



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 8 October - 7pm

Important South African Art

Lots 391-623

OPPOSITE

Lot 462 Irma Stern, *Tomato Pickers*

Property of a Collector

391

**Baron Jean Antoine Theodore
GUDIN**

FRENCH 1802-1880

Sunrise off the Coast of Africa

signed

oil on canvas

61,5 by 89,5cm

R15 000 – 20 000

EXHIBITED

Royal Academy, 1848, No 457

392

European School

18TH CENTURY

*Portrait of a Gentleman in a Suit of
Armour*

oil on canvas

90 by 70cm

R15 000 – 20 000

393

Alex DE ANDREIS

BRITISH 1880-1929

A Cavalier

signed

oil on canvas

80 by 63,5cm

R8 000 – 10 000

394

English School

19TH CENTURY

Portrait of an English Officer

oil on canvas

75 by 55cm, oval

R8 000 – 10 000



397 part lot

395

F*H***BARNES**

BRITISH 19TH CENTURY

Reading the Tealeaves

signed and dated 1877

oil on canvas

70 by 90cm

R12 000 – 15 000

396

Otto EICHINGER

AUSTRIAN 1922-2004

A Fine Wine

signed, inscribed with the artist's name
and the title on a label on the reverse

oil on board

25,5 by 19cm

R18 000 – 24 000

E Stacey-Marks Ltd, Eastbourne, label
adhered to the reverse, dated 30.7.76

397

William MEADOWS

BRITISH 1825-1901

*Off the Rialto, Venice; and Lord Byron's
Palazzo, Venice, a pair*

both signed

oil on canvas

both 49 by 74,5cm (2)

R40 000 – 60 000

398

James WEBB

BRITISH 1825-1895

Ehrenbreitstein on the Rhine

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

oil on canvas

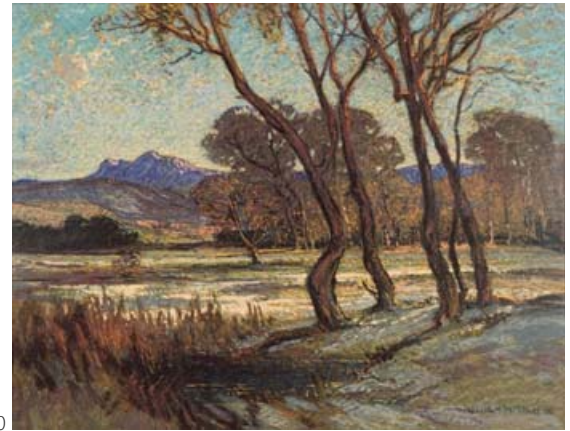
42 by 73cm

R70 000 – 90 000

P Polak, St James, label adhered to the
reverse



398



400

399

William Mitcheson TIMLIN

SOUTH AFRICAN 1892-1943

A Mountain Pool

signed

pastel

50 by 35cm

R10 000 – 12 000

400

William Mitcheson TIMLIN

SOUTH AFRICAN 1892-1943

A Wooded Landscape

signed, and with the artist's owl device mark

pastel

49 by 64cm

R10 000 – 15 000

401

William Mitcheson TIMLIN

SOUTH AFRICAN 1892-1943

Old Drostdy, Swellendam; and The Old Fort, Grahamstown, two

each signed, inscribed with the title in

pencil in the margin and bearing the

artist's owl device mark in the plate;

The Old Fort inscribed with 'no 4' in pencil

in the margin

etching

21 by 26cm; 20 by 14,5cm (2)

R3 500 – 5 000

402

Jean DOYLE

SOUTH AFRICAN 1930

The Garden Party

signed, numbered 1/9 and inscribed

'Cast by Doyle'

bronze, on a circular granite base

height: 165cm, excluding base, base

13cm high

R40 000 – 60 000



402



403



404



405

403

Dylan LEWIS

SOUTH AFRICAN 1964

Trans-Figure V

signed, numbered 8/8, and impressed
with the foundry numbers S253
bronze, on a square plinth
height: 211cm excluding base, base
6cm high

R300 000 – 500 000

404

Dylan LEWIS

SOUTH AFRICAN 1964

Sitting Cheetahs

signed, numbered 3/12 and impressed
with the foundry numbers S237
bronze
height: 122cm

R500 000 – 600 000

405

Dylan LEWIS

SOUTH AFRICAN 1964

Cheetah Chasing Buck

signed, numbered 3/8 and impressed with
the foundry numbers S239
bronze
height: 246cm

R600 000 – 800 000

406

Marie VERMEULEN-BREEDT

SOUTH AFRICAN 1954

Gallops

signed

oil on canvas

56 by 140cm

R15 000 – 20 000

407

Marie VERMEULEN-BREEDT

SOUTH AFRICAN 1954

Still Life with Cosmos

signed

oil on canvas

75 by 100cm

R25 000 – 35 000

408

Marie VERMEULEN-BREEDT

SOUTH AFRICAN 1954

The Hall Chair

signed and dated 2002

acrylic and oil on canvas

61 by 51cm

R15 000 – 20 000

PROVENANCE

Carmel Gallery

409

Marie VERMEULEN-BREEDT

SOUTH AFRICAN 1954

Collecting Eggs

signed

oil on canvas

73,5 by 59cm

R30 000 – 40 000

406



410

Marie VERMEULEN-BREEDT

SOUTH AFRICAN 1954

Preserving Oranges

signed and dated 2002

oil on canvas

51 by 41cm

R12 000 – 15 000

411

Marie VERMEULEN-BREEDT

SOUTH AFRICAN 1954

Cherries and Strawberries in a Bowl

signed and dated 2002

oil on canvas

30 by 40cm

R10 000 – 12 000

412

Marie VERMEULEN-BREEDT

SOUTH AFRICAN 1954

Still Life with Carnations

signed and dated 79

oil on canvas laid down on board

38,5 by 19cm

R8 000 – 10 000



413

Various properties

413

Arthur DEVIS

ENGLISH 1712-1787

Three Figures Around a Table

signed and dated fe. 1765

oil on canvas

73,5 by 61cm

R80 000 – 120 000

414

British School

19TH CENTURY

Portrait of a Gentleman

oil on canvas

60 by 50cm

R6 000 – 8 000

415

after Henry Clifford DE MEILLON

SOUTH AFRICAN, ACTIVE 1823-1856

The Theatre, Riebeeck Square, Cape Town

bears signature

watercolour

15,5 by 21,5cm

R6 000 – 8 000

416

Thomas William BOWLER

SOUTH AFRICAN 1812-1869

Shipping in Table Bay

signed and dated 1866

watercolour over pencil

26 by 43,5cm

R100 000 – 150 000

417

G* R*** PETEREIT**

SOUTH AFRICAN LATE 19TH/EARLY

20TH CENTURY

The Twelve Apostles

signed, dated 1903 and inscribed

'Cape Town'

oil on canvas

39 by 59,5cm

R30 000 – 50 000

LITERATURE

Treasures at the Castle of Good Hope,
William Fehr Collection, Cape Town,
1973, page 82, number 122, where a
similar painting entitled *Victoria Road*
to Camps Bay is illustrated

416



417



418

Frederick Timpson I'ONS

SOUTH AFRICAN 1802-1887

Howieson's Poort

signed

oil and gouache on cardboard
20 by 37,5cm

R25 000 – 40 000

PROVENANCE

Purchased in 1876 from the artist by the Reverend Joseph Whiteside. Lorna Slater (1882) notes that the Rev. Whiteside met the artist possibly in Kimberley in 1876. It was apparent that he was in financial difficulty and the Methodist priest bought a number of paintings from him.

EXHIBITED

King George VI Art Gallery, Port Elizabeth, *Frederick I'Ons Retrospective Exhibition*, 1990

LITERATURE

Lucy Alexander, *Frederick I'Ons Retrospective Exhibition*, King George VI Art Gallery, Port Elizabeth, 1990, page 27

419

Frederick Timpson I'ONS

SOUTH AFRICAN 1802-1887

Kloof near Fort Peddie, South Africa, 1876

signed

oil and gouache on cardboard
20,5 by 38cm

R25 000 – 40 000

420

Frederick Timpson I'ONS

SOUTH AFRICAN 1802-1887

On the Kariega

signed

oil and gouache on cardboard
20 by 37,5cm

R25 000 – 40 000

421

Frederick Timpson I'ONS

SOUTH AFRICAN 1802-1887

Cattle, Sheep, Ox-Wagon at Kariega River

oil on canvas
27,5 by 37,5cm

R25 000 – 40 000

PROVENANCE

RR Currie and thence by descent. Pieter Wenning Gallery, Johannesburg

LITERATURE

JJ Redgrave and Edna Bradlow, *Frederick I'Ons: Artist*, Maskew Miller Ltd, Cape Town, 1958, page 57



418



419

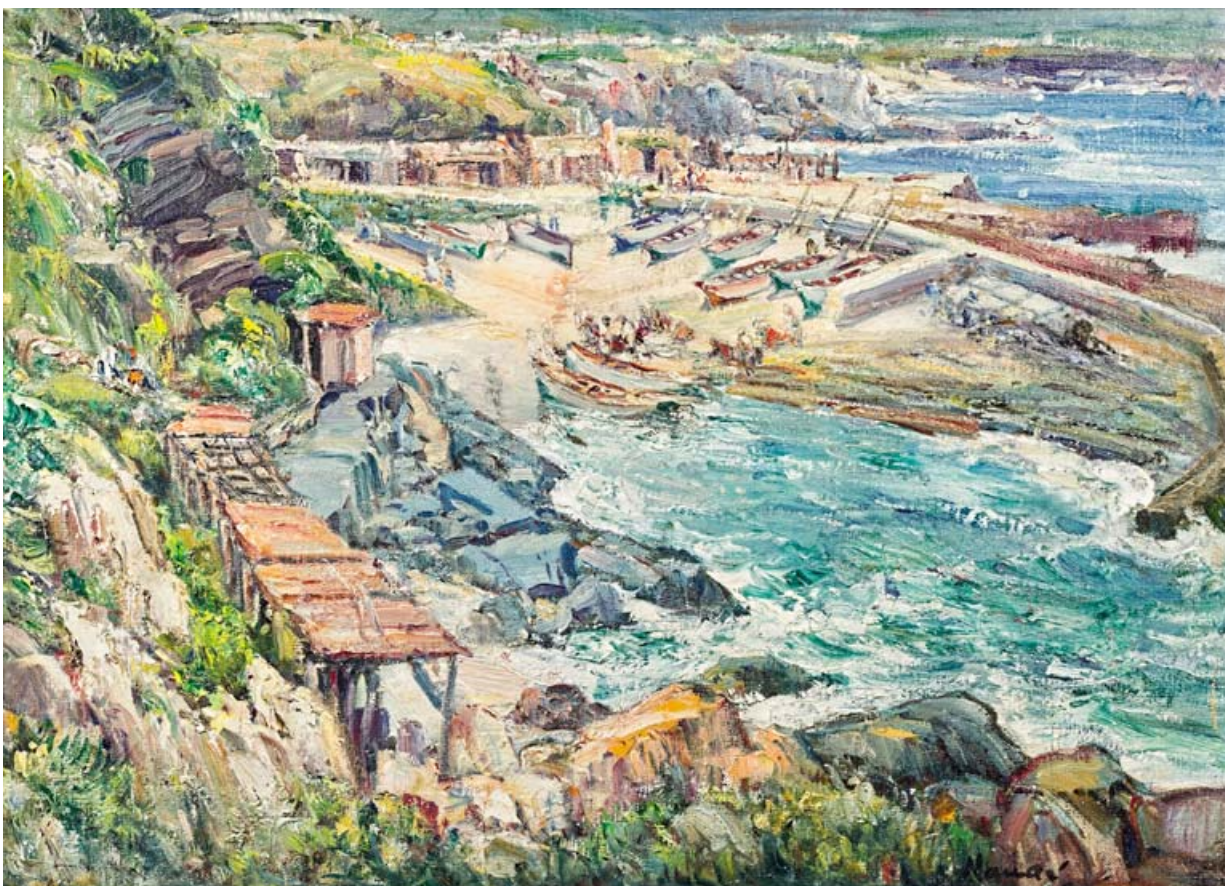


420



421

424



422

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

The Touw River Lagoon, Wilderness

signed and dated 1914

watercolour on paper laid down on
cardboard

10,5 by 18,5cm

R10 000 – 15 000

423

Jan Ernst Abraham VOLSCHENK

SOUTH AFRICAN 1853-1936

Early Morning on the Kaffirkuils Stillbay

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

oil on canvas

20 by 34,5cm

R30 000 – 50 000

424

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

The Old Harbour, Hermanus

signed

oil on canvas

39 by 54,5cm

R350 000 – 500 000

425

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Seascape, Hermanus

signed

oil on board

21,5 by 27cm

R70 000 – 90 000



425

426

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

Karoo Sunset

signed

oil on canvas

31,5 by 46cm

R20 000 – 30 000



426

427

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

A Cape Dutch Homestead

signed

oil on canvas

30 by 49cm

R20 000 – 30 000

428

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885-1942

A Cape Cottage in the Mountains

signed

oil on canvas

25 by 30cm

R15 000 – 20 000

429

Nerine Constantia DESMOND

SOUTH AFRICAN 1908-1993

Landscape with Cottages

signed

oil on board

34,5 by 49,5cm

R12 000 – 16 000



430

430

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Spring Landscape

signed

oil on cardboard

19,5 by 24,5cm

R60 000 – 80 000

431

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Umgeni River, Natal

signed

oil on cardboard

29,5 by 39,5cm

R80 000 – 120 000



431

432

**Florence Louise Josephine
ZERFFI**

SOUTH AFRICAN 1882-1962

Landscape with Mountain and Vlei

signed

oil on board

44,5 by 54,5cm

R16 000 – 20 000

433

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

An Extensive Landscape with a Wetland

signed, signed with the artist's initials and
dated 04

watercolour

22 by 32cm

R10 000 – 15 000

434

**Adolph Stephan Friedrich
JENTSCH**

SOUTH AFRICAN 1888-1977

S.W. Afrika

signed with the artist's initials and dated
1944; signed and inscribed with the title
on the window mount

watercolour

17 by 26,5cm

R15 000 – 20 000

435

**Adolph Stephan Friedrich
JENTSCH**

SOUTH AFRICAN 1888-1977

Landscape

signed with the artist's initials and dated
1956

watercolour

37 by 20cm

R10 000 – 15 000



437

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436

**Adolph Stephan
Friedrich JENTSCH**

SOUTH AFRICAN 1888-1977

Landscape at Sunrise

signed with the artist's initials
and dated 1958

watercolour

40 by 23cm

R10 000 – 15 000

437

Irma STERN

SOUTH AFRICAN 1894-1966

A Farmhouse with Cypress Trees

signed and dated 1933

gouache

37 by 49,5cm

R400 000 – 600 000

438

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

*Hardekoolboom, N. T.V.L.
(Nilant 74)*

signed and inscribed with the
title in pencil in the margin

linocut

image size: 35,5 by 28,5cm

R8 000 – 12 000

439

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

*Ausberg, Windhoek, S.W.A.
(Nilant 116)*

signed and dated 1925 in pencil
in the margin

linocut

image size: 11,5 by 19,5cm

R6 000 – 8 000

440

Irma STERN

SOUTH AFRICAN 1894-1966

Harbour, Câmara de Lobos, Madeira

signed and dated 1950

oil on canvas

67,5 by 85,5cm

R2 000 000 – 3 000 000

LITERATURE

cf. Helene Smuts, *At Home with Irma Stern*, Committee of the UCT Irma Stern Museum and the Trustees of the Irma Stern Trust, Cape Town, 2007, page 32, where a similar example is illustrated. "Merle Freund remembers that on her death bed in hospital, Irma asked for two paintings to be brought to her - a harbour scene showing Madeira's Câmara de Lobos and a still life with flowers."



