintes sur l'esprit et le corps.

Dans le catalogue de l'exposition, Ndzube présente ses œuvres comme une porte d'entrée vers son univers personnel et intérieur, comme une réflexion sur ce qu'il est, sur les violences qu'il a subies dans un contexte d'oppression des noirs par les blancs : «La mort de ma mère en 2008 de saignements internes après avoir tenté d'arrêter un combat. La mort de mon oncle, poignardé et brûlé dans le Cap oriental.»<sup>1</sup>

En restituant tous ces événements de sa vie, l'artiste tente d'en réorganiser et d'en reconstruire le contenu. Il s'agit ici de raconter la noirceur de l'Histoire, menant de la mort de sa mère aux assassinats de personnalités politiques noires dans la première décennie du mouvement indépendantiste sur le continent.

Dans *Untitled*, Ndzube nous fait découvrir les motifs et objets matériels qui lui sont familiers. Les éléments de couture, les fermetures éclair, les sjamboks, les plis, le sentiment d'appréhension, la violence dominent même ses œuvres exubérantes plus tardives. La couverture anti-tempête, formée autour d'un cadre carré, plane comme un nuage dûveteux, annonciatrice d'une violence imminente. De leur monture, les sjamboks inanimés attendent leur porteur sadique. Dans le coin inférieur droit de l'œuvre, une tache de tissu multicolore à dominante rouge apparaît comme une blessure sur la couverture anti-tempête, suturée de part en part.



## 66

Wim Botha

b.1974 South Africa

*Portrait VI*

2009

carved Afrikaans bibles and wood with  
stainless steel rods  
bust: 65 x 34 x 32 cm; including rods:  
130 x 34 x 32 cm

ZAR 250 000 – 350 000

USD 17 500 – 24 500

Euro 15 750 – 22 050

Wim Botha manipulates medium and form, amalgamating the beauty of Renaissance Art and the movement and violence of Futurism, to create works that emanate from his continued ontological questioning.

Botha started carving bibles in 2001 for his poignant work, *commune: suspension of disbelief*. He has since continued with this medium, developing its conceptual addition to the physical form. For *Portrait VI*, the artist carved stacked Afrikaans Bibles (Bybels), to depict a portrait of a person asleep, deceased or caught breathless. The bust is adorned with a ruff and frilled collar, a garment popular with nobility and the bourgeoisie in the 16th century which forced the wearer into a strict haughty posture, an apt analogy given the medium.

Wim Botha is one of South Africa's most distinguished contemporary sculptors and has exhibited worldwide at renowned galleries and museums, including North Carolina Museum of Art, USA (2019), Galerie Hans Mayer, Germany (2017) and Fondation Blachère, France (2016). In 2018, the Norval Art Foundation in Cape Town presented *Heliostat*, Botha's large-scale solo exhibition, which included key works from the last two decades.

*Joshua Stanley*

### LITERATURE

Perryer, S. (2012). *Wim Botha: Busts 2003 – 2012*. Cape Town: Stevenson, illustrated in colour on p.41.

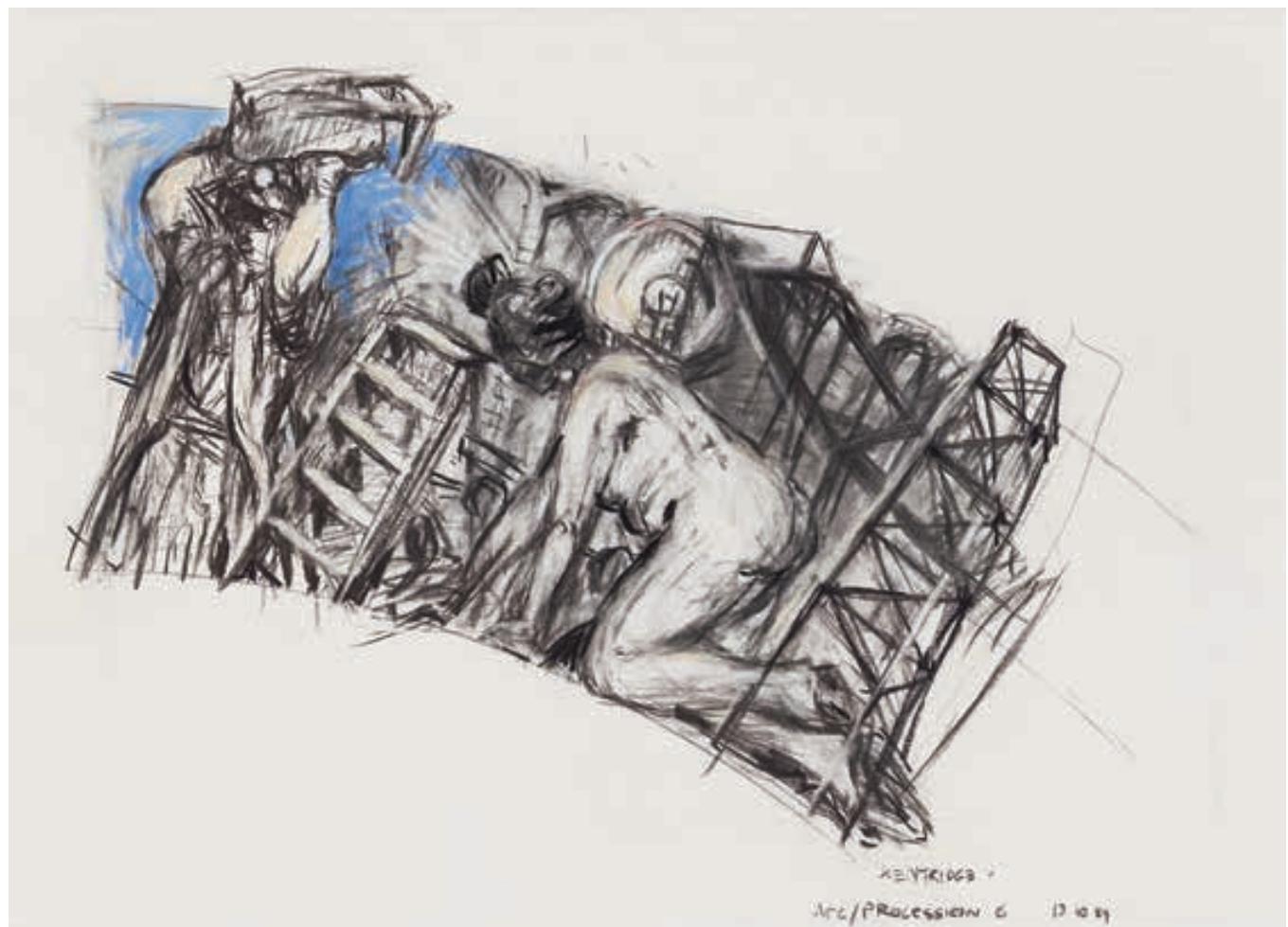
Wim Botha manipule le médium et la forme, fusionnant la beauté de la Renaissance, le mouvement et la violence du futurisme, pour nous parler de son questionnement continu.

Botha a commencé à découper des bibles en 2001 pour son œuvre *commune: suspension of disbelief*. Il a depuis continué d'utiliser ce médium, développant le concept en plus de la forme. Pour *Portrait VI*, l'artiste sculpte des bibles afrikaans empilées (Bybels), pour représenter le portrait d'une personne endormie, décédée ou à bout de souffle. Le buste est orné d'une collerette et d'un col à volants, fréquents chez les nobles et les bourgeois du XVI<sup>e</sup> siècle, une analogie cohérente avec le support utilisé ici.

Wim Botha est l'un des sculpteurs contemporains les plus respectés en Afrique du Sud et a exposé dans le monde entier, notamment au North Carolina Museum of Art, États-Unis (2019), à la Galerie Hans Mayer, Allemagne (2017) et à la Fondation Blachère, France (2016). En 2018, la Norval Art Foundation à Cape Town a présenté *Heliostat*, une exposition solo à grande échelle de Botha, qui comprenait des œuvres clés des deux dernières décennies.



Detail



67

William Kentridge

b.1955 South Africa

*Arc/Procession 6*

1989

charcoal and pastel on paper

signed, dated and inscribed with the title

bottom right

51 x 70.5 cm

ZAR 500 000 – 800 000

USD 35 000 – 56 000

EURO 31 500 – 50 400



68

William Kentridge

b.1955 South Africa

*Man with Globe*

2008

bronze

stamped with the artist's initials, dated  
2010 and inscribed 'FP'  
25.5 x 17.5 x 13.0 cm  
Foundry proof, from an edition of 20

ZAR 400 000 – 600 000

USD 28 000 – 42 000

Euro 25 200 – 37 800

EXHIBITED

Marian Goodman Gallery, Paris, *Breathe,*  
*Resolve, Return*, 11 September to 16  
October 2010, another example from the  
edition exhibited.

Annandale Galleries, Sydney, *William*  
*Kentridge: The Nose*, 6 July to 14 August  
2010, another example from the edition  
exhibited.

Goodman Gallery, Cape Town, *(Repeat)*  
*From the Beginning*, 12 December 2008 to  
17 January 2009, another example from the  
edition exhibited.

## 69

Jody Paulsen

b.1987 South Africa

*Eat Me (Hotdogs)*

felt collage

diameter: 180 cm

ZAR 120 000 – 180 000

USD 8 400 – 12 600

EURO 7 560 – 11 340

### NOTES

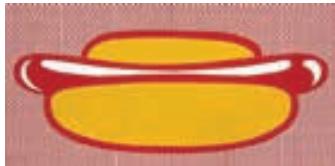
A similar work with the same motif is in the Luciano Benetton collection.

### EXHIBITED

START Art Fair, London, BRUNDYN+, 26 to 29 June 2014, another example from the edition exhibited.

MiArt, Milan, BRUNDYN+, 28 to 30 March 2014, another example from the edition exhibited.

Michaelis School of Fine Art, Cape Town, *What You Want Whenever You Want It*, December 2013, another example from the edition exhibited.



Roy Lichtenstein, Hot Dog, 1964.



Andy Warhol, Campbell's Soup Cans.

Borrowing from the pop aesthetics of Andy Warhol and Roy Lichtenstein, Jody Paulsen's work is centered on the iconography of contemporary culture. With notions of consumerism and consumption at their core, Paulsen's theatrical collages are saturated with repeated motifs that mimic the imagery of mass media. The loud, vibrant hues of red and yellow adopted in *Eat Me (Hotdogs)* are reminiscent of Warhol's *Campbell's Soup Cans* (1962), as well as Lichtenstein's *Hot dog* (1964) which similarly speak to the age of mechanical mass production. Rendered in felt, with its pliability and plasticity, Paulsen's medium itself is a product of the age of the consumer.

The simplified, two-dimensional representation of the traditional American hotdog here is ultimately a phallic guise, positioning the hotdog as an object of desire. The title of the work *Eat Me*, also acts as a tempting proposition.

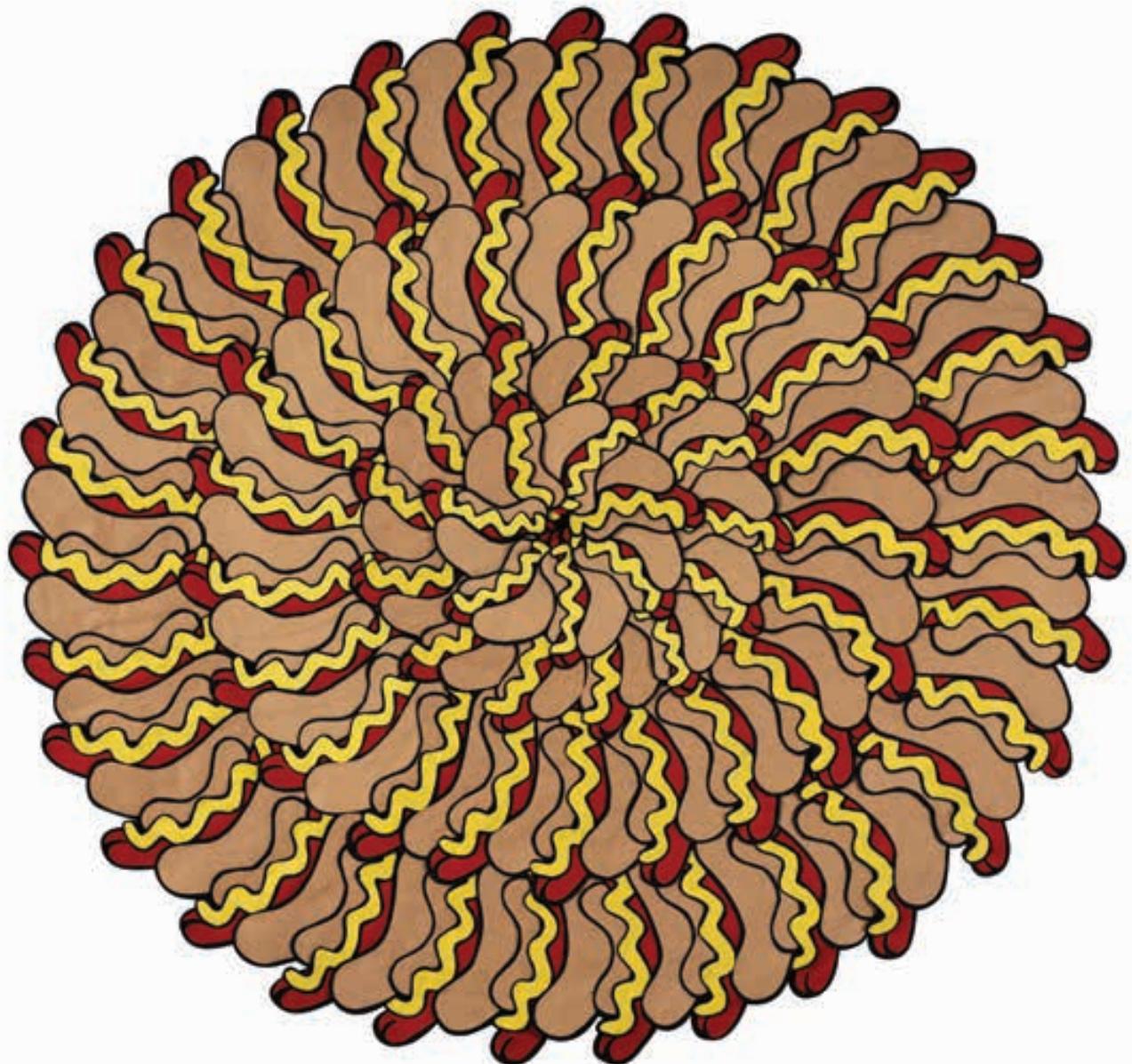
Paulsen has exhibited widely both locally as well as in the USA, UK, Italy and Germany amongst others. He complements his fine art practice with a career in fashion, having presented collections at Fashion Weeks in South Africa, London and New York, as well as at *Pitti Uomo 89* in Italy and the *Vogue Fashion Dubai Experience* at The Dubai Mall.

Lisa Truter

Inspiré de l'esthétique pop d'Andy Warhol et de Roy Lichtenstein, le travail de Jody Paulsen est centré sur l'iconographie de la culture contemporaine. Associés aux notions de consumérisme et de consommation, les spectaculaires collages de Paulsen sont saturés de motifs répétés inspirés de l'univers médiatique. Les teintes bruyantes et vibrantes rouge et jaune adoptées dans *Eat Me (Hotdogs)* rappellent les *Campbell's Soup Cans* de Warhol (1962), ainsi que *le Hot Dog* de Lichtenstein (1964), tous deux traitant de la production mécanique de masse. La technique du feutre ici utilisée, avec toute sa souplesse et sa plasticité, est elle-même symbolique de cette ère de consommation.

La représentation simplifiée et bidimensionnelle du hot-dog américain traditionnel lui donne ici finalement une apparence phallique, en faisant un objet de désir. Le titre de l'œuvre *Eat Me* devient alors une proposition indécence.

Paulsen a exposé à la fois localement et internationalement, notamment aux États-Unis, au Royaume-Uni, en Italie et en Allemagne. Elle complète sa pratique des beaux-arts par une carrière dans la mode, après avoir présenté des collections aux Fashion Weeks en Afrique du Sud, à Londres et à New York, ainsi qu'au *Pitti Uomo 89* en Italie et au *Vogue Fashion Dubai Experience* au Dubai Mall.



## 70

William Kentridge

b.1955 South Africa

*Untitled IV (Horse with a Raised Leg)*

2007

bronze

32 x 48 x 20 cm

Foundry proof, from an edition of 14

ZAR 800 000 – 1 200 000

USD 56 000 – 84 000

EIRO 50 400 – 75 600

An edition of this sculpture was first exhibited in William Kentridge's 2007 solo exhibition *What Will Come* at Goodman Gallery in Johannesburg before its 2008 debut in New York at Marian Goodman Gallery in *Seeing Double*. The work formed part of a series of equestrian sculptures created as part of a larger project which Kentridge developed as a prelude to his production of Dmitri Shostakovich's opera, *The Nose* (1930), which opened in 2010 at the Metropolitan Opera in New York.

The horse features as a signature character in several bodies of work, taking on different forms as its image moves through the various mediums Kentridge chooses to work in—a drawing or etching, a tapestry, a performance on stage or a projection. Here, as a sculpture, it shows the artist's masterful inventiveness when working in three-dimensional form.

*Horse with a Raised Leg* is a visually compelling work, which sees its conceptual origin in a silhouette of a torn paper horse made for an animation, transformed into an intriguing mixed media assemblage construction cast in bronze.

A large scale review exhibition of Kentridge's sculptures; *Why Should I Hesitate: Sculpture* is currently on view at the Norval Foundation in Cape Town.

Marelize van Zyl

### NOTES

Other examples from the edition are in the Elisabeth Bradley Private Collection, Johannesburg and the SAFFCA Collection, Johannesburg.

### EXHIBITED

Art Basel, Hong Kong, Lia Rumma, 29 to 31 March 2019, another example from the edition exhibited.

Marion Goodman Gallery, New York, *William Kentridge: Seeing Double*, 16 January to 16 February 2008, another example from the edition exhibited.

Annandale Galleries, Sydney, *William Kentridge: Telegrams from the Nose*, 11 June to 19 July 2008, another example from the edition exhibited.

Goodman Gallery, Johannesburg, *What Will Come*, 10 November to 14 December 2007, another example from the edition exhibited.

### LITERATURE

McDonald, J. (2008). *William Kentridge: Telegrams from the Nose*. Sydney: Annandale Galleries, another example from the edition illustrated p.24.

Une édition de cette sculpture a été exposée pour la première fois lors de l'exposition solo 2007 de William Kentridge *What Will Come* à la Goodman Gallery de Johannesburg, avant ses débuts en 2008 à New York à la Marian Goodman Gallery avec *Seeing Double*. L'œuvre fait partie d'une série de sculptures équestres créées dans le cadre d'un projet plus vaste que Kentridge a développé en prélude à sa production de l'opéra de Dmitri Shostakovich, *The Nose* (1930), produit en 2010 au Metropolitan Opera de New York.

Le cheval est une signature dans plusieurs de ses œuvres, prenant différentes formes au fur et à mesure que son image se déplace à travers les différents médiums choisis par Kentridge—dessin, gravure, tapisserie, performance sur scène ou projection. Ici sculpture, l'œuvre illustre l'inventivité magistrale de l'artiste lorsqu'il travaille sous une forme tridimensionnelle.

*Horse with a Raised Leg* est un travail visuellement convaincant, qui trouve son origine dans la silhouette d'un cheval en papier déchiré conçu pour une animation, transformé en une construction d'assemblage de médias mixtes intrigante coulée en bronze.

Une exposition à grande échelle des sculptures de Kentridge; *Why Should I Hesitate: Sculpture* est actuellement en cours à la Fondation Norval à Cape Town.



71

Kay Hassan

b.1956 South Africa

*Kosuku*

1998

paper construction  
signed and dated on the reverse  
153.5 x 103 cm

ZAR 120 000 – 180 000  
USD 8 400 – 12 600  
EURO 7 560 – 11 340

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Kay Hassan, while personally reclusive, has an instantly recognisable body of work. Well-travelled in recent times, he has been an integral part of Johannesburg's artistic fabric since the 1980s, and, along with artists like David Koloane, was an influential long-term inhabitant of Fordsburg's well-known Bag Factory Studios. He has exhibited widely and internationally, including on the second Johannesburg Biennale in 1997, and the Venice Biennale in 2015.

Hassan's work is fascinating for its implicit socio-political critique. His 'paper constructions', of which this work is a fine example, take ubiquitous 'township' advertising imagery and recontextualise it in a fine art idiom. Often comprised of recycled advertising billboard imagery, Hassan reconstitutes these, layering the objects and reconstructing them in such a way that they seduce the viewer with their painterliness, despite being composed of found materials. The recontextualising of the advertising images demonstrates Hassan's ability to transform the mundane into the visually powerful and aesthetically pleasing. At the same time it implies a wry commentary on the extent to which the working classes of the townships are deprived of such aesthetic experiences in their lives. The dangling signifier in this piece, the word 'Kosuku', translates from the Zulu as 'day', giving little away as to the meaning of the work, but providing it with a uniquely South African context.

James Sey

Bien qu'il vive reclus, les œuvres de Kay Hassan sont immédiatement reconnaissables. Il fait partie intégrante de la scène artistique de Johannesburg depuis les années 1980 et, avec des artistes comme David Koloane, est un résident de longue date des célèbres studios Bag Factory de Fordsburg. Il a exposé largement et internationalement, notamment lors de la deuxième biennale de Johannesburg en 1997 et de la biennale de Venise en 2015.

Le travail de Hassan fascine par sa critique socio-politique implicite. Ses «constructions en papier», dont cette œuvre est un bel exemple, utilisent l'imagerie publicitaire du township et la recontextualise dans un environnement artistique.

Souvent constituées d'images publicitaires recyclées, Hassan superpose les objets afin qu'ils séduisent le spectateur par leur caractère pictural, bien qu'il soit composé de matériaux trouvés. La recontextualisation des images publicitaires démontre la capacité de Hassan à transformer le banal en visuel puissant et esthétique. L'ironie transparaît cependant à travers les ouvrières des townships qui ne connaîtront jamais de telles expériences. Le titre de cette œuvre, «Kosuku», qui signifie «jour» en zoulou, donne peu de détails sur le sens de l'œuvre, tout en l'inscrivant dans un contexte sud-africain.



