



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 26 September 2011 - 8pm

Important South African Art Evening Sale

Lots 241-390

OPPOSITE

Lot 255 *The Artist's Garden*

241

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars:
The Shipyard*

signed

original watercolour

25,5 by 22cm (2)

R40 000–60 000

with the original facing leaf of
calligraphic text with decorations,
framed



241



242

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars:
The Sorrowful Planet*

signed

original watercolour

27 by 24,5cm (2)

R40 000 – 60 000

with the original facing leaf of
calligraphic text with decorations,
framed



242



243

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars:
The Iron Hills*

signed

original watercolour

24,5 by 20,5cm (2)

R40 000 – 60 000

with the original facing leaf of
calligraphic text with decorations,
framed

244

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars:
Finis*

signed

original watercolour

26,5 by 16cm

R30 000 – 50 000

245

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

*The Ship that Sailed to Mars: Nine
original calligraphic text leaves with
decorations*

pen and ink, the leaves are: *The Departure
of the Ship, The Monsters, Part Two, list of
plates, The Eden Serpent, The Air Sprite,
The Pirates' Planet, The Zoo, The Princess'
Chamber and The Raising of the Tower*
each approximately 34 by 24cm,
one framed (9)

R2 000 – 3 000

243



244





246

Thomas William

BOWLER

SOUTH AFRICAN 1812–1869

Table Bay, Cape Good Hope

signed, dated 1867 and inscribed with the title
watercolour

28 by 46cm

R120 000 – 160 000



247

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

Cape of Good Hope from the Sea

signed and dated 1906

oil on canvas

70 by 105cm

R200 000–300 000

PROVENANCE

The Hulett family

LITERATURE

Nigel Hughes, *Views in Colonial Natal*, Craighall, 2005, pages 58 and 59, illustrated in colour
 "Cape Point is viewed here from the west, with Cape Hangklip in the distance. The original Cape Point lighthouse of 1860 is just visible on the higher of the peaks forming the headland. It was replaced in 1910 by today's lighthouse which is nearer sea level. The earlier light was often obscured by fog, a factor which accounted for some major shipwrecks in the vicinity in the early 1900s. In the foreground a topsail schooner stands out to sea while a Rennie's Aberdeen Direct Line steamer continues on her voyage direct from London to Port Natal. These comfortable steamers of the turn of the century were competition to the Union-Castle liners, and offered a non-stop advantage to Natal colonists as they bypassed all the Cape ports. Rennie's sold their ships to Thos. & Jas. Harrison of Liverpool in 1911. One may surmise that Methven was documenting the passing of the sailing vessel in this oil. The schooner is obliged to beat out to sea to make Cape Point while the steamer will spare no time in rounding the point."

248

Jan Ernst Abraham

VOLSCHEK

SOUTH AFRICAN 1853–1936

Sheep Veld, Riversdale

signed and dated 1922, signed, dated
and inscribed with the title on the
reverse

oil on board

21 by 35,5cm

R40 000 – 60 000

249

Jan Ernst Abraham

VOLSCHEK

SOUTH AFRICAN 1853–1936

*Early Morning in the Camdeboo
Mountains*

signed and dated 1937

oil on canvas

29,5 by 50cm

R40 000 – 60 000

248



249





250

Jan Ernst Abraham

VOLSCHEK

SOUTH AFRICAN 1853–1936

The Vaal River near Klerksdorp (in flood)

signed and dated 1918, signed, dated and inscribed
with the title on the reverse

oil on canvas

20 by 35cm

R40 000 – 60 000

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Karoo

signed and dated 30

oil on board

52 by 63cm

R500 000 – 700 000**PROVENANCE**

HRH Princess Alice, Countess of

Athlone

Sold: Christie's, London, 20 May 1997,

lot 76 with the title *South West African Landscape***LITERATURE**JFW Grosskopf, *Hendrik Pierneef, Die Man en sy Werk*, Van Schaik, Pretoria, 1945,

illustration number 53, with the title

*Aandwolke in die Karoo*PG Nel (Ed), *JH Pierneef, His life and**his work*, Perskor, Cape Town and

Johannesburg, 1990, page 77

"While Pierneef was hard at work on the station panels, he agreed to hold a large exhibition of 47 paintings in October 1930. The exhibition was opened by JS Smit, who was now administrator of the Transvaal, in a spacious area above the music shop, AR Glen, in Church Street, Pretoria. On this occasion Princess Alice, accompanied by Lady May Cambridge, selected two paintings – the Women's Committee of Pretoria wished to present them to her. The princess chose 'Karoo' and 'Bushveld, Rustenburg'".

A great admirer of Pierneef, HRH Princess Alice presented to the South African National Gallery in 1931 a major painting by the artist entitled *N'Tabeni*, which he had painted in the previous year – the same year as he executed this painting.

Stephan Welz, in his book, *Art at Auction*, describes how he came to auction her

South African collection:

Princess Alice, Countess of Athlone, last survivor of Queen Victoria's thirty-seven grandchildren, died on 3 January 1981 aged 97. She was the daughter of Queen Victoria's youngest son, Prince Leopold, and Princess Helena, a sister of Queen Emma of the Netherlands. In 1904, she married the Earl of Athlone, brother of Queen Mary. The Earl of Athlone was born in 1874 in Kensington Palace, son of the Duke of Teck. He entered the army and served in the Matabele rebellion of 1896 and also in the Anglo-Boer War (1899 – 1902). In 1923 he was appointed Governor-General of the Union of South Africa, a position which he held until 1931. Princess Alice made nursing and the welfare of needy children her particular concern, and in South Africa institutions such as the Princess Alice Orthopaedic Hospital in Cape Town, the Princess Alice Adoption Home and the Athlone Boys' High School in Johannesburg indicate the great role that she played in this regard. She was also the leading patron of the arts in South Africa. When she left South Africa she took with her a fine collection of South African paintings and sculpture. Many of the paintings later hung in the Athlones' drawing room in Kensington Palace. On her death in 1981 it was arranged, through Sotheby's in London, for her South African paintings and sculpture to be sold in Johannesburg.

The sale held on 1 July 1981 included ten lots of Africana prints, two bronze sculptures by Anton van Wouw, four Pierneef landscapes and twelve paintings by Robert Gwelo Goodman. The final result was beyond all expectations. Prices paid were three times or more the pre-sale estimate and new auction price records were established for all three artists.¹

1. Stephan Welz, *Art at Auction in South Africa*, Ad Donker, Johannesburg, 1989, page 19.





252

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Horses and Riders in a Courtyard

signed

oil on canvas

59 by 99cm

R50 000 – 80 000

253

Frans David

OERDER

SOUTH AFRICAN 1867–1944

A Woman Sewing by Lamplight

signed

oil on canvas

31,5 by 33cm

R80 000 – 120 000

252



253





254

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868-1941

The Valley of a Thousand Hills

signed

oil on board

21,5 by 34,5cm

R60 000 – 80 000

Purchased from the artist by the current owner's father in 1942



255

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

The Artist's Garden

signed

oil on board

26 by 28cm

R100 000 – 150 000

256

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

The Flower Seller

signed

oil on canvas

65 by 44,5cm

R300 000 – 400 000



257

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

An Orchard, Kirstenbosch

signed

oil on canvas

27 by 36,5cm

R600 000 – 900 000

This painting was number 16 on a list of works available for sale compiled on 1 September 1918 by DC Boonzaier for Wenning's sponsors and buyers.

LITERATURE

J du Preez Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg Publishers, Cape Town and Johannesburg, 1973, page 124, plate 93, illustrated (photograph inverted in the book)

Stephan Welz, *Art at Auction in South Africa: The Art Market Review 1969 to 1995*, Art Link (Pty) Ltd, Johannesburg, 1996, page 129, where a similar example is illustrated

This delightful scene of Kirstenbosch was painted in 1918. J du Preez Scholtz, in his account of Wenning's life as recorded in DC Boonzaier's diaries, informs us of their visit to the botanical gardens on Sunday 4 August:

Die namiddag stap hulle met twee van Boonzaier se seuntjies na Kirstenbosch en drink daar tee. Hulle keer teen sononder terug langs Riversideweg ...

In the following week Wenning completed two paintings, of which this was one.

Die weer het die hele week buitengewoon mooi gebly, maar Wenning kla dat die lig nie altyd gunstig vir skilder is nie. Van Dinsdag tot Sondag het hy net twee landskappe voltooi, maar albei volgens Boonzaier van die beste wat hy nog gemaak het – die een van 'n vrugteboord by Kirstenbosch ...¹

It's hardly surprising that his friend and mentor DC Boonzaier would have considered this painting as one of the best that Wenning had produced to date. The influence of the *plein-air* painters and the Dutch Impressionists is very evident in Wenning's lively brushwork and his particular sensitivity towards the handling of light. The lush green tonalities and fecund quality of nature are captured with a sensuous painterliness that has made Wenning both a sought-after artist and one that many have sought to emulate.