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Irma Stern is known to have visited Madeira on several occasions, sometimes on extended stays of a few months and at other times probably for a day or two, as the Portuguese archipelago that lies about 500 kilometres west of Morocco was a frequent port of call for ships sailing between Africa and Europe.

Stern's chosen subject of Câmara de Lobos, the traditional fishing village, depicts the view across the bay with the large hulls of fishing boats that were so central to the island's prosperity looming large and dwarfing the adjacent buildings. The panoramic view includes sun-drenched houses with their characteristically tiled roofs jostling together across this natural amphitheatre that was once a caldera but whose volcanic activity ceased long ago. The lush vegetation and fertile soil in the foreground and middle distance evoke the ancient subtropical rainforest from which the island took its name, 'madeira' being the word for 'wood' in Portuguese.

The island's vistas have attracted artists throughout the ages and Sir Winston Churchill was famously inspired to paint its lovely surroundings. It was clearly a favoured destination and subject for Stern as she returned to it on many occasions, inspired by its beauty and character. Stern's mature style, using fluid calligraphic marks rendered with brushes loaded with lush thick impasto was ideal for capturing the impression that this captivating place made on her.





441

441

Freida LOCK

SOUTH AFRICAN 1902-1962

Fishing Boats

signed twice and dated 47

oil on board

55 by 70cm

R120 000 – 160 000

442

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

Island of Mykonos, Greece

signed and dated 58

oil on board

35 by 45cm

R30 000 – 50 000



442

443

Andrew Clement VERSTER

SOUTH AFRICAN 1937

Homage to Seferis, portfolio

Ten serigraphs in colours, signed, dated 87, numbered 85/100 and inscribed with the title in pencil in the margin, each serigraph accompanied by a poem by George Seferis, published by Caversham Press, November 1987, enclosed in a portfolio case
sheet size: 58,5 by 42,5cm

R10 000 – 15 000

444

Marjorie WALLACE

SOUTH AFRICAN 1925-2005

A Greek Island

signed
oil on canvas
65 by 81cm

R25 000 – 35 000

445

Marjorie WALLACE

SOUTH AFRICAN 1925-2005

In the Dunes, West Coast

signed
oil on canvas laid down on board
53,5 by 80,5cm

R50 000 – 80 000

444



445





446

446

Maria Magdalena LAUBSER

SOUTH AFRICAN 1886-1973

*Landscape with Huts and
Water Carrier*

signed

oil on canvas board

39,5 by 50cm

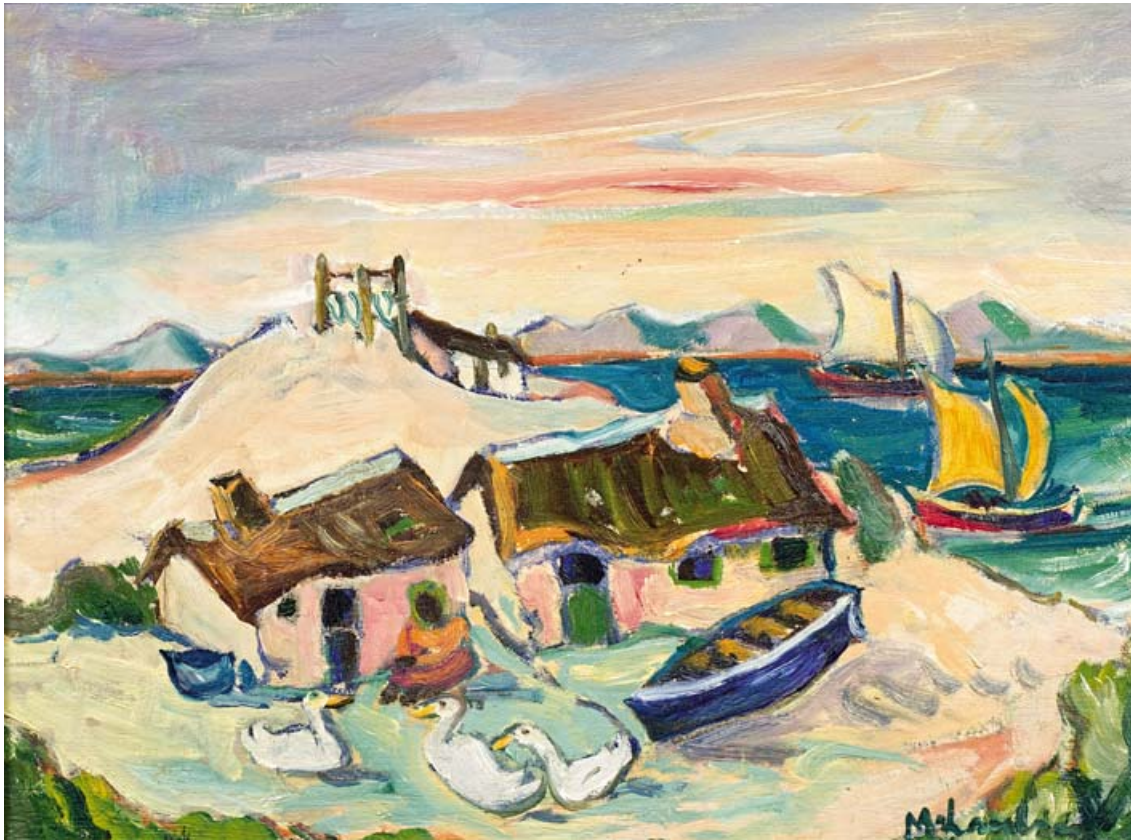
R500 000 – 700 000

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, page 284, catalogue number 1130, illustrated

We know from Dalene Marais's catalogue raisonné that this painting was acquired in Johannesburg in the forties so we may assume it was painted in the thirties or even the early forties. It was painted at a time when Laubser was

using stronger colour contrasts in larger more clearly defined areas to express her understanding of structure and clarity. Colours are so crisp that one easily imagines a fresh morning. The lime green grass in the foreground and the puffy clouds in Cerulean blue skies above create a vivid atmosphere alive with a sense of profound joy and great optimism in country life. As Johannes Meintjes pointed out in 1947, Laubser did not paint to represent subjects but to express her own feelings.¹ Laubser herself declared: "We are



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living in a wonderful world. My philosophy is that everything is beautiful".² According to Elizabeth Delmont, this positive attitude found expression through a style of painting in which bright colours reflected her optimism.³ Cottages nestle on the hillside and a sheep nibbles the grass in the foreground. A younger woman strides home with her baby on her back and a water vessel on her head while an older woman snoozes against the wall of her home. All is contentment and nothing disturbs the promise of a perfect day.

1. Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, page 52.
2. 'Everything is Beautiful', *Star*, City Late ed, 26 April 1962, page 12, column 3.
3. E Bedford and L McClelland, *Maggie Laubser – Early Works from the Silberberg Collection*, South African National Gallery, 1987, page 6.

447

Maria Magdalena LAUBSER

SOUTH AFRICAN 1886-1973

Fishermen's Cottages with a Woman, Ducks and Boats

signed

oil on canvas

29,5 by 39cm

R400 000 – 600 000

448

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

*Landscape with Houses, recto;
Houses and Figures in an Extensive
Landscape, verso*

signed

oil on board

42 by 59,5cm

R40 000 – 60 000

449

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Three Sisters, Karoo

signed; signed and inscribed with the
title on the reverse

oil on board

34,5 by 53cm

R40 000 – 60 000

450

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Karoo Landscape with Houses

signed

oil on board

48,5 by 63,5cm

R40 000 – 60 000

451

Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

Seascape

signed and dated 74

oil on board

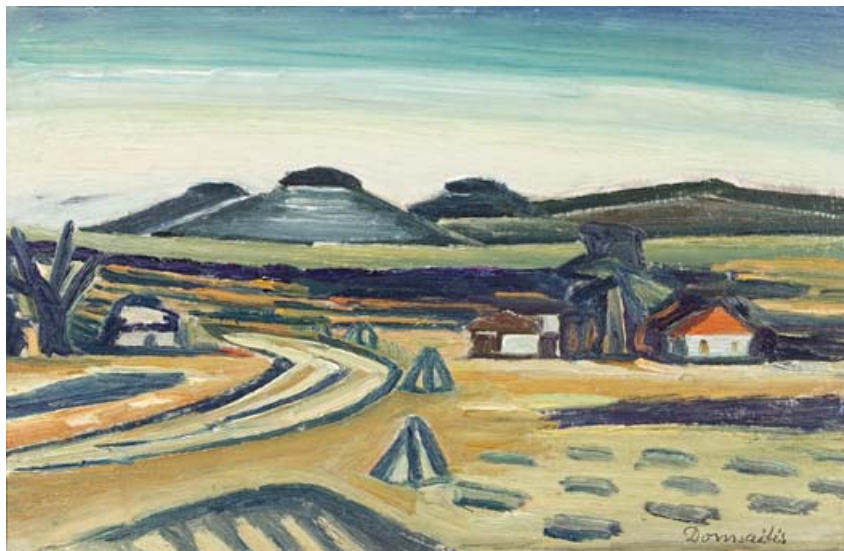
29,5 by 39,5cm

R15 000 – 20 000

448



449



452

Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

Landscape

signed and dated 63

oil on cardboard

17,5 by 25cm

R15 000 – 20 000

453

François KRIGE

SOUTH AFRICAN 1913-1994

Pomegranates

signed

oil on canvas laid down on board

28 by 35cm

R60 000 – 80 000

454

Alfred Neville LEWIS

SOUTH AFRICAN 1895-1972

Still Life with Lilies

signed

oil on canvas

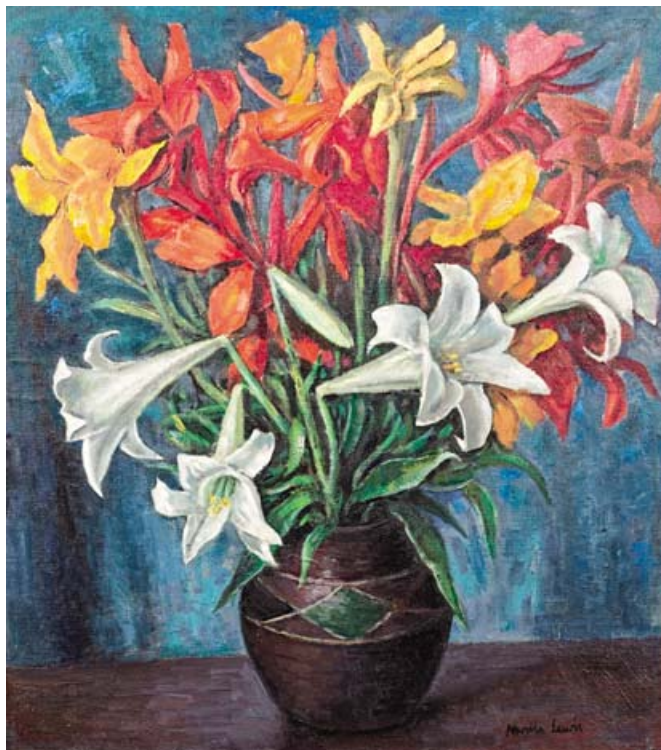
67,5 by 60cm

R30 000 – 40 000

453



454



455

Irma STERN

SOUTH AFRICAN 1894-1966

Still Life with Pomegranates

signed and dated 1947; signed on

the reverse

oil on canvas

58 by 58cm

R5 000 000 – 7 000 000



© Irma Stern Trust | DALRO

Irma Stern's paintings produced during the 1940s are considered by experts to be amongst her best works. According to leading academic, art critic and former Director of the Irma Stern Museum, Neville Dubow, "judged purely by the yardstick of dynamic painting – perceptual and sensual, rather than conceptual and intellectual, sheer picture-making, in fact – one could claim international stature for her work of the 1940s. Nationally ... there was no one to touch her in terms of her impact on the local scene."¹ Painted following her return from Zanzibar in 1945, *Still Life with Pomegranates* has the hallmarks of a mature and confident artist.

For Stern, still life painting was a favourite genre as it constituted an arena in which she could indulge her love of food, ceramics and fabrics and her passion for colour and paint. As Marion Arnold has declared, "her still life paintings comprise some of her most

sumptuous and sensual images"². This is a prime example. Here pomegranates arranged in a blue jar are silhouetted against a brilliant lime green that accentuates the rich reds, oranges and cyclamen pink of the fruit and the graphic elegance of their fluidly-drawn stalks. With a juicy application of magenta, indigo, cobalt and sap greens, bunches of red, black and green grapes are depicted piled high and cascading across the canvas in an abundance that defies any post-war austerity.

Through her skilled use of impasto, Stern achieves a luscious paint quality, ascribing to the fruit and other objects a strong physicality that makes them convincingly real. Stern's mature grasp of composition is revealed in the way the white fabric leads the eye to the vase of pomegranates, the stalks arch over to the fruit and the grapes flow to the foreground, setting up a circular motion that invites us into the painting and holds our

interest through jewel-like colours and textural contrasts.

The jar is probably a Chinese martaban which Stern acquired for her own collection and which is currently in her old house, now the UCT Irma Stern Museum (catalogue number 534). With its brownish slip and heavy copper-green glaze, it stands 21 centimetres high. Not only were these favoured objects prized for their artistic attributes and the formal qualities they bring to her paintings but they are evidence of a cultured life, spent in the pursuit of art and artefacts of historical, cultural and aesthetic significance. This jar was clearly a favourite of the artist as it was used in several still lifes including *Lilies*, sold by Strauss & Co in November 2010 for R8 3554 000.

1. Neville Dubow, *Irma Stern*, C. Struik Publishers, Cape Town, 1974, page 20.
2. Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, Cape Town, 1995, page 125.



456

Freida LOCK

SOUTH AFRICAN 1902-1962

Amaryllis

oil on canvas

53 by 43cm

R40 000 – 60 000



456

457

Mary Ellen HILLHOUSE

SOUTH AFRICAN 1908-1989

Still Life with Vegetables on a Tray and a Jug

signed and dated 72

oil on board

51,5 by 45cm

R30 000 – 40 000



457

458

Iris AMPENBERGER

SOUTH AFRICAN 1916-1981

Off to Market

signed

oil on board

49,5 by 59,5cm

R12 000 – 16 000

PROVENANCE

Purchased from the artist's studio



459

459

Alfred Friedrich Franz KRENZ

SOUTH AFRICAN 1899-1980

Fruits de Mer

signed and dated 1961

oil on board

56,5 by 76cm

R60 000 – 80 000

PROVENANCE

Purchased from the artist by the
current owner



461

460

Alfred Friedrich Franz KRENZ

SOUTH AFRICAN 1899-1980

Three Women with a Sorghum Pot

signed and indistinctly dated
oil on canvas laid down on board
38,5 by 48,5cm

R20 000 – 30 000

461

Maria Magdalena LAUBSER

SOUTH AFRICAN 1886-1973

*Landscape with Huts, Trees and
a Water Carrier Going Home*

signed
oil on board
39,5 by 50cm

R300 000 – 400 000

EXHIBITED

South African National Gallery, Cape Town,
Maggie Laubser Retrospective Exhibition,
1969

LITERATURE

Dalene Marais, *Maggie Laubser, her
paintings, drawings and graphics*, Perskor,
Johannesburg and Cape Town, 1994, page
335, catalogue number 1432, illustrated

462

Irma STERN

SOUTH AFRICAN 1894-1966

Tomato Pickers

signed and dated 1961

oil on canvas

53,5 by 72cm

R3 000 000 – 5 000 000

Irma Stern produced a number of paintings of harvest scenes in the 1960s which Neville Dubow has described as “lyrical figures-in-landscape compositions, loosely knit yet held together by sweeping rhythms that bind earth, workers and sky”.¹ We know that she visited Europe in 1961 and painted in Spain. It’s quite possible that *Tomato Pickers* was painted there as the harvesters wear the same loose-robbed dresses and yellow sun hats as seen in *Siesta*, also painted in 1961.²

Mona Berman records that by February 1961 Stern and Dudley Welch were in Alicante, Spain, from where she wrote to Berman’s mother, Freda Feldman, in the now celebrated correspondence made public through Berman’s book. After



© Irma Stern Trust | DALRO

complaining of illness, Stern writes:

I am apart from that hard at work. Am doing work that astonishes even me – the local press has lately discovered me and simply put articles out ‘La Picasso’ ... all through the Spanish press ...

