



Country Club Johannesburg, Woodmead

16 May 2011 – 8 pm

## Important South African Art

Evening Sale: Lots 201–325



202

201

Leng

**DIXON**

SOUTH AFRICAN 1916–1968

*Groot Constantia Wine Farm, South Africa*

signed, dated 57 and inscribed with the title

pen and ink and watercolour

33 by 48 cm

**R15 000 – 20 000**

202

Pieter Gerhardus

**VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*Namaqualand*

signed

oil on board

18 by 24 cm

**R30 000 – 40 000**



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203

Pieter Gerhardus

**VAN HEERDEN**

SOUTH AFRICAN 1917–1991

*A Namaqualand Landscape*

signed and dated 54

oil on canvas laid-down on board

40 by 49,5 cm

**R70 000 – 100 000**



204

204

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*Four Figures (on four panels)*

signed

carved and painted wood panel with  
coloured pigment

each panel approximately: 152 by 38  
cm (4)

**R350 000 – 500 000**

205

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*The Representatives*

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

carved and painted wood panel with  
coloured pigment

152,5 by 90,5 cm

**R150 000 – 250 000**

cf. Frieda Harmsen (Ed.), *Cecil Skotnes*,  
South African National Gallery, Cape  
Town, 1996, page 23 figure 1.14.





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206

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Vineyard in Stellenbosch*

signed and dated 1921

oil on board

31 by 39,5 cm

**R150 000 – 200 000**



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207

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Landscape with Trees*

signed

casein

21 by 28,5 cm

**R180 000 – 240 000**

PROVENANCE

Mr Emil C G Schweickerdt, Pretoria.





208

Ernst Karl Erich

**MAYER**

SOUTH AFRICAN 1876–1960

*An Extensive Landscape with a Baobab and a Crouching Man*

signed and dated 1956

oil on canvas

54 by 75 cm

**R100 000 – 150 000**



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209

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*An Extensive Landscape with Mountains in the Distance*

signed

oil on board

29 by 39 cm

R120 000 – 180 000

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*The Golden Gate*

signed

oil on canvas

76 by 91 cm

**R5 000 000 – 7 000 000**

Sold: Sotheby Parke Bennet South Africa, Johannesburg,  
3 November 1976, lot 127.

Jacob Hendrik Pierneef's *Golden Gate* is an impressive example of his mature work. While the Impressionists' and Post-Impressionists' colour palette and treatment of light effects are evident in earlier works, Pierneef found in Dutch artist and theorist, Willem van Konijnenburg's ideas the approach that was to become the foundation for his mature style, of which this painting is an outstanding example. Van Konijnenburg (1868–1943), whom Pierneef met on his second visit to Europe in 1925, was to have the most seminal influence on Pierneef's art and thinking through his philosophy regarding the spiritual effects of mathematical proportion, linear rhythm and simplified form. Accordingly, principles of geometry that stress precision through the emphasis of linear elements in painting are employed to achieve harmony, balance and unity.

Rather than presenting the drama of the rock faces Pierneef has chosen an elevated position from which to look down on the site. The primary focus is not thus on the isolated rock features but on the whole area with its rolling hills and dales, the subtlest of complementary colours and its perfect balance of horizontals intersected here and there by vertical trees. All elements are integrated into the harmonious whole. Shapes echo or complement one another in a continuous symphony of form and colour. The cottages nestled in the valleys are the very essence of contentment. Nothing is out of place and nought disturbs the perfection of this place. *Golden Gate* is Pierneef's paean to the landscape he so loved.

The eye is drawn along the winding river in the foreground and through the valley with its rocky outcrops up to the majestic grandeur of the deep cobalt blue mountains and into the clouds which appear to have parted to allow clear blue skies to penetrate. Even the clouds are arranged to underscore Van Konijnenburg's theory of spiritual unity through geometry.

Golden Gate is located in the rolling foothills of the Maluti Mountains of the north eastern Free State and derives its name from

the brilliant shades of gold cast by the sun on the sandstone cliffs, especially the imposing Brandwag rock. 11 600 hectares of unique highland habitat provide home to a variety of mammals – black wildebeest, eland, blesbok, oribi, springbok and Burchell's zebra – and birds, including the rare bearded vulture (lammergeier) and the equally rare bald ibis, which breed on the ledges in the sandstone cliffs.

According to Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens:

The climate has mild summers (summer rainfall) with very cold winters, experiencing regular frost and occasional snow. The characteristic geology of impressive Clarens Sandstone cliffs is overlooked by the Basalt of the Lesotho Highlands. The native vegetation in the region is grassland, classified as Eastern Free State Sandy Grassland. Due to the cold winters, exotic tree species were planted by the farmers both for practical (protective) and aesthetic reasons. The tall straight trees in the centre foreground are Lombardy poplar (*Populus nigra*) (Italiaanse populier in Afrikaans), a popular species much planted in the region. The tall trees on the left are probably examples of the Pencil Cedar (*Jumiperus virginiana*) with its characteristic cone shape. The rounded trees on the right in the background strongly resemble the English Oak trees (*Quercus robur*) as well as the commonly planted weeping willow (*Salix babylonica*). The shrubbery just to the left of the house could be a conifer such as the Lawson Cypress (*Chamaecyparis lawsoniana*).<sup>ii</sup>

i Ernst van Jaarsveld in an email to Emma Bedford, dated 23 March, 2011.

**PROVENANCE**

Mrs E Sachar

**LITERATURE**

Stephan Welz, *Art at Auction in South Africa 1969–1989*, Johannesburg, 1989, page 127, illustrated in colour.



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212

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Landscape with Willow Tree*

signed with the monogram

pastel and coloured pencil

36 by 44 cm

**R60 000 – 90 000**



213

Paul

**DU TOIT**

SOUTH AFRICAN 1922–1986

*A Cederberg Landscape*

signed and dated 1953

oil on canvas

34,6 by 40 cm

**R50 000 – 70 000**



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214

Paul

**DU TOIT**

SOUTH AFRICAN 1922–1986

*A Landscape with a Red Tree*

signed

oil on board

40 by 56 cm

R50 000 – 70 000

215

Pieter Willem Frederick

### WENNING

SOUTH AFRICAN 1873–1921

*Landscape, Bishops Court*

signed; signed and inscribed with the title on the stretcher on the reverse

oil on canvas

22 by 32 cm

**R500 000 – 800 000**

Painted on the 25th July 1916

#### PROVENANCE

Max Sachar

#### LITERATURE

J. du P Scholtz, *DC Boonzaier en Pieter Wenning. Verslag van 'n Vriendskap*, Cape Town, 1973, page 31 and illustrated page 103, plate 34.



## Pieter Wenning

The paintings of Pieter Wenning, a grossly underrated artist in the opinion of Stephan Welz, are exciting much interest amongst art collectors with *At Claremont, CP* having sold for R1 782 400 at Strauss & Co's March 2011 sale in Cape Town, establishing a new record for the artist.

*Landscape Bishop's Court* was painted when Wenning was in Cape Town from June until August 1916 and working productively. D. C. Boonzaier, journalist and cartoonist for *De Burger* and Wenning's mentor and greatest supporter, observes in his diary entry:

Nou volg vir Wenning 'n vrugbare week. Op 25 Julie maak hy in Bishops court 'n klein skilderytjie "in brown, green and white; a few old houses, with the dense forest in the background" (nr 11 in lys op bl. 31-32 – Pl. 34).<sup>1</sup>

Because Wenning had to return to Pretoria for Van Schaik's wedding, an impromptu exhibition was held in Boonzaier's office in the Burger

building in Keerom Street to enable sponsors to view and select work and other interested parties to purchase paintings. Boonzaier comments:

Miss Nita Spilhaus, Miss Ruth Prowse and Miss Woods (of the Argus) call together to see the work. They are full of enthusiasm and Miss Spilhaus says Wenning must throw up his present work and take up painting as a profession. They all select the large Bishop's Court as one of the best things in the collection.<sup>2</sup>

In the list of works sold, Boonzaier notes this painting as *Ou Huisie teen Agtergrond van Digte Bome, Bishops court*, states that it was painted on 25 July and purchased by F. K. Kendall for £4-4-0.<sup>3</sup> Francis Kaye Kendall was an architect in the celebrated firm, Herbert Baker Kendall and Morris. Kendall, with his educated eye and refined sensibility, was clearly drawn to this image of vernacular Cape architecture.





216

Pieter Willem Frederick

**WENNING**

SOUTH AFRICAN 1873–1921

*Clouds, Pretoria*

signed; inscribed with the title on the  
stretcher on the reverse  
oil on canvas  
22 by 32 cm

**R600 000 – 900 000**



The light paint treatment of the trees contrasts with the thickly painted walls grounding the buildings in this sylvan scene. The fencing, painted with rapid strokes that lend an elegant rhythm to the composition, accentuate Wenning's mastery of brushwork learnt from the Japanese painters he so admired.

Boonzaier's diary entry of 27 May 1918 contains his response to *Wolke Pretoria*:

Another oil, considerably smaller in size, represents Pretoria – or, may be, one of its suburbs, during the progress of a heavy thunderstorm. It is a charming study in greys and subdued greens. The sky covers more than half the canvas, the landscape being shown in a narrow strip at the bottom. The whole thing is conceived in Wenning's happiest vein and I am almost inclined to prefer it to the larger picture. ... I wrote immediately to W. telling him what satisfaction the pictures – especially the first two – had given me, and in the evening took them to the

Michaelis Café where they were greatly admired by Wray, Peers, Ruth Prowse, Magda Sauer and others.<sup>4</sup>

It is small wonder that this painting elicited so many favourable responses. Wenning's ability to capture a sense of place with what are essentially a few abstracted brushstrokes and articulated lines is very evident. His mastery in marrying Dutch Impressionism that favoured deeper colours and subtle light with local environmental conditions to evolve a style that has sometimes been referred to as Cape Impressionism, was to have a marked influence on several artists including his friend, Nita Spilhaus and on Gregoire Boonzaier, the son of his mentor.

1 Ibid, page 31.

2 J. Du P. Scholtz, *D. C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, 1973, page 31.

3 Ibid, page 32.

4 Ibid, page 55.





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217

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*An Extensive Landscape with an Approaching Storm*

signed

oil on board

35 by 45 cm

**R100 000 – 150 000**



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218

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Sonsondergang Lichtenburg*

signed and dated 1920; inscribed with the title on the reverse

oil on board

48,5 by 58,5 cm

**R250 000 – 350 000**

**PROVENANCE**

Gordon Campbell Tomlinson and thence by descent.



219

NO LOT

220

Anton

**VAN WOUW**

SOUTH AFRICAN 1862–1945

*The Miner with a Hand Drill [The Hammer Worker]*

signed and bears the foundry mark:

Fonderia G. Nisini, Roma

bronze

12 by 14 by 5cm; mounted on a wooden block:

4 by 15 by 6,5 cm

**R600 000–900 000**

Anton van Wouw's miner is seated below an overhanging ledge. With chisel held fast in one hand and hammer poised in the other, he is captured at the moment in which he summons the strength to chip at the solid mineral-bearing rock. According to photographs in the Van Wouw House Collection in Pretoria, the sculptor initially modelled the figure in the nude to ensure anatomical accuracy before adding the loincloth. The smooth modelling of the miner's body catches and reflects the light in contrast to the rougher treatment of the rock face of the mineshaft. Van Wouw's attention to detail is so precise and the Nisini Foundry casting so good that even at this small scale we are able to observe the finest features – the miner's furrowed brow, his moustache and meagre beard. Behind him lies a water bottle with its rope handle finely delineated. Two versions of this subject were produced – a larger sculpture measuring sixty centimetres in height and this smaller version which is signed 'A van Wouw' in cursive handwriting on the back at the bottom right and bears the Nisini Foundry name.

**LITERATURE**

AE Duffey, *Anton van Wouw, the Smaller Works*, Protea Book House, Pretoria, 2008, pages 89–92.



