



Country Club Johannesburg, Woodmead

1 November 2010 – 8 pm

South African Paintings and Sculpture

Session Two: Lots 150–230

OPPOSITE
Lot 194 Alexis Preller, *Angel Head* (detail)



PROPERTY OF THE ESTATE LATE ESTHER HOLLOWAY

150

Frans David Oerder

SOUTH AFRICAN 1867–1944

Winter Scene, Cape Flats

signed

oil on board

12,5 by 22 cm

R30 000 – 40 000



PROPERTY OF THE ESTATE LATE ESTHER HOLLOWAY

151

Frans David Oerder

SOUTH AFRICAN 1867–1944

Apies River, North of Pretoria

signed

oil on canvas

42 by 62,5 cm

R120 000 – 180 000



PROPERTY OF THE ESTATE LATE ESTHER HOLLOWAY

152

Pieter Hugo Naudé

SOUTH AFRICAN 1868–1941

Bain's Kloof

signed and dated 21

oil on board

24,2 by 29,3 cm

R80 000 – 120 000



153

Frans David Oerder

SOUTH AFRICAN 1867–1944

*Frederik Jacobus Bezuidenhout's Farm,
Bezuidenhout Valley*

signed

oil on canvas

48,5 by 95 cm

R250 000 – 400 000

Executed circa 1898.

On 20 September 1861, Frederik Jacobus Bezuidenhout purchased this farm from the widow of the original owner, B.P. Viljoen, and gave his name to the area. Now a large residential suburb of Johannesburg it lies between the long hill known as Observatory on the north and the Kensington ridge on the south. The homestead with its row of walnut trees was at the foot of the valley near Gillooley's Farm.



A photograph of Mr Tomlinson's sitting room, showing the two Pieter Wennings flanking a Hugo Naudé still life which appeared in *Die Huisgenoot*, 25 June 1954.

154

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873–1921

The Apies River and Union Buildings

oil on board
40 by 50 cm

R1 000 000 – 1 200 000

PROVENANCE

Gordon Campbell Tomlinson and thence by descent

In February 1919 Pieter Wenning instructed the Johannesburg auctioneer Ernest Lezard to auction over thirty of his paintings and drawings. It was then customary for artists to auction a large body of their recent work. Wenning was at the time under financial pressure particularly since his wife required serious surgery. She underwent the operation only to die a few days later on 23 February.

The sale was not a great success with almost a quarter of the works remaining unsold yet two works, *The Apies River and Union Buildings* and *Landscape Pretoria* (this and the following lot), each sold for £15 (R30) reputedly then the highest price ever paid for a painting by Wenning. The paintings were purchased by Gordon Campbell Tomlinson.

Tomlinson was born on the 6 October 1887 one of 13 children. Both attorney and author he took a leading role in the second Afrikaans language movement. Together with Prof. J.J. Smith and Dr. Tobie Muller they published the periodical *Ons Moedertaal* which later merged with *Die Huisgenoot*. At the time that he purchased these paintings he practised as an attorney at Vredefort where he spent the greater part of his life.

Shortly after acquiring the paintings, Tomlinson arranged a small local exhibition of his collection and presented a lecture. He wrote to Wenning, J.E.A. Volschenk and Hugo Naudé asking for their approach to and philosophy of art and also their aims. All three replied at some length. Their replies are reproduced in an article on the Tomlinson collection published in *Die Huisgenoot* of 25 June 1954 by Prof. G. Dekker. Sadly a part of the Wenning reply had been mislaid. Wenning's reply is also reproduced in the catalogue for the retrospective exhibition presented by the Pretoria Art Museum in March 1967. Both paintings are now being sold by Tomlinson descendants.

In this remarkable painting of Pretoria in the early twentieth century, Pieter Wenning captures an image of a fertile place, populated with trees and lush undergrowth alongside the Apies River

as it flows north through the city. Above this landscape, a bright blue sky optimistically takes up almost two thirds of the composition. In the distance are the Union Buildings on Meintjies Kop, the site selected by architect Sir Herbert Baker because it was 'nearer to the town, which it dominated as did the Acropolis the city of Athens ...'¹ Significantly, the Union Buildings were designed to commemorate the merging of the two former Boer colonies and the two British colonies. In addition to housing the government in its administrative capital, the Union Buildings were intended to provide a visible symbol of the fusing of the two disparate histories and cultures into one united country.

The cornerstone was laid in late 1910 and the building completed in 1913 just a few years before Wenning painted this scene. The Union Buildings feature in other works such as the pencil and wash drawing entitled *Die Uniegebou*, Pretoria which was amongst the works that the artist consigned to D. C. Boonzaier in March 1916 for sale. In correspondence between them dating from 27 March to 11 May 1916 they discussed the works and Boonzaier noted in a diary entry of 14 May 1916: 'This is one of the most charming things Wenning has done.'²

While Wenning was working daily in De Bussy's Bookshop he used every available free Wednesday afternoon and Sundays to go out painting. It often took him about an hour to cycle out to his chosen sites where he would work furiously, sometimes till after sunset, before packing up and cycling back into town. At one stage he acquired a tent, the better to be able to immerse himself in the landscape and study its features.

His landscapes show evidence of careful observation from nature, yet the painterly quality remains paramount. With broad brushstrokes loaded with a range of blues and greens, he captures the vista over Pretoria with a vision that is fresh and assured.

¹ Peter Unsworth, 'Herbert Baker's gift to the nation', *The Sunday Times*, 30 May 2010, pages 10–11.

² J. Du P. Scholtz, *D. C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg Publishers, 1973, page 24.





155

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873–1921

Landscape, Pretoria

oil on board

35,5 by 42,2 cm

R600 000 – 900 000

See the notes to Lot 154

PROVENANCE

Gordon Campbell Tomlinson and thence by descent



156

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

A Mountainous Landscape

signed

oil on card

22,5 by 30,2 cm

R80 000 – 120 000

PROPERTY OF THE ESTATE LATE J. J. VAN SCHAIK

157

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Barberton en Nelshoogte, Kaapschehoop

signed and dated 49; inscribed with the title and 'van Pierneef Studio '25.11.49' on the frame on the reverse

oil on canvas
65,5 by 85,5 cm

R3 000 000 – 4 000 000

PROVENANCE

The late J. L. van Schaik and thence by descent

This remarkable painting by Jacob Hendrik Pierneef has an illustrious provenance. It was acquired from the artist by Johannes Lambertus van Schaik (1888–1965) on 25 November 1949 and inherited by his son Jan Jacob van Schaik (1917–2009). The former came to South Africa from Holland in 1911 and joined the bookseller De Bussy in Johannesburg. In 1914 he founded the bookselling and publishing house J L van Schaik in Pretoria. The business flourished and on his death his two sons Jan and Hans continued to run the company until 1986 when it was sold to Nasionale Pers. It still continues to trade under the name Van Schaiks.

Acquired from the artist's studio shortly after it was painted, the provenance is evidence of the close and supportive relationship between the artist and the bibliophile. As a patron of the arts, Van Schaik is known to have collected impressive works that include Irma Stern's *Gladioli*, on Strauss & Co's 11 October sale in Cape Town. The fact that he selected this particular painting is evidence of its importance in Pierneef's oeuvre.

Viewed from the Nelshoogte plateau along the southern part of the Mpumalanga escarpment area west of the town of Barberton, the painting offers a spectacular view of the valley with the river coursing into the distance. The foreground has an astonishing wealth of detail in the vegetation and thorn trees so emblematic of Pierneef's landscape paintings.

The title alerts us to the artist's thoughts as

he traced the contours of this remarkable area. Kaapschehoop, a tiny hamlet in the Barberton district, was one of the first places in which alluvial gold deposits were discovered in the 1880s. Prospectors, seeing in the 10 000 square kilometre valley a resemblance to the Cape of Good Hope with Table Mountain towering above it, named it De Kaap valley and their incorrigible optimism gave rise to the official name of the hamlet. Pierneef's painting thus becomes a cultural meditation on the origins of the gold industry that gave first Barberton and then the Witwatersrand their *raison d'être*.

Pierneef succeeds in achieving both a breadth of vision and a depth of perspective by structuring his composition in astute ways. The rolling hills and the sloping mountains that are arranged in a series of interlocking diagonals, encourage our eye to travel to the edges of the painting and back to its centre, emphasising the width of the landscape. Linear perspective that leads one's eye, via the zigzagging river to the vanishing point and aerial perspective with warm colours that advance in the foreground and with cool, receding colours in the background, provide the impression of deep space.

