

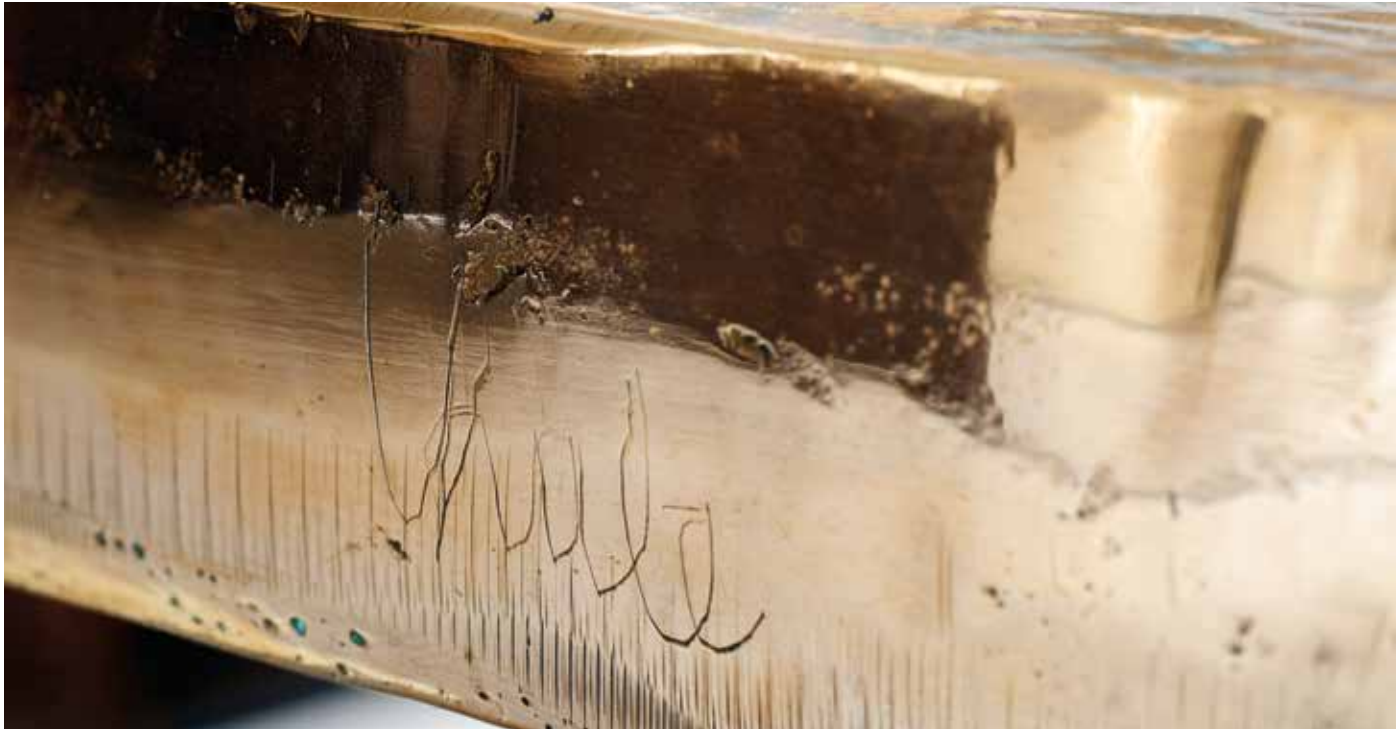


The Wanderers Club, Illovo, Johannesburg
11 November 2013 – 8 pm

Important South African and International Art

Evening Sale
Lots 181–280

OPPOSITE
Lot 217 Pieter Wenning, *Evening Landscape Near Harmonie, Pretoria* (detail)



181

Ado

CHALE

BELGIAN 1928–

Mayan Sun – Droplet, circular table

circa 1980

signed

bronze and metal

diameter: 150,5 cm; height: 72 cm

R200 000–300 000

PROVENANCE

Purchased from the artists studio and thence by descent

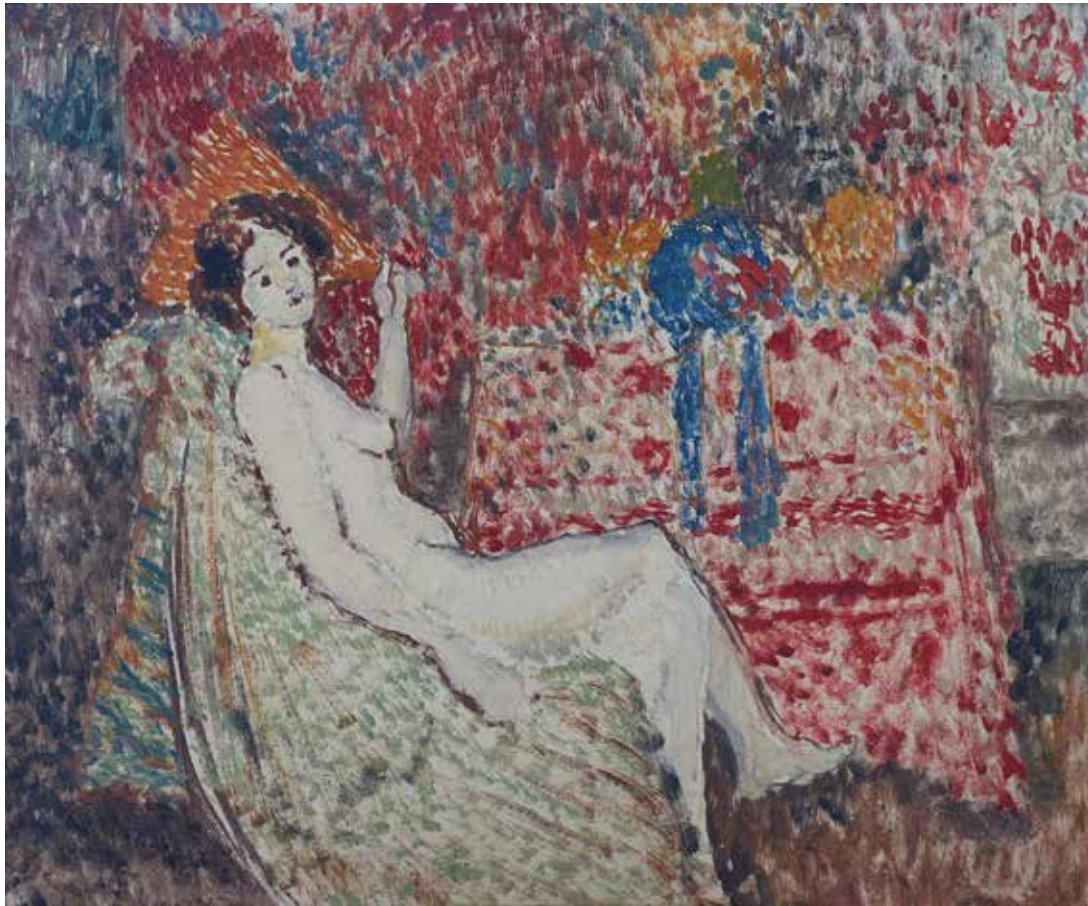
NOTES

Since the opening of his Belgian studio in the mid-1960s, Ado Chale has steadily built on his reputation as an artist producing limited edition sculptural furniture. Chale came to the attention of the international collecting community when one of his dining tables reached the then unheard of figure of £84 500 at Sotheby's, London, in 2007. This was compounded when the newly decorated Christian Dior boutique situated on Rue de Montaigne in Paris opened its doors to the public, with a Chale table centre-stage. Furthermore, architect Peter Marino installed one of Chale's marcasite-and-black-resin tables between a pair of

bouclé-clad chairs in Chanel's luxurious Singapore flagship store.

