



The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 6 February - 8pm

## **Important Furniture and South African Art**

**Lots 451-676**

OPPOSITE

Lot 480 Pieter Naudé, *Jaffa*



451

**An English oak press cupboard, late 17th century**

the rectangular top with carved foliate frieze, above a pair of foliate panels flanked by a pair of turned columnar pendants carved with a date and initials, the lower section with a pair of heraldic panelled doors enclosing a shelf, on stile feet, *restorations and replacements*, 169cm high, 140cm wide, 58cm deep

R40 000 – 60 000



detail

452

**A Regency rosewood  
chiffonier, circa 1810**

in the manner of Gillows, the rectangular top above a recessed frieze drawer centred with ribbon, berry and foliate carving, a pair of panelled doors below enclosing a shelf flanked by acanthus-carved corbels, on bun feet, *96cm high, 93cm wide, 37cm deep*

R12 000 – 15 000



detail



452

453

**A Regency rosewood  
card table**

the gadrooned D-shaped top above a raised and on a tapering incurved support, on a shaped platform base with paw feet and castors, *restorations, 73cm high, 90cm wide, 45cm deep*

R15 000 – 20 000



454

454

**A Regency rosewood and  
brass-inlaid centre table**

the circular top with gadrooned border above a ring-turned lobed column, on a triangular base with conforming borders, bun feet and brass castors, *restorations, 72cm high, 91cm diameter*

R10 000 – 15 000



455

**A Regency rosewood centre table**  
the circular top above a hexagonal column,  
on a triform base with paw feet, on *later*  
castors, 76cm high, 130cm diameter

R25 000 – 35 000



detail



456

**A Victorian mahogany partners' pedestal desk**  
the moulded rectangular top inset with a gilt-tooled brown  
leather writing surface above three frieze drawers, each  
pedestal with an arrangement of graduated drawers, on a  
plinth base with castors, *73,5cm high, 183cm wide, 105cm deep*

R45 000 – 50 000



457

457

**A Dutch marquetry display cabinet,  
19th century**

the arched top above a pair of conforming glazed doors enclosing two shaped shelves above a pair of drawers and one long drawer, on S-shaped supports joined by a wavy-shaped stretcher, on bun feet, *restorations*, 132,5cm high, 208cm wide, 40cm deep

R50 000 – 70 000

458

**A bird's-eye maple and walnut  
occasional table, late 19th century**

oval, the quarter-veneered top with rosewood crossbanding, turned legs on gilt-metal leaf-and-berry capped feet, 76cm high, 90cm wide

R6 000 – 8 000

459

**A walnut centre stand carved in  
the figure of a satyr, probably  
Italian, late 19th century**

the smiling winged figure dressed in a waistcoat and jacket, his right hand holding a circular tray, his left arm resting on the back of his horned head, standing on a pedestal carved with garlands of flowers, raised on three paw feet, *restorations*, fitted with a *later* patinated metal bowl, 110cm high

R6 000 – 8 000



459





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460

**A pair of giltwood mirrors**

rectangular, each surmounted by a pair of birds perched on scrolling foliage issuing from an urn, with pendant cone finials, *restorations*, 110cm high, 60cm wide (2)

R25 000 – 30 000



461

**An important Colonial Dutch satinwood, tulipwood, ebony and kingwood parquetry side table, 18th century**

the rectangular top centring an oval panel with corner spandrels outlined in banding and decorative stringing, the edge and sides in parquetry, above the fluted frieze centring an inset vignette of sailing ships in a bay, banding and corner paterae, on square tapering legs, *restorations, 72,5cm high, 93,5cm wide, 56,5cm deep*

**R200 000 – 250 000**

cf. A similar table is in the Study at Groot Constantia homestead (no 36 in the inventory), and was damaged during the fire in 1925 in which the vignette drawing was destroyed.

A similar example was sold in Cape Town, The Herbert Prins Collection, 21 October 1997, lot 78.



detail



detail

462

**A Cape teak, cedarwood and inlaid armoire, 18th century**

the moulded hood above a pair of panelled doors headed by flowerhead motifs, enclosing four shelves and three drawers, the lower section with three graduated panelled drawers, the whole with bands of ebony, yellowwood, tulipwood, stinkwood and ivory inlay, with panelled sides, on bun feet, 232cm high, 122,5cm wide, 58cm deep

R500 000 – 600 000

**PROVENANCE**

The De Villiers family, Landskroon, and thence by descent



463

**A Cape stinkwood armoire,  
late 18th / early 19th century**

the moulded arched hood with shaped cresting carved with scalework flanked by foliage above a pair of panelled doors enclosing four shelves and two drawers, three graduated linenfold long drawers below, with panelled sides, on later ogee feet, *restorations*, 269cm high, 172cm wide, 70cm deep

**R300 000 – 400 000**

**PROVENANCE**

The Van Blommestein family, and thence by descent

**LITERATURE**

Michael Baraitser and Anton Obholzer, *Cape Antique Furniture*, Struik, Cape Town, 2004, page 254, illustration number 1079

464

**A Cape stinkwood rusbank,  
mid 19th century**

the back with plain and split splats, riempie seat, downcurved arms, on turned baluster legs, 188cm wide

**R6 000–8 000**

**LITERATURE**

Michael Baraitser and Anton Obholzer, *Cape Country Furniture*, Struik, Cape Town, 1978, page 133, illustration number 455



463



465



468



469

465

Arnold Marc **GORTER**

DUTCH 1866-1933

*Cattle Watering at the Vordense Beek*

signed

oil on canvas

68,5 by 88,5cm

**R25 000 – 35 000**

466

John **PIPER**

BRITISH 1903-1992

*Blenheim Gates*

signed and numbered 9/75 in pencil in

the margin

etching in colour

44 by 66cm

**R10 000 – 12 000**

LITERATURE

Orde Levinson, *Eightieth Anniversary Portfolio*,

printed at Kelpra Studio, London, by Chris

Prater in 1983

467

John **PIPER**

BRITISH 1903-1992

*Lower Brockhampton*

signed and numbered 9/75 in pencil

in the margin

screenprint in colour

45,5 by 66cm

**R10 000 – 12 000**

LITERATURE

Orde Levinson, *Eightieth Anniversary Portfolio*,

printed at Kelpra Studio, London, by Chris

Prater in 1983

468

Bernard **DUNSTAN**

BRITISH 1920-

*Nude Seated on Bed*

signed with the artist's initials; inscribed with

the artist's name and address on the reverse

of the frame

oil on board

24 by 19cm

**R12 000 – 16 000**

469

Bernard **DUNSTAN**

BRITISH 1920-

*Nude Lying on Bed*

signed with the artist's initials; inscribed with

the artist's name and title on the reverse

oil on board

30 by 34,5cm

**R15 000 – 20 000**

470

Victor **PASMORE**

BRITISH 1908-1998

*Three Images, 1977*

signed with the artist's initials

paint and gravure on board

40 by 40cm

**R40 000 – 60 000**

PROVENANCE

The Everard Read Gallery, Johannesburg

470



471

David HOCKNEY

BRITISH 1937-

*Yves Marie*

signed, dated 74 and numbered 6/75 in pencil in the margin  
lithograph on buff Rives BFK paper  
74,5 by 55cm

**R25 000 – 35 000****LITERATURE**

*David Hockney Prints 1954-1977*, The Scottish Arts Council and Midland Group in association with Petersburg Press, 1979, no 159

*David Hockney Prints 1954-1995*, Museum of Contemporary Art, Tokyo, 1996, no 156

471



472



472

Louis LE BROCQUY

IRISH 1916 -

*The Táin, Portfolio 3*

six lithographic brush drawings from the original set of twelve, the entire edition consisting of three different sets of twelve lithographic drawings, each being limited to seventy copies and one artist's proof, these numbered 68/70, printed in Dublin by Frank O'Reilly in 1969, including: 27 A flock of birds, 28 Pigs, 30 Leaping wolfhound, 32 Cow and calf, 33 The bull of Cuailnge and 34 Lion, each signed, dated 1969, and numbered in pencil in the margin, in original portfolio sheet size: 37,5 by 53,5cm

**R40 000 – 60 000**

The *Táin* portfolios were made in 1968-69 by Louis le Brocqy to illustrate Thomas Kinsella's inspired translation of the *Táin Bo Cuailnge*, the dramatic record of Ireland's proto-historic past and the centrepiece of the eighth-century Ulster cycle of heroic tales. The book was commissioned and designed by Liam Miller, to be published by Dolmen Press, Dublin 1969 and 1985 and by Heimeran Verlag, Munich 1976. It is now in its 17th printing by the Oxford University Press, London and New York.



473

473

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853-1936

*A Double Range in the Langebergen  
(Riversdale)*

signed and dated 1912; signed, dated  
and inscribed with the title on the  
reverse

oil on canvas  
19 by 34cm

**R30 000 – 40 000**



474

474

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853-1936

*The Keurbooms River, Knysna*

signed and dated 1923; signed, dated  
and inscribed with the title on the  
reverse

oil on canvas  
47 by 67cm

**R150 000 – 200 000**

475

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868-1941

*A View of the Hex River*

signed  
oil on canvas  
44 by 59,5cm

**R300 000 – 500 000**

**PROVENANCE**

A gift from the artist to his godson, Gerhard  
Krone, and thence by descent

Following the record-breaking R1 559 600  
achieved for a Hugo Naudé on Strauss &  
Co's Johannesburg sale in November 2011,  
a number of brilliant paintings by the artist  
have emerged, tracing his travels and interests  
that ranged from South Africa to the Holy  
Land. Foremost amongst these are paintings  
from the Krone collection, the family who  
pioneered brandy distillation and wine  
making on one of the oldest family-owned  
wine estates in South Africa, Twee Jonge  
Gezellen, dating back to 1710.

Son of a farming family in Worcester, the  
budding artist's talent was recognised by  
Olive Schreiner who helped him to gain  
admission to the prestigious Slade School



in London, where he obtained a thorough grounding in art before going on to the Kunst Akademie in Munich to specialise in portraiture.

However, it was the experience of spending the following year – 1895 – painting with members of the Barbizon Group in the Fontainebleau Forest outside Paris that was to have the most profound influence on the

development of his characteristic and much-loved landscapes.

Artists such as Jean-Baptiste Camille Corot and Jean-François Millet were seminal in the development from Romanticism to Impressionism in that they turned away from heroic images, favouring natural scenes as their subjects rather than merely as backdrops to dramatic events.

Like them, Naudé was inspired to paint directly from nature. And it is this practice that gives his best paintings their authenticity and freshness. The majestic mountains articulated by sunlight and shade, the bright river banks and cool flowing water framed by elegant trees not only attest to Naudé's acute powers of observation but also confirm his great skill as a painter of vivid and pleasing compositions.



476

Frans David **OERDER**

SOUTH AFRICAN 1867-1944

*A Washerwoman*

signed with the artist's initials

oil on canvas

36 by 32cm

**R45 000 – 60 000**

477

Frans David **OERDER**

SOUTH AFRICAN 1867-1944

*Three East African Boys*

signed

oil on canvas

31,5 by 38cm

**R50 000 – 70 000**

478

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885-1942

*Cape Mountain Landscape with Vlei*

signed

oil on canvas

55 by 84,5cm

**R30 000 – 50 000**

479

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885-1942

*Mountain Landscape*

signed

oil on canvas

31 by 46cm

**R20 000 – 30 000**



476



479



480

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Jaffa*

signed

oil on board

29 by 39,5cm

R250 000 – 350 000

**PROVENANCE**

Mr and Mrs 'Cope' Krone, and thence  
by descent



481

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868-1941

*A Cape Homestead*

signed

oil on card

25,5 by 35,5cm

R200 000 – 300 000

Noted architectural historian, Dr Hans Fransen, describes this Cape homestead with its half-hipped roof ends as mid nineteenth century Peninsula style.<sup>1</sup> Located to the east of the mountains, with Devil's Peak directly behind it and partly obscuring Table Mountain, the homestead would probably have been in Mowbray or Observatory. Hugo Naudé would have spent some time in this area given that his father-in-law, Dr J Brown, lived in Mowbray.

In the opinion of Dr Helen Robinson, Cape historian and author of the recently published *The Villages of the Liesbeeck*,<sup>2</sup> the homestead may well be Malta Farm. This conclusion was arrived at largely by a process of elimination and because the homestead was an as yet unspoilt example of the mid nineteenth century Cape vernacular. Unlike most other houses in the area, the thatching on Malta Farm's roof was drawn down over the hipped end, as it is depicted here.

Malta Farm, located along the Liesbeeck, was originally called Uitkyk, when owned by Jan van Riebeeck. Observatory traces its origins to the Koornhoop Colony land grant in 1657, which made land in the Liesbeeck River valley available to officials from the Dutch East India Company.

It's possible that Naudé saw some of the many paintings that his contemporary, Pieter Wenning, painted of this landmark farm. However, Naudé gives this painting his own inimitable touch – the air seems fresh, the light sparkles and the garden erupts with blue hydrangeas, confirming that it must have been painted in mid summer.

