



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 21 October - 8pm

Evening Session Paintings

Lots 671-779

Important International and South African Art

671

Francis HOLMAN

BRITISH 1729-1790

*A Convoy of East Indiamen
in a Gale*

signed and dated 1777

oil on canvas

91 by 127cm

R80 000 – 120 000

NOTES

Bears Rutland Gallery, 266 Brompton
Road, London, SW3 label

672

Max SUPPANTSCHITSCH

AUSTRIAN 1865-1953

Landscape, Dürnstein

signed and inscribed indistinctly
'28.iv 24'

oil on cardboard

20 by 28,5cm

R40 000 – 50 000

NOTES

Preparatory painting for *Dürnstein bei
Nacht*, 1904, on the reverse

673

Thomas BAINES

SOUTH AFRICAN 1820-1875

*The Victoria Falls, Zambesi River,
Sketched on the Spot*

(10)

R50 000 – 70 000



671



672



673

part lot



673

part lot

NOTES

Ten hand-coloured lithographs published by Day & Son, London, 1865, including four pages of text; title page Birds Eye View of the Victoria Falls from the West; The Falls by Sunrise, with the 'Spray Cloud' Rising 1200 feet; The Leaping Water or Westernmost Cataract; The Falls from the Western End of the Chasm; Great Western (or Main) Fall; Herd of Buffaloes Driven to the Edge of the Chasm; Centre Rock Fall and the Eastern Cataracts; Zanjueelah, The Boatman of the Rapids; The Falls from the East End of the Chasm to Garden Island; The Falls from the Narrow Neck near the Eastern Headland of The Outlet; The Profile Cliff, Narrow Gorge and Torrent of the Zambesi, below the Falls, all inscribed 'T Baines del', contained in a portfolio, one framed, each approximately 27 by 40cm

674

**Jan Ernst Abraham
VOLSCHEK**

SOUTH AFRICAN 1853-1936

Sunset in the Karoo

signed and dated 1904
oil on canvas laid down on board
44 by 78,cm (2)

R150 000 – 200 000

PROVENANCE

Purchased from the artist's family by
the current owner

EXHIBITED

SA Art, Empire Exhibition, Wembley,
1924

LITERATURE

Steyn, Helene and Roux, Marie-Lou. (1992) *Die Volschenks: Drie Geslagte Kunsskilders*, Stilbaai: Stilbaai-bewaringstrust. Illustrated in colour on page 18, plate 4.

NOTES

Accompanied by a preliminary sketch
for the painting, pencil on paper,
11,5 by 25cm

675

**Jan Ernst Abraham
VOLSCHEK**

SOUTH AFRICAN 1853-1936

Mozambiquerskop, Riversdale

signed and dated 1926; signed, dated
1926 and inscribed with the title on
the reverse
oil on canvas
19,5 by 29,5cm

R60 000 – 80 000



674



675



676

676

Jan Ernst Abraham VOLSCHEK

SOUTH AFRICAN 1853-1936

Spandaukop, Graaff-Reinet

signed and dated 1935
oil on canvas
24 by 29,5cm

R50 000 – 70 000

PROVENANCE

Purchased from the artist's family by the
current owner

LITERATURE

Steyn, Helene and Roux, Marie-Lou. (1992) *Die Volschenks: Drie Geslagte Kunsskilders*, Stilbaai: Stilbaai-bewaringstrust. Illustrated in colour on page 32, plate 31.

PROVENANCE

Purchased from the artist's family by the
current owner

LITERATURE

Steyn, Helene and Roux, Marie-Lou. (1992) *Die Volschenks: Drie Geslagte Kunsskilders*, Stilbaai: Stilbaai-bewaringstrust. Illustrated in colour on page 28, plate 23.

677

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Seascape

signed

oil on canvas

43 by 58cm

R200 000 – 300 000

678

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Seascape

oil on board

40 by 50cm

R30 000 – 50 000

NOTES

Accompanied by a certificate of authenticity signed by Joe Wolpe



677



678



679

679

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Namaqualand Landscape

signed; inscribed with the date 1921
and artist's name on the reverse
oil on artist's board
27 by 37cm

R180 000 – 220 000

680

Pieter Hugo NAUDÉ

SOUTH AFRICAN 1868-1941

Amalfi, Italy

signed; inscribed with the title and
circa 1912 on a label adhered to the
reverse

oil on artist's board
27 by 21,5cm

R70 000 – 90 000



680

681

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Die Wynkelder

oil on canvas
174 by 158cm

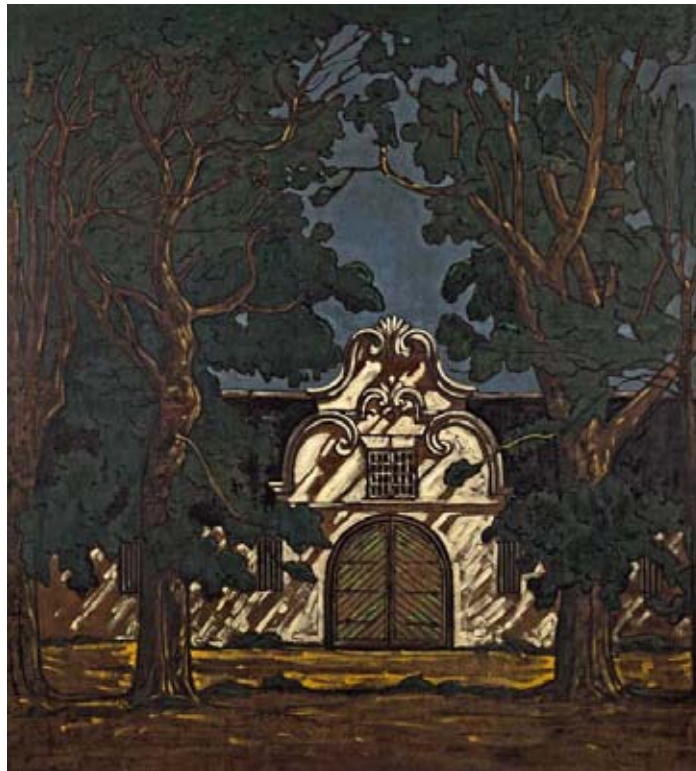
R2 000 000 – 4 000 000

PROVENANCE

A gift from the artist to Louis van Bergen, who was a close friend, and the proprietor of the Constantia Bottle Store in Pretoria. The painting hung in the store for a number of years before becoming part of the inheritance of the then owner. He consigned it to Volks Art Auctions, Pretoria on 14 September 1994 (lot 63). It is illustrated in colour as frontispiece to the catalogue and listed as having been painted in the late 1920s. Die Kunsamer

NOTES

This painting was on loan to The Alphen Hotel from 2001 until 2013.



The 1920s represented a period of experimentation and innovation for Jacob Hendrik Pierneef. In 1925 he travelled to Europe, met Anton Hendriks (who became Director of the Johannesburg Art Gallery from 1937 – 1966) and invited him to South Africa. During this trip he also met the Dutch theorist, Willem van Konijnenburg, whose ideas on achieving harmony, balance and unity through the application of mathematical proportion, linear rhythm and simplified form, became the foundation for the artist's mature style.

Consequently, Pierneef began shifting away from his earlier more spontaneous impressionist-influenced paintings towards a style that sought to emphasise the underlying structure of nature and the built

environment rather than the effects of light on varying surfaces. *Die Wynkelder* occupies a unique position in this development in that it employs aspects of these two very diverse approaches, allowing us to witness how the artist crafted his new style.

In 1929 it was announced that Pierneef had received the commission for the mural-panels to be installed at the new Johannesburg railway station. These brought him to wider public attention and set the standard by which he would be measured. *Die Wynkelder*, with its impressive scale, may also be viewed as a study for these panels which came to define the characteristic style for which he became renowned.



682

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Mountain Landscape

signed

oil on board

21,5 by 29,5cm

R150 000 – 200 000



682

683

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Victoriastraat, Kaapstad

signed, inscribed with the title and dated 1930

pencil and watercolour

36 by 53cm

R100 000 – 120 000



683

684

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

By Nelspruit, Oos Transvaal

signed and dated 43, signed and
inscribed with the title on a label
adhered to the reverse
oil on board
19,5 by 25cm

R140 000 – 160 000

685

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

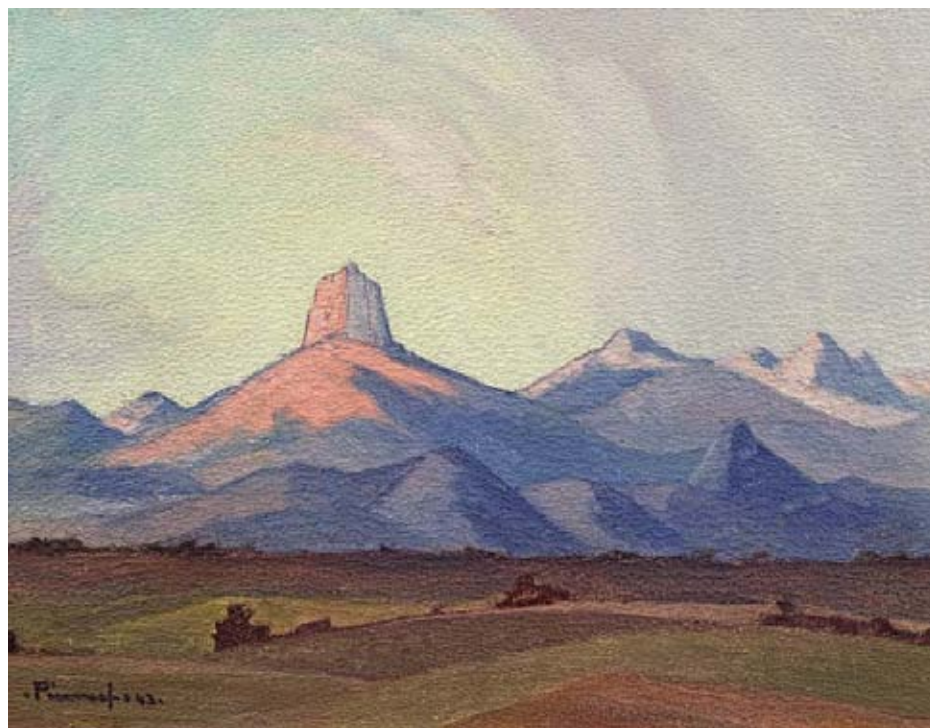
Landscape

signed
oil on cardboard
28,5 by 21 cm

R60 000 – 80 000

PROVENANCE

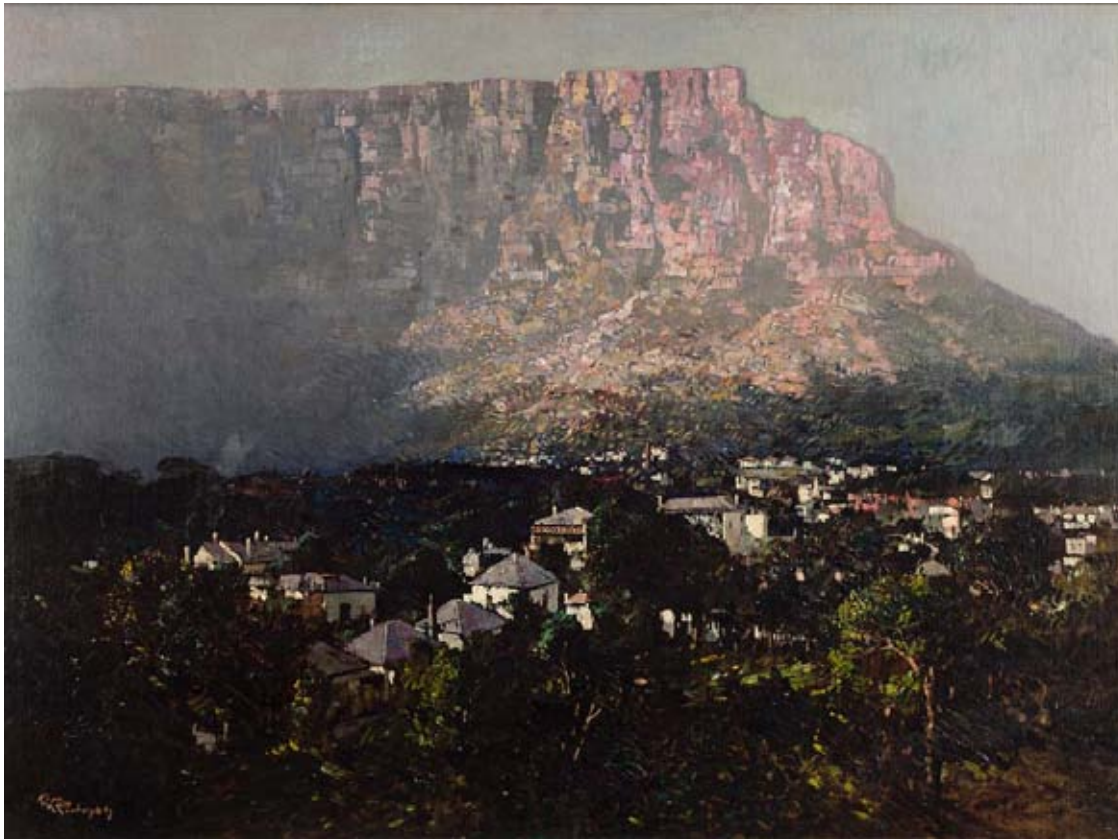
A gift from the artist to the current
owner's parents



684



685



686

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Dawn on Table Mountain

executed in 1916

signed

oil on canvas

69,5 by 95,5cm

R300 000 – 400 000

EXHIBITED

Royal Institute Galleries, 195

Piccadilly, London, 6 to 28 June, 1924

LITERATURE

Newton Thompson, Joyce. (circa 1951) *Gwelo Goodman: South African Artist*, London: George Allen and Unwin Ltd. Page 135, illustrated between pages 68 and 69.

