



Country Club Johannesburg, Woodmead
12 November 2012 – 8.00 pm

Important South African Art

Evening Sale
Lots 161–240

OPPOSITE
Lot 183 Jean Max Frederich WELZ, *Irides* (detail)



161

Thomas
BAINES

SOUTH AFRICAN 1820–1875

Scenery and Wild Animals in South East Africa photographed by Kisch of Durban Natal and Bruton of Port Elizabeth from oil paintings by J.T. Baines

The album contains 47 original photographs and one original watercolour each with a detailed description in the artist's hand below the photograph. Also included is a portrait photograph of the artist. The album contains two contemporary accounts of the paintings, one from the Natal Colonist November 17th 1874 and two printed poems by 'Timothy Touch 'Em Off Poet Unlaureate'. These two poems, titled *An Adventure in Africa* and *Song of the Times* are, according to Jane Carruthers, the work of Thomas Baines and have annotations by him relating to paintings 14 and 25 in the album.

The album dates from 1874, the year before Baines died in Durban. Many of the works illustrated were commissions which Baines received in the latter years of his life. The Hon. Guy Dawnay met Baines in Natal

and commissioned fifteen paintings between 1872 and 1874. The majority of these paintings were sold at Christie's in London in 1984 and 1992. Another commission he received was from Edmund Bryon who met Baines in 1873. He published an account of his travels entitled *What we did in South Africa in 1873*. The manuscript is in a private collection in Johannesburg and varies from the printed version.

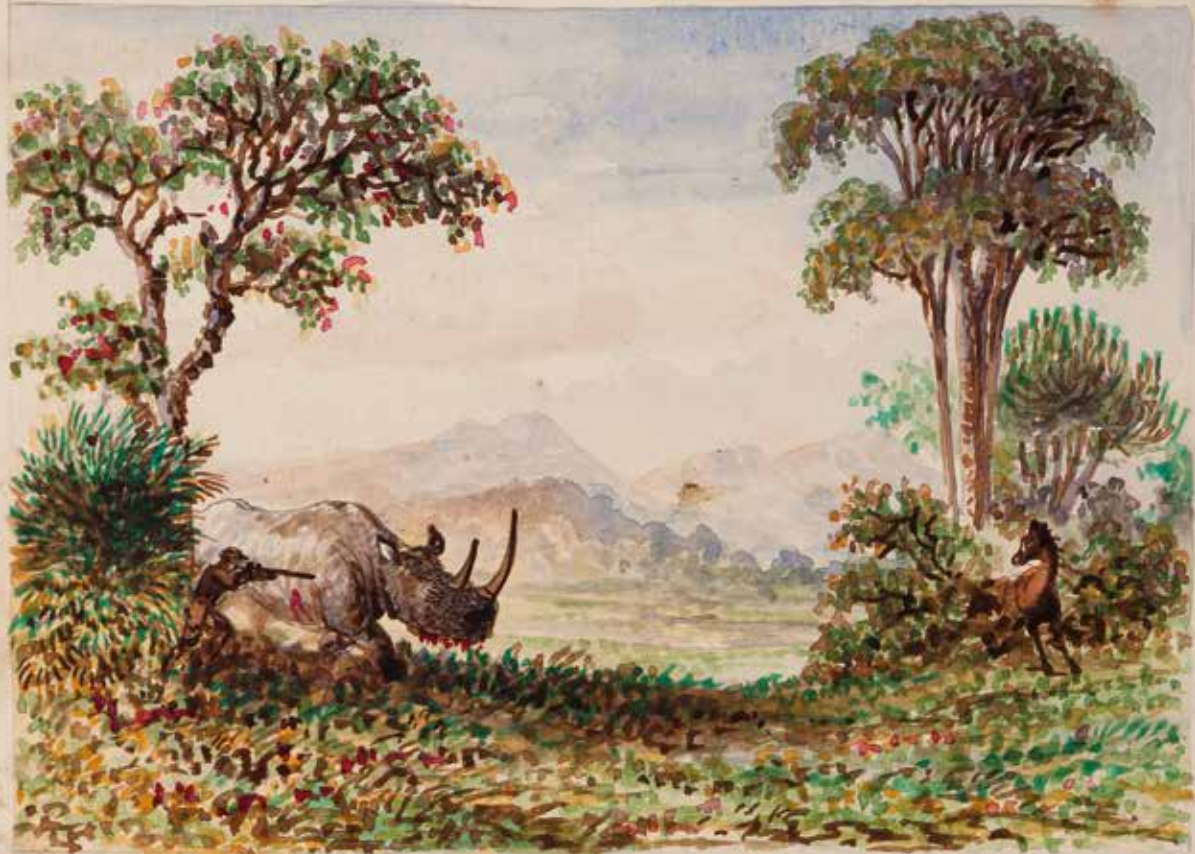
The last years of Baines' life were difficult. Arnold and Carruthers in *The Life and Work of Thomas Baines*, Fernwood Press, 1995, state 'when the Goldfields Company failed leaving Baines with heavy debts, he raised funds by giving lectures in the Grey Institute in Port Elizabeth...'

It is possible that this album might have been a draft for a book that Baines intended to publish to help pay off some of his debts. The use of photographs would have been a way of reducing the cost of publishing the book.

R80 000–120 000

PROVENANCE

The album bears an inscription which reads 'This is the property of Mrs J. Crozier Richards, 2 Somerset St. Grahamstown'. There is also the name L. Crozier Richards inscribed in the book.



4. The White Rhinoceros the Quiet Species
 The Hon Guy. C. Dawnay while hunting in Zululand
 wounded a white Rhinoceros which unable to escape
 charged upon him his horse in terror backed
 itself into a bush and refused to be led out leaving
 its master no alternative but to run round to an
 Erythrina tree near hand and shoot the Rhinoceros as
 it came on

I have measured one 2 6 feet 8 inches height at the shoulder
 The negative is broken and photograph not procurable I have substituted this sketch

NOTES

The works illustrated in the album are as follows: (The numbers in brackets relate to the numbering in the album). Where known the original owner and the present owner of the work are noted.

1 PORTRAIT OF THOMAS BAINES

2 (1) 'LION FAMILY IN THE TSETSE FLY COUNTRY....' Guy Dawney collection now in the Sanlam collection.

3 (2) 'DEAD BUFFALO ZULU LAND ...' Guy Dawney collection now in the Sanlam collection.

4 (3) 'THE BLACK RHINOCEROS THE VICIOUS SPECIES....'

5 (4) 'THE WHITE RHINOCEROS THE QUIET SPECIES....' Guy Dawney collection original watercolour.

6 (5) 'THE LADIES VISIT TO THE GIRAFFE OLIFANTS RIVER' Edmund Bryon collection. This painting was destroyed in a fire.

7 (6) 'HIPPOPOTAMUS IN A POOL ON THE OLIFANTS RIVER....' Edmund Bryon collection now in a private collection in Johannesburg.

8 (7) 'THE ELAND DRIVEN HOME TO MANGWE RIVER....' Guy Dawney collection now in a private collection in South Africa.

9 (8) 'THE KOODOO ZULU LAND....' Guy Dawney collection now in a private collection in South Africa.

10 (9) 'A DISTANT VIEW OF THE VICTORIA FALLS ZAMBEZI RIVER....'

11 (10) 'VEGA CAMP MONOTI RIVER....'

12 (11) 'RENDEZVOUS CAMP TUGELA RIVER....'

13 (12) 'THE RIVAL ISIMBONGI ZULU LAND....'

14 (13) 'KWAMAGWASA OR ST. MARY'S, MACKENZIE MEMORIAL....'

15 (14) 'THE NATAL CARBINEERS OPPOSING THE PASSAGE OF THE REBEL TRIBE OF LANGALIBALELE....' Arnold, M and Carruthers, J, *The Life and Work of Thomas Baines*,

Fernwood Press, Vlaeberg, 1995, page 75. There is a long description of this painting which is now in the Kwazulu Archives.

16 (15) 'D'URBAN AND PORT NATAL FROM MR CURRIES RESIDENCE....' Now in the Local History Museum Durban.

17 (16) 'THE VICTORIA MOUNTED RIFLES IN THEIR TENT AT RENDEZVOUS CAMP TUGELA RIVER....'

18 (17) 'LEOPARD BEKRUYPING A GROUP OF PALLAHS....'

19 (18) 'A HERD OF BUFFALOES CROSSING THE MACLOUTSIE RIVER....' Guy Dawney collection now in the Sanlam collection.

20 (19) 'LIONS CROSSING THE LIMPOPO RIVER AT WEGDRAAI....' Now in the Brenthurst library.

21 (20) 'DYING AVENGED, THE SABLE ANTELOPE CEASED BY A LION....'

22 (21) 'THE MOSI-O-A-TUNYA (SMOKE RESOUNDING)....' Guy Dawney collection now in a private collection in Cape Town.

23 (22) 'VICTORIA FALLS, HERD OF BUFFALOS DRIVEN TO THE EDGE OF THE CHASM....'

24 (23) 'A LAKE OR EXPANSION OF A RIVER IN ZULU LAND....' Guy Dawney collection now in a private collection in Cape Town.

25 (24) 'FIVE LIONS EATING A QUAGGA ZULU LAND....' Guy Dawney collection now in the Sanlam collection.

26 (25) 'THE BLACK RHINOCEROS CHARGING OUT OF A DENSE BUSH ZULU LAND....' Guy Dawney collection now in the Sanlam collection.

27 (28) 'DRINKING TIME, A GROUP OF KOODOOS....'

28 (29) 'OUTSPAN BY MOONLIGHT ZULU LAND....' Guy Dawney collection now in a private collection South Africa.

Michael Stevenson and Deon Viljoen, *South African Art 1850-2003*, catalogue number 5.

29 (30) 'GOLDEN AND IVORY, ELEPHANTS

CHARGING....' Guy Dawney collection now in the Sanlam collection.

30 (30A) 'A DIFFERENT TREATMENT OF NO30....'

31 (31) 'UNION COMPANY'S ROYAL MAIN STEAMER KAFIR CROSSING THE BAR FROM PORT NATAL....'

32 (32) 'VAN REENENS PASS IN THE DRAKENSBERG....'

33 (33) 'ALOE BAINESII SOUTH OF THE TUGELA GOLD FIELDS NATAL....'

34 (34) 'WHAT LED TO THE DISCOVERY OF THE GOLD FIELDS....' Now in the National Archives in Zimbabwe.

35 (35) 'WAGON CROSSING THE RIVER AMAZINTOTE NEAR THE COAST OF NATAL....' Now in the South African National Gallery Cape Town.

36. 'MRS HART'S PONY 'GINGER' DEVoured BY A LIONESS....'

37 (36) 'A KRAAL IN ZULU LAND....'

38 'PIRACY IN THE AIR....' Guy Dawney collection now in a private collection Johannesburg.

39 'WEST AFRICAN FETISH OR WAR GOD ON THE CONGO RIVER....'

40 'THE BLUFF CHANNEL AND INNER BAY OF NATAL....'

41 'HIPPOPOTAMUS IN THE SHALLOWS....'

42 'A OX SEIZED BY A CROCODILE AT THE IMPOPOMENE LIMPOPO RIVER....' The Late Frank Bradlow collection.

43 'WRECK OF THE FRENCH BRAQUE ANNE OF NANTES NEAR ZWARTKOP RIVER....'

