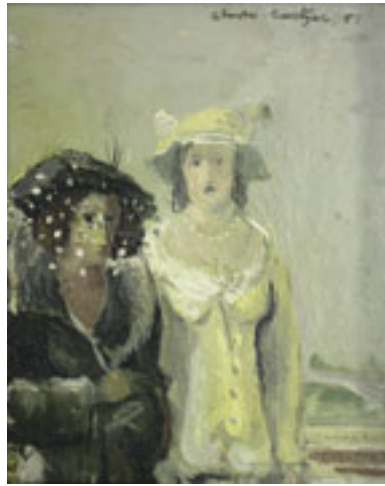




106



107



108

Property of the Estate late
Baron E. Harkanyi

101

James Coignard

FRENCH 1925-1997

Profil en Noir

signed
oil on canvas
53 by 64cm

R7 000 – 10 000

PROVENANCE
Gallery International, Cape Town, 1976

102

James Coignard

FRENCH 1925-1997

Univers Germinal

signed
charcoal and oil on canvas
73 by 60cm

R12 000 – 15 000

PROVENANCE
Gallery International, Cape Town, 1975

103

Dame Elisabeth Frink

BRITISH 1930-1993

Man and Horse II

signed and numbered 12/70 in pencil in the margin
etching and colour aquatint
57,5 by 77,5cm

R25 000 – 35 000

104

Charles (Carel Antoon) Gassner

SOUTH AFRICAN 1915-1977

Landscape with Trees

signed
gouache
56 by 84cm

R4 000 – 6 000

EXHIBITED
South African Association of Arts, *Charles Gassner*,
1973, catalogue number 15

105

Judith Seelawder Mason-Attwood

SOUTH AFRICAN 1938-

Plant Form

signed
oil on canvas
61 by 51cm

R10 000 – 15 000

106

Fred (Frederick Hutchison) Page

SOUTH AFRICAN 1908-1984

Die Duiwe Heks

signed and dated 72, inscribed with the title,
medium and artist's signature on a label attached
to the reverse
polymer on canvas laid down on board
65 by 60cm

R30 000 – 40 000

PROVENANCE
Joe Wolpe Fine Art, Cape Town, 1973

107

Christo Coetzee

SOUTH AFRICAN 1929-2001

Two Women

signed and dated 51
oil on board
28 by 22,5cm

R30 000 – 40 000

illustrated opposite

108

Christo Coetzee

SOUTH AFRICAN 1929-2001

Woman with Hat

signed and dated 51
oil on board
44,5 by 30,5cm

R30 000 – 40 000

illustrated opposite

109

Andrew Clement Verster

SOUTH AFRICAN 1937

Composition with Striped Towels

signed and dated 79
oil on canvas
100 by 75cm

R4 000 – 6 000

PROVENANCE

Gallery International, Cape Town, 1979

110

Caroline van der Merwe

SOUTH AFRICAN 1923-

Duality

Signed with the monogram, and with A/P
Bronze, from original ostrich egg and animal
vertebrae, on a black marble base
Executed in 1984
Height, including base: 22cm

LITERATURE

Norman Smuts, Caroline van der Merwe,
Norman Smuts, Cape Town, 2009, p73, illustrated

R10 000 – 15 000

111

Bill (William John) Davis

SOUTH AFRICAN 1933-

The Queen

R8 000 – 10 000

112

Bill (William John) Davis

SOUTH AFRICAN 1933

Female Torso

signed Bill
bronze, on an ebonised base
height, including base: 40,5cm

R8 000 – 10 000

EXHIBITED

Gallery International, Cape Town, *Bill Davis:*
Song of Songs, 1972

The catalogue list refers to the title of this work as
"Your breasts are like twin deer, like two gazelles"

113

Caroline van der Merwe

SOUTH AFRICAN 1932

Male Torso

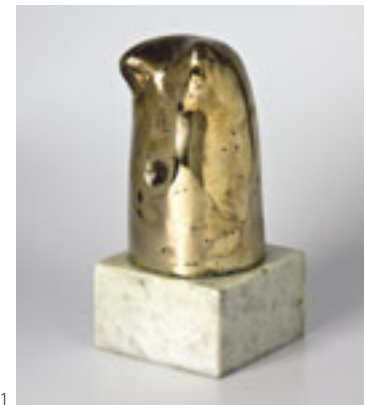
marble, on a marble base
height, including base: 71cm

R15 000 – 20 000

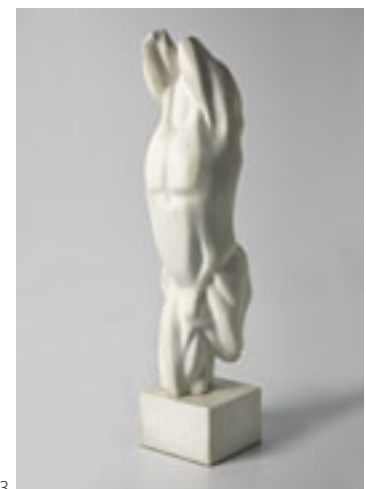
110



111



113



International Art

Various properties

114

Marc Chagall

RUSSIAN/FRENCH 1887-1985

Le Roi David à la lyre

signed and numbered 47/50 in pencil

in the margin

colour lithograph

image size: 34 by 27cm

R25 000 – 35 000

Executed in 1979

Property of the Estate late
Edith Dodo

115

Henri Hayden

FRENCH 1883-1970

Les Champs

signed and dated 62

oil on canvas

32 by 45cm

R35 000 – 45 000

PROVENANCE

The Waddington Galleries, London

114



South African Paintings, Sculpture, Drawings and Prints

Various properties

116

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

*River Landscape with Mountains
in the Background*

oil on canvas
20,5 by 30cm

R18 000 – 24 000

PROVENANCE

Left by the artist to his granddaughter,
Annie Galpin (née l'Ons), thence by
descent to the artist's great-great-
grandson, Douglas Galpin Jnr. and
acquired by the current owner.

EXHIBITED

Mostertsdrift, Stellenbosch, 19 & 20
August 1996

117

Frederick Timpson l'Ons

SOUTH AFRICAN 1802-1887

A Meeting with Chiefs

oil on board
31 by 36,5cm

R50 000 – 70 000

116



117





118



119

118

John Roland Brown

SOUTH AFRICA 1850-1923

Swartberg Pass, Meiringspoort

inscribed "After and by J Brown"

watercolour

38 by 55cm

R8 000 – 12 000

John Roland Brown was a hearing- and speech-impaired artist. He retired to Grahamstown circa 1902 where he held a one-man exhibition in 1916.

LITERATURE

A Gordon-Brown, *Pictorial Africana*, Balkema, Cape Town, 1975, p129

A similar example of this work is in the Albany Museum, Grahamstown

119

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

The Old Strand Road, Still Bay

signed and dated 1911, inscribed with the artist's name, title and date on the reverse

oil on canvas

11,5 by 22,5cm

R18 000 – 24 000

Frans Oerder

Frans Oerder's draughtsmanship was finely honed in the training he received at the Rotterdam Academy of Art where he registered in 1880. The gifted student completed the six-year course in five years and, at the age of eighteen, won the King William III Gold Medal and Bursary which enabled him to embark on a study tour of Italy. On his return he continued his tuition in Brussels under the French painter Ernest Blanc-Garin. As J H Pierneef's teacher, Oerder would have communicated his principles of concentrated observation to his pupil who in turn developed these into his own unique style.

Portrait of Mrs Thiry is a thoughtful study in relaxed elegance and serenity achieved through a combination of superb drawing skills and empathy with his sitter. His studies of children and babies convey a remarkable sensitivity and tenderness. His use of sanguine with its reddish brown colour, the ideal medium for rendering modelling and volume in warm tones, was favoured by Old Masters like Leonardo da Vinci.

The Garden in Spring is a charming study in the play of light over diverse surfaces demonstrating Oerder's thorough understanding and appreciation of the French Impressionists. By alternating washes of subtle colour with deft manipulations of impasto, he captures the delights of a domestic home and garden in an atmosphere that is both lively and relaxing.

120

Frans David Oerder

SOUTH AFRICAN 1867-1944

Portrait of Mrs Thiry

signed

sanguine

74,5 by 61,5cm

R14 000 – 18 000

121

Frans David Oerder

SOUTH AFRICAN 1867-1944

Study of a Sleeping Baby

signed

sanguine

28,5 by 39cm

R14 000 – 18 000

122

Frans David Oerder

SOUTH AFRICAN 1867-1944

The Garden in Spring

signed

oil on canvas

49,5 by 67,5cm

R120 000 – 160 000

120



121



122



123

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

A Farm on the Breede River

signed

oil on board

24 by 35cm

R50 000 – 70 000

124

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Hermanus

signed

oil on canvas

24 by 39cm

R60 000 – 80 000

PROVENANCE

A gift from the artist to the current owner's grandmother

125

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Seascape at Kleinmond

signed

oil on board

24,5 by 34,5cm

R100 000 – 150 000

PROVENANCE

A gift from the artist in 1931 to the current owner's mother

124



125



126

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Breede River, Worcester

signed

oil on board

19,5 by 28cm

R60 000 – 80 000

126



127

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

De Doorns

signed

oil on board

26 by 36cm

R70 000 – 90 000

127



128

Sydney Carter

SOUTH AFRICAN 1874-1945

Gum Trees by a Stream

signed
oil on canvas-board
38,5 by 49cm

R10 000 – 15 000



128

129

Ernst Karl Erich Mayer

SOUTH AFRICAN 1876-1960

*Looking East From Misty Heights,
Zoutpansberg*

signed and dated '48
oil on canvas
38 by 58cm

R20 000 – 30 000



129



130

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

A Busy Morning

signed with the artist's monogram

oil on panel

29 by 34cm

R250 000 – 300 000

131

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Onrus

signed
oil on board
24 by 34cm

R80 000 – 120 000

132

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Worcester Landscape

signed
oil on board
24,5 by 34,5cm

R150 000 – 200 000

PROVENANCE

A gift from the artist in 1931 to the current owner's mother

131



132



133

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Witsieshoek, Worcester

signed

oil on board

19,5 by 28cm

R60 000 – 80 000

134

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Seascape, Hermanus

signed

oil on board

24 by 34,5cm

R70 000 – 90 000

133



134





135

Pieter Willem Frederick Wenning

South African 1873-1921

Durban

signed, signed and inscribed with the title

on the reverse

oil on canvas

27 by 32cm

R600 000 – 900 000

Pieter Wenning came to South Africa in 1905 to work at De Bussy's Bookshop in Pretoria where he could indulge his avid pleasures in reading and studying Oriental prints, a genre of great interest to the Impressionists and Post-Impressionists. From 1912 he managed the art department of De Bussy's new Johannesburg branch and later worked in Van Schaik's Bookstore. As a Dutch immigrant to South Africa, the artist introduced to the local art scene the subdued tones associated with the Hague School which he preferred to popular responses to the bleached African landscape. He was also influenced by the *plein-air* masters whose love of painting outdoors, directly from nature, lent their work an immediacy that was lacking in the academic painting of the day.