KOSUKU.

72

William Kentridge

b.1955 South Africa

9 *Films*

2004

archival pigment print on cotton rag paper  
signed and numbered 37/50 in red conté  
top left  
sheet size: 158.5 x 110 cm

ZAR 400 000 – 600 000  
USD 28 000 – 42 000  
EURO 25 200 – 37 800

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William Kentridge's *9 Drawings for Projection*, originally released after the first nine Soho Eckstein films had been gathered together (the films were made between 1989 and 2003), was a series of screenings of the entire first nine short films featuring his now-iconic characters. Some of these were performative, with at least one screening featuring a string quartet accompanying the screening with a live soundtrack, and others were screened as museum installations. Though it has since been added to, the original *9 Drawings* films follow the fictional story of Kentridge's antihero Soho Eckstein, a wealthy South African mine owner, land developer, and cuckold.

The nine films chronicle the rise and fall of Soho's Johannesburg empire, his wife's passionate affair with his nemesis and alter ego Felix Teitlebaum, against the backdrop of the changing political circumstances and upheaval of a South African in uprising against the apartheid regime from which Soho benefits. This print series takes the form of one of Kentridge's iconic images, a sinister box camera on a tripod looming large over a typical highveld landscape, the suggestion of a drive-in screen on one side. The drawing for which the print series was made embodies the stop-motion ethos of the drawings which make up the films, a suitably melancholy and self-referential image for publicising the original series.

James Sey

*Les 9 Dessins pour Projection* de William Kentridge, initialement publiés après les neuf premiers films de Soho Eckstein (les films ont été réalisés entre 1989 et 2003), sont une série de projections de l'ensemble des neuf premiers courts métrages mettant en vedette ses personnages désormais emblématiques. Certaines d'entre ces projections impliquaient des performances, avec au moins l'une d'entre elles mettant en vedette un quatuor à cordes jouant en direct, d'autres étant projetées comme des installations muséales. Bien qu'ajoutés depuis, les *9 Films* retracent l'histoire fictive de l'anti-héros Soho Eckstein, riche propriétaire d'une mine sud-africaine, promoteur foncier et cocu. Les neuf films racontent l'ascension et la chute de Soho à Johannesburg, la liaison passionnelle entre sa femme et son ennemi juré et alter ego Felix Teitlebaum, dans un contexte de remise en cause du régime d'apartheid, dont Soho profite.

Cette série utilise l'une des images emblématiques de Kentridge, un appareil photo sinistre sur un trépied dominant un paysage, la suggestion d'un écran d'entrée sur un côté. Le dessin à partir duquel la série a été réalisée incarne l'éthos stop-motion des dessins qui composent les films, une image suffisamment mélancolique et autoréférentielle pour faire connaître la série originale.



## 73

Robert Hodgins

South African 1920–2010

*Totems in a Desert*

1998

oil and charcoal on canvas

signed, dated and inscribed with the title  
on the reverse

121.5 x 91.5 cm

ZAR 700 000 – 900 000

USD 49 000 – 63 000

EURO 44 100 – 56 700

The totems, or totem poles, that Robert Hodgins references in *Totems in a Desert* are monuments created by First Peoples of the American Northwest to mark a family's lineage and proclaim its rights and privileges in the community. Typically, totem poles consist of a vertical accumulation of stylised human and animal forms and representations of supernatural beings. Hodgins has captured the basic elements of these totems but has developed the surrealist implications of their iconography by deliberate reference to Modernist European art. The many eyes of Hodgins's totems put one in mind of some of Picasso's portraits; and these features, the dress suit, the shoes and the hats bear unmistakable reference to that prime Surrealist, René Magritte: even the unlikely conversation that appears to be taking place between the two totems has a distinct surrealist flavour.

Hodgins's decision to move his two totems from the forested Pacific Northwest to a bleak desert setting effectively situated them in a favourite scenario in his work, the American West. Hodgins regularly depicted Stetson-wearing, pistol-packing cowboys and be-feathered First People—or ‘Red Indians’ as he would provocatively call them—in desert landscapes of wigwams, candelabrum cacti and endless horizons. This image of the ‘Wild West’, as Hodgins well knew, is a Hollywood creation of Gary Cooper, John Wayne and others, in which good overcame evil, and culture (of a sort) prevailed over a very twentieth-century American understanding of nature. In this mythical world, the contests were clearly defined, and both characters and settings very sharply drawn. Hodgins seized on the surreal dimension of these dramas and delighted in the freedom of invention they provided. The radical stylistic elements of *Totems in a Desert*—the livid green sky and the uncompromising near-symmetrical placement of the two totems—cleverly complement the absurdist features of its iconography.

*Michael Godby*

Les totems, ou mâts totémiques, auxquels Robert Hodgins fait référence dans *Totems in a Desert* sont des monuments créés par les Premiers Peuples du Nord-Ouest américain pour marquer la lignée d'une famille et proclamer ses droits et priviléges dans la communauté. En règle générale, les mâts totémiques consistent en une accumulation verticale de formes humaines et animales stylisées et de représentations d'êtres surnaturels. A partir de ces éléments de base, Hodgins a développé une iconographie surréaliste se référant délibérément à l'art moderne européen. Les nombreux yeux des totems de Hodgins rappellent certains des portraits de Picasso; tout comme le costume, les chaussures et les chapeaux font sans aucun doute référence à l'artiste surréaliste René Magritte: même la conversation improbable qui semble avoir lieu entre les deux totems a une saveur surréaliste.

La décision de Hodgins de déplacer ses deux totems du nord-ouest du Pacifique boisé vers un désert sombre nous transporte dans l'un de ses environnements favoris, l'Ouest américain. Hodgins a souvent représenté des cow-boys portant des pistolets Stetson et des pistolets munis de plumes - ou des «Indiens rouges» comme il les appelait de façon provocante—dans des paysages désertiques de wigwams, de cactus et d'horizons infinis. C'est cette image du «Far West», créée par le Hollywood de Gary Cooper, John Wayne et d'autres, dans laquelle le bien a vaincu le mal et la culture (en quelque sorte) a pris le dessus sur une appréhension américaine très «XXe siècle» de la nature. Rien n'est laissé au hasard dans ce monde mythique. Hodgins saisit la dimension surréaliste de ces drames et se réjouit de la liberté créative qu'ils offrent. Les éléments stylistiques radicaux de *Totems in a Desert*—le ciel vert livide et le placement quasi-symétrique des deux totems—complètent habilement son iconographie volontairement absurde.



## 74

William Kentridge

b.1955 South Africa

*Drawing from Other Faces  
(Healing To All in Global)*

2011

charcoal, conté and collage on paper  
signed bottom right

57 x 84 cm

ZAR 1 600 000 – 2 000 000  
USD 112 000 – 140 000  
EURO 100 800 – 126 000

### NOTES

A similar drawing from the film is in the National Gallery of Australia, Canberra permanent collection.

### EXHIBITED

Goodman Gallery, Johannesburg, *Other Faces*, 10 November to 17 December 2011.

*Other Faces* features Soho Eckstein, the industrialist who is the key protagonist of the *Drawings for Projection* series. The film opens with a ledger headed by capital letters D and C, indicating stocktaking—not just of the business world's debits and credits—but of the obligations we owe one another as human beings.

The racial conflict at the film's climax inevitably embodies the traumatic experiences of individuals in the wake of apartheid. Against this, scenes of extraordinary pathos play out—Soho looks bewildered by his urban surroundings, he carries a little sphinx in his arms, his young mother comforts his five-year-old self, and his aged father sits beside his stricken wife in a poignant moment of tenderness.

The title of the film acknowledges French-Lithuanian philosopher, Emmanuel Levinas, who, having lost much of his family in the Holocaust at the hands of the Lithuanian SS, espoused a moral philosophy founded on compassion and the duties and obligations that extend from one person to another.

As Matthew Kentridge concludes in his authoritative text, 'Kentridge has always been interested in questions of identity—who we are, who we could have been, how we came to be who we are—and the claims of obligation—what we owe to the world, to specific individuals, to ourselves. He has explored these themes at a personal level using Felix and Soho as alter egos (literally 'the other I'—the Self and the Other in one) and through the way in which his characters (Soho in particular) relate to and interact with the wider world.'<sup>1</sup>

*Healing to All in Global*, a key drawing from *Other Faces*, is a call to strive towards a better world, reminding us of the qualities that lie at the heart of Levinas' moral philosophy: love, devotion and fidelity.

*Emma Bedford*

<sup>1</sup> Kentridge, M. (2015). *The SOHO Chronicles: 10 Films by William Kentridge*. London: Seagull. P. 410.

*Other Faces* met en scène Soho Eckstein, un industriel jouant un rôle clé dans la série *Drawings for Projection*. Le film s'ouvre sur un grand livre surmonté des majuscules D et C, symbolisant un bilan—pas uniquement au sens debits/ crédits—des obligations que nous avons les uns vis à vis des autres en tant qu'êtres humains.

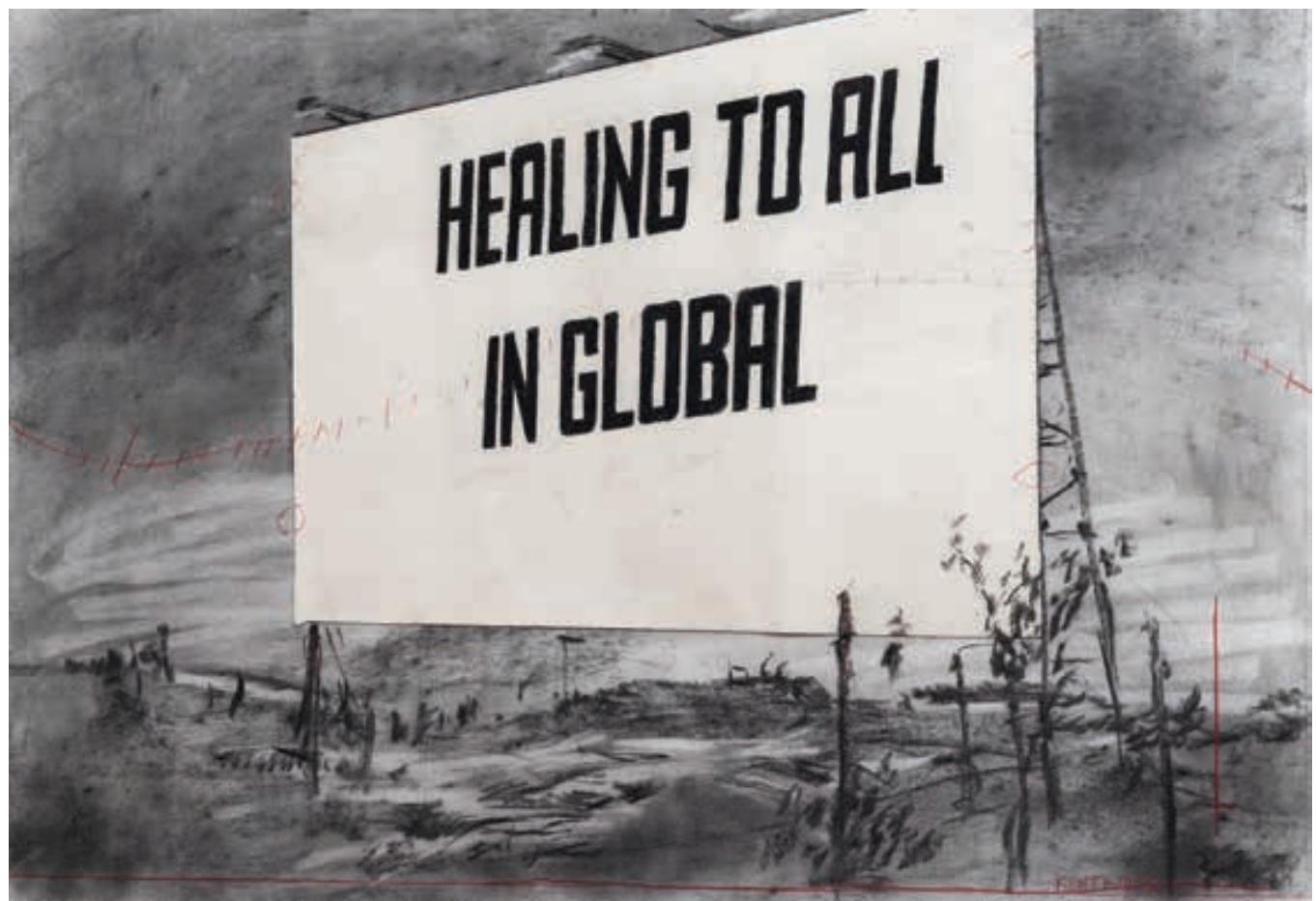
Le conflit racial, point culminant du film, incarne inévitablement les expériences traumatisantes subies pendant l'Apartheid. Lors de scènes d'un pathos extraordinaire—Soho semble déconcerté par son environnement urbain, portant un petit sphinx dans ses bras, sa jeune mère le réconfortant à cinq ans et son père âgé s'asseyant à côté de sa femme dans un moment de tendresse poignant.

Le titre du film fait référence au philosophe franco-lituaniens Emmanuel Levinas qui, ayant perdu une grande partie de sa famille pendant l'Holocauste mené par les SS lituaniens, a adopté une philosophie morale fondée sur la compassion et les devoirs et obligations d'une personne vis à vis d'une autre.

Pour citer Matthew Kentridge dans son texte faisant autorité, «Kentridge s'est toujours intéressé aux questions d'identité—qui nous sommes, qui nous aurions pu être, comment nous sommes devenus ce que nous sommes—and les obligations que nous avons les uns vis à vis des autres—ce que nous devons au Monde, à chacun, à nous-mêmes. Il a exploré ces thèmes à un niveau personnel en utilisant Felix et Soho comme alter ego (littéralement «l'autre je - le Soi et l'Autre en un) et à travers la façon dont ses personnages (Soho en particulier) se comportent et interagissent avec le Monde en général!»

*Healing to All in Global*, dessin important dans la série "Other Faces", est un appel à œuvrer pour un monde meilleur, nous rappelant les qualités qui sont au cœur de la philosophie morale de Levinas: l'amour, la dévotion et la fidélité.

**HEALING TO ALL  
IN GLOBAL**





75

Kendell Geers

b.1968 South Africa

*Ontsmettingsmiddel*

1989

Afrikaans bible, bolts and acrylic on found  
painting

signed, dated, inscribed with the title and  
'No 83' on the reverse; inscribed with  
the artist's name, date, title, medium and  
dimensions on a Goodman Gallery label on  
the reverse

82 x 89 cm

ZAR 150 000 – 200 000

USD 10 500 – 14 000

EURO 9 450 – 12 600

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PROVENANCE

Goodman Gallery, Johannesburg.

76

Pascale Marthine Tayou

b.1967 Cameroon

*Untitled II*

1997

pen, ink and collage on found poster  
dated and inscribed with the artist's name  
and the title on a Goodman Gallery label on  
the reverse

89 x 55 cm

ZAR 70 000 – 100 000

USD 4 900 – 7 000

Euro 4 410 – 6 300



77

Kemang Wa Lehulere

b.1984 South Africa

*Bedtime Stories 2*

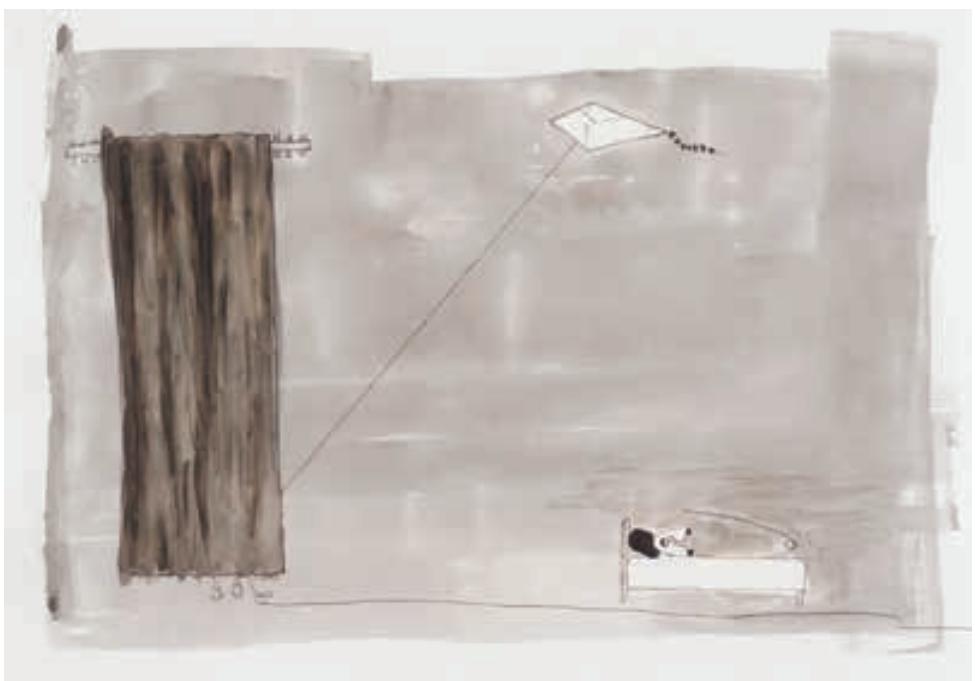
ink on paper

49 x 69.5 cm

ZAR 100 000 – 150 000

USD 7 000 – 10 500

Euro 6 300 – 9 450



NOTES

Accompanied by a certificate of authenticity  
signed by the artist.

+78

Robin Okeyo Mbera

b.1982 Kenya

*A Dancing Moment* (from  
the *Afro-Cubism Journey*  
#1 series)

2015

silicate

signed and dated

41 x 20 x 10 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040



two views of lot 78

#### NOTES

*A Dancing Moment* is the twenty-third sculpture in the *Afro-Cubism Journey* #1 series. This sculpture is taken from Robin Okeyo Mbera's ambitious sculptural exhibition *Afro-Cubism Journey* #1, which redefines the relationship between predominantly West African wood sculptures that were a clear influence on Picasso and Cubism. Mbera turns to other materials in most of the exhibition, and this work is carved from silicate. In the work, tribute is paid to traditional celebrations and the traditional attire of West African revellers. The front of the work presents a dancing female figure, the rear a male figure, and the middle of the side of the work depicts onlookers being entertained by the traditional dancing.

#### PROVENANCE

The Mutuma Marangu Sculpture collection,  
Kenya.

#### EXHIBITED

National Museum of Kenya, Nairobi  
National Museum, Nairobi, *Afro-Cubism Journey* #1, 25 August to 30 September 2018.

Windsor Hotel and Country Club, Nairobi,  
*Art and Finance Conference 2019 – Art as a Viable and Sustainable Investment* exhibition, 28 to 29 March 2019.



+79

Tchalé Figueira

b.1953 Cape Verde

*Untitled* (from the *War is Stupid* series)

2018

mixed media on card

signed top right

50 x 65 cm

ZAR 25 000 – 40 000

USD 1 750 – 2 800

Euro 1 575 – 2 520

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NOTES

Born in 1953, Tchalé Figueira is a Cape Verdean visual artist, musician and poet.

After taking his Fine Arts degree at the Basel School of Design, in Switzerland, and spending some time abroad, he returned to Mindelo, his hometown, where he has been living and working since 1985. Over the years he has published fiction and poetry, such as "A Índia que procuramos" (2013) or "L'azur et la mer" (2001). In 2008, he received the Fondation Blachère award at the Dakar Biennial, and in 2014 he opened his own gallery, "Ponta d' Praia". Characterized by bright colours and distorted figures, Figueira's artworks denounce political and social issues and have been shown widely all over the world, in Europe, Africa, the United States and Brazil.

Nuno Espinho da Silva, Perve Galeria



+80

Tchalé Figueira

b.1953 Cape Verde

*Untitled* (from the *Eros* series)

2018

mixed media on card

signed bottom right

48 x 63 cm

ZAR 25 000 – 40 000

USD 1 750 – 2 800

Euro 1 575 – 2 520



81

Vusi Beauchamp

b.1979 South Africa

*A BEE*

2015

oil, spray paint and pastel on canvas  
signed and dated bottom right

128.5 x 102 cm

ZAR 30 000 – 50 000

USD 2 100 – 3 500

EURO 1 890 – 3 150

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PROVENANCE

Kalashnikov Gallery, Johannesburg.



+82

Donald Augustine Wasswa  
(Wasswad)

b.1984 Uganda

*Untitled*

2017

ink on paper

signed and dated bottom right

50 x 69 cm

ZAR 25 000 – 40 000

USD 1 750 – 4 200

EURO 1 575 – 2 520



83

Blessing Ngobeni

b.1985 South Africa

*Leadership of Wrong Eye*

2013

acrylic on un-stretched canvas

signed and dated bottom right

80 x 47.5 cm

ZAR 50 000 – 70 000

USD 3 500 – 4 900

EURO 3 150 – 4 410

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NOTES

Blessing Ngobeni is the recipient of the 2020 Standard Bank Young Artist Award for Visual Art. The artist produced this work in the same year he received the Arts & Culture Trust Young Professional ImpACT Award.



84

Alfred Thoba

b.1951 South Africa

*Bosnian in a Refugee*

Camp

1991

pastel, pencil and coloured pencil on paper  
laid down on canvas

signed and dated bottom left; dated and  
inscribed with the title and provenance on  
a label on the reverse

47.5 x 69 cm

ZAR 30 000 – 50 000

USD 2 100 – 3 500

EURO 1 890 – 3 150

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NOTES

A note on the reverse reads:

"Bosnia in refewgje camp refewgiers were queuing for food when a nother mother's child got ell seriuoursly and the mother did not know what to do, she carried her child running all around asking for help.

Was on citizen newspapers, allway's het sed news that is way I, hed to paint it". (sic)





85

Marlene Dumas

b.1953 South Africa

*Fog of War*

2006

digital prints on wove paper  
each signed, dated, numbered 72/80 and  
inscribed with the respective title in pencil  
along the bottom  
sheet size: 45 x 35 cm each

ZAR 150 000 – 200 000  
USD 10 500 – 14 000  
EURO 9 450 – 12 600

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NOTES

A set of 4 prints with prefacing poem,  
in the original portfolio cover.



86

William Kentridge

b.1955 South Africa

*Lulu & Schön*

2017

lithograph

signed and numbered P.P. 4/4 in pencil

along the bottom margin

image size: 32 x 30 cm

from an edition of 40

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780

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EXHIBITED

Gallery Neptune and Brown, Washington,

*William Kentridge: The Great Storyteller*,

10 September to 22 October 2016, another

example from the edition exhibited.



