



Country Club Johannesburg, Woodmead

7 November 2011 – 8 pm

Important South African Art

Evening Sale
Lots 231–345



231

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

A View in the Limpopo Valley

signed and dated 1948

oil on canvas

37 by 57 cm

R20 000 – 30 000



232

Ernst Karl Erich
MAYER

SOUTH AFRICAN 1876–1960

A View from Uitkyk

signed and dated 1947

oil on canvas

32 by 57 cm

R20 000 – 30 000



233

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Landscape with Stone Pines, Franschoek

signed

oil on canvas

39 by 56,5 cm

R60 000 – 80 000



234

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

A Hopeless Dawn

signed and dated 1908

oil on canvas

75 by 126 cm

R120 000 – 160 000

LITERATURE

Nigel Hughes, *Views in Colonial Natal*, Craighall, 2005, page 56 and 57, illustrated in colour.

'On occasion Methven painted a scene after the event and this commemorates a shipwreck in the breakers, possibly that of the Cape wooden dandy Harry Mundahl which came ashore at daybreak on 31 January 1901, just north of Port Shepstone. Carrying sugar at the time of her wreck – in which no lives were lost – the Harry Mundahl of 122 tons was owned by the Port Shepstone Shipping Company.'

235

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Scout

1910

signed and bears the foundry mark: Fonderia G. Nisini, Roma
bronze

17,5 by 33 by 63 cm
mounted on a wooden base

R500 000 – 700 000



Anton van Wouw is widely regarded as South Africa's finest sculptor. Born near Utrecht in Holland in 1862, he received a thorough training in academic sculpture during evening classes at the Rotterdam Academy under the guidance of Flemish architect and artist, Vieillevoye, and later in the studio of Belgian sculptor, Joseph Graven. Through visits to galleries in Brussels and Paris he familiarised himself with the European masters and is credited with first introducing traditions of European sculpture into this country.

He immigrated to South Africa and settled in Pretoria in 1890. As a Dutch immigrant, he sympathised with the Boer cause and produced many iconic images that immortalise both the leadership and the ordinary people. His first commission came in 1896, from South African industrialist and financier, Sammy Marks, for the bronze sculpture of Paul Kruger that now stands in Pretoria's Church Square.

The Scout (or *Brandwag*) is perfectly camouflaged for the guerrilla warfare which the boers initiated during the Second Boer War or

Tweede Vryheidsoorlog to combat the might of the British forces ranked against them. Viewed from the other side of the rock, the fighter would be barely discernible. A blanket covers him, leaving only his head, hand and boots protruding. While the blanket serves as a useful disguise, in the hands of this consummate sculptor it becomes a clever device to minimise attention to superfluous details and focus all interest on the head and hand – the ultimate signifiers in this work. The boers, with power and numbers against them, fought a strategic war through ingenuity and skill.

Van Wouw, ever the master sculptor, knew how best to extract symbolic significance from every detail and gesture. With his hat removed to make him less conspicuous (and more vulnerable), the scout's rifle lies within easy reach of his right hand. Van Wouw favoured modelling his subjects in clay and overseeing their casting at the best foundries in Italy such as the Nisini Foundry in Rome in order to ensure the highest possible standards. As Professor A E Duffey points out, the

best castings render the textural differences between the hard ground and soft blanket and highlight the fine detail of facial features, hand, boots and rifle mechanisms.¹

¹ A.E. Duffey, *Anton van Wouw: The Smaller Works*, Protea Book House, Pretoria, 2008, page 85.

PROVENANCE

The Everard Read Gallery, Johannesburg.

LITERATURE

A.E. Duffey, *Anton Van Wouw: the Smaller Works*, Protea Book House, Pretoria, 2008, page 84–85.





236

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

An Extensive Landscape with Ant-hills

signed and dated 64

oil on canvas laid-down on board

75 by 121 cm

R50 000 – 70 000

There is a pen drawing of bottles and flasks on the reverse, signed, dated 3.11.59 and inscribed with the title *The Critic at the strip-tease*.

237

Coert Laurens
STEYNBERG

SOUTH AFRICAN 1905–1982

Two Klipspringers

signed

bronze

each: 54 by 35 by 14 cm (2)

R100 000 – 120 000





238

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Meintjieskop vanaf Daspoort

signed and dated 1922

oil on board

23 by 34,5 cm

R150 000 – 200 000



239

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

*Mount-aux-Sources, Natal National Park,
Drakensberg*

signed

oil on canvas

50 by 75,5 cm

R80 000 – 120 000

LITERATURE

Nigel Hughes, *Views in Colonial Natal*, Craighall, 2005, page 48 and 49, illustrated in colour.

‘Methven never tired of painting Mont-aux-Sources in all its moods and this is one of several. The mountain is shown during a summer storm with menacing low clouds rolling down into the valley below. In the foreground is the Tugela (Thukela) River in full spate, a churning mass of white water. Methven’s sometimes cold Scottish palette is well suited to dramatic Drakensberg storms.’

240

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

*Plowman's Kop, Natal National
Park, Drakensberg*

signed

oil on canvas

60 by 49,5 cm

R70 000 – 100 000

LITERATURE

Nigel Hughes, *Views in Colonial Natal*,
Craighall, 2005, page 46 and 47,
illustrated in colour.

'This view of Plowman's Kop with Goodoo (Gudu) Bush on the left is seen from above the Cascades on the Marai (Mahai) Stream. Sir George Plowman, Administrator of Natal, became the first president of the Natal section of The Mountain Club of South Africa in 1919. Goodoo was one of several farms acquired in the same year by The Natal Parks Board in order to establish the Natal National Park. It was only in 1947, after the visit of the Royal Family, that the park was referred to as the Royal Natal National Park.'





241

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Seringboom Bosveld

signed and dated 1924

oil on board

35 by 51 cm

R250 000 – 350 000



242

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

A Cottage Amongst the Trees

oil on canvas

21,7 by 33 cm

R250 000 – 350 000



243

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

The Donkin Houses and St. Augustine's Cathedral, Port Elizabeth

signed

oil over pencil on canvas-board

40,5 by 54,5 cm

R50 000 – 70 000



244

John Koenakeefe

MOHL

SOUTH AFRICAN 1903–1985

The River Scene Half Way Pretoria (S.A.)

signed, inscribed 'in the 20th Century'; inscribed with the artists

name, title and 'in the 20th Century' on the reverse

oil on board

31,5 by 46 cm

R50 000 – 70 000



245

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Resting the Cart Horses

signed with the initials

oil on card

36 by 61 cm

R250 000 – 400 000

246

Bertha Amy

EVERARD

SOUTH AFRICAN 1873–1965

Trees and Sea, England

authenticated by Leonora Everard-
Haden, the artist's granddaughter,
on the reverse

oil on canvas

46 by 35,5 cm

R60 000 – 90 000





247

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

Saldanah Bay

signed and dated 48; signed and inscribed with the title on the reverse

oil on canvas

50 by 59,5 cm

R50 000 – 70 000

248

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Namaqualand in Spring

signed

oil on canvas

40 by 55,5 cm

R500 000 – 700 000



Namaqualand in Spring offers a view of one of Hugo Naudé's favourite painting sites. The artist chose the same view for his painting, *Namaqualand*, in the collection of the Worcester City Council and housed in the Hugo Naudé House. Esmé Berman clearly considered this a seminal work, sufficiently important to include in *The Story of South African Painting* with the following commentary:

Naudé completed scores of views across the flowering veld and farmlands of the Cape. He is probably best known, however, for his distinctive handling of the fields of brilliant orange daisies which transform the semi-desert of Namaqualand each Spring.

The example illustrated in colour is an evocative, rather than imitative, image of the subject. Although it may be possible to identify the very spot from which the scene was painted, the artist himself was more concerned with capturing the quality of this particular landscape than with the definition of its details. In addition to the gay spring atmosphere communicated in his colours and spontaneous brushwork, there is a feeling, too, of open air and spaciousness, which results from Naudé's knowledgeable use of various pictorial devices. The raised

horizon, the subtle guiding lines which lead the eye toward the distant mountains and the optical recessions of the cool colours in the top sector of the composition all contribute to the overall effect.

