



Country Club Johannesburg, Woodmead

24 May 2010 – 8 pm

## South African Paintings and Sculptures

Lots 200-304



200

**Maurice Charles Louis van Essche**

SOUTH AFRICAN 1906–1977

*A Gathering of Congolese Women*

signed

oil on board

45,5 by 59,5 cm

R80 000 – 120 000



201

**Cecil Edwin Frans Skotnes**

SOUTH AFRICAN 1926–2009

*A Striding Man Headed Towards a Noose*

signed

carved, painted and incised wood panel

35,5 by 61 cm

R150 000 – 250 000



202

**Sidney Goldblatt**

SOUTH AFRICAN 1919–1979

*The End of the Day*

signed and dated 1958;  
inscribed with the title on the reverse  
oil on board  
90 by 120,5 cm

**R60 000 – 90 000**

Cattle, serving as symbols of wealth, and variously as means of exchange, pack animals, and transportation, remain central to the economy of this country. They also retain great status and embody significant cultural values for many South African groups. In this stylised work painted in 1958, the same year in which Goldblatt was included on the Venice Biennale, dusk is settling over the landscape as young Afrikaner steers gather together.

The broad sweeping horizontals of the landscape create an impression of tranquillity while a rich palette of burgundies and browns in the cattle hides and the denim and umber tones of the landscape enhance the sense of harmony and well-being. Goldblatt has employed a range of painterly techniques to suggest the South African veld – impasto, layered scumbling, varied brushstrokes and thin glazes over textured paint – while sgraffito, probably using a brush handle to scratch into thick paint, evokes stubble grass in the foreground.



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203

**Joseph Charles Louis Clement Sèneque**

SOUTH AFRICAN 1896–1930

*Shipping off Durban*

signed and dated 22

oil on canvas laid-down on board

21,5 by 31 cm

R30 000 – 50 000



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204

**Jan Ernst Abraham Volschenk**

SOUTH AFRICAN 1879–1935

*The Creek Below Kaaimans Gat (near Wilderness George C.P.)*

signed and dated 1915; signed, dated Riversdale, 1915 and inscribed with the title on the reverse

oil on canvas

67,5 by 98,5 cm

R150 000 – 200 000



205

**Maud Frances Eyston Sumner**

SOUTH AFRICAN 1902–1985

*The Thames at Sunset*

signed

oil on canvas

71 by 91 cm

R300 000 – 500 000

PROVENANCE

The Everard Read Gallery, Johannesburg





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206

**Maud Frances Eyston Sumner**

SOUTH AFRICAN 1902–1985

*Mountainous Snow Capped Peaks*

signed

oil on canvas

64 by 80 cm

R100 000 – 150 000

PROVENANCE

The Everard Read Gallery, Johannesburg

207

**Maud Frances Eyston Sumner**

SOUTH AFRICAN 1902–1985

*Aerial View with Clouds and Shadows*

signed

oil on canvas

98 by 70 cm

R180 000 – 240 000





208

**Maud Frances Eyston Sumner**

SOUTH AFRICAN 1902–1985

*Paysage Écossais*

signed; signed and inscribed with the title on the reverse

oil on canvas

80 by 115 cm

R500 000 – 800 000

PROVENANCE

The Pieter Wenning Gallery, Johannesburg



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209

**Frans David Oerder**

SOUTH AFRICAN 1867–1944

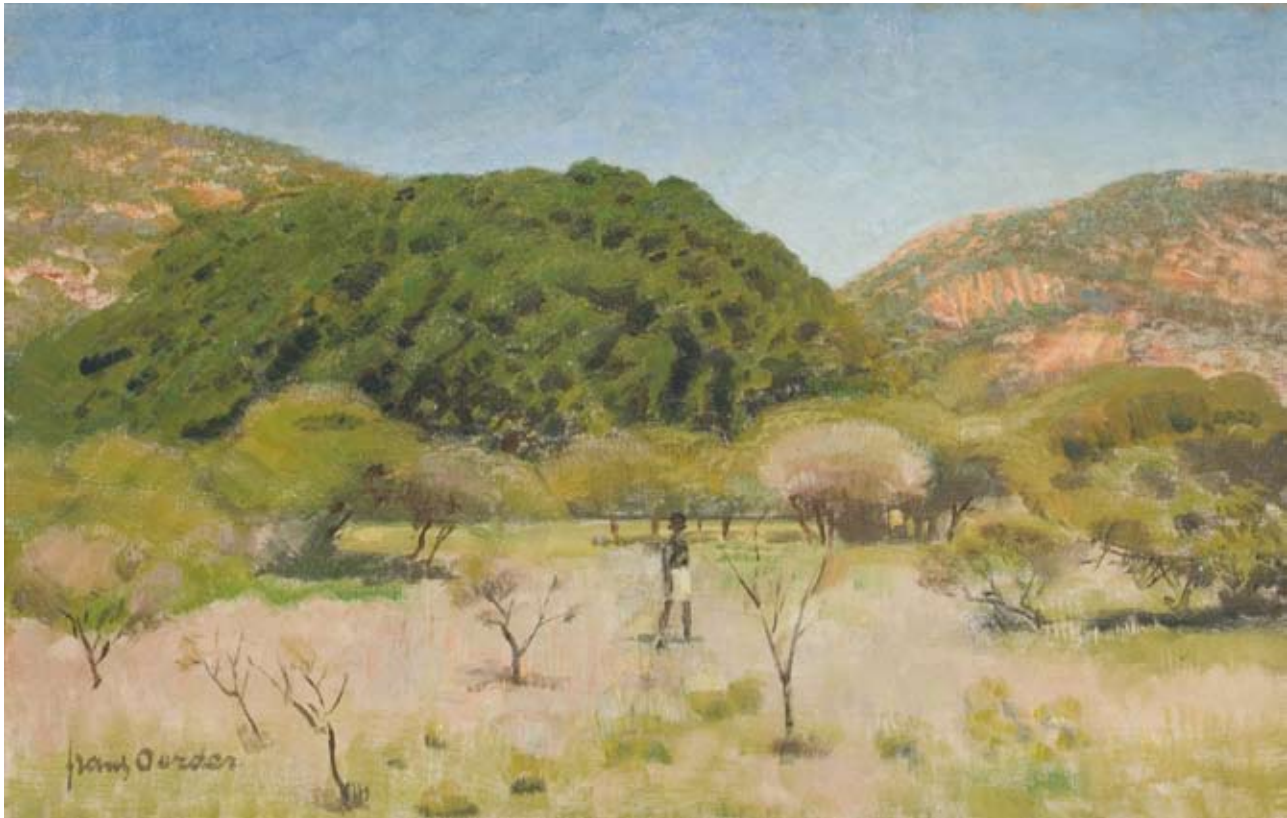
*Extensive Transvaal Landscape*

signed

oil on card

28 by 36 cm

R80 000 – 100 000



210

**Frans David Oerder**

SOUTH AFRICAN 1867–1944

*Wonderboom, Pretoria*

signed; inscribed with the location on a label on the reverse

oil on canvas

32,5 by 50 cm

R120 000 – 160 000



211

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*Barberton*

signed and dated 49

oil on board

49,5 by 64,5 cm

R700 000–1 000 000



212

**Jacob Hendrik Pierneef**

SOUTH AFRICAN 1886–1957

*River Landscape*

signed

oil on board

22,5 by 30 cm

R90 000 – 120 000



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213

**Jan Ernst Abraham Volschenk**

SOUTH AFRICAN 1879–1935

*Approach to Michell's Pass, (Wolseley)*

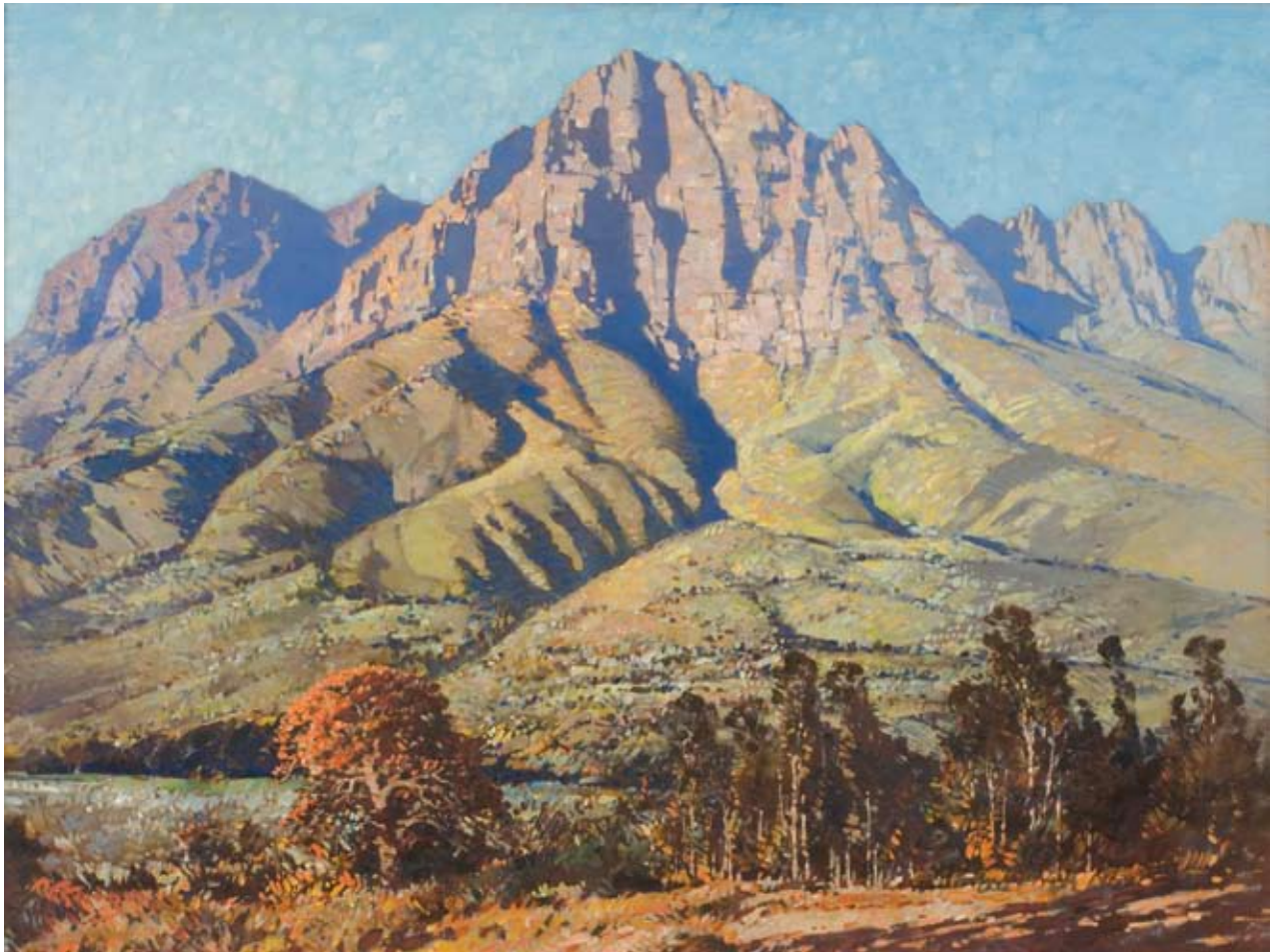
signed and dated 1923, signed, dated and inscribed with the  
title on the reverse