1. J du P. Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, Cape Town, 1973, page 59.





258

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Rietdakhuis, Mowbray, Cape

signed and dated 17, inscribed
Mowbray, Cape, on the reverse
oil on canvas

26,5 by 37cm (2)

R500 000 – 700 000

sold with the artist's wooden paintbox

PROVENANCE

Dr FCL Bosman

LITERATURE

J du P Scholtz, *DC Boonzaier en Pieter Wenning, Verslag van 'n Vriendskap*, Tafelberg, Kaapstad, 1973, page 102, plate 30, illustrated



DC Boonzaier notes in his diary that on 9 July 1916 – a Sunday afternoon – Wenning went to Mowbray to paint an old Dutch house and returned to the scene the following Sunday morning to continue working on the painting.¹ We know from written and photographic records that Wenning loved to paint *en plein air*, in the outdoors. Long hours were spent with his easel and paintbox to hand, painting directly from the subject so as to obtain the most vivid impression and retain the freshest quality.

Wenning was born in The Hague, where he excelled in art and languages at school. He made the most of opportunities to visit the best museums in and around Amsterdam, studying the paintings of the Old Masters as well as familiarising himself with the contemporary art of his day. He was

particularly attracted to the leading artists of The Hague School such as Jozef Israëls, the Maris brothers and Anton Mauve who was the uncle of Vincent van Gogh, an artist virtually unknown in those first years of the twentieth century before Wenning departed for South Africa in 1905. One can trace in this work the marked influence of The Hague School painters who were less interested in a faithful portrayal of what they saw than in conveying the atmosphere and impression of the moment. Mood and tone take precedence over colour in this painting that so effectively captures the subdued charm of an early Cape cottage nestled amongst trees and fields.

Dr FCL Bosman was a keen art collector who owned several paintings and many drawings by Wenning. After being

awarded his BA and MA degrees at the University of Cape Town (UCT), both *cum laude*, he received a Queen Victoria Bursary for overseas study. In 1928 he received his D.Litt degree with a thesis on South African theatre from the Free University of Amsterdam. Throughout his distinguished career, he promoted South African art and culture both locally and internationally and authored many publications and articles on Afrikaans literature, theatre and the arts. He lectured Afrikaans-Netherlands and the history of theatre in South Africa at UCT before becoming the first full-time secretary (later director) of the South African Academy of Science and Art.

1. J du P Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, Cape Town, 1973, page 30.





259

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

*Near Shelly Beach, Voëlkop,
Hermanus*

signed

oil on board

23,5 by 33cm

R40 000 – 60 000

PROVENANCE

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

260

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

*Landscape with Snow-capped
Mountains*

signed with the artist's initials

oil on board

20 by 30cm

R50 000 – 70 000



259



260

261

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 75cm

R100 000 – 150 000

261



262

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

Landscape with Dry River Bed

signed and dated 1919

oil on canvas

32 by 44cm

R30 000 – 50 000

262



263

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

The Bridge, Rondebosch

signed, inscribed with the title on the stretcher

oil on canvas

27,5 by 37cm

R800 000 – 1 200 000



This painting was completed on 21 August 1918 as noted by J du Preez Scholtz in his authoritative book on the friendship between DC Boonzaaier and Wenning: "Op die 21ste voltooi hy 'n olieverfskildery van die straat wat van die Rondebosse stasie na die Hoofweg loop".¹

He goes on to point out that in DC Boonzaaier's opinion, "The bridge is shown in the foreground and the whole picture is full of *light* and painted in Wenning's characteristic style. One of his best efforts!" [Boonzaaier's emphasis]

The painting is indeed a gem, with the artist having captured the character of the place which remains to this day, the hub of Rondebosch's commercial and social area. Through the clever positioning of the road that winds across Belmont Bridge, the viewer's eye is drawn into the scene, past the horse-drawn carts, alighting on the radiant white walls, before arriving at Rondebosch Fountain, still regarded as the centre of the

This painting was number 14 on a list of works available for sale compiled on 1 September 1918 by DC Boonzaaier for Wenning's sponsors and buyers.

LITERATURE

J du Preez Scholtz, *DC Boonzaaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg Publishers, Cape Town and Johannesburg, 1973, page 125, plate 97, illustrated



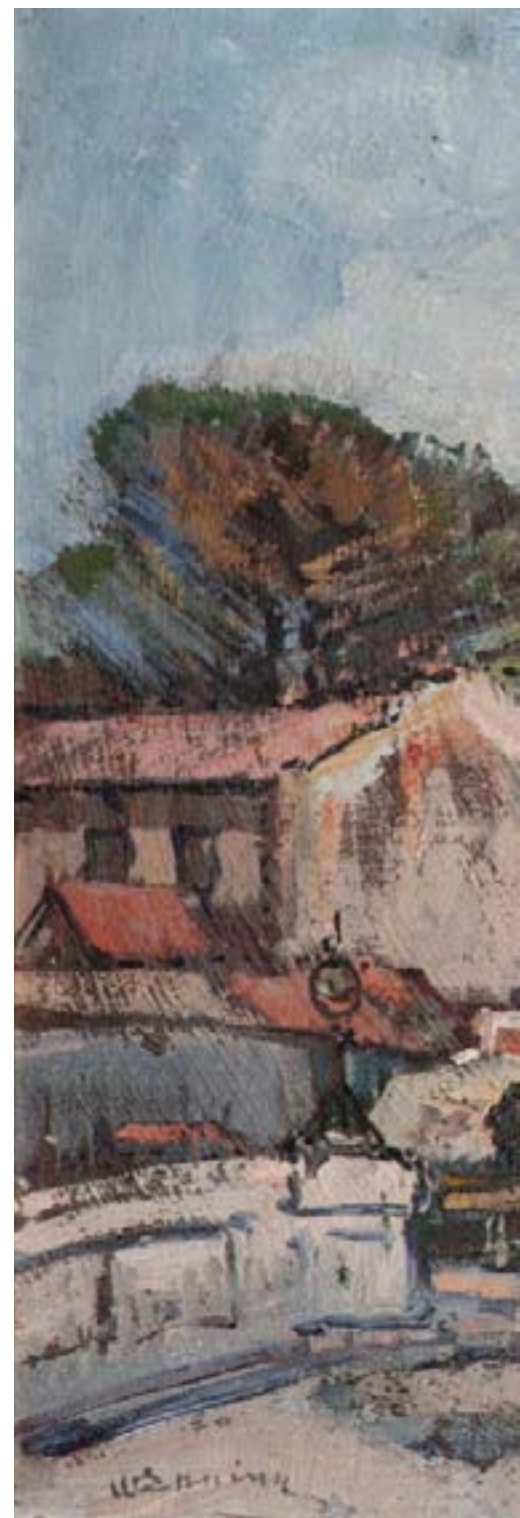
suburb. Finally our eyes come to rest on the cool, stone structure of St Paul's Church, offering welcome respite from the busy activities outside and succour for the soul.

The church was designed by Charles Collier Michell and opened by Sir Benjamin D'Urban in 1834. The Fountain was donated to the Municipality of Rondebosch by George Pigot Moodie on 26 September 1891 and proclaimed a national monument on 10 April 1964. Contrary to its name, the Fountain is actually an ornamental trough for watering horses. This cast-iron structure was put together from a catalogue issued by Walter Macfarlane & Co, Saracen Foundry, Glasgow. The lamp above the fountain apparently contained the first electric street light installed in Cape Town.²

Postcards courtesy of Mike Deeks

1. J du P Scholtz, *DC Boonzaaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, Cape Town, 1973, page 60.

2. <http://www.rondebosch.net/static/fountain.htm>





264

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

From Grove Road, Claremont, with Devil's Peak

signed

oil on canvas

31,5 by 44,5cm

R800 000 – 1 200 000

EXHIBITED

South African National Gallery, *Pieter Wenning Commemorative Exhibition*, September, 1973

LITERATURE

J du Preez Scholtz, *DC Boonzaier and Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg Publishers, Cape Town and Johannesburg, 1973, page 133, plate 117, illustrated

Pieter Wenning painted this scene 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 DC 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 was this work. 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".