Wenning spent two months in Durban from the beginning of November to the 28th December, 1918. It was then that this painting would have been executed. Wenning's visit to Durban was sponsored by six collectors brought together by advocate H.G. Mackeurtan. The condition was that each would give ten pounds for which they would get first choice of the paintings produced during his stay in Durban. Wenning completed fifteen paintings from which the sponsors could select.

His painting, *Durban*, offers a poetic interpretation of the lush, verdant landscapes so characteristic of KwaZulu Natal. Onto a dark, underpainted ground, he lays broad planes of colour in thick impasto paint, to create vivid impressions of nature. Dark outlines surrounding these flat areas of colour, give the painting a graphic form reminiscent of the Japanese prints that so fascinated him.

While sinuous lines highlight the sensuality of the subject, the painting has a remarkable tranquillity that invites contemplation, echoing the artist's thoughtful and introspective personality. Though he worked prodigiously, his small output as a result of frail health, has contributed to the rarity of his work, making his paintings highly sought-after.



136

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873-1921

Water's Edge

pen, pencil and pastel
15 by 24cm

R8 000 – 12 000



137



138

137

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Asters

signed with the artist's initials

oil on canvas

29,5 by 22cm

R15 000 – 20 000

PROVENANCE

Sir David Harris

138

Robert Gwelo Goodman

SOUTH AFRICAN 1871-1939

Phlox

signed with the artist's initials

oil on canvas

26 by 21,5cm

R15 000 – 20 000

PROVENANCE

Sir David Harris

139



139

Nita (Pauline Augusta Wilhelmina) Spilhaus

SOUTH AFRICAN 1878-1967

Figures in a Landscape

signed with the artist's monogram, inscribed on the reverse with the artist's name and 1960

oil on canvas-board

26 by 35,5cm

R30 000 – 40 000

140

Nita (Pauline Augusta Wilhelmina) Spilhaus

SOUTH AFRICAN 1878-1967

Moonlight through the Trees

signed with the artist's monogram

oil pastel on paper

27,5 by 38,5cm

R9 000 – 12 000



141

141

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

Still Life with Coffee Pot, recto, Still Life with Clock, verso

signed
oil on board
33,5 by 53cm

R60 000 – 80 000

142

Ethel Ruth Prowse

SOUTH AFRICAN 1883-1967

Landscape

signed with the artist's initials
oil on board
24 by 34,5cm

R30 000 – 40 000

EXHIBITED

South African National Gallery, Cape Town, and Pretoria Art Museum, *Ruth Prowse Memorial Exhibition*, 1968, catalogue number 65

Purchased from the artist by the current owner's father.

illustrated opposite

143

Ethel Ruth Prowse

SOUTH AFRICAN 1883-1967

Winter Sunshine

signed with the artist's monogram
oil on board
27 by 39cm

R35 000 – 45 000

EXHIBITED

South African National Gallery, Cape Town,
and Pretoria Art Museum, *Ruth Prowse
Memorial Exhibition*, 1968, catalogue
number 32

144

Strat (Harry Stratford) Caldecott

SOUTH AFRICAN 1886-1929

***Trams and Flags; Cars and Flags;
Helliger Lane, Malay Quarter*, three**

each has a note of authentication attached
to the reverse signed by the artist's son,
Oliver Caldecott, dated 1929
charcoal

26,5 by 22cm; 26,5cm; 34 by 22cm (3)

R6 000 – 9 000

EXHIBITED

All were exhibited at the South African
National Gallery, Cape Town, *Strat Caldecott
Retrospective*, 1983, *Trams and Flags*, and
Cars and Flags were catalogue numbers
21 and 22 respectively

145

Johannes Antonie Smith

SOUTH AFRICAN 1886-1954

***A Farmhouse against a Mountain
Backdrop***

signed and dated '50
oil on canvas-board
34,5 by 50cm

R18 000 – 24 000



142



143



145



146

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Koringlande, Agter Paarl

signed and dated 52, inscribed with the title on the reverse
oil on board
53 by 84cm

R2 500 000 – 3 500 000

PROVENANCE

Acquired directly from the artist by the present owner's father

J H Pierneef's *Koringlande Agter Paarl*, painted in 1952, is a rare example of the artist's Cape landscapes, depicting a Cape Dutch farmhouse nestled amongst sweeping wheat fields at the foot of a dramatic mountain range which includes, from the left, Klapmutskop, Kanonkop and Simonsberg with the Stellenbosch mountains in the distance on the right. Some of the farms situated in this area were planted with wheat and tobacco during the 1950s when wine proved unprofitable. The success of Pierneef's painting is due in great measure to his extraordinary ability to harness keen observation and sound technical expertise to a profound knowledge of the South African landscape. His architectonic approach to painting, which ordered composition by foregrounding its underlying structure, was ideally suited to capturing the vastness of the South African landscape that he loved so dearly. Dutch artist and theorist Willem van Konijnenburg, whose marked influence on Pierneef resulted in a greater abstraction of nature, was a great source of inspiration. In a letter to the artist written in 1929, Van Konijnenburg offered the following encouragement:

Perseverance takes root in the deep love the artist has for nature. It is indeed this quality that pleases me so much, I feel that this love is present in full measure in you, in the painter Pierneef.¹ Pierneef's love of farms and homesteads was nurtured in part through his love of working the soil and of building, a skill he had learnt from his father, Gerrit Pierneef, a master builder and contractor. By 1939 he had acquired a piece of land in the Pretoria district and begun building his own house, assisted by a local stonemason. Built in the form of a kraal, his home was called Elangeni, the Zulu word for 'in the sun'.

A common feature in Pierneef's landscapes is brilliant light, which he employed not only as a means to articulate form but to imbue his landscapes with radiant light. His devotion to capturing the strong local sunlight so unlike that of Europe, contributed in large part to the development of his characteristically South African landscapes.

Pierneef's stylisation of form was inspired as much by his studies of Bushman rock art as by his knowledge of European modernist trends. Rhythmic bands of foreground ochre soil, the middle ground of wheat fields and the distant blue mountains, arranged in strong horizontal registers, achieve a perfect balance that enhances feelings of calm and tranquillity.

The painting exudes an atmosphere of contentment and well-being, which the artist has achieved through his use of subtle, warm tones in simplified, broad planes. Massing clouds forecast rain that is so essential for agriculture. No sign of human activity disturbs the peace. It is as if all the labour required for a fully functioning farm is at rest. The result is an idyllic Boland scene.

1 P. G. Nel, *J H Pierneef: His life and his work*, Perskor, Cape Town, pp76-77.







147

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Stellenbosberg (sic)

signed, inscribed with the title

on the reverse

oil on board

29,5 by 39,5cm

R350 000 – 600 000



148

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Rain Clouds Approaching

signed and dated 43

oil on canvas-board

27,5 by 37,5cm

R200 000 – 300 000

149

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Landscape with Blue Mountains

signed
oil on board
20 by 30cm

R80 000 – 120 000

PROVENANCE

Acquired directly from the artist by the
current owner's father

150

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Prince Albert, a pair

both signed and inscribed with the title
watercolour
both 24 by 33,5cm (2)

R40 000 – 60 000

151

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Wilde Sering, Tvl (Nilant 97)

signed, dated 1927 and numbered 4/50 in
pencil in the margin
linocut
image size: 10 by 13cm

R4 000 – 6 000

149



150



150



152

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886-1973

Fisherman's Cottage with Boats

signed and dated '36
watercolour over pencil
22,5 by 29cm

R12 000 – 16 000



152

153

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886-1973

Landscape with Cottage

signed
watercolour
21,5 by 28cm

R30 000 – 40 000



153

154

**Maggie (Maria Magdalena)
Laubser**

SOUTH AFRICAN 1886-1973

A Boat Sailing in the Bay

signed and dated '35
watercolour over pencil
21 by 27cm

R30 000 – 40 000



154



155

155

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Flamingos on the Beach

signed

oil on board

45 by 55cm

R700 000 – 900 000

156

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Landscape with Blue Crane

signed

oil on board

38,5 by 49,5cm

R600 000 – 800 000

illustrated opposite



156

This striking pair of paintings featuring birds in the landscape, represents Maggie Laubser at her best. The strength of these works demonstrates her ability to absorb the tenets of Modernism, learnt through her association with the German Expressionists, and to apply them to creating a unique South African vision. Her abiding affinity with nature and her deep love of the South African soil and its rich birdlife are clearly evident in both paintings.

