



Country Club Johannesburg, Woodmead  
11 June 2012 – 8 pm

## Important South African and International Art

Evening Sale  
Lots 341–445



341

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Heather Beneath the Langebergen*

signed and dated 1929; signed, dated 1929 and  
inscribed with the title on the reverse

oil on canvas

22 by 34,5 cm

**R40 000–60 000**



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342

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Mountain Veld, Riversdale District*

signed and dated 1915; signed, dated 1915 and inscribed with the title on the reverse

oil on canvas

30 by 60,5 cm

**R40 000–60 000**



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343

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*A Mountain Landscape*

signed

oil on board

26 by 39,5 cm

**R90 000–120 000**



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344

Edward

**ROWORTH**

SOUTH AFRICAN 1880–1964

*The Constantia Valley Looking Towards False Bay*

signed and dated 1919

oil on canvas

98,5 by 124 cm

**R50 000–70 000**



345

Jan Ernst Abraham

**VOLSCHENK**

SOUTH AFRICAN 1853–1936

*Below the Drift: the Morass River, Oudtshoorn*

signed and dated 1929; signed, dated 1929 and inscribed with the title on the reverse

oil on canvas

39 by 59,5 cm

**R80 000–120 000**



346

Robert Gwelo

**GOODMAN**

SOUTH AFRICAN 1871–1939

*Source of the Little Tugela*

signed

oil on canvas

72,5 by 98,5 cm

**R300 000–400 000**

PROVENANCE

Mrs Graham MacKeurtan

LITERATURE

Joyce Newton Thompson, *Gwelo Goodman: South African Artist*, George Allen and Unwin Ltd., London, circa 1951, page 85, illustrated in colour.



347

Ruth

**EVERARD-HADEN**

SOUTH AFRICAN 1904–1992

*Path Near Harpenden*

authenticated by Leonora Everard-Haden, the artist's daughter and inscribed with the title on a label on the reverse

oil on board

24,5 by 25 cm

**R50 000–70 000**

PROVENANCE

The Everard Read Gallery, Johannesburg.





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348

Ruth

**EVERARD-HADEN**

SOUTH AFRICAN 1904–1992

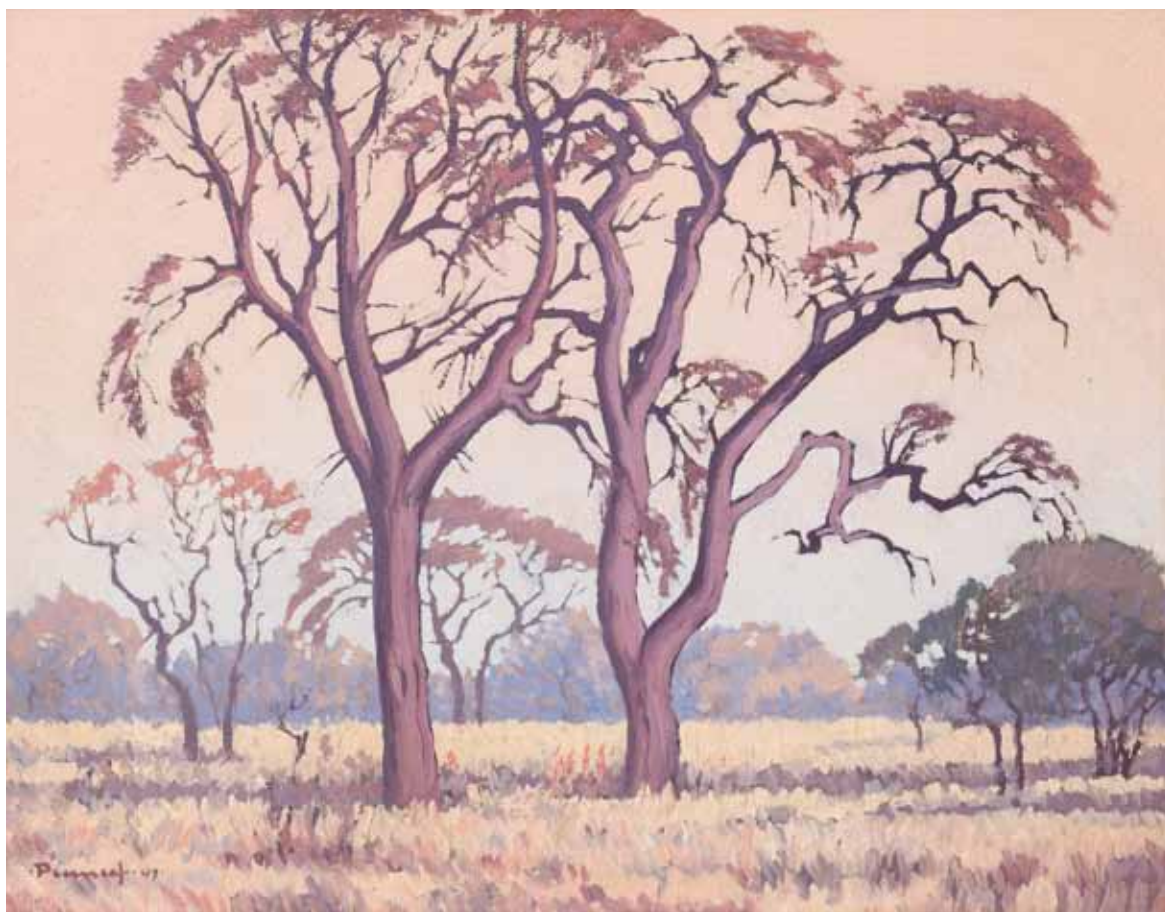
*English Landscape*

signed; signed and inscribed with the title on the reverse

oil on canvas

65,5 by 81,5 cm

**R80 000–120 000**



349

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Bushveld Scene*

signed and dated 47

oil on board

35,5 by 45,5 cm

**R250 000–350 000**



350

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Figures and Chickens Outside a Cape Cottage*

signed

oil on board

24 by 30 cm

R70 000–90 000



351

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Dwarsrivier, Ceres*

signed

oil on board

38,5 by 39,5 cm

**R80 000–120 000**



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352

Cecil  
**HIGGS**

SOUTH AFRICAN 1898–1986

*Drakensberg*

signed and dated 56-57

oil on canvas

70,5 by 96 cm

**R90 000–120 000**



353

Alfred Friedrich Franz

**KRENZ**

SOUTH AFRICAN 1899–1980

*Waenhuiskrans*

signed and dated 1975

oil on canvas laid down on board

60,5 by 82,5 cm

**R60 000–90 000**

PROVENANCE

Acquired from the artist by the current owner. Sold with a letter of authenticity from the artist, dated 1975.

EXHIBITED

Pretoria Art Museum, Pretoria, *Prestige Retrospective Exhibition*, 4 June 1975.

LITERATURE

cf. Ellen Davis-Mesman, *The Colourful Palette of Alfred Krenz*, the author, Onrust River, 1998, page 30, illustrated in colour.



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354

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*Mountainous Snow Capped Peaks*

signed

oil on canvas

64 by 80 cm

**R70 000–100 000**

**PROVENANCE**

The Everard Read Gallery, Johannesburg.





355

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*A Mountainous River Landscape*

signed

oil on paper laid down on board

30 by 35 cm

**R90 000–120 000**



356

Robert Gwelo

**GOODMAN**

SOUTH AFRICAN 1871–1939

*Garden near Crown Mines*

oil on canvas

38 by 48 cm

**R80 000–100 000**



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357

François

**KRIGE**

SOUTH AFRICAN 1913–1994

*An Overcast Seascape*

signed and dated 40

oil on board

36,5 by 44,5 cm

**R50 000–70 000**



358

Ruth  
**EVERARD-HADEN**

SOUTH AFRICAN 1904–1992

*South Coast Roller*

signed, executed circa 1949

oil on canvas

58 by 72,5 cm

**R300 000–500 000**

PROVENANCE

Mr van Graan, Badplaas.

EXHIBITED

The Everard Read Gallery, Johannesburg.



359

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*Landscape with Cow, Trees, Huts and Figures*

signed

oil on board

39 by 45 cm

**R350 000–500 000**

**EXHIBITED**

Gallery 101, Johannesburg, 1962, catalogue number 27.

**LITERATURE**

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, pages 366-367, catalogue number 1635.



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360

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Near Neudam, Auas Mountains, SWA*

signed and dated 24; inscribed with the title on the reverse

oil on board

29,5 by 45,5 cm

**R200 000–300 000**



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361

Robert Gwelo

**GOODMAN**

SOUTH AFRICAN 1871–1939

*The Garden, Newlands House*

oil on canvas

44 by 56 cm

**R150 000–200 000**



362

Eugene

**LABUSCHAGNE**

SOUTH AFRICAN 1921–1990

*The House*

signed and dated 46

oil on board

44,5 by 55,5 cm

R50 000–70 000



363

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A View Through the Trees, Lowveld*

signed

oil on canvas

59,5 by 75 cm

**R700 000–900 000**

PROVENANCE

Purchased from a Pierneef exhibition in early 1940 and thence by descent.



Jacob Hendrik Pierneef remains one of South Africa's most sought-after painters, not least because of his capacity to capture the landscapes that he so loved – a passion shared with his many viewers and admirers.

From an examination of the topography in this painting, Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens, identifies the location as either the Waterberg, north of Pretoria or the Bankenveld, an area of rare and increasingly endangered vegetation, straddling the North-West, Gauteng and Mpumalanga provinces. It comprises a transitional vegetation type

between the grasslands of the high interior plateau and the bushveld of the low interior plateau.

The large trees in the foreground resemble the *Eucalyptus* or blue gum trees often planted by South African farmers. A winding path between them invites us to step into this composition which the artist has cleverly constructed, employing the curving branches and fine leafy latticework to create an archway through which to view an almost sacred space – the natural environment of the bushveld beyond.





