



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 4 February - 8pm

Evening Session Paintings

Lots 471-572

OPPOSITE

Lot 505 Wolf Kibel, *Houses with Red Roofs*

British and South African Art



471

471

Elisabeth Jean FRINK

BRITISH 1930-1993

Baboon

1976

signed and numbered 3/9

bronze

height: 20cm

R60 000 – 80 000

472

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Worcester Mountains

signed

oil on board

19,5 by 28,5cm

R70 000 – 90 000



472

473

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Goudini Woods

signed; inscribed with the title
on the reverse
oil on cardboard
29 by 24cm

R60 000 – 80 000

PROVENANCE

Acquired from the artist and thence
by descent

474

**Jan Ernst Abraham
VOLSCHEK**

SOUTH AFRICAN 1853-1936

*Like the last streak of intense glory
on the horizon's brim, while night
o'er all the rest hangs chill and dim*
signed and dated 1894; signed, dated,
inscribed with the title, 'Class VIII' and
'Riversdale' on the reverse

oil on canvas
57 by 83cm

R70 000 – 90 000



473



474



475

475

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Extensive Cape Landscape

signed with the artist's initials

oil on canvas

34 by 44cm

R100 000 – 150 000

476

**Nita (Pauline Augusta
Wilhelmina) SPILHAUS**

SOUTH AFRICAN 1878-1967

Farmhouse in a Landscape

signed with the artist's monogram

oil on canvas

31,5 by 39,5cm

R30 000 – 50 000



476



477

477

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Brandvlei, Worcester

signed; inscribed with the artist's
name and title on the reverse
oil on canvas laid down on board
33,5 by 43cm

R60 000 – 80 000

478

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Springtide at Hermanus

signed
oil on cardboard
29,5 by 44cm

R60 000 – 80 000



478

479

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Cape Kitchen Interior

signed and dated '98

oil on canvas

41 by 56cm

R500 000 – 700 000

LITERATURE

Stephan Welz, *Art at Auction in South Africa*, AD Donker, Johannesburg, 1989, page 86, illustrated in colour



Cape Kitchen Interior is a delightful painting extolling the charms of simple domestic life in the Cape during the late nineteenth century. Its subject and style are derived from Dutch seventeenth-century genre paintings via the noted painter Franz von Lenbach, under whom Naudé studied in Munich from 1890 to 1894 and whose style was influenced by Rembrandt.

The composition revolves around a centrally placed woman, who appears lost in thought as she peels pumpkin pieces. At her feet chicks strut in and out of a basket. A child standing at the table nearby is perhaps helping her while a baby sleeps contentedly in the early Cape cradle beneath the table.

A Chinese export eighteenth-century jar stands on the table and the Cape wall-hanging shelf displays blue and white china and a double gourd vase. A glass

carafe stands beneath it and a typical brass chamber stick with its candle is placed before the window.

The implements of work are everywhere in evidence. A broom leans against the wall at the left alongside a large stoneware vessel. Through a darkened doorway, a woman attends to her pot on the fire. In front of her a man appears to be crushing mealies with a *stampkarring* and pestle. Against the rhythms of work, one can almost hear the concertina music played by the old man at the left. His dog snoozes faithfully at his feet and even the cat sits contentedly on a chair unthreatened by the dog.

The warm, mellow tones enhance the atmosphere of quiet industry and well-being. *On the Farm*, a comparable painting in terms of period, size and handling, was selected by Adele Naudé for the cover of her monograph on the artist published

by Struik in 1974. Such paintings provide valuable insights into the artist and his milieu.

Adele Naudé describes the artist as "one of the most humane and rounded beings I had ever been privileged to know".¹ Naudé and his wife, Julie, were both dedicated to community service, and devoted much of their time to youth development. She was a trained nurse who worked amongst the local farm workers and after whom a children's crèche was named. Her workroom contained a Braille press on which she prepared books for the blind. This painting and the knowledge it elicits are poignant reminders of the interdependence of human beings across racial and class boundaries.

1. Adele Naudé, *Hugo Naudé*, C. Struik Publishers, 1974, page 8.



480

Anton VAN WOUW

SOUTH AFRICAN 1862-1945

Miner with Hand Drill

signed, dated 1911 and inscribed
'Joh-Burg, S.A.' and 'Foundry - G. Massa
- Rome'

bronze

height: 60cm

R1 600 000 – 2 200 000

LITERATURE

AE Duffey, *Anton van Wouw: The
Smaller Works*, Protea Book House,
Pretoria, 2008, pages 89-92, illustrated,
with the title *The Hammer Worker*
J Ernst, *Anton van Wouw*, Corals
Publishers, Vanderbijlpark, 2006,
page 74, illustrated, with the title *Die
Hammerwerker*

Hans Fransen, *Three Centuries of South
African Art*, AD Donker, Johannesburg,
1982, pages 326 and 327, illustrated
AE Duffey, *Anton van Wouw 1862-1945
en die Van Wouwhuis*, University of
Pretoria, 1981, page 12

ML du Toit, *Suid-Afrikaanse
Kunstenaars, Deel 1, Anton van Wouw*,
Cape Town, 1933, plate number 13



Anton van Wouw's *Miner with a Hand Drill*, dated 1911, is a rare and remarkable example of his best sculpture. Few castings exist of this large bronze measuring 60 centimetres in height as, even in Van Wouw's lifetime, its price was exceptionally high, according to Professor Dr Alexander Duffey.¹ No other bronze by Van Wouw has excited so much interest at auction since Strauss & Co achieved R2 228 000 in March 2010 for the sculptor's *Bad News* cast at the G. Massa Foundry in Rome.

This bronze was also cast at the same foundry in Rome under the sculptor's close supervision. Another example of similar quality, cast at the Nisini Foundry in Rome, has been in the permanent collection of the Pretoria Art Museum since 1981. Connoisseurs recognise the dramatic differences between these bronzes cast by the best Italian craftsmen

and those local and posthumous casts of inferior quality.

Van Wouw's sculptural skill is apparent here in the accurate anatomical detail of the figure which was originally modelled in the nude. Its exquisite light brown patina and highly polished surface contrast with the surrounding roughly hewn rock face. Working with hand-held implements in the flickering light of a candle, the miner's determined effort in the most difficult conditions is convincingly captured by the sculptor and reflected in his taut musculature, concentrated gaze and the arc of his hammer arm that all focus attention on the primary task – to hit the hand drill. *Miner with a Hand Drill* provides a strong social statement on mining and labour in South Africa at the turn of the century.

