



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 7 March 2011 - 8.00 pm

Paintings

Lots 201-330

South African Paintings, Sculpture, Drawings, Prints,
Photographs and an American Print

201

Allerley Glossop

SOUTH AFRICAN 1870-1955

Stables

signed, inscribed with the
title on the reverse
oil on card
19 by 24cm

R5 000 – 8 000

202

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

The Sheepfold

signed
pastel
23,5 by 31,5cm

R80 000 – 120 000

201



202



203



203

Jan Ernst Abraham Volschenk

SOUTH AFRICAN 1853-1936

***Mountains in Morning Light,
Swellendam***

signed and dated 1918, signed, dated and
inscribed with the title on the reverse
oil on canvas
45 by 99cm

R140 000 – 200 000

204

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Two Figures by a River

signed
oil on board
17 by 27,5cm

R50 000 – 70 000

204



Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873–1921

At Claremont, CP

signed, inscribed with the title on the reverse
oil on canvas

37,5 by 47,5cm

R800 000 – 1 200 000

PROVENANCE

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

LITERATURE

cf. J du P Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, Cape Town, 1973, p 133, illus nos 117 and 118, both from Grove Avenue, Claremont, which relate closely to this work.

This remarkable image of Claremont was painted by Pieter Wenning in 1919. At the time the artist was lodging at the Vineyard Hotel, as J. Du Preez Scholtz informs us in his detailed record of Wenning's life as traced through D. C. Boonzaier's diary. Unable to pay for his board, the artist appealed to Boonzaier, his mentor, friend and greatest supporter throughout his life. Leading businessman and Member of Parliament, Dr William Duncan Baxter, came to the artist's rescue when he acquired two paintings, one of which – the companion piece to this – is illustrated on page 133.ⁱ Baxter clearly had a passion for the arts and it was as a result of the generous bequest in his will that the Baxter Theatre was established which, in his words, would 'develop and cultivate the arts in Cape Town and the adjacent districts'. Both scenes are painted from The Grove, a farm also known as Veldhuysen or Feldhausen in what is now Claremont. The property was acquired in 1834 by Sir John Herschel, the astronomer. It was here that he set up his reflector and observed the southern skies as well as the return of Comet Halley. From 1834 to 1838 he and his wife Margaret produced over one hundred botanical

illustrations of fine quality, showing the Cape flora. These were collected and published as *Flora Herscheliana* in 1998.

The young naturalist Charles Darwin visited Herschel on 3 June 1836. Later on, Darwin would be influenced by Herschel's writings in developing his theory advanced in *The Origin of Species*. In the opening lines of that work, Darwin writes that his intent is "to throw some light on the origin of species — that mystery of mysteries, as it has been called by one of our greatest philosophers", referring to Herschel.

The Grove provided an ideal retreat from the pressures under which Herschel found himself in London, where he was one of the most sought-after of all British men of science. It was, he later recalled, probably the happiest time in his life. The present day Grove Avenue is named after the farm and Herschel Girls' School takes its name from its illustrious occupant.

Wenning's painting depicts in the foreground the thatched cottages so characteristic of the area at the time. The whitewashed wall surrounding the homestead skilfully leads the viewer's eye into the middle distance enclosed by tall pine trees. The repetition of tree trunks, reminiscent of the graphic qualities of the Japanese woodcuts that Wenning so admired, provides an elegant frame to the rustic foreground scene.

As Hans Fransen has pointed out the cottages are the typical mid-nineteenth-century "Cape-English" variety that characterised early suburban Cape Town, a cottagey variation of Cape Dutch, smaller-scaled, lower, and with hipped thatch roofs instead of gables. Precisely because they were built in what were later to become our present-day suburbs – Rondebosch, Claremont – and therefore had to make way for more modern structures, they are now very rarely found, except in Wynberg's "Little Chelsea".ⁱⁱ

i J du P Scholtz, *D C Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg Publishers, Cape Town, 1973, p. 133 and illus. 118.

ii Hans Fransen in conversation with Emma Bedford and emails dated 7 January 2011.





206

Pieter Hugo Naudé

SOUTH AFRICAN 1868-1941

Fernwood Buttress, Table Mountain

signed
oil on board
22 by 28cm

R60 000 – 80 000

207

Ernst Karl Erich Mayer

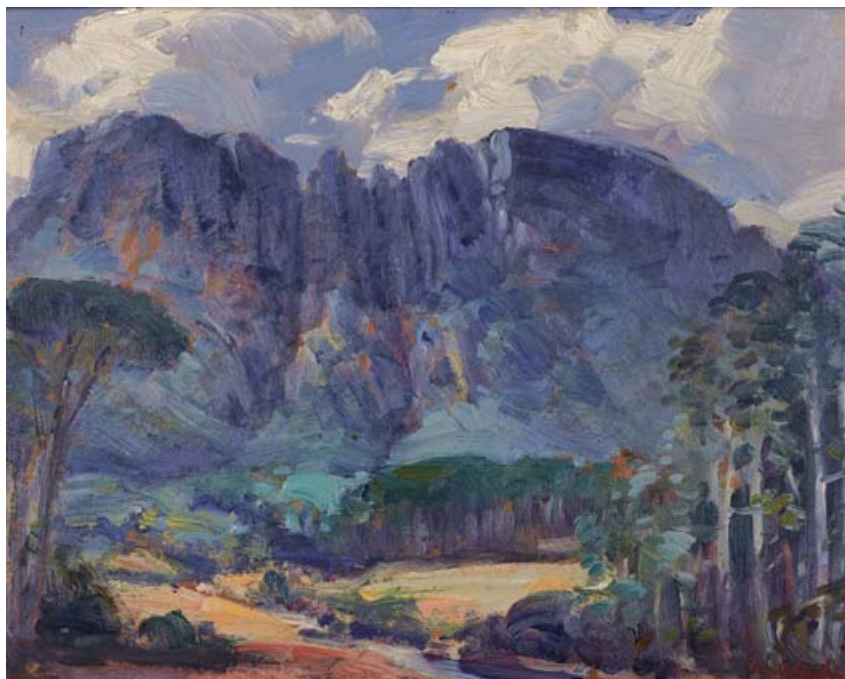
SOUTH AFRICAN 1876-1960

A Farm with Jacarandas

signed and dated 1943
oil on board
19,5 by 28cm

R20 000 – 30 000

206



207





208

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873-1921

Observatory, Cape

label of authenticity attached to the reverse, signed by the artist's son, dating this work 1919

oil on canvas

16,5 by 24,5cm

R250 000 – 350 000

PROVENANCE

Sold: Sotheby Parke Bernet, Johannesburg,
3 November 1976, lot 55

209

**Nita (Pauline Augusta
Wilhelmina) Spilhaus**

SOUTH AFRICAN 1878-1967

*Old Farmhouse, recto, Seascape,
verso*

signed with the artist's monogram

oil on board

17 by 23,5cm

R100 000 – 150 000

210

**Nita (Pauline Augusta Wilhelmina)
Spilhaus**

SOUTH AFRICAN 1878-1967

Landscape with Trees

signed with the artist's monogram

oil on board

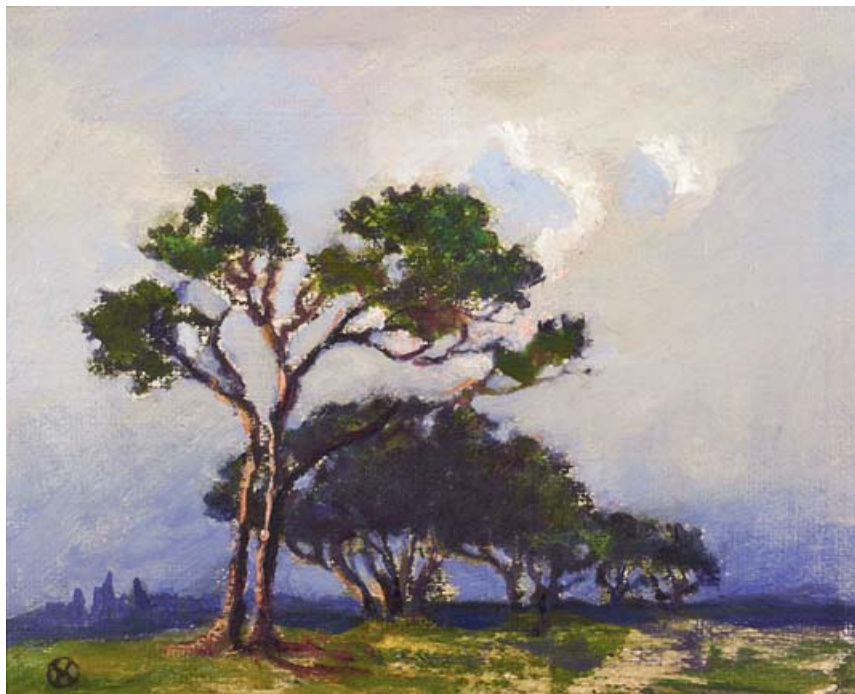
24 by 30cm

R30 000 – 40 000

209



210



211

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873-1921

Blue Gums, Pretoria

signed, signed and inscribed with the title
on the reverse

oil on canvas

34 by 29,5cm

R220 000 – 300 000

PROVENANCE

Sold: Sotheby Parke Bernet, Johannesburg,
19 April 1977, lot 40

EXHIBITED

South African National Gallery, Cape Town,
Pretoria Art Gallery, and William Humphreys
Art Gallery, Kimberley, *Commemorative
Exhibition*, 1967, catalogue no 4B



212

Pieter Willem Frederick Wenning

SOUTH AFRICAN 1873-1921

Keerom Street, Cape Town

signed

oil on canvas

37 by 27cm

R700 000 – 900 000

PROVENANCE

Gustav Katz Collection

Sold: Sotheby Parke Bernet,

Johannesburg, The Collection of Mr & Mrs

Leslie Derber, 5 December 1977, lot 89

LITERATURE

J du P Scholtz, *DC Boonzaier en Pieter*

Wenning: Verslag van 'n Vriendskap,

Tafelberg, Cape Town, 1973, illustrated

pl. 54

Pieter Wenning's painting of Keerom Street looking towards town was certainly painted long before the Provincial Building was erected in Wale Street but after the Cape High Court was completed in 1912. Visible on the right is the august building, designed by Hawke & McKinlay. With its local granite façade, it was suitably magisterial for what became, on the creation of the Union of South Africa in 1910, the Cape of Good Hope Provincial Division of the new Supreme Court of South Africa.

Interestingly, the main entrance, according to the original plan of the building, would have been in Queen Victoria Street. However, when the judges learnt that that might mean that they would forfeit the luxury of a view over the Company Gardens, it was decided that the facade of the building would be reversed, so that the main entrance is now in Keerom Street.ⁱ

The spire of the Metropolitan Methodist Church on Greenmarket Square towers above the low buildings at the end of the street. Bathed in warm light, this street scene offers a glimpse into the early twentieth-century history of the city. Together with *Claremont, CP*, also on this auction, Wenning provides us with two complementary views of early Cape Town – one of the typically rustic suburbs and the other of a 'modern city'.ⁱⁱ

i Frans Rautenbach, 'The History of the Cape Provincial Division' in <http://www.sabar.co.za/law-journals/2010/april/2010-april-volo23-no1-pp34-36.pdf>

ii Hans Fransen in conversation with Emma Bedford and emails dated 7 January 2011.





213

213

**Nita (Pauline Augusta
Wilhelmina) Spilhaus**

SOUTH AFRICAN 1878-1967

Spring Flowers in a Glass Vase

signed with the artist's monogram

oil on canvas

46,5 by 39cm

R40 000 – 60 000



214

214

Pranas Domsaitis

SOUTH AFRICAN 1880-1965

*Still Life with Tulips, recto, A Bridge
over the Seine, verso*

signed with the artist's monogram

oil on canvas

46 by 33cm

R20 000 – 30 000



215

215

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Still Life with Day Lilies and Irises

signed
pencil and gouache on paper
52 by 36cm

R100 000 – 140 000



216

216

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Pansies

signed and dated '33
oil on canvas laid down on board
21,5 by 17,5cm

R10 000 – 15 000

Purchased from the artist's studio in the Strand by the current owner's grandparents.

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, p 309, catalogue no 1279



217

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Oestyd

signed with the artist's initials

oil on board

28 by 35,5cm

R400 000 – 600 000

PROVENANCE

Acquired in 1958 by Professor P F D and Mrs H Weiss and thence by descent to Doctor Milde Weiss

LITERATURE

E J Botha, *Die Lewe en Skilderwerk van Maggie Laubser*, unpublished M A Dissertation, University of Pretoria, 1964, catalogue no 122.

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, p 196, catalogue no 600.

In *Oestyd* Maggie Laubser creates a pastoral idyll of landscape and rural workers evocative of the Malmesbury area where she grew up. Acutely aware of the natural environment, agriculture patterns and seasonal changes, the artist's depiction of three men harvesting the wheat at the height of summer, has all the authenticity of lived experience and perceived reality. Her unique vision was shaped through her studies at the Slade School, London, under Henry Tonks and Ambrose McEvoy from 1915 until 1918 and her close association during the 1920s with German Expressionists artists such as Karl Schmidt-Rottluff. With these influences she developed her distinctive style that employs acute observation translated through Modernist techniques of bold colour, simplified forms and painterly brushwork.



218

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Going Home

signed, executed in 1966

oil on board

35 by 45cm

R200 000 – 300 000

Purchased directly from the artist by the current owner.