87

Marlene Dumas

b.1953 South Africa

*Portrait of a Young Nelson*

Mandela

2008

lithograph on wove paper

signed, dated, numbered 200/250, inscribed

with the title and 'Would you trust this man

with your daughter?' in pencil along the

bottom margin

sheet size: 44.5 x 35 cm

ZAR 70 000 – 90 000

USD 4 900 – 6 300

EURO 4 410 – 5 670



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PROVENANCE

ZAM, Amsterdam.

## David Goldblatt

South African 1930–2018

*A railway shunter who dreamed of a garden without concrete or bricks, watered by this dam, Koksoord, Randfontein. 1962*

1962, printed later

gelatin silver print

signed, dated and inscribed 'Koksoord, Randfontein' on the reverse  
image size: 56 x 36.5 cm  
number 5, from an edition of 10

ZAR 250 000 – 400 000

USD 17 500 – 28 000

EURO 15 750 – 25 200

## NOTES

Another example from the edition is included in the permanent collection of the Victoria and Albert Museum, London.

Accompanied by a certificate of authenticity from the Goodman Gallery.

## PROVENANCE

Goodman Gallery, Johannesburg.

## EXHIBITED

Museum of Contemporary Art Australia, Sydney, *David Goldblatt: Photographs 1948–2018*, 18 October 2018 to 3 March 2019, another example from the edition exhibited.

Goodman Gallery, Johannesburg, *On Common Ground: David Goldblatt & Peter Magubane*, 28 July to 25 August 2018, another example from the edition exhibited.

Marian Goodman Gallery, New York, *David Goldblatt*, 20 February to 17 March 2018, another example from the edition exhibited.

Standard Bank Gallery, Johannesburg, *The Pursuit of Values: David Goldblatt*, 22 October to 5 December 2015, another example from the edition exhibited.

The Walther Collection, Neu-Ulm, *Appropriated Landscapes*, 16 June 2011 to 13 May 2012, another example from the edition exhibited.

Marian Goodman Gallery, Paris, *David Goldblatt*, 15 January to 19 February 2011, another example from the edition exhibited.

The Jewish Museum, New York, *Kith, kin & khaya: South African Photographs*, 2 May to 19 September 2010, another example from the edition exhibited.

Michael Stevenson, Cape Town, *David Goldblatt: Some Afrikaners Revisited*, 24 October to 25 November 2006, another example from the edition exhibited.

## LITERATURE

Kent, R. (ed.) (2018). *David Goldblatt: Photographs 1948–2018*. Sydney: Museum of Contemporary Art Australia, another example from the edition illustrated on p.73, exhibition catalogue for *David Goldblatt: Photographs 1948–2018*, Museum of Contemporary Art Australia, 18 October 2018 to 3 March 2019.

Goldblatt, D. (2015). *The Pursuit of Values: David Goldblatt*. Johannesburg: Standard Bank of South Africa and Goodman Gallery, another example from the edition illustrated on p.14, exhibition catalogue for *The Pursuit of Values: David Goldblatt*, Standard Bank Gallery of Johannesburg, 22 October to 5 December 2015.

Diserens, C. (ed.) (2011). *Appropriated Landscapes: Contemporary African Photography from The Walter Collection*. Gottingen: Steidl, another example from the edition illustrated on p. 25.

Goldblatt, D. (2010). *Kith, kin & khaya: South African photographs*. Johannesburg: Goodman Gallery Editions, another example from the edition illustrated on p.48, exhibition catalogue for *South African Photographs*, The Jewish Museum, New York, 2 May to 19 September 2010 and *Kith, kin & khaya: South African Photographs*, South African Jewish Museum, Cape Town, 31 October 2010 to 11 February 2011.

Goldblatt, D. (2007). *Some Afrikaners Revisited*. Johannesburg: Umuzi-Random House, another example from the edition illustrated on p.208.

Goldblatt, D. (2001). *Fifty-one Years*. Barcelona: Museu d'Art Contemporani de Barcelona, another example from the edition illustrated on p.98, exhibition catalogue for David Goldblatt: *Fifty-one Years*, Museu d'Art Contemporani de Barcelona, 8 February to 14 April 2002, with four additional venues.

Goldblatt, D. (1975). *Some Afrikaners Photographed*. Cape Town: Murray Crawford, another example from the edition illustrated, unpaginated.

First seen in the landmark 1975 photobook *Some Afrikaners Photographed*, this well-known image testifies to David Goldblatt's status as one of the most important photographers of the twentieth and 21st centuries. It is a seemingly miraculous symmetry: two-thirds of the scene contained in reflection on perfectly still, mirror-like dam water.

The effect is an elegance deriving from a precise and highly rigorous formal composition. The experience is gently surreal and highly emotive: the upended sensation of looking down to see into the sky; the cloud and windmill structures only visible as mediated by the water's mirrored surface; the charged connection of exchanging a gaze with a pensive dreamer, connecting across the expanse of incredible stillness.

Goldblatt's "...dominant register is one in which time present, time past and, on occasion, time future are telescoped into a single frame—the image that is rooted in the moment but transcends, by access to its immanences, the limitations of the moment... time becomes the protagonist in the photographic moment via the juxtaposing of images evocative of the past with images caught in the present."<sup>1</sup> The shunter holds our gaze and dreams; the clouds pause motionless on the water; time stands still.

*Kathryn Del Boccio*

<sup>1</sup>Powell, I. (2007). *Goldblatt, D. Some Afrikaners Revisited*. Johannesburg: Umuzi-Random House, p. 26.

Présentée pour la première fois dans le livre *Some Afrikaners Photographed* de 1975, cette photographie est la preuve du talent hors norme de David Goldblatt. L'image présente une symétrie inexplicable au premier abord : les deux tiers de la scène sont réfléchis dans une eau parfaitement immobile, comme dans un miroir.

L'effet est d'une élégance précise et rigoureuse. L'expérience est doucement surréaliste et source d'émotion : la sensation de regarder vers le bas pour voir le ciel; les nuages et les moulins à vent ne sont visibles qu'à travers la surface miroir de l'eau; comme un échange de regard avec un doux rêveur au travers d'une étendue immobile.

"Goldblatt fait souvent cohabiter le temps présent, le temps passé et, à l'occasion, le temps futur—une image enracinée dans l'instant mais qui transcende les limites de l'instant... le temps devient le protagoniste de l'instant photographique via la juxtaposition d'images évocatrices du passé avec des images prises dans le présent."<sup>1</sup> Le chasseur retient notre regard et nos rêves; les nuages s'arrêtent immobiles sur l'eau; le temps s'arrête.



## 89

Mario Macilau

b.1984 Mozambique

*Playing at the Beach*  
(from the *Playing with*  
*Smoke, Growing in*  
*Darkness* series)

2016

archival pigment ink on cotton rag paper  
image size: 55 x 81 cm

ZAR 30 000 – 40 000  
USD 2 100 – 2 800  
EURO 1 890 – 2 520

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### NOTES

Accompanied by a certificate of authenticity  
signed by the artist.

### EXHIBITED

Kehrer Gallerie, Berlin, *Mário Macilau | Malte Wandel: MASHUP*, 2 September to 11 November 2017, another example from the edition exhibited.

### EXHIBITED

Macilau, M. (2016). *Growing in Darkness*. Berlin: Kehrer Heidelberg Berlin, illustrated on pp.100-101.



## 90

Mario Macilau

b.1984 Mozambique

Untitled (Water carrier)  
2016

archival pigment ink on cotton rag paper  
image size: 51 x 79 cm

ZAR 30 000 – 40 000  
USD 2 100 – 2 800  
EURO 1 890 – 2 520

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### NOTES

Accompanied by a certificate of authenticity  
signed by the artist.





91

Mario Macilau

b.1984 Mozambique

Untitled (Window)

2016

archival pigment ink on cotton rag paper

image size: 52 x 77 cm

ZAR 30 000 – 40 000

USD 2 100 – 2 800

EURO 1 890 – 2 520

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NOTES

Accompanied by a certificate of authenticity  
signed by the artist.



92

Mohau Modisakeng

b.1986 South Africa

*Ditaola X*

2014

Inkjet print on Epson Ultrasmooth; dibonded  
to aluminium composite

200 x 150 cm

ZAR 160 000 – 200 000

USD 11 200 – 14 000

Euro 10 080 – 12 600

PROVENANCE

Brundyn+, Cape Town.

EXHIBITED

Brundyn+, Cape Town, *Ditaola*, 29 May to  
12 July 2014, another example from the  
edition exhibited.



93

Kudzanai Chiurai

b.1981 Zimbabwe

*Revelations X*

2011

pigment ink on premium satin photo paper  
number 6, from an edition of 10  
145 x 200 cm

ZAR 160 000 – 240 000

USD 11 200 – 16 800

Euro 10 080 – 15 120

PROVENANCE

Goodman Gallery Projects, Arts on Main,  
Johannesburg.

EXHIBITED

Goodman Gallery Projects, Johannesburg,  
*State of the Nation*, 3 November to 3  
December 2011, another example from the  
edition exhibited.

## 94

Athi-Patra Ruga

b.1984 South Africa

*The Future White Woman  
of Azania II*

2012

archival inkjet print on cotton rag paper

120 x 90 cm

from an edition of 5 + 3AP

ZAR 150 000 – 200 000

USD 10 500 – 14 000

Euro 9 450 – 12 600

### EXHIBITED

WHATIFTHEWORLD, Cape Town, *The Future White Women of Azania Saga*,  
27 November 2013 to 1 January 2014,  
another example from the edition exhibited.

### LITERATURE

WHATIFTHEWORLD. (2014). *Athi-Patra Ruga: F.W.W.O.A. Saga*. Cape Town:

WHATIFTHEWORLD, another example from the edition illustrated in colour on p.132.

WHATIFTHEWORLD. (2012). *Athi-Patra Ruga: The Works 2006–2013*. Cape Town:  
WHATIFTHEWORLD, another example from the edition exhibited in colour on p.31.



Ruga performing FWWOA at the 55th Venice Biennale.

Multidisciplinary artist Athi-Patra Ruga's work is centred around avatars that live out exaggerated plotlines created by the artist in a soap-opera-style fantasy narrative, all situated in the imagined nation-state of Azania. For Ruga, Azania is a utopia which exists concurrently in both pre- and post-apartheid South Africa, and where he addresses issues of social transformation in the country.

The Afrofuturistic citizens of Azania live lives of excess in bold hues and extravagant textures. Pictured here is the *Future White Woman of Azania (FWWOA)*, strutting in brightly coloured balloons that exude opulence. The main protagonist in Ruga's saga, the artist describes the character as "...too cute to be true."<sup>1</sup> Since 2008, Ruga has performed the FWWOA several times, including at Campo dei Frari during the 55th Venice Biennale in 2013.

Athi-Patra Ruga is one of South Africa's leading artists, and was presented with the prestigious Standard Bank Young Artist Award in 2015. In 2017, his work was included in *Art Afrique* at the Louis Vuitton Foundation in Paris, and in 2018/19 he presented a solo show *Of Gods, Rainbows and Omissions* at Somerset House, London.

*Lisa Truter*

<sup>1</sup> Sawa, D. *Athi-Patra Ruga's Best Photography: A Queer Black Fantasia with Added Zebras*. The Guardian. 10 October 2019. Available: <https://www.theguardian.com/artanddesign/2018/oct/10/athi-patra-ruga-best-photograph-black-queer-women-south-africa>.

Le travail de l'artiste multidisciplinaire Athi-Patra Ruga est centré sur des avatars qui vivent des intrigues sous forme d'épisodes fantastiques imaginés par l'artiste, tous situés dans l'État-nation imaginaire d'Azania. Pour Ruga, Azania est une utopie qui existe simultanément en Afrique du Sud pré- et post-Apartheid, prétexte pour aborder les problèmes de transformation sociale dans son pays.

Les citoyens afrofuturistes d'Azania vivent une vie d'excès, parés de teintes audacieuses et de tissus extravagants.

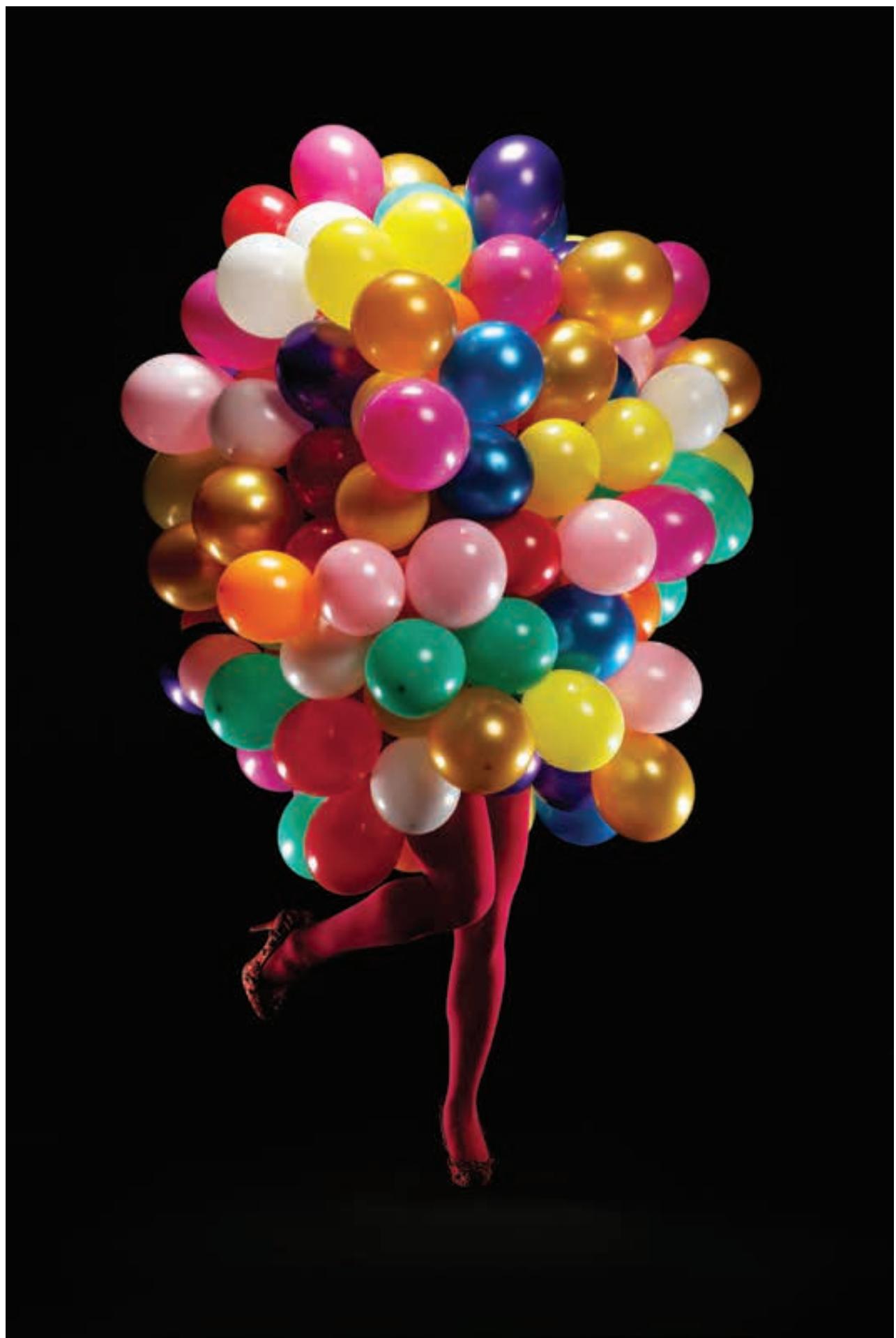
Notre photo représente la *Future Femme Blanche d'Azania (FWWOA)*, se pavant dans des ballons aux couleurs vives, symbole d'opulence.

Acteur principal de la saga de Ruga, l'artiste décrit son personnage comme «... trop mignon pour être vrai».<sup>1</sup>

Depuis 2008, Ruga a représenté la FWWOA plusieurs fois, notamment au Campo dei Frari lors de la 55e Biennale de Venise en 2013.

Athi-Patra Ruga est l'un des principaux artistes sud-africains et a reçu le prestigieux Standard Bank Young Artist Award en 2015.

En 2017, il participa à l'exposition *Art Afrique* organisée par la Fondation Louis Vuitton à Paris, et en 2018/19 il présenta une exposition individuelle "Of Gods, Rainbows and Omissions" à Somerset House, Londres.





95

Cyrus Kabiru  
b.1984 Kenya

*Macho Nne 09*  
(Caribbean Peacock)  
2014  
pigment ink on HP Premium Satin Photo  
paper  
sheet size: 150 x 120 cm  
from an edition of 5 + 2AP

ZAR 70 000 – 90 000  
USD 4 900 – 6 300  
EURO 4 410 – 5 670

#### NOTES

Kabiru was listed among the top six standout artists represented at Paris Photo in 2019. His work intersects conventional craftsmanship, design and documentary performance. He is renowned for his ever-progressing C-Stunner range of intricate and sculptural eyewear made from found materials. He enacts an alter ego when wearing these glasses for his various themed self-portrait photographs. ‘Macho nne’ means ‘four eyes’ in Swahili and is the title Kabiru ascribes to the photographs, alluding to the transformation that occurs once he puts on the C-Stunner. The artist’s design for the C-Stunners are intuitive, each piece born from a story weaved into the materials he works with. The title *Caribbean Peacock* is imaginative and acts as a fantastical character reference.

This work formed part of Kabiru’s acclaimed x22 piece series of photographs that marked his 2015 debut solo exhibition in South Africa. The entire first edition with the C-Stunners are currently part of the Zeitz MOCAA permanent collection in Cape Town.

Other examples from the edition are in The Royal Portfolio Collection, Cape Town; The Scheryn Art Collection, Cape Town.

#### PROVENANCE

SMAC Gallery, Cape Town.

#### EXHIBITED

Zeitz MOCAA, Cape Town, *All Things Being Equal*, 22 September 2017 to 30 June 2019, another example from the edition exhibited.

SMAC Gallery, Cape Town, *C-Stunners & Black Mamba*, 29 January to 14 March 2015, another example from the edition exhibited.



96

Mohau Modisakeng

b.1986 South Africa

*Untitled (Frame XI)*

2012

inkjet print on Epson Ultrasmooth

image size: 200 x 150 cm

from an edition of 3 + 2AP

ZAR 100 000 – 150 000

USD 7 000 – 10 500

Euro 6 300 – 9 450

PROVENANCE  
Brundyn + Gonsalves, Cape Town.

LITERATURE  
Mokoena, H., Simba, R. and Jamal, A.  
(2016). *Mohau Modisakeng*. Cape Town:  
WHATIFTHEWORLD, illustrated on p.35.

97

Frank Marshall

b.1982 South Africa

*No Need for Mercy  
with a Fist Full of Hate  
(Undertaker) (from the  
Renegades series)*

2010

archival Giclée print

signed, dated, numbered 2/8 and inscribed  
with the title in pencil along the bottom  
margin

image size: 53.5 x 53.5 cm  
from an edition of 8 + 2AP

ZAR 12 000 – 18 000

USD 840 – 1 260

EURO 756 – 1 134

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NOTES

Other examples from the series are in  
The J. Paul Getty Museum collection,  
Los Angeles and the Stanford University  
collection, California.

PROVENANCE

Rooke Gallery, Johannesburg.



+98

Nyaba Ouedraogo

b.1978 Burkina Faso

*The Phantoms of Congo  
River*

pigment jet print mounted on aluminium

image size: 88 x 59 cm

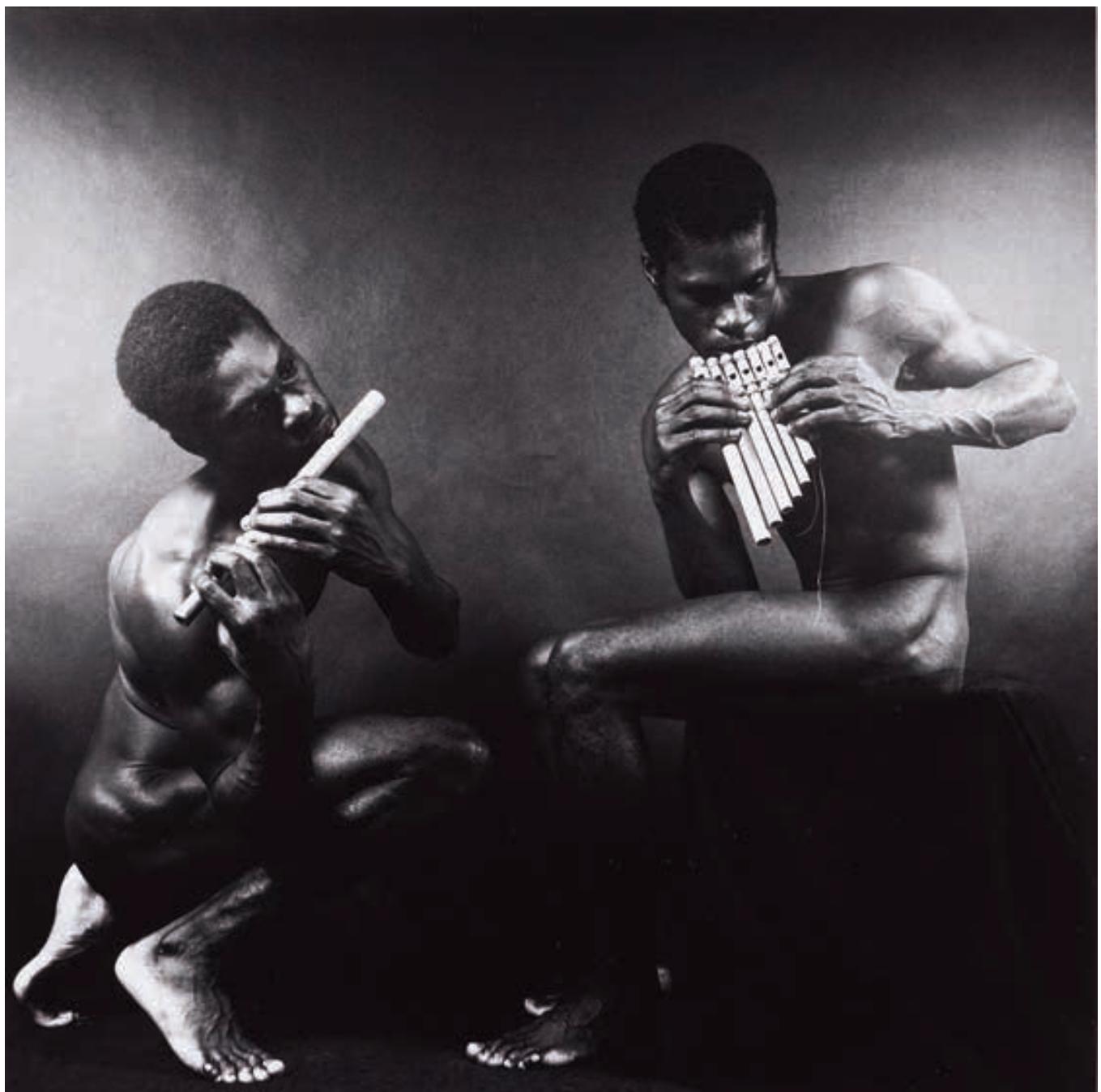
number 4, from an edition of 5

ZAR 35 000 – 70 000

USD 2450 – 4 900

EURO 2 205 – 4 410





99

Rotimi Fani-Kayode

Nigerian 1955–1989

*Every Mother's Son/  
Children of Suffering,*

1989/2018

1989, printed later

gelatin silver print

image size: 41.5 x 41.5 cm

number 1, from an edition of 10

ZAR 70 000 – 90 000

USD 4 900 – 6 300

Euro 4 410 – 5 670

#### NOTES

Another example from the edition is in the permanent collection of Autograph ABP, London.