44 'WRECK OF THE BRITISH BARQUE LYTTLETON IN ALGOA BAY....'

45 'LANDING OF THE BRITISH SETTLERS OF 1820 IN ALGOA BAY....'

46 'PORT ELIZABETH ALGOA BAY 1874....'

47 'RUINS OF ZIMBABYE OR ZIMBAOE....'

48 'THE RUINS OF ZIMBABYE. THE INTERIOR OF THE GREAT RONDEAU....'



162

Jan Ernst Abraham

VOLSCHEK

SOUTH AFRICAN 1853–1936

A Coming Thunder Storm

signed and dated 1927; signed, dated 1927 and
inscribed with the title on the reverse

oil on canvas

28 by 48 cm

R60 000 – 80 000



163

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

A Hopeless Dawn

signed and dated 1908

oil on canvas

75 by 126 cm

R40 000 – 60 000

LITERATURE

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



164

Cathcart William

METHVEN

SOUTH AFRICAN 1849–1925

Mount-aux-Sources, Natal National Park, Drakensberg

signed

oil on canvas

50 by 75,5 cm

R70 000 – 100 000

LITERATURE

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



165

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

By Fouriesburg, O.V.S

signed and dated 51

oil on board

38 by 53,5 cm

R300 000 – 400 000

NOTES

Around 1915 Pierneef became actively interested in rock art. He travelled frequently to the Free State where the repositories of rock art were plentiful. Taking from his studies he adapted the flat stylised planes of adjacent colour with little or no shading and applied this to his landscapes. This paired down simplicity took tangible form in the stylistic shift in his work after this time.

'In certain types of light, the South African landscape also takes on a flat, two-dimensional quality, and Pierneef, was particularly aware of this.'¹

In this painting, the identifiable Sentinel Rock of the Golden Gate Highlands National Park dominates the composition. Executed during the rainy season, the grasses flanking the slopes of the rocky outcrop are described in a lively lime offsetting the cool blues and lavenders of the shaded slopes and background mountains. Similarly the large flattened planes of the road are laid down in various hues of clay red which compliment the greens of the surrounding grasses. It is this deceptively simple straightforwardness of Pierneef's work that makes the viewer truly appreciate the subtle complexities and true mastery of his style.



¹ Nel, Prof. P.G., *JH Pierneef: His Life and His Work*, Perskor, Cape Town and Johannesburg, 1990, page 125.



166

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

Looking Towards Glencairn from the Bottom of Red Hill Road, Simonstown

signed

oil on canvas laid down on board

58,5 by 74 cm

R80 000 – 120 000



167

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

The Twelve Apostles from Clifton

signed

oil on canvas

59,5 by 89,5 cm

R80 000 – 120 000



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168

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Tree, Birds and Distant House

signed

oil on board

40 by 50 cm

R400 000–600 000



169

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Houses on the Cape Flats

signed and dated 1959

oil on canvas

50,5 by 60 cm

R150 000 – 200 000

170

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888–1977

Schaf River mit Tigerrforte

signed with the artist's initials and dated 1940; signed, dated 1940, inscribed with the title and numbered 36 on the stretcher
oil on canvas laid down on aluminium
68 by 98 cm

R600 000 – 800 000

PROVENANCE

Mr Oscar Tuckmantle, proprietor of the Grossherzog Hotel, Windhoek.

NOTES

'Much that I see in nature seems immaterial to my painting. I just leave out what doesn't move me, or mean anything to me. I look and select. I don't paint anything unimportant by painting it with less attention, or putting it into the background. I just leave it out. The emptiness that comes into being like that is significant. The expression of emptiness becomes effective through those things that surround it.'¹

Adolph Jentsch

Born and educated in Dresden, Germany, Adolph Jentsch arrived at the farm of his wife's cousin, Helmuth Dietterle, in Namibia in February 1938. The vast open spaces, dramatic colours and textures of the local landscape resonated immediately with Jentsch. Imbued with an energy stemming from the landscape surrounding him, Jentsch began to paint and later that same year held the first of his solo exhibitions at the Grossherzog Hotel in Windhoek. Following this exhibition, he travelled around the southern parts of Namibia.

In *Schaf River Mit Tigerrforte*, painted in 1940, Jentsch has pared the Namibian vista down to a densely worked calligraphic pattern of brushstrokes in the foreground bleeding out into a limitless



blue sky. 'His style demanded enormous concentration because he seldom altered or obliterated a stroke,' explains Esmé Berman.² More importantly, Jentsch has distilled the essence rather than portrayed the features of the South West African landscape and is therefore regarded as the first significant interpreter of the region.³

Regarded as a spiritual painter with mystical inclinations, Jentsch wrote of his art: 'I pour my deepest feelings into my art. One can always sense sincerity, whether it be in art or prayer. A stuttered truth is still a truth.'⁴

Despite exhibiting extensively, Jentsch was reticent to part with his work. Those collectors lucky enough to have been able to purchase work from exhibitions or Jentsch directly often became lifelong friends. Jentsch kept his accumulated paintings in a private gallery housed in a barn on the farm of close friends, the Von Funkes. Tragedy struck in 1975, two years before his death, when a fire decimated the barn, destroying almost forty years' worth of his output, the majority of which were oil paintings.

¹ Levinson, Olga, *Adolph Jentsch*, Human & Rousseau Publishers (Pty) Ltd., Cape Town, 1973, page 68.

² Berman, Esmé, *The Story of South African Painting*, A.A. Balkema, Cape Town, 1975, page 106.

³ Ibid.

⁴ Levinson, Olga, *Adolph Jentsch*, Human & Rousseau Publishers (Pty) Ltd., Cape Town, 1973, page 58.





171

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape, Northern Transvaal

signed and dated 43

oil on canvas board

40,5 by 60 cm

R400 000 – 600 000



172

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

A Cape Gateway

signed and dated 09

oil on canvas

37,5 by 51,5 cm

R300 000 – 400 000



173

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

View from the Artist's Studio Window

signed

oil on board

25 by 35,5 cm

R80 000 – 120 000



174

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with Ploughed Fields, a Village Beyond

signed and dated 55

oil on canvas

40 by 55 cm

R250 000 – 350 000

175

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Scout

1910

signed, inscribed 'SA' and stamped with the foundry mark: G. Massa, Roma
bronze with a brown patina
width: 62,5 cm, excluding base
mounted on a wooden base

R750 000 – 1 000 000



LITERATURE

Duffey, A.E., *Anton van Wouw: The Smaller Works*, Protea Book House, Pretoria, 2008, another cast from the edition illustrated on pages 84 and 85.

NOTES

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

The Scout (or Brandwag) is perfectly camouflaged for the guerrilla warfare which the Boers initiated during the Second Boer War or *Tweede Vryheidsoorlog* to combat the might of the British forces ranked against them. Viewed from the other side of the rock, the fighter would be barely discernible. A blanket covers him, leaving only his head, hand and boots protruding. While the blanket serves

as a useful disguise, in the hands of this consummate sculptor it becomes a clever device to minimise attention to superfluous details and focus all interest on the head and hand – the ultimate signifiers in this work. The Boers, with power and numbers against them, fought a strategic war through ingenuity and skill.

Van Wouw, ever the master sculptor, knew how best to extract symbolic significance from every detail and gesture. With his hat removed to make him less conspicuous (and more vulnerable), the scout's rifle lies within easy reach of his right hand. Van Wouw favoured modelling his subjects in clay and overseeing their casting at the best foundries in Italy such as the Massa Foundry in Rome in order to ensure the highest possible standards. As Professor A E Duffey points out, 'the best castings render the textural differences between the hard ground and soft blanket and highlight the fine detail of facial features, hands, boots and rifle mechanisms.'¹

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



176

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Grand Mapogga III

signed and dated '57

oil on canvas

101 by 85 cm

R1 800 000 – 2 400 000

PROVENANCE

The late Dr Hennie Meyer.

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October – 26 November 1972, catalogue number 94.

LITERATURE

Berman, Esmé and Nel, Karel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, Johannesburg, 2009, page 195, illustrated in colour.

Berman, Esmé and Nel, Karel, *Alexis Preller: Collected Images*, Shelf Publishing, Johannesburg, 2009, page 176, illustrated in colour.

NOTES

'Mapogga' (or 'Mapoch') is the name of a subgroup of the old, Southern-Transvaal Ndebele, who took the name from one of their former chiefs. Alexis Preller's *Mapogga Figures*, metaphors for matriarchy and nature, began to appear in his paintings from around the late 1940s, towards the end of his occupancy at his Pretoria studio, Ygdrasil. One of the earliest studies of that figure was exhibited at Gallery Vincent, Pretoria in 1950 – the first of the similarly composed works bearing the title *Grand Mapogga*. A comparable version of the matriarchal Mapogga figure, though standing upright in this example, had already appeared as early as 1949 in the painting entitled *The Storm*.



It was not uncommon for Preller to revisit his subjects and the first two accomplished examples of this theme appeared in 1951. *Grand Mapogga I* and *II* (1951) were smaller, pre-emptive versions created many years prior in the development of the statelier *Grand Mapogga I, II and III* (1957) produced six years later.

Preller had an eccentric belief that there should be three versions of any major work.¹ The trinity of *Grand Mapogga's* from 1957 signal the apotheosis of this theme and define a gifted artist at the height of his creative prowess. All three were first exhibited in a group show at Vorster's Gallery, Pretoria, in December 1957² – the exhibition at which the current owner's father purchased this

painting. *Grand Mapogga III*, the final example from the last series engaging the theme, bears testimony to the distinct perception of an African identity in the work of Alexis Preller, giving tangible form to his idea of a mythical race.

Steeped in resplendent tranquillity, *Grand Mapogga III* is a highly significant work, a luxuriously rich painting with subtle, muted hues reminiscent of the African landscape, with the generous proportions of a true fertility goddess.

¹ Berman, Esmé and Nel, Karel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, Johannesburg, 2009, page 194, illustrated in colour.

² *ibid.*





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177

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Ploughed Fields

signed with the artist's initials and dated '30

oil on card

28,5 by 38,5 cm

R120 000 – 180 000



178

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Water Carriers

signed

oil on canvas

36,5 by 53,5 cm

R50 000–70 000



179

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

The End of Civilization

signed and dated '69

oil on board

59,5 by 90 cm

R120 000 – 160 000

PROVENANCE

Acquired directly from the artist by the current owner.

NOTES

Ephraim Ngantane's interest in the ambiguities of abstraction set him apart from the descriptive style of other township artists.¹ In *The End of Civilization* he fragments the forms of the subjects to the point where they disintegrate into

an unstructured patchwork of colour further emphasised by his palette knife application of paint. This treatment is integral to the overall energy of the painting as it captures the movement of the protagonists of the composition.

¹ Stevenson, Michael, *South African Art 1850 – Now*, Michael Stevenson, Cape Town, 2004, page 13.



180

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Fireside Figures

signed

oil on board

16 by 44,5 cm

R80 000 – 120 000



181

Rosamund King

EVERARD-STEENKAMP

SOUTH AFRICAN 1907–1946

Still Life with Erythrina Caffra

signed

oil on canvas

105 by 73cm, including the artist's painted frame

R800 000 – 1 200 000

PROVENANCE

The collection of Ruth Everard Haden.
Private Collection.

EXHIBITED

Pretoria Art Museum, Pretoria, *Retrospective Exhibition of the Everard Group*, 1967.