oil on canvas

40 by 59 cm

R80 000 – 100 000





214

**Robert Gwelo Goodman**

SOUTH AFRICAN 1871–1939

*Cape Mountain Landscape*

signed with the artist's initials

oil on canvas

75 by 100 cm

R140 000 – 180 000



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215

**Frans David Oerder**

SOUTH AFRICAN 1867–1944

*A Cape Wine Farm*

signed

oil on canvas

49,5 by 59,5 cm

R70 000 – 100 000



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216

**Frans David Oerder**

SOUTH AFRICAN 1867–1944

*Cape Landscape with Stone Pines*

signed

oil on canvas

38,5 by 57 cm

R120 000 – 160 000

217

**Nita (Pauline Augusta Wilhelmina)  
Spilhaus**

SOUTH AFRICAN 1878–1967

*Cape View with Stone Pines*

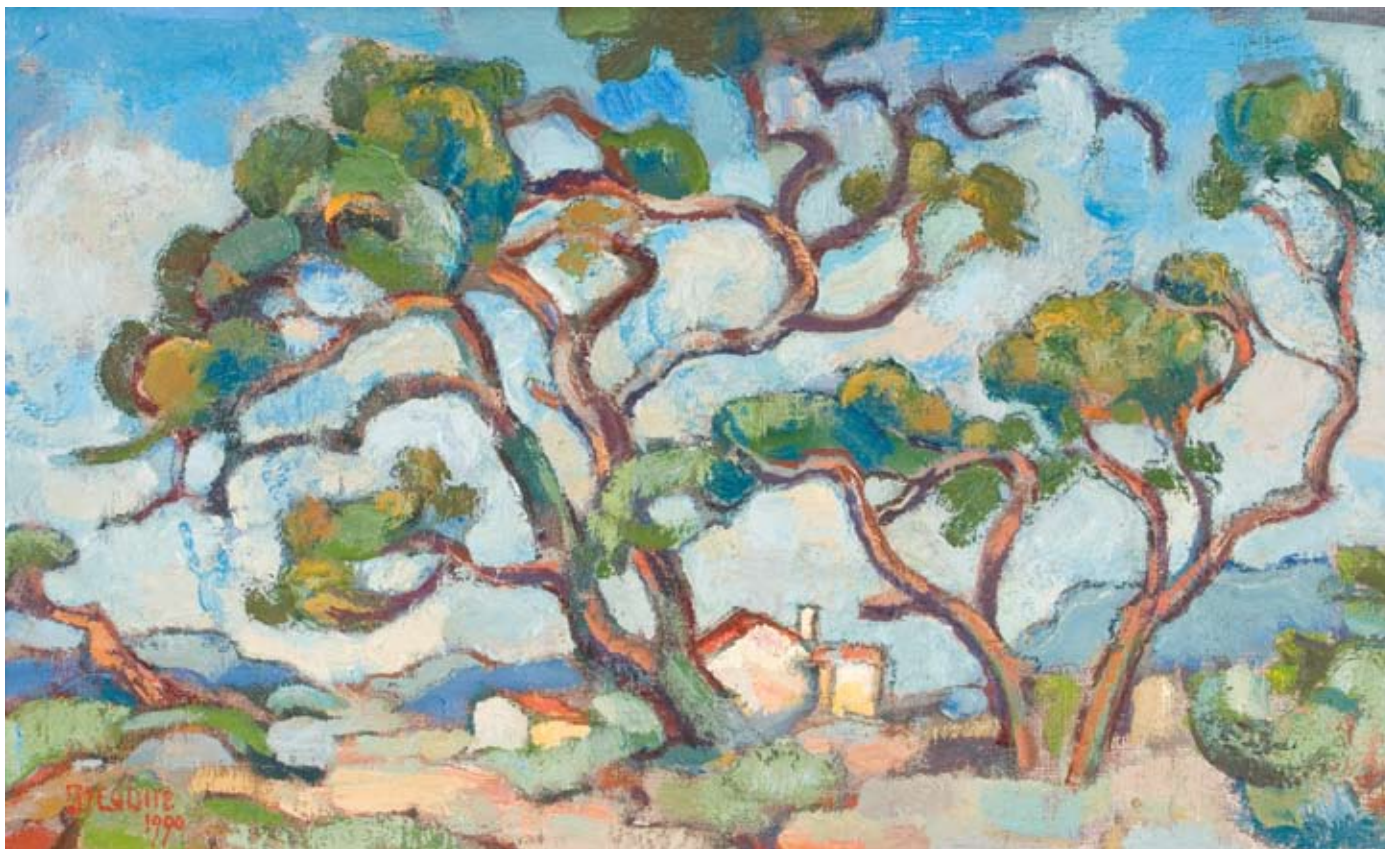
signed with the monogram

oil on paper

34,5 by 27 cm

R50 000 – 70 000





218

**Gregoire Johannes Boonzaier**

SOUTH AFRICAN 1909–2005

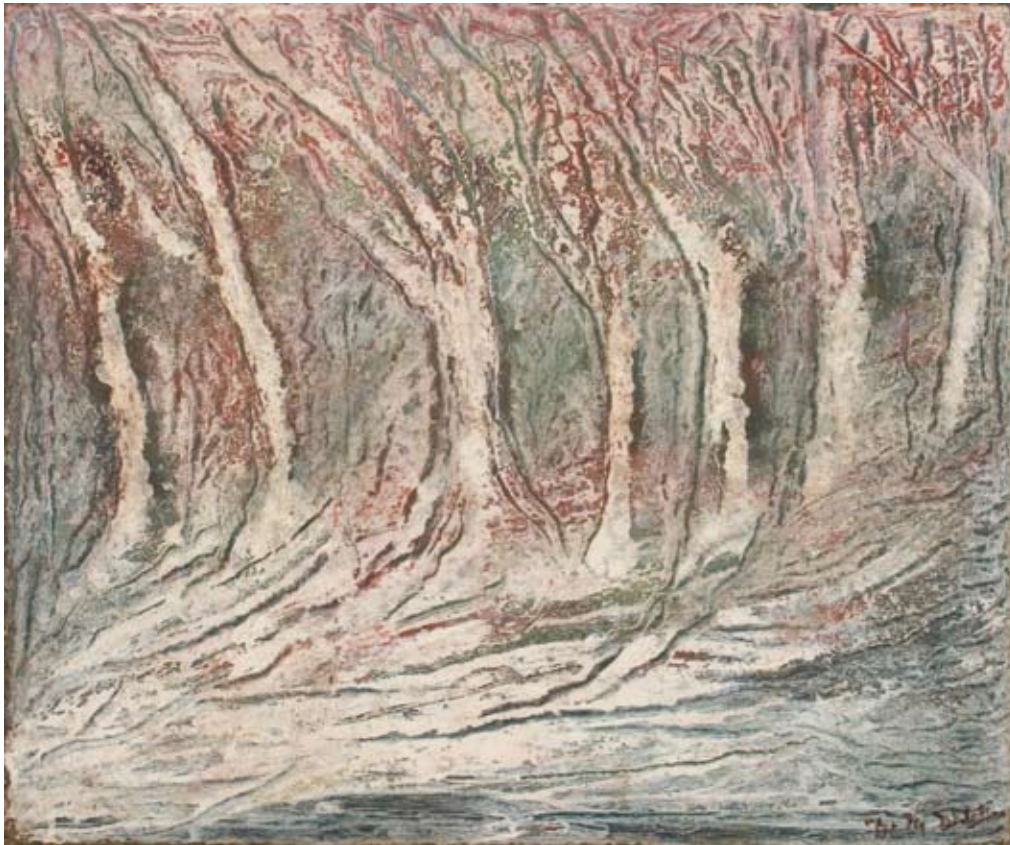
*Windbewaaide Dennebome en Huisies vanaf Kenilworth Vlakte*

signed and dated 1990; signed and dated 1990 and inscribed with the title  
on the reverse

oil on board

29,5 by 49 cm

R100 000 – 150 000



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219

**Georgina Ormiston**

SOUTH AFRICAN 1903–1967

*Wooded Landscape*

signed

oil on composition laid-down on board

50 by 60 cm

R25 000 – 40 000



220

**Ruth Everard-Haden**

SOUTH AFRICAN 1904–1992

*Barn and Trees, England*

inscribed with the artist's name and authenticated by Leonora  
Everard-Haden, the artist's daughter on the reverse  
oil on canvas laid-down on board  
31,5 by 34,5 cm