The result is a painting that is breathtaking in its scale and ability to evoke the vastness of the South African landscape. While the artist's compositional strategies lend complexity to the painting, the apparently endless variations lull one into a sense of wonder and satisfaction.





158

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853–1936

A Landscape with Trees

signed and dated 1905

oil on canvas

59,5 by 90 cm

R120 000 – 160 000



159

Adriaan Hendrik Boshoff

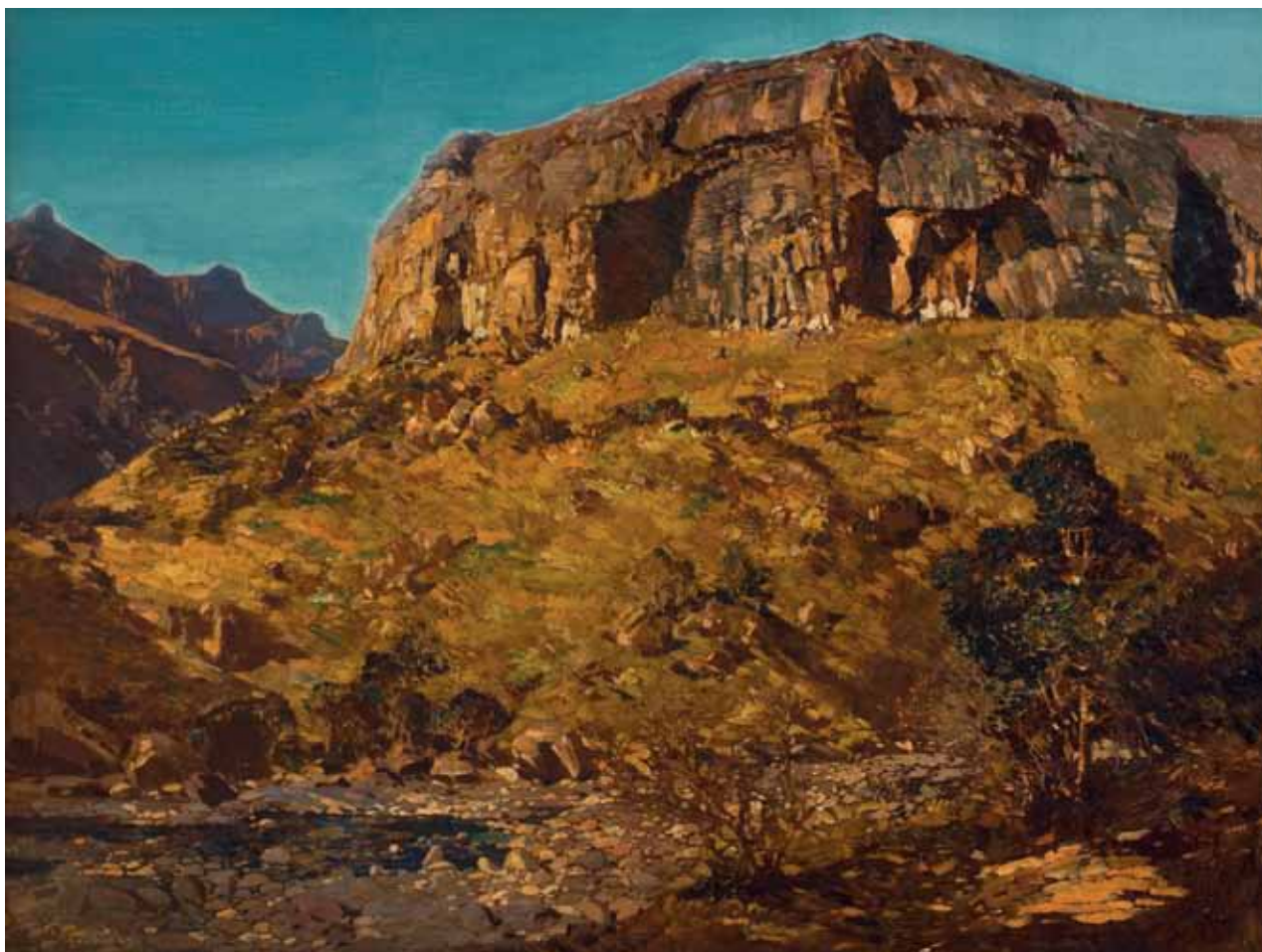
SOUTH AFRICAN 1935–2007

Olifants River, near Middelburg, Mpumalanga

oil on canvas laid-down on board

74,5 by 121 cm

R250 000 – 350 000



160

Robert Gwelo Goodman

SOUTH AFRICAN 1871–1939

The Little Berg, Natal

signed

oil on canvasboard

73,5 by 99,5 cm

R350 000 – 400 000

PROVENANCE

W.A. Campbell, Mount Edgecombe

EXHIBITED

Royal Institute Galleries, Piccadilly, London, 6 to 28 June 1924

LITERATURE

Joyce Newton Thompson, *Gwelo Goodman South African Artist*, London, 1951, pages 132 and 140, illustrated facing page 124.



161

John Meyer

SOUTH AFRICAN 1942–

Trying above the Dam

signed; signed, dated 81.09 and inscribed with the
title on the reverse

oil on canvas

59 by 74,5 cm

R140 000 – 180 000

162

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

Baobab Tree

signed and dated 46; signed, inscribed with the title and 'Pretoria. TVL.' on the reverse
oil on canvas
75 by 100,5 cm

R5 000 000 – 7 000 000

LITERATURE

Stephan Welz, *Art at Auction in South Africa 1969–1989*, Johannesburg, 1989, page 62
illustrated in colour.

Born in Pretoria, Jacob Hendrik Pierneef was the son of Dutch immigrants whose circle of friends included Anton van Wouw, Frans Oerder and Pieter Wenning, each of whom offered the young artist sound advice and encouragement in his artistic pursuits.

When the second Anglo-Boer War broke out in 1899, the family chose deportation to the Netherlands where the young Pierneef's studies and exposure to the old masters there and in Rome were to have a formative influence on his development. In 1900 he studied drawing under an architect in Hilversum and in 1901 attended the Rotterdam Academy. Back in South Africa, the gifted painter, Frans Oerder, taught him for several years and he learnt etching and wood-engraving under George Smithard.

Returning to Europe in 1925, he was exposed to many stimuli but it was Dutch artist and theorist, Willem van Konijnenburg (1868-1943), who was to have the most seminal influence on Pierneef's art and thinking through his philosophy regarding the spiritual effects of mathematical proportion, linear rhythm and simplified form. Accordingly, principles of geometry that stress precision through the emphasis of linear elements in painting are employed to achieve harmony, balance and unity.

While the Impressionists' and Post-Impressionists' colour palette and treatment of light effects also impressed him, Pierneef found in Van Konijnenburg's ideas the approach that was to become the foundation for his mature style, of which this painting is an excellent example.

The composition is dominated by the majestic grandeur of the baobab tree whose soaring verticality suggests power, dignity and oneness. The intersecting arcs of the spreading branches and the sweeping, white clouds focus attention on the apex of the tree. In addition, the curving lines of the road and the dynamic diagonals of the trees, arranged in a diminishing perspective, concentrate interest on the extraordinary bulk of the baobab's trunk.

Trees are significant in Pierneef's oeuvre. Not only are specific trees characteristic of particular geographic areas which they assist in describing, but they are emblematic of his art where trees

are both an active defining principle used to structure the composition and the key elements in conveying symbolic information.

Pierneef painted the trees in this bushveld scene with such devoted attention to detail that they are clearly recognisable. The large baobab (*Adansonia digitata*) in the centre is flanked by umbrella trees, or 'haak en steek' (*Acacia tortilis*). The tree with the green crown and whitish bark is known as the Sheppard tree (*Boschia albitrunca*), while the tree on the far right is probably the 'bergkaree' (*Rhus leptodictya*) with its characteristically bent branches. The tall tree in the right foreground, with its erect growth, appears to be a 'boekenhout' (*Faurea saligna*). Typical bushveld trees in the background include the bushwillow (*Combretum* species), thorn trees (*Acacia* species) and probably the tree wisteria (*Bolusanthus speciosus*).

In his influential book on the Johannesburg Station Panels, Nic Coetzee points out that trees have a special place in the work of Pierneef in general ...

The tree is a potent and complex symbol:¹ 'the symbolism of the tree denotes the life of the cosmos: its consistency, growth, proliferation, generative and regenerative processes.'² This would fit in with the pantheistic view of Nature as a vast process of becoming, and the outer forms of things in Nature are merely concrete manifestations of the immanent essence in Nature. The tree can be seen as an encapsulation of Nature, symbolically spanning many generations. Like an art that remains representational but ostensibly signifying intangible, universal ideas, trees are rooted in the past but reach into the future: anchored in the earth, they extend to heaven.³

With thanks to Ernst van Jaarsveld, Botanist and Horticulturist, Kirstenbosch National Botanical Gardens, for information on the trees in this painting.

