

Rock 55



The Wanderers Club, Illovo, Johannesburg
20 May 2013 – 8 pm

Important South African and International Art

Evening Sale
Lots 211–327

OPPOSITE
Lot 245 Freida Lock, *Still Life with Tea Setting and Paint Brushes*

International Art



211

Bodil
KJAER

DANISH 1932–

Desk

rosewood veneer and patinated steel

73 by 200 by 100 cm

R90 000–120 000



212

Bodil

KJAER

DANISH 1932–

Sideboard

rosewood veneer and patinated steel

61 by 183 by 44 cm

R30 000–50 000

213

Stern, Irma
Congo

Pretoria: Van Schaik, 1943, b/w
illustrations by the artist (most are
tipped-in photographs of paintings
by the artist), 4to, original raffia and
cloth binding, limited edition: No. 47
of 300 copies, signed by the artist,
spine slightly worn and slight break
to the raffia covering along front of
spine, cloth covering slightly stained,
minor wear

R30 000–40 000



South African Art

214

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

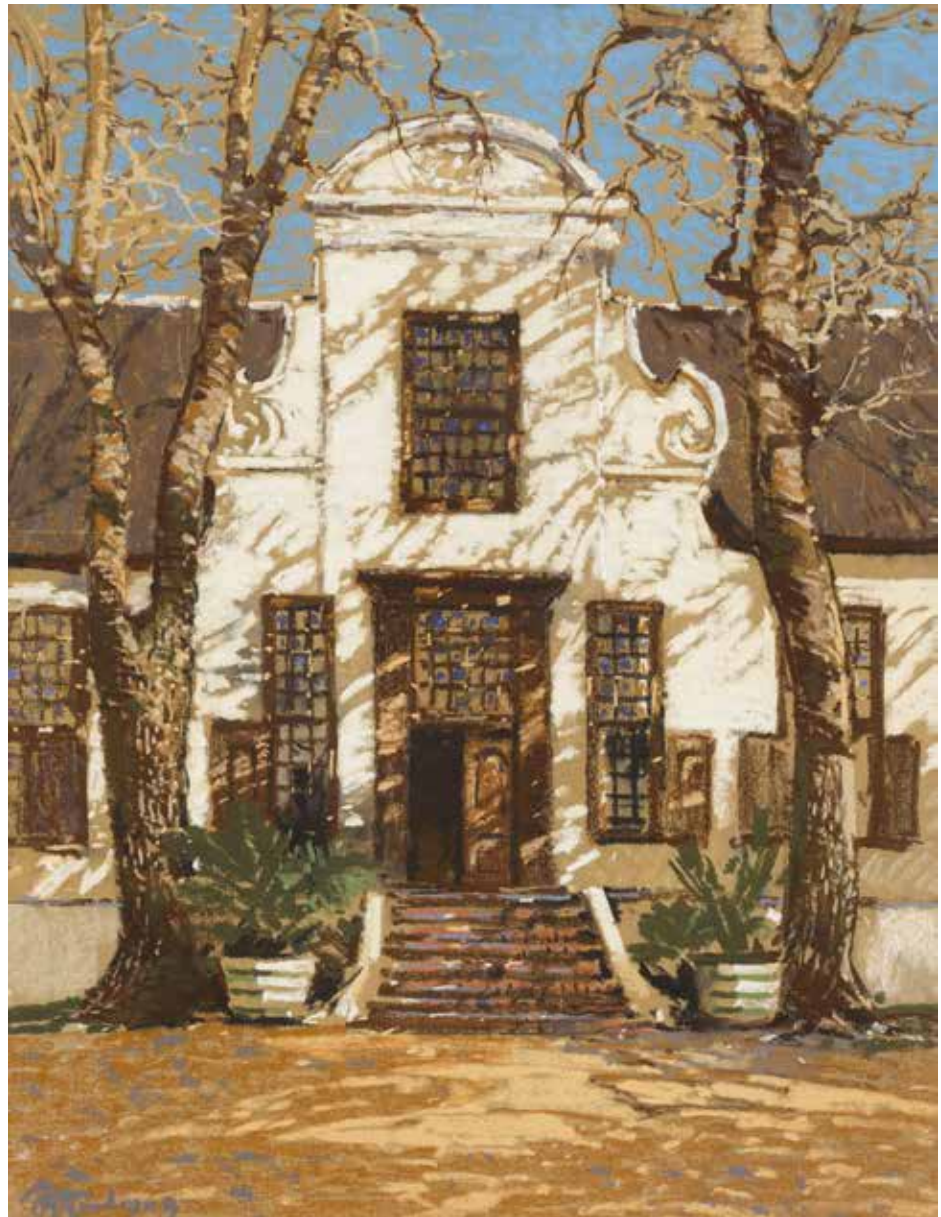
Stellenberg

signed
pastel on card
53 by 40,5 cm

R40 000–60 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg





215







Detail 215

215

Thomas William

BOWLER

SOUTH AFRICAN 1812–1869

*Panorama of Table Mountain with
Bishops court in the Distance*

watercolour

33 by 144 cm

R300 000–500 000

NOTES

'... the buildings are those of present-day Bishops court – granted – (as 'Boschheuel') to Jan van Riebeeck in 1658. What was probably the nucleus of the present house was built in the 1690's by liquor merchant Guillaume Heems. Johannes Roep, owner from 1773, totally rebuilt the house, giving it it's present double-storey appearance with single-storeyed back-wings (though with flat roofs), and probably also built

the outbuildings, one of which appears in the Bowler watercolour. After several changes of ownership, the farm's name was changed to Protea and was given a pitched roof. But ever since 1851 it has been the seat of the Archbishop of Cape Town. It underwent further changes, among others by Sir Herbert Baker, but it is still substantially the same complex seen in the Bowler picture, which probably dates from the 1850's.'

Dr. Hans Fransen

216

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Kruger on the Station

inscribed 'S.J.P. Kruger.' and bears
the foundary mark: G. Massa, Roma
bronze with gold and ochre patina
height: 33,5 cm, excluding base;
mounted on a wooden base

R200 000–300 000

LITERATURE

Duffey, A.E. *Anton van Wouw: The Smaller Works*. Protea Book House, Pretoria, 2008,
another cast from the edition illustrated
on pages 104–105



217

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

The Hex River, Worcester

signed

oil on canvas

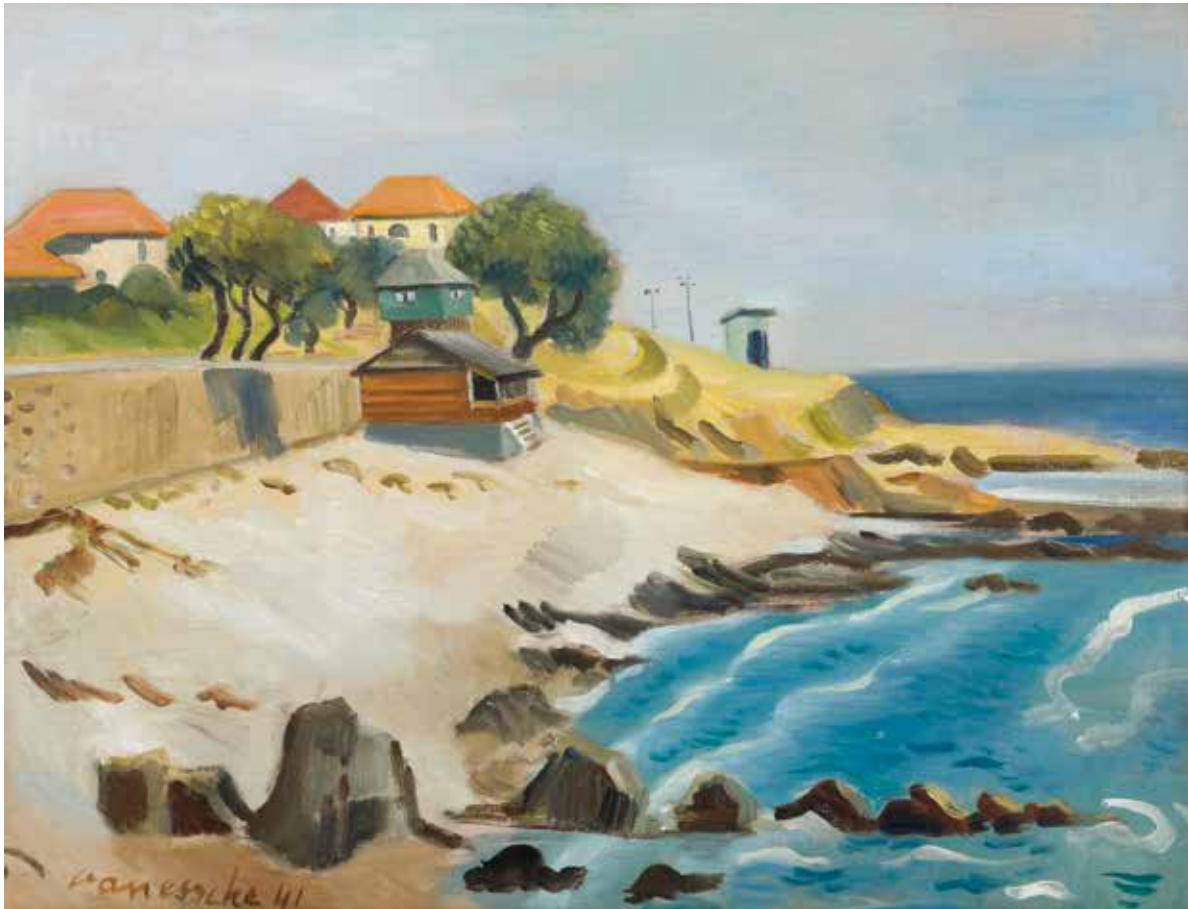
58,5 by 48,5 cm

R250 000–350 000

NOTES

The preliminary pencil drawings for this painting appear in a sketch book belonging to the artist, from his studio in Worcester, dated June 1935.





218

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Beachside Houses

signed and dated 41

oil on panel

51 by 68 cm

R100 000–150 000

219

Freida
LOCK

SOUTH AFRICAN 1902–1962

Repairing the Dhows, Zanzibar

twice signed and dated 48; inscribed
'Painted in Zanzibar, Freida got
to know the skipper of the dhow,
presented to me just before her death
in London' in another hand on the
stretcher

oil on canvas
70,5 by 75,5 cm

R100 000–150 000



NOTES

Lock was a founder member of the reactionary *New Group* – described as one of the most influential of all artist's groups that have been active in South African art history – founded in 1938 and disbanded in 1953. 'The artists who were drawn into its ranks were united solely in their aim to promote a more receptive climate for contemporary artistic forms' in response to the long outmoded patterns of aesthetic thought in South Africa.¹

The current lot was painted when Lock travelled for eighteen months in Zanzibar and Lamu,

between 1947 and 1949.

Although never as recognised in the rest of South Africa as in Cape Town, the artist 'suffered an undeserved eclipse amidst the energetic developments of post-WW2 SA art.' Esme Berman identifies her best period of creative achievement as 'the period when she was an active member of the *New Group* [she produced] forceful and accomplished compositions. Her approach was modern, her draughtsmanship confident and her sense of colour original and sure.'²

This painting exemplifies Berman's description

of her colouration and aesthetic inclinations of the time: 'She seemed to enjoy particularly the chalky tone and texture obtained from zinc-white applied in thick impasto; dense areas of cream, pale-grey and oyster-pink as well as unadulterated white itself ...'³

1. Berman, Esme. *The Story of South African Painting*.

A.A. Balkema, Cape Town and Rotterdam, 1974. page 81

2. Berman, Esme. *Art & Artists of South Africa*. A.A. Balkema, Cape Town and Rotterdam, 1983. page 267–268

3. *Ibid.* page 268

220

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Market Carts

signed, engraved with the artist's name and title on a plaque

adhered to the frame

oil on canvas

45,5 by 47,5 cm

R180 000–240 000

EXHIBITED

The Constantia Gallery, Johannesburg

LITERATURE

Reynolds, Marjorie. *Everything You Do is a Portrait of Yourself: Dorothy Kay. a biography*, Rosebank, 1989, illustrated on page 36 with exhibition details on page 455



NOTES

In an early photograph taken in Dorothy Kay's studio, three works are shown leaning up against the fireplace. Simply described by Marjorie Reynolds in her biography on Dorothy Kay, as 'a number of very good paintings' the works illustrated are *Taxis*, *Overhauling the tug 'Talana'*

and *Market Carts*.¹

Market Carts shows the carts being loaded with fresh produce at the raised platform outside the Feather Market Hall in Port Elizabeth. It was exhibited at the Eastern Province Society of Arts and Crafts, Port Elizabeth, in 1920, and in London at the Palace of Arts, Wembley where it was presumed sold (for an amount of

£26.5.0d).² The painting subsequently made its way back to South Africa and was exhibited at the Constantia Gallery in Johannesburg where it was purchased by the current owner's father.