265

Pauline Augusta Wilhelmina

SPILHAUS

SOUTH AFRICAN 1878–1967

Cottages Beneath the Trees

signed with the artist's monogram

oil on canvas laid-down on board

29 by 30,5cm

R40 000 – 60 000

266

Ethel Ruth

PROWSE

SOUTH AFRICAN 1883–1967

Down the Lane, Stellenbosch

signed with the artist's monogram

oil on board

24 by 34cm

R30 000 – 40 000

267

Marthinus Johannes

DE JONGH

SOUTH AFRICAN 1885–1942

A Cape Cottage in the Mountains

signed

oil on canvas

45 by 62,5cm

R30 000 – 40 000

266



267





268

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Donderstorm by Tzaneen

signed with the artist's initials

oil on board

39,5 by 39,5cm

R150 000 – 200 000

EXHIBITED

Pretoria Art Museum



269

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Naby Rustenburg

oil on board

11,5 by 14,5cm

R40 000 – 60 000



The Elvery Family, Dorothy Kay

© Estate of Dorothy Kay Ayres. All Rights Reserved, DALRO 2011



Dorothy holding a palette, photographed by Hobart

270

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Self Portrait with Red and White Scarf

signed, signed and inscribed 'Self Portrait' on a fragment of a label attached to the reverse

oil on canvas

60 by 44,5cm

R350 000 – 450 000

LITERATURE

Marjorie Reynolds, *Dorothy Kay, A Biography, Everything You Do Is A Portrait Of Yourself*, Alec Reynolds, Rosebank, 1989, page 230, illustrated

Dorothy Kay, née Elvery, was born at Greystones, County Wicklow, Ireland, in 1886. At the age of 14 she began studying figure painting at the Dublin Metropolitan School of Art and the Royal Hibernian Academy School, and later in Paris. She came to South Africa in 1910 to marry Dr Hobart WA Kay FRCS who later became District Surgeon of Port Elizabeth.

Her exhibitions included the Royal Hibernian Academy (1902), the Young Irish Artist's Exhibition (1902), the British Empire Exhibition in London (1924), the Royal Academy Exhibition in London (1940), numerous international and local exhibitions as well as a retrospective at the South African National Gallery in 1982.

Kay's training laid the foundations for her sound draughtsmanship and assured skill in figure painting. She was a much sought-after portraitist, receiving numerous portrait commissions from private sitters as well as 23 mayoral portraits commissioned by the city of Port Elizabeth. It was very gratifying then that her excellence was recognised at Strauss & Co's inaugural auction in March 2009 when a record price of R1 448 200 was achieved for a portrait.

Here the artist has consciously posed herself in front of what is regarded as her greatest painting, *The Elvery Family (A Memoir)*, now housed in Iziko South African National Gallery's permanent collection and selected for the cover of her retrospective exhibition catalogue. That complex group portrait





painted in 1934 featured many family members and included an image of the artist carrying a large blank canvas and dressed in the same striped scarf in which she appears here. With the Elvery family behind her in this portrait, she has chosen not only to contextualise herself within her Irish ancestry and her South African family but is also reflecting on the cultural milieu that gave rise to her development as an artist.

In a letter dated August 10th 1950 Kay states "I got so inspired with all the good old days painting – with its craftsmanship & real painting & modelling, that I started one of myself – meaning it to be old fashioned & like a photograph".¹ Another letter dated 14th August includes some reflections on painting, "Good observation alone must be of some value, & to be able to put it down, an added value ... good solid honest straightforward

work can have a lot ... some intensity of purpose it is that seems to count most" [underlined by the artist].²

Kay's unsparing criticism and humour are evident in her comments, as inscribed on the back of one of her photographs of the finished painting, "eyes a bit enlarged by glasses – possibly too far apart? not (sic) an overstatement – must one overstate? Over to you –"³ The artist clearly invites viewers to reach their own conclusions. Can her superb draughtsmanship, her mastery of paint, her ability to capture a likeness or her skill in conveying multiple meanings be faulted? You be the judge.

1. Marjorie Reynolds, "Everything you do is a portrait of yourself" *Dorothy Kay: A Biography*, privately published, 1989, page 227.

2. Ibid, pages 228-229.

3. Ibid page 231.

271

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

The Card Players

signed D Elvery

oil on canvas

69 by 89cm

R80 000 – 120 000

Elvery was Dorothy Kay's maiden name

LITERATURE

Marjorie Reynolds, *Everything You Do Is a Portrait of Yourself, Dorothy Kay, a Biography*, Alec Reynolds, Rosebank, 1989, page 13.

This work was executed while the artist lived in Ireland, prior to coming to South Africa, and was one of three canvases brought with her to South Africa from Ireland. "A third work is *The Card Players* of two figures in candle-light seated at a table on which playing-cards are laid. Under a photograph of it in Dorothy's scrapbook is written "Painted in Rothbury – Marjorie sat for both figures – about 1907". In Dorothy's manuscript this painting was selected for reproduction. It is signed D Elvery."

272

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Joan as a Child

oil on canvas

49,5 by 59cm

R20 000 – 30 000

Joan was Dorothy's first child, born in Nylstroom in July 1911.

PROVENANCE

A gift from the artist to her granddaughter

271



272



273

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Berlynse Straatvrou

signed and dated '24

oil on board

44 by 34,5cm

R200 000 – 400 000



274

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Portrait of a Young Woman

signed

oil on canvas

59,5 by 48cm

R120 000 – 180 000

LITERATURE

Frieda Harmsen, *Maud Sumner, Painter and Poet*, Van Schaik, Pretoria, 1992, page 193, illustrated





275

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Trees, Birds, Huts and House

signed

oil on canvas laid-down on board

38,5 by 49cm

R200 000 – 300 000

LITERATURE

Dalene Marais, *Maggie Laubser, her paintings, drawings and graphics*, Perskor, Johannesburg, 1994, page 287, catalogue number 1148, illustrated



276

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Buck and Tree in a Landscape

signed

oil on board

40 by 45cm

R250 000 – 350 000

LITERATURE

Dalene Marais, *Maggie Laubser, her paintings, drawing and graphics*, Perskor, Johannesburg, 1994, page 370, catalogue number 1659, illustrated

277

Maria Magdalena

LAUBSER

SOUTH AFRICAN 1886–1973

Still Life with Flowers

signed

oil on board

52,5 by 39,5cm

R200 000 – 300 000

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, page 309, catalogue number 1281, illustrated

Stephan Welz, *Art at Auction in South Africa, 1969-1989*, AD Donker, Johannesburg, 1989, page 154, illustrated



278

Alfred Neville

LEWIS

SOUTH AFRICAN 1895–1972

*Still Life with Flowers in
a White Jug*

signed

oil on canvas

62 by 75cm

R40 000 – 60 000



278

279

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899–1980

*Still Life with Fish, Lemons
and a Jug*

signed and dated 55 and inscribed
with the artist's name and address
on the reverse

oil on canvas

48 by 62cm

R50 000 – 70 000



279



280

Cecil
HIGGS

SOUTH AFRICAN 1898–1986

Still Life with Fruit and Vegetables

signed with the artist's initials and dated 52
oil on canvas
37 by 49cm

R40 000 – 60 000

LITERATURE

DR Bertram, *Cecil Higgs: Close Up*, William
Waterman Publications, Rivonia, 1994,
page 50, with the title *Still-life with
Grapes*, illustrated



281

281

Mary Ellen
HILLHOUSE

SOUTH AFRICAN 1908–1989

A Vase of Azaleas

signed
oil on canvas
39,5 by 30cm

R50 000 – 70 000

Acquired from the artist and thence by descent



282

282

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

Hibiscus

signed, inscribed with the title on the reverse
oil on canvas
70,5 by 50cm

R80 000 – 120 000

283

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Trees by a Dam

signed and dated 28

oil on board

64 by 88cm

R2 000 000 – 3 000 000

PROVENANCE

Mr H. M. Slade, Pierneef's legal adviser
in Pretoria

Pierneef's painting, *Trees by a Dam*, provides a view of the Hartbeespoort Dam. Painted in 1928, shortly after the reservoir wall was constructed and the first waters flowed in 1925, the painting celebrated a favourite landscape while evoking pride in South African engineering and ingenuity.

Promoted as a place of beauty and pleasure, the dam is surrounded by the majestic Magaliesberg mountain range, which the artist has captured here with spectacular effect. The attraction of Hartbeespoort as a very popular holiday and weekend resort and as the principal water recreation area of northern Gauteng makes this a desirable subject. Similar themes were favoured by the Impressionists and Neo-Impressionists with whose work Pierneef would have become acquainted while he was in Europe from 1924 to 1926.

Compare, for example, Claude Monet's *Bathing at La Grenouillère* (1869), his interpretation of a popular, mid-nineteenth century riverside bathing and boating resort facing the left bank of the Seine. Both Pierneef and Monet capture the shimmering quality of light by eschewing outlines and tonal modelling in favour of broken brushstrokes that achieve lively surfaces.

Pierneef captures the brilliance of the bright, South African light in iridescent pinks, blues and yellows that are not modulated by black. But structure is not sacrificed to effect: the composition is constructed from intersecting diagonals with sloping brushstrokes lending additional dynamism. The foreground rocks and vegetation painted in saturated colours appear to advance towards the viewer, providing a frame through which to view the sparkling water and spectacular rock formations painted in glowing pastels that makes them recede. Rich colour, brilliant light and lively brushstrokes that capture and reflect light, make the painting appear as fresh as the day it was painted.