1. Hans Fransen in an email to Emma Bedford, 26 November 2011
2. Helen Robinson, *The Villages of the Liesbeeck: From the Sea to the Source*, Houghton House, Wynberg, 2011

482

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885-1942

*Landscape with Mountains*

signed  
oil on canvas  
30 by 49cm

**R18 000 – 24 000**



482

483

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885-1942

*Landscape with Cottage*

signed  
oil on canvas  
31 by 46cm

**R20 000 – 30 000**



483

484

Tinus (Marthinus Johannes)

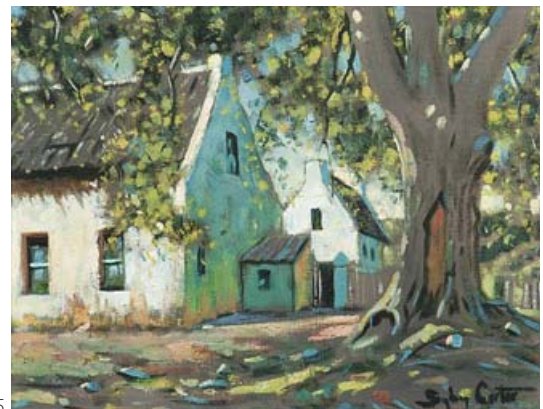
**DE JONGH**

SOUTH AFRICAN 1885-1942

*A Cottage in a Clearing*

signed  
oil on canvas  
30 by 49cm

**R20 000 – 30 000**



485

485

Sydney **CARTER**

SOUTH AFRICAN 1874-1945

*Cape Houses in the Shade*

signed  
oil on canvas laid down on board  
34 by 45cm

**R15 000 – 20 000**

486

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868-1941

*The Palmiet River*

signed

oil on card

29 by 44,5cm

**R120 000 – 180 000**

487

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Kleinmond Seascape*

signed

oil on card

25,5 by 35cm

**R90 000 – 120 000**

**PROVENANCE**

Mr and Mrs 'Cope' Krone, and thence  
by descent



488

Tinus (Marthinus Johannes)

**DE JONGH**

SOUTH AFRICAN 1885-1942

*A View of the Coast, Cape*

signed

oil on canvas

30 by 49cm

**R20 000 – 30 000**



488

489

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Sandwal langs Breerivier*

signed

oil on canvasboard

23 by 33cm

**R60 000 – 80 000**

The reverse bears a National Gallery of South Africa label inscribed with the title



489

490

Maurice

**MENARDEAU**

SOUTH AFRICAN 1897-1977

*The Hex River Valley*

signed

oil on board

43 by 52cm

**R8 000 – 10 000**



491

491

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

*The Hex River*

signed

oil on card

22,5 by 29cm

**R60 000 – 80 000**

**PROVENANCE**

Edgar Bold, and thence by descent

Edgar Bold was a prominent producer and director in South Africa's growing film industry. His films include *Jock of the Bushveld*, the Albert Schweitzer film *Lambarene*, *Fiela se Kind*, *Taxi to Soweto*, and the record-breaking Leon Schuster hits *There's a Zulu on my Stoep* and *Panic Mechanic*. His television hits include *The Story of an African Farm* and the award-winning *1922*.



492

492

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

*Snow-capped Mountains*

signed and dated 14

oil on board

31 by 46cm

**R60 000 – 80 000**

**PROVENANCE**

Edgar Bold, and thence by descent



493

493

Pieter Hugo **NAUDÉ**

SOUTH AFRICAN 1868-1941

*Winter Landscape*

signed

oil on card

19 by 28cm

**R50 000 – 70 000**

**PROVENANCE**

Edgar Bold, and thence by descent

494

Walter Gilbert **WILES**

SOUTH AFRICAN 1875-1966

*Pine Trees, Worcester Valley*

signed

pastel

33,5 by 49cm

**R8 000 – 12 000**

495

Allerley **GLOSSOP**

SOUTH AFRICAN 1870-1955

*Bringing in the Police Ponies, 'Zacha's Nek'*

signed; signed and inscribed with the title

on a label on the reverse

oil on board

24 by 34,5cm

**R8 000 – 10 000**



495

496

Allerley **GLOSSOP**

SOUTH AFRICAN 1870-1955

*Devil's Peak*

signed with artist's initials

oil on board

49 by 67cm

**R10 000 – 12 000**



498

497

Allerley **GLOSSOP**

SOUTH AFRICAN 1870-1955

*Mountainous Landscape with Cattle Grazing*

signed

oil on canvas laid down on board

44,5 by 74,5cm

**R8 000 – 10 000**

498

Pieter Willem Frederick **WENNING**

SOUTH AFRICAN 1873-1921

*Forest Scene with Bluegum Tree*

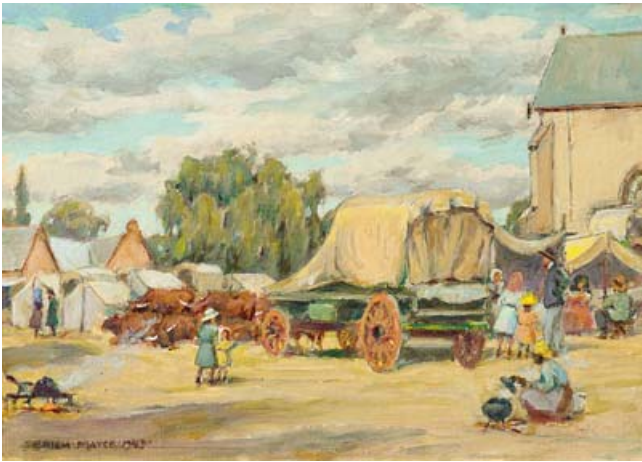
oil on board

36 by 30cm

**R120 000 – 160 000**

Accompanied by a letter of authenticity from  
the Pretoria Art Museum, dated 20 July 1971





499

499

Ernst Karl Erich  
**MAYER**

SOUTH AFRICAN 1876-1960

*Nagmaal in Rustenburg*

signed and dated 1949

oil on card

17 by 24,5cm

**R12 000 – 16 000**



503

503

Edward  
**ROWORTH**

SOUTH AFRICAN 1880-1964

*The Old Mill*

signed and dated 1952

oil on canvas

60 by 85cm

**R12 000 – 16 000**

500

Ernst Karl Erich  
**MAYER**

SOUTH AFRICAN 1876-1960

*A Kraal*

signed and indistinctly dated 1943

watercolour

13,5 by 21cm

**R4 000 – 6 000**

501

Ernst Karl Erich  
**MAYER**

SOUTH AFRICAN 1876-1960

*Landscape*

signed and dated 1943

watercolour

14 by 24cm

**R4 000 – 6 000**

502

Sydney  
**CARTER**

SOUTH AFRICAN 1874-1945

*Landscape with a River*

signed

oil on canvasboard

29 by 34cm

**R8 000 – 10 000**

504

Edward  
**ROWORTH**

SOUTH AFRICAN 1880-1964

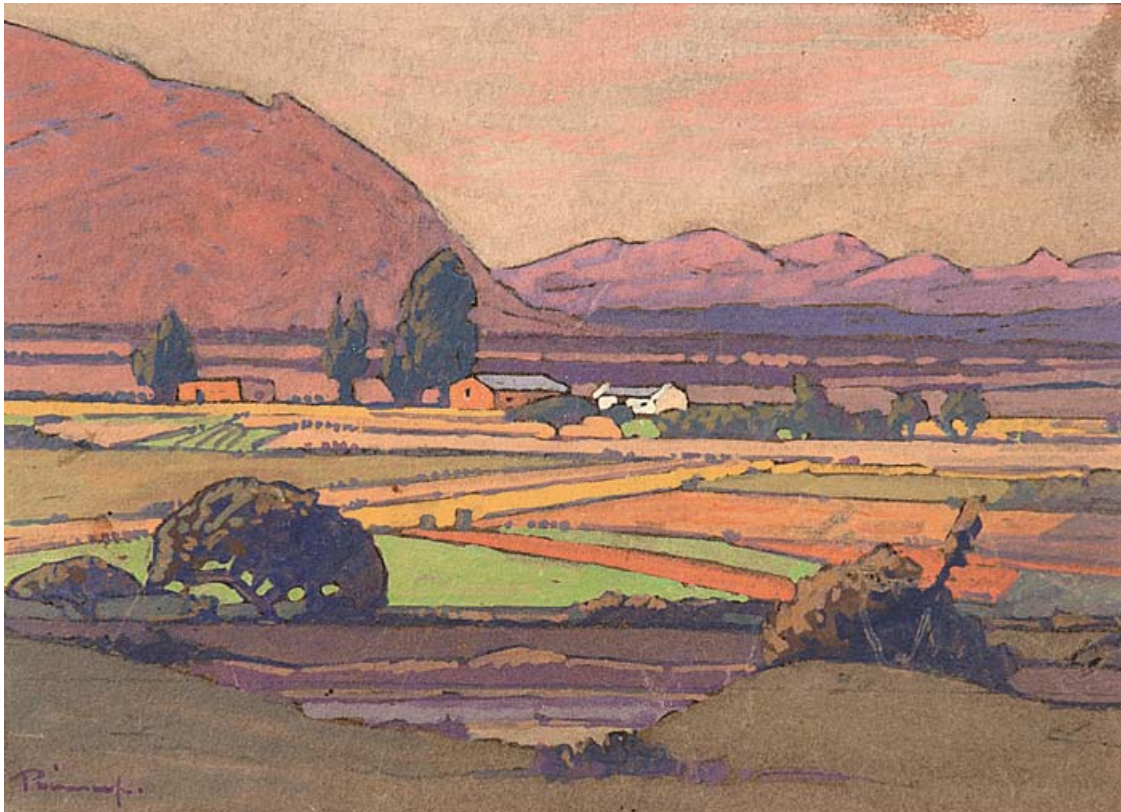
*Cape Dutch Homestead*

signed

oil on canvas

70 by 91cm

**R8 000 – 12 000**



505

505

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886-1957

*The Magaliesberg*

signed  
casein on card  
13,5 by 19cm

**R60 000 – 90 000**

506

Florence Louise Josephine **ZERFFI**

SOUTH AFRICAN 1882-1962

*Still Life with Flowers and Pomegranates*

signed and dated 1956  
oil on canvas  
60 by 50cm

**R8 000 – 12 000**

507

Alice **TENNANT**

SOUTH AFRICAN 1890-1976

*Proteas*

oil on canvas  
37,5 by 47,5cm

**R8 000 – 12 000**

**PROVENANCE**

Sold: Mostertsdrift, Stellenbosch, August  
1996, lot 515



508

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886-1957

*The Golden Gate*

signed

oil on canvas

76 by 91 cm

**R2 800 000 – 3 500 000**

Sold: Sotheby Parke Bernet, Johannesburg,  
3 November 1976, lot 127

**PROVENANCE**

Mrs E Sachar

**LITERATURE**

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



509

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Extensive Landscape*

signed and dated 21

oil on canvas

44,5 by 60cm

R300 000 – 500 000

510

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886-1957

*A House in the Transvaal*

signed; signed, dated Aug 1945, and inscribed 'To Mona from Henri' on the reverse

oil on board

17 by 21,5cm

**R40 000 – 60 000**

**PROVENANCE**

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



510

511

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Bruges, Quai du Pont de la Clef*

signed, dated Nov 1925 and inscribed with the title

watercolour and charcoal

46 by 30cm

**R12 000 – 16 000**

512

Reginald Ernest George

**TURVEY**

SOUTH AFRICAN 1882-1968

*Landscape with a Dam*

signed

oil on card

30 by 39cm

**R10 000 – 15 000**



512

513

Pranas

**DOMSAITIS**

SOUTH AFRICAN 1880-1965

*Landscape with Houses*

signed

oil on board

44 by 57cm

**R40 000 – 60 000**

514

Florence Louise Josephine

**ZERFFI**

SOUTH AFRICAN 1882-1962

*Quarry*

signed and dated 43; inscribed  
with the artist's name and title on  
the reverse

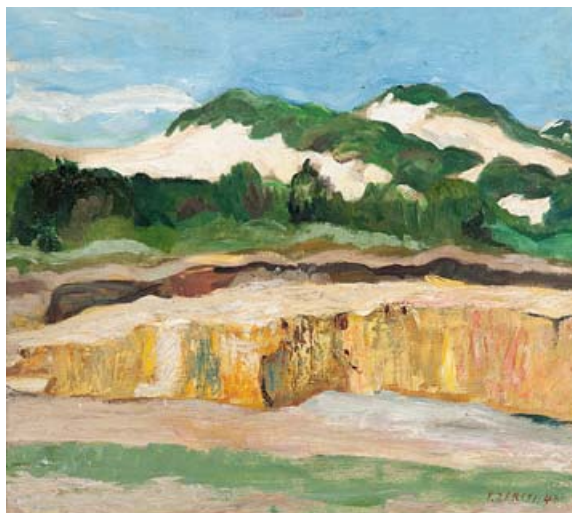
oil on board

38 by 43cm

**R8 000 – 10 000**



513



514



515

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886-1973

*Houtdraers*

signed

oil on canvasboard

39,5 by 50cm

**R300 000 – 500 000**

**PROVENANCE**

Acquired from the artist and thence by descent

**EXHIBITED**

South African National Gallery, Pretoria Art Museum and Johannesburg Art Gallery, *Maggie Laubser: Retrospective Exhibition*, 1969

**LITERATURE**

Dalene Marais, *Maggie Laubser, her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, page 287, catalogue no 1154