Hugo Naudé has been described as an Impressionist – largely in loose reference to the 'sketchy' brushwork that occurs, for instance in the foreground of this painting. The work was almost certainly completed in a single energetic session, the kind of 'fleeting moment' favoured by Impressionism ... His primary intention was to record his own perception of the natural scene and his observations led him to devise techniques which would convey the special character of the environment in which he painted. He was the first local artist to adapt his style to the distinctive sunlit atmosphere of the South African landscape.¹

¹ Esmé Berman, *The Story of South African Painting*, A A Balkema, Cape Town and Rotterdam, 1975, pages 13–14.

LITERATURE

cf. Esmé Berman, *The Story of South African Painting*, Balkema, Cape Town, 1975, page 13, illustrated in colour.



249

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906–1977

An African Village Scene

signed
oil on canvas
65 by 54 cm

R160 000 – 200 000

PROVENANCE

Acquired from the artist's estate by the
present owner's father.





250

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Sandhills, Hex River Valley

signed

oil on canvas

39 by 55 cm

R250 000 – 350 000

251

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

A Mountain Landscape with an Acacia Tree

signed and dated 27

oil on canvas

45 by 60 cm

R350 000 – 500 000



A Mountain Landscape with an Acacia Tree clearly reveals Jacob Hendrik Pierneef's early exposure to European art movements and the ways in which he brought these new influences to bear in his definitive interpretations of the South African landscape. 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.

However, it was during a second trip to Europe in 1925 and 1926 that he was able to pursue his interests in European Modernism through visits to museums and galleries and discussions with leading theorists and artists. Subsequently, according to Esmé Berman, he painted some of his most spontaneous impressionistic pictures and began to experiment with different styles.¹

This landscape, painted in 1927, vividly demonstrates Pierneef's explorations of the painting techniques of Divisionists such as Seurat and Post-Impressionists like Cézanne. Divisionism developed in the nineteenth century as artists discovered scientific theories of vision which encouraged a departure from the tenets of Impressionism. Instead of physically mixing pigments, colours were placed side by side in dots or patches, requiring the viewer to combine the colours optically.

Thus, it was believed, maximum luminosity could be achieved.

Pierneef makes effective use of this technique of separate brushstrokes with distinct colours to record his visual sensations of colour. Individual daubs of russet, gold ochre, cadmium orange and citron capture the shimmering effects of the bright sunlight on the foreground landscape and the Acacia tree. By contrast, the sky is enlivened with larger brushstrokes loaded with modulated tones as utilised by Cézanne in his landscape paintings to achieve harmony through the repetition of subtle colours.

The spectacle of a lowveld scene in mid-summer is dramatically heightened through the parting of clouds that allows a shaft of bright light to illuminate the distant mountains making them almost evanescent. It provides a perfect display of Pierneef's strong convictions that the formal elements of art be harnessed to express the spiritual dimension.

¹ Esmé Berman, *Art & Artists of South Africa*, A A Balkema, 1983, page 327.

PROVENANCE

Prof A E du Toit, rector of the University of Pretoria from 1929 to 1934. It was in this period that he acquired this painting from the artist.





252

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

An Extensive Landscape with an Approaching Storm

signed

oil on board

28 by 39 cm

R300 000 – 500 000



253

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

A Woman and Child in a Mediterranean Hilltop Village

signed and dated 72

oil on board

56 by 75,5 cm

R60 000 – 90 000



254

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

*A Farmhouse in an Extensive Landscape with
an Approaching Storm*

signed and dated 1922

oil on board

29,5 by 45 cm

R350 000 – 500 000



255

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Lion's Head and Signal Hill from Windermere, Cape

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

oil on canvas

45 by 59,5 cm

R300 000 – 500 000

256

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909-2005

A Still Life of Flowers in a Chinese Vase

signed and dated 1934

oil on board

49 by 32 cm

R50 000 – 80 000



257

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

*A Still Life with a Flask and Autumn
Leaves*

signed and dated 1972
acrylic on board
59,5 by 57,5 cm

R80 000 – 120 000

The Diary of Johannes Meintjes,
number JM 1087.



258

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Martha

signed and indistinctly dated 12 Oct., 1941

oil on canvas

84 by 98,5 cm

R500 000 – 700 000



Artist, scholar, educator, author – Walter Battiss was the proverbial Renaissance man who excelled in many spheres of life and succeeded in opening the eyes of many to the beauty surrounding them – beauty they may have missed were it not for his vision and insights. Battiss's role as a teacher at Pretoria Boys High has assumed legendary proportions and many former pupils, whether or not they have gone on to careers in the arts or have become art collectors, remember him with great fondness as an inspirational force in their lives.

In 1938 he was a co-founder of the New Group with Gregoire Boonzaier, Freida Lock, Terence McCaw and others. By 1939 he had published his first book on rock art, *The Amazing Bushmen*, a subject that had fascinated him since he first saw rock engravings as a child. In 1940 he married the artist Grace Andersen and was awarded his BA Fine Arts by the University of South Africa.

This painting produced in 1941 is an excellent example of Battiss's early work showing his skill as a portraitist. His naturalistic treatment, that focuses on adhering to the physical appearances of observed reality and avoids idealisation, is the perfect vehicle for capturing not only accurate detail but the character of the sitter. Her strong features

and expressive hands are drawn with great sensitivity. Clothed in dark blue that accentuates her substantial presence, she fixes her steadfast gaze on some distant horizon. With great empathy, Battiss has produced a compassionate portrait that emphasises fortitude, resilience and selflessness.

In an illustrious career that spanned many decades, Battiss exhibited in several international exhibitions including the Venice Biennale in 1950, 1952 and 1954; the Victoria and Albert Museum, London in 1948 and 1956; the São Paulo Biennale in 1957, 1961, 1963 and 1965 and the Royal Society of Arts, London in 1959. His work is represented in the Victoria and Albert Museum, London; the Albertina Graphische Sammlung, Vienna; Musées Royaux des Beaux Arts de Belgique and the Cincinnati Art Museum, amongst others as well as in many local public and private collections.

LITERATURE

Murray Schoonraad, *Walter Battiss*, C. Struik Publishers, Cape Town, 1976, page 27, illustrated.



259

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Outside the Shop

signed
oil on canvas-board
34,5 by 44,5 cm

R3 000 000 – 4 000 000

LITERATURE

Barbara Lindop, *Gerard Sekoto*,
Johannesburg, 1988, page 165,
illustrated in colour.



Gerard Sekoto is a very important figure in the art history of African modernism. He sensitively portrays the dignity of life in black communities in paintings rich with color and infused with a light that seems to glow from within. His works suggest a sense of calm, despite the challenges that this artist must have endured under apartheid. His international reputation was hard-fought and justly earned.¹

So says Christine Mullen Kreamer, PhD, Deputy Director & Chief Curator, National Museum of African Art, Smithsonian Institution, in affirmation of the artist's international status as a major African artist.

Sekoto was born in 1913 at the Lutheran Mission Station at Botshabelo, near Middelburg in Mpumalanga and died in Paris in 1993. Though less than a quarter of his artistic life was spent in South Africa, it was undoubtedly 'the richest creative period of his career, during which he sensitively captured the soul of such areas as Sophiatown, District Six and Eastwood' according to Lesley Spiro, one of the most authoritative writers on Sekoto to date.²

The three remarkable paintings by Sekoto on this auction were produced in Eastwood, near Pretoria, where he lived with his family from 1945 until his departure for Paris in 1947. According to Spiro, former Paintings Curator at Johannesburg Art Gallery and curator of Sekoto's first major museum retrospective:

The Eastwood period may represent the pinnacle of Sekoto's achievement. It was a time when he pushed his understanding of colour and form to new

heights, when he seemed to sharpen even further his already remarkable sense of mood and movement.³

With his lively curiosity, his interest in people and his keen observation, Sekoto was the ideal storyteller. Here the stage is set for a narrative to unfold. A statuesque woman sashays down the street perfectly balancing a bundle on her head and her baby on her back, the old man snoozes on the stoep, a dapper gentleman in a hat approaches at left and two women gossip at right, while a youth loiters by the shop window.