364

Peter

**CLARKE**

SOUTH AFRICAN 1929–

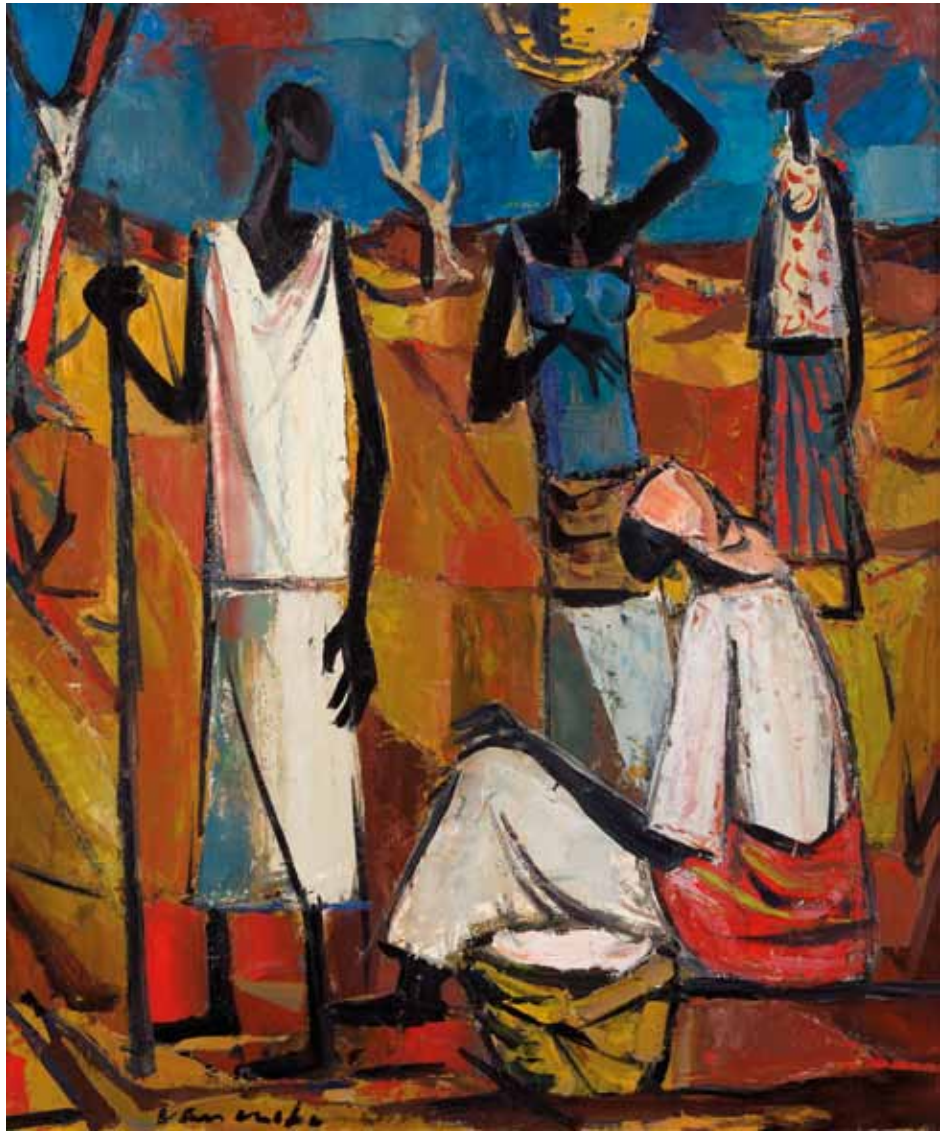
*Evening Runners (recto); Two Young School Boys (verso)*

recto signed and dated 12.2.1960; verso signed, inscribed with the title and '*To Zeke and Ribs from Peter, Paris April 1963*'

recto gouache; verso gouache and pencil

41 by 51,5 cm

**R80 000–120 000**



365

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

*Congolese Figures*

signed

oil on board

61 by 51 cm

R100 000–150 000

366

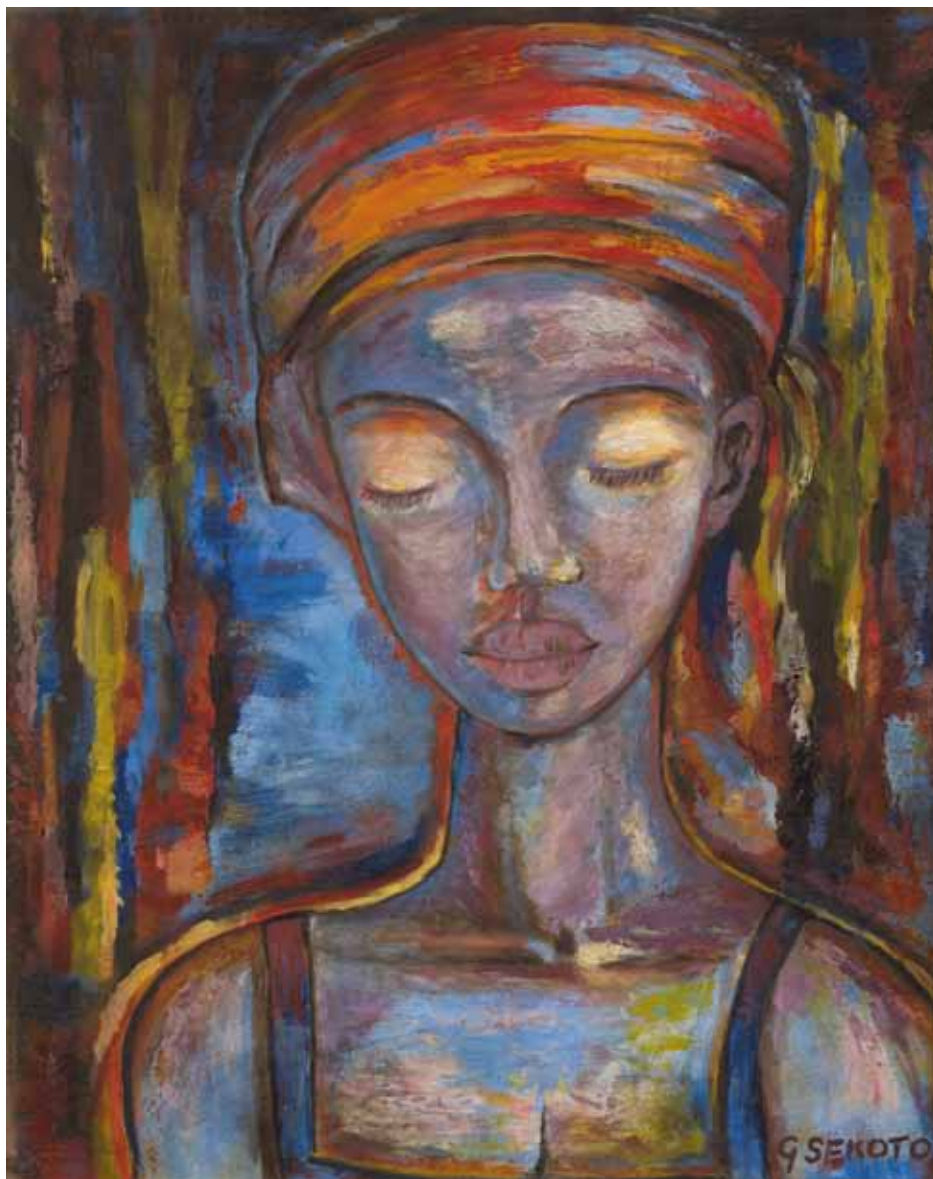
Gerard  
**SEKOTO**

SOUTH AFRICAN 1913–1993

*A Portrait of a Young Girl*

signed  
oil on board  
50 by 40 cm

R250 000–350 000



367

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*A Malay Girl*

signed

oil on canvasboard

44,5 by 34 cm

**R350 000–500 000**

PROVENANCE

A gift from the artist to the current owner in 1967.



368

Rosamund King  
**EVERARD-STEENKAMP**

SOUTH AFRICAN 1907–1946

*An Assembled Still Life*

signed

oil on canvasboard

34 by 26 cm

R60 000–90 000





369

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Still Life with Vases and a Jug*

signed

oil on wood panel

60 by 79,5 cm

R180 000–240 000



370

Irma  
STERN

SOUTH AFRICAN 1894–1966

*Arab*

signed and dated 1939  
oil on canvas, in the original Zanzibar frame  
66,5 by 65,5 cm

**R7 000 000–9 000 000**

LITERATURE

Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, Vlaeberg, 1995, page 61, illustrated in colour.

Following the record-breaking sale last year of Irma Stern's *Two Arabs* for R21 166 000, the highest price ever achieved for a painting in South Africa, Stern's *Arab*, another extraordinary painting from this celebrated artist, affords us an opportunity to consider the ways in which this painting is distinctive.

Since her first visit to Zanzibar in 1939, Irma Stern was captivated by its peoples and cultures. In passages from her book on Zanzibar published in 1948, Stern makes several pertinent observations:

'The most distinguished Arab – 'the truly wise and religious father' – is dressed in a pure white robe with a white turban around his white skull cap.'<sup>1</sup>

Describing those attending a reception hosted by the Sultan of Zanzibar, Stern wrote, 'White bearded figures belonging to another age – a thousand years or more back; gold glistening on their coats, silk woven into their rainbow-coloured turbans, wound artfully ...'<sup>2</sup>

Light, peace and tranquillity radiate from this remarkable portrait of wisdom. With incomparable mastery, Stern has chosen to focus all attention on this single Arab, his contemplative face infused with kindness and bathed in glowing light. The background shades ranging from the creamiest whites to Naples yellow are calculated not to detract from his memorable face. Like *The Golden Shawl* in the Permanent Collection of Iziko South African National Gallery, the subject is centrally placed, emphasising his iconic status. This centralised placement also creates a balanced composition that produces a calm atmosphere of meditation and reflection.

Remarkably, through her understanding of her subject as much as through the formal elements of painting, Stern has managed to



integrate the spiritual and the sensual. The rich skin tones of his face are surrounded by an aureole of cloth and beard threaded through with the subtlest hints of lilac grey and soft green. The burgundy-black stripe in his turban accentuates his arched eyebrows that lead the eye down his aquiline nose to the gentle curve of his lips.

Purchased directly from the artist by the present owner's mother over 70 years ago, *Arab* has been in the same family since and has never before appeared on the market. It is still in its original Zanzibar frame embellished with flowers and foliage that are intended to invoke good fortune.