LITERATURE

Harmsen, Frieda, *The Women of Bonnefoi: The story of the Everard Group*, J.L. van Schaik (Pty) Ltd, Pretoria, 1980, page 159, plate 184, illustrated.

Crump, Alan, *The Everard Phenomenon: An Exhibition of Paintings by the Everard Family*, The Standard Bank Gallery, Johannesburg, 2000, page 119, catalogue number 49, illustrated.

NOTES

Flamboyant and unconventional, Rosamund Everard-Steenkamp was the youngest of the original members of what became known as The Everard Group. The Everard Group comprised of Edith King and Bertha Everard, Bertha's daughters Ruth and Rosamund, and later Ruth's daughter Leonora and Leonora's daughter Nichola. Together they made up the remarkably creative family of women painters who lived in Carolina in Mpumalanga and span four generations. Isolated as they were from the artistic communities of Pretoria and Cape Town, they developed a visual language that has avoided many of the sentimentalities of 20th century South African painting.

Rosamund spent time in London and Paris

in the 1920s with her mother and sister where she entered the *Conservatoire* to further her musical studies. Given that she had no formal art training, her paintings have an impressive visual strength and proved 'most venturesome in terms of modern formalistic trends'.¹

Whilst there is no concrete evidence to support the three women having been directly exposed to the work of the Bloomsbury Group strong comparisons can be made. Bertha was an avid reader of articles written by Roger Fry and Clive Bell, husband of the artist Vanessa Bell, two prominent members of the Bloomsbury Group and indeed her Hertfordshire landscapes evoke the works of Fry, Bell and Duncan Grant. However, it is in the work of Rosamund that this influence is perhaps most recognisable.²

Characteristic of the Bloomsbury artists and their association with the Omega Workshop, Rosamund designed and painted the frame for *Still Life with Erithrina Caffra*.³ The decorative items produced by Omega notably Vanessa Bell and Duncan Grant again draw comparisons with the work of Rosamund. This is beautifully illustrated in the pulpit of the Berwick Church; Duncan Grant decorated this with three flanking still lifes framed within ornate trompe l'oeil borders.⁴

Still Life with Erithrina Caffra has been rendered in a decorative pattern of flat planes coupled with dazzling colour. A visual parallel can be made between this and a painting by Dolores Courtney titled *Still Life*, which was acquired from the collection of Roger Fry and is now housed in a private collection.⁵ Courtney moved from England to Paris in 1920 and, given the similarity between their works, we can imagine that the two women may well have met and a visual discourse struck up. Rosamund shares with Courtney a concern for simple and bold realisations in strong jarring colours. Whilst Courtney explored a *Cézannesque* picture plane in her composition, Rosamund's painting is a simpler two-dimensional arrangement in which the forms themselves provide interest rather than dramatic visual shifts.



1 Berman, Esmé, *Art & Artists of South Africa*, A.A. Balkema, Cape Town, 1983, page 154.

2 Harmsen, Frieda, *The Women of Bonnefoi: The Story of the Everard Group*, J.L. van Schaik (Pty) Ltd, Pretoria, 1980, page 95.

3 In 1913 Fry established the Omega Workshop, which provided a platform for members of the Bloomsbury Group to undertake commercial commissions for everyday items such as textiles and ceramics. The Omega Workshop was liquidated in 1920 but despite this became a major source of influence in 1920s interiors.

4 Anscombe, Isabelle, *Omega and After: Bloomsbury and the Decorative Arts*, Thames and Hudson, 1981, illustrated in colour on page 48.

5 <http://itstartedwithajug.blogspot.com/2012/08/normal-o-false-false-false-en-gb-x-none.html>

182

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Iris

signed, dated '92 and numbered 13/30
in pencil in the margin
hardground etching with drypoint
and two hand coloured plates
102 by 78 cm

R300 000 – 500 000



183

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Irises

signed and dated '50
oil on canvas
60 by 44 cm

R300 000 – 400 000

LITERATURE

Miles, Elza, *The World of Jean Welz*,
Fernwood Press, Vlaeberg, 1997, page
123, illustrated in colour.



184

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

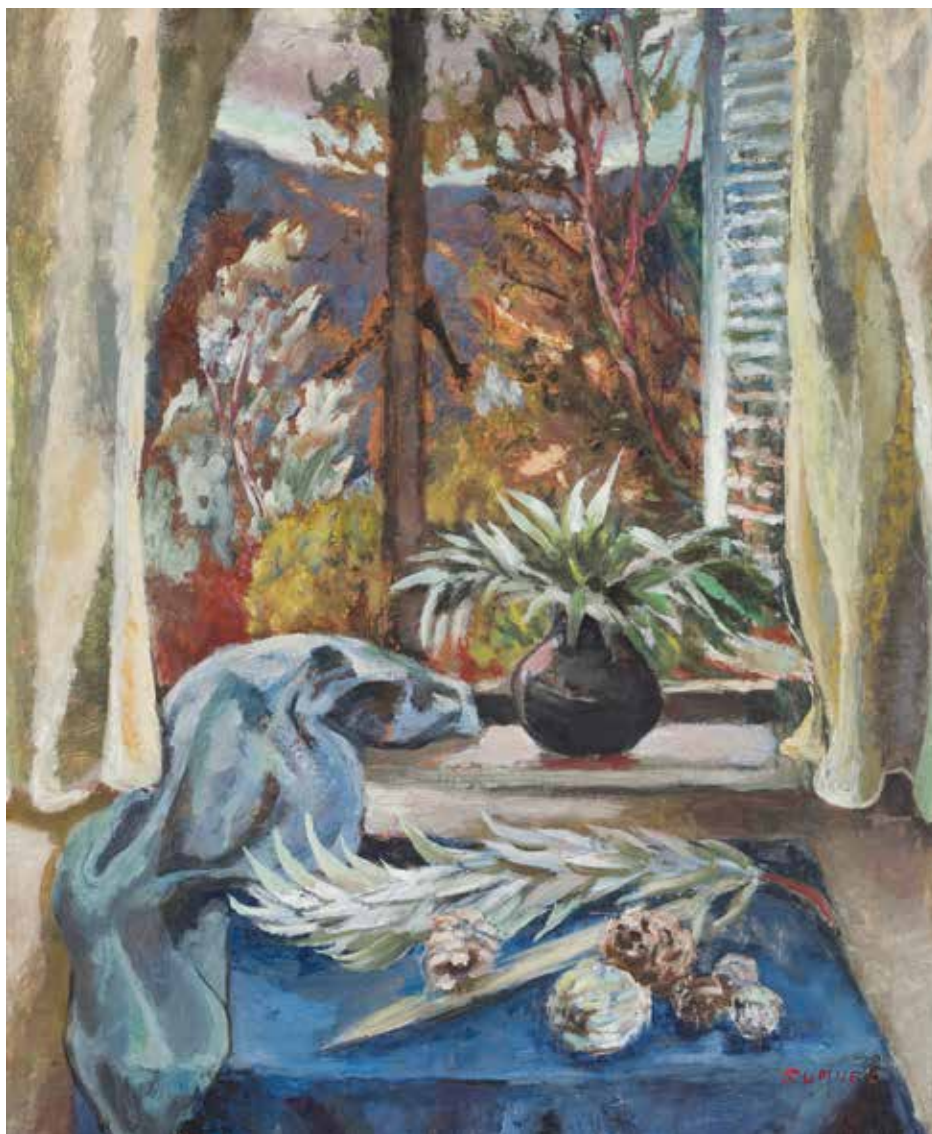
*A Vase with Foliage Before an
Open Window*

signed

oil on board

61,5 by 51,5 cm

R250 000 – 350 000





185

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Still Life with Chrysanthemums and Apple

signed, dated 51 and inscribed 'S.A.'

oil on canvas in the artist's handmade and painted frame

74 by 90 cm, including frame

R150 000 – 200 000

186

Christo
COETZEE

SOUTH AFRICAN 1929–2001

Flora

signed and dated 98; signed, dated
98 and inscribed with the title on
the reverse

mixed media on board
120,5 by 120,5 cm

R140 000 – 160 000



187

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Icarus Falling

signed and dated '50
oil on canvas laid down on board
30,5 by 26 cm

R180 000 – 240 000

EXHIBITED

Gallery 101, Johannesburg.



188

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Portrait of Anne Riekert

signed, dated 1970 and inscribed
with the sitter's name
charcoal and watercolour
59,5 by 44,5 cm

R80 000 – 120 000



189

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Female Nude

signed

oil on canvas

50 by 40 cm

R60 000 – 90 000





190

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Girl with an Oriole

signed and dated '48; inscribed with the artist's name and the title in another hand on the reverse

oil on canvas laid down on board
50 by 31,5 cm

R600 000 – 900 000

PROVENANCE

The late Tobie Louw, Pretoria.

EXHIBITED

In his studio 'Ygdrasil', Pretoria, 18–25 September 1948, catalogue number 12.

Pretoria Art Museum, Pretoria, *Alexis Preller*

Retrospective Exhibition, 24 October – 26 November 1972, catalogue number 26.

LITERATURE

Berman, Esmé and Nel, Karel, *Alexis Preller: Africa, the Sun and Shadows*, Shelf Publishing, Johannesburg, 2009, illustrated in colour on page 118 and page 121 illustrates an image of this work hanging in the artist's studio, Ygdrasil.

Berman, Esmé and Nel, Karel, *Alexis Preller: Collected Images*, Shelf Publishing, Johannesburg, 2009, page 68 and 99, illustrated in colour.

NOTES

In 1948, the same year *Girl with an Oriole* was painted, John Rothenstein, Director of the Tate Gallery, London was in South Africa selecting the final works for a show they hosted entitled "Exhibition of Contemporary South African Art Overseas". One of Alexis Preller's submissions for the show, apart from his painting *Basuto Allegory* (which was one of two paintings

reproduced in colour for the exhibition catalogue) was the first version of *The Kraal*. When the second version of this painting appeared later that year, the young girl from *Girl with an Oriole* was also present, portrayed as a diminutive figure in the bottom right corner of the composition. It is unclear which particular work was created first as they were both publicly presented for the first time at his Ygdrasil studio exhibition in September 1948.

Although predating his study trip to Italy, the formal structure of *Girl with an Oriole* references Florentine Quattrocento painting in the stiff, upright posture and the expressionless features of the figure that is cropped at the shoulder. Rich in cultural reference, the red-ochre encrusted hair and beadwork draped over the women's shoulders are features particular to the Pedi and Ntswana ethnic groups.¹ Her garment, incongruous with the rest of her adornments, is not particular to any African culture, but rather harks back to the European missionaries who provided their flocks with smocks and tunics to cover their bare breasts. The textile draped in the background, visible behind her head, is a decorated Swazi cloth.² Certainly the most distinctive feature in this painting is the sharp lines that appear to pen her head. Appearing almost as parachute cords reminiscent of his wartime paintings, it looks somewhat like a cage around the young African's head, imprisoning her perception receptors. As a further incongruence, the little bird appears to be outside the bars that encapsulate her head, though it still manages to remain perched on her shoulder, as free as she is trapped – perhaps a subconscious reference to the troubling political landscape of the time. Preller's thoughtful sensitivity is inherent in this painting, not only conceptually, but similarly in the subtle rendering of the forms and the gentle dialogue between the complimentary



variations of the primary colours.