Spiro has remarked that, while Sekoto evoked more and more powerfully the soul of Africa, his work echoed increasingly the artistic sensibilities of Europe. The dramatic composition is bisected by a diagonal line that draws one's eye to centre-stage. Bright sunlight casts the scene in blocks of light and shade that emphasise the picture plane and figures are simplified and tonally modelled for sculptural effect – formal devices characteristic of a Modernist vision.

Clearly naturalistic detail was of less interest to the artist than evoking an atmosphere and communicating psychological content. The foreground figure of the dozing man suggests an atmosphere of afternoon languor permeating this place in which the artist clearly felt at home and at ease.

1 Email to Emma Bedford, 13 September 2011.

2 Lesley Spiro, *Gerard Sekoto: Unsevered Ties*, Johannesburg Art Gallery, Johannesburg, 1989, page 9.

3 Ibid, page 42.





260

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

A View of Hartebeespoort Dam

signed

oil on board

35 by 50 cm

R250 000 – 350 000



261

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

In the Cape Flats

signed

oil on canvas

54 by 65 cm

R160 000 – 200 000

PROVENANCE

Acquired from the artist's estate by the present owner's father.



262

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

A Group of Africans

signed

oil on canvas

50 by 65 cm

R150 000 – 200 000

PROVENANCE

Acquired from the artist's estate by the present owner's father.



263

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

River Bed, Limpopo Valley

signed

oil on board

34,5 by 50,5 cm

R200 000 – 300 000

PROVENANCE

Prof A E du Toit, rector of the University of Pretoria from 1929 to 1934.

It was in this period that he acquired this painting from the artist.



264

Jacob Hendrik

PIERNEEF

South African 1886-1957

Wynberg Transvaal

signed and dated Mei. 1948

watercolour over pencil

36 by 54 cm

R60 000 – 90 000

265

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

*A Malay Boy Playing a Guitar,
with a Duck in the Background*

signed and dated '28

charcoal

57 by 45 cm

R50 000 – 80 000



266

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

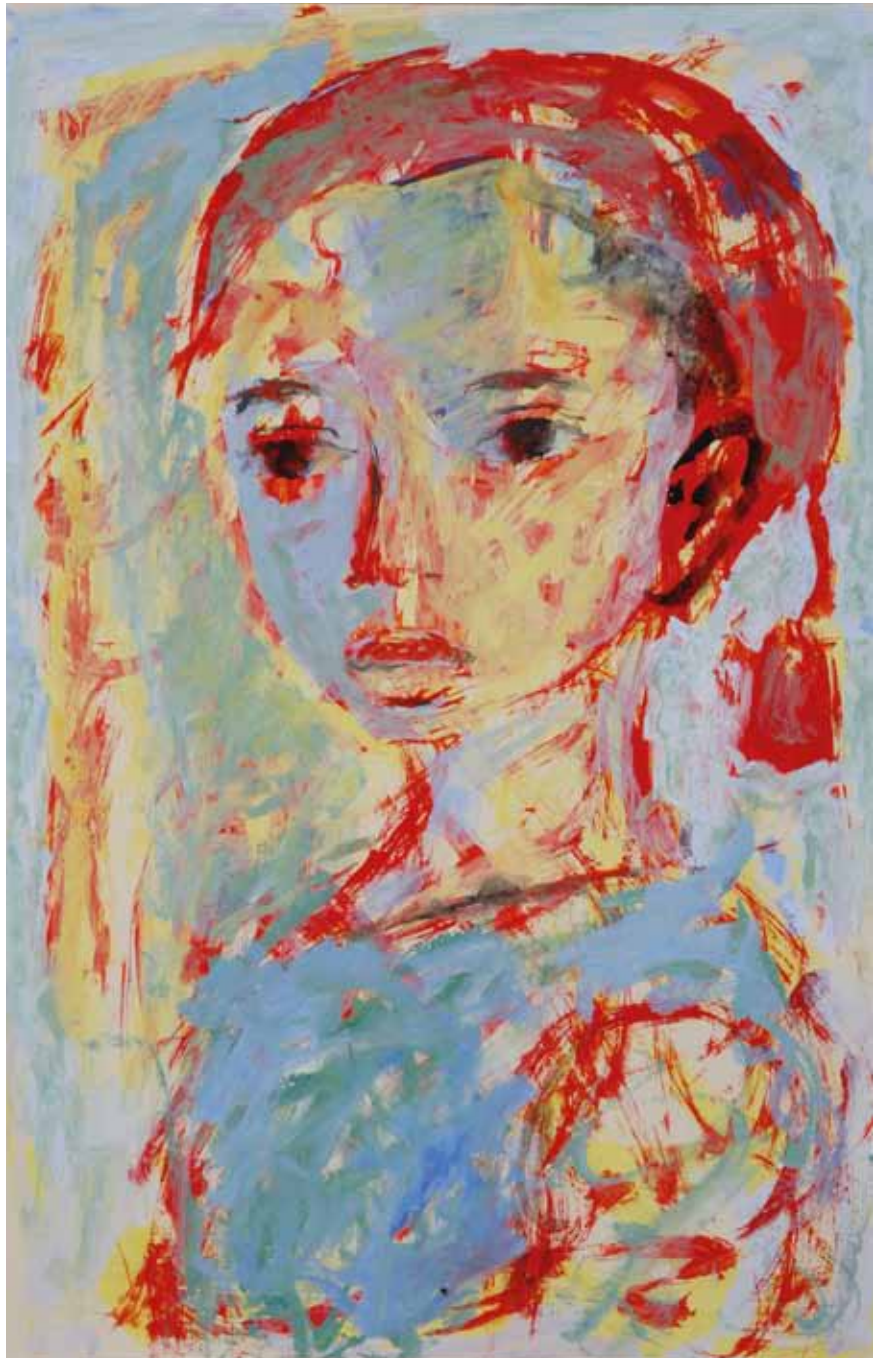
Portrait of a Young Girl

gouache on paper
48,5 by 31 cm

R120 000 – 180 000

PROVENANCE

Sold by Stephan Welz and Co
in association with Sotheby's,
Johannesburg, 7 May 2001, lot 469.





267

Irma

STERN

SOUTH AFRICAN 1894–1966

Gondolas

signed and dated 1959

gouache on paper

29 by 38 cm

R180 000 – 240 000

268

Irma

STERN

SOUTH AFRICAN 1894–1966

Venice Reflections

signed and dated 1957

oil on canvas

85 by 67,5 cm

R1 400 000 – 1 800 000



269

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

A Portrait of Guna

signed, dated '75 and inscribed with the title; signed and inscribed 'Wishing Guna a Happy Birthday, Love, Alexis.' on the reverse
oil on canvas
34 by 28,5 cm

R180 000 – 240 000

LITERATURE

cf. Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Africa, the Sun and Shadows*, Johannesburg, 2009, page 320, illustrated in colour.





270

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

A Reclining Nude

signed

oil on panel

47 by 69,5 cm

R600 000 – 800 000

271

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

A Still Life of Spring Flowers

signed and dated 1934
oil on canvas-board
42 by 33 cm

R60 000 – 90 000



272

Irma

STERN

SOUTH AFRICAN 1894–1966

Poinsettias

signed and dated 1934

oil on canvas

98,5 by 78 cm

R6 000 000 – 8 000 000

Poinsettias is undoubtedly one of the finest still-life paintings by Irma Stern ever to come to market. It clearly demonstrates why Stern is South Africa's most sought-after Modernist. In her authoritative monograph on the artist, Marion Arnold maintains:

Her still life paintings comprise some of her most sumptuous and sensual images. Here – in her depictions of objects – she fuses form and content, Modernist preoccupations with visual language, and social commentary on nature and material culture.¹

As one's eye traverses the lively surface, Stern's skill in engaging opposites to achieve a perfect balance, becomes apparent. Her sophisticated understanding of the properties of paint and sensitive use of colour are elucidated in Arnold's detailed comments on the painting:² Notice how Stern contrasts saturated and modulated reds and greens – the former in their intensity add a boldness of character while the latter, which are richly textured with tints and shades, contribute subtlety.