1 Irma Stern, *Zanzibar*, J L Van Schaik Ltd, Pretoria, 1948, page 12.

2 Ibid, page 55.

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



371

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906–1982

*An Arab*

signed

oil on board

54,5 by 43 cm

**R50 000–70 000**





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372

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A View of Mesas*

signed and dated 23

oil on board

38,5 by 56 cm

R250 000–350 000



373

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

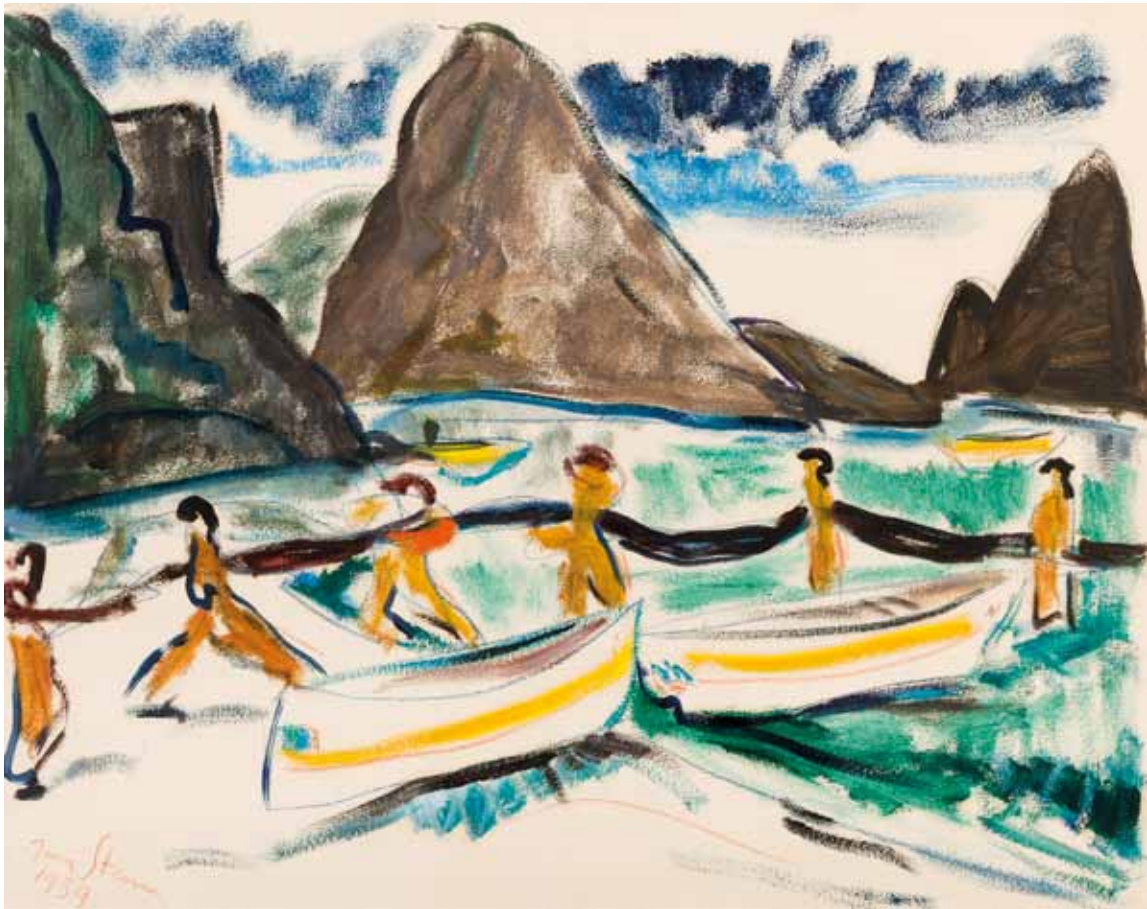
*A Gathering*

signed

oil on canvas

35,5 by 50,5 cm

**R180 000–240 000**



374

Irma

**STERN**

SOUTH AFRICAN 1894–1966

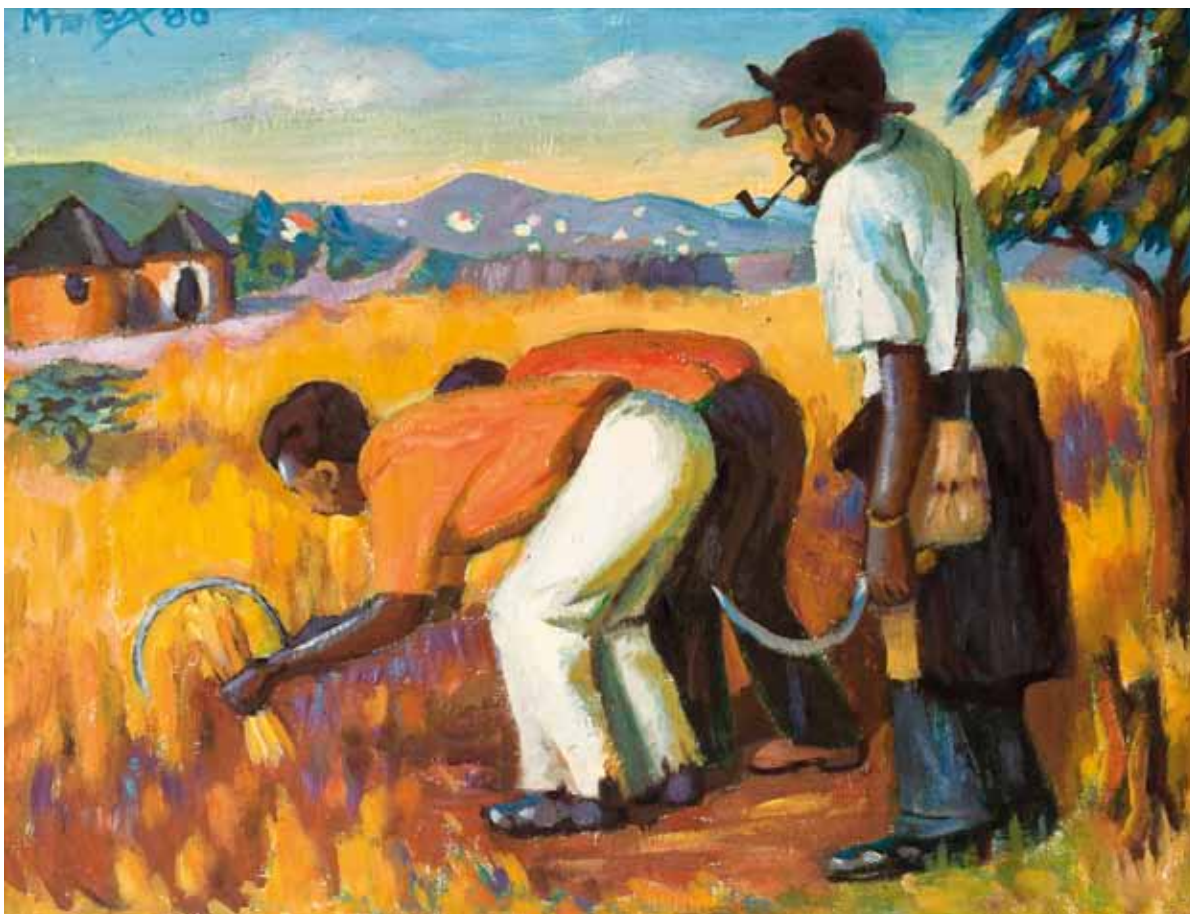
*Bringing in the Nets*

signed and dated 1959

mixed media on card

50 by 63 cm

**R180 000–240 000**



375

George Mnyaluza Milwa

**PEMBA**

SOUTH AFRICAN 1912–2001

*Cutting Grass*

signed and dated 86

oil on board

35,5 by 44 cm

**R80 000–100 000**



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376

Ephraim Mojaalefa

**NGATANE**

SOUTH AFRICAN 1938–1971

*A Township with Children and a Donkey*

signed and dated 64

oil on board

60 by 74,5 cm

**R120 000–160 000**







377

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Trees Along a River Bank*

signed and dated 56

oil on canvas

45 by 61 cm

**R500 000–700 000**



378

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Storm Over the Hex River Mountains*

bears signature

oil on board

24 by 33 cm

R70 000–90 000



379

379

Marjorie

**WALLACE**

SOUTH AFRICAN 1925–2005

*A Woman Shelling Peas (recto);  
A Couple Drinking Tea (verso)*

recto signed

gouache

52 by 48,5 cm

**R25 000–35 000**

380

Marjorie

**WALLACE**

SOUTH AFRICAN 1925–2005

*A Woman in a Rocking Chair*

signed

oil on canvas laid down on board

63 by 79,5 cm

**R60 000–90 000**



380

381

Cecil  
**HIGGS**

SOUTH AFRICAN 1898–1986

*The Odd Couple*

signed and dated 46  
oil on canvas  
37 by 31,5 cm

**R40 000–60 000**

**PROVENANCE**

Joseph Wolpe Gallery, Cape Town.  
Die Kunsamer, Cape Town.

**EXHIBITED**

The South African National Gallery,  
Cape Town; The William Humphreys  
Art Gallery, Kimberley; The Pretoria Art  
Museum; The Durban Art  
Gallery, *Cecil Higgs Retrospective  
Exhibition*, 1975, catalogue number 20.



382

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909–2005

*A Self Portrait*

signed and dated 1946  
oil on canvas laid down on board  
54 by 39 cm

R50 000–70 000



383

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Boy with Arum Lillies*

signed and dated 51  
oil on canvas board  
45 by 34 cm

**R50 000–70 000**

The Diary of Johannes Meintjes, number  
JM 329.

**PROVENANCE**

Gallery 101, Johannesburg.

**EXHIBITED**

Rand Afrikaans University,  
Johannesburg, *Johannes Meintjes  
Prestige Memorial Exhibition*, 1990,  
catalogue number 18.



384

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Shepherd in a Marsh*

signed and dated 1964  
oil on board  
60 by 49,5 cm

**R80 000–120 000**

The Diary of Johannes Meintjes, number  
JM 843.

EXHIBITED

Rand Afrikaans University,  
Johannesburg, *Johannes Meintjes  
Prestige Memorial Exhibition*, 1990,  
catalogue number 57.





385

Lucas Thandokwazi

### SITHOLE

SOUTH AFRICAN 1931–1994

*Proud and Angry (LS 7701)*

signed

Zulu indigenous wood

height: 95 cm

**R300 000–500 000**

#### PROVENANCE

Gallery 21, Johannesburg.

Die Kunsamer, Cape Town.

#### EXHIBITED

Gallery 21, Johannesburg, March 1977 catalogue number X73, September 1977 catalogue number X23, 1978 catalogue number X13.

National Gallery of Rhodesia, Salisbury, November 1977.

Bulawayo Art Gallery, Bulawayo, 1978.

South African Association of Arts, Pretoria, *South African Art to Rhodesia*, 1978.

Rand Afrikaans University, Johannesburg and Pretoria Art Museum, Pretoria *Sithole Retrospective Exhibition*, 1979.

Lookout Art Gallery, Plettenberg Bay, 1980/1981.

Standard Bank, Soweto, *Black Art Today*, 1981.

Ernst de Jong Studio, Pretoria, 1981, catalogue number X13.

Alliance Française, Pretoria, *Historical Perspective*, May 1986.

#### LITERATURE

FF. Haenggj, *Lucas Sithole, A Pictorial Review of Africa's Major Black Sculptor*, Gallery 21, Johannesburg, 1979, page 157, illustrated.

Matsemela Manaka, *Echoes of African Art*, Skotaville Publishers, Johannesburg, 1987, page 42, illustrated in colour.





Two views of Lot 385

From 1959 to 1960 Lucas Sithole studied painting and sculpture under Cecil Skotnes at the Polly Street Art Centre which has played a pivotal role in the development of South African art. Elza Miles, in her seminal book on the subject, sees the Centre as a crucible of two distinct modes of expression, one more mimetic that reflects everyday life while the other is more interpretative.<sup>1</sup>

Sithole is more representative of the latter approach, drawing on African art forms and modernist language to create sculpture that is more imaginative than imitative. He was known as a gentle, sensitive and empathetic person whose concerns over the sufferings of others were fearlessly addressed in his work.