Two views of lot 219

219

Anton van Wouw

SOUTH AFRICAN 1862-1945

Shangaan

signed and dated SA Joh-burg 1907 and inscribed with the foundry mark "Fonderia-Nisini-Roma"

bronze with a dark honey-coloured patination

height: 31,5cm

R300 000 – 400 000

LITERATURE

Dr Morris J Cohen, *Anton van Wouw: Sculptor of South African Life*, Johannesburg, 1938, p 19 (illustration of another cast)

ML du Toit, *Suid-Afrikaanse Kunstenaars, Deel 1, Anton van Wouw*, Cape Town, 1933, no 15 (illustration of another cast)

AE Duffey, *Anton van Wouw 1862-1945 en die Van Wouwhuis*, University of Pretoria, no A21, p 29 (illustration of another cast)

AE Duffey, *Anton van Wouw: The Smaller Works*, Pretoria, 2008, p 63 (illustration of another cast)

220

Moses Kottler

SOUTH AFRICAN 1892-1977

Maquette for "Painting"

bronze, dark brown patination
height: 37cm

R40 000 – 60 000

In 1935 Kottler completed eight figures for the Johannesburg Public Library. Each figure symbolizes a part of the content of the library. The figures represent Literature, Sculpture, Architecture, Medicine, Music, History, Philosophy and Painting. This is a cast of an early maquette for "Painting".
cf. Ute Ben Yosef, *The Graven Image: The Life and Work of Moses Kottler*, Cape Town, 1989, catalogue no 19, p 72



221

Moses Kottler

SOUTH AFRICAN 1892-1977

Maquette for "Man and Woman"

bronze, dark brown patination

height: 51cm

R20 000 – 30 000

LITERATURE

Ute Ben Yosef, *The Graven Image: The Life and Work of Moses Kottler*, Johannesburg, 1989, pp 29, 30, 47 and 101, illustrated, p 101

Kottler's cement fondue relief of *Man and Woman* for which this is a maquette, commissioned for the Population Registration Building in Pretoria, was completed in 1957. A photograph of the work published in *Die Transvaler* in May 1957 started a public outcry ultimately leading to the Minister of Labour having to instruct that the work be removed. It was given to the William Humphreys Art Gallery in Kimberley where it is still to be seen.

For various reasons, including poor photography that exaggerated the perceived sexuality of the bodies, the sculpture achieved instant notoriety and has become one of the most widely written about works of art in the history of South Africa.

In her monograph on the sculptor, Ute Ben Yosef explains that Moses Kottler's ill-fated relief of *Man and Woman*:

... had to be removed for reasons of 'indecentcy'... The relief, designed for the western gable, was to symbolize the work performed in the building. It depicts a youthful couple, symbolizing the young South Africa, standing side by side, gazing upwards towards the South African flag. The man clasps the woman's hand above the breast and with his other hand holds her wrist. ... They stand firmly on muscular legs set astride to symbolize the strength of the young nation.ⁱ

Alexis Preller was one of the artists who came to Kottler's defence, describing the sculpture as embodying "an ideal of man capable of holding onto the infinite fearlessly and with hope".ⁱⁱ

i Ute Ben Yosef, *The Graven Image: The Life and Works of Moses Kottler*, Perskor, Cape Town and Johannesburg, 1989, p 47

ii *Pretoria News*, 1.8.1957



Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Extensive Landscape Northern Transvaal

signed and dated '49
oil on canvas
76 by 102cm

R10 000 000 – 15 000 000

PROVENANCE

Mr F H Moerdyk, acquired directly from
the artist in 1949
Sold: Sotheby's, South Africa, 19 November
1985, lot 98
Private collection

LITERATURE

Stephan Welz, *Art at Auction in South Africa: 1969-1989*, Johannesburg, 1989, p 111,
illustrated in colour
Stephan Welz, *Art at Auction in South Africa: 1969-1995*, Johannesburg, 1996, p 49

This impressive landscape by Pierneef made auction history in November 1985 when it became the first South African painting to break the hundred-thousand rand mark; selling for R120 000 under the hammer of auctioneer Stephan Welz. It is not difficult to see why. As one of the artist's most-sought after landscapes, it bears all the hallmarks of his mature style. A typical bushveld scene near Polokwane in Limpopo Province is transformed through the artist's unique vision.

A panoramic view highlights the soaring heights of the blue sky and the phenomenal breadth of the landscape with impressive splendour. With Pierneef's unfailing logic, he analyses the scene in terms of its underlying structure to accentuate the enduring aspects of nature despite seasonal changes. Trees, pared down to their most elemental forms in this winter scene, are given emphasis through graphic detail.

The warm tones of the savannah advance while complementary, cool colours recede into the distance, providing a sense of deep space in a dynamic but essentially stable composition. Above the blue mountain range, cumulus clouds, appearing as puffy shapes in the sky, herald fair weather. Like a catalogue of the horticultural wealth of the area, the trees and plants are faithfully represented and can be easily identified. As Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens, points out:

The vegetation is savannah, consisting of grassland with tree and shrub species. Trees in this landscape probably represent the wild syringa (*Burkea africana*), huilbos (*Peltophorum africanum*), common hook thorn (*Acacia caffra*), shepherd's tree or matumi (*Boschia albitrunca*), sickle bush (*Dichrostachys cinerea*) (left foreground), scented thorn (*Acacia nilotica*) and tomboti (*Spirostachys africana*). The large deciduous tree in the left hand foreground is probably the raasblaar or large-fruit bushwillow (*Combretum zeyheri*). The shrubs in the background are probably the magic quarry (*Euclea divinorum*), very commonly represented in the bushveld. The grey grass and flowering pluimblomplakkie (*Kalanchoe paniculata*) with its extended inflorescence (right hand foreground) shows that it was painted during the winter. On the outcrop on the right hand corner is a stunted drought-adapted plant known as the bobbajaanstert (*Xerophyta retinervis*) which is confined to rocky outcrops. To the left of it, below the umbrella thorn or 'haak-en-steek' (*Acacia tortilis*) can be seen a stem succulent plant, known as the monteiroi euphorbia (*Euphorbia monteiroi*), a plant well represented throughout the Limpopo Province.ⁱ

ⁱ Ernst van Jaarsveld in an email to Emma Bedford, dated 14 January, 2011.





224

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

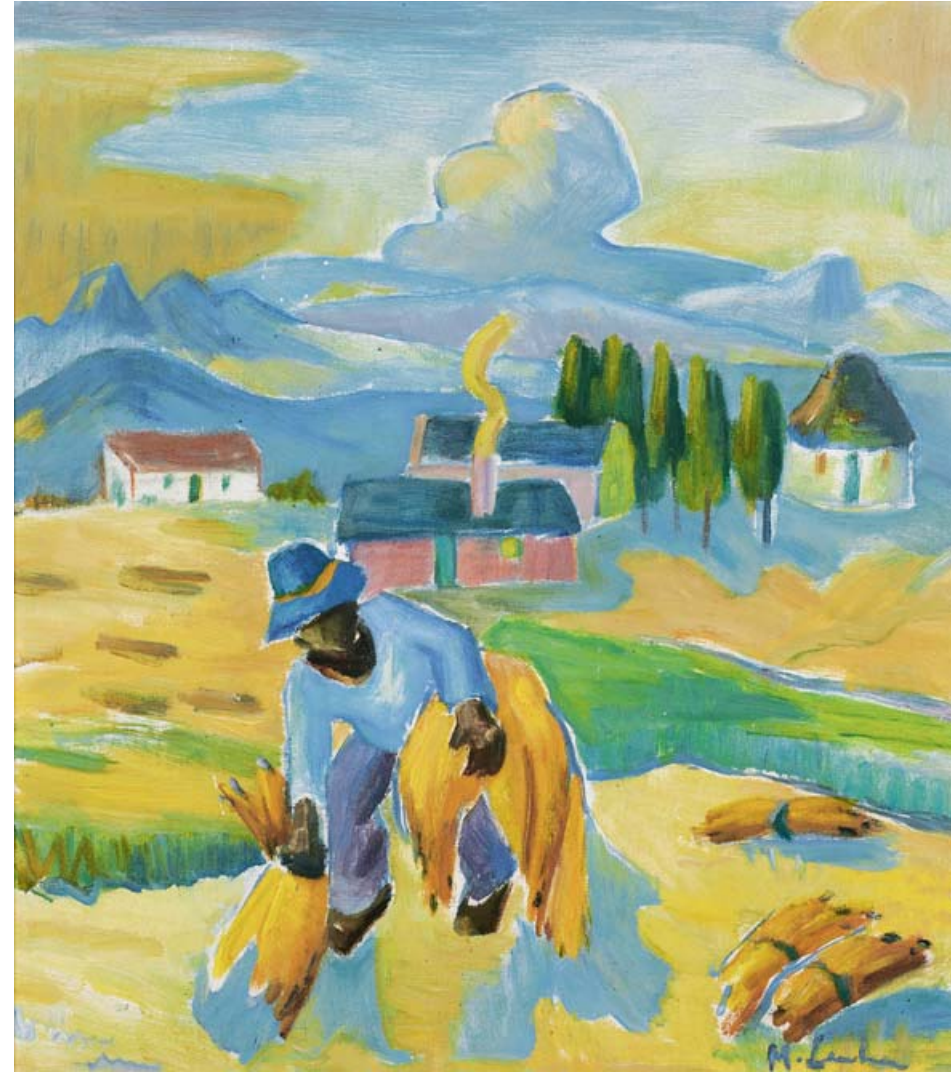
Harvesting

signed, inscribed on the reverse with the artist's name, address and the date 27.12.71
oil on canvas laid down on board
44,5 by 40cm

R200 000 – 300 000

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, p 383, catalogue no 1737



222

Moses Kottler

SOUTH AFRICAN 1892-1977

The Thinker

bronze, the second of two casts
height: 65,5cm

R80 000 – 100 000

Of the eight Johannesburg Public Library figures, that of *Philosophy* differs from the others in that it bears no attribute but is based on Rodin's *Thinker*. According to Ute Ben Yosef (p 47) "Kottler felt pleased with this piece and made a reduced bronze copy with a simulated architectural background".

LITERATURE

Ute Ben Yosef, *The Graven Image: The Life and Work of Moses Kottler*, Cape Town, 1989, catalogue no 23, p 73 (illustration of the other cast)





225

Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Oesland by die See

oil on card

20 by 27cm

R70 000 – 90 000

This appears in a thesis for a Doctorate in Fine Arts, "n Ikonologiese ondersoek na die beeld motiewe in die kuns van Maggie Laubser", submitted by Elizabeth Miles, Randse Afrikaanse Universiteit, 1983.

PROVENANCE

Mrs WC Hugo, Floracliffe, Johannesburg



226

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Bethal Farm near Kroonstad

signed

oil on canvas

29,5 by 35cm

R80 000 – 120 000

227

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Florahof, SW Africa

signed with the artist's initials and dated
1947, inscribed with the title and the artist's
name on the mount
watercolour
18,5 by 30cm