221

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Mountain Gorge with a River Running Through it*

signed and dated 28

oil on board

74,5 by 89,5 cm

**R4 000 000 – 6 000 000**

Jacob Hendrik Pierneef's *A Mountain Gorge with a River Running Through It* is a key work in the artist's oeuvre for several reasons. It clearly reveals his early exposure to European art training and artistic developments and how he began to forge these into a unique South African style that was to capture the imagination of art lovers.

While in the Netherlands with his family from 1901 until 1903, Pierneef attended the Rotterdam art school, Academia Erasmiana, admired the Old Masters at the Boymans van Beuningen Museum and visited art exhibitions at local galleries.

During a second visit to Europe in 1925 and 1926 Pierneef's exhibition of paintings, drawings and graphic work on the Herengracht in Amsterdam made a great impression according to Anton Hendriks (artist and Director Johannesburg Art Gallery, from 1937 until mid-60s), who maintained: "The work expresses an optimism and a certainty that has been missing in art in Europe for the last twenty years"<sup>61</sup>

He arranged a meeting between Pierneef and Willem van Konijnenburg, the Dutch artist and art theorist whose ideas on the role of geometry in creating a parallel between earthly and spiritual worlds were to have such a profound impact on Pierneef.

Painted in 1928, after that significant meeting, Pierneef used lively brushwork with varied strokes to capture the effect of dappled sunlight on surfaces as he had observed in the works of the Impressionists and Post-Impressionists. Yet the solidity of the gorges derives from his new interest in structure and draughtsmanship gained from his discussions with Van Konijnenburg. Its noteworthy how this painting forms a bridge in Pierneef's development from his earlier painterly work into his later emblematic style.

His deft compositional use of the meandering river to lead the eye between the cliffs and into the distance where the horizon is crowned by a brilliantly lit cumulus cloud that commands attention, leaves no doubt about Pierneef's mastery of space and light.

<sup>61</sup> P G Nel, *J H Pierneef: His Life and his Work*, Perskor, Cape Town and Johannesburg, 1990, page 135.



223

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Landscape with a Farm in the distance*

signed and dated 1922

oil on board

30 by 45 cm

R300 000 – 400 000





224

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*A Landscape with Trees*

signed

oil on canvas laid-down on board

53 by 71,5 cm

**R600 000 – 800 000**



225

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*A Misty Morning*

signed; inscribed with the title on the frame on the reverse

oil on canvas

48,5 by 71,5 cm

**R250 000 – 350 000**

PROVENANCE

Die Kunsamer, Cape Town.



226

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Mozambique*

signed and dated 26, inscribed with the title and dated 'March 1926'  
oil over pencil on canvas laid-down on board  
43,5 by 58,5 cm

**R400 000 – 600 000**

In 1925 Pierneef together with his wife toured Europe for nine months. They left Europe on a freighter on the 12th January 1926 sailing via Port Said down the east coast. "They were the only two passengers on board and, since the ship had to spend from between two and six days at every port, Pierneef was often able to go out and paint the countryside to his heart's content" P.G. Nel (editor) *J.H Pierneef His Life and His Work*, Cape Town, 1990, page 67.

227

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*A Still Life with Flowers in a Glass Vase*

signed

oil on canvas

59 by 49 cm

R150 000 – 200 000



228

Maria Magdalena

**LAUBSER**

SOUTH AFRICAN 1886–1973

*Poppies in a Green Vase*

signed

watercolour over pencil

51,5 by 37,5 cm

**R100 000 – 150 000**

229

Rosamund King

**EVERARD-STEENKAMP**

SOUTH AFRICAN 1907–1946

*A Still Life of Gerberas in a Blue, Green and Red Vase, and a View Through a Window*

oil on canvas

50 by 39 cm

**R200 000 – 300 000**



228



230

Irma

**STERN**

SOUTH AFRICAN 1894–1966

*Still Life of Blossoms*

signed and dated 1954

oil on canvas laid-down on board

57 by 54 cm

**R2 000 000 – 3 000 000**

LITERATURE

Stephan Welz, *Art at Auction in South Africa: The Art Market Review 1969–1995*, Johannesburg, 1996, illustrated in colour on page 102.









231

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Still Life in the Artist's Studio*

signed

oil on canvas

50 by 65,5 cm

**R180 000 – 240 000**



232

Alexander  
**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Ginger Bowl and Fruit*

signed

oil on canvas

50 by 65 cm

**R160 000–200 000**

233

Irma

## STERN

SOUTH AFRICAN 1894–1966

*A Still Life of a Blue Jar with Oranges and Limes*

signed and dated 1939

oil on canvas

61 by 51 cm

**R2 500 000 – 3 500 000**

This early still life provides insights into the development of Irma Stern's painting. With the influence of her German Expressionist mentors like Max Pechstein still clearly evident, Stern uses expressive draughtsmanship to redefine objects as if she were sculpting them anew. Glorious complementary colour contrasts of the oranges against the turquoise vase enliven the painting. Interestingly, she also makes use of strong black outlines and black mixed into her colours to achieve tonal depth that heightens the three-dimensionality of objects such as the vase.

Fluid brushstrokes rapidly painted capture the sensation of the fabric rather than its precise detail. The red vertical and ogival arch suggest a spiritual atmosphere yet they are aspects of a favourite woven mat acquired in the Congo and incorporated into several paintings such as the unique *Still Life with Proteas in a Jar*, included in Strauss & Co's May 2010 sale. As Marion Arnold points out:

The fact remains that Stern had a good eye. She recognised quality craftsmanship and she acquired many fine carvings and textiles at a time when European museums still classified examples of African art as anthropological curiosities or curios.<sup>i</sup>

The vase is the same one she chose for her painting, *Lilies*, which featured so prominently in Strauss & Co's November 2010 auction. This Chinese jar, with its brownish slip and turquoise glaze, was acquired by Stern for her own collection and is currently in the UCT Irma Stern Museum (catalogue number 534).

The still life is finished and given exotic appeal with one of the Zanzibari frames that Stern collected on her travels in East Africa.

<sup>i</sup> Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood press, 1995, p129.







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234

Jacob Hendrik  
PIERNEEF

SOUTH AFRICAN 1886–1957

*Hartebeespoort Dam with Cottages*

signed

oil on board

34 by 49 cm

**R250 000 – 350 000**



235

Maria Magdalena

**LAUBSER**

SOUTH AFRICAN 1886–1973

*A Cape Landscape with Fields (recto);  
An Extensive Landscape with a Tree  
(verso)*

recto signed with the initials and  
indistinctly dated

oil on board

28 by 34,5 cm

R180 000 – 240 000



236

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Soutpansberg (recto); A Farmhouse with Trees (verso)*

recto signed and dated 30; verso signed and dated 24

oil on board

48,5 by 64 cm

**R400 000 – 600 000**



236



237

Maria Magdalena

**LAUBSER**

SOUTH AFRICAN 1886–1973

*Huts and Trees with Figures in a Landscape*

signed

oil on canvas-board

39,5 by 50 cm

**R400 000 – 600 000**

This idyllic rural image of water-carriers must have been painted in the mid-1940s as it was acquired in 1948 by the current owner's parents from Maggie Laubser's solo exhibition at the Oranje Koffiehuis in Bloemfontein. Towards the mid-1930s Laubser left the Cape on a protracted working holiday of nine months, staying with a family on a farm in Standerton, as Johan van Rooyen reports in his monograph. During this visit she also worked at Nelspruit and Irene, amongst others. Here she executed numerous studies of wood and water-carriers and it's possible that this painting was inspired in part by those experiences. The painting displays ample evidence of what Van Rooyen calls her "quality of sincerity"<sup>i</sup> and quotes the artist:

I still delight in it when people find pleasure in my work. To paint is to reach out, hoping that one will touch. One wants to be understood.<sup>ii</sup>

<sup>i</sup> Johan van Rooyen, *Maggie Laubser*, C. Struik Publishers, Cape Town and Johannesburg, 1974, page 22.

<sup>ii</sup> Laubser in an interview with Johan van Rooyen, *SAAA Art News*, November 1968.

**PROVENANCE**

Prof and Mrs J S Booyens, Stellenbosch, acquired from an exhibition in Bloemfontein ca. 1948, S13460.

**EXHIBITED**

Oranje Koffiehuis Bloemfontein, 1948, catalogue number 15.

**LITERATURE**

Dalene Marais, *Maggie Laubser, Her Paintings Drawings and Graphics*, Perskor, 1994, page 286, catalogue number 1142.



238

Maria Magdalena

**LAUBSER**

SOUTH AFRICAN 1886–1973

*A Landscape with Trees and Birds*

signed

oil on canvas laid-down on board

41 by 50 cm

**R500 000 – 800 000**

Bought from Schweickerdt's, Pretoria, in the 1950s this painting was probably produced in the late forties or early fifties. By this time Maggie Laubser's paintings were much sought after by exhibition curators and collectors. She was a member of the New Group from 1943 to 1952 and exhibited regularly with them. She was also a consistent participant in major international exhibitions including the contemporary South African art exhibitions at the Tate Gallery in London in 1948 and the Venice Biennale in 1952 and 1954. This pleasing pastoral scene captures the decorative patterns and rhythms of the arable landscape divided into ploughed and productive fields.

The birds are one of two cattle egret species with white plumage, grey legs and yellow bill that occur in the southwestern Cape. The larger of the two, the Great White Egret, is a rare vagrant in the region, suggesting that the birds depicted by Laubser are rather the Yellow billed Egret, a medium-sized egret found throughout the southwestern Cape near permanent water sources. The adults develop beautiful long plumes on the back in the breeding season, from August to November in the Cape.<sup>i</sup> Above the distant, blue mountains a glorious sun spreads its rays and casts its light on this picture of contentment.

<sup>i</sup> Dr John Manning, Research Botanist at Compton Herbarium, Kirstenbosch National Botanical Gardens, in an email to Emma Bedford, 11 March 2011.

**PROVENANCE**

Prof and Mrs H W Snyman, Pretoria, bought from Schweickerdt's, Pretoria, in the 1950's.

**LITERATURE**

Dalene Marais, *Maggie Laubser, Her Paintings Drawings and Graphics*, Perskor, 1994, page 350, catalogue number 1528.





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239

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Street Scene District Six*

signed and dated 1991

oil on canvas laid-down on board

24 by 46 cm

**R80 000 – 120 000**



240

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Table Bay from District Six*

signed and dated 1979; signed, dated 1979 and inscribed with the title on the reverse

charcoal and oil on board

30 by 35 cm

**R140 000 – 180 000**

241

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Cape Street Scene*

signed and dated 1969

oil on canvas

49 by 46,5 cm

**R150 000 – 200 000**



242

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*Caledon Street, District Six*

signed; inscribed with the title on the  
reverse

oil on canvas

70 by 60 cm

**R120 000 – 160 000**





243

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Steep Street with Lamp Post*

signed and dated 1966  
oil on canvas laid-down on board  
57 by 46 cm

**R400 000 – 600 000**

Gregoire Boonzaier was born and based in the Cape and though he travelled and painted in other regions and many countries abroad, he always returned to the Cape as a favourite subject and constant source of inspiration.

The architecture and cultural fabric of parts of Cape Town, which had retained their integrity largely due to poverty and neglect, held special appeal for the artist. It's in these areas that he would set up his easel to capture the weathered buildings and the winding streets full of life and activity.

**PROVENANCE**

Die Kunsamer, Cape Town.  
The Everard Read Gallery,  
Johannesburg.

**EXHIBITED**

South African National Gallery, Cape Town, *Sanlam Exhibition 69*, catalogue number 38.

Pretoria Art Museum, Pretoria, *Sanlam Exhibition*, catalogue number 99.