The bright, flame-red flowers lend a festive atmosphere while



the star-shaped leaf patterns are traced with elegant, fluid lines. The chromatic greys, where white is mixed with red and green to echo the saturated colours in the bracts and leaves, illuminate the painting with a freshness that sparkles. By contrast, the tertiary ochres and burnt sienna in the foreground anchor the work, providing a reassuring stability. This remarkable painting clearly demonstrates the artist's consummate skill in manipulating the formal media of her craft to achieve the most satisfying results. But more than that, one senses Stern's delight in the dramatic beauty of these flowers, the sensuous appeal of the fruit and her immeasurable joy in being able to capture those so eloquently with her brushes and paints.

¹ Marion Arnold, *Irma Stern: A Feast for the Eye*, Rembrandt van Rijn Art Foundation and Fernwood Press, Cape Town, 1995, page 125.

² *Ibid*, page 34.

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, 1995, page 33, illustrated.



273

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Drie Dennebome, Kenilworth

signed and dated 1970; signed and
inscribed with the title on the reverse
oil on board
48 by 37 cm

R90 000 – 120 000

LITERATURE

cf. Martin Bekker, *Gregoire Boonzaier*, Human
& Rousseau, Cape Town, 1990, page 41,
illustrated in colour.





274

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

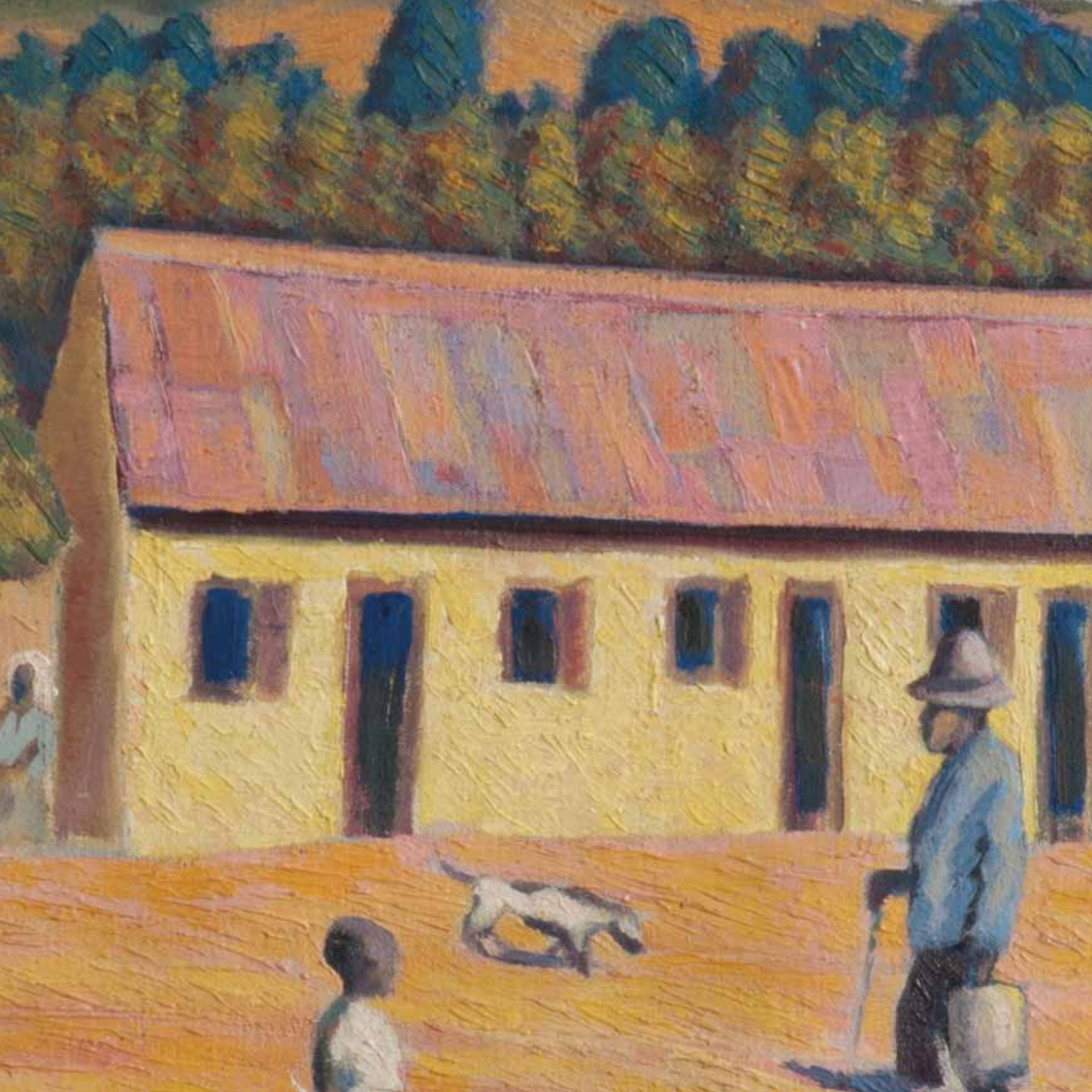
De Villiers Straat met Tafelbaai, Dist Ses

signed and dated 1980; signed and inscribed with
the title on the reverse

oil on canvas

39,5 by 49,5 cm

R120 000 – 180 000



275

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

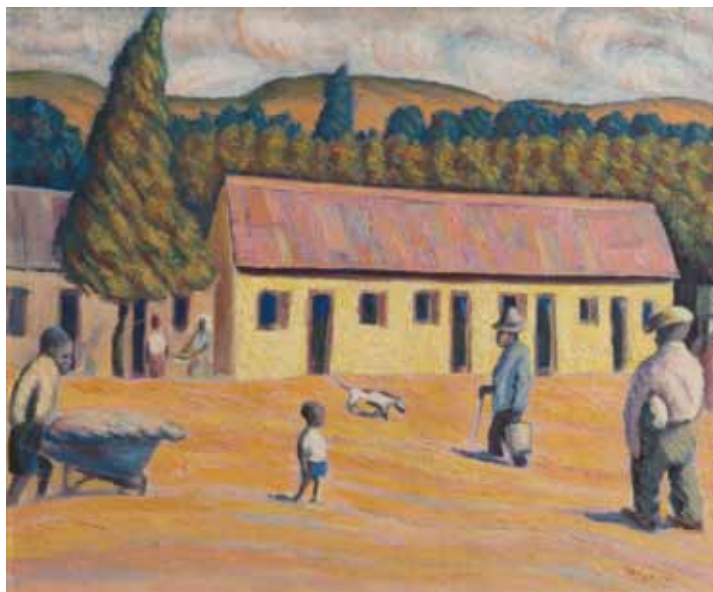
Yellow Rooms

signed

oil on canvas-board

44 by 54,5 cm

R3 000 000 – 4 000 000



After first arriving in Johannesburg in 1939, Sekoto was befriended by artists and enjoyed the support of several key people in the art world. Alexis Preller gave him his first tubes of oil paint. Judith Gluckman, recently returned from Paris, is likely to have had considerable influence on the way Sekoto painted as she initiated him into Western painting techniques, teaching him about the materials of oil painting and the use of brushes and palette knife.

In Cape Town, where he lived from 1942, he associated with members of the artistic community such as Gregoire Boonzaier and sculptors Lippy Lipschitz, Solly Disner and Emile Maurice. Through the influence of Walter Battiss, Sekoto's work was included in several exhibitions in the mid-40s organised by the Gainsborough Galleries that included New Group members and Maud Sumner, amongst others. Reviewing a New Group exhibition at the Argus Gallery in 1944, the critic for the *Rand Daily Mail* noted that Sekoto's 'canvases are good enough to attract favourable attention in their own right next to a hundred others by 20 of the Union's best painters.'¹

In 1945 Sekoto moved to Eastwood where, according to Lesley Spiro, the curator of Sekoto's first major retrospective exhibition, he produced some of his most masterful works.² She describes how his already adventurous palette expanded enormously and pinks, purples and greens became familiar colours in his paintings.³

While Sekoto was part of an educated elite, he never forgot his rural childhood in Botshabelo nor the memories of Ndebele herdboys in

Wonderhoek in the 1920s. Indeed, this painting of Eastwood evokes the bucolic charm of village life with its quiet, pastoral rhythms echoed in the repetition of trees and windows. The wide open spaces and the melange of soft colours create an arena in which the players act out their daily tasks.