Ensnared as she is, Preller renders the young girl regal and gracious, seductive in her calming allure. Exotic in her appearance, the depiction of the young African is comparable to Paul Gauguin's handling of his Tahitian women subjects years before. In this work we see his absorption of the language of Western Modernism coupled with a unique identity and vision of Africa, supporting a critic's observation, having seen his work in a group exhibition in 1937, that Alexis Preller was 'South Africa's Gauguin'.

¹ Berman, Esmé and Nel, Karel, *Alexis Preller: Collected Images*, Shelf Publishing, Johannesburg, 2009, page 69.

² Ibid.



191

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Lyric Suite, triptych

each panel signed, dated 2005, inscribed with the artist's
name, title, placement and medium on the reverse
oil on canvas

61 by 61 cm; 76 by 76 cm and 61 by 61 cm

(3)

R500 000 – 700 000

Proceeds from the sale of this lot are to be donated to
the newly launched WITS Art Museum (WAM)

192

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Standing Female Form

signed

carved, painted and incised

wood panel

100 by 50 cm

R100 000 – 120 000



© The Estate of Cecil Edwin Frans Skotnes | DALRO



193

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

African Mask (LS6518)

signed

executed in 1965

Rhodesian teak

height: 58,5 cm, excluding base

mounted on a wooden base

R100 000 – 150 000





194

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Mask

signed and dated 62

terracotta

height: 52 cm

R80 000 – 120 000



195

Irma

STERN

SOUTH AFRICAN 1894-1966

Young Swazi Woman

signed and dated 1941

gouache

52,5 by 34,5 cm

R800 000–1 200 000

NOTES

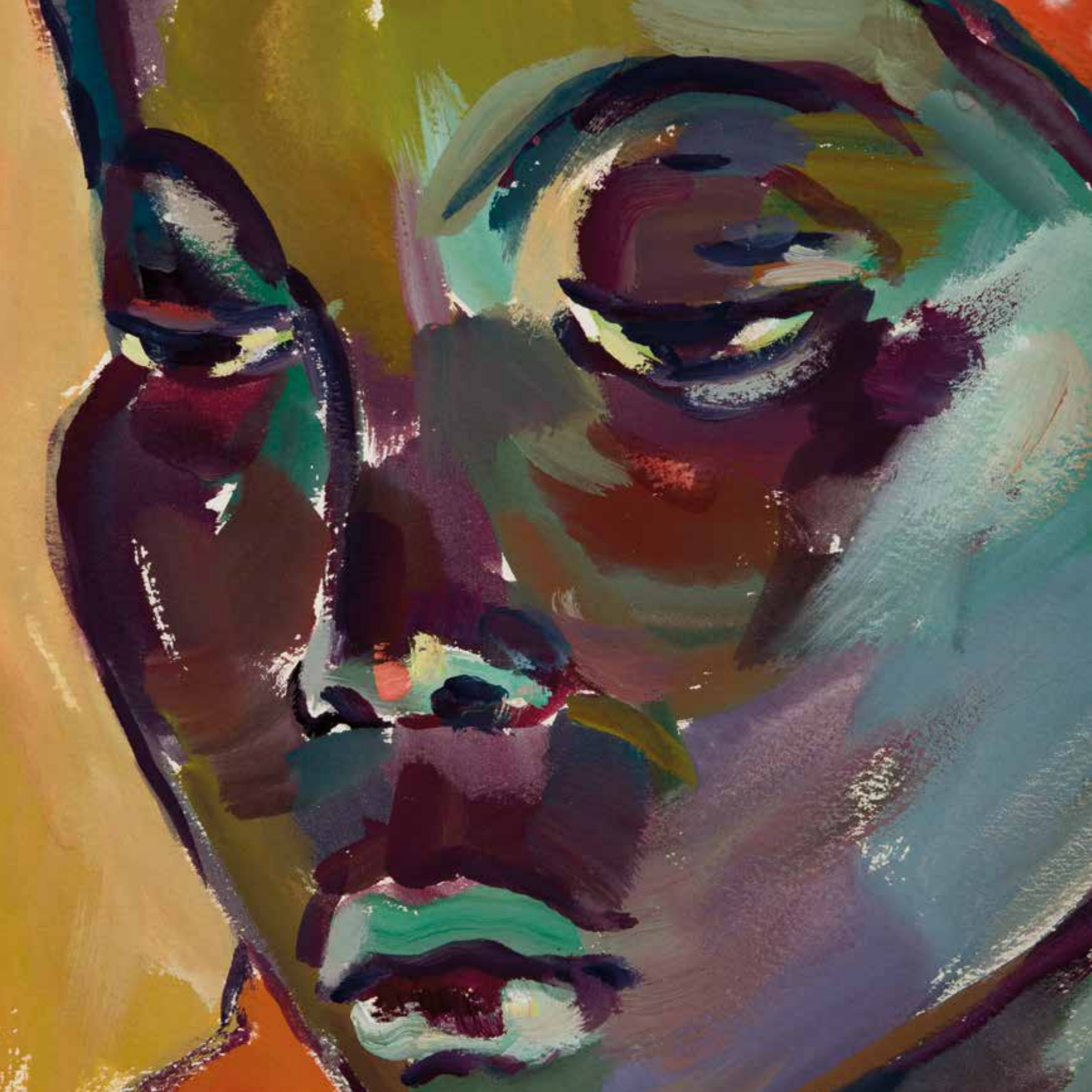
Marion Arnold, in her book on Irma Stern, asserts: 'If portraits are likenesses, it is arguable whether the [*Young Swazi Woman*] is best understood as a portrait of a woman or as a painting of a woman. Stern, viewing 'the other', never forgot her own identity as an artist and this is asserted in her painterly style that sometimes overwhelms the identity of the model she observes.'

This work ably demonstrates Stern's confidence with the often challenging medium of gouache. The very nature of the medium demands quick decision making and the surety of Irma's hand in her middle period can be clearly seen. Irma's colour confidence is seen in the palette of this work - the warmth of the orange cloth offsets the dark skin tones of the sitter, deep aubergine and shades of teal describe the planes of her face. The typically averted gaze of Stern's subject further distances her need to engage with her subject and she is free to explore line, shape and colour – which ultimately result in this keenly observed portrait.

¹ Arnold, Marion, *Irma Stern: A Feast for the Eye*, Fernwood Press, Cape Town, 1995, page 103.



© Irma Stern Trust | DALRO





196

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

Young Girl (LS5701)

signed

executed in 1957

beech wood

height: 65 cm, including base

mounted on a stone base

R150 000 – 200 000



PROVENANCE

Gallery 21, Johannesburg.

Richard Harvey, Sandton.

Adler Fielding Gallery, Johannesburg.

LITERATURE

Miles, Elza, *Polly Street: The Story of an Art Centre*, Ampersand Foundation, Johannesburg, 2004, page 70, illustrated in colour, with the title *Child*.

NOTES

Young Girl was produced during what has been referred to as Sithole's *transitional period* – after he completed his studies at the Vlaktefontein Technical College in 1948 until his enrolment at the Polly Street Art Centre in downtown Johannesburg in 1959.¹ At the time, he was employed at a traditional arts and crafts shop in Johannesburg's city centre, before terminating his employ to fully immerse himself in the commercial gallery world.

In the seminal publication on the artists of the era, *Polly Street: The Story of an Art Centre*, author Elza Miles notes how Cecil Skotnes attributed 'the attenuated proportions found in the work of artists like Lucas Sithole ... to *Praying Woman* (1959) by [Sydney] Kumalo. [Skotnes] maintains that this piece had an 'enormous' effect on many young African artists...'. Interestingly, Miles concludes: 'Lucas Sithole, who started to attend the art centre in 1955, carved the figure of a slender child [*Young Girl*] in wood in 1957 – two years before *Praying woman*. The child's body is attenuated and [her] pose, arms crossing [her] breast, faintly foreshadows Kumalo's figure.'²

¹ <http://www.sithole.com/Transition.htm>

² Miles, Elza. *Polly Street: The Story of an Art Centre*. The Ampersand Foundation, Johannesburg and New York. 2004. page 70.



197

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

A Reclining Female Form

signed and numbered 4/5

bronze with a dark brown patina

height: 19 cm

R60 000 – 90 000

TWO VIEWS OF
LOT 197



198

Dylan

LEWIS

SOUTH AFRICAN 1964–

Sleeping White Rhinoceros Maquette

signed, numbered 2/10 and stamped IMI 90.38.12

bronze with a dark brown patina

height: 12 cm, excluding base

mounted on a wooden base

R80 000 – 120 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

199

Eugene
LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Composition

signed and dated 59
oil on board
65 by 60 cm

R50 000 – 70 000

EXHIBITED

São Paulo Biennial, Brazil, 1959.





200

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899–1980

Boats in a Harbour

signed and dated 62

oil on board

45 by 59,5 cm

R50 000 – 70 000

201

Eugene

LABUSCHAGNE

SOUTH AFRICAN 1921–1990

*The Artist's Father Reading a
Newspaper in an Interior*

signed and dated 1951

oil on canvas

60 by 50,5 cm

R40 000 – 60 000





202

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Egg Box

signed and dated '56

oil on canvas

29 by 39 cm

R250 000 – 350 000

PROVENANCE

The late Tobie Louw, Pretoria.



203

Larry (Laurence Vincent)

SCULLY

SOUTH AFRICAN 1922–2002

Abstract Composition

signed and dated 68

oil on canvas

121 by 151,5 cm

R60 000 – 80 000



204

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Lotsani Ruins, Limpopo

signed; inscribed with the title on a label adhered to the reverse

oil on canvas

60 by 74 cm

R250 000 – 350 000

PROVENANCE

Goodman-Wolman Gallery, Cape Town.

EXHIBITED

São Paulo Biennial, Brazil, September–November 1966.