244

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Street with Green Tower*

signed and dated 1969; signed and inscribed with the title on the reverse

oil on canvas

61 by 76,5 cm

**R600 000 – 900 000**

In the following statement Gregoire Boonzaier sums up what so captivated him about the Cape and led to his unflinching love of painting its many scenes and characters:

Even as a child I found old Cape Town an exotic place. It has a unique quality found in no other city in our country. It is rich in colour; colour which is present in its typical Cape cottages, in its roof, walls, windows and doors. The striking street life has always fascinated me: pushcarts, vegetable carts, fish carts, laundry gaily fluttering in the breeze and, in the good old days, goats and chickens, as well as a plethora of cats and mongrels of uncertain extraction. All these things made the street come to life. The cries of the hawkers, and the smells: fish and incense, curry and other



spices. What an atmosphere found in those alleys, playground to jolly bands of mischievous, noisy and inquisitive urchins! There one finds the Malays with their fezzes, and the women with their colourful headdresses. Over all this, the minarets of a dozen mosques where the Imam's cry daily summons the faithful. Indeed, a place with a special character. The urge to capture it on canvas has never left me.<sup>1</sup>

In this view of District Six, the old buildings on either side of the street lead the eye down to the harbour with its busy cranes and over Table Bay to the Blaauwberg Mountains beyond. The scene is painted in Gregoire's characteristic style, influenced as much by the Post-Impressionists as it was by Pieter Wenning, who was so staunchly supported by Gregoire's father DC Boonzaier and who made a considerable impact on the young artist.

<sup>1</sup> *Die Huisgenoot*, 11 February, 1972, quoted in Martin Bekker, *Gregoire Boonzaier*, Human & Rousseau, Cape Town and Pretoria, 1990, pages 35–40. cf. Martin Bekker, *Gregoire Boonzaier*, Human and Rousseau, Cape Town and Pretoria, 1990, page 38.

245

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*The Hex River Valley*

signed

oil on wooden panel

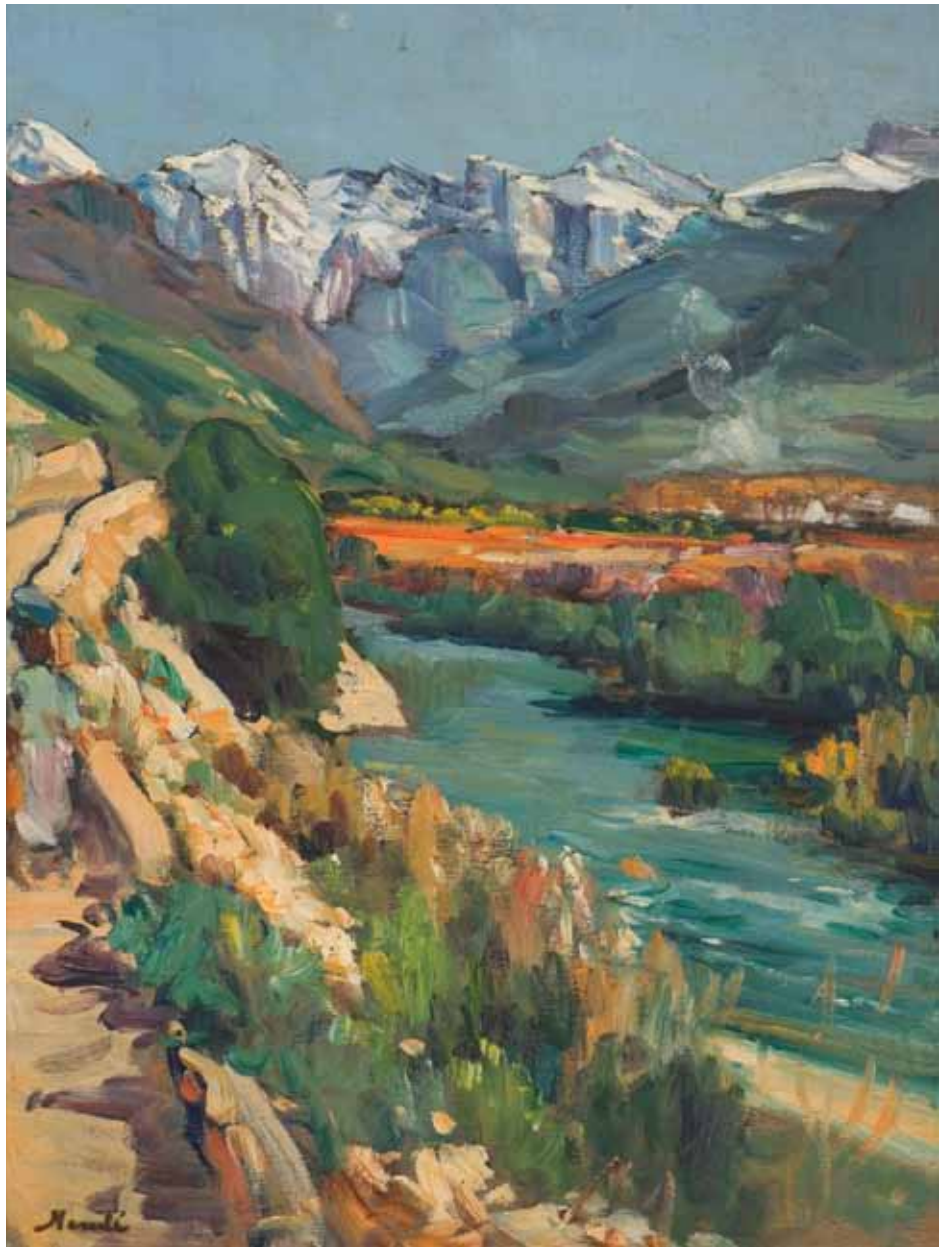
39,5 by 29,5 cm

**R250 000–350 000**

The farm in the middle distance is  
Kanetvlei.

LITERATURE

cf. Stephan Welz, *Art at Auction in South  
Africa, 1969–989*, Johannesburg, 1989,  
page 75 illustrated in colour.



246

Ruth

**EVERARD-HADEN**

SOUTH AFRICAN 1904–1992

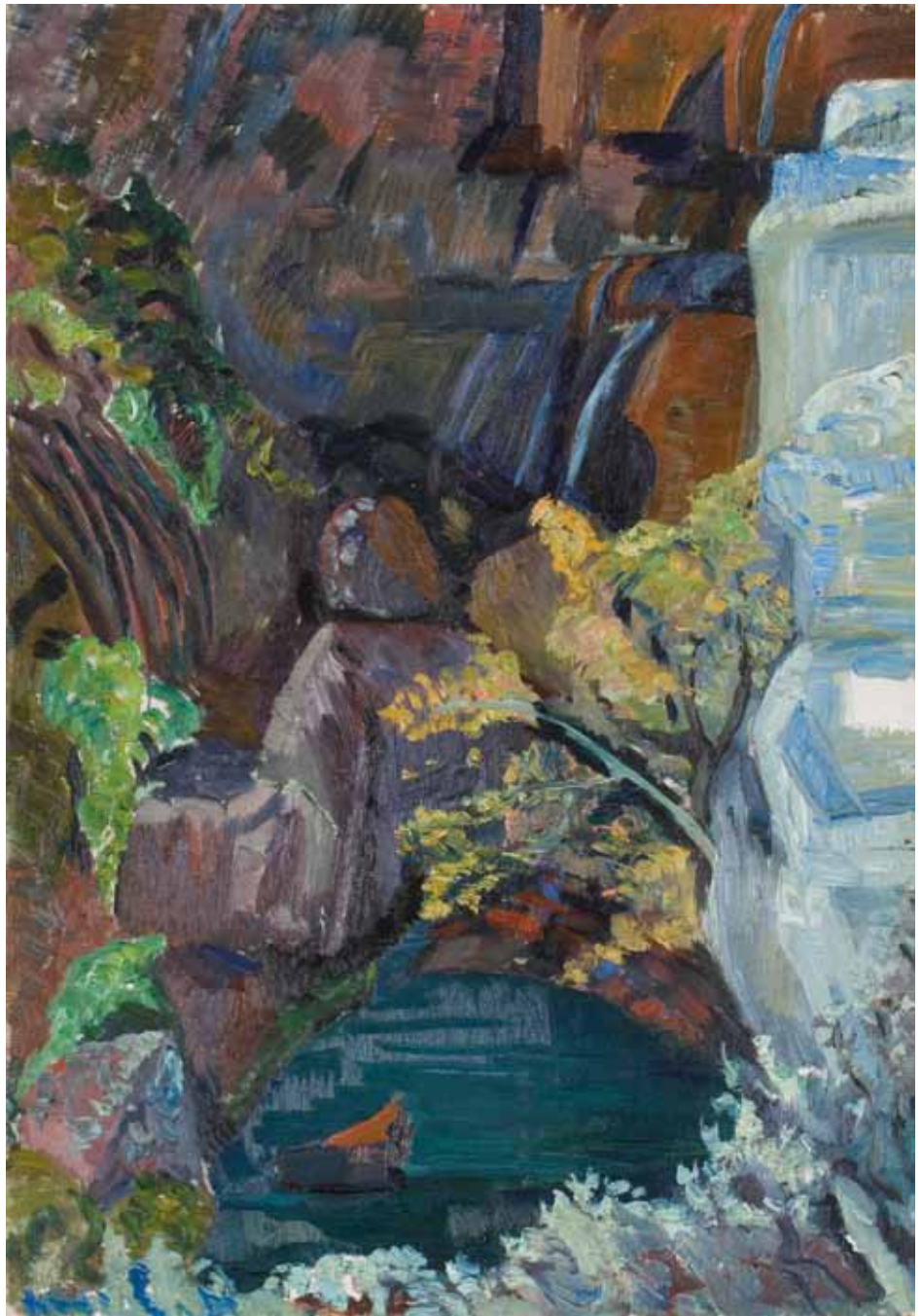
*Waterfall at Hebron (recto); A Portrait  
sketch of a Woman (verso)*

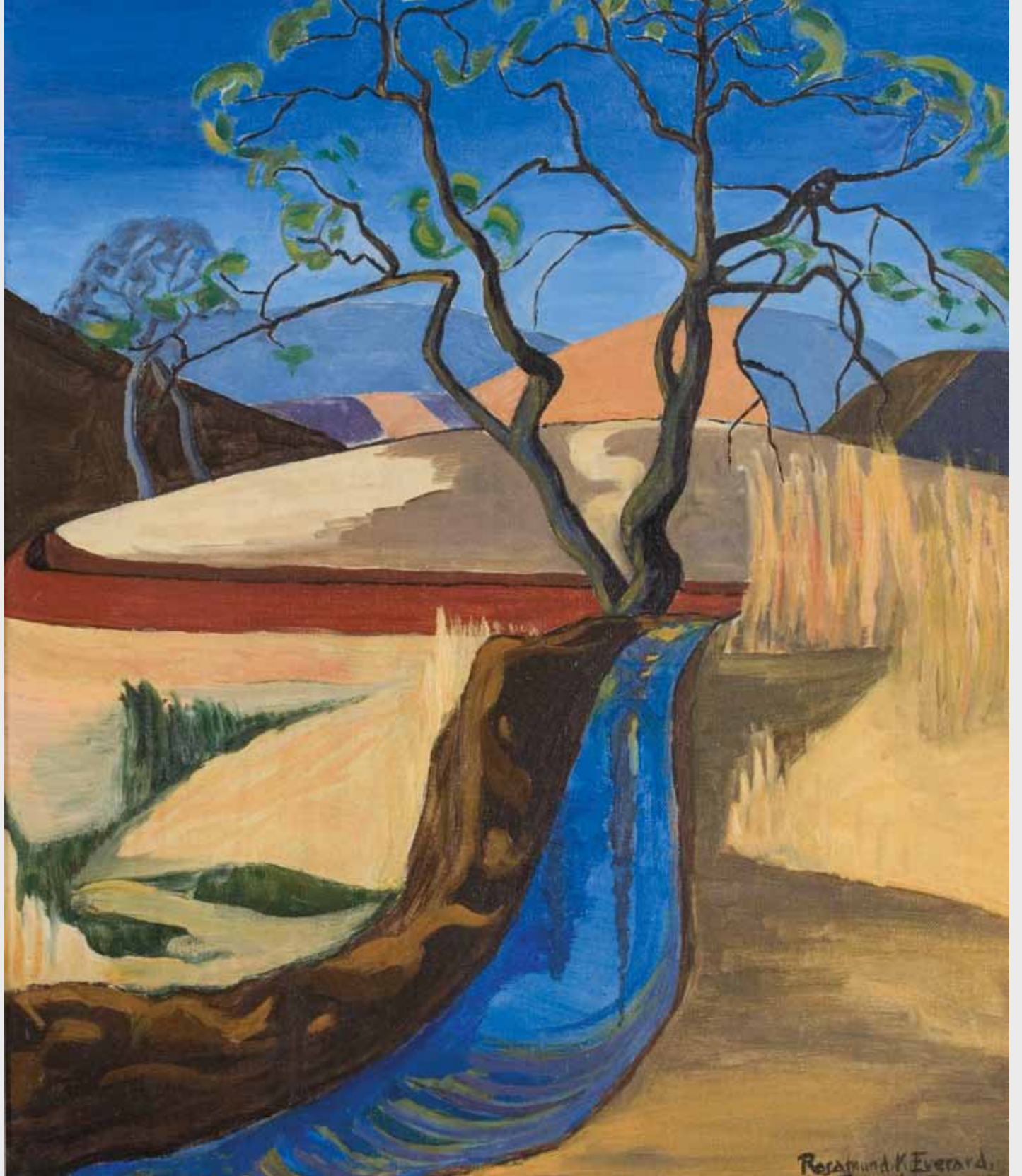
inscribed with the artist's name on  
the reverse and signed by Rosemund  
Everard-Haden also inscribed "property  
of Leonora Everard-Haden" on the  
stretcher on the reverse