1. AE Duffey, *Anton van Wouw: The Smaller Works*, Protea Book House, Pretoria, 2008, page 89.



481

**Pieter Willem Frederick
WENNING**

SOUTH AFRICAN 1873-1921

*Washday, Malay Quarter,
Cape Town*

signed

oil on canvas
24,5 by 19,5cm

R300 000 – 400 000

PROVENANCE

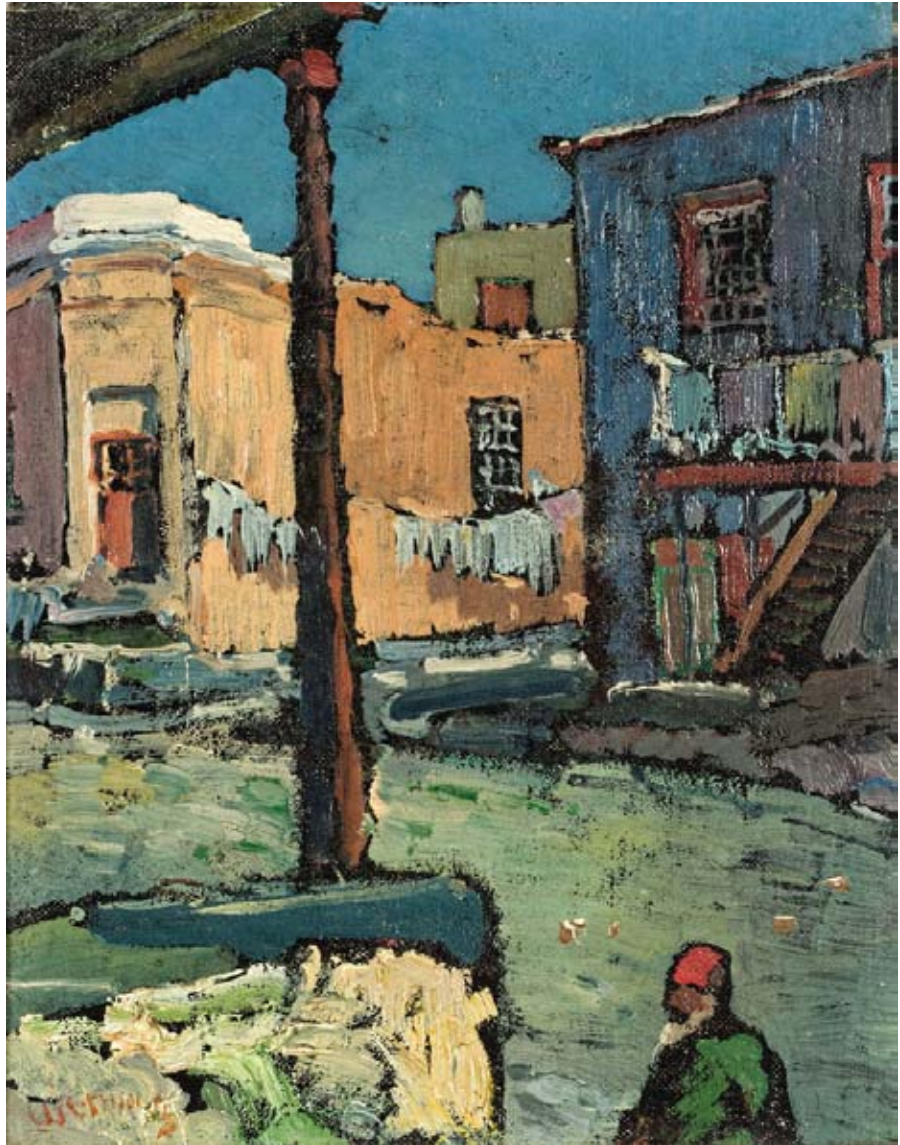
Mev HG Mackeurtan, Durban

LITERATURE

J du P Scholtz, *DC Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Tafelberg, Kaapstad, 1973, page 116, plate 70

We know that Wenning painted this charming scene between 16th and 28th July 1917. In correspondence between the artist and DC Boonzaier dated 28 July 1917, the latter indicated that since Wenning had moved into his new room in the city twelve days previously, he had produced two small paintings of the Malay quarter of which this is one.¹

In *Washday, Malay Quarter, Cape Town* the old man with white beard, green robe and red fez in the foreground not only establishes the Islamic identity of the area but the colours with which he is portrayed are echoed in subtler variations throughout the painting. The Prussian blue, taupe and salmon façades are all enlivened by the use of a madder red to define the architectural details of doors, posts and window frames. The teal tones in the road and foreground wall



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complement the deep red details. All are rendered with vigorous brushwork all the more astonishing for its ability to capture minute detail.

Working from a dark ground, large areas of light colour are applied without abutting, allowing the ground to show through and read as black lines or texture. Demarcated by black lines, the colours take on a bright, jewel-like quality resembling stained glass windows. Consequently this small gem of a painting is brought to life with animated detail and glowing colour, allowing it to punch way above its weight.

1. J du P Scholtz, DC Boonzaier en Pieter Wenning:
Verslag van 'n Vriendskap, Tafelberg, Kaapstad,
1973, pages 48-49.

482

**Pieter Willem Frederick
WENNING**

SOUTH AFRICAN 1873-1921

*Narrow Street, Malay Quarter,
Cape Town*

signed and dated 1917

oil on canvas

30 by 22cm

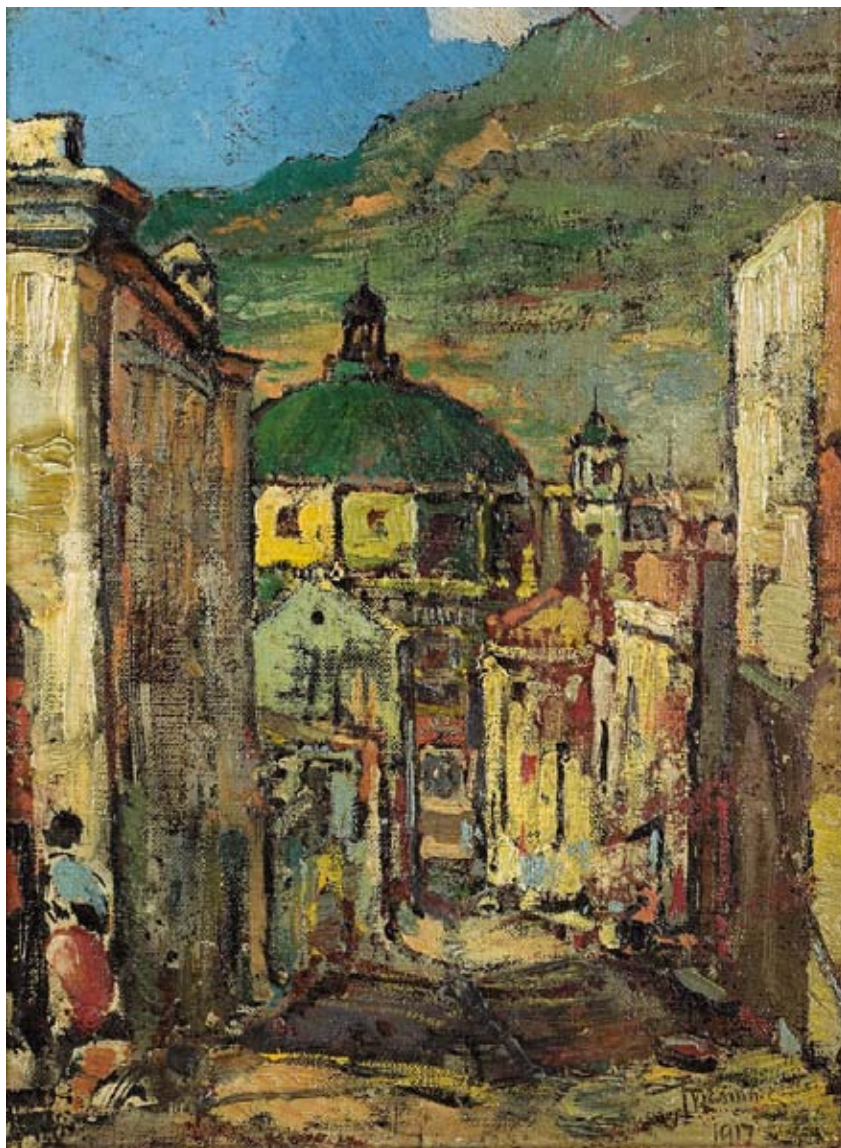
R250 000 – 350 000

PROVENANCE

Mev H.G. Mackeurtan, Durban

LITERATURE

J du P Scholtz, *DC Boonzaier en Pieter
Wenning: Verslag van 'n Vriendskap*,
Tafelberg, Kaapstad, 1973, page 117,
plate 71



482

483

**Strat (Harry Stratford)
CALDECOTT**

SOUTH AFRICAN 1886-1929

Sand Dunes, False Bay

inscribed with the title on the reverse
oil on board
38,5 by 45,5cm

R300 000 – 500 000

PROVENANCE

Mr Basil Trakman

EXHIBITED

South African National Gallery, *Strat Caldecott Retrospective*, 7 May to 15 June 1986, catalogue number 38
The Durban Art Museum, *Strat Caldecott*, 21 August 1986, catalogue number 8

William Humphreys Art Gallery, *Caldecott Exhibition*, March 1987

LITERATURE

J du P Scholtz, *Strat Caldecott*, AA Balkema, Cape Town, 1970, page 73



In the opinion of brilliant art historian, Evelyn Cohen, "Strat Caldecott was possibly the only South African artist who absorbed both the vision and style of French art at source in Paris and brought it to bear, unmodified, undimmed on his rendering of the local landscape".¹

Caldecott forsook a legal career to study in Paris from 1912, initially at the Académie Julian and then at the Ecole des Beaux Arts under Gabriel Ferrier. With the outbreak of World War I he joined the British Army but returned to Paris from 1919 until 1923, where he relished the atmosphere of artistic independence and enjoyed encounters with artists such as Picasso.

As a devoted Francophile, he preferred to paint in an Impressionist style. *Sand Dunes, False Bay* depicts the sweep of the bay towards Simon's Town. The dappled light falling on the beach and the foreground sand dunes is captured with broken brushstrokes of pastel colours while darker, but no less dazzling tones, flicker in the shadows. The cool colours of the bright sky, the distant mountain range and the sea ensure a greater sense of depth while the warm tones and lively painterliness of the dunes gives them a palpable physicality inviting us to step into this unspoilt, spectacular beach.

1. Lucy Alexander, Emma Bedford, Evelyn Cohen, *Paris and South African Artists 1850 – 1965*, South African National Gallery, 1988, page 17.