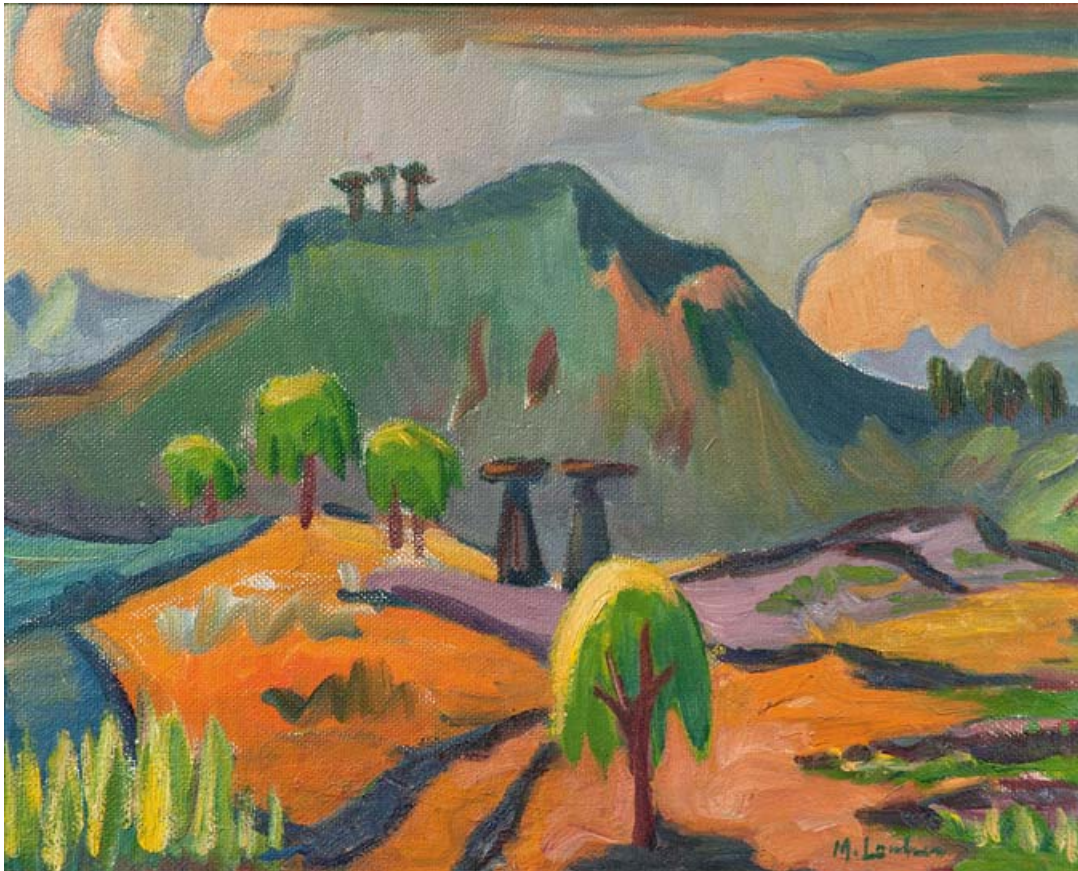
Matthys Bokhorst (ed) with Introduction by Gregoire Boonzaier, *Maggie Laubser: Retrospective Exhibition*, catalogue no 81

*Houtdraers* is listed as having been painted in 1929 in the catalogue of Maggie Laubser's retrospective exhibition curated by Professor Matthys Bokhorst and mounted at the South African National Gallery in 1969, in conjunction with Dr Albert Werth of Pretoria Art Museum and Nel Erasmus, Director of the Johannesburg Art Gallery. In the introduction to the catalogue Gregoire Boonzaier wrote:

... it was her great interest in all that she saw around her on the farm that inspired her every day. Thus she became one of the first painters in this country to depict the farm-labourers and fisherfolk at their daily labour. Into her motifs were introduced a variety of fruit, flowers and animal-life which she knew so well.

This rich variety of subject-matter with which she had grown up, and which she loved and understood, she now portrayed for many years in a series of brilliant paintings in a style her very own.<sup>1</sup>

1. *Maggie Laubser: Retrospective Exhibition*, South African National Gallery, Cape Town, 1969, unpaginated



516

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886-1973

*Transkei*

signed

oil on board

39,5 by 49,5cm

**R300 000 – 500 000**

In this painting, Laubser ameliorates the strident contrasts of her Berlin period with the pastoral tranquility that she distilled from the landscapes she loved. A label on the reverse, in what is probably the handwriting of a previous owner rather than the artist, notes the painting's date as 1928. This is entirely plausible, given that this work is stylistically related to *Houtdraers*, which was catalogued for her retrospective exhibition as having been produced in 1929.

Esmé Berman records that after Laubser's return from Berlin in 1924, she made several working trips to local destinations including Natal. It is possible that she travelled via the Transkei and was inspired to produce this painting. It certainly captures the rich colours associated with that landscape – the orange earth from which ochres are obtained to colour skin and cloth and the verdant greenery associated with its more fertile areas.





517



518

517

Irma

**STERN**

SOUTH AFRICAN 1894-1966

*Woman Sleeping with Head Resting on a Table*

signed and dated 1948

ink and wash over charcoal

52 by 42cm

R80 000 – 120 000

518

Irma

**STERN**

SOUTH AFRICAN 1894-1966

*Boats in a Harbour*

signed and dated '42

gouache on card

16,5 by 23cm

R60 000 – 80 000

519

Cecil

**HIGGS**

SOUTH AFRICAN 1898-1986

*Sea Anemones*

signed and dated 74

oil on canvas

45 by 70cm

**R40 000 – 60 000**

520

Cecil

**HIGGS**

SOUTH AFRICAN 1898-1986

*Gull*

signed and dated '52 on the reverse

oil on canvas

42 by 57,5cm

**R40 000 – 60 000**

519



520



521

Irma

**STERN**

SOUTH AFRICAN 1894-1966

*Portrait of a Woman Wearing a Pink Hijab*

signed and dated 1941

oil on canvas

69 by 69cm

**R8 000 000 – 12 000 000**

**PROVENANCE**

Mrs Elizabeth Mark

Irma Stern is one of South Africa's few modernist painters to receive serious international attention. A revisionary Irma Stern solo exhibition held at the Bielefeld Kunsthalle in 1996 – the first time that Stern's work was seen in Germany since the early 1930s – drew the attention of European audiences to this artist who had played a seminal role as co-founder in 1918 of the revolutionary November Group.

Irene Below, the exhibition's curator notes that Stern's 'closeness to the reality of life in Africa' allowed her to 'creatively process' her experiences of a colonial South Africa.<sup>1</sup>

Her paintings of people from diverse cultures were one of the ways in which the artist came to terms with living in and experiencing the extremely different worlds of Europe and Africa.

One senses that the artist was motivated by the particularities of the encounter with this woman in the real world. Swathed in drapery that concentrates all attention on her expressive face, this is at once a thoughtful portrait of an individual and an evocation of the many cultures that have enriched Africa and the place Stern called home.

While Stern made greater use of naturalism in her portraits as she strove to capture the likeness of her model, her overriding concerns lay in exploring modernist concerns with the nature of paintings as two dimensional surfaces by limiting the spatial depth and heightening colour and surface texture. Though the subject is keenly observed, the painting is nevertheless exploratory and expressive – the result of a passionate engagement with the medium.

1. Claudia B Braude, 'Beyond Black and White: Rethinking Irma Stern' in *Focus*, The Helen Suzman Foundation, Johannesburg, Issue 61, June 2011, page 48



522

William Mitcheson

**TIMLIN**

SOUTH AFRICAN 1892-1943

*The Mountain Fairies*

signed, with the artist's owl device mark  
and inscribed with the title  
watercolour  
52 by 35cm

**R30 000 – 50 000**

523

William Mitcheson

**TIMLIN**

SOUTH AFRICAN 1892-1943

*Seagulls at Dusk*

signed  
pastel  
54 by 36cm

**R12 000 – 18 000**

524

William Mitcheson

**TIMLIN**

SOUTH AFRICAN 1892-1943

*Three fan-shaped watercolours*

one depicting an elaborately decorated  
Indian elephant with a howdah, monkeys,  
maidens and a snake charmer in an  
architectural setting by a lake; one with  
a Chinese maiden crossing a bridge, a  
pagoda and an egret by a lake; and one  
with a Chinese lady observing a gentleman  
crossing a bridge before a pagoda, two  
signed, one dated 1923 and with the artist's  
owl device mark  
watercolour on silk  
outside diameter: all approximately 43cm  
(3)

**R90 000 – 120 000**

**PROVENANCE**

The first two sold Cape Town, *Works from  
the Studio of William Timlin*, 7 December  
1994, lot 459

525

William Mitcheson

**TIMLIN**

SOUTH AFRICAN 1892-1943

*Rouen*

signed, dated 1910 and inscribed with the  
title  
pen and ink  
44 by 26cm

**R7 000 – 10 000**

**PROVENANCE**

Sold: Cape Town, *Works from the Studio of  
William Timlin*, 7 December 1994, lot 451



522



523



524



526

Irma

**STERN**

SOUTH AFRICAN 1894-1966

*Two Seated Arabs*

signed and dated 1952

oil on canvas

59 by 49cm

**R2 500 000 – 3 500 000**

**PROVENANCE**

Acquired from the artist's estate by

Mr Louis Schachat

Die Kunsamer

A private collection



Irma Stern's *Two Seated Arabs*, with their aquiline features and simplified forms, offer an elegant reminder of the artist's travel adventures and her passion for different cultures. It has been pointed out that Stern was far more interested in African, Malaysian and Arabic culture than the majority of white people at that time.<sup>1</sup>

In her earlier years she travelled frequently to Europe often via the East Coast and as early as 1904 stopped over in Zanzibar where she might have seen similarly robed figures. These experiences were translated into works of art that embodied Stern's concept so vividly portrayed in her journals, of herself as the bringer of gifts from Africa to Europe, and "of the transmission of visions from one world to another".<sup>2</sup>

In the foreground, Stern places two men, unified by their similar dress and grounded by the earthy brown of their robes. Their

regal heads, each framed by a kufiya, or white cotton scarf, held in place by an agal, or rope circlet, individualise them. Their hands, gathered in their laps, appear to be holding documents, perhaps books. Behind them women, draped in flowing, colourful garments of apple green and cinnamon, assemble.

This painting has an interesting history. It was one of the paintings that the artist kept in her home and which she included in her estate that was bequeathed 'for the encouragement and promotion of Fine Arts within and outside the Republic of South Africa'.<sup>3</sup> The Trustees approached the University of Cape Town with a proposal that they acquire Stern's home, 'The Firs', for a nominal sum, thus establishing The Irma Stern Museum, a landmark cultural institution in the city and one of which the artist would have been proud. Under the title *Two Arabs*, it appears on a list of paintings that were sold in 1981 to

raise funds for the core collection.<sup>4</sup>

Neville Dubow, former Director of the Museum, notes that for Stern, 'Africa represents a freedom in which she could travel, the burden of her possessions lightened by her drive to create and to be able to share the fruits of that creation'.<sup>5</sup> A painting such as this reminds us of that love of travel and adventure, of her interest in cultural differences and of her extraordinary generosity of spirit.

1. Alan Crump, 'Irma Stern: The Determined Search for the Exotic' in *Irma Stern: Expressions of a Journey*, Standard Bank, Johannesburg, 2003, page 25
2. Neville Dubow, *Paradise: The Journals and Letters (1917 – 1933) of Irma Stern*, Chameleon press, Cape Town, 1991, page 78
3. J Du P Scholtz, 'Introduction: The Creation of the Irma Stern Museum' in *Irma Stern Museum*, University of Cape Town, 1971, page 2
4. Information supplied by Christopher Peter in an email to Emma Bedford, 29 November 2011
5. Neville Dubow, *ibid*, page 78







527

Irma

**STERN**

SOUTH AFRICAN 1894-1966

*A Group of Xhosa Women with Birds*

signed and dated 1960

gouache on paper

23 by 27cm

**R80 000 – 120 000**



528

528

Carl Adolph  
**BÜCHNER**

SOUTH AFRICAN 1921-2003

*Three Initiate Males*

signed

oil on canvas laid down on board

48 by 37,5cm

**R40 000 – 60 000**



529

529

Barbara Grace  
**BURRY**

SOUTH AFRICAN 1909-2010

*Women with Baskets*

signed and dated 64

oil on board

73,5 by 93cm

**R15 000 – 20 000**



530

530

Fritz  
**KRAMPE**

SOUTH AFRICAN 1913-1966

*Cuanza, Angola*

signed with the artist's initials, dated

53 and inscribed with the title

watercolour

63 by 96cm

**R18 000 – 24 000**

531



533



534



535



536

**531****Cecil HIGGS**

SOUTH AFRICAN 1898-1986

*Green Rock Pools*

signed and indistinctly dated 75

oil on canvas

32,5 by 60cm

**R30 000 – 40 000****532****Cecil HIGGS**

SOUTH AFRICAN 1898-1986

*Seagulls and Rocks*

signed and indistinctly dated 60

oil on canvas

60 by 50cm

**R25 000 – 35 000****EXHIBITED**South African National Gallery, Cape Town, *Cecil Higgs – A Retrospective Exhibition*, 1975**533****Cecil HIGGS**

SOUTH AFRICAN 1898-1986

*Rock Pool with Seaweed*

signed and dated 57

oil on board

34 by 44,5cm

**R25 000 – 35 000****534****Cecil HIGGS**

SOUTH AFRICAN 1898-1986

*Leaves*

signed and dated 1946 on the reverse

oil on canvas

49 by 36,5cm

**R25 000 – 35 000****PROVENANCE**

Mrs JC de Wet, Stellenbosch

**EXHIBITED**The Tate Gallery, London, *Exhibition of Contemporary South African Paintings, Drawings and Sculpture* organised by the SA Association of Arts for the Union Government, 1948-9, catalogue no 39**535****Willem Hermanus COETZER**

SOUTH AFRICAN 1900-1983

*Mountain Landscape*

signed and dated 40

oil on board

49 by 59,5cm

**R30 000 – 40 000****536****Willem Hermanus COETZER**

SOUTH AFRICAN 1900-1983

*Twilight in the Bushveld nr Leydsdorp, TvI*

signed and dated 43; inscribed with the title and date in pencil on the reverse

oil on board

31 by 39,5cm

**R20 000 – 30 000**



537

537

Jean Max Friedrich **WELZ**

SOUTH AFRICAN 1900-1975

*The Sheep Shearers*

signed and dated 43

oil on board

28 by 42,5cm

**R150 000 – 200 000**

538

Jean Max Friedrich **WELZ**

SOUTH AFRICAN 1900-1975

*Young Girl with a Milkshake*

signed and dated 67

oil on paper

78 by 58cm

**R60 000 – 80 000**

539

Jean Max Friedrich **WELZ**

SOUTH AFRICAN 1900-1975

*Picnic at Brandvlei*

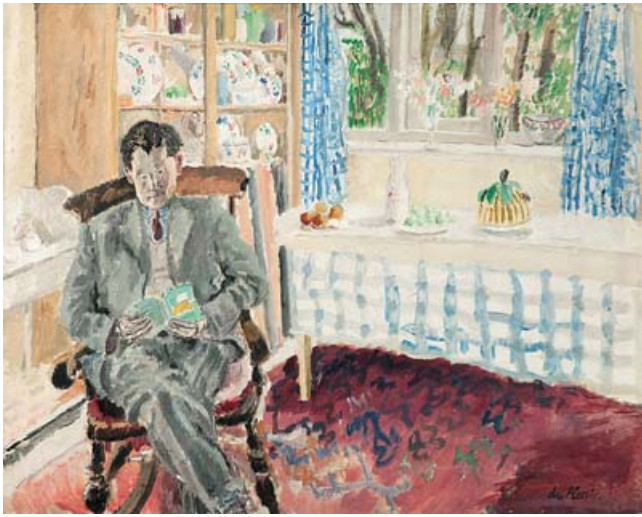
signed, dated May 44 and inscribed

with the title

black ink

20 by 31cm

**R8 000 – 12 000**



540

540

Enslin Hercules **DU PLESSIS**

SOUTH AFRICAN 1894-1978

*The Kitchen*

signed; signed and inscribed with the title on the reverse  
oil on canvas  
60 by 75cm