The response to his first solo exhibition in 1947 was rapturous. *The Star* reporter enthused:

The painting community has for some years been interested in the work of Gerard Sekoto and they flocked to the opening yesterday afternoon at the Gainsborough Gallery of his first one-man show in Johannesburg. By the end of the afternoon Mr Sekoto had sold nine pictures, which by any standard means the beginning of a successful exhibition.⁴

1 Quoted in N Chabani Manganyi, *Gerard Sekoto: I am an African*, Wits University Press, 2004, page 40.

2 Lesley Spiro, *Gerard Sekoto: Unsevered Ties*, Johannesburg Art Gallery, Johannesburg, 1989, page 35.

3 Ibid, page 39.

4 *Star*, 23 July 1947, quoted in N Chabani Manganyi, op cit, page 45.

PROVENANCE

Sold by Sotheby Parke Bernet South Africa, Johannesburg, 31 October 1975, lot 215.



276

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Bringing in the Catch

signed

oil on canvas

54 by 65 cm

R180 000 – 240 000

PROVENANCE

Acquired from the artist's estate by the present owners father.

277

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

*A Still Life with Spring Flowers in a
Glass Vase*

signed

oil on canvas

54,5 by 44,5 cm

R120 000 – 160 000



278

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Composition with Lamps

signed and dated 1997;
inscribed with the title in
Afrikaans on the reverse
oil on board
39 by 28 cm

R50 000 – 70 000



279

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

A Still Life with a Samovar

signed and dated 1984

oil on board

30,5 by 24 cm

R60 000 – 90 000



280

Irma

STERN

SOUTH AFRICAN 1894–1966

A Still Life with Roses

signed and dated 1952

oil on canvas

78 by 78 cm

R4 000 000 – 6 000 000



'Drye roses put to the nose to smell do comforte the braine and the harte and quencheh Spirits' is the sage opinion offered in Ascham's Herbal published in 1550. Throughout time the rose has been celebrated for its incomparable beauty and delicate perfume with its praises sung by poets and lyricists. More than any other, it is the flower associated with love and tenderness.

Roses have featured in the Fine Arts and were favoured in Dutch seventeenth-century still life paintings, in particular for their symbolic significance. Irma Stern who was particularly passionate about flowers, no doubt selected these blooms for their splendour and their fragrance.

The flowers are clustered together in a generous arrangement that highlights their diversity. They may well include older, popular varieties like Comtesse Vandal (1932) with their peach-coloured petals and pale pink tips, as well as newer varieties such as Sutter's Gold (1950) with their coppery apricot tones and Confidence, a delicate pink hybrid which was awarded the gold medal at the Concours de Bagatelle in 1951.

Setting them in a terracotta-coloured vase against a blue-grey backdrop emphasises the magnificence of these exquisite blooms. One can just imagine their heady fragrance filling the room.





281

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Hieratic Mango

signed and dated '70

oil on canvas

61 by 77 cm

R600 000 – 900 000

EXHIBITED

Pretoria Art Museum, Arcadia Park, Pretoria, *Alexis Preller Retrospective Exhibition*, 1972, catalogue number 166.

LITERATURE

Esmé Berman and Karel Nel, *A Visual Biography Alexis Preller: Africa, the Sun and Shadows*, Johannesburg, 2009, page 300, illustrated.



282

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Sun Bathing

signed

oil on canvas

24,5 by 31 cm

R70 000 – 90 000



283

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

A Crowd

signed

oil on canvas laid-down on board

57,5 by 73 cm

R120 000 – 160 000

284

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

*An Abstract Nude with Flowers and
a Windmill*

signed

oil on canvas

59 by 48,5 cm

R120 000 – 160 000



285

Gerard

SEKOTO

SOUTH AFRICAN 1913–1993

The Washerwoman

signed

oil on canvas-board

39 by 29 cm

R2 000 000 – 3 000 000

After his arrival in Eastwood in 1945, Sekoto participated in several exhibitions including a group show entitled *Contemporary Art* at the Gainsborough Galleries in 1946. *The Star* critic noted:

The African painter, Sekoto, seems to be seeking his own path and finding it. There is a new feeling for form in his work (notably in the painting of the *Washergirl* and the huddled woman's figure in *Squatters*) that shows a development beyond the riotous and often beautiful colour for which his earlier work received lavish praise. This growing mastery of drawing suggests that his work may yet hold surprises.¹

Sekoto was a sympathetic observer of everyday life, ever vigilant and always ready to capture details with his pencil and paper. His skilled draughtsmanship, his bolder colours and his sense of strong composition focus all energy and intent on the task at hand – getting the washing done. Form and colour are simplified into large, almost abstract planes that emphasise the flatness of the canvas. By contrast, the exquisite painterliness of the hedge creates a foil for the woman at work and effectively screens out all background detail.

His mature mastery of colour as both a compositional device and an emotional register are evident here: the woman's red shirt, at the very heart of the painting, suggests warmth and ensures that her form advances against the receding cool tones of the background. The simplified elements of the painting lend the woman an iconic dignity, making her formally and metaphorically the steadfast, dependable woman at the centre of the image.

¹ 'Imagination on Canvas. Work of 18 artists on exhibition', *The Star*, 7.3.1946.

PROVENANCE

Sold by Sotheby Parke Bernet South Africa, Johannesburg, 31 October 1975, lot 214.







286

Gladys

MGUDLANDLU

SOUTH AFRICAN 1925–1979

A Woman Carrying Firewood

signed and dated 1961

gouache on card

33 by 55 cm

R80 000 – 120 000

287

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Man with a Stick

signed and dated 76

gouache

55 by 37,5 cm

R120 000 – 180 000

LITERATURE

Barbara Lindop, *Gerard Sekoto*, Bruce and Mark Attwood, Broedestroom Press, Johannesburg, 1988, page 284, illustrated in colour.



288

Paul

DU TOIT

SOUTH AFRICAN 1922–1986

A Wooded Landscape

signed

oil on canvas

68 by 47 cm

R50 000 – 70 000





289

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Red Roofs, Clouds and Table Bay

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

oil on board

31 by 41 cm

R150 000 – 200 000



290

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Cottages with a Cart

signed and dated 1967

oil on canvas laid-down on board

28 by 44,5 cm

R50 000 – 80 000

291

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

A Still Life with Jug, Bowl and Book

signed and dated 1948

oil on canvas

50 by 44 cm

R90 000 – 120 000

LITERATURE

cf. Lizelle Kilbourn (Ed) *50 Years | 500 Works. The Kilbourn Collection of South African Art*, Cape Town, 2011, page 121.