484

**Strat (Harry Stratford)
CALDECOTT**

SOUTH AFRICAN 1886-1929

View of the Bay

inscribed with the artist's name and
title on a label on the reverse
ink and wash on paper
25 by 33cm

R8 000 – 10 000

PROVENANCE

Mr Basil Trakman

EXHIBITED

South African National Gallery, *Strat
Caldecott Retrospective*, 7 May to
15 June 1986
The Durban Art Museum, *Strat
Caldecott*, 21 August 1986, catalogue
number 68
William Humphrey's Art Gallery,
Caldecott Exhibition, March 1987,
catalogue number 56

485

Ethel Ruth PROWSE

SOUTH AFRICAN 1883-1967

The Bluff, Durban

signed with the artist's monogram;
inscribed with the artist's name, the
title and indistinctly dated 1913 on the
reverse
oil on panel
16,5 by 22,5cm

R25 000 – 30 000



484



485

486

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

A House in a Landscape

signed and dated 1926
casein on paper laid down on board
13 by 18,5cm

R80 000 – 120 000

487

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Tree Trunks

signed and dated '44
oil on canvas
45,5 by 60,5cm

R250 000 – 350 000

cf. JFW Grosskopf, *Hendrik Pierneef: Die Man en sy Werk*, JL van Schaik, Bpk., Pretoria, 1945, plate 13, where a drawing of the same subject is illustrated



486



487

488

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Hoëveld by Middelburg

signed and dated 1920

oil on board

49,5 by 59,5cm

R250 000 – 350 000

489

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Landscape with Dam

signed

oil on cardboard

29,5 by 45,5cm

R150 000 – 200 000

488



489



490

Irma STERN

SOUTH AFRICAN 1894-1966

Malay Girl

signed and dated 1938

oil on canvas

56 by 57,5cm

R10 000 000 – 15 000 000

PROVENANCE

The collection of Mrs U Hodson of Ely, Cambridgeshire, England
Sold: Sotheby South Africa (Pty) Ltd, Johannesburg, 11 October 1972, lot 53
Private Collection

Malay Girl is a superb painting, confirming Irma Stern's unparalleled stature as an artist. The South African auction world has seen no comparable portrait since Strauss & Co sold Stern's *Arab* in June 2012 for R17 267 000. Painted in 1938, *Malay Girl* contains all the elements of her finest works.

This is one of Stern's most compelling portraits, providing extraordinary insights into the curious life of a child. The girl looks directly at the viewer, engaging us in a way that is neither challenging nor retiring. She meets the viewer's gaze on equal terms and we are made aware that, despite her tender age, all the nascent intellect and complex emotions of the individual are already present. Rather than infantilising the child, the artist has provided a portrait of a thoughtful human being.

Stern makes imaginative use of warm, appealing colours like tangerine, mulberry and butter yellow. Apparently simple yet highly sophisticated compositional devices such as the bold colour blocking and the hair ribbon focus attention on the emotional heart of the painting – her large, captivating eyes. The maroon and lilac tones repeated in her patterned blouse, lips and hair ribbon tie these key elements together, contrasting dramatically with the striped orange backdrop that skilfully highlights the surprising colour of her eyes and her warm skin tones.

Such acute perception, the ability to convey a deep understanding of human nature and her superb mastery of the formal elements of art are powerful reminders of why Irma Stern's paintings are unique and highly sought-after.

Jessie Stein
1938



491

Irma STERN

SOUTH AFRICAN 1894-1966

Lady in a Blue Dress

signed and dated 1954

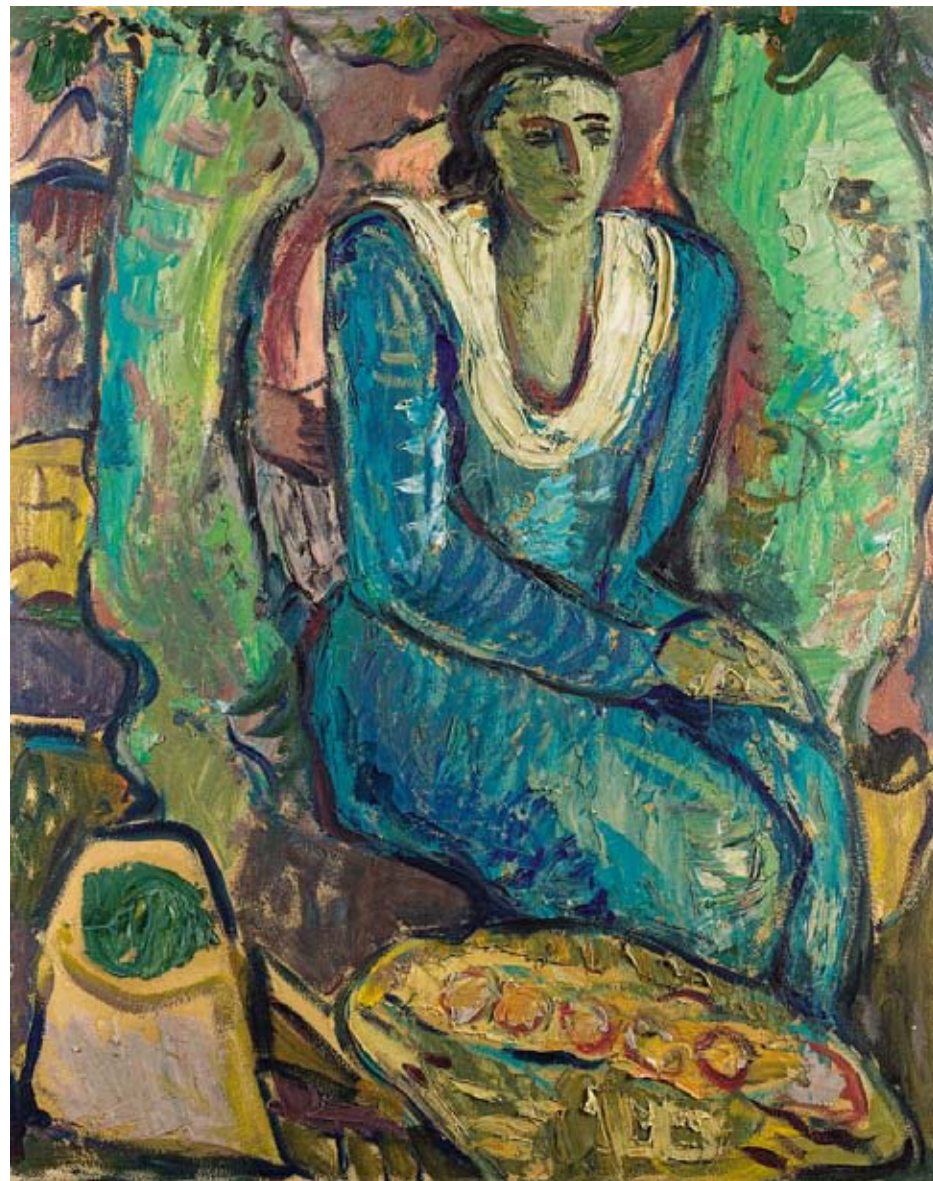
oil on cardboard

62 by 49,5cm

R1 500 000 – 2 000 000

PROVENANCE

A gift from the artist to the current owner's aunt, Mrs Siri Johnson, wife of Carl Ossian Johnson, one of the founders of Irvin and Johnson



492

Irma STERN

SOUTH AFRICAN 1894-1966

Kneeling Fruit Picker

signed and dated 1956
mixed media on paper
29 by 23,5cm

R90 000 – 120 000



492

493

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

At the Garda Lake

signed and dated '22
charcoal on cardboard
27,5 by 40,5

R5 000 – 7 000

PROVENANCE

Acquired from the artist by Mr Basil
Trakman, Cape Town
Private collection

EXHIBITED

South African National Gallery, *Prestige
Retrospective Exhibition*, Cape Town,
1969, catalogue number 140

LITERATURE

Dalene Marais, *Maggie Laubser: her
paintings, drawings and graphics*,
Perskor Publishers, Johannesburg and
Cape Town, 1994, page 130, catalogue
number 221, illustrated



493

494

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Portrait of a Girl with Geese

signed with the artist's initials
oil on cardboard
37 by 46cm

R1 500 000 – 2 000 000

PROVENANCE

Mrs B van der Riet, Brakpan, acquired from the exhibition at Stellenbosch, 1930

EXHIBITED

Federasie van Afrikaanse Kultuurverenigings, Stellenbosch, 1930, catalogue number 13

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, page 207, catalogue number 667, illustrated

Verso: *Landscape*, (unfinished), appears in Dalene Marais, page 180, catalogue number 494, illustrated

Portrait of a Girl with Geese is one of the loveliest paintings by Maggie Laubser to have come onto the market in many years. Not only is it an excellent example of her early and much sought-after works but it has an impeccable provenance. It was acquired by Professor Pieter van Braam, Professor of Classics at Stellenbosch University, from the 1930 exhibition organised by the Federasie van Afrikaanse Kultuurverenigings in Stellenbosch and has been in the same family for several generations.

The placement of the girl's head to the left of centre, with her eyes looking to the right focuses our attention on the appealing child with her sweet features and directs us to the geese, creating an harmonious composition replete with the tranquillity and wholesomeness of the country life that Maggie so adored. Born on the farm, Bloublommetjieskloof, Laubser developed a deep love of nature and a respect for all living things which is clearly communicated in her finest paintings.