**R30 000 – 50 000**

541

Robert **BROADLEY**

SOUTH AFRICAN 1908-1988

*At Montana, Switzerland*

signed, dated 76; signed, dated and inscribed with the title on the reverse  
oil on canvas board  
50 by 59,5cm

**R8 000 – 12 000**



544

542

Robert **BROADLEY**

SOUTH AFRICAN 1908-1988

*Reclining Nude*

signed and dated 44  
oil on board  
44 by 54cm

**R8 000 – 12 000**

**PROVENANCE**

Edgar Bold, and thence by descent

543

Frank Sydney **SPEARS**

SOUTH AFRICAN 1906-1991

*Still Life with Daffodils and Narcissi*

signed  
oil on board  
43 by 60cm

**R15 000 – 20 000**

544

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902-1985

*Parisian Street Scene*

signed  
watercolour  
45 by 58cm

**R30 000 – 40 000**



546



548

545

Cecil HIGGS

SOUTH AFRICAN 1898-1986

*Seaweed and Seashells*

pastel

42 by 55cm

**R20 000 – 30 000**

546

Cecil HIGGS

SOUTH AFRICAN 1898-1986

*Seascape*

signed and dated 62

oil on canvas

29,5 by 40cm

**R18 000 – 24 000**

547

Cecil HIGGS

SOUTH AFRICAN 1898-1986

*Rock Pool with Seaspray*

signed

oil on canvas

37 by 24,5cm

**R20 000 – 30 000**

548

Heinrich H J VON MICHAELIS

SOUTH AFRICAN 1912-1990

*Scavengers All*

signed and dated 47

oil on board

34 by 42cm

**R8 000 – 10 000**

This painting depicts the time when the building of Paarden Eiland was taking place and landfill from refuse dumps was used.

549

Lippy (Israel-Isaac)

**LIPSHITZ**

SOUTH AFRICAN 1903-1980

*The Palm Studio*

signed and dated 1936

gouache

32 by 43,5cm

**R15 000 – 20 000**

**PROVENANCE**

The Jack and Helene Kahn Collection

Palm Studio was situated at 18 Roeland Street in Cape Town and was used by the artists Lippy Lipshitz and Wolf Kibel during the 1930s.



549

550

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902-1985

*The Doll Louise in an Interior*

signed; inscribed with the title and dated 'approx 1945' on the reverse

oil on canvas

45 by 36,5cm

**R140 000 – 160 000**



550

551

Wolf **KIBEL**

SOUTH AFRICAN 1903-1938

*Three Women on a Balcony*

watercolour

85 by 60cm

**R350 000 – 400 000**

**EXHIBITED**

South African National Gallery, Cape Town,  
and Pretoria Art Museum, 1976, *Wolf Kibel  
Retrospective*, catalogue no 84

**LITERATURE**

Stephan Welz, *Art at Auction in South Africa, 1969-  
1989*, Ad Donker, Johannesburg, 1989, page 147,  
illustrated

Wolf Kibel's *Three Women on a Balcony* is remarkable for several reasons, not least of which is its considerable size in an oeuvre in which the artist produced mostly modest-sized works. Inevitably it recalls Édouard Manet's *The Balcony* with its three fashionable Parisian figures elegantly posed before a shuttered door. They gaze down on what we assume to be the street below or the space that we, the viewers, occupy. The balcony, in its role as a useful theatrical device that affords the privileged a perfect view of the passing parade, is here also used to draw attention to a life of elegance and luxury.

Unlike Manet's painterly Impressionism, Kibel has rendered the scene in a more graphic and expressive manner. The graphic technique reveals his superb draughtsmanship that structures the composition and contains the delicate colouring and playful patterning. The strong simplification of figures and features proves that Kibel was well aware of artistic developments made in Europe by Modigliani and his fellow artists from the School of Paris.

The three women are believed to be the artist's wife Freda Kibel, Rachel Lipshitz and Rosa van Gelderen, the latter being an influential school principal and art teacher – a strikingly good-looking woman who was also painted by Irma Stern.





552

Alfred Friedrich Franz

**KRENZ**

SOUTH AFRICAN 1899-1980

*Continental Landscape*

signed and dated 1937

watercolour

43 by 58cm

**R12 000 – 16 000**

553

Leng

**DIXON**

SOUTH AFRICAN 1916-1968

*The Malay Quarter, Cape Town*

signed

pen and ink and watercolour with  
heightening

27,5 by 21cm

**R8 000 – 10 000**

554

Leng

**DIXON**

SOUTH AFRICAN 1916-1968

*The Western Province Cricket Ground*

pen and ink and watercolour with  
heightening

19 by 25,5cm

**R8 000 – 10 000**



556

555

John Henry

**AMSHWITZ**

SOUTH AFRICAN 1882-1942

*Van Riebeeck at the Cape*

pastel

51 by 68,5cm

**R6 000 – 8 000**

556

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Young Girl in Blue*

signed and dated 63

pastel on paper

43 by 30cm

**R40 000 – 60 000**



558

557

Iris

**AMPENBERGER**

SOUTH AFRICAN 1916-1981

*Coffee and a Chat*

signed

oil on board

48 by 45,5cm

**R6 000 – 8 000**

558

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Head of an African Woman*

signed

oil on canvas

28,5 by 16cm

**R30 000 – 50 000**



559

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Fisher Folk on the Beach*

signed and dated 63

oil on canvas

60 by 75cm

R200 000 – 300 000

560

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Near Pearston, Karoo*

signed and inscribed with the title

watercolour

34 by 48cm

**R20 000 – 30 000**

561

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Lahaina, Maui*

signed, dated 12.6.76 and inscribed

with the title

watercolour

33 by 47cm

**R20 000 – 30 000**

562

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*From Studio Window*

signed, dated June 52 and inscribed

with the title

watercolour

33 by 43cm

**R20 000 – 30 000**

**PROVENANCE**

Goodman Gallery, Sandton,  
Johannesburg



560



561



562

563

Terence John

**MCCA**

SOUTH AFRICAN 1913-1978

*Blouberg Beach*

signed

oil on canvasboard

39 by 49cm

R30 000 – 40 000



563

564

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

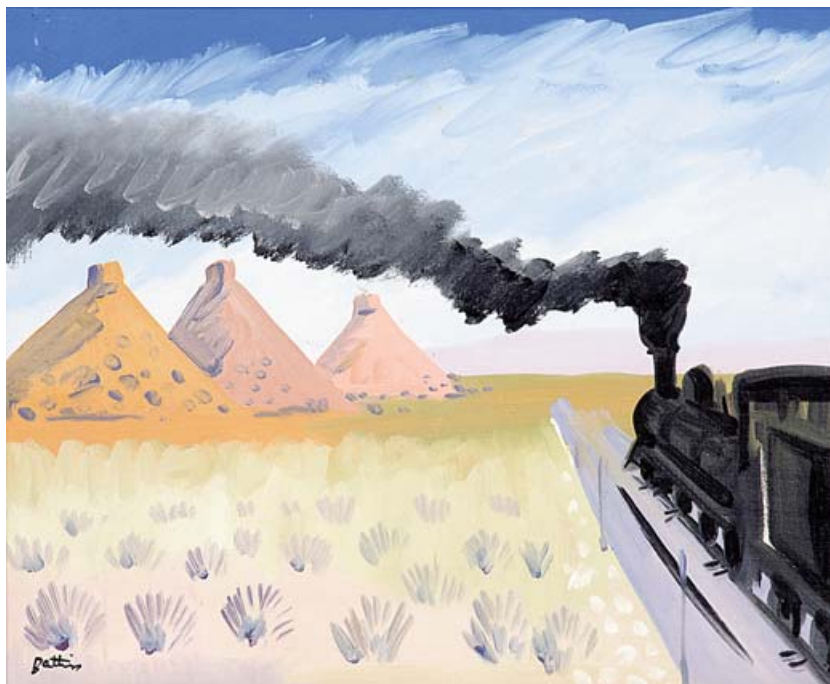
*The Train to Three Sisters, recto,  
Frolicking with the Dog at the Pool,*  
verso

signed

oil on canvas

45 by 55cm

R120 000 – 150 000



564

565

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

*Flying Angels*

signed, inscribed with the title and  
numbered 10/30 in pencil in the margin  
silkscreen printed in colours  
38 by 56,5cm

**R20 000 – 30 000**



565

566

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

*Orgy 4*

signed, inscribed with the title and  
numbered 12/39 in pencil in the margin  
screenprint in colour  
42 by 61cm

**R20 000 – 30 000**

**EXHIBITED**

Standard Bank Gallery, Johannesburg,  
*Walter Battiss Gentle Anarchist*, 20 October  
- 3 December 2005, page 55, illustrated

**LITERATURE**

Karin Schawran and Michael Macnamara  
(eds), *Walter Battiss*, Ad Donker,  
Johannesburg, 1985, page 89, plate 18,  
illustrated in colour



566

567

Walter Whall **BATISS**

SOUTH AFRICAN 1906-1982

*Orgy*

signed and numbered 1/25 in pencil in  
the margin  
silkscreen in colour  
44 by 63cm

**R20 000 – 30 000**



567



568

Fred (Frederick Hutchison)