Nevertheless, alternative forms of expression had to be found at a time when opposition to the political order was severely punishable. *Proud and Angry* presents two faces, encapsulating some of the socio-political tensions that were rife at the time, the solidarity experienced amongst likeminded people and defiance in the face of systemic violence.

In Elza Miles' assessment, Sithole understood his materials. Rather than producing preliminary drawings for sculptures, 'Sithole felt with his hands the shape of the creature that he had to liberate from the wood or stone.'<sup>2</sup> He had a particular affinity for wood prizing it for its warmth and seeing in it analogies with life and humanity.

In *Proud and Angry* empathy for his fellow human beings and sensitivity to materials are reinforced in a powerful statement. As Sithole said, 'I am an African whose imagination is definitely influenced by the life of my people which I absorbed as a child. But when it comes to the emotions experienced by humanity, we are not all that different from each other.'<sup>3</sup>

<sup>1</sup> Elza Miles. *Polly Street: The Story of an Art Centre*, The Ampersand Foundation, 2004, page 134.

<sup>2</sup> Ibid, page 134.

<sup>3</sup> K. Brooke, 'Black myth, legend in Sithole sculptures', *The Argus*, 24 October 1975 quoted in Marilyn Martin. 'Lucas Sithole' in *Our Art 4*, The Foundation for Education, Science and Technology, Pretoria, 1993, page 184.



386

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Head*

signed and dated 02  
carved, painted and  
incised wood panel  
127,5 by 130,5 cm

**R300 000–400 000**



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387

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926–2009

*Resonance VI (Floating)*

signed and dated (20001?)

carved, painted and incised wood panel

40 by 198 cm

**R180 000–240 000**

This work was on Skotnes' first exhibition in the new century and was one of the earliest panels made during that year, therefore the date 20001 is understandable.

EXHIBITED

The Goodman Gallery, Johannesburg, 2001.



388

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*African Dance*

signed; signed and inscribed with the title on the reverse

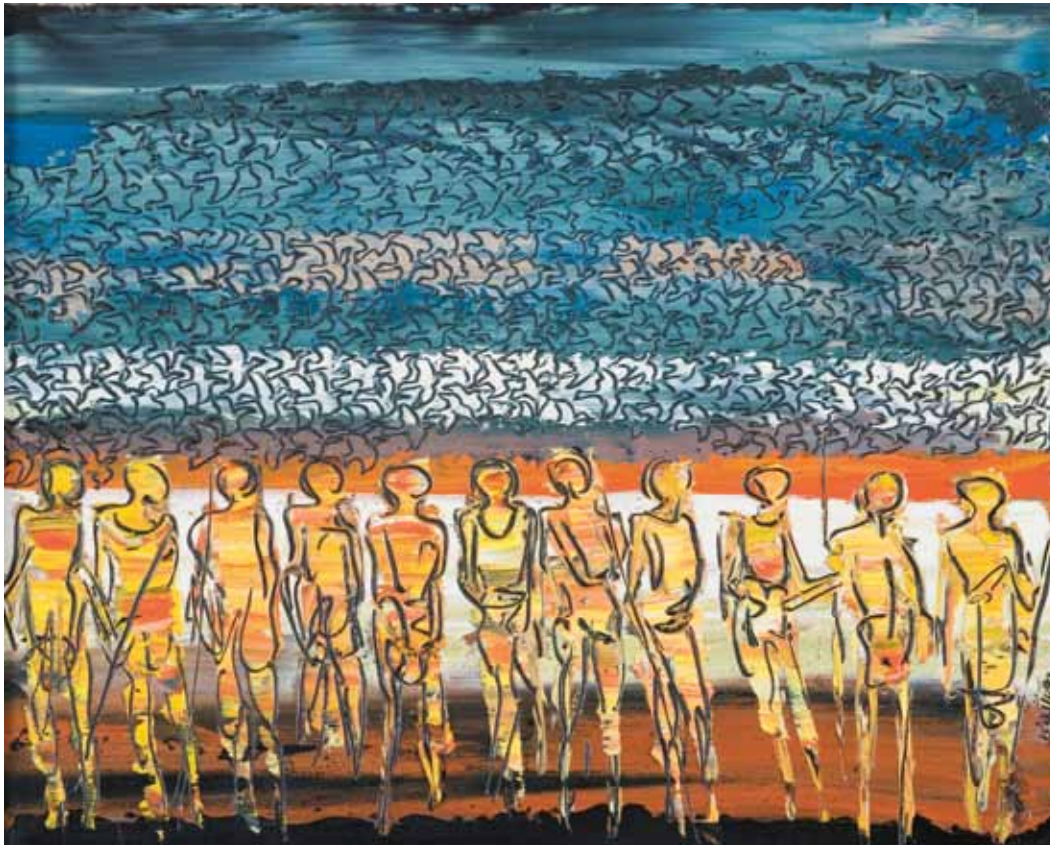
oil on canvas

39,5 by 50 cm

**R100 000–140 000**

EXHIBITED

Johannesburg Art Gallery; Pretoria Art Museum; National Gallery, Cape Town; Durban Art Gallery; Tatham Art Gallery, Pietermaritzburg; King George VI Art Gallery, Port Elizabeth; William Humphries Art Gallery, Kimberley, *Prestige Exhibition*, 1979/80, catalogue number 26.



389

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*African Figures and Birds*

signed

oil on canvas

40 by 50 cm

**R300 000–500 000**

In her refreshingly forthright way, Marion Arnold describes Walter Battiss as 'a man who looked at life and art with curiosity, with delight and with few preconceptions. He sought ways of giving his visual experiences a new identity as art.'<sup>1</sup> She outlines Battiss' perception of painting as both an intuitive and intellectual process that begins with a sensory apprehension and is followed by a logical analysis of the image's construction and implications.

In drawing attention to the physical language of painting which the artist employed to convey both a life force and sensuality through paint, Arnold reminds us that for Battiss, an oil painting was rarely a perceptual tool to create an illusion of the world but rather a two-dimensional picture plane on which to develop ideas.

As a scholar and respected amateur archaeologist, Battiss studied, documented and published his findings on rock art. Their influence on the development of his paintings is evident here both in his emphasis on two-dimensionality and on the linear rhythms of the composition. Using a palette knife and the creamy viscosity of oil paint to emulate the surface of the rocks, he has laid down colour and texture into which the fluid movement of figures and the flocks of birds in flight are inscribed with rapid graphic marks.

<sup>1</sup> Marion Arnold 'Confronting Paintings' in Karin Skawran and Michael Macnamara, *Walter Battiss*, AD Donker, 1985, page 55.

390

Ezrom Kgobokanyo Sebata

**LEGAE**

SOUTH AFRICAN 1938–1999

*African Goat*

signed and numbered 5/7

bronze

height: 67,5 cm

**R100 000–150 000**

**PROVENANCE**

The Goodman Gallery, Johannesburg, 1990.

When the story of South African sculpture is told, Ezrom Legae may well prove to be one of its greatest protagonists – one whose mastery of his sculptural medium and of the tenets of Modernism has not been sufficiently acknowledged because so few of his best works have been brought to public attention. Legae's *Goatherd and Goat* broke auction records when it sold for R334 200 at Strauss & Co's March auction in 2010.

Legae was exposed to contemporary African art when he studied at the Polly Street and Jubilee Art Centres under Cecil Skotnes and Sydney Kumalo from 1959 to 1964. He was introduced to the sculptural traditions of West and Central Africa as well as to German Expressionism and European Modernism by leading African art collector, connoisseur and gallerist, Egon Guenther, who played a major role in Legae's stylistic development.

His travels in Europe and the USA in 1970 as a result of winning a travel scholarship from the United States South Africa Leadership Exchange Programme (USSALEP) resulted in an expanded and more sophisticated vision that married African and European iconography and formal language.

While *African Goat* acknowledges



Two views of Lot 390

traditional African art forms such as the mask it also evokes the sculptural innovations of European Modernists such as Picasso and Giacometti. With rare sensitivity Legae pares down extraneous detail yet retains all the intensity and physicality of lived experience.

*African Goat*, edition 3 of 7, is in the Permanent Collection of Iziko South African National Gallery. The gallery's

records reveal that it was cast in 1990 and acquired in the same year. Legae is also represented in the National Museum of African Art, Smithsonian Institute, Washington; Johannesburg Art Gallery, Pretoria Art Museum, Durban Art Museum, Tatham Art Gallery, William Humphries Art Gallery, Wits Art Museum, Fort Hare Museum and the University of South Africa, amongst others.



391

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Composition*

signed and dated 81

oil on board

29,5 by 39 cm

R30 000–40 000



392

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Et in Arcadia Ego*

signed, dated 1990/2 and inscribed with the title on the reverse  
oil on canvas  
121,5 by 152 cm

**R500 000–700 000**

LITERATURE

*Robert Hodgins*, Tafelberg, Cape Town, 2002,  
page 65, illustrated in colour.



In his provocative essay for Hodgins' monograph, Kendell Geers identifies this as one of the artist's more remarkable paintings, locating it within a trajectory beyond his earliest investigations:

These early tentative explorations soon gave way to the self-confident explosion of paint and form that today sets Hodgins apart from any other painter. The dark outlines can also be understood metaphorically as art historical convention, the languages and canons against which Hodgins has rebelled and which, with his palette, he laid waste.

Being both verb and adjective, Robert Hodgins' oeuvre is best understood in terms of play – the hide-and-seek play of forms, a game of eternal youth, a theatre of paint, the coy playfulness

of meaning trapped behind mercurial forms. Witness the way he reinterprets Poussin's *Arcadian Shepherds* and the epitaph *Et in Arcadia Ego* (page 65), which has perplexed historians ever since it was completed. Even in Arcadia there is death, even in perfection there is a glitch caused by human error ... the survival tactics of yesterday's 'warrior' reinventing himself as today's corporate Jogger.<sup>1</sup>

The intellectual references together with the impressive scale and refreshing use of colour contrasts ranging from hot pinks to searing yellows tempered by cool turquoise, mutually reinforce the painting's striking impact.

<sup>1</sup> Kendell Geers, *'Undiscovered at 82'*, *Robert Hodgins*, Tafelberg Publishers, Cape Town, 2002, page 67.