Chale and his studio assistants can take upwards of eight weeks to complete a single piece of furniture. Chale's designs evolve from his passion for mineralogy and his love of textures. His inventive pieces combine functionality with natural elements. Set atop a criss-crossing patinated steel base, the cast bronze top of this table was crafted to simulate a single drop of water rippling across the surface. Titled *Mayan Sun – Droplet*, this table was completed circa 1980.





182

Georges
LEMMEN

BELGIAN 1865–1916

Nu á l'éventail

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

oil on board
44,5 by 54 cm

R120 000–150 000

PROVENANCE

De Vuyst Kunstgalerij, Belgium, *Oude en
Moderne Kunst*, 5 October 2005, lot 541

NOTES

Verso contains a chalk pastel sketch of
Two Nude Sunbathers



183

Paul

SIGNAC

FRENCH 1863–1935

Bayonne

signed, dated 9 April 29 and inscribed with the
title in pencil

watercolour over pencil

18,5 by 25,5cm

R180 000–240 000

PROVENANCE

G.E. Pearse, the first professor of architecture at the
University of the Witwatersrand

184

Bernard
BUFFET

FRENCH 1928–1999

Bouquet de Pavots

signed and dated 64

oil on board

98,5 by 63,5 cm

R500 000–700 000

PROVENANCE

Galerie Emmanuel David et Maurice
Garnier, Paris

The Lefevre Gallery, London

The Everard Read Gallery, Johannesburg

The late MEC (Peggy) Hurwitz

EXHIBITED

The Everard Read Gallery, Johannesburg,

Bernard Buffet, June 1979, catalogue
number 3





recto



verso

185

Anne

REDPATH

SCOTTISH 1895–1965

Daffodils in a Breton Jug, recto;
Still Life with Red Cabbage, verso

printed with the artist's name, titles, and dated
circa 1952 on a gallery label adhered to the
frame

oil on panel

60 by 49,5 cm

R200 000–300 000

PROVENANCE

Aitken Dott & Son: The Scottish Gallery, Edinburgh,
catalogue number 3488



186

James McIntosh

PATRICK

SCOTTISH 1907–1998

Unthank Farm, Angus

signed and dated 39; inscribed with the artist's name, title and dated January 1941 on a gallery label adhered to the reverse

oil on panel

46 by 61,5 cm

R300 000–500 000

PROVENANCE

The Fine Art Society Ltd, London

NOTES

Another view of Unthank Farm was sold by Sotheby's London, 27 June 2001 as part of The Leverholme Collection, Thornton Manor, Wirral, Merseyside

South African Art

187

Edward
WOLFE

SOUTH AFRICAN 1897–1982

*Near Praia Santa Eulália,
Algarve*

signed
oil on canvas board
39,5 by 31,5 cm

R30 000–50 000





188

Alice

TENNANT

SOUTH AFRICAN 1890–1976

Still Life with Sunflowers in a Dutch vase

signed

oil on board

60 by 69 cm

R30 000–50 000



189

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

Still Life with Spring Flowers

signed with the artist's initials; accompanied by
a certificate of authenticity from E. Schweickert
oil on board

48 by 58,5 cm

R30 000–40 000



190

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Tall Pines, Table Mountain Beyond

signed with the artist's initials

oil on board

29,5 by 40 cm

R50 000–70 000



191

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Three Fir Trees, Kenilworth, Cape Town, South Africa