**PAGE**

SOUTH AFRICAN 1908-1984

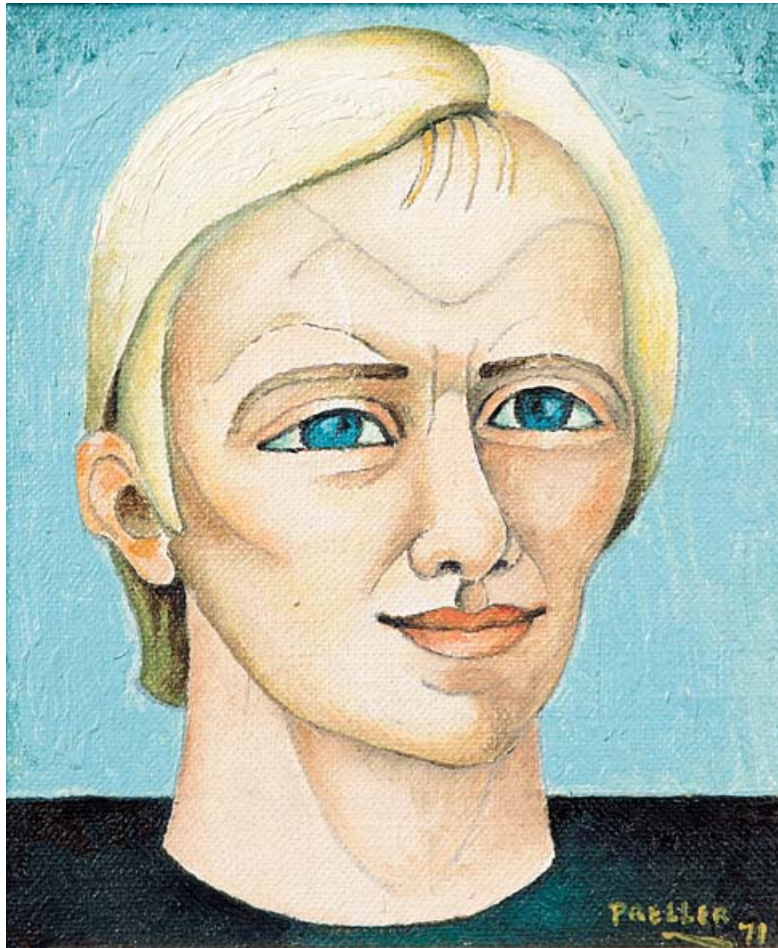
*Out of the Darkness Into the Light*

signed and dated 74

oil on canvas laid down on board

91 by 139cm

**R80 000 – 120 000**



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569

Alexis

**PRELLER**

SOUTH AFRICAN 1911-1975

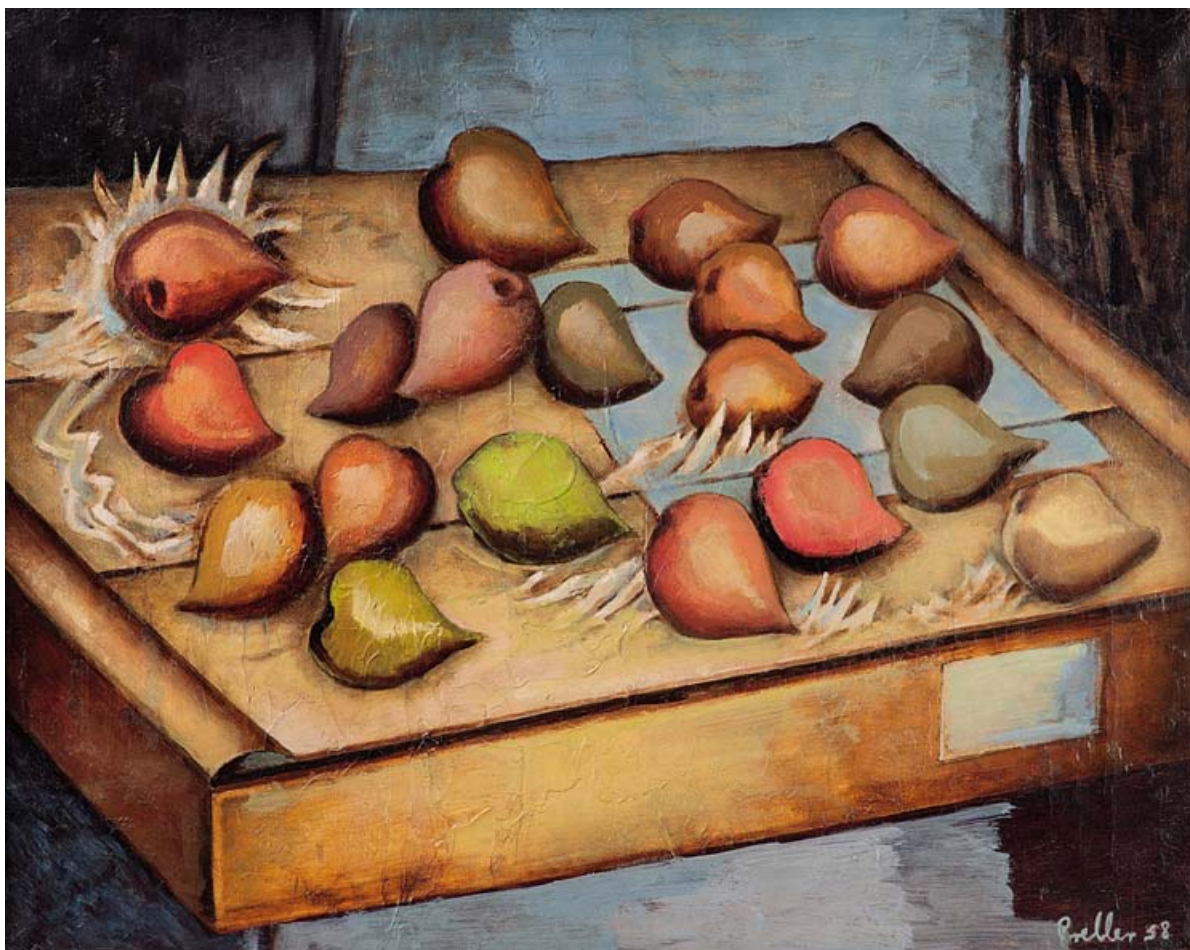
*Head of Guna*

signed and dated 71

oil on canvas laid down on board

15 by 18cm

**R80 000 – 120 000**



570

Alexis

**PRELLER**

SOUTH AFRICAN 1911-1975

*A Box of Mangoes*

signed and dated 58

oil on canvas

40 by 50cm

R150 000 – 200 000





571

571

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

*Still Life with Irises and Tulips*

signed and dated 1935

oil on canvas

50 by 39,5cm

R70 000 – 90 000



572

572

Terence John **MCCAW**

SOUTH AFRICAN 1913-1978

*Still Life with Arum Lilies*

signed and dated 46

oil on board

73 by 57cm

R40 000 – 60 000

573

Gregoire Johannes **BOONZAIER**

SOUTH AFRICAN 1909-2005

*Still Life with Dahlias*

signed and dated 1941

oil on canvas

34 by 29cm

R30 000 – 40 000

**PROVENANCE**

Acquired from the artist by Morris Robinson of Ashbey's Galleries, and thence by descent

574

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*Still Life with Proteas*

signed

oil on canvas

50 by 40cm

R20 000 – 30 000



573



574

575

Clement Edmond Theodore

Marie

**SERNEELS**

SOUTH AFRICAN 1912-1991

*Still Life with Proteas*

signed and dated 71

oil on canvas

90 by 70cm

R35 000 – 50 000



575



576

576

Reginald Ernest George

**TURVEY**

SOUTH AFRICAN 1882-1968

*Still Life with Flowers, Apples  
and a Book*

signed

oil on board

54,5 by 41cm

R10 000 – 15 000

577

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Autumn Trees*

signed and inscribed 'To Mrs Schoonraad  
in appreciation of all her kindness'

watercolour  
25 by 35,5cm

**R15 000 – 20 000**

578

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Greek Afternoon*

signed and dated 1981  
pen and ink  
33 by 49cm

**R10 000 – 15 000**

579

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Four Excessive Females*

signed and numbered 11/25 in pencil in  
the margin, inscribed with the title in ink  
silkscreen in colours

64 by 45cm

**R15 000 – 20 000**

**PROVENANCE**

Dr Hennie Aucamp

580

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Girl Moving her Legs*

signed and numbered 14/25 in pencil in  
the margin  
screenprint  
50 by 32cm

**R10 000 – 15 000**

**LITERATURE**

Karin Skawran & Michael Macnamara,  
(eds), *Walter Battiss*, Ad Donker,  
Johannesburg, 1985, page 85, Fig. 36,  
illustrated

581

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Young Elephant Fucking a Flower*

signed and inscribed printer's proof 2/4  
screenprint, printed in colours  
43 by 62cm

**R10 000 – 15 000**

**PROVENANCE**

Dr Hennie Aucamp

582

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Abstract Composition with Figures I*

in collaboration with Christo Coetzee,  
Braum Kruger, Ian Redelinghuys and  
Chris Spies, signed by all the artists,  
executed in 1979/80  
mixed media on paper  
44 by 58cm

**R10 000 – 15 000**

583

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Abstract Composition with Figures II*

in collaboration with Christo Coetzee,  
Braum Kruger, Ian Redelinghuys and  
Chris Spies, signed by all the artists,  
executed in 1979/80  
mixed media on paper  
44 by 58cm

**R10 000 – 15 000**



584



585

584

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Kommetjie Lighthouse in  
the Mist*

signed and dated 1928  
oil on canvas  
32 by 37,5cm

**R50 000 – 70 000**

585

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Bare Oaks, Wynberg*

signed and dated 1958; signed  
and inscribed with the medium  
and title in English and Afrikaans  
on a label on the reverse  
pastel  
29 by 43cm

**R25 000 – 35 000**

586

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Children Playing behind a Fence*

signed and dated 1974  
charcoal and watercolour  
22 by 32cm

**R10 000 – 15 000**

587

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Looking down Long Street*

signed and dated 1957  
charcoal and watercolour  
33 by 42cm

**R15 000 – 20 000**



586



587

588

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*Queensmead*

oil on board

41 by 59cm

**R40 000 – 60 000**

589

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*A Clown*

signed

oil on board

50,5 by 27,5cm

**R40 000 – 60 000**

590

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*A Crown of Thorns*

signed

oil on board

60 by 29,5cm

**R30 000 – 40 000**

591

Stanley Faraday

**PINKER**

SOUTH AFRICAN 1924-

*The Artist's Studio*

signed in pencil in the margin

lithograph

image size: 31 by 44,5cm

**R4 000 – 6 000**

592

Terence John

**MCCAW**

SOUTH AFRICAN 1913-1978

*Working in the Vineyard*

signed and dated 1941

oil on canvas

54 by 69cm

**R30 000 – 50 000**

593

Terence John

**MCCAW**

SOUTH AFRICAN 1913-1978

*A Farmhouse with a Cart*

signed and dated 41

oil on canvas

34 by 44cm

**R25 000 – 35 000**

588



592



593



594

Terence John

**MCCAW**

SOUTH AFRICAN 1913-1978

*Goatherd, Arlo*

signed and dated 52; inscribed with the title on the reverse

oil on canvas

49,5 by 60cm

**R30 000 – 50 000**



594

595

Enslin Hercules

**DU PLESSIS**

SOUTH AFRICAN 1894-1978

*A Wagon by a Farmhouse*

inscribed 'To Harold Thesen from E du Plessis'

oil on card

42,5 by 54cm

**R10 000 – 15 000**



595

596

Enslin Hercules

**DU PLESSIS**

SOUTH AFRICAN 1894-1978

*Rue Pierre Loti*

signed

oil on board

49 by 68,5cm

**R10 000 – 15 000**



596

The reverse bears a label of The London Artists' Association (now defunct), inscribed with the title.

Pierre Loti (1850-1923) was a French novelist and naval officer.

597

Stanley Faraday

**PINKER**

SOUTH AFRICAN 1924-

*Girl in Sunglasses*

signed; inscribed with the artist's name,  
address, title and medium on the reverse

oil on canvas

61 by 46cm

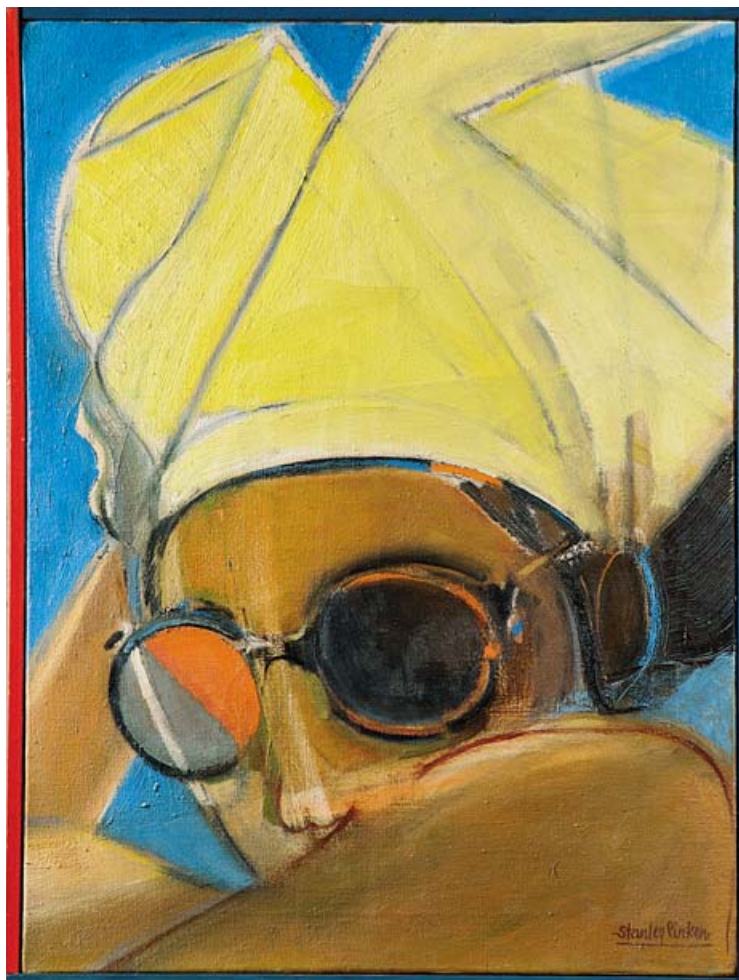
**R300 000 – 500 000**

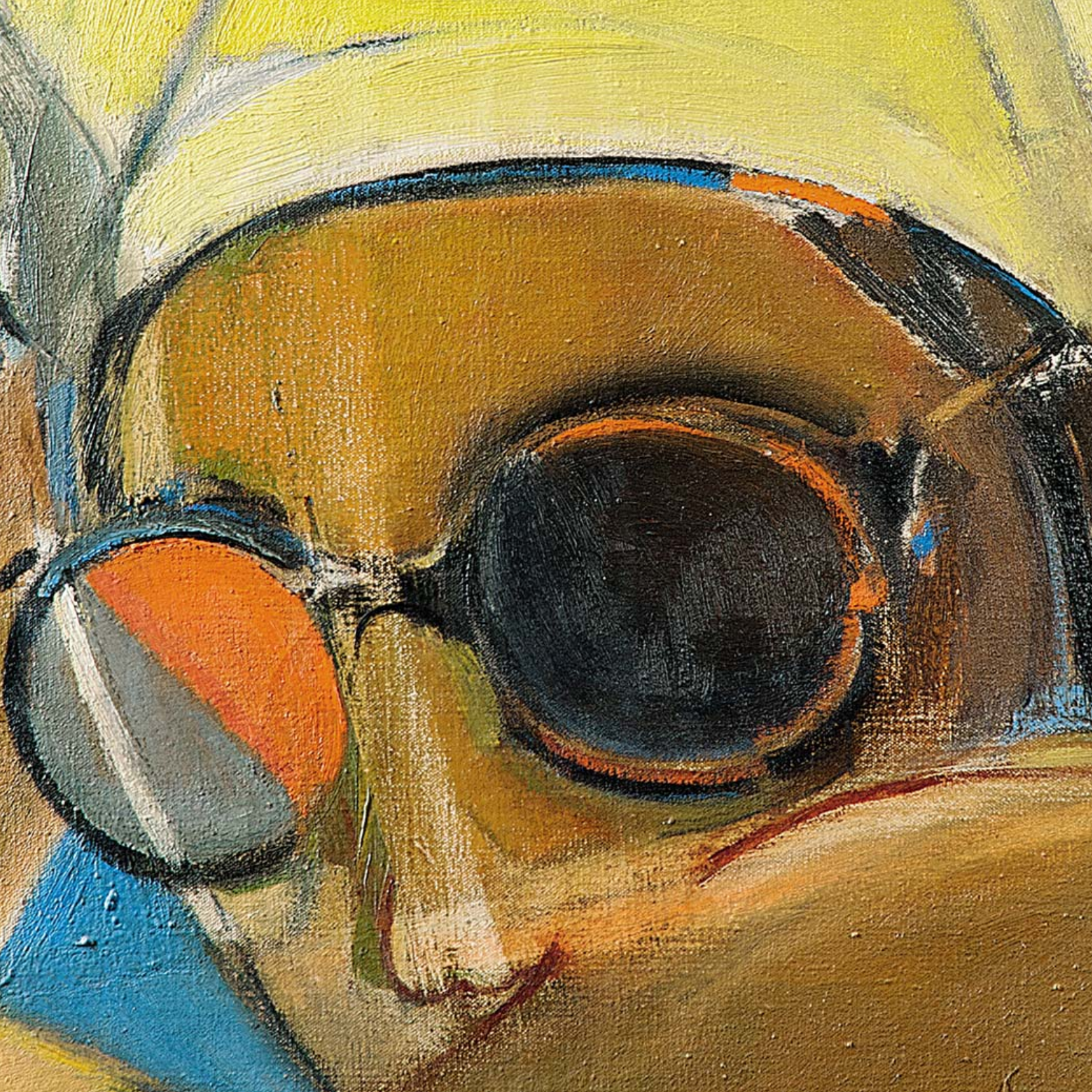
Stanley Pinker's *Girl in Sunglasses* delights us with its formal innovations as much as with its sheer, sassy presence. Such technical bravado and sense of style are only possible in the hands of a consummate artist with an assured understanding of the formal and expressive possibilities of painting.