#### PROVENANCE

Goodman Gallery, Johannesburg.

#### EXHIBITED

Serpentine Sackler Gallery, London, *Grace Wales Bonner: A Time for New Dreams*, 18 January to 17 March 2019, another example from the edition exhibited.

Tiwani Contemporary, London, *Rotimi Fani-Kayode (1955–1989)*, 19 September to 1

November 2014, another example from the edition exhibited.

#### LITERATURE

Bourland, WI. (2019). *Bloodflower: Rotimi Fani-Kayode, Photography, and the 1980s*. Durham: Duke University Press, another example from the edition illustrated fig. 6.1.

## David Goldblatt

South African 1930–2018

*The House painter and his family. Hillbrow 1973*  
 negative date 1973; printing date 1981 or earlier

hand printed gelatin silver print  
 signed, dated twice and inscribed with the title and 's' on the reverse  
 image size: 24.5 x 21 cm  
 from an open edition

ZAR 180 000 – 240 000  
 USD 12 600 – 16 800  
 EURO 11 340 – 15 120

## NOTES

Another example from the edition is included in the permanent collection of the Museum of Modern Art, New York.

## PROVENANCE

Gifted to the owner by the artist.

## EXHIBITED

Centre Pompidou, Paris, *David Goldblatt: Structures of Dominion and Democracy*, 21 February to 7 May 2018, another example from the edition exhibited.

Standard Bank Gallery, Johannesburg, *The Pursuit of Values: David Goldblatt*, 22 October to 5 December 2015, another example from the edition exhibited.

Goodman Gallery, Cape Town, *David Goldblatt: Portraits*, 29 October to 10 December 2011, another example from the edition exhibited.

Museum of Modern Art, New York, *Photography Collection: Rotation6*, 7 August 2009 to 22 March 2010, another example from the edition exhibited.

South African Jewish Museum, Cape Town, *Kith, kin & khaya: South African Photographs*, 31 October 2010 to 11 February 2011, another example from the edition exhibited.

The Jewish Museum, New York, *Kith, kin & khaya: South African Photographs*, 2 May to 19 September 2010, another example from the edition exhibited.

Goodman Gallery, Johannesburg, *David Goldblatt: Joburg*, 26 April to 24 May 2008, another example from the edition exhibited.

Museu d'Art Contemporani de Barcelona, Barcelona, *David Goldblatt: Fifty-one Years*, 8 February to 14 April 2002, with four additional venues, another example from the edition exhibited.

## LITERATURE

Ziebinska-Lewandowska, K. (ed.). (2018). *David Goldblatt: Structures of Dominion and Democracy*. Göttingen: Steidl, another example from the edition illustrated on p.167, exhibition catalogue for David Goldblatt: Structures of Dominion and Democracy, Centre Pompidou, 21 February to 7 May 2018.

Goldblatt, D., and Vladislavic, I. (2010). *TJ | Double Negative*. Rome: Contrasto, another example from the edition illustrated on p.207.

Goldblatt, D. (2010). *Kith, kin & khaya: South African Photographs*. Johannesburg: Goodman Gallery Editions, another example from the edition illustrated on p.171, exhibition catalogue for South African Photographs, The Jewish Museum, New York, 2 May to 19 September 2010 and *Kith, kin & khaya: South African Photographs*, South African Jewish Museum, Cape Town, 31 October 2010 to 11 February 2011.

Goldblatt, D. (2001). *Fifty-one Years*.

Barcelona: Museu d'Art Contemporani de Barcelona, another example from the edition illustrated on p.165, exhibition catalogue for *David Goldblatt: Fifty-one Years*, Museu d'Art Contemporani de Barcelona, 8 February to 14 April 2002, with four additional venues.

In the early to mid-1970s, David Goldblatt turned his camera to the Johannesburg neighbourhood of Hillbrow and the near northern suburbs of the city. Hillbrow of 1973 was a buzzing community: a 1960s building boom ushered in a large number of high rise apartment developments, making the area a white-designated hub for young families and urban elites alike, with offices, cafes, shopping and dense housing all within the bustling city proper.

Goldblatt's images from this time are not documentary street scenes, but rather masterful portrait studies: the city documented through its people. These works are careful and nuanced observations of individuals who are clearly at ease with the photographer and, consequently, are more sitter than subject: autonomous, self-possessed and belonging wholly to the complicated political and cultural moment they inhabit.

Masterfully printed by the photographer in his own dark room, this spontaneous and tender image is a triumph of portrait photography: intimate and detailed, a soulful revelation of both the sitters and a particular time and place in South African history. The print is dated twice on the reverse: once with the 1973 negative date, and once with 1981, when Goldblatt gifted it to the photographer Margaret Courtney-Clarke.

*Kathryn Del Boccio*

Au milieu des années 1970, David Goldblatt s'est intéressé au quartier de Johannesburg appelé Hillbrow et à la banlieue nord de la ville. En 1973, Hillbrow était un quartier en pleine effervescence: la construction de nombreux grands appartements dans les années 1960 avait en effet attiré de nombreuses jeunes familles et les élites urbaines blanches, offrant des bureaux, des cafés, des magasins et des logements.

Les images de Goldblatt datées de cette époque ne sont pas des scènes de rue mais plutôt des portraits: connaître la ville à travers ses habitants. Ces œuvres sont des observations soignées et nuancées d'individus clairement à l'aise devant l'objectif du photographe et, par conséquent, plus acteurs que sujets: autonomes et appartenant entièrement à l'époque complexe qui est la leur.

Imprimée par le photographe dans sa propre chambre noire, cette image spontanée et tendre est un monument de la photographie de portrait: intime et détaillée, elle est une révélation émouvante d'un moment et d'un lieu particuliers de l'histoire sud-africaine. Le tirage est daté deux fois au verso: une fois en 1973 et une fois en 1981, lorsque Goldblatt l'a offerte à la photographe Margaret Courtney-Clarke.





+101

José Chambel  
20th century São Tomé and Príncipe

*Untitled (Serie Tchiloli)*  
1997  
Epson Ultrachrome print  
50 x 40 cm

ZAR 13 000 – 20 000  
USD 896 – 1 344  
EURO 800 – 1 200

+102

José Chambel  
20th century São Tomé and Príncipe

*Untitled (Serie Tchiloli)*  
1997  
Epson Ultrachrome print  
50 x 40 cm  
number 1, from an edition of 6 + 1AP

ZAR 13 000 – 20 000  
USD 896 – 1 344  
EURO 800 – 1 200

+103

José Chambel  
20th century São Tomé and Príncipe

*Untitled (Serie Tchiloli)*  
1997  
Epson Ultrachrome print  
50 x 40 cm

ZAR 13 000 – 20 000  
USD 896 – 1 344  
EURO 800 – 1 200



Born in 1969 in São Tomé and Príncipe, José Chambel lives and works in Portugal. He studied at the Portuguese Institute of Photography, from 1992 to 1994. His photographic work is in a language of nature documentary, developing projects where he explores the light through black and white, with themes centered on the preservation of cultural, tangible and intangible heritage, in Portugal, São Tomé, Príncipe and Cape Verde.

*Nuno Espinho da Silva, Perve Galeria*

Né en 1969 à São Tomé-et-Principe, José Chambel vit et travaille au Portugal. Il a étudié à l'Institut de la Photographie, de 1992 à 1994. Son travail photographique est dans une langue de nature documentaire, le développement de projets où il explore la lumière à travers noir et blanc, avec des thèmes centrés sur la préservation du patrimoine culturel, matériel et immatériel, au Portugal, à São Tomé-et-Príncipe et au Cap-Vert.



104

Leonce Raphael Agbodjélou

b.1965 Benin

*Egungun Masquerades III*

2015

pigment ink on HP Premium Satin Photo paper

148 x 110 cm

number 2, from an edition of 10

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040

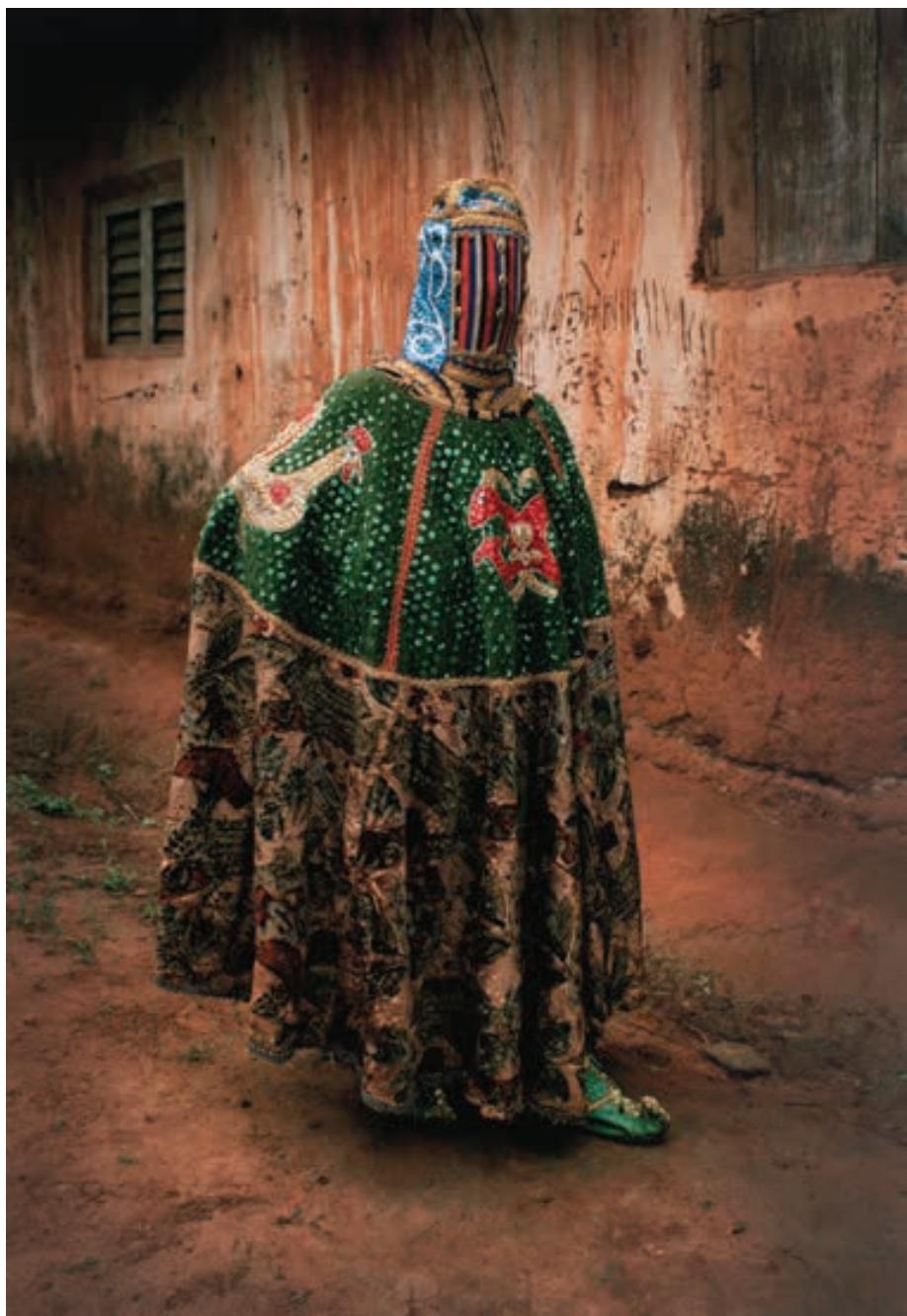
NOTES

Accompanied by a certificate of authenticity from SMAC Gallery, Cape Town.

Other works from the Egungun series are in the Zeitz MOCAA permanent collection, Cape Town; The Scheryn Collection, Cape Town and the IZIKO South African National Gallery Collection, Cape Town.

EXHIBITED

SMAC Gallery, Cape Town, *Egungun Masquerades*, 3 September to 13 October 2015, another example from the edition exhibited.



+105

Leonce Raphael Agbodjélou

b.1965 Benin

*Untitled* (from the

*Egungun* series)

2011

c-print

150 x 100 cm

number 1, from an edition of 3 + 2AP

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040

NOTES

Another example from the edition is in the Brooklyn Museum collection, New York and the Kelvingrove Art Gallery and Museum collection, Glasgow.

EXHIBITED

Seattle Museum of Art, Seattle; Fowler Museum, Los Angeles; Brooklyn Museum, New York, *Disguise: Masks of Global African Art*, 2015–2016, other examples from the edition exhibited.



## 106

Mary Sibande

b.1982 South Africa

*A Terrible Beauty is Born*  
(from the *Long Live the*  
*Dead Queen* series)

2013

archival digital print  
110 x 320 cm

from an edition of 10 + 3AP

ZAR 300 000 – 400 000  
USD 21 000 – 28 000  
EURO 18 900 – 25 200

### NOTES

This work was produced in the year the artist was presented with the Standard Bank Young Artist of the Year Award. She also exhibited in the Lyon Biennale of Contemporary Art in France.

Sibande's use of purple references Cape Town's 1989 'Purple Rain Protest' where police arrested thousands of anti-apartheid protestors after marking them with purple dye. After this event, "the purple shall govern" became a slogan of the liberation movement as a play on the South African Freedom Charter wording "the people shall govern".

### EXHIBITED

Somerset House, London, *I Came Apart at the Seams*, 3 October 2019 to 5 January 2020, another example from the edition exhibited.

Standard Bank Gallery, Johannesburg,  
*Mary Sibande: The Purple Shall Govern*,  
23 April to 7 June 2014, another example  
from the edition exhibited, the exhibition  
also travelled to MAC/VAL The Musée  
d'Art Contemporain du Val-de-Marne, Vitry-  
sur-Seine; IZIKO South African National  
Gallery, Cape Town; North-West University  
Gallery, Potchefstroom; Tatham Art Gallery,  
Pietermaritzburg; The National Arts  
Festival, Grahamstown; Nelson Mandela  
Metropolitan Art Museum, Port Elizabeth.



Mary Sibande was born in 1982 near Johannesburg, where she continues to live and work. She obtained an Honours degree in Fine Art from the University of Johannesburg in 2007, following a Diploma in Fine Arts from the Witwatersrand Technical College, also in Johannesburg, in 2004. She is one of the brightest younger talents in South African contemporary art, and has been the recipient of numerous awards, residencies and fellowships, locally and internationally.

Sibande has spoken about building much of her work around the concept of women's domestic work. Interested in fashion and in the overlaps between fashion and art, the artist began to develop a concept of a character draped, or at least dressed in, characteristic fabric and in a style identified in South Africa with domestic worker's uniforms. The concept of an alter ego of the artist, called Sophie, grew out of this. The at-times Victorian appearance of Sophie's costumes derives from colonial histories of the domestic oppression of black women in South Africa. The character has featured in a number of African and European exhibitions, including the 54th Venice Biennale in 2011. Sibande has said that Sophie is a tribute to her great-grandmother, also a domestic worker. This work, from 2013, was initially part of Sibande's Standard Bank Young Artist Award travelling exhibition *The Purple Shall Govern*.

James Sey

Mary Sibande est née en 1982 près de Johannesburg, où elle continue à vivre et à travailler. Elle a obtenu un baccalauréat spécialisé en beaux-arts de l'Université de Johannesburg en 2007 après un diplôme en beaux-arts du Witwatersrand Technical College, également à Johannesburg, en 2004. Elle est l'un des jeunes talents les plus brillants de l'art contemporain sud-africain et a reçu de nombreux prix, résidences et bourses, en Afrique du Sud et à l'étranger.

Sibande construit une grande partie de son travail autour du travail domestique des femmes. Intéressé par la mode et par ses interactions avec l'art, l'artiste représente souvent un personnage drapé d'une étoffe utilisée pour la fabrication des uniformes des domestiques en Afrique du Sud.

Le personnage mis en scène est l'alter ego de l'artiste, appelé Sophie. L'influence parfois victorienne des costumes portés par Sophie fait référence à l'oppression dont les femmes noires ont fait l'objet en Afrique du Sud pendant la période coloniale. Le personnage a figuré dans un certain nombre d'expositions africaines et européennes, dont la Biennale de Venise 2011. Sibande a déclaré que Sophie rendait hommage à son arrière-grand-mère, également employée de maison. Cette œuvre, à partir de 2013, faisait initialement partie de l'exposition itinérante de Sibande, *The Purple Shall Govern*, ainsi que de l'exposition intitulée *Long Live the Dead Queen*.

Guy Tillim

b.1962 South Africa

*Apartment building,  
Avenue Bagamoyo, Beira,  
Mozambique*

2008

archival pigment ink on cotton rag paper  
signed, numbered PP and inscribed 'Beira,  
2007' in pencil along the bottom margin  
sheet size: 91 x 132 cm

ZAR 60 000 – 80 000  
USD 4 200 – 5 600  
EURO 3 780 – 5 040



#### NOTES

Other examples from the edition are included in the permanent collection of Tate, United Kingdom; The Walther Collection, New York and Germany and the Lannan Foundation Art Collection, Los Angeles.

The project Avenue Patrice Lumumba and subsequent photobook was made possible in part by Harvard University's Peabody Museum Robert Gardner Fellowship in Photography, of which Tillim was the inaugural recipient in 2007.

#### EXHIBITED

The Barbican Centre, London, *Constructing Worlds: Photography and Architecture in the Modern Age*, 25 September 2014 to 11 January 2015, another example from the edition exhibited.

Weisman Art Museum, University of Minnesota, Minneapolis, *Guy Tillim: Avenue Patrice Lumumba*, 13 October 2013 to 6 January 2013, another example from the edition exhibited.

The Walther Collection, Neu-Ulm, *Appropriated Landscapes*, 16 June 2011 to 13 May 2012, another example from the edition exhibited.

Kuckei + Kuckei, Berlin, *Avenue Patrice Lumumba*, 3 April to 3 July 2010, another example from the edition exhibited.

Museum of Contemporary Photography at Columbia College, Chicago, *Guy Tillim: Avenue Patrice Lumumba*, 10 January to 6 March 2010, another example from the edition exhibited.

Kunsthal Extra City, Antwerp, *Guy Tillim: Avenue Patrice Lumumba*, 6 September to 25 October 2009, another example from the edition exhibited.

Peabody Museum of Archaeology and Ethnology, Harvard University, *Avenue Patrice Lumumba: Photographs by Guy Tillim*, 29 April to 8 September 2009, another example from the edition exhibited.

Fondation Henri Cartier-Bresson, Paris, *Guy Tillim: Jo'Burg and Avenue Patrice Lumumba*, 13 January to 19 April 2009, another example from the edition exhibited.

Michael Stevenson, Cape Town, *Avenue Patrice Lumumba*, 10 July to 23 August 2008, another example from the edition exhibited.

FOAM, Amsterdam, *Avenue Patrice Lumumba*, 29 May to 30 August 2008, another example from the edition exhibited.

#### LITERATURE

Diserens, C. (ed.) (2011). *Appropriated Landscapes: Contemporary African Photography from The Walter Collection*. Gottingen: Steidl, another example from the edition illustrated on p. 279.

Tillim, G. (2008). *Avenue Patrice Lumumba*.

Munich: Prestel Verlag, another example from the edition illustrated on the cover and within, unpaginated.

Pardo, A. & Redstone, E. (2014). *Constructing Worlds: Photography and Architecture in the Modern Age*. London: Prestel, another example from the edition illustrated on p. 223.