**R80 000 – 100 000**

EXHIBITED

The Everard Read Gallery, Johannesburg, *The Everard  
Group*, October 2006, catalogue number 65



221

**Piet (Pieter Gerhardus) van Heerden**

SOUTH AFRICAN 1917–1991

*The Wheat Fields, Villiersdorp, Cape Province*

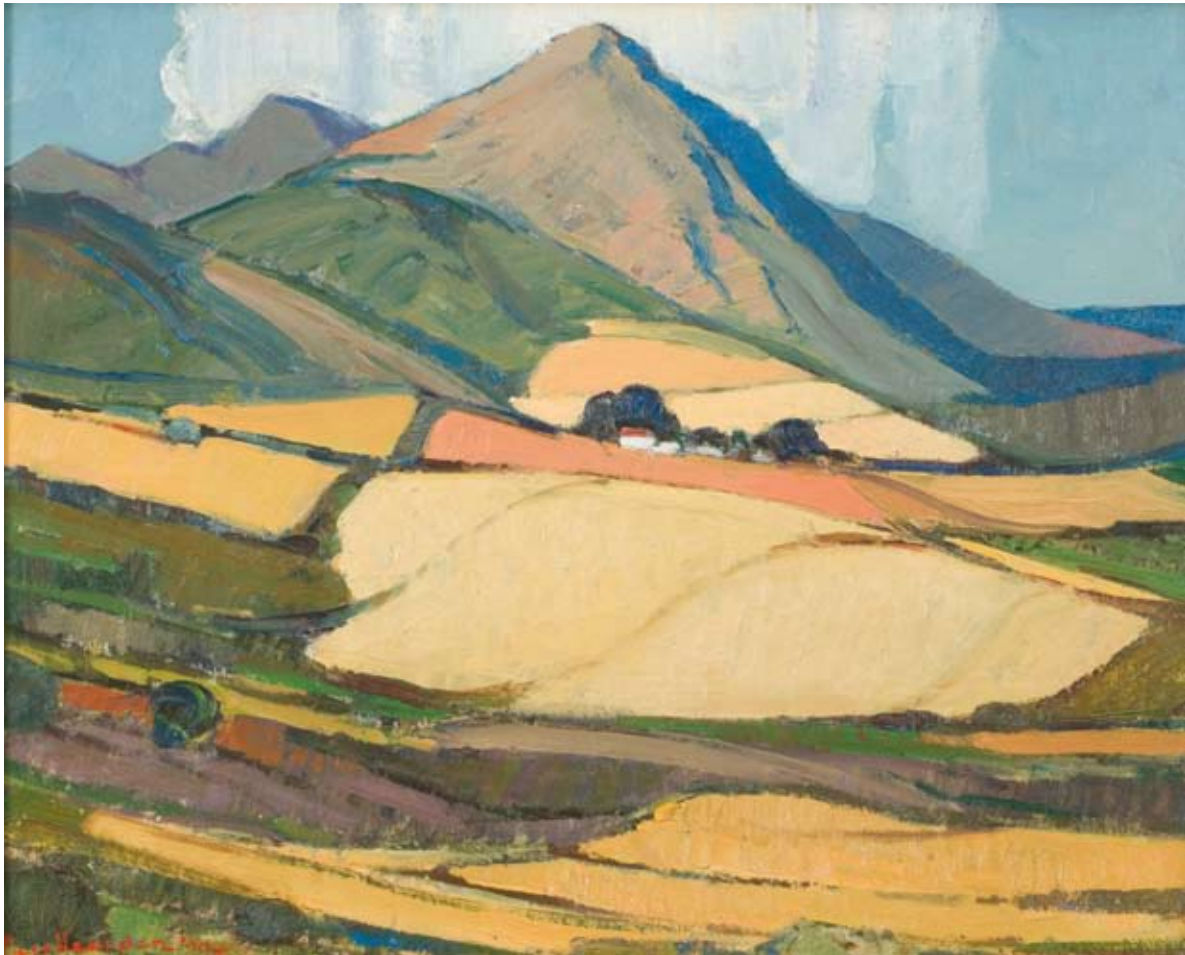
signed and dated '67; inscribed with the title on the reverse

oil on canvas laid-down on board

44,5 by 59,5 cm

R50 000 – 80 000





222

**Piet (Pieter Gerhardus) van Heerden**

SOUTH AFRICAN 1917–1991

*Wheat Fields, Riebeek Kasteel near Malmesbury*

signed and dated '90

oil on board

39 by 49 cm

R70 000 – 100 000



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223

**Piet (Pieter Gerhardus) van Heerden**

SOUTH AFRICAN 1917–1991

*Wheatlands, Caledon*

signed; dated 1964 and inscribed with the title on the reverse

oil on canvas laid-down on board

17,5 by 59 cm

R35 000 – 45 000

PROVENANCE

The Pieter Wenning Gallery, Johannesburg



224

**Piet (Pieter Gerhardus) van Heerden**

SOUTH AFRICAN 1917–1991

*An Extensive Namaqualand Landscape*

signed and dated '86

oil on board

24 by 40 cm

R50 000 – 80 000



225

**Terence John McCaw**

SOUTH AFRICAN 1913–1978

*Navarre, Somerset West*

signed and dated '50; inscribed with the title on the reverse

oil on canvas

79 by 100 cm

**R60 000 – 90 000**

PROVENANCE

The Everard Read Gallery, Johannesburg



226

**Terence John McCaw**

SOUTH AFRICAN 1913–1978

*Bien Donne Franschoek*

signed; inscribed with the title on the reverse

oil on canvas laid-down on board

60 by 75 cm

R90 000 – 120 000



227

**Terence John McCaw**

SOUTH AFRICAN 1913–1978

*Tokai Manor House*

signed; inscribed with the title on the reverse

oil on canvas laid-down on board

64 by 82 cm

R60 000 – 90 000



228

**Pieter Hugo Naudé**

SOUTH AFRICAN 1868–1941

*Farmyard, Autumn*

signed

oil on board

24 by 34 cm

**R120 000 – 160 000**

PROVENANCE

Johans Borman Fine Art Gallery, Cape Town



229

**Pieter Hugo Naudé**

SOUTH AFRICAN 1868–1941

*La Provence*

signed

oil on panel

29,5 by 34,5 cm

R150 000 – 200 000





230

**Gregoire Johannes Boonzaier**

SOUTH AFRICAN 1909–2005

*Labourers' Cottages, Somerset West, Cape*

signed and dated 1957; signed and dated 1957 and inscribed with the title on the reverse

oil on board

28,5 by 39 cm

R90 000 – 120 000



231

**Gregoire Johannes Boonzaier**

SOUTH AFRICAN 1909–2005

*Street Scene with Lions Head in the Distance*

signed and dated 1939

oil on board

17 by 25 cm

R40 000 – 60 000



Two views of Lot 232

232

**Fanie (Stephanus Johannes Paulus) Eloff**

SOUTH AFRICAN 1885–1947

*Woman with Hand on Leg*

signed, with the foundry mark C Valsuani Cire Perdue, unique  
bronze with dark brown patination

25,5 by 17,5 by 12,5 on a marble base: 19,5 by 14 by 2 cm

R70 000 – 100 000

EXHIBITED

Fanie Eloff Memorial Exhibition, Pretoria, 16th–24th March 1948 under  
the auspices of the 'Transvaalse Wekgemeenskap van die Suid  
Afrikaanse Akademie vir Wetenskap en Kuns', catalogue number 16

233

**Willem de Sanderes Hendrikz**

SOUTH AFRICAN 1910–1959

*Marega*

bronze with deep black patina  
117,5 by 27,3 by 27,5cm standing on a  
wooden base: 50 by 29 by 29 cm

**R350 000 – 450 000**

Another cast is in the collection of the  
Pretoria Art Museum.

LITERATURE

Hans Franssen, *Three Centuries of South  
African Art*, Johannesburg, 1982, illustrated  
on page 328



234

**Anton van Wouw**

SOUTH AFRICAN 1862–1945

*Die Noitjie van die Onderveld –  
Transvaal Rustenburg Sijn Distrikt*  
signed and inscribed with the title and 'S.  
A. Joh-burg, 1907' and 'Foundry G. Massa,  
Rome' on the base  
bronze with deep honey brown patina  
Height: 42 cm

**R150 000 – 200 000**

PROVENANCE

Dr. S.H. Pellissier, and thence by descent

LITERATURE

A.E. Duffey, *Anton van Wouw: The Smaller  
Works*, Pretoria, 2008, page 56 (illustration  
of another cast.) M.J. Cohen, *Anton van  
Wouw:  
Sculptor of South African Life*,  
Johannesburg, 1938, page 25 (illustration of  
another cast.)



235

**Maud Frances Eyston Sumner**

SOUTH AFRICAN 1902–1985

*The Doll Louise in an Interior*

signed; inscribed with the title and dated  
approx 1945 on the reverse

oil on canvas

45 by 36,5 cm

R180 000–240 000



236

**Maud Frances Eyston Sumner**

SOUTH AFRICAN 1902–1985

*Self Portrait*

signed

oil on board

96,5 by 48,5 cm

R120 000–160 000





237

**Maurice Charles Louis van Essche**

SOUTH AFRICAN 1906–1977

*Malay Woman with a Coffee Pot*

signed and dated 65; inscribed with the title on the reverse

oil on board

45,5 by 60 cm

R400 000–600 000





238

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Seated at Table*

signed

watercolour

54 by 70,5 cm

**R700 000–1 000 000**

Executed circa 1945.