1. Reynolds, Marjorie. *Everything you do is a Portrait of Yourself: Dorothy Kay. a biography*, pp, Rosebank, 1989, page 35

2. Ibid, page 455



221

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Chinese Figure and Bronze Teapot

signed

oil on canvas

63 by 72,5 cm

R150 000–200 000

222

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Nude

signed and dated 52

oil on canvas

57,5 by 34,5 cm

R300 000–500 000

NOTES

The evidence of Welz's architectural background is clear in his confident line-work and compositional structure. This, combined with his consummate draughtsmanship, renders the form and overt spatial awareness for which his work is renowned. In the present example, these features integrate to pronounce the form of the model and produce a vividly three-dimensional image. The figure appears detached from the background and her physique materialises sculpturally. To such is the extent that even the forms supporting her appear to recede into the environment, placing the emphasis entirely on the subject. Elza Miles elucidates: 'He purposefully used the ambiguity of line and shape so that unexpected forms emerge as shadowy

presences and create a tension between what is fore- and what is background.'¹

The painting discussed here conveys a sense of the ephemeral quality of living beauty and supports Esme Berman's observation of Welz's paintings that 'are invariably tranquil, cloaked frequently in a kind of atmospheric mist.'² She elaborates on the distinguishing feature of his nudes: 'any impression of sensuousness resides only in the quality of his technique: the images themselves are eminently chaste, the artist quietly detached.'³

Looking at Welz's work through the lens of today's aesthetic, it is clear the pioneering spirit of the artist in his use of colour and tonality. The pictorial harmony in this painting is consolidated through the artist's sensitive co-ordination of

textures and tone. Hues that today are the height of fashion, were employed by Welz as early as the nineteen thirties and forties. The current lot displays clearly his mastery of skin tones where the sitter, ostensibly the Afrikaans actress Miemsie Retief, is rendered in a host of colours ranging from dark blues, greens and greys, to earthy yellows, azure and khakis, with highlights in a variation of pinks, mustards and creams. The abundance of individual colour areas produce, holistically, a seductive skin tone more expressive than reality, without being unfaithful to the subject portrayed.

1. Miles, Elza. *The World of Jean Welz*. Fernwood Press, Johannesburg. 1997. page 8–9

2. Berman, Esme. *The Story of South African Painting*.

A.A. Balkema, Cape Town and Rotterdam. 1974, page 113

3. Ibid. page 111



223

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Hermanus

signed with the artist's initials; part of the artist's letterhead Cannon House, Newlands Avenue, Newlands, pasted on the reverse signed by the artists, inscribed with the title and dated 1924–35

oil on canvas

83 by 118 cm

R400 000–600 000

PROVENANCE

The Collection of Herbert Hildeyard Phillips (Esq), Bulawayo

The Collection of Mr J.G. van Weers

Sold: Sotheby Parke Bernet, Johannesburg, 3 March 1975, lot 175

Sold: Sotheby's, Johannesburg, 17 May 1983, lot 100 Private Collection

LITERATURE

Newton Thompson, Joyce. *Gwelo Goodman: South African Artist*, Timmins/George Allen & Unwin, Cape Town, 1951, mentioned on page 148

NOTES

Between 1901 and 1915 Robert Gwelo Goodman had slowly established a reputation as a landscape painter in England and, in 1915, he won a Gold

Medal for two pastel drawings at the San Francisco International Exhibition. It was during this year that he decided to settle in South Africa. These early works were the forerunners of his more mature style of paintings for which he is today lauded.

Exhibited at Gwelo's final Pretoria exhibition in 1935, *Hermanus* was the result of lengthy working and reworking. In an interview given to the Press at the time, it was reported that:

'There is a scene at Hermanus on which he has been at work at various times for the last eleven years. He has repainted it seven times, and got it right only this year during a chance visit to Hermanus.'

The Pretoria City Council wanted to buy this picture but Gwelo refused to wait while they made up their minds and it was sold to a private buyer.

Hermanus has all the trademarks for which

Gwelo has become renowned: a rich tapestry of brushwork, the keenly observed sea including the soft white spray of breaking waves, the sensitive capturing of the light, the clear South African sky. Gwelo achieved this intensity by priming his canvasses with van Dyck brown on top which he laid his broken multi-tonal strokes. In order to convey the brightness and the glare of local sunlight, he was forced to intensify his palette, which accounts for the characteristic Goodman signature – of vibrant orange highlights against mauve middle tones and dark brown shadow.²

1. Newton Thompson, Joyce. *Gwelo Goodman: South African Painter*. Howard Timmins, Cape Town, 1951, page 107

2. Berman, Esmé. *Art & Artists of South Africa*, Southern Book Publishers, Halfway House, 1994, page 185





224

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Rowboats, Docks Beyond, Durban

signed and inscribed with the

location on the reverse

oil on canvas

26 by 30,5 cm

R250 000–350 000

225

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Fish Market, Port Elizabeth

signed, engraved with the artist's name and title on a plaque adhered to the frame
oil on canvas
50,5 by 63 cm

R200 000–300 000

EXHIBITED

Eastern Province Society of Arts and Crafts
Exhibition, Port Elizabeth, 1922
The Constantia Gallery, Johannesburg

LITERATURE

Reynolds, Marjorie. *Everything You Do is a Portrait of Yourself: Dorothy Kay, a biography*. Rosebank, 1989, exhibition details on page 138, 453 and 456

NOTES

What sets Dorothy Kay's painting apart from many



of her contemporaries is the presence of the unapologetically human condition. Figures, no matter how dwarfed by the subject, are usually included in Dorothy's compositions. She proudly laid claim to being the only figure painter in South Africa.¹

In *Fish Market, Port Elizabeth*, Kay has tackled her subject in a typically forthright manner. Such plebeian scenes were deemed 'not beautiful' by a public who preferred landscapes and views which were less challenging. As an artist she remained undeterred, and wrote: 'Landscape painting, I have

always felt, can be done by anyone, and it has never interested me much;'she also considered that views were 'a limitation.'²

She painted and drew from the things she knew well and the subjects she portrayed revealed their humanity and personality which still reach out from her canvasses today.

1. Reynolds, Marjorie. *Everything you do is a Portrait of Yourself: Dorothy Kay, a biography*, pp, Rosebank, 1989, page 38

2. Ibid, page 39



226

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Op die Plaas van Dr Gail, Zoutpansberg

signed and dated 1946; signed, inscribed with
the title and location in pencil on the reverse
oil on canvas

53 by 65 cm

R700 000–900 000



227

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Wynkelder by Du Toits Plaas, Krommerivier, Stellenbosch

signed and dated 25, inscribed with the title on the reverse

casein and oil on card

35 by 51,5 cm

R300 000–400 000



228

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

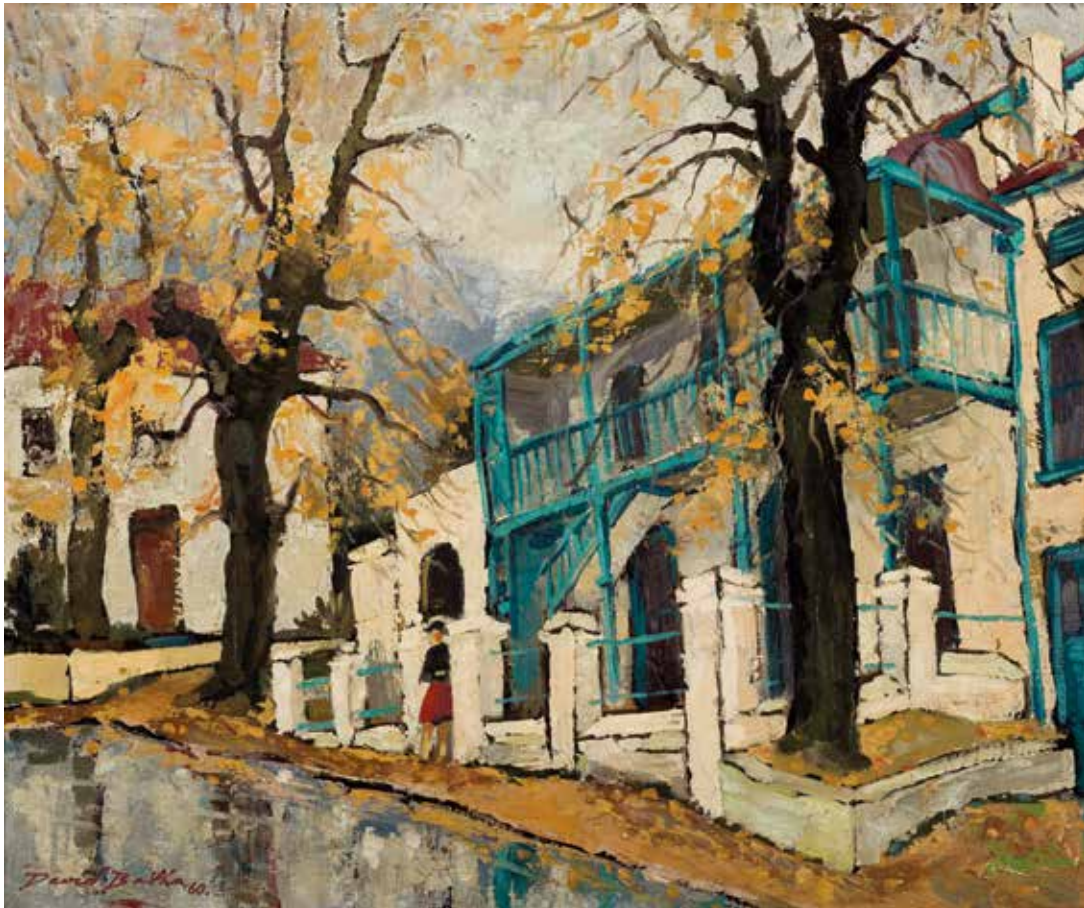
Overcast Bo Kaap Street Scene

signed and dated 1966

oil on canvas

55 by 70,5 cm

R250 000–350 000



229

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Die Blou Balkon

signed and dated 60

oil on canvas

49,5 by 59,5 cm

R80 000–120 000



230

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Docked Ships, Durban Harbour

signed

oil on canvas

29,5 by 37 cm

R250 000–350 000



231

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899–1980

Fishing Village, Arniston

signed and dated 1963; inscribed with the title on

gallery labels adhered to the reverse

oil on board

59 by 96 cm

R80 000–120 000

EXHIBITED

The Pretoria Art Museum, Pretoria,

Alfred Krenz Retrospective Exhibition, 1979



232

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape, Skuilkrans

signed and dated 42

oil on board

30 by 39,5 cm

R150 000–250 000



233

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Wheatfields in Cornwall

signed and dated 1935; inscribed 'Aan Lulu. Met beste
groete van Gregoire, London' on the reverse

oil on canvas

39,5 by 49,5 cm

R120 000–160 000



234

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

*Extensive Landscape, Lydenburg,
Northern Drakensberg Beyond*

signed and dated 32

oil on canvas in the artist's hand painted frame

92,5 by 122,5 cm, excluding frame

R5 000 000–7 000 000





NOTES

Extensive Landscape, Lydenburg was produced in the same year Pierneef completed his definitive 'Station Panel' commission.¹ The strong colours of the foreground vegetation and cumulonimbus clouds above suggest Summer months – early or late 1932. By November 1932, this painting was included in his exhibition of new work displayed at the Pretoria firm, Norman Spencer. Unusually, he chose to hand-make all the frames for the works in this show, each 'about 160 mm wide, almost flat and painted in a dull, light blue shade. The frames had an almost invisible line of colour in the middle, picking out the dominant colour in the painting.'² The current lot includes this original frame, highlighting the dominant blue shade of the painting's distant mountains.

Pierneef's quest for harmony and order' is manifest in the synthesis of colour and form between the rugged detail of the foreground slopes and the silent isolation of the vast farmed plains beyond, crowned by the distant mountains and billowing clouds above. Esmé Berman explains: 'Pierneef projects the feeling that the structure of the landscape is the expression of a grand primordial design. He has analysed its elements in search of underlying logic... the individual natural features cease to be regarded as mere data of the landscape; they become units of the pictorial architecture and each contributes to the stability of the composition.'³

While the intermontane valley suggests farming activity, the foreground vegetation consists of Lydenburg Montane Grassland, the invasive Prickly Pear (*Opuntia ficus-indica*), the small trees and shrubs could be introduced *Eucalyptus* species, White Stinkwood (*Celtis africana*) and smaller indigenous shrubs such as the Bloughwarrie (*Euclea crispa*) and Wildesalie (*Buddleja salviifolia*).⁴

1. 28 paintings of natural scenes and historical places in Southern Africa which were to serve as huge murals, and a further 4 smaller studies of indigenous trees, to decorate the newly built Johannesburg railway station
2. Nel, P.G. (ed.), *JH Pierneef: His life and his work*. Perskor Publishers, Cape Town and Johannesburg, 1990, page 80
3. Berman, Esmé. *The Story of South African Painting*. A. A. Balkema, Cape Town and Rotterdam, 1974, page 39
4. Vegetation and location information courtesy of Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens

J. W. Penney.

235

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Rustenberg Kloof

signed

oil on canvas

44,5 by 54,5 cm

R600 000–900 000

PROVENANCE

Acquired directly from the artist by the current owner's father-in-law, circa 1934–42, and thence by descent

NOTES

Throughout his lifetime Pierneef completed several versions of Rustenberg Kloof. The most famous is probably the large mural produced for the Johannesburg Railway Station, currently on exhibition at the Rupert Museum. A far more linear, controlled version of the theme than the current lot.

The hues in this painting depict the subdued colours of the Transvaal landscape in winter. The 'monumental order'¹ for which Pierneef's work is renowned gives way here to a more impressionistic painterly effect – by omitting his characteristic line and brushwork the artist

conjures a less formal scene where tone and colour take precedence over delineation and form. Compared with his 1935 version of the same subject in the Pretoria Art Museum collection (illustrated Berman, 1974, page 39), where structure and form are the dominant features of the painting, there is a freedom of movement and form which, although infrequently discussed, is an important aspect of Pierneef's oeuvre. By comparison one sees how the current lot is formally free from the structural rigidity of such examples.