After living and working on Lake Garda in Italy for two years, she returned to South Africa in 1920 before taking up residence in Berlin for a further two years, where she came into contact with the German Expressionists. In 1924 she was back home, settling on the farm Oortmanspost, near Klipheuwel in the Malmesbury District. There she began to develop her distinctive pastoral themes, often including portraits of the labourers and their families, contextualised within their milieu. The best of these evidence the artist's empathy with her sitters. On the basis of its

style, including a strong composition and the refinement of form through the use of more shades of colour or tone scale and more substantial paint application, this painting is consistent with works produced around 1928.

Laubser described her approach to her subject in an article published in *Die Huisgenoot* in 1939:

"Ek bekyk dit noukeurig ... Dan het ek my indruk en is vry om te skilder. Ek moet vry wees om te skilder; ek voel my gebonde as ek gedurig die toneel moet aanskou – dan verloor ek my eie siening daarvan. Die skildery moet in die kunstenaar se binneste kom met bewustheid van kleure, figure en lyne. Ons noem dit geheue, maar dit is meer as geheue: dit is die beeld wat lewe in die eie bewussyn, verskillend vir elke mens, lewendig soos 'n voël, maar onbekend. Geen mens kan volgens vasgestelde reëls skilder nie; dis 'n genot van die hart, 'n persoonlike ontawking."¹

"I study it closely ... Then I have my impression and I'm free to paint. I must be free to paint; I feel bound if I have to repeatedly view the scene – then I lose my own vision of it. The painting must appear in the artist's innermost being with consciousness of colours, forms and lines. We call this memory, but it is more than memory: it is the image that lives in your own consciousness, different for every person, alive as a bird, but unknown. No person can paint according to rules; it is a joy of the heart, a personal awakening."²

1. Maggie Laubser, 'Waarom en hoe ek skilder', *Die Huisgenoot*, 18 Augustus, 1939.

2. Translated by the author.





495

495

**Maud Frances Eyston
SUMNER**

SOUTH AFRICAN 1902-1985

A Country Lane, France

signed

ink and watercolour

44,5 by 59,5cm

R30 000 – 40 000



496

496

**Maud Frances Eyston
SUMNER**

SOUTH AFRICAN 1902-1985

Tuscan Landscape

signed

pen and ink and wash

49,5 by 63,5cm

R25 000 – 35 000

497

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Still Life with Poppies

signed and indistinctly dated '20;
signed, dated '21 and inscribed
'Stellenbosch' on brown paper
on the reverse
oil on cardboard
33,5 by 39,5cm

R350 000 – 500 000

PROVENANCE

Purchased from artist/artist's
exhibition by Professor Pieter van
Braam, Stellenbosch; inherited by
Mrs B van der Riet, Brakpan

EXHIBITED

Rand Afrikaans University (RAU),
Johannesburg, 1975, catalogue
number 7

LITERATURE

Dalene Marais, *Maggie Laubser: her
paintings, drawings and graphics*,
Perskor Publishers, Johannesburg and
Cape Town, 1994, page 136, catalogue
number 260, illustrated



Still Life with Poppies, painted in 1920, is an exquisite example of Maggie Laubser's early works that rarely become available. It was purchased from the artist by Professor Pieter van Braam, Professor of Classics at Stellenbosch University, and has been in the same family for several generations.

Laubser acknowledged the strong affinity she felt for Vincent van Gogh and his works:

"I am very impressed with the work of the Hollander, Van Gogh. He was one of the most passionate painters who ever lived and the intensity of his vivid impressions can be compared with the image which

we perceive when a flash of lightning brightens the world for a moment."¹ Like the works of Van Gogh, *Still Life with Poppies* communicates the artist's inner vision through the simplification of form and intensified colour. The painting is animated with bold colour contrasts, strong faceted forms and playful reflections. Paintings of such superb quality and provenance, with documented exhibition histories and literature, rarely come to the market these days.

1. Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor, Johannesburg and Cape Town, 1994, page 33.

498

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

*Portrait of a Young Woman
in a Blue Dress*

signed and dated '20; signed and
dated 1920 on the reverse
oil on canvas laid down on cardboard
34 by 28cm

R150 000 – 250 000

PROVENANCE

Acquired from the artist ca. 1965 by
Mrs M E Pretorius, Bloemfontein, gift to
Mr D P Theron, Bloemfontein

LITERATURE

Dalene Marais, *Maggie Laubser: her
paintings, drawings and graphics*,
Perskor Publishers, Johannesburg and
Cape Town, 1994, page 142, catalogue
number 291, illustrated (with the title
*Portrait of a Woman with Head Scarf in
a Blue Dress*)



499

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

*Portrait of a Woman with a Yellow
Head Scarf*

signed and dated '50

oil on board

44 by 28,5cm

R250 000 – 350 000

PROVENANCE

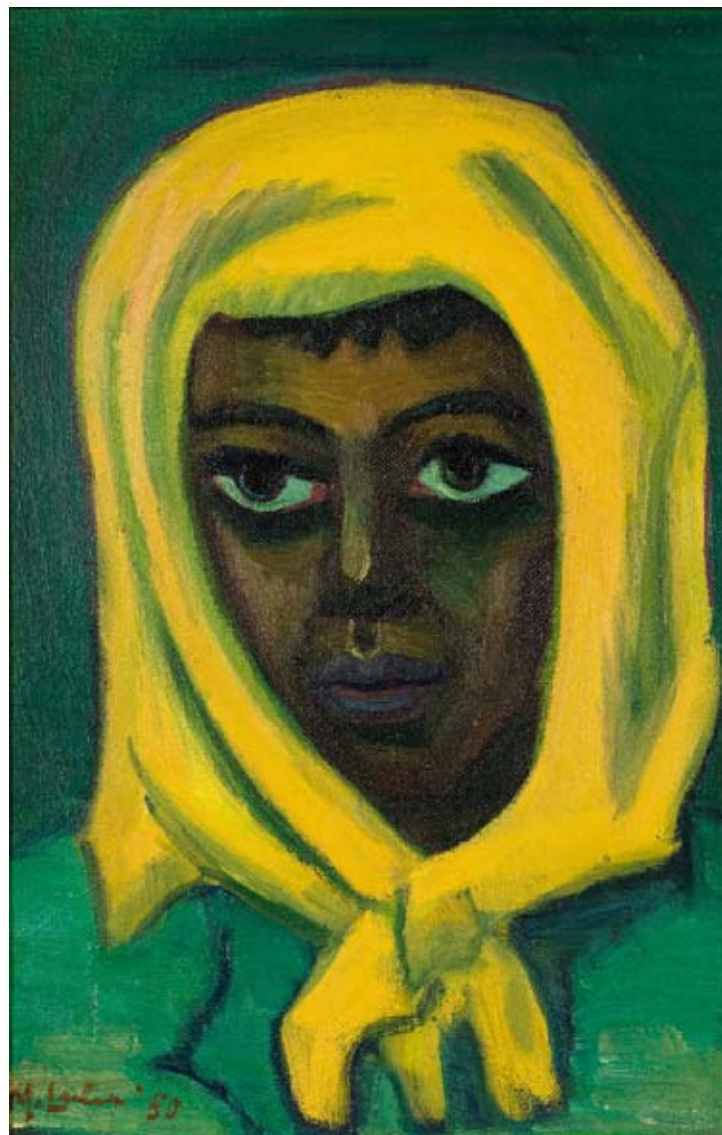
Mr and Mrs JLP Giliomee, Hoetspruit

Dr HK Silberberg, Tulbagh

Sanlam, Cape Town

LITERATURE

Dalene Marais, *Maggie Laubser: her
paintings, drawings and graphics*,
Perskor Publishers, Johannesburg and
Cape Town, 1994, page 232, catalogue
number 809, illustrated



500

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

Wilma

signed and dated '66

oil on paper laid down on board
100 by 69,5cm

R300 000 – 400 000

EXHIBITED

Pieter Wenning Gallery, *Jean Welz
Memorial Exhibition*, 1977

501

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

Portrait of M.E.R.

signed and inscribed 'M.E.R.

SWELLENDAM 1967'

charcoal

70 by 50cm

R50 000 – 70 000

500



501



M.E.R. is the pseudonym of Maria Elizabeth Rothmann (1875-1975), teacher, welfare worker and Afrikaans writer.

In 1950 the University of Stellenbosch awarded her an honorary doctorate in social work; in 1951 the University of Cape Town an honorary doctorate in literature; and in 1973 the University of South Africa awarded her an honorary doctorate in literature. In 1953 the Suid-Afrikaanse Akademie vir Wetenskap en Kuns awarded her the Hertzog Prize for prose and in 1965 the Federasie van Afrikaanse Kultuurvereniginge (FAK) presented her with the medal of honour for national service; the first Afrikaans woman to receive this tribute.