She continues:

This place is very African in character. Palms grow – dates even get ripe – the sea is blue and the sun shines hard. We are having almond and peach trees in full flower and it is only 12th Feb ... We drive out all the days and I come back and paint in the studio.³

With quick strokes and vigorous brushwork Stern captures the energetic atmosphere of women at work.

Animated by lively rhythms and bright primary colours, the painting becomes a celebration of the harvest, of the cycles of nature and fecundity and of the people who make this possible. *Tomato Pickers* can be compared both in terms of subject and treatment to *Pimento Harvest* painted in 1962 and now in the Permanent Collection of Iziko South African National Gallery.

1. Neville Dubow, *Irma Stern*, C. Struik Publishers, Cape Town, 1974, page 21.
2. Illustrated in Marion Arnold, *Irma Stern: A Feast for the Eye*, Fernwood Press, Cape Town, 1995, page 93.
3. Mona Berman, *Remembering Irma, Irma Stern: a memoir with letters*, Double Storey, Cape Town, 2003, pages 142 -143.



463

Irma STERN

SOUTH AFRICAN 1894-1966

Zanzibar Market

signed and dated 1945

gouache

62,5 by 50cm

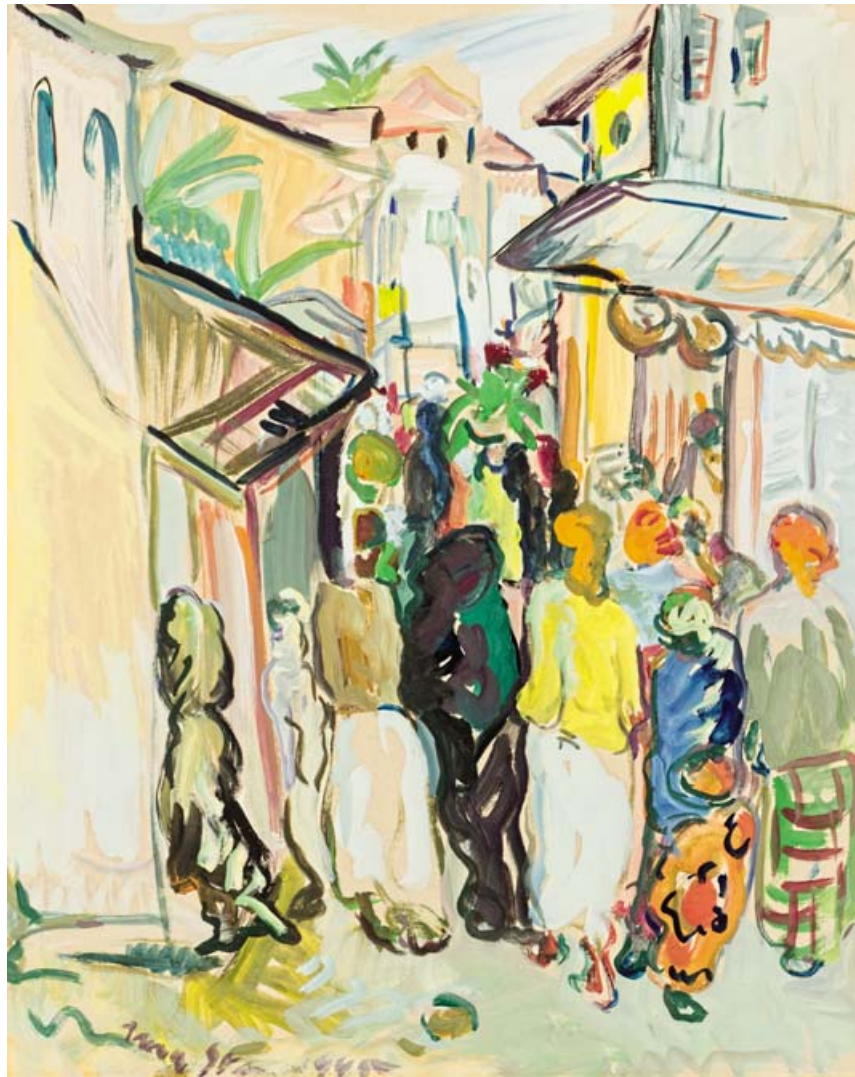
R300 000 – 400 000

Since her first visit to Zanzibar in 1939, Irma Stern was captivated by its peoples and cultures. On a second visit in 1945 she captured this bustling market in gouache, the perfect medium with which to convey the immediacy of her experience. Dramatic diagonals of the roofs lead the eye into the busy alley-way. The draped heads and colourful clothes create visual stimulation, drawing attention and inviting us to follow the throng into the market. Overhead the green palms and blue skies signal the exotic location.

In her book on Zanzibar, Stern provided graphic descriptions of the markets there:

The streets in the Bazaar are built so narrow as a protection against the severe sun; but also in the old times, they used the neighbouring houses to save scaffolding in constructing the new houses. When a rickshaw passes through the narrow streets people have to press their bodies onto the walls of the houses. ...

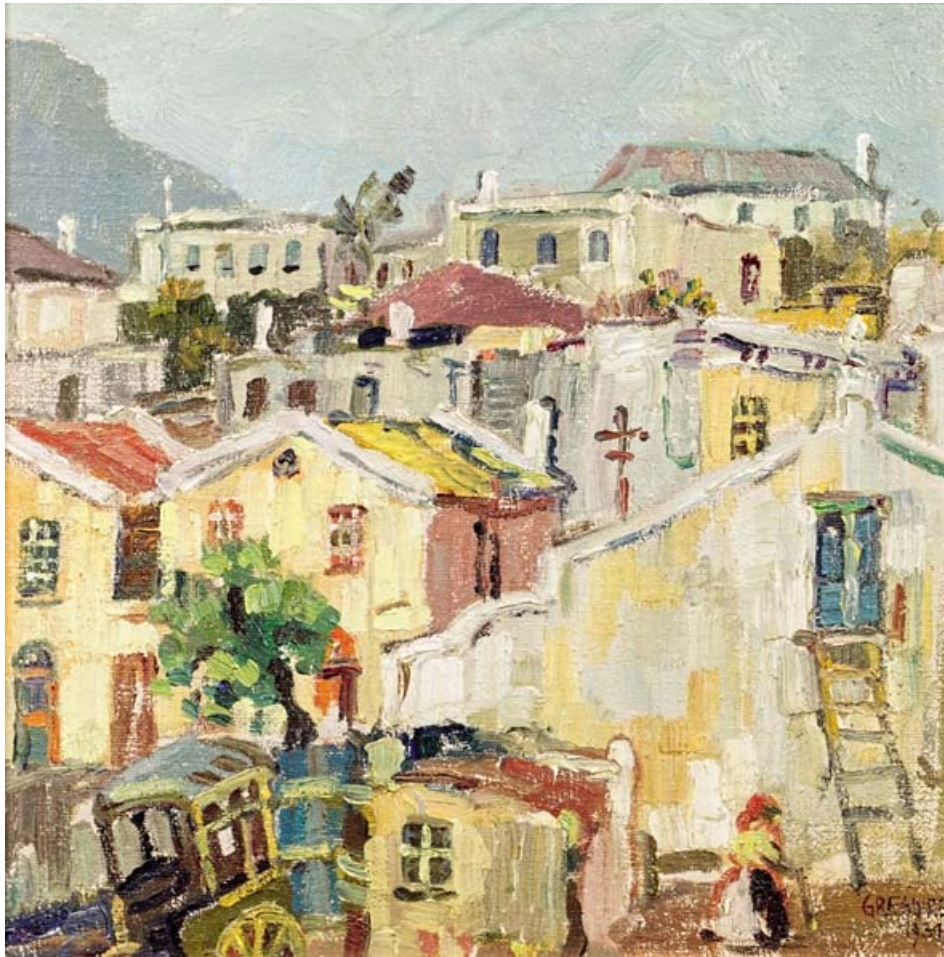
The market was a large noisy place of open booths with all the vegetables and fruits piled up into small heaps laid out on wooden planks, forming a terrace crowned by the owner of the stall, squatting amongst his goods.¹



© Irma Stern Trust | DALRO

Stern goes on to describe the fruits in great detail, giving their local names, describing their colours and size and even speculating on their weight, making it evident how much she enjoyed observing the place and its people, shopping for food and even providing tips on bargaining with the vendors. *Zanzibar Market* evokes the thrill of market shopping for fresh goods and bargains, a source of great sensual pleasure for as many today as it was then for the artist.

1. Irma Stern, *Zanzibar*, J L Van Schaik Ltd, Pretoria, 1948, page 21.



465

464

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Going Home

signed

oil on board

36,5 by 46,5cm

R30 000 – 40 000

465

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

Malay Quarter, Cape Town

signed and dated 1934

oil on canvas

52,5 by 52,5cm

R250 000 – 300 000

466

Freida LOCK

SOUTH AFRICAN 1902-1962

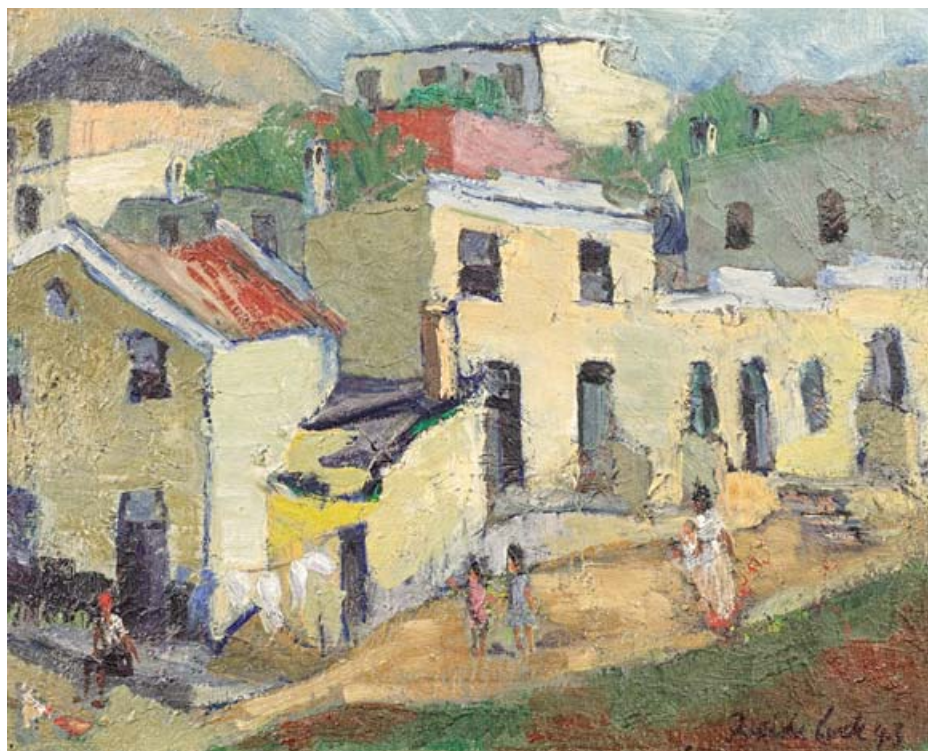
Bo-Kaap

signed and dated 43

oil on board

30 by 37,5cm

R120 000 – 160 000



466

467

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

After the Rain, Cape Town

signed and dated 1934

oil on canvas

24 by 39cm

R40 000 – 60 000



467

468

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

Horse and Cart

signed and dated 1982

ink and watercolour over charcoal

25,5 by 36,5cm

R15 000 – 20 000

469

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

District Six Street Scene

signed and dated 1971

pen, ink and watercolour

27 by 37,5cm

R20 000 – 30 000

470

George ENSLIN

SOUTH AFRICAN 1919-1972

Bo-Kaap

signed and dated '70

oil on canvas

69,5 by 116cm

R30 000 – 40 000

471

**Gregoire Johannes
BOONZAIR**

SOUTH AFRICAN 1909-2005

*House with Towers, Caledon St,
District Six*

signed and dated 1967; signed and
inscribed with the title on the reverse

ink and wash on paper

36 by 55cm

R20 000 – 30 000

472

**Gregoire Johannes
BOONZAIR**

SOUTH AFRICAN 1909-2005

*Street with Tree; Church in Lane; and
Tenements and Cupola below Table
Mountain, District Six, three*

each accompanied by a Certificate
of Authentication signed by A L
Boonzaier, for Galerie Gregoire, Onrus
River

two watercolour and wash; one pastel
15 by 23cm; 17 by 24cm; and 21 by
28,5cm (3)

R15 000 – 20 000



473



474

473

Maud Frances Eyston SUMNER

SOUTH AFRICAN 1902-1985

Houses by the Lake

signed

pen, ink and watercolour

45,5 by 60cm

R40 000 – 60 000

474

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Flood Tide

signed and dated 68

oil on canvas

44,5 by 70cm

R40 000 – 60 000

475

Irma STERN

SOUTH AFRICAN 1894-1966

*Portrait of a Malay Woman in a
Red Headscarf*

signed and dated 1950

oil on paper laid down on board
62,5 by 50cm

R1 500 000 – 2 000 000

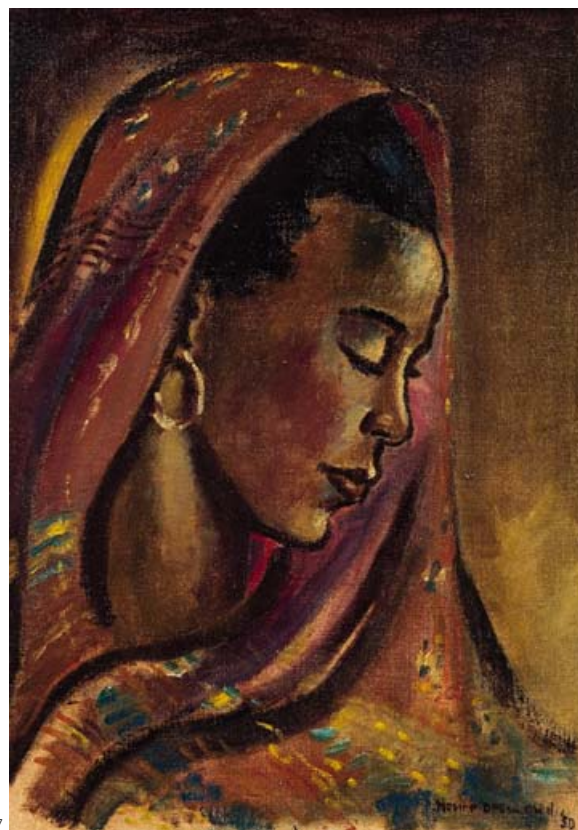


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476

© Irma Stern Trust | DALRO



477

476

Irma STERN

SOUTH AFRICAN 1894-1966

Swazi Woman

signed and dated 1935

charcoal

59 by 45,5cm

R150 000 – 200 000

477

Nerine Constantia DESMOND

SOUTH AFRICAN 1908-1993

Portrait of a Zanzibar Woman

signed and dated '50

oil on canvas laid down on board

50 by 39cm

R20 000 – 30 000

478

**Maurice Charles Louis
VAN ESSCHE**

SOUTH AFRICAN 1906-1977

Harlequin

signed
oil on board
34 by 27cm

R40 000 – 60 000



478



479

479

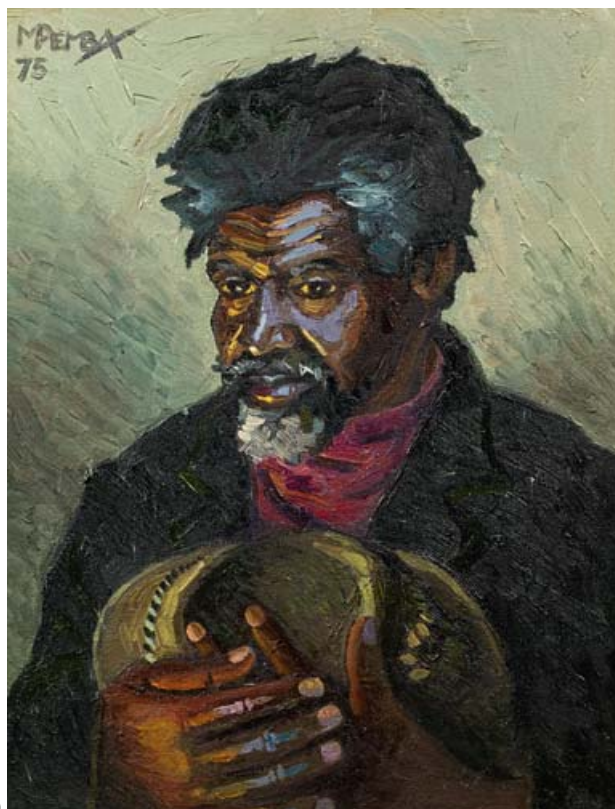
**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