LITERATURE

Lesley Spiro, *Gerard Sekoto: Unsevered Ties*, Johannesburg Art Gallery, 1989, catalogue number 49, illustrated in colour on page 80

239

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*A Street Scene with Three Women  
Talking*

signed and dated '74

oil on board

60 by 44 cm

R300 000–500 000



240

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

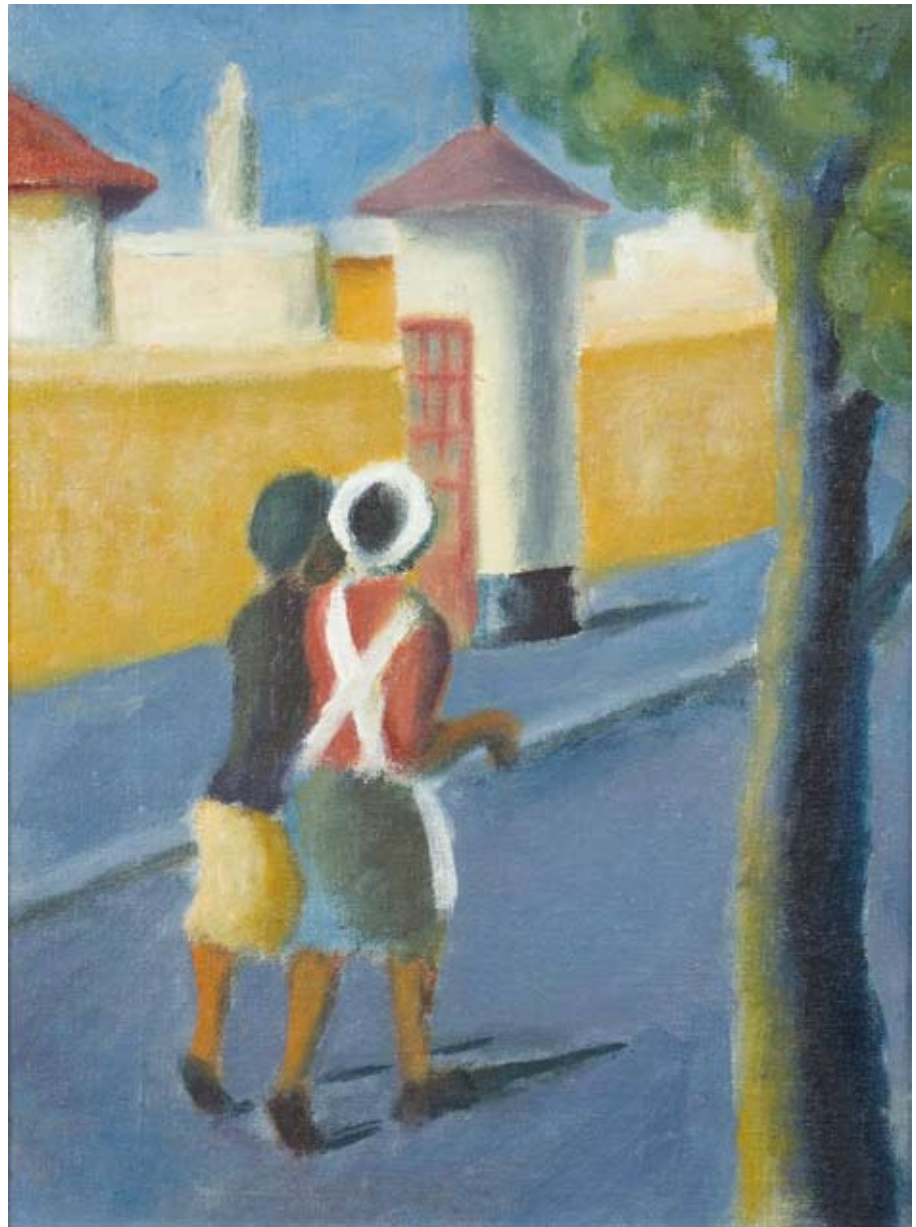
*Women in the Suburbs*

oil on canvas laid-down on board  
39,5 by 29,5 cm

R1 000 000–1 200 000

LITERATURE

Barbara Lindop, *Gerard Sekoto*,  
Johannesburg, 1988, illustrated in  
colour on page 131





241

**Gerard Sekoto**

SOUTH AFRICAN 1913–1993

*Bus Queue*

signed

watercolour over pencil

26,5 by 36,5 cm

R100 000 – 150 000



242

**John Koenakeefe Mohl**

SOUTH AFRICAN 1903–1985

*Firewood Carriers, in Single File Facing the Moon*

signed and dated in the 20th Century; inscribed with the title on the reverse

oil on board

33 by 56,5 cm

R40 000 – 60 000



243

**George Mnyalaza Milwa Pemba**

SOUTH AFRICAN 1912–2001

*Your Father never did this*

signed and dated 91; inscribed with the title on the reverse  
oil on board

48,5 by 64,5 cm

R70 000 – 100 000

PROVENANCE

The Everard Read Gallery, Johannesburg



244

**Irma Stern**

SOUTH AFRICAN 1894–1966

*The Woodgatherers*

signed and dated 1961

oil on canvas

70 by 85 cm

R1 500 000 – 2 000 000

PROVENANCE

Die Kunsamer, Cape Town

245

**Maggie (Maria Magdalena) Laubser**

SOUTH AFRICAN 1886–1973

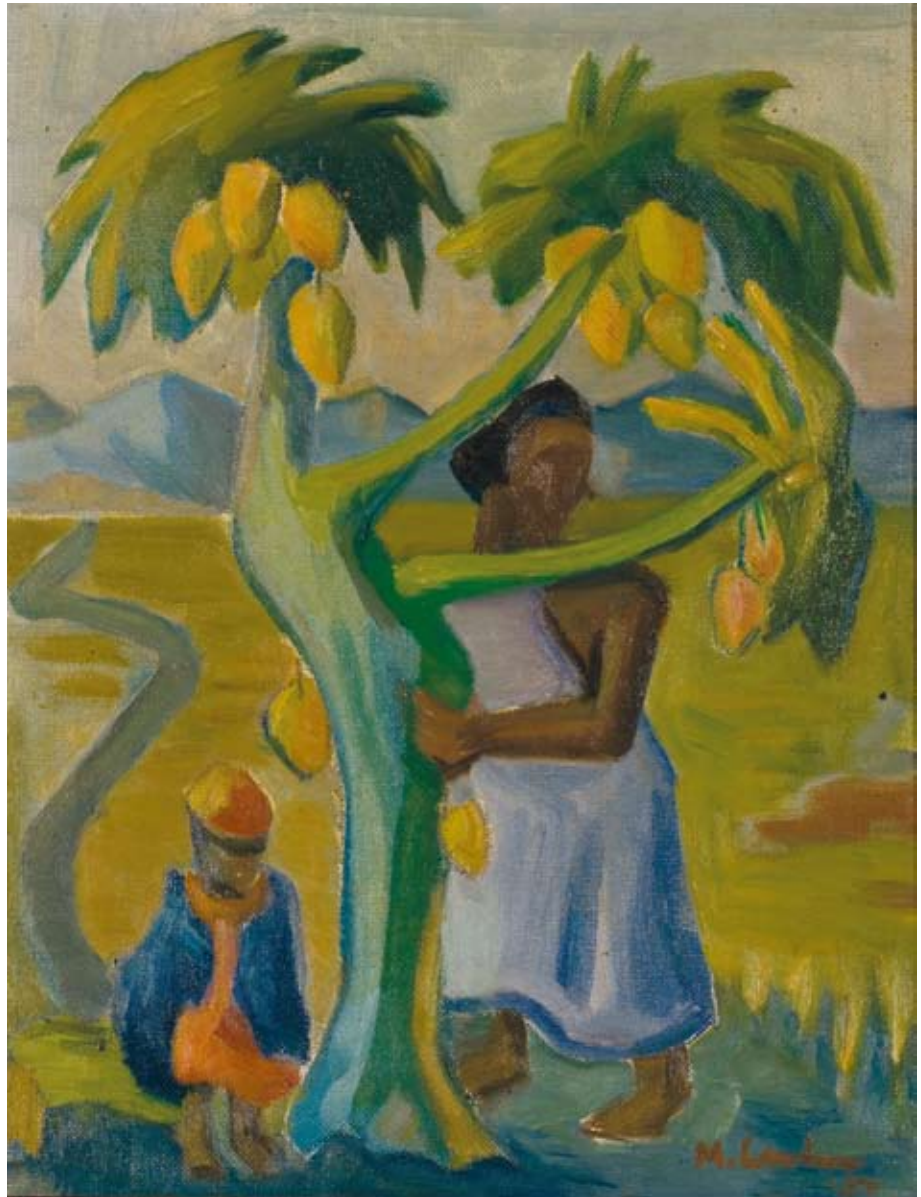
*Mother and Child at a Pawpaw Tree*

signed and dated 1960

oil on canvas

45 by 35 cm

R180 000 – 240 000





246

**Irma Stern**

SOUTH AFRICAN 1894–1966

*A Still Life of Dahlias and Fruit*

signed and dated 1960

oil on canvas

100 by 92,5 cm

**R4 000 000 – 6 000 000**

For Irma Stern, still life painting was a genre that allowed her to explore colour combinations, spatial dynamics and composition, without being constrained by mimesis. While portraiture required some degree of similitude, still life was for her the ideal genre in which to experiment. When compared with earlier interpretations of the same subject, this painting ably demonstrates how far she was able to push the medium.