+108

Leonce Raphael Agbodjélou  
b.1965 Benin

*Borderlands*  
2012  
c-print  
100 x 150 cm  
number 4, from an edition of 6 + 2AP

ZAR 50 000 – 80 000  
USD 3 500 – 5 600  
EURO 3 150 – 5 040

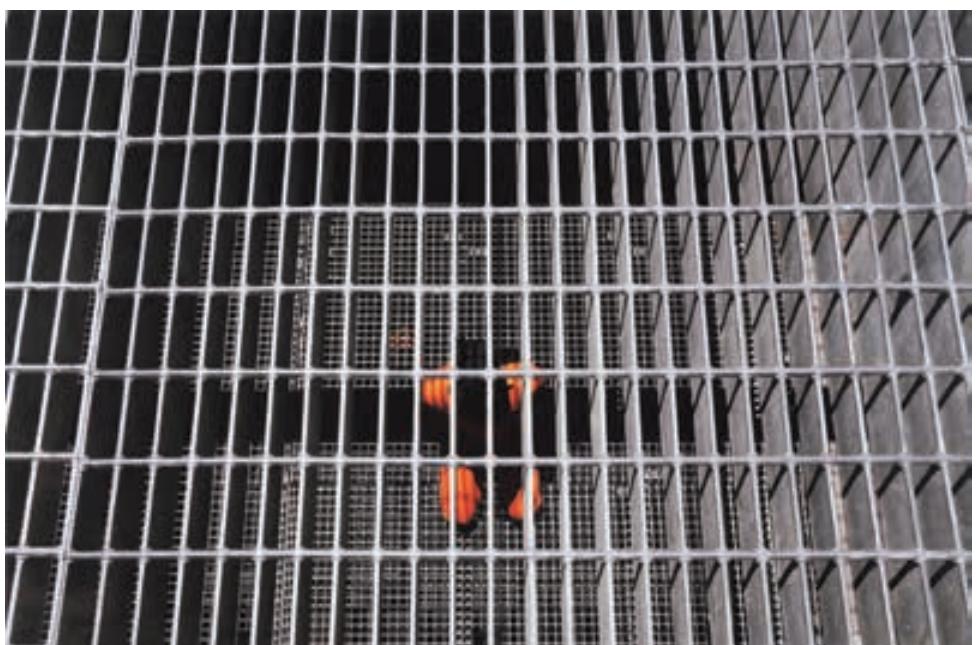


109

Hasan & Husain Essop  
b.1985 South Africa

*Guantanamo, Cape Town,  
South Africa*  
2010  
archival pigment ink on 100% cotton rag  
paper  
sheet size: 69 x 99 cm  
from an edition of 5 + 2AP

ZAR 20 000 – 30 000  
USD 1 400 – 2 240  
EURO 1 260 – 2 000



EXHIBITED

Goodman Gallery, Cape Town, *Remembrance*,  
11 August to 15 September 2012, another  
example from the edition exhibited.



110

Sue Williamson  
b.1941 South Africa

*Fluctuat Nec Mergitur:  
The Boat Will Not Sink,  
Paris – France*

2016  
pigment ink on archival paper  
image size: 58.5 x 221 cm  
from an edition of 8 + 1AP

ZAR 55 000 – 70 000  
USD 3 850 – 4 900  
EURO 3 465 – 4 410

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PROVENANCE  
Goodman Gallery, Cape Town.

EXHIBITED  
Goodman Gallery, Cape Town, *Sue Williamson: The Past Lies Ahead*, 4 February to 2 March 2016, another example from the edition exhibited.

Sue Williamson

b.1941 South Africa

*Mandela: The First*

*Photograph*

1990

colour screenprint

signed, dated and numbered 5/10 in pencil  
along the bottom margin

sheet size: 111 x 76 cm

ZAR 70 000 – 100 000

USD 4 900 – 7 000

EURO 4 410 – 6 300

NOTES

Sue Williamson's nine-colour screenprint was created to interrogate the backstory behind the first and long-awaited official photograph of South Africa's future president, Rolihlahla Nelson Mandela. The photo was taken before Mandela's release from 27 years as a political prisoner and shows him standing uncomfortably at the side of then president F W de Klerk. It appeared in newspapers around the world on the morning of his emergence from jail on February 11, 1990. Thus, it marked a public relations coup for De Klerk by preempting the photos of Mandela coming out of the jail with his fist raised in the power salute.

The artist sent another of the prints from this edition with a mourner attending the funeral and burial at Qunu, Mandela's ancestral home. Inscribed on the reverse of the print was a letter from the artist to Madiba. The print was left where it lay, as a memorial tribute.



Bronwyn Katz

b.1993 South Africa

*Grond Herinnering*

2015

HD video, sound, widescreen projection  
number 1, from an edition of 5 + 3AP

ZAR 200 000 – 300 000

USD 14 000 – 21 000

Euro 12 600 – 18 900

#### NOTES

3 min 51 sec

Accompanied by folder housing the disc signed by the artist and dated 22/01/2016.  
Accompanied by the *Grond Herinnering* exhibition catalogue, 2015.

The artist received a Sasol New Signatures Merit Award for this work in 2015.

Another example from the edition is in the University of Cape Town Art Collection.

#### EXHIBITED

SMAC Gallery, Stellenbosch, *Nothing Personal*, 13 June to 30 July 2016, another example from the edition exhibited.

12th Dak'Art Biennale, Senegal, 3 May to 11 July 2016, another example from the edition exhibited.

Michaelis School of Fine Art, University of Cape Town, *Bronwyn Katz: Grond Herinnering*, December 2015, another example from the edition exhibited.

In a yellow smock, perched on a metal basin filled with earth, Katz paints her calves and feet with red earth, with such concentration and abandon you'd be forgiven for revelling in the pleasurable potential of the activities at hand; the glee as she spins with Dervish precision, hands clasped to chest, the mastery and focus as she skittishly darts and builds up the bricks in gestures that mimic the game of *ushumpu*, and finally the schizophrenic affect as the same gestures are wound backward.

*Ushumpu* is a traditional game for children that involves complex psychomotor and cognitive and social skills. It is central to the action as the artist narrates in Afrikaans, her native tongue, over the three scenes enacting moments from childhood play. She reads a letter from her grandmother; from the narration we are led to believe the artist receives this letter after she has left home and is homesick in Cape Town... later on the narration shifts and we hear the artist remembering the conversations, childish musing really, between herself and her grandmother, to which the grandmother provides encoded and emotively cryptic responses. These are words that may not have been easily understood as a child but finally lay out their true meaning in this future moment of emotional and intellectual unpacking. Katz's voice weaves and holds together her present time, with that of her grandmother and her *ouma-grootjie*.

While on the surface the work is playful and childlike, it is on a deeper level precise and deliberate in its enactment of the symbolic power of play and indigenous games as a decolonised approach to early education. Katz received a merit award for this work at the Sasol New Signatures 2015.

#### Nkule Mabaso

Nxumalo, S. A., Mncube D. W. 2019. *Using indigenous games and knowledge to decolonise the school curriculum: Ubuntu perspectives*. In Perspectives in Education. Durban: University of Kwa-Zulu Natal. pp. 103-118. Available: DOI: <http://dx.doi.org/10.18820/2519593X/pie>

Dans une robe jaune, perchée sur un bassin métallique rempli de terre, c'est avec une telle concentration et un tel abandon que Katz peint ses mollets et ses pieds de terre rouge qu'il est impossible de ne pas se délecter de cette image; la légèreté avec laquelle elle tourne telle un Dervish, les bras relâchés le long du corps, la maîtrise et la concentration dans le fléchissement et les gestes qui, pour construire des briques, imitent le jeu de *l'ushumpu*, tout comme la dissociation des gestes, enroulés vers l'arrière.

*L'Ushumpu* est un jeu d'enfants traditionnel nécessitant des aptitudes psychomotrices, cognitives et sociales complexes.

Il est au cœur de l'action alors que l'artiste se raconte en afrikaans, sa langue maternelle, au fil de trois scènes relatant des épisodes de son enfance. Elle lit une lettre de sa grand-mère, et nous croyons comprendre, à travers le récit, que l'artiste reçoit cette lettre, qui la rend nostalgique, après avoir quitté sa maison de Cape Town ... plus tard, la narration change et nous entendons l'artiste se souvenir, comme une réverie enfantine, de ses conversations avec sa grand-mère, quand cette dernière lui fournissait des réponses dont elles seules comprenaient le sens. Ces mots peut-être incompris alors trouvent ici leur véritable sens. La voix de Katz tisse un lien entre le temps présent et le temps passé, avec son *ouma-grootje*.

Bien qu'en surface l'œuvre soit ludique et enfantine, elle est en réalité précise et délibérée dans sa représentation du pouvoir symbolique du jeu et des jeux indigènes dans l'éducation des jeunes enfants après la colonisation. Katz a été récompensée pour ce travail au Sasol New Signatures 2015.



## 113

David Koloane

South African 1938–2019

*Full Moon*

2017

oil on canvas

signed and dated bottom centre

121 x 160 cm

ZAR 100 000 – 150 000

USD 7 000 – 10 500

EURO 6 300 – 9 450



David Koloane painting *Full Moon*.

The recently deceased David Koloane can justifiably be considered a national treasure. A tireless champion of arts education, black art and artists in the country throughout his long career, he has recently been honoured with a national retrospective exhibition, which was careful to emphasise and acknowledge not only his own artistic practice, but his roles as facilitator, educator and mentor to many struggling South African artists. Key to this role was his instrumental involvement in founding the Bag Factory Artist's studios in Fordsburg—for decades a stalwart Johannesburg art institution—a role which will cement his legacy.

As he has often reflected himself, Koloane sees his work as a chronicle of black urban life, both during and after apartheid. Vibrant and full of detail, Koloane's cityscapes in various mediums are among his most characteristic subjects. Born in the township of Alexandra in 1938, he has seen his home town of Johannesburg go through many changes in his lifetime. This recent view of the city bears all the hallmarks of Koloane's characteristic urban vision. The titular moon dominates this urban scene of Joburg in all its dark, sinister and gritty vitality, while the flattened picture plane and perspective, along with one of Koloane's trusty metaphorical dogs, indicative of the hard life of the city, on the left hand side emphasises the almost graphic expressionism of this work.

James Sey

David Koloane, récemment décédé, peut à juste titre être considéré comme un trésor national. Défenseur infatigable de l'éducation artistique, de l'art noir et des artistes dans le pays tout au long de sa longue carrière, il a récemment fait l'objet d'une exposition rétrospective nationale, qui a pris soin de souligner et de reconnaître non seulement sa propre pratique artistique, mais aussi son rôle de facilitateur, d'éducateur et de mentor de nombreux artistes sud-africains en difficulté.

Une de ses contributions les plus importantes est certainement son rôle dans la création des ateliers de Bag Factory Artist à Fordsburg—célèbre institution artistique de Johannesburg.

Comme il le disait lui-même, Koloane voit son travail comme une chronique de la vie urbaine noire, pendant et après l'apartheid. Vibrants et minutieux, ses paysages urbains, réalisés grâce à différentes techniques, sont parmi ses sujets les plus caractéristiques. Né dans le township d'Alexandra en 1938, il a vu sa ville natale de Johannesburg traverser de nombreux changements au cours de sa vie. Cette vue récente de la ville porte toutes les caractéristiques de la vision urbaine caractéristique de Koloane. La lune tutélaire domine cette scène urbaine de Joburg dans toute sa vitalité sombre, sinistre et granuleuse, tandis que la perspective plane, avec l'un des fidèles chiens métaphoriques de Koloane, indiquant la dure vie de la ville, sur le côté gauche souligne l'expressionnisme presque graphique de cette œuvre.





Since representing Zimbabwe at the 56th Venice Biennale, Gareth Nyandoro has received rapid international recognition. Shortly after completing his residency at the Rijksakademie van Beeldende Kunsten in Amsterdam in 2015, he won the FT/Oppenheimer Funds Emerging Voices Award in 2016, which was followed by his inclusion in *Kaleidoscope* at Modern Art Oxford, UK, and his debut solo exhibition in South Africa; *IPAPO-IPAPO* at SMAC Gallery in Cape Town.

In his large scale paper-based works, Nyandoro depicts scenes of the everyday bustle of the streets and informal marketplaces of many African cities like Harare. His interest lies in the various social interactions and resourceful business exchanges that play out in these *kukiya-kiya* economies.

*Tauya Nadzo Tsoka Dzenyu (Brand New Second Hand Nikes)* conveys the entrepreneurial agility that is demanded from citizens in such fragile economies. Moving freely between partial figuration and abstraction, Nyandoro presents this personalised view in ink, superimposed on finely cut strips of paper. His self-titled *Kucheka cheka* ('to cut' in Shona) technique is entirely unique, employed to emulate the impression of an etching.

Nyandoro was a resident artist with SAM Art Projects in Paris, which culminated in his exhibition *Stall(s) of Fame* at the Palais de Tokyo in 2017.

## 114

### Gareth Nyandoro

b.1982 Zimbabwe

*Tauya Nadzo Tsoka Dzenyu (Brand New Second Hand Nikes)*  
2016

ink on cut paper mounted on canvas  
signed and dated on the reverse  
194 x 287 cm

ZAR 180 000 – 240 000  
USD 12 600 – 16 800  
EURO 11 340 – 15 120

### Marelize van Zyl

Depuis qu'il a représenté le Zimbabwe à la 56e Biennale de Venise, Gareth Nyandoro a connu un succès rapide sur la scène internationale. Peu de temps après avoir terminé sa résidence à la Rijksakademie van Beeldende Kunsten à Amsterdam en 2015, il a remporté le prix FT / Oppenheimer Funds Emerging Voices en 2016, pour intégrer *Kaleidoscope* à Modern Art Oxford, Royaume-Uni, et présenter sa première exposition solo en Afrique du Sud; *IPAPO-IPAPO* à la SMAC Gallery de Cape Town.

Dans ses œuvres à grande échelle sur papier, Nyandoro dépeint l'agitation quotidienne des rues et des marchés dans de nombreuses villes africaines comme Harare. Son intérêt se porte sur les échanges humains et commerciaux, plein de ruse, tels qu'ils existent dans ces économies "kukiya-kiya".

*Sneaker rako pano! (Des baskets neuves d'occasion à vendre!)* exprime l'agilité entrepreneuriale exigée des citoyens dans des économies aussi fragiles. Passant librement de la figuration à l'abstraction, Nyandoro travaille l'encre, sur laquelle il appose des bandes de papier finement découpées. Sa technique "*Kucheka cheka*" ('couper' en shona) est tout à fait unique, cherchant à imiter la gravure.

Sa résidence de Nyandoro au SAM Art Projects à Paris s'est achevée par une exposition *Stall(s) of Fame* au Palais de Tokyo en 2017.

### PROVENANCE

Tiwani Contemporary, London.



115

Abiodun Olaku

b.1958 Nigeria

Houses and electricity  
poles

2008

oil on paper

30 x 40 cm

ZAR 35 000 – 50 000

USD 2 450 – 3 500

EURO 2 205 – 3 150



116

Titus Agbara

b.1974 Nigeria

Sunset over a lake

2010

oil on canvas

signed and dated bottom left

51 x 61 cm

ZAR 35 000 – 50 000

USD 2 450 – 3 500

EURO 2 205 – 3 150



+117

Richard Onyango

b.1960 Kenya

*Leyland Albion Truck in  
1969*

2009–2019

oil on canvas

signed and dated bottom right; inscribed  
with the title bottom left

80 x 98 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040



+118

Ocom Adonias

b.1989 Uganda

*Road master*

mixed media on newsprint  
96 x 78 cm

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780





+119

Cristiano Mangovo Brás

b.1982 Angola

*Green Rain*

2019

acrylic on canvas

signed and dated bottom right

220 x 200 cm

ZAR 100 000 – 150 000

USD 7 000 – 10 500

Euro 6 300 – 9 450

*Green Rain* is a reflection on climate issues. The surreal presence of a rain of green colour, that of the environment and freedom, is a sign of hope rather than apocalypse. Environmental issues should transcend all of humanity and all nations. It is urgent that everyone commits to protecting the planet. Now!

*Cristiano Mangovo Bras*

*Green Rain* est une réflexion sur les enjeux climatiques. La présence surréaliste d'une pluie de couleur verte, celle de l'environnement et de la liberté, est un signe d'espoir plutôt que d'apocalypse. Les enjeux liés à l'environnement devraient transcender l'ensemble de l'humanité et toutes les nations. Il est urgent que chacun s'engage pour la protection de la planète. Maintenant!

+120

William Tagne Njepe Twilliam  
b.1983 Cameroon

*Enfance volée 1993 A24*  
(moi aussi j'ai des rêves)  
2019

acrylic on canvas  
signed bottom right; dated and inscribed  
with the title on the reverse  
178 x 129 cm

ZAR 50 000 – 80 000  
USD 3 500 – 5 600  
EURO 3 150 – 5 040



+121

William Tagne Njepe Twilliam  
b.1983 Cameroon

*Enfance volée 1993 A22,*  
*Mars 2019*

acrylic on canvas  
signed bottom right; signed, dated and  
inscribed with the title on the reverse  
159.5 x 199 cm

ZAR 50 000 – 80 000  
USD 3 500 – 5 600  
EURO 3 150 – 5 040





Aboudia was born in 1983 in Abidjan and works between Abidjan and Brooklyn, New York. He received widespread international attention in 2011 for his works which depicted the violence of the 2010 Ivorian crisis. While many are fleeing the civil war, Aboudia chooses to stay in the country and produce work despite the danger. Living in a cellar near the Golf Hotel, he leads a reclusive life while painting impressions of the human hostility he observes on a daily basis.

+122  
Abdoulaye Diarrassouba  
(Aboudia)  
b.1983 Côte d'Ivoire

*Untitled*  
2013  
acrylic, pastel and collage on canvas  
100 x 139 cm

ZAR 130 000 – 160 000  
USD 8 960 – 11 200  
EURO 8 000 – 10 800

His paintings are of children, but these are far from idealized images. The figures here are painted in a naïve sketchy and cursory manner. Their faces, in a state of permanent surprise, are not yet bored by the vision of scenes of ordinary violence.

Aboudia paints in 'Nouch' fashion, a mix of the various street styles which can be found on the walls of neighbourhoods around Abidjan which functions as a source of escape in response to deprivation. His work is sometimes compared to that of Jean-Michel Basquiat, however, Aboudia, who does not compare to any other contemporary artist, claims multiple influences. During his initial visits to the Tate Modern, he was impressed by the large formats used by Jackson Pollock and the loose gestures of Cy Twombly. The street art in Abidjan, Tokyo, Silicon Valley and even more so of those in the Brooklyn district where he lives continue to inspire him. Aboudia's artistic career has grown internationally following the *Pangea I & II New Art from Africa and Latina America* exhibitions at Saatchi in London. He is represented in New York, London, Paris and various countries in Africa.

C.P.



+123

Abdoulaye Diarrassouba  
(Aboudia)

b.1983 Côte d'Ivoire

*Untitled*

acrylic and collage on canvas  
signed top right  
80 x 120 cm

ZAR 80 000 – 130 000  
USD 5 600 – 8 960  
EURO 5 040 – 8 000

Aboudia est né en 1983 à Abidjan et travaille entre Abidjan et Brooklyn.

Il est repéré par la critique internationale en 2011 grâce à ses œuvres documentant les violences de la crise ivoirienne de 2010.

Alors que de nombreux intellectuels et artistes fuient la guerre civile, Aboudia choisit de rester travailler malgré le danger. Dans la cave proche du Golf Hôtel où il est reclus, Aboudia entend le siflement des balles. De retour dans son atelier, il peint ce qu'il a vu des scènes de violence qui se déroulent à l'extérieur.

La peinture d'Aboudia est pleine d'enfants, mais ceux-ci sont très différents des gamins photogéniques des images idéalisées de l'Afrique. Ces enfants-là sont peints de manière naïve et brutale. Les visages, dans un état de surprise permanent, ne sont pas encore blasés par la vision des scènes de violence ordinaire. Aboudia peint à la mode Nouchi, un mélange des styles de la rue qu'il a fait sien, une source d'évasion en réponse aux privations, que l'on retrouve sur les murs des quartiers des environs d'Abidjan.

Si son travail est parfois rapproché de celui de Jean-Michel Basquiat, Aboudia, qui ne se compare à aucun autre artiste contemporain, revendique des influences multiples. Lors de ses premières visites à la Tate Modern, il est impressionné par les grands formats de Pollock et le geste délié de Cy Twombly. Il se nourrit du street art de la jeunesse d'Abidjan, de Tokyo, de la Silicon Valley et plus encore du quartier de Brooklyn où il vit. La carrière d'Aboudia a été propulsée à l'international suite aux expositions « Pangea I & II New art from Africa and Latina America » chez Saatchi à Londres.

Aboudia est représenté à New York, Londres, Paris et sur le continent africain.



124

Dominique Zinkpè

b.1969 Benin

*Deux Têtes Six Pieds*

2019

acrylic, charcoal, pastel and fabric collage  
on canvas

signed bottom right; signed, dated and  
inscribed with the title on the reverse  
200 x 200 cm

ZAR 120 000 – 160 000  
USD 8 400 – 11 200  
EURO 7 560 – 10 080

EXHIBITED

Dyman Gallery, Stellenbosch, *Dominique Zinkpè*, 1 to 25 November 2019.

Dominique Zinkpè's hybrid beings appear to engage in a dance evoking rituals and games around status and gender that are deeply rooted in Benin culture. He mines a rich vein of influences drawn from both Catholicism and Animism as well as from indigenous traditions and contemporary culture, infusing these ideas with a certain irony and humour.

In 1993 Zinkpè won the Prix Jeune Talent Africain Award at the Grapholie in Abidjan and in 2002 at the Dakar Biennale was awarded the West African Economic and Monetary Union (UEMOA) Prize for his installation *In Spite of Everything!*



125

Dominique Zinkpè

b.1969 Benin

*Séduction*

2019

acrylic, charcoal, pastel and fabric collage  
on canvas

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

150.5 x 180 cm

ZAR 100 000 – 150 000

USD 7 000 – 10 500

EURO 6 300 – 9 450

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EXHIBITED

Dyman Gallery, Stellenbosch, *Dominique Zinkpè*, 1 to 25 November 2019.

Les êtres hybrides de Dominique Zinkpè semblent s'engager dans une danse évoquant des rituels et des jeux liés au statut et au genre, concepts profondément ancrés dans la culture béninoise. Il est ici influencé à la fois par le catholicisme et par l'animisme mais aussi par les traditions autochtones et la culture contemporaine, sur fond d'ironie et d'humour.

En 1993, Zinkpè a remporté le Prix Jeune Talent Africain Award à la Grapholie d'Abidjan et en 2002, lors de la Biennale de Dakar, a reçu le Prix de l'Union Economique et Monétaire Ouest Africaine (UEMOA) pour son installation *In Spite of Everything!*

+126

Slimen El Kamel

b.1983 Tunisia

Wolves

2016

mixed media on canvas in the artist's  
handmade frame

152 x 152 cm

ZAR 100 000 – 145 000

USD 7 000 – 10 080

Euro 6 300 – 9 000

Slimen El Kamel was born in 1983 in Mazouna in the Sidi Bouzid region in Tunisia. Nourished within popular narrative, his childhood was also shaped by the imagination of the rural environment where the tradition of folk tale and poetry flourished.

His studies at the Higher Institute of Fine Arts in Tunis allowed him to crystallize this literary and intellectual heritage in a singular plastic practice. A practice whose genesis opens up through writing and draws its resources from its texts, sometimes poetic or literary, sometimes memorial or improvised. Daily scriptural exercise, as much as it circumscribes, expands the horizons of his plastic universe.