Newton Thompson, Joyce. 'Gwelo Goodman (1871-1939)', *Our Art*, Pretoria: The Journal Lantern in Collaboration with SA Broadcasting Corporation. Illustrated on page 63, figure III.

The presence of these two impressive paintings by Robert Gwelo Goodman on one sale provides the rare opportunity of seeing some of the artist's finest works and assessing how his French training and exposure to the international art world impacted on the development of his style. In 1895 he studied at Paris's famed Académie Julian where Henri Matisse was a fellow pupil. Following success in London when three landscape paintings were accepted at The Royal Academy in 1898 and a painting tour of India in 1903/4, he re-settled in South Africa in 1911.

The influence of the French Realists encouraged his interest in familiar topographical environments and what art historian, Evelyn Cohen, called an "honest portrayal of the major features of a specific scene".¹ The paintings provide uncommon insights into the historical development of Tulbagh and Cape Town,



before urban expansion. In addition to revealing how these places appeared in a bygone era, Goodman's painterly treatment evokes the unique qualities of each location.

His canvases primed with Van Dyck brown, in the academic tradition, provide strength and stability, while their surface vitality derives from the broken brushstrokes inspired by Impressionist and Divisionist painters. Successfully employed in the vivid Tulbagh landscape, these multiple brush marks capture and refract light with shimmering effect and contribute to the atmosphere of intense heat. By contrast, the verdant forest and cool tones of Table Mountain are rendered with a subtlety that underscores the tranquillity of the scene at daybreak.

1. Cohen, Evelyn. 1988. 'Early Training and French Vision in South African Art Prior to 1920'. In Alexander, Lucy; Bedford, Emma and Cohen, Evelyn. *Paris and South African Artists 1850-1965*, Cape Town: South African National Gallery. Page 15.

687

Robert Gwelo GOODMAN

SOUTH AFRICAN 1871-1939

Full of Flushed Heat - Tulbagh

executed in 1912

signed

oil on canvas

62 by 75,5cm

R250 000 – 350 000

EXHIBITED

Autumn Exhibition, Huddersfield,
12 September 1914

LITERATURE

Newton Thompson, Joyce. (circa 1951) *Gwelo Goodman: South African Artist*, London: George Allen and Unwin Ltd., London. Pages 33 and 130, illustrated between pages 4 and 5.

688

**Tinus (Marthinus Johannes)
DE JONGH**

SOUTH AFRICAN 1885-1942

Mountainous Landscape

signed

oil on canvas

106 by 77cm

R80 000 – 100 000



688

689

Willem Hermanus COETZER

SOUTH AFRICAN 1900-1983

*Mountainous Landscape with
Rondawels*

signed

oil on canvas

60 by 90,5cm

R80 000 – 120 000



689

690

Anton VAN WOUW

SOUTH AFRICAN 1862-1945

Kruger on the Station

inscribed 'S.J.P. KRUGER', and bears the foundry mark G. MASSA, ROMA

bronze with a dark brown patina, mounted on a wooden base

height: 32,5cm, excluding wooden base, base 3cm high

R220 000 – 300 000

PROVENANCE

Purchased directly from the artist and thence by descent

NOTES

cf. Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Pretoria Book House. Another cast from the edition is illustrated on page 104.

According to tradition this is a representation of the old President as he witnessed the departure of the first Boer commandos from Pretoria station to the front in Natal. ...

In the best Massa castings of this small sculpture it is again the fine detail which impresses the beholder: the texture and neat row of buttons on the waistcoat, the pocket watch and chain, the coat buttons on the back of his frock coat and the finish of the face, especially the bags beneath the eyes of the President, the sparse beard, the crooked pipe in the mouth and his well-shaped ears. The light brown patina of the Massa castings heightens Van Wouw's use of light effects to emphasise certain forms.

There are relatively few castings of this small sculpture and Van Wouw seems to have made them with the approaching Voortrekker centennial in 1938 in view.

Duffey gives the date of sculpture as 1937, citing Dr MJ Cohen's book on the sculptor published in 1938 in which he describes Van Wouw at work on this sculpture.



691

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Lake Scene with Trees and Mountains,
recto; *Portrait of a Shepherd,* verso

signed and dated '22

oil on board

49 by 58cm

R500 000 – 700 000



recto

© The Estate of Maggie Laubser | DALRO

PROVENANCE

Francois Petrus (Toon) van den Heever;
gift to the current owner, Leonora van den
Heever

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser:
her paintings, drawings and graphics*,
Johannesburg and Cape Town: Perskor.
Illustrated on page 146, catalogue number
315; illustrated on page 211, catalogue
number 690, with the title *Portrait of an Old
Man with Hat*.

Van Rooyen, Johan. (1974) *Maggie Laubser*,
Cape Town and Johannesburg: C Struik
Publishers. Page 17: 'Oortmanspoort (the

family farm) provided Maggie with models.
Old Booi, a centenarian Bushman shepherd
and family retainer, became a regular subject
of whom portraits were repeated from
memory even in later years.'

NOTES

cf. Welz, Stephan. (1989) *Art at Auction in South
Africa: Twenty Years of Sotheby's/Stephan Welz &
Co, 1969-1989*, Johannesburg: AD Donker (Pty)
Ltd. A similar example is illustrated in colour
on page 121.

cf. Alexander, FL. (1962) *Art in South Africa:
Painting, Sculpture and Graphic Work Since 1900*,
Cape Town: AA Balkema. A similar example is
illustrated on page 94, fig. 66.

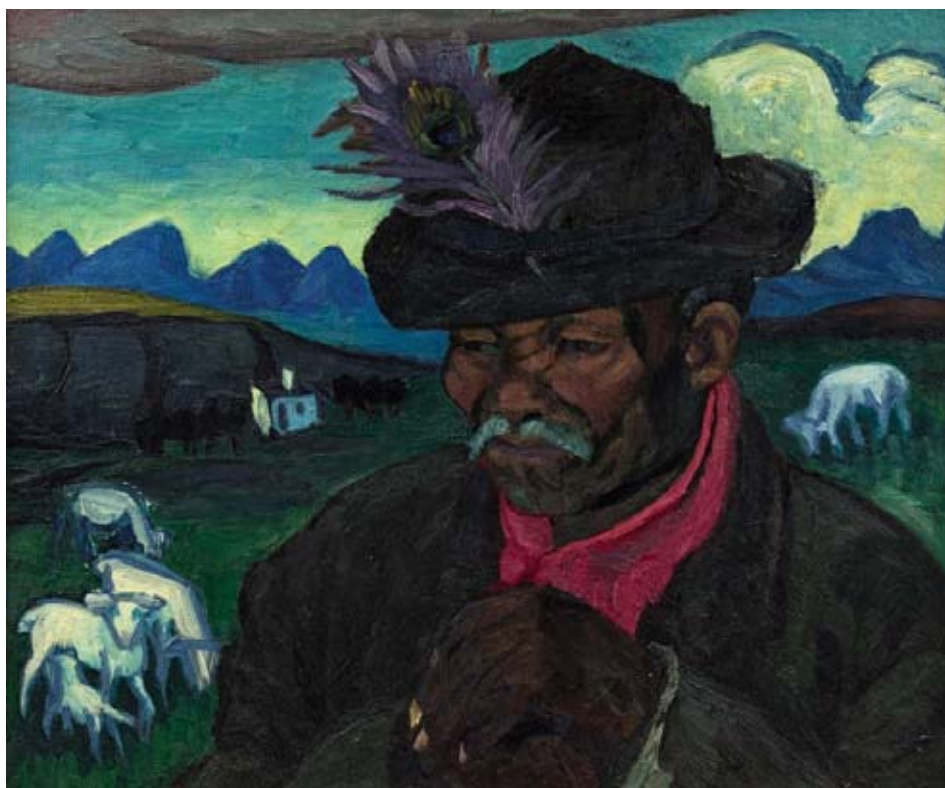
These two paintings, the landscape inspired
by her studies and travels in Europe and
the shepherd evoking her local agricultural
roots, encapsulate the multifaceted nature
of Maggie Laubser who, despite her humble
origins, made one of the most important
contributions towards redefining South
African art.

In describing the shift that occurred in
the artist's style during her sojourn in Italy
between October 1920 and August 1921,
art historian, Liz Delmont, says that while
Maggie Laubser continued to paint directly
from nature:

there is a definite shift from the descriptive picturesque interpretation practised up until this time, to a more abstracted decorative style, in which there is a simplification of form, reduction of detail and intensification of hues ...

Laubser's development while in Belgium, but more particularly in Italy, towards a stronger and more high-keyed palette should be understood within the context of her ideas and beliefs. For her, very clear and recognizable forms were to be found in nature ... This mode of perceiving finds its parallel in her painting for, by using stronger, purer colours and greater contrasts of hues in large defined areas, there is an intensification and clarity of shape. By her use of colour, therefore, she expressed her consciousness of structure rather than superficial appearance in nature thus creating a work of clarity and order, paralleling the "perfection of creation".

The landscape painting is undoubtedly a key painting in the development of South African modernism. Beneath a shimmering lilac sky, the dazzling ultramarine sea is bracketed by an olive green cypress and



verso

© The Estate of Maggie Laubser | DALRO

the gnarled orange and mauve trunk and teal leaves of what is probably an olive tree. These motifs are typical of her Italian paintings produced while living and painting near Lake Garda in 1920 and on her return to Italy in 1921. While her brilliant treatment of the subject evinces the vividness of observed reality, Laubser may well have worked from her sketches to paint this on her return to South Africa.

The shepherd, who worked on the family farm, Oortmanspoort, was a favourite subject. With his hands folded together under his chin, as if leaning on a stick, he is shown surrounded by sheep in the cool fields of an early morning. The brightening sky on either side of his hat, with jaunty feather proudly

inserted into the band, and his crimson scarf reflected in the warm tones of his skin, highlight the artist's empathetic portrayal of the local farm workers.

Echoing Toon van der Heever's poetic explorations of the ties binding farmers to the soil, the portrait epitomises the pastoral idylls that have made Laubser such a sought-after artist in South Africa. By contrast, the landscape retains all the vigour of her German Expressionism mentors while hinting at the life of languor evoked in Henri Matisse's Riviera vacation paintings.

1. Delmont, Liz. (1987) 'Introduction'. In Bedford, Emma and McClelland, Lynne. *Maggie Laubser: Early Works from the Silberberg Collection*, Cape Town: South African National Gallery. Page 6.



692

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693

692

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Composition of Leaves

gouache over pencil
36,5 by 26,5cm

R30 000 – 50 000

693

May (Mary Ellen) HILLHOUSE

SOUTH AFRICAN 1908-1989

Three Parrots

signed and dated 71
oil on board
45,5 by 52cm

R40 000 – 60 000



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694

**Maggie (Maria Magdalena)
LAUBSER**

SOUTH AFRICAN 1886-1973

Blue Pigeons Amongst Arum Lilies

signed

oil on board

39,5 by 52,5cm

R400 000 – 600 000

PROVENANCE

Solly Disner, Cape Town

Mr D Levin, Cape Town

EXHIBITED

Gallery 101, Johannesburg, 1962, catalogue number 35

South African Association of Arts, Cape Town, 1963, catalogue number 29

South African National Gallery, Cape Town, 1969, catalogue number 123

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 365, catalogue number 1625.

695

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

Lion's Head from Bo-Kaap

signed and dated 1944

oil on canvas

65 by 85,5cm

R600 000 – 800 000

Gregoire Boonzaier was, according to Dr Albert Werth, esteemed former director of the Pretoria Art Museum, the painter of Cape Town who was able, with his characteristic 'signature', to capture the city in all its changing beauty!¹ That signature changed over time, making this early vision remarkable not only for what it reveals historically of the city in the 1940s but for its evidence of the artist's early style.

The street, placed just off centre, leads the viewer's eye into this scene as if inviting us to take a stroll down memory lane. On the right is the facade of the Mosque Shafee which stands on the corner of Chiappini Street and Helliger Lane. The mosque was built by Imam Hadjie after acquiring the land in 1859.