oil on canvas

58 by 40 cm

**R180 000 – 240 000**





247

Rosamund King

**EVERARD-STEENKAMP**

SOUTH AFRICAN 1907–1946

*The Blue Furrow*

signed twice; with the remnants of a label, bearing the artist's name and title on the reverse

oil on canvas laid-down on board  
53 by 44,5 cm

**R300 000 – 500 000**

248

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*The Thames by Night*

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

oil on canvas  
76 by 60,5 cm

**R150 000 – 200 000**

248





249

Maud Frances Eyston

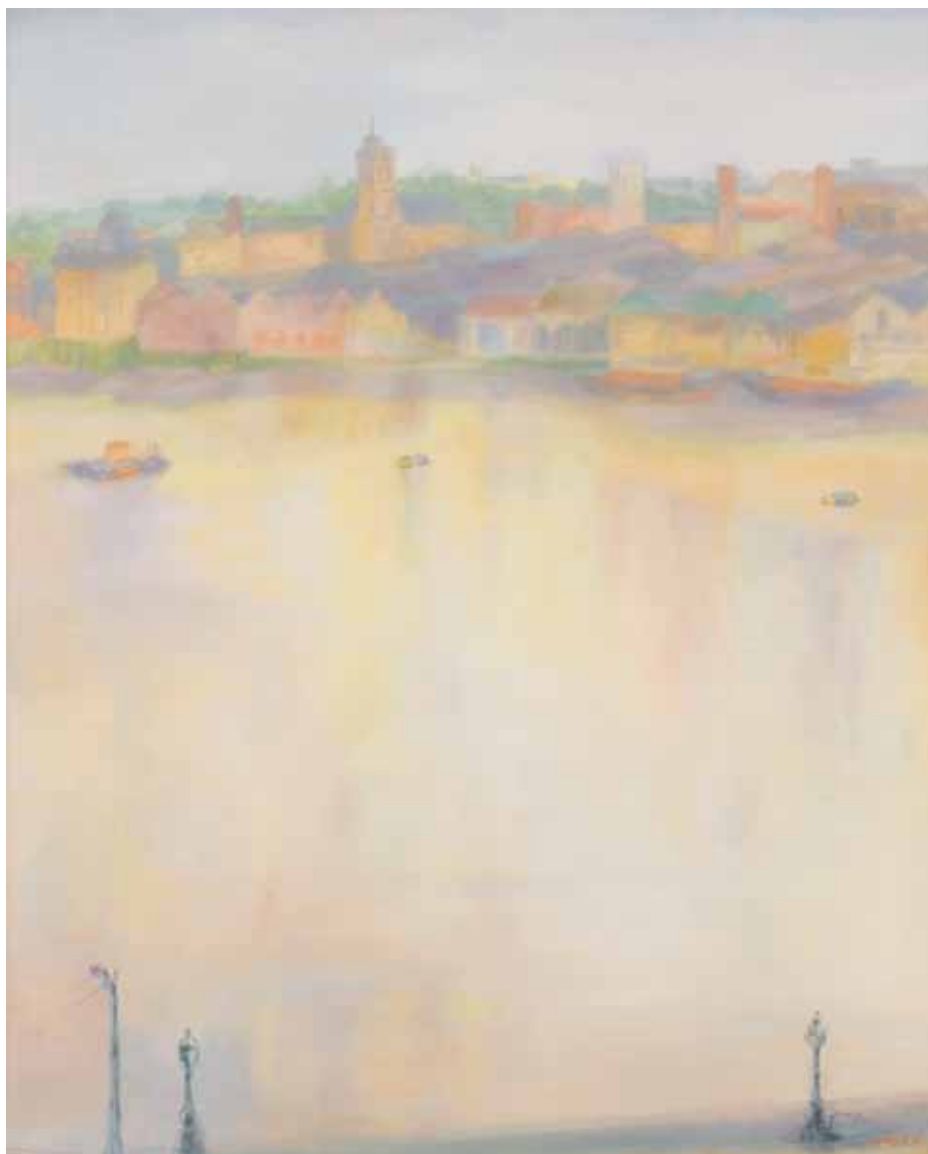
**SUMNER**

SOUTH AFRICAN 1902–1985

*The Golden Thames*

signed; dated 1964 and inscribed with  
the title on the stretcher on the reverse  
oil on canvas 99 by 79,5 cm

**R200 000 – 300 000**





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250

Eleanor Frances

**ESMOND-WHITE**

SOUTH AFRICAN 1914–2007

*A Sunset Landscape*

signed

oil on canvas

49,5 by 59,5 cm

R100 000 – 150 000

251

Maud Frances Eyston  
**SUMNER**

SOUTH AFRICAN 1902–1985

*Molly*

signed  
oil on canvas  
71 by 47,5 cm

**R200 000 – 300 000**



251

252

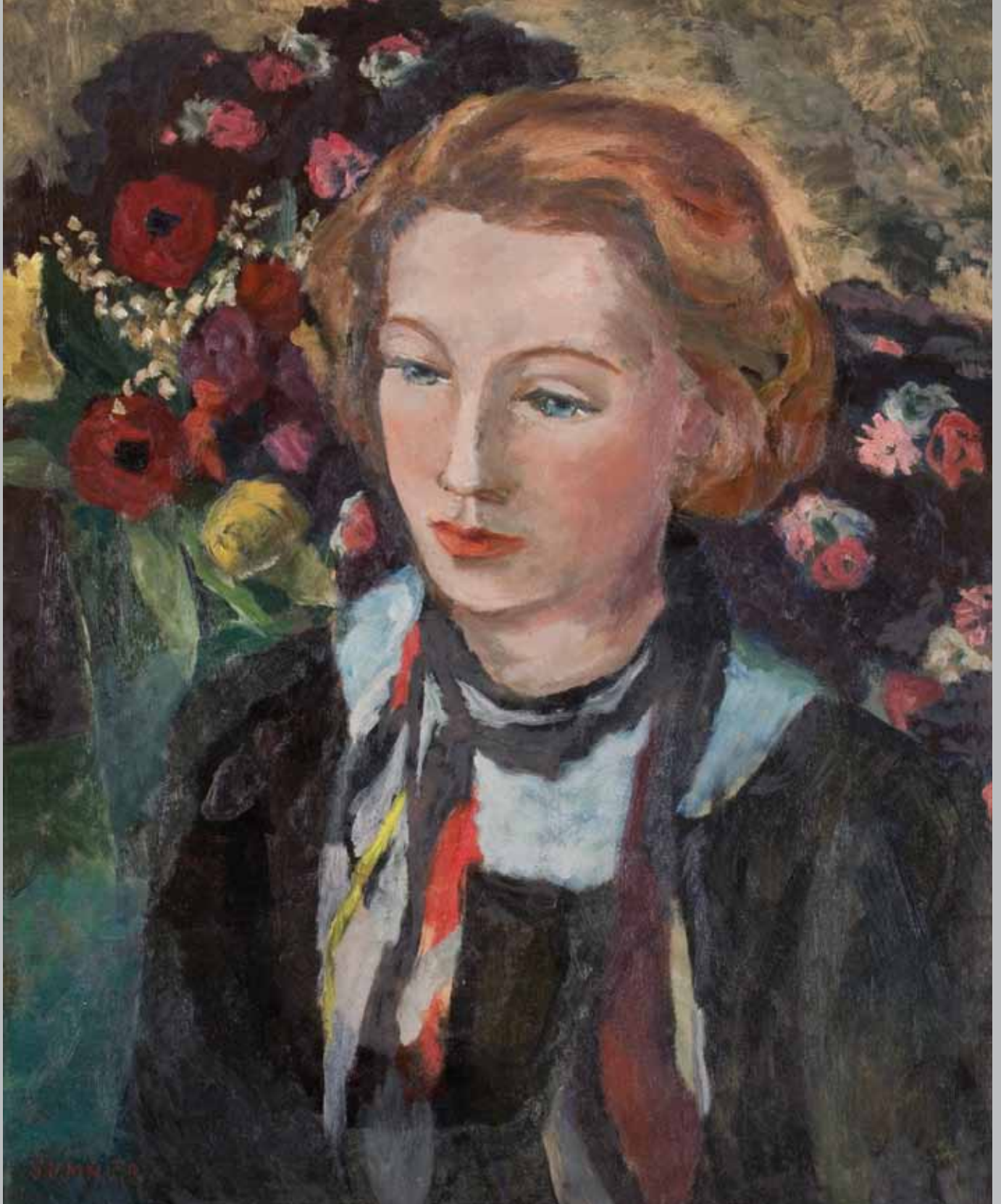
Maud Frances Eyston  
**SUMNER**

SOUTH AFRICAN 1902–1985

*Portrait of a Young Woman*

signed  
oil on canvas  
59,5 by 48 cm

**R120 000 – 180 000**





253

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*A Seated Woman*

signed and dated 64; inscribed with  
the title on a label on the reverse

oil on canvas

90 by 60 cm

**R350 000 – 500 000**



254

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*A Standing Woman*

signed

oil on board

61 by 27 cm

**R100 000 – 140 000**

255

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*A Woman in a Doorway*

signed

oil on canvas

45 by 36,5 cm

**R150 000 – 200 000**



256

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Girl with Rooster (JM 726)*

signed and dated 1961  
oil on canvas board  
44,5 by 34,5 cm

**R40 000 – 60 000**

PROVENANCE

Mr and Mrs JC van Rooij.







257

Irma

**STERN**

SOUTH AFRICAN 1894–1966

*The Cellist*

signed and dated 43

oil on canvas laid-down on board

101,2 by 83,5 cm

**R7 000 000 – 10 000 000**

This remarkable painting by Irma Stern, hidden from public view for over thirty years, has only recently come to light. With her astute eye for capturing the essentials, the artist has portrayed a young girl playing her cello in such a way that she appears to envelop the instrument, transforming the musician and cello into one whole. Her head leans forward and her body hunches over the instrument so that all attention is focused on her hands – the left hand with fingers arched to achieve the perfect chord and the right hand elegantly drawing the bow across the strings. Her sensitively painted face is a study in concentrated energy while her taut body is draped in a golden gown with warm tones and fluid brushstrokes evoking the flow of music. The result is a strong cultural statement forging the sublime sounds of music with the dynamism and vigour of one of South Africa's finest painters.

The cello is most closely associated with European classical music and has been described as the closest sounding instrument to the human voice. From Bach's Baroque works for the cello through Classical concertos by Haydn and Beethoven's sonatas for cello and pianoforte to the Romantic repertoires of Schumann, Dvořák and Brahms and twentieth-century compositions by Elgar, Debussy, Prokofiev, Shostakovich and Britten, the cello has been a critical part of orchestral music.