signed and dated 1969; signed and inscribed with the title on the reverse

oil on canvas

50 by 60 cm

R70 000–90 000



192

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

Cape Cottages Under Pine Trees

signed and dated 73

oil on canvas laid down on board

61 by 76 cm

R80 000–120 000



193

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

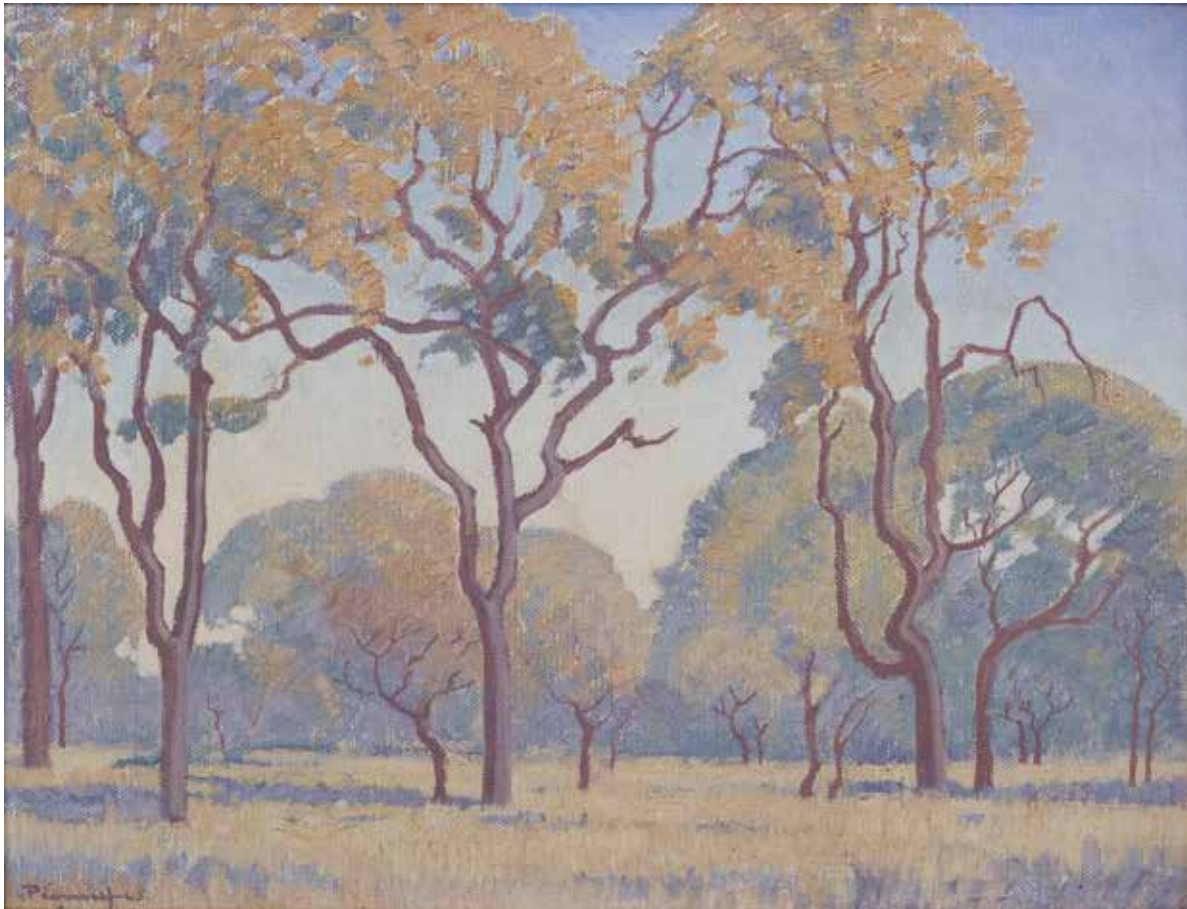
Harbour Scene

signed and dated 1938

oil on card

29 by 37 cm

R80 000–100 000



194

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Bushveld Trees

signed and dated 45

oil on canvas

34,5 by 44,5 cm

R400 000–600 000

195

Frans David

OERDER

SOUTH AFRICAN 1867–1944

*The Artist's Garden, Eastwood
Street, Pretoria*

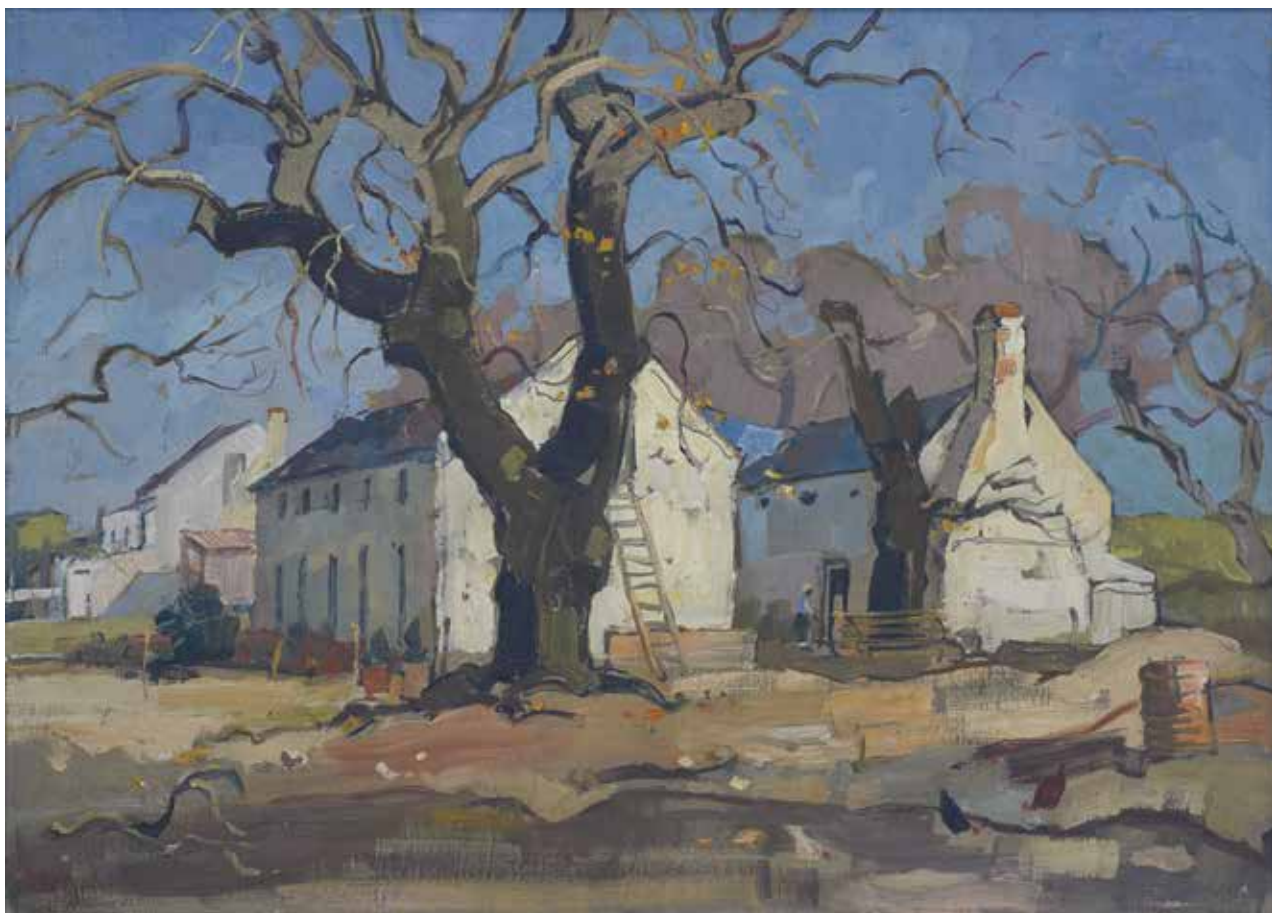
signed

oil on panel

90 by 59,5 cm

R140 000–180 000





196

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Op ten Horst, near Wellington

signed and dated 1942

oil on canvas laid down on board

54 by 75,5 cm

R300 000–500 000



197

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

Cornfield

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

oil on canvas

38,5 by 41,5 cm

R80 000–120 000

198

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Lanzerac, Stellenbosch

signed in pencil
casein and tempera
36,5 by 54,5 cm

R500 000–700 000

In the 1920s Pierneef occasionally painted with the tempera or casein mediums – a mixture of powder paint pigments, egg yolk and/or milk protein. Although these mediums bear some resemblance to gouache, they possess a much richer tonality and distinctive luminosity.

Casein paint is a fast-drying, water soluble medium derived from milk protein. The term *Casein* stems from the Latin *caseus*, which means *cheese*, and is the name for a family of related phosphoproteins. These proteins are commonly found in mammalian milk. Casein paint is re-workable and, generally, dries to a matte finish. It has been used since ancient Egyptian times as a form of tempera paint. Unlike gouache, casein dries to an even consistency and visually it resembles oil paint more than most other water-based paints.

Tempera, also known as egg tempera, is a permanent, fast-drying paint medium consisting of coloured pigment mixed with a water-soluble binder medium. Tempera paintings are very long lasting, and examples from the 1st centuries AD still exist. Egg tempera remained a primary method of painting until about 1500 when it was superseded by oil paint.

According to *African Success* website, it was in 1926 that JH Pierneef began to experiment along

unconventional lines, 'both divisionistic and what he referred to as 'geometric' styles and also perfected a complex technique based on [the] casein medium!'. By virtue of its fast drying nature, casein assisted in developing the artist's compositional and application techniques, similar to what working in gouache did for Irma Stern. By virtue of the nature of the mediums, both artists were obliged to thoroughly plan their subjects, compositions and application methods before preparing the paint and commencing their paintings.

This view of the Lanzerac was probably painted *plein-air*. Coupled with the characteristics of the casein/tempera medium, this combination would have required the artist to rapidly render the painterly brushstrokes defining his view of the lilac vineyards, distant buildings, blue and green trees, mauve mountains beyond and billowing clouds above. Painting with casein or tempera paints requires a spontaneity and confidence of marking that, for Pierneef, resulted in an expressiveness arguably exceeding that of his more considered and deliberate oil paintings which were often completed in his studio.