The earliest members of this community arrived from the Malayan Archipelago in the late seventeenth century and the area was increasingly settled between 1790 and 1840. During this period the character of the Bo-Kaap emerged as its inhabitants utilised their building and artisanal skills to develop a vernacular architecture influenced by elements of Cape Dutch and Georgian styles. Despite many changes, its architecture and culture have remained relatively coherent over the years.

Painting in 1944, Boonzaier captured the effects of sunlight on the houses clustered at the foot of Lion's Head by applying his



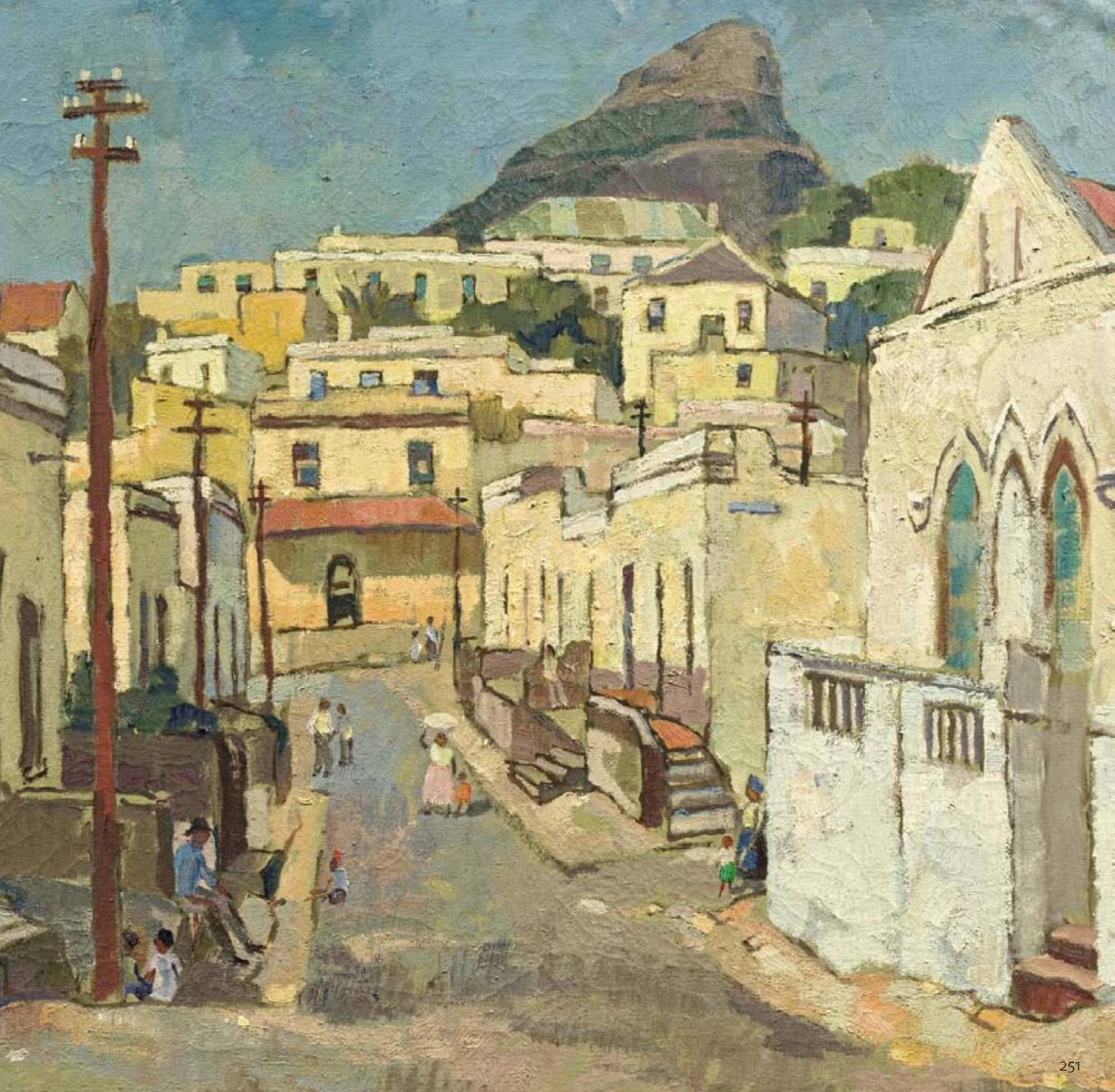
Chiappini Street today

preferred colours including flake white, yellow ochre and Naples yellow in thick impasto over darker under painting. Details are briskly defined in raw umber lines. A stable composition, achieved by balancing architectural forms on either side of the street, evokes permanence and owes much to Paul Cézanne. It is during the time Boonzaier spent studying and painting in Britain and Europe between 1935 and 1937 that he saw an important Cézanne retrospective exhibition and was amazed by the strength, originality and bold colour harmonies of his paintings.²

The telegraph pole painted in a lively alizarin crimson captures attention and leads diagonally to the rocky outcrop in the distance. On the way we encounter the life on the streets which so fascinated the artist. His sympathetic representation of the local inhabitants is rendered here with a lyricism that acknowledges the extraordinary history and culture of the area. It is hardly surprising then that art historian and cultural commentator, Neville Dubow predicted, "whatever form Gregoire's future development takes, a deep-seated humanism will always be at its core"³

1. Werth, AJ. (1981) 'Introduction'. In *Gregoire Boonzaier*, exhibition catalogue, University of Stellenbosch Art Museum.
2. Bekker, Martin. (1990) *Gregoire Boonzaier*. Cape Town and Pretoria: Human & Rousseau. Page 79.
3. Dubow, Neville. (1959) In Bekker, Martin. Ibid.





696

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Rooi Sering

signed; inscribed with the title on the reverse in another hand
oil on canvas
44,5 by 60cm

R800 000 – 1 000 000

NOTES

Acquired from the artist by the current owner's grandfather who lived next to Pierneef in Pretoria, and thence by descent. Inscribed on paper adhered to the reverse with the title and 'Geskenk aan my dogter Annelize op haar 10de verjaarsdag 27 Mei 1962, JL Le Grange'.



The Rooi Sering or *Burkea Africana* is known by many common names including Wild Seringa and is found across Gauteng, Limpopo, Mpumalanga and the North West provinces of South Africa. In Pierneef's painting the Rooi Sering becomes a bold statement of intent. The composition is anchored by the massive tree whose grandeur and huge canopy of leaves capture attention and lead the eye through a vast landscape beneath a soaring sky studded with white-rimmed clouds. Savannah grasses and distant trees are all crisply defined in the bright sunlight.

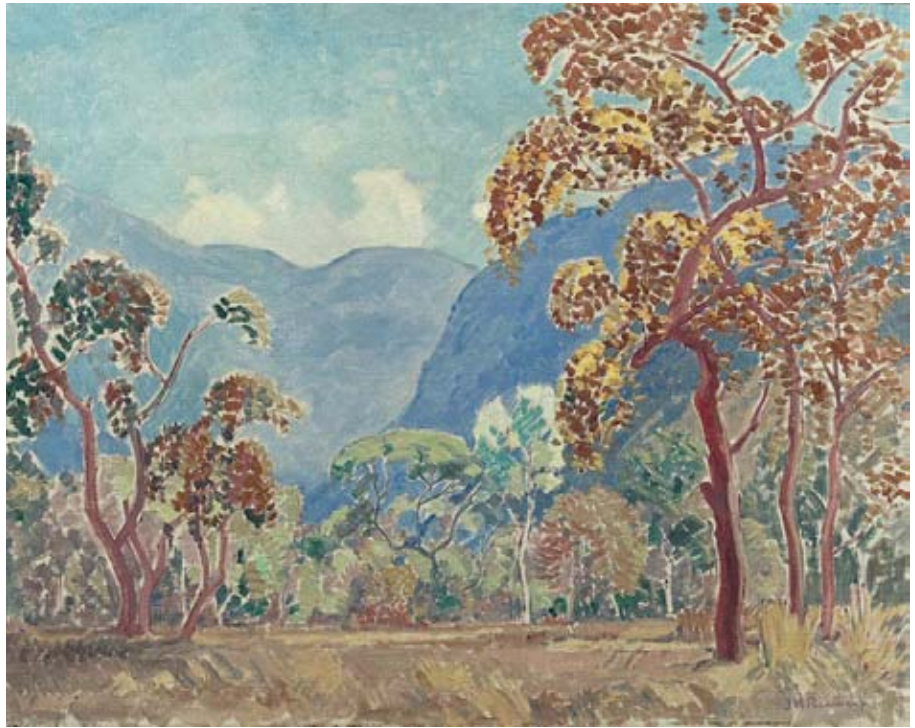
In Pierneef's oeuvre trees are significant. They are emblematic of his art where trees are both an active defining principle used to structure the composition and

the key elements in conveying symbolic information. In his influential book on the Johannesburg Station Panels, Nic Coetzee points out that trees have a special place in the work of Pierneef, expanding on the thesis that the tree is a potent and complex symbol:

'The tree can be seen as an encapsulation of Nature, symbolically spanning many generations. Like an art that remains representational but ostensibly signifying intangible, universal ideas, trees are rooted in the past but reach into the future: anchored in the earth, they extend to heaven.'¹

1. Coetzee, N. J. (1992) *Pierneef, Land and Landscape: The Johannesburg Station Panels in Context*, Johannesburg: C B M Publishing. Page 21.





697

697

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Mountainous Landscape with Trees

signed

oil on canvas

40,5 by 50,5cm

R250 000 – 350 000

698

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Extensive Mountainous Landscape

signed

oil on cardboard

30,5 by 45,5cm

R300 000 – 400 000



698

699

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

Extensive Landscape

signed

oil on panel

29,5 by 39,5cm

R180 000 – 240 000

700

Jacob Hendrik PIERNEEF

SOUTH AFRICAN 1886-1957

*Voortrekkerhuis, Bosveld, Noord
Transvaal*

signed and dated 49; signed and
inscribed with the title on the reverse;
signed and inscribed 'Voortrekkerhuis,
Lydenburg, N Transvaal' on the
backing board in pencil

oil on canvasboard

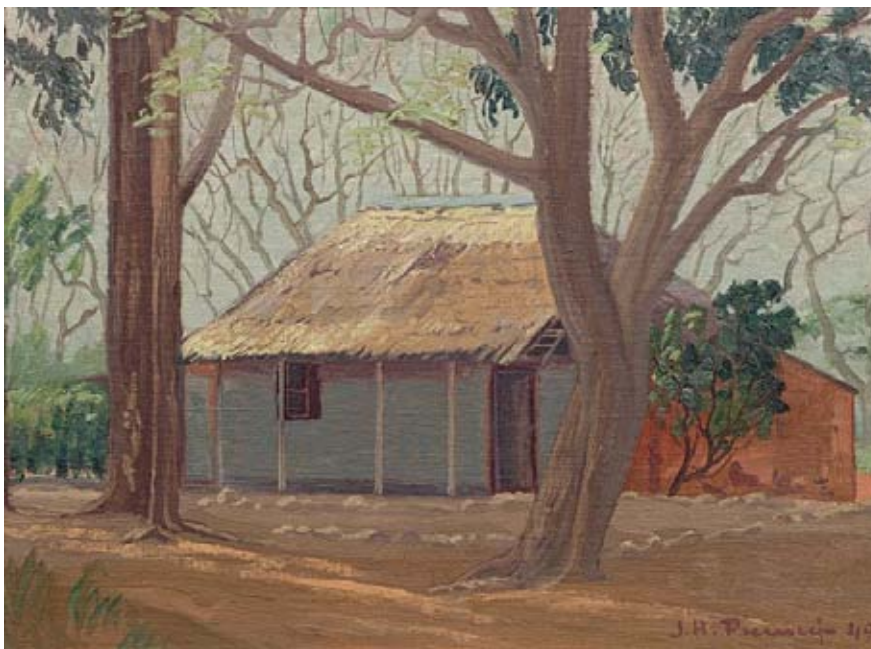
28 by 38cm

R150 000 – 200 000

699



700



701

Irma STERN

SOUTH AFRICAN 1894-1966

Magnolias and Fruit

signed and dated 1947; Pretoria Art Museum and Rembrandt Art Centre labels adhered to the reverse oil on canvas

85 by 97,5cm

R8 000 000 – 10 000 000

PROVENANCE

Mrs E Brahms

EXHIBITED

Rembrandt Art Centre, Johannesburg; Pretoria Art Museum, Pretoria, catalogue number 31; South African National Gallery, Cape Town, catalogue number 52, *Homage to Irma Stern* (1894-1966), 1968



© Irma Stern Trust | DALRO

Irma Stern had a Magnolia tree in her garden at the Firs, according to Christopher Peter of the UCT Irma Stern Museum. It stood right outside her studio where it can still be seen today. There was also a Magnolia tree in the garden of her neighbours so it was a tree that she witnessed in bloom and whenever she desired to arrange them in a vase or paint them, there was no shortage of these magnificent flowers.

Magnolia, named after French botanist Pierre Magnol, is an ancient genus that pre-dates bees. To attract pollination by beetles, but avoid damage, the carpels of Magnolia flowers are extremely tough. The large, glossy leaves and huge, fragrant white blossoms make it ideal for sumptuous displays. It was clearly a favourite with Stern.