393

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Head on Fire*

signed, dated '86/'87 and inscribed

with the title on the reverse

oil on canvas

121,5 by 76 cm

R200 000–300 000



394

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955–

*Dutch Iris*

signed and numbered AP III/IV  
etching and aquatint, 3 plates and 14  
colours

109 by 60 cm

R350 000–400 000





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395

Edoardo Daniele  
VILLA

SOUTH AFRICAN 1915–2011

*A Rhythmic Form*

signed, dated 1993 and numbered 9/9

painted steel

height: 41,5 cm

R60 000–90 000



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396

Edoardo Daniele  
VILLA

SOUTH AFRICAN 1915–2011

*A Small Reclining Form*

signed and dated 2004

painted steel

height: 42 cm

R60 000–90 000

397

Edoardo Daniele  
**VILLA**

SOUTH AFRICAN 1915–2011

*Machine Ballet*

signed, dated 1962, inscribed with  
the title and 'Al Mio Amore Karin  
23-1-1964' on the reverse  
copper  
39 by 40 cm

**R50 000–70 000**

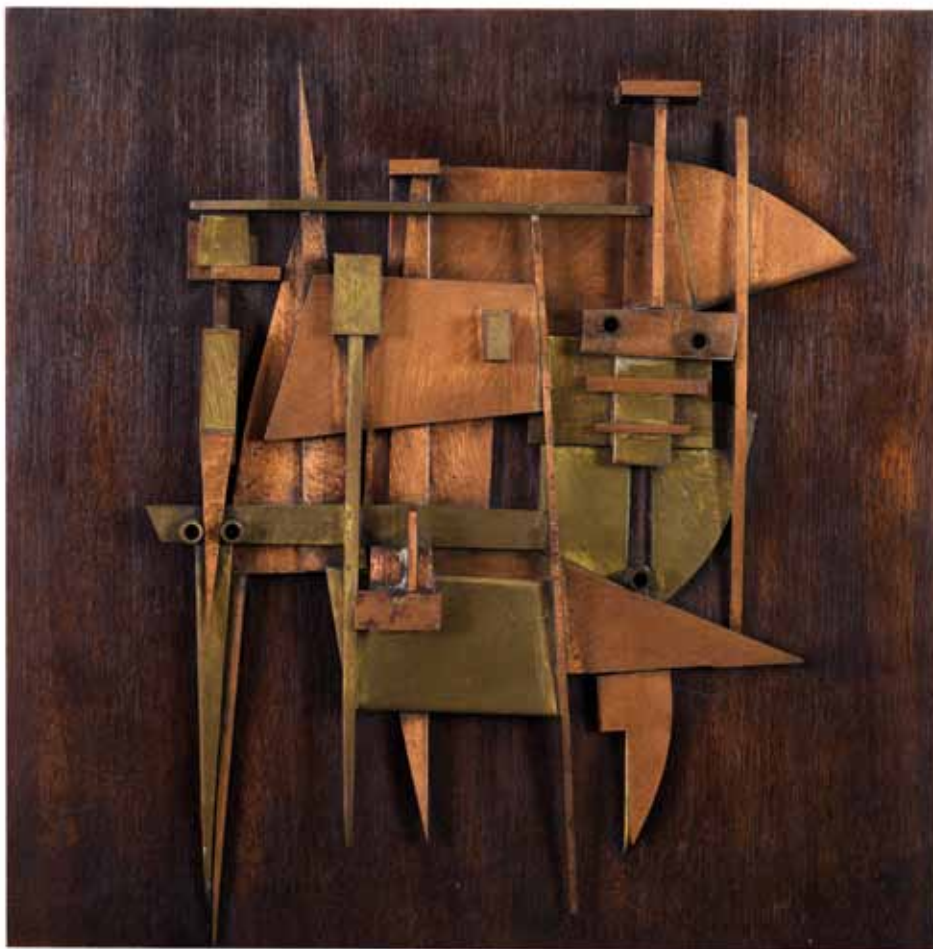
PROVENANCE

A gift from the artist to the current  
owner.

LITERATURE

E.P. Engel (Ed.), *Edoardo Villa:  
Sculpture*, United Book Distributors,  
Johannesburg, 1980, page 55,  
illustrated.

Lola Watter, *Villa*, Phillip Stein,  
Johannesburg, 1967, page 18, illustrated.



398

Cecily

**SASH**

SOUTH AFRICAN 1924–

*Dove on a Thorn Branch; Bird with Pomegranate; Spotted Bird with Egg*

each signed and dated 55, 56 and 57 respectively

oil on board

39 by 29 cm; 39 by 29 cm;

37 by 27 cm

(3)

**R50 000–70 000**

**EXHIBITED**

Pretoria Art Museum, Pretoria, *Cecily Sash Retrospective*, 1974, catalogue numbers 7, 14 and 16.

*First Quadrennial Exhibition of South African Art*, 1956, illustrated in catalogue.

**LITERATURE**

Victor Thorne (Ed.), *Cecily Sash: Working Years*, Studio Sash, United Kingdom, 1999, page 8–9, illustrated.

F.L. Alexander, *Art in South Africa since 1900*, Cape Town, 1962, page 115, *Bird with Pomegranate* illustrated.

Lantern, June 1964, illustrated.







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399

Sidney

**GOLDBLATT**

SOUTH AFRICAN 1919–1979

*Abstract Composition with Red and Black*

signed

oil on board

90 by 90 cm

**R40 000–60 000**



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400

Sidney

**GOLDBLATT**

SOUTH AFRICAN 1919–1979

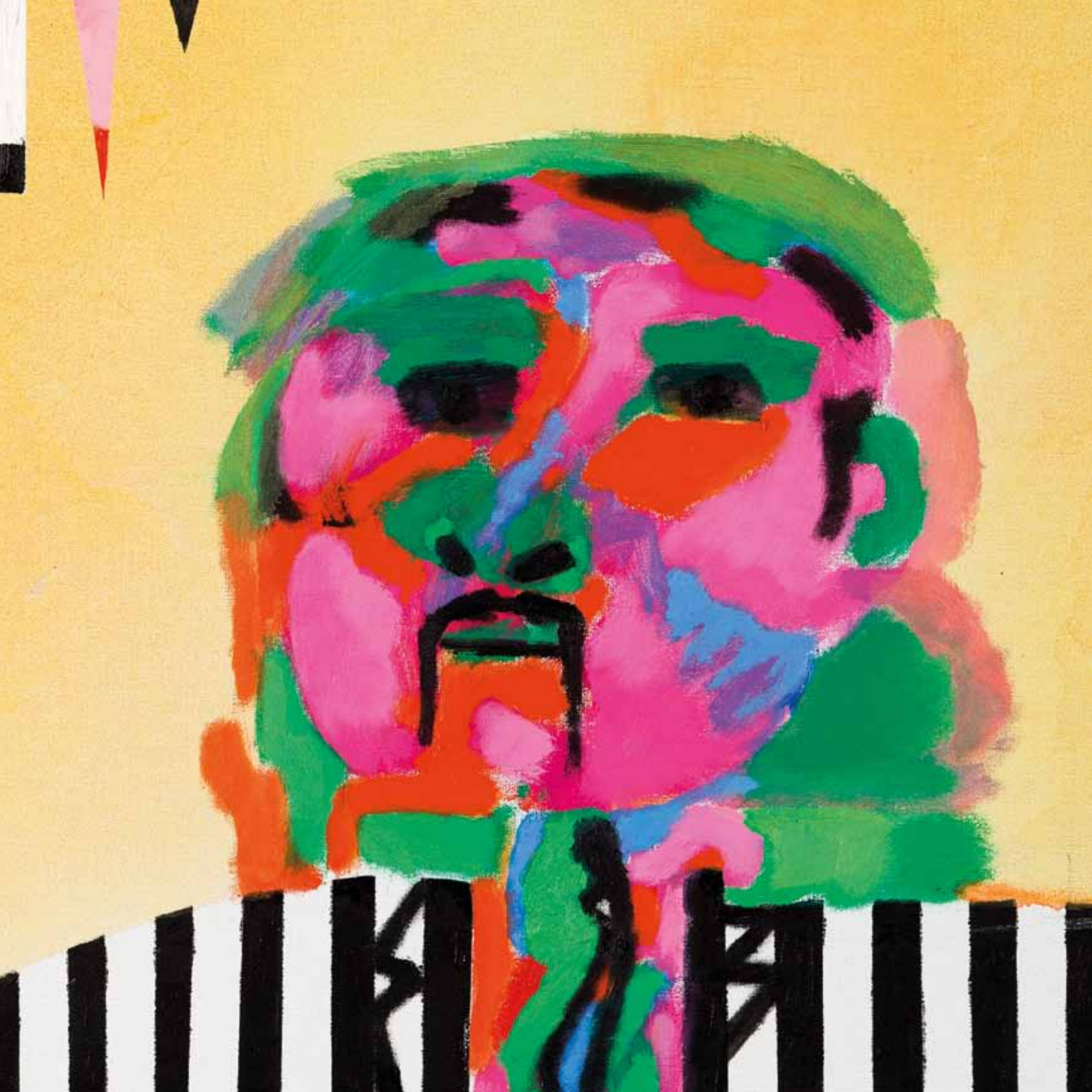
*Red Composition*

signed

oil on board

105 by 120 cm

**R60 000–90 000**



401

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*A Gentleman from Mexico*

signed, dated 1999/00 and inscribed with  
the title on the reverse

oil on canvas

120 by 90 cm

**R400 000–600 000**

Strauss & Co has broken all auction records for Robert Hodgins in a run of remarkable successes starting with his *A Seated Figure, Red Room* that sold for R356 480 in May 2011, followed by *Greenpiece '99 No 3 (A Godson of the Godfather)* selling for R612 700 in September 2011 and culminating in *Igor Stravinsky & Four Women* that exceeded all expectations in February this year when it sold for R724 100. Hodgins occupies a unique position in South African art. According to Kendall Geers, indisputably one of South Africa's leading contemporary artists and former curator of the Gencor Collection, now the BHP Billiton Collection:

'Very few artists in the world command the respect and admiration of their peers in the way Robert Hodgins does, a reverence often verging on cult status. In South Africa he is the quintessential artist's artist, a guru for four generations, a point of



reference for every self-respecting curator, and a voice of reason where video has all but killed the painting star.'

*A Gentleman from Mexico* forms part of Hodgins' inimitable collection of businessmen, suited-up in the trappings of power and ready to engage the world. However, this gentleman could just as well be a denizen of the underworld, a dodgy dealer or a smooth tango master.

The black and white stripes of his snazzy suit read like a keyboard and suggest the syncopated rhythms of a jazz ensemble. This pared-down palette is offset by the explosion of puce and green that colour his face, his shirt and waistcoat. The pencil moustache, echoed in the shoelace tie, add to the humour with which the artist captures this curious character. These colours and designs are reiterated in the flags that cleverly act as devices to reinforce the abstract qualities of the painting while lending it a festive atmosphere.