The coastal landscape foregrounds a group of Lesser Flamingo (*Phoenicopterus minor*) or

Kleinflamink distinguished from the Greater Flamingo by their brighter plumage with large expanses of deep crimson in the wings and dark red bills which appear black at long range. Given that their natural habitat is freshwater lakes, salt pans and estuaries, it's likely that this is a West Coast scene. References to paintings of pink flamingos occur in correspondence dated April 16, 1929 between the artist and Bess Venter, indicating that Laubser had already visited Langebaan and adjacent coastal areas.¹

The lone Blue Crane (*Anthropoides paradise*) or

Bloukraanvoël with its large head, long slender neck and trailing wing feathers surveys the landscape which is at once typically South African and a figment of the artist's prodigious imagination. Clearly defined mountains, trees and clouds painted in large expanses of bright but harmonious colour convey Laubser's palpable delight derived both from the experience of painting and from her spiritual engagement with the world around her.

¹ Dalene Marais *Maggie Laubser: her paintings, drawings and graphics*, Perskor, 1994, p6.



157



158

157

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Miss Broeksma

signed and dated '58
oil on board
49,5 by 39cm

R200 000 – 300 000

158

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Woman with Floral Head Scarf

signed
charcoal on Ingres paper
47,5 by 31cm

R80 000 – 100 000

PROVENANCE

Acquired directly from the artist by Dr and Mrs C Frank, Strand and thence by descent

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, catalogue number 931

159

**Maggie (Maria
Magdalena) Laubser**

SOUTH AFRICAN 1886-1973

***Abstract Composition with
Animal and Plant Motif***

signed

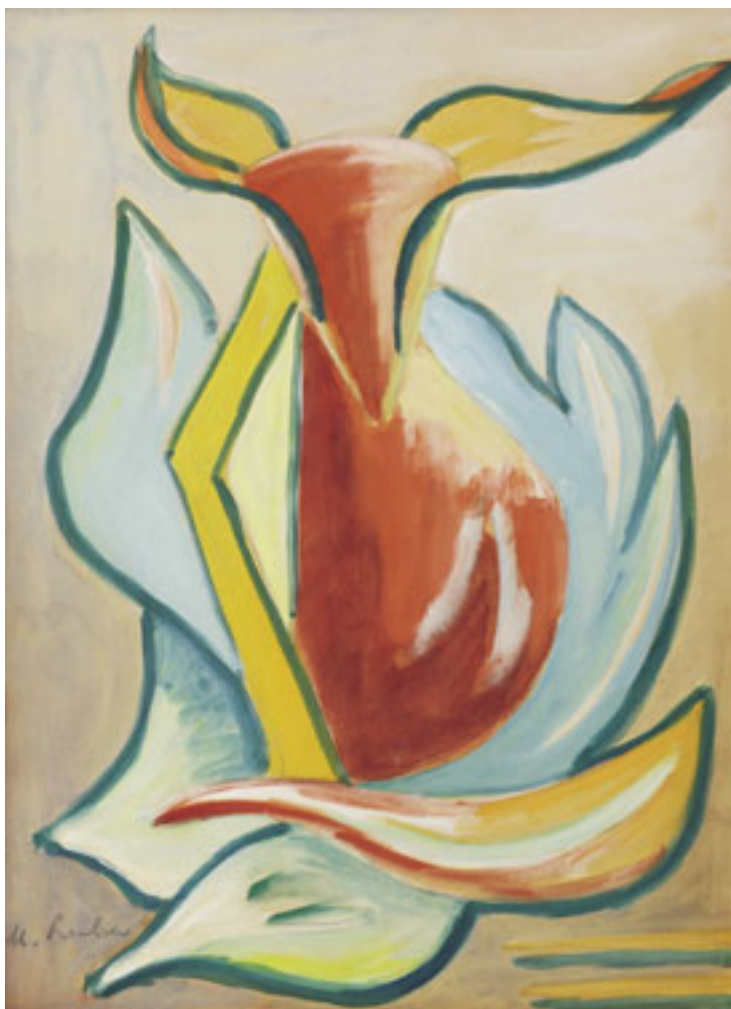
pencil and gouache on paper
36 by 26cm

R60 000 – 80 000

LITERATURE

E.J. Botha, *Die Lewe en Skilderwerk
van Maggie Laubser*, unpublished
MA thesis, University of Pretoria,
1964.

Dalene Marais, *Maggie Laubser:
her paintings, drawings and
graphics*, Perskor, Johannesburg
and Cape Town, 1994, catalogue
number 1448



160

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Namibian Landscape

signed with the artist's initials and dated

1950

watercolour

8,5 by 22cm

R7 000 – 10 000

161

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Namibian Landscape

signed with the artist's initials and dated

1940

watercolour

18,5 by 26,5cm

R20 000 – 30 000



160



161



Bree Street today



162

Enslin Hercules du Plessis

SOUTH AFRICAN 1894-1978

Bree Street, Cape Town

signed

oil on board

44,5 by 54,5cm

R35 000 – 50 000

163

Irma Stern

SOUTH AFRICAN 1894-1966

Gladioli

signed and dated 1939

oil on canvas

99 by 93cm

R5 000 000 – 7 000 000

PROVENANCE

Estate Late J. J. van Schaik

EXHIBITED

Pretoria Art Museum, *Besiel deur Blomme*, 1982

This remarkable painting by Irma Stern has an illustrious provenance. It was acquired from the artist by Johannes Lambertus van Schaik (1888 – 1965) around 1940 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.

By 1939 Irma Stern had garnered international recognition and local notoriety for her remarkable paintings. She had enjoyed the success of several solo shows and exhibited with several of Europe's leading Modernist artists, won the prestigious Prix d'Honneur at the Bordeaux International Exhibition (1927) and travelled widely on the African continent to places such as Dakar and Zanzibar.

This painting exemplifies the work of Irma Stern at the height of her powers. All the elements are rendered with sure draughtsmanship and confident paint application. Still life painting was one of the artist's favourite genres, not least because it offered her the opportunity to experiment with the medium of paint without being tied down to mimesis as in a genre like portraiture.

Here the flowers appear to burst beyond the confines of the canvas. The pliable leaves and the large soft petals painted with thick, impasto textures that catch and reflect the light, contrast with hard ceramic surfaces. The orange Hubbard squash, the bunch of grapes and the pomegranate spread across the red table add richness and depth of colour and become pivotal points in the balanced composition.

Softer colours seduce the eye while unexpected colour groupings create visual excitement in a symphony of subtle and complementary colour combinations.

Interestingly, the *Gladiolus* genus was indigenous to the Cape and not found in Europe before 1700. As a result of growing interest in Cape bulbs during the late eighteenth century, foreign travellers took examples of the delicate Cape *Gladioli* back to Europe and bred them into the large hybridised blooms¹ that became very fashionable and are now seeing a return in popularity.

The vase may well have been a locally made pot but the bowl laden with fruit is quite possibly one of the celadon dishes which Stern is thought to have acquired in Zanzibar.² The oriental stoneware would probably have come to Turkey overland via the Silk Road or by sea via the Spice Route and then been traded down the east coast of Africa. Made in China around the early fifteenth century, this bowl is typical of the Sung Dynasty monochrome wares, when form was favoured in contrast to the highly decorated Ming Dynasty porcelain. Its generous shape and luscious grey-green glaze are the perfect complement for the warm tones of the fruit.

Stern's fondness for flowers is given free rein in this unusually large canvas. The result is a celebration of so much that she loved – fresh flowers, ripe fruits and vegetables and favourite ceramics, brought together under her astute and keen gaze.

1 Information from Marion Arnold's *Irma Stern: A Feast for the Eye*, Rembrandt van Rijn Art Foundation and Fernwood press, 1995, p128.

2 Steven Banks, *Irma Stern as a collector*, The UCT Irma Stern Museum, 1986, exhibit J, catalogue numbers 510 and 511.





164

Irma Stern

SOUTH AFRICAN 1894-1966

Two Indian Women

signed and dated 1935

gouache

22 by 16,5cm

R80 000 – 120 000

Stern's exposure to European Modernism and her engagement with German Expressionists such as Max Pechstein, encouraged her understanding of the nature of contemporary art as independent of everyday reality. Viewing her oeuvre through the three major paintings on this auction, one can trace her increasing liberation from the constraints of academic painting. The tenets of expressionism are summed up by Neville Dubow, in his monograph on the artist:

Expressionism is an attitude of mind rather than a codified formal usage. It is the antithesis of rational lucid order. It is an art of urge rather than measured reflection. It impels action rather than contemplation. It is artistic energy brought to the surface. ... an expressionist style is the natural outlet for the emotionally charged artist. It's formal vehicle is the artist's gesture which tends to be broad, vigorous and sweeping ...¹

Yachts and Houses demonstrates both the tenets of expressionism and the increasing freedom with which Stern experimented. Painted in 1950, the year in which Stern made another trip to Madeira, the scene is in all probability a view from a boat or a quay showing yachts in the foreground, tall houses with typical, terracotta-tiled roofs and between them, what appears to be a mill. Comparison with *White Houses Madeira*, sold at Strauss & Co's inaugural sale in March 2009, reveals

the dramatic development in her style between 1931 and 1950. While the earlier painting employs perspective to suggest space, in this work Stern has compressed space and incorporated dynamic, intersecting lines to produce a vibrant and almost abstract composition that captures much of the excitement and joy she felt about Madeira.