Painted in the late 1940s when Stern, by critical consensus, was at the height of her powers, this glorious painting is a superb example of Stern at her best. The substantial size of the painting gains even more impact from the scale of the flowers that appear to burst beyond the confines of the frame. Their creamy, fleshy petals are accentuated by Stern's superb impasto applied expertly with a palette knife. The deep green leaves with their contrasting sculptural forms and the bowl of fruit with ripening figs heighten the sensuality of this painting, embodying Stern's visceral response to flowers and fruit.

The current owners' grandparents were close friends with the artist who visited them on many occasions, painted portraits of family members and filled their visitors' book with comments and sketches.



702

Pranas DOMSAITIS

SOUTH AFRICAN 1880-1965

Still Life of Flowers in a Vase, recto;
Still Life of Flowers in a Jug, verso
signed

oil on board

53 by 57,5cm

R60 000 – 80 000

703

Cecil HIGGS

SOUTH AFRICAN 1898-1986

Dried Proteas, Shells, Things (III)
signed and dated '69; inscribed with
the title on the stretcher

oil on canvas

59,5 by 75cm

R40 000 – 60 000



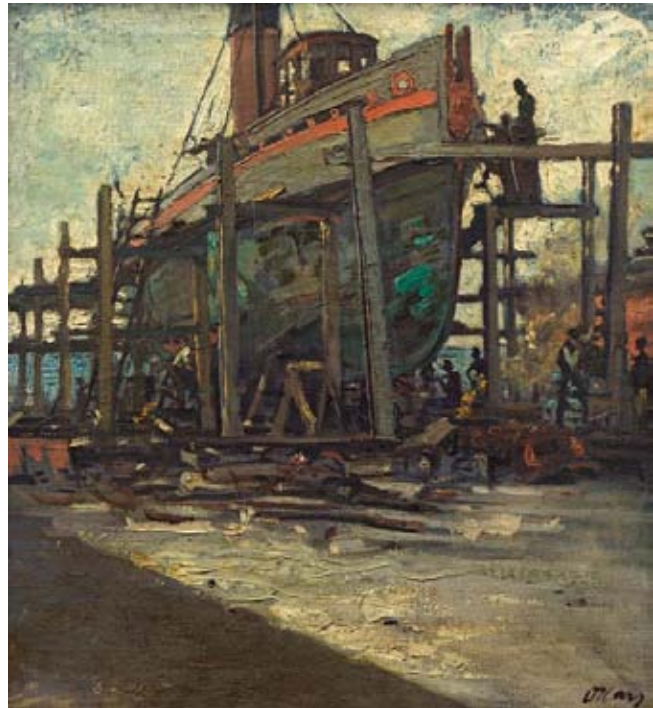
702



703



704



705

704

Wolf KIBEL

SOUTH AFRICAN 1903-1938

Old Man (After Rembrandt)

signed and dated 1935

watercolour on paper laid down on board
40,5 by 31cm

R40 000 – 60 000

PROVENANCE

Die Kunsamer

EXHIBITED

Leslie Sacks Fine Art, Los Angeles, California

705

Dorothy Moss KAY

SOUTH AFRICAN 1886-1964

Overhauling the tug 'Talana'

signed

oil on canvas
63,5 by 59cm

R80 000 – 120 000

EXHIBITED

South African National Gallery, Cape Town,
Prestige Retrospective Exhibition, 26 June to 8
August 1982, catalogue number 12 with the
title *Tug 'talana' on the slipway*

LITERATURE

Reynolds, Marjorie. (1989) *Dorothy Kay: Everything You Do Is A Portrait Of Yourself, A Biography*, Rosebank: Alec Marjorie Reynolds. Pages 35 and 36.

NOTES

South African National Gallery label adhered to the reverse

Overhauling the tug 'Talana' is one of three paintings leaning against the fireplace in an early photograph taken in Dorothy Kay's living room, illustrated in Marjorie Reynolds' biography on Dorothy Kay, which the author refers to as "a number of very good paintings."

706

Irma STERN

SOUTH AFRICAN 1894-1966

Buli Stool with Fruit

signed and dated 1952
oil on board
90 by 59cm

R4 000 000 – 5 000 000

PROVENANCE

Die Kunsamer

EXHIBITED

Irma Stern Museum

LITERATURE

Smuts, Helene. (2007) *At Home with Irma Stern*, Cape Town: Committee of the UCT Irma Stern Museum and the Trustees of the Irma Stern Trust. Illustrated in colour on page 16.

Catalogue. (2003) *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 178.

Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*. Vlaeberg: Fernwood Press. Page 130 and illustrated in colour on page 146:

One of the most valuable items in Stern's African collection is a Zairian carving that she painted several times (p. 126). Known as the Buli stool, it is a Luba caryatid stool originating from the village of Buli where a group of exceptional carvings was produced by a master craftsman or his school, c. 1890-1910. As serene as the Greek caryatid figures that support temple lintels, the African woman probably represents a female ancestor. Literally and symbolically

supporting the seated chief, she draws attention to the Luba system of matriarchal descent and affirms the importance of women in Luba society. Scarification marks and the hairstyle indicate elevated social status and impart authority to the stool; the large head, the seat of intelligence, suggests power ...

In the 1952 painting, Stern emphasizes the functional nature of the stool. She depicts it not as a symbol of power or a form imbued with ritual and social significance, but as an object holding a pawpaw. So strong is the carving that it fails to be trivialized by the activity of supporting fruit and exerts its presence over the collection of gourds or pots and fruit at its feet. The decorative bias is sustained by the introduction of background patterns that are taken from block-printed cotton.

NOTES

Irma Stern's purchase of the stool confirms her unflinching eye for quality and her instinctive response to objects of rare beauty. As renowned African art historian, Sandra Klopper, points out, Stern probably acquired her stool in Europe through her contact in the 1920s with a number of German Expressionist artists, several

The Buli Caryatid Stool
Courtesy of the Collection of the
Trustees of the Irma Stern Estate
Photographer: Michael Wyeth



of whom had begun to collect carvings from Africa soon after the turn of the 20th century. It's also possible it may have been acquired during her trip to Zanzibar in 1939.¹

Stern's Buli stool is comparable to the Prestige stool of the Buli master in the Metropolitan Museum of Art, New York – each sculpted wooden throne incorporates a standing female figure with arms raised, palms forward and fingers supporting a seat on the figure's head. Both have a dark, lustrous patina. Serving as the receptacle for the chief's spirit rather than merely as a seat, both are objects of great symbolic significance. The cicatrisation markings on the stomach and abdomen are, furthermore, associated with beauty and civilization. While the figure appears in the background of a still life Stern painted in 1940,² in this 1952 painting, the powerful female towers above an array of gourds and papayas – forms expressive of fertility and continuity.

1. Klopper, Sandra (2007) *The Buli Caryatid Stool in the Irma Stern Museum*, Cape Town: Irma Stern Museum. Page 1.
2. See Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Page 130 and illustrated in colour on page 146.



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707

Terence John MCCA

SOUTH AFRICAN 1913-1978

Interior of My Studio, Hout Bay
signed; inscribed with the title on
the reverse

oil on canvasboard
49,5 by 39,5cm

R40 000 – 60 000



707

708

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Freida Lock's Studio, Loop Street

oil on canvas
61 by 91,5cm

R40 000 – 60 000

PROVENANCE

David Botha's private collection

LITERATURE

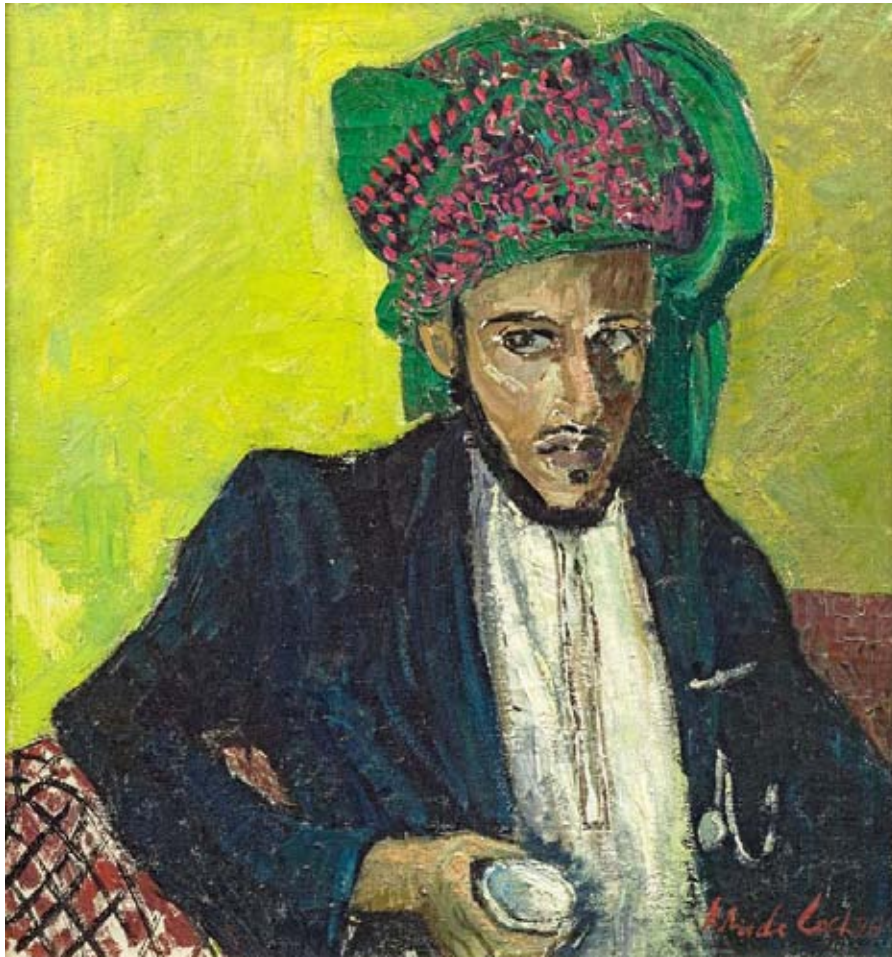
Scheuer, Warren. *In Conversation: The David Botha Collection*, with the title, *The Easel, Loop Street Studio*. Illustrated in plate number 6.

NOTES

Accompanied by a copy of Warren Scheuer, *In Conversation: The David Botha Collection*



708



709

Freida LOCK

SOUTH AFRICAN 1902-1962

Man with Green Turban, Zanzibar

signed and dated 48

oil on canvas laid down on board
62,5 by 58,5cm

R300 000 – 400 000

NOTES

This painting appears in Freida Lock's *Interior with Green Hat*:
See Alexander, Lucy & Cohen, Evelyn. (1990) *150 South African
Paintings Past and Present*, Cape Town: Struikhof. Illustrated on
page 83.

Bedford, Emma. (1993) 'Freida Lock', *Our Art 4*, Pretoria: Foundation
for Education, Science and Technology. Illustrated on page 38.

Berman, Esmé. (1996) *Art & Artists of South Africa*, Halfway House:
Southern Book Publishers. Illustrated on page 268.

Wolpe Gallery label with the title '*Magician*' adhered to the reverse

710

Irma STERN

SOUTH AFRICAN 1894-1966

Composition

signed and dated 1923

oil on canvas

139 by 95,5cm

R9 000 000 – 12 000 000

PROVENANCE

Die Kunsamer

EXHIBITED

Irma Stern Museum, 1994

LITERATURE

Catalogue. (2003) *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 100.

Dubow, Neville. (ed) (1991) *Paradise: The Journal and Letters (1917-1933) of Irma Stern*. Diep River: Chameleon Press. Illustrated on page 88, captioned: 'the nubile girls, flowers and fruit in this work were to become key elements in Irma Stern's emerging style.'

Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*. Vlaeberg: Fernwood Press. Page 49, illustrated in colour on page 56: 'Throughout the twenties Stern's work was experimental. She began to locate African subjects ... but also sought ways of expressing her responses to the world through a visual language which satisfied her own complex temperament. Two main approaches to painting can be identified: she worked from the subject – models, landscape, still life – translating sense perceptions and emotion into colour and mark, and she worked from her imagination, responding to the image emerging under her brush. The difference in approach is clearly demonstrated in

two works from 1923, *Still Life with Books ...* and *Composition ...*. In contrast to the still life, *Composition* is not based on observation. It is literally a composition, an exercise in organizing forms and colours in a decorative manner. A contrived arrangement of shapes, the painting shows the young artist trying to transfer local subject matter – brown bodies and proteas – to the bathers theme. The frank eroticism of the female bodies is diffused by the bright, jarring colour. In its self-consciousness the painting is typically Modernist. It has elements of German Expressionism in the shape stylization and overtones of Cubism in the faceted organization of planes. Moreover, it shows the influence that Pechstein continued to exert over Stern. Indeed his influence was significant in this period – despite the fact that Stern was in South Africa – for she acquired Osborn's monograph on Pechstein, published in 1922. Reproductions of works and Osborn's interpretation of Pechstein's pursuit of primitivism stimulated her own quest for exotic subject matter and modern style, enabling her to forge her identity as South Africa's most significant pioneer Modernist painter.'