The Magaliesberg Mountains consist of quartzitic sandstone with the vegetation of the outcrops at Hartbeespoort Dam, classified as Gold Reef Mountain Bushveld, consisting of grassland with trees and shrubs and various smaller perennials, bulbous and succulent plants. The shrub in the foreground with its reddish bark is probably the bergmispel (*Vangueria parvifolia*). In the left hand corner the evergreen shrubbery could be red ivory (*Berchemia zeyheri*), witpendoring (*Maytenus undata*) or Koebo berry (*Myrsine africana*) which are commonly encountered in the region. Trees and shrubs in the background include mountain karree (*Searsia leptodictya*), Taaibos (*Searsia pyroides*) and buffalo thorn (*Ziziphus mucronata*). The aloe on the right is probably *A. cryptopoda*.¹

Hartbeespoort Dam, also known as *Harties*, recently became the focus of eco-friendly programmes around water quality, launched by the South African Department of Water Affairs and Forestry, entitled *Harties metsi a me* or *Harties, My Water*.

1. Information provided by Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens.







recto

284

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Clouds, recto, Mountainous

Landscape, verso

signed

oil on board

29,5 by 39,5cm

R250 000 – 350 000



verso

285

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape, South Africa

signed

oil on board

29 by 21cm

R180 000 – 240 000

PROVENANCE

Myles Bourke, Muckleneuk Hill, Pretoria

Sold: Christie's, London, *Exploration and Travel sale*, 26 September 1997, lot 79





286

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

White River, near Ceres

signed and dated 49

oil on panel

29 by 39cm

R90 000 – 120 000

This pool on the White River near Ceres was a favourite picnic site and swimming place for the Welz family who were often accompanied by friends and fellow artists such as Cecil Higgs. Here Jean Welz's sure draughtsmanship and mastery of paint create an inviting image. Using deep viridian greens for the foliage and trees and Prussian blue tones in the water he suggests a sunny and secluded piece of unspoilt nature in which to enjoy some leisure time.

287

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Oribi Gorge

signed and dated 63

oil on board

29 by 39cm

R25 000 – 40 000

288

Mary Ellen
HILLHOUSE

SOUTH AFRICAN 1908–1989

A Cottage at Longkloof

signed and dated 47

oil on board

25 by 34,5cm

R30 000 – 40 000

287



288





289

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape

signed

oil on board

29,5 by 45,5cm

R350 000 – 500 000



290

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

The Road, Waterberg

signed and dated 25

oil on board

33,5 by 49,5cm

R250 000 – 350 000

PROVENANCE

Myles Bourke, Muckleneuk Hill, Pretoria

Sold: Christie's, London, *Exploration and Travel sale*, 26 September 1997, lot 76

291

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

*Buitenkant Street, looking towards
Lion's Head*

signed and dated 1942

oil on canvas

56 by 71cm

R50 000 – 80 000

292

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

The Malay Quarter

signed and dated 1955

oil on canvas board

24,5 by 35cm

R50 000 – 70 000

291



292





293

Irma

STERN

SOUTH AFRICAN 1894–1966

Zanzibari Women in a Doorway

signed and dated 1943

ink and gouache, with raffia mount

44 by 29cm, including mount

R160 000 – 180 000





294

Irma
STERN

SOUTH AFRICAN 1894-1966

Two Arabs

signed and dated 1939

oil on canvas, in the original Zanzibar frame

58 by 84cm, excluding frame

75 by 97cm, including frame

R20 000 000 – 25 000 000

PROVENANCE

Louis and Charlotte Schachat

EXHIBITED

Rembrandt Art Centre, Johannesburg; Pretoria Art Museum, Pretoria; South African National Gallery, Cape Town; *Hulde aan - Homage to Irma Stern*, 1968, catalogue number 18, with the title *Ibrahim and Abdullah*

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, page 116, illustrated, with the title *Two Arabs in a Teashop*

Buyers who may want to export this lot must obtain an export permit issued by the South African Heritage Resources Agency. The refusal of an export permit shall not permit the rescission of a sale.



Irma Stern



Two Arabs
signed and dated 1939, oil on canvas, 83 by 90cm
Collection of the Rupert Art Foundation
© Estate of Irma Stern. All Rights Reserved, DALRO 2011



The Golden Shawl
signed and dated 1945, oil on canvas, 65,5 by 56cm
Iziko: South African National Gallery
© Estate of Irma Stern. All Rights Reserved, DALRO 2011

Irma Stern's Zanzibari paintings are amongst the most sought-after of all her works. Stern described the island as "the gateway to the centre of Africa"¹ in her book on Zanzibar. Since her first visit there in 1939, Stern had been captivated by the place and its peoples who remained a great source of inspiration throughout her career. In his opening speech in 1982 for the exhibition, *Irma Stern in Zanzibar 1939 and 1945*, Professor Neville Dubow, then Director of the Irma Stern Museum, described the impact of the place on her paintings as:
... that kind of visual stimulus that she

translated into the pictures you see around you. They represent aspects of Irma at the heights of her creative powers. They have in them that life force that she, more than any other South African artist working at the time, was able so powerfully to communicate.²

Two Arabs, painted in 1939, is undoubtedly the most important Irma Stern to come onto the South African market in recent years. Here two men, with their heads draped in richly coloured turbans, share a moment of intense reflection over a cup of coffee. In Stern's own words: "Their hands

gesticulating, their faces expressed depths of suffering, profound wisdom and full understanding of all the pleasures of life – faces alive with life's experiences".³

In her authoritative monograph on the artist, Marion Arnold comments that many of Stern's paintings of men "deal less with a generic masculinity than with identifiable individuals". She goes on to state of the companion piece to this painting, now in the collection of the Rupert Art Foundation:
Their self-containment and gravity impart dignity while a sense of oriental



The present lot

exoticism is conveyed through vibrant colour interactions.⁴

The superbly carved wooden frame is embellished with flowers and foliage. The purpose of these symbols, originally designed as door ornamentation, is to bring good fortune to the household as Stern explains in her book. Containing vestiges of Indian decoration, they confirm Stern's great admiration for the Arab and Asian cultures she encountered on Africa's east coast.

The painting has an excellent provenance, having been held in the private collection

of Mr and Mrs Louis Schachat and since in another private collection. It was included in the commemorative exhibition, *Homage to Irma Stern 1894 - 1966*, presented by the Rembrandt van Rijn Art Foundation for the Cape Arts Festival in 1968 at the Rembrandt Art Centre in Johannesburg, the Pretoria Art Museum and the South African National Gallery.

Two Arabs ably demonstrates Irma Stern's unique ability to fuse her passion for African themes with European traditions of painting that can be traced back to the greatest nineteenth- and twentieth- century masters

from Eugène Delacroix through Vincent Van Gogh to the German Expressionists with whom she was closely associated in her formative years.

1. Irma Stern, *Zanzibar*, J L Van Schaik Limited, Pretoria, 1948, page 5.
2. Neville Dubow, draft of opening speech, presented at the Irma Stern Museum in December 1982, University of Cape Town's Manuscripts and Archives Department. The exhibition was on view from 10 December 1982 – 30 January 1983.
3. Irma Stern, *Zanzibar*, *ibid*, page 55.
4. Marion Arnold, *Irma Stern: A Feast for the Eye*, Rembrandt van Rijn Art Foundation and Fernwood Press, Cape Town, 1995, page 102.

295

Gregoire Johannes
BOONZAIR

SOUTH AFRICAN 1909–2005

Yellow House on the Corner

signed and dated 1958

oil on canvas board

22 by 28,5cm

R60 000 – 80 000

296

Gregoire Johannes
BOONZAIR

SOUTH AFRICAN 1909–2005

*Cottage Interior, Kanettefontein,
Wellington*

signed and dated 1943

oil on canvas

39,5 by 49,5cm

R80 000 – 120 000

This is the cottage in which Gregoire Boonzaier and his wife set up home when life in Cape Town became too expensive. In 1939 the outbreak of war and the effects of the Depression on the art market necessitated that Gregoire and wife Ruth Buchenbacher move to this rented farmhouse at Kanettefontein in the Bovlei area of Wellington.

Christine Siebrits, who was only 3 years old when her family moved to a neighbouring farm, recalls: "He was a wonderful person, very well read, and likeable. A great story teller, and always had a lot of time for us children. ... at some point in the evening, Gregoire Boonzaier would seek out the children and tell them stories, and illustrate them with sketches."¹

Boonzaier offers us a view of a very humble, sparsely furnished, traditional

295



296





297



298

Cape Dutch farmhouse. The partly deserted interior with its broad plank floors, possibly yellowwood, and somewhat disjointed stable-type outside door, emphasise the hardships suffered by the artist at the time. Yet one can just imagine how such a scene would be animated by the laughter of local children delighted by his stories and sketches.