Figure on a Beach (Lot 168) was acquired directly from the artist by Neville Dubow, Professor of Fine Art at the Michaelis School of Fine Art and Director of the UCT Irma Stern Museum, a recognised authority on Stern and the author of several monographs on her work. In her last period, Dubow observes how her style changed in response to an overwhelming sense of urgency to produce as many paintings as possible. With increasing economy of means, Stern captures the experience of a hot day on the beach. She presents us with a naked woman wrestling with a towel on a sandy beach, rather than an idealised, classical nude reclining languidly on the shore. This woman is as conscious of her body as she is of the viewer and returns the viewer's gaze with an omniscient over-the-shoulder look. As if to remind us that we are looking at art, and not through an imagined window, she places a frame around the composition.

¹ Neville Dubow, *Irma Stern*, C. Struik Publishers, 1974, p13.



165

Irma Stern

SOUTH AFRICAN 1894-1966

Yachts and Houses

signed and dated 1950

oil on board

62 by 51,5cm

R2 000 000 – 3 000 000

166

Irma Stern

SOUTH AFRICAN 1894-1966

Seated Woman

signed and dated 1951

red conté

31 by 25,5cm

R30 000 – 40 000

166



167

Irma Stern

SOUTH AFRICAN 1894-1966

Portrait of a Man

signed and dated 1917

pencil

9,3 by 8,7cm

R6 000 – 8 000

167



PROVENANCE

The Neville and Rhona Dubow Collection.

Acquired directly from the artist by the current owners.



168

Irma Stern

SOUTH AFRICAN 1894-1966

Figure on a Beach

signed and dated 1962

oil on canvas

49,5 by 59,5cm

R800 000 – 1 200 000

PROVENANCE

The Neville and Rhona Dubow Collection. Acquired directly from the artist by the current owners.

LITERATURE

Neville Dubow, *Irma Stern*, Struik Publishers, Cape Town, 1974, illustrated, figure 21.

See text on page 104

169

Jean Max Friedrich Welz

SOUTH AFRICAN 1900-1975

The Monkey Jug

signed and dated 43, signed, dated and
inscribed "Worcester" on the reverse
oil on board
31 by 42cm

R70 000 – 90 000

PROVENANCE

Richard R Currie (Pty) Ltd, Johannesburg,
Magnificent Examples of South African Art,
1964, lot 15

170

Jean Max Friedrich Welz

SOUTH AFRICAN 1900-1975

Portrait of a Woman

signed and dated 1970
gouache
48 by 32cm

R8 000 – 12 000

171

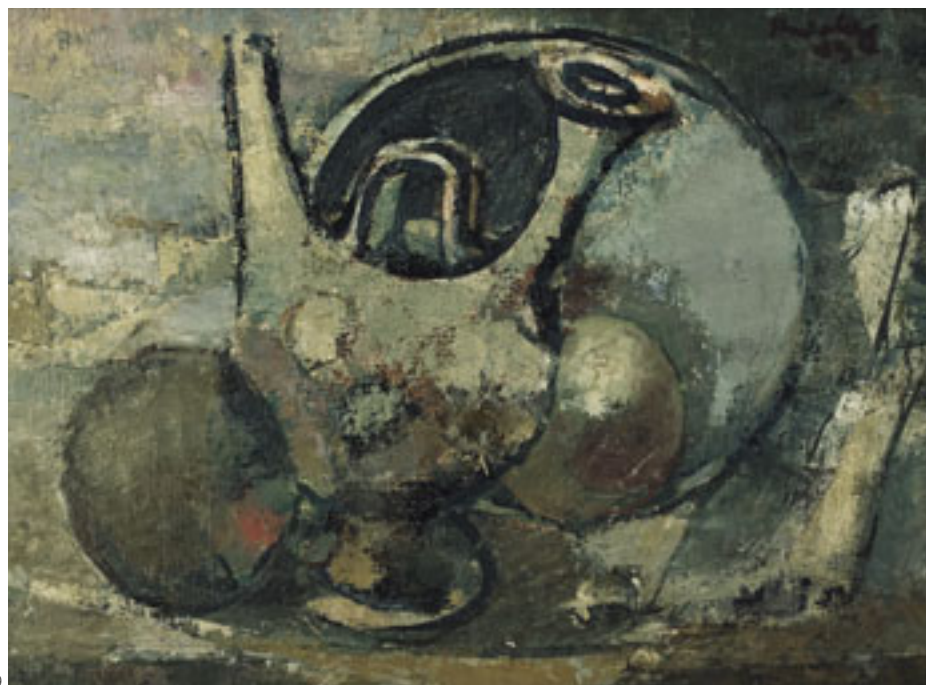
Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Landscape with Goatherd and Goats

signed and dated 49, inscribed "Aan
Wenselon Johann van jou pappa W. H.
Coetzer" on the reverse
oil on board
30 by 46,5cm
This is illustrated on p109 opposite – as 175

R30 000 – 40 000



169

172

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Teebus en Koffiebus naby Hofmeyr

signed
oil on board
40 by 59,5cm

R40 000 – 50 000

illustrated on opposite page



172



174



175



176

173

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Mountainous Landscape

signed and dated '73

oil on board

29,5 by 39,5cm

R20 000 – 30 000

174

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Die Wolkberg, Tzaneen

signed and dated 53

oil on canvas laid down on board

49 by 62cm

R60 000 – 80 000

175

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Lesotho Landscape

This is NOT illustrated

signed and dated 37

oil on canvas-board

21 by 37cm

R25 000 – 35 000

176

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

The Drakensberg through a Gateway

signed and dated '44

oil on board

29 by 49,5cm

R25 000 – 35 000

177

Cecil Higgs

SOUTH AFRICAN 1900-1986

Whalebone

oil on canvas

57 by 85cm

R40 000 – 60 000



177

178

Cecil Higgs

South African 1900-1986

Rotspoel

inscribed on the reverse with the title

oil on canvas

37 by 47cm

R50 000 – 70 000



178

179

Cecil Higgs

SOUTH AFRICAN 1900-1986

Abstract

inscribed: "For Victoria with much love
Cecil 1972"

pastel and watercolour

33 by 49cm

R15 000 – 20 000

EXHIBITED

South African National Gallery and Pretoria
Art Museum, *Cecil Higgs Retrospective*, 1975,
catalogue number 90

180

Cecil Higgs

SOUTH AFRICAN 1900-1986

Woman in a Pink Apron

signed and dated 44

oil on canvas

72,5 by 36cm

R180 000 – 240 000

EXHIBITED

UCT Irma Stern Museum, Cape Town,
1940s Exhibition, 1989-1990

Property of the Estate late
Edith Dodo

181

Cecil Higgs

SOUTH AFRICAN 1900-1986

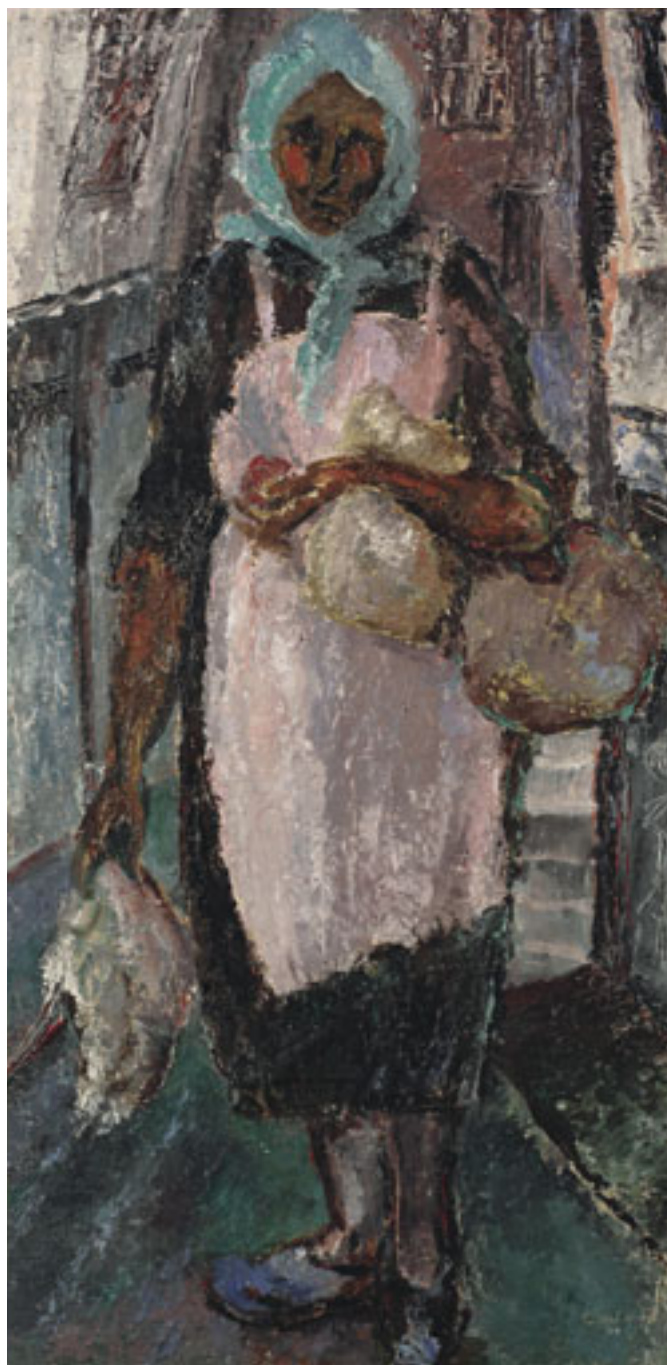
Kneeling Nude

signed and dated 42

oil on canvas

24 by 22cm

R30 000 – 40 000



180



Various properties

182

Freida Lock

SOUTH AFRICAN 1902-1962

Still Life with Hydrangeas

signed and dated 1938

oil on canvas

70 by 55cm

R180 000 – 220 000

183

Freida Lock

SOUTH AFRICAN 1902-1962

The Fishing Boat 'Spes Bona'

signed and indistinctly dated 4*

oil on board

49,5 by 39cm

R100 000 – 140 000

184

Freida Lock

SOUTH AFRICAN 1902-1962

Still Life with Pawpaw

signed

oil on canvas-board

34,5 by 39cm

R40 000 – 60 000



183



184

185

Wolf Kibel

SOUTH AFRICAN 1903-1938

Fishermen's Cottages, Kalk Bay

watercolour

17 by 23,5cm

R8 000 – 12 000

EXHIBITED

South African National Gallery, Cape
Town, *Wolf Kibel Retrospective Exhibition*,
1976, catalogue number 74