Not far from free figuration, the artist questions the relationship between the real and the imaginary through the dramatisation of the constellated image. The figure of a reality levitates in the space of an imagination and of proliferating profusion where a transfiguration of the social and popular fact is played out in a surreal vision.

Images of memory, images of reality taken from everyday media intersect in a pictorial field where, on the surface of a picture, the rustling of a dialogue begins without end, not for the telling of a fact, but for a feast of stories.

C.P.

Slimen El Kamel est né en 1983 à Mazouna dans la région de Sidi Bouzid en Tunisie. Nourrie au sein du récit populaire, son enfance fut aussi pétrie par l'imaginaire du milieu rural où prospérait la tradition du conte et de la poésie populaire.

Ses études à l'Institut Supérieur des Beaux-arts de Tunis lui ont permis de cristalliser ce patrimoine littéraire et intellectuel en une singulière pratique plastique. Une pratique dont la genèse s'ouvre par le biais d'une écriture et puise ses ressources dans ses textes, tantôt poétiques ou littéraires, tantôt mémoriels ou improvisés. L'exercice scripturaire quotidien, autant qu'il circonscrit, étend les horizons de son univers plastique.

Non loin de la figuration libre, l'artiste interroge la relation du réel et de l'imaginaire par la théâtralisation de l'image constellée. La figure d'une réalité lévite dans l'espace d'une imagination et d'un foisonnement proliférant où se joue une transfiguration du fait social et populaire en une vision surréaliste.

Images de la mémoire, images d'un réel prélevées sur les supports du quotidien se croisent dans un champ pictural où, à fleur de tableau, le bruissement d'un dialogue s'amorce sans fin, non pour le récit d'un fait, mais pour une fête des récits.





+127

Michael Soi  
b.1972 Kenya  
*Untitled* (from the *China Loves Africa* series)  
2019  
acrylic on canvas  
signed and dated bottom right  
120.5 x 199 cm

ZAR 50 000 – 80 000  
USD 3 500 – 5 600  
EURO 3 150 – 5 040

+128

Michael Soi  
b.1972 Kenya  
*The Bilateral Agreements*  
2019  
acrylic and collage on canvas  
100 x 190 cm

ZAR 50 000 – 80 000  
USD 3 500 – 5 600  
EURO 3 150 – 5 040

+129

Mohamed Saïd Chair

b.1989 Morocco

*My Daily Workout*

2019

oil on card

190 x 115 cm

ZAR 80 000 – 130 000

USD 5 600 – 8 960

EURO 5 040 – 8 000



+130

Samson Ssenkaaba (Xenson)

b.1978 Uganda

Box Afro 2

2018

acrylic on canvas

signed and dated bottom left

139 x 120 cm

ZAR 65 000 – 95 000

USD 4 480 – 6 720

EURO 4 000 – 6 000





+131

Boubacar Nassere

b.1971 Burkina Faso

*Bonne Période*

2017

acrylic on canvas

bears the artist's monogram bottom right

76 x 69 cm

ZAR 20 000 – 30 000

USD 1 400 – 2 240

EURO 1 260 – 2 000

132

Gbenga Offo

b.1957 Nigeria

*Friends*

2008

oil, sawdust and glue on canvas

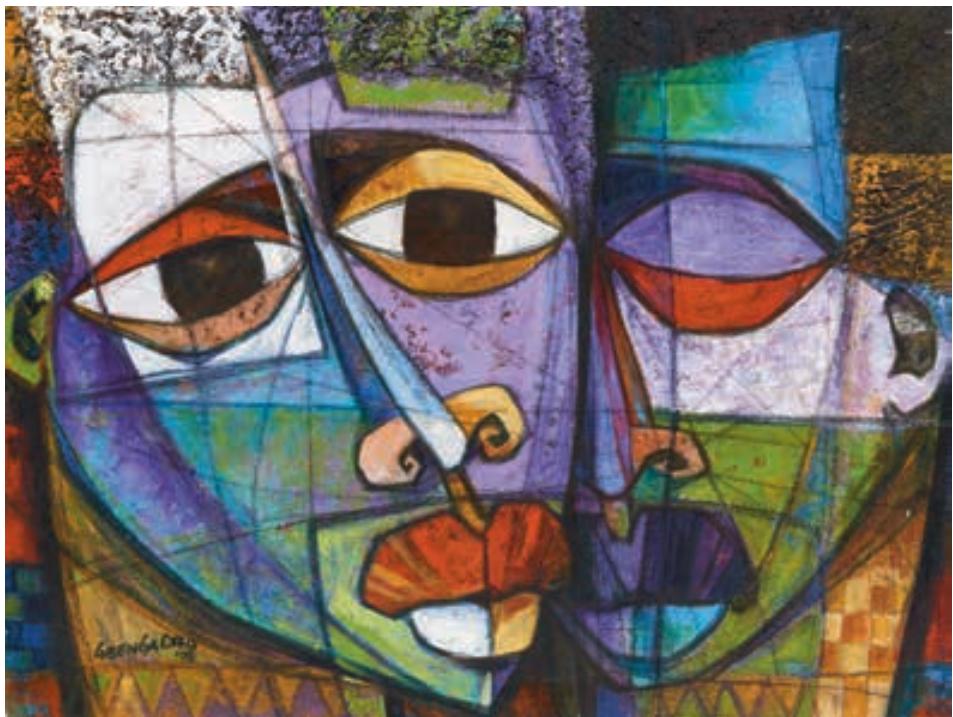
signed and dated bottom left

75.5 x 100 cm

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780



133

Yomi Momoh

b.1964 Nigeria

*Flautists*

2010

oil on canvas

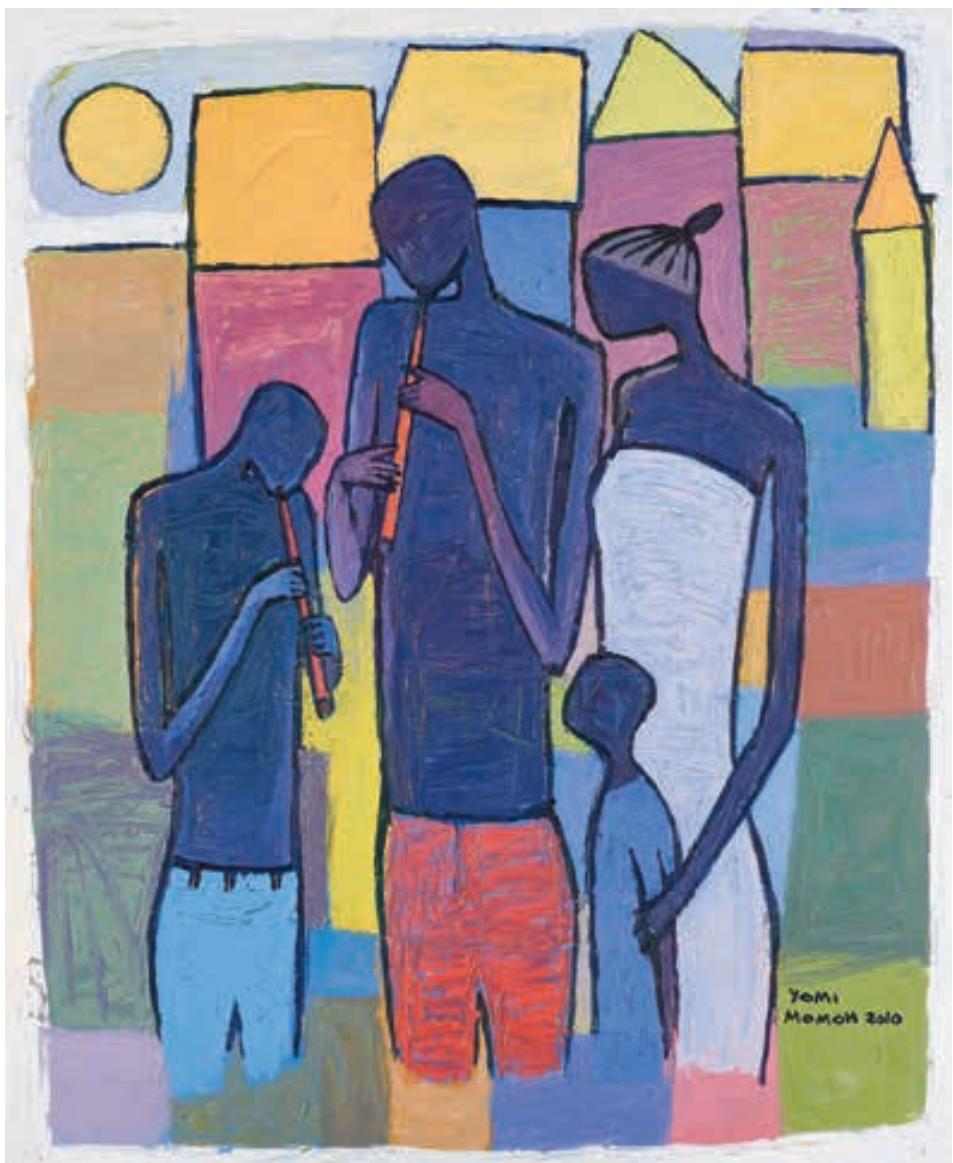
signed and dated bottom right

99 x 81 cm

ZAR 35 000 – 50 000

USD 2 450 – 3 500

EURO 2 205 – 3 150



## 134

Ndikumbule Ngqinambi

b.1977 South Africa

*Miners*

2011

oil on canvas

signed and dated on the reverse

90 x 120 cm

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780

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### NOTES

This work was produced in the same year the artist received the Lava Thomas and Peter Danzig Fellowship Award for a residency at Djerassi Artist's Residency in California. In 2011, he was also granted the Thami Mnyele Artists Residency in Amsterdam and was awarded a fellowship residency at Sacatar in Brazil.



## 135

Ayanda Mabulu

b.1981 South Africa

*Monumental Moments*

2016

collage on canvas

signed, dated and bears the artist's monogram bottom left; signed twice and inscribed with a dedication on the reverse  
117 x 118 cm

ZAR 30 000 – 50 000

USD 2 100 – 3 500

EURO 1 890 – 3 150





+136

Armand Boua

b.1978 Cote d'Ivoire

Untitled

acrylic and tar on cardboard  
signed bottom left  
102 x 178 cm

ZAR 65 000 – 95 000  
USD 4 480 – 6 720  
EURO 4 000 – 6 000

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+137

Fernand Sawadogo

b.1983 Burkina Faso

*Migration*

2018  
mixed media and collage on canvas  
50 x 50 cm

ZAR 20 000 – 30 000  
USD 1 400 – 2 240  
EURO 1 260 – 2 000

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+138

Dominique Zinkpè

b.1969 Benin

Untitled

2011

mixed media on canvas

signed and dated bottom right

79.5 x 99 cm

ZAR 35 000 – 65 000

USD 2 450 – 4 480

EURO 2 205 – 4 000



+139

Cristiano Mangovo Brás

b.1982 Angola

*Waiting*

2018

acrylic on canvas

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

119.5 x 120 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040



+140

Francisco Vidal

b.1978 Portugal

*Untitled*

oil on canvas

180.5 x 118 cm

ZAR 35 000 – 70 000

USD 2 450 – 4 900

EURO 2 205 – 4 410

+141

Mamadou Sadio Diallo (Saadio)  
b.1965 Senegal

*Africa My Home*

2016

acrylic on canvas

signed mid-right; inscribed with the title  
along the top

69 x 120 cm

ZAR 35 000 – 50 000

USD 2 450 – 3 500

EURO 2 205 – 3 150



+142

Monsengwo Kejwamfi (Moké)  
Democratic Republic of Congo 1950-2001

*Bonnes nouvelles*

1997

oil on canvas

signed and dated bottom right  
60 x 75 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040





+143

Chéri Chérin

b.1955 Democratic Republic of Congo

Aux sources d'une

## *révolution: l'Afrique*

2017

oil on canvas

signed and dated bottom right; inscribed with the title along the top edge

120 x 138 cm

ZAP 65 666 - 122 666

ZAR 65 000 – 100 000

USD 4 480 – 7 000  
EUR 4 000 – 6 200

Chéri Chérin was born in Kinshasa. He studied at the Academy of Fine Arts in Kinshasa while painting advertising posters, like most painters in the Congo, in his residential area of Ndjili. He was the teacher of the successful painter JP MIKA.

He created several murals on the walls of bars, hairdressers and small shops which are all testimonies of everyday life. His colourful canvases speak of the Congo and social issues such as the end of apartheid in South Africa, international conflicts and even current issues around the environment.

In 2015, his most emblematic pieces were presented at the *Beauty Congo-Congo Kitoko* exhibition at the Cartier Foundation, in Paris.

CB



+144

### Chéri Chérin

b.1955 Democratic Republic of Congo

#### *L'esclavagisme*

2006

oil on canvas

signed and dated bottom right; inscribed with the title along the top edge

100 x 160 cm

ZAR 65 000 – 100 000

USD 4 480 – 7 000

Euro 4 000 – 6 300

Chéri Chérin est né Kinshasa. Il a étudié à l'Académie des Beaux-Arts de Kinshasa tout en peignant des affiches publicitaires, comme la plupart des peintres au Congo, dans son quartier résidentiel de Ndjili. Il a été le professeur du peintre à succès JP MIKA.

Il a créé nombre de peintures murales sur les murs des bars, des salons de coiffure et des petites boutiques qui sont autant de témoignages de la vie quotidienne. Ses toiles colorées parlent du Congo et des sujets de société tels que la fin de l'apartheid en Afrique du Sud, les conflits internationaux ou bien encore les problématiques actuelles autour de l'environnement.

En 2015, ses pièces les plus emblématiques ont été présentées à l'exposition "Beauté Congo-Congo Kitoko" à la Fondation Cartier, à Paris.



## 145

Kerecemose Richard Baholo  
b.1959 South Africa

*Impilo Engcono Kithi  
Sonke! (A Better Life for  
All)*  
1995

oil and acrylic on canvas  
signed and dated 7/95 bottom left  
80.5 x 118.5 cm

ZAR 40 000 – 60 000  
USD 2 800 – 4 200  
EURO 2 520 – 3 780

Commissioned in 1994 to produce an interpretation of the cover of The New York Times announcing the historic 1994 South African election results, Richard Baholo's work captures a significant moment celebrated not only by those in the reference image of Soweto residents, but also a nation galvanized under the mantle of a new era. A multitude of figures embrace the surface of the canvas and imbue its colours and form with exuberance.

Baholo himself marked the history of South Africa when he became the first black student to receive a master's degree in fine art at the University of Cape Town. A number of his paintings formed part of the university's collection, until heated student protests in February 2016 resulted in the loss of many of the institution's artworks, among which were five works by Baholo. Although a tragedy, the event brought Baholo's name to public attention, affirming his importance as an artist, his role in changing the demographics of the university, and his significance in capturing key milestones in local and global history.

*Marc Smith*

NOTES  
Accompanied by an article from the New York Times depicting the photograph used as reference for this work.



Commandé en 1994 pour la couverture du New York Times annonçant les résultats historiques des élections sud-africaines de la même année, le travail de Richard Baholo capture un moment significatif célébré non seulement par les habitants de Soweto, mais aussi par une nation galvanisée par l'avènement d'une nouvelle ère. Une multitude de figures embrasse la surface de la toile et l'imprègne avec exubérance.

Baholo a marqué l'histoire de l'Afrique du Sud en devenant le premier étudiant noir à recevoir une maîtrise des Beaux-Arts à l'Université de Cape Town. Un certain nombre de ses peintures appartient à la collection de l'université, jusqu'à ce que les manifestations des étudiants en février 2016 entraînent la perte de nombreuses œuvres d'art de l'institution, dont cinq œuvres de Baholo. Bien que tragique, l'événement a attiré l'attention du public sur le nom de Baholo, affirmant son importance en tant qu'artiste, son rôle dans le changement de la démographie de l'université, et son importance dans la représentation de moments clés de l'histoire locale et mondiale.



Like many popular artists, Joseph Bertiers began his career painting signs and billboards for shops and bars around Nairobi.

After training at the YMCA Crafts Training Center in Nairobi, he became a full-time artist. His work is a satire on Kenyan society. He draws inspiration from TV shows, CNN topics, current affairs magazines such as News-Week and the local press.

Everyday scenes, politics, surreal buildings and busy markets are the world of his paintings. Bertiers' canvases are saturated and filled with public figures and ordinary people represented in grotesque clothes and attitudes that sometimes draw on the monstrous. One has to observe his paintings for several hours to grasp all the details, the juxtapositions of events and the jokes that form part of daily Kenyan life.

Tackling socio-political issues in a humorous and satirical manner, his work has received much public and critical attention in Kenya and around the world.

C.P.

+146

Joseph Bertiers

b.1963 Kenya

*Doctor Strike*

2017

oil on canvas

signed and dated bottom right

76 x 105 cm

ZAR 60 000 – 90 000

USD 4 200 – 6 300

Euro 3 780 – 5 670

Comme nombre d'artistes populaires, Joseph Bertiers a commencé sa carrière en peignant des enseignes et panneaux publicitaires pour les boutiques et les bars des environs de Nairobi.

Suite à une formation au YMCA Crafts Training Centre de Nairobi, il devient artiste à temps plein. Son œuvre est une satire de la société kényane. Il puise son inspiration des émissions de télévision, des sujets de CNN, des magazines d'actualité tels que News-Week et de la presse locale.

Les scènes quotidiennes, la politique, les bâtiments à l'architecture surréelle et les marchés aux heures de grande affluence sont l'univers de ses peintures. Les toiles de Bertiers sont saturées et remplies de personnages publics et de gens ordinaires représentés dans des vêtements et des attitudes grotesques qui tirent parfois sur le monstrueux. Il faut observer ses toiles plusieurs heures pour saisir tous les détails, les juxtapositions d'événements et les facettes qui forment le quotidien de la vie kényane.

S'attaquant aux problèmes socio-politiques d'une façon humoristique et satirique, son œuvre a fait l'objet d'une grande attention de la part du public et des critiques aussi bien au Kenya que dans le monde.

+147

Amani Bodo

b.1988 Democratic Republic of Congo

*Untitled*

oil on canvas

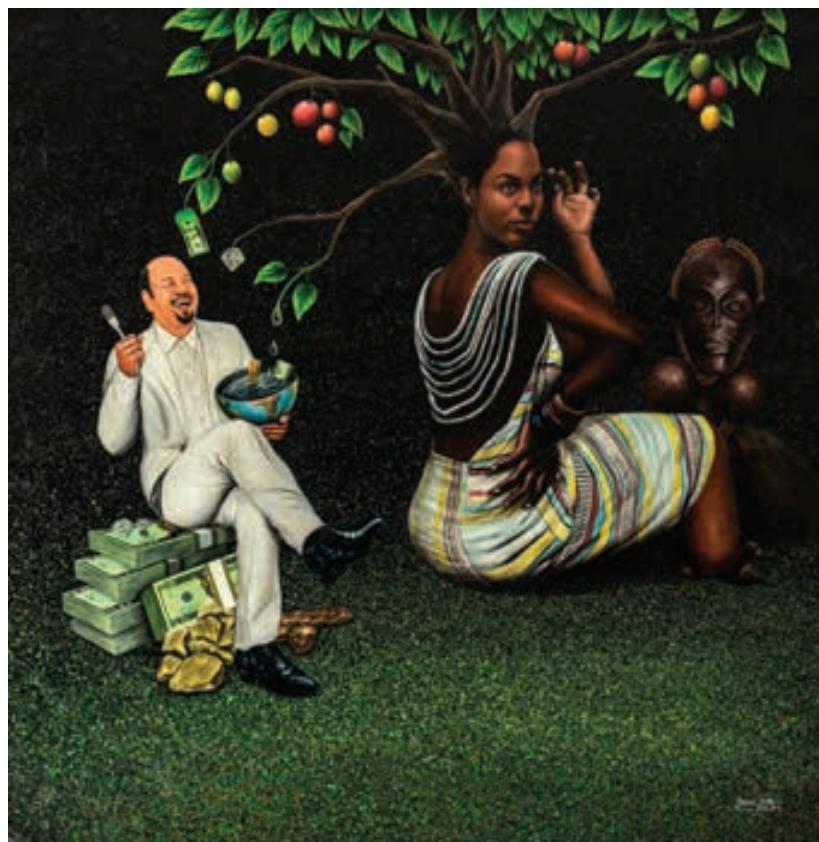
signed bottom right

129 x 125 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040



+148

Pierre Bodo

Democratic Republic of Congo 1953–2015

*La transparence...*

2005

oil on canvas

signed, dated and inscribed with the title  
bottom right

96 x 78 cm

ZAR 32 000 – 65 000

USD 2 240 – 4 480

EURO 2 000 – 4 000





+149

Maory Prince

b.1962 Senegal

*Mensonges Téléphoniques*

2016

acrylic and oil on canvas

signed, dated bottom right and inscribed with the  
title centre

134 x 115 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040



+150

Chéri Samba

b.1956 Democratic Republic of Congo

*Retour au Bercail*

1995

oil on canvas

signed and dated bottom right; inscribed  
with the title top left

80 x 113 cm

ZAR 225 000 – 300 000

USD 15 680 – 21 000

EURO 14 000 – 18 900

Father of popular painting in the Congo, Chéri Samba is one of the most internationally renowned African artists. Like his elder Moké and many artists from Kinshasa, Samba portrays, in a spiritual and facetious way, the daily life of the inhabitants of the capital of Congo. Chéri Samba's works, recognisable in their themes and style, have been shown in the largest exhibitions dedicated to contemporary African art globally. Praised by the largest collections, he is an undisputed figure in the art market.

C.P.

Père de la peinture populaire au Congo, Chéri Samba est un des artistes africains qui connaît la plus grande notoriété à l'internationale. Comme son aîné Moké et de nombreux artistes de Kinshasa, Samba dépeint de façon spirituelle et facétieuse le quotidien des habitants de la capitale du Congo. Les œuvres de Chéri Samba reconnaissables dans leurs thèmes et leur style ont été montrées dans les plus grandes expositions dédiées à l'art contemporain africain. Plébiscité par les plus grandes collections, c'est une figure incontestée du marché de l'art.