1. <http://www.paarlpost.com/cgib/article?newsid=11461>

297

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

A Back Street in Autumn

signed and dated 1945
oil on canvas laid-down on board
30,5 by 25,5cm

R50 000 – 70 000

298

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Trees, Cottages and Black South Easter, Plumstead, Cape

signed and dated 1982, signed and inscribed with the title in English and Afrikaans on the reverse
oil on board
35 by 42,5cm

R80 000 – 100 000



299

Irma

STERN

SOUTH AFRICAN 1894–1966

Mending the Nets

signed and dated 1958

oil on canvas

68 by 85cm

R2 500 000 – 3 500 000







300

Irma

STERN

SOUTH AFRICAN 1894–1966

Still Life with Marigolds and Pears

signed and dated 1931

oil on canvas laid-down on board

56 by 43,5cm

R1 800 000 – 2 400 000





301

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Figures with Baskets of Fruit

signed

oil on canvas

31 by 41cm

R150 000 – 200 000

302

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

African Figures in a Clearing

signed

oil on canvas board

55 by 47,5cm

R35 000 – 45 000

303

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

The Market Place

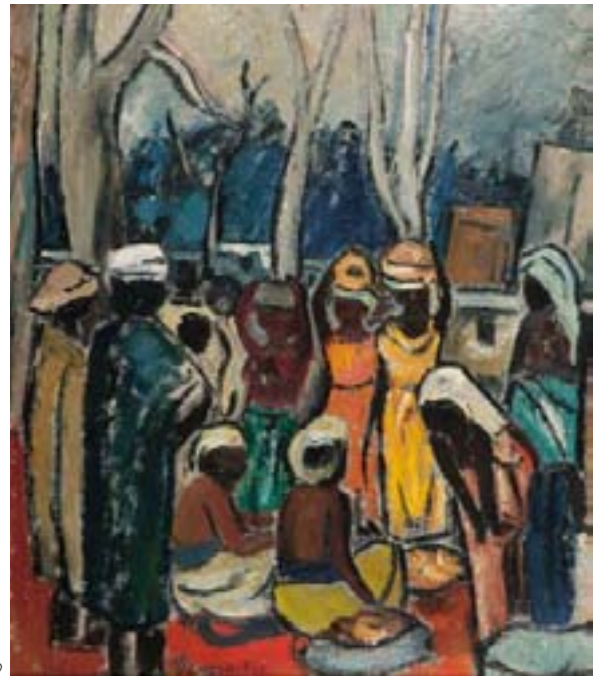
signed

oil on board

24,5 by 31cm

R70 000 – 90 000

302



303





304

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Abstract

signed

oil on canvas

42 by 49,5cm

R120 000 – 160 000



305

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Four Congolese Women by a Lake

signed

oil on canvas

32,5 by 40,5cm

R90 000 – 120 000



306

George Mnyalaza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

The Prodigal Son

signed and dated 87

oil on board

37 by 47cm

R150 000 – 180 000



307

George Mnyalaza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

The Prodigal Son

signed and dated 86

oil on board

45,5 by 62cm

R200 000 – 250 000

This is the bus stop in Albany Road,
opposite the Fire Station.



308

308

François

KRIGE

SOUTH AFRICAN 1913–1994

Krisjan with a Sack

signed and dated 76

charcoal and watercolour

48,5 by 67cm

R30 000 – 40 000



309

309

François

KRIGE

SOUTH AFRICAN 1913–1994

Mokhotlong

signed, dated 46 and inscribed with

the title

oil on canvas laid-down on board

31,5 by 39,5cm

R30 000–50 000

310

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Stormy Seas

signed

oil on canvas board

34 by 44cm

R30 000 – 50 000



310

311

François

KRIGE

SOUTH AFRICAN 1913–1994

*Drying Fish, Old Harbour,
Hermanus*

signed and dated 50

oil on canvas

34 by 44,5cm

R40 000 – 60 000



311

312

Alexis

PRELLER

SOUTH AFRICAN 1911-1975

Boys Bathing

signed and dated '36

oil on canvas

69,5 by 84,5cm

R800 000 – 1 200 000

1936 was a good year for Alexis Preller – one of his figurative paintings had been selected for the Empire Exhibition hosted by the British Government at Milner Park in Johannesburg. And at only 25 years old, he painted *Boys Bathing*.

In 1934, Preller had set off for London, armed with a letter of introduction from architect, Norman Eaton, to JH Pierneef who was in London for two years for the commission to complete seven murals for South Africa House and who was to become Preller's "guardian angel".¹ Acting on the older artist's advice, Preller enrolled in the Westminster School of Art. The distinguished British artist, Mark Gertler, was teaching there and made a great impression on the young artist. Preller enjoyed the theatre and strolling through the famous streets and parks. He was able to visit museums and galleries, where he was drawn to paintings by Van Gogh and Gauguin in particular.

On return to South Africa his first exhibition was greeted with encouragement by critic

Matthys Bokhorst who was later to take up the post of Director of the South African National Gallery. Preller met Christi Truter in 1935, then an aspiring ballet dancer, and was captivated not only by his youthful good looks but by an emotional and artistic empathy which they shared.

It was Christi who modelled for this painting in which Preller captures the epitome of carefree youth and beauty. The finely honed figure of the dancer appears to be sculpted in strongly defined planes of light and shade accentuated by the bright sunlight. Warm flesh tones advance against the complementary receding blue in a tightly cropped composition which almost seems to place the bathers in real space. The solidly constructed forms employed here stand in stark contrast to the sketchy linear approach of other works that Preller produced at this time.²

1. Esmé Berman and Karel Nel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, 2009, page 24.

2. Ibid page 29.





313

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

Langebaan

signed and dated 69

oil on canvas board

44,5 by 59cm

R50 000 – 70 000

314

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

Muisnes

signed and dated indistinctly

oil on canvas board

44,5 by 60cm

R80 000 – 100 000

313



314



315

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

*Flight of Steps, Rectory Lane,
Simon's Town*

signed and dated 61
oil on canvas board
59,5 by 49,5cm

R80 000 – 100 000

Previously named Judges and later Wilshires Lane after the vicars of the Anglican Parsonage (1814), which was built on the site of the Government Shambles or Slaughter House, at the entrance to the lane. In 1885 the Council built a flight of steps at the top of Rectory Lane. The Rectory was sold in 1905 and demolished.





316

François

KRIGE

SOUTH AFRICAN 1913–1994

Still Life with Apples and Pears

authentication stamp on the reverse signed by the artist's sister and nephew

oil on canvas

62 by 75,5,cm

R180 000 – 240 000



317

317

François

KRIGE

SOUTH AFRICAN 1913–1994

*Still Life with Spring Flowers in a
Terracotta Vase*

signed

oil on canvas board

40 by 32cm

R60 000 – 90 000

LITERATURE

Justin Fox, *The life and art of François Krige*,
Fernwood, Cape Town, 2000, page 46,
number 3, illustrated



318

318

Clement Edmond Theodore

Marie **SERNEELS**

SOUTH AFRICAN 1912–1991

*A Woman with a Bowl of Flowers and
a Plate of Fruit*

signed and dated 1944

oil on canvas

78,5 by 68cm

R30 000 – 50 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

319

Frans Martin

CLAERHOUT

SOUTH AFRICAN 1919–2006

*Figure with a Duck in a Flower
Carpeted Landscape*

signed

oil on board

89,5 by 74,5cm

R70 000 – 100 000

320

Frans Martin

CLAERHOUT

SOUTH AFRICAN 1919–2006

A Man and His Donkey

signed

oil on board

61 by 91,5cm

R60 000 – 80 000

319



320





321



322

321

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

A Lady in Blue

signed and dated 1950

oil on canvas laid-down on board

59 by 43,5cm

R30 000 – 50 000

322

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Lamentation (JM 614)

signed and dated 1958-9

oil on board

44 by 45cm

R40 000 – 60 000

PROVENANCE

Mr Hannes van Rooij

EXHIBITED

Rand Afrikaans University (RAU), *Johannes Meintjes Prestige Memorial Exhibition*,

