

Important South African Paintings, Watercolours, Prints, Sculpture and Books



Properties of various owners

245

Samuel Daniell, (1775-1811), African Scenery and Animals, 2 Volumes

2 uncoloured engraved pictorial titles with dedications to Lieut. General Francis Dundas and David Davies, 30 fine hand-coloured aquatint plates printed on thick paper, with accompanying text printed in 3 columns, all mounted on guards, large folio, 60 by 46,5cm, half dark brown morocco and paperboards, *some rubbing and few nicks on morocco binding, paperboards rubbed, a few marginal marks but plates in good condition*, armorial bookplate John Gaspard Gubbins, 1st Edition, (London, 1804-1805). (2)

R250 000 – 350 000

Sold: Volks Auctioneers, Pretoria, 24 February, 1999, Estate Late Mrs Elizabeth Rose (née Gubbins), lot 30

LITERATURE

Tooley 168; Abbey 321, illustrated page 21

In Mendelssohn's opinion this is 'The scarcest and most valuable of the large atlas folios of South African Illustrations'. Samuel Daniell arrived at the Cape on 9 December 1799. He was appointed by Lieutenant-General Dundas, who became his patron there, and to whom the first part is dedicated, to act as secretary to a mission to the 'Booshuanas'. The expedition eventually reached Lattakoo, at that time the limit of European exploration, and was the source for Daniell of the drawings for the plates.



246

Johann Christoph Ludwig Alberti (1768-1812)

Otto, Baron de Howen (fl. 1808-1834) and Jacob Smies (1764-1833), artists.

[Zuid-Afrikaansche Gezeichten.]

Amsterdam: E Maaskamp, [1811].

Broadsheet (57,8 by 45,2cm).

Mounted on guards throughout. 1p. letterpress description of the plates with drophead title above. 4 fine hand-coloured aquatint plates by L Portman after Howen and Smies, printed by E Maaskamp. (*Light spotting to text leaf.*) 20th century half vellum. Bookplate FC Koch, Rotterdam

R40 000 – 60 000

Sold: Christie's, London, Exploration and Travel, 17 September 1998, lot 76

A fine and very rare set of the "Alberti Prints" originally intended as an accompaniment to his *De Kaffers aan de Zuidkust van Afrika* (Amsterdam: Maaskamp, 1810, 8 degrees). Alberti "accompanied General JW Janssens when he proceeded to the Cape as Governor of the Colony under the Batavian Republic, in 1802. He was a captain in the Fifth Battalion of the "Corps de Waldeck", and in the following spring was sent to Fort Frederick in Algoa Bay, where he took the direction of affairs relating to the Kaffirs and Hottentots, and acted as landrost" (*Mendelssohn I, p 18*).

The original drawings were apparently made on the spot by Baron de Howen, worked up by Smies in Amsterdam and then engraved and aquatinted by Portman. Otto, Baron de Howen, was a Russian-born artillery officer, while Jacob Smies, known chiefly as a caricaturist, was clearly employed here to give a professional polish to a gifted amateur's work. *Kennedy A18-21; Mendelssohn I, pp 17-18*



247

Thomas Baines

SOUTH AFRICAN 1820-1875

The Victoria Falls, Zambezi River, sketched on the spot

Ten hand-coloured lithographs published by Day and Son, London, 1865, including: The Falls by Sunrise with the "Spray Cloud" Rising 1200 Feet; The Leaping Water or Westernmost Cataract; The Falls from the Western End of the Chasm; Great Western (or Main) Fall; Herd of Buffaloes Driven to the Edge of the Chasm; Centre Rock Fall and the Eastern Cataracts; Zanjueelah, The Boatman of the Rapids; The Falls from the East End of the Chasm to Garden Island; The Falls From the Narrow Neck near the Eastern Headland of The Outlet; The Profile Cliff, Narrow Gorge and Torrent of the Zambesi all inscribed "T. Baines del", framed each approximately 27 by 40cm (10)

R50 000 – 70 000



Part Lot



248

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

Chiefs and Councillors Conferring

oil on canvas

42 by 53,5cm

R200 000 – 300 000

249

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

The Old Oyster Man at the Kowie

signed, the reverse stamped with Eric,
the artist's name and 1877

oil on card, mounted on board

40 by 34cm, oval

R50 000 – 70 000

PROVENANCE

GL Galpin: EW Galpin: WH Galpin

EXHIBITED

King George VI Art Gallery, Port Elizabeth,
1990, *Frederick l'Ons Retrospective*
Exhibition, cat no 53

LITERATURE

JJ Redgrave & Edna Bradlow, *Frederick*
l'Ons, Artist, Cape Town, 1958, illustrated
plate 8.