Portrait of a Bearded Man

signed and dated '47
watercolour over pencil
37 by 28,5cm

R20 000 – 30 000



480

480

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

*Portrait of an Elderly Gentleman
Holding a Hat*

signed and dated 75
oil on canvas
44,5 by 34,5cm

R120 000 – 150 000

481

**Maurice Charles Louis
VAN ESSCHE**

SOUTH AFRICAN 1906-1977

Two Women

signed

oil on canvas

63 by 53cm

R100 000 – 150 000



481

482

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

A Celebration

signed and dated 75

oil on canvas board

34 by 44cm

R180 000 – 220 000



482

483

Gerard BHENGU

SOUTH AFRICAN 1910-1990

Figures in a Kraal

signed
watercolour
32 by 49cm

R20 000 – 30 000



483

484

Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Cape Pines

signed and dated 1980
ink and watercolour over charcoal
38,5 by 27,5cm

R15 000 – 20 000



485

485

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Trees in a Landscape

signed
watercolour over pencil
17,5 by 21,5cm

R10 000 – 15 000



486

486

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Figures in a Landscape

signed
monotype
15,5 by 21cm

R10 000 – 15 000



487

Maurice Charles Louis VAN ESSCHE

SOUTH AFRICAN 1906-1977

Hout Bay

signed and dated 43

oil on board

39 by 49cm

R250 000 – 350 000

PROVENANCE

Sold: Christie's, Amsterdam, 24 May 2000, lot 9

488

François KRIGE

SOUTH AFRICAN 1913-1994

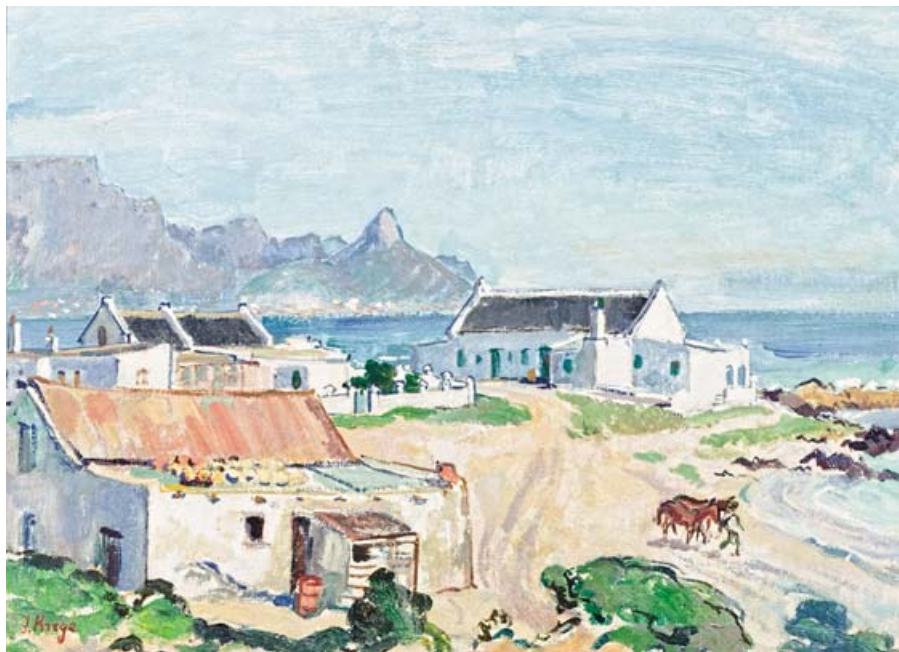
Table Bay from Blouberg

signed

oil on board

37 by 51cm

R140 000 – 180 000



488

489

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

Arniston

signed and dated 1959, inscribed
'Arniston, naby Kaap Aghulas' (sic) on
the reverse

oil on canvas

40 by 55cm

R140 000 – 180 000



489



490



491



492



493

490

Otto KLAR

SOUTH AFRICAN 1908-1994

A Boat on a Beach

signed

oil on board

58 by 71cm

R30 000 – 40 000

491

Otto KLAR

SOUTH AFRICAN 1908-1994

Fishing Boats

signed

oil on board

22 by 31,5cm

R10 000 – 15 000

492

George ENSLIN

SOUTH AFRICAN 1919-1972

The Old Harbour, Hermanus

signed

oil on canvas

59,5 by 74,5cm

R20 000 – 30 000

493

George ENSLIN

SOUTH AFRICAN 1919-1972

Saldanhaabaai

signed and dated 66; inscribed

with the title on the reverse

oil on canvas

60 by 90cm

R15 000 – 20 000

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Five People in a Cave

signed

oil on canvas

60,5 by 76cm

R500 000 – 700 000**PROVENANCE**

Acquired directly from the artist's son

EXHIBITED

Standard Bank Gallery, Johannesburg,
Walter Battiss Gentle Anarchist,
Retrospective, 20 October – 3 December
 2005, catalogue page 103, illustrated in
 colour

An important part of the art of Walter Battiss is a confluence of specific African and Western pictorial traditions. The Western bequest was passed on to him by local art institutions modelled on European establishments. His African heritage is the bounty of his own research.¹

So writes literary, arts and cultural theorist, Professor Andries Oliphant, of an artist whose global vision is perfectly demonstrated in this painting. Battiss acknowledged that his first exposure to rock art in Koffiefontein in the Free State was to shape the content of his 'creative subconscious' for the rest of his life.² He progressed to in-depth studies of local and international rock art, acknowledged it as a sophisticated art form and published extensively on the subject.

After one of his field trips Battiss wrote:

When I came down from the mountains of initiation I was articulate and free. For I had conversed with the white rocks and lilac trees, the coucal and the rhebuck. I had conversed too with the

ancient men of Africa who spoke to me through their picture writings on the walls of their crumbling rock shelters.

The twisted rivers and endless veld spoke of animate and inanimate space.

All this was my peculiar discovery but I had no desire to paint an anecdote about them but rather to make pictures of them in such a way that I exposed the happy change they had worked in me.

Yes, I had made and want to make pictures which are a colour language of the haphazard experiences of my African existence. These pictures I call fragments of Africa but they are really fragments of myself.³

The effects of rock art on the artist were clearly profound and are amply demonstrated in *Five People in a Cave*. It was his increasing appreciation of rock art and his exposure to European modernists that enabled him to break with illusionism in pictorial art in favour of an increasing abstraction. Rather than creating a window through which to observe an illusionary world, the painting becomes an arena in which to act.

Painted caves undoubtedly had magical resonances. Figures in motion and wavy lines around a human form may indicate hallucinatory or trance states. Many

researchers refer to a powerful being with supernatural powers and a trickster who are central to San cultures. Battiss demarcates areas of the painting for different activities allowing the artist as shaman to engage with worlds beyond the canvas and to guide viewers through diverse experiences. Elevated and aerial viewpoints alternate randomly to disrupt expectations. Figures cavort in a circular motion as if dancing.

Battiss's earlier, more painterly approach gives way here to a greater abstraction that employs simplified figures on clearly defined areas of bold, flat colour. Signifiers like the infinity symbol may have less to do with the geometric forms, abstract designs and patterns that are common in rock engraving sites but may refer to unlimited realms beyond the frame. Rather than fixed meanings, *Five People in a Cave* draws on multiple traditions. Undoubtedly a key work in Battiss's trajectory from his earlier naturalism towards abstraction, it is a seminal painting in South African art history in that it bridges the shift from modernism to the contemporary.

1. Andries Oliphant, 'Modernity and aspects of Africa in the art of Walter Battiss' in *Walter Battiss: Gentle Anarchist, A retrospective exhibition of the works of Walter Whall Battiss (1902 - 1982)*, Standard Bank, 2005, page 19.
2. *Ibid*, page 20.
3. Walter Battiss, *Fragments of Africa*, Red Fawn Press, 1951, unpaginated portfolio.



495

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Landscape with Houses

signed and indistinctly dated 1941 (?)

oil on canvas

29 by 40cm

R15 000 – 20 000

**Property of the Estate
Late Phil du Plessis**

Phil du Plessis, a medical doctor and practising psychoanalyst, had wide interests in art, literature, philosophy and music. He was a gifted poet with thirteen volumes of poetry published and an accomplished violinist who performed regularly with fellow musicians in chamber music recitals at Liscard, his historic home in Kalk Bay. A close friend of art cognoscenti such as Dr Raymund van Niekerk, former Director of the South African National Gallery, and of artists, including Johannes Meintjes, Walter Battiss, Christo Coetzee, Judith Mason, Andrew Verster and Hylton Nel, he acquired a substantial collection of fine art.

496

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

The Apple

signed

oil on canvas

60,5 by 60,5cm

R60 000 – 80 000



496

497

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

One Way Street

signed and inscribed 'One Way Str' and 'proof' in pencil in the margin

silkscreen in colours

image size: 34,5 by 41,5cm

R10 000 – 15 000

498

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Girl Skipping

signed and inscribed 'proof' in pencil

screenprint in colours

image size: 52 by 63,5cm

R6 000 – 8 000

Various Properties

499

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Cape Winter

signed

oil on canvas

29 by 40cm

R200 000 – 240 000



499

500

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Abstract Composition

signed

oil on canvas

41 by 51cm

R40 000 – 60 000



500

501

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Colorado

signed, dated 12.8.77 and

inscribed with the title

coloured pencil on paper

26,5 by 33,5cm

R12 000 – 18 000

502

**Frederik Bester Howard
LAUBSCHER**

SOUTH AFRICAN 1927

Still Life with Coffee Pot, recto; Abstract, verso

signed and dated '50

oil on canvas

49 by 60cm

R400 000 – 600 000

Erik Laubscher studied under Maurice van Essche at the Continental School of Art in Cape Town in 1946 and 1947. His studies at the Anglo-French Art Centre in London in the following two years exposed him to respected artists who were pushing the boundaries of modernist art, but it was the period he spent in Paris at the Académie Montmartre, from 1950 to 1951 under Fernand Léger, which had the greatest impact on the development of his painting style. Both favoured bright primary colours and strong lines that defined forms or even operated quite independently of form.

In *Still Life with Coffee Pot*, painted shortly after his arrival in Paris, the dramatic elements of his mature style are already visible. Laubscher has utilised strong



black outlines or their converse – a black object outlined in a delicate turquoise. A hot tamale colour boldly extends across the upper half of the painting enlivening the surface with vigorous brush textures. Against this searing heat, cool blues cover the foreground in patterns that evoke the abstract painters such as Alfred Manessier who came to prominence in Paris in the late forties and fifties.

Laubscher's highly developed sense of composition, derived from his understanding and appreciation of Léger and of Georges Braque, provides structure and visual excitement. The fruit bowl and coffee pot are perfectly balanced with the juicy pear on the left and the scattered cherries in the foreground. Léger's theories of light, inspired by studies of stained glass

windows, were clearly a strong influence on the younger artist.

These skills and experiences were generously shared with his peers and his many students after his return to South Africa. In acknowledging the role he played as an artist, educator and impassioned arts activist for over half a century, particularly in the Western Cape, Hans Fransen maintains that "few people have played a more decisive role than Erik Laubscher in changing a largely parochial, conservative climate into an environment much more receptive to art in all its manifestations".¹

1. Hans Fransen, *Erik Laubscher: A Life in Art*, SMAC Art Gallery, Stellenbosch, 2009, page 2.



503

**Frederik Bester Howard
LAUBSCHER**

SOUTH AFRICAN 1927

Still Life with Orange, Plate and Vase

signed

oil on canvas

45 by 55,5cm

R80 000 – 120 000

504

Willem Adriaan BLOM

SOUTH AFRICAN 1927

*Still Life with Fruit and Wine on a
Table*

signed and dated '52

oil on board

60 by 75,5cm

R30 000 – 40 000

503



504



505

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Still Life with Coffee Pot

signed and dated 03
painted and incised wood panel, in
artist's handmade frame
48,5 by 58,5cm

R80 000 – 120 000

505

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506

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Still Life with Lemons and a Wine Bottle

signed, dated 21st of October 1981
and inscribed 'For Joe'
oil and pencil on paper
36 by 51cm

R30 000 – 50 000

PROVENANCE

The Joe Wolpe Collection

EXHIBITED

South African National Gallery,
Cape Town, *Master Works on Paper*,
18 October - 2 December, 1984,
catalogue unnumbered
South African National Gallery, Cape
Town, *Cecil Skotnes Retrospective*, 1996

506

© Cecil Skotnes Estate | DALRO



507

**Florence Louise Josephine
ZERFFI**

SOUTH AFRICAN 1882-1962

Pot Plants

signed, dated 1948 and inscribed with
the title on a label adhered to the
reverse

oil on board

44 by 59,5cm

R25 000 – 35 000

PROVENANCE

The Collection of Oliver Caldecott,
Florence Zerffi's son, inscription of
ownership and physical address in
London on the reverse

Joe Wolpe Gallery, Cape Town, label
adhered to the reverse

508

**Maud Frances Eyston
SUMNER**

SOUTH AFRICAN 1902-1985

Lilies in an African Pot

signed

oil on canvas

59,5 by 48,5cm

R180 000 – 240 000

508



509

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Still Life with Apples

signed and dated 49

oil on board

34 by 44cm

R60 000 – 80 000

PROVENANCE

Purchased directly from the artist, and
thence by descent

510

Alfred Neville LEWIS

SOUTH AFRICAN 1895-1972

*Still Life with Summer Flowers in a
Jug*

signed

oil on canvas

39,5 by 49,5cm

R10 000 – 15 000

511

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

Still Life with Gladioli

signed and dated 1941

oil on board

59 by 49cm

R70 000 – 90 000

509



© Cecil Skotnes Estate | DALRO

511





512

512

Cecily SASH

SOUTH AFRICAN 1924

Deckchairs, recto; Still Life with a Jug and Fruit, verso

signed and dated '83

oil on canvas

54 by 42cm

R18 000 – 24 000



513

513

Cecily SASH

SOUTH AFRICAN 1924

Boy with a Violin

signed and dated '55

oil on board

121 by 60cm

R30 000 – 40 000

Property of the Estate
Late Phil du Plessis

514

Cecily SASH

SOUTH AFRICAN 1924

Abstract

signed, dated 69 and
numbered 6/25
silkscreen in colours
50,5 by 50,5cm

R2 000 – 4 000



515

Christo COETZEE

SOUTH AFRICAN 1929-2001

Crystal Rain Sun

signed, dated 71 and inscribed
with the title on the reverse
oil on canvas
150,5 by 150,5cm