205

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Township Scene with Figures

signed and dated 71

watercolour

36 by 54,5 cm

R50 000 – 70 000

206

Irma
STERN

SOUTH AFRICAN 1894–1966

Four Figures in a Verdant Landscape

signed and dated 1966

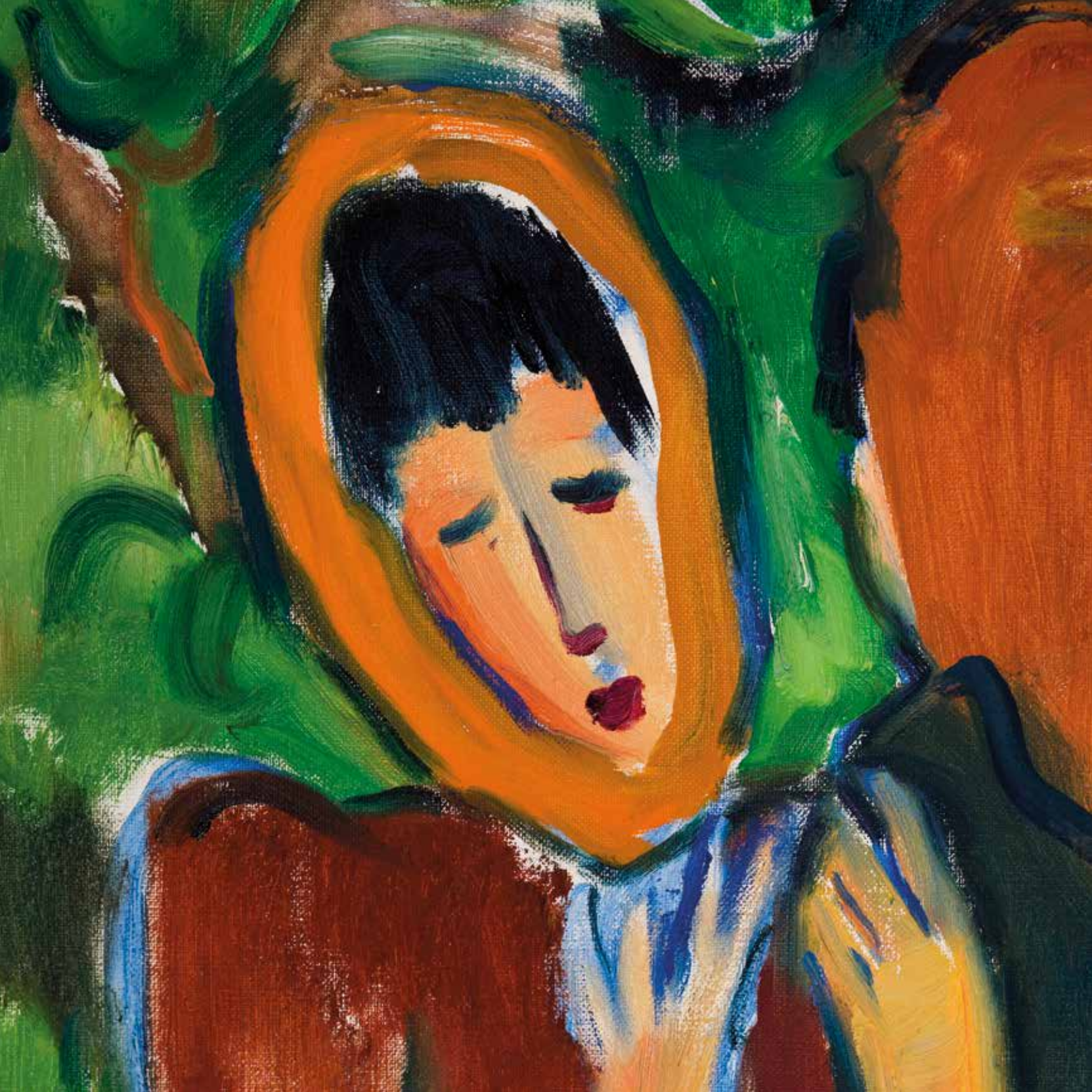
oil on canvas

67,5 by 50 cm

R1 500 000 – 2 000 000



© Irma Stern Trust | DALRO



207

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Cape Fishing Village

signed and dated 1972; inscribed
with the artist's name, dated 1972
and further inscribed with the title
in English and Afrikaans in another
hand on the reverse

oil on board
90,5 by 60 cm

R150 000 – 200 000

EXHIBITED

An image of this painting was used
as the advertisement for the artist's
last exhibition at Gallery 101 in
Johannesburg, 5 March to 17 March
1973.

NOTES

The Diary of Johannes Meintjes,
catalogue number JM 1079.



208

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Boat and Birds in a Seascape

signed; signed, inscribed with the title
and the artist's address on the reverse
oil on canvas laid down on board
49,5 by 34,5 cm

R250 000–350 000

PROVENANCE

Mr and Mrs Parker, Johannesburg,
acquired from a sale organised by the
Lions Club of the Wilds, Duncan Hall, 17
March 1972.

LITERATURE

Marais, Dalene, *Maggie Laubser: her
paintings, drawings and graphics*, Perskor,
Johannesburg and Cape Town, 1994, page
378, catalogue number 1705.

NOTES

Accompanied by a newspaper clipping
from *The Star*, 15 March 1972, illustrating
this painting.



© The Estate of Maria Magdalena (Maggie) Laubser | DALRO



Walter Bauer

209

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

African Figures

1950

signed; signed on the reverse

oil on canvas

60 by 76 cm

R700 000 – 1 000 000

PROVENANCE

The late J. Wickens, Pretoria.

EXHIBITED

Rhodes Centenary Exhibition, Bulawayo,

1953.

Southern African Association of Arts

(Transvaal) for the Pretoria Centenary,

Pretoria, *Historical Exhibition of South African*

Art, 13–30 September 1955, illustrated in the
catalogue.



NOTES

'Some artists learn by copying the old masters in museums. Walter Battiss did his apprenticeship in caves, on the rock face. And what the Bushmen taught him, he applied,' states Andrew Verster in his essay on Battiss.¹

Walter Battiss' interest in rock art began in 1917 when the Battiss family moved from Somerset East to Koffiefontein. The young Battiss' imagination was fired during excursions into the surrounding countryside where he came across the many rock-painting sites dotted around the area. This amateur enthusiasm persisted after he moved to Johannesburg (later Pretoria) and proved pivotal in his decision to change career paths.²

These early discoveries saw Battiss develop a unique pictorial language of calligraphic forms describing figures and foliage that he engaged in his paintings. He side-stepped the traditional approach to perspective in his paintings by negating the requisite creation of a three-dimensional space within the constraints of a two-dimensional medium. The vignettes of women at various pursuits are united overall by their inclusion in the composition - each figure busies herself with daily tasks such as basket weaving or grinding corn. These every day undertakings equate the spiritual essence of the same rock surface Battiss studied in the caves.

In the foreword of the catalogue that

accompanied the exhibition curated for the Pretoria Centenary celebration in September 1955, Maria Stein-Lessing states:

'Art proper in South Africa starts only at the beginning of the 20th century...The formal and abstract idiom of Modern Art in Europe was gradually adopted by our artists, and in the case of Battiss [...] a new South African modern idiom arose.'

¹ Skawran, K. and Macnamara, M. (ed), *Walter Battiss*, AD Donker (Pty) Ltd, Johannesburg, 1985, page 169.

² Berman, Esmé, *The Story of South African Painting*, A.A. Balkema, Cape Town, 1975, page 131.



210

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Tepiese Toneel in Dist. Ses met Tafelberg en Donkie Karretjie

signed and dated 1960; signed and inscribed with the title on the reverse

oil and charcoal on canvas

45,5 by 60 cm

R150 000 – 200 000



211

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888–1977

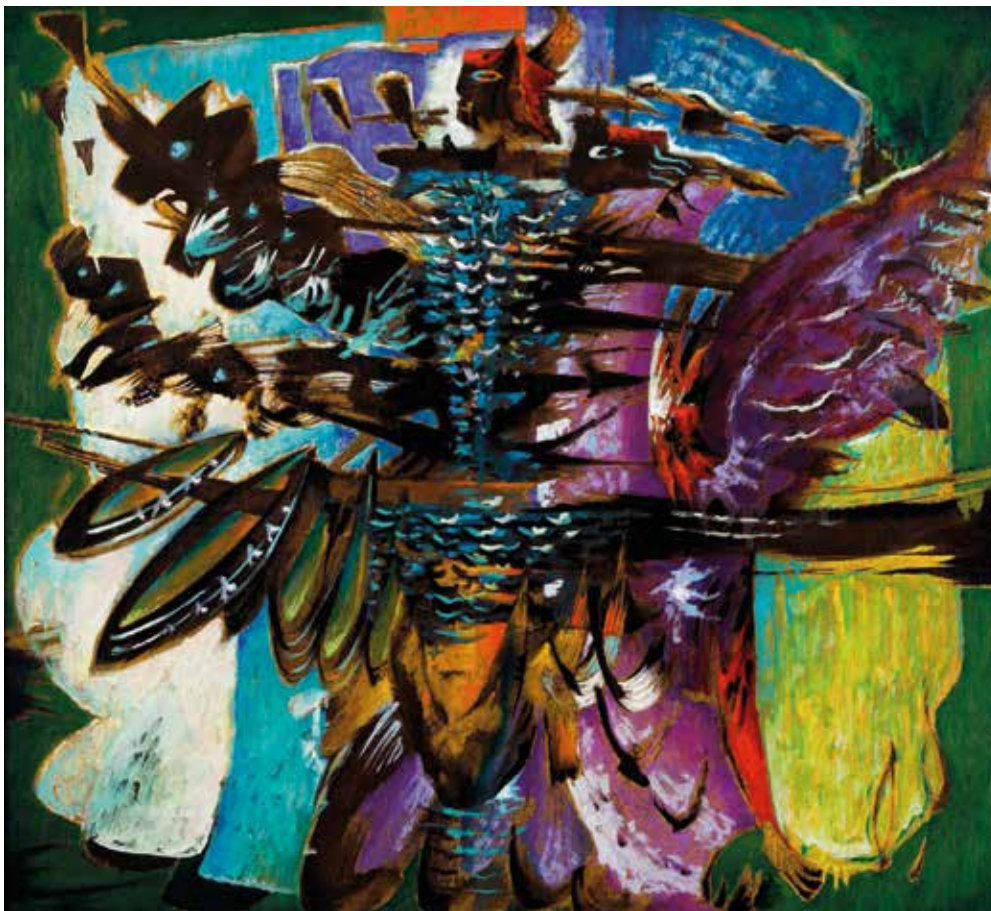
Protea Fanvar

signed with the artist's initials and dated 1942; signed, dated 1942
and inscribed with the title on the reverse

oil on canvas

59 by 79 cm

R400 000 – 600 000



212

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Abstract Janus

oil on canvas

67,5 by 74,5 cm

R600 000 – 800 000

PROVENANCE

Graham's Fine Art Gallery, Johannesburg.



213

Zwelethu

MTHETHWA

SOUTH AFRICAN 1960–

Sacrificial Goat

signed and dated '93

chalk pastel

71 by 101 cm

R50 000 – 70 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

214

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Three Golem Figures

signed, dated 2002, inscribed twice with the artist's name and title, inscribed with the medium and further inscribed 'Begun Sunday 3 March 2002' on the reverse
oil and graphite on canvas
90 by 120 cm

R400 000 – 500 000



NOTES

'There are paintings that stem from memory and from a sombre look at the human condition. Paintings about the construction and confusion of contemporary urban life, but also paintings about the pleasures of being alive, pleasures that crowd in upon the pessimism everywhere – that crowd in and refuse to be ignored.'¹ Robert Hodgins

A self-confessed people watcher, Robert Hodgins' canvasses form a visual dialogue between subject and viewer. Economy of detail is only eclipsed by a confident application of colour and a wicked sense of humour when it came to the titling of a given work: 'My paintings find the words, the words don't find my paintings.'²

Three Golems, originating in Jewish folklore, explores the idea of amorphous entities devoid of speech, designed to serve man under controlled conditions but who turn on their makers under others. Formed from mud, a golem could be animated by writing the word *emet* (the Hebrew word for truth) on its forehead. It