Esmé Berman has observed how the variation in Pierneef's styles reflect his oscillation between conflicting psychological objectives: 'on one hand there was his emotional desire to translate the drama of the land's formations ... into terms of colour as expressive as his line; on another was his idealistic aim to project the order, harmony

and system underlying natural creation.'² In this example of Rustenberg Kloof, nature's order and harmony is expressed in terms of colour – the kloof's bright pink and blue tones convey structure and organisation, darker earth tones relay the symmetry and order of the midground vegetation which is, in turn, contrasted with the bright yellows and khakis of the foreground grasslands. The scene communicates depth of field and order, void of delineated form, an image produced exclusively through the masterly manipulation of colour and tone.

1. Berman, Esmé. *The Story of South African Painting*.

A.A. Balkema, Cape Town and Rotterdam, 1974, page 39

2. Berman, Esmé. *Art & Artists of South Africa*. A.A. Balkema, Cape Town and Rotterdam, 1983, page 330





236

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Figure

signed with the artist's initials

oil on board

28,5 by 35,5 cm

R80 000–120 000

LITERATURE

Marais, Dalene. *Maggie Laubser: her paintings, drawings and graphics*. Perskor, Johannesburg and Cape Town, 1994, illustrated on page 261, catalogue number 981



237

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Bois du Boulogne

signed

oil on canvas

58,5 by 80 cm

R600 000–800 000

NOTES

In many respects Sumner was French in her artistic sensibilities. This is reflected in the development of her style throughout her career.¹

After a six year hiatus, Sumner returned to France in 1947. She found Paris significantly altered: 'I felt as though I was looking through a window into a new and sparkling country.'² Influenced by the Rayonnist movement as well by a fellow artist, Paul Berçot (who was married to her old friend Suzanne Tissier de Mallerai), Sumner's style changed considerably.³ From this time a greater experimentation can be seen in her

work and heralded her period of fragmentation.

In *Bois du Boulogne* the window pane of the canvas is criss-crossed by tree shapes in the foreground, with the placid lake visible beyond. Throughout the picture surface there is a rich patchwork of colour; layered, pared back and reworked, this brilliant palette leads a visual dance across the picture plane.

1. Berman Esmé. *Art & Artists of South Africa*. Southern Book Publishers, Halfway House, 1994, page 444

2. Ibid, page 445

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



238

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

View of Table Bay from the Bo-Kaap

signed and dated 1940

oil on canvas

29 by 39 cm

R100 000–150 000



239

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Springtime, Namaqualand

signed

oil on board

24,5 by 34,5 cm

R120 000–180 000



240

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Poppies in a Vase

signed

oil on canvas

50 by 59 cm

R80 000–100 000

241

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Lilac on Orange Stool

signed; printed with the artist's
name and title on a label adhered to
the reverse

oil on canvas

71 by 52,5 cm

R150 000–200 000



242

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Blossom Time

signed, engraved with the artist's name and title on a plaque adhered to the frame; inscribed with the title in another hand on the reverse
oil on canvas
78 by 98 cm

R400 000–600 000

LITERATURE

Berman, Esmé. *Art and Artists of South Africa*. A.A. Balkema, Cape Town, 1983, illustrated on page 361

NOTES

Born and trained in the Netherlands, Frans Oerder was 'reared in a tradition which celebrated material surroundings and depicted them with intimacy and warmth':¹

An accomplished landscape painter, he is perhaps better known for his still life paintings. In this composition Oerder captures a delightful marriage between a traditional still life and the keenly observed reflection of the exterior

landscape in the glass vase. Here we catch a glimpse of the blue sky of spring beckoning through the window beyond the confines of the composition.

The tinted glass bowl on the right hand side reflects the blossoms creating a harmonious picture surface in which each element is complemented by another. The celadon hues of the background which bring out the delicate pinks in the blossoms, and the warmth of the wooden surface ground the composition without weighing down any of the artist's carefully ordered elements.

Blossom Time is the partner to Frans Oerder's *Magnolias*. Both of these paintings were sold to the New York Graphic Society where they

were extensively reproduced – collectively they achieved the highest world sales of any still life reproduction.² The original paintings were returned to South Africa in 1956 when they were bought by respective private collectors and remained there until coming to auction with Strauss & Co, *Magnolias* in 2009 which established a world record for the artist and now *Blossom Time*.³

1. Berman Esmé. *Art & Artists of South Africa*. Southern Book Publishers, Halfway House, 1994, page 313

2. Ibid. page 361

3. Berman Esmé, *Painting in South Africa*. Southern Book Publishers, Halfway House, 1995, page 312



243

Irma

STERN

SOUTH AFRICAN 1894–1966

Proteas

signed and dated 1924

oil on canvas

58,5 by 48,5 cm

R1 000 000–1 500 000

PROVENANCE

Rebecca Hourwich Reyher, Robinhood, Maine, by whom acquired directly from the artist in 1925
Westbrook College, Portland, Maine, by whom acquired from the above in 1976; ownership then passed to the University of New England with the merger of the College with the University in 1996

EXHIBITED

Ashbey's Art Gallery, Cape Town, *Exhibition of Modern Art by Miss Irma Stern*, February 1925, catalogue number 5
Westbrook College, Alexander Hall Gallery, Portland, Maine, *Sinon-Reyher and Americana Collection*, October to November 1978, University of New England, Portland, Maine, 2009



244

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

Paysage

inscribed with the artist's name and
title in another hand on the reverse

oil on canvas

64,5 by 53 cm

R80 000–120 000

PROVENANCE

The Everard Collection, Pietermaritzburg

LITERATURE

Harmsen, Frieda. *The Women of Bonnefoi:
The Story of the Everard Group*. J.L. van
Schaik (Pty) Ltd, Pretoria, 1980, illustrated
on page 114, catalogue number 120



245

Freida

LOCK

SOUTH AFRICAN 1902–1962

*Still Life with Tea Setting and
Paint Brushes*

signed and dated 35

oil on canvas laid down on board

49,5 by 49,5 cm

R200 000–300 000



246

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Kampioen

signed and dated 55, engraved with the title and artist's name on a plaque adhered to the base

bronze

height: 52 cm, excluding base;

mounted on a wooden base

R150 000–200 000

NOTES

This unique sculpture was commissioned by Jozua Francois (Tom) Naudé (1889–1969) to serve as the floating trophy awarded for the best Afrikaner bull presented at the Pietersburg (now Polokwane) Agricultural Show during the 1950s.

Tom Naudé was a Member of Parliament for Pietersburg from 1920 to 1961. He served variously as cabinet minister (1950–1961), Speaker of the House of Assembly, President of the Senate (1962–1966) and finally as Acting State President (1967–1968).



247

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

Cattle Herder

1978

signed

bronze with a dark brown patina
height: 46 cm, excluding base;
mounted on a wooden base

R80 000–120 000

LITERATURE

Strydom, Matthys. *Gerard de Leeuw*. Suid
Kaa-Uitgewery, George, 1979, illustrated
on page 119



248

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Orange Orchids

signed

oil on panel

59 by 39 cm

R90 000–120 000





249

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Stroll in the Park

signed

oil on canvas

35 by 42,5 cm

R100 000–150 000

PROVENANCE

Gifted by the artist to the current owner's mother.

250

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

*Portrait of a Woman with a Head
Scarf, Leaves in the Background*

signed

oil on board

44,5 by 34,5 cm

R200 000–300 000

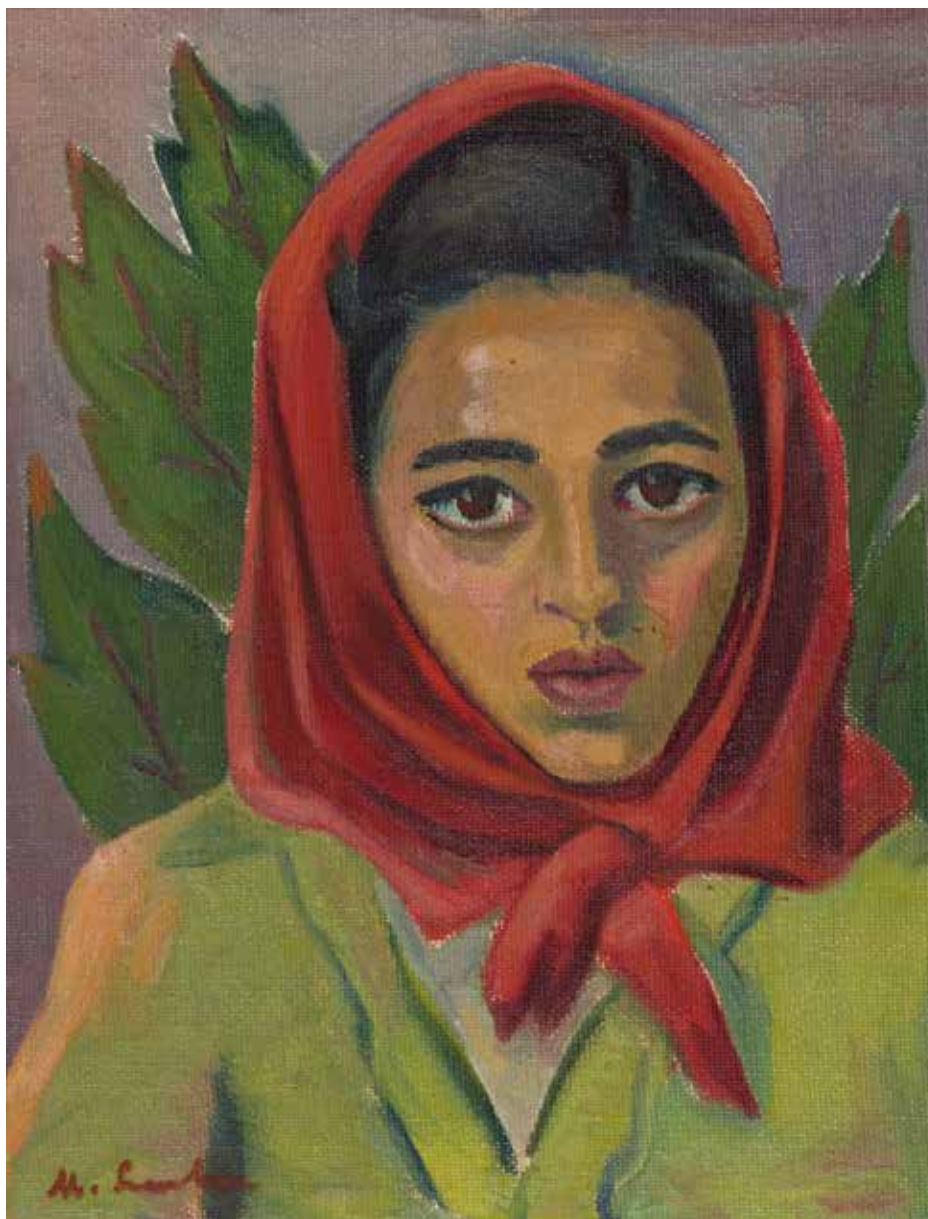
PROVENANCE

Acquired directly from the artist by the
current owner's family, circa 1957 and
thence by descent

LITERATURE

Marais, Dalene. *Maggie Laubser: her
paintings, drawings and graphics*. Perskor,
Johannesburg and Cape Town, 1994,
illustrated on page 315, catalogue number

1131





251

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

African Figures

signed

oil on board

29,5 by 39,5 cm

R100 000–150 000

252

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Abstract African Figure

signed
carved, painted and incised
wood panel
122 by 45 cm

R100 000–150 000



253

Ephraim Mojafele
NGATANE

SOUTH AFRICAN 1938–1971

Performing Band

signed
mixed media on board
60 by 58 cm

R140 000–180 000



254

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Landskap met Vroue

signed and dated 53; dated 1953 and
inscribed with the title and '#417' on
the reverse
oil on board
37 by 29,5 cm

R80 000–100 000

PROVENANCE

Acquired directly from the artist by the
current owner's family

EXHIBITED

Rand Afrikaans University, Johannesburg,
RAU 1990 Memorial Exhibition, 7 June to
6 July 1990, catalogue number 145

NOTES

The Diary of Johannes Meintjes,
catalogue number JM417





255

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Boating, Mombasa

signed
oil on canvas
40,5 by 50 cm

R300 000–400 000

NOTES

‘One could say Battiss takes an eagerly enthusiastic step forward in bold, sometimes cheekily arrogant simplification, and still manages to keep pace ahead of most other contemporary South African artists.’¹

Walter Battiss returned throughout his career to the images he explored as a young boy in the Koffiefontein district and its surrounds. In the wealth of San rock art in this area he was exposed not only to the painted surface but also petroglyphs, or rock engravings.² Battiss assimilated this technique into his oil paintings by both drawing into the painted surface and adding back when further description was required.