R35 000 – 50 000

228

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Landscape, SWA

signed with the artist's initials and dated
1955
watercolour
18,5 by 33cm

R10 000 – 15 000

229

Adolph Stephan Friedrich Jentsch

SOUTH AFRICAN 1888-1977

Landscape, SWA

signed with the artist's initials and dated
1965
watercolour
28,5 by 42,5cm

R20 000 – 30 000

EXHIBITED
Pretoria Art Museum

227

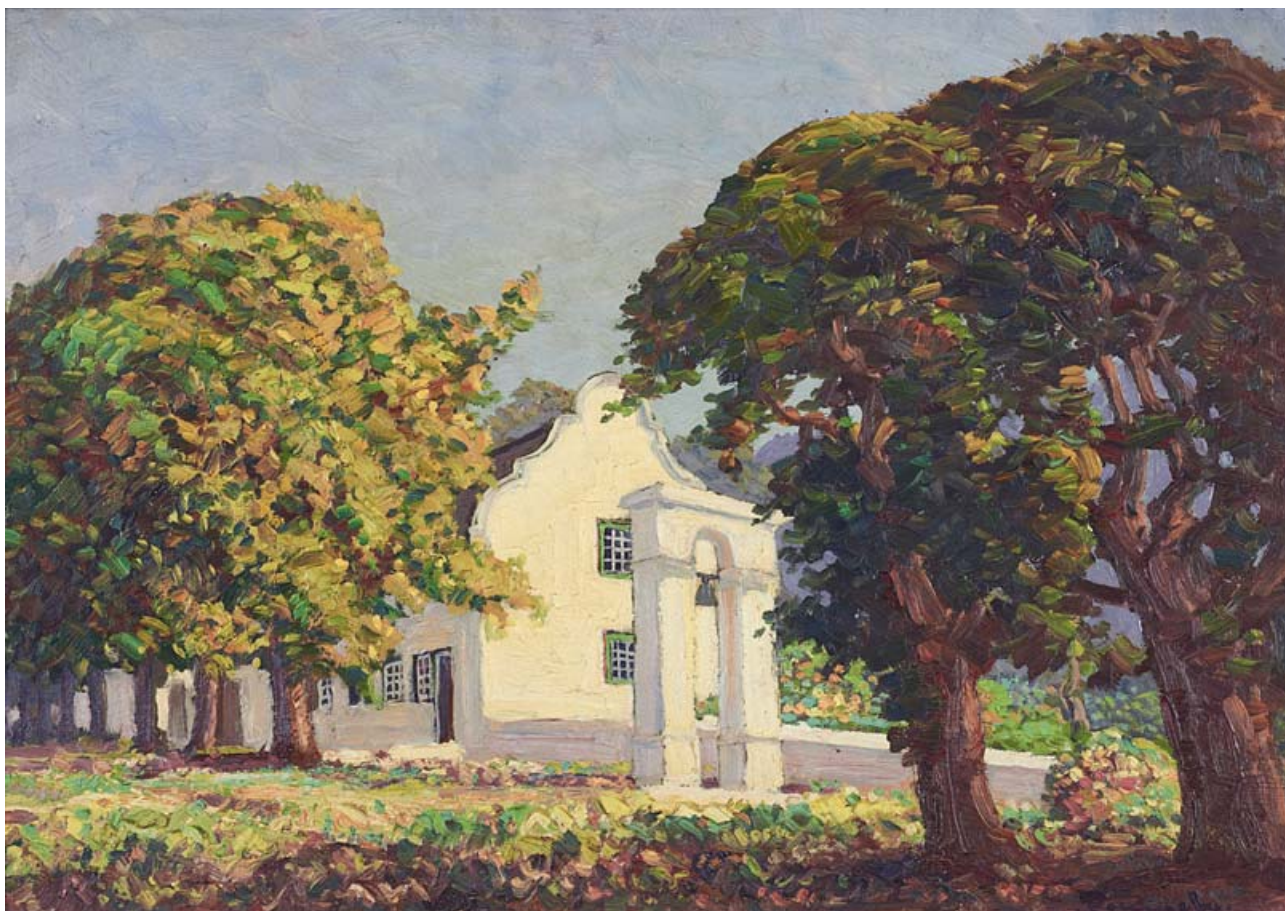


228



229





230

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

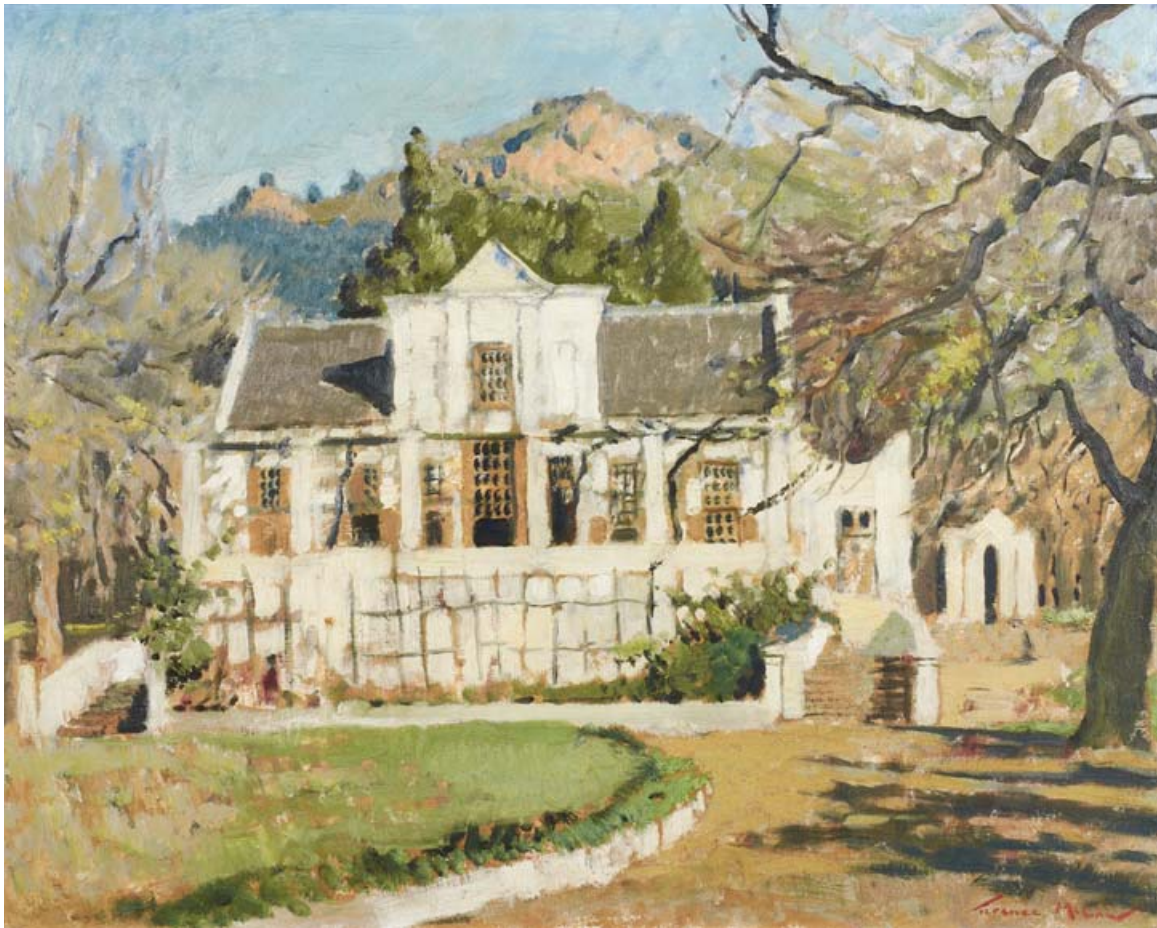
The Slave Bell

signed

oil on board

34,5 by 50cm

R250 000 – 350 000



231

Terence John McCaw

SOUTH AFRICAN 1913-1978

Tokai Manor

signed, inscribed "Tokai 1965" on the reverse

oil on canvasboard

59 by 74,5cm

R60 000 – 80 000



232

Jacob Hendrik Pierneef

SOUTH AFRICAN 1886-1957

Helshoogte

signed, inscribed with "By Simonsberg, Stellenbosch
(Hell's hoogte)" (sic) on the reverse
oil on canvas laid down on board
18 by 26cm

R100 000 – 120 000

233

William Mitcheson Timlin

SOUTH AFRICAN 1892-1943

A Bridge over the River

signed
oil on board
37 by 42cm

R10 000 – 15 000



233

234

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Interior with Pink Armchair

signed and dated 46
watercolour
46,5 by 60cm

R25 000 – 35 000



234

235

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Fruit and Flowers

signed and dated 1934

gouache

75,5 by 56cm

R900 000 – 1 200 000

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, p 125, illustrated in colour

Wilhelm van Rensberg and others, *Irma Stern: Expressions of a Journey*, Standard Bank Gallery, Johannesburg, 2003, p 180, illustrated in colour



Irma Stern, in all likelihood, painted this *Still Life with Fruit and Flowers* in October or November 1934 because the blue Pacific Giant Delphiniums and pink *Hemerocallis* (day lilies) in the arrangement flower in early summer. As Dr John Rourke, President of the Botanical Society of South Africa and former head of the Compton Herbarium at the Kirstenbosch Research Centre, points out:

The pink *Hemerocallis* might be confused with the Cape March lily, *Amaryllis belladonna* but this is an autumn flowering species with a short flowering period in March and April. Delphiniums and *Hemerocallis* are typically early summer flowering. Stern's painting clearly depicts flowers borne on long upright pedicels with one bloom displaying a yellow throat, both features

so characteristic of *Hemerocallis* but absent in *Amaryllis*ⁱ Stern arranged the flowers in an eighteenth-century Middle Eastern, Iznik enamel flask which is inscribed with "*basmla*" in Kufic, the oldest calligraphic form of the various Arabic scripts. It was a beloved object which appears in several still life paintings and in which she often stored her paintbrushes. It remains in her home, now the eponymous museum, where it can be seen in her studio.ⁱⁱ

i All information on the flowers in this painting was supplied by Dr Rourke in conversation with Emma Bedford and an email dated 11 January 2011.

ii *Catalogue of the Collections of the Irma Stern Museum*, University of Cape Town, 1971, no 458.



236

Irma Stern

SOUTH AFRICAN 1894-1966

The Lemon Pickers

signed and dated 1928
oil on canvas
100 by 95cm

R10 000 000 – 14 000 000

PROVENANCE

Die Kunsamer, 1971

Lemon Pickers is one of the most exciting Irma Stern paintings to come to the market in recent years. Not only is it of exceptional quality but it is a very early work painted in 1928 that confirms Stern as a unique and pioneering artist amongst her peers. Her inclusion in 1927 in the *Junge Kunst* series of monographs along with Van Gogh, Gauguin, Cézanne, Kandinsky, Matisse, Picasso, Pechstein, Schmidt-Rotluff and Grosz is a clear indication of the high regard in which Stern was held by her European contemporaries.

The strong influence of German Expressionist artists like Max Pechstein is evident both in the exaggerated forms and in the dramatic colour contrasts employed to achieve intense emotional and spiritual effects.

The painting effectively describes Stern's vision of an idyllic and unspoilt paradise. An oft-quoted remark by her – "I fled from burning Europe into a land of strong colours" – illuminates her intentions. Like Paul Gauguin she sought a fantastic and exotic alternative to conventional European culture. The voluptuous young woman in the foreground arches her body in a sinuous curve as she reaches for the fruit above her. Her downward gaze at a basket of lemons in the foreground focuses attention on these symbols of fecundity and suggests a world of plenty.

The young women wear cloths tied around their hips and some have brightly coloured or patterned wraps across one shoulder. Their hair is styled and straightened to emphasise the elegant shape of their heads. Stern visited Swaziland in March 1926 and again in October and November 1927, shortly before this painting was executed. It is likely that the Swazi women with their traditional cloths draped over one shoulder and their hair plastered with a mixture of red ochre and fat, made a great impression on her.

The fact that this young woman has white hair could indicate that she is in a liminal state of transition or just that the artist has chosen the lighter colour for pictorial purposes and to draw attention to her beautiful features.

Lemon Pickers is a key work in Stern's oeuvre that fuses exotic African subject matter with dynamic European painting developments to forge a new expressively South African genre. With its rhythmic arrangements of lithe women at work, it prefigures later paintings of harvesters of which the Iziko South African National Gallery has an impressive example.

The painting has been in the same collection since 1971.





237

237

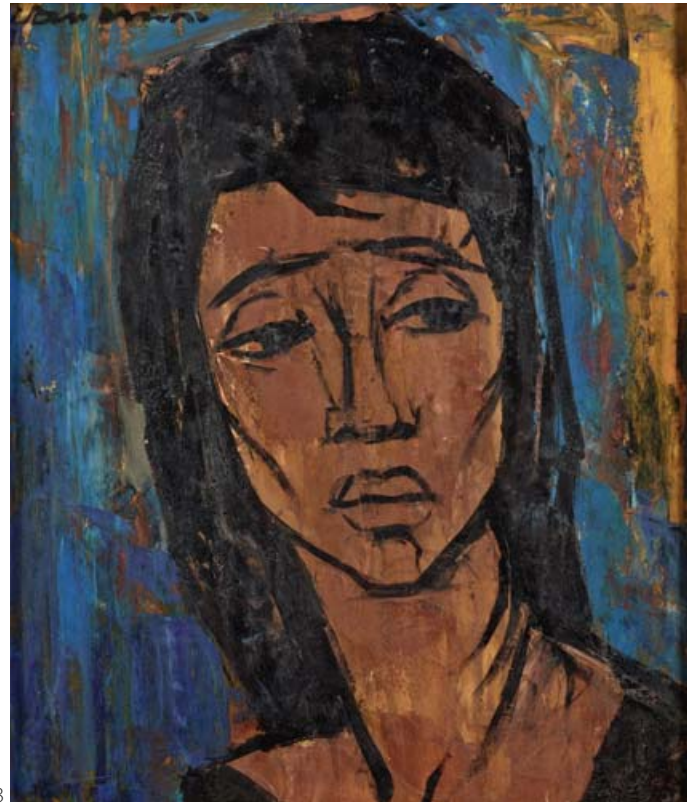
Maggie (Maria Magdalena) Laubser

SOUTH AFRICAN 1886-1973

Portrait of a Man in a Blue Checked Shirt

signed
oil on board
49 by 39cm

R70 000 – 90 000



238

238

Maurice Charles Louis van Essche

SOUTH AFRICAN 1906-1977

Head of a Woman

signed
oil on board
38 by 32cm

R80 000 – 120 000



239

239

Alfred Neville Lewis

SOUTH AFRICAN 1895-1972

Head of an African

signed
oil on panel
34 by 24cm

R25 000 – 40 000



240

240

Gerard Sekoto

SOUTH AFRICAN 1913-1993

Portrait of a Woman

signed
gouache
37 by 32cm

R80 000 – 120 000

241

Enslin Hercules du Plessis

SOUTH AFRICAN 1894-1978

*The Mount Nelson Gardens,
Cape Town*

signed

oil on board

49 by 54,5cm

R40 000 – 60 000

242

Enslin Hercules du Plessis

SOUTH AFRICAN 1894-1978

An English Landscape

signed

oil on canvas laid down on board

49,5 by 59cm

R30 000 – 50 000

241



242





243

243

Enslin Hercules du Plessis

SOUTH AFRICAN 1894-1978

Archways

signed
oil on board
48 by 57,5cm

R25 000 – 35 000



244

244

Alfred Friedrich Franz Krenz

SOUTH AFRICAN 1899-1980

Still Life with a Basket of Fruit and a Jug

signed and dated 52, inscribed with the artist's name
on the reverse
oil on canvas
60,5 by 65cm

R50 000 – 80 000

245

Irma Stern

SOUTH AFRICAN 1894-1966

Grand Canal, Venice

signed and dated 1948

oil on canvas

69 by 88,5cm

R4 000 000 – 6 000 000

PROVENANCE

Acquired from the Joseph Wolpe Gallery,
1974

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, p 91, illustrated in colour

Irma Stern attended the Venice Biennale in 1948. One of the art world's most prestigious events, it opens in summer which is when Stern is most likely to have been there and captured this breathtaking view of the Grand Canal stretching all the way to the Giardini where the national pavilions have housed the exhibitions of participating countries since 1895.

The dramatic compositional lines of the bay lead the eye directly to the focal point of the painting, Santa Maria della Pietà, the one centre of calm in an otherwise surging composition where the water swells and even the houses appear to pitch as if viewed from a vaporetto or water taxi.

Noted for its remarkable ceiling frescoes by Giovanni Battista Tiepolo, the earliest foundations of the church were laid in the fifteenth century but in 1745 it was designed and rebuilt by architect Giorgio Massari. The façade, only completed in the early twentieth century, is characteristic of the classical style.

From 1703 until 1740 the great Baroque composer Antonio Vivaldi taught violin, viola and English and was choir master here to the less fortunate children who

were cared for by the charitable institution associated with the church – hence it is also known as the Church of Vivaldi.

The church faces the waterfront on the Riva degli Schiavoni in Castello along which may be found Venice's most famous luxury hotels like the Danieli where the rich and famous congregate to see and be seen, sipping espresso or Prosecco.

Venice, known as The Queen of the Adriatic, clearly cast its spell over Stern. As an important centre of trade and commerce, ideally located between Western Europe and Asia, its prosperity sustained the arts from the Middle Ages, through the Renaissance and Baroque periods and into the present. To be invited to exhibit on the Venice Biennale or to represent one's country in a national pavilion or exhibition is an affirmation of one's status as an artist.

Stern exhibited on the Venice Biennale in 1950 and again in 1958, where she was the featured artist in the South African section. Her delight in the magic of Venice – its architecture, art locations, its expanses of water and its many gondolas – is recorded here with the artist's characteristic passion.



246

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life of Delphiniums

signed and dated 1938
oil on canvas laid down on board
99 by 73,5cm

R10 000 000 – 12 000 000

In June 1995 two works by Irma Stern not only set a record price but also, for the first time, broke the R200 000 barrier for a 20th century South African painting. Both *Still Life of Delphiniums* and *Two Arabs* sold for R209 000. This record stood for just over five years. *Two Arabs* is illustrated on the dust jacket of Marion Arnold's, *A Feast for the Eye*.

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, p 137, illustrated in colour

Stephan Welz, *Art at Auction in South Africa*, Art Link, Johannesburg, 1996, p 105, illustrated in colour

Wilhelm van Rensburg and others, *Irma Stern: Expressions of a Journey*, Standard Bank Gallery, Johannesburg, 2003, p 174, illustrated in colour

Two paintings of Delphiniums on this auction allow for a comparison of Irma Stern's handling of similar subjects in diverse media at different times. While the earlier gouache gives equal value to the comparable pastel tonalities of the flowers to achieve tranquil effects, the oil painting produced four years later emphasises the strong contrasts of complementary colours in a composition that is permeated with vitality and drama.