Two earlier versions of the same subject are known. *A Still Life with Fruit and Dahlias*, painted in 1946, was sold at auction in November 1999 in Johannesburg and *Still Life with Dahlias*, painted in 1947, is featured in Marion Arnold's handsome monograph, *Irma Stern: A Feast for the Eye* (p 124). Both display the modulated colour, tonal values and shadows which Stern employed to achieve convincing three-dimensional form.

In this later version of the same subject, painted in 1960, brilliant colours and complementaries are splashed across the canvas revealing a freedom of expression not evident in her earlier paintings. Her colour was never freer or bolder. An almost delirious explosion of brilliant, hot colour - vermilion, cerise, peach, Naples yellow,

pink, mauve - holds the centre of the painting while complementaries of blue, green and purple reverberate with visual excitement towards the edges. Painting the dahlia petals with thick impasto and radiating lines gives the impression of whirling dervishes confirming the artist's palpable enjoyment of paint.

By contrast, the saturated, luminous citron yellow of the vase continually draws the eye back to the pulsating heart of the picture. Beside it, the unexpected clash of papaya on a pink cloth, with magenta highlights and green swirls, is entirely unpredictable.

Painted in 1960 when the artist was 66, and clearly demonstrating her confidence to paint with abandon, this is one of the finest examples of her later paintings where she luxuriates in the pleasure of paint. Her lack of interest in persuading the viewer that these are ordinary objects existing in convincing space and her commitment to treating the picture plane as a flat surface on which to enact her painting, suggest that Stern was closer in spirit to her international, post-war contemporaries than she has been given credit for.





247

**Otto Klar**

SOUTH AFRICAN 1908–1994

*Anemones*

signed

oil on board

53 by 68,5 cm

R100 000 – 120 000

248

**Maggie (Maria Magdalena) Laubser**

SOUTH AFRICAN 1886–1973

*A Still Life of a Jug with Nasturtiums and Apples on a Table*

signed  
oil on board  
50 by 45 cm

**R250 000 – 350 000**

PROVENANCE

Mrs. S.J. Laubser, acquired from the artist 1937

LITERATURE

Dalene Marais (comp.) *Maggie Laubser, her paintings, drawings and graphics*, Johannesburg, 1994, page 247, catalogue number 1195





249

**Adriaan Hendrik Boshoff**

SOUTH AFRICAN 1935–2007

*Still Life with Daisies*

signed

oil on canvas laid-down on board

71 by 90 cm

R150 000 – 200 000



250

**Adriaan Hendrik Boshoff**

SOUTH AFRICAN 1935–2007

*Still Life of Spring Flowers*

signed

oil on canvas laid-down on board

102,5 by 120 cm

R250 000 – 350 000

251

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Still Life with Proteas in a Jar*

signed and dated 1946/55

oil on canvas

95 by 67 cm

R3 500 000 – 5 000 000

The only known still life painted by Irma Stern with indigenous flowers holds a unique place in the artist's oeuvre. Given their status as a national symbol and the predilection of lesser artists to sentimentalise them, proteas are a difficult subject, avoided by most serious artists. Stern however, was not deterred.

In this arrangement, she has gathered together both European and indigenous Cape elements – an unusual practice at the time. According to Dr John Rourke, President of the Botanical Society of South Africa and former head of the Compton Herbarium at the Kirstenbosch Research Centre, proteas were not commercially available at the time.<sup>1</sup> He remembers only one person cultivating them commercially at this time. Frank Batchelor was growing Proteas in the Devon Valley, Stellenbosch in the 1940s and supplied them to a flower shop located on the corner of Main Road and Rhodes Avenue in Mowbray near Stern's Cecil Road home. In all likelihood, Stern would have seen them there and determined to rise to the challenge of painting them.

The genus protea displays such a remarkable variety in plant and flower size, habit and colour that it was named after the Greek god, Proteus, who could change his shape at will. This painting, according to Dr Rourke, clearly depicts Protea Magnifica, easily recognised by its broadly ovoid flowerhead with characteristic

central black beard. There are also branches of flowering peach or almond blossom in the vase as well as some daisies, which in Dr Rourke's opinion, are probably Arctotis. All are spring flowering species, making this painting a celebration of spring.

Also notable is the fact that Stern returned to the painting over a period of nine years before being thoroughly satisfied with the result. Unlike many of her brilliantly coloured still lifes, the colour register in this notable painting is more solemn and perhaps cerebral.

Stern enjoyed composing her still lifes by drawing on her substantial collection of vases, cloths, mats and objets d'art. It is instructive to compare the varied treatments of the same objects by the artist at different times. Here the composition is anchored by a container which, according to Marion Arnold, is a twentieth-century Chinese martaban with a mottled, light brown ferrous glaze on the upper section.<sup>2</sup> The same container appeared in *Still Life with Red Flowering Gums* on Strauss & Co's inaugural Cape Town sale in October 2009. Beneath the container is a woven Congolese mat

1. All information on the flowers in this painting was supplied by Dr Rourke in an email dated 27 March 2010 and in conversation with Emma Bedford on 28 March 2010.

2. Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood press, 1995, p129.







252

**Pieter Willem Frederick Wenning**

SOUTH AFRICAN 1873–1921

*Buddha with Two Vases*

signed

oil on canvas

21,5 by 31,5 cm

R300 000 – 500 000



253

**François Krige**

SOUTH AFRICAN 1913–1994

*Still Life with Brown Jug, Aubergines, Tomatoes and Peppers on a White Cloth*  
authenticated with a stamp on the reverse by the artist's widow, Sylvia Krige and the  
artist's sister, Suzanne Fox, dated 25th March 2000; also authenticated by the artist's nephew,  
Justin Fox, dated 6th May 2009 on the backing paper  
oil on board  
47,5 by 60 cm

R180 000 – 240 000



254

**Walter Whall Battiss**

SOUTH AFRICAN 1906–1982

*Figural Composition*

signed

oil on canvas

40 by 50 cm

R100 000 – 150 000

EXHIBITED

Gallery 21, Johannesburg



255

**Walter Whall Battiss**

SOUTH AFRICAN 1906–1982

*Figural Composition*

signed

oil on board

34,5 by 39 cm

R100 000 – 150 000

256

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Still Life with Gladioli and Fruit*

signed and dated 1934

oil on canvas

85 by 85 cm

**R4 000 000 – 5 000 000**

Rarely does an auction sale offer such a wide range of still lifes from different periods of Irma Stern's career. From an early still life painted in 1934 to a unique middle-period painting of proteas to a late painting produced in 1960, these works provide an exceptional opportunity to examine the changes in Stern's approach not just to this particular genre but to the handling of her medium and to larger questions of the nature of painting in a rapidly changing world.

*Still Life with Gladioli and Fruit* is a superb example of Stern's mastery of her medium displaying some of the lessons learnt from her mentor, German Expressionist painter Max Pechstein. The generous form of a favourite

green vase (which also appeared in *Still Life with Dahlias* on Strauss & Co's inaugural Cape Town sale in October 2009) is located at the centre of the composition from which the green stems radiate. Soft pink blooms with luscious highlights are articulated with rose-coloured lines that are echoed in the polka-dot pink cloth. The rich buttery yellow background is a completely unexpected choice of colour against the foreground pinks. All is painted with substantial impasto strokes and a palpable appeal that makes one imagine that one can reach into the painting to inhale the fragrance of fresh flowers and take a bite from an apple.

Joan Stern  
1934



257

**Marjorie Wallace**

SOUTH AFRICAN 1925–2005

*Fisherwomen and Children waiting for  
the Boats*

signed  
oil on board  
80 by 58,5 cm

R60 000 – 80 000



258

**Sidney Goldblatt**

SOUTH AFRICAN 1919–1979

*Mending the Nets*

signed and dated 1959/60; signed and  
inscribed with the title on the reverse  
mixed-media on board  
79 by 64,5 cm

R25 000 – 35 000





259

**Nerine Constantia Desmond**

SOUTH AFRICAN 1908–1993

*Die Goeie Herder*

signed  
oil on board  
90 by 60 cm

**R70 000 – 90 000**

A member of the New Group, Nerine Desmond, nurtured a long-held interest in pastoral themes often painted with sheep or goats and their herders. It may be assumed that this was painted in the mid-fifties when other known works on related themes were produced. The white and turquoise of the herder's head cloth and beads and the ochres of her skirt and blanket wrap indicate that she is a Xhosa woman and this is an Eastern Cape scene. With a sure sense of design developed during her studies in graphic techniques at the Central School of Art in London, Desmond transposes these colours to the landscape and the goats to suggest a unity of nature and culture. Her knowledge of animal anatomy underlies the rhythmic movement of the goats and provides the sound foundation for this idyllic scene of rustic contentment.



260

**Johannes Petrus Meintjes**

SOUTH AFRICAN 1923–1980

*Herd Boy II*

signed and dated 1958

oil on board

59 by 47 cm

**R80 000 – 120 000**

LITERATURE

cf. F.L. Alexander, *Art in South Africa Since 1900*, A.A. Balkema, Cape Town, 1962, illustrated in black and white on page 99, *Herd Boy*, 1958 (JM Cat No. 598)

There were three versions of *Herd Boy*. Meintjes destroyed *Herd Boy I* in 1960 and *Herd Boy III* was published in Alexander's *Art in SA, Panorama, Lantern and Die Vaderland*.