This portrait was done in her 92nd year and is one of a series of portraits by Jean Welz of Hertzog Prize winners commissioned by the

Suid-Afrikaanse Akademie vir Wetenskap en Kuns.

In a letter dated 30 October 1971, addressed to the then owner of this portrait, Anna Neethling-Pohl, the celebrated actress and author, wrote: "Baie dankie tog dat ek gisteraand onder u gaste kon tel en van u geselligheid en gasvryheid kon geniet en veral 'n deel kon hê aan u kunsskatte. Weet u, ek het in ons land en deur ons kunstenaars al mooi, heerlik-grootste kunswerke gesien en bewonder maar iets soos daardie skildery van M.E.R. staan uit soos 'n baken in my hart. Ek is so bly dat u dit besit want in swaar dae moet dit altyd 'n bron van besieling bly. Vir my is daar iets misties-heiligs in daardie werk."¹

1. ElzaM iles, *The World of Jean Welz*, Stellenbosch 1997, page 86, 101 and 103 where another version is illustrated.

502

Maggie (Maria Magdalena) LAUBSER

SOUTH AFRICAN 1886-1973

Figure of a Woman with a Head Scarf, Seated

signed and dated 23; signed and dated '22 on the reverse
oil on cardboard

49 by 36,5cm

R120 000 – 160 000

PROVENANCE

Dr and Mrs F J Snijman, Stellenbosch

EXHIBITED

South African National Gallery, Cape Town, *Maggie Laubser Retrospective Exhibition*, 3 July - 2 September 1969, catalogue number 46

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, page 185, catalogue number 528, illustrated

503

Maggie (Maria Magdalena) LAUBSER

SOUTH AFRICAN 1886-1973

Portrait of a Woman (Portret van Mev Pretorius in 1945)

signed; signed and inscribed with the artist's address on the reverse

oil on cardboard

47,5 by 39cm

R60 000 – 80 000

PROVENANCE

Mrs M E Pretorius, Bloemfontein, and thence by descent

LITERATURE

Dalene Marais, *Maggie Laubser: her paintings, drawings and graphics*, Perskor Publishers, Johannesburg and Cape Town, 1994, page 248, catalogue number 904, illustrated

504

Maggie (Maria Magdalena) LAUBSER

SOUTH AFRICAN 1886-1973

Extensive Landscape, recto; House, verso

oil on cardboard

28 by 34cm

R150 000 – 200 000

502



503



504





505

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Houses with Red Roofs

oil on canvas laid down on board
29,5 by 44,5cm

R300 000 – 400 000

PROVENANCE

Freda Kibel, the artist's wife

NOTES

Accompanied by a certificate of authenticity, signed by Joseph Wolpe, dated 2000.

This exceptional painting by one of South Africa's most sought-after artists is made all the more rare by the fact that Wolf Kibel's career was cut short in 1938 due to ill health. Like Pinker's *Castagniers*, which sold for R105 830 at Strauss & Co's October 2010 sale, this is a key work in South African art history and belongs in a major public or serious private collection.

Houses with Red Roofs evokes the paintings produced by Cézanne, Braque and Picasso in L'Estaque, in the south of France, which were to become the cornerstones of early Analytical Cubism. In these paintings, the landscape

and houses are treated alike as flat planes to be articulated across the canvas, the better to emphasise the flatness of the picture plane and art's independence from perceived reality.

While Kibel demonstrates his awareness of these proto-Cubist developments, his painting is infused with emotion that imbues the houses with life and conveys passion through the swirling movement of the trees. Such a seminal painting that so clearly demonstrates the impact of Modernism on South African art, re-confirms what connoisseurs know – that Wolf Kibel is a major artist.

506

Alfred Friedrich Franz KRENZ

SOUTH AFRICAN 1899-1980

Abstract (Two Basuto Women)

signed and dated 1962

oil on cardboard

39 by 32cm

R25 000 – 35 000

507

**Maurice Charles Louis VAN
ESSCHE**

SOUTH AFRICAN 1906-1977

Three Women in a Landscape

signed

oil on canvas

40 by 32cm

R60 000 – 80 000

508

**Maurice Charles Louis
VAN ESSCHE**

SOUTH AFRICAN 1906-1977

Figures in a Kraal

signed

oil on board

25,5 by 47cm

R70 000 – 90 000

509

**Maurice Charles Louis
VAN ESSCHE**

SOUTH AFRICAN 1906-1977

Harlequin

signed

oil on board

48 by 26,5cm

R50 000 – 70 000



507



508

510

Walter Whall BATTISS

SOUTH AFRICAN 1906–1982

Figures in a Landscape

signed

oil on canvas

75 by 100cm

R1 600 000 – 2 200 000

Walter Battiss is increasingly garnering positive critical acclaim as South Africans become aware of the extent of his practise and influence.

While he mastered many media from print-making to performance, his paintings are generally of a modest scale. So it is perhaps not surprising that his large painting, *Bathers*, sold for a record R1 336 800 at Strauss & Co's March 2010 auction. More recently, *African Figures* broke all auction records for this artist when it sold for a deserved R2 562 200 at Strauss & Co's Johannesburg sale in November 2012.

Figures in a Landscape is comparable in size and treatment to *Bathers*. Both display the technical skill and sensual subject matter that have made him one of the most sought-after artists at auction today. Across a painterly surface of warm tones flecked with white are gathered serried rows of African people busy with their daily activities of carrying, collecting, cooking and chatting. The even distribution of figures across the picture plane owes much to Battiss's pioneering research into San rock art paintings.





511

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Greece 1966

Sketch book of 14 drawings, each signed and inscribed with titles pen and ink
sheet size: 35 by 43,5cm

R70 000 – 100 000



512

512

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Village Life

signed
oil on canvas
29,5 by 39,5cm

R200 000 – 300 000

PROVENANCE

Edgar Bold, and thence by descent



513

513

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Embrace

signed, dated 1950 and inscribed
'To Herman, who understands'
oil on canvas
46 by 36cm

R80 000 – 120 000

514

Alexis PRELLER

SOUTH AFRICAN 1911-1975

Building with Figures and Trees

signed and dated '36

oil on board

60 by 70cm

R300 000 – 400 000

515

Alexis PRELLER

SOUTH AFRICAN 1911-1975

Nude

signed and dated '48

oil on canvas laid down on board

37,5 by 50cm

R150 000 – 200 000

EXHIBITED

Michael Stevenson & Deon Viljoen,

South African Paintings 1780-1980,

Irma Stern Museum, Cape Town,

February 2000, catalogue page 19,

illustrated in colour



514



515

516

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

*Port Elizabeth Street Scene -
Political Unrest*

oil on board
49 by 65,5cm

R150 000 – 200 000



516

517

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

The Hawker

signed and dated 74; inscribed with
the title and dated 1974 on the reverse
oil on canvasboard
39 by 49cm

R120 000 – 160 000



517

518

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

*Portrait of the Barman from
Fourways, Port Elizabeth*

signed and dated 76
oil on board
56,5 by 47cm

R60 000 – 90 000



519

519

Gerard SEKOTO

SOUTH AFRICAN 1913-1993

Senegalese Women and Child

signed

oil on canvas

40 by 32cm

R80 000 – 120 000



520

520

Ephraim Mojalefa NGATANE

SOUTH AFRICAN 1938-1971

Three Men

signed and dated 68

oil on board

73,5 by 51,5cm

R80 000 – 120 000



521

521

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Interior

signed; inscribed with the title
on the reverse

oil on canvas
56,5 by 65,5cm

R140 000 – 180 000



523

523

Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Still Life of Flowers

signed and dated 1965
oil on canvas
60,5 by 50cm

R80 000 – 120 000



524

524

Gregoire Johannes BOONZAIER

SOUTH AFRICAN 1909-2005

Interior with Piano and Mirrors

signed and dated 1969; inscribed with the artist's name and title in both English and Afrikaans on the reverse

oil and charcoal on cardboard

40 by 30cm

R15 000 – 20 000



525

525

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

The Red Chair

oil on canvas

39,5 by 29,5cm

R8 000 – 10 000



526

526

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

Copper and Delft

signed; signed and inscribed with the title on the reverse
oil on canvas laid down on board
75 by 90cm

R100 000 – 150 000

527

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

Picking Flowers

signed
oil on canvas laid down on board
95 by 121cm

R200 000 – 300 000



527

528

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

A View of the Bo-Kaap

signed and dated 1934

oil on board

29,5 by 37cm

R70 000 – 90 000

PROVENANCE

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

529

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

*View of Cape Town Docks with
The Old Power Station*

signed

oil on canvas

40 by 50cm

R30 000 – 50 000

528



529



530

Alexander ROSE-INNES

SOUTH AFRICAN 1915-1996

Autumn Trees

signed

oil on canvas

50,5 by 40cm

R50 000 – 70 000



530

531

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Cecilia Street after the Rain

signed and dated '78

oil on canvas laid down on board

49,5 by 75cm

R100 000 – 150 000

PROVENANCE

Acquired from the artist and thence
by descent.