+151

JP Mika

b.1980 Democratic Republic of Congo

*Coupe du Monde en*

*Afrique du Sud*

2010

oil on canvas

signed and dated bottom right

100 x 130 cm

ZAR 65 000 – 100 000

USD 4 480 – 7 000

EURO 4 000 – 6 300

152

Steve Bandoma

b.1981 Democratic Republic of Congo

*Sanctuary (from the Lost Tribes series)*

2014

pencil, acrylic, watercolour and collage on woven paper

signed, dated and inscribed with the title along the bottom edge

196.5 x 140 cm

ZAR 60 000 – 80 000

USD 3 500 – 5 600

EURO 4 200 – 5 600



153

Steve Bandoma

b.1981 Democratic Republic of Congo

*Leading the Future (from the Lost Tribes series)*

2014

pencil, watercolour and acrylic on woven paper

signed, dated and inscribed with the title along the bottom edge

200 x 140 cm

ZAR 60 000 – 80 000

USD 3 500 – 5 600

EURO 4 200 – 5 600



<sup>†</sup>154

Armand Boua

b.1978 Côte d'Ivoire

*Untitled*

acrylic on card

signed bottom right

92 x 80 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

Euro 3 150 – 5 040



<sup>†</sup>155

Bruce Clark

b.1959 Britain

*People Were Enormously*

*Upset*

2009

acrylic and collage on canvas

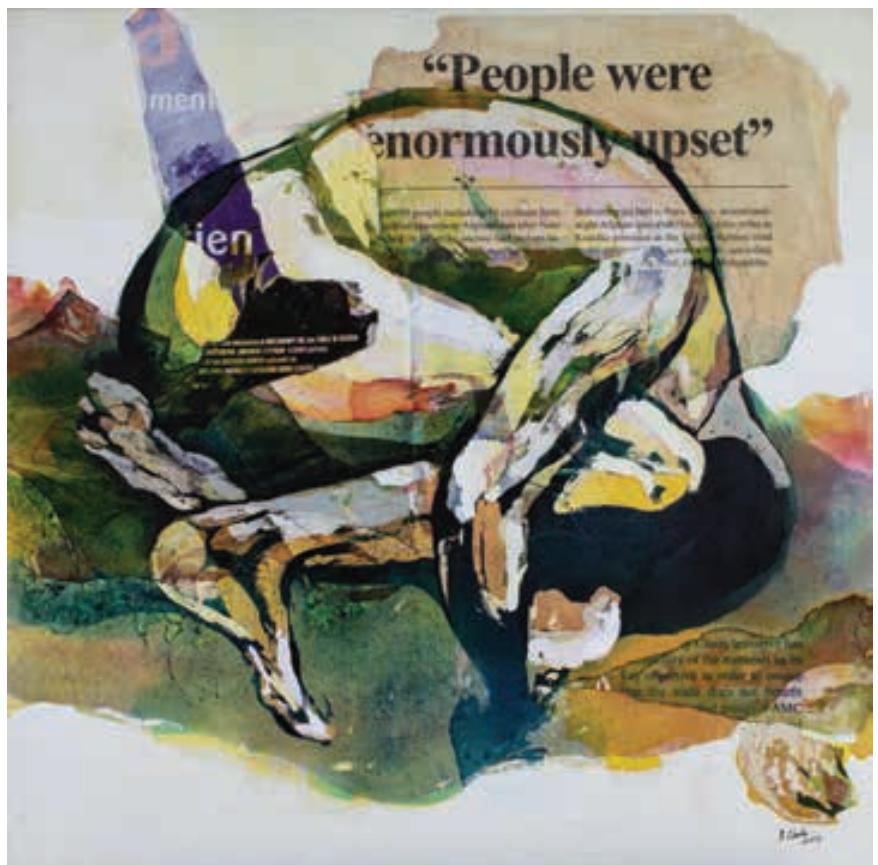
signed, dated bottom right and inscribed  
with the title top right

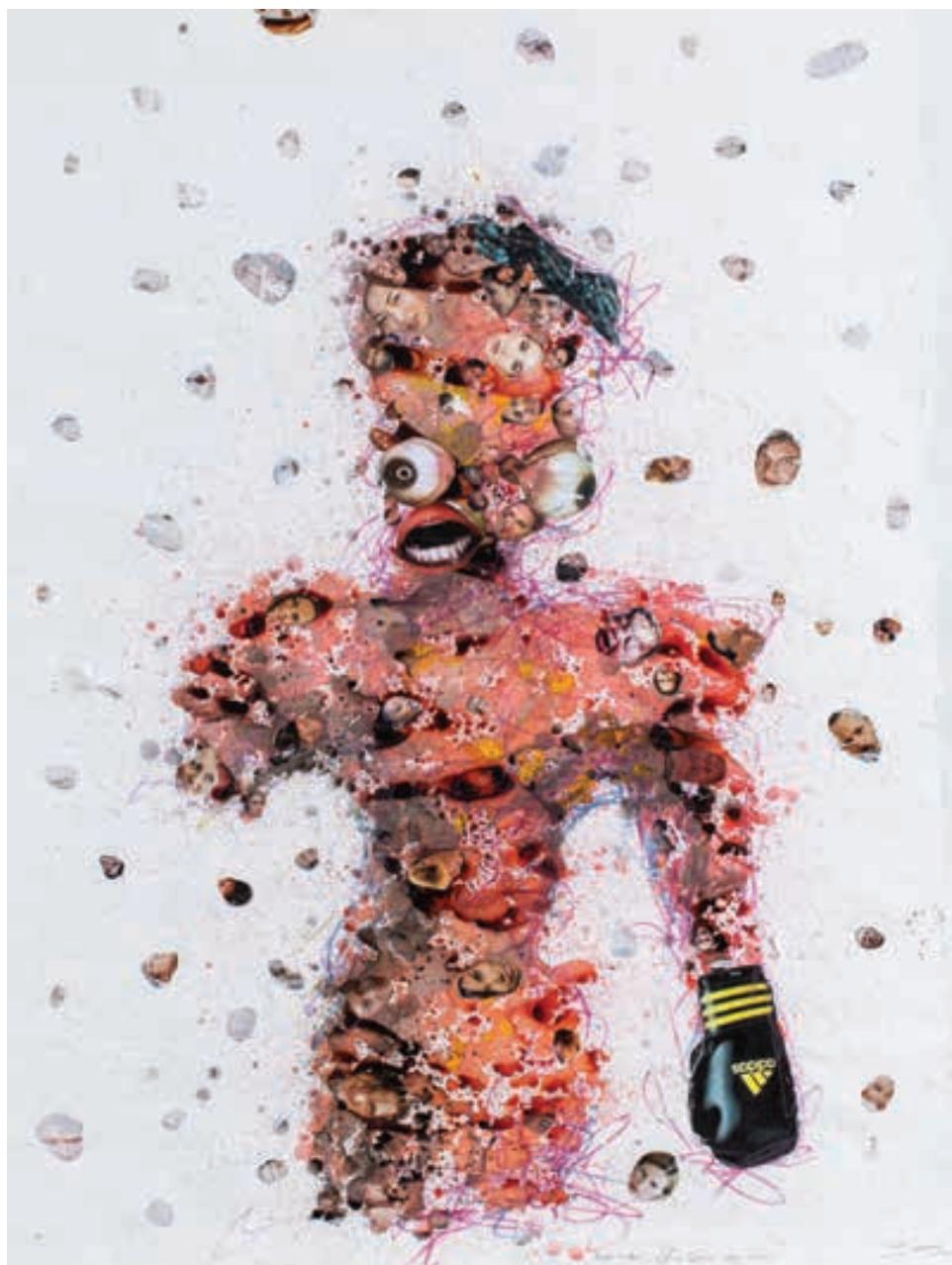
120 x 120 cm

ZAR 32 000 – 65 000

USD 2 204 – 4 480

Euro 2 000 – 4 000





+156

Steve Bandoma

b.1981 Democratic Republic of Congo

*Kufa Nsbn* (from the

*Cassius Clay* series)

2013

mixed media, ink and watercolour on paper

signed, dated and inscribed with the title

bottom right

140 x 100.5 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040

<sup>†</sup>157

Soly Cissé

b.1968 Senegal

*Ange*

2016

oil on canvas

signed and dated bottom right

145 x 97 cm

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780



<sup>†</sup>158

Soly Cissé

b.1968 Senegal

*Le Cycliste*

2007

acrylic and oil pastel on canvas

150 x 150 cm

ZAR 65 000 – 100 000

USD 4 480 – 7 000

EURO 4 000 – 6 300





+159

Siriki Ky

b.1953 Burkina Faso

*La Reine mère*

2019

bronze

unique

109 x 23 x 10 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

Euro 3 150 – 5 040

160

Samson Mnisi

b.1971 South Africa

Untitled

1997

mixed media on paper

236 x 136 cm

ZAR 15 000 – 25 000

USD 1 050 – 1 750

Euro 945 – 1 575



161

Gonçalo Mabunda

b.1975 Mozambique

*Window*

2007

recycled weapons and metal

67 x 32 x 32 cm

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780

162

Birame Ndiaye

b.1968 Senegal

*Prisoners in the Street*

2003

mixed media on canvas

128 x 104 cm

ZAR 10 000 – 15 000

USD 700 – 1 050

Euro 630 – 945



163

Eltayeb Dawelbait

b.1968 Sudan

*Untitled*

2005

acrylic, pastel and fabric on canvas

signed and dated bottom right

70 x 69 cm

ZAR 30 000 – 40 000

USD 2 100 – 2 800

Euro 1 890 – 2 520





164

Birame Ndiaye

b.1968 Senegal

*Ghetto Blues*

2005

mixed media on canvas

130 x 90 cm

ZAR 10 000 – 15 000

USD 700 – 1 050

EURO 630 – 945



165

Beezy Bailey

b.1962 South Africa

Flying figure and beast

1996

oil on incised board

signed and dated bottom right

123 x 100 cm

ZAR 100 000 – 150 000

USD 7 000 – 10 500

EURO 6 300 – 9 450

166

Steven Cohen

b.1962 South Africa

Untitled (Young boy with sunglasses)

hand-coloured screenprint on fabric

162 x 108 cm

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780



167

Steven Cohen

b.1962 South Africa

Untitled

hand-coloured screenprint on fabric

162 x 188.5 cm, unframed

ZAR 20 000 – 30 000

USD 1 400 – 2 240

EURO 1 260 – 2 000



PROVENANCE

Gifted to the current owner, 1993.

168

Samson Mnisi

b.1971 South Africa

*Untitled (Shamanic  
Thoughts)*

2008

oil on canvas

signed and dated bottom right

162.5 x 122 cm

ZAR 30 000 – 50 000

USD 2 100 – 3 500

EURO 1 890 – 3 150



169

Suraj Adekola

b.1983 Nigeria

*Community*

2017

oil and plaster on canvas

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

76 x 76 cm

ZAR 20 000 – 30 000

USD 1 400 – 2 240

EURO 1 260 – 2 000



170

Stary Mwaba

b.1976 Zambia

Spherical composition

found polyethylene netting, fabric, paper,  
newsprint and acrylic assemblage

301 x 277.5 cm

ZAR 100 000 – 150 000

USD 7 000 – 10 500

EURO 6 300 – 9 450



+171

Ronex Ahimbisibwe

b.1977 Uganda

*Have Met Some Along*

*the Way*

acrylic and collage on canvas

signed and inscribed with the title on the  
reverse

117 x 79 cm

ZAR 25 000 – 40 000

USD 1 750 – 2 800

EURO 1 574 – 2 220



172

Mongezi Ncaphayi

b.1983 South Africa

Untitled (1)

2015

ink and spray paint on paper

signed and dated bottom right

157 x 119 cm

ZAR 30 000 – 50 000

USD 2 100 – 3 500

EURO 1 890 – 3 150

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NOTES

This work was produced following the artist's residency at Atelier Le Grand Village in Angouleme, France, in anticipation of his exhibition at ABSA Art Gallery as the 2013 recipient of the ABSA L'Atelier Gerard Sekoto Award.

PROVENANCE

Acquired directly from the artist.

EXHIBITED

ABSA Art Gallery, Johannesburg, *Spirit's Response*, 7 to 26 February 2016.

LITERATURE

Business Day TV, *The Business of Arts*, 29 March 2016 [Video file].



173

Richard Penn

b.1976 South Africa

Noise 24

2019

oil on Belgian linen

signed and dated on the reverse

100 x 100 cm

ZAR 60 000 – 90 000

USD 4 200 – 6 300

EURO 3 780 – 5 670



## 174

Walter Battiss

South African 1906–1982

*First State Archaic Venus*

colour screenprint

signed, dated, inscribed with the title and numbered 1/8 in pencil along the bottom margin; inscribed with the artist's name and the title on a Goodman Gallery label on the reverse

image size: 35.5 x 45.5 cm

ZAR 20 000 – 30 000

USD 1 400 – 2 240

EURO 1 260 – 2 000



### PROVENANCE

Goodman Gallery, Johannesburg.

## 175

Lucky Sibya

South African 1942–1999

*Umabatha*

1975

a portfolio of 15 woodcuts hand-printed on Schoellerhammer Antik paper

each signed, dated and numbered 28/225 in pencil along the bottom margin

sheet size: 72.5 x 51 cm each from an edition of 225 + 10AP

ZAR 20 000 – 30 000

USD 1 400 – 2 240

EURO 1 260 – 2 000



### NOTES

Published by Gallery 21, London and Johannesburg.

Another example from the edition is in the Pelamam permanent collection of the Oliewenhuis Museum, Bloemfontein.

### LITERATURE

Van Robbroeck, L. (ed). (2011). *Visual Century Volume 2: 1945–1976*. Johannesburg: Wits University Press, one example from the portfolio illustrated on p.46.

### Works included:

*Sangomas welcoming Mabatha; Dingane's fight; Sangomas' confrontation; The drums; Mabatha agrees to kill Dingane; Mabatha and the sangomas; The assassination; The nation mourns; Mabatha is king; The feasting at Mabatha's kraal; The ghosts of Bhangane; The destruction of Mafudu's kraal; The impis; The death of Kamandonsela and The death of Mabatha.*



Manuel Figueira was born in 1938, in the island of São Vicente, Cape-Verde. He lived in Portugal between 1960 and 1974 when he was the first Cape Verdean to attend the Fine Arts Academy in Lisbon. Having returned to his country in 1975, accompanied by his wife, Luisa Queirós, also a visual artist, to work on the regeneration of popular culture at this archipelago. Manuel Figueira founded, with other art lovers, the Cooperative Resistance in 1976. Through hard work of research and action, he has contributed to the current cultural setting of Cape Verde, promoting the regeneration of popular arts and ancient weaving techniques. From January 1978 to March 1989 he was Director of the National Craft Centre, where he guided the project artistically, designing and performing his works, using the techniques of weaving traditional tapestry and dyeing. Since 1963 he has exhibited in group and solo shows in Austria, Belgium, Brazil, Spain, France, USA, Portugal and of course Cape Verde. His first retrospective exhibition *Infinite Visions* was organised in 2005 by Perve Galeria in Portugal.

+176

Manuel Figueira

b.1938 Cape Verde

*Pesando o peixe*

1978

gouache on paper

signed and dated bottom right  
24 x 22 cm

ZAR 32 000 – 50 000

USD 2 240 – 3 500

EURO 2 000 – 3 150

Nuno Espinho da Silva, Perve Galeria

Manuel Figueira est né en 1938, sur l'île de São Vicente, au Cap-Vert. Il a vécu au Portugal entre 1960 et 1974 lorsqu'il a été le premier capverdien à fréquenter l'Académie des Beaux-Arts de Lisbonne. De retour dans son pays en 1975, accompagné de son épouse, Luisa Queirós, également plasticienne, pour travailler à la régénération de la culture populaire de cet archipel. Manuel Figueira a fondé, avec d'autres amateurs d'art, la Cooperative Resistance en 1976. Grâce à un travail acharné de recherche et d'action, il a contribué au cadre culturel actuel du Cap-Vert, favorisant la régénération des arts populaires et des techniques de tissage anciennes. De janvier 1978 à mars 1989, il a été directeur du National Craft Centre, où il a dirigé le projet de manière artistique, en concevant et en exécutant ses œuvres, en utilisant les techniques de tissage de tapisseries traditionnelles et de teinture. Depuis 1963, il a exposé dans des expositions collectives et individuelles en Autriche, Belgique, Brésil, Espagne, France, USA, Portugal et bien sûr au Cap-Vert. Sa première exposition rétrospective «Infinite Visions» a été organisée en 2005 par Perve Galeria au Portugal.



+177

Patrick Tagoe-Turkson

b.1978 Ghana

*Bianca*

2019

flip flops and thread on suede  
signed along the bottom edge; inscribed  
with the title on the reverse  
124 x 112 cm

ZAR 40 000 – 55 000

USD 2 800 – 3 920

EURO 2 520 – 3 500

178

Mongezi Ncaphayi

b.1983 South Africa

Untitled (II)

2018

pencil, watercolour, pastel, acrylic and ink  
on paper

signed and dated in pencil on the reverse  
140 x 139 cm

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780

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NOTES

In 2018, Mongezi Ncaphayi was the Artist in Residence at Mixit Print Studio in Boston, USA as well as in residence at Atelier Le Grand Village in Angouleme, France. This work was produced in preparation for his solo presentation at 1:54 Contemporary African Art Fair at Somerset House in London.



179

Mongezi Ncaphayi

b.1983 South Africa

Untitled (III)

2017

watercolour, acrylic and India ink on paper  
signed and dated bottom left

93 x 78.5 cm

ZAR 30 000 – 50 000

USD 2 100 – 3 500

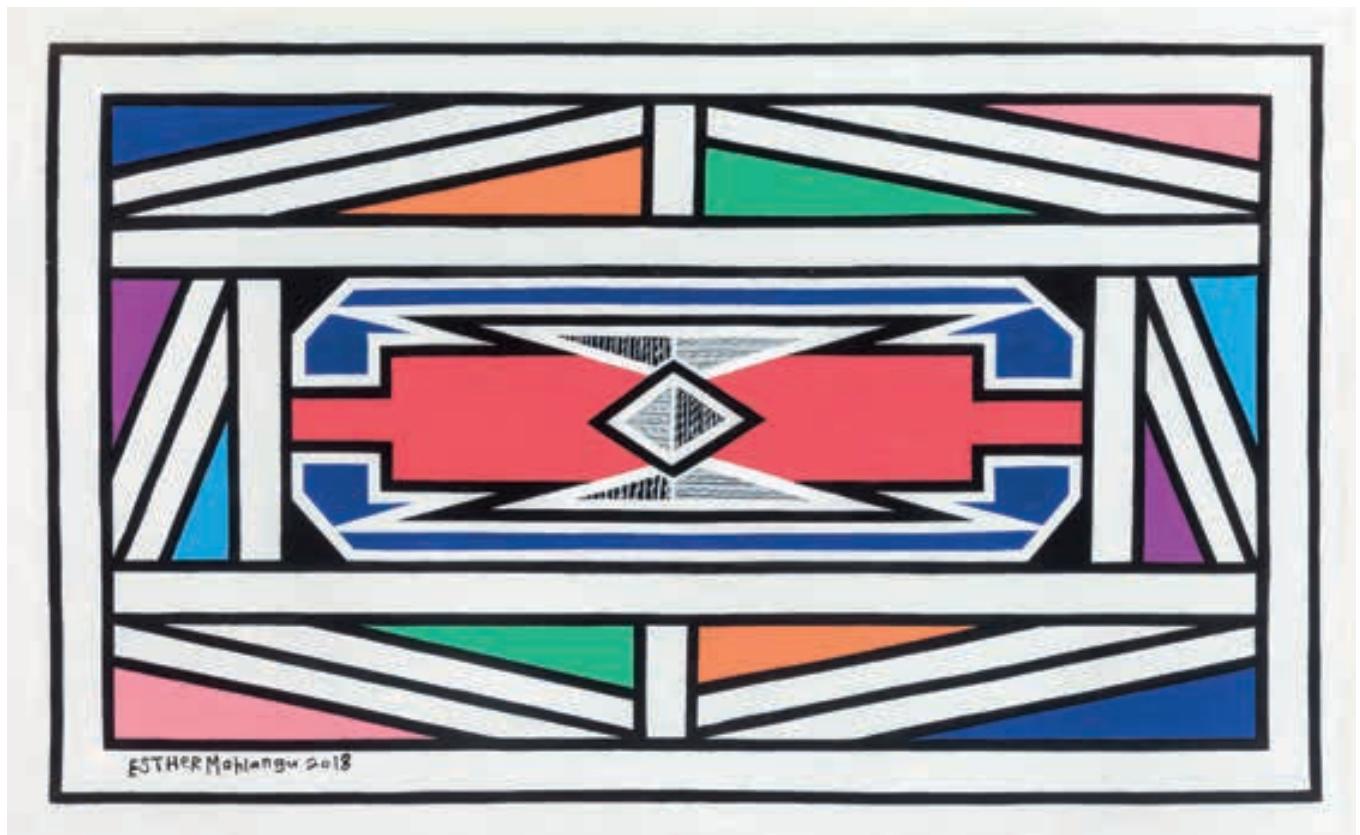
EURO 1 890 – 3 150

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NOTES

This work was produced in preparation for the artist's solo exhibition *Which Way is East?* at SMAC Gallery in Cape Town in late 2017. Earlier that year, he exhibited in *African Amicitiae*, at Company Art et Amicitiae in association with Thami Mnyle Foundation in Amsterdam, Netherlands and the 10th World Triennial of Printmaking at Galerie d'Art Contemporain de Chamalières (AMAC) in Chamalières, France.