261

**Johannes Petrus Meintjes**

SOUTH AFRICAN 1923–1980

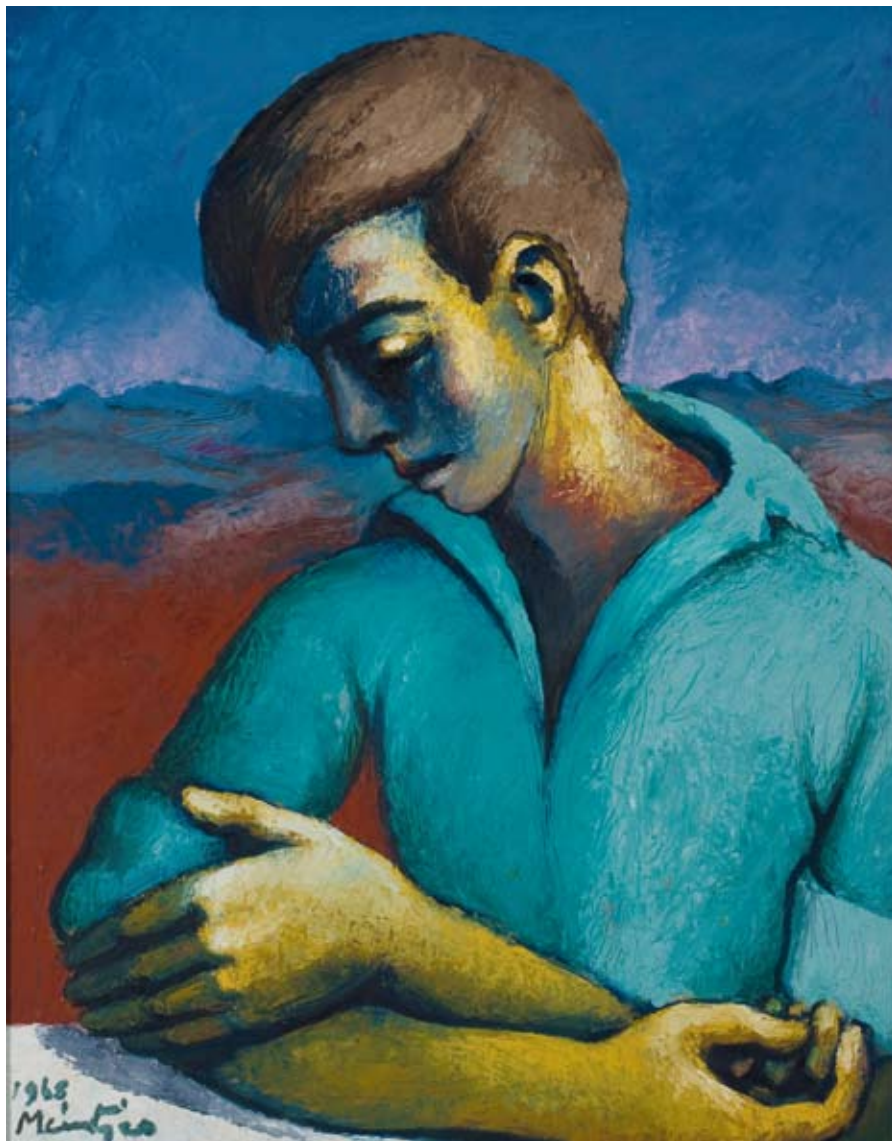
*Waiting Boy*

signed and dated 1968; inscribed with  
the title on the reverse

oil on board

50 by 39,5 cm

R60 000 – 80 000



262

**Fritz Krampe**

SOUTH AFRICAN 1913–1966

*The Kill*

signed with the artist's initials  
oil on canvas laid-down on board  
163,5 by 105 cm

**R300 000 – 500 000**

LITERATURE

peter Strack, *Timeless Encounters, Fritz Krampe a painter's life in Africa*, Windhoek, 2007, illustrated on page 16



263

**Irma Stern**

SOUTH AFRICAN 1894–1966

*Still Life with Magnolias and Pumpkins*

oil on canvas

67,5 by 71,5 cm

R2 000 000 – 3 000 000

It's worth comparing this painting to a still life of flowers and gourds painted in 1942 illustrated on page 142 of Marion Arnold's *Irma Stern: A Feast for the Eye*. There colour is treated more conventionally and the subject comfortably contained within the format. Here colour is subservient to the overriding theme of the work: the profusion of nature and the sense of plenty.

In this paean to fecundity, the abundance of nature is celebrated through food and flowers, as the sources of immense pleasure and well-being. The fleshy magnolias, in various stages of

blooming, from tight buds to full blown maturity, appear to burst beyond the confines of the canvas, which can barely contain their fullness. The painting's strongest tonal contrasts, between the clear whites of the large, soft petals and the dark pine greens of the firm leaves, draw the eye to this sensuous centre. Creamy, plump pumpkins are spread out beneath them on a cloth of earthy mushroom and yellow-ochre tones that are skilfully distinguished from the cool, reflective surfaces of the glistening vase.



264

**Irma Stern**

SOUTH AFRICAN 1894–1966

*A Landscape with Houses*

signed and dated 1937  
gouache on paper laid-down on card  
46,5 by 36,5 cm

R100 000 – 150 000



265

**Piet (Pieter Gerhardus) van Heerden**

SOUTH AFRICAN 1917–1991

*Street Scene with Figures*

signed and dated 48

oil on canvas

60 by 49 cm

R90 000 – 120 000







266

**David Johannes Botha**

SOUTH AFRICAN 1921–1995

*Windermere, Cape Town*

signed

oil on canvas laid-down on board

50 by 75 cm

R80 000 – 120 000



267

**Ernst Karl Erich Mayer**

SOUTH AFRICAN 1876–1960

*Bavenda Village, Zoutpansberg*

signed and dated 1945

oil on canvas-board

36 by 54,5 cm

**R60 000 – 80 000**

Accompanied by *Erich Mayer Album*, J.H. De Bussy (publ.), Cape Town and Pretoria, 1953, cf. plates: X Matalaberg Native Village, Transvaal and XIII, Bawenda Village, Zoutpansberg, 1945.



268

**Terence John McCaw**

SOUTH AFRICAN 1913–1978

*Outside Roma Lesotho*

signed; inscribed with the title on the reverse

oil on canvas laid-down on board

59 by 74,5 cm

R120 000 – 160 000



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269

**Pranas Domsaitis**

SOUTH AFRICAN 1880–1965

*Blouberg Strand with Table Mountain*

bearing a label of authenticity by Adelheid Domsaitis, the artist's wife, also inscribed with the title and numbered 85 on the reverse

oil on board

37,5 by 50 cm

R40 000 – 60 000



270

**Pranas Domsaitis**

SOUTH AFRICAN 1880–1965

*Rhythmic Karoo Landscape*

signed; signed, inscribed with the title and numbered 16 on the reverse

oil on canvas laid-down on board

44,5 by 56 cm

R40 000 – 60 000



271

**Jean Max Friedrich Welz**

SOUTH AFRICAN 1900–1975

*Breede River, Cape*

signed and dated 47; inscribed with the artist's name, title and date on the reverse

oil on canvas

45 by 60,2 cm

**R400 000 – 600 000**

PROVENANCE

Die Kunsamer, Cape Town



272

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*The Prophet, Head II, 1969*

accompanied by a certificate of  
authenticity by Johan R. Deichmann  
and H. Lourens dated 11-04-89  
oil and gesso on canvas  
60 by 51 cm

R200 000 – 300 000

273

### Alexis Preller

SOUTH AFRICAN 1911–1975

#### *The Flower King*

signed and dated '70

oil on canvas

69,5 by 59,5 cm

R800 000 – 1 200 000

Two other known versions, each entitled *Flower King*, were painted in 1968 and included in Alexis Preller's solo exhibition curated by Esmé Berman for the Pretoria Museum in 1972 (catalogue numbers 144 and 145). Common to all three is the head of a young man, crowned with an elaborate headdress of organic forms deriving as much from plant life as they might from sea coral. Their beautiful faces and aquiline features are preoccupied by pensive expressions and each has a small symbol on one cheek that evokes a scarification mark or a tear. In one of the earlier paintings a barbed thread across the youth's forehead suggests the sufferings of Christ.

An earlier prototype, *Christ Head*, 1952, in the Permanent Collection of Iziko South African National Gallery, is described by Esmé Berman as 'more specifically African and more majestic than any of his earlier conceptions'.<sup>1</sup> She goes on to explain that 'the idea embodied was less that of a hallowed Christian icon than of a mighty African ancestral figure'.

*The Flower King*, produced almost two decades later, resonates with the artist's youthful admiration of Post-Impressionist artists such as Paul Gauguin and the clarity of form, purity of colour and hieratic qualities of Piero della Francesca Quattrocento frescoes.