Here the orange flowerhead at its centre bursts forward in thick, impasto paints as if to extend beyond the confines of the canvas. The cool blues, violets and indigos of the Pacific Giant Delphiniums that radiate from the warm centre, demonstrate the artist's highly skilled manipulation of colours.

The flowers are gathered into a wicker basket that may have been one of Irma's legendary picnic baskets, which were often carried with her to galleries and

from which copious amounts of food were produced. Before it has been placed a bowl painted in the modulated tones that were favoured by Paul Cézanne. It is tilted to disclose its contents – citrus fruits painted in yellows and a vivid orange that electrifies the foreground. Beside the bowl stands the dark-blue glazed jug with white highlights that appears in several paintings.

While the red table is scattered with fallen florets indicating that Stern spent some time painting this still life to her satisfaction, a picnic atmosphere of delight and enjoyment prevails.

Throughout time, Delphiniums have enchanted young and old. A A Milne's "The Dormouse and the Doctor" begins: There once was a Dormouse who lived in a bed
Of delphiniums (blue) and geraniums (red)
And all the day long he'd a wonderful view
Of geraniums (red) and delphiniums (blue)





247

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Kirstenbosch

signed

oil on board

39 by 49,5cm

R70 000 – 90 000



248

248

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Ballito Bay

signed and indistinctly dated

watercolour

47 by 61,5cm

R40 000 – 50 000



249

249

Maud Frances Eyston Sumner

SOUTH AFRICAN 1902-1985

Silver Trees at the Cape

signed

charcoal and watercolour

55 by 39cm

R20 000 – 30 000



250

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Storm Clouds over the Transvaal

signed and dated 72

oil on board

40 by 48,5cm

R30 000 – 40 000



251

Willem Hermanus Coetzer

SOUTH AFRICAN 1900-1983

Maluti Mountains

signed and dated 45, signed and
inscribed with the title on the reverse

oil on board

49,5 by 59,5cm

R60 000 – 80 000

252

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life with Camellias

signed and dated 1940

oil on canvas

57 by 47,5cm

R3 000 000–4 000 000

This still life of beautiful blooms, luxuriant foliage and a simple ceramic confirms Irma Stern's ability to achieve extraordinary effects with a minimum of means. The painting displays both the delight she took in savouring bold and subtle colour combinations and her ability to manipulate complementary colours to astonishing visual effect. A chartreuse background and a teal-toned ceramic provide the perfect foil from which the Camellias project in a glorious array of reds ranging from cool crimsons to warm vermilions through to deep burgundies in the flowers and cerise tones in the foreground fabric.

Confident flourishes of impasto paint and assured brushwork define and emphasise the forms. In both the selection of the objects and in her interpretation of the subject, Stern's highly-refined sensibility is evident.

The flowers depicted here are *Camellia japonica* "Grand Sultan", an old Belgian cultivar from the 1840s, which was commonly planted in Cape gardens from late Victorian times into the twentieth century. A number of large specimens are growing near Stern's home, The Firs in Rosebank, now the University of Cape Town Irma Stern Museum. Several huge specimens of "Grand Sultan" were planted by Cecil John Rhodes in his Camellia walk on the University of Cape Town's campus off Lovers Walk in Rondebosch, and are still thriving after 120 years.ⁱ

i All information on the flowers in this painting was supplied by Dr John Rourke in conversation with Emma Bedford and an email dated 11 January 2011.





253



254

253

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Japonicas in a Blue Vase

signed and dated 1980

oil on board

38,5 by 26,5cm

R60 000 – 80 000

254

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Camellias in a Pottery Vase

signed and dated 1960

oil on board

31,5 by 21cm

R30 000 – 40 000



255



256

255

Wolf Kibel

SOUTH AFRICAN 1903-1938

Tree

authenticated by the artist's widow, Mrs F Kibel, on the reverse
charcoal and watercolour
37 by 48cm

R8 000 – 10 000

256

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Interior of a Cottage

signed and dated 1947
pastel
49 by 38,5cm

R30 000 – 40 000

The artist rented this cottage from Ben and Cecilia Jaffe, The Boltons, Rosebank.

257

Irma Stern

SOUTH AFRICAN 1894-1966

Still Life of Roses and Apples

signed and dated 1944

oil on canvas

61 by 61cm

R7 000 000 – 9 000 000

PROVENANCE

Sotheby's London, *Topographical Paintings, Watercolours, Drawings and Prints*, 23 November 1995, lot 239
Private collection

Roses and apples are both traditionally associated with love and beauty. When asked to choose the most beautiful amongst Hera, Athena, and Aphrodite, Paris of Troy awarded the apple to Aphrodite. Consequently, the ancient Greeks considered the apple sacred. To throw an apple to someone, furthermore, symbolised the declaration of love; and similarly, to catch it symbolised one's acceptance of that love.

However, none of this would have occupied the artist as much as the sheer physicality of the objects which she had selected – the sensuous colour, form and perfume of the roses and the texture and tempting taste of the apples. And that is what she is able to convey most palpably to us, the viewers.

The sheer exuberance of the objects filling the format and the energy of her swift and fluid

brushstrokes confirms that Stern was at the height of her powers. As leading academic, art critic and former Director of the Irma Stern Museum, Neville Dubow, maintained:

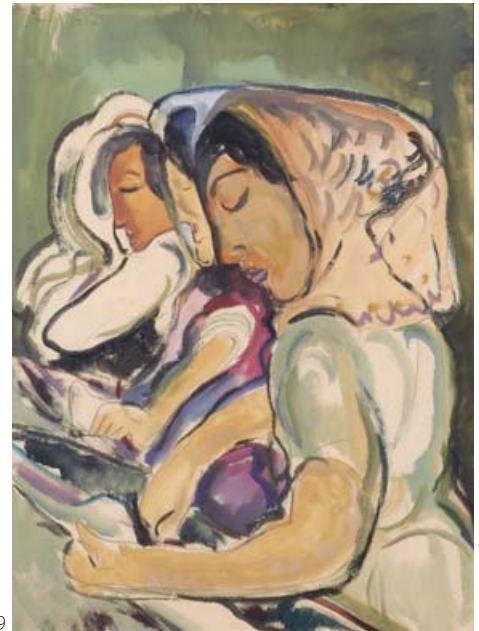
The point is simply this: in the period between the First and Second World Wars, Irma Stern's work achieved a peak of excellence that could stand comparison with representational paintings anywhere else in the West. ... judged purely by the yardstick of dynamic painting – perceptual and sensual, rather than conceptual and intellectual, sheer picture-making, in fact – one could claim international stature for her work of the 1940s. Nationally ... there was no one to touch her in terms of her impact on the local scene.ⁱ

i Neville Dubow, *Irma Stern*, C. Struik Publishers, Cape Town, 1974, p 20





258



259

258

Irma Stern

SOUTH AFRICAN 1894-1966

Port at Isla da Tabarca

signed and dated 1961

ink and pastel

36,5 by 49,5cm

R120 000 – 160 000

259

Irma Stern

SOUTH AFRICAN 1894-1966

Washerwomen

signed and dated 1951

gouache and pencil

44 by 32cm

R140 000 – 180 000

260

Irma Stern

SOUTH AFRICAN 1894-1966

The Catch of the Day

signed and dated 1934

oil on canvas

57 by 55cm

R1 000 000 – 1 500 000

Catch of the Day is rare amongst Irma Stern's still lifes that usually tend to feature flowers, fruits and vegetables. An earlier painting of fish produced in 1924 and entitled *The Fish God*ⁱ features a wooden artefact in such a way that conveys the artist's interest in the symbolic overtones of the fish. By contrast the physicality of the fish are foregrounded in this later painting that bears all the hallmarks of her mature style.

Strong outlines, broad brushstrokes and paint applied with a palette knife reveal her confident approach and her delight in her subject. The freshness of the colours and the direct and unlaboured treatment suggest that she worked quickly without the need to rework her painting. The fish at the back still has the string threaded through its mouth and emerging from its gills indicating how the fisherman would have strung together his catch.

The fish with their characteristically prominent eyes are *jacopever* (jacks) or Cape redfish (*Sebastes capensis*).ⁱⁱ Reaching a maximum 37 centimetres, they are small fish of reddish or brownish colour. Interestingly, they are found only off the western coast of South Africa, Tristan da Cunha and in the southernmost waters of South America.

i See Marion Arnold, *Irma Stern: A Feast for the Eye*, Rembrandt van Rijn Art Foundation and Fernwood Press, Cape Town, 1995, pp. 127 and 130.

ii Fish identified by David Vaughan of the Two Oceans Aquarium in an email to Emma Bedford dated 7 January 2011.



261

Gregoire Johannes Boonzaier

SOUTH AFRICAN 1909-2005

Gathering Storm

signed and dated 1956

oil on canvas

40 by 50cm

R50 000 – 70 000

262

Frank Sydney Spears

SOUTH AFRICAN 1906-1991

Riders in a Landscape

signed

oil on board

60 by 70cm

R9 000 – 12 000

261



262

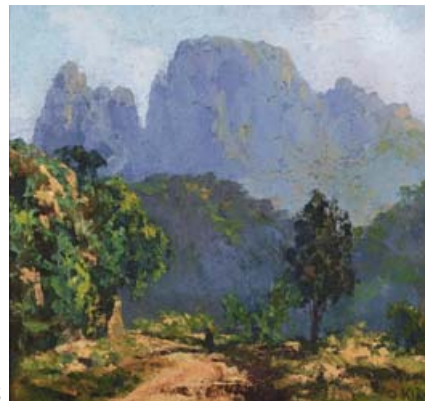




263



264



265

263

Otto Klar

SOUTH AFRICAN 1908-1994

Landscape with Gum Trees

signed
oil on board
38,5 by 56cm

R40 000 – 60 000

264

Otto Klar

SOUTH AFRICAN 1908-1994

The Devil's Cataract, Victoria Falls

signed and dated 1939
oil on canvas
42 by 37cm

R25 000 – 35 000

265

Otto Klar

SOUTH AFRICAN 1908-1994

*A Mountainous Landscape
with Trees*

signed
oil on board
29 by 31,5cm

R15 000 – 20 000

Freida Lock

SOUTH AFRICAN 1902-1962

Two Coffee Pots

signed, inscribed with the title and 38 on the reverse

oil on canvas, in a Zanzibari frame
45,5 by 35cm

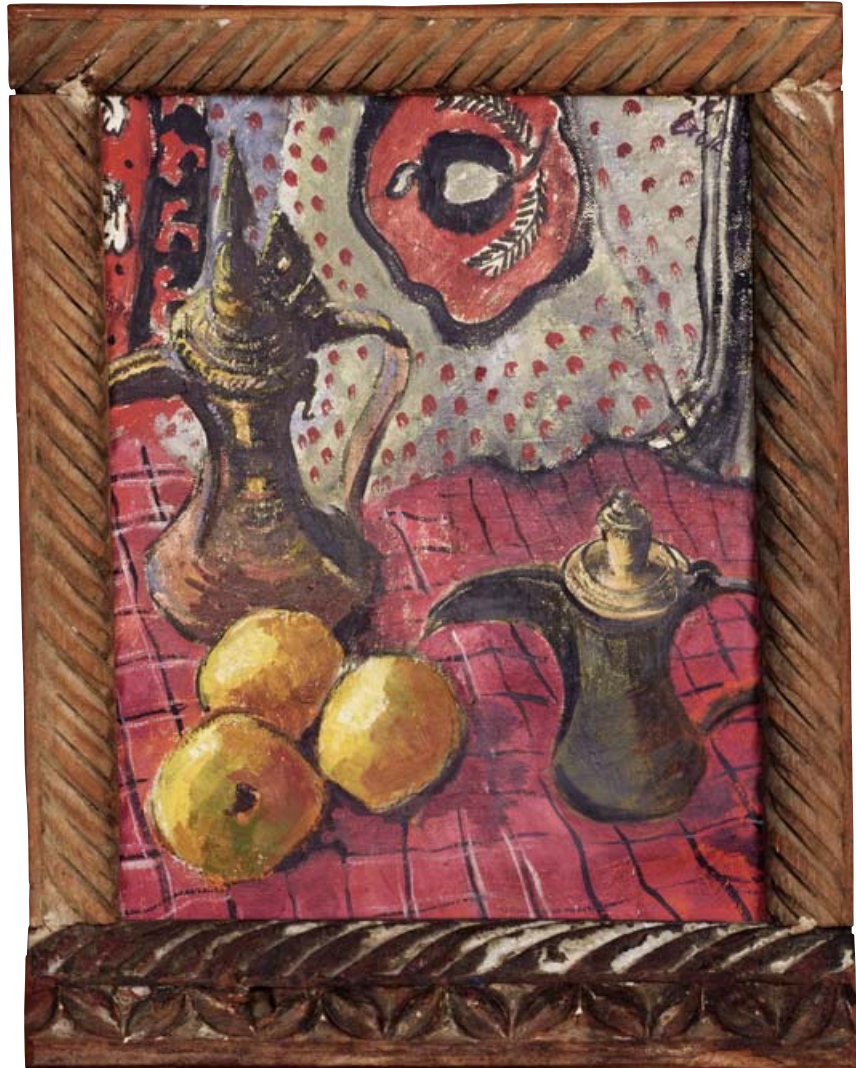
R700 000 – 1 000 000

Zanzibar captivated a number of South African artists, not least Freida Lock. Descriptions of her stay in Zanzibar, reported in *The Star* in 1949 and recorded in Johannes Meintjes's diary, indicate that, unlike most foreigners:

Lock became known to the Arab community and was invited to Arab houses, where she became acquainted with their culture at first hand. The jostling markets, the dhow harbours, the music and singing at wedding feasts fascinated her, appealing to her passionate nature and love of the exotic. The winding streets, deep doorways and shuttered windows, and the locals, whom she thought were some of the most beautiful people she had ever seen, are all captured in her paintings.ⁱ

Her legendary Bohemian lifestyle and the allure of exotic objects are evoked with typical flare in this still life. Two brass vessels, painted with a finely-honed sensitivity to nuanced tones, contrast with the bright colours and dramatic designs of the fabrics she collected. The tightly cropped composition brings the objects up close, giving them an intense presence and intimacy. To enhance the exotic appeal of these objects, Zanzibari door posts are used to frame the painting.