As part of an educated elite, Stern would have known theatre personalities and musicians in Cape Town, where she lived and in Johannesburg, where she stayed with friends while preparing her exhibitions. This young girl playing her cello must have captivated her imagination to such an extent that she was moved to produce this extraordinary painting, unlike any other in her oeuvre.

Stern was at the height of her powers as an artist when she produced this painting in 1943. 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.<sup>1</sup>

<sup>1</sup> Neville Dubow, *Irma Stern*, C. Struik Publishers, Cape Town, 1974, page 20.





258

Johannes Petrus

**MEINTJES**

SOUTH AFRICAN 1923–1980

*A Boy with a Kitten (JM 697)*

signed and dated 1960

oil on board

46 by 46 cm

**R50 000 – 80 000**

**PROVENANCE**

Mrs Gnidia van Rooij.

**EXHIBITED**

Rand Afrikaans University (RAU),  
*Johannes Meintjes Prestige Memorial  
Exhibition*, 7 June – 6 July 1990,  
catalogue number 44.

Schweikerdt's, Pretoria, 15–26 March  
1960, catalogue number 29.

**LITERATURE**

*Natal Mercury*, 11 May 1961.





259

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*The Daily Catch*

signed

oil on canvas laid-down on board

50 by 65,5 cm

**R120 000 – 180 000**

260

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*Women and Children in a Landscape*

signed

oil on board

79,5 by 98,5 cm

**R250 000 – 400 000**







261

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*Fishermen and Women I*

signed; inscribed with the title on the reverse

oil on canvas

72 by 90,5 cm

**R600 000 – 900 000**

After studying at the Academy of Fine Art in Brussels in the mid-twenties, Maurice van Essche worked with Henri Matisse in the south of France in 1933 and exhibited in Paris in 1935. He arrived in Cape Town via Leopoldville in 1940 and established the Continental School of Art in 1946. He was included in the Venice Biennale in 1952, 1954 and 1956 and in 1958 was appointed Commissioner for South Africa at the Venice Biennale.

In the opinion of Agnes Humbert, Assistant Director, Musée d'Art Moderne, Paris:

South Africa is to be congratulated for having adopted an artist of the calibre of Maurice van Essche. His robust and sane talent continues its development in harmony with that of his fellow-artists of Paris and Brussels, in spite of six thousand miles which separate them. He wrestles with the same problems and arrives at the same solutions with his rare and independent esprit. Van Essche absorbs the very essence of the subjects which inspire him, submitting them to his austere, selective and emphatic vision.<sup>1</sup>

*Fishermen and Women I* is one of Maurice van Essche's most impressive paintings to come to auction in a while. These fisher folk meet at the end of the day to exchange tales and compare their catch. With his celebrated selective vision and his knowledge of the simplified abstraction of the Cubists, Van Essche portrays them as heroic figures ennobled by their labour. Strong contrasts and powerful draughtsmanship underscore this. With less interest in the distinguishing features of individuals, the artist focuses primarily on their symbolic significance. Drawing on his experience of working with Matisse, Modernism's supreme colourist, he employs unusual and subtle colour combinations of mustard, tangerine, olive green and pale aquamarine. Silhouetted against a deep indigo strip of sea and a sky of gathering clouds, the figures appear all the more sculptural, steadfast and timeless.

<sup>1</sup> Carl Büchner, *Van Essche*, Tafelberg, Cape Town, 1967, unpaginated.





262

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*Figures Dancing around a Fire*

signed

oil on canvas

52 by 44 cm

R150 000 – 200 000



263

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*A Market Landscape with Figures*

signed

oil on canvas

61 by 76,5 cm

R400 000 – 600 000



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264

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*Congolese Figures with a Goat*

signed

oil on board

24,5 by 46,5 cm

**R60 000 – 90 000**



265

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*Congolese Water Carriers*

signed

oil on board

48 by 58 cm

R120 000 – 180 000

266

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

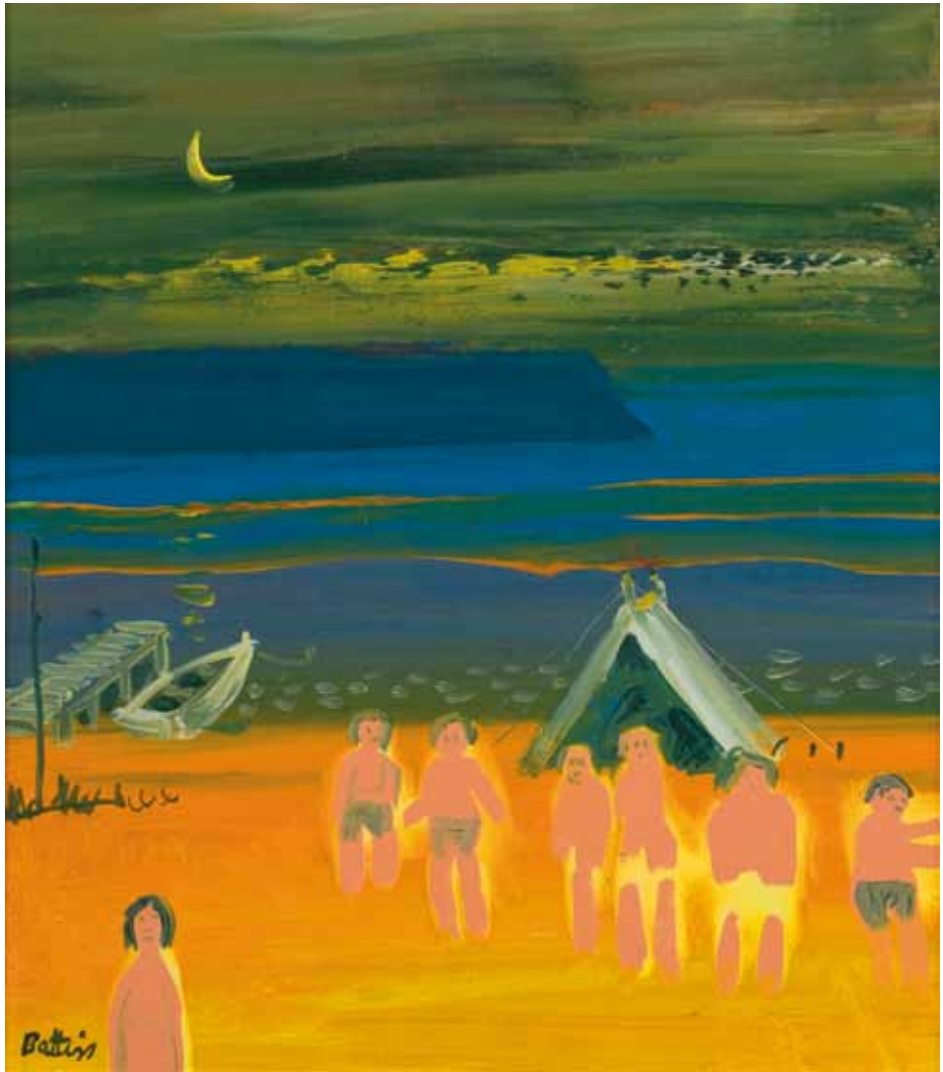
*Figures Camping near a Lake at Night*

signed

oil on canvas

39 by 34,5 cm

**R120 000 – 180 000**





267

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*African Figures in a Village (recto); Figures in a Landscape (verso)*

signed

oil on canvas

30,5 by 38 cm

**R90 000 – 120 000**





268

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*Landscape with Trees and Houses*

signed

oil on canvas

51 by 66 cm

**R90 000 – 120 000**

269

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

*A Man in the Street*

signed and dated '73  
oil on board 39 by 30 cm

**R150 000 – 200 000**

**PROVENANCE**

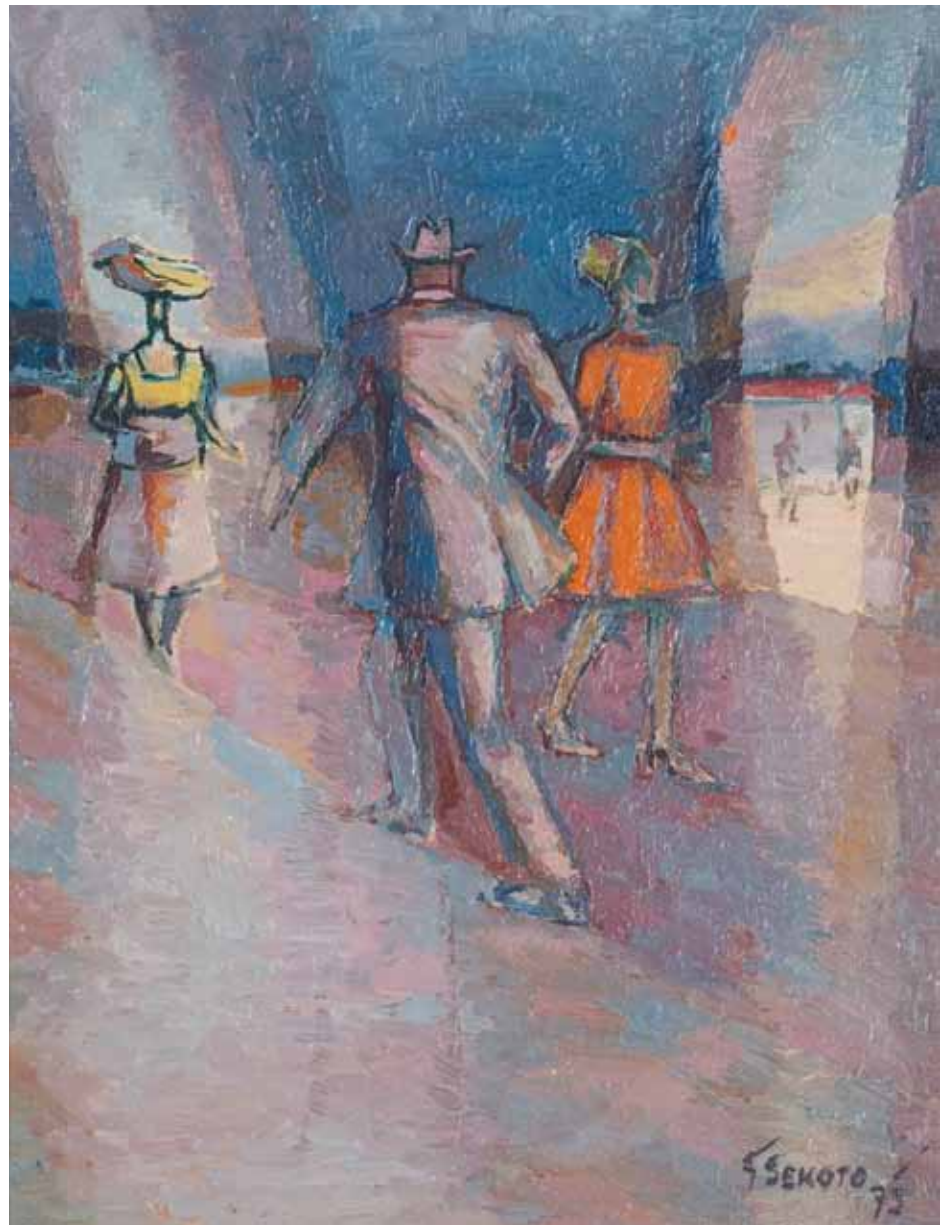
Dr S Andor.

**EXHIBITED**

Johannesburg Art Gallery,  
Johannesburg, *Gerard Sekoto*,  
October 1989–July 1990, catalogue  
number 125.

**LITERATURE**

Barbara Lindop, *Gerard Sekoto*,  
Broederstroom, 1988, illustrated in  
colour on page 258.