180

Esther Mahlangu

b.1935 South Africa

Ndebele patterns

2018

acrylic on un-stretched canvas

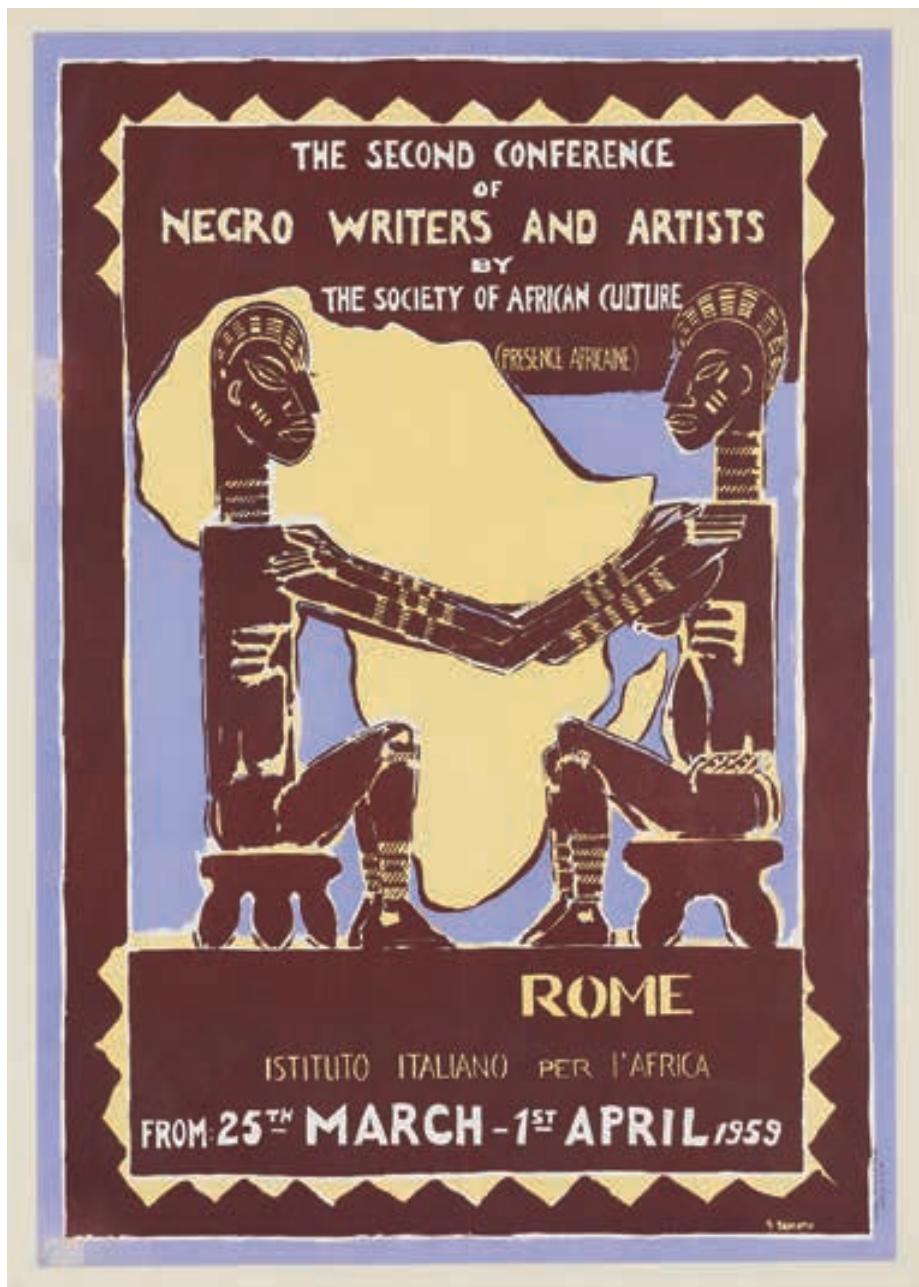
signed and dated bottom left

100 x 160 cm

ZAR 60 000 – 80 000

USD 4 200 – 5 600

EURO 3 780 – 5 040



181

Gerard Sekoto

South African 1913–1993

*The Second Conference of Negro Writers and Artists by The Society of African Culture poster, 1959*

colour lithograph  
printed with the artist's signature and date  
in the plate  
sheet size: 60.5 x 41.5 cm

ZAR 60 000 – 90 000

USD 4 200 – 6 300

Euro 3 780 – 5 670

#### NOTE

"Organised by the Society of African Culture (Présence Africaine), the Second Conference of 'Negro' Writers and Artists was billed for the period of 25 March to 1 April 1959 and was hosted in Rome by the Instituto Italiano per l'Africa. Sekoto designed the poster for the conference and agreed to speak on the theme 'Responsibility and Solidarity in African Culture.'" – Chabani Manganyi, M. (1996) *A Black Man Called Sekoto*, Johannesburg: Witwatersrand University Press.

#### LITERATURE

Chabani Manganyi, M. (1996). *A Black Man Called Sekoto*, Johannesburg: Witwatersrand University Press, pp.90–91.



Raymond Tsham Mateng graduated from the Academy of Fine Arts in Kinshasa, class of 1989. This outstanding designer has made a specialty of working with a ballpoint pen. A simple black Bic, with which he draws on Canson paper masks and statuettes from the Congo and elsewhere, which he most often stages in profusion. Why the primary arts? "Because this is the best Africa has to offer the world!" After working exclusively with the black ballpoint pen for more than twenty years, Tsham again introduced colour into his works.

Discreet by temperament, meticulous, seldom out of his workshop, Tsham is nonetheless open to others and to the world. He works by feeding on current affairs, continuously connected to an international radio. From time to time, this tireless worker gives himself a moment of relaxation while painting. His paintings then reveal a surprising audacity. But it is in the design and the praise of African statuary that he excels. Both meaningful and aesthetic, celebrating the past while contemporary, his work is incomparable.

+182

Tsham

b.1963 Democratic Republic of Congo

Cérémonie

2017

ball point pen on paper

signed, dated and inscribed 'Kinshasa'  
bottom left

77.5 x 98 cm

ZAR 80 000 – 130 000

USD 5 600 – 8 960

Euro 5 040 – 8 000

C.P.

Raymond Tsham Mateng est diplômé de l'Académie des Beaux-arts de Kinshasa, promotion 1989. Ce dessinateur hors pair s'est fait une spécialité du travail au stylo à bille. Un simple Bic de couleur noire, avec lequel il dessine sur papier Canson des masques et des statuettes du Congo et d'ailleurs, qu'il met en scène le plus souvent dans la profusion. Pourquoi les arts premiers ? « Parce que c'est ce que l'Afrique a de mieux à offrir au monde » ! Après avoir travaillé exclusivement au stylo à bille noir pendant plus de vingt ans, Tsham introduit de nouveau la couleur dans ses œuvres.

Discret par tempérament, minutieux, sortant peu de son atelier, Tsham n'en est pas moins ouvert aux autres et au monde. Il travaille en se nourrissant d'actualité, branché en continu sur une radio internationale. De temps à autre, cet inlassable travailleur s'offre un moment de détente en s'adonnant à la peinture. Ses tableaux dévoilent alors une audace surprenante. Mais c'est bien dans le dessin et l'éloge de la statuaire africaine qu'il excelle. A la fois signifiante et esthétique, célébrant le passé mais contemporaine, son œuvre est incomparable.



+183

Abou Traoré

b.1960 Burkina Faso

*Sya Dembé*

bronze

signed and bears artist's monogram

45 x 25 x 21 cm

unique

ZAR 60 000 – 90 000

USD 4 200 – 6 300

EURO 3 780 – 5 670

Abou Traoré goes beyond the automatisms of local crafts to question and expand the tradition of the practice of bronze in favour of a more artistic production. The result of his work is a synthesis between the kinship with the tradition of Bobo masks inspired by animal forms and a modern and contemporary syncretism.

Traoré trains many young bronze craftsmen from Bobo-Dioulasso where he works and helps them to reveal their artistic potential. The sculptor affirms the need to remain present in Burkina-Faso to work and develop a specific art rooted in this territory, despite the difficulties that this generates in artistic exchange and the dissemination of his work.

C.P.

+184

Abou Traoré

b.1960 Burkina Faso

*Wassa-Koun*

bronze

bears the artist's monogram

57 x 34 x 27 cm

unique

ZAR 60 000 – 90 000

USD 4 200 – 6 300

EURO 3 780 – 5 670

Dans son travail, Abou Traoré dépasse les automatismes de l'artisanat local pour remettre en question et élargir la tradition de la pratique du bronze à la faveur d'une production plus artistique. Il en résulte de son travail une synthèse entre la parenté avec la tradition des masques Bobo inspirés des formes animales et un syncrétisme moderne et contemporain.

Traoré forme de nombreux jeunes artisans bronziers de Bobo-Dioulasso où il travaille et les aide à révéler leur potentiel artistique. Le sculpteur affirme la nécessité de rester présent au Burkina-Faso pour travailler et développer un art spécifique ancré dans ce territoire, malgré les difficultés que cela engendre dans l'échange artistique et la diffusion de son travail.



+185

Reinata Sadimba

b.1945 Mozambique

Untitled

c.2000

graphite on ceramic  
35 x 19 x 21 cm

ZAR 40 000 – 60 000  
USD 2 800 – 4 200  
EURO 2 520 – 3 780

+186

Reinata Sadimba

b.1945 Mozambique

Untitled

2019

graphite on ceramic  
20 x 18 x 28 cm

ZAR 50 000 – 80 000  
USD 3 500 – 5 600  
EURO 3 150 – 5 040

Reinata Sadimba was born in 1945 in the village of Nemu, Cabo Delgado, Mozambique. Daughter of peasants, she received a traditional Makonde education that included the making of utilitarian objects in clay. In 1975 she began a profound transformation in her pottery which became known worldwide for the "strange and fantastic" forms. Sadimba is considered one of the most important female artists of the African continent. She received several awards and held exhibitions in several countries, such as Belgium, Switzerland, Portugal, Denmark, Italy, South Africa and Tanzania. Her work is represented in several institutions such as the National Museum of Art, Maputo and the Museum of Ethnology of Lisbon. They are part of the Culturgest Modern Art Collection and numerous private collections around the world.

*Nuno Espinho da Silva, Perve Galeria*

Reinata Sadimba est née en 1945, dans le village de Nemu, Cabo Delgado, Mozambique. Fille de paysans, elle a reçu une éducation traditionnelle Makonde qui comprenait la fabrication d'objets utilitaires en argile. En 1975, elle entame une profonde transformation de sa poterie qui devient mondialement connue pour les formes "étranges et fantastiques". Sadimba est considérée comme l'une des artistes féminines les plus importantes du continent africain. Reinata, a reçu plusieurs prix et fait des expositions dans plusieurs pays, comme la Belgique, la Suisse, le Portugal, le Danemark, l'Italie, l'Afrique du Sud et la Tanzanie. Ses œuvres sont représentées dans plusieurs institutions, comme le Musée national d'art, Maputo et le Musée d'ethnologie de Lisbonne. Elles font partie de la collection d'art moderne Culturgest et de nombreuses collections privées à travers le monde.



Salah Elmur's paintings are inspired by studio photographers in Khartoum in the 1960s and 1970s. They are stylised family portraits, rich in symbols and often animals. Elmur applies the paint in thick and muted layers illuminated by a few touches of light. Their atmospheres and characters—whose emblematic faces are imbued with strong emotional charge which seem to contain all their history—are faithful to the atmosphere which reigns in a country where the inhabitants wear coloured clothes for shelter from the intense sun.

Salah Elmur's works are in many public and private collections in Africa, the Middle East, Europe and North America, including the Al Maaden Museum of Contemporary African Art (MACAAL), the Museum of Sharjah Art and the Sharjah Art Foundation (SAF). He has exhibited in Egypt, the United Arab Emirates, Sudan, Syria, Jordan, France, Washington, Uganda and Kenya in particular.

+187

C.P.

**Salah Elmur**

b.1966 Sudan

*The Green Forest*  
2016  
oil on canvas  
signed and dated bottom left  
137.5 x 138 cm

ZAR 195 000 – 255 000  
USD 13 650 – 17 850  
EURO 12 000 – 16 000

Les peintures de Salah Elmur s'inspirent des photographes de studio à Khartoum dans les années 60 et 70. Ce sont des portraits de famille stylisés, riches de symboles et souvent d'animaux. Elmur applique la peinture en couches épaisses et sourdes éclairées par quelques touches de lumière. Ses ambiances et ses personnages dont les visages emblématiques à forte charge émotionnelle semblent contenir toute leur histoire, sont fidèles à l'atmosphère qui règne dans son pays où les habitants portent des vêtements colorés à l'abri d'un soleil intense.

Les œuvres de Salah Elmur sont dans de nombreuses collections publiques et privées d'Afrique, du Moyen-Orient, d'Europe et d'Amérique du Nord, notamment le Musée d'Art Contemporain Africain Al Maaden (MACAAL), le Musée d'art de Sharjah et la Sharjah Art Foundation (SAF). Il a été exposé en Égypte, aux Émirats Arabes Unis, au Soudan, en Syrie, en Jordanie, en France, à Washington, en Ouganda et au Kenya notamment.



188

Soly Cissé  
b.1968 Senegal

*Monde Perdu 1*  
2004  
charcoal on paper  
45 x 64 cm

ZAR 10 000 – 15 000  
USD 700 – 1 050  
EURO 630 – 945



189

Soly Cissé  
b.1968 Senegal

*Monde Perdu 2*  
2004  
charcoal on paper  
45 x 64 cm

ZAR 10 000 – 15 000  
USD 700 – 1 050  
EURO 630 – 945



190

Robert Hodgins

South African 1920–2010

*Rob III*

2001

colour monotype

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

sheet size: 66 x 50 cm

ZAR 40 000 – 60 000

USD 2 800 – 4 200

EURO 2 520 – 3 780

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PROVENANCE

Gallery AOP, Johannesburg.

EXHIBITED

Gallery AOP, Johannesburg, *Rob I Rob & Jan*  
*I Rob & Sam*, 5 to 26 March 2011.



+191

Dieudonné Sana Wambeti

b.1977 Central African Republic

*L'alliance*

2016

oil on canvas

signed and dated bottom right

83 x 70 cm

ZAR 50 000 – 80 000

USD 3 500 – 5 600

EURO 3 150 – 5 040



+192

Wilson Mwangi

b.1976 Kenya

Untitled

2019

acrylic on fabric

signed bottom right

80 x 59 cm

ZAR 13 000 – 18 000

USD 896 – 1 260

EURO 800 – 1 134



+193

Rajabu Chiwaya (Ecole de Tingatinga)

Tanzanian 1951–2004

*Le Serpent*

oil on Isorel panel

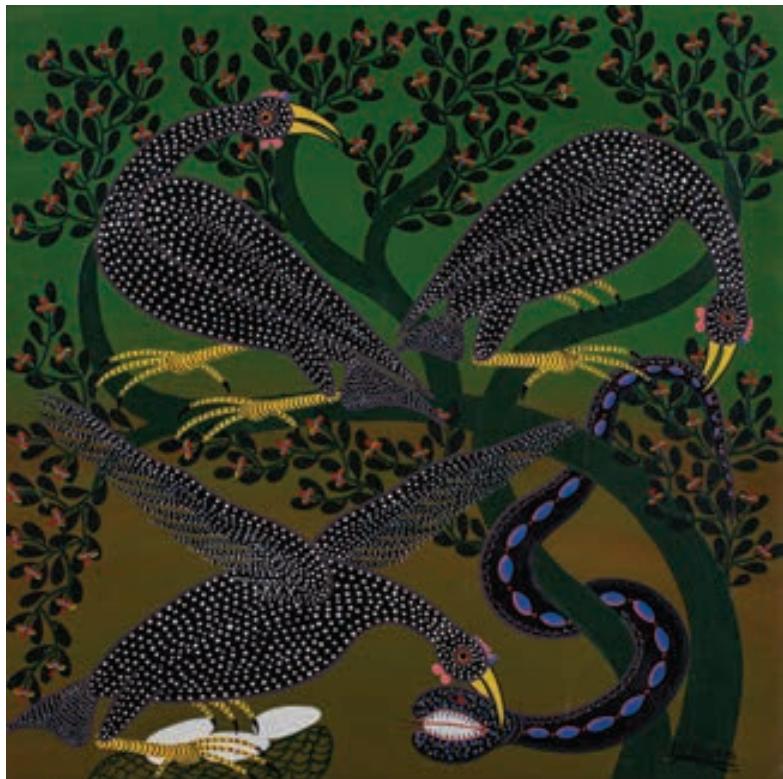
signed bottom right

61.5 x 61.5 cm

ZAR 16 000 – 30 000

USD 1 120 – 2 240

EURO 1 000 – 2 000





+194

Sanaa Gateja

b.1950 Uganda

*Regeneration*

2019

paper beads on barcloth  
250 x 180 cm

ZAR 160 000 – 240 000

USD 11 200 – 16 800

EURO 10 080 – 15 120

Sanaa Gateja is a multidisciplinary artist. He is known for recycling and sublimating wastepaper into pearls, which he assembles in abstract or figurative works on bark cloth. His artistic practice earned him the nickname "Bead King" in his home country Uganda.

Part of a tradition of African artists who develop their works in the form of large assemblages, Gateja's artistic project is also a social offering to a community of craftsmen, training them and providing an outlet for their work.

C.P.

Sanaa Gateja est un artiste pluridisciplinaire. Il est reconnu pour recycler et sublimer les déchets de papier en perles, qu'il assemble en œuvres abstraites ou figuratives sur tissus d'écorce. Sa pratique artistique lui vaut surnom de « Bead King » dans son pays l'Ouganda.

S'inscrivant dans une tradition d'artistes africains qui élaborent leurs œuvres sous la forme de grands assemblages, le projet artistique de Gateja est aussi social offrant à une communauté d'artisans une formation et un débouché à leur travail.

195

Nat Mokgosi  
b.1946 South Africa

*Bushman and Game*  
1984

charcoal and pastel on paper  
signed, dated and inscribed with the title  
bottom right  
47.5 x 70 cm

ZAR 50 000 – 70 000  
USD 3 500 – 4 900  
EURO 3 150 – 4 410



196

Lucky Sibiya  
South African 1942–1999

*Posting Letters*  
1992  
acrylic and collage on paper  
signed and dated bottom left  
66.5 x 98.5 cm

ZAR 60 000 – 80 000  
USD 4 200 – 5 600  
EURO 3 780 – 5 040



+197

Fernand Sawadogo

b.1983 Burkina Faso

Untitled

2019

mixed media and collage on canvas  
signed and dated centre bottom  
80 x 80 cm

ZAR 25 000 – 40 000

USD 1 750 – 2 800

EURO 1 575 – 2 520



198

Judith Mason

South African 1938–2016

Owl skull

oil and gouache on board

signed bottom right

29 x 35 cm

ZAR 25 000 – 35 000

USD 1 750 – 2 450

EURO 1 575 – 2 205



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# TERMS AND CONDITIONS OF BUSINESS AND RULES OF AUCTION

## CONDITIONS GENERALES ET REGLES DE VENTE

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

POUR TOUTE QUESTION EN FRANÇAIS CONCERNANT LA VENTE, Y COMPRIS SES CONDITIONS GÉNÉRALES, MERCI DE  
CONTACTER CANDICE OSENAT-BOUTET AU +33 6 73 66 47 26 OU AU +27 (060) 644 8988 OU PAR EMAIL A [candice@aspireart.net](mailto:candice@aspireart.net)

### 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 and 2nd Floor New Media House, 19 Bree Street, Cape Town;
- 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. 12% (twelve per cent) calculated on the full Hammer price for purchases above R20,000 (twenty thousand rand), plus VAT payable on that amount;
- 1.1.9.2. 15% (fifteen per cent) calculated on the full Hammer price for purchases below R20,000 (twenty thousand rand) 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 "daggered", 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. 12% (twelve per cent) calculated on the full Hammer price for purchases above R20,000 (twenty thousand rand) plus VAT payable on that amount (if any);
- 1.1.24.2. 15% (fifteen per cent) calculated on the full hammer price for purchases below R20,000 (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);
- 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, 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 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 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 14 (fourteen) days after the Auction for the possible sale of such objects by Aspire by way of Private Treaty or otherwise pursuant to paragraph 14.4.
- 14.4. Aspire is authorised to offer for sale either by Private Treaty or otherwise, without further instruction or notification to the Seller, within 14 (fourteen) days after the Auction, all or any remaining objects submitted for sale by the Seller and received and accepted by Aspire in accordance with paragraph 14.1, which objects were not sold on Auction. The bid accepted on these items must not be less than the amount that the Seller would have received, had that Lot been sold on Auction at the Reserve (if any) on that Lot taking into account the deduction of the applicable Seller's commission and Recoverable expenses for which the Seller is liable.
- 14.5. Both Aspire and the Auctioneer each have the right, to offer an object referred to above for sale under a Lot, to refuse any bid or offer, to divide any Lot, to combine two or more Lots with the prior approval of the relevant Seller(s), to withdraw any Lot from an Auction, to determine the description of Lots (whether in any Catalogue or otherwise), to store accepted objects at the Auction premises or any other location as he/she may deem fit and whether or not to seek the opinion of experts.
- 14.6. Aspire shall not be under any obligation to disclose the name of the Buyer to the Seller, save for the circumstances contemplated elsewhere in these Terms of Business or otherwise required by law.

#### **15. ESTIMATION OF SELLING PRICE AND DESCRIPTION OF GOODS**

- 15.1. Any estimation given by Aspire is an opinion and cannot be relied on as a true reflection of what the final Hammer price will be on the date of the sale 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;
  - 24.3.4. extension of time, waiver or relaxation or suspension of or agreement not to enforce or to suspend or postpone the enforcement of any of the provisions or terms of these Terms of Business or of any agreement, bill of exchange or other document issued pursuant to or in terms of these Terms of Business,

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

## **ANNEXURE A – PRIVACY POLICY**

### **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.

## **1. INFORMATION ASPIRE MAY COLLECT AND PROCESS**

- 1.1. Aspire may use and store the following:
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# ASPIRE

ART AUCTIONS



Pieter Hugo, *Mallam Mantari Lamal with Mainasara, Abuja Nigeria 2005*, Sold for R512 100

## INVITING CONSIGNMENTS

*Modern & Contemporary Art*  
Johannesburg, May 2020

Consignments close April 2020

## ENQUIRIES & ART VALUATIONS

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# PIASA

AUCTION HOUSE IN PARIS

INVITING CONSIGNMENTS  
*Contemporary African Art*  
Paris, May 2020

Consignments close April 2020



William Kentridge, *Tête de femme bleue*, c. 1997, SOLD FOR Euros 405 800

ENQUIRIES & ART VALUATIONS | Christophe Person | [c.person@piasa.fr](mailto:c.person@piasa.fr) | +33 6 22 31 37 87

A S P I R E X  
ART AUCTIONS

THE Caversham  
PRESS  
ESTABLISHED 1986



William Kentridge, *Felix in Exile*, 1994

## Aspire X The Caversham Press

Auction in Johannesburg, March 2020

An auction to celebrate the history and legacy  
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Malcolm and Ros Christian





Lot 20 Frances Goodman  
*Satiated*



Lot 150 Chéri Samba  
*Retour au Bercail*

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SALE VENUE: **OroAfrica House, Cape Town**

SALE DATE: **14 February 2020 | 3 pm**

SALE CODE: **AAAxPIASA | Autumn 20**

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