R50 000 – 70 000

515

516

Christo COETZEE

SOUTH AFRICAN 1929-2001

Abstract Landscape

signed and dated 73; signed and dated March 75 on the reverse
mixed media and collage on canvas
117 by 117cm

R40 000 – 60 000

517

Christo COETZEE

SOUTH AFRICAN 1929-2001

Topology of the Cross

signed twice, dated 76 and numbered 55
mixed media and collage on paper
64,5 by 50,5cm

R18 000 – 24 000

Various Properties

518

Christo COETZEE

SOUTH AFRICAN 1929-2001

Woven Face

signed and dated 83
mixed media and woven paper
39,5 by 28,5cm

R6 000 – 8 000



516

519

Christo COETZEE

SOUTH AFRICAN 1929-2001

Head

signed, dated 89, inscribed with the title and 'Tulbagh - No 16'
oil and collage on paper
63 by 50cm

R8 000 – 10 000



517

520

Christo COETZEE

SOUTH AFRICAN 1929-2001

Head with Roses, Tantra Discontinuity over Self Portrait, "Man 20" Curtain Face, two works conjoined

signed, dated 87, inscribed with the title and 'Tulbagh, Cape, SA', and numbered 102; signed, dated 85, inscribed with the title and 'Tulbagh, Cape, SA', and numbered 107

mixed media and collage on paper
85 by 66cm

R10 000 – 15 000

521

Christo COETZEE

SOUTH AFRICAN 1929-2001

Gutai Painting

signed, dated 78, numbered 63,
inscribed with the title and 'Tulbagh,
Cape, SA'

mixed media on paper
51 by 64cm

R15 000 – 20 000

Christo Coetzee was based in Paris from 1956 to 1961. It was there that he met members of the Gutai group, the most influential artistic movement in post-war Japan and among the most important international avant-garde movements of the 1950s and '60s. 'Gutai', meaning 'embodiment', derives from the Japanese words for 'tool' and 'body'. During a year spent in Japan in 1959 he explored shared interests in the performative aspects of art. The influence of Japanese calligraphy is also evident in the increasing elegance of his lines and brushwork.

520



521



522

William Joseph KENTRIDGE

SOUTH AFRICAN 1955

Untitled (Head)

signed and dated '92

gouache, charcoal and collage on paper
90 by 110cm

R400 000 – 600 000

William Kentridge is one of South Africa's most globally renowned artists but unique works such as this seldom come up at auction. Its bold colour, its powerful form and its substantial size give this early mixed media work its great impact. Within the drawn contours of a supine head, a map of Africa in a coral colour appears to be riven with golden seams where the paper has been carefully torn.

Produced in 1992, against the build up to democratic transition in South Africa, this horizontally inclined head suggests a dreaming figure infused with hope. Nevertheless the artist has allowed sufficient ambiguity for the simultaneous signaling of its converse, invoking one of his most often-quoted statements which develops concerns articulated in 1986¹:

I am interested in a political art, that is to say an art of ambiguity, contradiction, uncompleted gestures and uncertain

endings – an art (and a politics) in which optimism is kept in check, and nihilism at bay.

The supine head echoes those in *Casspirs Full of Love* (1989) and prefigures the imaging of Nandi in the film *Felix in Exile* (1994) and of Eckstein in films such as *History of the Main Complaint* (1996) and *WEIGHING ... and WANTING* (1998). These heads express an astonishing range of associations and emotions from violence and suffering through dreaming and aspiration to disorder and duress. However, what makes this distinctive is Kentridge's use of colour, the delicate coral appearing to float above a vivid ground, ablaze with a saturated blue gouache.

1. See William Kentridge, 'Art in a State of Grace, Art in a State of Hope, Art in a State of Siege' in Carolyn Christov-Bakargiev, *William Kentridge*, Société des Expositions du Palais des Beaux-Arts de Bruxelles, 1998, page 56.



523

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Clem

signed, dated 1983 and inscribed with the title on the reverse

oil on board

60 by 79cm

R90 000 – 120 000

PROVENANCE

A gift from the artist to the current owner

Robert Hodgins's portrait of leading New York art critic, Clement Greenberg, provides extraordinary insight into the man, prevailing art criticism from the 1950s onwards and its continued impact on South African art as well as Hodgins's own attitude to these developments.

Clement Greenberg's influential role in defining mid-twentieth century High Modernism is legendary. Believing that the best avant-garde art was emerging in America rather than Europe after World War II, he is credited with redefining contemporary art, promoting the Abstract Expressionists including Jackson Pollock, the Post-Painterly Abstractionists such as Frank Stella and Colour Field painters like Helen Frankenthaler.

In insisting that the work of art be entirely self-referential and requiring paintings to be true to their media and acknowledge their two-dimensionality without recourse to the artifices of perspective, he was ruthlessly lampooned by popular commentators like Tom Wolfe who had the critic on his knees measuring the flatness of the canvas.

But how many artists, collectors and connoisseurs remember Greenberg's engagement with South Africa? Sue Williamson, in her seminal publication,



South African Art Now, outlines events:

In 1975 prominent New York art critic Clement Greenberg was invited by the organizing committee under Dr Sylvia Kaplan to visit and judge the biannual Art South Africa Today exhibition held at the Durban Art Gallery, the city art gallery. Work for this national survey exhibition was selected from an open submission, and local artists were astonished when Greenberg awarded the major prizes to a naturalistic study by Sunday painter Christopher Haw and a crude roadside-style painting of an elephant charging toward the view through a thicket of small mopane bushes. His choices were read largely as a slap in the face, a way of ignoring the more serious work on show, and a mark of Greenberg's contempt for the level of the work he was asked to judge, which he said "lacked authenticity".¹

In *Clem*, Hodgins reveals his attitude to the all-powerful critic. With his large head filling the format, he has all the authority of a Roman Emperor. The acclaimed connoisseur is defined by his considerable nose and imperiously down-turned lips, but his dictatorial judgements are revealed as pompous and questionable through the artist's humorous treatment of the subject.

This painting, more than any other, represents an important moment in both Hodgins's career and South African art history. It underlines the artist's refusal to be defined by prevailing trends, his insistence on artistic freedom to pursue both abstraction and figuration and the right to make choices according to the artist's judgement and not the prescriptive demands of controversial critics.

1. Sue Williamson, *South African Art Now*, Collins Design, New York, 2009, page 25.

524

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

A Massacre and Three Witnesses,
two works conjoined

each signed and dated '85 on the
reverse

oil and acrylic on shaped canvas
and board

51,5 by 40,5cm

R30 000 – 50 000

Accompanied by a copy of the
publication in which this painting is
illustrated

PROVENANCE

A gift from the artist to the current
owner

LITERATURE

Sue Williamson, *Resistance Art in South
Africa*, Double Storey Books, Cape
Town, 1989, page 52, illustrated in
colour

525

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

The Hangman with the Hare Lip

signed and dated '85/'86; inscribed with
the title and dated 1985 - 1986 on a label
adhered to the reverse

oil on board

50,5 by 35cm

R50 000 – 70 000

PROVENANCE

The Collection of Professor Alan Crump

EXHIBITED

Observatory Museum, Standard Bank
National Arts Festival, Grahamstown
Gertrude Posel Gallery, Senate House,
University of the Witwatersrand,
Johannesburg, *UBU*: +/- 101, 1997,
catalogue number 58

LITERATURE

Rory Doepel, *UBU*: +/- 101, French
Institute of South Africa and the Art
Galleries, University of the Witwatersrand,
Johannesburg, 1997, page 64, figure 70,
illustrated



524



525

526

William Joseph KENTRIDGE

SOUTH AFRICAN 1955

Head I (Self Portrait)

executed in 2007, signed, numbered 2/4 and inscribed PP
lithography, letterpress, scanned book pages, hand colouring and chine collé
height: 36cm, housed in a perspex casing

R40 000 – 60 000

EXHIBITED

Warren Siebrits, Johannesburg, *Aspects of South African Art II: 1910-2010*, September 2011, catalogue number 34, unpaginated, illustrated in colour

526



527

Frederick Hutchison PAGE

SOUTH AFRICAN 1908-1984

Dreamworkers

signed and dated 75
pen and ink over pencil
32,5 by 36cm

R15 000 – 20 000

527



528

Jane ALEXANDER

SOUTH AFRICAN 1959

Harbinger in Correctional Uniform, Lost Marsh

executed in 2007, edition 43/60 digital print with pigment dyes on cotton paper
image size: 30 by 40cm

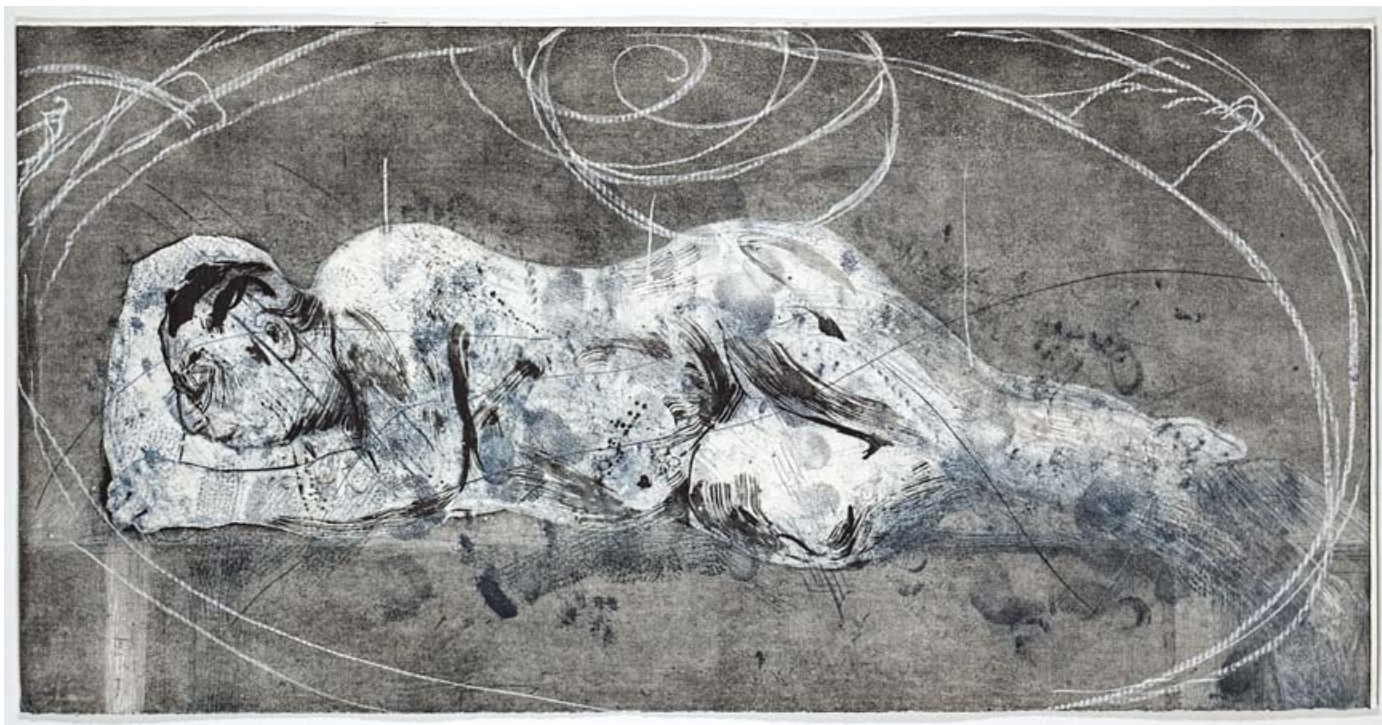
R8 000 – 10 000

LITERATURE

Pep Subirós (ed.), *Jane Alexander Surveys (from the Cape of Good Hope)*, Museum for African Art, New York, and Actar, Barcelona, 2011, page 158, illustrated in colour

528





529

William Joseph KENTRIDGE

SOUTH AFRICAN 1955

Sleeper and Ubu

executed in 1997, signed and inscribed 'working proof' in pencil etching, aquatint and drypoint from two copper plates, with hand-drawn white chalk, on Velin d'Arches Blanc 300 gsm paper
sheet size: 99 by 194cm

R300 000 – 400 000

This large reclining male figure has its origin in *Ubu Tells the Truth*, a portfolio of 8 etchings produced in 1996-7 and the theatre production *Ubu & the Truth Commission*, which premiered in Weimar, Germany, launching an international

tour that culminated in 1998 at Spier in Stellenbosch. Kentridge drew on French dramatist Alfred Jarry's play *Ubu Roi*, which premiered in 1896, to reflect on the revelations of the Truth and Reconciliation Commission. Into the bloated form of the mad despot Ubu the body of a man has been inserted – asleep, naked and vulnerable.

While entirely different in form, the *Sleepers* are reminiscent of Goya's *The Sleep of Reason produces Monsters*, his socio-political commentary on the vices of eighteenth-century Spain, where the artist is surrounded by demonic creatures. Produced in 1997 as the new constitution was coming into effect and the TRC hearings were exposing evidence of unlawful activity and gross human rights

violations, Kentridge's *Sleepers* consider the implications of those revelations and their impact on the bodies and psyches of South Africans.

The artist has described how he obtained texture in his large drawings by wheeling bicycles across the paper, hitting it with charcoal-impregnated silk rope and inviting children and cats to walk across it.¹ In the *Sleeper* prints a range of materials and objects were placed into the soft ground on the copper plate to create the extraordinary range of textures that add visual interest, evoke the passage of time and suggest the flaws and mutilations inscribed onto the human body.

1. William Kentridge in *William Kentridge Prints*, David Krut Publishing, Johannesburg and Grinnell College, Iowa, 2006, page 66.