292

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

A Woman in a Black Corset

signed

oil on canvas

53 by 36,5 cm

R150 000 – 200 000





293

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Houses Napier

signed and dated 1959

oil on canvas

41 by 51 cm

R80 000 – 120 000

294

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

Adderley Street in the Rain

signed

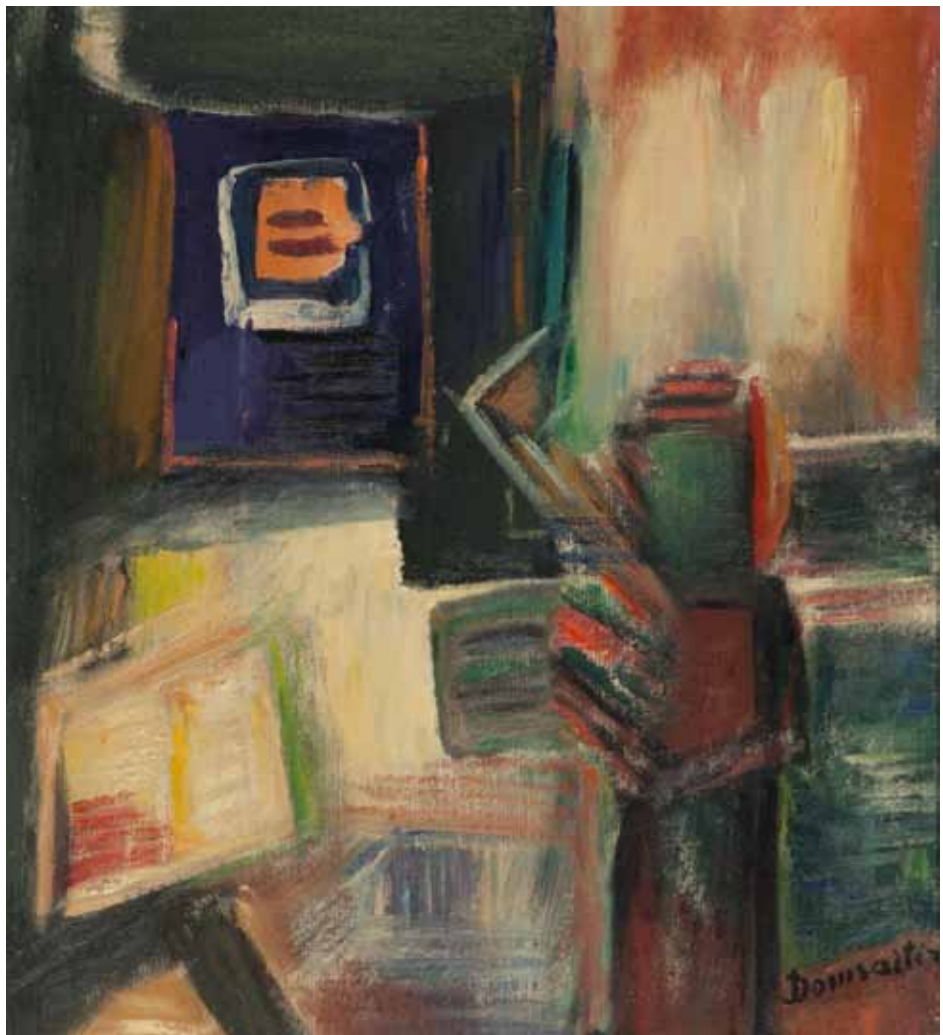
oil on canvas laid-down on board

54 by 48 cm

R50 000 – 70 000

PROVENANCE

A gift from the artist to the present owner.



295

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

*A Mother with Children in a
Landscape*

signed

oil on canvas

73 by 60,5 cm

R180 000 – 240 000

PROVENANCE

Acquired from the artist's estate by the
present owners father.



296

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

A Malay Woman

signed

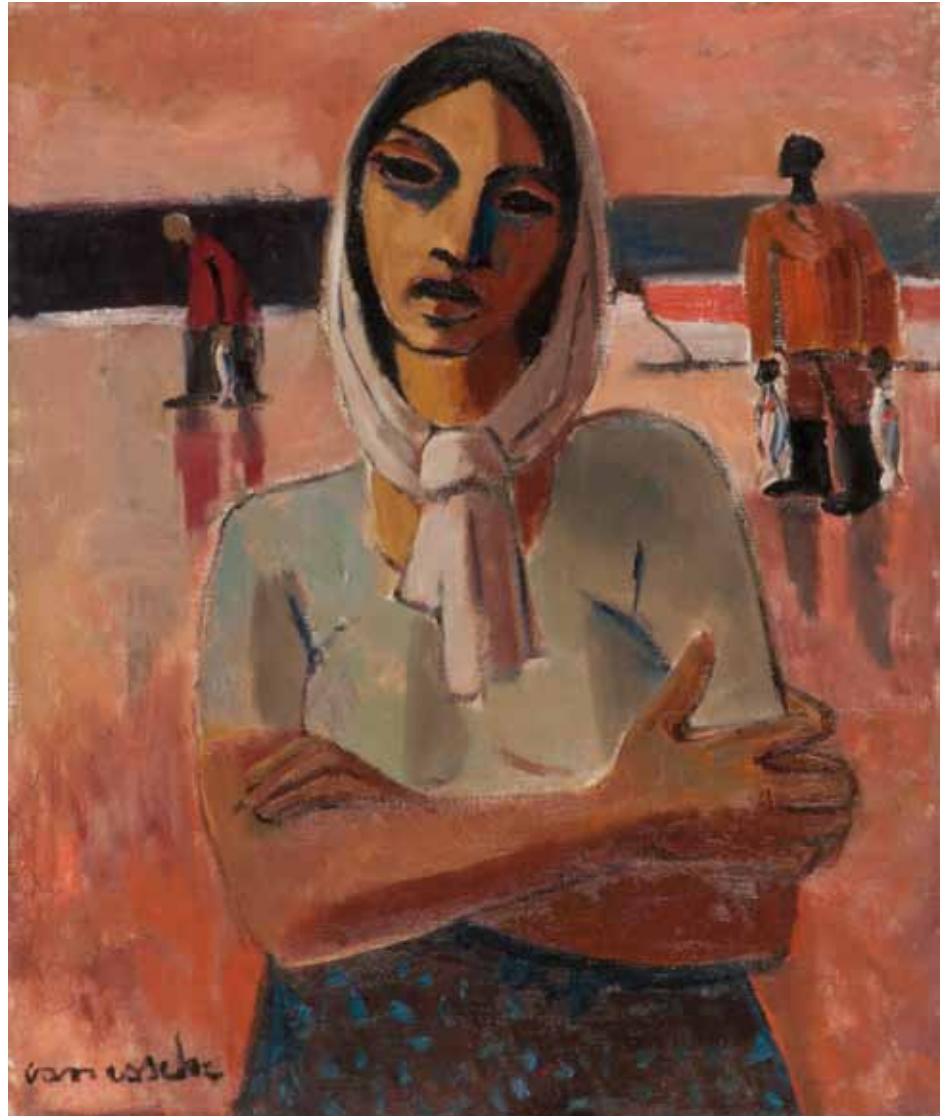
oil on canvas

65 by 54 cm

R160 000 – 200 000

PROVENANCE

Acquired from the artist's estate by the present owners father.