186

No Lot

187

Wolf Kibel

SOUTH AFRICAN 1903-1938

Two Nudes

authenticated by the artist's widow on
the reverse

watercolour and charcoal

48 by 36,5cm

R40 000 – 60 000

185



187





188

188

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Portrait of a Girl in a Turquoise Sari

signed

oil on board

39,5 by 29cm

R15 000 – 20 000



189

189

Edward Wolfe

SOUTH AFRICAN 1897-1982

Portrait of Aisha

signed

oil on canvas

53 by 37cm

R60 000 – 90 000

PROVENANCE

The James O'Connor Collection

190

Lippy (Israel-Isaac) Lipshitz

SOUTH AFRICAN 1903-1980

Two Dancers

signed in the plate and signed and numbered 10/20 in pencil in the margin
woodcut
image size: 21 by 16,5cm

R5 000 – 7 000

PROVENANCE

The Neville and Rhona Dubow Collection.
Acquired directly from the artist by the current owners.

EXHIBITED

UCT Irma Stern Museum, Cape Town, *Lippy Lipshitz, The Art of A Teacher, The Teacher of Art*, 1999

LITERATURE

Tony Lipshitz Caspi, *Lippy Lipshitz*, Haifa, Israel, 1990, illustrated p34.
included is a monograph on the artist and an invitation to the exhibition *Lippy Lipshitz: The Art of A Teacher, The Teacher of Art* at the UCT Irma Stern Museum, 1999, in which *Two Dancers* is illustrated.

191

Russell Harvey

SOUTH AFRICAN 1904-1963

Mending the Nets

signed
watercolour over pencil
21,5 by 28,5cm

R2 000 – 3 000

192

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

Woman with Arms Folded

signed
oil on board
66 by 42,5cm

R140 000 – 180 000



192



193

193

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

Portrait of a Girl in a White Scarf

signed

oil on board

23,5 by 12,5cm

R25 000 – 35 000



194

194

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

Mother and Baby

signed

oil on board

34 by 28cm

R50 000 – 70 000

195

Deane Andersen

SOUTH AFRICAN 1906-1982

Hydrangeas by an Open Window

signed and dated 50

oil on canvas-board

75,5 by 49,5cm

R15 000 – 20 000



196

196

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Lesotho

Inscribed with 'Painting by Walter Battiss'

on reverse
watercolour

23 by 15cm

R9 000 – 12 000

197

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Nudes

signed
watercolour
34 by 43cm

R40 000 – 60 000



197

198

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Erotica

signed, dated 73 and inscribed

"For Bob Reid"
pencil

30,5 by 24cm

R5 000 – 8 000



199

Part lot

199

Michaelis School of Fine Art

Twenty Prints, 1951-1953

complete portfolio, no 66 of a limited edition of 100 woodcuts, linocuts, etchings and lithographs, each print signed by the artist (except for the Dronsfield), and numbered in pencil. The artists are: Walter Battiss, Gregoire Boonzaier, John Dronsfield, Eleanor Esmonde-White, Katrine Harries, Anton Hendriks, Cecil Higgs, May Hillhouse, Alfred Krenz, Francois Krige, Maggie Laubser, Lippy Lipschitz, Cecil Max Michaelis, Jacob Hendrik Pierneef, Alexis Preller, Ruth Prowse, Rupert Shephard, Irma Stern, Maurice van Essche and Jean Welz, contained in original portfolio, two framed. sheet size: 55,5 by 38cm

R20 000 – 30 000

Purchased from the University of Cape Town in 1965 by the current owner's father. Two are from different editions, the Shephard is no 16/50 and the Harries is no 39/66.

illustrated opposite

200

Frank Sydney Spears

SOUTH AFRICAN 1906-1991

Merlin

signed
oil on canvas
74 by 59cm

R40 000 – 60 000

201

Stefan Ampenberger

SOUTH AFRICAN 1908-1983

Children at the Farm

signed
oil on board
44,5 by 59cm

R25 000 – 35 000

200



201



202

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

Figures in an Archway

signed
oil on board
90,5 by 59,5cm

R500 000 – 600 000

203

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

Pastorale

signed and dated 61
oil on canvas
39,5 by 49,5cm

R35 000 – 45 000

illustrated opposite

204

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

The Corner Café

signed
oil pastel and gouache on board
29 by 35,5cm

R20 000 – 30 000

illustrated opposite

202



205

May (Mary Ellen) Hillhouse

SOUTH AFRICAN 1908-1989

Fruit Market

signed and dated '75
gouache and pencil
34,5 by 44cm

R9 000 – 12 000

206

Robert Broadley

SOUTH AFRICAN 1908-1988

Self Portrait

signed, inscribed with the title and 1946-7
on the reverse
oil on canvas-board
36,5 by 26cm

R8 000 – 12 000

207

Robert Broadley

SOUTH AFRICAN 1908-1988

Self Portrait

signed and dated 77, inscribed with the
title and 26 Aug 77 on the reverse
oil on canvas-board
34 by 24cm

R8 000 – 12 000

208

Otto Klar

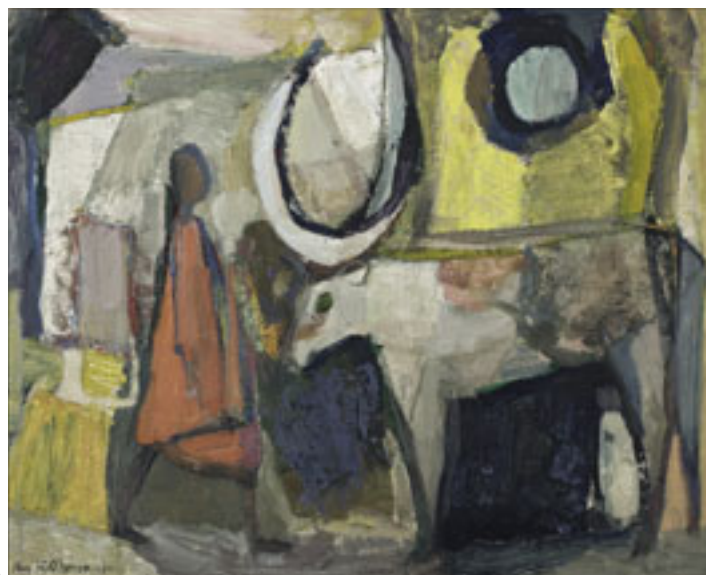
SOUTH AFRICAN 1908-1994

Thatched Cottages

signed
oil on board
14,5 by 34,5cm

R10 000 – 15 000

203



204



209

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

A Street Scene in Cornwall

signed and dated 1935

oil on canvas

50 by 60cm

R100 000 – 140 000

210

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Kommetjie

signed and dated 1925

oil on canvas

29,5 by 39,5cm

R140 000 – 180 000



209



210



211



212



213



214

211

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

A Harbour with Boats Ashore

signed
oil on board
24 by 34cm

R35 000 – 45 000

212

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Wintermiddag, Mamre, Kaap

signed and dated 1948, inscribed with
the title and the artist's name on the
reverse
oil on board
29 by 40cm

R60 000 – 80 000

213

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Huisies, Suurbraak

signed and dated 1967
oil on canvas-board
26 by 43cm

R50 000 – 70 000

214

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

*Suburban Cottages, Galvanised
Iron Fence and Mosque, Claremont,
CP*

signed, dated 1974, signed and
inscribed with the title in English and
Afrikaans on the reverse
watercolour
36 by 54cm

R25 000 – 35 000



215



217



216



217

215

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Oranje Pondokkie, Crossroads

signed and dated 1982

oil on board

33 by 48,5cm

R30 000 – 40 000

216

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Rialto Bridge, Grand Canal, Venice

signed and dated 1973

pen and watercolour

28,5 by 43,5cm

R40 000 – 60 000

217

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Quiver Trees

signed and dated 1962

watercolour and charcoal

55 by 36cm

R25 000 – 35 000

and a charcoal of the same subject, by Alexander Rose-Innes, signed and dated 22.10.64, 53 by 36cm (2)



219



220

218

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Portrait of Gregoire Boonzaier

signed by the artist and by Gregoire,
dated 1966
charcoal
51,5 by 37cm

R15 000 – 20 000

and a copy of Hester Borman,
Gregoire Self Portrait Studies,
Stellenbosch Art Gallery, 1997 (2)

219

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Three Cranes

signed, dated 1971, inscribed with the
artist's name, the title and Godfrey Street,
District Six, Cape Town, on the reverse
oil on canvas
60,5 by 50,5cm

R140 000 – 180 000

220

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Roses in a Glass

signed
oil on canvas-board
44 by 34cm

R40 000 – 60 000

221



222



221

Alexander Rose-Innes

SOUTH AFRICAN 1915-1996

Reclining Nude

signed
pastel and charcoal on paper
39 by 54cm

R30 000 – 50 000

222

Clement Edmond Theodore Marie Serneels

SOUTH AFRICAN 1912-1991

Reverie

signed and dated 1984, inscribed with the
title on the reverse
oil on canvas
88 by 68,5cm