530

William Joseph KENTRIDGE

SOUTH AFRICAN 1955

Scribble Cat

executed in 2010, signed and numbered 2/30

in pencil in the margin

sugarlift aquatint, spitbite aquatint, drypoint

and hand-painting on six copper plates

six sheets assembled

measure 102 by 180cm

R280 000 – 320 000

531

William Joseph KENTRIDGE

SOUTH AFRICAN 1955

Music Box Tondo

executed in 2006, signed and numbered 49/60 in pencil in the margin
archival pigment print in colours, on Hahnemühle paper
sheet size: 111 by 111cm

R90 000 – 120 000

532

William Joseph KENTRIDGE

SOUTH AFRICAN 1955

Summer Graffiti

each signed and numbered 20/45
suite of 8 lithographs printed in 5 colours on 8 sheets of Vélin d'Arches Crème 250 gsm paper, the paper die-cut with round corners before printing
18 by 23cm (8)

R140 000 – 180 000

LITERATURE

Bronwyn Law-Viljoen (ed.), *William Kentrige Prints*, David Krut, Johannesburg, 2006, page 108-111, illustrated in colour

533

William Joseph KENTRIDGE

SOUTH AFRICAN 1955

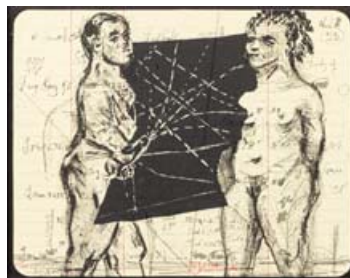
Kabeljou

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

R150 000 – 200 000



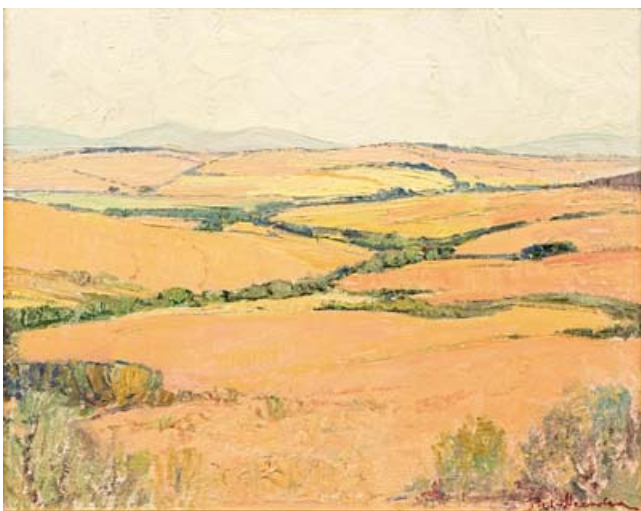
531



532

part lot

534



534

**Pieter Gerhardus VAN
HEERDEN**

SOUTH AFRICAN 1917-1991

Extensive Landscape

signed

oil on board

34,5 by 44,5cm

R20 000 – 30 000

535

Paul DU TOIT

SOUTH AFRICAN 1922-1986

Autumn Trees

signed

oil on canvas

42,5 by 50cm

R50 000 – 70 000

535



536

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Stahl Plein, Kaapstad

signed and dated '46; signed, dated
'46 and inscribed with the title on
the reverse

oil on canvas

39,5 by 50cm

R20 000 – 30 000

PROVENANCE

Purchased directly from the artist
and thence by descent

536



537

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Slamsebuurt

signed and dated '46; signed, dated '46 and inscribed with the title on the reverse

oil on board

39,5 by 49,5cm

R25 000 – 35 000

PROVENANCE

Purchased directly from the artist and thence by descent

538

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

A Rainy Day in Stellenbosch

signed and dated 77

oil on board

40 by 50cm

R50 000 – 70 000

539

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Namaqualand

signed

oil on canvas laid down on board

29 by 49,5cm

R60 000 – 80 000

537



538



539



540

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931-2008

Craft Corner, Wynberg

signed and dated '70

oil on canvas laid down on board

29 by 39cm

R30 000 – 40 000

541

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931-2008

City Street

signed and dated 61

oil on board

51 by 24,5cm

R20 000 – 30 000



542

542

Gordon Frank VORSTER

SOUTH AFRICAN 1924-1988

Beeste en Voëls

signed

oil on board

57 by 73cm

R20 000 – 25 000

EXHIBITED

Pretoria Art Museum, *Kuns van die Dertigs*, June - November, 1988, label adhered to the reverse

543

Titta FASCIOTTI

SOUTH AFRICAN 1927-1993

Outeniqua Mountain

signed

oil on board

35 by 50cm

R20 000 – 30 000

PROVENANCE

Purchased directly from the artist by the current owner



543

544

Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

The Alphen Terrace

signed

oil on board

60 by 44,5cm

R35 000 – 45 000

545

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

Three Ducks

signed

oil on canvas laid down on board

15 by 29cm

R10 000 – 15 000



544

546

Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

A Cape House

signed

oil on board

29,5 by 39,5cm

R30 000 – 40 000

547

Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Malagasy Dwellings

signed

oil on board

11,5 by 16,5cm

R6 000 – 8 000

548

Errol Stephen BOYLEY

SOUTH AFRICAN 1918-2007

Saldanha

signed

oil on board

50 by 75cm

R50 000 – 70 000

549

Christiaan St. Patrick NICE

SOUTH AFRICAN 1939

Hout Bay Harbour

signed and dated 87

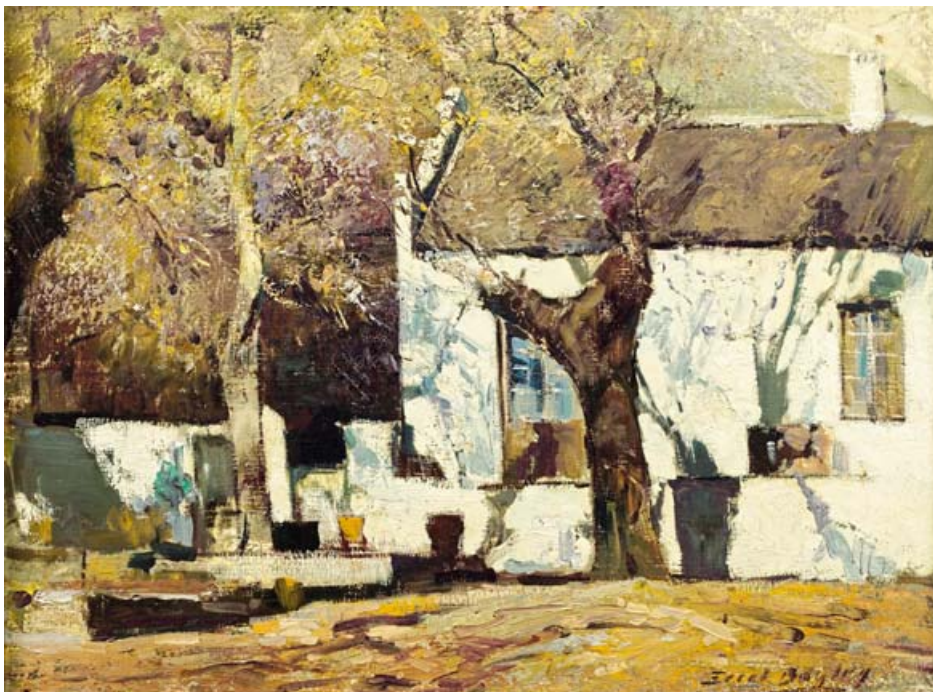
oil on canvas laid down on board

49,5 by 75cm

R25 000 – 35 000

PROVENANCE

Purchased directly from the artist by
the current owner



546



548

550

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Swazi Landscape

signed and dated '51
oil on board
63,5 by 43,5cm

R300 000 – 450 000

PROVENANCE

The artist's private collection.
Purchased by the current owner from the artist's widow 10 years after the artist's death. Mrs Ronell Meintjes referred to the *Swazi Landscape* as Johannes's 'museum piece' as Meintjes gave instruction that the artwork should be sold to a museum.

EXHIBITED

South African Arts Association Gallery, Cape Town, 4 - 15 March 1952, catalogue number 16
Port Elizabeth Art Hall, 21 - 26 July 1952, catalogue number 14
Schweickerdt Art Gallery, Pretoria, 19 - 20 August 1952, catalogue number 12
Gainsborough Gallery, Johannesburg, 11 - 24 August 1952, catalogue number 17
Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition*, 7 June - 6 July 1990, catalogue number 20
South African Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 - 23 August 1990, catalogue number 10
Oliewenhuis Art Museum, Bloemfontein, *Prestige Memorial Exhibition*, 16 October - 25 November 1990, catalogue number 17

LITERATURE

Johannes Meintjes, *Die Dagboek van Johannes Meintjes III, April 1951 - Junie 1955*, Bamboesberg-Uitgewers, Cape

Town, 1975, page 25
Oliewenhuis Art Museum, Bloemfontein, *Prestige Memorial Exhibition*, 16 October to 25 November 1990, catalogue number 17, page 14, illustrated
Johannes Meintjes, *Dagboek III*, 18 August 1951, page 25:

Die rit vanaf die grens tot by Pigg's Peak is een van die verruklikste wat ek nog ooit ondervind het. Ek het die arme Reg byna uit die kar geslaan in my opgewondenheid - eerstens die Swazis in hul dekoratiewe lendedoeke en kleurvolle skouerklade met pragtige ontwerpe, die groen op groen van struik, die bome vol bloeiseisels, kafferbome belaaie met hul trosse rooi blomme, die golwende berge met 'n kwaliteit van groen fluweel, die waterstrome en aalwyne - oral kleur en ontwerp om van te beswym. Wit bosluisoëls op rooi koeie, groenwit bloeiselbome, pers grond. En boonop daardie gevoel van gelukkigheid, van warmte en vriendelikheid. Elke Swazi het ons begroet met gehefte hand en 'n pragtige glimlag.

The drive from the border to Pigg's Peak is one of the the most magnificent I have ever experienced. I almost knocked Reg out of the car with excitement - in the first place the Swazis in their decorative loin cloths and colourful shawls with beautiful designs, the green on green of the shrubbery, the trees covered in blossoms, coral trees heavily laden with their clusters of red blooms, the rolling mountains with the quality of green velvet, the streams and the aloes - everywhere you encounter colour and design



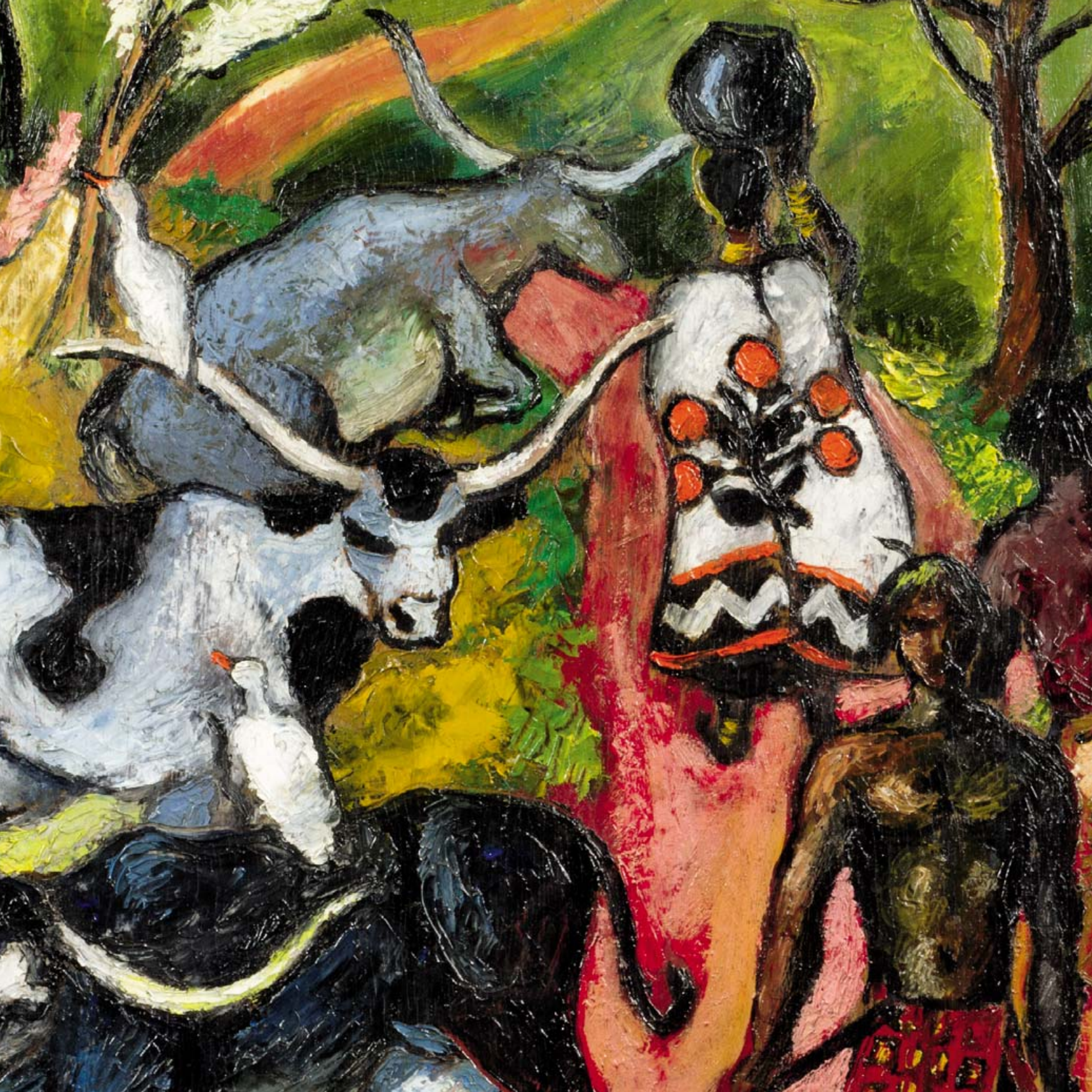
to die for. White cattle egrets on red cows, green-white blossoms, purple earth. And on top of it all, a permeating atmosphere of happiness, warmth and friendliness. Every Swazi greeted us with a raised hand and a beautiful smile.

Johannes Meintjes, *Dagboek III*, 17 September 1951, page 30:

...ek is reg vir baie nuwe werk, miskien 'n reeks Swazi-skilderye. ...I am ready for lots of new works, maybe a series of Swazi paintings.

Inspired by the brief visit to Swaziland, Meintjes executed five paintings with Swazi themes, three in 1951 and two 1952.

Accompanied by a copy of Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition*, 7 June to 6 July 1990, and a copy of Johannes Meintjes, *Die Dagboek van Johannes Meintjes III, April 1951 - Junie 1955*, Bamboesberg-Uitgewers, Cape Town, 1975



551

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Young Swazi

signed and dated 1951

oil on board

38 by 31cm

R200 000 – 250 000

Accompanied by a copy of Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition*, 7 June - 6 July 1990, and a copy of Johannes Meintjes, *Die Dagboek van Johannes Meintjes III, April 1951 - Junie 1955*, Bamboesberg-Uitgewers, Cape Town, 1975

PROVENANCE

The Collection of Evan Robertson, to whom the artist dedicated his book *Stormberg - Lost Opportunity: The Anglo Boer War in the North Eastern Cape Colony, 1899 - 1902*

EXHIBITED

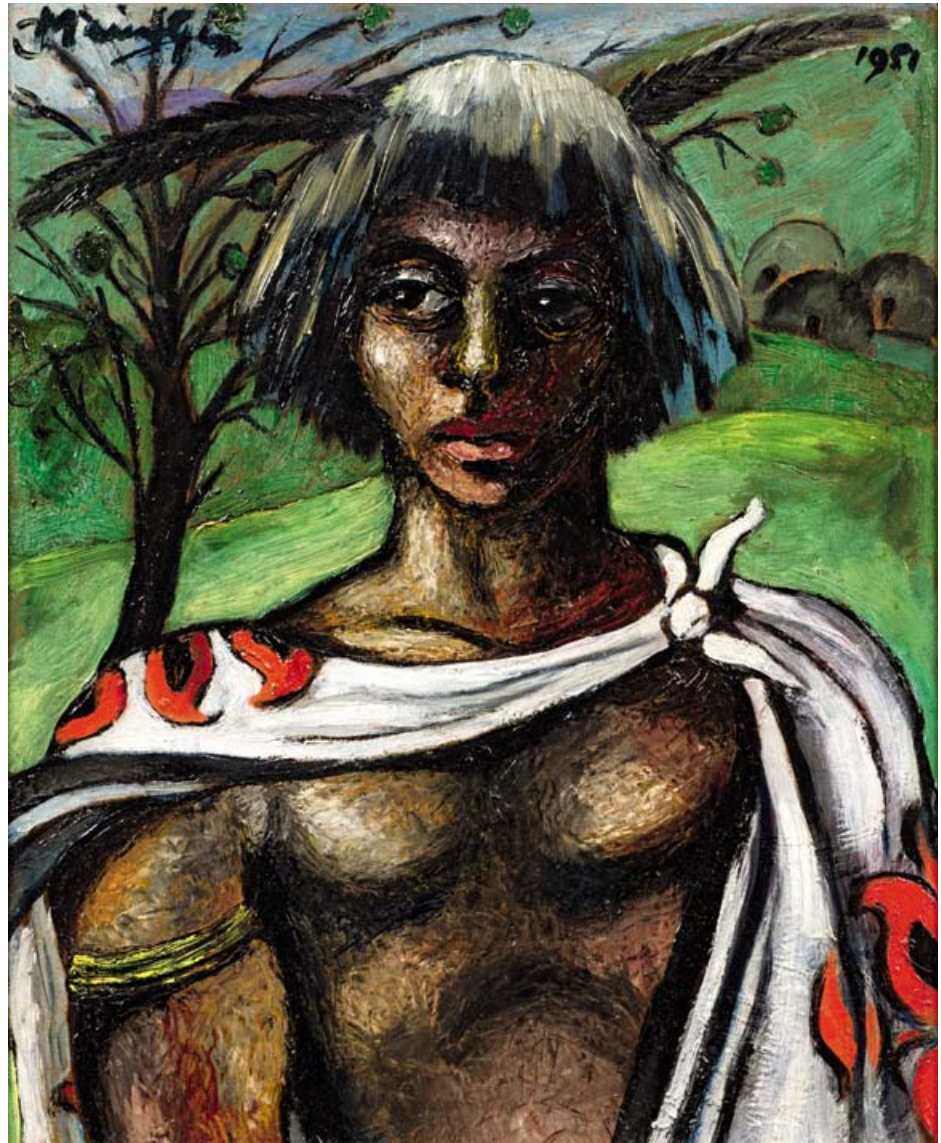
South African Art Association Gallery, Cape Town, 4 - 15 March 1962, catalogue number 21