270

Edoardo

**VILLA**

SOUTH AFRICAN 1915–

*A Standing Figure*

signed and dated 1978

painted steel

195 by 42 by 34 cm

**R180 000–240 000**

271

Edoardo

**VILLA**

SOUTH AFRICAN 1915–

*A Sentinel*

signed and dated 1966

painted steel

215 by 47 by 40cm; resting on a wooden base: 6 by 52,5 by 32 cm

**R800 000–1 200 000**

By the 1960s Villa had established his signature style of bold sculptural forms which, though abstracted from nature, retained a strong semblance of the human figure. His metal sculptures were gaining wider interest. They were first seen outside South Africa when art collector and gallerist, Egon Guenther, organised an exhibition that toured Rome, Florence, Milan and Venice in 1963. Artists whose works were considered to reflect distinct African qualities – such as Cecil Skotnes, Sydney Kumalo, Giuseppe Cattaneo and Cecily Sash – were included along with Villa in what came to be known as the Amadlozi group (meaning 'spirit of our fathers').

In 1965 Villa exhibited at the Durban Art Gallery and in 1966 and 1967 was the subject of an article in *Lantern*, the prestigious cultural journal of the time, and a monograph both authored by Lola Watter.

Villa's *Sentinel*, produced in the mid-1960s, brings together elements of international and local influences. In Villa's native Italy the decade of the 1950s was characterised by strongly opposing views between the figurative approach of sculptors such as Marino Marini and the non-figurative work of artists like Arnaldo Pomodoro and Lucio Fontana. Refusing to be confined in either camp, Villa forged an art of abstracted images that remain grounded in the iconic human form.

By combining mechanical forms with more rounded, anthropomorphic elements he creates heroic figures which in their symmetrical and heraldic nature resemble the powerful ancestral figures of traditional African art. Incorporating solid metal pieces, they fuse mechanical parts and human forms into futuristic beings that extol the achievements of an increasingly industrialised country.





272

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*Township Dance (LS 6104)*

1961

signed, inscribed with the title under  
the base wood

42 by 6 by 4cm; mounted on a  
wooden base: 5 by 16,5 by 21,5 cm

**R100 000 – 150 000**

**EXHIBITED**

Rand Afrikaans University (RAU),  
Johannesburg and The Pretoria Art  
Museum, Arcadia, Pretoria, *Lucas  
Sithole Retrospective Exhibition*, 1979.

**LITERATURE**

FF Haenggi, *Lucas Sithole, A  
Pictorial Review of Africa's Major Black  
Sculptor*, published by Gallery  
21, Johannesburg 1979, page 23.  
Vaderland, Johannesburg, 28 August  
1979, commented. UCLA, Los Angeles,  
California, *African Arts Magazine*,  
August 1980, commented.



273

Johannes Petrus

**MEINTJES**

SOUTH AFRICAN 1923–1980

*Pomegranate in a Landscape*  
(*Strange Landscape*) (JM 122)

signed and dated 1973, inscribed with  
the title on a label on the reverse  
oil on board  
59 by 59 cm

**R120 000 – 160 000**

PROVENANCE

Francois Gouws (Artist). EXHIBITED

EXHIBITED

Rand Afrikaans University (RAU),  
*Johannes Meintjes Prestige Memorial*  
*Exhibition*, 7 June – 6 July 1990.

The National Museum of Bloemfontein  
(Oliewenhuis,) 1990.

LITERATURE

The Diary of Johannes Meintjes, JM 122.



274

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Still Life with Peaches in a Bowl  
and Vessels on a Table*

signed

oil on wood panel

83,5 by 79,5 cm

**R120 000 – 160 000**





275

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

*Mothers and Children*

signed  
oil on canvas  
34,5 by 39,2 cm

**R300 000 – 400 000**



276

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*Two Figures*

signed  
carved and painted wood panel  
with pigment  
76 by 61 cm

**R300 000 – 500 000**

PROVENANCE

The Egon Guenther Gallery,  
Johannesburg.



277

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*The Family*

signed  
carved and painted wood panel with  
pigment  
61 by 50,5 cm

**R350 000 – 500 000**



278

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Primavera*

signed and dated '56

oil on canvas

101,5 by 86,3 cm

**R2 000 000 – 3 000 000**

*Primavera*, like its famous antecedent by Sandro Botticelli, extols the joys of spring. While Preller may pay homage to the great Renaissance painter in the minstrel figure strumming his lute on the left of the painting, the bold abstracted figure with cicatrised markings, bracelets and indigenous regalia on the right is an entirely local innovation that acknowledges African customs and rituals and puts them on a par with those of Europe.

In counterpoising these two supposed opposites, Preller brings together a European figure that appears to celebrate and pay homage to Africa and an African figure that offers branches, symbolic of both regeneration and of peace.

Between the graceful paganism of Botticelli on the left and the hieratic symbolism of Africa on the right is a window into a space of architectural motifs that evoke elusive shrines or spiritual structures suggesting that it is here that common ground might be found. The dark tonality, though unusual in Preller's paintings, serves here to unify the disparate elements and herald the solemnity of the occasion while the use of a range of purples suggests that these personages are royalty.

The blue panel at right, a device often included by Preller to alert the viewer to other worlds beyond the visible, operates like a curtain that has been drawn aside to reveal something significant. It heightens the drama of the moment and also reminds us that, in 1946, Preller had designed the sets and costumes for John Cranko's ballet, *Primavera*.

**LITERATURE**

Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Collected Images*, Johannesburg, 2009, pages 168–171, illustrated.





279

Edoardo

**VILLA**

SOUTH AFRICAN 1915–

*The Family*

signed and dated 1962

painted steel relief, mounted on wood  
49 by 51 by 8 cm

**R100 000 – 150 000**

*The Family*, constructed from steel, is an excellent example of the sculptures that Edoardo Villa created in the early sixties. At this time he was developing an expressive vocabulary that both acknowledged his European heritage, taking cognisance of the modernist explorations of form and abstraction while also devising a more local iconography inspired by African cattle horns and thorn trees.

Angular shapes cut from steel are combined to suggest the elements of a family – complex relationships, lively engagements, similarities and distinctions. Through the superb interplay of dramatic form and light, some elements advance while others are submerged in the shadows – as often happens in family situations.

**LITERATURE**

Lola Watter, 'Edoardo Villa' in Heine Toerien and Georges Duby (Editors), *Our Art 3*, Pretoria, n.d., pages 61–65, illustrated.



Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Mapogga Women*

signed and dated '52; inscribed with the title on a label on the reverse  
oil on board  
30,5 by 25,5 cm

**R800 000 – 1 200 000**

'Whatever I am after is contained in an African shape . . .' So said Alexis Preller in a letter dated 1948.<sup>1</sup> Throughout his career he sought to devise forms that would embody the intrinsic qualities of Africa and to give life to the cultures he saw as unique and quite unlike those of Europe.

Since 1935 Preller had found the Ndebele settlements north of Pretoria fascinating and was the first professional artist to portray the people he referred to as 'Mapogge'. His appreciation of their culture, their mural decoration, their dress and beadwork is clearly evident in *Mapogga Women*.

Preller provides an aerial viewpoint as if we, the spectators, are positioned atop a surrounding wall to view the ceremony unfolding below. Receding lines of the structures establish perspective and create the enclosing space of the lapa where the women gather after the completion of domestic chores. This gathering of women achieves ceremonial status through their positioning and their regalia.



<sup>1</sup> Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller, Africa, the Sun and Shadows*, Johannesburg, 2009, page 139. Compare with the *Mapogga Women* discussed in Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Collected Images*, Johannesburg, 2009, pages 90–95.

281

Karel Anthony

**NEL**

SOUTH AFRICAN 1955

*Convergence, House of the Initiate*

signed and dated 1992; inscribed with the title  
pastel on bonded fibre  
236 by 175 cm

**R350 000 – 500 000**

Karel Nel is a respected collector of African, Asian and Oceanic art with a particular interest in the sacred and in the social values of art.

According to Nel:

Over many years, my interest has focused on sacred art and how the values of societies are encoded, consciously or unconsciously, in the art of various cultures. Sacred or hallowed values inform the construction of consensus realities, belief systems that underpin social action and economy. These inform different systems of value that enable trade and transactions in various places, ranging from stock exchanges and art auction houses to remote fishing villages of the world. It is these complex transactions and their varied manifestations and shifts across time, that continue to prompt and inspire both my inextricably linked art-making and collecting.<sup>i</sup>

His search for spiritual dimensions in art echoes that of Wassily Kandinsky, Piet Mondrian and Constantin Brancusi, artists whom he admires. Like Alexis Preller, whose recent monograph he co-authored, Nel is interested in traditional cultures and in where the convergences and commonalities between the traditional and the contemporary may be found. With obvious references in this work to indigenous cultures, such as that of the Venda and Lovedu, we may assume that he is exploring initiation and rites of passage as practiced amongst local groups. However, Nel's interest lies primarily in gaining metaphysical insight. For Nel, says Rory Doepel, "the task of life is self-transformation and growth: works of art can facilitate such a process for both the creator and spectator, through the power of symbols of transformation."<sup>ii</sup> Nel sees the house as a universal symbol associated with a nurturing environment and a space for the meeting of ideas. Like Henri Matisse, whom he also admires, Nel creates interiors filled with objects collected on exploratory journeys. Here the artist's studio bedroom includes his bed covered in a dramatically striped Arabic cloth over his bed – the bed is at once a physical object and the locus of dreaming. The white bonded fibre fabric on which he transfers brilliant colour and dynamic marks radiates



lightness as if illuminating ideas.

Karel Nel studied Fine Art at the University of the Witwatersrand in Johannesburg, St Martin's School of Art in London and the University of California, Berkeley on a Fulbright Placement from 1989 to 1991. He now lives and works in Johannesburg and is Associate Professor at the School of Arts, University of the Witwatersrand.

He has considerable expertise in southern African art and advises and consults with museums in South Africa, New York, London and Paris. He has also been part of curatorial teams for major international exhibitions on early Zulu, Tsonga and Shangaan art, and has contributed to numerous publications on this material. His substantial collection of both African and Oceanic traditional currencies is on loan to the Nedbank Headquarters in Sandton.

<sup>i</sup> Michael Smith, Karel Nel: Artbio, <http://www.artthrob.co.za/07apr/artbio.html>

<sup>ii</sup> Rory Doepel, *Karel Nel: Transforming Symbols*, no place, no date.







282

Eugene

**LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

*Synthesis*

signed and dated 59

oil on panel

79 by 98 cm

**R100 000 – 150 000**

Eugene Labuschagne studied art under Walter Battiss at Pretoria Boy's High School and briefly under Lippy Lipshitz at the Michaelis School of Fine Art in Cape Town before departing for Paris in 1947 to study the works of Modern masters he admired – Vincent van Gogh, Paul Cézanne and, in particular, Juan Gris.

In *A Still Life of Flowers in a White Jug* (Lot 100) Labuschagne downplays the more naturalistic approach to the subject with simplified forms, strong outlines and subtle tones. By comparison, *Synthesis* borrows the Cubist abstractions of Gris to find a new

means of expression for local colours and dramatic iconography such as thorns.

In an interview with Walter Battiss for an article in *Lantern* in 1952, he spoke of his intention to continue Gris's notion of painting as architecture on a flat surface in order to achieve the highest aesthetic freedom and symbolic richness beyond the limitations imposed by the object and the surface.<sup>1</sup>

<sup>1</sup> Walter Battiss, *Lantern*, Volume 2 Number 2, October 1952, pages 177 and 210.



283

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Still Life with Vessels and Fruit on a Table*

signed

oil on panel

58,5 by 65,5 cm

**R350 000 – 500 000**



284

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Shells and Egg*

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

oil on canvas-board

17 by 36 cm

**R100 000 – 150 000**



285

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Shells with Red Egg*

signed and dated '49; inscribed with the title  
on a label on the reverse

oil on canvas-board

18,9 by 28,6 cm

**R100 000 – 150 000**

**PROVENANCE**

Mr and Mrs Hendrik Diederiks, Pretoria.