531

532

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Cape Cottages

signed

oil on canvas laid down on board

58 by 71,5cm

R60 000 – 80 000

533

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Walking in the Rain

signed

oil on board

39,5 by 49,5cm

R50 000 – 70 000

PROVENANCE

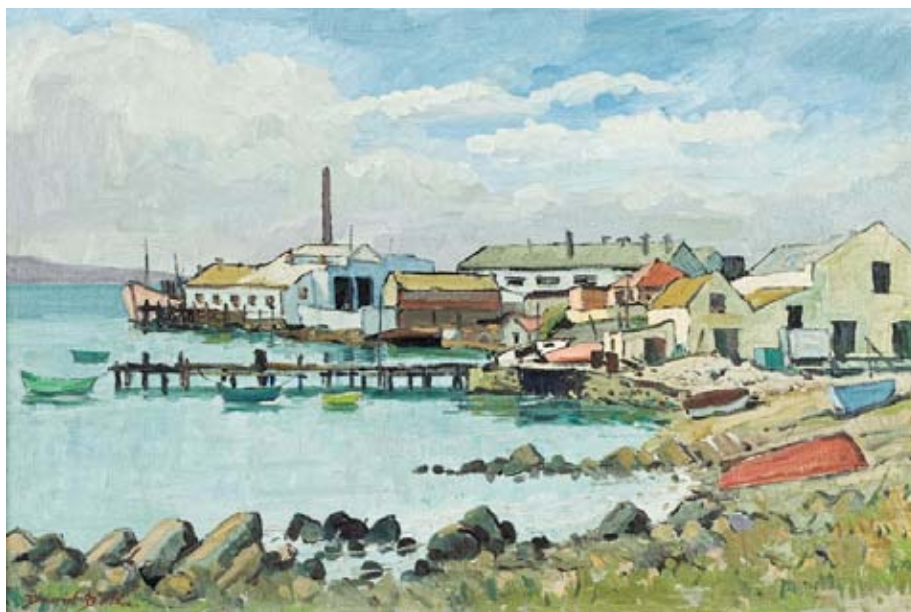
The reverse bears the following label:
'Geskenk aan Sy Edele, die Eerste
Minister, dr. B. J. Vorster en mev.
Vorster, tydens hul besoek aan Umtata.
Van Leerlinge, Hoërskool Transkei,
Umtata High School, Holy Cross
Convent. 20 April 1967.'



532



533



534

534

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Saldanha Bay

signed; signed, dated '64, inscribed
with the artist's name and title in
pencil on the reverse

oil on board

50 by 75cm

R70 000 – 90 000

535

**Piet (Pieter Gerhardus)
VAN HEERDEN**

SOUTH AFRICAN 1917-1991

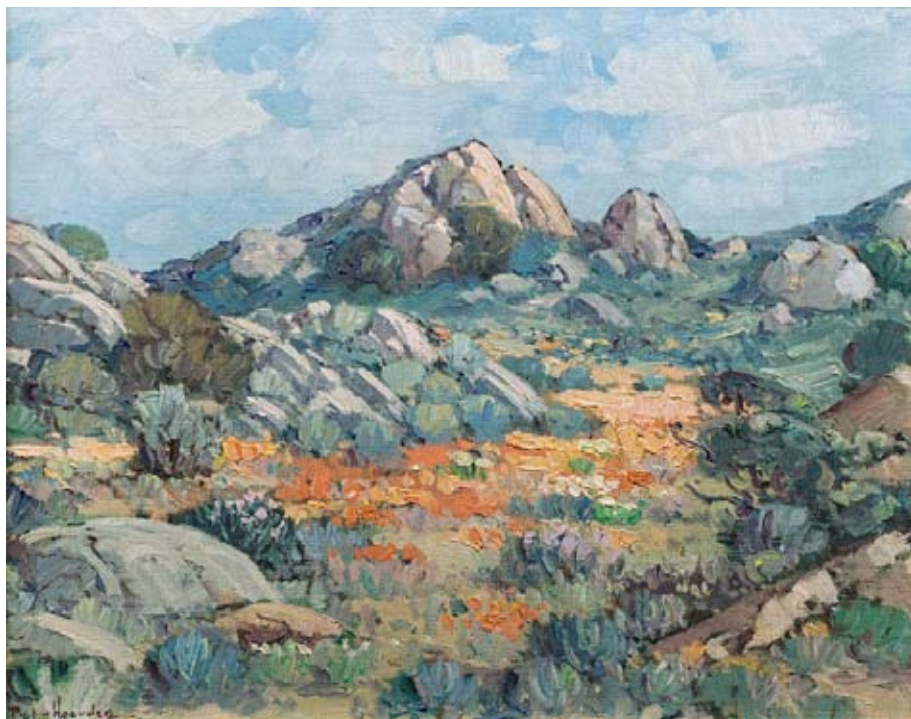
Spring Landscape

signed

oil on canvas laid down on board

34 by 43cm

R70 000 – 90 000



535



536

536

**Piet (Pieter Gerhardus)
VAN HEERDEN**

SOUTH AFRICAN 1917-1991

Side Entrance, Kleinplasia, Worcester

signed and indistinctly dated 64;
inscribed with the artist's name and
title on a label on the reverse

oil on board
26 by 37,5cm

R40 000 – 60 000

537

**Piet (Pieter Gerhardus)
VAN HEERDEN**

SOUTH AFRICAN 1917-1991

Cottages by a Stream

signed
oil on board
34 by 44cm

R20 000 – 30 000



537



538

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Window on District Six

signed

oil and found objects on canvas

76,5 by 76,5cm

R400 000 – 600 000



539

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Locquats

signed; signed and inscribed with the title on the reverse

oil on canvas

60 by 50cm

R300 000 – 400 000

540

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Nude Under a Bridge

signed; inscribed with the title
on a label on the reverse
oil on board
83 by 56cm

R200 000 – 300 000

541

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

Two Nudes

signed
charcoal on paper
26 by 30cm

R6 000 – 8 000



540



542

542

Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

The Breakfast Table

signed and dated 1951

oil on canvas

49 by 59,5cm

R50 000 – 70 000



543

543

Eugene LABUSCHAGNE

SOUTH AFRICAN 1921-1990

Night Light

signed and dated 1951

oil on hessian laid down on board

63,5 by 52cm

R40 000 – 60 000

544

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

At the Drawing Board

signed, dated 2002/3, inscribed with
the title, the artist's name and the
medium on the reverse

oil over graphite on canvas
80 by 70cm

R200 000 – 300 000



545

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Various Encounters

signed, dated 2006, inscribed with
the title and the artist's name on the
reverse

oil on canvas

60 by 60cm

R150 000 – 200 000

546

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

The Hand of God

signed, dated 1990/1, inscribed with
the artist's name and title on the
reverse

oil on canvas

60 by 90cm

R140 000 – 180 000



545



546

547

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Figure

signed; inscribed with the artist's name, the title and 1971 on the reverse

carved, painted and incised wood panel

61 by 45,5cm

R150 000 – 200 000

EXHIBITED

Irma Stern Museum, *Cecil Skotnes Selected Retrospective Exhibition*, Cape Town, 1984

548

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Two Figures

signed

carved, painted and incised wood panel

61 by 45cm

R70 000 – 100 000



547

549

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Cat

1960

signed in pencil in the margin and
impressed with the Fred Schimmel

Studio stamp

screenprint in colour

image size: 40,5 by 71,5cm

R8 000 – 10 000

LITERATURE

Frieda Harmsen (ed.), *Cecil Skotnes*,
South African National Gallery, Cape
Town, 1996, page 84, figure 3.1, where
a woodcut of the same subject is
illustrated:

In Pippa Skotnes' monograph on her
father's work titled *At the Cutting Edge:
Cecil Skotnes as Printmaker* she talks
about the origins of *Cat*, "The image
I remember most clearly from my early
childhood ... was a large cat, roughly
cut in wood and printed by hand ...
It was apparently a portrait of a friend's
one-eyed cat which hunted for its
dinner and gave its name to my own,
more gentle pet, Kotchka."

Elza Miles, *Polly Street: The Story
of an Art Centre*, The Ampersand
Foundation, 2004, page 106, figure
125, where a woodcut of the same
subject is illustrated:

"There was lively motivation in the
Art Centre. Durant Sihlali recalls that a
casual drawing of a stalking cat by one
of the students inspired Cecil Skotnes'
woodcut *Cat* (1960)."