This exceptional painting was produced three years prior to *The Hunt* (1926) which now hangs in pride of place at the Irma Stern Museum. They were clearly both inspired by Stern's visit to Umgababa near Durban in 1922. In 1923, she wrote her 'Umgababa Buch' and, en route to Europe on the Usaramo, met the enigmatic Hippolyto Raposo, an author and professor from Beira, whose impact on her romantic imagination was nothing short of tumultuous.

This visualisation of an African paradise is not only infused with Stern's passion for the exotic but with her own evolving sexuality



© Irma Stern Trust | DALRO

and her yearning for love. The central figure, a young woman with beaded hair cocooned in a flame-coloured orange cloak, draws on Stern's Umgababa experiences. The girl at left reclines with her eyes closed as if dreaming while the child holds a yellow butterfly in one hand and a bunch of grapes in the other. These symbols of transformation, fertility and good fortune are reinforced by baskets of fruit and flowers.

Surrounded by Proteas bursting through green foliage that frames glimpses of the mountains and ocean beyond, all are contained in a shallow space which, pressed against the picture plane, owes much to the vision of the German Expressionist painters whom she met in Berlin in 1917 and with whom she associated and exhibited.



711

Irma STERN

SOUTH AFRICAN 1894-1966

Vase with Nude Figures

signed and dated 1949 on the reverse
hand-painted ceramic
height: 19cm

R40 000 – 60 000

712

Irma STERN

SOUTH AFRICAN 1894-1966

Figure of a Woman with Raised Arms

signed
hand-painted ceramic
height: 23cm

R10 000 – 15 000



711

© Irma Stern Trust | DALRO



711

detail



712

© Irma Stern Trust | DALRO



713

713

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

Three Nudes

signed and dated 66

oil on board

37 by 41cm

R80 000 – 120 000



714

714

Jean Max Friedrich WELZ

SOUTH AFRICAN 1900-1975

MER (Tant Miem)

signed, dated 60 and inscribed 'MER, 7 Oktober 1960,

VEELS GELUK'

charcoal on paper

58 by 44,5cm

R50 000 – 70 000

LITERATURE

Miles, Elza. (1997) *The World of Jean Welz*,
Johannesburg: Fernwood Press. Illustrated on page 101.

NOTES

MER is the pseudonym of the celebrated social
worker and Afrikaans writer Maria Elizabeth Rothmann
(1875-1975)

715

Irma STERN

SOUTH AFRICAN 1894-1966

Madeira

signed and dated 1955

oil on canvas

55 by 68cm

R2 500 000 – 3 500 000

Irma Stern is known to have visited Madeira on several occasions, sometimes on extended stays of a few months and at other times probably for a day or two as the Portuguese archipelago that lies about 500 kilometres west of Morocco, was a frequent port of call for ships sailing between Africa and Europe. In 1955 Stern visited Europe to exhibit in Germany once more and also travelled to Turkey. It's likely that she would have called in at Madeira en route.

It was clearly a favoured destination and subject for Stern as she returned to it repeatedly throughout her career, inspired by its beauty and character. Stern's mature style, using fluid calligraphic marks rendered with brushes loaded with lush impasto, was ideal for capturing the impression that this captivating place made on her. Energetic lines, fluid brushstrokes and bright contrasting colours placed alongside each other in surprising combinations add visual excitement to create the atmosphere of this exotic island.

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716

**Gregoire Johannes
BOONZAIER**

SOUTH AFRICAN 1909-2005

Rooftops, District Six

signed and dated 1960
oil on canvas laid down on board
39 by 49,5cm

R80 000 – 120 000



716

717

David Johannes BOTHA

SOUTH AFRICAN 1921-1995

Cape Winter

signed and dated '64; inscribed with
the title in English and Afrikaans on
the stretcher
oil on canvas
59,5 by 74,5cm

R60 000 – 80 000



717

718

John Koenakeefe MOHL

SOUTH AFRICAN 1903-1985

Caught in the Rain

signed and dated 'in the 20th century';
inscribed 'They are Caught in the Rain
in the Country, Western Tvl. (S.A.) by J
Koenakeefe Mohl in the 20th Century'
on the reverse
oil on board
40,5 by 59cm

R80 000 – 120 000

719

Ephraim Mojalefa NGATANE

SOUTH AFRICAN 1938-1971

Fetching Water

signed
watercolour
50 by 67cm

R60 000 – 80 000



718



719

© The Estate of Ephraim Ngatane | DALRO

720

**Fred (Frederick Hutchison)
PAGE**

SOUTH AFRICAN 1908-1984

Man with Chicken

signed and dated '67

oil on board

67 by 44cm

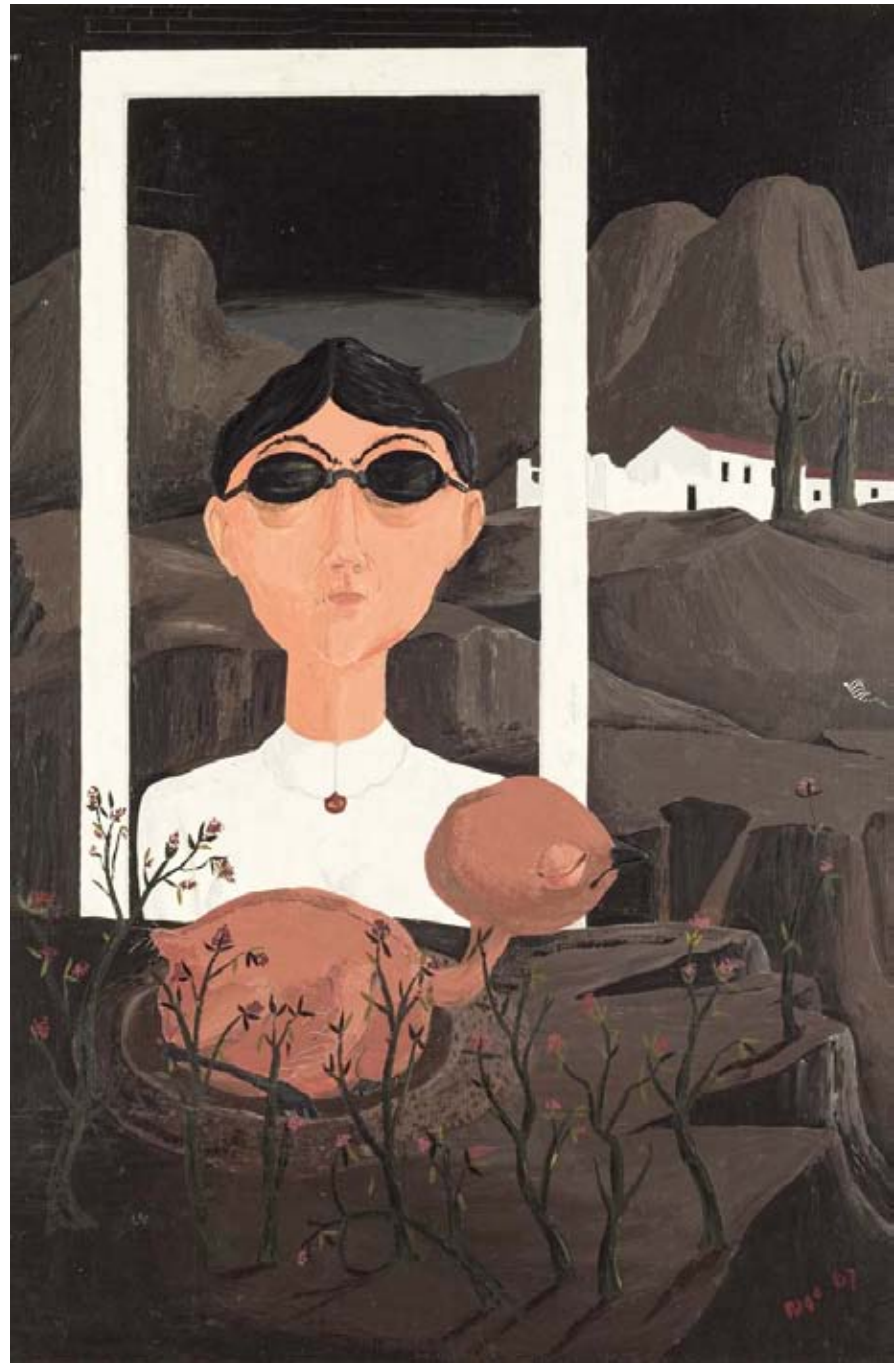
R80 000 – 120 000

EXHIBITED

Unisa Art Gallery, Pretoria, *Fred Page 1908-1984*, 1992, illustrated on page 18 of the catalogue

LITERATURE

Wright, Jean and Kerbel, Cecil.
(2011) *Fred Page: The Ring Master of Imagination*, Port Elizabeth: Cecil Kerbel and Jean Wright. Illustrated in colour on page 4, plate 17.



721

**Fred (Frederick Hutchison)
PAGE**

SOUTH AFRICAN 1908-1984

Page Walking

signed and indistinctly dated 8*
acrylic on canvasboard
43 by 58cm

R80 000 – 120 000

PROVENANCE

Selwyn Leibowitz

722

**Fred (Frederick Hutchison)
PAGE**

SOUTH AFRICAN 1908-1984

The Trot-In and Stagger Out

signed and dated 80; inscribed with
the artist's name, title and medium on
a label adhered to the reverse
acrylic on canvasboard
42,5 by 57,5cm

R60 000 – 80 000

PROVENANCE

Selwyn Leibowitz



721



722

723

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Still Life with Fruit, Olives, Wine Bottle and Coffee Pot

signed

incised and painted panel with metal frame handmade by the artist
90 by 105,5cm

R400 000 – 600 000

PROVENANCE

Purchased directly from the artist by the current owner

Still life paintings are far more than just conglomerations of objects. On the contrary, the choice of objects reveals much about the artists' lifestyles, the cultural milieu in which they operate and the values of their time. In addition, with less pressure to produce a likeness, the artist is free to explore new material and new approaches to picture-making.

Still life with Fruit, Olives, Wine Bottle and Coffee Pot offers us the opportunity to consider how Cecil Skotnes shifted his artistic concerns in response to his relocation to Cape Town in 1978. In contrast to the linear, graphic quality of African-inspired iconography that he developed through his association with artists and cognoscenti in Johannesburg, the atmosphere of Cape Town produced a radical change in his style.

In an interview with Skotnes, art critic, Neville Dubow maintained "You have rediscovered yourself as a painter in your Cape Town years" and went on to assert "there is an optimism in the work, a rediscovered certainty of touch. The simple joy – not a term one has call to use all that often – in the act of painting seems to have resurfaced. And that is reflected in the way the surfaces glow in



© The Estate of Cecil Skotnes | DALRO

their colour and tonal range."¹

To the critic's question of whether the quality of the Cape light had something to do with this shift, the artist offered a resounding "yes". Not only are his Cape still lifes infused with light and colour but they are imbued with an almost Klee-like whimsy and good humour. It is interesting to note that Skotnes trained originally as a painter at the University of the Witwatersrand under Douglas Portway, amongst others. Comparisons can be made between their poetic restructuring of observed reality to achieve a painterly lyricism.

In this gorgeous still life we sense the artist's rediscovered delight in paint as well as his palpable pleasures in the joys of life. The current owner is a chef at whose seaside home the Skotnes family often enjoyed a meal that always included a visit to the wine cellar. On one such occasion in the mid-1980s the artist remarked that the wall needed a painting. The offer was accepted, the painting produced and delivered and the deal cemented with many more bottles of wine. The painting's subject, therefore, comes as no surprise.