1. <http://www.africansuccess.org/visuFiche.php?id=564&lang=en>





199

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Namaqualand Landscape

signed

oil on board

24 by 40 cm

R80 000–120 000



200

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namaqualand in Spring

signed and dated '82

oil on board

43 by 58,5 cm

R120 000–160 000

201

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Bushman Hunter

signed, dated 1902 and with the foundry mark: G. Massa, Roma

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

height: 49 cm, excluding base

R600 000–900 000

LITERATURE

Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 36–38.
Ernst, J. (2006) *Anton van Wouw: 'n Biografie deur J. Ernst*, Vanderbijlpark: Corals Publishers. Another cast from the edition illustrated on page 66.
University of Pretoria. (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: Butterworth and Co. Another cast from the edition illustrated on page 27, plate A1.

NOTES

*'...through his smaller works [van Wouw] reached heights of sculptural expression which he seldom attained in his monumental works.'*¹

Anton van Wouw's smaller sculptures were produced out of his own will, in contrast to his larger, monumental works which were usually commissions. It is apparent in these sculptures the enjoyment he took in their production and the consequent effort that he devoted, resulting

in the superior quality of rendering and finish inherent therein.

The model for this sculpture was a Bushman named Korhaan. At the time that Van Wouw produced the sculpture Korhaan lived with him for a year working as domestic help and model. After this he went into the employ of a man who took him to America where he was exhibited as a human rarity and, ultimately, he ended up at Barnum and Bailey's circus where he remained for over 30 years.

Bushman Hunter depicts a naturalistic Bushman figure dressed only in a loin cloth holding a bow and arrow. Particular to the Italian casts is the superior detail characterising the figure – the texture of his hair, the folds and wrinkles throughout his body, the detailed muscle tone and the prominent veins on his neck, arms and feet. This sculpture exists in different forms, some of the Italian casts possess an arrow with prominent tip and feathers (as in the present lot), while other casts lack these details. This was one of Van Wouw's most popular sculptures, each of which he finished off personally. This fine Italian cast exemplifies the artist's skill at rendering realism, as Duffey elaborates: 'One already sees with these early smaller sculptures how Van Wouw, with his sterling technique and acute observational abilities, portrayed his subjects in the finest detail... The quality of the casting which the founders G. Massa and G. Nsini of Rome did for him during this period was never surpassed and doubtlessly contributed to the high quality of these smaller works.'²

1. Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. p.9

2. Ibid. p.38



Korhaan from an old album of Van Wouw.







202

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888–1977

S.W. Afrika

signed with the artist's initials and dated 1944; signed twice, inscribed with the title and '113' twice on the stretcher
oil on canvas
69 by 99 cm

R400 000–600 000

PROVENANCE

The Olga Levinson Collection

At the time of Adolph Jentsch's Pretoria Art Museum Retrospective exhibition (1970), Riena van Graan, assistant curator at the museum wrote: 'I think the great value of Jentsch as an artist lies in that he is the only artist who tackled the problem of the homogenous blue cloudless sky above a landscape with the veld full of bushes and veld shrubs consequently full of turbulent elements. Pierneef who sought the decorative quality in the landscape, abridged the problem of discord in the painting by means of a cloudy sky. But this smooth blue sky of Jentsch's does not divide the painting in two, it rather contributes to the grandeur and infinity and strongly emphasises the third dimension of the landscape over which it stretches. It is but one of the reasons why it may be said that Jentsch perhaps more than Pierneef penetrated to the character of the landscape and laid bare its innermost nature.'

This landscape has been identified as a view from Vrede, Adrian Esterhuizen's farm on the edge of the desert sands of the Sperregebiet, the forbidden diamond area.



203

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

*Trees in a Lowveld Mountainous
Landscape*

signed

oil on board

29,5 by 37,5 cm

R120 000–160 000

204

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Begonias

signed

oil on canvas

85 by 66 cm

R200 000–250 000





205

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with St. Joseph Lilies

signed

oil on canvas

49,5 by 59 cm

R120 000–160 000

206

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Salt

signed; inscribed with the artist's name and 'Salt' in another hand on the stretcher

oil on canvas

73 by 85,5 cm

R100 000–150 000

EXHIBITED

The National Gallery of South Africa, Cape Town, *W.A.*, where the title 'Salt' is inscribed on the gallery label adhered to the reverse

Eastern Province Society of Arts and Crafts, Port Elizabeth, *23rd Exhibition*, 18–28 September 1940, catalogue number 16
Eastern Province Society of Arts and Crafts, Arts Hall, Port Elizabeth, *Works by Dorothy Kay 1902–1955*, June 1955, catalogue number 3

LITERATURE

Reynolds, Marjorie. (1989) *Everything you do is a Portrait of Yourself, Dorothy Kay: A Biography*, Johannesburg: Privately Published.

Mentioned on page 101, exhibitions mentioned on pages 464 and 475.



NOTES

An ardent supporter of the Arts in the Eastern Cape, Dorothy Kay was a founder member of the Eastern Province Society of Arts and Crafts (EPSAC). She exhibited regularly with the Society and organised fund raising events including the Three Arts Ball¹ held at the Market Hall in Port Elizabeth.

Salt Shovellers was first shown in 1940 at the 23rd Exhibition of EPSAC. This oil drew upon the subject matter of *Stacking Salt*² (now in the permanent collection of the Museum Africa, pictured above) but differs from the larger oil in that there are only seven figures shown in their respective working roles, as opposed to nine.³ The figures are seen working in what appears to be a shed or warehouse. Some of the workers are shovelling the pile of sea salt, others pulling or tipping the wooden carts used for transporting the salt. Kay referred to these two works as *Shovelling Salt*, *Salt Shovellers* or *Stacking Salt* which led to erroneous miscataloging of the work in future exhibitions, notably the retrospective show held in Port Elizabeth in 1955 where this painting is mentioned as having been painted in 1918.

1. The first Three Arts Ball was held in 1926. The funds from these balls were earmarked for the building of an Arts hall in Port Elizabeth.

2. Painted in 1938 the same year as *The Elvery Family: A Memory*

3. Marjorie Reynolds only mentions eight figures in *Everything you do is a Portrait of Yourself: Dorothy Kay, a biography* (1989).





207

Bertha Amy
EVERARD

SOUTH AFRICAN 1873–1965

Country Lane

signed

oil on canvas

44,5 by 63,5 cm

R200 000–300 000



208

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

Luxembourg Gardens

dated 1925 and inscribed with the artist's name, title and medium
on the reverse, authenticated by Leonora Everard-Haden, the
artist's daughter, on the reverse

oil on canvas

60 by 73,5 cm

R80 000–120 000

Irma
STERN

SOUTH AFRICAN 1894–1966

Watussi King

signed and dated 1942
charcoal
60,5 by 46 cm

R250 000–400 000

EXHIBITED

Iziko South African National Gallery,
Cape Town, *Imagining Beauty: Body
Adornment Including Young SA Designers*,
2010/2011, illustrated in colour in the
exhibition catalogue on page 17.



NOTES

Irma Stern travelled to the Congo in 1942. Buoyed by romanticised accounts about the Nilotic¹ ancestry, elevated status and physical beauty of the Rwandan nobility, Stern was consumed both with curiosity and the desire to paint them. Well-connected with both the Belgian administration and the South African attaché, she found an opportunity to see the Royal party at the *Fête Nationale* held in Kigali, a two day-long celebration that included royal processions and public displays of drumming, singing and dancing.