What could more effectively evoke a cherished occasion in the artist's home? Freshly brewed coffee and juicy oranges laid out on dazzling cloths vividly convey



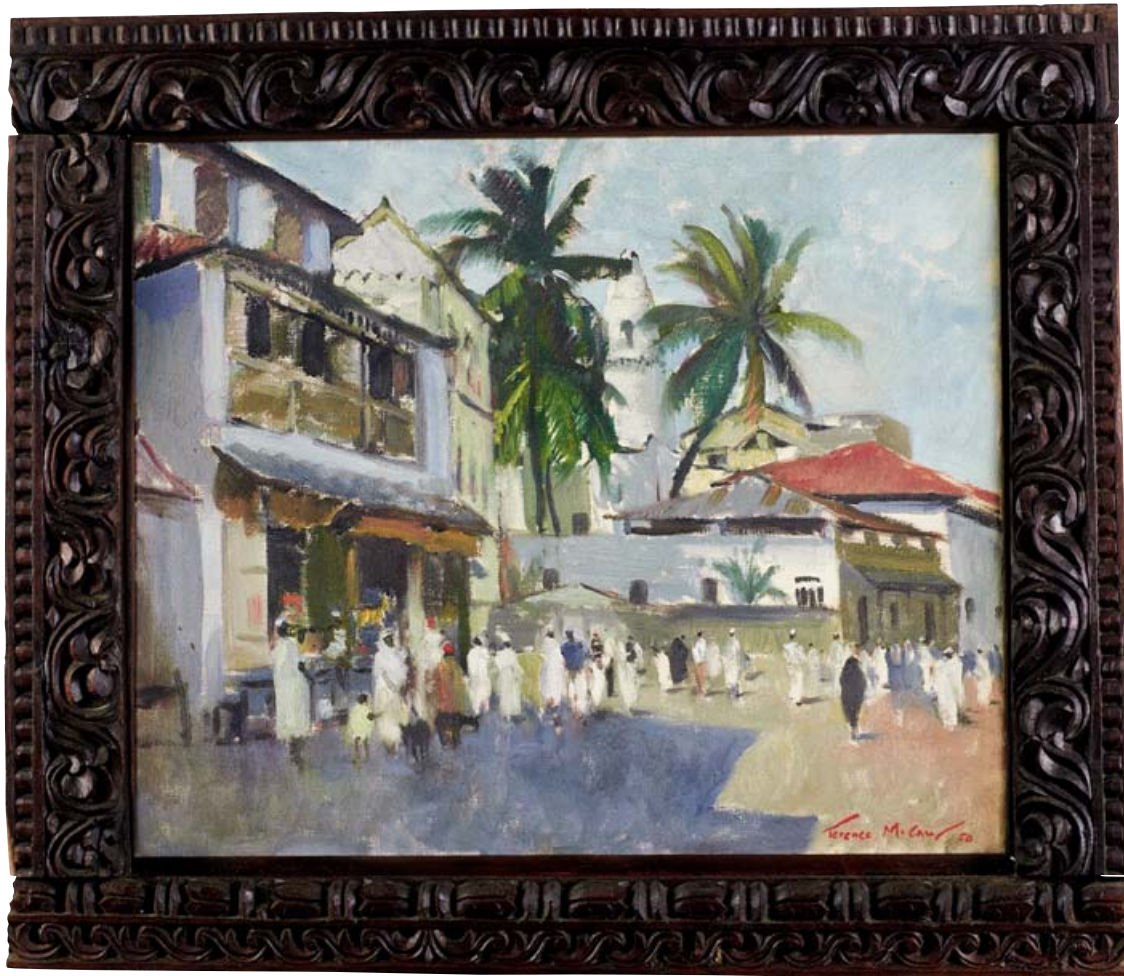
so much of the character and passions of this famously warm and generous woman.

In 1938 she became a founder member of the New Group. In that same year fellow New Group member, Walter Battiss, wrote: "The freshness of all Freida Lock's still

life paintings has brought about a new appreciation of this art in South Africa."ⁱⁱ

i Emma Bedford, 'Freida Lock' in *Our Art*, vol 4, Foundation for Education, Science and Technology, Pretoria, 1993, p 38

ii Ibid, p 35



267

Terence John McCaw

SOUTH AFRICAN 1913-1978

Zanzibar

signed and dated 50
oil on canvas, in a Zanzibari frame
50 by 60cm

R70 000 – 90 000

268

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

The Beach, Seychelles

signed
oil on canvas
40 by 45cm

R100 000 – 120 000

PROVENANCE

Sold: Sotheby Parke Bernet, Johannesburg,
19 April 1977, lot 49

269

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

*Kammelspruit, Lady Grey, Cape
Province*

signed, dated 1952 and inscribed with the
title
watercolour
31,5 by 41,5cm

R20 000 – 30 000

Also known as Karringmelkspruit.

268



269



270

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Tenerife, 1938

signed, dated 1938 and inscribed with
the title in pencil
watercolour
35 by 46cm

R20 000 – 30 000

271

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Menlo Park

signed
oil on canvas
35 by 45,5cm

R30 000 – 40 000



270



271



272

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Bathers at the Pool

signed
oil on canvas
25 by 30cm

R80 000 – 120 000



273

273

Walter Whall Battiss

SOUTH AFRICAN 1906-1982

Three Figures

signed
oil on canvas
40 by 45cm

R50 000 – 80 000



274

274

Rupert Norman Shephard

SOUTH AFRICAN 1909-1992

Three Mine Dancers

signed, dated 57, inscribed with the title
and date on the reverse
oil on board
60 by 44,5cm

R30 000 – 40 000

275

Alexis Preller

SOUTH AFRICAN 1911-1975

Gold Kouros

signed and dated 69
oil and gold leaf on panel
61 by 51cm

R1 800 000 – 2 200 000

PROVENANCE

Acquired directly from the artist by
Hennie Diederiks
Coba Diederiks

Gold Kouros is infused with Alexis Preller's love of Greek culture and of the perfect male form. Not only did he meet Guna Massyn, the attractive youth who was to become his life's companion but in 1968 he also undertook a trip to Greece. Thrilled to be exploring the ancient Aegean history, culture and mythology that had so fascinated him, Preller toured many sites including Delphi, the seat of Apollo and the famed oracle. As 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. Widespread across the archaic Greek world, they were generally carved from marble. As the ravages of time have taken their toll on many of these ancient sculptures, so limbs and even heads have been chipped away and lost.

Yet it is this very pared-down torso that so appealed to the artist – its absence of identifying features lending a universal appeal and anonymity that adds potency to Preller's abstract theme. As Karel Nel has pointed out in his authoritative monograph co-authored with Esmé Berman, this is no individual but a powerful conception of manhood. "One fails to be concerned about the incompleteness of the figure: the mental image of this form is of a total being."ⁱ

In 1968 Preller wrote:

Greece was fine and good and healing for me and I loved being there. ... In Athens I went often to the Museum, concentrating on about five things, and finally on the last day stayed long with the 6th century kouros from Megara.ⁱⁱ

Inspired by these figures and what they may

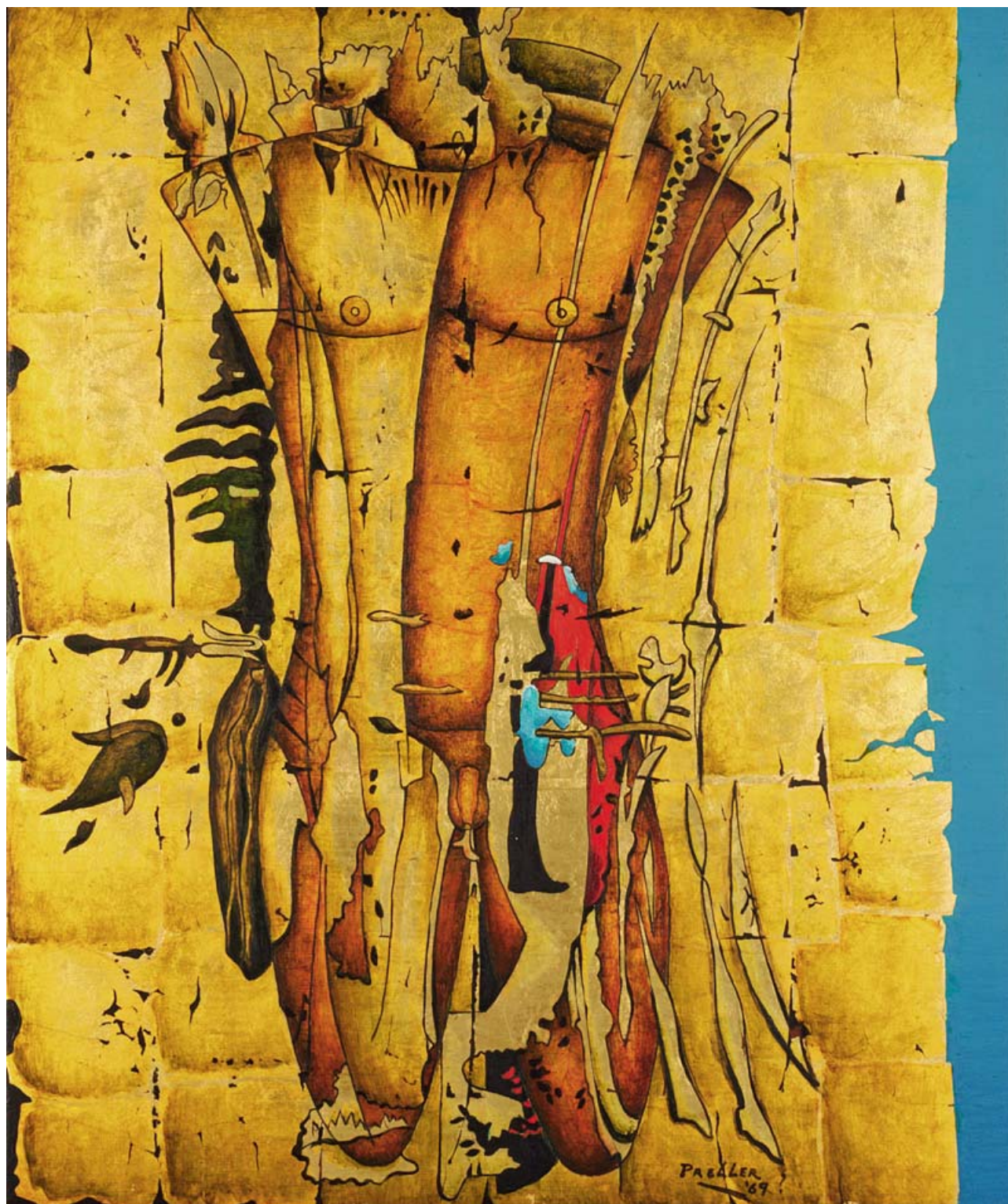
represent, Preller sought ways of developing this new theme in his paintings. He began experimenting with gestural abstraction that minimises contour lines and creates the curious palpitating effect of both integrating the figure into the ground and projecting it forward. The gold leaf, a technique learnt from Jean Welz, enhances the iconic status of this symbol of beauty and pulsates against the Aegean turquoise at the right. The painting thus becomes a dynamic evocation of those timeless and static archaic figures.

According to Coba Diederiks, Preller's use of gold leaf was inspired by the brass shields which he had seen in the Museum of Marathon. When a force of just 1 000 Athenian warriors routed a 24 000-strong Persian army at the Battle of Marathon in 490BC through a pre-dawn surprise attack, Pheidippides was dispatched to carry the news of victory to Athens. Today's marathons commemorate that historic run.

Coba Diederiks (née Van Heerden) first met Alexis Preller when she was appointed to direct and organise exhibitions at the South African Association of Arts Gallery located in the Norman Eaton-designed Polley's Arcade in Pretoria. Her academic qualifications and temperament perfectly complemented Preller's innovative and meticulous approach to the presentation of his work, laying the foundations for an ongoing professional partnership and enduring friendship. Coba explains that her husband, Hennie Diederiks, taught Alexis how to achieve the intaglio surfaces of his works by casting his three dimensional clay reliefs in fibreglass. This *Gold Kouros* was subsequently acquired in part payment for imparting these technical skills.

i Esmé Berman and Karel Nel, *Alexis Preller: Collected Images*, Shelf Publishing, 2009, pp225-227.

ii Stephan Gray, *Artlook*, Feb/Mar 1976, p5.