The old oyster man was a Portuguese
half-caste who lived in a shack on the
beach at the Kowie.



250

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

Portrait of Mrs Charles Pote

oil on canvas

60 by 49cm

R20 000 – 30 000

Mary Pote (née Wathall) was the wife of Charles Pote, highly respected citizen of Grahamstown, and prominent in civic affairs during the 1850s and 1860s.





251

Otto Landsberg

SOUTH AFRICAN 1803-1905

The Great Storm in Table Bay, 1865

oil on board

42 by 52cm

R80 000 – 100 000

PROVENANCE

Collection Dr NJB de Wet, Caledon

LITERATURE

Jose Burman, *Great Shipwrecks off the Coast of Southern Africa*, Struik, Cape Town, 1967, illustrated facing p 120

252

Charles Davidson Bell

SOUTH AFRICAN 1813-1882

Van Riebeeck Can't Get Cattle From Strandlopers

signed with the artist's initials, indistinctly dated (1850?) and inscribed with the title
oil on canvas

44 by 59,5cm

R40 000 – 60 000



Charles Bell, an accomplished artist and designer, a land surveyor and a director of companies, amongst other activities, was a prominent and respected individual in mid nineteenth century Cape Town. His life and work has recently been the subject of a monograph by Phillida Brooke Simons and Michael Godby, *The life and work of Charles Bell*, Cape Town, 1997, in which this oil is illustrated, p.92. The painting depicts Jan van Riebeeck and a scribe (most likely Pieter van den Helm, Secretary of the Council of Policy) receiving a group of Strandloopers. They are seated inside a wooden shed, the first structure established at the Cape by the Dutch settlers. This oil stands apart from the rest of Bell's oeuvre in terms of subject and medium. He usually worked in watercolour, and this is one of perhaps half-a-dozen oils that Bell painted. His unusual choice of a historical subject was in response to a challenge by the convenors of the first Fine Arts Exhibition at the Cape in 1851 to introduce the academic category of history painting to the Cape. As it was reported in the *Cape Monitor* (21.2.1851), Bell exhibited some 'choice historical compositions, the

subjects being principally taken from the journal of Van Riebeeck [sic], who is conspicuous in most of them'. They were *The landing of van Riebeeck, 1652* (for which he won the gold medal for 'best original historical painting'), now in the SA Library: *The isle of the Holy Cross* depicting the raising of a cross by Bartholomew Dias in 1487 on the island of St Croix in Algoa Bay (SA Library); two sketches depicting incidents described in van Riebeeck's journal, and what was most likely the present painting, an oil entitled *The strandloopers' visit to van Riebeeck*. In Michael Godby's opinion, 'Bell's most successful work at the exhibition was that in which he adopted both the medium and technique of academic history painting, which was still at that time regarded as the most noble form of art' (p.155). Prior to the impressionist movement, the painting of important historical subjects was regarded as the most praiseworthy form of pictorial art. In this group of oils, Bell is arguably the first artist to attempt a pictorial re-creation of the South African past, and his works in this genre precede by about twenty-five years the oils by Thomas Baines depicting the arrival

of the 1820 settlers in Algoa Bay. In the catalogue for the 1851 exhibition, Bell provided a reference to his textual source for this picture, which was the usual practice with British history painters exhibiting at the Royal Academy. The two extracts cited from Jan van Riebeeck's journal are: '*April 14 [1652], went on shore to lodge there in a loose plank shed, hastily put together that the work might proceed somewhat faster, &c.*' and '*April 29. Saw nothing of any natives from the land of Saldania ... Except sometimes 4 or 5 of the Strand-loopers, who brought with them nothing but lean bodies and hungry bellies, which we filled with some pearly barley and bread, and sometimes a drink of wine; wherefore we should also have some more rice, item arrack, wherewith to treat them and others from the Interior, now and then, so as to make them the more attached to us.*' Because Charles Bell was an amateur rather than a professional artist, he usually retained his work and seldom offered it for sale. This would account for the rarity of his paintings in private hands and for the comprehensive holdings of the UCT Bell Heritage Trust and Museum Africa.