297

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

A Still Life of Hibiscus

signed and dated 1980

oil on board

40 by 27 cm

R60 000 – 90 000



298

Eleanor Frances
ESMOND-WHITE

SOUTH AFRICAN 1914–2007

The Bathers

signed
oil on canvas
60 by 40 cm

R200 000 – 300 000



299

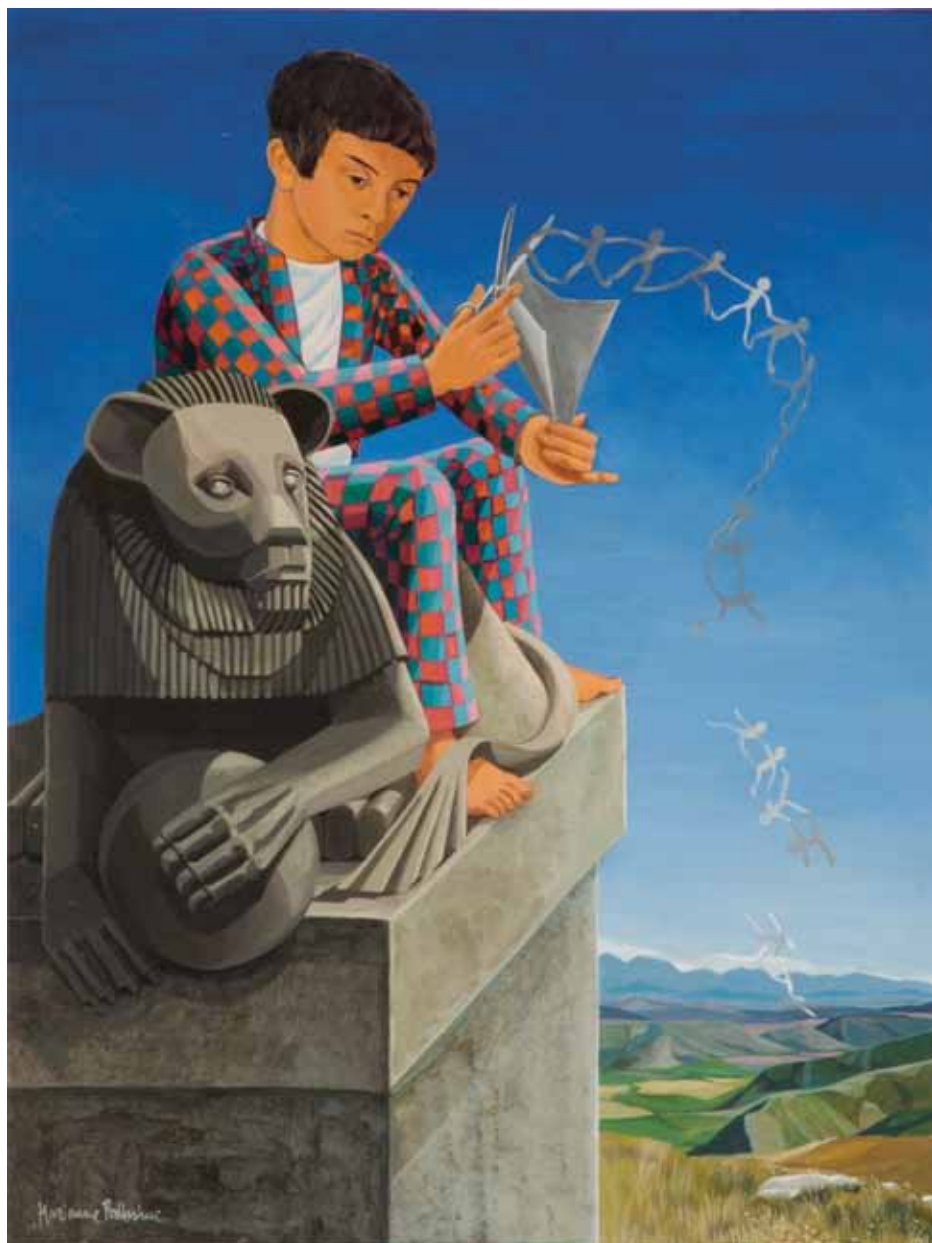
Marianne
PODLASHUC

SOUTH AFRICAN 1932–2006

Paper Dolls

signed
acrylic on board
74 by 56 cm

R30 000 – 40 000





300

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

An Open Air Concert

signed and dated 81

oil on board

33,5 by 43,5 cm

R90 000 – 120 000



301

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

A Still Life with Mushrooms and a Pumpkin

signed and dated 77

oil on canvas

40 by 49 cm

R60 000 – 80 000



302

John

MEYER

SOUTH AFRICAN 1942–

Berg Clouds

signed

oil on canvas

98 by 148 cm

R200 000 – 300 000



303

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Women Bathing

signed with the initials

oil on board

46 by 76,5 cm

R100 000 – 120 000

EXHIBITED

National Arts Festival, Grahamstown; South African National Gallery, Cape Town, 1986, Standard Bank Festival of the Arts Retrospective 'Images 1953–1986' Touring Exhibition, cat A13.

304

Nhlanhla

XABA

SOUTH AFRICAN 1960–

Endangered Pools

signed and dated '98

oil on canvas

103 by 134 cm

R80 000 – 120 000



305

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Climbing the Ladder

signed and dated 1996
oil on multi-media wood, plywood,
tin etc.

178 by 109 cm

R200 000 – 300 000



306

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

A Still Life of Daisies in a Vase

signed

oil on canvas laid-down on board

75 by 64 cm

R90 000 – 120 000



307

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

A Standing Nude

signed

oil on canvas laid-down on board

59 by 38 cm

R70 000 – 100 000





308

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

An Oxwagon in a Mountainous Landscape

signed

oil on board

37 by 59 cm

R50 000 – 70 000

309

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

An Abstract Composition

signed and dated 1970

acrylic on canvas

75,5 by 50 cm

R50 000 – 70 000



310

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

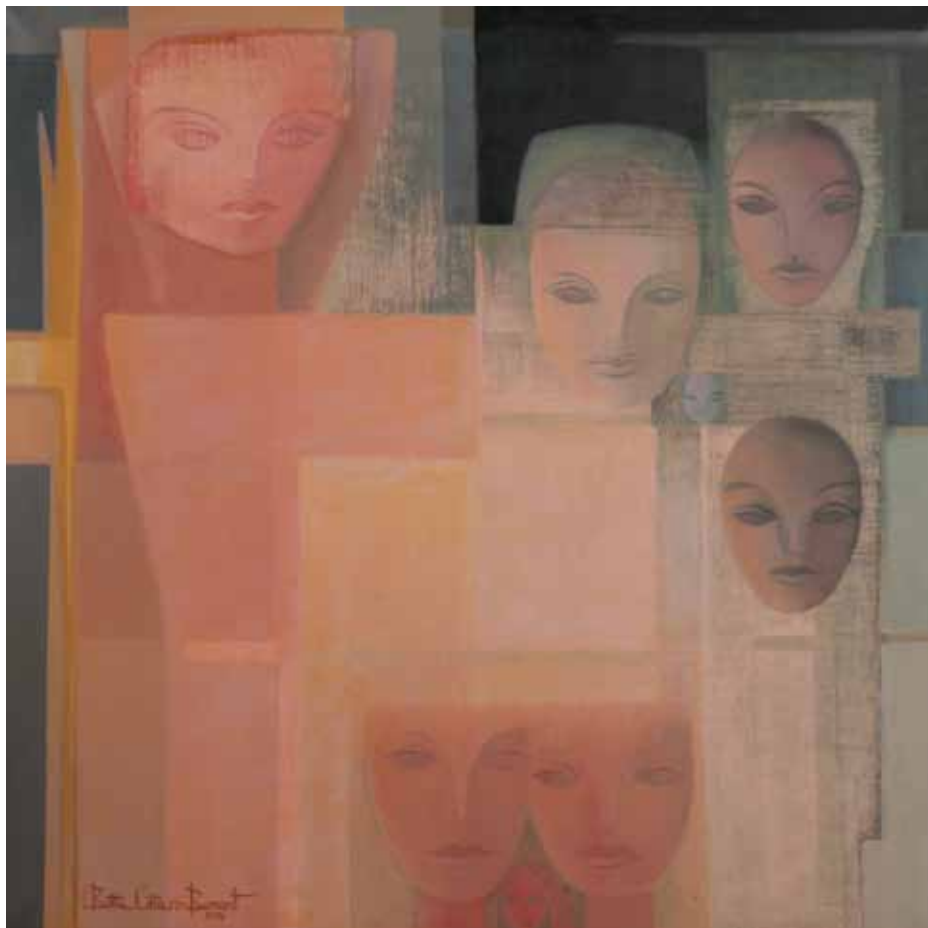
Voices from the Past

signed and dated 1974

oil on canvas

120 by 120 cm

R80 000 – 120 000



311

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Egrets in a Landscape

signed and dated 1981

oil on canvas

121 by 121 cm

R70 000 – 100 000





312

Carl Walter

MEYER

SOUTH AFRICAN 1965–

Golden Sunlight

signed with the initials and dated 2000; inscribed with the title on the stretcher

oil on canvas

59 by 79 cm

R50 000 – 70 000

313

Hennie (Hendrik Christiaan)

Niemann (Jnr)

SOUTH AFRICAN 1972–

A Still Life with Pomegranates

signed with initials and dated 09;
signed, dated 2009 and inscribed with
the title on the reverse

oil on canvas

60 by 50 cm

R50 000 – 80 000



314

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

The Cock Fight

signed and dated 68

acrylic on board

73,5 by 57,5 cm

R120 000 – 180 000



315

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Alberich in an Armchair

signed, dated 2008 and inscribed
with the title, the artists name and
the medium on the reverse

oil on canvas

60 by 60 cm

R70 000 – 100 000



316

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955–

The Proud Musician

signed and dated '93
collage and oil on paper
70 by 56 cm

R50 000 – 70 000



317

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955–

Dedicated to all Saxophone Players

signed and dated '93
collage and oil on paper
67 by 48 cm

R40 000 – 60 000



318

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

A Resting Man

signed and dated 70

acrylic on board

74 by 59,5 cm

R180 000 – 240 000



319

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938-1999

Loneliness

signed with the initials and

numbered 2/5

bronze

154 by 29 by 19 cm

mounted on a circular base

R200 000 – 300 000





320

George Velaphi

MZIMBA

SOUTH AFRICAN 1959–

Dice Players

signed and dated 86

acrylic on paper

69 by 103 cm

R50 000 – 80 000

321

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

A Totemic Form

bronze with verdigris patina
54 by 16 by 11 cm
mounted on a wooden base

R60 000 – 90 000





Two views of Lot 322

322

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

An Abstract Throne

signed and dated 1991

steel

62 by 55 by 50 cm

R70 000 – 90 000

323

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

When I'm Guitaring (LS 7912)

1979

signed

Msimbiti wood

237 by 36 by 35 cm

R600 000 – 800 000

EXHIBITED

Gallery 21, Johannesburg, 1979.