**EXHIBITED**

Pretoria Art Museum, Arcadia Park, Pretoria, *Alexis Preller  
Retrospective Exhibition, 1972, catalogue number 47.*

286

Alexis

## PRELLER

SOUTH AFRICAN 1911–1975

### *A Still Life with Eggs*

signed and dated '48

oil on canvas

51 by 61 cm

**R1 000 000 – 2 000 000**

Also exhibited as 'The Eggs (Hommage à Bosch)'

*Still Life with Eggs* was exhibited in October 1948 at Preller's dramatic home, Ygdrasil, which was designed by the celebrated architect, Norman Eaton and completed in the mid-forties. With its cool interior, pared of any clutter, few situations could have been more sympathetic to showing Preller's works and we can only imagine its elegance and appeal there.

Like many of his post-war works, the transience of life is its primary theme. During the Second World War Preller had served in the Field Ambulance Corps in North Africa and his subsequent internment as a prisoner of war in Italy had exposed him to experiences that were to preoccupy him and find expression in his paintings. Focusing on the cycles of birth, life and death, objects take on symbolic significance: the flickering candle suggests the fragility of life which can so easily be extinguished; the eggs symbolise embryonic life and creativity; and the knife hints at personal suffering, division and cessation.

These tribulations are echoed in the disturbing detail from Hieronymous Bosch's compendium of the torments of Hell which Preller places in relation to his still life in order to facilitate a dialogue between the physical and the metaphysical that resonates across the centuries.

#### LITERATURE

Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Collected Images*, Johannesburg, 2009, pages 64–67, illustrated.

Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Africa, the Sun and Shadows*, Johannesburg, 2009, page 119, illustrated.





287

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Portrait of a Woman*

signed

carved and painted wood panel

with pigment

61 by 45,5 cm

**R180 000 – 240 000**





288

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Landscape with Figures and Animals*

signed

carved and painted wood panel with pigment

45,5 by 61 cm

**R150 000 – 250 000**





289

Gerard

**DE LEEUW**

SOUTH AFRICAN 1912–1985

*Kampioen*

signed, dated 55 and inscribed with the title on a plaque attached to the base  
bronze 37,5 by 48 by 22,5cm; mounted on a wooden base: 10 by 51,5 by 24,5 cm

**R80 000 – 120 000**



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290

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*Charging Afrikander (Afrikaner Bull) (LS 6718)*

1967

signed

Ironwood

64 by 98 by 56 cm

**R300 000 – 500 000**

**PROVENANCE**

Gallery 101, Johannesburg.

**EXHIBITED**

Gallery 101, Johannesburg, 1967.

One of the South African entries exhibited at the Venice Biennale 1968.

**LITERATURE**

Venice Biennale 1968 Brochure listing.

*The Star*, Johannesburg, 29 August 1967, commented.

*SA Jewish Times*, Johannesburg, 1 September 1967, commented.

FF Haenggi, *Lucas Sithole, A Pictorial Review of Africa's Major Black Sculptor*, published by Gallery 21, Johannesburg 1979, page 55.

291

Sydney Alex

**KUMALO**

SOUTH AFRICAN 1935–1988

*The Praise Singer*

signed and dated 2003  
bronze with very dark brown patina  
68,5 by 24 by 11cm; mounted on a  
wooden base: 4 by 14,5 by 34 cm

**R120 000 – 180 000**



292

Lucky Madlo

**SIBIYA**

SOUTH AFRICAN 1942–1999

*Musicians with Drums*

signed

carved and painted wood panel

57,5 by 40,5 cm

R60 000 – 80 000



293

Edoardo

**VILLA**

SOUTH AFRICAN 1915

*A Torso*

signed, dated 1970 and numbered 1/3

bronze with white patina

67 by 30 by 35cm; mounted on a  
wooden base: 5 by 46 by 30 cm

**R100 000 – 200 000**



Sydney Alex

**KUMALO**

SOUTH AFRICAN 1935–1988

*A Man on a Bull*

signed with the initials and numbered 2/5  
 bronze with a verdigris patina  
 118 by 85 by 42 cm

**R400 000 – 600 000**

Sydney Kumalo's sculptures derive their extraordinary power through what has been described as their "maximum concentration of form" which he achieved by drawing on the great skill of traditional African sculptors in simplifying form and economising detail.<sup>i</sup> As one of South Africa's first established black sculptors, he was drawn to studying the form and iconography of African art. His ability to understand the formal qualities of African art and to imbue his work with the spirit of Africa captured leading gallerist, Egon Guenther's attention and led to his inclusion in the international exhibition of the Amadlozi group in 1963. It was Kumalo's suggestion of this name, meaning "the spirit of our forefathers", that appropriately embodied the art and ideals of his fellow artists Edoardo Villa, Cecil Skotnes, Giuseppe Cattaneo and Cecily Sash.

*Man and Bull* displays the strong symmetry, proportions and hieratic qualities found in both African art and in Medieval relief sculptures that adorned churches. With features, simplified into geometric forms, the head resembles a West African mask while the conical beard echoes the symbolic beards of Egyptian pharaonic art. The extended navel at the figure's centre emphasises familial intimacy and attachment while the exaggerated genitalia represent power, fertility and the cycles of life. The surfaces are enlivened with sgraffito hatchings that amplify the verdigris patina and lend texture and character to the whole.

<sup>i</sup> Lola Watter, 'Sydney Kumalo' in Heine Toerien and Georges Duby (eds), *Our Art 3*, Foundation for Education, Science and Technology, undated, page 67.

**PROVENANCE**

The Egon Guenther Gallery, Johannesburg.



295

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Iris II*

2005

signed and numbered 39/50 in red  
crayon

archival pigment print on cotton

rag paper

156 by 110 cm

R150 000 – 200 000



296

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Black Iris*

Series: 1993-1998 signed and  
numbered 8/35 in white crayon  
etching and aquatint in colour, with  
hand-colouring  
101 by 78 cm

R250 000 – 350 000







297

Edoardo  
**VILLA**

SOUTH AFRICAN 1915–

*A Standing Abstract Composition*

signed and dated 1989

painted steel

57 by 28 by 30 cm

R150 000 – 200 000



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298

Edoardo

**VILLA**

SOUTH AFRICAN 1915–

*A Reclining Figure*

signed, dated 1969 and numbered 4/6

bronze 18,5 by 21,5 by 33,5cm; mounted on a wooden block: 6,5 by 29,5 by 44,5 cm

R40 000 – 60 000



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299

Edoardo

**VILLA**

SOUTH AFRICAN 1915–

*A Reclining Form*

signed twice and dated 1978

painted steel

98 by 175 by 65cm; mounted on a steel base: 51 by 130 by 60 cm

**R200 000 – 300 000**



300

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*The Wounded Soldier*

signed and dated '44; inscribed with the title on a label on the reverse

oil on canvas laid-down on board

40 by 55 cm

**R400 000 – 600 000**

**LITERATURE**

Esmé Berman and Karel Nel, *A Visual Biography  
Alexis Preller: Africa, the Sun and Shadows*,  
Johannesburg, 2009, illustrated on page 70.



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301

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Sleeper with Ubu*

1997

signed and numbered 14/50 in pencil etching, aquatint and drypoint from two copper plates, and power-tool engraved polycarbon sheet for the Ubu white lines, on Arches paper 96,5 by 192,5 cm

R150 000 – 200 000

See: Rory Doepel, *Ubu: 101 William Kentridge, Robert Hodgins, Deborah Bell*, University of the Witwatersrand, Johannesburg, 1997, for comparative discussion about this series.

**LITERATURE**

Bronwyn Law-Viljoen (Editor,) *William Kentridge Prints*, David Krut Publishing, Johannesburg, 2006, illustrated on page 67.

302

Ezrom Kgobokanyo Sebata  
**LEGAE**

SOUTH AFRICAN 1938–1999

*Head*

signed with the initials and  
numbered I/X; inscribed with  
the artist's name, dated 1966 and  
numbered 1/10 under the base  
bronze with rich brown patina  
31 by 12,5 by 14cm; mounted on a  
wooden base: 8 by 16 by 16 cm

**R30 000 – 40 000**

**PROVENANCE**

The Egon Gunther Gallery,  
Johannesburg.



303

Zwelethu

**MTHETHWA**

SOUTH AFRICAN 1960–

*A Woman with Angels*

signed and dated '04

pastel

70,5 by 51 cm

R90 000 – 120 000



304

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

*Head of a Young Girl*

signed  
gouache  
48,5 by 31,5 cm

R120 000 – 180 000







305

Moses

**KOTTLER**

SOUTH AFRICAN 1892–1977

*Portrait of a Young Woman*

signed, numbered 1/2

bronze

32 by 22 by 17,5 cm

**R50 000 – 70 000**

cf. J du P Scholtz *Moses Kottler His cape Years*, Tafelberg Publishers, Cape Town, 1976, item number 7 (Klaas, 1915 or 16,) illustrated on page 101.

U. Ben Yosef, *The Graven Image The Life and Work of Moses Kottler*, Perskor, Johannesburg, 1989, page number 75, number 27.

306

George Mnyalaza Milwa

**PEMBA**

SOUTH AFRICAN 1912–2001

*A Portrait of a Young Man*

signed; inscribed with the title on the reverse, as well as on a label on the reverse

oil on canvas

34 by 29 cm

**R400 000 – 500 000**

George Pemba's *Portrait of a Young Man* is one of the most exciting paintings by this artist to come to market in recent years. The young man has clearly donned this splendid shirt for a special occasion. Pemba confirms this by drawing attention to it through his use of brisk brushstrokes loaded with jazzy colours that give the whole a syncopated rhythm. With his jacket over his arm and his dandy trilby precariously poised on nimble fingers, we might almost think this is a mapantsula.

Only his grave face betrays anxiety. His eyes that gaze into the distance are surrounded by lines that suggest apprehension. What is it that he anticipates? Is he is on his way to apply for a job?

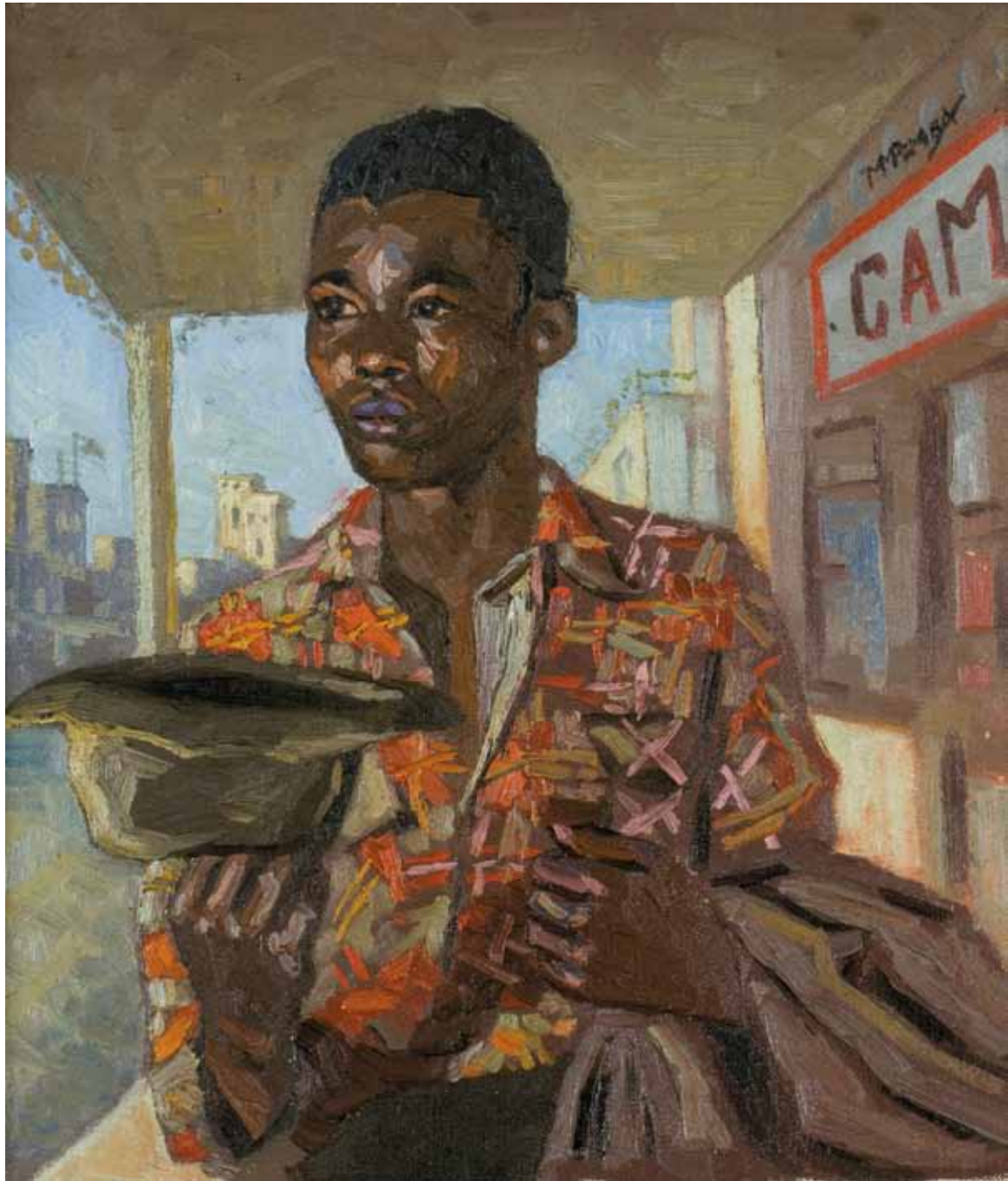
Pemba has created an astonishing portrait that is full of ambiguity. Walking beneath an overhanging balcony, his face is shaded but backlit by a glorious bright blue sky. We can read both optimism and concern into the image. No simple answer is provided and we are left to ponder its significance.