253

Andrew Arthur Anderson

SOUTH AFRICAN FL. c1850-1896

Pretoria Transvaal Beleaguered,

12 January 1881

signed, inscribed with the title, and 'copyright retained'

watercolour

32 by 65cm

R50 000 – 70 000

Scottish born Anderson came to South Africa in the 1850s and travelled extensively in southern Africa, recording his travels in a two volume work, *Twenty-five Years in a Wagon in the Gold Regions of Africa*, London, 1887. He served with the British forces in the Zulu War of 1878-1879 and in the First Anglo-Boer War of 1880-1881. The first war between the Transvaal Republic and England lasted from December 1880 to March 1881. The war was caused by the annexation of the Transvaal in January 1877 by the British authorities represented by Sir Theophilus Shepstone and the refusal of the Transvaal Boers to submit to British authority. In mid December 1880 several British garrisons were surrounded and Pretoria, Potchefstroom, Rustenburg and Lydenburg were all consequently besieged. British attempts to relieve the besieged garrisons met with fierce resistance and severe losses were suffered. Just three months later, on 6 March 1881, a provisional armistice was agreed upon and the British government recognized the Boer leaders. Final agreement was reached on 23 March 1881.



254

Arthur Elliott

SOUTH AFRICAN 1870-1938

Bellwood, Sea Point

photograph coloured by Hedley Churchward

40 by 50cm

R4 000 – 6 000



255

Frans David Oerder

SOUTH AFRICAN 1867-1944

Magnolias

signed

oil on canvas

66,5 by 88,5cm

R300 000 – 400 000



256

Frans David Oerder

SOUTH AFRICAN 1867-1944

Still Life with Hydrangeas

signed

oil on canvas

79 by 98,5cm

R280 000 – 340 000

Sold: Sotheby Parke Bernet South Africa, Johannesburg, 6 March 1979, lot 44

Sold: Sotheby's South Africa, Johannesburg, 23 March 1987, lot 72

257

Frans David Oerder

SOUTH AFRICAN 1867-1944

Head of a Young Boy

signed

oil on canvas

32 by 19cm

R200 000 – 300 000





258

Frans David Oerder

SOUTH AFRICAN 1867-1944

The Avenue

signed

oil on canvas

26,5 by 46cm

R100 000 – 150 000



259

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Cape Cottages

signed with the artist's initials

oil on board

19,5 by 28cm

R180 000 – 220 000



260

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

View Across the Bay, Hermanus

signed

oil on canvasboard

28,5 by 44cm

R150 000 – 200 000

EXHIBITED

Pretoria Art Museum

261

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873-1921

Still Life with Crassulas

signed

oil on canvas

34,5 by 24,5cm

R70 000 – 100 000

PROVENANCE

Aubrey Krook

Prof Ernst van Heerden

This is the only recorded still life by Wenning depicting an indigenous flower.





262

Bertha Amy Everard

SOUTH AFRICAN 1873-1965

Cornfields, Kimpton

signed

oil on canvas

45 by 68cm

R100 000 – 150 000

LITERATURE

cf Frieda Harmsen, *The Women of Bonnefoi, The Story of the Everard Group*, van Schaik, Pretoria, 1980, p 94, where a similar painting is illustrated.