276

Alexis Preller

SOUTH AFRICAN 1911-1975

Still Life with Lilies

signed and dated 45

oil on board

58,5cm by 44cm

R300 000 – 400 000



277



278

277

Clement Edmond Theodore Marie Serneels

SOUTH AFRICAN 1912-1991

Still Life with Flowers in a Jug

signed and dated 91

oil on canvas

89 by 69cm

R30 000 – 50 000

PROVENANCE

Purchased from the artist's granddaughter by the current owner

278

Clement Edmond Theodore Marie Serneels

SOUTH AFRICAN 1912-1991

Young Girl in Red

signed and dated 71

oil on canvas

89 by 69cm

R25 000 – 40 000

PROVENANCE

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

279

Terence John McCaw

SOUTH AFRICAN 1913-1978

Muisnes, Bloubergstrand

signed, inscribed with the title on the reverse

oil on board

57 by 74cm

R80 000 – 100 000

280

George Mnyalaza Milwa Pemba

SOUTH AFRICAN 1912-2001

Down Russell Road

signed and dated 75, inscribed with the title on the reverse

oil on canvas

34,5 by 45cm

R80 000 – 100 000



279



280

281

Terence John McCaw

SOUTH AFRICAN 1913-1978

City Street Scene

signed and dated 56

oil on board

43,5 by 59cm

R50 000 – 70 000



281

282

Errol Stephen Boyley

SOUTH AFRICAN 1918-2007

Rondavels in a Mountain Landscape

signed

oil on board

40 by 50cm

R15 000 – 20 000



282

283

David Johannes Botha

SOUTH AFRICAN 1921-1995

Lesotho Mountains

signed
oil on board
44,5 by 59,5cm

R50 000 – 70 000

284

Terence John McCaw

SOUTH AFRICAN 1913-1978

Bo-Kaap

signed
oil on canvasboard
38 by 48cm

R40 000 – 60 000



283



284

285

David Johannes Botha

SOUTH AFRICAN 1921-1995

A Boland Farm

signed and dated '54

oil on board

40 by 50cm

R50 000 – 70 000



285

286

David Johannes Botha

SOUTH AFRICAN 1921-1995

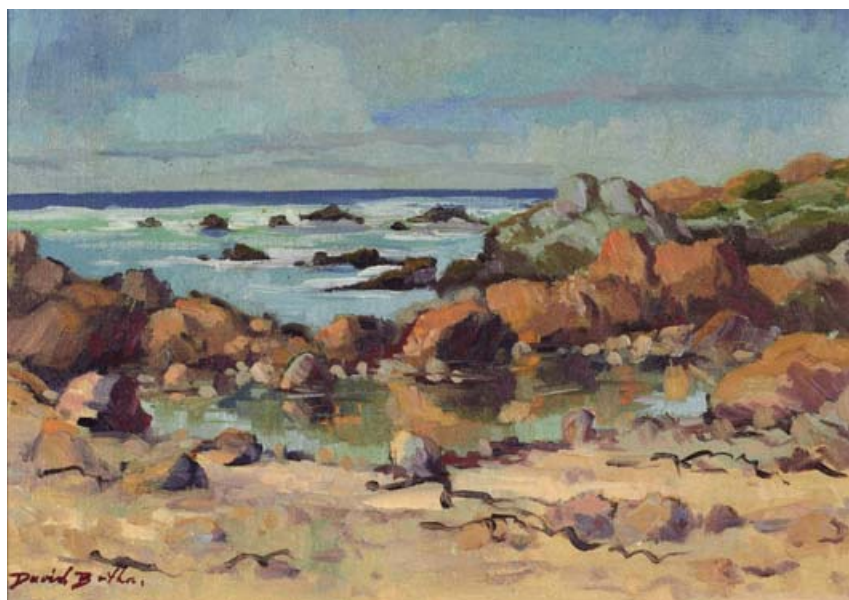
Seascape

signed

oil on board

23,5 by 34cm

R20 000 – 30 000



286

287

Piet (Pieter Gerhardus) van Heerden

SOUTH AFRICAN 1917-1991

Cape Farmhouse

signed
oil on board
24,5 by 29,5cm

R18 000 – 24 000

288

Piet (Pieter Gerhardus) van Heerden

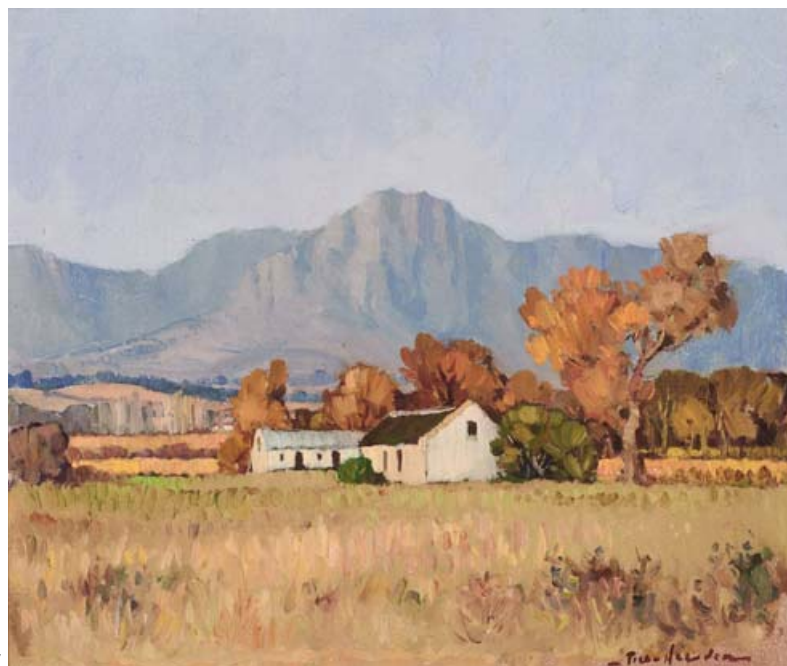
SOUTH AFRICAN 1917-1991

Landscapes, Paarl, a pair

each signed
oil on board
each 18 by 24cm (2)

R16 000 – 20 000

287



288 part lot

289

Siegfried Hahn

SOUTH AFRICAN 1914-2008

Dorp Street, Stellenbosch

signed, dated '44 and inscribed with the
title

watercolour

31 by 43,5cm

R12 000 – 16 000

290

**Piet (Pieter Gerhardus) van
Heerden**

SOUTH AFRICAN 1917-1991

Street Scene, Paarl

signed and dated '54

oil on canvas

59 by 75cm

R60 000 – 90 000

289



290





291

291

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Great Expectations

signed

oil on board

105 by 44,5cm

R40 000 – 60 000



292

292

Frans Martin Claerhout

SOUTH AFRICAN 1919-2006

Serenade

signed

oil on board

102 by 62,5cm

R70 000 – 90 000



293



294

293

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-2010

Blue Jeans and Bover Boots

signed, dated 2002 and inscribed with the title and the medium on the reverse

oil on canvas

90 by 90cm

R90 000 – 120 000

294

Robert Griffiths Hodgins

SOUTH AFRICAN 1920-2010

An Angel in the Desert

signed, dated 07 and inscribed 1/1

monoprint

paper size: 76 by 57cm

R12 000 – 16 000



295

295

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

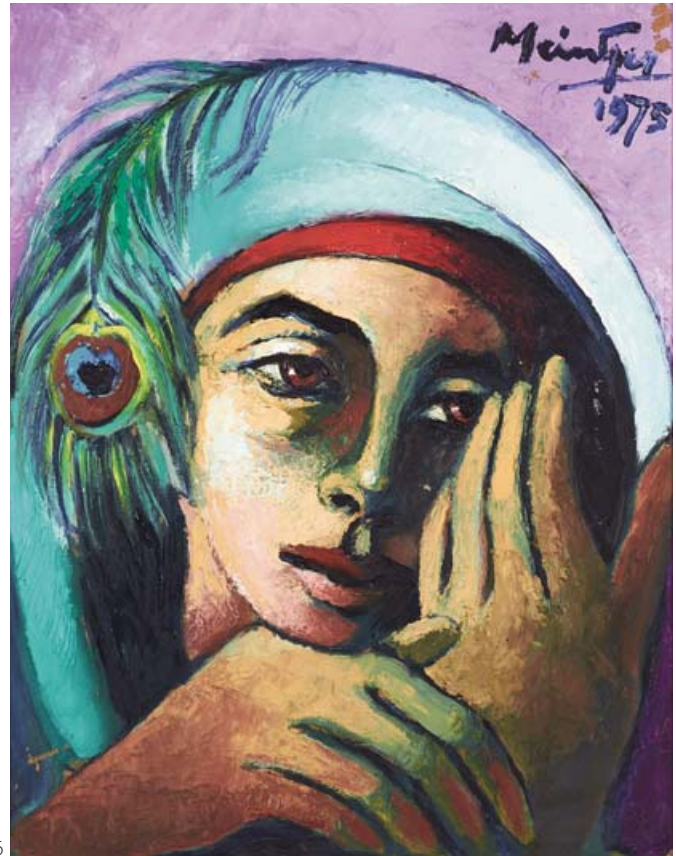
Seated Boy with Daisies

signed and dated 1968

oil on board

75 by 55cm

R80 000 – 120 000



296

296

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

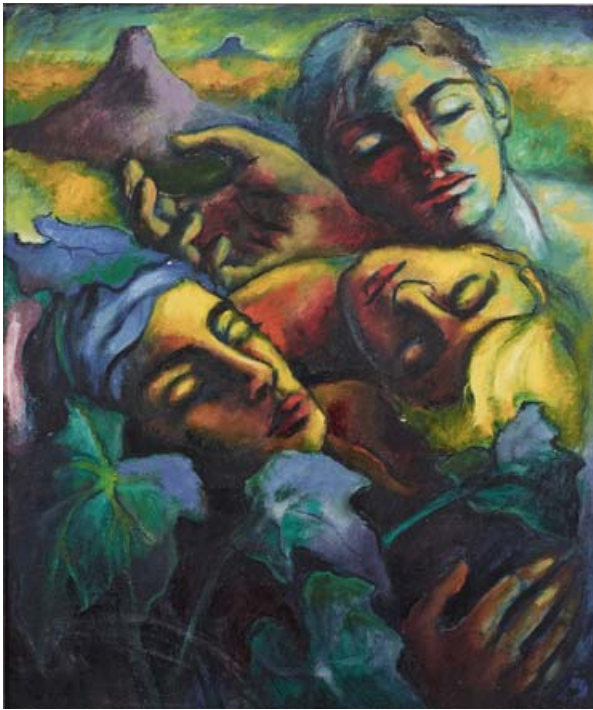
Vrou met Hande

signed and dated 1975

oil on board

40 by 31,5cm

R80 000 – 120 000



297

298



297

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Three Boys Dreaming

signed
oil on board
60 by 50cm

R80 000 – 120 000

298

Johannes Petrus Meintjes

SOUTH AFRICAN 1923-1980

Roses in a Moonlit Landscape

signed and dated 1971
oil on board
59,5 by 59,5cm

R50 000 – 70 000

299

Stanley Faraday Pinker

SOUTH AFRICAN 1924–

The Patio, Nerja

signed, inscribed with the title and the artist's London address on the reverse
oil on board
70 by 90cm

R600 000 – 900 000

EXHIBITED

Irish Exhibition of Living Art, Dublin, 1962

Stanley Pinker studied under Maurice van Essche at the Continental Art School in Cape Town before his departure for Europe in 1951. He lived mainly in London and in Nice until his return to South Africa in 1964. It is during this period that Pinker would have made this painting on a visit to southern Spain and certainly before its exhibition on the *Irish Exhibition of Living Art* that took place in Dublin in 1962. He was living in Camden at the time as we can deduce from his address, 2 Elaine Grove, London NW5, inscribed on the back of the painting.

Nerja, on the Costa del Sol coast near Málaga, boasts kilometres of beaches with powdery sand and sparkling clear water. The old quarter of the town remains virtually unchanged with narrow, winding streets, whitewashed houses with wrought iron terraces overflowing with geraniums. The heart of Nerja is its spectacular Balcón de Europa, a magnificent promenade along the edge

of a towering cliff, once the site of a great Moorish castle, with sweeping panoramic views of the Mediterranean and the small coves and beaches below, against an awe-inspiring backdrop of hazy, blue mountains.

Pinker has painted *The Patio, Nerja* in such a way that we can easily imagine the artist and his friends relaxing on the verandah overlooking this splendour. He captures the mood of this idyllic coastal resort with the sensuous elegance typical of many French artists. Like Matisse he combines painterly abstraction and sun-drenched languor to great effect. The prevailing atmosphere of serenity derives from the simplicity of the blue and white tiled patio and the infinity of blue beyond the pergola and archways. They contrast with the intersecting planes and syncopated rhythm of red chairs in the lower left quadrant. Here a woman relaxes gazing out onto this scene of holiday bliss.



300

Stanley Faraday Pinker

SOUTH AFRICAN 1924-

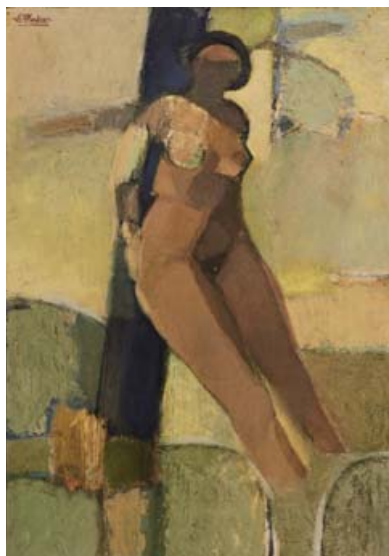
Leaning Nude

signed, inscribed with the artist's
name on the reverse

oil on board

57 by 39,5cm

R40 000 – 60 000



300



301

301

Carl Adolph Büchner

SOUTH AFRICAN 1921-2003

Nude

signed

oil on board

40 by 30cm

R12 000 – 16 000



302

302

Amos Langdown

SOUTH AFRICAN 1930-

Adam and Eve

signed and dated 75

oil on board

46 by 54,5cm

R15 000 – 20 000



303

Stanley Faraday Pinker

SOUTH AFRICAN 1924-

Innocence is the raw material of hypocrisy

signed and inscribed with the title

oil on canvas

70 by 90cm

R600 000 – 900 000



304

Gordon Frank Vorster

SOUTH AFRICAN 1924-1988

Springveld

inscribed with the artist's name and the title on the reverse

oil on board

69,5 by 84,5cm

R30 000 – 40 000

305

Marjorie Wallace

SOUTH AFRICAN 1925-2005

A Shady Tree

signed
oil on board
53 by 73cm

R15 000 – 20 000



305

306

Titta Fasciotti

SOUTH AFRICAN 1927-1993

Extensive Landscape

signed and dated 75
oil on board
35 by 50cm

R15 000 – 20 000



306

307

Christo Coetzee

SOUTH AFRICAN 1929–2001

Et In Arcadia Ego

signed and dated 64, signed, dated 17/3/64, and inscribed Paris 120 Fig on the reverse

Applied with a label of participation in the Prix Marzotto Pour La Peinture “Communaute Europeenne”, 1964, on the reverse
oil on canvas
195 by 130cm

R120 000 – 160 000

PROVENANCE

The Rodolphe Stadler Collection, Paris

EXHIBITED

Prix Marzotto pour la Peinture ‘Communaute Europeenne’, 1964

Irma Stern Museum, Cape Town, and Sandton Civic Art Gallery, Johannesburg, 2001, *Christo Coetzee, Paintings From London and Paris, 1954–1964*

LITERATURE

Deon Viljoen and Michael Stevenson, *Christo Coetzee, Paintings from London and Paris 1954–1964*, Fernwood, Cape Town, 2001, p 52, no 58; p 70, no 73, illustrated in colour, and on end papers

Christo Coetzee was based in Paris from 1956 to 1961 where he was represented by Rodolphe Stadler who at that time also showed the works of leading European artists, Alberto Burri, Georges Mathieu, Antoni Tàpies, Mark Tobey and Karel Appel. Coetzee's first exhibition at Galerie Stadler was a joint show with Lucio Fontana in 1959. In 1961 his work was included in *The Art of Assemblage* at the Museum of Modern Art in New York and in 1962 on *l'Objet* at the Louvre Museum.

Like Jackson Pollock, Coetzee was engaged in rethinking the interactive space between the art work and the artist. In Paris he had met members of the Gutai group and during a year spent in Japan in 1959 he explored shared interests in the performative aspects of art. No doubt, Japanese calligraphy also had a significant influence on the development of his painting at this time.