In *Boating, Mombasa*, Battiss has drawn into the impasto

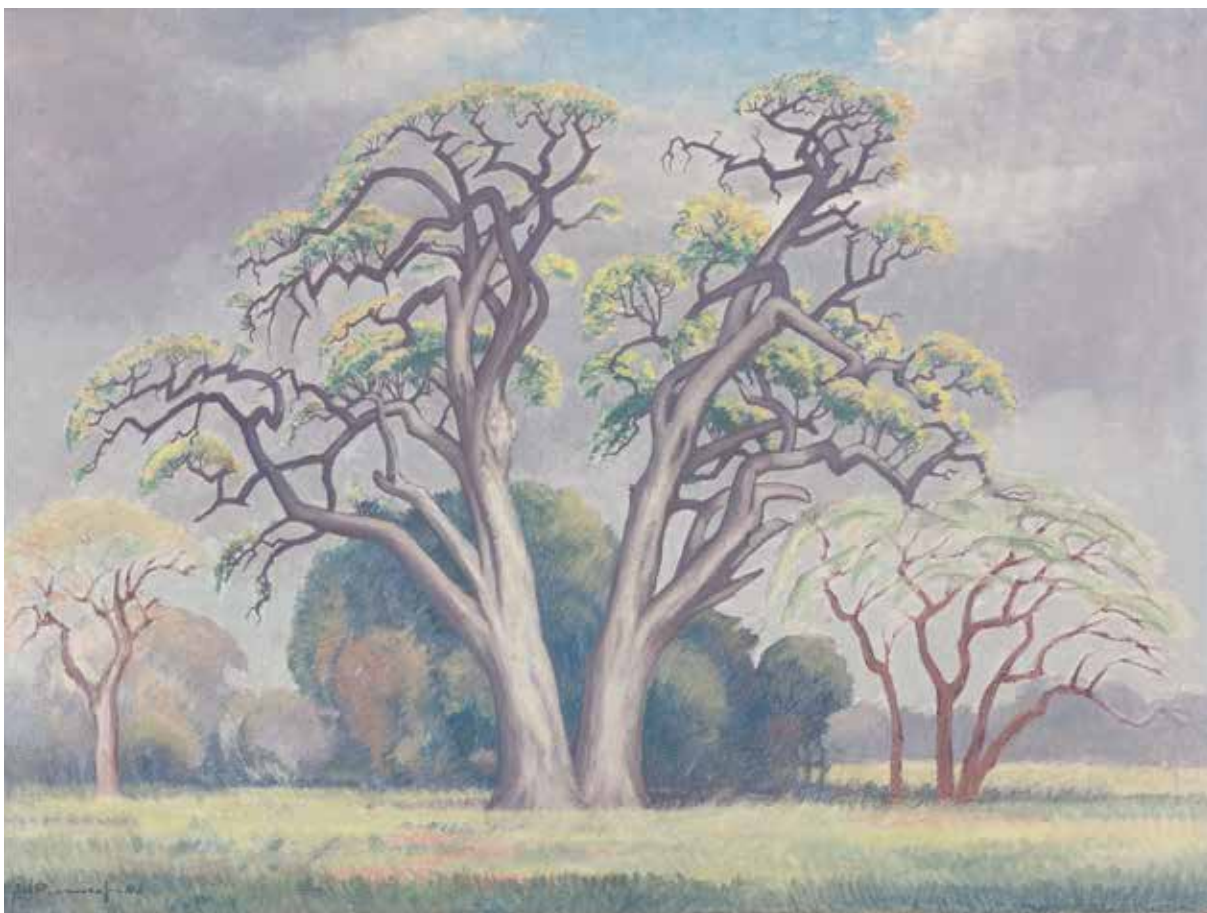
paint to describe figures, boats and foliage while in other areas he has painted these same subjects onto the canvas.

As in many of his works, Battiss’ sense of humour is ever present. Amongst the throng of boating figures are two Europeans, seen near the left-hand edge of the composition, who stand out from the crowds with their white shirts and sunburnt complexions, waiting for their transport.

1 Schoonraad, Murray. *Walter Battiss*. C. Struik Publishers, Cape Town, 1976, page 59

2 *Petroglyphs* – images were created by gouging into the rock face.

These shapes were most often done in outline but could also be delineated with pigment and texture which could be added back into the surface.



256

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Hardekool Bome

signed and dated 43; signed and
inscribed with the title on the reverse
oil on card

45 by 60 cm

R600 000–800 000

257

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Moon Galilee

signed; signed and inscribed with the title
on the reverse
oil on canvas
119 by 58,5 cm

R300 000–500 000

NOTES

cf. Alexander, F.L. *Art in South Africa: Painting, Sculpture and Graphic Work Since 1900*. A.A. Balkema, 1962, a similar work is illustrated on page 107, plate 88

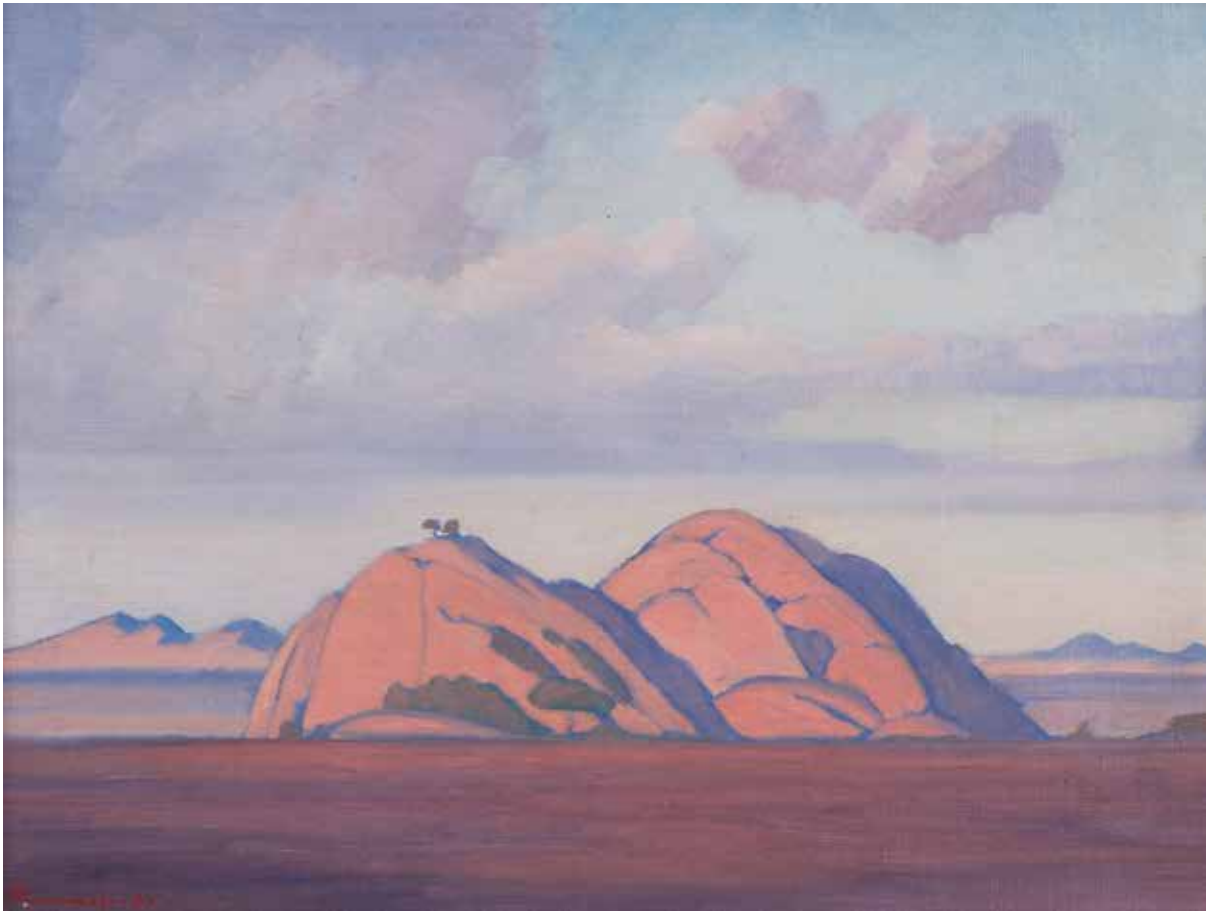
cf. Eglington, Charles. *Maud Sumner*. Purnell and Sons S.A. (Pty) Ltd, Cape Town and Johannesburg, 1967, a similar work titled *Boat, Lake of Galilee* is illustrated on page 37, plate 47

In a letter addressed to a dear friend, dated June 1966, Maud Sumner wrote: *'All the same – this I am certain of – it's no good thinking too much, or philosophising about it. The only concern is one's own answer – is to paint, or work it all out on canvases (i.e. not in one's head).'*

In this work, titled *Moon Galilee*, the 'working it all out' can clearly be seen. Forming part of a series using this particular landscape¹ we can see the fruits of years of experimentation². Line and colour combine to form a far more intricate surface – a shimmering luminosity has been achieved by the application of thin glazes over the background surfaces³. Adding further to this jewel-like effect is the gentle faceting of the surface. Sumner also draws our attention to certain areas by the inclusion of thin lines to highlight specific forms as demonstrated in this composition, where the foreground tree is subtly picked out against the moonlit lake.

1. An expanded composition titled *Boats, Lake of Galilee* forms part of the William Humphries Art Gallery Collection.
2. Sumner experimented on smaller canvases before producing works on a larger scale. Some of these smaller works were exhibited at the Henri Lidchi Gallery in Johannesburg in 1959.
3. Eglington, Charles. *Maud Sumner*, Purnell & Sons, Johannesburg, 1967, page 38





258

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Extensive Landscape with Rocky Outcrop

signed and dated 45

oil on artist's board

29 by 38,5 cm

R150 000–200 000



259

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Lentelandskap

signed; inscribed with the artist's name and title on a

gallery label adhered to the reverse

oil on canvas board

39 by 50 cm

R400 000–600 000

EXHIBITED

The Pretoria Art Museum, Pretoria, *Maggie Laubser Retrospective Exhibition*, 1969, catalogue number 11

LITERATURE

Marais, Dalene. *Maggie Laubser: her paintings, drawings and graphics*. Perskor, Johannesburg and Cape Town, 1994, illustrated on page 286, catalogue number 1141 with the title *Landscape with Huts, Tree in Blossom, Figures, Duck and Sheep*



260

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Village near the Maluti Mountains

signed

casein

22 by 29 cm

R200 000–300 000



261

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Looking Across George's Valley

signed

oil on board

52 by 63,5 cm

R80 000–100 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg

262

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Swazi Stillewe

signed and dated 52; inscribed with the artist's name, dated 1952 twice, inscribed with the title and '#364' on the reverse
oil on panel
59,5 by 50,5 cm

R180 000–240 000

PROVENANCE

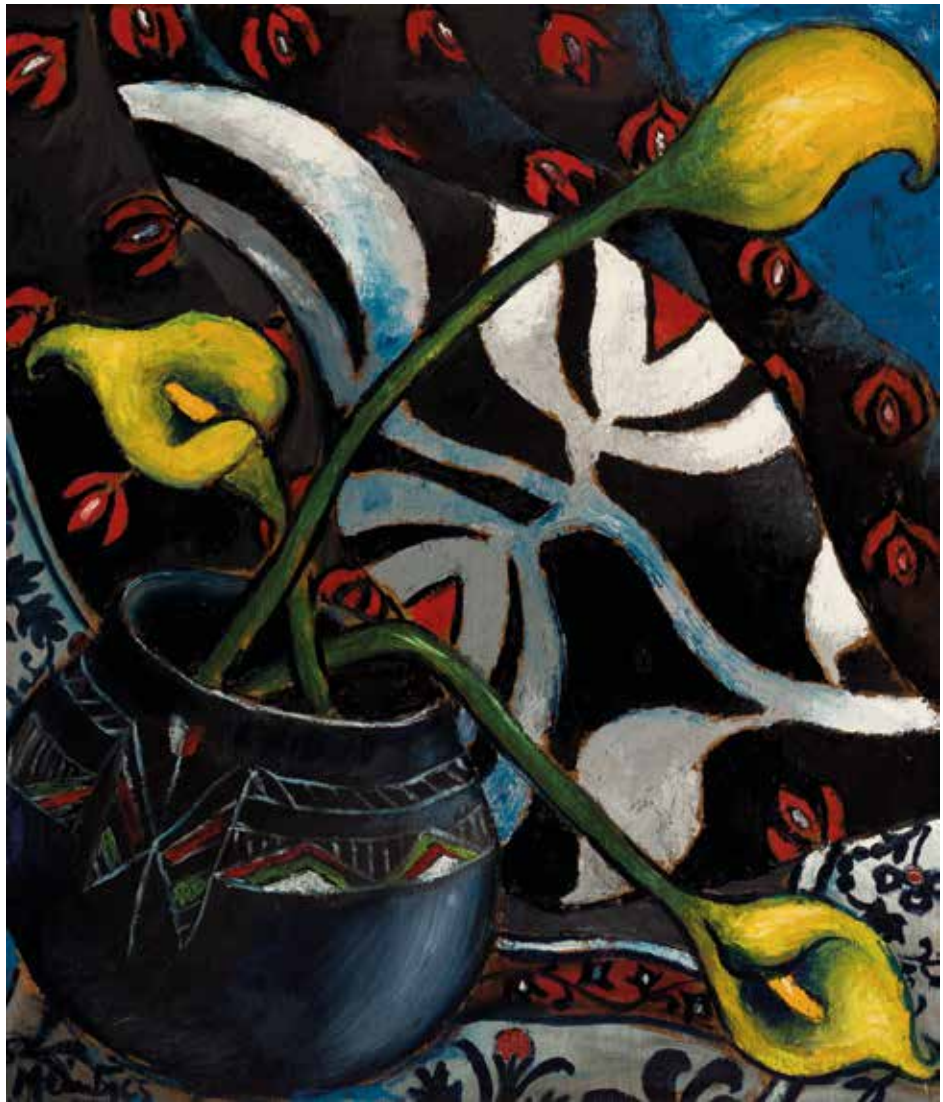
Acquired directly from the artist by the current owner's family

EXHIBITED

Rand Afrikaans University, Johannesburg,
RAU 1990 Memorial Exhibition, 7 June to
6 July 1990, catalogue number 144

NOTES

The Diary of Johannes Meintjes,
catalogue number JM364





263

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Still Life with Fruit and Vessel

signed and dated Sep 48

oil on canvas

32 by 39 cm

R80 000–120 000

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Gold Temple of the Sun

signed and dated '65
oil and gold leaf on canvas
127,5 by 137,5 cm

R1 500 000–2 000 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, catalogue number 117
Standard Bank Gallery, Johannesburg, *Alexis Preller: Africa, the Sun and Shadows*, 13 October to 5 December 2009
Iziko South African National Gallery, Cape Town, *Alexis Preller: Africa, the Sun and Shadows*, 22 December 2009 to 28 February 2010

LITERATURE

Berman, Esmé and Nel, Karel. *Alexis Preller: Collected Images*. Shelf Publishing, Johannesburg, 2009, illustrated in colour on pages 208 and 209
Berman, Esmé and Nel, Karel. *Alexis Preller: Africa, the Sun and Shadows*. Shelf Publishing, Johannesburg, 2009, illustrated in colour on page 247

NOTES

The title *Temple of the Sun* was first introduced in Preller's Pretoria exhibition of 1963, which included a series of seven paintings dedicated to the theme.