Bertha Everard's compelling *Cornfields* (which hangs in the Tatham Art Gallery in Pietermaritzburg) was painted in 1924 when Bertha and her two daughters spent the summer painting wheatlands near Kimpton, a little village in Hertfordshire. This painting "reads as a pleasurable exercise, and it reveals the artist's intuitive skill in placing expressive brush strokes and orchestrating colour. Both paint and pigment are rich, the golden yellows, dark verdians and violet-tinged blues redolent of full, sultry summer" pp 94 - 95



263

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1879-1935

Approach to Michell's Pass, (Wolseley)

signed and dated 1923, signed, dated and inscribed
with the title on the reverse

oil on canvas

40 by 59cm

R120 000 – 140 000

264

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Mixed Flowers in a White Jug

signed with the monogram
oil on canvas laid down on board
72 by 53,5cm

R80 000 – 100 000

265

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

*Still Life with Poinsettias and
a Bowl of Fruit*

signed with the monogram
oil on board
60 by 44,5cm

R80 000 – 100 000

264



265





266

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Mountain Landscape

signed

oil on board

28 by 38cm

R160 000 – 200 000



267

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Karoo Aand

signed and dated 43

oil on canvasboard

27 by 34,5cm

R200 000 – 300 000



268

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Kransberge

signed and dated 55

oil on board

45 by 60cm

R500 000 – 700 000



269

Dorothy Moss Kay

SOUTH AFRICAN 1886-1964

The Circus

signed, inscribed with the title on the reverse

oil on canvasboard

13,5 by 22,5cm

R150 000 – 200 000



270

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Windmeul en Landerye

signed and dated 22

oil on paper, mounted on card

32,5 by 40,5cm

R150 000 – 200 000

This is a windmill on the Baltic Sea. Laubser also made two woodcuts of this subject, see Dalene Marais (comp) *Maggie Laubser, her paintings, drawings and graphics*, Johannesburg, 1994, cat nos 459 and 460, p 173



271

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Fishing Harbour, recto, Sunset, verso

both signed and dated 22

oil on cardboard

both 28 by 33cm

R150 000 – 180 000

PROVENANCE

Mr A Rose Innes

EXHIBITED

South African National Gallery, Cape Town, Pretoria Art Museum and Johannesburg Art Gallery, *Maggie Laubser Retrospective Exhibition*, 1969, cat no 43

LITERATURE

Johan van Rooyen, *Maggie Laubser*, Cape Town, 1974, p 33, Fig 12

Dalene Marais (comp) *Maggie Laubser her paintings, drawings and graphics*, Johannesburg, 1994, cat no 212, p 129, illustrated

272

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Water Carrier and Her Child, recto

Landscape, verso

oil on board

33,5 by 29cm

R300 000 – 400 000

Sold: Sotheby Parke Bernet South Africa,
Johannesburg, 3 November, 1976, lot 119

PROVENANCE

Miss Wyatt-Stayt, acquired in 1940

LITERATURE

Dalene Marais (comp), *Maggie Laubser, her
paintings, drawings and graphics*, Johannesburg,
1994, cat no 476, p 177, illustrated

Dalene Marais attributes this work to the
Oortmanspoort period c 1924 - 1927 on the
grounds of subject matter and the treatment
of the formal elements.





273



274

273

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Woman in a Floral Dress, 1930

signed, dated '30, and inscribed "Vir Jan van Maggie '53"

charcoal

48 by 34cm

R80 000 – 100 000

PROVENANCE

Dr Jan J de Villiers, acquired from the artist

EXHIBITED

South African National Gallery, Cape Town, Pretoria Art Museum and Johannesburg Art Gallery, *Maggie Laubser Retrospective Exhibition, 1969*, cat no 159

LITERATURE

Dalene Marais (comp) *Maggie Laubser her paintings, drawings and graphics*, Johannesburg, 1994, cat no 819, p 234, illustrated

274

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Vrou met Kopdoek

signed

charcoal

45,5, by 30cm

R60 000 – 80 000

275

Irma Stern

SOUTH AFRICAN 1894-1966

Carla

signed and dated 1944, inscribed with the title,
the artist's name and address on the stretcher
oil on canvas
55 by 49,5cm

R2 500 000 – 3 500 000

PROVENANCE

Acquired from the artist's studio by the
current owner in 1950.

EXHIBITED

The XXV Biennale di Venezia, 1950
South African National Gallery, Cape Town,
Pretoria Art Museum and Johannesburg
Art Gallery, *Memorial Exhibition Homage to
Irma Stern*, 1968, cat no 40, illustrated

LITERATURE

The XXV Biennale di Venezia catalogue, 1950,
p 219, illustrated plate 63
A copy of this catalogue is included with this lot.