1. Dubow, Neville. (1996) In Harmsen, Frieda. *Cecil Skotnes*. Pretoria: self-published. Pages 115-116.



724

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Nyasaland Lake Scene

signed

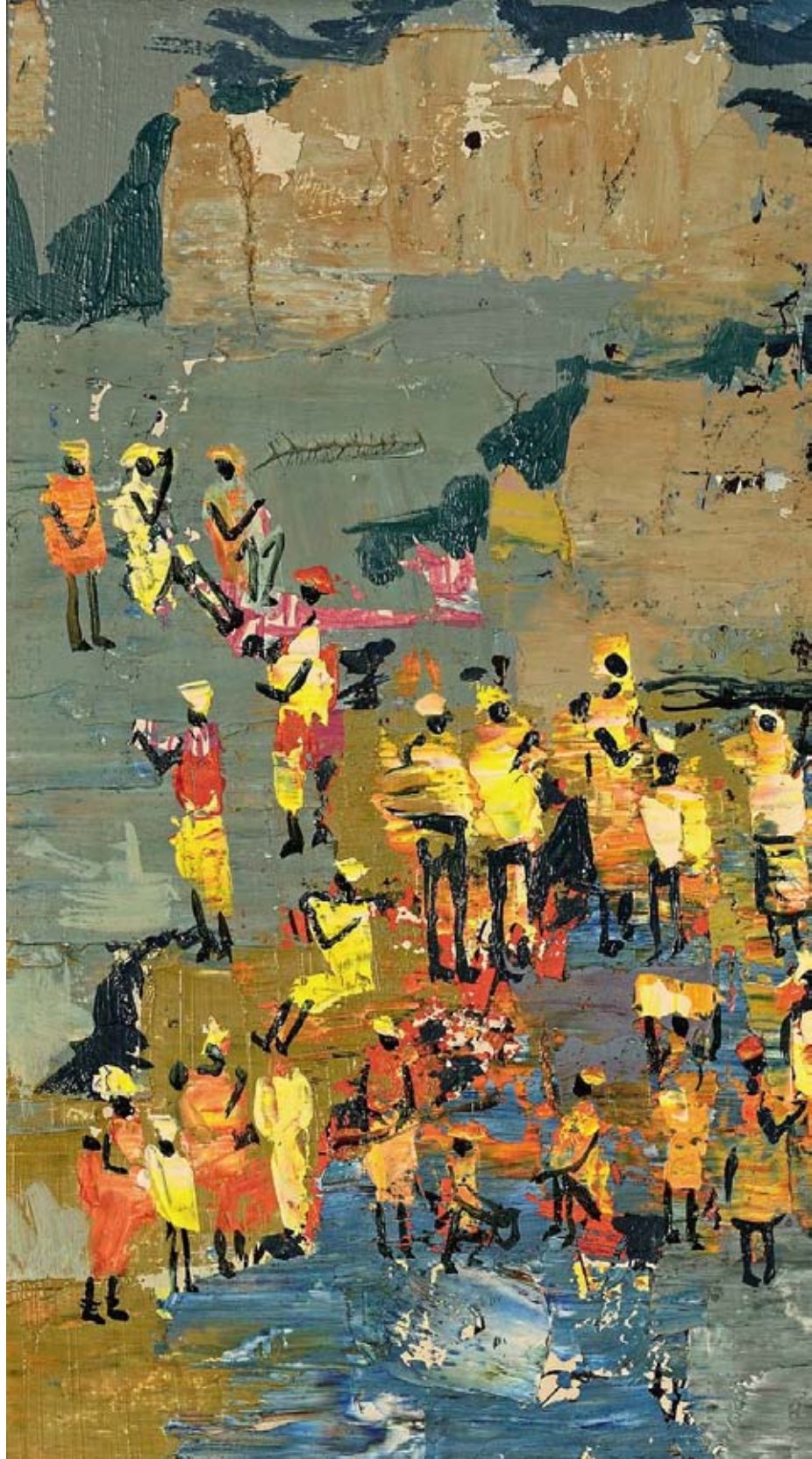
oil on board

40 by 63cm

R300 000 – 400 000

Battiss produced many oils in the late '50s and '60s in which African figures constitute the subject matter, while the style and method show the assimilation and adaptation of Rock art. ... All illusionistic and perspectival Western references have been discarded and the entire format has been used to convey a sense of continuous, communal activity. The figures are of uniform size, no one unit assumes focal dominance, and movement across the picture plane is generated by colour and linear rhythm.

Arnold, Marion. (1985) 'Confronting Paintings'. In Skawran, Karin and Macnamara, Michael. (eds.) *Walter Battiss*, Craighall: AD Donker. Page 61.







725

Alexis PRELLER

SOUTH AFRICAN 1911-1975

The Red Pineapples

signed and dated '49; inscribed with the title in pencil on the reverse oil on canvas laid down on board 49,5 by 59,5cm

R400 000 – 600 000

Between 1948 and 1949 Alexis Preller enjoyed a sojourn in the Seychelles and whether this sensual still life was painted there or shortly afterwards, it was no doubt inspired by his experiences of the place and its people. It was a much-anticipated journey which he was convinced would offer the opportunity for which he had waited all his life. In letters to his sister, Minnie, he extols

the attractions of the islands – the turquoise sea, the exotic vegetation, tropical fruits and the locals draped in 'exciting tangas'.¹ These sights, colours and patterns are incorporated into this composition to produce a painting as rich in its cultural references as it is in its festive atmosphere.

1. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold: Shelf Publishing. Page 124.





726

726

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

Still Life with Christmas Roses

signed and dated 74

oil on canvas laid down on board

76 by 76cm

R60 000 – 80 000



727

727

Alexis PRELLER

SOUTH AFRICAN 1911-1975

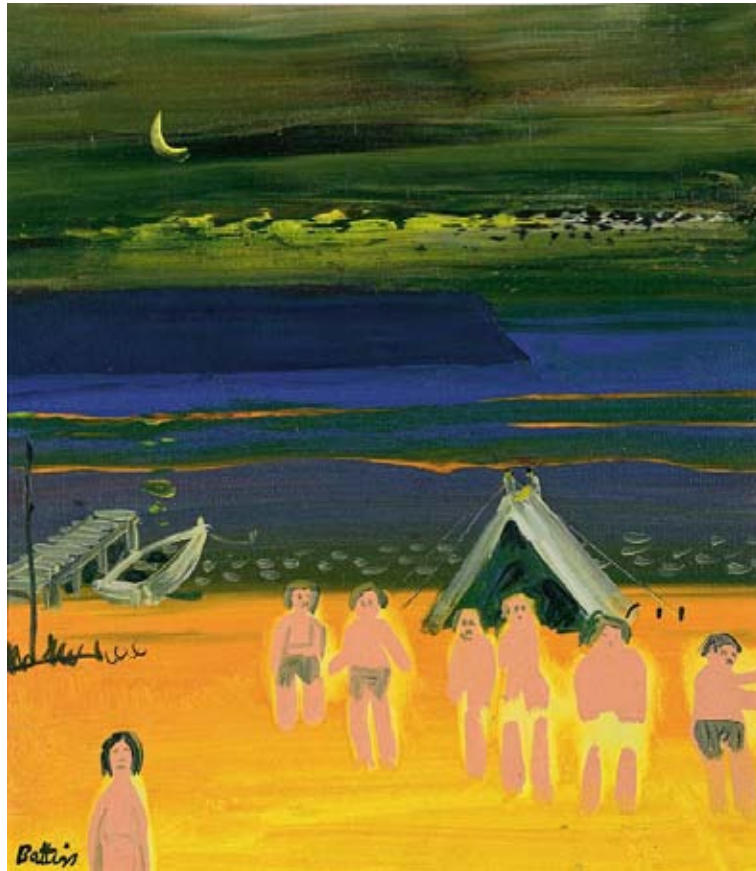
Blue Portrait

signed and dated 44

painted plaster

37 by 23cm

R60 000 – 80 000



728

Walter Whall BATTISS

SOUTH AFRICAN 1906-1982

Karoo Night

signed; inscribed with the title in
pencil on the stretcher

oil on canvas

39 by 34,5cm

R200 000 – 250 000

729

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Brothers

signed and dated 1955
oil on board
59,5 by 46,5cm

R250 000 – 350 000

PROVENANCE

Private collection of the late Professor PA Duminy and subsequently the Meintjes archivist's private collection. This image was also used for Professor Duminy's *Ex Libris* (1972)

EXHIBITED

SA Association of Arts Gallery, Cape Town, *Johannes Meintjes: Paintings*, 5 to 17 March, 1956, catalogue number 33

City Galleries, Johannesburg, *Prestige Memorial Exhibition*, 1956, catalogue number 22

Rand Afrikaans University, Johannesburg, *Homage to Johannes Meintjes*, 7 June to 6 July 1990, page 21 & 41, catalogue number 32, illustrated on the front cover and invitation

SA Association of Arts, Pretoria, *Prestige Memorial Exhibition* (jointly with Alexis Preller), 6 to 23 August 1990, catalogue number 15

National Museum, Bloemfontein (Oliewenhuis Art Gallery), *Prestige Memorial Exhibition*, 16 October to 25 November 1990, catalogue number 24, illustrated on page 23

LITERATURE

Sunday Star, 13 May 1990.
'Johannes Meintjes', *South African Panorama*, July 1974. Illustrated on page 23.

Johannes Meintjes, *Dagboek IV*, (unpublished), catalogue number 490.

NOTES

Accompanied by a copy of the following: Rand Afrikaans University, Johannesburg, *Homage to Johannes Meintjes*, 7 June to 6 July 1990, catalogue and invitation
SA Association of Arts Gallery, Cape Town, *Johannes Meintjes: Paintings*, 5 to 17 March, 1956, catalogue
City Gallery, Johannesburg, *Exhibition of Paintings by Johannes Meintjes*, 1956, catalogue
South African Panorama, July 1974

730

Johannes Petrus MEINTJES

SOUTH AFRICAN 1923-1980

Sleeping Youth

signed and dated 57
oil on board
32,5 by 28,5cm

R60 000 – 80 000

PROVENANCE

Purchased directly from the artist and thence by descent

EXHIBITED

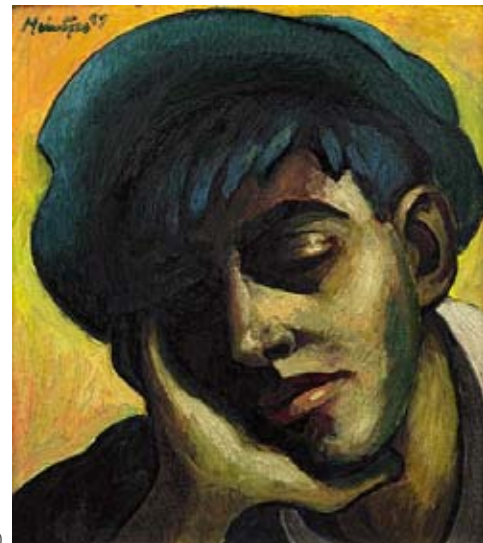
Lidchi Art Gallery, Johannesburg, *Johannes Meintjes: Paintings and Drawings*, 16 to 27 July 1957, catalogue number 25

NOTES

See Johannes Meintjes' personal catalogue number 562



729



730

731

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

Young Girl with Yellow Bowl

signed and dated 79

oil on canvasboard

39,5 by 34,5cm

R150 000 – 200 000



731

732

**George Mnyaluza Milwa
PEMBA**

SOUTH AFRICAN 1912-2001

The Waiting Room

signed and dated '82

oil on board

42,5 by 55,5cm

R180 000 – 240 000



732



733

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733

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Metaphysical Landscape

signed

oil on panel, with artist's incised, painted and brass-mounted frame

107 by 129cm, including frame

R300 000 – 400 000

NOTES

Acquired from the artist by the current owner in 1998

734

Sydney Alex KUMALO

SOUTH AFRICAN 1935-1988

The Little Dancer

signed with the artist's initials and numbered 5/10;

inscribed with the artist's name, dated 1964, numbered

5/10 and inscribed with the title on the base

bronze with green patina, on a wooden base
height: 31cm excluding base, base 5cm high

R80 000 – 120 000



734

735

Sydney Alex KUMALO

SOUTH AFRICAN 1935-1988

Horse and Rider

signed, dated 73 and numbered 3/5

bronze with green patina

height: 41cm

R150 000 – 200 000

LITERATURE

Watter, Lola. 'Sydney Kumalo', *Our Art III*,
The Foundation for Education, Science and
Technology. Illustrated on page 73, figure X.