It is this degree of complexity in a painting that has made Pemba the celebrated artist that he is today. Ivor Powell describes the 'poignant humanity' of his earlier works and ascribes this intensity to the artist's admiration for life in both its simpler events and its more significant moments.<sup>i</sup>

<sup>i</sup> Ivor Powell, 'Art be Remote Control' *Vryeweekblad*, 3 July, 1992, page 35.

**PROVENANCE**

The Everard Read Gallery, Johannesburg.



307

Marlene

**DUMAS**

DUTCH/SOUTH AFRICAN 1953–

*A Portrait of a Young Nelson  
Mandela*

signed, dated 2008, numbered 94/250  
and inscribed with the title and  
“Would you trust this man with your  
daughter?” in pencil in the margin

lithograph

sheet size: 44,5 by 34,5 cm

R30 000 – 50 000



308

Willie (William)

**BESTER**

SOUTH AFRICAN 1956–

*I will have to Check whether He is still  
in Jail*

signed and dated 03  
oil and enamel paint on wood, studs,  
SA National Service army pants, found  
objects and glass  
tondo: diameter 99,5 cm

**R100 000–150 000**

Full Title: "I will have to check whether  
he is still in jail" – Department of Prison  
Official, responding to a press query  
on whether Mr. Nelson Mandela was  
about to be released. *Financial Mail*,  
21 February, 1986.



309

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Casspirs Full of Love*

1988-1989

signed in red crayon

screenprint

441 by 122,5 cm

R350 000 – 500 000



310

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*9 Films*

2005

signed and numbered 22/50 in red  
pencil/crayon

archival pigment print on cotton rag  
paper

156 by 110,5 cm

R150 000 – 180 000





311

Edoardo

**VILLA**

SOUTH AFRICAN 1915–

*A Standing Abstract Form*

signed and dated 1980

painted steel

93 by 75 by 60cm; mounted on a  
wooden base: 4,5 by 24 by 24 cm

R120 000–180 000

312

Edoardo

**VILLA**

SOUTH AFRICAN 1915–

*A Standing Abstract Form*

signed and dated 1986

painted steel

105 by 65 by 57 cm

R120 000 – 160 000





313

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Conversation in a Pub*

signed

oil on canvas

70,5 by 55,5 cm

**R120 000 – 180 000**



314

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*Pub Conversation, Two Women*

signed; inscribed with the title on  
the reverse

oil on canvas board

60 by 44,5 cm

**R100 000 – 150 000**



315

Eleanor Frances  
**ESMOND-WHITE**

SOUTH AFRICAN 1914–2007

*Three Women*

signed  
oil on canvas  
45,5 by 30 cm

**R300 000 – 350 000**



316

Robert Griffiths

## HODGINS

SOUTH AFRICAN 1920–2010

### *A Seated Figure, Red Room*

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

oil over graphite and charcoal on canvas  
150 by 147 cm

**R150 000 – 200 000**

*A Seated Figure, Red Room* was the key painting in Robert Hodgins's last solo exhibition at Goodman Gallery Cape in 2008. Hodgins himself regarded this work as a breakthrough and declared it the most significant work in the entire exhibition, confiding to the author that this was the direction in which he saw his future work going.

The format is bisected horizontally with a bold red dominating the top third of the painting from which fluid bleeds into the translucent pink ground of the lower two thirds. The red chair that imprisons the figure in the centre of this empty field casts ominous shadows, echoing Francis Bacon's figures under scrutiny. The stark lamp is reminiscent of that in Picasso's *Guernica*, suggesting that this figure in extremis could be a prisoner of war and evoking media imagery of the abuses perpetrated in detention centres.

This seminal work with its harrowing image signalled a new direction that Hodgins wished to pursue, forsaking his more light-hearted paintings for the harsh socio-political commentaries of earlier works.

#### LITERATURE

*The Cape Times*, Wednesday, 17 March, 2010, illustrated in full colour, article published upon Hodgins's death.

#### EXHIBITED

Goodman Gallery Cape, Cape Town.





317

George Mnyalaza Milwa

**PEMBA**

SOUTH AFRICAN 1912–2001

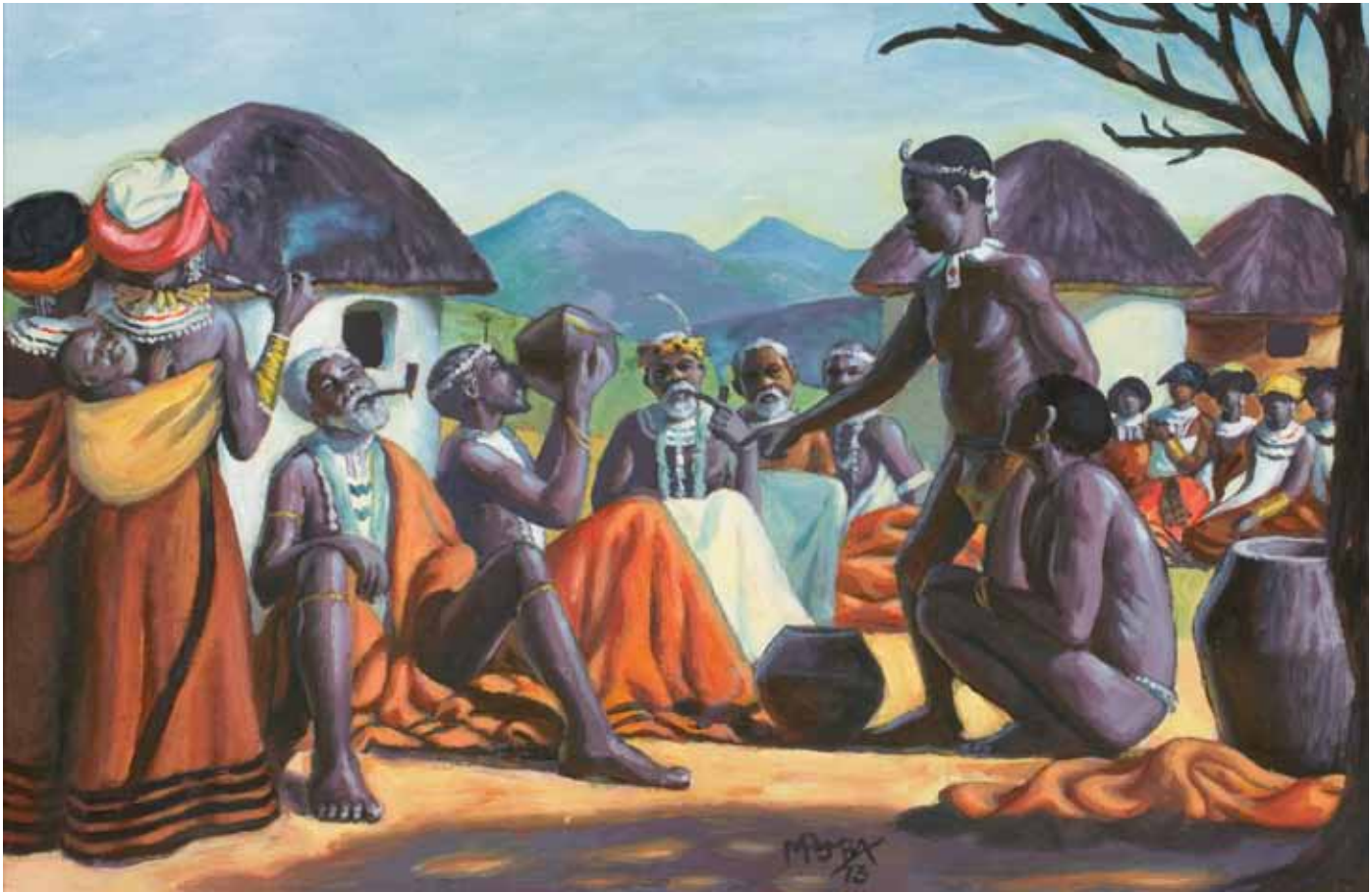
*The Dream II*

signed and dated 85; inscribed with the title on a label on the reverse  
oil on board

43,5 by 61,5 cm

**R300 000 – 400 000**

“The painting is one of a series of works by Pemba illustrating the story of Nonquase, the Xhosa woman whose prophecy resulted in the virtual suicide of the Xhosa Nation. This was painted sometime after Pemba wrote the musical play which was undoubtedly inspired by HE Dhlomo’s play “The girl who killed to save.” Sarah Huddleston, *Pemba: Against all Odds*, Jonathan Ball Publishers, Johannesburg, 1996, page 144.



318

George Mnyalaza Milwa

**PEMBA**

SOUTH AFRICAN 1912–2001

*Xhosa Beer Drinkers*

signed, dated 73 and inscribed with the title on the reverse

oil on canvas board

49 by 73 cm

R300 000 – 500 000



319

George Mnyalaza Milwa

**PEMBA**

SOUTH AFRICAN 1912–2001

*New Brighton Location*

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

oil on canvas

24 by 34,5 cm

**R100 000 – 150 000**

**PROVENANCE**

The Everard Read Gallery, Johannesburg.



320

Jabulane Sam

**NHLENGETHWA**

SOUTH AFRICAN 1955–

*A Market Scene*

signed and dated 94

oil on canvas

137 by 270,5 cm

**R120 000 – 180 000**





321

Ephraim Mojalefa

**NGATANE**

SOUTH AFRICAN 1938–1971

*Township Houses*

signed

mixed media on board

59 by 73,5 cm

**R250 000 – 400 000**

LITERATURE

Rory Bester (Ed), *Ephraim Ngatane: A Setting Apart*,  
Blank Books, Johannesburg, 2009, page 63.



322

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Woman Reading*

signed

oil on canvas

44,5 by 59,5 cm

**R120 000 – 180 000**



323

Christo  
**COETZEE**

SOUTH AFRICAN 1929–2001

*Byzantium Piero*

signed and dated 97; signed, dated 97  
and inscribed with the title on reverse  
acrylic and enamel on board  
120 by 120 cm

**R120 000 – 180 000**



324

Christo

**COETZEE**

SOUTH AFRICAN 1929–2001

*Flora*

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

enamel on wooden board

120,5 by 120,5 cm

**R150 000 – 200 000**

325

Vladimir Griegorovich

**TRETCHIKOFF**

SOUTH AFRICAN 1913–2006

*A Standing Woman with a Green  
Headscarf*

signed

oil on canvas

120,5 by 59,5 cm

**R300 000 – 500 000**