402

Edoardo Daniele

**VILLA**

SOUTH AFRICAN 1915–2011

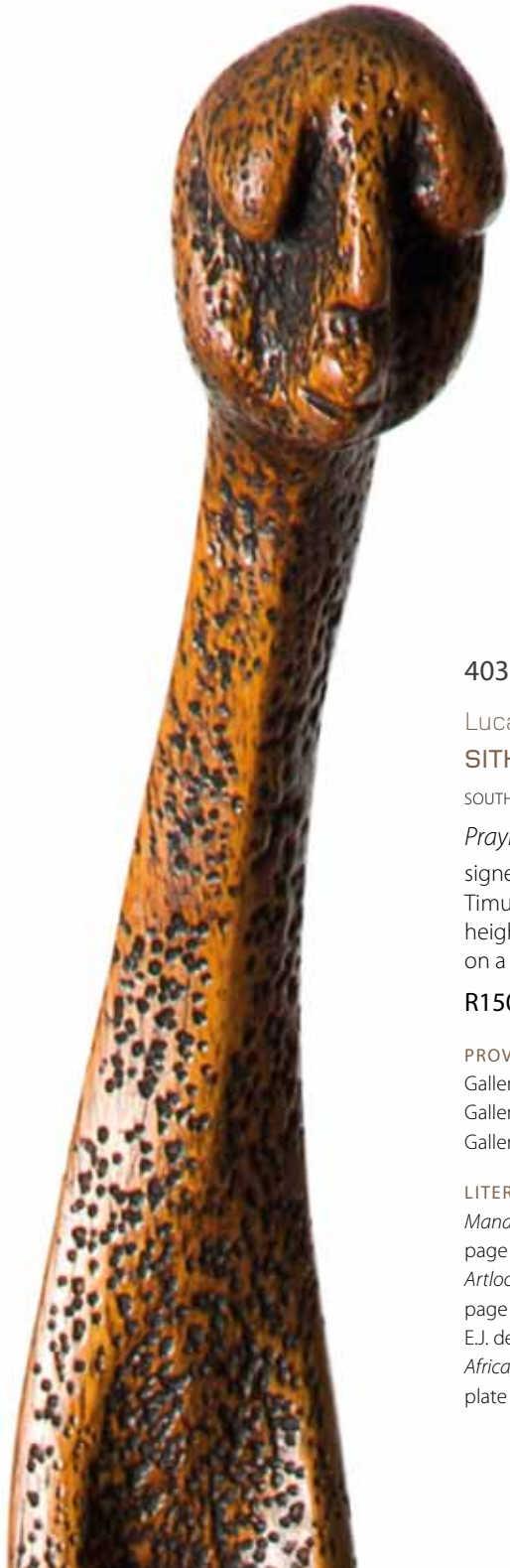
*A Standing Abstract Composition*

signed and dated 1989

painted steel

height: 37 cm

**R60 000–90 000**



403

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*Praying Woman (LS 6217)*

signed

Timulo wood

height: 68cm, excluding base; mounted  
on a wooden base

**R150 000–250 000**

PROVENANCE

Gallery 101, Rand Central, Johannesburg, 1963.

Gallery 21, Hyde Park, Johannesburg, 1972.

Gallery 21, Johannesburg, 1993.

LITERATURE

*Management*, Johannesburg, September 1971,  
page 80, illustrated.

*Artlook 70*, Johannesburg, September 1972,  
page 23, illustrated.

E.J. de Jager, *Contemporary African Art in South  
Africa*, C. Struik (Pty) Ltd, Cape Town, 1973,  
plate 107, illustrated.



404

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Liberty at the Barricades*

signed

charcoal and pastel

91 by 68 cm

**R600 000–900 000**



In 'Art in a State of Grace, Art in a State of Hope, Art in a State of Siege', a lecture presented at the Standard Bank National Festival of the Arts in Grahamstown in July 1986, William Kentridge articulated his belief that a work of art must arrest and intrigue viewers.<sup>1</sup>

This large drawing, new to the market and not seen since it was acquired directly from the artist in the early 90s, does just that. It can certainly be linked to the body of drawings he produced in the mid-80s like *The Conservationists Ball* in the Rupert Museum that drew inspiration from the great narrative works of Francisco Goya and Max Beckmann.

Here Kentridge brings his European cultural heritage to bear on African societies undergoing profound political and social change. Discussing the making of his film *Mine*, which was completed in 1991, Kentridge revealed the following:

I had in mind an image of Delacroix' painting *Liberty Guiding the People*: 28 July 1830 (1830), as well as another image of a dancing woman clothed in newspapers. I was determined to have a clear storyboard before commencing on the film. ... I drew my version of *Liberty Guiding the People* ...<sup>2</sup>

The dominant figure of a woman with her head wrapped in a scarf, looks back over her shoulder in the manner of Delacroix' protagonist but rather than wielding the weapons of war she carries the tools of labour prefiguring the arenas of negotiation in this country.

From the perspective of the artist standing at the brink of historical transformation he offers commentary on South Africa's remarkable transition to democracy. It is this capacity to provoke interest and intrigue through the traditional but revitalised medium of drawing that has made Kentridge one of our most sought-after artists today.

<sup>1</sup> Reprinted in Carolyn Christov-Bakargiev (ed), *William Kentridge*, Société des Expositions du Palais des Beaux-Arts, Brussels, 1998, pages 55–57.

<sup>2</sup> William Kentridge, 'Artist's Writings' in Dan Cameron, Carolyn Christov-Bakargiev and J M Coetzee, *William Kentridge*, Phaidon, 1999, page 116.





405

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*A Man and a Woman*

signed  
carved, painted and incised  
wood panel  
61 by 45,5 cm

R90 000–120 000





406

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926–2009

*Agamemnon*

signed; dated 1970 and inscribed  
with the title on a label on the  
reverse

carved, painted and incised wood  
panel

214 by 55 cm

**R250 000–350 000**

EXHIBITED

The South African National Gallery,  
Cape Town, *Cecil Skotnes Retrospective*,  
25 September 1996.





407

Ezrom Kgobokanyo Sebata  
**LEGAE**

SOUTH AFRICAN 1938–1999

*Loneliness*

bronze with verdigris patina  
height: 144 cm, excluding base;  
mounted on a travertine base

**R180 000–240 000**





408

Ezrom Kgobokanyo Sebata  
**LEGAE**

SOUTH AFRICAN 1938–1999

*A Shrugging Woman*

bronze with rich brown patina  
height: 57 cm, excluding base;  
mounted on a wooden base

R70 000–100 000



409

Alfred  
**THOBA**

SOUTH AFRICAN 1951–

*1976 Riots*

signed and dated 13/8/87

oil on board

138,5 by 156 cm

**R150 000–250 000**

#### LITERATURE

Sue Williamson, *Resistance Art in South Africa*, David Phillip, Cape Town, 1989, unpaginated, illustrated in colour.



Desmond Tutu, in his foreword to Sue Williamson's seminal book on art during the apartheid era, says: 'There can be no doubt in my own mind that the arts play a crucial role in the life of a people.'<sup>1</sup> In this ground-breaking book, Alfred Thoba is accorded a full page and this is the painting that was selected to illustrate his contribution to the struggle for democracy in South Africa. The accompanying text by Sue Williamson is reproduced in full here:

'I used to paint love stories all the time – I had no violence in my work – but one day I thought: let me paint the riots.'

Alfred Thoba's painting *1976 Riots* reminds us of the scores of news shots of that year when the schoolchildren of Soweto defied the authorities with such devastating results.

The story of the making of this painting spotlights another aspect of black life in Johannesburg. Officially, under the Group Areas Act, blacks may live only in black areas, like Soweto. In practice thousands are living illegally in central Johannesburg, but as exploited fugitives.

'I started the painting in a room in Yeoville. The owner said I couldn't use the room as a studio, so I had to carry the picture to Orange

Grove and from there to Jeppe Street.' Thoba carried the large picture at night to avoid unwelcome attention.

'In Jeppe Street I could stay only a week, then I moved to Berea Boulevard.' Thoba is talking about places many kilometres apart. 'I convinced the caretaker to give me a small room on the roof ... I worked very hard on the picture. When I finished I cried a lot. Each time I looked at it I cried. The cops wanted to see it. Luckily the day they came in the picture was covered. I'm sure they were told about it. I had to take it to a certain businessman in High Point [apartment block] to keep it safe for me.'

*1976 Riots*, full blooded and poignant, was a high point of the 100 Artists Protest Detention Without Trial Exhibition at the Market Gallery in January 1988. The cops did see it after all. The exhibition was organised by the Detainees' Parents Support Committee, and when the DPSC was restricted on 27 February, the police came to the gallery and photographed all the work.<sup>2</sup>

<sup>1</sup> Sue Williamson, *Resistance Art in South Africa*, St Martin's Press, New York, 1990, page 7.

<sup>2</sup> Ibid, page 106.

410

The Cape Mural  
COLLECTIVE

SOUTH AFRICA 1988

*A Woman's Place is in the Struggle*

hand-painted and moulded  
terracotta plate  
diameter: 31 cm

R4 000–6 000

LITERATURE

Sue Williamson, *Resistance Art in South Africa*, St Martin's Press, New York, 1989, unpaginated, illustrated in colour.

'Cape Mural Collective: The South African Domestic Workers' Union recommends a monthly wage of R350 (about \$140) for a full time domestic worker, but most women earn far less. Unprotected by labour laws, and often having to abandon her own family for a 'sleep-in' job, the worker's life is one of alienation and struggle. *South Africa Will Never Be Free While the Women Are in Chains* is the message spelt out in words and pictures on a series of ceramic plates made by the Cape Mural Collective.

Conceived specially for a Women's Festival in 1988, each plate was made by one of twelve women in the group.'





411

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949–

*The Final Curtain*

signed and dated 2007

oil on canvas

115,5 by 150 cm

**R250 000–350 000**

Renowned for his dark comic humour, Norman Catherine's paintings and sculptures contain characters that appear to have emerged from graphic novels or films. Here we witness a man with all the manic energy and elasticated action of Jim Carrey's Stanley Ipkiss in *The Mask*. In a double-edged comment on corporate culture, he scrapes the floor as he takes a low bow and yet his hand gesture suggests he's anything but

subservient.

Bright, primary colours produce vivid contrasts and bold forms heighten the exaggerated action. His ironic titles excite laughter but their unnerving edge provokes reconsideration. This statement on power and obsequiousness is presented in a carnivalesque atmosphere, marking a distinct shift in the mood of Catherine's work since South Africa's change to democracy.

412

Kudzanai  
CHIURAI

ZIMBABWEAN 1981–

*State of Affair*

signed and dated 09  
airbrush and acrylic on canvas  
200 by 140 cm

R60 000–80 000

Kudzanai Chiurai is an internationally acclaimed young artist living and working in Johannesburg.