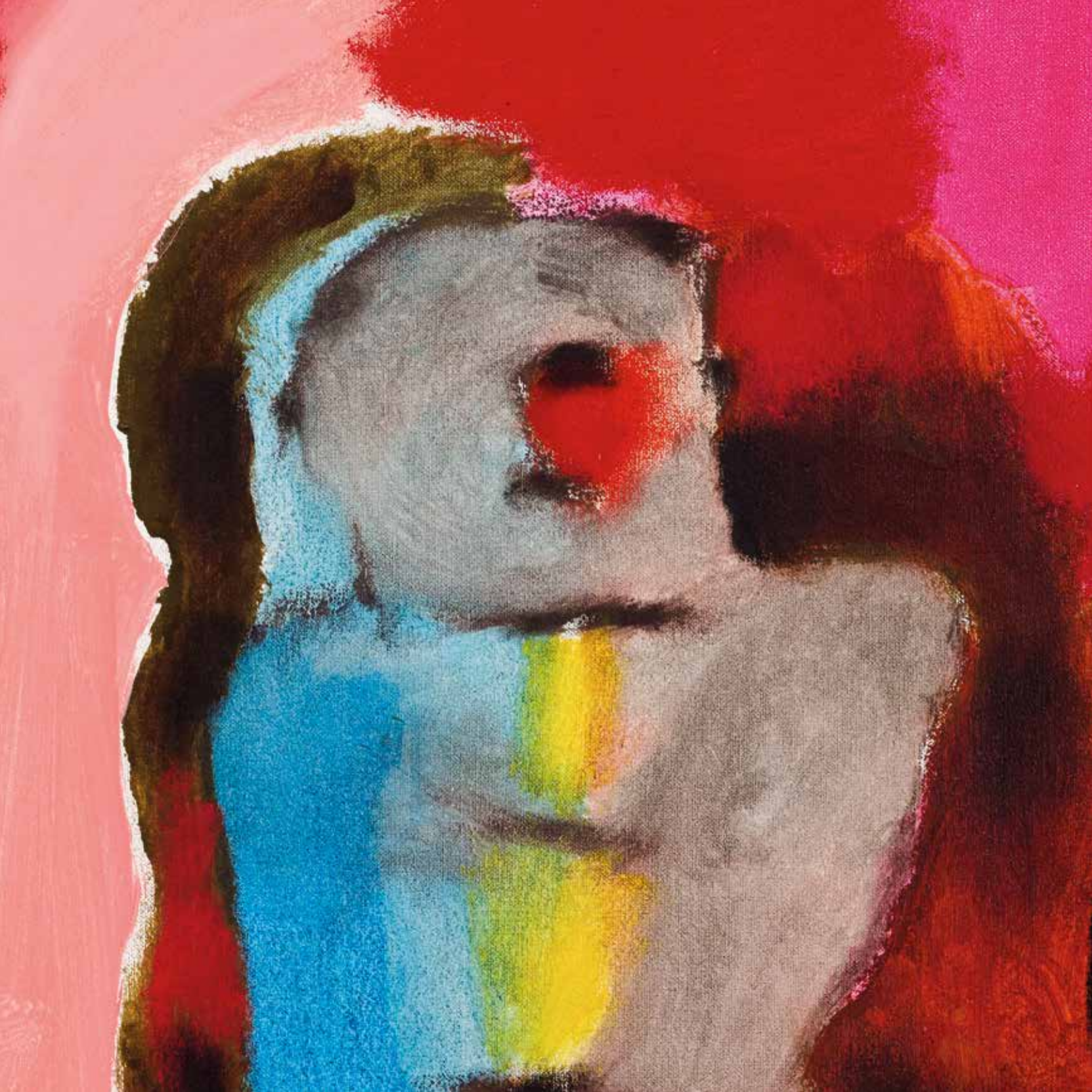
could then be deactivated by changing the inscription to *met* (death).³ However, some mystics believe the creation of a golem has symbolic meaning only, like a spiritual experience following a religious rite.⁴ The three figures in this work are, by the use of the word golem, only shadows of real men created by God. Hodgins' decision to include three golems becomes of interest given the religious association of a Trinity or three divine persons. Through the act of painting Hodgins elevates the three golems to separable subjects; each individually rendered they are one and the same and yet each is different.

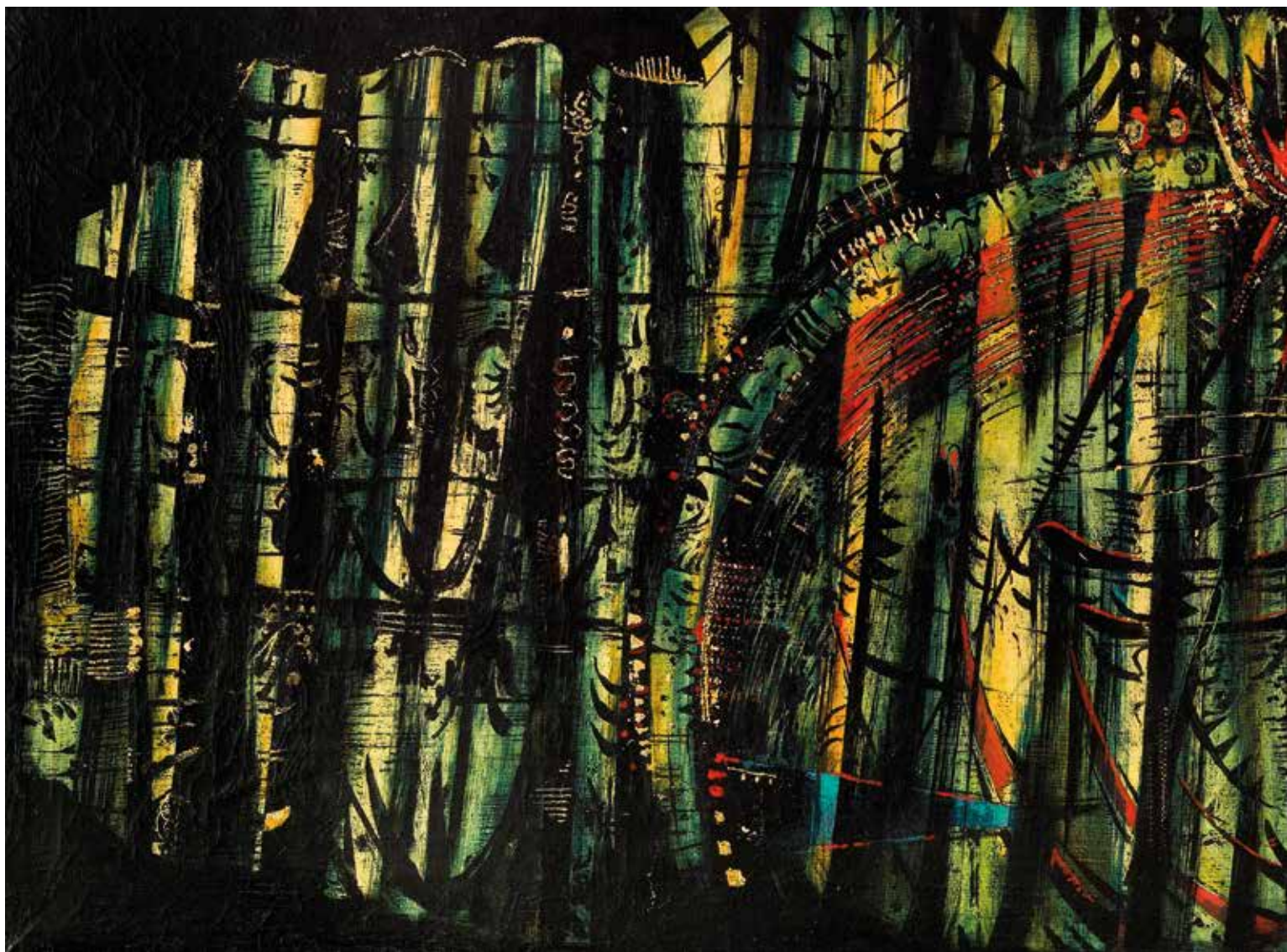
¹ <http://www.goodman-gallery.com/artists/roberthodgins>

² Van Wyk, Retief, *The Ceramic art of Robert Hodgins*, Bell-Roberts Publishing, Cape Town, 2008, page 12.

³ <http://en.wikipedia.org/wiki/Golem>

⁴ <http://www.jewishvirtuallibrary.org/jsource/Judaism/Golem.html>





215

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Anubis

signed and dated 65/7

oil on canvas

47 by 127,5 cm

R600 000 – 900 000





216

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

The Market

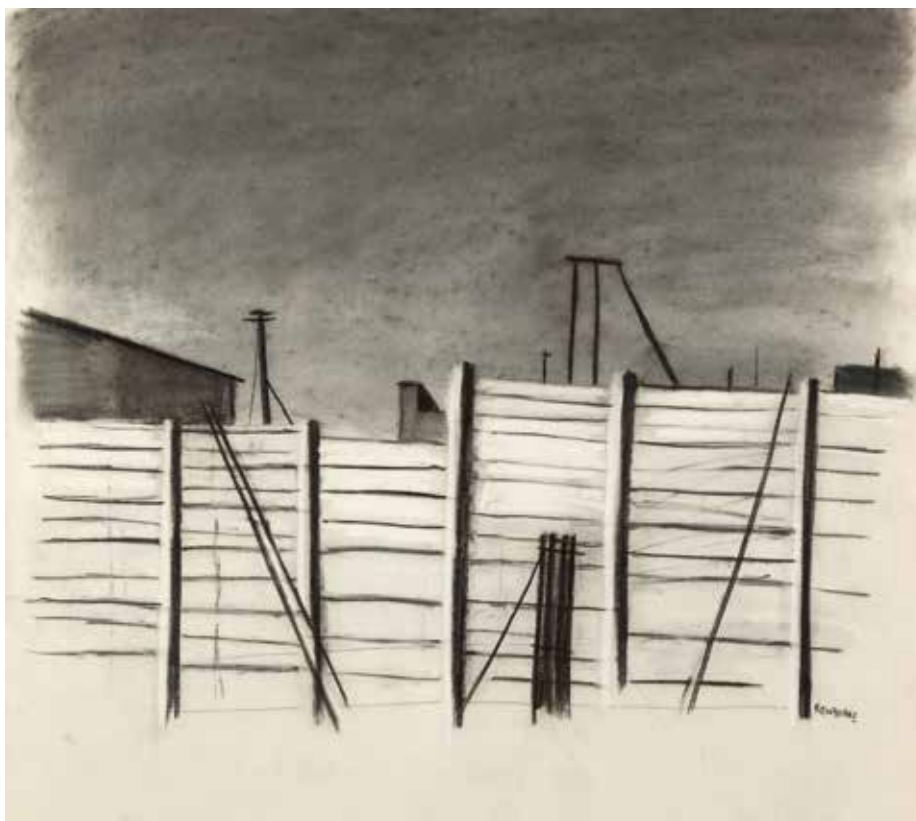
signed

oil on canvas

40 by 50 cm

R250 000 – 350 000





217

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Preparatory Sketch for Woycek on the Highveld