1. Esmé Berman and Karel Nel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, 2009, p151.







274

**Alexis Preller**

SOUTH AFRICAN 1911–1975

*The King*

inscribed on a label on the reverse:  
'To my own dear Guna 'This for your home  
coming' love Alexis'

oil on board

59,5 by 49,5 cm

R400 000 – 600 000



275

**Reginald Ernest George Turvey**

SOUTH AFRICAN 1882–1968

*Dawn over Africa*

signed; dated 1961 and inscribed with the title on the reverse  
oil on canvas laid-down on board  
60 by 75 cm

R40 000 – 60 000

PROVENANCE

Collection Mr. Lowell Johnson

LITERATURE

Lowell Johnson, *Reginald Turvey, Life and Art*, Oxford,  
1986, plate 8, illustrated in colour



276

**Ephraim Mojalefa Ngatane**

SOUTH AFRICAN 1938–1971

*A Child on Donkey in a Township with Cheering Children*

signed and dated 64  
mixed-media on board  
60 by 74 cm

R140 000 – 180 000



277

**Ephraim Mojalefa Ngatane**

SOUTH AFRICAN 1938–1971

*Street Scene with Spaza Shop*

signed

mixed-media on board

59,5 by 74,5 cm

R150 000 – 200 000



GIUSEPPE CATTANEO



SYDNEY KUMALO



CECILY SASH



CECIL SKOTNES



EDOARDO VILLA



# amadlozi

This is the farewell exhibition of the group **amadlozi** which will be shown during the winter season 1963/1964 at the following galleries in Italy:

**galleria numero**

Rome: 11th December, 1963 to 31st December, 1963

Florence: 4th January, 1964 to 17th January, 1964

Milan: 30th January, 1964 to 12th February, 1964

Venice: 20th April, 1964 to 3rd May, 1964

Preview 15th October, 1963 at  
Egon Guenther Gallery  
Connaught Mansions  
215 Bree Street  
Johannesburg

## The Amadlozi Group

Amadlozi, meaning 'spirit of the ancestors', was the name conceived by Sydney Kumalo for a group of artists that included Edoardo Villa, Cecil Skotnes, Giuseppe Cattaneo and Kumalo.<sup>1</sup> Ezrom Legae was closely associated with the artists. Goldsmith and art dealer, Egon Guenther, curated their first exhibition which opened in his Johannesburg gallery in October 1963. Vittorino Meneghelli, through his Italian contacts, arranged for the exhibition to tour Rome, Florence, Milan and Venice in 1963 and 64.

Guenther, who believed that a significant work of art should reflect its time and environment, was instrumental in encouraging these artists to draw on African inspiration for their work. Exposure to his significant collection of traditional African art at a time when these could not be seen in South Africa's public institutions or market places, located the group at the forefront of serious discussions and analyses of African art in southern Africa.<sup>2</sup> Although the artists never exhibited together again as the Amadlozi Group, their impact on South African art was to be profound.

The artists would look to the African environment, its dramatic forms and cultural milieu which, together with their understanding of European modernism, they forged into new formal languages that were innovative and distinctly African. In 1964 Villa modelled in clay and had cast in bronze a series of monumental heads that suggest the faceted planes of African masks and of Analytical Cubist sculpture. *Reclining Nude*, dated 1968, and *Standing Figure*, dated 1970, reveal how Villa was shifting towards abstraction without abandoning the human form so central to his work.

Drawing on South Africa's abundant resources of iron-ore and steel, Villa developed unique forms

of expression using these local materials to reflect an increasingly industrialised and mechanised age. *Heraldic Figure* and the two bas-relief sculptures with their sharp thorn-like forms also reflect the local flora. In addition, their verticality, symmetry and strong presence evoke traditional African sculpture.

Like Villa, Giuseppe Cattaneo was also Italian-born. Inspired by his experience of mining, he experimented with metallurgical materials to express his African-inspired conceptions. His *African Shield*, created with epoxy-bound pigments on steel, like *Thorned Condition* on this auction, won him the Second Annual Artists of Fame and Promise award in 1960.

Cecil Skotnes was appointed Cultural Recreation Officer at the Polly Street Centre in 1952 where Sydney Kumalo began attending classes at that time before being appointed Art Organiser in 1958<sup>3</sup>. Legae joined in the activities when the Polly Street Centre relocated to the Jubilee Centre in the early 1960s and was later appointed to a post there. Skotnes introduced Kumalo and Legae to Guenther, whose astute criticism and market promotion were to prove invaluable.

Skotnes also arranged for Kumalo to work with Villa twice a week from 1958 to 1960, and later Legae also assisted Villa, initiating an association that was to affect the work of all three sculptors. Skotnes discussed with Kumalo the Cubist approach to the simplification of three-dimensional form<sup>4</sup> that is evident in the latter's planar treatment of the human form in *Standing Female Figure*. Legae's *Torso* shares many of the characteristics of African art and European modernism with which his fellow artists were grappling.

Guenther also acquainted Skotnes with

contemporary German graphic artists, who were to have a seminal influence on his early woodcuts. Seeing the potential of developing his original wood blocks into the incised paintings on wood, he evolved this unique art form into his signature work. The magnificent *African Figures*, an early panel produced in 1965 on a monumental scale, uses a dark ground with raised figures embellished with marble dust and ochre oxides. By contrast, in *Three Figures* and *Two Figures*, the incised backgrounds are painted with oxides with the figures finished in flat black to create dramatic effects. The unusual *African Head*, with its dynamic pattern of raised black lines dividing areas of luminous colour, captures the bejewelled quality of stained glass windows.

The exchange of ideas and practices at the Polly Street Centre and through the Amadlozi Group were undoubtedly the catalysts in developing the African-inflected style, content and technique of this extraordinary group of pioneering artists. Rarely does an auction provide such a broad selection of works by so important a group, making it possible for auction goers to appreciate individual works and trace networks of influence and inspiration between artists and collectors.

1. Information provided by Egon Guenther interviewed by Emma Bedford, 26 March 2010. Cecil Sash was the fifth member of the Amadlozi Group.

2. See Karel Nel, 'Edoardo Villa: Creating an African Presence' in Karel Nel, Elizabeth Burroughs and Amalie von Maltitz (eds), *Villa at 90*, Jonathan Ball Publishers, Johannesburg and Cape Town, 2005, pp 121-147.

3. Information obtained from Elizabeth Rankin, 'Teaching and Learning: Skotnes at Polly Street' in Frieda Harmsen (ed), *Cecil Skotnes*, South African National Gallery, 1996.

4. Ibid.



278

**Cecil Edwin Frans Skotnes**

SOUTH AFRICAN 1926–2009

*African Figures*

signed and dated 65

carved, incised and painted wood panel

85 by 225 cm

R700 000 – 1 000 000

Commissioned from the artist for a Houghton home,  
where the piece has been installed until now.







279

**Cecil Edwin Frans Skotnes**

SOUTH AFRICAN 1926–2009

*Three Figures*

signed

carved, incised and painted wood panel

121 by 120,5 cm

R500 000 – 700 000

280

**Sydney Alex Kumalo**

SOUTH AFRICAN 1935–1988

*Head*

signed

terracotta

45 by 12 by 18cm; mounted on a wooden

base: 9 by 18,5 by 18,5 cm

**R25 000 – 40 000**

PROVENANCE

The Egon Guenther Gallery, Johannesburg





Two views of Lot 281

281

**Edoardo Villa**

SOUTH AFRICAN 1915–

*African Mask, 1965*

bronze

71 by 42 by 40 cm

R80 000 – 120 000

PROVENANCE

The Egon Guenter Gallery, Johannesburg, 1973

LITERATURE

Fritz-Uwe Günther compiler, *Edoardo Villa Museum Catalogue*, University of Pretoria, 1998, the Plaster of Paris version illustrated in black and white on page 10, figure 4



282

**Cecil Edwin Frans Skotnes**

SOUTH AFRICAN 1926–2009

*African Head*

signed

incised and painted wood panel

122 by 121 cm

R600 000 – 800 000

283

**Edoardo Villa**

SOUTH AFRICAN 1915–

*Heraldic Figure, 1962*

steel

43 by 19cm, mounted on a wooden base:

57 by 19 cm

**R50 000 – 80 000**

cf. Lola Watter, *Modern South African Sculptors*, Edoardo Villa, Johannesburg, 1967, figure number 20, African Sentinel, 1963

EXHIBITED

*Sculpture by Edoardo Villa 1960–1970*, Art Museum Pretoria, July, August, 1970; Joubert Park Johannesburg, September, October, 1970, catalogue number 8





284

**Giuseppe Cattaneo**

SOUTH AFRICAN 1929–

*Thorned Condition*

signed and dated 1960 on the reverse  
plastic metal (devcon) on steel  
76 by 66 cm

R50 000 – 80 000

cf. African Shield, Esmé Berman, *Art and Artists of South Africa*, Cape Town, 1983, illustrated on page 89

PROVENANCE

The Egon Guenther Gallery, Johannesburg, 1974

EXHIBITED

The Gertrude Posel Gallery, University of the Witwatersrand, Johannesburg, *Giuseppe Cattaneo Retrospective Exhibition*, 19 April–25 May 1997, catalogue number 35, illustrated in black and white on page 7



285

**Edoardo Villa**

SOUTH AFRICAN 1915–

*Figural Relief*

mounted bas-relief in metal

39 by 35 by 12 cm

R60 000 – 90 000

cf. African Mask, 1962, Lola Watter, *Villa*, Johannesburg,  
1967, illustrated figure 17



286

**Edoardo Villa**

SOUTH AFRICAN 1915–

*The Family*

mounted bas-relief in metal

48,5 by 51 cm mounted on a wooden block

R150 000 – 200 000

PROVENANCE

The Goodman Gallery, Johannesburg



287

**Cecil Edwin Frans Skotnes**

SOUTH AFRICAN 1926–2009

*Two Figures*

signed  
carved, incised and painted wood panel  
61 by 45 cm

R300 000 – 400 000



288

**Sydney Alex Kumalo**

SOUTH AFRICAN 1935–1988

*Standing Female Figure*

signed and numbered VI/X

bronze with verdigris patina

83 by 20 by 22cm; on a tapering wooden

base: 29 by 28 by 20,5 cm

**R150 000 – 200 000**

PROVENANCE

The Egon Guenther Gallery,  
Johannesburg



289

**Ezrom Kgobokanyo Sebata Legae**

SOUTH AFRICAN 1938–1999

*Torso*

signed with the initials and numbered I/X  
bronze

59 by 18 by 17 cm; mounted on a wooden  
base: 20 by 25 by 6 cm

**R100 000 – 150 000**

PROVENANCE

The Egon Guenther Gallery, Johannesburg



Two views of Lot 289

290

**Edoardo Villa**

SOUTH AFRICAN 1915–

*Standing Figure, 1970*

signed, dated 1970 and numbered 2/3

bronze

73 by 20 by 26 cm

**R60 000 – 90 000**

LITERATURE

Fritz-Uwe Günther compiler, *Edoardo Villa Museum Catalogue*, University of Pretoria, 1998, the Plaster of Paris version illustrated in colour on page 32, figure 119