In his forward to the artist's monograph *South African National Gallery curator, Hayden Proud*, points out that Stanley Pinker was one of the few South African painters returning from Europe with a thorough understanding of the language of Modernism in painting – 'of dealing intelligently with such concerns as the integrity of the picture plane, shallow pictorial space, open compositional modes and the notion of colour and texture as primary, independently expressive elements.'<sup>1</sup>

The painting retains a fresh contemporaneity despite having been painted years ago. Strong colour contrasts, dramatic diagonals and the rhythmic repetition of circular spectacles all animate the format to produce a portrait like no other. And yet there's a remarkable universality to this image – she could be an evocation of Hugh Masekela's jazzy 'African Woman', 'The Girl from Ipanema' or even a young rollerblader on Sunset Boulevard.

1. Hayden Proud, 'A reflection on the art of Stanley Pinker' in Michael Stevenson, *Stanley Pinker*, Michael Stevenson, Cape Town, 2004, page 8







598

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913-1993

*Blue Portrait*

signed and dated 69  
oil on board  
63 by 48cm

**R70 000 – 100 000**



598

599

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913-1993

*Two Gentlemen*

signed  
watercolour  
32,5 by 15cm

**R30 000 – 40 000**



599

600

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913-1993

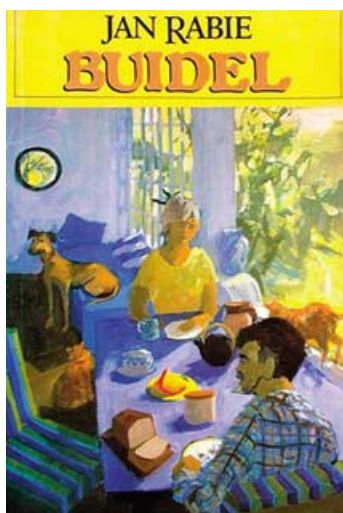
*Township Scene with Figures*

signed and dated 71  
watercolour  
36 by 54,5cm

**R50 000 – 70 000**



600



601

Marjorie  
**WALLACE**

SOUTH AFRICAN 1925-2005

*Ontbyt by Onrus*

signed  
oil on canvas  
81 by 85,5cm

**R60 000 – 80 000**

**LITERATURE**

Jan Rabie, *Buidel*, Human & Rousseau,  
Cape Town, 1989, illustrated on the  
cover

JC Kannemeyer, *Jan Rabie: 'n Biografie*,  
Tafelberg Uitgewers, Cape Town,  
2004, between pages 416 and 417,  
illustration 91



601



602



606

602

Sidney **GOLDBLATT**

SOUTH AFRICAN 1919-1979

*A Seaside Village*

signed

oil on canvas

45 by 70cm

**R20 000 – 30 000**

603

Dieter **ASCHENBORN**

SOUTH AFRICAN 1915-

*Landscape*

signed and dated 1951

oil on board

31,5 by 37,5cm

**R4 000 – 6 000**

604

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

*Houses and Sunflowers*

signed

oil on board

50 by 60cm

**R25 000 – 35 000**

605

Frans Martin **CLAERHOUT**

SOUTH AFRICAN 1919-2006

*Candlelight*

signed

mixed media on canvas laid down

on board

59,5 by 70cm

**R70 000 – 90 000**

606

George **ENSLIN**

SOUTH AFRICAN 1919-1972

*Greek Island Harbour*

signed and dated 50

oil on canvas

49 by 60cm

**R30 000 – 40 000**

607

Johannes Petrus **MEINTJES**

SOUTH AFRICAN 1923-1980

*Op die Stoep*

signed and dated 65; inscribed with the artist's name, address, title and date on the reverse

oil on board

49 by 39cm

**R40 000 – 60 000**

**EXHIBITED**

RAU, Johannesburg, 1990, catalogue no 60



607

608

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*Downtown*

signed and dated 1958

oil on board

49,5 by 39cm

**R70 000 – 90 000**

609

Sidney

**GOLDBLATT**

SOUTH AFRICAN 1919-1979

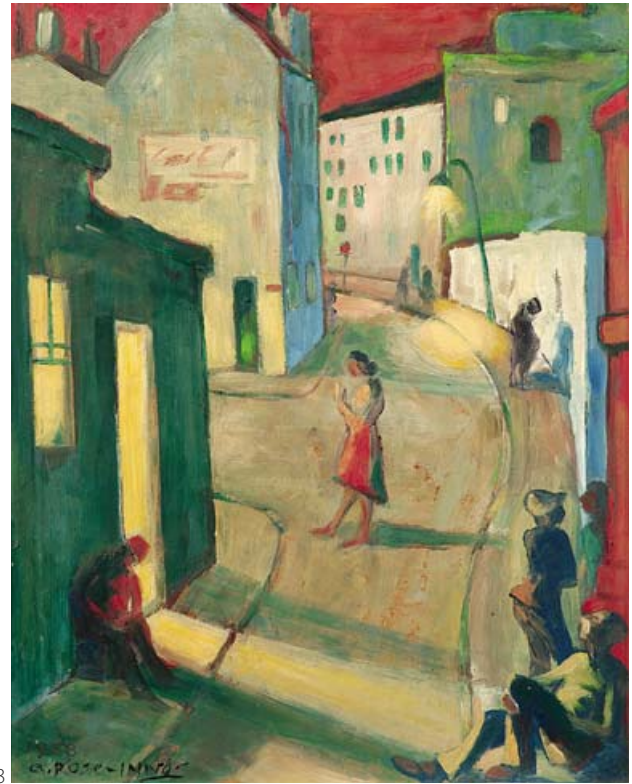
*The Potter's Studio*

signed

oil on board

60 by 61cm

**R30 000 – 40 000**



608



609

610

Edoardo Daniele

**VILLA**

SOUTH AFRICAN 1915-2011

*Africa*

steel

height: 90cm

**R120 000 – 180 000**

**PROVENANCE**

Edgar Bold, and thence by descent

A similar sculpture entitled African Chief is in the Permanent Collection of Iziko South African National Gallery. This piece can be compared to the much larger steel sculpture which was commissioned in 1959 for the Union Pavilion in the Milner Park Showgrounds, Johannesburg. Standing almost seven metres tall, *Africa* is one of Villa's watershed pieces, and though the title could arguably be linked to its having been commissioned for the Union of South Africa's pavilion, it more probably suggests his active and positive identification with the country and continent of his choice. *Africa* is now to be seen in the grounds of Kumba Resources headquarters in Pretoria.

Amalie von Maltitz and Karel Nel,  
*Eduardo Villa: A Life Considered*,  
Jonathan Ball, Johannesburg, 2005,  
page 44





611

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*Igor Stravinsky & Four Women*

signed, dated 1999/00, inscribed with the artist's name, the medium and title on the reverse

oil on canvas

90 by 120cm

R200 000 – 400 000

**LITERATURE**

*Robert Hodgins*, Tafelberg, Cape Town, 2002, page 45, and on back flap, illustrated in colour

The definitive Hodgins for arts lovers, *Igor Stravinsky & Four Women* provides both a portrait of the bespectacled composer and a commentary on the creative genius who is said to have had the most profound influence on the evolution of music through the emancipation of rhythm, melody, and harmony.

Robert Hodgins creates a diptych of two distinct worlds, one of brilliant light illuminating the

composer and another of theatrical drama populated by dramatic figures that may refer to the audiences who rioted at the 1913 Paris première of his controversial *The Rite of Spring*, or to the choreography by Nijinsky, which was lambasted by conservatives as primitive. With typical humour, Hodgins offers us the most pared-down portrait of an artist whose compositions ranged from 'polyrhythmic collisions' to almost 'monastic renunciations' so much so that the rivalrous Arnold Schoenberg called him 'Herr Modernsky'.



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612

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

*A Field Full of Folk*

signed, dated 2002, inscribed with the artist's

name, the medium and title on the reverse

oil and graphite on canvas

90 by 120cm

**R100 000 – 150 000**

613

Eleanor Frances  
**ESMOND-WHITE**

SOUTH AFRICAN 1914-2007

*Two Women*

signed  
oil on canvas  
35 by 45cm

R160 000 – 200 000



613

614

Andrew James Jowett  
**MURRAY**

SOUTH AFRICAN 1917-1998

*Grey Striped Cat*

signed  
oil on board  
41 by 30cm

R8 000 – 12 000



615

615

Bettie  
**CILLIERS-BARNARD**

SOUTH AFRICAN 1914-2010

*Spirit of the Future*

signed and dated 1974  
oil on canvas  
89,5 by 90cm

R30 000 – 50 000





617

616

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

*Officers & Gents 9*

signed, dated '98/'01 and numbered 4/20 in pencil in the margin  
digital print

30 by 38cm

**R4 000 – 6 000**

617

Robert Griffiths **HODGINS**

SOUTH AFRICAN 1920-2010

*Park Bench*

signed, dated 2009, inscribed with the title, the artist's name and  
the medium on the reverse

oil on canvas

90 by 90cm

**R150 000 – 200 000**

618

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920-2010

*Berlin Blues*

signed, dated '88, inscribed with the title, Artist's proof, and 'This print uniquely hand-coloured for Mr Hennie Aucamp by Robert Hodgins on Xmas Day 1994'; in pencil in the margin  
hand-coloured etching  
sheet size: 50 by 65cm

**R8 000 – 10 000**

**PROVENANCE**

Dr Hennie Aucamp

619

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920-2010

*So?*

signed, dated '40 and numbered 4/40  
in pencil in the margin  
colour lithograph  
68 by 99cm

**R8 000 – 10 000**

620

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920-2010

*The Hitch-hiker*

signed, dated 2002, inscribed with the artist's name, medium and title on the reverse  
oil on canvas  
90 by 90cm

**R90 000 – 120 000**



620

621

Stanley Faraday

**PINKER**

SOUTH AFRICAN 1924-

*The Bathers*

signed

oil on canvas

45 by 56cm

**R700 000 – 900 000**

Stanley Pinker is, in many ways, exceptional in South African art – an extraordinarily intelligent and sensitive artist who, though responsive to both the international artistic milieu and to local social and cultural influences, has developed a unique style and a distinctive iconography unrelated to other developments here.

He was introduced to European Modernism at the Continental School of Art, where from 1947 to 1950 he studied under Maurice van Essche who, in turn, had studied under Matisse in 1933 while in the south of France. In the ten years that Pinker lived between London and Nice from 1954 until 1964 he developed a sophisticated understanding of the tenets of Modernism which is very evident in *The Bathers*.

With characteristic individualism and courage, Pinker tackles the tradition of the nude that has flourished in Europe for centuries but has been somewhat proscribed in South Africa due to pervasive conservatism. Antecedents for *The Bathers* can be traced to Cézanne's series of bathers and to the bold simplification of form and the focus on light, peace and pleasure that Matisse made so central to his art.

Esmé Berman notes the 'French quality of sensuous elegance' that characterised Pinker's paintings as he 'began to work towards a more subtle interpretation of mood'.<sup>1</sup> Here bold, formal simplifications and the clever use of complex spaces are softened by cool blues and greens to create a fluid and mellifluous atmosphere.