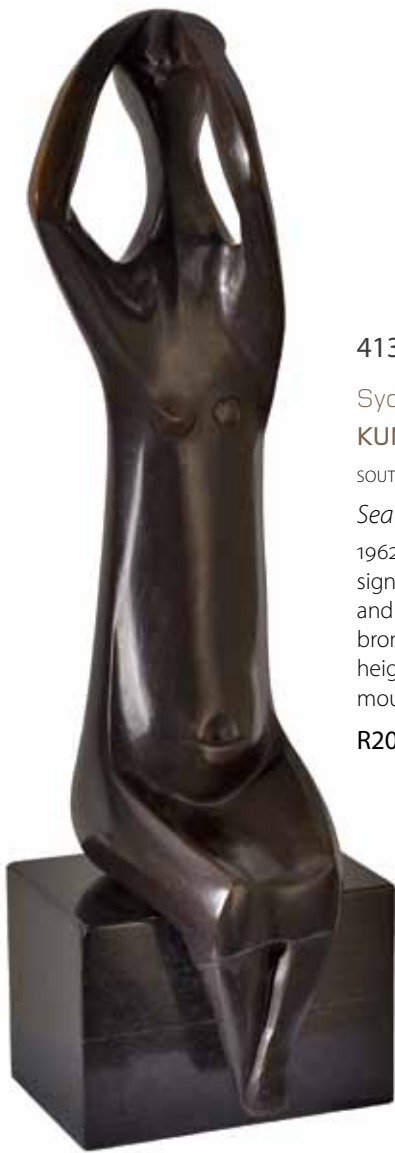
He has been described as one of the fastest rising talents in contemporary African art and is one of the very few South Africans to be selected for Documenta 13, the prestigious art exhibition set to open on 9 June 2012 in Kassel Germany.

He was the first black student to graduate with a BA Fine Art from the University of Pretoria. This painting emerged from his projects *Dying to be Men* and *Black President* which explored notions of masculinity and power in Africa.

Chiurai was included in *Figures & Fictions: Contemporary South African Photography* at the Victoria and Albert Museum in London and *Impressions from South Africa: 1965 to Now* at the Museum of Modern Art in New York, which acquired Chiurai's work for their collection. His work is also represented in the collections of Iziko South African National Gallery, BHP Billiton and Nando's UK, amongst others.







413

Sydney Alex

**KUMALO**

SOUTH AFRICAN 1935–1988

*Seated Woman*

1962

signed with the artist's initials  
and numbered VII/X  
bronze with black patina  
height: 59 cm, including base;  
mounted on a marble base

**R200 000–250 000**

**EXHIBITED**

The Johannesburg Art Gallery, *The Neglected Tradition*, 23 November 1988 – 8 January 1989.  
The Goodman Gallery, Johannesburg.

**LITERATURE**

The Johannesburg Art Gallery, *The Neglected Tradition: Towards a New History of South African Art*, The Johannesburg Art Gallery, Johannesburg, 1988, page 51, illustrated.  
Elizabeth Rankin, *Images of Metal*, Witwatersrand University Press, Johannesburg, 1994, page 131, illustrated.  
Harold Jeppe, *South African Artists 1900–1962*, Afrikaanse Pers-Boekhandel, Johannesburg, 1963, page 130, illustration of another cast.



414

Dame Barbara  
**HEPWORTH**

BRITISH 1903–1975

*Two Forms*

conceived in 1962

numbered 3/10

bronze

height: 19 cm, including base;  
mounted on a slate base

R300 000–400 000



0911  
1645  
879  
144  
602  
1111  
9431  
332  
52  
224

3496  
5923  
6694  
2685

856  
9414  
604  
44  
210

3  
4  
11



415

William Joseph

## KENTRIDGE

SOUTH AFRICAN 1955–

### *Drawing from Stereoscope*

1998–1999

signed and inscribed with working notes that Kentridge made in filming and animating the drawing

charcoal

64 by 120 cm

### R500 000–700 000

Stereoscope: 35mm animated film, transferred to video and laser disc, 8mins., 22secs., colour.

#### LITERATURE

cf. Exhibition Catalogue, *William Kentridge*, Museum of Contemporary Art: Chicago; Museum of Contemporary Art: New York, 2001–2002, page 51.



In 1989 Kentridge made *Johannesburg, 2nd Greatest City After Paris*, the first in a series of short animated films featuring Soho Eckstein, property developer extraordinaire and his alter ego, Felix Teitlebaum, the artist. A decade later, Kentridge had produced seven films in the series, including *Monument*; *Mine*; *Sobriety, Obesity and Growing Old*; *Felix in Exile*; *History of the Main Complaint*; *WEIGHING... and WANTING*. *Stereoscope*, the eighth film in the series, was produced between 1998 and 1999.

Here Soho Eckstein is bent over what appears to be a ledger, examining columns of numbers that have been struck through. However, these are not just an accountant's figures but evoke ciphers in some great cost-counting exercise. Throughout the film the screen is often divided to present two versions of the same event or person. According to Kentridge:

Yes, *Stereoscope* is about trying to bring these disparate parts of oneself together. ... [It asks] how to maintain a sense of both contradictory and complementary parallel parts of oneself. Since James Joyce there has always been in modernist writing the notion

of a stream of consciousness – floating connections rather than a programmed, clear progression. What I'm interested in is a kind of multi-layered highway of consciousness, where one lane has one thought but driving up behind and overtaking it is a completely different thought.<sup>1</sup>

Kentridge has employed his signature medium of drawing and erasure that deliberately leaves traces of itself behind like a shadowy memory of what was. Filming each mark with stop-frame animation techniques allows the images to emerge and disappear before our eyes like magic. The red text on this drawing forms part of the working notes that Kentridge made in filming and animating the drawing. '450' is a frame reference number (as in start at frame 450), and the other notes refer to the length of time to hold certain moments in the filming.

<sup>1</sup> 'Interview: Carolyn Christov-Bakargiev in conversation with William Kentridge' in Dan Cameron, Carolyn Christov-Bakargiev and J M Coetzee. 1999. *William Kentridge*. Phaidon, pages 6–35.



416

David James

**BROWN**

SOUTH AFRICAN 1951–

*Confrontation (Part of the Dogwatch Series)*

signed, dated 90 and numbered 1/1

bronze and corten steel

height: 81 cm

**R40 000–60 000**

LITERATURE

cf. Elizabeth Rankin, *Images of Metal*, Witwatersrand University Press, Johannesburg, 1994, page 103.

417

Ezrom Kgobokanyo Sebata  
**LEGAE**

SOUTH AFRICAN 1938–1999

*Head II*

signed and numbered 3/5  
bronze

height: 13 cm, excluding base;  
mounted on a marble base

**R40 000–60 000**





418

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*Caddy (LS 7411)*

1974

signed

Rhodesian teak

height: 63 cm, including base;  
mounted on a liquid steel base

**R60 000–90 000**

PROVENANCE

Gallery 21, Johannesburg.

Die Kunsamer, Cape Town.

EXHIBITED

Gallery 21, Johannesburg, 1974.

Rand Afrikaans University, Johannesburg  
and Pretoria Art Museum, Pretoria, *Sithole*  
*Retrospective Exhibition*, 1979.





419

Lucas Thandokwazi  
**SITHOLE**

SOUTH AFRICAN 1931–1994

*Tall Figure (LS 6824)*

signed  
Rhodesian teak  
height: 103 cm, including base;  
mounted on a liquid steel base

**R140 000–180 000**

PROVENANCE

Gallery 21, Johannesburg.  
Die Kunsamer, Cape Town.

LITERATURE

FF. Haengi, *Lucas Sithole, A Pictorial  
Review of Africa's Major Black Sculptor*,  
Gallery 21, Johannesburg, 1979,  
page 108–109, illustrated.





420

Lucas Thandokwazi  
**SITHOLE**

SOUTH AFRICAN 1931–1994

*I'm Sorry, I Didn't Do It (The Golfer) (LS 7509)*

1975

signed

Ironwood

height: 120 cm, including base;

mounted on a liquid steel base

**R180 000–240 000**

PROVENANCE

Gallery 21, Johannesburg.

Die Kunsamer, Cape Town.

EXHIBITED

Gallery 21, Johannesburg, 1975.

Die Kunsamer, Cape Town, 2000.

LITERATURE

FF. Haenggi, *Lucas Sithole, A Pictorial Review of Africa's Major Black Sculptor*, Gallery 21, Johannesburg, 1979, page 142–143, illustrated.

421

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*A Standing Female Nude*

signed and dated '94

charcoal

69 by 49 cm

R250 000–350 000





422

Ezrom Kgobokanyo Sebata

**LEGAE**

SOUTH AFRICAN 1938–1999

*A Striding Man*

bronze with verdigris patina  
height: 85cm, excluding base;  
mounted on a marble base

**R80 000–120 000**



423

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Boy in Landscape*

signed and dated 1966  
oil on board  
59 by 60 cm

**R60 000–90 000**

The Diary of Johannes Meintjes,  
number JM 887.



424

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923–1980

*Young Bathers*

signed and dated 1960  
oil on board  
58,5 by 46 cm

**R40 000–60 000**

The Diary of Johannes Meintjes,  
number JM 689.





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425

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*Mindless Youth*

signed, dated 1989 and inscribed with the title on a label on the reverse

acrylic and oil on canvas

106 by 106 cm

**R200 000–300 000**



426

Edoardo Daniele  
VILLA

SOUTH AFRICAN 1915–2011

*A Throne*

painted steel  
height: 135 cm

R200 000–300 000



427

Edoardo Daniele  
VILLA

SOUTH AFRICAN 1915–2011

*A Reclining Figure*

signed and dated 1978

painted steel

height: 79 cm, excluding base;

mounted on a painted steel base

**R150 000–200 000**

LITERATURE

E.P. Engel (Ed.), *Edoardo Villa Sculpture*,  
United Book Distributors, Johannesburg,  
1980, page 188 and 196, illustrated.





428

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Reeds*

signed, dated '97 and numbered 5/40

etching, aquatint, drypoint and hand-painted paper with further hand work in red/white pastel by the artist  
115 by 157 cm

R300 000–400 000



429

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955–

*Kabeljou*

signed, dated 5-05-90 and inscribed with the title  
charcoal and pastel  
51,5 by 76,5 cm

R250 000–350 000



430

Guy

**TILLIM**

SOUTH AFRICAN 1962–

*Departure Series*

each signed and numbered 1/12 (3), 3/12 and 4/12 respectively

archival pigment print on cotton rag paper

48,5 by 73 cm

(5)

R25 000–30 000

The individual titles are:

Mai Mai Malitia Camp Near Ben, Democratic Republic of Congo, 2002;

Near Matatiele, South Africa, 1990;

Queen's Mercy, South Africa, 1988;

Children Bath in the Coppename River, Guyana, 1997;

Displaced People in a Shelter, Keren, Eritrea, May 2000

PROVENANCE

Stevenson Gallery, Cape Town.