'I painted the king and queen and the queen mother of the Watussi. Their movements were dignified beauty, their features – long necked, long faced – were exquisite, a beautiful and timeless majesty. Here I had found as I had thought, the quintessential of beauty.'²

This portrait, *Watussi King*³ was most likely completed on the same day as *Watussi Queen*.⁴ The two portraits have captured their respective subjects wearing the distinctive beaded and plumed crowns reserved exclusively for senior royalty. Stern's disregard for political and ethnographic sensitivities is often underpinned by the generic titles she gave her works. She seldom identified African subjects by name and this has led to many flawed identifications. Identified as Mwami⁵ Rudahigawa Mutara III (1912–1959) and Queen Rosalie Gicanda⁶ (1928–1994), this may require revision after examining photographs taken on the day of the *Fête Nationale*. Whilst the male sitter was

indeed the Mwami, the female portrait may well not be that of his young queen but perhaps his mother, the dowager queen. In historical photographs taken at the same time, Mutara III is shown wearing this crown whilst his bride wears the 'symbols of the horns of the sacred cow' held on her head by a double band. His mother however wears the full crown, acknowledging her status in the royal family.

Mwami Rudahigawa died in 1959. The circumstances surrounding his death are shrouded in mystery with many accounts alluding to his having been poisoned by the then Belgian administration. The Rwandan monarchy lasted only two more years, coming to an end in 1961.⁷

1. Nilotic peoples or Nilotes refers to related ethnic groups mainly inhabiting the Nile Valley, the African Great Lakes region, and southwestern Ethiopia, who speak Nilotic languages, a large sub-group of the Nilo-Saharan languages. These include the Kalenjin, Luo, Dinka, Nuer, Shilluk, Ateker and the Maa-speaking peoples, all of which are clusters of several ethnic groups.
2. *My aim in art*, Irma Stern 1954, newspaper article.
3. Purchased in Brussels where Stern held an exhibition on her return from Central Africa.
4. Purchased by the South African National Gallery in 1967 after Stern's death.
5. Mwami means King in the Kinyarwanda language.
6. Mutara III's second wife was only 14 years old when they married. She withdrew entirely from politics after his death. She was murdered in the Rwandan genocide on 22 April 1994.
7. We would like to thank Carol Kaufmann (Curator of African Art) of IZIKO South African National Gallery for her assistance with this catalogue entry.



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210

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Scout

1910

signed, inscribed 's.a' and signed with the foundry name: G. Massa Foundry, Roma
bronze with a dark brown patina
width: 62,5 cm

R500 000–700 000

LITERATURE

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

Ernst, J. (2006) *Anton van Wouw: 'n Biografie deur J. Ernst*, Vanderbijlpark: Corals Publishers. Another cast from the edition illustrated on page 77.

University of Pretoria. (1981) *Anton van Wouw 1862–1945 en die Van Wouwhuis*, Pretoria: Butterworth and Co. Another cast from the edition illustrated on page 30, plate A26.



211

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Ou Mina

signed and dated '25
oil on paper laid down on panel
43 by 34 cm

R600 000–900 000

PROVENANCE

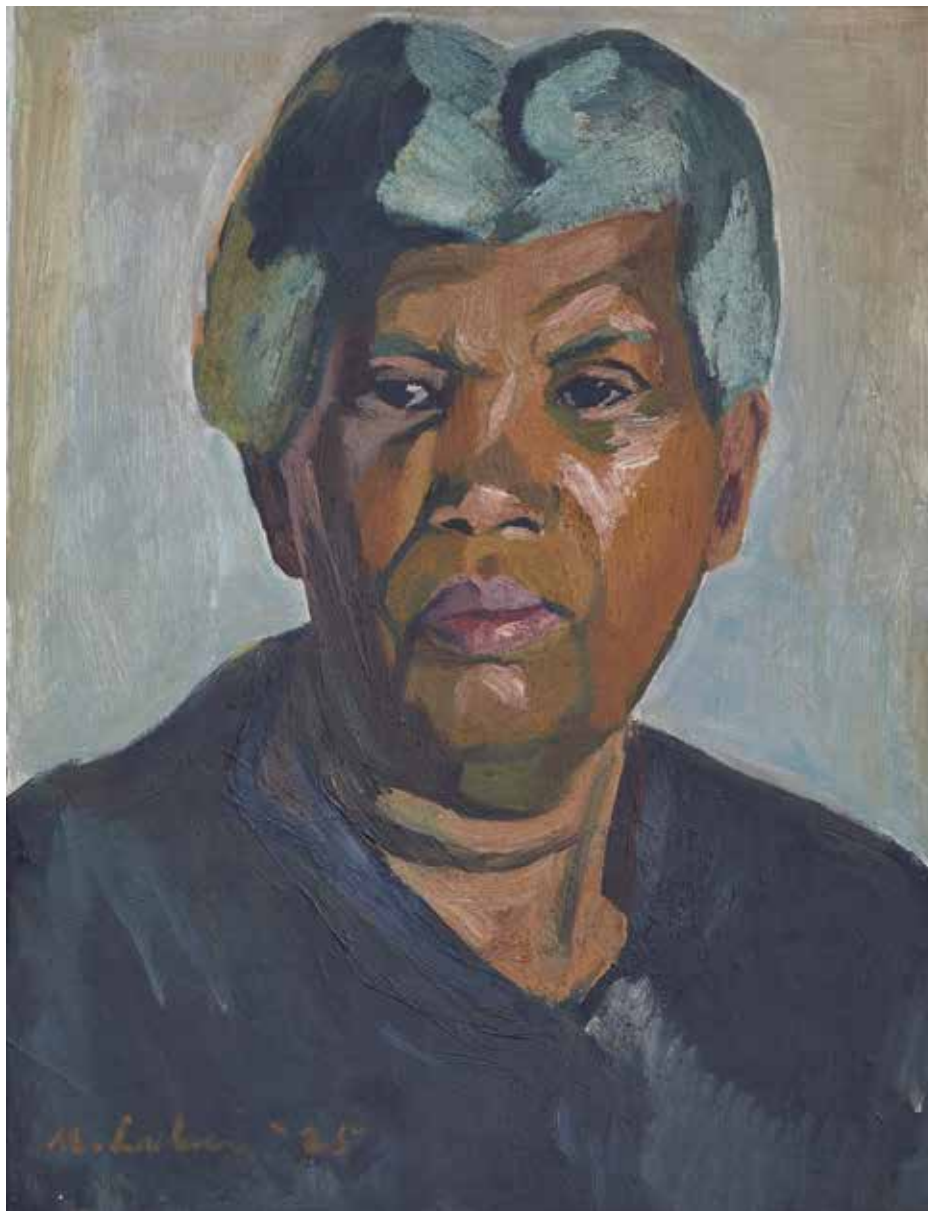
Professor F.X. Laubscher, Stellenbosch
Mrs R. Laubscher, Pretoria

EXHIBITED

South African Association of the Arts,
Cape Town, 1963, catalogue number 35

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 183, catalogue number 516.