R40 000 – 60 000

223

Charles (Carel Antoon) Gassner

SOUTH AFRICAN 1915-1977

Meisje met Zwarte Hoed

inscribed with the title, Johannesburg,
dated 1948 and £450 on the reverse
oil on canvas-board
64 by 49cm

R80 000 – 120 000

224

Jo Roos

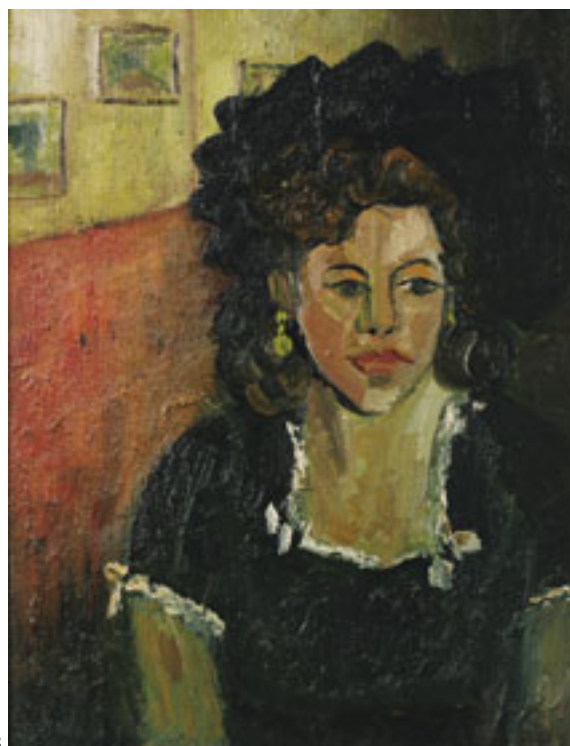
SOUTH AFRICAN 20TH CENTURY

Seated Girl

bronze
height: 52cm

R7 000 – 10 000

223





225

225

Alexis Preller

SOUTH AFRICAN 1911-1975

The Bull

signed and dated '56

oil on board

21 by 43cm

R300 000 – 500 000

PROVENANCE

Helen de Leeuw

Three years before painting this work, Alexis Preller had undertaken a study trip to Italy and Egypt. The influence of the Quattrocento frescoes of Piero della Francesca and the symbolism of ancient Egypt are noticeable in his subsequent work. *The Bull* precedes a number of paintings produced in the late fifties and early sixties in which bulls are associated with the rituals and mythologies of African and European beliefs and practices. These had fascinated the young Preller, who as early as 1941, while a prisoner of war 'up North', wrote a letter describing his excitement at touring various tombs including that of the Sacred Bulls.¹

The bull-deity in Egyptian mythology, known as Apis, was a fertility god connected with grains and

herds and closely associated with the pharaoh, because it symbolised the king's courageous heart, great strength, virility and fighting spirit. Preller's simplification of the bull and inclusion of turquoise in the horn and delineation of its hump, clearly draw on the hieratic qualities of Egyptian tomb frescoes. On a ground prepared to resemble the textured quality of mural art, he has employed the muted subtle tones of umber and burnt sienna that are reminiscent of Italian frescoes and of the rock art in Southern European caves like Altamira.

¹ Esmé Berman and Karel Nel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, 2009, p62.



226

George Mnyalaza Milwa Pemba

SOUTH AFRICAN 1912-2001

A Busy Street Scene

signed and dated 76

oil on canvas laid down on board

39 by 49cm

R180 000 – 220 000



227

Terence John McCaw

SOUTH AFRICAN 1913-1978

Fishermen's Houses, Paternoster

signed, inscribed with the title on the reverse

oil on board

55 by 70cm

R60 000 – 90 000

228

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Aspiration

signed and dated 1986/7

oil on canvas

90 by 90cm

R40 000 – 60 000

EXHIBITED

Taipei Fine Arts Museum, Taiwan,
Bettie Cilliers-Barnard, 1987, catalogue
number 28

229

Bettie Cilliers-Barnard

SOUTH AFRICAN 1914-2010

Abstract

signed and dated 1964

oil on canvas

90 by 90cm

R30 000 – 50 000

228



229



230

Edoardo Villa

SOUTH AFRICAN 1915

Pendant

signed with the artist's initials

brass

10,5cm long

R9 000 – 12 000

PROVENANCE

A gift from the artist to the current owner.

231

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917-1991

Gedraaideberg

signed and dated '85

oil on board

49 by 59cm

R50 000 – 70 000

232

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917-1991

Above Simon's Town, recto, Portrait of a Young Woman, verso

signed

oil on canvas

59 by 74,5cm

R200 000 – 250 000



231



232

235



237



233

Andrew James Jowett Murray

SOUTH AFRICAN 1917-1998

The Flight into Egypt

signed, inscribed with title and dated

1973 on the reverse

oil on canvas

30 by 45,5cm

R10 000 – 15 000

235

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Spring Dance

signed

oil on canvas-board

75 by 90cm

R70 000 – 90 000

234

Andrew James Jowett Murray

SOUTH AFRICAN 1917-1998

A Vase of Daisies and Bluebells

signed

oil on canvas

33,5 by 40cm

R6 000 – 8 000

236

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Planting Mealies

signed

oil on board

49,5 by 59,5cm

R40 000 – 60 000

238



PROVENANCE

Acquired from the artist by the late
Archbishop Naidoo



239

237

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Gathering the Wheat

signed
oil on board
44 by 53cm

R50 000 – 70 000

PROVENANCE

Acquired from the artist by
the late Archbishop Naidoo

illustrated opposite

238

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Milking the Goat

signed
oil on canvas-board
49,5 by 59cm

R25 000 – 30 000

illustrated opposite

239

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-2010

Woman with Small Boy Reading

signed, dated 2006 and inscribed with the
artist's name, title and medium on the reverse
oil over charcoal
50 by 65cm