1 D. Cosgrove and S. Daniels (eds), *The Iconography of Landscape: Essays on the Symbolic Representations, Designs and Use of Past Environments*, Cambridge University Press, Cambridge, 1988, pages 32–42.

2 J. E. Cirlot, *A Dictionary of Symbols*, Routledge, London, 1973, page 347.

3 N. J. Coetzee, *Pierneef, Land and Landscape: The Johannesburg Station Panels in Context*, C B M Publishing, Johannesburg, 1992, page 21.









163

Gerard Bhengu

SOUTH AFRICAN 1910–1990

A Mountainous River Landscape with Aloes

signed

watercolour

26 by 36,5 cm

R60 000 – 90 000



164

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886–1957

An Extensive Landscape with Acacia Tortilis

signed and dated 1936

oil on board

52,5 by 65 cm

R1 200 000 – 1 800 000



165

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909–2005

Firs, Cape

signed and dated 1963

oil on canvas

39 by 49 cm

R100 000 – 140 000



166

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

A Blossoming Tree, and House in a Wooded Landscape

signed

oil on canvas

48 by 58,5 cm

R180 000 – 220 000

167

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Nature Morte

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

oil on canvas

50 by 60 cm

R250 000 – 400 000

Maud Sumner, more than most other artists, has introduced to the South African art scene an appreciation of French art through her paintings which reveal an intelligent and sensitive response to the French modernist masters.

Maud Sumner was an educated, articulate and independent woman who, in many ways, was ahead of her time. In 1922 she was awarded her MA in Literature from Oxford University and went on to study art in London and Paris. While she was born in Johannesburg and continued to visit South Africa and England, it was in Paris that she made her home. She once famously declared: 'As a person I am South African and English, but as a painter I am French!'

In Paris she studied under Maurice Denis, the leading theorist of the Nabi movement, and met many of the great artists of the day including

Braques, Matisse, Picasso, Léger and Villon. Not only did she relish the artistic atmosphere of the art capital but she absorbed the influences of French modernism which are clearly evident in this still life.

Nature Morte displays the distinct influences of both Analytical and Synthetic Cubism, the former in the analysis of forms from different angles and the latter in the decorative treatment of the painted surface through large shapes of bright colour and varied patterning. It is hardly surprising that paintings such as these would have caught the attention of major international collectors. Sumner is represented in the Musée de l'Art Moderne, Paris; the Stedelijk Museum, Amsterdam, the Ashmolean Museum, Oxford and the Contemporary Art Society, London, amongst others.





168

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Trees

oil on canvas

45 by 64 cm

R150 000 – 250 000



169

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906–1977

A Still Life with a White Vase, Pears and Apples on a Table

signed

oil on board

54,5 by 67 cm

R250 000 – 350 000



170

Frans David Oerder

SOUTH AFRICAN 1867–1944

A Still Life with Roses in a Blue Vase

signed

oil on canvas

79,5 by 99,5 cm

R180 000 – 220 000

171

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886–1973

Still Life with Flowers

signed

oil on board

54,5 by 39,5 cm

R200 000 – 300 000

PROVENANCE

Mrs M.G. Louw, Somerset-West, acquired directly from the artist, thence by inheritance Mrs E. Horn, Cape Town.

LITERATURE

Dalene Marais, *Maggie Laubser; her Paintings, Drawings and Graphics*, Perskor, Johannesburg and Cape Town, 1994, page 358, catalogue number 1279.



172

Irma Stern

SOUTH AFRICAN 1894–1966

White Lilies

signed and dated 1936

oil on canvas

67,5 by 64,5 cm

R4 000 000 – 5 000 000



Irma Stern with *White Lilies* photographed at the opening of her exhibition in the Argus Gallery, Cape Town, March 1941. (Photograph: *The Cape Argus* 24 March 1941)

White Lilies was included in Irma Stern's solo exhibition at the Argus Gallery in March 1941, where it was identified as among the best works.

The unnamed reviewer notes that previous exhibitions by the artist had 'aroused the strongest emotions in many of the spectators' and adds:

'But times change and public taste becomes more sophisticated, and in these days an Irma Stern exhibition arouses so little critical antagonism that you would almost think she had become an 'old master' in the full flush of her career.'

Further on we read:

'Her present exhibition is as full of interest as ever and it contains, perhaps, even more variety. Landscapes, seascapes, still life and portraits – the large room is vivid with colour and full of her own strong, vigorous personality. The pictures glow with the painter's vitality.'

Under the sub-heading, A LOVELY WORK, the reviewer asserts:

Some of the still life paintings, particularly 'White Lilies' (34) are among the best things she has done in this manner ...¹



The fabric used in the still life now a cushion cover in the UCT Irma Stern Museum.

All the hallmarks of Stern's mature style are evident in this relatively early painting. The white lilies are articulated mainly through strong brushwork and thick, impasto paint, providing the perfect foil for the bold designs of the exotic objects and textile in the foreground. The fabric is probably of Indonesian origin and may well have been acquired along the east coast on one of Stern's journeys en route from Cape Town to Europe. Cut and sewn into a favourite cushion cover, it is still in the UCT Irma Stern Museum today.

On the right is the picnic basket that Stern famously carried with her on many outings. Stories abound of the substantial lunches and delectable edibles that would emerge from the basket that accompanied her on her daily visits to the Argus Gallery where custodian Stella Chiappini welcomed her and visitors.

Evidence of the pleasures of reading, relaxing and feasting on figs that spill from a blue plate, anchor the foreground with their rich patterning. By contrast, the white lilies against the soft, rose-tinted background lend a calm, almost ethereal atmosphere.

With thanks to Christopher Peter of the UCT Irma Stern Museum, Cape Town, for his assistance in identifying objects in this painting.

¹ 'Pictures by Irma Stern: A Vigorous and Vital Personality,' *The Cape Argus*, Monday 24 March 1941, page 11.



173

Alexis Preller

SOUTH AFRICAN 1911–1975

A Persian Vase with Flowers

signed and dated 45
oil on canvas laid-down on board
49 by 38,5 cm

R160 000 – 180 000

cf. Esmé Berman and Karel Nel, *Alexis Preller: Collected Images*, Johannesburg, 2009, *Persian Vase*, illustrated in black and white on page 109.



174

**Pieter Willem Frederick
Wenning**

SOUTH AFRICAN 1873–1921

*A Still Life with Hibiscus and
Fuchsias*

signed
oil on canvas
29,5 by 22 cm

R250 000 – 350 000

PROVENANCE

J. J. van Nouhuys
Sister O. Bär
Cyril Berman
Volks Art Auctions, Pretoria,
20 October 1993, Lot 86.

EXHIBITED

Pieter Wenning Gallery,
Johannesburg, *Pieter Wenning
Memorial Exhibition*, 29 January –
12 February 1946, catalogue number
71 with the title *Flowerpiece Petunias*,
illustrated.
*Pieter Wenning 1873–1921
Commemorative Exhibition*, Pretoria
Art Museum, March 1967, catalogue
number 24, with the title *Still life with
petunias*. Illustrated in black and
white.

LITERATURE

J. du P. Scholtz, *D. C. Boonzaier
en Pieter Wenning verslag van 'n
vriendskap*, Cape Town, 1973, page 53,
note 73.





PROPERTY OF THE ESTATE LATE ESTHER HOLLOWAY

175

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873–1921

Still Life with Flowering Quinces

signed

oil on canvas

24 by 34,5 cm

R350 000 – 450 000

176

Irma Stern

SOUTH AFRICAN 1894–1966

*A Studio Still Life with the
Artist's Brushes and Roses*

signed and dated 1936

oil on canvas

64,5 by 50 cm

R2 500 000 – 3 500 000



177

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886–1973

Iris in a Blue and White Beer Mug

signed with the initials and dated '20
oil on canvas laid-down on board
49 by 33,5 cm

R60 000 – 90 000

LITERATURE

Dalene Marais, *Maggie Laubser; her
Paintings, Drawings and Graphics*, Perskor,
Johannesburg and Cape Town, 1994,
page 358, catalogue number 167.