The artist's tendency to undertake several variations of a concept resulted in numerous similar

versions of this leitmotif that he produced over the following years. *Temple of the Sun* (Red Temple), 1966, replicates *Gold Temple's* form replacing a red shade for the gold leaf and an azure ground in place of black (see Berman/Nel *Collected Images* page.211). Individual titles were used to identify separate works: *The African Temple*; *The Great Temple* etc, even an earlier version of *The Gold Temple* which predated the painting discussed here.

Prior to this work, however, these abstracts were additively produced – whereby the artist would work from the base layer, developing the form by adding paint *on top* of the canvas surface. His account of the chance events that delivered this painting's final form is as follows: 'A spark of inspiration had ignited while [Preller] was developing an emblematic concept on an abstract foundation of gold leaf. Somehow the desired form was failing to emerge and he had reached that moment of despair when he felt that he had lost control. In desperation, he seized a roller and proceeded to coat the canvas with black paint to obliterate the existing brushwork. Halfway through he paused, horrified by what he was doing, and

began to wipe away the wet black paint. Again he came to a sudden halt, arrested this time by what he saw before him. The remaining streaks of black had transformed the partly realised underlying emblem into a mysterious gilded form, with hints of time-worn symbols half-hidden in the shadowed surface.

Whereas the contours of his recent decorative concepts were precisely drawn and taut, this accidental composition was spontaneous and informal... he had exactly the effect he could have wished for. It was indeed a striking visual statement. He called it *Gold Temple*.¹
Preller did not employ gold leaf in his paintings of this period solely for its decorative value: 'Gold, he felt, reflected the divine light of spirituality. It had distinct associations with the sacred solar disc of the Egyptians; it symbolised the radiance of enlightenment to Buddhists... it has distinct symbolic value.'²

1. Berman, Esmé and Nel, Karel. *Alexis Preller: Africa, the Sun and Shadows*. Shelf Publishing, Johannesburg, 2009, page 246
2. Berman, Esmé and Nel, Karel. *Alexis Preller: Collected Images*, Shelf Publishing, Johannesburg, 2009, page 209–211





265

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

The Petrified Forest

signed; dated Circa 1948 on the reverse

oil on canvas

59,5 by 100 cm

R700 000–1 000 000

PROVENANCE

Gifted to his sister, Doreen Louise, Port Elizabeth

Private collection



266

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

African Figures in a Moving White Light

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

oil on canvas

34,5 by 90 cm

R400 000–600 000

PROVENANCE

Acquired directly from the artist by

Professor F.C.L. Bosman and thence by descent



267

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Zululand Landscape with uMgungundlovu in the Distance

signed

watercolour and charcoal on card

45,5 by 61 cm

R300 000–500 000

NOTES

uMgungundlovu was the royal capital of the Zulu king Dingane who reigned between 1828 and 1840. He established his royal kraal, or capital, in 1829 in the Emakhosini Valley on the slope of Lion Hill (*Singonyama*), just south of the White Umfolozi River in Natal. He took power in 1828, ostensibly after assassinating his half-brother Shaka.



268

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Landscape, Moorreesburg

signed and dated 64; inscribed with the
artist's name on the reverse

oil on board

60,5 by 84,5 cm

R150 000–200 000

EXHIBITED

Gallery 101, Johannesburg



269

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Gold Primavera

signed and dated '67; a note adhered to the reverse dated August 1967 reads 'my dear Erich, This painting is for you, with appreciation and friendship, love Alexis.' oil and gold leaf on panel; in the artist's hand-made frame

23 by 18 cm, excluding frame

R600 000–900 000

PROVENANCE

The Collection of Erich Frey
The Collection of Karin Skawran

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, catalogue number 134
Standard Bank Gallery, Johannesburg, *Alexis Preller: Africa, the Sun and Shadows*, 13 October to 5 December 2009

LITERATURE

Berman, Esmé and Nel, Karel. *Alexis Preller: Collected Images*. Shelf Publishing, Johannesburg, 2009, illustrated in colour on pages 216 and 217
Berman, Esmé and Nel, Karel. *Alexis Preller: Africa, the Sun and Shadows*. Shelf Publishing, Johannesburg, 2009, illustrated in colour on page 268



Erich Frey with Gold Primavera

NOTES

Alexis Preller was known to 'from time to time take out his mentally hoarded treasures and to burnish them. Thus the iconic African Head...recurred again and again.'¹

Gifted to Erich Frey², *Gold Primavera* is a tiny work but deservedly justifies the enthusiasm surrounding Preller's 'small, jewel-like' paintings.³ Richly worked in gold leaf and incorporating all the skill and detail for which Preller is renowned, it is presented in a highly polished brass frame. This staging further accentuates the parallels between this work and that of other *ikons* on wood such as the 1957 *Woman with Lyre* and *The Young King*.⁴

1. Berman, Esmé and Nel, Karel. *Alexis Preller: Africa, the Sun and Shadows*. Shelf Publishing, Johannesburg, 2009, page 267

2. Erich Frey undertook a co-operative brass mural panel for Preller's guest suite at Dombeya

3. Berman, Esmé and Nel, Karel. *Alexis Preller: Collected Images*. Shelf Publishing, Johannesburg, 2009, page 217

4. *Ibid.*

270

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Wise Man

signed and numbered 5/5

bronze

height: 92,5 cm

R200 000–300 000

LITERATURE

Manaka, Matsemela. *Echoes of African Art: A Century of Art in South Africa*. Skotaville Publishers, Johannesburg, 1987, another cast from the edition illustrated in colour on page 68

NOTES

The *Amadlozi Group* ('spirit of our ancestors' in Zulu) was founded in 1963 by the African art collector and gallery director, Egon Guenther.¹ This group of artists (comprising Cecil Skotnes, Sydney Kumalo, Cecily Sash, Edoardo Villa, Guiseppa Cattaneo and later Ezrom Legae) was characterised by their respective visions in which they distilled the essence of an African expression in their art.

Guenther broadened their knowledge by exposing them to German Expressionism as well as the sculptural traditions of West and Central Africa. He familiarised them with the work of Willi Baumeister and Rudolf Scharpf, both German artists who had been influenced by African sculpture.²

In Kumalo's sculpture we can see the internal borrowing that took place – the bearing of *The Wise Man* echoes that of traditional ancestral African figures while the broad abstracted visage of the subject is adopted from African masks. The title nods to the notion of wise men or elders in African society. Ancestors are vested with mystical powers and authority. They retain a functional role in the world of the living, specifically in the life of their living kinsmen; indeed, African kin-groups are often described as communities of both the living and the dead.³

1. Peffer, John. *Art and the End of Apartheid*, University of Minnesota Press, Chicago, 2009, page 21

2. *Ibid.*, page 42

3. <http://lucy.ukc.ac.uk/era/ancestors/kopytoff.html>



271

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

Elongated Head

1966

signed with the artist's initials and
numbered 2/10

bronze with a dark brown patina
height: 44,5 cm, excluding base;
mounted on a wooden base