R70 000 – 90 000

240

Herbert Harold Coetzee

SOUTH AFRICAN 1921

The Red Roof

signed and dated 68

oil on board

25 by 35cm

R3 000 – 5 000

241

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

Still Life with Melons and a Bottle

signed

oil on canvas-board

39,5 by 64,5cm

R60 000 – 80 000

242

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

Pierrot with a White Ruff

signed

oil on board

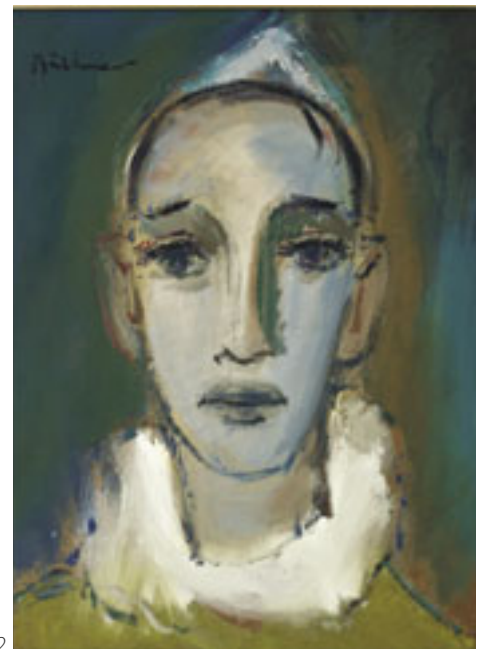
39,5 by 29,5cm

R40 000 – 60 000

241



242





243

Douglas Owen Portway

SOUTH AFRICAN 1922-1993

Untangling the Kite

signed

oil on wood

75 by 62cm

R50 000 – 70 000



244

David Johannes Botha

SOUTH AFRICAN 1921-1995

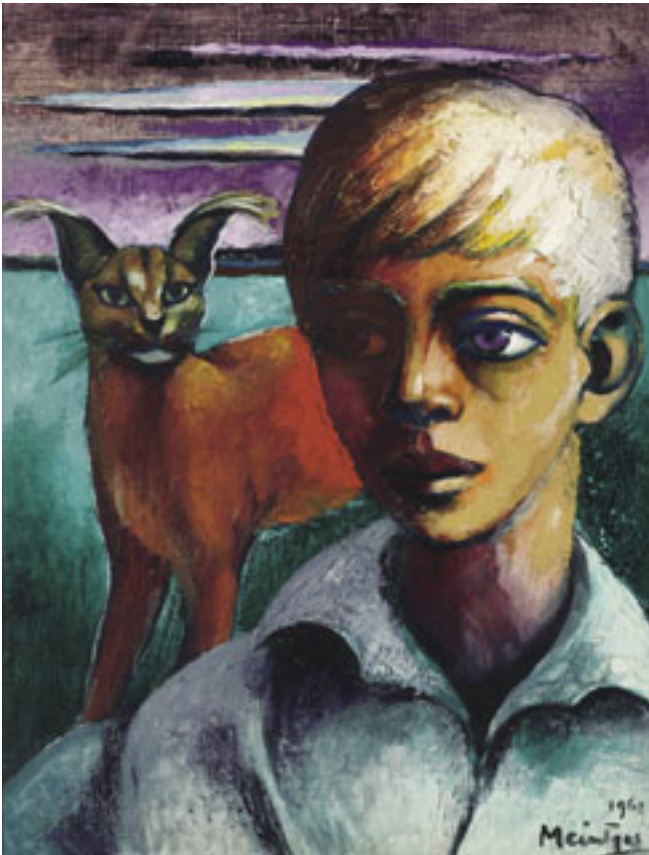
Namaqualand

signed

oil on canvas-board

29,5 by 50cm

R50 000 – 70 000



245

245

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

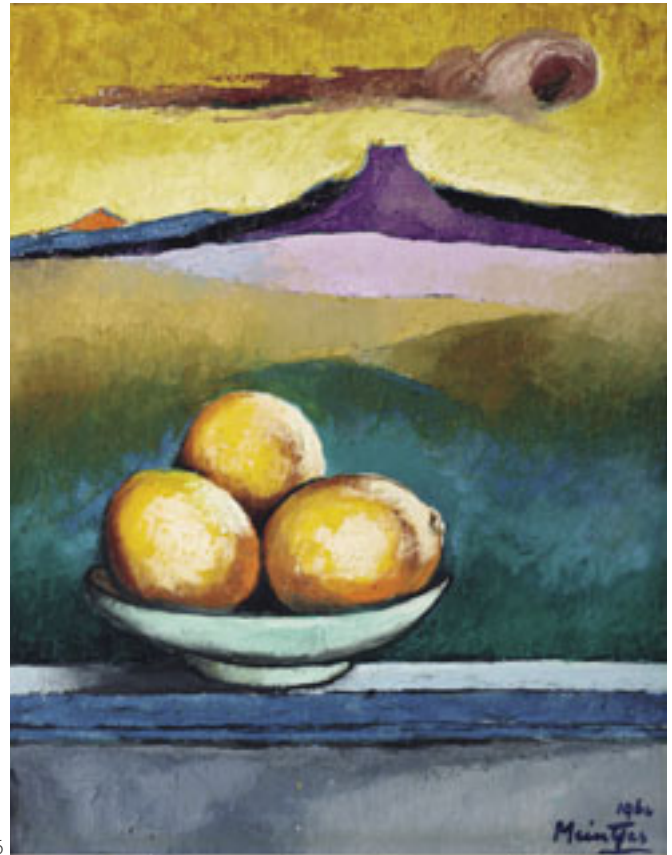
Boy with Rooikat

signed and dated 1961

oil on canvas-board

44 by 34,5cm

R80 000 – 120 000



246

246

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

A Bowl of Oranges on a Window Sill

signed and dated 1964

oil on canvas-board

50 by 39,5cm

R40 000 – 60 000



248

247

Esias Bosch

SOUTH AFRICAN 1923-2010

A Vase of Flowers

ceramic tile with lustre glaze
56,5 by 56cm

R10 000 – 15 000

248

Gordon Frank Vorster

SOUTH AFRICAN 1924-1988

Mirage

signed
oil on canvas-board
70 by 100,5cm

R30 000 – 40 000



249



250

249

Marjorie Wallace

SOUTH AFRICAN 1925-2005

The Party

signed
oil on canvas
71 by 99cm

R60 000 – 80 000

250

Marjorie Wallace

SOUTH AFRICAN 1925-2005

Compassion

signed
oil on canvas
80 by 59cm

R50 000 – 70 000

251

Stanley Pinker

SOUTH AFRICAN 1924

The Wheel of Life

signed and inscribed with the title on the reverse
oil on canvas
91 by 121,5cm

R700 000 – 1 000 000

PROVENANCE

Acquired directly from the artist by the current owners

EXHIBITED

King George VI Art Gallery, Port Elizabeth and South African National Gallery, Cape Town, *A Selection from Stanley Pinker's Work to Date*, 1983, catalogue number 29.

LITERATURE

Lucy Alexander, *A Selection from Stanley Pinker's Work to Date*, South African National Gallery, Cape Town, 1983.
Dated 1974 in the catalogue

The Wheel of Life, a key work by acclaimed South African painter, Stanley Pinker, displays all the signature elements of the artist's vocabulary. Drawing on a profound understanding of art history and engaging with the contradictions of the South African political and environmental landscape, Pinker forges these elements into a witty and eloquent commentary on this country.

In the tradition of Jasper Johns' Post-Pop and Neo-Dada targets, Pinker creates a central device that engages both the Greenbergian notion of the flatness of the surface and the referents beyond the picture plane. In this amusing game of playing with the elements of art, the central circle is situated within a rectangle that echoes the frame and emphasises the two-dimensionality of the canvas. Bicycles, hats and spectacles are rendered as circles, spheres, cylinders and cones, making mischievous reference to Cezanne's advice to see nature in terms of these constituent elements. The large central circle pierced at left by a translucent triangle may well be Pinker's tongue-in-cheek

allusion to El Lissitzky's 1919 lithograph, *Beat the Whites with the Red Wedge*, an abstract allegory anticipating the Bolshevik defeat of counter-revolutionary forces.

On the other hand, the circle may also be viewed as the arena of the circus under the command of a top-hatted ringmaster. Female marionettes literally bend over backwards and skeletons on stilts perform a *danse macabre* in which sheep are willing players. A red devil on a bicycle and a red locust suggest that all is not well and allude to a day of reckoning. All of this plays out in a space sprinkled with familiar icons from Strelitzias to flags and medals, which evoke the natural and cultural milieu of South Africa in the 1970s.

The Wheel of Life is one of Stanley Pinker's most astute allegories of political folly. Its rich and complex iconography is guaranteed to provide endless amusement to viewers wishing to speculate on its multiple references and layered significance.





252

Stanley Pinker

SOUTH AFRICAN 1924

Castagniers

signed

oil on board

18 by 25,5cm

R30 000 – 40 000

PROVENANCE

Acquired directly from the artist by the current owner



253

Stanley Pinker

SOUTH AFRICAN 1924

Lazing in the Sand Dunes

signed

oil on canvas

60 by 91cm

R300 000 – 500 000



254

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Man and Woman

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

R250 000 – 350 000

255

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Talking Heads

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

R140 000 – 180 000





256

256

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Still Life with a Bowl of Fruit and a Coffee Pot

signed

acrylic on board

37,5 by 50cm

R250 000 – 350 000

257

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Still Life With Figs

signed

acrylic on board

46,5 by 95cm, including frame

R300 000 – 500 000

PROVENANCE

Acquired directly from the artist
by the current owner

illustrated opposite

257



Still life painting, a special genre in the artist's career, allowed him to break away from his painted and incised panels in order to explore a more painterly approach to art. In addition, his Nordic heritage enabled him to find beauty in everyday objects and marry the elegance of Scandinavian design to the genre of still life. These paintings also evoke the legendary hospitality of Cecil and Thelma Skotnes in which the simple pleasures of good food, excellent wine and percolated coffee were shared with family and friends.

In *Still Life with Figs* (Lot 257) Skotnes foregoes the conventional cluster of objects for a stylish, horizontal arrangement in which each object is affectionately treated with individual care. Figs

associated with sensuality are gathered into a transparent glass bowl while a single red flower, often favoured as a token of love, forms another focal point of the composition. The carefully constructed wood and painted brass frame, made by the artist especially for this work, adds a further personal touch and enhances its value.

Still Life with a Bowl of Fruit and a Coffee Pot (Lot 256) demonstrates the ways in which Skotnes explored the European traditions of the still life genre. The bowl of fruit clearly owes a debt to Paul Cezanne's painterly approach of broken brushstrokes that catch and reflect light. Notice how the artist creates depth through the considered placement of objects zigzagging back into space and then, in a more

contemporary vein, brings our attention back to the surface by dividing the picture plane into flat areas of tonal colour. These warm tertiary colours and chalky whites create an atmosphere of repose and comfort.

Loaves and Fishes (Lot 258) explores the symbolic significance of food, highlighting the sacramental association of food with qualities of generosity and care that emphasise humanity. As a young soldier in post-war Florence, Skotnes was exposed to the canon of Western religious art. Throughout his career he was commissioned to produce murals, including *The Last Supper*, completed in 1990 for Santa Sophia, the Institute for Catholic Education in Pretoria, to which this painting bears a strong resemblance.

258

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Loaves and Fishes

signed

acrylic on board, with brass frame

89 by 61cm, including frame

R60 000 – 90 000

PROVENANCE

Acquired directly from the artist by
the current owners

259

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Passage through an Alien land

signed and dated 81

oil on board

23,5 by 34cm

R50 000 – 80 000

LITERATURE

Frieda Harmsen (Eddie), *Cecil Skotnes*,
South African National Gallery, 1996,
illustrated, p 127

260

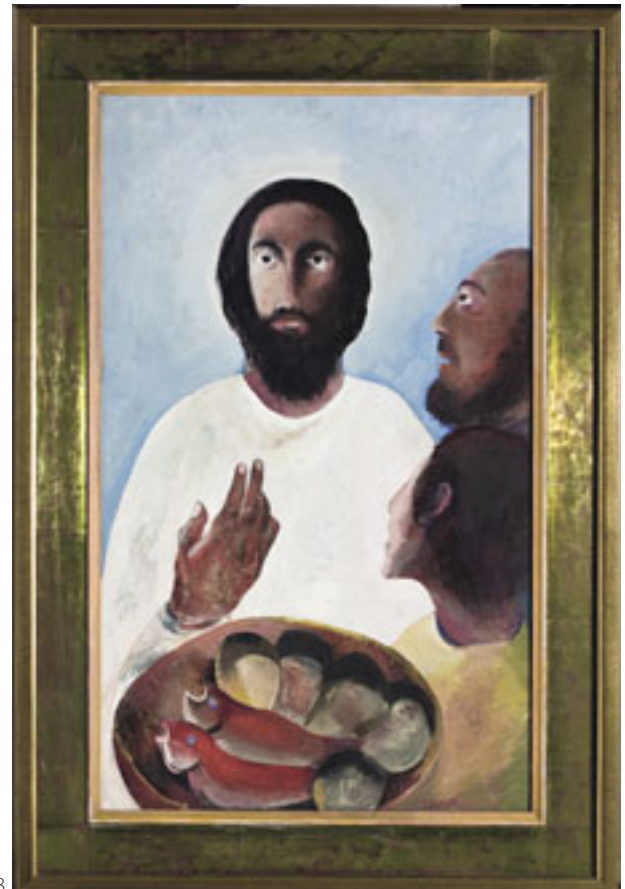
Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