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212

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

The Violinist

signed, dated 1949 and stamped '4'
bronze with a dark brown patina,
mounted on a wooden base
height: 46,5 cm, including base

R80 000–120 000

LITERATURE

De Klerk, Chris and de Kamper, Gerard. (2012) *Villa in Bronze*, Pretoria: University of Pretoria Museum. Another cast from the edition illustrated in colour on page 9. Nel, Karel; Burroughs, Elizabeth and Von Maltitz, Amalie. (2005) *Villa at 90*, Johannesburg and Cape Town: Jonathan Ball Publishers. Another cast from the edition illustrated in colour on pages 30 and 31.

cf. Günther, Fritz-Uwe. (1998) *Edoardo Villa Museum: Catalogue*. Pretoria: University of Pretoria. A similar example made from plaster is illustrated on page 10, catalogue number 3.





213

Rosamund King
EVERARD-STEENKAMP

SOUTH AFRICAN 1907–1946

Barberton Daisies

signed; inscribed with the title, 'Everard'
 and 'price six guineas' on the reverse
 oil on canvas laid down on board
 37 by 45 cm

R180 000–240 000

EXHIBITED
 Adler Fielding Gallery,
 Johannesburg

NOTES

Barberton Daisies is a vibrant composition punctuated by the dancing flowerheads spilling from the neck of a simple cream vase. Flat planes of brilliant colour unite on the two-dimensional canvas creating a vibrant decorative surface. The net result being 'less of an interpretation of nature... [rather] a formal pattern imposed upon nature. An extremely complex yet logical relationship of curves, horizontals, and uprights... Her composition relies on the structural stress of colour and shape in a formal relationship to each other.'²

1. Indigenous to South Eastern Africa and commonly known as the Barberton daisy, the Transvaal daisy, and as Barbertonse madeliefie in Afrikaans.
2. Maria Stein-Lessing, *Our Art 2: Bertha Everard and Rosamund Everard-Steenkamp*, Foundation for Education, Science and Technology, Pretoria, 1961, page 32



214

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Blue Vase

signed and dated 45; dated '45, inscribed with the artist's name, title and 'bought 1945 from Sumner Exhibition, Pretoria by Prof. N. Sabbagha' on the reverse
oil on canvas

53,5 by 66,5 cm

R200 000–300 000

PROVENANCE

The collection of Professor N. Sabbagha
and thence by descent.

215

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Proteas

signed

oil on canvas laid down on board

85 by 52,6 cm

R90 000–120 000



216

Inrmin

HENKEL

SOUTH AFRICAN 1921–1977

Still Life with Flowers and Vessels

signed and dated 72

oil on canvas

76 by 60,5 cm

R80 000–120 000



217

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

*Evening Landscape Near Harmonie,
Pretoria*

signed; inscribed 'No.5 Evening Glow,
Pretoria' and 'No.5 Evening Glaze, Pretoria'
on the reverse
oil on canvas laid down on board
26 by 36 cm

R700 000–900 000

EXHIBITED

The South African National Gallery, Cape Town,
Pieter Wenning, an exhibition to commemorate the
Centenary of the birth of the artist, September 1973,
catalogue number 18

PROVENANCE

Mrs C.A. te Water Naudé

LITERATURE

Bolsmann, Eric. (2001) *Pretoria: Artists' Impressions
1857–2001*, Pretoria: Protea Book House. Mentioned
on pages 133–136.

NOTES

'When Pieter Willem Frederick Wenning (1873–1921)
came to South Africa from the Netherlands at the
age of 32, he was not known as an artist. With little
formal art training, he started his working life in
Pretoria as a clerk with the booksellers De Bussy in

Pretorius Street. He acquired a house for his family at
28 Rissik Street.

'Shortly after he had settled in his Rissik Street
residence, he made a pencil sketch of Harmonie. The
area near Scheiding and Rissik Streets, up to Mears
Street, was part of the original Elandspoor farm.
When the farm was subdivided in 1875, this portion
became known as Harmonie.

'... in 1916 the government bought Harmonie
and it became part of the campus of the Pretoria
Normal College. The original house was used
to accommodate male students, but in 1926
the building had to make way for a multi-storey
residence, Harmonie. The buildings on the property
were later taken over by the Pretoria College of
Education and are now utilized by UNISA.'¹

1. Bolsmann, E. (2001) *Pretoria: Artists' Impressions 1857–2001*,
Pretoria: Protea Book House. page 133.



218

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Girl with Pink Birds

1958

signed

oil on board

52,5 by 37 cm

R450 000–600 000

EXHIBITED

Gallery 101, Johannesburg, 1962, catalogue number 17

South African Association of the Arts, Cape Town, 1963, catalogue number 27

Egon Geunther, Johannesburg, 1963, catalogue number 21

South African Association of the Arts, Cape Town, 1965, catalogue number 16

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 317, catalogue number 1326.

Eglinton *Lantern*, July to September 1962. Illustrated or mentioned on pages 36 to 43.



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219

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Still Life with Fruit

signed and dated 50

oil on panel

29 by 40 cm

R150 000–250 000

220

Irma

STERN

SOUTH AFRICAN 1894–1966

Fruit, Delphiniums and Leaf

signed and dated 1965

oil on canvas

92 by 70,5 cm

R3 000 000–5 000 000

NOTES

In 1971 the University of Cape Town opened the doors of the Irma Stern Museum to the public for the first time. The Firs had been Irma Stern's home and studio for more than four decades and to this day several of the rooms are furnished as she arranged them.

Irma's zest for life expressed in her love of abundant colour is evident everywhere in each of the rooms in which she lived, worked and enjoyed entertaining. Best known for her exuberant oil paintings, Irma Stern was also an accomplished ceramicist. Examples of Irma's ceramics (used by the



artist in many of her still life paintings) can be viewed at the museum. Created between 1949–1954, they include large earthenware jars and jugs as well as vases decorated with female figures and unglazed plates embellished with faces.¹

The vase in this still life painting is by Stern. The large leaf obscures much of the vase which is adorned with figures standing in a daisy chain, their placement echoing the shape of the vase. Christopher Peter, curator of the Irma Stern Museum, has identified the vase as No 166 in the museum's collection.