Two views of Lot 323



324

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Two Figures

signed

carved, painted and incised wood panel

45 by 61 cm

R120 000 – 160 000

325

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

A Striding Girl

signed with the initial L and
numbered V/X; inscribed with the title
under the base

bronze

52 by 22 by 17 cm

mounted on a wooden base

R150 000 – 200 000





326

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

A Reclining Figure

signed and dated 1999

bronze with verdigris patina

43 by 35 by 19 cm

R70 000 – 90 000

327

Cecil Edwin Frans
SKOTNES

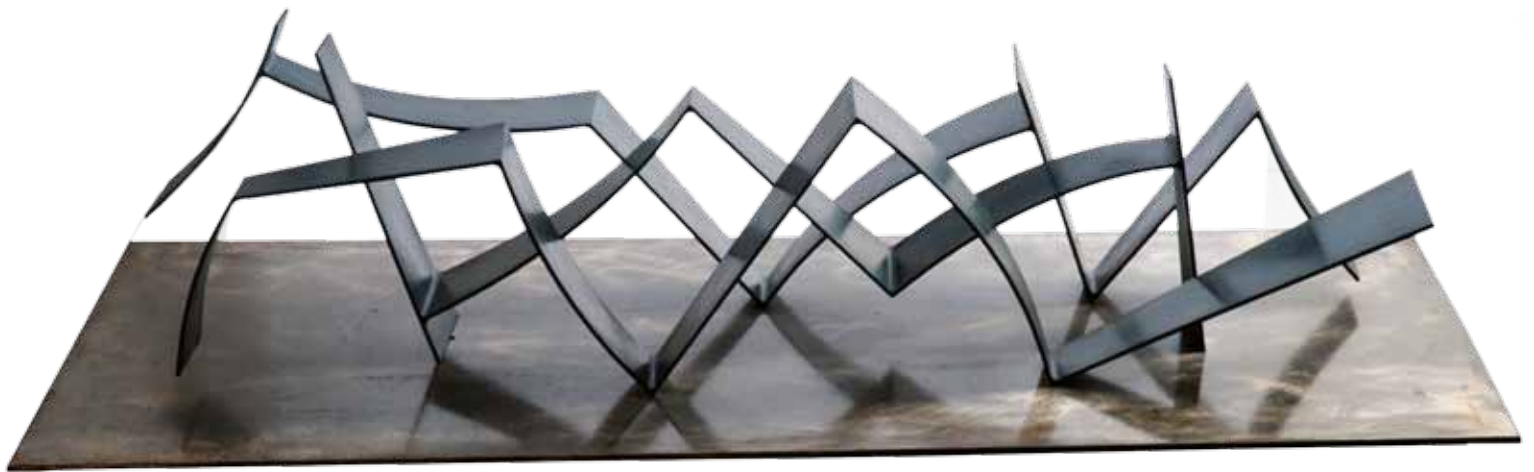
SOUTH AFRICAN 1926–2009

Two Figures

signed
carved, painted and incised wood
panel
91 by 90 cm

R300 000 – 500 000





328

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Three Reclining Forms

signed and dated 1976

steel

95 by 50 by 19,5 cm

R60 000 – 90 000



329

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

*A Standing Woman with Arms
Outstretched (LS 9005)*

signed; inscribed with the artists
name and title on a label under
the base

hardwood on a liquid steel base
152 by 58 by 22 cm

R300 000 – 500 000

330

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Night Figure II

signed and dated 1987; signed and
inscribed with the title on a label on
the reverse

carved, painted and incised wood
panel

102 by 80 cm

R350 000 – 500 000

PROVENANCE

The Goodman Gallery, Johannesburg.





331

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

The Return

signed, dated 94; inscribed with the title on the reverse

carved and painted wood panel

46 by 66,5 cm (formerly a diptych)

R80 000 – 120 000



332

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Ear, Nose & Throat

signed

oil on canvas

60 by 70 cm

R120 000 – 160 000



333

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Diary I

signed, marked AP, numbered 5/5 and inscribed with the title in pencil in the margin

drypoint with colour roll and chine colle

120 by 179 cm

R80 000 – 120 000



334

Durant Basi

SIHLALI

SOUTH AFRICAN 1935–2004

Abstract Forms

each signed, triptych

watercolour

185 by 122 cm, 119 by 98 cm, 119 by 98 cm (3)

R60 000 – 90 000



335

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

A Standing Man

signed

bronze

59,5 by 10 by 3 cm

mounted on a wooden base

R90 000 – 120 000





336

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

Mother and Child (LS 6902)

signed

wood with green oxide patina

102,5 by 20 by 36 cm

R350 000 – 450 000

EXHIBITED

Rand Afrikaans University,
Johannesburg, *Lucas Sithole
Retrospective Exhibition*, 15 August–31
August 1979.

Pretoria Art Museum, Pretoria, *Lucas
Sithole Retrospective Exhibition*,
12 September – 7 October 1979.

LITERATURE

F.F. Haengi, *Lucas Sithole, A
Pictorial Review of Africa's Major
Black Sculptor*, published by Gallery
21, Johannesburg, 1979, page 224,
illustrated.





337

Judith Seelawder

MASON

SOUTH AFRICAN 1938–

The Hatchling

signed

oil on canvas laid-down on board

76,5 by 100 cm

R60 000 – 90 000

338

Marlene

DUMAS

DUTCH/SOUTH AFRICAN 1953–

*A Portrait of a Young Nelson
Mandela*

signed, dated 2008 and numbered
169/250 in pencil

lithograph

sheet size: 44,5 by 34,5 cm

R60 000 – 80 000



339

Simon Patrick
STONE

SOUTH AFRICAN 1952–

Three Women

signed; signed, dated 2008 and
inscribed with the title on the reverse
oil on board
95 by 73 cm

R50 000 – 70 000





340

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

I am Listening (LS 3437)

signed; inscribed with the title,
medium and number on a label under
the base

olivewood on a liquid steel base
51 by 10 by 10 cm

R150 000 – 250 000



341

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Two Women and Birds Under a Tree

signed and dated 94
carved, painted and incised wood
panel

105,5 by 58 cm

R70 000 – 90 000





342

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

The Guardian, Love Burning

signed; inscribed with the title on the reverse

carved, painted and incised wood panel

57 by 76 cm

R70 000 – 100 000



343

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Abstract Form

painted steel

160 by 125 by 77 cm

mounted on a steel base

R300 000 – 400 000





344

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Fertility

signed

carved, painted and incised wood panel

74,5 by 122 cm

R100 000 – 120 000



345

Jabulane Sam **NHLENGETHWA** in collaboration with Robert Griffiths **HODGINS**

SOUTH AFRICAN 1955–

A Cigar Smoker

signed and dated '08; signed and dated '08 and inscribed 'After our 2007 Art on Paper Collaboration with Robert Hodgins, we did four more images two of which I signed and handed over to him.

These are the two he couldn't sign. I 'A Cigar Smoker' II 'Impersonator'.

oil and collage on canvas

60 by 84 cm

R100 000 – 140 000

End of Sale