This picture was sold to the South African
National Gallery in 1950. However, on visiting
the Gallery, Irma Stern was extremely affronted
to find that it was not hanging in a prominent
enough position. She cancelled the sale
forthwith and instructed the then Director,
John Paris, to remove it from the wall.
The current owner was offered this picture on
visiting Stern's studio later that day.



276

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Red Flowering Gum

signed and dated 1936

oil on canvas

72 by 80cm

R3 000 000 – 3 500 000

PROVENANCE

Acquired from the artist by the current owner's family.





John Steiner
1950

277

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Dahlias

signed and dated 1930

oil on canvas

92 by 67cm

R3 500 000 – 5 000 000

EXHIBITED

Irma Stern Museum, Cape Town, July 2004

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Rembrandt van Rijn Art Foundation, Stellenbosch, 1995, p 132, titled 'Flowers', illustrated 'The objects in *Flowers* (1930; p 132) and *Tiger Lilies* (1932; p 133) do not appear to be stage-managed but they represent a plausible reality. These flowerpieces are interesting for their tense use of paint and assertive colour. Painted just before and after Stern's Madeira crisis ..., the paintings are heavily worked in brush, the impasto surfaces overpainted and layered into dense shapes controlled by definitive outlines.' p 127

Andrea Lewis, *Journeys to the Interior: Unseen Works by Irma Stern 1929-1939*, Kaplan Kushlick Foundation, Cape Town, 2006, p 63, illus plate 13



278

Jean Max Friedrich Welz

SOUTH AFRICAN 1900-1975

Two Figures by a Roadside

signed and dated 53

oil on board

29 by 39cm

R100 000 – 150 000

279

Jean Max Friedrich Welz

SOUTH AFRICAN 1900-1975

The Fire Station, Worcester

signed and dated 1948

oil on board

29,5 by 39,5cm

R150 000 – 200 000

PROVENANCE

Sir Alfred and Lady Beit

LITERATURE

cf Elza Miles, *The World of Jean Welz*,
Cape Town 1997, p52, where another
view of the fire station is illustrated.

278



279



280

Jean Max Friedrich Welz

SOUTH AFRICAN 1900-1975

Still Life (Cézannesque)

signed and dated 44, signed, dated,
and inscribed with the title and
'Worcester, Cape' on the reverse
oil on board
57 by 49cm

R800 000 – 1 200 000

PROVENANCE

The Charles te Water Collection



281

Freida Lock

SOUTH AFRICAN 1902-1962

*Summer Flowers in a Jug on
a Green Chair*

signed, inscribed on the reverse "New
Group Room preparing canvas this aft.
Shall call up on the way for you in case
you can come" and indistinctly signed
with initials
oil on canvas
51 by 44cm

R180 000 – 240 000





282

Freida Lock

SOUTH AFRICAN 1902-1962

Arab Musicians

oil on canvasboard

49 by 59,5cm

R300 000 – 400 000

Sold: Volks Auctioneers, Pretoria, 15 October 1976, lot 105

In 1947 - 1949 Freida Lock spent eighteen months in
Zanzibar, Tanganyika and in Lamu, Kenya



283

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

A Ship in the Bay

signed

oil on canvas

48 by 98cm

R90 000 – 120 000



284

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Brandberg No 17

signed
oil on canvas
59 by 119cm

R300 000 – 500 000

PROVENANCE

Everard Read Gallery, Johannesburg

285

Wolf Kibel

SOUTH AFRICAN 1903-1938

Self Portrait

oil on canvas laid down on board
43 by 39,5cm

R500 000 – 600 000

EXHIBITED

South African National Gallery, and
Pretoria Art Museum, *Wolf Kibel*

Retrospective, 1976, catalogue no 29

LITERATURE

Freda Kibel and Neville Dubow, *Wolf Kibel*,
Human & Rousseau, Cape Town, 1968, illus
on dust-jacket and frontispiece 'This is the
oil portrait (colour plate I) painted two
years before the pastel. It is a remarkable
statement whose emotional content is
carried as much by its overall treatment as
by the characterisation of the face.

The painted area corresponding to the
sitter's shirt is composed of great rivers
of broken white interspersed with tiny
spatterings of local colour, the whole
bifurcated by the red gash of a tie. Its
effect is one of an upward surge of
nervous energy capped and stilled by
the face. It is a compelling image.