signed
charcoal
77 by 87 cm

R150 000 – 250 000

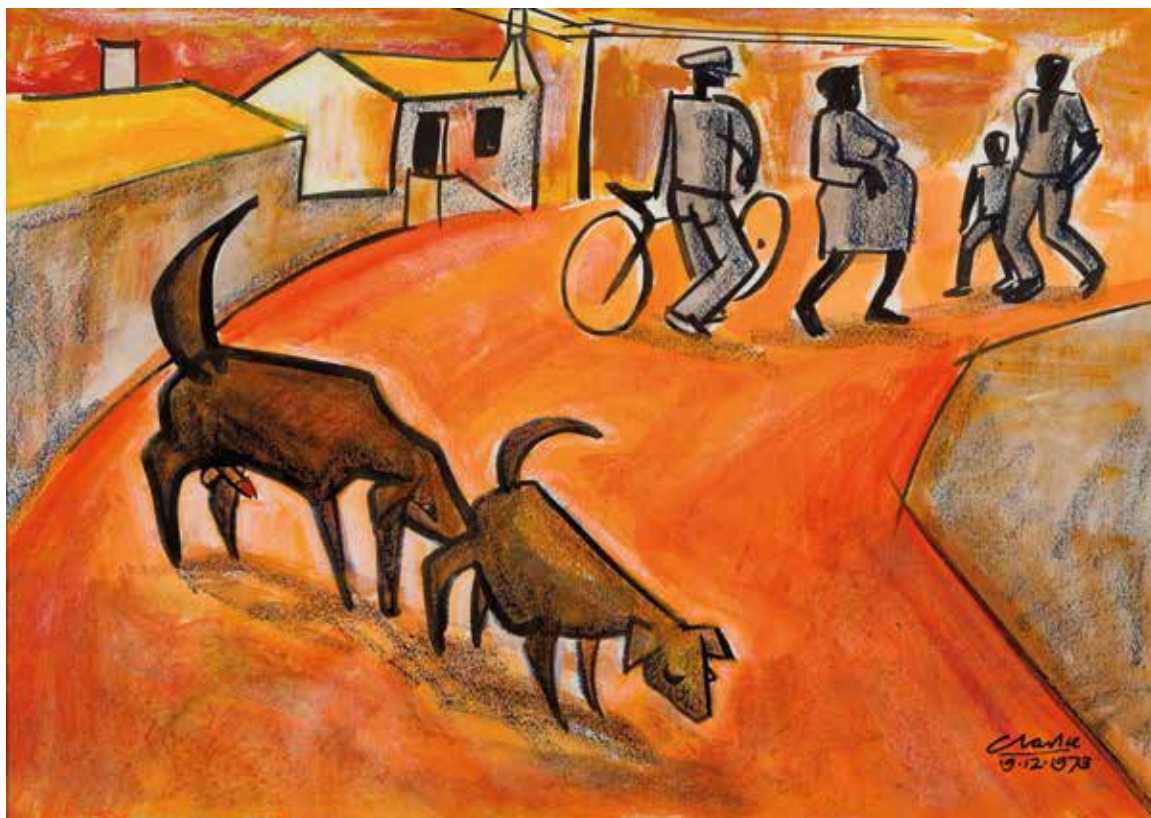
NOTES

The following excerpt is taken from *Art in America*, January 1999: William Kentridge: Ghosts and Erasures by Leah Ollman

The fluidity and contingency of drawing lie at the heart of all of Kentridge's art of the past 20 years, not just his work on paper. In the films, however, an unusual, reciprocal dynamic comes into play between the drawings that comprise the visual fabric of the films and the films themselves. Unlike conventional cell animation, which fuses thousands of drawings into a slick, seamlessly continuous whole, Kentridge's process is overtly raw and hand-wrought. For each film (all are

under 10 minutes) Kentridge makes about 20 drawings, which undergo continual addition, permutation and erasure, the traces of which are plainly visible, yielding an impression of time and space as viscous, invariably altered by every arrival and departure. 'You could look at the drawings as indicative of the process and the route to making the film,' he says. 'You can also see the finished film as the complicated way of arriving at that particular suite of drawings.'

This work was a preliminary work for the production of *Woycek on the Highveld*, a collaboration between Kentridge and the Handspring Puppet Company.



218

Peter
CLARKE

SOUTH AFRICAN 1929–

The Heat is On

signed and dated 19.12.1973; inscribed with
the title and medium on the reverse
acrylic and sand
29 by 41,5 cm

R60 000 – 80 000

NOTES

Verso contains a sketch of two seated figures.
This sketch was a preliminary work to the
image used as the cover for *Listening to Distant
Thunder: The Art of Peter Clarke*, by Philippa
Hobbs and Elizabeth Rankin.

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Pregnant Woman

signed, inscribed with the artist's name, title, medium, dated 1998, and further inscribed 'titles considered were: Oh no, not again!, The end of the affaire, So now they tell me it's too late now to forget you; But all terribly frivolous' on the reverse hinged multiple of four oils on canvas

232 by 61 cm

R250 000 – 350 000

LITERATURE

Fraser, Sean (ed.), *Robert Hodgins*, Tafelberg, Cape Town, 2002, page 15, illustrated in colour.

NOTES

'*Pregnant Woman* is another deceptively light-hearted example of 'talent for a turn of phrase. Exhibited in 1998 on his enormously energetic solo show at the Goodman Gallery, the work consisted of four canvases joined vertically and hinged so that the third canvas from the top – depicting the woman's belly – jutted out from the wall in angular parody. The pregnant woman herself was a distraught frump in candy stripes, hair blurred, skinny arms rigid with any number of suppressed emotions, her ankles swollen and pink. With wonderful insight into the pregnant woman's ambivalence about her own condition, had set this one off-balance: one green shoe was all platform-heeled glamour, the other simply a flat slipper. On the uppermost canvas, above her head, he inscribed the legend 'Women's Ward'. A peek around her back revealed that had written about his naming dilemma on the back of the canvas: titles like *Oh No, Not Again* and *It's Too Late Now To Forget You* had been abandoned as 'too frivolous'. Although he seldom uses titles to state the obvious, 'arrival at the title *Pregnant Woman* allowed its subject to emanate emotional conflict and physical discomfort. In this instance, by opting for textual understatement, avoided crowding the image, instead leaving the busy stripes and distracted hair to speak – volubly and convincingly – of the complex 'condition' of pregnancy, including but not restricted to accidents of conception and issues of paternity.'¹

¹ Fraser, Sean (ed.), *Robert Hodgins*, Tafelberg, Cape Town, 2002, pages 15–16.





220

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

In the Conservatory

signed, dated 1997/8 and inscribed with the artist's name,
title and medium on the reverse

oil on canvas

74,5 by 89,5 cm

R200 000 – 300 000



Pieter

HUGO

SOUTH AFRICAN 1976–

Mallam Umaru Ahmadu with Amita, Abuja, Nigeria

signed, dated 2005, inscribed with the title and numbered 3/5 in pencil in the margin
archival pigment ink on cotton rag paper
sheet size: 112 by 110 cm

R100 000 – 150 000

Archivally mounted and framed behind raised UV glass.

PROVENANCE

Acquired directly from the artist by the current owner.

NOTES

'These photographs came about after a friend emailed me an image taken on a cellphone (sic) through a car window in Lagos, Nigeria, which depicted a group of men walking down the street with a hyena in chains. A few days later I saw the image reproduced in a South African newspaper with the caption 'The Streets of Lagos'. Nigerian newspapers reported that these men were bank robbers, bodyguards, drug dealers, debt collectors. Myths surrounded them. The image captivated me.'

Pieter Hugo was born and raised in Cape Town, where he continues to live. He is a self-taught photographer who picked up his first camera at the age of ten – the first image he ever had printed was that of a homeless person. He started his career working in the film industry in Cape Town and progressed to the world of art by completing a two-year residency at Fabbrica, the Benetton Group's communications research centre, in Italy. He has since won various awards, included amongst these is the first prize, Portraits section, World Press Photo, 2006; the Standard Bank Young Artist Award for Visual Art, 2007; the Young Director Award, Cannes Lions Festival, 2011; and most recently he was shortlisted for the Deutsche Börse Photography Prize.

The Hyena and Other Men series, from which this image comes, is probably Hugo's best known body of work. It was published in two sizes, the larger format, like this example, was produced in an edition of 5 + 1 Artist's Proof (sheet size: 112 by 110cm) and the smaller format in an edition of 8 + 1 Artist's Proof (sheet size: 63 by 61 cm). Most of the works from this series, including the image in this lot, were sold out from the Stevenson gallery, which represents him, soon after they first became available. He commonly uses a Hasselblad medium format camera, preferring the 4x5 and 6x6 formats, as was used for this series.



Hugo made two trips to Nigeria to photograph the 'Hyena Men', his initial visit in 2005 was followed by a return visit in 2007. This image was shot on his first visit. What interests Hugo about these subjects is 'the hybridisation of the urban and the wild' and 'the paradoxical relationship that the handlers have with their animals – sometimes doting and affectionate, sometimes brutal and cruel!'²

The 'Hyena Men' exist on the periphery of society – a group of men, a young girl, three hyenas, four monkeys and a few rock pythons. The group of nomadic troubadours travel Nigeria entertaining crowds with their performances, using their animals to amuse and to encourage the sale of their traditional medicines. The animal handlers themselves build their self-confidence by employing a variety of concoctions: herbs, powders, roots and amulets, which are purported to protect them from injury, facilitate the trapping of the beasts and to assist them with the training. All the handlers have permits from the Nigerian government allowing them to keep the domesticated wild animals as pets.

In a country rife with unemployment and poverty, Pieter Hugo chooses to avert his gaze from the ostensibly pathetic results and focuses his attention on the ingenuity and inventive nature inherent in the human spirit. As the social and political conditions in Nigeria and much of the rest of Africa remain oppressive, Hugo brings to us images of hope and enterprise – a vision of creativity and imagination that furthers a sustainable lifestyle for those brave enough to venture into the unknown.

¹ <http://www.pieterhugo.com/the-hyena-other-men/>

² Ibid.

222

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Arched Landscape, from a series of early tests for making stereoscopic drawings

signed, dated June 2004 and dedicated 'For Wilbert from William'
charcoal, chalk pastel and gouache
79 by 76 cm

R400 000 – 600 000

NOTES

'I'm interested in machines that make you aware of the process of seeing and aware of what you do when you construct the world by looking. This is interesting in itself, but more as a broad-based metaphor for how we understand the world.' —William Kentridge¹

'When you look through a stereoscopic viewer, you're aware that you have two completely flat images, and that all that is happening is that your brain is constructing an illusion of three dimensional depth, which is very clear when you look at the stereoscopic view because you know you're

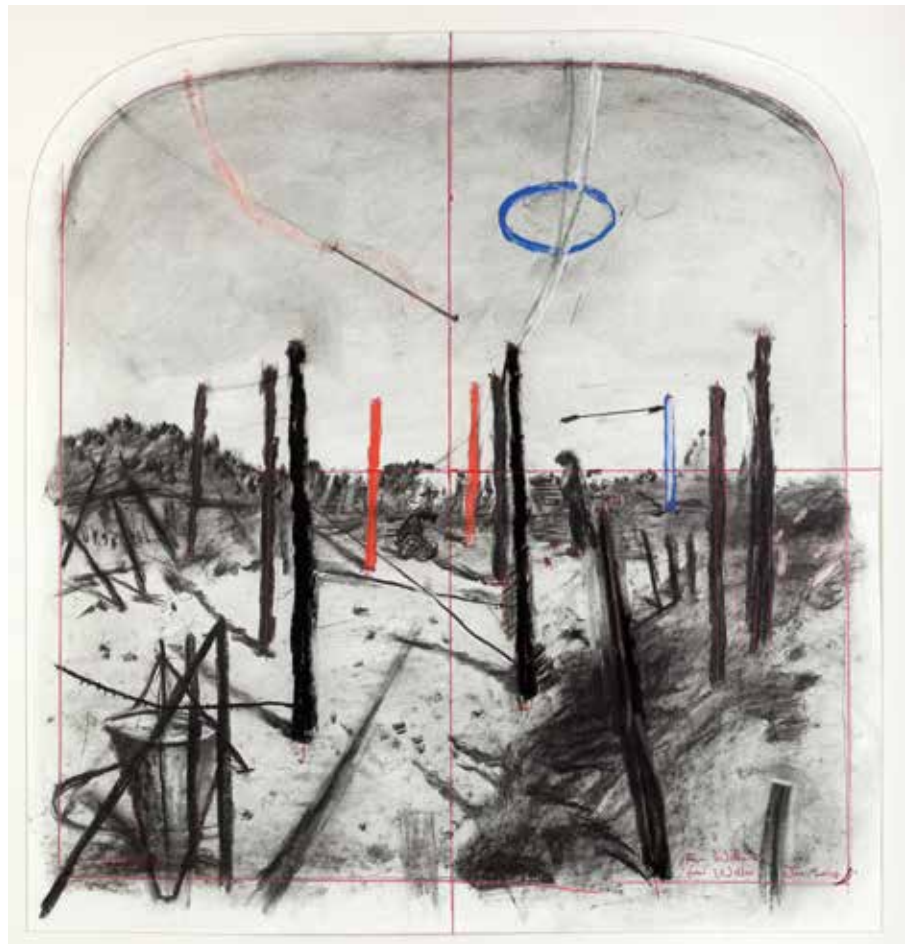
seeing two flat images. What's much less obvious is that that's what you're doing all the time in the world.' —William Kentridge²