735



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736

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Three Figures

signed

carved, painted and incised wood panel

122 by 121cm

R200 000 – 300 000



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737

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Night Figure II

signed and dated 1987; signed and inscribed with the
title on a label on the reverse
carved, painted and incised wood panel
102 by 80cm

R200 000 – 300 000

PROVENANCE

The Goodman Gallery, Johannesburg

738

Lucky Madlo SIBIYA

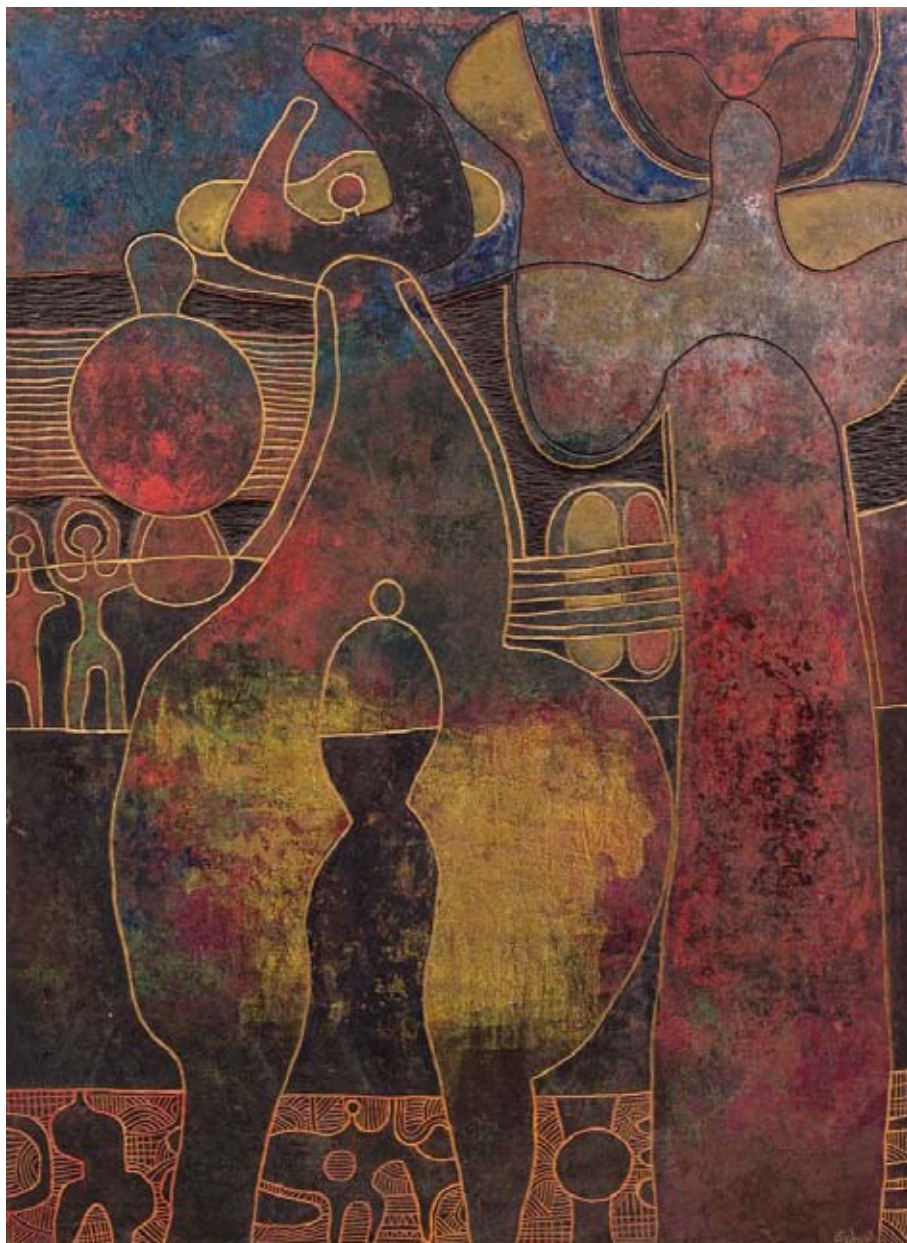
SOUTH AFRICAN 1942-1999

Figures Dancing

signed
carved, painted and incised wood
panel

102,5 by 75cm

R80 000 – 100 000





739

739

Diederick George DURING

SOUTH AFRICAN 1917-1991

Conversations

signed

oil on board

65 by 70cm

R30 000 – 50 000



740

740

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Head

signed

carved, painted and incised wood

panel

91,5 by 60,5cm

R80 000 – 120 000

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741

741

Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Reclining Figure

signed and numbered 4/6 2 ED

bronze with green patina

height: 29cm

R80 000 – 100 000

742

Edoardo Daniele VILLA

SOUTH AFRICAN 1915-2011

Reclining Figure

signed, dated 1969 and numbered 5/6

bronze, on a wooden base

height: 18,5cm excluding base,

base 4,5cm high

R30 000 – 50 000



742



743

743

Gerard DE LEEUW

SOUTH AFRICAN 1912-1985

Guinea-fowl

signed and dated 62
bronze, on a wooden base
height: 46cm, including base

R80 000 – 100 000

EXHIBITED

Lidchi Gallery, Johannesburg, *Group Exhibition*,
1962

LITERATURE

Strydom, Matthys J. (1979) *Gerard de Leeuw*,
George: Suidkaap-Uitgewery. Illustrated twice
on page 93.

744

Cecil Edwin Frans SKOTNES

SOUTH AFRICAN 1926-2009

Figures

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

R60 000 – 80 000



744

© The Estate of Cecil Skotnes | DALRO



745

Erik (Frederik Bester Howard) LAUBSCHER

SOUTH AFRICAN 1927-2013

Swartberg Peak

signed, inscribed with the title 'Swartberg Piek/Peak',
dated 1998/2003, the dimensions, the artist's address
and the dedication 'To Nick and Zollie from Oupa 2012'

oil on canvas

81 by 125cm

R250 000 – 350 000

PROVENANCE

Gift from the artist to the current owners



746

746

**Erik (Frederik Bester Howard)
LAUBSCHER**

SOUTH AFRICAN 1927-2013

Clouds over Lion's Head

signed and dated 78; inscribed 'aan Viktor
en Gretchen, groete Erik Laubscher,
22/9/78' on the reverse

oil on canvas

24,5 by 90,5cm

R60 000 – 80 000

747

Carl Walter MEYER

SOUTH AFRICAN 1965-

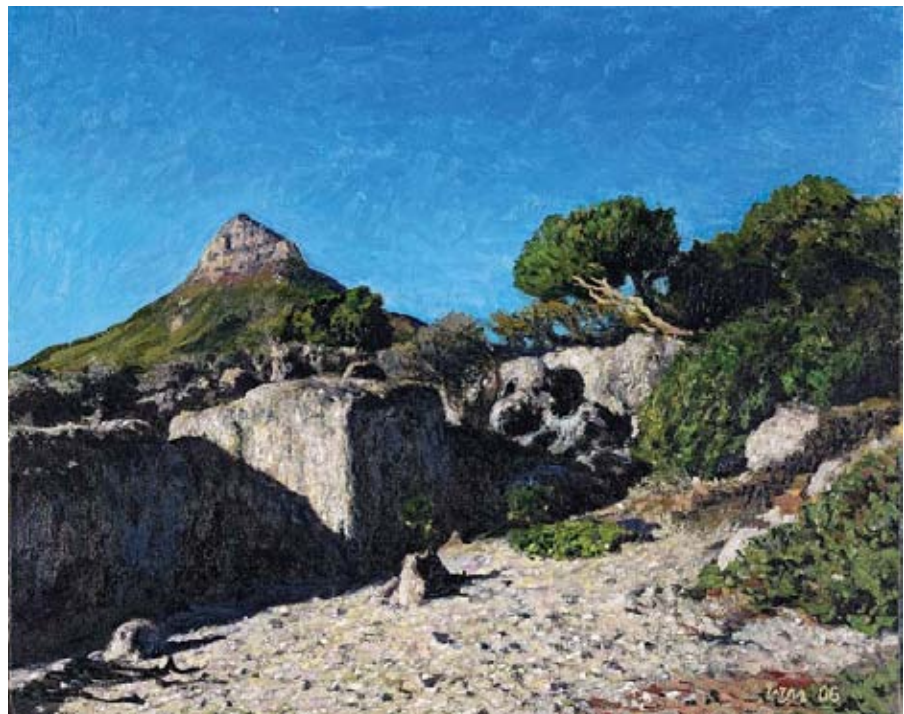
Lion's Head from Camps Bay

signed with the artist's initials
and dated '06; inscribed with the title
on the stretcher

oil on canvas

40 by 50cm

R40 000 – 60 000



747

748

Christo COETZEE

SOUTH AFRICAN 1929-2000

Roses

signed and dated 88; signed, dated 88
and inscribed with the title on
the reverse

oil and enamel on board
120 by 121,5cm

R80 000 – 120 000

749

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

A Vase of Daisies

signed

oil on canvas laid down on board
59 by 90cm

R60 000 – 80 000

748



749



750

Henry SYMONDS

SOUTH AFRICAN 1949-

Still Life of Arums

signed and dated 90

oil on canvas

154 by 97cm

R40 000 – 60 000





751

Terence John MCCAWE

SOUTH AFRICAN 1913-1978

St Helena Bay

signed

oil on canvas laid down on board

49 by 69cm

R50 000 – 70 000



752

Adriaan Hendrik BOSHOFF

SOUTH AFRICAN 1935-2007

The Boatyard, Lamberts Bay

signed

oil on canvas laid down on board

84 by 121cm

R300 000 – 500 000



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753

Peter CLARKE

SOUTH AFRICAN 1929-

Flowering Hotnotsvy, Teslaarsdal

signed and dated 15.9.1958; dated and
inscribed with the title on the reverse in pencil

gouache on paper

36 by 44cm

R40 000 – 60 000

754

Stanley Faraday PINKER

SOUTH AFRICAN 1924-2012

The Park

signed; signed and inscribed with the

title on a label on the reverse

oil on board

28,5 by 22,5cm

R80 000 – 100 000



© The Estate of Stanley Pinker | DALRO



755

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Circus: Strongman

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

oil over duco on canvas
90 by 90cm

R400 000 – 600 000

EXHIBITED

Goodman Gallery, Johannesburg, *Robert Hodgins: Looking Back*, 13 April to 11 May 2013

An artist of uncompromising vision and brilliance ... His work is not for the faint-hearted for he is certainly an acquired taste, reserved for the few who try to penetrate the surface, who have an innate urge to scratch beneath convention and open their imaginations to the demons of viscerality.

Geers, Kendell. (2002) 'Undiscovered at 82'. In Atkinson, Brenda et al. *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 68.

756

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Will the Fat Lady Please Stop Singing

signed, dated 2006, inscribed with the title, medium, artist's name and 'For Madeleine to cheer her up' on the reverse

oil on canvas

30 by 30cm

R50 000 – 70 000



756

757

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Au Clair de la Lune

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

oil on canvas

50 by 50cm

R40 000 – 60 000



757

758

Robert Griffiths HODGINS

SOUTH AFRICAN 1920-2010

Mais, Messiers (sic) - I Have Only Two Slippers

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

oil on canvas

50 by 50cm

R40 000 – 60 000



758

759

**Hennie (Hendrik Christiaan)
NIEMANN JNR**

SOUTH AFRICAN 1972-

*Beach Market, Vilanculos,
Mozambique*

signed with the artist's initials and
dated '05; inscribed with the artist's
name, date and title on the reverse
oil on canvas

108,5 by 109cm

R120 000 – 160 000

760

Zwelethu MTHETHWA

SOUTH AFRICAN 1960-

On the Beach

signed and dated '92
chalk pastel on paper
69 by 98cm

R50 000 – 70 000



759



760



© The Estate of Ephraim Ngatane | DALRO

761

Ephraim Mojalefa NGATANE

SOUTH AFRICAN 1938-1971

Jiving

signed and dated 66

oil on board

80 by 100cm

R200 000 – 300 000

Ephraim Ngatane was an accomplished alto-saxophone player with a love of jazz which is clearly reflected in this painting of people responding enthusiastically to the rhythm of the music. Ngatane's vibrant scene, lively colour and syncopated brushstrokes provide a visual interpretation of the musical culture and social life of Soweto where he lived.

762

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

*Drawing from 'Preparing the Flute,'
(Queen of the Night)*

executed in 2004/5

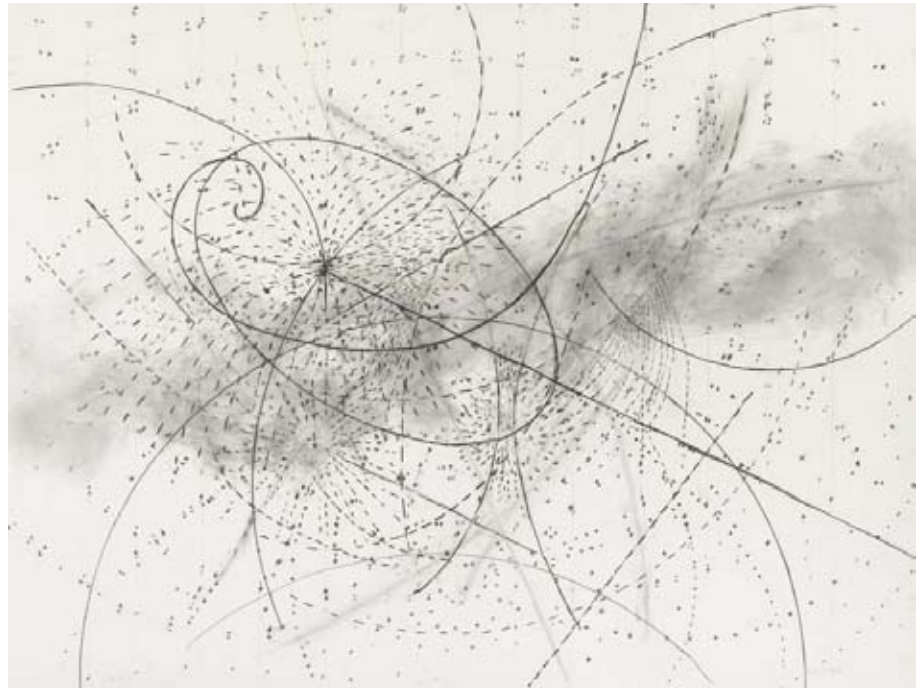
signed

charcoal and coloured pencil on paper
120 by 160cm

R800 000 – 1 200 000

NOTES

cf. Law-Viljoen, Bronwyn (ed.) (2007) *William Kentridge: Preparing the Flute*, Johannesburg: David Krut Publishing. A similar example is illustrated on page 114



William Kentridge was commissioned to create *The Magic Flute* by La Monnaie in Brussels where it opened in April 2005. Used in creating the animation sequences for his production, this drawing evokes the famous scene from the 1816 production with Karl Schinkel's set designs in which the Queen of the Night appears beneath a star-studded vault.