If one wants, one can already read into it
the premonition of the death mask.

It assumes a cast which is at once
quizzical, shrewd, even gently self-
mocking. It is a brave man's view of
himself. No touch of self-pity softens its
awareness. Instead there is the barest hint
of a swagger, but no sooner mooted than
turned into a shrug.' pp 42 and 43



286

Wolf Kibel

SOUTH AFRICAN 1903-1938

Nude

signed
oil on canvas
45,5 by 30cm

R400 000 – 600 000





287

Ruth Everard-Haden

SOUTH AFRICAN 1904-1992

Mine Dumps, Johannesburg

signed

oil on canvas

41 by 54cm

R180 000 – 240 000



288

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

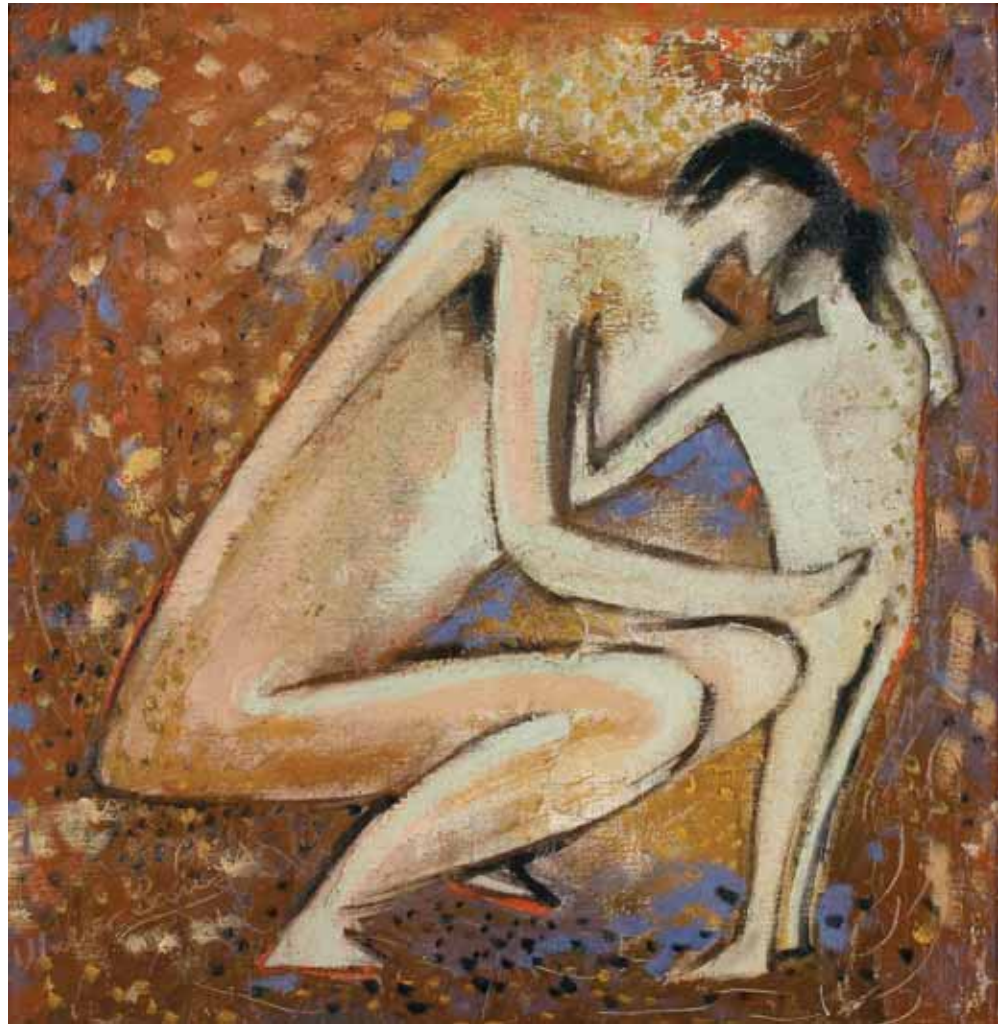
Cape Town Docks from District Six

signed

oil on canvas

39 by 49,5cm

R250 000 – 350 000



289

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Father and Child

signed

oil on canvas

29 by 29cm

R150 000 – 200 000



290

George Mnyalaza Milwa Pemba

SOUTH AFRICAN 1912-2001

Celebration

signed and dated 75

oil on canvasboard

34 by 44cm

R180 000 – 220 000

291

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Still Life with Flowers in a Pewter Mug