Schweickerdt Art Gallery, Pretoria, 19 - 20 August 1952, catalogue number 7

DS Vorster Art Gallery, Pretoria, 18 February - 1 March 1958, catalogue number 12

Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition*, 7 June - 6 July 1990, catalogue number 21

South African Arts Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 - 23 August 1990



552

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Sebastiaan (Jónatan)

executed in 1948

carved yellowwood, in two parts

top height: 80cm, bottom height: 101,5cm

R300 000 – 450 000

PROVENANCE

Purchased by the current owner from the artist's estate in the late 1980s

EXHIBITED

Stellenbosch University Museum, *Prestige Memorial Exhibition*, 15 July to 28 August 2010

LITERATURE

Johannes Meintjes, *Dagboek van Johannes Meintjes II*, 1948, page 64

Carved from a yellowwood roof beam taken from the historic homestead at Grootzeekoegat. The work referred to as *Jónatan* in the artist's diary was referred to as *Sebastiaan* upon completion.

Johannes Meintjes, *Dagboek II*, 1948, page 64:
26 November: My hande is vol eelte, snye and rowe; dit kom van dag na dag se arbeid aan die geelhoutfiguur wat ons eers speels 'Karoos' genoem het, maar uiteindelik *Jónatan* sal heet. Hy vorder fluks. Ek werk baie aande ook daaraan en is soms baie seer en moeg in die middelrug. Veral vermoeiend is om lank met 'n 2,5 pond hamer bo jou kop te werk. Ek wonder hoeveel keer ek my linkerduim al oopgeslaan het, maar dis só vervelig om met handskoene aan te werk - veral in dié hitte.

28 November: Ek is bly dat ek my liggaamlik en geestelik op iets soos *Jónatan* kan uitput - maar tog kry ek dit nie heeltemal reg nie. Dit word beweer dat kunstenaars hulle grotendeels deur middel van hul werk kan uitleef en gedeeltelik kan bevry raak van iets soos die geslagsbehoefte, maar ek vind dit nie so nie. 'n Daglange geslaaf aan 'n werk, veral een wat liggaamlike energie en krag verg, laat my



Johannes Meintjes' studio, Buitengracht Street, 1949
(photo: Jansje Wissena for Anne Fischer)

gewoonlik met 'n intense geslagdrif - soos iets wat móét bevry word.

26 November: My hands are filled with calluses, cuts and wounds; this is a result of daily toil at the yellowwood figure that we initially named 'Karoos' in jest, but will eventually be called *Jónatan*. The sculpture progresses well. I have also been working at it for many evenings now and my body and middle sometimes ache. It is particularly exhausting to work with a 2,5 pound hammer above your head for extended periods. I wonder how many times I hit my left thumb, but it is so boring to work with gloves - particularly in this heat.

28 November: I am pleased that I can exhaust myself physically and mentally on something like *Jónatan* - although [the exhaustion has] not [been] entirely successful. It has been stated that artists can express themselves to a large extent through their art and be partially freed from their sex drive; but I find this not to be the case. Daily slaving at my work, especially at an art work that requires physical energy and power, normally leaves me with an intense sex drive - like something that simply must be set free.

Enraged by insensitive viewers who were offended by its nudity, Meintjes cut the sculpture in half.



553

Dylan LEWIS

SOUTH AFRICAN 1964

Male Trans-Figure IV Maquette

signed, numbered 4/12 and impressed
with the foundry numbers S275
bronze, on an optical crystal base
height: 87cm excluding base, base
3cm high

R150 000 – 170 000

EXHIBITED

cf. Rupert Museum, Stellenbosch,
Dylan Lewis: Shape Shifting, 2008-2009
Christie's, London, *Dylan Lewis: Shape
Shifting, from Animal to Human*, July-
August 2009
Everard Read, Johannesburg, *Dylan
Lewis: Shape Shifting*, September 2009
where another cast of this figure was
exhibited

**Property of the Estate
Late Phil du Plessis**

554

Andrew Clement VERSTER

SOUTH AFRICAN 1937

Golden Boy

mixed media, in a perspex box
63,5 by 52cm

R5 000 – 8 000

Various Properties

555

Andrew Clement VERSTER

SOUTH AFRICAN 1937

Fragile Paradise I

signed and dated 92
oil on canvas
49,5 by 156,5cm

R30 000 – 40 000



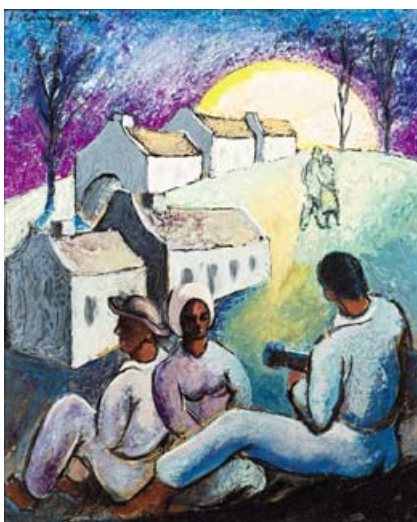
553



556



557



558



559

556

**Andrew Clement
VERSTER**

SOUTH AFRICAN 1937

Fragile Paradise II

signed and dated 92

oil on canvas

49,5 by 156,5cm

R30 000 – 40 000

557

Leonard MARCHANT

SOUTH AFRICAN 1929-2000

Portrait of the Artist's Wife, Theresa

signed and dated 57

oil on board

59 by 46,5cm

R10 000 – 15 000

558

**Johannes Petrus
MEINTJES**

SOUTH AFRICAN 1923-1980

Sunset Serenade

signed and dated 1960

oil on board

43,5 by 35,5cm

R40 000 – 60 000

559

**Andrew Clement
VERSTER**

SOUTH AFRICAN 1937

Surf's Up

signed and dated 71

oil on canvas

121,5 by 98,5cm

R20 000 – 30 000

560

Stanley Faraday PINKER

SOUTH AFRICAN 1924–2012

*The Dam at Eenzaamheid,
Langkloof*

signed

oil on canvas

68,5 by 93,5cm

R400 000 – 500 000

PROVENANCE

Purchased directly from the artist in the 1960s and thence by descent

LITERATURE

Michael Stevenson, *Stanley Pinker*, Cape Town, 2004, page 14, where a photograph shows this painting hanging in the artist's studio in Tamboerskloof, Cape Town, circa 1965



Stanley Pinker lived between London and Nice from 1952 until 1964 when he returned to Cape Town. This painting would have been produced relatively soon after his return. Interestingly it bears a strong resemblance to the Romantic landscapes favoured by early twentieth-century British landscape painters such as Graham Sutherland, John Piper and Paul Nash with their predilection for autumnal tones, organic forms, scarred earth and occasional architectural ruins, employing Surrealist overtones or Gothic drama to evoke post-war experiences.

Pinker clearly liked the painting enough to hang it on his studio wall where he would see it daily. Perhaps it reminded him of drawing and painting excursions he had made, sometimes in the company of fellow artists like Erik Laubscher and Claude Bouscharain. Eenzaamheid in the Langkloof is near what is now known as the Baviaanskloof Conservation Area, which is part of the Baviaanskloof Mega Reserve and a World Heritage Site. Its rugged wilderness, its dramatic geological formations, extraordinary flora and fauna, and the poignant

reminders of its Khoisan past would have appealed very strongly both to Pinker's love of the outdoors and his interest in indigenous cultures.

The painting is a remarkable study in textural contrasts that vary from thin washes with controlled drip effects to thickly textured paint combed with a sharp-toothed implement to create ridged textures in the landscapes. Exceptional control is balanced with imaginative brushwork that animates the painting's surface in places while exposing bare canvas in others – a testament to the artist's sense of adventure.

Like his British forebears, Pinker was able to tease from the bare bones of his subject a landscape of rare symbolic significance. Bright sunlight bursts through portentous dark clouds and the dramatic mountains of the Swartberg range and is reflected in the rippled surface of the dam. Subtle colour combinations create an atmosphere of repose. In some ways the lone boat on the shore stands as a powerful evocation of the artist who recently passed away.



561

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Mural Composition: "The Dance"
signed; inscribed 'Mural Composition
"The Dance", Rome & Abbey Major
Scholarships in Mural Painting:-
Stanley F. Pinker, 99 Highway, Fish
Hoek, Cape, South Africa' on a label
adhered to the reverse
oil on board with sgraffiti
36 by 40cm

R50 000 – 70 000

562

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

The Studio
signed
charcoal
31 by 40cm

R6 000 – 8 000

561



562



563

Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

The Family

steel relief, and other metals, mounted
on a wooden base
48,5 by 51cm

R80 000 – 100 000

EXHIBITED

The Goodman Gallery, Johannesburg

LITERATURE

Lola Watter, 'Edoardo Villa' in Heine Toerien and Georges Duby (eds.), *Our Art 3*, issued by The Foundation for Education, Science and Technology, Lantern, page 62, page 64, illustrated, where this work is dated 1962

According to Lola Watter:

The Family is an example of the metal reliefs created by Edoardo Villa in 1962. Here the geometric shapes of the decorative clay reliefs are modified into juxtapositions of different metals, providing contrasts of colour and texture. Pigment is introduced into the incised surfaces, enhancing the attributes of the medium and emphasising the play of light. For



the first time the sculptor incorporates sections of scrap iron into the work, giving new meanings to the 'found forms' by shifting their connotations. They are built into the sculptural concept so that they invoke expressive elements from Edoardo Villa's rich, animistic vocabulary.

The Family is linked conceptually with the earlier Africa. The figurative theme that Villa was to explore with sustained vigour over the following years is cogently expressed in this relief. The use of a geometric idiom to express elements of the human body - the broad and narrow

intervals between modified forms; the rhythmic repetition of simple, decorative motifs - this is a transcription of classical, North African methods. The conscious wit and refined technique are completely modern. Planes intersect to shift visually within the volume of space in which their movement is contained. Form is reduced to essentials, indicating positive and negative volumes. Delicacy and attention to detail, combined with animistic association, provide the work with the plasticity of Analytic-Cubist paintings. A counterpoint of evocative, symbolic shapes is created.

564

Lucky Madlo SIBIYA

SOUTH AFRICAN 1942-1999

Abstract

signed

carved and painted wood panel

60,5 by 91,5cm

R70 000 – 90 000



564

565

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Head

signed

carved, painted and incised wood

panel

57,5 by 45cm

R50 000 – 70 000

**Property of the Estate
Late Phil du Plessis**



565

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566

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Head and Figure

signed

carved, painted and incised wood

panel

58 by 45cm

R30 000 – 50 000



566

© Cecil Skotnes Estate | DALRO

567

Christo COETZEE

SOUTH AFRICAN 1929-2001

Self Portrait

signed and dated 82; signed, dated 82, inscribed with the title and '*Ou cela que furibond faute. De quelque perdition haute. Tout l'abime vain éployé*' on the reverse

mixed media on canvas and shaped perspex

185 by 185cm

R60 000 – 80 000

The inscription is from the poem *À La Nue Accablante Tu* by Stéphane Mallarmé (1842 -1898) translated from French: 'Or will that which in fury defaulted. From some perdition exalted. The vain abyss outspread.'

568

Christo COETZEE

SOUTH AFRICAN 1929-2001

Franco

signed, dated 77, numbered 6 and inscribed twice with the title

mixed media on paper

63 by 50cm

R10 000 – 15 000

569

Christo COETZEE

SOUTH AFRICAN 1929-2001

Still Life

signed, dated 70 and numbered 81

watercolour and coloured pencil

on paper

52,5 by 37cm

R10 000 – 15 000

567





570



571

Various Properties

570

Breyten BREYTENBACH

SOUTH AFRICAN 1939

Night Tree

signed, dated 93 and
inscribed with the title
watercolour

98,5 by 68,5cm

R15 000 – 20 000

571

Sidney GOLDBLATT

SOUTH AFRICAN 1919-1979

Abstract Composition

signed twice
mixed media and collage
on board

87 by 62cm

R20 000 – 30 000

572

Michael FLEISCHER

SOUTH AFRICAN 1915

Great Egret

signed with the artist's
monogram and numbered 6/6
bronze, on a wooden base
height: 63,5cm excluding base,
base 4cm high

R6 000 – 8 000

573

Hannes HARRS

SOUTH AFRICAN 1927-2006

Tokoloshe

signed and numbered 4/5
bronze, on a black slate base
height: 60cm, including base

R8 000 – 10 000

574

Louis Khehla MAQHUBELA

SOUTH AFRICAN 1939

Abstract Composition with a Figure

signed and dated 72

mixed media on paper

54,5 by 57,5cm

R10 000 – 15 000

575

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Aandreën in Kaapstad

signed and dated '43

oil on board

37 by 41,5cm

R30 000 – 40 000

PROVENANCE

The Collection of Gerrit Bakker in whose bookshop Meintjes assisted in Johannesburg, after completion of his studies. *Aandreën in Kaapstad* is the only Meintjes painting ever owned by Gerrit Bakker

LITERATURE

Johannes Meintjes, *Dagboek 1*, 26 May 1943, page 51

Executed a week after he turned twenty, this painting is one of Meintjes' very first oils

Johannes Meintjes, *Dagboek 1*, 26 May 1943, page 51:

"Ek voel nuwe kragte in my opstoot. Die lus vir werk neem daaglik toe. Vanmiddag het ek aan drie skilderye gewerk. Een is 'n reëntoneel (*Aandreën in Kaapstad*) waaraan ek al weke lank werk. Daar is geen groter vreugde as om te kan skilder nie."

"I feel new powers rising in me. The desire for work increases daily. This afternoon I worked on three paintings. One is a rain scene (*Evening Rain in Cape Town*) on which I have been working on for weeks. There is no greater joy than to paint."