7 June - 6 July 1990, catalogue number 38

Schweikerts, Pretoria, 15-26 March 1960,

catalogue number 2

Lidchi's Gallery, Johannesburg, 30 August -

10 September 1960, catalogue number 6

323

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

Reclining Nude

signed

oil on board

56 by 77cm

R60 000 – 90 000

324

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Woman Washing

signed, inscribed with the title

on the reverse

oil on canvas

65,5 by 50cm

R90 000 – 120 000



323



324



325

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Woman Reading

signed

oil on canvas

44,5 by 59,5cm

R120 000 – 180 000



326



327

326

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

A Seated Harlequin

signed

mixed media on canvas

89,5 by 89,5cm

R40 000 – 60 000

327

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

The White Clown

signed

oil on board

59 by 41cm

R30 000 – 40 000



328



329

328

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

The Ladies Bar

signed

oil on canvas

64 by 50cm

R120 000 – 180 000

329

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 44,5cm

R100 000 – 150 000

330

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Landscape with Trees and Houses

signed

oil on canvas

51 by 66cm

R90 000 – 120 000

331

François

KRIGE

SOUTH AFRICAN 1913–1994

Riders in the Malutis

signed and indistinctly dated 38

oil on canvas laid-down on board

37 by 45cm

R60 000 – 80 000

330



331



332

Errol Stephen
BOYLEY

SOUTH AFRICAN 1918–2007

A Hilltop House, Knysna

signed

oil on board

50 by 75,5cm

R30 000 – 50 000

333

Pieter Gerhardus
VAN HEERDEN

SOUTH AFRICAN 1917–1991

Landscape with Trees

signed and dated 54

oil on canvas board

40 by 49cm

R50 000 – 80 000

332



333





334



335

334

Carl Adolph

BÜCHNER

SOUTH AFRICAN 1921–2003

Young Clown

signed

oil on board

56 by 37,5cm

R30 000 – 40 000

335

Carl Adolph

BÜCHNER

SOUTH AFRICAN 1921–2003

Portrait of a Woman in a White Coat

signed

oil on board

73 by 57cm

R40 000 – 60 000

336

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Lady in a Pink Hat

signed

oil on board

55 by 23cm

R40 000 – 60 000



336

337

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

A Clown

signed

oil on board

49 by 23cm

R40 000 – 60 000



337



338

Pieter Gerhardus

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Pine Trees, Greyton

signed and dated 58, inscribed with the title on the stretcher on the reverse

oil on canvas

50 by 60cm

R100 000 – 120 000

339

Pieter Gerhardus

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namaqualand

signed

oil on canvas board

39,5 by 49,5cm

R40 000 – 60 000

340

Pieter Gerhardus

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Landscape

signed

oil on canvas laid-down on board

45cm by 60cm

R30 000 – 40 000

339



340



341

Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

Harvesters

signed
oil on canvas board
49 by 59cm

R60 000 – 90 000



341

342

Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919–2006

Figures with Sunflowers

signed
oil on board
50 by 60cm

R30 000 – 50 000



342

343

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921-2003

*Abstract Landscape with Palm
Trees*

signed
oil on board
38 by 55cm

R30 000 – 40 000

343



344

Frans Martin
CLAERHOUT

SOUTH AFRICAN 1919-2006

Figures by Moonlight

signed
oil on board
49 by 60cm

R30 000 – 50 000

344





345



346

345

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

Abstract Green and White Landscape

signed, inscribed on the reverse "Aan my seun Pieter, liefde Carl"

oil on canvas

122 by 122cm

R30 000 – 50 000

346

David Johannes
BOTHA

SOUTH AFRICAN 1921–1995

Still Life of Flowers in a Vase with Pomegranates

signed

oil on board

34 by 24,5cm

R30 000 – 50 000

347

Carl Adolph
BÜCHNER

SOUTH AFRICAN 1921–2003

Still Life with a Bowl of Fruit

signed

oil on board

45 by 55cm

R30 000 – 40 000

348

Laurence Vincent
SCULLY

SOUTH AFRICAN 1922–2002

Still Life with Pomegranates

signed and indistinctly dated 56,
inscribed with the title on the reverse
of the frame

oil on canvas laid-down on board

39,5 by 45cm

R25 000 – 35 000

347



348





349

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Houtstraat, Paarl

signed

oil on canvas board

50 by 75,5cm

R100 000 – 120 000

Acquired from the artist in the late 1970s

350

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Trees on Paarl Mountain

signed and dated '55

oil on canvas board

60,5 by 75,5cm

R40 000 – 60 000

350



351

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Waenhuiskrans

signed and dated 64, a letter from

the artist attached to the reverse with

adhesive tape

oil on canvas

49,5 by 75,5cm

R50 000 – 70 000

351





352



353

352

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Swamp

signed and dated 1954

oil on board

49 by 37,5cm

R50 000 – 70 000

353

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Jan with his Pigeon Abraham

signed and dated 49

oil on board

45 by 35cm

R60 000 – 80 000

EXHIBITED

Arts Hall (Argus Building), Cape Town,
March 1950

LITERATURE

Accompanied by a newspaper article
from *Die Suidsterm*, Donderdag, 9 Maart
1950

354

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Arum Lilies

signed and indistinctly dated 65

oil on board

59 by 61cm

R120 000 – 150 000

355

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Earthenware Jars with Foliage

signed and dated 1974

oil on board

60 by 60cm

R80 000 – 120 000

354



355





356

Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

The Artist at Home

signed
oil on canvas
80 by 99cm

R80 000 – 120 000

357

Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

Kitchen Interior

signed
oil on canvas
79,5 by 63,5cm

R60 000 – 80 000





358

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Still Life with Wire Sculptures

signed, executed circa 1994

acrylic and pigments on incised panel,

framed by the artist

124 by 121 cm

R500 000 – 800 000

Still Life with Wire Sculptures is the first in a series that Cecil Skotnes produced for his exhibition *Still Life and Ancestry* at the Goodman Gallery in Johannesburg in 1993 followed by a showing at the South African Association of Arts, Cape Town in 1994. Two of these remarkable works were sold at Strauss & Co's March 2010 sale for R779 800 and R1 225 400 respectively, the latter a record price for Skotnes at that time.

Here a distinctly African feast is laid out on a table that stretches across three quarters of the format. What could be more redolent of a South African celebration than a pan of Mopani worms? At the bottom right is a red pot resembling a potjie while arrayed to the left are a Zulu wood platter with pears and figs and what could be a bottle of olives, all suggestive of a sensual and delicious communal feast. It's clear that Skotnes had a way of making local *lekker* without resorting to the banal.

Two white cranes appear to join the feast. The cranes' beauty and their spectacular mating dances have made them highly symbolic birds in many cultures with records dating back to ancient times. The Blue Crane or *Grus paradise*, also known as the Paradise Crane, is a magnificent creature worthy of

being South Africa's national bird. Here Skotnes celebrates local culture by including wire sculptures of these national symbols. According to the artist, this is the very first instance in which he included representations of sculpture in his works.¹

To the left is an African sculpture that draws on the *nkisi nkondi*, carved figures produced by the Kongo people of Zaire during the late 19th and early 20th centuries. These sculptures were used for protecting the village, curing illnesses, settling disputes, sealing agreements and vanquishing enemies. Their power derived from the ritual substances such as herbs, animal bones, fur, and seeds which were placed in a cavity cut into the figure's head or stomach. Nails driven into the figure represented the taking of an oath, the witnessing of an agreement, or some other occasion when the power of the figure was invoked.²

In a thoroughly innovative approach to the still-life genre, Skotnes brings together cultural and social aspects of both his European and African heritage.

1. As told to the current owners.

2. See <http://www.artsconnected.org/artsnetmn/whatsart/kongo.html>





359

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Growth of a Megalith

signed and dated 81

oil on board

29 by 39cm

R90 000 – 120 000

360

Marjorie
WALLACE

SOUTH AFRICAN 1925–2005

Relaxing in the Sitting Room

signed
oil on canvas
80 by 64cm

R60 000 – 80 000



361

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Blue Head

signed and numbered 9/35 in pencil
in the margin, executed in 1993
drypoint, from 1 copper plate and 2
hand-painted templates, on Arches
paper
102 by 78cm

R250 000 – 350 000

LITERATURE

William Kentridge Prints, David Krut,
Johannesburg, 2006, page 47,
illustrated

cf. *Contemporary South African
Art, The Gencor Collection*, edited
by Kendell Geers, Jonathan Ball,
Johannesburg, 1997, a similar
example is illustrated on the front
cover and on page 22



362

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Preparing for the Day

signed and inscribed with the title
charcoal on paper
29,5 by 42cm

R140 000 – 160 000

This is the preliminary sketch for one of the etchings from the *Little Morals* series

LITERATURE

William Kentrige Prints, David Krut, Johannesburg, 2006, page 42, where the etching is illustrated



362

363

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Village Deep, 2003

signed and inscribed 'Artist's proof' in pencil in the margin

Chine-colle 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
18,5 by 24cm

R20 000 – 30 000

Each impression in the edition has a different book page.