Working intuitively, he made use of expressive forms and gestural paint

application to create an elegant and retro-chic evocation of the Parisian fifties and sixties. A great source of inspiration were the large stained-glass rose windows of Notre Dame de Paris, which he often saw illuminated on his evening walks to his studio and commented that “they looked like jewels”!

“Et in Arcadia Ego”, interpreted as “Even in Arcadia I exist”, refers to the famous pastoral painting by Nicolas Poussin in the Louvre, Paris, and was intended to set up an ironic contrast between the shadow of death and the usual idle merriment that the nymphs and swains of ancient Arcadia were thought to embody. Coetzee, who would have been very familiar with Poussin's painting, was interested in themes of metamorphosis and the cycles of life, death and resurrection, which are explored in this painting that symbolises transformation and continuity.

i Deon Viljoen and Michael Stevenson, *Christo Coetzee: Paintings from London and Paris 1954 – 1964*, Fernwood Press, 2001, p51.





308

Christo Coetzee

SOUTH AFRICAN 1929-2001

African Icon

signed and dated 98, signed, dated and inscribed with the title on the reverse

acrylic on board, unframed

122 by 122cm

R50 000 – 80 000



309

Christo Coetzee

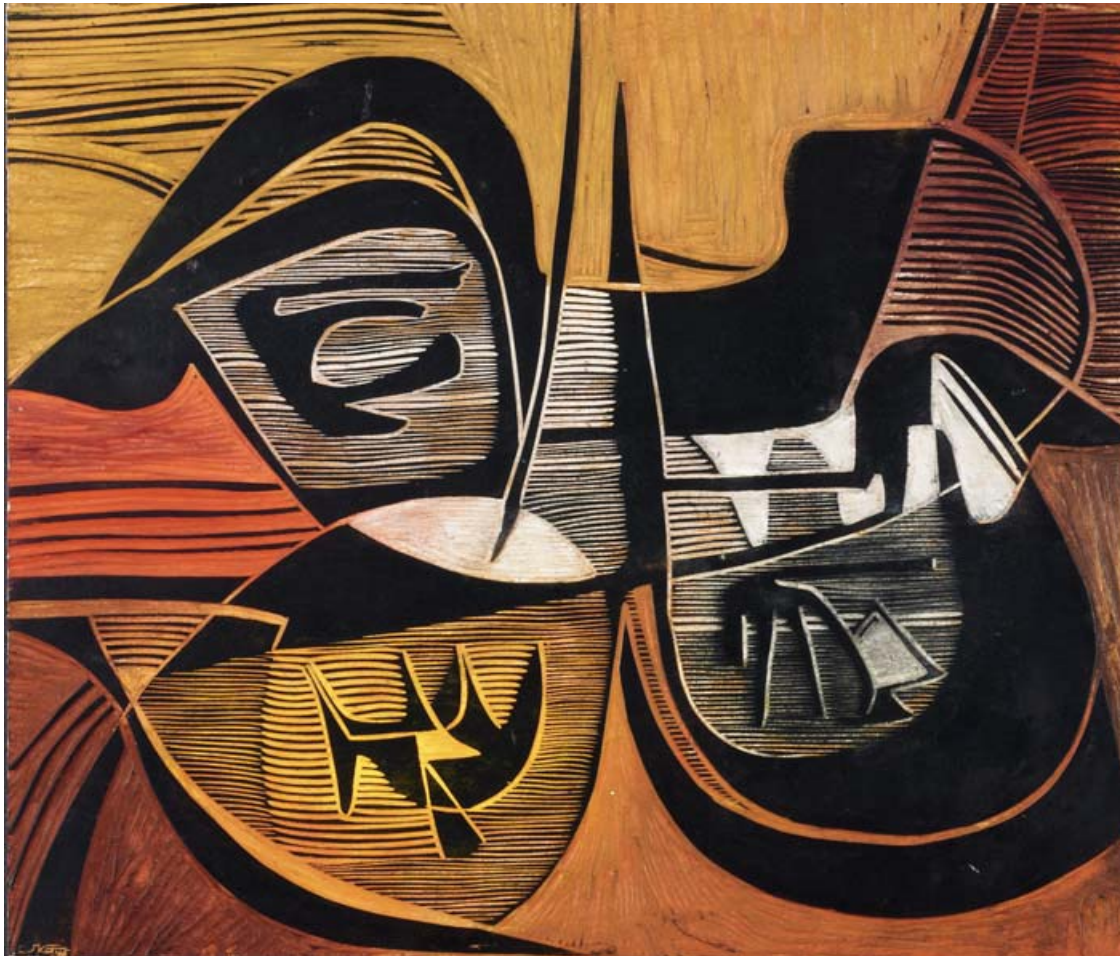
SOUTH AFRICAN 1929-2001

Black Hat and Roses

signed and inscribed with the title and 95
on the reverse

acrylic and enamel on board
122 by 122cm

R180 000 – 220 000



310

Cecil Edwin Frans Skotnes

SOUTH AFRICAN 1926-2009

Abstract

signed

carved, painted and incised wood panel

40,5 by 48cm

R100 000 – 150 000

311

David Goldblatt

SOUTH AFRICAN 1930–

Dancing-master Ted van Rensburg watches two of his ballroom pupils, swinging to the music of a recording of Victor Sylvester and his Orchestra, in the hall of the Memorable Order of Tin Hats, at the old Court House, Boksburg, Transvaal. May 1980

signed, dated 1980 and with the negative no 3/G3967 on the reverse
hand-printed, silver gelatine print,
selenium-toned photograph
image size: 31 by 46cm

R70 000 – 90 000

EXHIBITED

David Goldblatt: Fifty-one Years, AXA Gallery, New York (2001); Museu d'Art Contemporani de Barcelona (2002); Palais de Beaux-Arts de Bruxelles, Brussels (2002)
David Goldblatt: Photographs, Recontres internationales de la Photographie, Arles (2006); Fotomuseum, Winterthur (2007); Forma - Centro Internazionale di Fotografia (2007)
David Goldblatt: Kith, Kin and Kaya - South African Photographs, The Jewish Museum, New York (2010); The South African Jewish Museum, Cape Town, (2010–2011)

LITERATURE

David Goldblatt: Fifty-one Years, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, 2001, p 255, illustrated.
David Goldblatt: Photographs, Contrasto, Rome, 2006, p 91, illustrated.
David Goldblatt: Kith, Kin and Kaya - South African Photographs, Goodman Gallery, Johannesburg, 2010, p 113, illustrated.



David Goldblatt, South Africa's most distinguished photographer, has exhibited extensively abroad and won numerous international awards. In 2006 he was awarded the Hasselblad Photography Award, considered the world's most prestigious award for photography and described by some as "the Nobel prize of the arts" and, in 2009, he received the prestigious Henri Cartier-Bresson Award for his project 'TJ', an ongoing examination of the city of Johannesburg.

Between 1979 and 1980 Goldblatt turned his lens on the particularities of small town, middle class, white communities in reef towns of which he found Boksburg to be most emblematic. Much of this photograph's captivating appeal resides in the couple's unselfconscious absorption in the dance while the photographer's keen eye observes every detail. Unlike in some of his earlier photographs which Goldblatt has called 'encounter portraits', in the Boksburg photographs "he tried to minimise his presence in the pictures by nearly always using a 'normal' lens, avoiding dramatic printing techniques, and ensuring that the people he photographed were not obviously aware of him and his camera".ⁱ

The body of photographs, entitled *In Boksburg*, was the first to be published in the South African Photographic Gallery Series by Paul Alberts, who likened the work to James Joyce's *Ulysses* – far ahead of its time.ⁱⁱ

Significantly, this is one of Goldblatt's rare, early silver gelatine hand prints of which none are commercially available. In addition, it has been selenium-toned, which deepens the contrasts and prolongs the life of the print, giving it archival quality. Goldblatt is represented in Iziko South African National Gallery, Cape Town; Bibliothèque Nationale, Paris; Museum of Modern Art, New York; Victoria and Albert Museum, London; The French National Art Collection; Stedelijk Museum, Amsterdam, Netherlands; Fotomuseum, Winterthur, Switzerland; Hasselblad Collection, Sweden; Museum Kunst Palast, Düsseldorf, Germany; Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria and the National Gallery of Canada, amongst others.

i Rory Bester, 'David Goldblatt: One Book at a Time' in *David Goldblatt: Photographs*, Contrasto, Rome, 2006, p15.

ii Ibid. P 16.



312

312

Caroline van der Merwe

SOUTH AFRICAN 1932-

Who Binds Your Feet?

signed, executed in 1994
statuario marble, on a fixed grey marble base
height: 86cm, including base

R15 000 – 20 000

LITERATURE
Norman Smuts, *Caroline van der Merwe*,
Norman Smuts, Cape Town, 2009, p 34,
illustrated



313

313

Noria Mabasa

SOUTH AFRICAN 1938-

Pensive Girl

signed, numbered 1/5 and with Bronze Age foundry mark
bronze
height: 48cm, including base

R8 000 – 10 000



314

314

Welcome Mandla Koboka

SOUTH AFRICAN 1941-1999

Gathering Storm

signed and dated 91

oil on board

42,5 by 59,5cm

R30 000 – 50 000



315

315

Helen (Mmakgabo Mapula) Sebidi

SOUTH AFRICAN 1943-

At Home is Difficult

oil on canvas

150 by 108cm

R60 000 – 80 000

316

Catherine Paynter

SOUTH AFRICAN 1949-

Women Hoeing

signed and dated 77

acrylic on canvas

121 by 121cm

R15 000 – 20 000

317

Norman Clive Catherine

SOUTH AFRICAN 1949-

Speak No Evil, See No Evil

signed

carved and painted wood

height: 28cm, including base

R7 000 – 10 000

316



Two views of lot 317



318

318
David James Brown
 SOUTH AFRICAN 1951-

Ysterkop Dreams

signed with the artist's initials, AC and dated 2008
 bronze, green and brown patination
 height: 82cm

R15 000 – 20 000



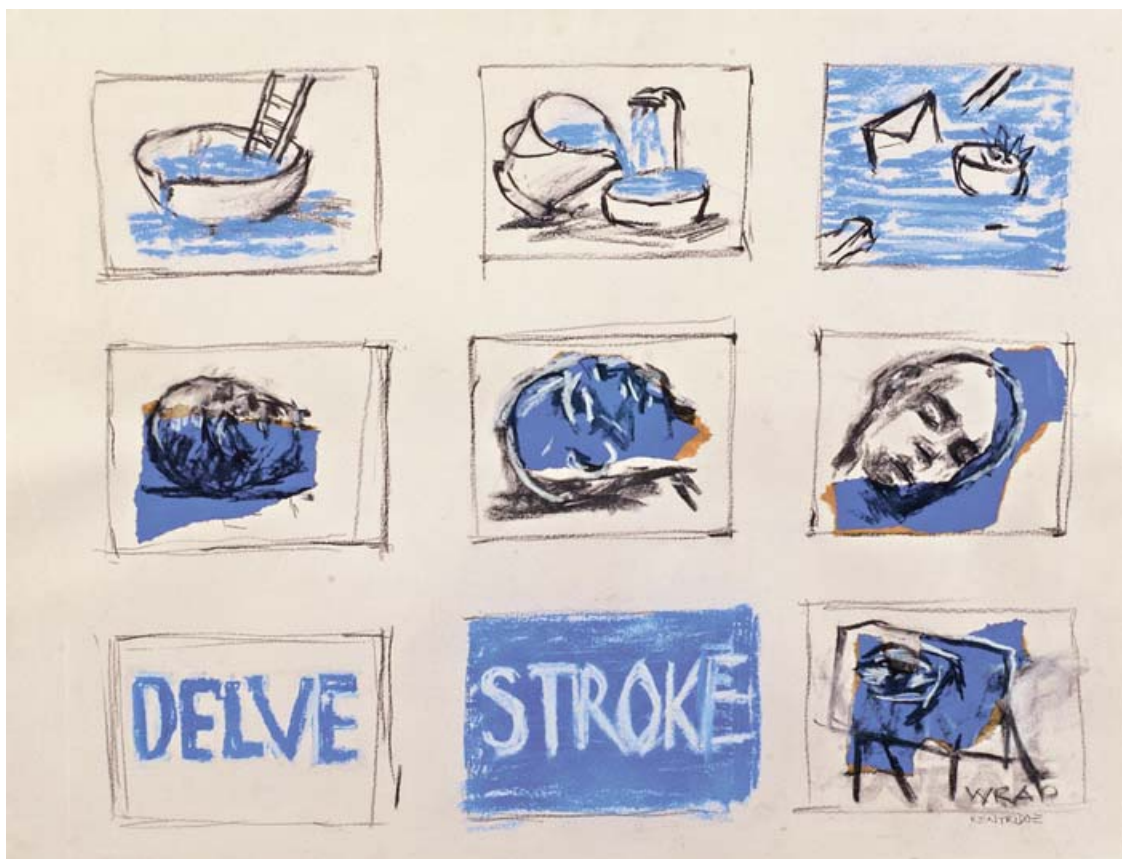
319

319
David James Brown
 SOUTH AFRICAN 1951-

Six Dogs

five signed with the artist's initials, four dated 06 and numbered 5/9, one dated 05 and numbered 1/9
 bronze
 the tallest 20cm (6)