signed and dated 1938

oil on canvas

85 by 65cm

R150 000 – 200 000





292

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Dennebome, Skemer

signed and dated 1978, signed and inscribed with
the title in English and in Afrikaans on the reverse
oil on canvas

37 by 56cm

R140 000 – 180 000

293

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

A Deserted Beach

signed and dated 1926

oil on canvas

39,5 by 50cm

R90 000 – 120 000

294

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Fishermen's Cottages, Struisbaai

signed, dated 1959, inscribed with the title in

English and in Afrikaans on the stretcher

oil on canvas

30 by 39,5cm

R80 000 – 120 000



293



294



295

Terence John McCaw

SOUTH AFRICAN 1913-1978

The Mill at Elim

signed

oil on canvas

70 by 90cm

R80 000 – 120 000



296

François Krige

SOUTH AFRICAN 1913-1994

The Artist's Studio Garden, Montagu, 1991

signed and dated 91

oil on canvas

50 by 55cm

R100 000 – 120 000



297

Frans Martin Claerhout

SOUTH AFRICAN 1919-2000

Gathering Sunflowers

signed

oil on board

76 by 91cm

R120 000 – 140 000

298

Vladimir Griegorovich Tretchikoff

SOUTH AFRICAN 1913-2006

Magnolias

signed and dated 59

oil on canvas

111,5 by 55,5cm

R220 000 – 280 000



299

Vladimir Griegorovich Tretchikoff

SOUTH AFRICAN 1913-2006

Chrysanthemums in a Chinese Vase

signed

oil on canvas

114 by 56cm

R220 000 – 280 000





300

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-

....Where do they all come from?

signed, dated 2004, inscribed with the

title and The Beatles, "Eleanor Rigby"

"All the lonely people - where do they
all come from?" on the reverse

oil on canvas

90 by 90cm

R90 000 – 120 000

301

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Seun en Boskat

signed and dated 1969

oil on board

62,5 by 49,5cm

R400 000 – 600 000

PROVENANCE

Acquired from the artist by Mr AS Roux

Extract from the artist's diary

1001 SEUN EN BOSKAT (Caracul)
Olie op Panel, 1969, 71x51"
Verk. aan A.S. Roux 2013



302

Stanley Pinker

SOUTH AFRICAN 1924-

Man and Car

signed and dated 91, inscribed with the title and the artist's address on the reverse
oil and mixed media on canvas
168 by 138cm

R150 000 – 200 000

LITERATURE

Michael Stevenson, *Stanley Pinker*, Cape Town, 2004, p 72, illus no 50. 'The uniform of the racing driver and the car were inspired by an image I saw in an AA leaflet. It struck me how racing cars are sponsored by big corporations and how a driver and motorcar are often treated in the same way, as objects. As a reference to the sponsor, I have included a little oil can made by the anonymous company: the car and driver are in effect mobile advertisements for the oil tin. Which is the most important – the tin, the driver or the car? You will notice that the oil can is empty, about to be thrown away as the contents have been used. Are the car and driver also disposable? One doesn't get any sense of the driver as a person. His face is covered by a helmet, he is merely number '8', the same number as the car. His individuality has been consumed by the corporate body.'



Property of a Lady of Title

303

Stanley Pinker

SOUTH AFRICAN 1924-

Heil Die Leser, To Whom It May Concern

signed
mixed media
231 by 52,5cm

R150 000 – 200 000

LITERATURE

Michael Stevenson, *Stanley Pinker*, Cape Town, 2004, p 89, illus no 65
'I was once amazed to receive a letter from a government department in which 'To whom it may concern' was translated as 'Heil die Leser!' At the bottom the little dog sits looking up at a circle with 'GOD' written in it. The painting leads upwards and the blue line becomes a road that crosses over a landscape-collage of pieces of sandpaper. In this landscape are ordinary things, like sun and a bar of soap. The little plastic clouds are bits of foam packaging glued to the surface. Attached to the top panel is a gold bar – the economic essence of the old South Africa and the new – as well as a little skin-colour litmus test which, when hung against a white wall of a gallery, disappears: what I am alluding to is basing judgments on the colour of skin. The chevron barrier and the flags on the very top are warnings about proceeding into this mad space that verges on being hell, far removed from the bottom panel that is heaven, with God and a faithful dog.'