The Assassination of Shaka

Portfolio of 43 original woodcuts by Cecil
Skotnes with captions by Stephen Gray,
1973, printed in colours, with title and
preface, edition limited to 225 artist's
proofs, this set numbered 88/225, each
woodcut signed and numbered, the title
page signed by the artist and the poet
sheet size: 50 by 33cm

R20 000 – 30 000



258



259



264



265

261

Erik (Frederik Bester Howard) Laubscher

SOUTH AFRICAN 1927

Warm Somers aand Rooiheuwels

signed, dated 97 and inscribed on the back 'Skets vir skildery, Warm Somers Aand Rooiheuwels, 12/1997'

oil on canvas

25 by 42cm

R15 000 – 20 000

263

Nel (Petronella Margaretha) Erasmus

SOUTH AFRICAN 1928

A Vase of Flowers

signed

mixed media on paper laid down on board

100 by 67cm

R10 000 – 15 000

265

Christo Coetzee

SOUTH AFRICAN 1929-2001

Homage to Yoshihoro 58 Osaka

signed, inscribed with the title and "78/60, Tulbagh, Cape, SA"

mixed media on paper

49 by 63cm

R15 000 – 20 000

262

Gunther Friedrich Julius van der Reis

SOUTH AFRICAN 1927

Abstract Composition

signed and dated '61

oil on board

79 by 97cm

R5 000 – 8 000

264

Christo Coetzee

SOUTH AFRICAN 1929-2001

Flowers in a Vase

signed

oil on copper plate

12,5 by 15cm

R20 000 – 30 000



266

Lucky Madlo Sibiya

SOUTH AFRICAN 1942-1999

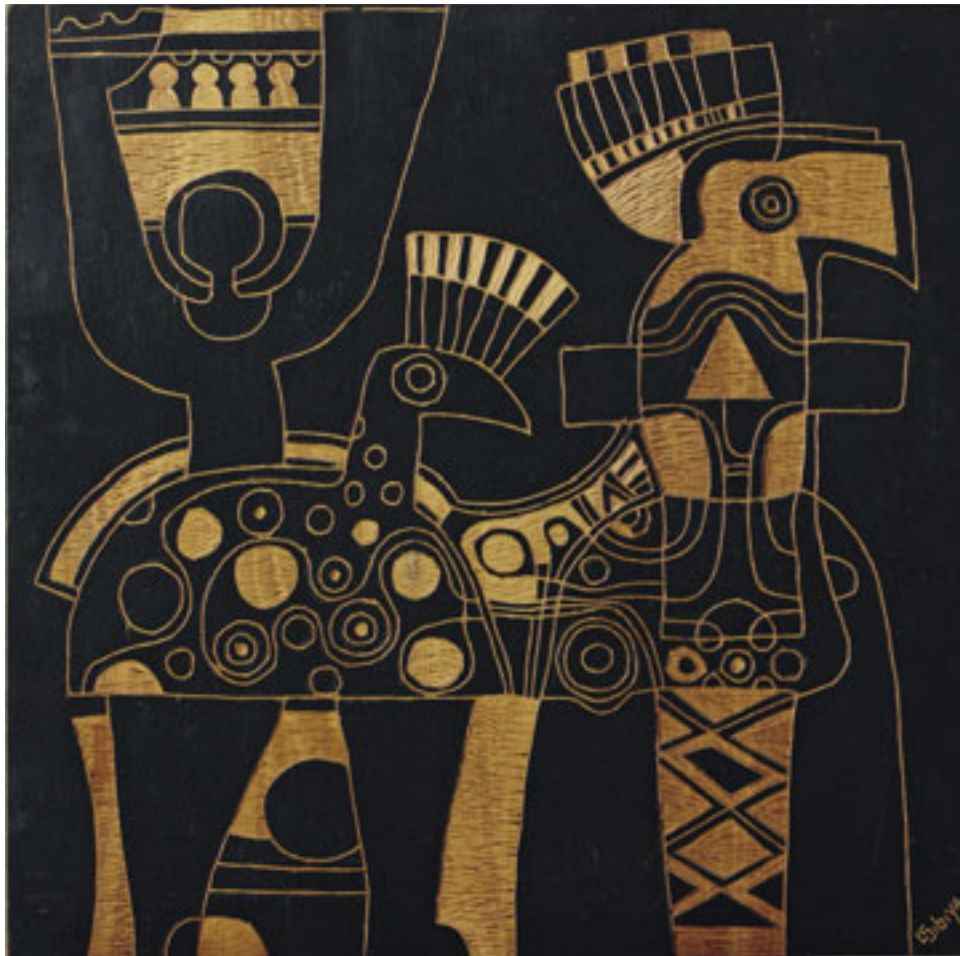
Horse and Dancers

signed and dated 78

carved, painted and incised wood panel

75 by 50cm

R60 000 – 80 000



267

Lucky Madlo Sibiyi

SOUTH AFRICAN 1942-1999

A Woman with Peacocks

signed

carved, painted and incised wood panel

63 by 63cm

R60 000 – 80 000

PROVENANCE

Gallery International, Cape Town, 1972



268



269

268

Alexander Cecil Podlashuc

SOUTH AFRICAN 1930-2009

Still Life with Clarinet

signed and dated '95

oil on canvas

64 by 50cm

R16 000 – 20 000

269

Alexander Cecil Podlashuc

SOUTH AFRICAN 1930-2009

Two Mounted Jockeys

signed and dated 68

oil on board

34 by 43,5cm

R8 000 – 12 000



270

John Meyer

SOUTH AFRICAN 1942

South of Camdeboo

signed and inscribed with the title and

8749 on the reverse

oil on canvas

60 by 102cm

R60 000 – 80 000

271

John Barnett Kramer

SOUTH AFRICAN 1946

Rosevilla Stoor

signed and dated '93

oil on canvas

55 by 75cm

R15 000 – 20 000

272

Willem Hendrik Adriaan Boshoff

SOUTH AFRICAN 1951-2007

Houses and Figures in a Landscape

signed

oil on canvas

24,5 by 35,5cm

R15 000 – 20 000

273

Marlene Dumas

DUTCH/SOUTH AFRICAN 1953

Semite

signed, dated 2004, inscribed with the title, and numbered 5/100 in pencil in the margin

lithograph

44,5 by 34,5cm

R20 000 – 30 000

271



272



William Kentridge has studied printmaking formally since youth and worked closely with some of the world's leading print makers both within South African and abroad. He has said that he prefers etching to all other processes and his use of a range of etching techniques that include hard ground, soft ground, photogravure and sugar lift, confirm this.

Dutch Iris 2 is a superb example in which the artist reveals his pleasure in the possibility of the medium. Following on from the more subdued colour of *Dutch Iris*, produced in 1992, he has made extensive use of colours laid on top and alongside one another to build up a soft, velvety richness. The work is all the more remarkable because Kentridge is known to eschew colour in most of his work, with the exception of blue, which is associated with water and with a state of grace or bliss. It is also unusual in his oeuvre in that it is a rare work that does not draw on social or political context but concentrates on the exquisite beauty of a flower.

274

William Joseph Kentridge

South African 1955

Dutch Iris 2

signed and numbered 12/30 in pencil
in the margin
etching and aquatint in 16 colours on
Velin d'Arches Blanc
image size: 106 by 58cm

R140 000 – 180 000

This work was executed in 1996.



Drawing is central to the art of William Kentridge who has contributed in large measure to a re-evaluation of the importance of drawing as a contemporary medium in its own right and not merely for preparatory purposes. For the artist, drawing is always a process of uncovering, understanding or coming to terms with the subject.

Since childhood, he has been inspired by the great landscape artists John Constable, Jean-Baptiste Camille Corot and Meindert Hobbema through a picture book, *Great Landscapes of the World*, given him by his grandfather.¹ In contradistinction to this august tradition and to the South African canon of landscape painting, he has developed a form of landscape art that is as much about the natural environment as it is about the cultural construct of the landscape and the ways in which historical, social and political signs of human intervention intersect with the natural order.

In the total absence of idealisation, his Highveld landscapes are the very antithesis of the landscape art pioneered by artists such as Pierneef. And yet, in baring all the evidence of construction, industry, mining or agriculture, Kentridge's landscapes map the traces of human activity that are central to the character of this country and the construction of its identity.

¹ Neal Benezra 'Drawings for Projection' in *William Kentridge*, The Museum of Contemporary Art, Chicago and the New Museum of Contemporary Art, New York, 2002, p21.



275

William Joseph Kentridge

SOUTH AFRICAN 1955

Highveld Landscape

signed
charcoal and pastel
37 by 44,5cm

R150 000 – 180 000

276

William Joseph Kentridge

SOUTH AFRICAN 1955

9 Films

signed and with P. P. in red conté
archival pigment print on cotton rag paper
edition of 100
154 by 108cm

R80 000 – 100 000





277

Mikhael Subotzky

SOUTH AFRICAN 1981

Youths, Ox and Water Cart

signed, dated 2009 and numbered 1/9
in pencil in the margin
colour photograph
image: 46,5 by 69,5cm

R20 000 – 30 000

While photography is rarely seen at auction in South Africa, it is a genre that is being assiduously collected by individuals and major public institutions both here and abroad. Mikhael Subotzky's photographs may be found in The Museum of Modern Art, New York as well as in other prestigious collections.

His rapid rise to international prominence has been

nothing short of remarkable. He was included in *New Photography 2008: Josephine Meckseper and Mikhael Subotzky* at the Museum of Modern Art, New York. His first monograph, *Beaufort West*, was published in the same year. He is the winner of the 2009 Oskar Barnack Award, the 2008 W. Eugene Smith Grant, and the 2008 ICP Infinity Award (Young Photographer).