R18 000 – 24 000



320

William Joseph Kentridge

SOUTH AFRICAN 1955-

Delve and Stroke

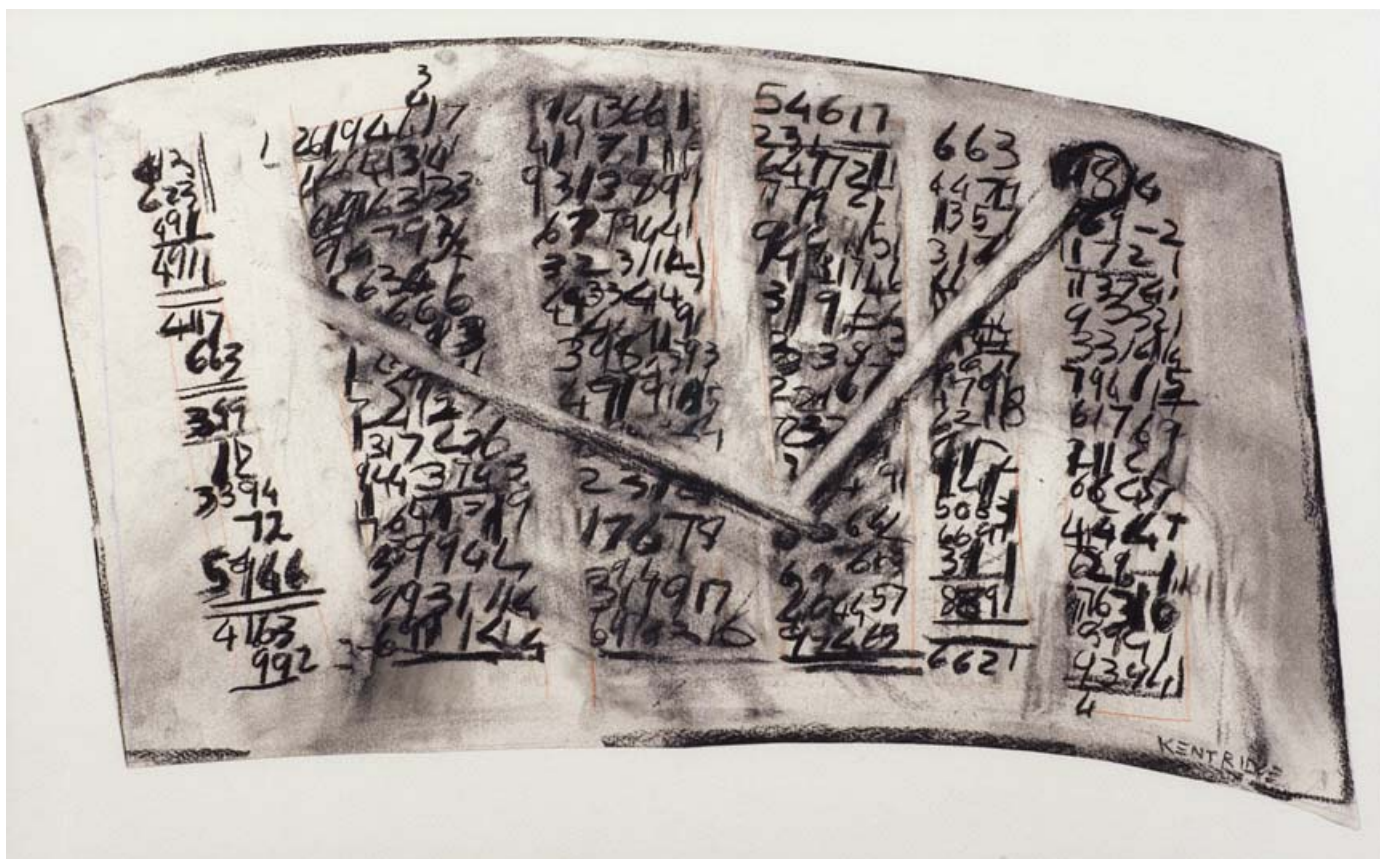
signed and inscribed with the title
mixed media on paper
50 by 65cm

R180 000 – 240 000

William Kentridge explains that *Stereoscope* asks “how to maintain a sense of both contradictory and complementary parallel parts of oneself. Since James Joyce, there has always been in modernist writing the notion of a stream of consciousness – floating connections rather than a programmed, clear progression. What I’m interested in,” he explains, “is a kind of multi-layered highway of consciousness, where one lane has one thought but driving up behind and overtaking it is a completely different thought”. In light of such statements, it is futile to seek fixed meanings in Kentridge’s drawings.

Columns of figures may allude to accounting but also perhaps to counting the costs while diagonal lines resembling the hands of a clock or a pair of knitting needles suggest the passing of time.

Of the film for which this drawing was made, Lynne Cooke maintains that “although Kentridge had defined the terms of his aesthetic broadly by 1992, they seem nowhere more poignantly realized than in *Stereoscope*.”ⁱⁱ *Delve and Stroke* resembles a film’s storyboard in which the artist has rapidly sketched ideas for drawings for animation. Water, a central



metaphor in *Stereoscope*, suggests life, tears and floods. Heads that appear to be asleep or dreaming evoke Kentridge's monumental African heads. The lower register contains words rich in associative references. Delve suggests digging the ground as well as probing the past. While stroke may imply caresses, it also refers directly to the bizarrely compelling notion of creating electricity by stroking dry, black cats, as advocated by the Russian poet and playwright, Vladimir Mayakovsky – the likely source for the cat in Kentridge's films.

- i Carolyn Christov-Bakargiev, 'Interview: Carolyn Christov-Bakargiev in conversation with William Kentridge' in Cameron, C., Christov-Bakargiev, C. and Coetzee, J. M., *William Kentridge*. London: Phaidon, 1999, p 26.
- ii Lynne Cooke, 'Mundus Inversus, Mundus Perversus' in Benezra, N. Boris, S. and Cameron, D. *William Kentridge*, MCA, Chicago, 2001, p 52.

321

William Joseph Kentridge

SOUTH AFRICAN 1955-

Drawing from Stereoscope

signed
charcoal and pastel
sheet size: 36 by 58cm

R180 000 – 220 000

322

William Joseph Kentridge

SOUTH AFRICAN 1955-

Bird Catcher

signed and numbered 50/60 in pencil in the margin
archival pigment print
sheet size: 149 by 106cm

R80 000 – 120 000

323

William Joseph Kentridge

SOUTH AFRICAN 1955-

Village Deep, 2003

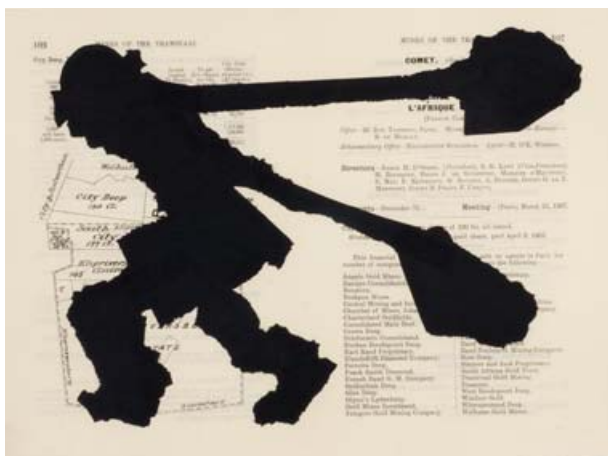
signed and numbered 45/60 in pencil in the margin
Chine-collé silhouette image on de-acidified book page from *'Mines of the Transvaal'* (RR Mabson, 5th edition, published by The Statist, London 1908-9) collaged on white BFK Rives paper, 250 gsm, with 25 hand-torn black paper collage elements
19 by 26cm

R20 000 – 30 000

Each impression in the edition has a different book page. Signed lower right-hand side with the chops of The Artists' Press and Editions for ArtThrob in the corner. Printed in collaboration with master printer Mark Attwood at The Artists' Press.



322



323



324

Zwelethu Mthethwa

SOUTH AFRICAN 1960-

Untitled (Sugar Cane Series)

chromogenic print

80 by 112cm

R50 000 – 70 000

325

Andrew Putter

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 6, 2008

archival pigment print on
cotton rag paper
78 by 64,5cm

R25 000 – 35 000

Of this body of work entitled *Flora Capensis* Andrew Putter states:

Flora Capensis explores the historical possibility of a novel, hybrid culture that might have emerged from a different kind of relationship between the Khoekhoe and the Dutch. Inspired by the place-name 'Hottentots Holland', the series begins with a question: what if the 'Hottentots' and the Hollanders had liked each other? ...

The *Flora Capensis* series invokes the 17th-century Dutch through their exquisite flower paintings. ... the Khoekhoe ... are invoked obliquely, through the materials from which the still lifes are composed. The flowers, rocks, insects and vessels in these images are all indigenous to the pre-Dutch Cape, the ancestral world of the Khoekhoe.

The status of indigenous Cape flowers today is in some ways emblematic of the history of the Khoekhoe. Although there are more kinds of plants in the Cape Floristic Kingdom than there are in the whole of the northern hemisphere, many of these plants are now extinct, endangered or rarely seen. Centuries of European-dominated taste for exotic plants have led to a radical reduction in the extraordinarily diverse veld that once



326

Andrew Putter

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 5, 2008

archival pigment print on
cotton rag paper
78 by 64,5cm

R25 000 – 35 000

covered the Cape. For millions of years most of these flowers would have grown within walking distance of the studio where the photographs were taken. But to collect the flowers for these six photographs it was necessary to travel more than 2 000 kilometres, zigzagging across the Western Cape.ⁱ

Andrew Putter is a leading Cape Town artist, former art teacher at Rondebosch Boys High School and former art critic for *The Cape Argus* and *The Weekly Mail*. He won a 2007 Spier Contemporary award for his work *Secretly I Will Love You More*, exhibited at the Spier Estate, Stellenbosch, and Johannesburg Art Gallery and now in the Permanent Collection of Iziko South African National Gallery. Recent group exhibitions include *Us* at Johannesburg Art Gallery (2009) and at Iziko SANG (2010); *Life Less Ordinary: Performance and display in South African art* at the Djanogly Gallery, Nottingham, UK (2009); and the 10th Havana Biennale (2009). Putter was awarded a fellowship from the Gordon Institute for Performing and Creative Arts at the University of Cape Town for 2010.

ⁱ For full statement see <http://www.michaelstevenson.com/contemporary/exhibitions/putter/floracapensis.htm>



327

Matthew Hindley

SOUTH AFRICAN 1974-

Before My Time

executed in 2006

oil on canvas

100 by 100cm

R18 000 – 24 000

EXHIBITED

Before My Time, 34 Long, Cape Town, 2006

Matthew Hindley was the Fine Art Valedictorian at the Michaelis School of Fine Art in 2002. He has worked in an astonishing range of media including interactive LED for *Speak naturally and continuously*, in the Permanent Collection of Iziko South African National Gallery. *Before My Time* is a key painting in the body of work produced for the exhibition of the same title. In a positive review of the exhibition Lloyd Pollak maintains:

Hindley is a fantasist. He ushers us into a habitat of wonder and delight, a realm as newly minted as the jungles of Henri Douanier Rousseau. And, like the French customs-officer, Hindley documents his extraordinary findings with wide-eyed incredulity and scrupulous precision. ... His work breathes strong Medieval overtones and often recalls Hieronymus Bosch, Pieter Breughel and other great late Gothic visionaries. ...

Illustrated children's books, comics, cartoons, puppets and toys are a major source of inspiration and Hindley's bright, clear and crisp colours create an immaculately spick and span land of Nod.ⁱ

ⁱ Lloyd Pollak 'Matt Hindley at 34 Long', Artthrob, <http://www.artthrob.co.za/07jan/reviews/34long.html>





328

Tracey Rose

SOUTH AFRICAN 1974-

Knockout

signed and dated 00 in pencil
gouache and Chinese pencil on paper
54 by 75cm

R4 000 – 6 000

Tracey Rose most famously produced the photograph *The Kiss* (2001), one of post-Apartheid South Africa's most iconic images. This work relates most closely to *TKO*, the complex DVD in which a naked woman, in an enclosed space, pummels a boxing bag in a way that accentuates both her vulnerability and her strength. TKO refers to a technical knockout, declared when a fighter cannot safely continue the match. Both *The Kiss* and *TKO* are in the Permanent Collection of Iziko South African National Gallery.

Rose is fearless in her confrontation of the politics of identity, including sexual, racial, and gender-based themes. Her works have been included in *Global Feminisms* at The Elizabeth A. Sackler Center for Feminist Art in Brooklyn, New York (2007) and in *Plateau de l'humanité* in the 49th Venice Biennale curated by Harald Szeemann in 2001.



329

Mikhael Subotzky

SOUTH AFRICAN 1981-

Runner-up Miss Teen Show Competition, Beaufort West, 2007

bears Goodman Gallery label on reverse, edition 1/9 lightjet C-print on Fuji Crystal Archive Paper 105,5 by 128cm

R40 000 – 60 000

Accompanied by a Certificate of Authenticity signed by the artist

EXHIBITED

Goodman Gallery Cape, *Mikhael Subotzky: Beaufort West*, 2007

Johannesburg Art Gallery, *A Legacy of Men*, 2007

Museum of Modern Art, New York, *New Photography 2008: Josephine Meckseper and Mikhael Subotzky*, 2008

LITERATURE

Beaufort West: Mikhael Subotzky, with essay by Jonny Steinberg, Chris Boot, London, 2008, p 25

Met die televisie-uitsending dié naweek van Mej. Suid-Afrika en Mej. Tiener Suid-Afrika vars in die geheue, spook Mikhael Subotzky se foto van Runner-up Miss Teen Show Competition, Beaufort West (2007) by 'n mens. Die geheelindruk is die van skoonheidskoningin, maar in die lyf van 'n kind. Dié Runner-up het vele fasette van pruil al bemeester, en die manier waarop sy haar vir die kamera aanbied, veronderstel as't ware die begerende blik waarmee sy betrag wil word. Dis 'n provokatiewe werk waarvan die kyker in die konteks van die uitstalling sin moet maak – en dan is dit juis die kind se onvermoë om te snap waarmee sy besig is, wat die werk so roerend maak.

Johan Myburg, *Beeld*, 12.12.2007, p 6



330

Julie Mehretu

AMERICAN 1970-

Local Calm

signed, dated 2005 and numbered 27/35 in pencil in the margin
sugar lift aquatint with soft ground and hard ground etching and engraving on Gampi paper Chine collé, printed at Crown Point Press, San Francisco by Dena Schuckit
image size: 70 by 100cm

R70 000 – 90 000

EXHIBITED

Michael Stevenson Gallery, Cape Town, *Distant Relatives/Relative Distance*, 2006.

LITERATURE

Sophie Perryer (ed), *Distant Relatives/Relative Distance*, Michael Stevenson Gallery, Cape Town, 2006, p 36, illustration p 38

Julie Mehretu has developed a distinctive visual language that maps interactions and relationships. Her drawings, paintings and prints encapsulate the intense energy of cities, buildings and structures through layered mark-making in patterns recalling volatile and centrifugal forces. Says the artist: "By combining many types of architectural plans and drawings I tried to create a metaphoric, tectonic view of structural history."ⁱ

New York-based Mehretu was born in Addis Ababa, Ethiopia, raised in Michigan and obtained her Masters in Fine Art degree from the Rhode Island School of Design in 1997. She made headlines recently when her painting *Untitled 1* sold for \$US1 022 500 at a New York auction in September 2010. She has won numerous prestigious awards and her works are found in major collection such as in the Museum of Modern Art. A print from this edition is in the collection of the Smithsonian American Art Museum.

i Laurie Firstenberg, "Painting Platform in NY", *Flash Art* Vol. XXXV No. 227, November/December 2002, p. 70