431

David

**GOLDBLATT**

SOUTH AFRICAN 1930–

*Farmlands Uitkyk, Bushmanland, Northern Cape, 27 June 2004*

signed, dated 27/6/04 and numbered 2/10 in pencil in the margin;

inscribed with the title on a label on the reverse

archival pigment ink on cotton rag paper

81 by 102 cm

**R50 000–70 000**

LITERATURE

*David Goldblatt: Intersections Intersected*,  
Fundação Serralves, 2008, page 47, illustrated.



432

Carl Walter

**MEYER**

SOUTH AFRICAN 1965–

*Huisie in Laingsburg*

signed with the artist's initials and dated '11; signed, dated 2011 and inscribed with the title on the reverse

oil on canvas

60 by 75 cm

**R50 000–70 000**

433

Zwelethu

**MTHETHWA**

SOUTH AFRICAN 1960–

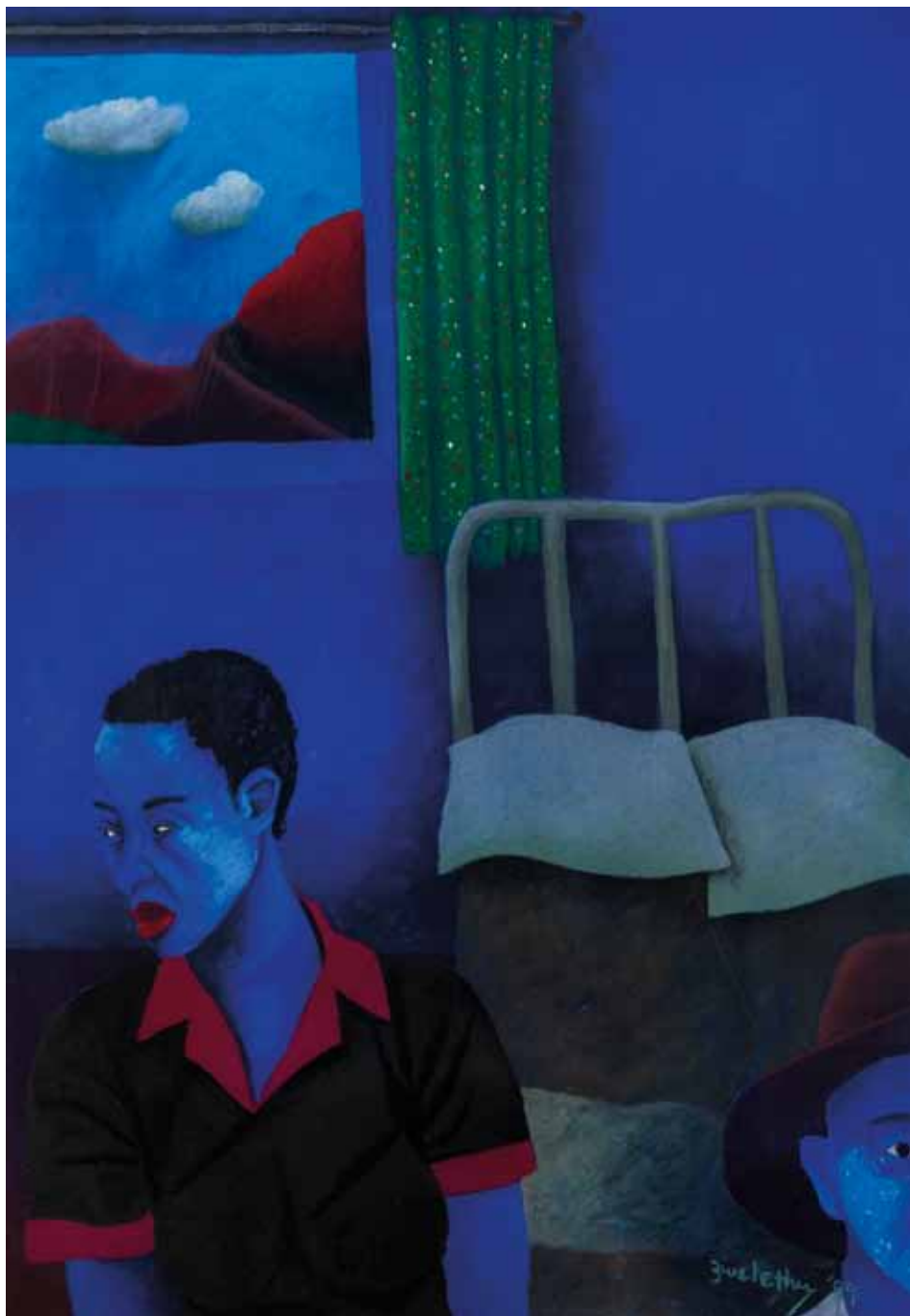
*Two Figures in a Bedroom*

signed and dated '99

pastel

97 by 68 cm

R70 000–100 000





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434

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949–

*Riverside*

signed

oil on canvas

85,5 by 45,5 cm

**R60 000–90 000**



435

Norman Clive

**CATHERINE**

SOUTH AFRICAN 1949–

*A Multiracial Tea Party*

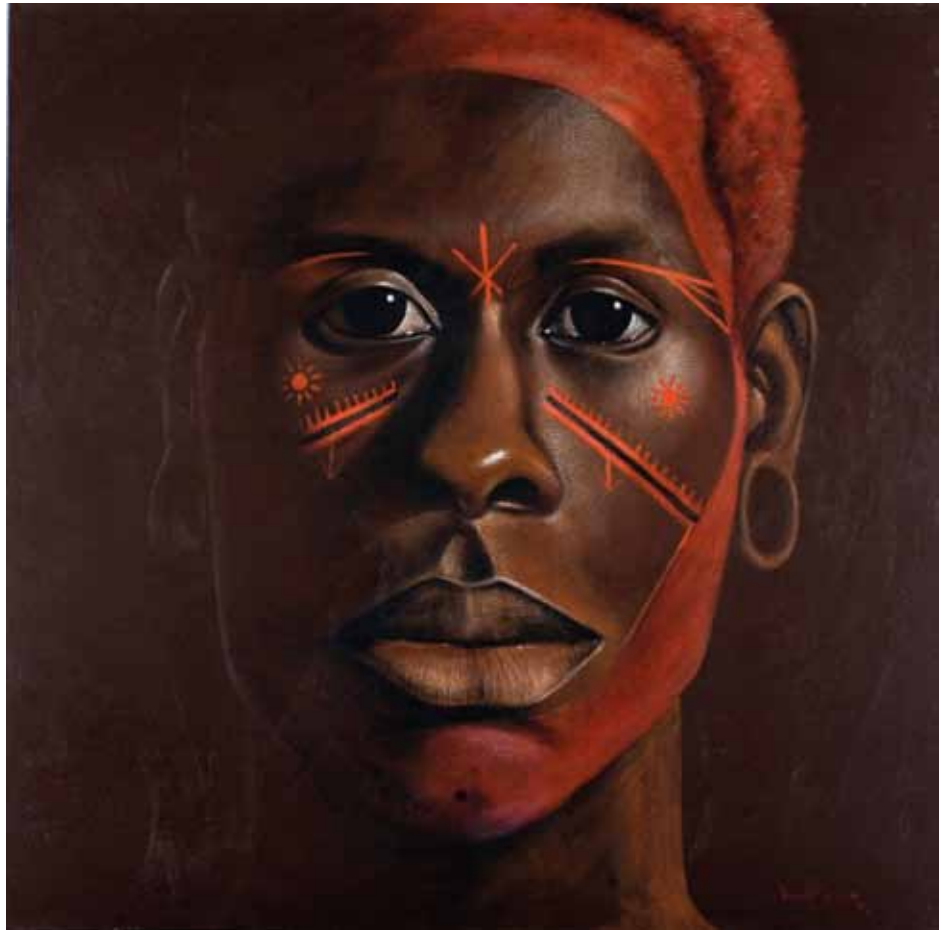
signed and dated 1989

gouache

41 by 57 cm

R60 000–80 000





436

George Velaphi

**MZIMBA**

SOUTH AFRICAN 1959–

*Masai II*

signed and dated 00

acrylic on canvas

170 by 170 cm

R50 000–80 000



437

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

*A Reclining Form*

signed, dated 1970 and numbered 1/3

bronze with verdigris patina

height: 35,5 cm, excluding base;

mounted on a wooden base

**R50 000–70 000**

LITERATURE

cf. Fritz-Uwe Günther, *Edoardo Villa Museum Catalogue*, University of Pretoria, Pretoria, 1998, page 31, catalogue number 115.

438

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955–

*Give and Take 1–8*

2001

signed and marked with Caversham  
Press chop

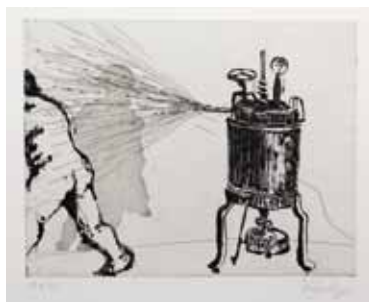
suite of 8 etchings with soft ground,  
sugarlift aquatint, drypoint and  
engraving  
each image size: 19 by 24,5 cm  
(8)

**R140 000–180 000**

from an edition of 40

LITERATURE

William Kentridge, *William Kentridge Prints*,  
David Krut Publishing, Johannesburg, 2006,  
pages 114–115, illustrated in colour.





439

William Joseph  
KENTRIDGE

SOUTH AFRICAN 1955–

*Casspirs Full of Love*

1988–1989

signed in red crayon

screenprint

441 by 122,5 cm

R200 000–300 000



440

Alexander

**ROSE-INNES**

SOUTH AFRICAN 1915–1996

*A Woman Reflecting*

signed

oil on canvas

55 by 34 cm

R50 000–70 000





441

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Collecting Cosmos*

signed

oil on paper laid down on board

98,5 by 138,5 cm

**R300 000–500 000**

PROVENANCE

Acquired from the artist by the current owner.



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442

Titta

FASCIOTTI

SOUTH AFRICAN 1927–1993

*A Drakensberg Scene with the Tugela River*

signed and dated 90

oil on canvas laid down on board

85 by 120,5 cm

R80 000–120 000



443

David Johannes

**BOTHA**

SOUTH AFRICAN 1921–1995

*Prepared Fields, Autumn*

signed

oil on canvas laid down on board

49 by 74,5 cm

**R50 000–70 000**





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444

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Spring Daisies in a Bowl*

signed

oil on canvas

75,5 by 85,5 cm

**R80 000–100 000**

445

Vladimir Griegorovich  
**TRECHIKOFF**

SOUTH AFRICAN 1913–2006

*Proteas in a Chinese Vase*

signed  
oil on canvas  
105,5 by 84,5 cm

**R180 000–240 000**

PROVENANCE

Acquired from the artist by the  
current owner.



END OF SALE