178

William Joseph Kentridge

SOUTH AFRICAN 1955–

Dutch Iris

signed and numbered 34/50 in pencil in
the margin
etching and aquatint, 3 plates and
14 colours
108 by 59 cm

R70 000 – 100 000



179

Irma Stern

SOUTH AFRICAN 1894–1966

Lilies

signed and dated 1944
oil on canvas
60 by 65 cm

R4 000 000 – 5 000 000

PROVENANCE

Dulcie Howes, acquired from the artist.

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, on page 140, illustrated in colour.



In Irma Stern's *Lilies* the flowers appear to burst from the vase as if in a seasonal statement of spring. These Madonna lilies are distinguished from St Joseph's lilies by their shorter leaves, yellow flower centres and heavy, pollen-laden anthers. As symbols of purity, they feature in innumerable religious paintings and depictions of Mary.¹

Despite their symbolic attributes, Stern ascribes to the flowers and objects in this still life a strong physicality that makes them convincingly real. The vase is, in all likelihood, a Chinese jar which Stern acquired for her own collection and which is currently in the UCT Irma Stern Museum (above) (catalogue number 534). With its brownish slip and heavy copper-green glaze, it stands 21 centimetres.

But never an artist to be constrained by perceptual reality, Stern has allowed herself the licence to explore the medium of paint in ways that heighten the sensuality of the medium. The

fluid contours of the ceramics, the glowing golden colours and the sure brushwork are all evidence of the fluent, confident style of Irma Stern at the height of her powers.

In contrast to her more colourful paintings, the artist has used a quiet palette and infused the painting with light by employing a predominance of crisp whites that range to creamy tones in the flowers and fabric, offsetting these with lemon yellow pollen spatters, a rich cadmium yellow background and the raw ochre jar. The effect is one of harmony and subtlety, enlivened by complementary contrasts in the orange stamens and fruit against the blue vase and bowl and the red and green of the foreground apple.

With thanks to Christopher Peter of the UCT Irma Stern Museum, Cape Town, for his assistance in identifying objects in this painting.

¹ Marion Arnold, *Irma Stern A Feast for the Eye*, Fernwood Press, 1995, illustrated plate 140.





180

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902–1985

Lilies in an African Pot

signed

oil on canvas

59 by 49 cm

R100 000 – 150 000

181

William Mitcheson Timlin

SOUTH AFRICAN 1892–1943

The Building of a Fairy City, The Cathedral

signed, dated 1925, inscribed with the title and with the artist's owl device mark
pen and ink and watercolour
58 by 38,5 cm

R130 000 – 160 000

William Timlin started a series of fantasy paintings for a book entitled *The Building of a Fairy City*. He also wrote the text but never completed the project.





Two views of Lot 182

182

Anton van Wouw

SOUTH AFRICAN 1862–1945

Laughing Basuto

signed, dated 1936, inscribed 'Joh-n' and bears the foundry mark 'G. Massa. Rome'

bronze with deep brown patina and white enamelled eyes and teeth
31,3 by 26 by 20,5cm mounted on a wooden base 5,5 by 27 by 28,5 cm

R500 000 – 700 000

PROVENANCE

Volks Auctioneers Sales Company in association with
E Schweickerdt, Pretoria, 27 October 1972, lot 3, illustrated.

LITERATURE

A.E. Duffey, *Anton van Wouw, The Smaller Works*, Pretoria,
2008, illustrated on page 74 (illustration of another cast).



Two views of Lot 183

183

Anton van Wouw

SOUTH AFRICAN 1862–1945

Sidwana Tokozile (The Coffee Drinker)

signed, inscribed with the title, 'S.A Joh-burg' and bears the foundry mark 'G. Massa. Rome.'

bronze, dark-brown patination

29,5 by 11,5 by 11,5 cm

R250 000 – 350 000

LITERATURE

A.E. Duffey, *Anton van Wouw, The Smaller Works*, Pretoria, 2008, pages 74 and 75, (illustration of another cast).

184

Alexis Preller

SOUTH AFRICAN 1911–1975

*A Portrait of a Young Girl with Blue
Eyes and Dark Hair*

signed and dated 45
oil on canvasboard
37,5 by 28 cm

R180 000 – 240 000



185

Alexis Preller

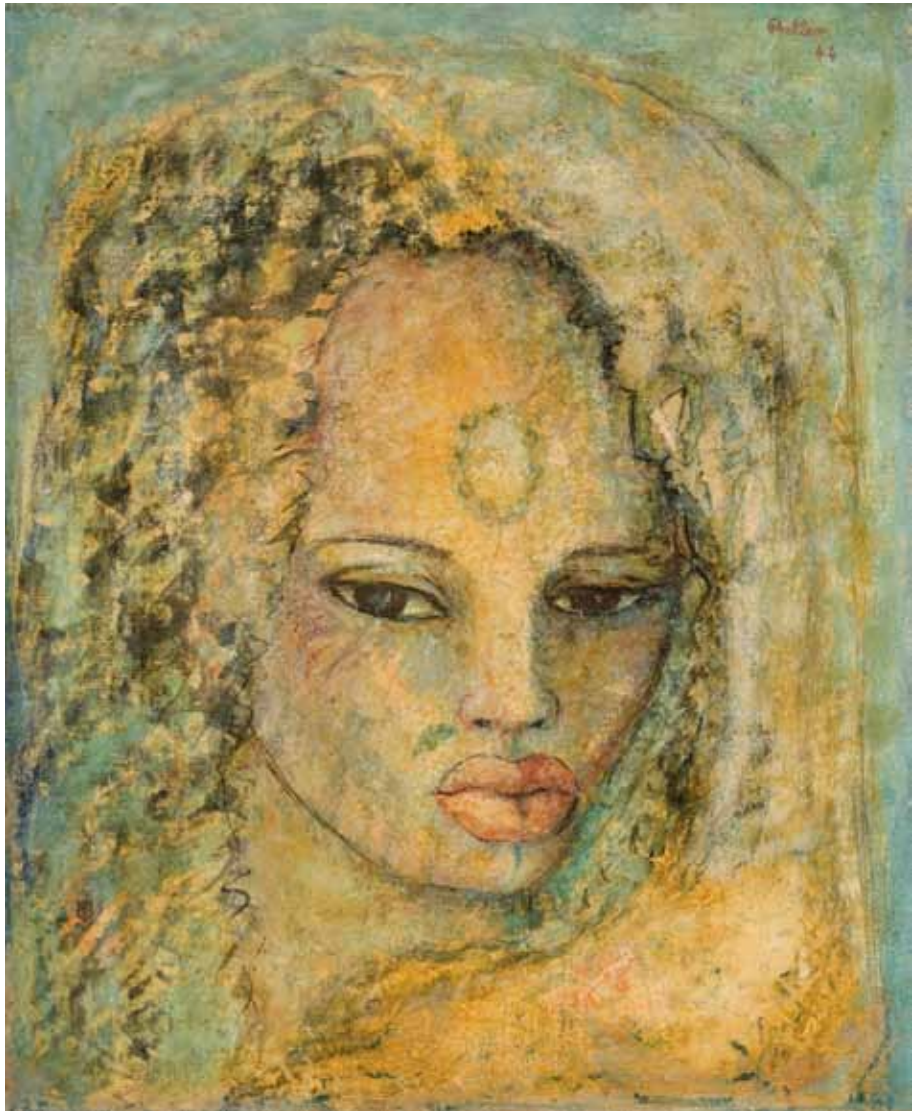
SOUTH AFRICAN 1911–1975

African Head

signed and dated 44
mixed media on gesso
41,5 by 33,5 cm

R220 000 – 280 000

cf. Esmé Berman and Karel Nel, *Alexis Preller
Africa: The Sun and Shadows*, Johannesburg,
2009, the sketch 'African Head, 1938',
illustrated on page 294.



186

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886–1973

*Portrait of a Woman; Landscape
with Birds, Houses and Boats in the
Background*

signed
oil on board
48 by 40,5 cm

R500 000 – 800 000

PROVENANCE

Dr. and Mrs. A. H. Smith, Johannesburg,
acquired directly from the artist.

LITERATURE

Dalene Marais, *Maggie Laubser; her
Paintings, Drawings and Graphics*, Perskor,
Johannesburg and Cape Town, 1994, page
358, catalogue number 1582.

*Portrait of a Woman; Landscape with Birds, Houses
and Boats in the Background* was included in
Maggie Laubser's *Prestige Retrospective Exhibition*
that toured to the South African National Gallery,
Cape Town; the Pretoria Art Museum and the
Johannesburg Art Gallery in 1969.