R80 000–100 000

NOTES

Produced by Egon Guenther, 1966



272

Alfred
THOBA

SOUTH AFRICAN 1951–

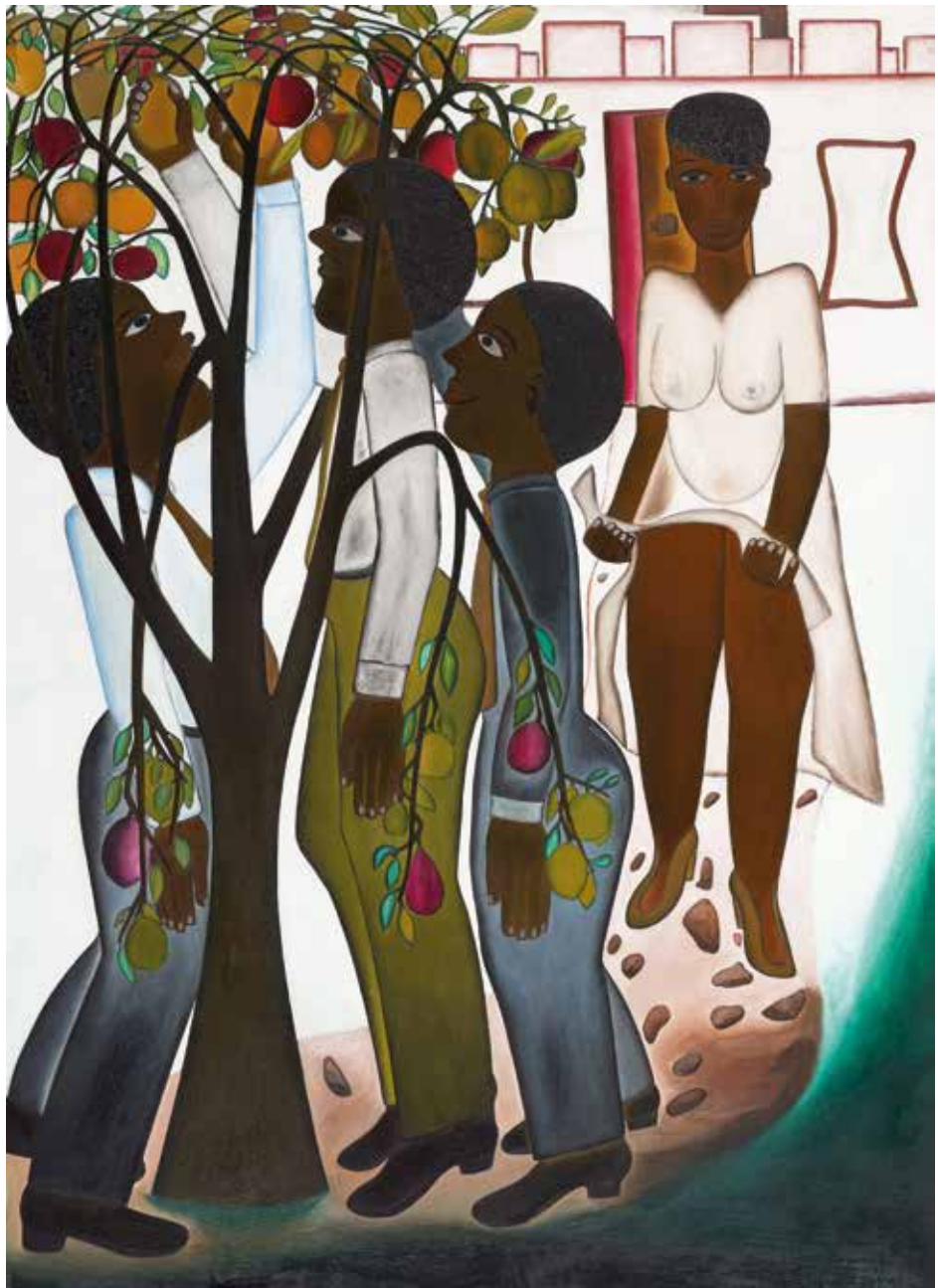
Fruits of Life

signed and dated 1990

oil on board

114,5 by 83 cm

R150 000–250 000



273

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Senegalese Woman

signed and dated 76

gouache

52 by 35,5 cm

R120 000–160 00



274

Irma
STERN

SOUTH AFRICAN 1894–1966

Reclining Nude

signed and dated 1938
gouache and pencil
75 by 54 cm

R500 000–700 000

NOTES

Rumoured by the current owners father
to be a self portrait by Irma Stern



275

Eleanor Frances
ESMOND-WHITE

SOUTH AFRICAN 1914–2007

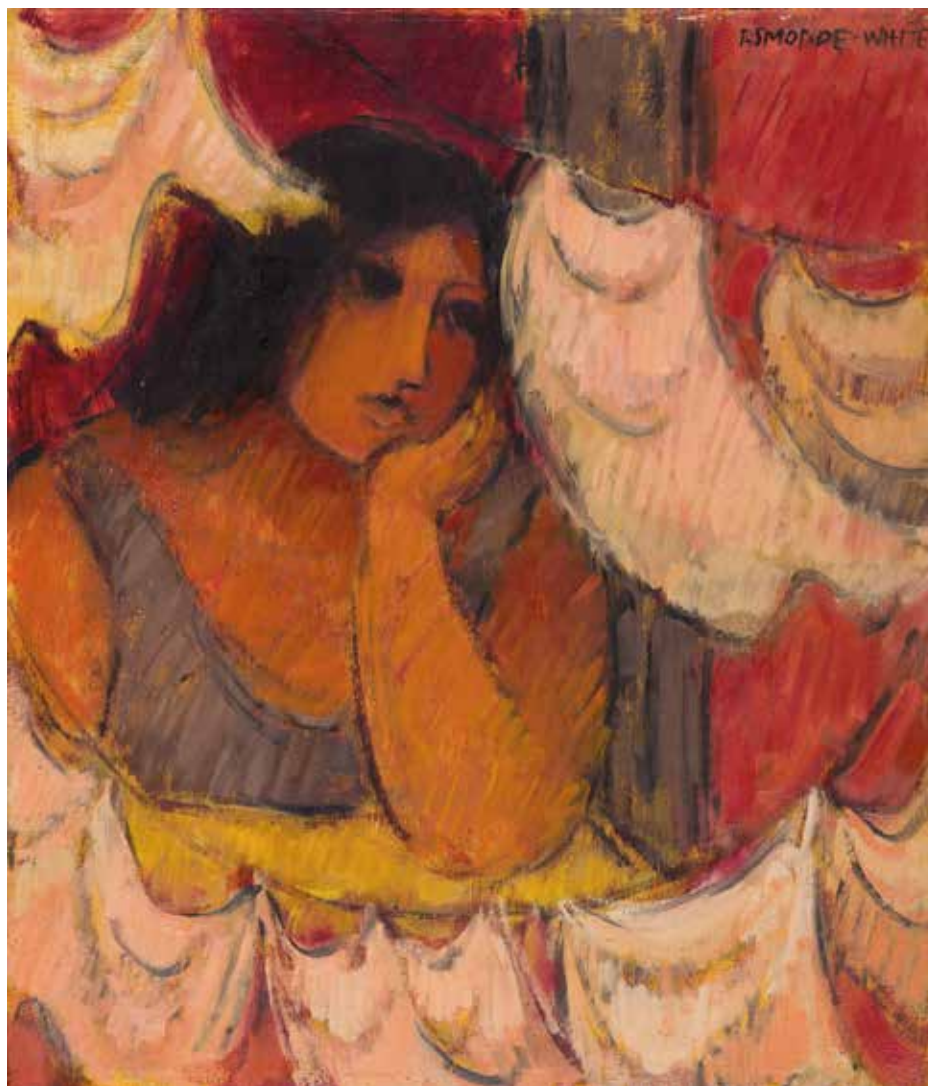
Pensive Woman

signed

oil on canvas

35,5 by 30,5 cm

R100 000–150 000



276

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Boy in Fancy Dress

signed and dated 63
oil and charcoal on paper laid
down on panel
75,5 by 44 cm

R80 000–120 000

PROVENANCE

Pieter Wenning Gallery,
Johannesburg





277

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Extensive Landscape, Eastern Freestate

signed and dated 42

oil on artist's board

44,5 by 59,5 cm

R600 000–900 000



278

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Autumnal Landscape

signed

oil on card

28,5 by 38,5 cm

R250 000–350 000

279

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Poppies

signed

watercolour and gouache on paper

laid down on card

56,5 by 46,5 cm

R100 000–150 000

EXHIBITED

Rand Afrikaans University (RAU),
Johannesburg, 1975, catalogue number 12

LITERATURE

Marais, Dalene. *Maggie Laubser: her
paintings, drawings and graphics*. Perskor,
Johannesburg and Cape Town, 1994,
illustrated on page 304,
catalogue number 1253

Delmont, Elizabeth. *Catalogue Raisonne
Of Maggie Laubser's Work, 1900-1924*.

University of the Witwatersrand,
Johannesburg, 1979, pages 75, 76 and 92





280

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Golden Fields

signed and dated '93; signed, dated 1993 and inscribed
with the title in English and Afrikaans on the reverse

oil on canvas

70 by 89 cm

R180 000–240 000

281

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Swartland

signed and dated 66; signed and inscribed with the title on the reverse, further inscribed with the artist's name, title and medium on a label adhered to the reverse

acrylic on board

88 by 120 cm

R300 000–400 000



PROVENANCE

Acquired directly from the artist in 1978 after the work had been exhibited at the Ruth Prowse Art Centre, Cape Town
Private Collection

NOTES

Throughout Erik Laubscher's career as an artist, he returned time and again to the scenery of the Swartland region with which he appears to share an unbreakable bond.

In Swartland the ploughed fields are reduced to the simplest shapes and colours, each area clearly delineated in a style that Laubscher calls 'hard edge'.¹ In 1964, prompted by a Plascon paint technologist, Laubscher changed from oils to acrylics.

In an interview with Stephen Gray he said: 'With oils I found the predominance of texture defeating the way I wanted to convey objective space (delete safe), they flatten the painting too much. Acrylics are water soluble, you can work much quicker with

them, and much more smoothly. Acrylics may be used more subtly too.'²

In this work Laubscher has refined the landscape to its very essence through his use of colour, tone and form. What materialises is a state of orderly intensity brought about through the use of visual discourse that results in a compositional harmony.

1. This style was first coined by the critic Jules Langsner in reference to Abstract Expressionism.

2. Fransen, Hans. *Erik Laubscher: A life in Art*. SMAC Art Gallery, Stellenbosch, 2009, page 95

282

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Afrika

signed and dated 72; signed, dated 1972, inscribed with the title, 'Spain' and "n Beeld van Afrika, gemaak toe S.A. ver was voel nou weer tuys hier. 'Et in Arcadia Ego!' Aan Estelle en Francios Odendal. 12-2-73. Groete en baie dankie. van Lennie en Christo.' on a label adhered to the reverse mixed media on canvas laid down on board
90 by 71 cm

R80 000–120 000





recto



verso

283

Diederick George
DURING

SOUTH AFRICAN 1917–1991

*Water Carriers (recto);
The Performance (verso)*

recto signed

oil on board

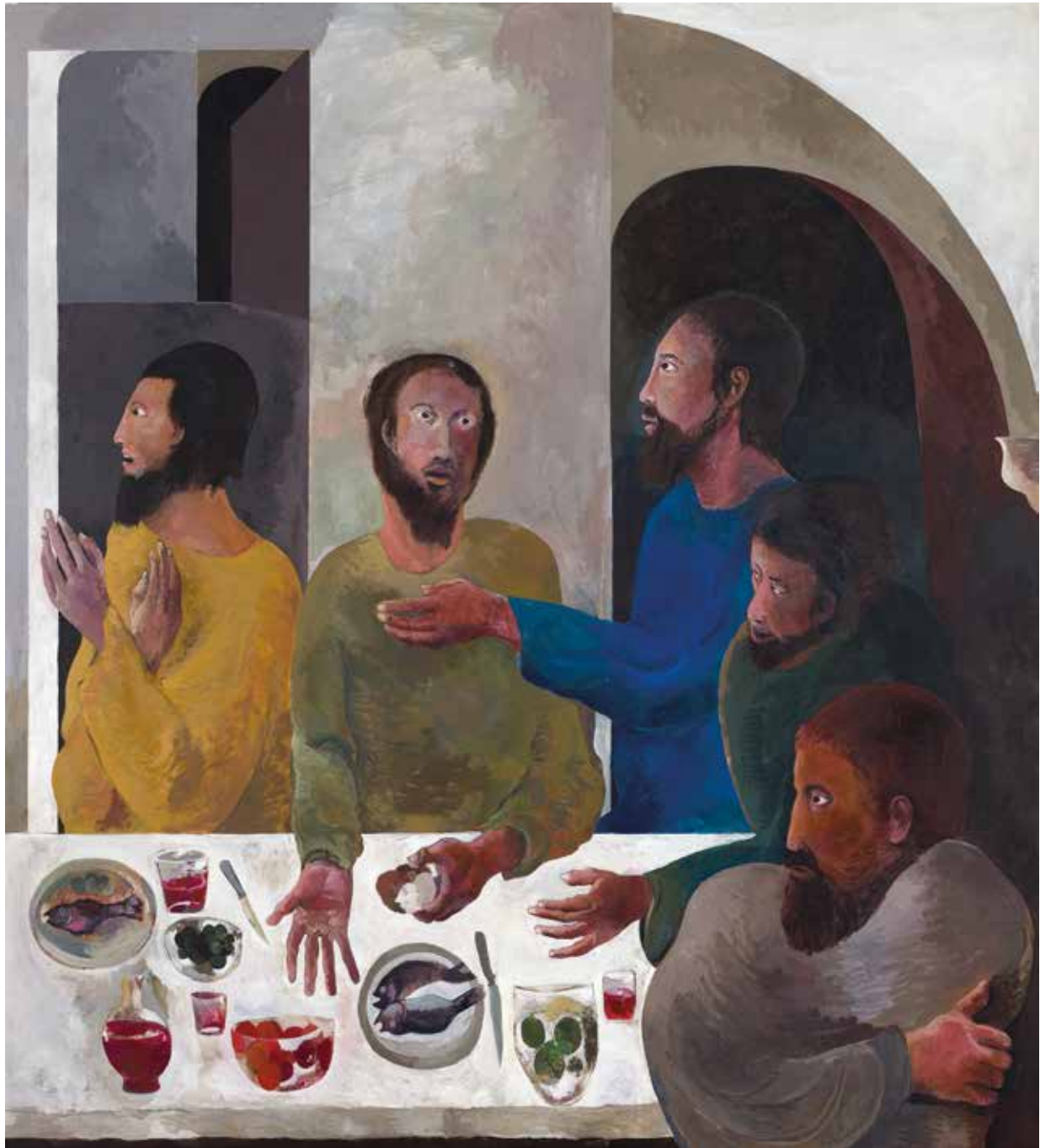
recto 79,5 by 59 cm;

verso 56 by 76,5 cm

R80 000–120 000







Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

The Last Supper, triptych

1990

acrylic and pigments on panels, with
two engraved side panels
each: 202 by 182 cm
(16)

R300 000–400 000**PROVENANCE**

Santa Sophia, the Institute for Catholic
Education, Pretoria

LITERATURE

Harmsen, Frieda. *The Art at Santa Sophia*. Joan
Lötter Publications, Pretoria, 2002, illustrated in
colour on pages 34-38, preparatory drawings
no. 1, 9, 11,15 and 16 illustrated on pages 40–47
Harmsen, Frieda (ed.). *Cecil Skotnes*. Privately
Published, Pretoria, 1996, triptych and
preparatory drawings illustrated on pages 147-166

NOTES

Accompanied by thirteen preparatory sketches
for the triptych; charcoal, pencil and pastel,
each: 37,5 by 52,5 cm

‘On Thursday, 13 December 1990, thirty-
three invited guests gathered in the dining
hall of Santa Sophia of Pretoria, for a unique
celebration. An artist’s dream had come true, a
hall had been embellished with a mural of *The
Last Supper*, and South Africa had gained a major
work of art. To mark the occasion Mass was
offered in front of the painting then the guests
sat down to a meal at tables arranged to link up
with the great table depicted on the wall. Thus

Christ and his twelve disciples (for Judas was still
present) were the guests of honour at the feast.

Since the mid-forties it had been Cecil
Skotnes’s dream to paint a *Last Supper*. In 1989
the Trustees of Santa Sophia ‘gave’ him a wall
on which to realise his dream. Although he had
thought of such a painting for the best part
of his career, and indeed incorporated some
of his ideas in woodcuts, engraved panels
and paintings, he now began to work on it
seriously. Drawing after drawing came from
his pencil as he read about the apostles and
pondered on their characters. From the outset
of his career in much of his art a preoccupation
with the conflict between good and evil is
paramount. In his depiction of *The Last Supper*
this confrontation is the focus and pivot of the
entire painting.

The mural consists of three panels joined
to form one continuous composition. In the
left panel are Bartholomew (identified by a fig
in a glass jar), an explosive James the Greater,
Andrew, Matthew and, in front of the table,
Simon the Zealot ready for a fight. In the centre
are John, Jesus and Judas. Judas has a black
halo to indicate that he, at this moment, has

already made his decision. The other apostles
have no haloes because, as the artist explains,
at that time ‘they had not yet earned them’.
In the left panel are James the Little, Phillip
pointing

to the bread and fish of the miracle, Jude,
Thomas and Simon Peter.

Except for Philip, all the disciples are
watching the drama being enacted at the
centre. All are agitated. Some, like James
the Greater and Simon the Zealot, respond
aggressively; John is astounded; Peter is
restraining his outrage with great physical
effort; James the Little and Philip are
bewildered; Matthew is alert, warning Andrew
to listen. Only Jesus is still, aloof from the
commotion.