548



549



550



551

550

Erik (Frederik Bester Howard) LAUBSCHER

SOUTH AFRICAN 1927-

Still Life with Ripe Mangoes

signed and dated '04

oil on canvas

65,5 by 65,5cm

R180 000 – 240 000

EXHIBITED

Johans Borman Fine Art Gallery, Cape Town, 23 November -
8 December 2004

551

Erik (Frederik Bester Howard) LAUBSCHER

SOUTH AFRICAN 1927-

Still Life with White Bottles

signed and dated '04; signed, dated 2004, inscribed with the title
and the artist's address on the reverse

oil on canvas

50 by 60,5cm

R150 000 – 200 000

EXHIBITED

Johans Borman Fine Art Gallery, Cape Town, 23 November -
8 December 2004

552

Erik (Frederik Bester Howard)
LAUSCHER

SOUTH AFRICAN 1927-

Landscape at Sunset

signed and dated 66

oil on board

60 by 121cm

R150 000 – 200 000

553

Erik (Frederik Bester Howard)
LAUSCHER

SOUTH AFRICAN 1927-

*Winter South East Cloud over
Table Bay*

signed and dated '06; signed, dated
2006, inscribed with the title and the
artist's address on the reverse

oil on canvas

74 by 117cm

R100 000 – 150 000

552



553



554

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927-

Still Life with Apples and Jug

signed and dated 52

oil on canvas

22 by 27cm

R50 000 – 70 000



554

555

Erik (Frederik Bester Howard)
LAUBSCHER

SOUTH AFRICAN 1927-

The Hostess

signed, dated 53 and inscribed with

the title; inscribed with the title on

the reverse

charcoal

87 by 57,5cm

R50 000 – 70 000



555



556



557

556

Christo COETZEE

SOUTH AFRICAN 1929-2001

Portrait of a Lady

signed

oil and enamel on board

122,5 by 122cm

R90 000 – 120 000

557

Christo COETZEE

SOUTH AFRICAN 1929-2001

Flowers and Profiles

signed and dated 93; signed, dated and
inscribed with the title on the reverse

oil and enamel on board

121,5 by 121cm

R70 000 – 120 000

558

Penny (Penelope) SIOPIS

SOUTH AFRICAN 1953-

Africana, in two parts

1990

signed

oil, collage and found object on board

107 by 75cm and 21 by 45cm (2)

R50 000 – 70 000

PROVENANCE

Professor and Mrs FF Odendal

EXHIBITED

Goodman Gallery, *History Paintings*, 1990

Africana is related in content and structure to two important works also created in 1990 and now in major public collections. The Johannesburg Art Gallery's *Exhibit: Ex Africa*, a Victorian apron with collage in a 'black box' frame, like *Africana*, combines historically freighted found objects with representations of colonial history in the making. The Standard Bank's *Always something new out of Africa* is similar in structure in that it combines two parts, one placed above the other. The fact that it was selected for the invitation to the exhibition, *The Art of Banking: celebrating through collections*, indicates the high regard in which the artist and her works from this period are held.

All three form part of the body of work entitled *History Paintings*. *Africana* draws on textbook images of Boer War history, including human beings, elements of landscape, ox wagons and weapons, some isolated and others repeated. Several collage elements are pasted on cardboard and overlaid to create shallow relief. All are piled high into a bell shape.

Amongst the artist's many concerns is a deep interest in the roles and representations of women throughout history. Images of women are interwoven throughout, adding to the dense narrative. Within the lower image the collaged background is created from an engraving of an old map of Africa, counter posed with a globe and a woman extending her arms, directing attention to what appears to be a gunpowder horn. According to the artist, she was informed on purchase that it was sourced from a Boer prisoner of war camp.¹

Not only is this a powerful meditation on South African history but through its form, a reflection on the transmission and reception of ideas around nation and culture. Recognising her stature as one of South Africa's leading contemporary artists and a celebrated lecturer, a major retrospective exhibition is being planned by Iziko South African National Gallery.

1. Information supplied by the artist in an email to Emma Bedford, dated 17 November 2012.



559

Penny (Penelope) SIOPIS

SOUTH AFRICAN 1953-

Fida Humana Fortis

signed and dated '90
oil and assemblage on cardboard
18,5 by 27cm

R20 000 – 30 000

560

Penny (Penelope) SIOPIS

SOUTH AFRICAN 1953-

Imaging

1989
signed
pastel on paper
76,5 by 56cm

R40 000 – 60 000



560

Penny Siopis started working with oil pastels during her sojourn in Paris in 1986 as winner of the Volkskas Atelier Award. These works featured in an exhibition entitled *Pictures within Pictures* at Goodman Gallery in 1987. *Imaging* developed out of this show. The drawing reflects her interest in representations of women in art and history and her attempts to re-inscribe these representations with contemporary significance. The subject here is a young black girl, who is also the reference for the figure in *Piling Wreckage upon Wreckage*, a major painting in the permanent collection of Iziko South African National Gallery that has featured on important local and international exhibitions.

Evoking art historical precedents from *The*

Arnolfini Wedding by Jan van Eyck to Picasso's *Girl before a Mirror* as well as a host of still life paintings, *Imaging* also draws on specific sources. The image fragment in the mirror is taken from Anthony van Dyck's *Princess Henrietta attended by a Page*, in which the aristocratic royal lays her elegant white hand on the shoulder of a black page. Siopis explores ideas of the mirror and self-reflection in relation to conceptions of tradition and culture, wealth and excess. A gilt-framed mirror is held up to reflect the key players in this domestic space crowded with objects such as a Venus de Milo, Wedgwood, silver candlesticks and jewelled boxes, to raise questions about relationships of power as well as notions of self, identity and knowledge.

561

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

General

1993-8

signed

engraving on Vélin d'Arches Blanc 300gsm paper,

printed by Jack Shirreff and Andrew Smith, 107

Workshop, South West England

from an edition of 35

120 by 80cm

R280 000 – 380 000

EXHIBITED

cf. The Museum of Modern Art, New York, *Impressions from South Africa 1965 to Now*, 23 March - 14 August 2011, where another work from the same edition was exhibited

cf. The Museum of Modern Art, New York, *William Kentridge: Five Themes*, 24 February - 17 May 2010, where another work from the same edition was exhibited

LITERATURE

cf. *William Kentridge Prints*, David Krut Publishing, Johannesburg and Grinnell College, Iowa, 2006, pages 48 and 49, where similar works are illustrated

cf. Judith B. Hecker, *Impressions from South Africa 1965 to Now*, The Museum of Modern Art, New York, 2011, page 43, where another work from the same edition is illustrated

Kentridge made *General* at a time of escalating violence, a year before South Africa's first democratic election, in which a newly freed Nelson Mandela was elected president.

Excerpt from MoMA exhibition label for *Impressions from South Africa 1965 to Now*, 2011

The vigorous line work here was printed from a rigid polycarbonate sheet the artist incised using an electric engraver. Kentridge made several experimental impressions ... creating vivid coloration uncharacteristic of his work overall.

Excerpt from MoMA exhibition label for *William Kentridge: Five Themes*, 2010

http://www.moma.org/collection/browse_results.php?criteria=O%3AAD%3AE%3A7919&page_number=12&template_id=1&sort_order=1



562

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Highveld Landscape

signed and dated 89

charcoal and pastel

56 by 55cm

R150 000 – 200 000

Parallels between William Kentridge's expressionism and that of Maggie Laubser, Irma Stern and Wolf Kibel have been drawn by leading international art historian and curator, Carolyn Christov-Bakargiev.¹ She also proposes that his works, grounded as they are in narrative, draw on the works of black artists such as Gerard Sekoto and Dumile Feni and traditions of oral story-telling in Africa.

Challenging the conventions of Arcadian landscapes, *Highveld Landscape* is populated with throngs of people as well as the detritus of mining and civil engineering, evidence of human agency and the passage of history on the landscape. Made in 1989, the year in which William Kentridge produced his first animated film entitled *Johannesburg, 2nd Greatest City after Paris*, the drawing evokes the central themes of the film in which property developer, Soho Eckstein and the naked dreamer, Felix Teitlebaum, fight for the hearts and mines of Johannesburg, as Christov-Bakargiev put it so acutely.²

1. Carolyn Christov-Bakargiev, *William Kentridge*, Société des Expositions du Palais des Beaux-Arts de Bruxelles, Brussels, 1998, page 26.

2. *Ibid.* Page 42.



563

Keith Savel ALEXANDER

SOUTH AFRICAN 1946-1998

Apocalypse

signed and dated 89

acrylic on canvas

151 by 91cm

R350 000 – 450 000

LITERATURE

David Robbins, *Keith Alexander:*

The Artist in Retrospect, Jonathan
Ball, Johannesburg, 2000, page 221,

illustrated in colour





564

564

Deborah Margaret BELL

SOUTH AFRICAN 1957-

Awakening the Motherland

1989

signed

pastel on paper

57,5 by 158,5cm

R150 000 – 200 000

LITERATURE

Pippa Stein, *Deborah Bell*, David Krut Publishing, Johannesburg, 2004, page 16, illustrated in colour:

"In two important transitional paintings, *Awakening the Motherland*, the black-suited man is lying over the woman. He is still dominant but tender and comforting, and she is enclosed in his embrace, quiescent. She is of Europe and of Africa: her head is the shape of a quattrocento Madonna by Piero della Francesca, but she is also wearing a form of traditional Ndebele headdress. She is barefoot, but it is the texture and

shape of her clothing which resonate with her emotional and psychic state. She is swathed in cloths which are bound around her body like bandaging, a kind of protective skin like a cocoon. She is the chrysalis, in the process of becoming, of transforming.