363



364

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

A Figural Composition

signed

carved and painted woodblock

74 by 121cm

R300 000 – 500 000



365

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Abstract Landscape

signed

carved, painted and incised wood panel

76 by 91cm

R150 000 – 250 000

Acquired from the artist in 1974



366

Frederik Bester Howard

LAUBSCHER

SOUTH AFRICAN 1927

Clouds Over Lion's Head

oil on canvas

88 by 115cm

R90 000 – 120 000



367

Frederik Bester Howard

LAUBSCHER

SOUTH AFRICAN 1927

Tranquility, Teewatersdam (sic)

signed and dated 99, inscribed with the artist's name,
address, title and June 1999 on the reverse
oil on canvas

53 by 72cm

and a framed sketch for this painting

23 by 40cm (2)

R90 000–120 000



368

Dino

PARAVANO

SOUTH AFRICAN 1935

River Landscape

signed

oil on board

59 by 89cm

R30 000 – 40 000



368

369

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Boys in the Veld

signed

oil on board

28 by 42cm

R30 000 – 40 000



369



370

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Herding Cattle in a Kloof

signed

oil on board

60 by 90cm

R100 000 – 150 000



371

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Five Wives

carved, painted and incised wood panel

84 by 136,5cm

R80 000 – 120 000

372

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Two Figures

signed

carved, painted and incised wood

panel

115 by 70cm

R70 000 – 90 000



373

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Squat Head

signed, dated 68 and numbered VII/X
bronze with dark brown patina
height: 39cm excluding base
46cm including base

R30 000 – 50 000

PROVENANCE

The Egon Guenther Gallery,
Johannesburg

LITERATURE

Elza Miles, *Polly Street: The Story
of an Art Centre*, The Ampersand
Foundation, Johannesburg, 2004,
page 110, Figure 131, illustration of
another cast

374

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Baudelaire's Voyage

signed
carved, painted and incised wood
panel
37,5 by 50cm

R30 000 – 50 000



373



374



375

375

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955

A Kraal

signed and dated 90
oil on canvas
85,5 by 165cm

R60 000 – 80 000

376

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

The Assassination of Shaka

complete portfolio of 43 original woodcuts printed in colours, with captions by Stephen Gray, edition limited to 225 sets and 25 artist proofs, this set numbered 106/225, each signed by the artist, dated 73 and numbered in pencil in the margin, signed on the title page by the artist and poet, in original linen portfolio
sheet size: 50 by 33cm

R30 000 – 40 000



377



378

377

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Three Rhinos: Fig 1 Crowd Pleaser

signed and number 13/45 in pencil in the margin
drypoint, each from 1 copper plate, with red pastel on
Hahnemuhle paper
image size: 16,5 by 20,5cm

R25 000 – 40 000

LITERATURE

William Kentrige Prints, David Krut, Johannesburg, 2006, page
154, illustrated

378

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Three Rhinos: Fig 2 Dunce

signed and numbered 27/45 in pencil in the margin
drypoint, each from 1 copper plate, with red pastel on
Hahnemuhle paper
image size: 16,5 by 20,5cm

R25 000 – 40 000

LITERATURE

William Kentrige Prints, David Krut, Johannesburg, 2006,
page 155, illustrated



379

379

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Three Rhinos: Fig 3

signed and numbered 23/45 in pencil in the margin
drypoint, each from 1 copper plate, with red pastel on Hahnemühle
paper

image size: 16,5 by 20,5cm

R25 000 – 40 000

LITERATURE

William Kentridge Prints, David Krut, Johannesburg, 2006, page 155,
illustrated



380

Deborah Margaret

BELL

SOUTH AFRICAN 1957

Flare

signed and dated 08

mixed media on paper

70 by 119cm

R60 000 – 90 000



381

Gail Deborah

CATLIN

SOUTH AFRICAN 1948

Tree

signed

liquid crystal on glass

60 by 104cm

R30 000 – 50 000



382

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Greenpiece '99 No 3 (A Godson of the Godfather)

signed, dated 1999 and inscribed with the title and the medium on the reverse

91 by 122cm

R200 000 – 300 000

Following the record achieved at Strauss & Co's May 2011 auction, where a late painting entitled *A Seated Figure, Red Room* fetched R356 480, this major painting made during the high point of Hodgins' career, should excite much interest, especially when so few of his best paintings come to the market.

Hodgins was a much-loved lecturer in Fine Arts at the University of the Witwatersrand from 1966 until 1983, during the time "when the debate around abstract and representational art was in full eruption".¹ Refusing to sacrifice figuration, Hodgins fused these apparently contradictory trends by ensuring that his works remained as much about content as about the nature of art and the processes of painting.

A bold composition with a wash of viridian bracketed by broad bands of

intense ultramarine evokes the greatest abstractionists and Colour Field painters of the twentieth century like Mark Rothko and Barnett Newman. And yet, with lively humour, he references both green as a colour and green as a social issue. Not satisfied just with *double entendre*, he adds additional layers of meaning by alluding to Francis Ford Coppola's famous mafia boss as well as to generations of pin-stripe suited characters and their nefarious deeds.

After retirement, Hodgins devoted himself fully to painting and produced many of his finest works. Exuberant explorations of colour and form and the layering of ambiguities provide a visual and intellectual feast, opening up the painting to multiple interpretations.

1. *Robert Hodgins*, Tafelberg Publishers, 2002, page 29.





383

Norman Clive

CATHERINE

SOUTH AFRICAN 1949

This Way

signed

carved and painted wood

110 by 177cm

R120 000 – 180 000

384

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955

Two Figures

signed and numbered 11/50 in

pencil in the margin

lithograph in black

18 by 24cm

R20 000 – 30 000



384

385

William Joseph

KENTRIDGE

Braz Cubas (Head and Stone)

2000

signed and inscribed 'Printers proof' in

pencil in the margin

lithograph in black with watercolour

added by the artist, on page spreads

from *Memorias Posthumas De Braz*

Cubas by Machado de Assis (1880), on

Arches paper

17,5 by 22,5cm

R20 000 – 30 000

Printed by Paul Emmanuel, The Artists'

Press, published by the artist

LITERATURE

William Kentridge Prints, David Krut

Publishing, Johannesburg, 2006,

illustrated on page 87



385

386

David
GOLDBLATT

SOUTH AFRICAN 1930

*Fifteen year old youth after release
from detention, 1985*

signed and dated 25/10/85 in pencil
on the reverse
silver gelatine print on fibre paper
18,5 by 18cm

R35 000 – 50 000

LITERATURE

David Goldblatt, Photographs,
Contrasto, Roma, 2006, page 16,
illustrated

Nadine Gordimer and David
Goldblatt, *Lifetimes: Under Apartheid*,
1986, Knopf, New York, illustrated on
dust cover

Nadine Gordimer and David Goldblatt
collaborated on his first book published
in 1973 and entitled *On the Mines*. In
the late seventies and eighties his vision
underwent considerable change. As
pointed out by Amy Halliday in her
biography of the photographer:

Over time ... he developed a more
'contemplative' approach. It is this
characteristic restraint – which
nonetheless speaks volumes – for
which he is most well known,
particularly in his projects rooted in
high apartheid, such as *In Boksburg*
(1982) and *Lifetimes: Under Apartheid*
(1986).¹

The photographer and author were re-
united in an anthological collaboration
of photography and writing in *Lifetimes:*
Under Apartheid. Author, art historian
and curator Rory Bester describes the
photographs in this volume:

They are iconic photographs of
anti-apartheid struggle, so familiar
in collected volumes such as *South*
Africa: The Cordoned Heart (1986)
and *Beyond the Barricades: Popular*
Resistance in South Africa (1989).

'Fifteen year old youth after release
from detention. 1985' ends the short
sequence. It is also the image on the
dust cover, clearly locating the book's
photographic context and words
within a time of political ferment.²

The importance of this particular
photograph may be gauged from the fact
that Goldblatt singled it out when recently
interviewed by Jo Ractliffe:

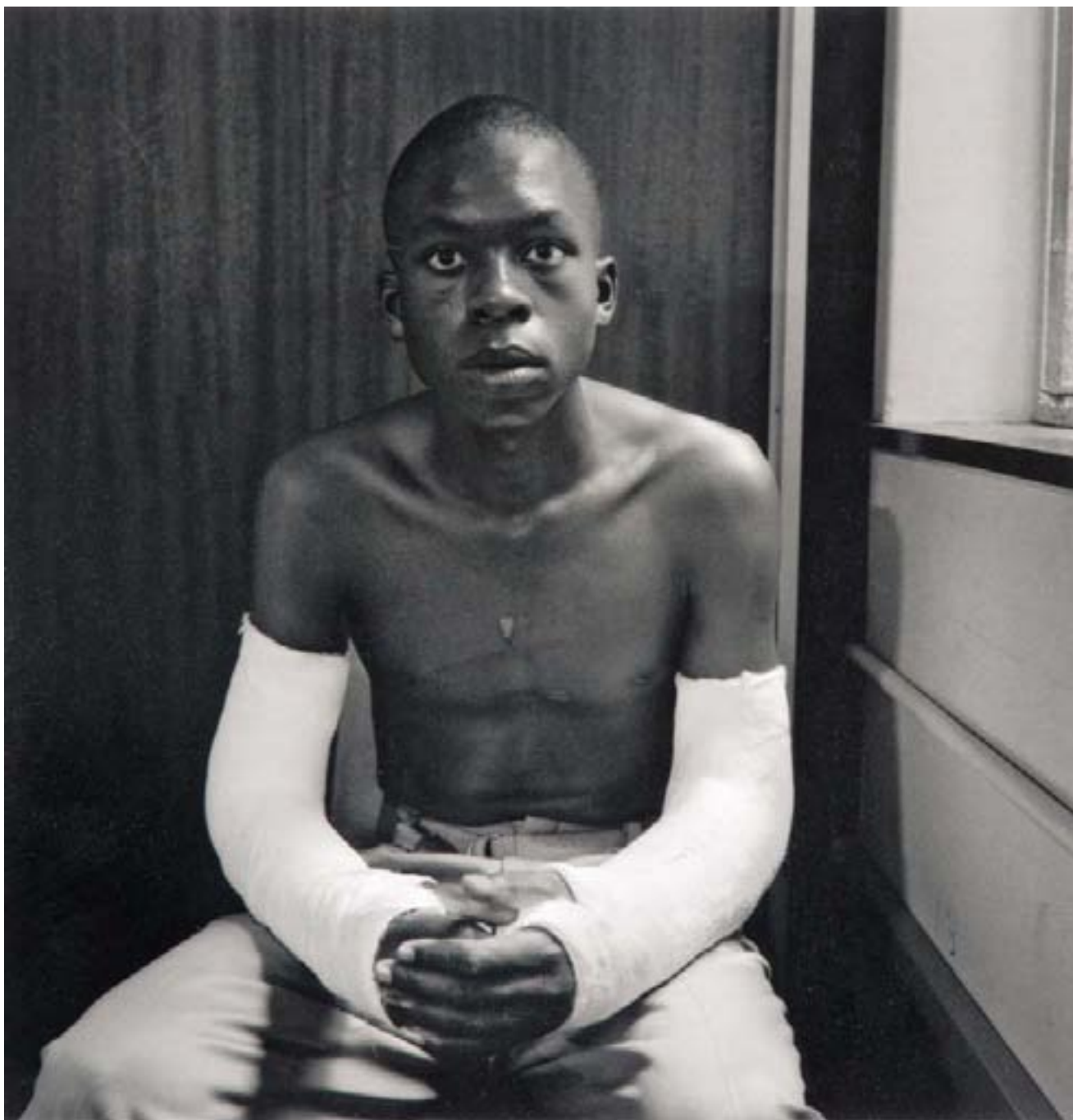
There are two pictures of the young
man who had been beaten up by
the security police. He didn't want
to give me his name because, at that
time, they were in great fear of the
police. ... And the young man with the
plaster on his arms was a much more
dramatic and immediately accessible
photograph.

... the Detainees Parents Support
Committee would phone me
occasionally and say there were some
people who I might talk to and I would
go down to Khotso House ...³

1. <http://artthrob.co.za/Artbio/David-Goldblatt-by-Amy-Halliday.aspx>

2. Rory Bester, 'David Goldblatt, One Book at a Time' in *David Goldblatt: Photographs*, Contrasto, Rome, 2006, page 17.

3. 'Reflections on life in a rearview mirror', *Mail and Guardian*, Friday, June 24 to 30 2011, page 9.



387

Jane

ALEXANDER

SOUTH AFRICAN 1959

something's going down, 1993-94

synthetic clay, oil paint, wood,
aluminium, leather and prints
135 by 132 by 38,5cm

R400 000 – 600 000

On the back of the billboard displaying the repeated image of a girl and the inscription "Radiance of Faith" is the text of a pamphlet in English and Xhosa, distributed at a police road block in the early 1990s. These two languages had generally not previously been combined without Afrikaans in any context. The text of the pamphlet is as follows:

WE ARE HERE TO:

- Search for stolen property
- Search for unlicensed firearms and ammunition
- Identify suspects and arrest them

This is necessary to maintain law and order and to protect [sic] you from troublemakers. You have no reason to fear us. Thank you for your co-operation.

EXHIBITED

Standard Bank Young Artist Award, 1995.
Exhibition Venues July 1995 - April 1996:
Monument Gallery, Grahamstown; King George VI Art Gallery, Port Elizabeth; Standard Bank Gallery, Johannesburg; Oliewenhuis Art Museum, Bloemfontein; Tatham Art Gallery, Pietermaritzburg; Durban Art Gallery, Durban; South African National Gallery, Cape Town

LITERATURE

Ivor Powell, *Jane Alexander: Sculpture and Photomontage*, Standard Bank National Arts Festival, 1995, page 29, illustrated
Simon Njami and Akiko Miki, *Jane Alexander*, Hatje Cantz Verlag, Ostfildern-Ruit, Germany, 2002, pages 51 and 115, illustrated



If there is any message in Jane Alexander's body of work, and I think there is, I do believe one of its outstanding epigraphs, if not the most important, is a plea for a deeper awareness of the fragility of our common condition, in all its tangible and intangible dimensions, and therefore for an ethic of reciprocal respect, fairness and constructive concern born out of our shared vulnerability.¹

So says leading European philosopher, Pep Subirós, in his catalogue essay for the exhibition selected by Durham University's Institute of Advanced Study to complement the 2008/2009 research programme entitled 'On Being Human'.

Significantly, this sculpture was produced in 1993 and 1994 as South Africa was on the cusp of democracy, a time of transition fraught with promise and peril. The abject figures appear to be hurrying towards something – one drags a meagre bundle while another has arms raised as if to ward off danger. They are almost oblivious to the billboard with its contradictory messages. The glowing face of a white child is backed by an ominous message taken from Apartheid-era, police road block pamphlets.

Privilege and poverty, entitlement and disenfranchisement, security and threat appear to confront one another across an insurmountable divide. But, as in all Alexander's work, questions



are raised and, rather than easy answers being provided, we are made aware of complexities and ambiguities. Culpability and redemption are alluded to in the text 'Radiance of Faith' which is also the title given to the three suited figures in *African Adventure 1999 – 2002*, the central work of Alexander's DaimlerChrysler Award exhibition that toured local and international venues.

Continuing her practice of including aspects of her sculpture in her photomontages, Alexander featured the figures from this work in *Portrait of a man with landscape and procession (Bantu Stephen Biko 1946 – 1977)*,² one of which is in the Permanent Collection of Iziko South African National Gallery.

While still an undergraduate student at the University of the Witwatersrand, Johannesburg, Alexander won the National Fine Arts Student Competition and the Martienssen Student Prize. Since then she has received several major awards including, the Standard Bank Young Artist Award in 1995, the FNB Vita Art Now Award in 1996 and the coveted DaimlerChrysler Award in 2002. In the words of one of the DaimlerChrysler jurists, Alexander was commended for giving "form to the fragility of a multi-cultural society".

1. Pep Subirós, 'On Being (and Becoming) Human: Notes on Jane Alexander's Mutant Universe' in Pep Subirós, *Jane Alexander: on being human*, Durham University, Durham, UK, 2009, page 20.

2. Illustrated in *Jane Alexander*, Hatje Cantz Verlag, Ostfildern-Ruit



388

Andrew
PUTTER

SOUTH AFRICAN 1965

Hottentots Holland: Flora Capensis
3, 2008

archival pigment print on cotton rag
paper

78 by 64,5cm, framed with UV
protection museum quality glass

R25 000 – 35 000



389

Andrew
PUTTER

SOUTH AFRICAN 1965

Hottentots Holland: Flora Capensis
4, 2008

archival pigment print on cotton rag
paper

78 by 64,5cm, framed with UV
protection museum quality glass

R25 000 – 35 000





390

Brett
MURRAY

SOUTH AFRICAN 1961

Oros Man

perspex and coins on wood
148 by 130cm

R50 000 – 70 000

LITERATURE

Ventilator, No 1, September 1994,
page 57, illustrated

Murray renders himself up as the *Oros Man*, or the *Oros Man* as a site for himself. The *Oros Man* – first exhibited on the *X-Words* show organised by artist Malcolm Payne in Cape Town in April – is made out of fragments of orange perspex held together by a lattice-work of metal strips in a kind of stained glass window arrangement. Only, the framing strips are themselves arranged in the most mechanically executed of Ndebele designs. ...

Murray works pre-eminently with received imagery, borrowed from its original context and made ironical by the way it is redirected and refocused.¹

1. IvorP owell, *Further Adventures of the Oros Man: Notes on Recent Works by Brett Murray*, *Ventilator: A South African Magazine for the Arts*, No. 1 September 1994, page 57 - 59

End of Sale