It also features in Dalene Marais' catalogue
raisonné in the section headed 'South Africa. The
established Artist. Abstraction and Consolidation
CA 1950–1973'.¹

At this stage Laubser was settled in her home
'Altyd Lig' in the Strand. Her career was firmly
established, she was honoured in various major
exhibitions and tributes were pouring in: her
paintings featured in the *Overseas Exhibition
of South African Art* at the Tate Gallery, London
in 1948, the Venice Biennale in 1953 as well as
in numerous local and international touring
exhibitions. The south african Academy for Science
and Art had awarded her a Medal of Honour
for Painting in 1946 and made her an Honorary
Member in 1968.

The motifs in these later works included many
of her favourites such as Langebaan and the
adjacent coastal areas, of which this painting could

be one. As Marais points out, while these motifs
are recalled from memory, they are still related to
observed reality. However, details are reduced in
order to focus on the essence of the scene and its
capacity to convey her emotional attachment to
the subject.

Maggie Laubser's empathy with those who
lived close to their sources of income and to their
sustenance is legendary. This woman, shielded
from the elements by her yellow scarf, could well
be waiting on the shore for the fishing boats, a
conjecture supported by the shielded from the
elements by her yellow scarf, could well be waiting
on the shore for the fishing boats, a conjecture
supported by the presence of many seagulls.
Heightened colour and strong outlines create
rhythmic patterns across the composition that
emphasise the simple, yet most vital, elements
of life. The dynamic shapes of the birds in the
foreground are echoed in the path leading to the
house while the flight path of the bird at the top
left accentuates the billowing sails on the horizon
that are bringing the boats in.

¹ Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*,
Perskor, Johannesburg and Cape Town, 1994, page 311.



187

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906–1977

A Portrait of a Woman with a Pink Head Scarf

signed
oil on board
52 by 37 cm

R70 000 – 100 000





188

Maurice Charles Louis van Esche

SOUTH AFRICAN 1906–1977

A Harlequin Flautist

signed

oil on board

75 by 60 cm

R250 000 – 350 000



189

Maurice Charles Louis van Esche

SOUTH AFRICAN 1906–1977

*Two Congolese Women in a
Landscape*

signed

oil on board

58,5 by 49 cm

R300 000 – 400 000

190

Vladimir Griegorovich Tretchikoff

SOUTH AFRICAN 1913–2006

A Young Girl

signed

oil on canvas

65 by 50 cm

R300 000 – 400 000





191

Erik (Frederik Bester Howard) Laubscher

SOUTH AFRICAN 1927–

Silence of Full Moon

signed and dated '91; signed, dated 1991, inscribed with the
title in both English and Afrikaans on the reverse

oil on canvas

100 by 109,5 cm

R90 000 – 120 000



192

Alexis Preller

SOUTH AFRICAN 1911–1975

Apple

signed and dated '64

oil on canvas

40,5 by 51 cm

R150 000 – 200 000

193

Johannes Petrus Meintjes

SOUTH AFRICAN 1923–1980

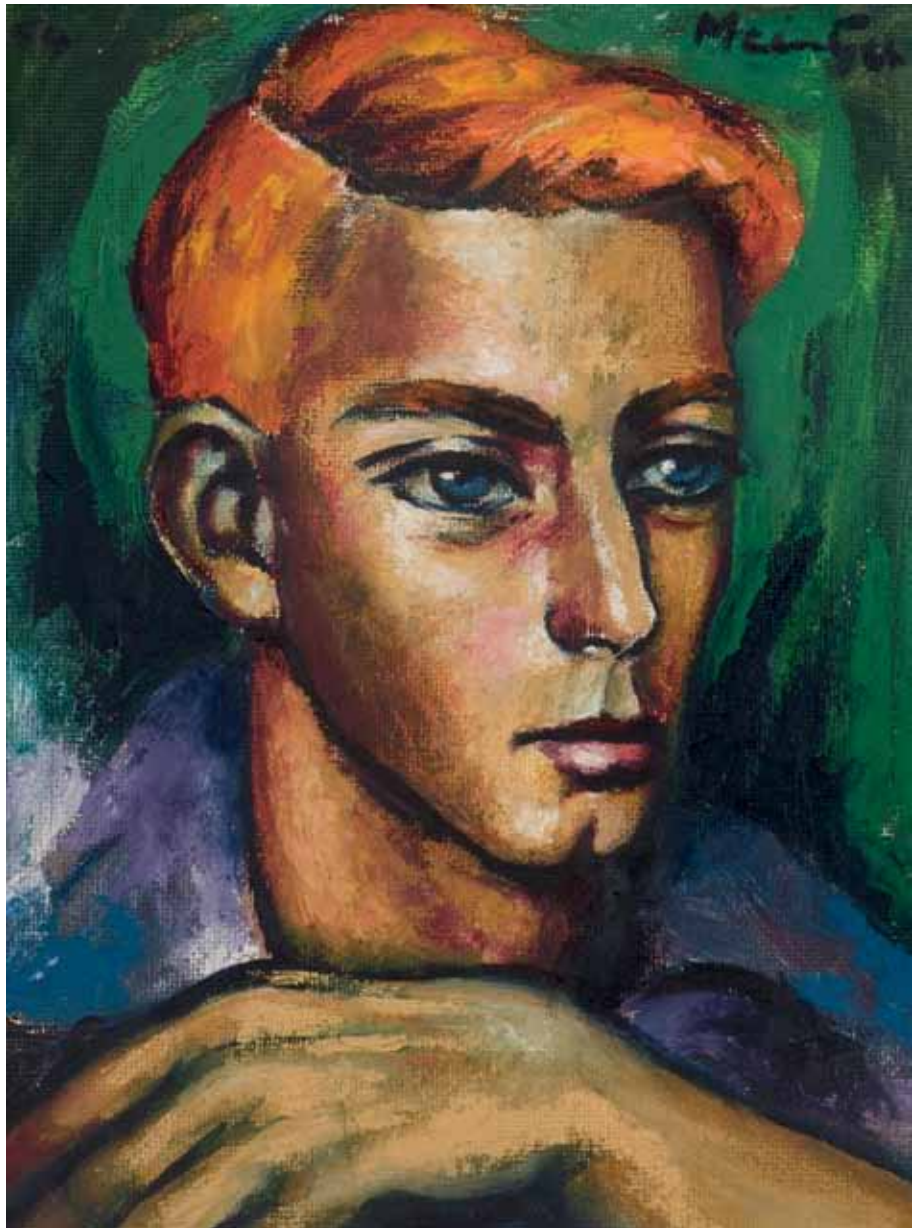
The Red Head Boy

signed and dated 54; inscribed with the
title on the reverse

oil on board
39,5 by 29 cm

R30 000 – 50 000

This is a Portrait of Roland Starke, the
catalogue number from the artist's diary
is 427.



194

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

Two Figures

signed

carved and painted wood panel

61 by 45 cm

R250 000 – 350 000





195

Alexis Preller

SOUTH AFRICAN 1911–1975

Angel

signed and dated '72
oil and goldleaf on panel
40,5 by 51 cm

R1 000 000 – 1 500 000

LITERATURE

Esmé Berman and Karel Nel, *Alexis Preller: Collected Images*,
Johannesburg, 2009, illustrated on page 249.

By stylising its features and modifying its general character, he integrated the Angel concept into his iconographic continuum. Although the resultant image is entirely original, it has subtle links to several sources. There is, for instance, a resemblance to certain typical features of Yoruba masks, one of which Preller owned. The wide-open, almond-shaped eye, the cicatrised markings on the cheek, the full lips and the suggestion of a natural beard are all reminiscent of Yoruba conventions.

The artificial, ritual beard – Egyptian symbol of divine authority – has been a significant element of all the Young King images, while the stylised shape that sweeps back from the head emanates from the flowing hair that had evolved into the streaming wake behind the Winds.

It had now been formalised, creating strange wing-like projections that propel the Angel through the air. The Angel King and other versions of the theme are mythographic icons. They represent the ultimate condition of the mythical god-kings, on final release from any bondage to the earthly world.¹

¹ Esmé Berman and Karel Nel, *Alexis Preller: Collected Images*, Shelf Publishing, 2009, pages 247-249.



196

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

Head

carved and painted wood panel
45 by 61 cm

R200 000 – 300 000

Accompanied by a certificate of authenticity signed by Thelma and John Skotnes, (the artist's wife and son), dated 10/09/2009.

197

Alexis Preller

SOUTH AFRICAN 1911–1975

Kouros

signed and dated '71
oil with goldleaf on panel
60,6 by 50,7 cm

R800 000 – 1 200 000

EXHIBITED

Pretoria Art Museum, *Alexis Preller Retrospective*, October – November 1972, catalogue number 173, illustrated in black and white.