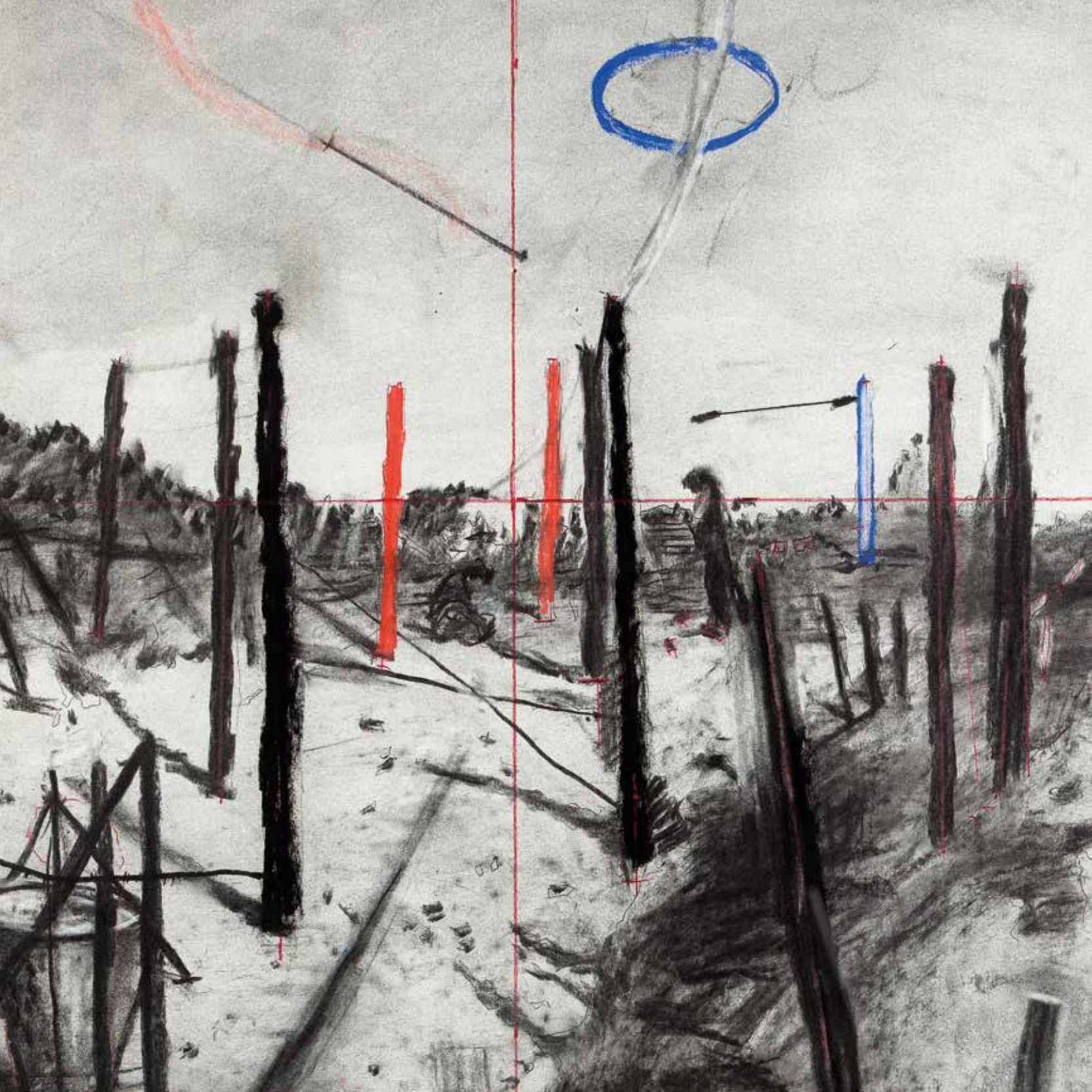
Critics often focus on the question of technique in Kentridge's art. This short-sightedness blatantly ignores the scope of his knowledge that embraces European culture juxtaposed with African heritage. Even preparatory and exploratory works have a meaningful endpoint – in this work, one from a series of early tests for making stereoscopic drawings, Kentridge employs the landscape to mirror the social changes

surrounding him. The act of drawing, drafting, erasing and reformulating the final composition reflects the same shift in South African socio-political landscape. The fact that these works remain relevant more than a decade after they were conceived is why Kentridge quite simply remains at the forefront of the local and international art scene.

¹ <http://www.art21.org/anythingispossible/slideshow/on-perception/>

² <http://www.art21.org/anythingispossible/slideshow/on-perception/#art21-wkaip-perception-006>







223

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Any Summer, Any Beach

signed, dated c.1989, inscribed with the title, medium and 'background repainted 2003 authenticated by the artist 2003' on the reverse
oil on board

60,5 by 59,5 cm

R100 000 – 150 000



224

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

SOUTH AFRICAN 1955–

Impersonator

signed and dated '08; signed, dated '08, inscribed with the title
and 'our collaboration signed only by me, Robert Hodgins didn't
get the opportunity to do so' on the reverse

mixed media and collage on canvas

49,5 by 74,5 cm

R70 000 – 100 000

225

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

News From Nowhere

signed and numbered 3/35 in pencil
two colour lithograph with
letterpress, collage and hand
colouring
sheet size: 159,5 by 121,5 cm

R180 000 – 240 000

LITERATURE

McDonald, John and Gregory, Bill,
*William Kentridge: Telegrams From The
Nose*, Annandale Galleries, Australia,
2008, another example from the edition
illustrated on page 7.

Hecker, Judith, *William Kentridge: Trace*,
The Museum of Modern Art, New York,
2010, another example from the edition
illustrated, plate 48.



226

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Traité D'Arithmétique

signed and numbered 7/35 in pencil
five colour lithograph with letterpress,
collage and hand colouring
sheet size: 159,5 by 121,5 cm

R180 000 – 240 000

LITERATURE

McDonald, John and Gregory, Bill,
*William Kentridge: Telegrams From The
Nose*, Annandale Galleries, Australia,
2008, another example from the edition
illustrated on page 13.





227

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Museum Solstice (From the Alchemical Suite)

signed, dated 2007 and inscribed with the title

mixed media

78 by 78,5 cm

R50 000 – 80 000



228

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Drawing for Faustus in Africa!

signed and dedicated 'for Wilbert from William'

executed in 1995

charcoal and gouache

55 by 75,5 cm

R350 000 – 450 000

NOTES

In the early 1980s, William Kentridge spent time in Paris. It was during his time at Ecole Jacques Lecoq where he says that he learnt more about the history of art through dramaturgy than the Academy.¹ Kentridge drew on his dramatic training for the animations he produced and later this became integral to the collaborations he undertook with the Handspring Puppet Company. Created in 1995 *Faustus in Africa!* was a theatre production which combined actors, puppets and a back-projected

animation. Integral to this production was the seamless synergy of all components. Production was as large a part of the success as the puppets and animation that reviews lauded sound design and lighting as well. Wilbert Schübel, one of South Africa's most accomplished sound designers, worked in collaboration with Kentridge on this theatre production and also numerous of his films.

¹ http://www.gregkucera.com/kentridge_reviews.html



229

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Mother and Child

signed, dated 1965 and numbered 4/6

bronze with a dark brown patina

height: 199 cm

R700 000 – 900 000





230

Keith Savel

ALEXANDER

SOUTH AFRICAN 1946–1998

The Old Chassis

signed and dated 77

oil on canvas

59,5 by 90 cm

R180 000 – 240 000

PROVENANCE

The Crane Gallery, Norwood, Johannesburg.



231

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Fire Tongue

signed and dated '89

acrylic on canvas

119 by 119 cm

R180 000 – 240 000



232

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Right Side

signed and dated 1989; inscribed with the title on the reverse

acrylic and assemblage on board

80 by 80 cm

R120 000 – 160 000



233

Vusi

KHUMALO

SOUTH AFRICAN 1951–

The Face of Johannesburg

signed and dated '97; inscribed with the title on
a label adhered to the reverse

mixed media on board

75 by 122 cm

R50 000 – 70 000

PROVENANCE

The Everard Read Gallery, Johannesburg.

234

Wayne Cahill
BARKER

SOUTH AFRICAN 1963–

Slave Painting-Slave Doll, Winky Doll

1992

both signed with the artist's initials
and dated 92

oil and mixed media on Belgian linen;
painted bronze with applied
decoration

110 by 140 cm; sculpture height: 28 cm
(2)

R80 000 – 100 000

EXHIBITED

The Everard Read Gallery, Johannesburg,
Three Bodies of Love, 1992.

NOTES

Accompanied by a signed and dated copy
of the artist's monograph, *Wayne Barker*,
Chalkham Hill Press, Johannesburg, 2000.





235

John

MEYER

SOUTH AFRICAN 1942–

South of Middelberg

1982

signed

oil on hardboard

89 by 120,5 cm

R180 000 – 240 000



236

Dylan

LEWIS

SOUTH AFRICAN 1964–

Trans Figure IV

signed, numbered 8/12 and stamped S263

bronze with verdigris patina

height: 44 cm, excluding base

mounted on a bronze base

R100 000 – 150 000



237

Douglas Owen

PORTWAY

SOUTH AFRICAN 1922–1993

Palma No '4

signed and dated 62; dated '62 and inscribed with the
artist's name, title and dimensions on the reverse

oil on canvas

89 by 117 cm

R140 000 – 180 000

238

John Neil

RODGER

SOUTH AFRICAN 1941–

Young Girl Asleep

signed and dated 94

oil on canvas

118,5 by 98,5 cm

R100 000 – 150 000

EXHIBITED

The Everard Read Gallery, Johannesburg,

Neil Rodger Exhibition, September 2000.





239

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

A Fair Breeze

signed

oil on canvas board

59,5 by 88,5 cm

R180 000 – 240 000

240

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Playing Dress Up

signed

oil on canvas laid down on board

121 by 64 cm

R120 000 – 160 000



END OF SALE