1. Esmé Berman, *Art and Artists of South Africa*, AA Balkema, Cape Town and Rotterdam, 1983, page 335





622

Titta

**FASCIOTTI**

SOUTH AFRICAN 1927-1993

*A Windy Day*

signed and dated 57

oil on board

17 by 25cm

**R20 000 – 30 000**

**PROVENANCE**

Edgar Bold, and thence by descent

622



623

Titta

**FASCIOTTI**

SOUTH AFRICAN 1927-1993

*Evening, Cape Peninsula*

signed and dated 47

oil on board

17 by 25cm

**R20 000 – 30 000**

**PROVENANCE**

Edgar Bold, and thence by descent

623



624

David Johannes

**BOTHA**

SOUTH AFRICAN 1921-1995

*A Cottage by a Dam*

signed and dated 54

oil on board

19 by 29cm

**R18 000 – 24 000**

624



625

Titta

**FASCIOTTI**

SOUTH AFRICAN 1927-1993

*Autumn Trees*

signed and indistinctly dated 47

oil on board

17 by 25cm

**R20 000 – 30 000**

**PROVENANCE**

Edgar Bold, and thence by descent

626

Titta

**FASCIOTTI**

SOUTH AFRICAN 1927-1993

*Natal Greens*

signed and dated 87

oil on board

17 by 25cm

**R20 000 – 30 000**

**PROVENANCE**

Edgar Bold, and thence by descent



625



626

627

John  
**MEYER**

SOUTH AFRICAN 1942-

*Reclining Nude VI*

signed with the artist's initials and  
dated 3-VII-90  
pastel on paper  
76 by 56cm

**R12 000 – 18 000**

**PROVENANCE**

The Everard Read Gallery,  
Johannesburg

628

Eben

**VAN DER MERWE**

SOUTH AFRICAN 1932-

*Abstract Still Life*

signed and dated 81  
oil on board  
44,5 by 60cm

**R15 000 – 20 000**

629

Simon Patrick  
**STONE**

SOUTH AFRICAN 1952-

*Mediterranean Doorway*

signed  
oil on board  
53,5 by 42cm

**R15 000 – 20 000**



628



629



630

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-

*Still Life with Wine, Lemons and a Jug*

signed

oil on canvas laid down on board

56,5 by 66,5cm

**R300 000 – 500 000**

**PROVENANCE**

Commissioned by the current owner's father



631

Andrew Clement  
**VERSTER**

SOUTH AFRICAN 1937-

*Islands*

signed and dated 90  
oil on canvas, six framed as one  
120 by 135cm

**R30 000 – 40 000**



631

632

Andrew Clement  
**VERSTER**

SOUTH AFRICAN 1937-

*Hillside No 9*

signed and dated 90; inscribed  
with the title on the reverse  
oil on canvas  
60 by 45cm

**R20 000 – 30 000**



632

633

Andrew Clement  
**VERSTER**

SOUTH AFRICAN 1937-

*Two Vases*

signed and dated 96  
oil on canvas  
50 by 40cm

**R8 000 – 12 000**



633



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634

Stanley Faraday **PINKER**

SOUTH AFRICAN 1924-

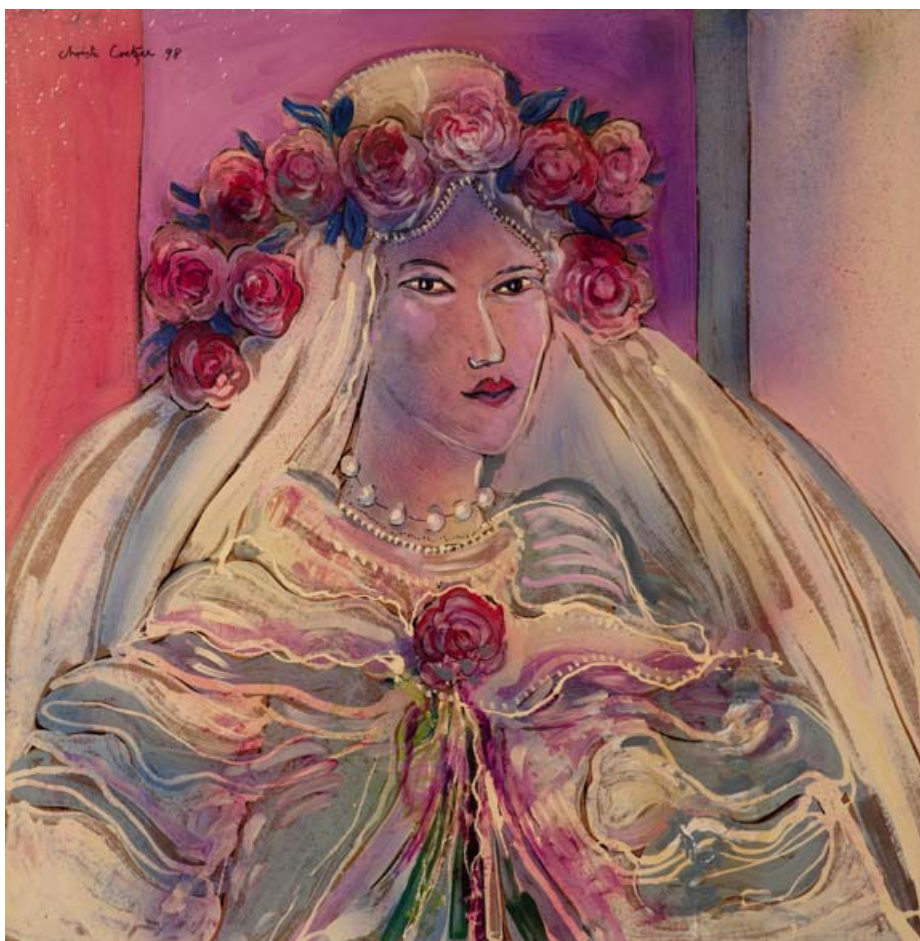
*A Girl with an Umbrella*

signed

oil on board

41,5 by 53cm

R80 000 – 120 000



635

635

Christo **COETZEE**

SOUTH AFRICAN 1929-2001

*The Bride*

signed and dated 98  
acrylic and enamel on board  
119 by 119cm

**R120 000 – 160 000**

636

Christo **COETZEE**

SOUTH AFRICAN 1929-2001

*Dawn Flowerpiece*

signed; signed and inscribed with the title  
on the reverse  
oil on canvas  
59,5 by 49,5cm

**R30 000 – 40 000**

637

Christo **COETZEE**

SOUTH AFRICAN 1929-2001

*Head*

signed, dated 30/4/90 and inscribed  
'for Anthony'  
mixed media on paper  
62 by 50cm

**R5 000 – 7 000**



638

Jurgen **SCHADEBERG**

SOUTH AFRICAN 1931-

*Purim Kiss, Berlin 1968*

signed, inscribed L.E. 3/18, the title and date in the margin;

signed on the reverse

silver gelatine print, hand-printed by the photographer

30 by 45cm

R20 000 – 30 000

639

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935-2007

*Still Life with Copper Pots*

signed

oil on canvasboard

60 by 90cm

R100 000 – 150 000



639

640

Christopher

**TUGWELL**

SOUTH AFRICAN 1938-

*River Landscape*

signed

oil on board

44 by 59,5cm

R12 000 – 16 000

PROVENANCE

Edgar Bold, and thence by descent



640

641

Errol Stephen

**BOYLEY**

SOUTH AFRICAN 1918-2007

*Landscape with a Farmhouse*

signed

oil on board

50 by 75cm

R25 000 – 35 000



641



The proceeds from the sale of the following two lots will benefit the World Wildlife Fund

642

Beezy  
**BAILEY**

SOUTH AFRICAN 1962-

*Centaur*

signed and dated 03  
acrylic on canvas  
88,5 by 58cm

**R6 000 – 8 000**

643

Martin Qgibinsizi  
**TOSE**

SOUTH AFRICAN 1958-2004

*Qubula (Calabashes)*

mixed media on paper  
55 by 74cm

**R2 000 – 3 000**

**PROVENANCE**

The Everard Read Gallery,  
Johannesburg



642



643

644

Willie (William)

**BESTER**

SOUTH AFRICAN 1956-

*Bloemhof Flats, District Six*

signed and dated 81

oil on canvas

30 by 51cm

R15 000 – 20 000



644

645

Amos

**LANGDOWN**

SOUTH AFRICAN 1930-

*A Baby Octopus!*

signed

oil on board

44,5 by 59,5cm

R20 000 – 30 000



645

646

Amos

**LANGDOWN**

SOUTH AFRICAN 1930-

*Three Boys with their Catch*

signed

oil on board

29,5 by 39,5cm

R15 000 – 20 000



646

647

Helen (Mmakgabo Mapula)

**SEBIDI**

SOUTH AFRICAN 1943-

*An Ox Wagon*

signed

oil on board

29,5 by 49,5cm

**R15 000 – 20 000**



647

648

Ephraim Mjalefa

**NGATANE**

SOUTH AFRICAN 1938-1971

*Dancing in the Township*

signed

mixed media on paper

56 by 77cm

**R30 000 – 50 000**



648

649

Ephraim Mjalefa

**NGATANE**

SOUTH AFRICAN 1938-1971

*Despair*

signed

oil on board

36 by 24cm

**R40 000 – 60 000**



649



650

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949-

*Sixteen Dudes*

signed; signed, dated 5/6/2002 and

inscribed 'To Peter from Norman'

woven wool carpet

278 by 248cm

R60 000 – 80 000



651

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949-

*Hoodoo*

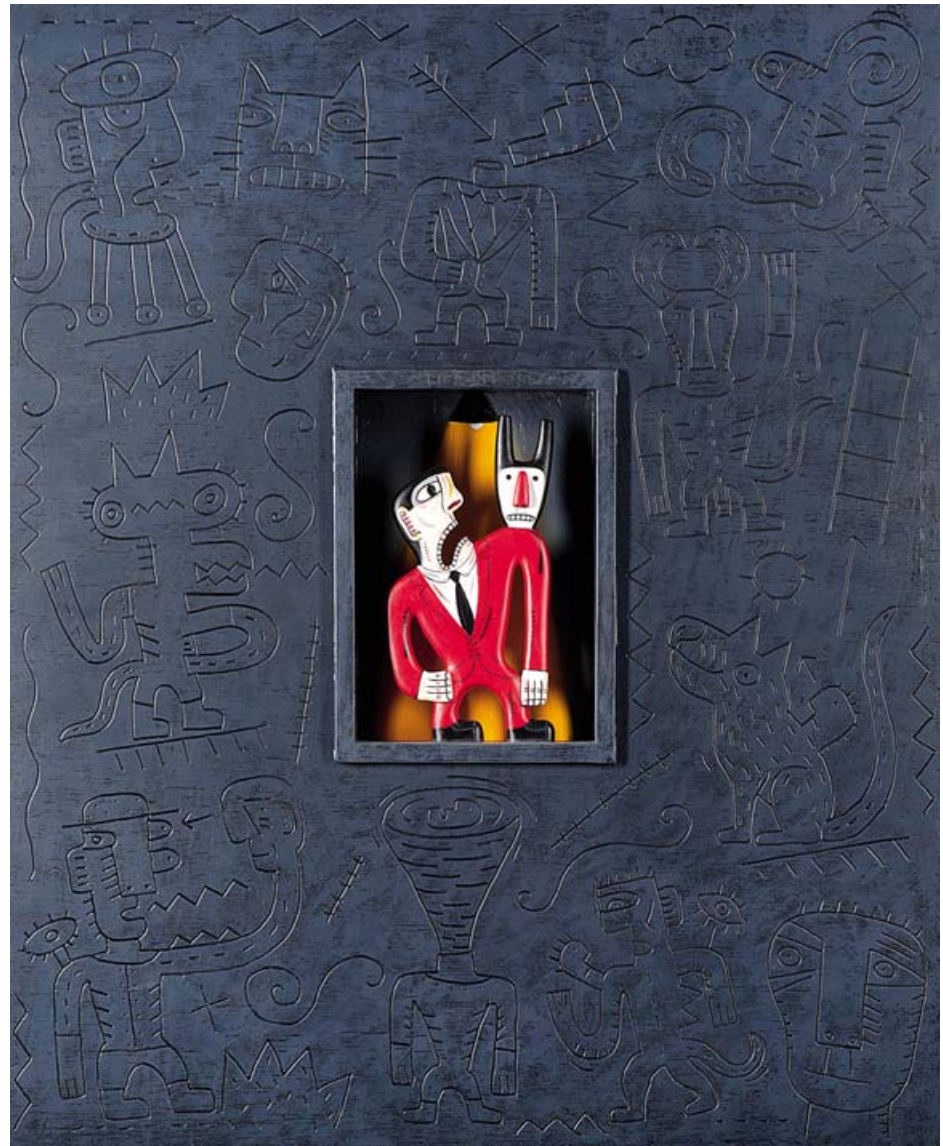
signed and dated 2009, incised

with the title

carved and painted wood

122 by 100cm

R80 000 – 120 000



652

David James **BROWN**

SOUTH AFRICAN 1951-

*Ysterkop*

signed with the artist's initials, dated 99  
and numbered 4/5

bronze

height: 52cm

**R20 000 – 30 000**

653

Brett **MURRAY**

SOUTH AFRICAN 1961-

*Africa*

signed with the artist's initials and numbered  
1/15

painted bronze

height: 28cm

**R15 000 – 20 000**

A public sculpture of this subject was deemed so controversial that city officials nearly prevented its planned installation in St George's Mall, Cape Town. Murray cast a generically African figure sculpture in bronze, violently disturbing the integrity of its surface and identity by appending little manic models of cartoon character Bart Simpson's head. It stands over three metres high and is illustrated in the Standard Bank Young Artist 2002 catalogue, *White Like Me*, Brett Murray, on page 7

654

Peter **SCHÜTZ**

SOUTH AFRICAN 1942-2008

*Window*

oil on jelutong

30 by 52 by 33,5cm

**R15 000 – 20 000**

**EXHIBITED**

Gallery International, Cape Town



652



653



654

655

Henry

**SYMONDS**

SOUTH AFRICAN 1949-

*White Christmas*

signed and dated 88

oil on canvas

119 by 144cm

**R20 000 – 30 000**

Henry Symonds's *White Christmas* offers a post-colonial critique by drawing on icons of art history and popular culture. The foreground figure quotes British Pop artist Richard Hamilton's ubiquitous screenprint, *I'm dreaming of a white Christmas* (1967) that incorporates a still from the Bing Crosby film *Holiday Inn*. Behind him lounges Madame de Pompadour, the influential mistress of King Louis XV as immortalised by celebrated court painter Francois Boucher.

Henry Symonds completed his undergraduate studies at the Michaelis School of Fine Art, University of Cape Town and gained his Master of Fine Arts at the Elam School of Fine Arts, Auckland University, in 1999. He has exhibited widely in New Zealand, South Africa, the United States and Europe. He is represented by a number of works in the South African National Gallery. He is currently Dean of Instruction at Whitecliffe College of Art and Design in Auckland, New Zealand.