1. <http://www.irmastern.co.za/artist.htm>



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WITHDRAWN

221

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Five Congolese Women

signed

oil on artist's board

34,5 by 43,5 cm

R80 000–120 000



222

Walter Whall

BATISSO

SOUTH AFRICAN 1906–1982

A Gathering

signed

oil on canvas laid down on board

28 by 37 cm

R100 000–150 000

223

Diederick George

DURING

SOUTH AFRICAN 1917–1991

Zulu Maiden with Pot

signed

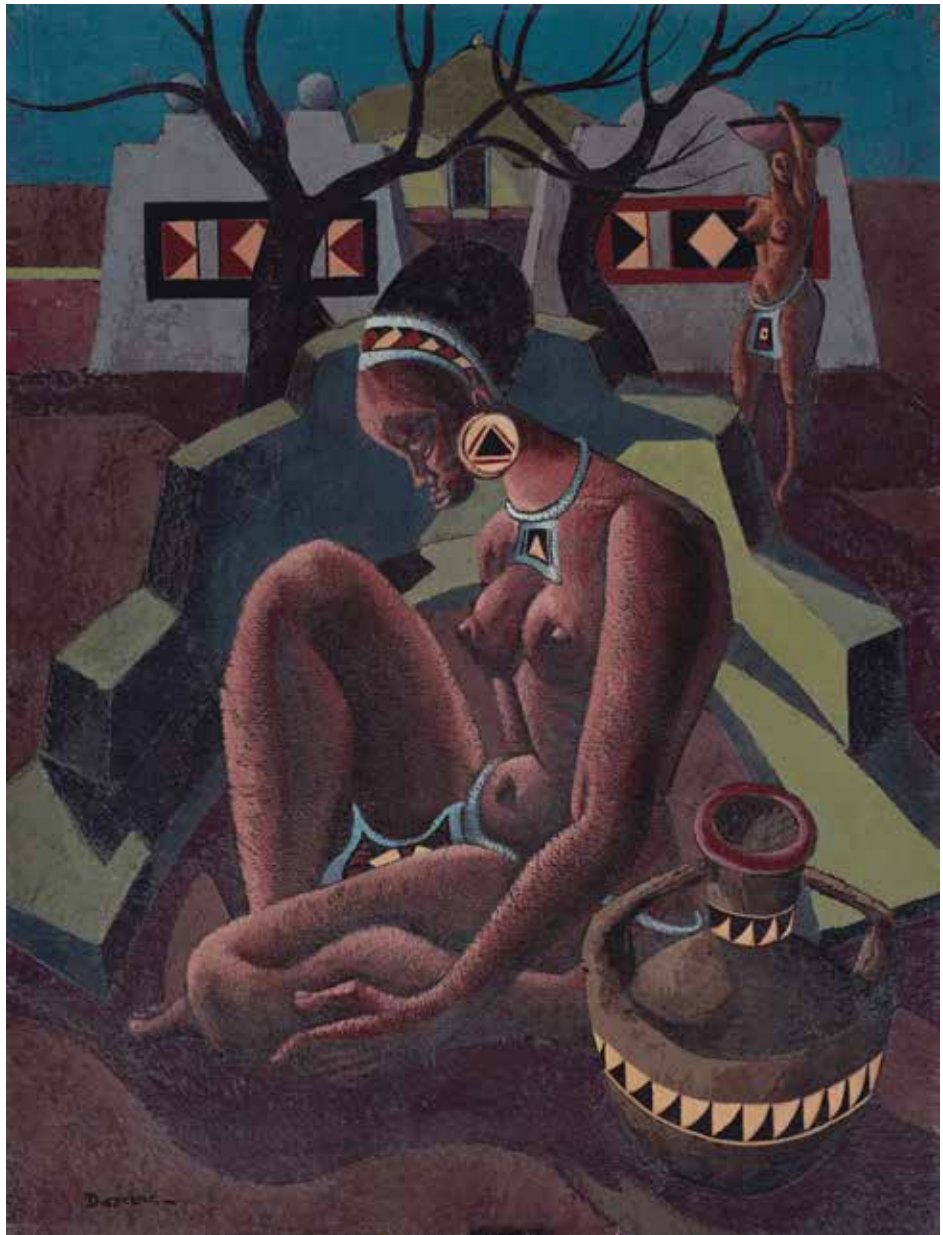
mixed media on card

63,5 by 48 cm

R60 000–80 000

NOTES

In Zulu culture the rite of passage from childhood to adulthood was sanctioned by several events, including initiation, and body transformation. The Zulu ear-piercing ceremony (*Qhumbuza*) was performed on male and females before reaching puberty, being the first of a number of acts denoting the ritual transition from childhood to adulthood. Piercing the ear lobes served as a mark of change; the absence of pierced ears denoted one was still a child and, as such unable to hear and understand. The Zulu ear plugs are known as *iziquaza*. Stylistically the earplugs in this painting date from the 1950s.





Ygdrasil Exhibition, 18–25 September 1948,
photograph by Richard Cutler

224

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

The Young Ntwana

signed and dated '48

oil on board

39,5 by 28,5 cm

R350 000–500 000

EXHIBITED

Ygdrasil, Pretoria, *Ygdrasil Exhibition*,
18 to 25 September 1948

LITERATURE

Berman, Esmé and Nel, Karel. (2009)
Alexis Preller: Africa, the Sun and Shadows,
Johannesburg: Shelf Publishing. Page 121
illustrates an image of this work hanging
in the artist's studio, Ygdrasil.





225

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Huts, Bushveld

signed and dated 50; inscribed with the title

in another hand on the stretcher

oil on canvas

39 by 54,5 cm

R500 000–800 000



226

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape, S.W.A.

signed

oil on board

21,5 by 27 cm

R100 000–150 000

227

François
KRIGE

SOUTH AFRICAN 1913–1994

Still Life with Roses in a Jug

signed and dated 87

oil on canvas

54,5 by 45 cm

R100 000–150 000



228

Pranas

DOMSAITIS

SOUTH AFRICAN 1880–1965

Still Life with Flowers in a Green Vase, recto; *Country Road*, verso

verso signed with the artist's monogram
oil on canvas

76 by 56,5 cm; 56,5 x 76 cm

R60 000–80 000





229

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Palace in India

signed

oil on canvas

49,5 by 74,5 cm

R100 000–150 000



230

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Parisian Street Scene

signed and dated '73

oil on canvas board

32 by 39,5 cm

R80 000–120 000

231

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Atlantic Coast of America II

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

oil on canvas

76 by 101 cm

R600 000–900 000

EXHIBITED

The Tatham Art Gallery, Pietermaritzburg

LITERATURE

Skawran, Karin. (2005) *Walter Battiss Gentle Anarchist*, Johannesburg: Standard Bank Gallery. Illustrated in colour on page 135.

NOTES

'One often wonders how he found all the exotic places he visited; how did he get to know about them? He explained that curiosity had been his excuse for experience. He always sought new places and people and, above all, art so that, as he so often said, he could be 'extended' and become a more complete human being.'

Skawran, Karin. (2005) *Walter Battiss Gentle Anarchist*, Johannesburg: Standard Bank Gallery. Page 43.





232

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Four Figures, recto / verso

signed on two panels
carved and painted wood panels with
coloured pigment, mounted in a metal
and wooden base
height: 126 cm, excluding base

R80 000–120 000



233

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Totem Pole

carved and painted wood sleeper with
coloured pigment and nails, mounted on
a stone base
height: 305 cm

R150 000–180 000



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234

Lucas Thandokwazi

SITHOLE

SOUTH AFRICAN 1931–1994

The Wounded Leopard (LS 6301)

1963

signed

ironwood and liquid steel

height: 31 cm

R400 000–600 000

NOTES

In 1948 Lucas Sithole won a bursary to attend the Vlaktefontein Technical College. Intending to study art he discovered there was no instructor. Instead he undertook carpentry, cabinet making, as well as welding and building which later proved invaluable to him as a sculptor. His innate creativity later led him to design and make his own special tools and chisels for creating special effects in his sculptures.