LITERATURE

Esmé Berman and Karel Nel, *Alexis Preller: Collected Images*, Johannesburg, 2009, illustrated on page 235.

1968 was a seminal year for Alexis Preller. He met Guna Massyn, the attractive youth who was to become his life's companion and he undertook a trip to Greece and Turkey in August and September. Preller was thrilled to be exploring the ancient Aegean history, culture and mythology that had so fascinated him. He toured many sites including Delphi, the seat of Apollo and the famed oracle. The son of Zeus, Apollo has been variously recognised as a god of light and the sun; truth and prophecy; medicine and healing. Being supportive of all the arts and the very epitome of civilization, Apollo is seen to be both creative and handsome.

Apollo's youthfulness is captured in the sculpted figure of the kouros, which has come to represent the ideal of male beauty. Inspired by these figures and what they may represent, Preller sought ways of developing this new theme in his paintings. As Karel Nel explains:

The image that Preller chose ... is that of an archaic Greek kouros, or Apollo figure. In company with so many of those ancient sculptures, only the torso of this kouros has survived the ravages

of time. But the absence especially of a head and its identifying facial features is, in fact, a virtue, because it lends a universal quality to the emerging figure – an anonymity that amplifies the impact of the image and adds potency to Preller's abstract theme.

Speaking of an earlier painting of the same subject, Nel continues:

The quality of the work lies in the grandeur of its conception. It does not present a mimetic image of a man, yet it conveys an immensely powerful idea of manhood. One fails to be concerned about the incompleteness of the figure: the mental image of this form is of a total being.¹

While Preller's experimentation with gestural abstraction is increasingly evident in the more painterly treatment that minimises contour lines and integrates the figure into the ground, the iconic status of this symbol of beauty is enhanced through the addition of gold leaf.

¹ Esmé Berman and Karel Nel, *Alexis Preller: Collected Images*, Shelf Publishing, 2009, pages 225–227.



198

Alexis Preller

SOUTH AFRICAN 1911–1975

Three Wise Men

signed and dated '64

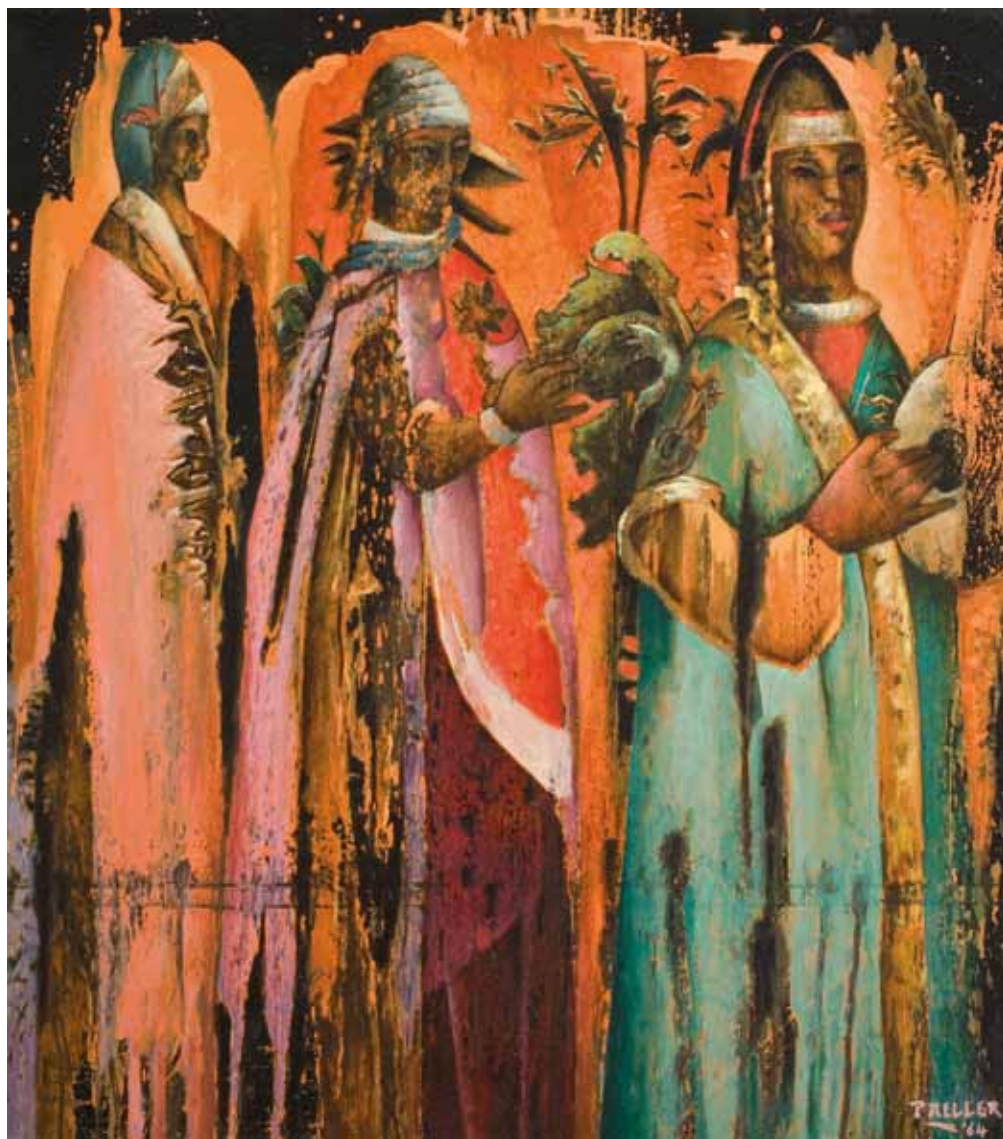
oil on canvas

72,5 by 65 cm

R800 000 – 1 000 000

PROVENANCE

Acquired from Christie Truter's
brother, Lincoln in 1990.



199

Alexis Preller

SOUTH AFRICAN 1911–1975

Constellation

signed and dated '66

oil on canvas

100,5 by 85 cm

R750 000 – 1 000 000

cf. Julia Charlton (Ed.), *Signature Pieces The Standard Bank Corporate Art Collection*, Cape Town, 2009, *Creation*, 1966, page 199, illustrated in colour.