Her lover's hands and hers are entwined, their fingers touching the organs of her senses - her mouth and ears.

In Gnosticism it is believing that a 'divine spark' of the human being needs to be awakened and integrated with its 'divine source'. This awakening is provided by a 'revealer-redeemer' who brings knowledge of the way to return to the 'divine source.'"



565

565

Deborah Margaret BELL

SOUTH AFRICAN 1957-

Presence

signed, inscribed with the title and dated 2008
mixed media on paper
53 by 75,5cm

R40 000 – 60 000

EXHIBITED

Goodman Gallery, Cape Town, *Deborah Bell: Flux*, January 2009, catalogue number CAT1416

566

Kudzanai CHIURAI

ZIMBABWEAN 1981-

The True Believer

signed and dated 2005; inscribed with the title and 'Y Propaganda' on the reverse

mixed media on board

204 by 120,5cm

R50 000 – 70 000

Kudzanai Chiurai is the winner of the 2012 FNB Art Prize. This talented young artist works in a wide range of media that includes drawing, painting, sculpture, multimedia installations, photography and street art. His diverse and socially engaged practice caught the eye of international curator Carolyn Christov-Bakargiev and ensured that he was one of only three South Africans included in the prestigious *Documenta 13* exhibition.

Though young, his work shows a maturity and ability to grapple with political complexities. His ideological commentary is described as "dry without lacking in humour and avoids notions of victimhood so often coupled with socially weighted art".¹ When asked by GQ magazine what he would consider the most dangerous thing he has ever done with a paintbrush, he answered, 'I started painting'. The response is a fairly accurate summation of the nature of Chiurai's practice: dangerous.²

1. Catherine Green, 'Kudzanai Chiurai', *Art South Africa*, volume 06, issue 02, summer 2007, pages 78-79.

2. See http://www.artthrob.co.za/Artbio/Kudzanai_Chiurai_by_Anna_Stielau.aspx



567

Nontsikelelo VELEKO

SOUTH AFRICAN 1977-

Kepi Mgomezulu, Graffiti by Muthaland, Miriam Makeba Street, Newtown, Johannesburg, Gauteng

2007

from an edition of 10

pigment inks on cotton rag paper

134 by 100cm

R25 000 – 35 000

EXHIBITED

Nontsikelelo Veleko: Wonderland,

Standard Bank Young Artist 2008:

National Arts Festival, Grahamstown,

26 June to 5 July, 2008

Nelson Mandela Metropolitan Art

Museum, Port Elizabeth, 13 August to

28 September, 2008

Durban Art Gallery, Durban,

20 November to 18 January, 2009

Johannes Stegmann Art Gallery,

Bloemfontein, 4 February to 6 March,

2009

Iziko South African National Gallery,

Cape Town, 28 March to 10 May, 2009

Standard Bank Gallery, Johannesburg,

9 June to 18 July, 2009

McGregor Museum, Kimberley,

3 August to 3 September, 2009

LITERATURE

Storm Janse van Rensburg, (ed.)

Nontsikelelo Veleko: Wonderland,

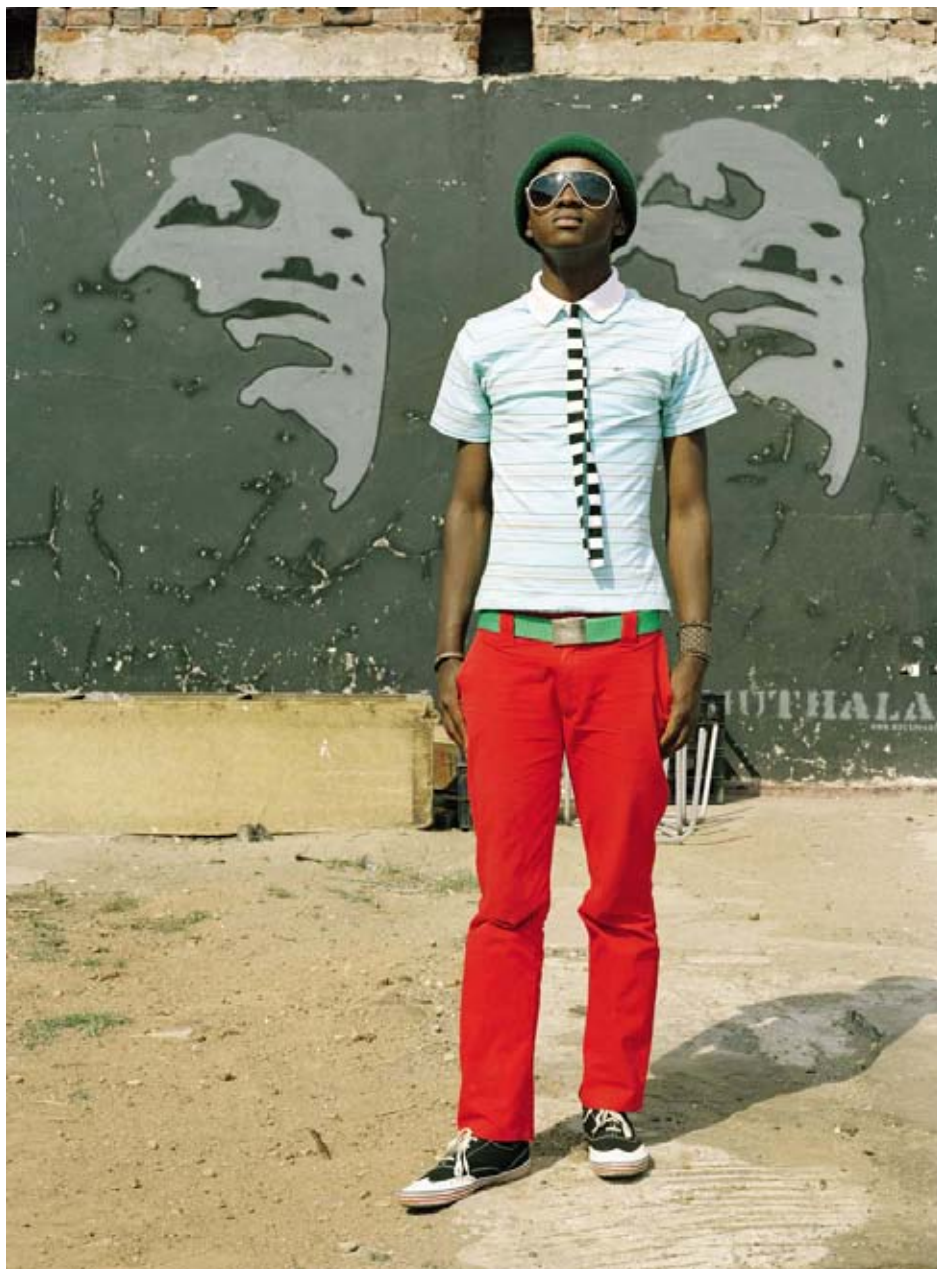
Standard Bank and Goodman Gallery,

2008, page 17, illustrated in colour

Mary Corrigan, 'Fashionable Cause', *Art*

South Africa, 2008, volume 7, issue 2,

pages 60-61, illustrated in colour





568

568

**Hennie (Hendrik Christiaan)
NIEMANN JNR**

SOUTH AFRICAN 1972-

The Scarf (Contemplation)

signed with the artist's initials and dated
'06; signed, dated 2006 and inscribed
with the title on the reverse

oil on canvas
89,5 by 69,5cm

R150 000 – 200 000



569

569

**Hennie (Hendrik Christiaan)
NIEMANN JNR**

SOUTH AFRICAN 1972-

The Dance

signed with the artist's initials and dated 06;
signed, dated 2006 and inscribed with the
title on the reverse

oil on canvas
109,5 by 99cm

R150 000 – 200 000

570

Robin Kenneth LEWIS

SOUTH AFRICAN 1942-1988

Oyster Catchers, a pair

both signed and dated 83
bronze, on a perspex base
height: 31,5cm and 30cm,
base: 3cm high (2)

R20 000 – 30 000



570

571

Dylan LEWIS

SOUTH AFRICAN 1964-

Rising Teal

signed, dated 92 and numbered 9/10
bronze
height: 65cm

R90 000 – 120 000



571

572

Dylan LEWIS

SOUTH AFRICAN 1964-

Male Trans-Figure I, Maquette

signed, numbered 4/12 and impressed
with the foundry numbers S268
bronze
height: 61cm

R150 000 – 170 000



572

End of Sale