From the drawings we learn that the
confrontation between Jesus and Judas is
over, and in his defeat Judas transfers his
belligerence to John and the other disciples.
But Jesus looks straight ahead, beyond
his disciples, beyond the modern viewer,
even beyond this world, towards the New
Jerusalem.¹

1. Frieda Harmsen, written for the Trefoil Easter, 1993

285

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Mural

signed

oil on canvas

122 by 56 cm

R600 000–800 000

PROVENANCE

Elbie Kachelhoffer, Hoffer Gallery, Pretoria

LITERATURE

Schoonraad, Murray. *Walter Battiss*. C. Struik Publishers, Cape Town, 1976, illustrated on page 47, figure 27





286

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Cattle Herdboys and their Friends

signed, engraved with the artist's name and title

on a plaque adhered to the mount

oil on board

40 by 49,5 cm

R250 000–350 000



287

Dylan
LEWIS

SOUTH AFRICAN 1964–

Sleeping Lioness I, maquette

signed, numbered 8/15, stamped with the catalogue number S190 and the foundry mark: 'Sculpture Casting Services S.A.'; engraved with the artist's name, title, foundry name, catalogue number S190 and numbered 8/15 on a plaque adhered to the underside of the base
bronze

width: 90 cm

R180 000–240 000

PROVENANCE

Another cast from this edition was sold at Christies, London, 16 June 2011, lot number 53



288

Dylan
LEWIS

SOUTH AFRICAN 1964–

Walking Cheetah

signed, dated 89 and numbered 7/15

bronze

width: 87 cm

R100 000–150 000

PROVENANCE

Another cast from this edition was sold at Christies, London,
16 June 2011, lot number 56

289

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Composition with Buck

signed; signed and inscribed 'Bucks'

on a note adhered to the reverse

oil on board

44,5 by 34,5 cm

R180 000–240 000

EXHIBITED

South African Arts Association, Pretoria,

1965

LITERATURE

Pretoria News, Pretoria, 2 November 1965,
illustrated

Marais, Dalene. *Maggie Laubser: her
paintings, drawings and graphics*. Perskor,
Johannesburg and Cape Town, 1994,
illustrated on page 370, catalogue
number 1657





290

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Choros

signed and dated 67

oil on canvas

82 by 92 cm

R600 000–900 000

NOTES

The Portuguese word 'Choro' (translates to 'cry' or 'lament') refers to a Brazilian popular music instrumental style with origins in the 19th century. Despite its name, the style usually has an upbeat, jovial rhythm, characterized by virtuosity and improvisation.

The Latin root of the term *Choros* refers to a traditional circular dance.

It was also a term used by the Brazilian composer Heitor Villa-Lobos to describe a native music form, and for the title of a series of compositions. Preller was fond of his work and often listened to it and other similar music while he painted. His enjoyment is seemingly demonstrated in the confident palette and vigorous brushwork of the painting, conveying the sense of this exuberant music and circular dance motion.

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Alicia Markova 'The Dying Swan'

signed, dated 49 and inscribed 'S.A.'

oil on canvas

92,5 by 72,5 cm

R800 000–1 200 000

PROVENANCE

Lady Lynn Bagnall

Dance Transition Resources Centre (DTRC), Toronto 1999 (donated by Mr Todd Edgar, nephew of Lady Bagnall)

34 Long Art Gallery, Cape Town, 2005

Acquired from the above by the present owner, 2008

EXHIBITED

The Iziko South African National Gallery, Cape Town, *Tretchikoff Retrospective Exhibition*, 26 May to 25 September 2011

LITERATURE

Buncher, Richard. *Tretchikoff*. Howard Timmins, Cape Town, 1951, illustrated in colour plate 26

Timmins, Howard. *Tretchikoff*. Howard Timmins, Cape Town, 1969, illustrated in colour
Lamprecht, Andrew (ed.). *Tretchikoff: The People's Painter*. Jonathan Ball Publishers, Johannesburg and Cape Town, 2011, illustrated in colour on pages 132–133

NOTES

Accompanied by the books:

Buncher, Richard. *Tretchikoff*. De Luxe edition specially published for America, limited to 1500 copies of which this is number 115, signed and dated 1952 by the artist. Further inscribed with a dedication to the original owner from the artist, signed and dated 20 Oct 53, on the foreword page.
Timmins, Howard. *Tretchikoff*. De Luxe edition specially published for South Africa, limited to 400 copies of which this is number 24, signed by the artist. Further inscribed with a note to the original owner, on the frontis page, signed and dated 1973 and accompanied

by a print of Lenka, signed and dated 70
Tretchikoff, Vladimir and Hocking, Anthony. *Pigeon's Luck*. Collins, London, 1973

Below is the artist's description, from his autobiography *Pigeon's Luck*, of how this painting came to be:

The Schlesinger organisation was sponsoring a tour of South Africa by the Royal Ballet from London, with its principals Alicia Markova and her partner, Anton Dolin. When I returned to Cape Town Natalie and I went to see them dance, and I was so intrigued that I went to see them rehearse. I was sitting in the stalls with a friend nicknamed Silver Fox from his pure white shock of hair. Markova was dancing the Dying Swan in 'Swan Lake' and I found the experience moved me deeply.

'I want to paint her,' I told Silver Fox. 'Why don't you ask her manager? He's sitting next to us.' When the rehearsal was over Silver Fox introduced me to Markova's manager, and told him of my idea. He did not look enthusiastic. 'Not a chance,' he said. 'There's no time! If anyone can paint Alicia this is your man,' he said earnestly. 'He'll make it something special.' The manager hardly stirred. 'Got anything to show me?' he asked, obviously bored stiff by the whole idea. 'Not here,' I said. 'But my studio's just around the corner from your hotel. If you have a few minutes to spare I'll come and fetch you.' 'Okay. I'll give you five minutes tomorrow morning. Pick me up at nine sharp.'

At the studio the next morning he looked through my paintings, and it amused me to find that this hard-headed American so long immersed in the cut-and-thrust of show business was not indifferent to them. In fact, he stayed all morning.

'All right,' he said at last. 'You've convinced me. Now let's see what Alicia has to say.' She liked the paintings too. But when I told her I wanted to paint her as she appeared in 'Swan Lake', she sadly shook her head. 'No time at all,' she said. 'When could we do it? In the mornings I rehearse and in the evenings we perform.' 'I'd be prepared to fall in with your arrangements,' I said. 'Fit in an hour here, an hour there. I'll follow you round the country if need be.' She laughed. 'All right,' she said. 'You're on. I'll give you all my free time – but there's not all that much of it, I'd better warn you now.'

I began work as soon as possible. First I had to

paint the background, and with it the outline of the Dying Swan itself to balance the ballerina. By the time it was ready the ballet had moved on to Johannesburg and I had to pack my bags and follow them. I checked in at the Carlton.

There was a problem in that in Johannesburg I had no studio. But that was soon overcome. When the hotel manager heard of the difficulty he gave me the best suite in the hotel at no extra charge, the lightest and airiest in the building and an ideal working space.

My idea in the Dying Swan was to paint Alicia intertwined with the bird she portrayed, the two inseparable in the moment of death, the end of the dance. Alicia was infinitely patient in the long hours of posing and as generous with her free time as she had promised. Strange as it may seem, Alicia's co-operation had a great influence on the painting. With the ballerina so unselfish I was doing my damndest to produce my best.

When it was time for the company to move on to Pretoria, I went with them. One evening in Pretoria I went down to see Alicia dance yet again, watching from the wings with no less enthusiasm than I had the first time, when I felt a tap on my shoulder. It was Anton Dolin, Alicia's partner.

'Hello there,' he whispered. 'Back to see the dance of the Dying Duck?' He startled me. 'What do you mean?' 'Don't you know? In the business that's the nickname we have for the Dying Swan.' 'I've got news for you,' I said. 'You know the swan in the painting? I couldn't get the real thing, so I painted it from a dead duck.'

Dame Alicia Markova, DBE, (1910–2004) was an English ballerina, choreographer, director and teacher of classical ballet. She is widely considered to be one of the greatest classical ballet dancers of the 20th century. The first British dancer to become the principal dancer of a ballet company and, with Dame Margot Fonteyn, is one of only two English dancers to be recognised as a *prima ballerina assoluta*, a title given only to the most notable of female ballet dancers. She was a founder dancer of the *Rambert Dance Company*, *The Royal Ballet* and *American Ballet Theatre*, and was co-founder and director of the *English National Ballet*.

1. Tretchikoff, Vladimir and Hocking, Anthony. *Pigeon's Luck*. William Collins Sons & Co Ltd, London, Glasgow, Sydney, Auckland, Toronto and Johannesburg. 1973. pp. 188–190.





TRECHIKO //



292

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Ravine Wall

signed and dated 97

oil on panel, in the artist's original handmade frame

121 by 127 cm, including frame

R300 000–400 000



293

Esias

BOSCH

SOUTH AFRICAN 1923–2010

Doves in Flight

hand painted ceramic tile with lustre glaze
125 by 160 cm

R120 000–160 000

NOTES

cf. Bosch, Andree and de Waal, Johann. *Esias Bosch*. Struik Winchester, Cape Town, 1988, a similar work illustrated in colour on the cover and on page 149

294

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Balinese Girl

signed

oil on canvas

83,5 by 64 cm

R700 000–900 000

NOTES

'Apparently, this painting is part of Tretchikoff's Balinese Girls series. The sumbings (golden cones) in her ears indicate that she is a native of that island. The sitters for all the Balinese portraits were, in fact, South African. As far as I can tell, Tretchikoff never visited Bali. During World War II, when he stayed in Java, all travel between the Indonesian islands was prohibited for civilians. And after the war, though he revisited Singapore, Tretchikoff did not return to Indonesia. So the Balinese beauties in Tretchikoff works are a figment of his imagination. Tretchikoff painted most of his Balinese Girls in the late 1950s, and apparently this picture was done at that time, too. You will notice that his painting technique is rather smooth here, in contrast to the raw brush strokes of his later work, after the 1960 car accident. The image is meant to be exotic and seductive – two characteristics of his most popular paintings. And it is definitely one of the better offerings in the Balinese Girl cycle.'¹

1. Gorelik, Boris. *Incredible Tretchikoff*. Tafelberg, Cape Town, 2013
[<http://www.tafelberg.com/Books/14634>]



295

Vladimir Griegorovich

TRECHIKOFF

SOUTH AFRICAN 1913–2006

Egrets

signed

oil on canvas

121 by 60 cm

R90 000–120 000



296

Gerard
DE LEEUW

SOUTH AFRICAN 1912-1985

Lightning Witch

1967

bronze with verdigris patina
height: 68 cm, excluding base;
mounted on a wooden base

R80 000–120 000

LITERATURE

Strydom, Matthys. *Gerard de Leeuw*.
Suidkaap-Uitgewery, George, 1979,
illustrated on page 108



297

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

The Bird Catcher

signed

bronze with a black patina
height: 102 cm, excluding base;
mounted on a wooden base

R80 000–120 000





298

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Rhino

signed and dated '89
charcoal and pastel
70 by 100 cm

R1 200 000–1 600 000

Kentridge's work reflects a deep engagement with issues of history and memory. This unique drawing, an early example and seminal work by the artist, prefigures his more recent environmentally conscious projects. In this drawing, the rhinoceros appears penned by the perimeter walling in the background that is topped with razor wire and punctuated by signs of human activity. The encroaching landscape beyond the subject reflects the territory of the animal that is being progressively usurped by human intervention. Neal

Benezra has observed how 'the depiction of nature becomes an independent and important theme in the artist's more recent work.' This theme was developed during the 1990s and resulted in the drawing series entitled *Colonial Landscapes* of 1995–6. *Rhino* is an early example of this theme which has become a prominent feature of the artist's work.

1. Benezra, Neal. *William Kentridge: Drawings for Projection*. From Kentridge, William. *William Kentridge / essays*, Neal Benezra ... [et al.]. Museum of Contemporary Art, Chicago ; New Museum of Contemporary Art, New York, in association with H.N. Abrams, 2001. page 21

299

Johannes
PHOKELA

SOUTH AFRICAN 1966–

*Original Sin – Fall of the Damned
as Damaged, 1959*

signed on the reverse
mixed media on panel
86 by 66 cm

R40 000–60 000

NOTES

Based on the seventeenth century painting *Fall of the Damned* by Peter Paul Rubens that was vandalised in 1959. The current lot formed part of the artist's master's degree project at the Royal College of Art, London in 1993. This was the pivotal work that resulted in his development of the themes around which his master's degree exhibition was based. In response to this body of work he was awarded second position in the prestigious John Moores Painting Prize, after Peter Doig.¹ Other works from this series are to be found in major private collections.

1. Regarded as Britain's most prestigious painting prize, it is a biennial award for the best contemporary painting. The prize is named for Sir John Moores, noted philanthropist, who established the award in 1957.