According to Kentridge, the animated drawings based on Mozart's mystical opera, projected through a model of an Italian-style proscenium, become 'a metaphor for the transformation from dark into light', both through the experience of Mozart's protagonists and the way in which film captures light and brings imaginary scenes

to life. During the Queen of the Night's famous aria, the miniature theatre becomes a camera obscura, as fireworks and stars erupt across the sky.¹

When preparing images for projection, Kentridge explains, "There are two ways of drawing white lines. One is to draw with chalk on black paper, the other is to use black lines on white paper and then reverse the image on the film by using the negative, so that the lines become white and the background dark".² For the artist the latter was preferable as it allowed for a wider range of drawing material and variety of mark making. Transposing positive and negative imagery also allowed him to explore the opposition of light and

dark, themes that are in constant dialogue throughout the opera.

These 'drawings with light' were projected onto the starry backdrop. Dynamic rays of light pierce space in which spheres revolve around one another, suggesting the movement of constellations and planets. They illuminate *The Magic Flute's* theme of the education of humankind as progressing from chaos through to rationalistic enlightenment.

1. <http://www.architectural-review.com/folio/folio-review/preparing-the-flute-by-william-kentridge-rome-italy/8603140.article>
2. Kentridge, William. (2006) *Die Zauberflöte* (opera programme), Brussels: La Monnaie. Page 14.





763

Deborah Margaret BELL

SOUTH AFRICAN 1957-

Ararat

signed and dated 2004

mixed media

63 by 120cm

R80 000 – 120 000



764

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Three Shadows in a Landscape

executed in 2003

signed and numbered 23/40 in pencil in the margin

etching with sugarlift

sheet size: 75 by 90cm

R80 000 – 120 000

765

Nandipha MNTAMBO

SWAZI 1982-

Inkunzi Emnyama, diptych
signed, dated 2009 and numbered 4/5
on the accompanying certificate of
authenticity
archival ink on cotton rag paper
112 by 85cm each (2)

R35 000 – 45 000

EXHIBITED

Nandipha Mntambo's Standard
Bank Young Artist exhibition, *Faena*:
National Arts Festival, Grahamstown,
30 June to 10 July 2011

Nelson Mandela Metropolitan Art
Museum, Port Elizabeth, 27 July to
4 September 2011

Iziko South African National Gallery,
Cape Town, 28 September to
7 November 2011

Oliewenhuis Art Museum,
Bloemfontein, 16 February to 9 April
2012

Standard Bank Gallery, Johannesburg,
2 May to 9 June 2012

University of Potchefstroom Art
Gallery, Potchefstroom, 16 August to
14 September 2012

LITERATURE

Perryer, Sophie (ed.) (2011) *Nandipha
Mntambo: Standard Bank Young Artist
Award 2011*, Cape Town: Stevenson in
association with Standard Bank and
the National Arts Festival. Illustrated in
colour on pages 82 and 83.

NOTES

Edition of 5 + 2AP

Photography: Tony Meintjes



766

Pieter HUGO

SOUTH AFRICAN 1976-

Animal Handler with Ajusco, Lagos, Nigeria, 2007

C-print mounted on plexiglass
image size: 100 by 100cm

R80 000 – 120 000

LITERATURE

Hugo, Pieter. (2007) *The Hyena and Other Men*, Munich: Prestel. Illustrated on page 2.



766

767

David GOLDBLATT

SOUTH AFRICAN 1930-

Zoar Little Karoo, Cape Province, South Africa (1968)

signed and dated 1968 in pencil on the mount; signed, dated and inscribed 'House, Zoar' on the reverse hand printed vintage silver print laid down on card
image size: 25 by 25cm

R30 000 – 40 000

LITERATURE

Goldblatt, David. (2007) *Some Afrikaners Revisited*, with essays by Antjie Krog and Ivor Powell, Roggebaai: Umuzi. Illustrated on page 191.

Goldblatt, David. (1975) *Some Afrikaners Photographed*, Sandhurst: Murray Crawford. Illustrated on page 133.



767

Vladimir Mayakovsky is an ongoing source of inspiration for William Kentridge who has admitted to rereading the Russian poet and playwright's *The Tragedy* prior to embarking on new pieces. Heads that appear to be asleep or dreaming evoke ruminations on the political and social transformations of their time.

768

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Mayakovsky Head (Blue)

signed and numbered A 6/8 in pencil in the margin and embossed with the Caversham Press chop mark

etching and aquatint in colour on Fabriano paper
image size: 22,5 by 29cm

R100 000 – 150 000

769

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Mayakovsky Head (Green)

signed and numbered B 4/5 in pencil in the margin and embossed with the Caversham Press chop mark

etching and aquatint in colour on Fabriano paper
image size: 22,5 by 29cm

R100 000 – 150 000

770

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Mayakovsky Head (Orange)

signed and numbered C 5/5 in pencil in the margin and embossed with the Caversham Press chop mark

etching and aquatint in colour on Fabriano paper
image size: 22,5 by 29cm

R100 000 – 150 000



768



769



770

771

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

A Nicely Built City Never Resists Destruction

executed in 1995

signed and numbered A/P I/III in

pencil in the margin

etching, aquatint and drypoint, from

1 copper plate, on Zerkall 220 gsm

paper

image size: 29,5 by 37,5cm

R25 000 – 35 000

LITERATURE

Law-Viljoen, Bronwyn. (2006) *William Kentrige Prints*, Johannesburg: David Krut. Another example from the edition illustrated on page 53.

Geers, Kendell. (ed.) (1997)

Contemporary South African Art: The Gencor Collection, Johannesburg: Jonathan Ball Publishers. Another example from the edition illustrated on page 41.

NOTES

Edition 50

772

William Joseph KENTRIDGE

SOUTH AFRICAN 1955-

Woman with a Megaphone

signed and numbered 21/30 in pencil

in the margin, embossed with the

Caversham Press chop mark

screenprint

image size: 35 by 43,5cm

R25 000 – 35 000



771



772



773

773

Deborah POYNTON

SOUTH AFRICAN 1970-

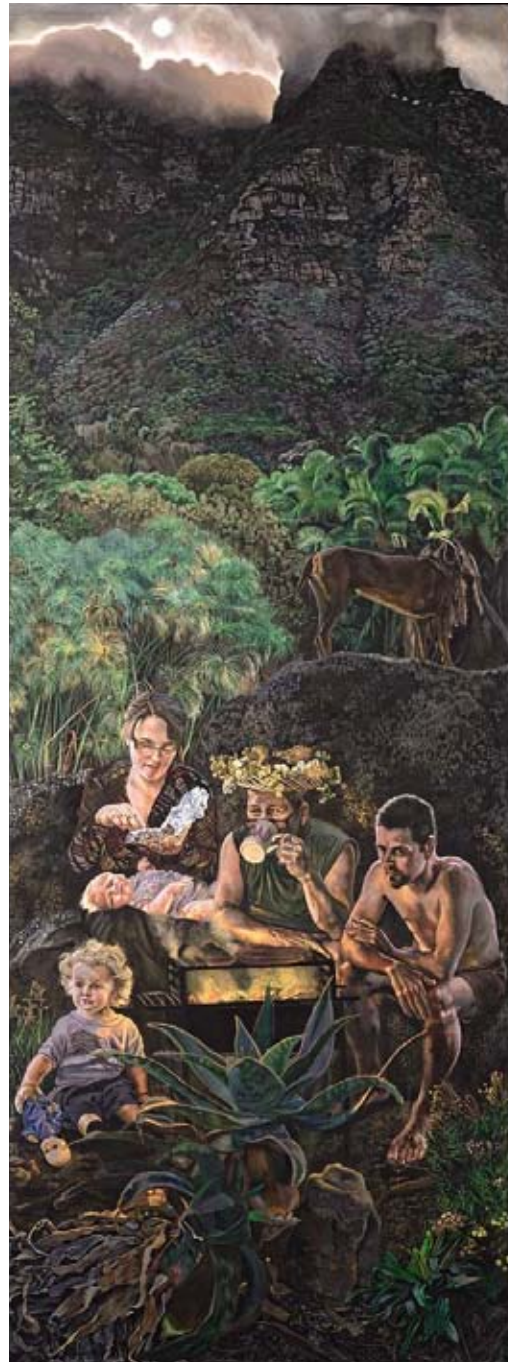
Strelitzia

signed, dated 1999, inscribed with the title, the artist's name, address and telephone number on the reverse

oil on canvas

50 by 50cm

R35 000 – 45 000



774

774

Deborah POYNTON

SOUTH AFRICAN 1970-

Diorama

executed in 2005

oil on canvas

200 by 75cm

R70 000 – 90 000



775

Lionel SMIT

SOUTH AFRICAN 1982-

Portrait of a Woman

signed and dated 2008

oil on canvas

120 by 100cm

R100 000 – 120 000



776

776

Andrew PUTTER

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 1

signed, dated 2008, numbered 1/8 and inscribed with the title in pencil on the reverse

archival pigment ink on cotton rag paper, framed behind museum grade glass

78,5 by 64,5cm

R25 000 – 35 000

EXHIBITED

Michael Stevenson, Cape Town, *Summer 2008/9: Projects*, 27 November 2008 to 10 January 2009

NOTES

Photography and compositing: Tony Meintjes
Flower arranging: Christopher Peter



777

777

Andrew PUTTER

SOUTH AFRICAN 1965-

Hottentots Holland: Flora Capensis 2

signed, dated 2008, numbered 1/8 and inscribed with the title in pencil on the reverse

archival pigment ink on cotton rag paper, framed behind museum grade glass

78,5 by 64,5cm

R25 000 – 35 000

EXHIBITED

Michael Stevenson, Cape Town, *Summer 2008/9: Projects*, 27 November 2008 to 10 January 2009

NOTES

Photography and compositing: Tony Meintjes
Flower arranging: Christopher Peter

778

Jane ALEXANDER

SOUTH AFRICAN 1959-

Dig it All Yummy

signed, dated 2004, numbered 5/15 and inscribed with the title in pencil on the reverse pigment print on cotton paper
45 by 40cm

R50 000 – 70 000

LITERATURE

Subirós, Pep. (ed.) (2011) *Jane Alexander: Surveys (from the Cape of Good Hope)*, New York: Museum for African Art and Actar. Illustrated in colour on page 153.

779

ARTTHROB

Portfolio Three

Willem Boshoff, *Political Candyfloss (Left and Right)*, signed, dated 2009, numbered 6/60 and inscribed with the title in pencil in the margin
a pair of etchings

sheet size: 108 by 78,5cm, in a cardboard cylinder
Robert Hodgins, *Miss Priss*, signed, dated '09, numbered 6/60 and inscribed with the title in pencil in the margin, colour lithograph

Clive van den Berg, *Cyber Erotics*, signed, dated 2009, numbered 6/60 and inscribed with the title in pencil in the margin, colour lithograph

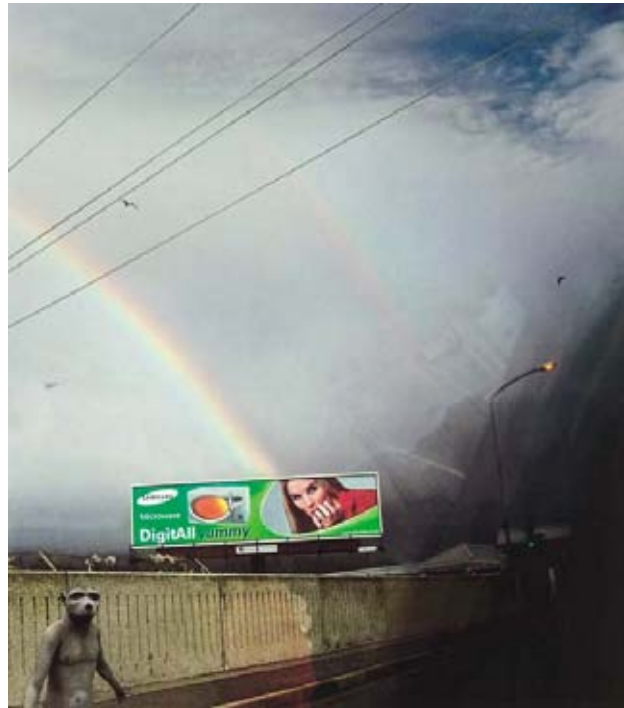
Lisa Brice, *Untitled*, signed, dated 2008 and numbered 6/60 in pencil in the margin, colour lithograph

William Kentridge, *Untitled*, signed and numbered 6/60 in pencil in the margin, a hand-printed lithograph printed on collaged Chambers Encyclopedia book pages

Candice Breitz, *Ex Libris South Africa, 2009*, accompanied by a Certificate of Authenticity, signed, dated 25 February, 2010, and numbered 6/60, Cibachrome photograph
in an archival linen box, 87 by 67cm (6)

R50 000 – 70 000

End of Sale



778

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