200

Fred (Frederick Hutchison) Page

SOUTH AFRICAN 1908–1984

Two Heads in the Balance

signed and dated '71

polymer on paper laid-down on board

62,5 by 56 cm

R80 000 – 100 000

201

François Krige

SOUTH AFRICAN 1913–1994

Two Bathers

signed and dated 41

oil on card

55 by 36 cm

R50 000 – 80 000





202

Irma Stern

SOUTH AFRICAN 1894–1966

Arab Woman and Child

signed and dated 1961

ball-point pen, brush and ink, pastel and watercolour

33 by 47 cm

R100 000 – 140 000



203

Gerard Sekoto

SOUTH AFRICAN 1913–1993

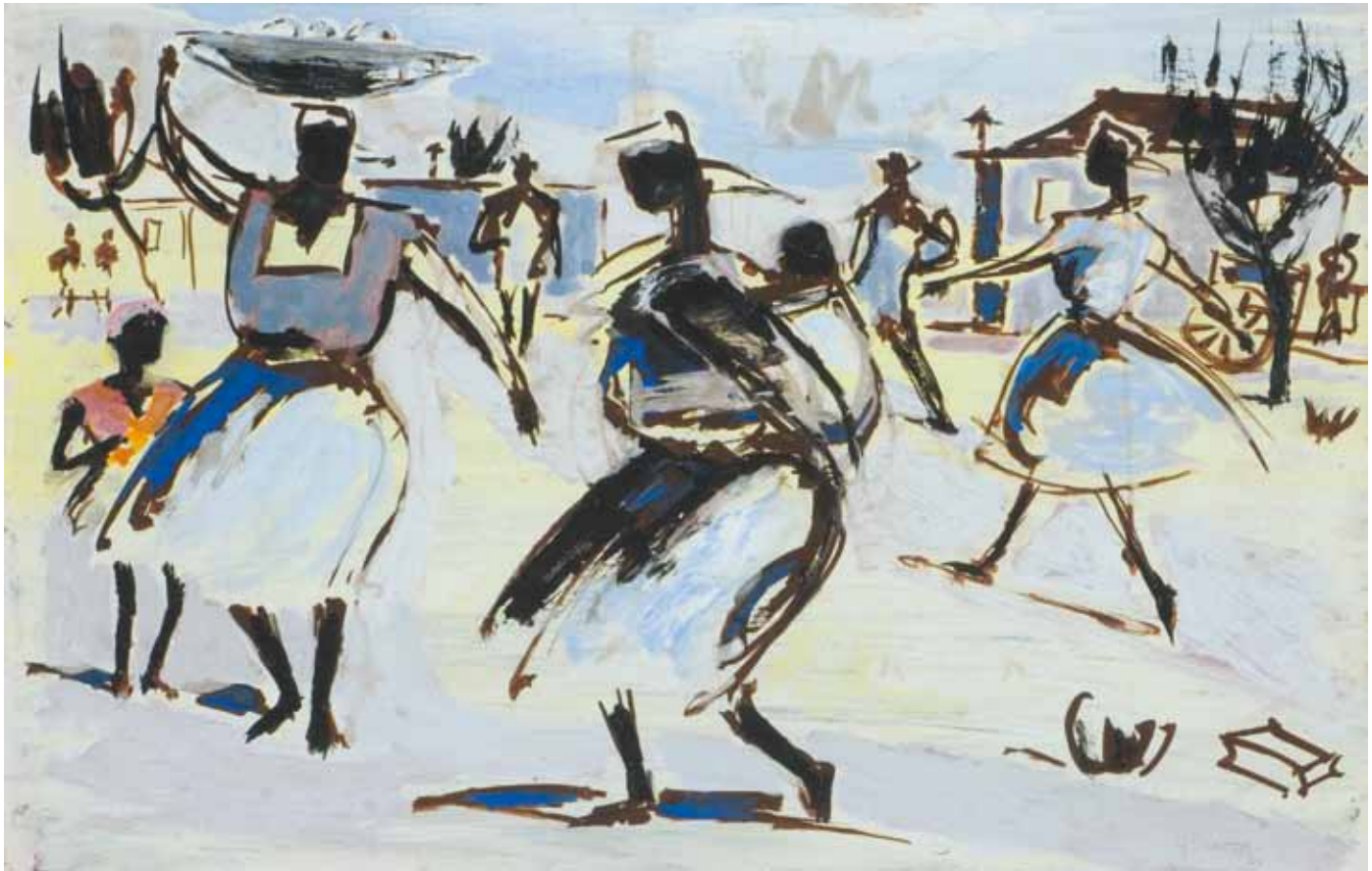
Parisian Café Scene

signed

gouache over pencil

24 by 30 cm

R60 000 – 90 000



204

Gerard Sekoto

SOUTH AFRICAN 1913–1993

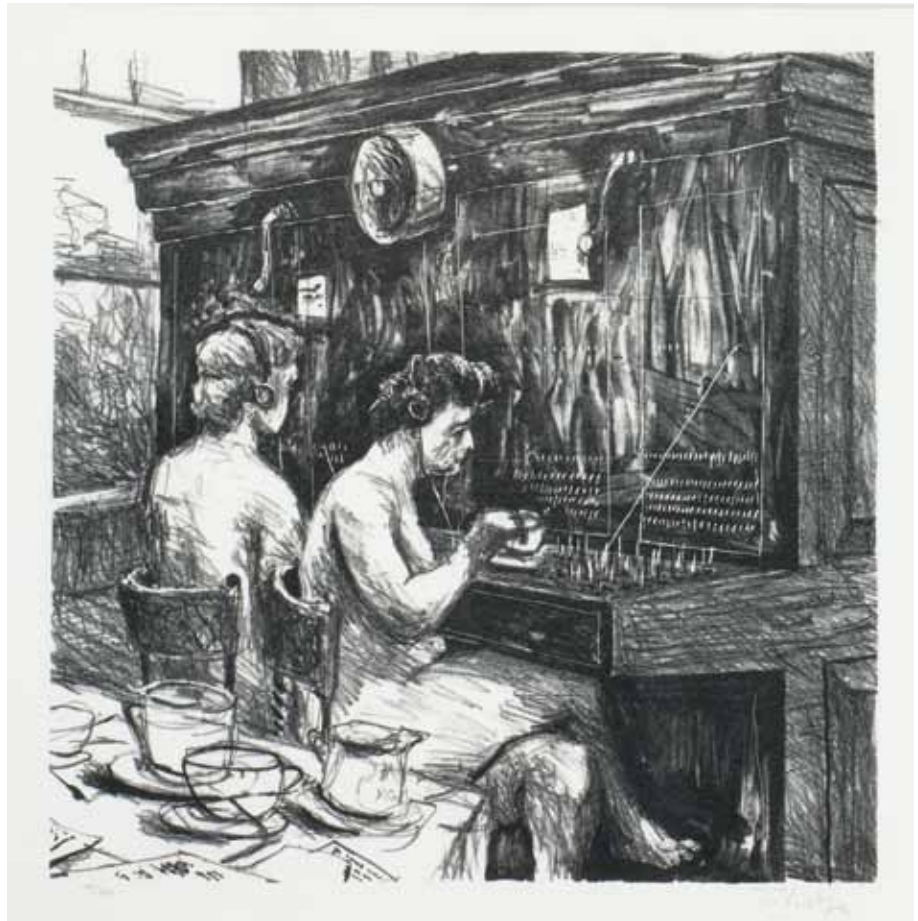
Women in the Wind

signed and dated 1961; signed and inscribed with
the title on the reverse

brush and ink and gouache

31 by 48,5 cm

R180 000 – 240 000



205

William Joseph Kentridge

SOUTH AFRICAN 1955–

Exchange

signed and numbered 14/40 in pencil

in the margin

serigraph

34,5 by 34,6 cm

R60 000 – 80 000

206

William Joseph Kentridge

SOUTH AFRICAN 1955–

Highveld Landscape with Stadium

signed

conté and pastel with heightening
sheet size: 69 by 99 cm

R500 000 – 800 000

William Kentridge was awarded the Standard Bank Young Artist Award in 1987, during the period when this work was produced. After working extensively in theatre in the mid- to late 1970s, he went to Paris in the early 80s to study acting and directing at the École Jacques working extensively in theatre in the mid- to late 1970s, he went to Paris in the early 80s to study acting and directing at the École Jacques Lecoq. By the mid-80s he was working as an art director in the commercial film industry. Of the impact that these experiences had on his drawings, Kentridge has remarked:

One of the things I learnt was the way the space in which people moved – film space – was so completely arbitrary and changeable ... So the drawings that emerged from the film work had to do with the freedom that came from being able to play with space.¹

Works by German Expressionist Max Beckmann, Otto Dix and Käthe Kollwitz made a strong impression on him, both in terms of their expressive potential for social commentary and for their use of graphic media, in particular charcoal. Inspired by English satirist William Hogarth, he produced a body of drawings that comment on society and manners. They also refer to great art works he would have seen in Paris, like Watteau's *Embarkation for Cythera*, the inspiration for *The Embarkation*, with which this work has much in common.

A handrail in the foreground invites us to step into the picture. It suggests the steps of a swimming pool, which Kentridge used throughout the 80s as a trope for a particular south african lifestyle. It also resembles the portable steps that continue to feature in his works and that played a significant role in his lecture performance, *I am not me, the horse is not mine*, which formed part of Kentridge's process of developing his celebrated production of Dmitri Shostakovich's *The Nose* for the Metropolitan Opera House, New York in 2010.

Beyond the middle ground which suggests various outdoor leisure activities such as camping, an empty stadium frames a Highveld landscape as if it is the main event, albeit a contested one. Unlike the tradition of south african landscape art, Kentridge provides an essentially urbanised view of the landscape defined by structures and objects that provide evidence of human intervention and habitation.

¹ Geoffrey V. Davis and Anne Fuchs, eds., *Theatre and Change in South Africa*, Harwood Academic Publishers, Amsterdam, 1996, page 141.







207

William Joseph Kentridge

SOUTH AFRICAN 1955–

***Drawing from 'WEIGHING ... and
WANTING'***

signed

conté with heightening

75 by 105,5 cm

R500 000 – 700 000

Executed between 1997 and 1998.

Towards the end of 1997 William Kentridge shifted from his experiments with chalk on black paper back to his more familiar technique of drawn and erased charcoal and pastel on white paper. The figure of Soho Eckstein re-emerges as an older man torn between the conflicting demands of the public world of business and the private world of love and intimacy. In 1998 these drawings crystallised into the poignant film *WEIGHING ... and WANTING*.

The film was inspired by a dream in which the artist is consoled by a stranger who points out some writing on a wall. The title arises from the biblical story of King Belshazzar to whom a phrase appears on a wall informing him that he has been weighed and found wanting.

Contesting images of dreams and reality, equilibrium and crisis, love and hatred and growth and destruction are explored in the body of drawings that Kentridge produced for the film. In these a range of metaphors are employed to examine a personal relationship under stress, which shatters and is reconstituted.