291

**Ezrom Kgobokanyo Sebata Legae**

SOUTH AFRICAN 1938–1999

*Reclining Woman*

signed with the initials and numbered II/X

bronze

34 by 19 by 10,5 cm

R40 000 – 60 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg



292

**Edoardo Villa**

SOUTH AFRICAN 1915–

*Reclining Figure*

signed, dated 1968 and numbered 6/6

bronze

37 by 22 by 19 cm; mounted on a wooden base: 40,5 by 25 by 6 cm

R50 000 – 70 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

LITERATURE

cf. Fritz-Uwe Günther, *Edoardo Villa Museum Catalogue*, University of Pretoria, 1998, the Plaster of Paris version illustrated in black and white on page 35, figure 127



Two views of Lot 293

293

**Edoardo Villa**

SOUTH AFRICAN 1915–

*Reclining Figure*

signed and numbered V/VI  
bronze with verdigris patina

35 by 45 by 17,5cm mounted on a wooden base: 44,5 by 20 by 4 cm

R70 000 – 90 000

PROVENANCE

The Egon Guenther Gallery, Johannesburg

LITERATURE

cf. Fritz-Uwe Günther compiler, *Edoardo Villa Museum Catalogue*, University of Pretoria, 1998, the Plaster of Paris version illustrated in black and white on page 34, figure 126



Two views of Lot 294

294

**Edoardo Villa**

SOUTH AFRICAN 1915–

*Reclining Figure*

signed, dated 1967 and numbered 4/6

bronze with verdigris patina

37 by 50 by 22 cm; mounted on a wooden base: 25,5 by 53 by 5 cm

R40 000 – 60 000



295

**Edoardo Villa**

SOUTH AFRICAN 1915–

*Column for the African Life Centre,  
Pretoria, [Maquette], 1964*

signed

bronze with light green patina

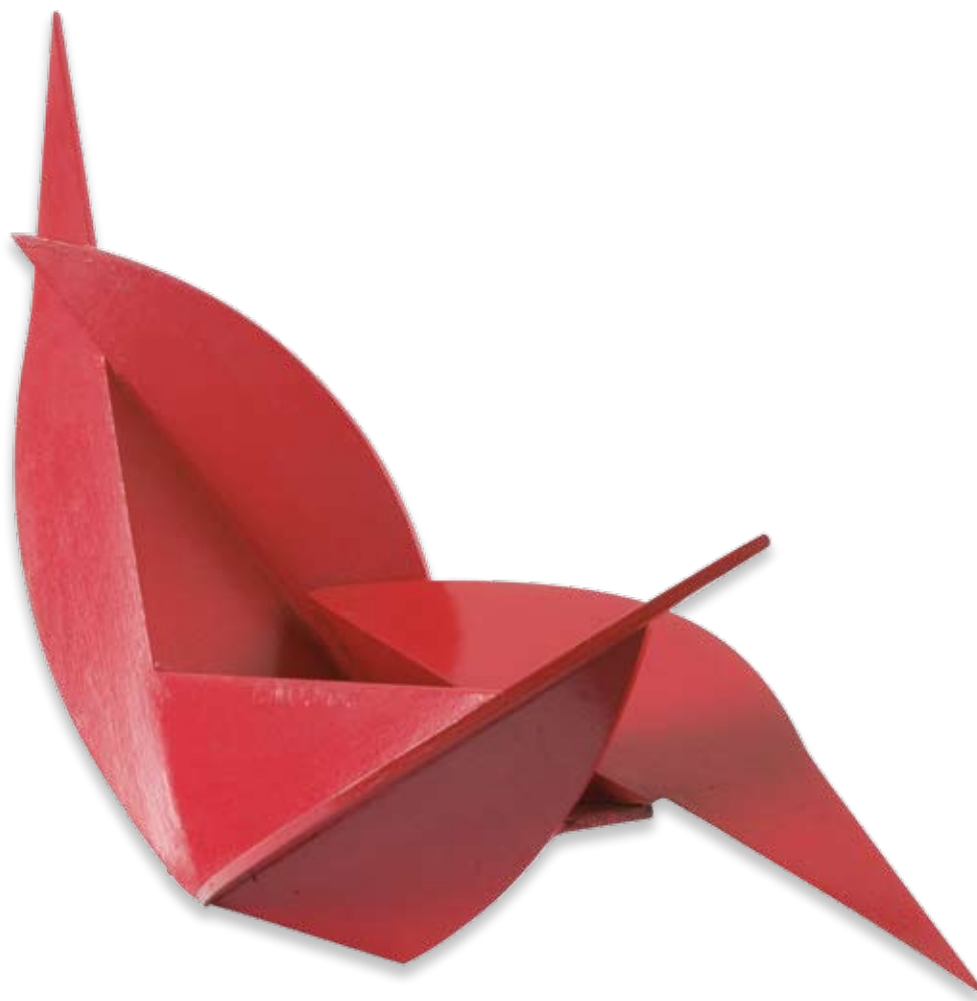
89 by 27 by 24,5 cm

**R100 000 – 150 000**

LITERATURE

Fritz-Uwe Günther compiler, *Edoardo Villa  
Museum Catalogue*, University of Pretoria,  
1998, the Plaster of Paris version illustrated in  
black and white on page 21, figure 68





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296

**Edoardo Villa**

SOUTH AFRICAN 1915–

*Form from Boat Series*

signed and dated 2005

painted steel

38 by 85 by 25 cm; mounted on a steel base: 125 by 45 by 31 cm

R60 000 – 80 000

297

**William Joseph Kentridge**

SOUTH AFRICAN 1955–

*Bird (Dove)*

signed and numbered 4/12 in

pencil in the margin

lithograph

62,5 by 42 cm

R40 000 – 50 000



298

### Deborah Margaret Bell

SOUTH AFRICAN 1957–

#### *Journey of the Magus III 1999/2000*

signed and dated 1999/2000

charcoal, gouache, watercolour, pastel and collage

160 by 120 cm

R70 000 – 100 000

#### EXHIBITED

*The Journey Home: New Work*, Art First,

London, 2000

*Unearthed*, Goodman Gallery, Johannesburg,

2001

#### LITERATURE

Pippa Stein, *Deborah Bell, TAXI-010*, David Krut Publishing, 2004.

#### PROVENANCE

Art First, London

Goodman Gallery, Johannesburg



Long-time friend and artistic collaborator with Robert Hodgins and William Kentridge on a number of print and film projects, Deborah Bell has developed her own distinctive style that explores the entanglements of histories and cultures by drawing on a diversity of imagery that includes African, Asian, Middle Eastern and European sources. Her approach is less academic than intuitive and imaginative.

*Journey of the Magus III* forms part of a series of works entitled *The Journey Home*, which was exhibited at Bell's first solo show at Art First, London in 2000. The fact that this work was selected for the cover of Bell's monograph is an indication of

its importance within the artist's oeuvre. As editor and primary contributor to the book, Pippa Stein pointed out, 'making art is her way of penetrating the material world as deeply as she can, in order to grasp the invisible path which is taking her on what she calls "the journey home"'.<sup>1</sup>

Describing how the artist shifted in the 1990s from oil painting to mixed media with watercolour washes in order to find a new form through which to explore the relationship between the spiritual and the material, Stein explains that these works 'show each horse and rider firmly on the path to spiritual enlightenment and renewal, accompanied by the ever-present shadows of history'.<sup>2</sup>

Drawing on staffs and veranda posts, Bell adheres to the proportions of West African sculpture, where the head, associated with destiny and the locus of the spirit, measures one third of the body. Carried on the head is a ceramic vessel, which though a symbol of completeness, bears the marks of cracking, suggesting the weathering of time and conflict.<sup>3</sup>

<sup>1</sup> Pippa Stein, 'The Journey Home' in *Deborah Bell, TAXI-010*, David Krut Publishing, 2004, p7.

<sup>2</sup> *Ibid*, p28.

<sup>3</sup> Deborah Bell in conversation with Emma Bedford, 30 March 2010.

299

**Robert Griffiths Hodgins**

SOUTH AFRICAN 1920–2010

*Jogger*

signed, dated October 2005/6 and inscribed  
with the title on the reverse

oil on canvas

75 by 50 cm

R70 000 – 100 000





300

**Jabulane Sam Nhlengethwa**

SOUTH AFRICAN 1955–

*Movement around Johannesburg, 2002*

signed and dated 02; signed and dated 02 and

inscribed with the title on the reverse

collage and oil on canvas

75 by 85 cm

R60 000 – 90 000



301

**Ephraim Mojalefa Ngatane**

SOUTH AFRICAN 1938–1971

*The Musicians*

signed

mixed-media on board

75,5 by 59,5 cm

R140 000 – 180 000



302

**Frans Martin Claerhout**

SOUTH AFRICAN 1919–2006

*A Man carrying Sunflowers*

signed

acrylic on asbestos

149,5 by 120 cm

R200 000 – 300 000





303

**Frans Martin Claerhout**

SOUTH AFRICAN 1919–2006

*Figures with Candles*

signed

mixed-media on canvas laid-down on board

59,5 by 70 cm

R90 000 – 120 000

304

**Bettie Cilliers-Barnard**

SOUTH AFRICAN 1914–

*Stammoeder*

signed and dated 1951; inscribed with the  
title on the reverse

oil on canvas

54 by 36 cm

R90 000 – 120 000