Properties of various owners

304

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Still Life on a Red Table

signed

oil on board

56,5 by 60cm

R200 000 – 300 000



305

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Trees

signed

painted, carved and incised wood panel

101,5 by 101,5cm

R300 000 – 500 000

Sold: Stephan Welz & Co, Cape Town,
15 October 2002, lot 501

306

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Totem

signed

painted, carved and incised wood panel

height: 216cm

R80 000 – 120 000





307

**Erik (Frederik Bester Howard)
Laubscher**

SOUTH AFRICAN 1927-

Naby Ladismith 1981

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

oil on canvas

72 by 91,5cm

R200 000 – 300 000



308

**Erik (Frederik Bester Howard)
Laubscher**

SOUTH AFRICAN 1927-

Winter Storm Skurweberge

signed and dated 93, signed, dated, inscribed
with the title, the artist's address and
telephone number on the reverse
oil on canvas
45,5 by 64cm

R120 000 – 160 000



309

Karin Synmove Aurora Jarosynska

SOUTH AFRICAN 1937-

Two Figures Wearing Ruffs

signed
oil on canvas
90 by 117cm

R60 000 – 80 000

cf "From the mid-Seventies, Karin Jarosynska began to extend the iconographical boundaries of the intimate and curious world she had created. In a fascinating range of large oil canvases she gave form to a unique community of mirror image men and women, cloned from some doe-eyed, large-nosed, low-browed prototype of her remembering or dreaming.

These silent, listening figures inhabit their own time and space, ambiguous and remote from the here and now, alluding to a Mediaeval origin and yet unlike any actual Mediaeval scenes or images one can recall".

Esmé Berman, *Art and Artists of South Africa*, Southern Book Publishers, Third Edition 1996, p 222



Left



Right

310

**Stephanus Johannes Paulus
(Fanie) Eloff**

SOUTH AFRICAN 1885-1947

Athlete Balancing on his Hands

signed, foundry mark C Valsuani Cire Perdue
bronze, with dark green patina
height: 103cm

R80 000 – 100 000

PROVENANCE

Acquired from the artist's Estate by the current
owner's father, Pretoria, 1947

LITERATURE

Our Art, Vol 2, SA Association for the Advancement
of Knowledge and Culture, Pretoria, 1961, pages 115
and 116

"Fanie Eloff was the grandson of President Paul
Kruger. Pierneef and Gerard Moerdyk were Fanie's
school-fellows at the old *Staatsmodelskool* in
Pretoria... He spent the greater part of his creative
life in Paris, returning to South Africa in 1941.
After his death in 1947, all the sculptures he had
left behind in his Paris studio were shipped out
here and a large memorial exhibition was held in
Pretoria under the auspices of the South African
Academy for Arts and Science... Eloff wished to

maintain the principle of art for art's sake, of the
sovereignty of the artist, and of homage due
to all creative work... It is the artist's studies
of figures in motion, executed in bronze,
which, above all others, bear the unmistakable
stamp of his individual style. All his figures are
characterized by spontaneity of expression, and
Eloff achieves a delightful significance of form
in which the static quality of his medium is
completely forgotten."

Dr FCL Bosman



311

Gerard de Leeuw

SOUTH AFRICAN 1912-1985

Miner

signed and dated '62

bronze

height: 100cm

R50 000 – 70 000

LITERATURE

Matthys J Strydom, *Gerard de Leeuw*, Suidkaap-uitgewery, 1979, p 114, where another cast is illustrated



312

Sydney Alex Kumalo

SOUTH AFRICAN 1935-1988

Standing Nude

signed and dated 81
bronze, on a wooden stand
height: 39cm

R50 000 – 70 000