208

Pieter Hugo Naudé

SOUTH AFRICAN 1868–1941

Preparing the Nets, Old Harbour Hermanus

signed

oil on board

25 by 32,5 cm

R120 000 – 160 000



209

Irma Stern

SOUTH AFRICAN 1894–1966

A Venetian Coastline with Boats

signed and dated 1948
gouache and oil on paper
48,2 by 68 cm

R200 000 – 300 000

210

Irma Stern

SOUTH AFRICAN 1894–1966

Repairing Fishing Nets on the Quay

signed and dated 1963

oil on canvas

89 by 69 cm

R2 000 000 – 2 400 000





211

Sidney Goldblatt

SOUTH AFRICAN 1919–1979

Fishing Boats on the Beach

signed

oil on board

59 by 120,5 cm

R50 000 – 70 000



212

Alfred Friedrich Franz Krenz

SOUTH AFRICAN 1899–1980

Fishermen, False Bay

signed and dated 1963; inscribed with the artist's
name, title and dated 1963 on the reverse

oil on board

63 by 84,5 cm

R70 000 – 100 000



213

Ephraim Mojalefa Ngatane

SOUTH AFRICAN 1938–1971

Pimville Street Scene

signed and dated '68

oil on board

59,5 by 75 cm

R250 000 – 350 000



214

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909–2005

Coastal Landscape with Boats

signed and dated 1986

oil on board

16,5 by 28 cm

R120 000 – 180 000



215

David Johannes Botha

SOUTH AFRICAN 1921–1995

A Township Scene on a Wet Day

signed and dated '62

oil on canvas

49 by 75 cm

R70 000 – 90 000



216

Welcome Mandla Koboka

SOUTH AFRICAN 1941–

Women in a Township

signed

oil on board

42 by 59,5 cm

R30 000 – 50 000

217

Alfred Thoba

SOUTH AFRICAN 1951–

*Three Mine Workers working 'Riskfully'
Fighting to get Overtime*

signed and dated 25/1/2009 on the reverse

oil on board

60 by 27 cm

R25 000 – 40 000





218

Marianne Podlashuc

SOUTH AFRICAN 1932–2006

Mother and Children Baakens Valley, South End

signed

acrylic on board

73,5 by 90 cm

R50 000 – 70 000



219

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

Two Figures Conversing

signed and dated 74

carved and painted wood panel

120,2 by 110,5 cm

R500 000 – 700 000



220

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

Place of Totems 1968-89

signed and dated 68; inscribed with the title and dated 1968-89 on the reverse
carved and painted wood panel
120 by 180,3 cm

R800 000 – 1 200 000



PROPERTY OF THE ESTATE LATE ROGER BUCZYNSKI

221

Robert Griffiths Hodgins

SOUTH AFRICAN 1920–2010

Girlfriend, Boyfriend

signed, dated 1987 and inscribed with the title on the reverse

oil on canvas

60 by 81 cm

R70 000 – 100 000



PROPERTY OF THE ESTATE LATE ROGER BUCZYNSKI

222

Robert Griffiths Hodgins

SOUTH AFRICAN 1920–2010

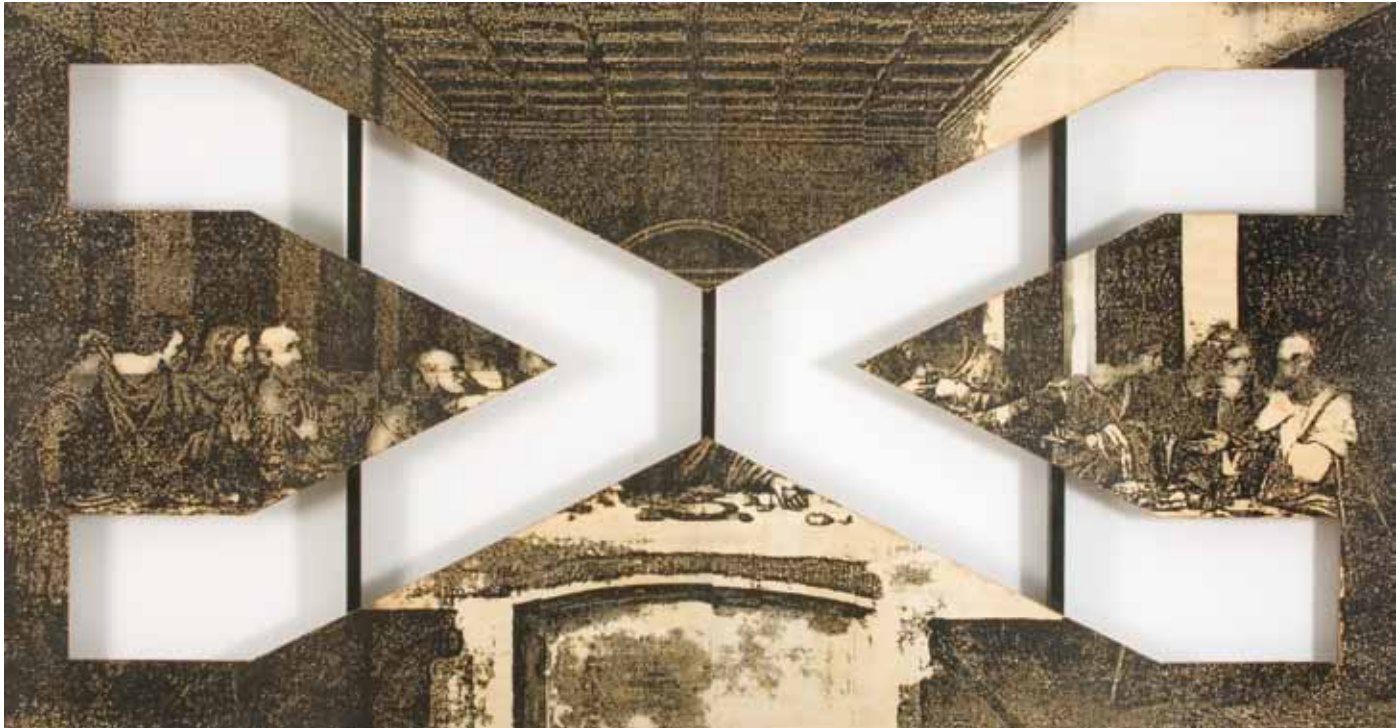
Ubu: The Browning Version

signed and dated '84/6; signed, inscribed with the title and dated 1984/6 on the reverse

tempera with oil glazes on panel

34,5 by 50,2 cm

R30 000 – 50 000



223

Kendell Geers

SOUTH AFRICAN 1968–

(X) Version I

signed, dated 1993 and inscribed with the title on the reverse
photocopy collage on masonite with X shape form cut-out
102 by 196 cm

R60 000 – 80 000

EXHIBITED

The Everard Read Contemporary, Johannesburg, *Threshold*, 1993

224

Christo Coetzee

SOUTH AFRICAN 1929–2001

Abstract Composition

signed and dated 72
acrylic on canvas laid-down on board
90 by 63 cm

R50 000 – 80 000





225

Robert Griffiths Hodgins

SOUTH AFRICAN 1920–2010

Nude in a Pink Boudoir

signed, dated 2008 and inscribed with the title on the reverse

oil on canvas

75 by 75 cm

R70 000 – 100 000

EXHIBITED

The Goodman Gallery Cape, 2008



226

Jabulane Sam Nhlengethwa

SOUTH AFRICAN 1955–

Salmon and Red Couch, (diptych)

signed and dated '07

oil on canvas

140 by 200 cm

R60 000 – 90 000

227

Norman Clive Catherine

SOUTH AFRICAN 1949–

A Figural Totem

signed and dated 1991

oil on wood

109 by 53 by 57 cm

R180 000 – 240 000



228

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926–2009

Carved Figural Totem

accompanied by a certificate of authenticity signed by Thelma and John Skotnes, (the artist's wife and son), dated '10/09/2009'

carved and painted wood

94 by 30 by 5cm; with a marble and steel base: 40 by 26 by 40 cm

R90 000 – 120 000

Executed circa 1960.



229

Edoardo Villa

SOUTH AFRICAN 1915–

Rhythmic Forms

signed and dated 1987

painted steel

approximately: 235 by 120 by 160 cm

R300 000 – 400 000



230

Dylan Lewis

SOUTH AFRICAN 1964–

Standing Leopard

signed, dated 2000 and numbered 2/15 (scs)

bronze

69 by 87 by 24 cm

R300 000 – 500 000



End of Sale