656

Kevin

**ATKINSON**

SOUTH AFRICAN 1939-2007

*Untitled*

acrylic on canvas

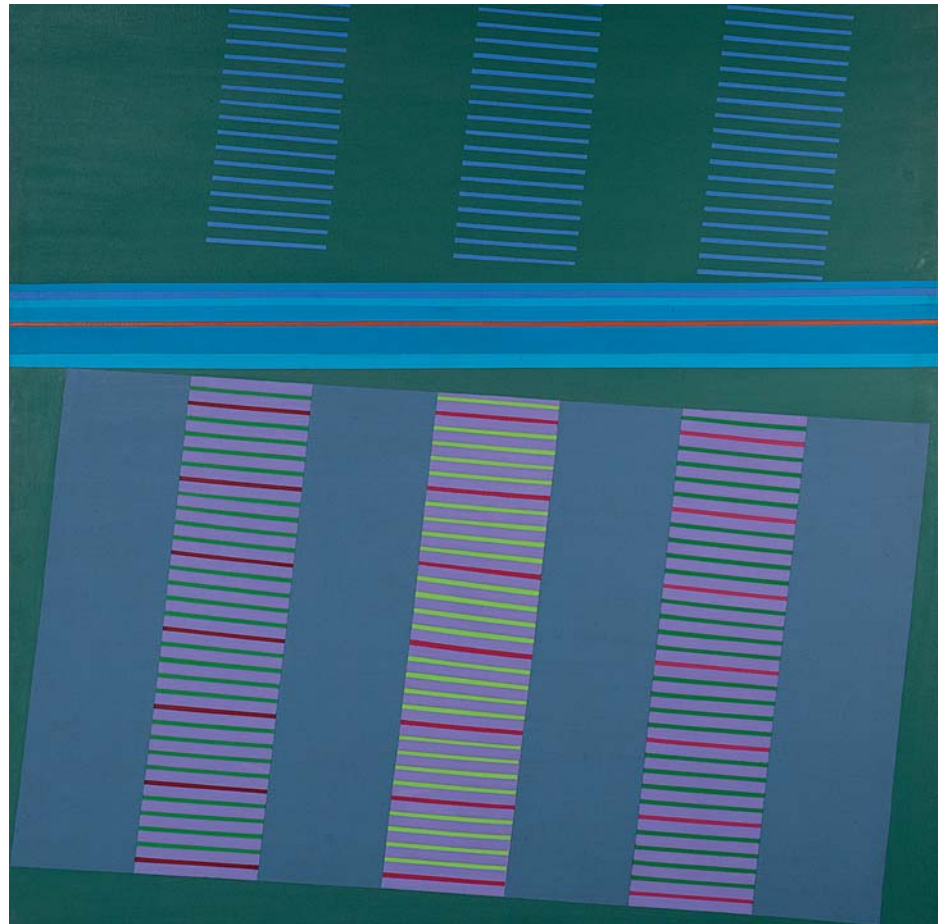
152 by 152cm

**R30 000 – 50 000**

While best known for his large, painterly canvases, Kevin Atkinson's earlier geometric paintings produced in the late 1960s evoke the cool elegance and clean lines of British abstractionists like Robyn Denny and Bridget Riley, the Op Art painter who represented Great Britain at the Venice Biennale in 1968. Their interest in exploring spatial dynamics and modes of perception proved to be very influential on Atkinson.

In an article on the importance of painterly abstraction in South Africa, Marilyn Martin, Director of the South African National Gallery from 1990 until 2008 notes that 'Kevin Atkinson was a powerful and inspirational force in South African art, particularly with regard to abstract art'.<sup>1</sup>

As an art student at the Michaelis Art School, Atkinson studied painting under Maurice van Essche, and graduated in 1962, winning the final year class medal. He went on to become a founding member and Director of the Cape Town Art Centre before joining the staff of Michaelis and heading the painting department. He was throughout his life a popular and provocative artist and educator who exerted considerable influence on generations of art students.



Atkinson was as impressed with the colour theories of Josef Albers as he was with the radical conceptualism of artists such as Joseph Beuys and Marcel Duchamp whom he met while studying and travelling in Europe. As a result of these engagements he developed an artistic practice that embraced conceptual art and performance. His works featured prominently in *Dada South?*, the 2010 exhibition curated by Roger van Wyk and Kathryn Smith, which

examined some similarities in method, strategy and imagery, between socially critical South African art and the art of Dada.

In 2013 Iziko South African National Gallery will acknowledge Kevin Atkinson's significant contribution to South African art with a major retrospective that should bring him the wider recognition he deserves.

1. Marilyn Martin, 'At the threshold of seeing', *Art South Africa*, vol 7, issue 2, summer 2008, page 73.

657

Simon Patrick

**STONE**

SOUTH AFRICAN 1952-

*Camdeboo Reveries*

signed and inscribed SNCP

oil on board

98,5 by 77cm

R100 000 – 150 000



658

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955-

*Woman with Supermarket Trolley and Cat*, from the Domestic Scene series

signed and dated 1980, numbered 16/30 in pencil in the margin etching with softground and aquatint, each from 1 copper plate, on Velin d'Arches Creme paper image size: 11,5 by 16cm

**R20 000 – 30 000**

**EXHIBITED**

South African National Gallery, Cape Town, *Friends' Choice 1975-1991 Exhibition*, 9 April - 2 May 1992, catalogue page 38, illustrated

**LITERATURE**

*William Kentridge Prints*, David Krut, Johannesburg, 2006, page 29, illustrated



658

659

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955-

*Tiepolo in Machadodorp*

signed, dated '86 and numbered 27/31 in pencil in the margin screenprint in colour 40 by 40cm

**R20 000 – 30 000**

**PROVENANCE**

Dr Hennie Aucamp



659

660

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955-

*Head*

signed and inscribed State Proof in pencil in the margin, executed in 1993  
drypoint, from 1 copper plate and 2 hand-painted templates, on Arches paper  
sheet size: 121 by 91cm

**R600 000 – 900 000**

**LITERATURE**

*William Kentridge Prints*, David Krut, Johannesburg, 2006, page 46, illustrated  
cf. *Contemporary South African Art: The Gencor Collection*, Kendell Geers (ed), Jonathan Ball, Johannesburg, 1997, illustrated on the front cover

South Africa's long tradition of printmaking as an art form and as a form of social critique is one that commands international respect. This was certainly underscored by the exhibition, *Impressions from South Africa 1965 to Now: Prints from the Museum of Modern Art* curated by Judith B Hecker and mounted in New York from March to August 2011. Such international interest in South African prints has followed in the wake of the phenomenal success of William Kentridge for whom printmaking is a major vehicle of expression.

The fact that William Kentridge's *Head* was selected for the cover of *Contemporary South African Art: The Gencor Collection*, published in 1997, indicates that key decision-makers considered this important enough to represent the company and its collection. With an upturned face and eyes closed as if dreaming or longing for something ahead, this is an aspirational image symbolic of that time of hope and change which South Africa experienced in 1993.





661

Simon Patrick

## STONE

SOUTH AFRICAN 1952-

### *Biko Funeral*

signed, inscribed 'STONE 1977' on the reverse

oil on canvas

96,5 by 92cm

R80 000 – 100 000

### PROVENANCE

Purchased from the artist by the current owner

### LITERATURE

Mario Pissarra (ed), *Visual Century: South African Art in Context*, volume three 1973 - 1992, Wits University Press, Johannesburg, 2011, page 139

Simon Stone's *Biko Funeral* marks a significant milestone in South African art history in that it was the first work of art to be made in response to the death of Stephen Bantu Biko, the Black Consciousness leader who died in detention in September 1977.

Unlike most artistic responses that were produced years later, drawing on documentary evidence, Stone's painting was done at the time in direct response to the actual historical event. This is what gives this work its immediacy and authenticity. After decades of neglect, it has finally found its way into the annals of South African history through its inclusion in the four-volume *Visual Century: South African Art in Context*, launched in November 2011. According to Hayden Proud, Curator of historical paintings and sculptures at the South African National Gallery<sup>1</sup>:

Simon Stone also introduced media sources into his paintings in the 1970s, inspired by the work of the British-born American painter Malcolm Morley, who was amongst the first to use photographs as the basis of his work and is one of the



initiators of a style now referred to as Photo-Realism or Super-Realism. As with Morley's painterly, often impastoed renderings of pre-existing commercial postcards and printed material, Stone also respected the existential flatness of the surface of the painting, and the objective flatness of the photographic image. This not only extended Modernism's concern with flatness in painting, but 'invalidate[d] the distinction between figurative and abstract.'<sup>2</sup> While Morley denied any 'interest in subject matter as such, or satire or social comment,'<sup>3</sup> Stone's painting *Biko funeral* (1977) is not similarly neutral. Painted from a newsprint photograph just after the activist's burial, the work is a direct response to a political event, incorporating all of the energies and distortions of the original image. Stone's canvas, stretched as it is on a plane with the tacks in evidence along its edges, at once asserts its materiality and flatness. The image is centred, as if memorialised, in the midst of a space-denying white ground, a device that was also frequently used by Morley.

1. Hayden Proud, 'Experiments Under Constraint: "Random collisions of energy" in South African arts of the 1970s and 1980s' in Mario Pissarra (ed), *Visual Century: South African Art in Context*, volume three 1973 - 1992, Wits University Press, Johannesburg, 2011, page 139
2. Kim Levin, 'Malcolm Morley: Post-style Illusionism' in Gregory Battcock (ed) *Super Realism: A Critical Anthology*, Dutton, New York, 1970, page 171
3. Christine Lindey, *Superrealist Painting and Sculpture*, William Morrow, New York, 1980, page 47

662

Sue [Susan Mary]

## WILLIAMSON

SOUTH AFRICAN 1941-

### *Mandela First Photograph*

signed, dated '90, inscribed with the title and numbered 3/10 in pencil in the margin. Edition of 10 (uncompleted) + 1 AP

12 colour screenprint hand-printed by the artist on BFK Rives paper  
110,5 by 76cm

R10 000 – 15 000

### LITERATURE

*Sue Williamson: Selected Work 1984-1992*, self published by the artist, Cape Town, 1992, unpaginated, illustrated

The intense anticipation generated around Nelson Mandela's release after 27 years of incarceration provoked much speculation about how he would look given that all photographs of him had been banned while he was in detention. In this work Sue Williamson takes old images that had previously been used to screenprint protest posters so many times over the intervening years and fades them to resemble elusive memories until we are presented with the first official photograph at the bottom.

Only three of the edition of 10 screenprints were produced, one of which is in the William Humphries Museum Collection in Kimberley. Sue Williamson is represented in most local museums and in international museums such as The Museum of Modern Art, New York, the Newark Museum and the Museum of the Twenty-first Century in Louisville Kentucky as well as in major private collections such as that of Sir Elton John. Her work was featured in *Impressions from South Africa 1965 to Now: Prints from the Museum of Modern Art* which opened in March 2011. She is also the founding editor of *Artthrob* and the author of *South African Art Now*, published by Collins Design in New York.



663

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Sleeper*

signed, dated '91 and numbered 13/30  
in pencil in the margin  
silkscreen  
32 by 35cm

R20 000 – 30 000



663

664

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Little Morals*

in collaboration with Deborah Bell  
and Robert Hodgins, signed by all  
three artists, dated 91 and numbered  
22/45 in pencil in the margin  
hand-coloured etching, drypoint,  
aquatint  
image size: 25 by 30cm

R15 000 – 20 000



664

665

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955-

*Ochre Head*

signed, inscribed 'To Tim from  
William, December 1992'

charcoal, gouache and chine colle  
on paper

sheet size: 48 by 34cm

**R300 000 – 400 000**

**PROVENANCE**

A gift from the artist to the current  
owner



667



666

Peter Gerd **BILAS**

SOUTH AFRICAN 1952-

*The Carradale*

signed and dated '82  
oil on board  
45,5 by 29cm

**R8 000 – 12 000**

*The Carradale* was a four-masted steel barque built in 1889 by Stephen & Sons in Glasgow for the Dale Line. Originally intended for the Australian trade, in the early twentieth century she was forced to seek cargoes wherever available. She survived World War I and was sold to Germany in 1924 for £3100. *The Carradale* was finally sent to the breakers in 1925.

667

Diane Veronique **VICTOR**

SOUTH AFRICAN 1964-

*What You Sow You Will Reap*

charcoal and pastel  
52 by 139cm

**R20 000 – 30 000****PROVENANCE**

Dr Hennie Aucamp

668

Diane Veronique **VICTOR**

SOUTH AFRICAN 1964-

*Judith in a Time of Revolution*

signed and dated 89  
charcoal and pastel  
83 by 59cm

**R20 000 – 30 000****PROVENANCE**

Dr Hennie Aucamp

668



669

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

*Portfolio*

12 original woodcuts in colour, edition limited to 55 and 5 artist's proofs, this portfolio is no 45/55, produced for the Egon Guenther Gallery on handpress from the original woodblocks by Amadlozi Press, Johannesburg, September 1969, each signed and numbered in pencil in the margin, in original cloth portfolio sheet size: 64 by 51 cm

**R20 000 – 30 000**

670

Cecil Edwin Frans **SKOTNES**

SOUTH AFRICAN 1926-2009

*Mhlangane Stabs Shaka; Shaka Sworn In Head of the Zulu Clan*, two

each signed, dated 73 and numbered 167/225 in pencil in the margin woodcuts in colour  
image size: 44 by 27,5cm, framed (2)

**R4 000 – 6 000**From *The Assassination of Shaka* portfolio

671

Stella

**SHAWZIN**

SOUTH AFRICAN 1923-

*Reclining Figure*

bronze with green patina, on a marble  
base

height: 25cm, excluding base

R20 000 – 30 000



671

672

Zoltan **BORBEREKI**

SOUTH AFRICAN 1907-1992

*Procession*

signed and dated 1963

bronze

height: 25cm

R15 000 – 20 000



672

673

Caroline

**VAN DER MERWE**

SOUTH AFRICAN 1932-

*Flying Torso*

signed with the artist's initials  
white marble, on a grey marble base

height: 29cm, including base

R8 000 – 10 000



673

674

Caroline

**VAN DER MERWE**

SOUTH AFRICAN 1932-

*Wind Flame Torso*

signed with the monogram and A/P  
bronze, on a marble base

height: 32cm, including base

R7 000 – 9 000



674



675

**675**

Gerard **DE LEEUW**

SOUTH AFRICAN 1912-1985

*Klipspringer*

signed and dated 55

bronze

height: 71cm

**R80 000 – 120 000**



676

**676**

Dylan **LEWIS**

SOUTH AFRICAN 1964-

*Lioness Head*

signed, inscribed with the title and

numbered 11/75 in pencil

serigraph

83,5 by 62cm

**R8 000 – 10 000**

End of Sale