574



575

576

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Cat

signed and dated 2-12-72

ballpoint pen

22 by 29cm

R8 000 – 12 000

PROVENANCE

The Collection of Evan Robertson, to whom Meintjes dedicated his book *Stormberg, A Lost Opportunity: The Anglo Boer War in the North-Eastern Cape Colony, 1899 - 1902*

EXHIBITED

Picturedrome, Johannesburg, November 1975, catalogue number 1

Rand Afrikaans University, Johannesburg, *Prestige Memorial Exhibition* 7 June - 6 July 1990, catalogue number 141



577

577

Deborah Margaret BELL

SOUTH AFRICAN 1957

Diary I

signed, executed in 2000, numbered 15/15 and

inscribed with the title in pencil in the margin

drypoint with colour roll and chine-collé, on two sheets

120 by 178cm

R60 000 – 80 000

578

Deborah Margaret BELL

SOUTH AFRICAN 1957

Fuse

signed, dated 2008 and inscribed

with the title

mixed media on paper

56 by 75,5cm

R40 000 – 60 000

EXHIBITED

Goodman Gallery, Cape Town, *Deborah Bell: Flux*, January 2009



578

579

Deborah Margaret BELL

SOUTH AFRICAN 1957

Eternity

signed, dated 2008 and inscribed with the title

mixed media on paper

56 by 75,5cm

R40 000 – 60 000

EXHIBITED

Goodman Gallery, Cape Town,
Deborah Bell: Flux, January 2009

580

Deborah Margaret BELL

SOUTH AFRICAN 1957

The Oracle

signed, dated '08, inscribed with the title and numbered 8/40 in pencil in the margin

sugarlift aquatint and spitbite aquatint
image size: 19,5 by 24,5cm

R4 000 – 6 000

EXHIBITED

Goodman Gallery, Cape Town,
Deborah Bell: Flux, January 2009

LITERATURE

Juliet White, *Deborah Bell's Alchemy*,
David Krut Publishing, Johannesburg,
2010, page 55, illustrated in colour

581

Simon Patrick STONE

SOUTH AFRICAN 1952

Vase

signed

oil on board

99 by 77cm

R100 000 – 150 000

PROVENANCE

Knysna Fine Art

581





582



583

582

Welcome Mandla KOBOKA

SOUTH AFRICAN 1941-1999

Penny Whistlers

signed and dated '81

oil on board

60 by 29,5cm

R20 000 – 30 000

583

Jabulane Sam NHLENGETHWA

SOUTH AFRICAN 1955

Homage to Mankunku Ngozi

signed and dated '01; signed, dated 2001

and inscribed with the title on the reverse

mixed media and collage on canvas

74 by 84cm

R40 000 – 60 000

584

Jabulane Sam NHLENGETHWA

SOUTH AFRICAN 1955

Cows in a Rural Landscape

signed and dated 90

oil on canvas

75 by 99cm

R10 000 – 15 000



587



588

585

Jabulane Sam NHLENGETHWA

SOUTH AFRICAN 1955

Cows and Sheep in a Rural Landscape

signed and dated 90
oil on canvas
74,5 by 97,5cm

R10 000 – 15 000

586

Paul EMSLEY

SOUTH AFRICAN 1947

A Vase of Roses

signed with the artist's initials
acrylic on canvas
28 by 26,5cm

R30 000 – 50 000

587

Paul EMSLEY

SOUTH AFRICAN 1947

Seated Figure with Table Mountain

signed
coloured pencil on paper
34,5 by 29cm

R20 000 – 30 000

PROVENANCE

The Collection of Melvyn Minnaar

EXHIBITED

South African National Gallery, Cape Town, *Cape Town Biennial 1979*, 6 September - 21 October 1979, catalogue number 17

588

Paul EMSLEY

SOUTH AFRICAN 1947

Back Seat Driver

signed
pencil on paper
39,5 by 31,5cm

R20 000 – 30 000

PROVENANCE

The Collection of Melvyn Minnaar

589

**Hendrik Christiaan
NIEMANN Jnr**

SOUTH AFRICAN 1972

Bathers

signed with the artist's initials and
dated '09; signed, dated 2009 and
inscribed with the title on the reverse
oil on canvas
69,5 by 79,5cm

R160 000 – 200 000

EXHIBITED

Johans Borman Fine Art Gallery,
*Art that Inspires: Our 10-20 Anniversary
Exhibition*, 15 August - 12 September
2009, catalogue page 140-141,
illustrated in colour



589

590

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931-2008

Figures and a Dove

signed and dated '96
pastel on paper
51 by 77cm

R40 000 – 60 000

591

**Hendrik Christiaan
NIEMANN**

SOUTH AFRICAN 1941

Clown

signed and dated 08
oil on board
37,5 by 16,5cm

R15 000 – 20 000

592

Douglas Owen PORTWAY

SOUTH AFRICAN 1922-1993

In the Boudoir

signed and dated '81
oil on canvas
127 by 101cm

R30 000 – 40 000

593

Amos LANGDOWN

SOUTH AFRICAN 1930

The Entertainers

signed and dated 79
oil on board
49 by 32,5cm

R12 000 – 16 000

594

Pieter VAN DER WESTHUIZEN

SOUTH AFRICAN 1931-2008

Mother and Child

signed and dated 63
oil on board
72,5 by 40,5cm

R18 000 – 24 000

595

Trevor COLEMAN

SOUTH AFRICAN 1936

Man with Sculpture

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

R10 000 – 15 000

596

Kevin ATKINSON

SOUTH AFRICAN 1939-2007

Abstract

signed, dated 1967 and inscribed

'No. 8' on the reverse

acrylic on canvas

198 by 183cm

R25 000 – 35 000

**Property of the Estate
Late Phil du Plessis**

597

Nicolaas MARITZ

SOUTH AFRICAN 1959

Cape Views

signed and dated 88; signed and

inscribed with the title on the reverse

enamel on board

118 by 157cm

R20 000 – 30 000

A comparable example is in the
Permanent Collection of the South
African National Gallery, Cape Town.
*cf. catalogue Contemporary South
African Art 1985 - 1995, page 68*



596



597

598

Judith MASON

SOUTH AFRICAN 1938

Hive

signed

acrylic on board

147,5 by 120cm

R20 000 – 30 000

599

Judith MASON

SOUTH AFRICAN 1938

A Dante Bestiary, portfolio

A guide in offset lithographs and an essay by Judith Mason, to diverse beasts, creatures, monsters, figures, and spiritual beings from *La Divina Commedia of Dante Alighieri*, the Florentine, with selected texts in translation, published in New York in 1989 by Ombondi Editions, printed on Rives BFK paper 250 gsm, on a lithographic offset press by Bruce Attwood at the Broederstroom Press, South Africa, signed in pencil by the artist. Unbound portfolio enclosed in a hard casing.
48 by 35,5cm

R10 000 – 15 000

598



Various Properties

600

Norman Clive CATHERINE

SOUTH AFRICAN 1949

Self Portrait

signed, dated 2005 and inscribed with the title

carved and painted wood

50 by 44,5cm

R15 000 – 20 000



601

601

Keith Savel ALEXANDER

SOUTH AFRICAN 1946-1998

The Fall of Pomona

signed and dated 90

acrylic on canvas

75 by 105cm

R350 000 – 500 000

LITERATURE

David Robbins, *Keith Alexander: The Artist in Retrospect*, Jonathan Ball, Johannesburg, 2000, page 225, illustrated in colour

602

Fred SCHIMMEL

SOUTH AFRICAN 1928-2009

Abstract Landscape

signed and dated '92

acrylic on board

71,5 by 99cm

R12 000 – 16 000

603

Gail Deborah CATLIN

SOUTH AFRICAN 1948

Fynbos

signed

liquid crystal and oil on glass

21 by 23cm

R8 000 – 10 000

604

Willem Hendrik Adriaan BOSHOFF

SOUTH AFRICAN 1951

Neves I

signed, dated '03, inscribed with the title and 'B.A.T.' in pencil in the margin
etching
image size: 39,5 by 49,5cm

R7 000 – 10 000

EXHIBITED

Michael Stevenson Contemporary, Cape Town,
Willem Boshoff: Licked, 2003

LITERATURE

Ivan Vladislavić, *Willem Boshoff*, David Krut Publishing, Johannesburg, 2005, page 68, illustrated

B.A.T (*bon à tirer*) refers to the final approved version in the print making process. The word 'neves' (seven spelled backwards) refers to a prison stretch of seven years or longer. *Neves I* and *II* were made to celebrate Nelson Mandela's 85th birthday. The text reflects excerpts from his famous 'I am Prepared to Die' speech, given from the dock when he was sentenced to life imprisonment at the Rivonia trial in 1964. Mandela actually completed nearly four neves sentences before his release in 1990.

http://www.willemboshoff.com/documents/artworks/neves1_and2.htm

605

Willem Hendrik Adriaan BOSHOFF

SOUTH AFRICAN 1951

Neves II

signed, dated '03, inscribed with the title and 'B.A.T.' in pencil in the margin
etching
image size: 39,5 by 49,5cm

R7 000 – 10 000

EXHIBITED

Michael Stevenson Contemporary, Cape Town,
Willem Boshoff: Licked, 2003

LITERATURE

Ivan Vladislavić, *Willem Boshoff*, David Krut Publishing, Johannesburg, 2005, page 69, illustrated



607

606

Steven COHEN

SOUTH AFRICAN 1962

Two Chairs

a pair of armchairs upholstered in hand-coloured photographic silkscreen fabric (2)

R40 000 – 60 000

607

Brett MURRAY and Conrad BOTES

SOUTH AFRICAN 1961 AND 1969

Boogie Light

metal and plastic, fitted for electricity
48 by 73cm

R18 000 – 24 000



606



608

608

Andrew PUTTER

SOUTH AFRICAN 1965

Lydie Logie

executed in 2009, edition 2/8, with a Certificate of Authenticity signed by the artist
archival pigment ink on cotton rag paper
74 by 52,5cm

R30 000 – 40 000

Archivally framed with non-reflective museum glass

EXHIBITED

Michael Stevenson, Cape Town, *Summer 2009/10 Projects:*
Andrew Putter, African Hospitality Series, 26 November 2009
- 16 January 2010



609

609

Andrew PUTTER

SOUTH AFRICAN 1965

Guillaume Chenude Chalezac

executed in 2009, edition 2/8, with a Certificate of Authenticity signed by the artist
archival pigment ink on cotton rag paper
74 by 52,5cm

R30 000 – 40 000

Archivally framed with non-reflective museum glass

EXHIBITED

Michael Stevenson, Cape Town, *Summer 2009/10 Projects:*
Andrew Putter, African Hospitality Series, 26 November 2009
- 16 January 2010

610

Robin Kenneth LEWIS

SOUTH AFRICAN 1942-1988

Heron

bronze, on a white marble base
height: 73cm, including base

R25 000 – 35 000



610

611

Dylan LEWIS

SOUTH AFRICAN 1964

Singing Wagtail

signed, dated 99 and numbered 9/15
bronze, on an optical crystal base
height: 34cm excluding base, base
10cm high

R30 000 – 40 000



611

612

Robin Kenneth LEWIS

SOUTH AFRICAN 1942-1988

Cat

bronze, with green patination, on a
white marble base
height: 59,5cm, including base

R30 000 – 40 000



612

613

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Untitled; Untitled (Men and Alphabet), two

signed and numbered 76/250; signed and inscribed A/P

both executed in 1979

screenprint in colours

both 29,5 by 42cm (2)

R12 000 – 16 000

PROVENANCE

E. Schweickerdt, Pretoria, No. 31692

EXHIBITED

cf. Standard Bank Gallery, Johannesburg, *Walter Battiss Gentle Anarchist, Retrospective*, 20 October - 3 December 2005, catalogue page 187, where another example from the edition is illustrated in colour

614

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Rock Artist; and Untitled, two

both executed in 1979, signed and numbered 76/250 in pencil in the margin

screenprint in colours

both 29,5 by 42cm (2)

R12 000 – 16 000

PROVENANCE

E. Schweickerdt, Pretoria, No. 31692

EXHIBITED

cf. Standard Bank Gallery, Johannesburg, *Walter Battiss Gentle Anarchist, Retrospective*, 20 October - 3 December 2005, catalogue pages 187 and 191, where other examples of both are illustrated in colour

615

Hylton NEL

SOUTH AFRICAN 1941

Two Cats

both signed with the artist's initials

and dated 5-3-93

glazed earthenware

both 25cm high (2)

R12 000 – 16 000

**Property of the Estate
Late Phil du Plessis**

616

Hylton NEL

SOUTH AFRICAN 1941

Ecco l'uomo

inscribed with the title, and 'Hylton

me fecit to 1987' on the reverse

glazed earthenware

height: 43cm

R10 000 – 15 000

LITERATURE

Michael Stevenson, *Hylton Nel*, Michael Stevenson Contemporary, Cape Town, and The Fine Art Society, London, 2003, page 91, illustrated

617

Hylton NEL

SOUTH AFRICAN 1941

Orator

impressed with the artist's initials

yellow glazed earthenware

height: 34,5cm

R8 000 – 10 000

cf. Melanie Hillebrand, *Hylton Nel, Retrospective Exhibition*, King George VI Art Gallery, Port Elizabeth, 2001, page 39, where a green-glazed example is illustrated

615



616



617





618



619



620

618

Hylton NEL

SOUTH AFRICAN 1941

Ek sê hoezit my China

impressed with the artist's initials and
inscribed with the title
hand-painted and glazed earthenware
25cm diameter

R5 000 – 7 000

619

Hylton NEL

SOUTH AFRICAN 1941

Icarus

signed with the artist's initials
hand-painted and glazed earthenware
26cm diameter

R6 000 – 8 000

620

Hylton NEL

SOUTH AFRICAN 1941

House and Garden

signed with the artist's initials and
dated .3.3.94
hand-painted and glazed earthenware
21,5cm diameter

R6 000 – 8 000



621

621

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Portrait of Raymund van Niekerk

hand-painted earthenware plaque
28 by 21,5cm, oval

R20 000 – 30 000

Paper label affixed to the reverse inscribed
'Portrait of Raymund van Niekerk by
Johannes Meintjes, personal gift of sitter'

Various Properties

622

Laurence Vincent SCULLY

SOUTH AFRICAN 1922-2002

Hanover Street

signed and numbered 7/75 in pencil in
the margin

silkscreen in colours
image size: 61 by 42cm

R5 000 – 7 000



part lot

623

ARTTHROB

Portfolio One

2002-2003

R50 000 – 70 000

Zwelethu Mthethwa, *Untitled (Woman on her Bed)*, 2002, Lamda Print, edition 7/60, 61 by 45cm, accompanied by a certificate of authenticity

William Kentridge, *Village Deep*, 2003, chine-collé silhouette image on de-acidified book page from *Mines of the Transvaal* (R.R. Mabson, 5th edition, published by 'The Statist', London 1908-9), collaged on white BFK Rives paper, 250 gsm, with 25 hand-torn black paper

collage elements, signed and numbered 7/60 in pencil in the margin, 19 by 26cm

Robert Hodgins, *La Contessa Venemosa*, lithograph in three colours on BFK Rives paper, signed, dated '02 and numbered 7/60 in pencil in the margin, 57 by 76cm

Tracey Rose, *Half A*, digital print on white Hanemühle German etching paper, 310gsm and lasercut, signed, dated '03 and numbered 7/60, 55 by 37,5cm

Hentie van der Merwe, *Bijlmer Groups* series (left to right) (4), accompanied by a certificate of authenticity *Asthma Fund's Chronic Non-Specific Lung Disease Sports Swimming Team; Percussion Band Eternity; Surinamese Theatre Performance & Music Group, Sranan-Bromki Dyari; Gaasperzoom Cricket Academy*, 2003, Lamda Prints,

edition 7/60, image size: 30 by 30cm, print size: 36 by 36cm

David Goldblatt, (2) *The Sports Field at Hondeklipbaai*, 14 September 2003, pigment print on cotton rag archival paper, signed, dated 14/09/03 and numbered 7/60 in pen in the margin, 42 by 51,5cm

Three Men at the Side of the Track Between Bute Asbestos Mine and Heuningvlei in Northern Cape, 15 December 2002, pigment print on cotton rag archival paper, signed, dated 18/12/02 and numbered 7/60 in pencil in the margin, 42 by 51,5cm

Enclosed in an archival linen box (10)

End of Sale