300

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Red Abstract

signed and dated '63

oil on canvas

61,5 by 71,5 cm

R400 000–600 000

301

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

To the Other Side

signed; signed, dated 'Paris' 1986 and
inscribed with the title on the stretcher
oil on canvas in the artist's original
handmade and painted frame
joined canvas: 151 by 73,5 cm in the
widest area, including frame

R150 000–200 000



302

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–
Female Nude
signed and dated '94
charcoal and chine collé
148 by 99 cm

R1 000 000–1 500 000



303

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Untitled (Nude Figure I)

signed, dated 1985 and numbered 5/5
bronze with ochre patina
height: 63 cm, excluding base;
mounted on a painted steel base

R80 000–100 000

EXHIBITED

SMAC Art Gallery, Stellenbosch,
February 2008

NOTES

cf. de Klerk, Chris and de Kamper, Gerard.
*Villa in Bronze: A Comprehensive Reference to
the Castings of Edoardo Villa*. The University
of Pretoria Museum, Pretoria, 2012, a similar
example illustrated in colour on page 86



304

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

East – edge of the World

signed, dated 2004/5 and inscribed
with the title
charcoal, pastel and wash
120 by 72 cm

R90 000–120 000



305

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

West – those who come before us
signed, dated 2004/5 and inscribed
with the title
charcoal, pastel and wash
120 by 80 cm

R90 000–120 000





306

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Reeds

1996

signed, dated '96 and numbered II/X
etching, aquatint and drypoint on hand-painted
paper with further hand work in red and white pastel
sheet size: 115 by 157 cm

R350 000–450 000

LITERATURE

Law-Viljoen, Bronwyn (ed.). *William Kentridge Prints*. David Krut Publishing, Johannesburg, 2006, illustrated in colour on pages 54–55

NOTES

'After the theatre production *Faustus in Africa!* I made a series of drawings of 'colonial landscapes,' for which I used engravings from accounts of European explorers to Africa as the source for a visual language for the drawings. I was

interested partly in the translations, the temporal and geographic dislocations, that happen in the journey from explorers' sketches to the vision of Africa elaborated as these sketches were translated by professional engravers in London. These images then returned to South Africa, where they appeared in the second-hand bookshops of Johannesburg. *Reeds* was derived from a detail of one such engraving.¹

1. Law-Viljoen, Bronwyn (ed.). *William Kentridge Prints*. David Krut Publishing, Johannesburg, 2006, page 54



307

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Boy with Ornate Sleeves

signed, dated 2006/7; inscribed with the artist's
name, title and medium on the reverse

oil on canvas

89,5 by 89 cm

R180 000–240 000



308

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–

Tormented Trees, Mitchell's Pass

signed and dated '57

oil on board

87 by 121 cm

R350 000–450 000

NOTES

In the mid-1950s, Erik Laubscher took up the position as a colour consultant for Plascon, the paint company. Euphemistically this saw him move away from the uncertainty of supporting himself and his young family by the sale of his paintings to a steady salaried position. He mentioned in a recent interview that this was 'a strange situation. After Paris you become a man behind the counter!'

This new employ however also had benefits for Erik as an artist – he was released from the need to sell pleasing works of a lesser standard. He also found himself having to make frequent trips to country towns which provided him continually with renewed visual stimulus.

On one such business trip Erik travelled through

Mitchell's Pass which had been devastated by a recent veld fire – the 'tormented trees'² he saw sparked a recurring theme in his work. In this composition the twisted blackened trees are 'his vision of an almost prehistoric African landscape ... an impression of mystery, of anguished desolation.'³

This painting, titled *Tormented Trees, Mitchell's Pass*, was the first⁴ in the series – another forms part of the IZIKO South African National Gallery Collection in Cape Town.

1. Fransen, Hans. *Erik Laubscher: A life in Art*, SMAC Art Gallery, Stellenbosch, 2009, page 68

2. Ibid.

3. Ibid, page 73

4. Confirmed in email correspondence between the author and Erik Laubscher dated 5 April 2013



309

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Road to Damascus

signed, dated 08 and inscribed with the title

mixed media on paper

123 by 190 cm

R200 000–300 000

310

Dylan

LEWIS

SOUTH AFRICAN 1964–

Sitting Lioness I, maquette

signed, numbered 3/15, stamped with the catalogue number S191 and the foundry mark: 'Sculpture Casting Services S.A.'; engraved with the artist's name, title, foundry name, catalogue number S191/3 and numbered 3/15 on a plaque adhered to the underside of the base

bronze

width: 61 cm

R100 000–150 000

PROVENANCE

Everard Read Gallery, Cape Town

Another cast from this edition was sold at Christies, London, 16 June 2011, lot number 54



311

Dylan

LEWIS

SOUTH AFRICAN 1964–

African Monolith I, maquette

signed, numbered 7/15, dated 2000, stamped with the catalogue number S132 and the foundry mark; engraved with the artist's name, cast date, title, catalogue number S123, foundry name: 'Jupiter Studios S.A.' and numbered 7/15 on a plaque adhered to the underside of the base

bronze

height: 44 cm excluding base, mounted on a marble base

R70 000–90 000

PROVENANCE

Another cast from this edition was sold at Christies, London, 16 June 2011, lot number 67





312

Leonora

EVERARD-HADEN

SOUTH AFRICAN 1937–

Wild Sea

signed; inscribed with the artist's name

and title on the reverse

oil on canvas

76,5 by 126 cm

R100 000–150 000

PROVENANCE

The Everard Collection, Pietermaritzburg



313

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Edge of the Bush

signed; inscribed with the title and dated 1964

on the stretcher

oil on canvas

29,5 by 39,5 cm

R80 000–120 000

PROVENANCE

Gifted to his sister Doreen Louise, Port Elizabeth in 1965

Private Collection



314

Ephraim Mojafele
NGATANE

SOUTH AFRICAN 1938–1971

Cyclists

signed and dated 67
mixed media on board
59,5 by 75 cm

R120 000–150 000



315

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

Traditional Healer

signed and dated 80
oil on board
35 by 45 cm

R140 000–180 000

316

Claude Marie Madeleine
BOUSCHARAIN

SOUTH AFRICAN 1922–

The Collector

signed; inscribed with the title,
'Ref:56' and the dimensions on the
reverse

oil on board
70 by 100 cm

R80 000–120 000

Verso is a previously disregarded painting



NOTES

Claude Bouscharain has earned recognition for her compelling and enigmatic compositions. Born in France, Bouscharain first studied child-psychology at the Institut Jean-Jacques Rousseau before finding herself lured to painting.¹ Pursuing art she studied at the École des Beaux-Arts in Paris, the Art Students' League in New York and at the Academie Montmartre in Paris under Fernand Léger. At Léger's studio she met Erik Laubscher, whom she married and accompanied to South Africa in 1951.

Predating the recognisable mature style of

Claude Bouscharain, is this painting, *The Collector*. Paying homage to Henri Matisse and Fernand Léger, Bouscharain has borrowed elements from these artists in the subject's pose and features as well as the strong palette and use of complementary contrasts.²

In this work the protagonist sits central within the canvas. This hierarchical composition is further enhanced by her deadpan expression and direct gaze which challenges the viewer. The seemingly random display of artefacts on the table in front of her is in deliberate contrast to the gravity of her pose. The display and act of ownership of such objects can

be likened to a 'cabinet of curiosities', or Cabinet of Wonder, a collection of objects whose categorical boundaries were, in Renaissance Europe, yet to be defined.⁴ Historically these cabinets conveyed the patron's control of the world through their selective inclusion and deliberate editing as determined by their taste, thus dictating collecting trends.

1. Arnott Bruce. *Claude Bouscharain*. C. Struik Publishers, Cape Town, 1977, page 7
2. http://www.wmofa.com/artists/Matisse,_Henri/image/Striped_Robe_Fruits_and_Anemones_1940.jpg
3. <http://www.wikipaintings.org/en/fernand-leger/the-woman-with-the-fruit-dish-1924>
4. http://en.wikipedia.org/wiki/Cabinet_of_curiosities



317

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Psychedelic Nude

signed

oil on canvas laid down on board

82,5 by 118 cm

R400 000–600 000

318

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Untitled

signed, dated 'Paris 1962' and inscribed
'100F' on the reverse
mixed media on canvas
162 by 130,5 cm

R80 000–120 000

PROVENANCE

Rodolphe Stadler Collection, Paris

LITERATURE

Stevenson, Michael and Viljoen, Deon.
*Christo Coetzee: Paintings from London and
Paris 1954–1964*. Fernwood Press, Cape
Town, 2001, illustrated in colour onw page





319

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Bakelite Radio

signed and dated '94

charcoal and pastel

59 by 104 cm

R400 000–600 000

NOTES

Accompanied by the Mango Groove DVD.
Mango Groove The Ultimate Collection, 2002,
which features this work.



320

Douglas Owen

PORTWAY

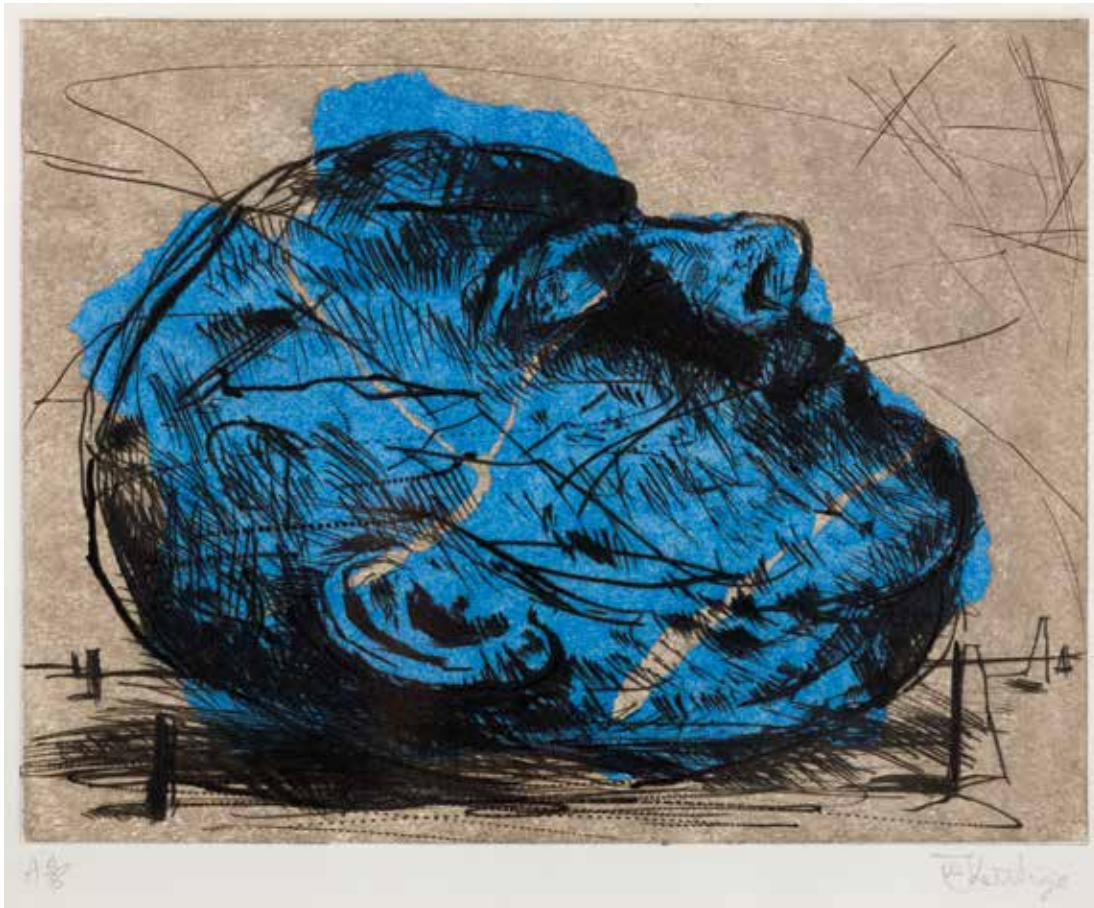
SOUTH AFRICAN 1922–1993

Abstract Composition

oil on canvas

118,5 by 139 cm

R80 000–120 000



321

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Blue Head

signed and numbered A 4/8
etching and aquatint in colour
image size: 22,5 by 29 cm

R100 000–150 000



322

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Girl on a Bright Cushion

signed and dated 2003/4, inscribed with the artist's
name and the title on the reverse

oil on canvas

90 by 90 cm

R150 000–200 000



323

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Nude with Blue Eyes

signed, dated 2003/4, inscribed with the artist's
name, title and medium on the reverse

oil on canvas

90 by 120 cm

R150 000–200 000

PROVENANCE

The Goodman Gallery, Johannesburg



324

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Astronauts and Aliens

signed and dated '78

oil on canvas

40,5 by 50 cm

R120 000–160 000



325

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Garden of Eden

signed and dated 1989

acrylic and assemblage on board

76 by 76 cm

R120 000–160 000



326

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Drawing for Felix in Exile

signed, dated '94 and inscribed with the artist's working notes for the animated film

charcoal and pastel

53 by 73,5 cm

R400 000–600 000

NOTES

Felix in Exile was the fifth of eight films that occupied William Kentridge between 1989 to 1999. Each film consisted of 30 to 40 drawings, each of which engaged editing, dissolving, erasing and overdrawing techniques not simply as a form of animation but as a conscious part of the artistic process.¹

In an introductory note to *Felix In Exile*, Kentridge writes, 'In the same way that there is a human act of dismembering the past there is a natural process in the terrain through erosion,

growth, dilapidation that also seeks to blot out events. In South Africa this process has other dimensions. The very term 'new South Africa' has within it the idea of a painting over the old, the natural process of dismembering, the naturalization of things new.'²

This work was used as the backdrop for the credits of the film – the final deserted landscape of the main protagonist Felix's homeland.

¹ <http://www.medienkunstnetz.de/works/felix-in-exile/>

² http://en.wikipedia.org/wiki/William_Kentridge



327

Keith Savel

ALEXANDER

SOUTH AFRICAN 1946–1998

On the Brink

signed and dated 92
oil on canvas
90 by 151 cm

R180 000–240 000

LITERATURE

Robbins, David. *Keith Alexander: The Artist in Retrospect*. Jonathan Ball Publishers, Johannesburg, 2000, illustrated in colour on page 23

END OF SALE