In 1955 he began to attend classes at the Polly Street Art School but only took up formal studies there between 1959 and 1960. Although his ultimate preference was to work in a rich variety of different woods that he sought in the wild, he also experimented with a wide range of other

materials such as stone, liquid steel and bronze but said that 'a tree is like a human being with veins. The branches represent the veins. Stone is just a material.'¹

The Wounded Leopard, shaped from the root of an ironwood tree and combined with liquid steel, pulses with the physical power of the animal it represents. The leopard '*...whirling round in snarling fury*'² is no less of a threat in its wounded state than if it were able bodied. Indeed the adage that one should avoid confronting an injured animal is captured masterfully in this work.

1. Marilyn Martin, *Lucas Sithole: Our Art 4*, Foundation for Education, Science and Technology, Pretoria, 1993, page 179
2. *The Star*, Johannesburg, 15 April, 1966





235

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Reclining Nude

signed

bronze with a dark brown patina

width: 29 cm

R80 000–120 000

EXHIBITED

The Grosvenor Gallery, London, *Sydney Kumalo and Cecil Skotnes Joint Exhibition*, 12 July to 6 August 1966, catalogue number 7 or 8

NOTES

This work was produced by Grosvenor Gallery in London and cast in an edition of 10 by the Fiorini & Carney Foundry, London, 12 August 1966

236

Judith
GLUCKMAN

SOUTH AFRICAN 1915–1961

Window

signed; signed and inscribed with the title
on the reverse
oil on canvas
89,5 by 73,5 cm

R50 000–70 000

NOTES

The short-lived but gregarious Judith Gluckman, who died aged forty-six in 1961, was once a prominent figure, principally in Johannesburg and Pretoria art circles. Although physically imposing, she suffered from continuous bouts of poor health. Gluckman was known for her life-long friendship with Alexis Preller. The two studied and worked together in Paris before returning to South Africa shortly before the outbreak of World War 2.

It was after Gluckman returned from Paris in 1938 that she befriended Gerard Sekoto whom she taught to use oil paints.¹

1. <http://www.revisions.co.za/biographies/judith-gluckman/#.UkP99bUaKUk>



237

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Nude in a Parisian Interior

signed

oil on canvas

58 by 48 cm

R300 000–500 000

NOTES

'There is always something in the background with [Sumner]. It is possible to have one of [her] interiors in the house for a month, and one fine day to discover a figure in the corner, and not only a figure, but a whole story.' Julius Meier-Graefe.¹

Maud Sumner returned to Paris in 1929 to continue her studies under Maurice Denis, a founder member of *Des Nabis*.² Sumner did not specifically ascribe to the aesthetic theories of Denis but she wished to benefit from the 'lively spirit of adventure, a richness of colour and a perfection of taste'³ that she had found lacking at the London School of Painting. Student and teacher formed a close bond, which saw Sumner joining Denis and his family for holidays at their home at St Germain-en-Laye,⁴ where the walls were adorned with the works of, amongst others, Jean-Édouard Vuillard.

Vuillard and his contemporary, Jules Bonnard, were best known for the Intimist-style⁵ applied in their approach to interiors and still life paintings. Sumner drew on their visual literacy in her works. *Model in a Parisian Interior*

captures her subject sitting in quiet repose in a gently lit room.⁶

1. Meyer-Graefe was German art critic and historian.

2. Formed in 1888 'the Nabis' whose ethos is perhaps best explained by Maurice Denis: 'Remember that a picture, before being a battle horse, a nude, an anecdote or whatnot, is essentially a flat surface covered with colours assembled in a certain order.' The most prominent members were Édouard Vuillard, Pierre Bonnard, Félix Vallotton, Maurice Denis, and, later the sculptor, Aristide Maillol.

3. Alexander, L., Bedford, E., Cohen, E., Paris and South African Artists: 1850-1965, South African National Gallery, Cape Town, 1988, page 40

4. Ibid.

5. To convey the warmth, comfort, and quiet isolation of interior scenes, they used the Impressionist broken-colour technique of capturing the light and atmosphere of the fleeting moment. But unlike the Impressionists, who derived their colours from precise observation of the visual world, they deliberately exaggerated and distorted natural colours to convey a quiet intimacy to their interiors.

6. A work titled *Muse, 72 rue Notre Dame des Champs* shows the same model in a similar pose within the same interior (Eglington, *Maud Sumner*, page 8)



238

Alexander

ROSE-INNES

SOUTH AFRICAN 1915–1996

Seated Nude at the Beach

signed

oil on canvas

70,5 by 55 cm

R160 000–240 000





239

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Two Figures

signed twice and dated 83
oil on handmade cardboard
77 by 88 cm

R200 000–300 000

240

Jean Max Friedrich
WELZ

SOUTH AFRICAN 1900–1975

Seated Nude

signed and dated 50
oil on panel
39,5 by 29 cm

R150 000–200 000

PROVENANCE

Die Kunsamer, Cape Town





Jean Welz, *Seated Nude*. Private collection.

241

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

Homage to Jean Welz

signed and dated '69

oil on board

59 by 45 cm

R100 000–150 000



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242

Irma
STERN

SOUTH AFRICAN 1894–1966

Woman Wearing a Head Scarf

signed and dated 1947

charcoal

56,5 by 44 cm

R50 000–70 000

PROVENANCE

Die Kunsamer, Cape Town



© Irma Stern Trust | DALRO

243

Irma
STERN

SOUTH AFRICAN 1894–1966

Mother and Child

signed and dated 1953
oil on board
80 by 36 cm

R400 000–600 000

PROVENANCE

Die Kunsamer, Cape Town



© Irma Stern Trust | DALRO

244

Walter Whall
BATISS

SOUTH AFRICAN 1906–1982

Watermelon Eater

signed; inscribed with the artist's name and title on an exhibition label adhered to the reverse
oil on canvas
76 by 61 cm

R600 000–900 000

EXHIBITED

The Pretoria Art Museum, Pretoria, *Walter Battiss Comprehensive Exhibition, 1979–80*, catalogue number 39

NOTES

In Karin Skawran's introduction to *Walter Battiss* (1985) she writes: 'It is abundantly clear to anyone who knew the artist that his life and art were inextricably interwoven.'¹

In 1938 Walter Battiss journeyed to France. While there he made copies of Gauguin's work and travelled to Arles out of admiration of Van Gogh. Despite a deep appreciation for French art, he consciously shunned their influence and instead turned to rock art saying: 'This belongs to us. This is our beginning. This is where we move from.'²

In 1949, more than ten years after his first trip to Europe, Battiss went abroad again. This time however he was responsible for taking a collection of South African work to Turin, Italy where the paintings were due to be shown at an exhibition hosted by the International Art Club. It was here that he met Pablo Picasso for the first time.³

Watermelon Eater was painted around the time

of this encounter. The bold planes of colour that give form to both the figure and the landscape are deceptively simple. These are not flat outlined shapes but are subtly modulated by brushstroke and tonal variations. Much like Picasso's 1930 work titled *The Acrobat*, Battiss' figure sits central to the composition.⁴ Impossibly twisted, he holds a slice of watermelon aloft. The visual play on the contortions of the acrobat coupled with Battiss's entrenched humour and fresh palette results in a balancing act that is a 'gentle mockery of life's absurdities'.⁵

1. Skawran, K., Macnamara, M. (1985) *Walter Battiss*, Craighall, AD Donker, page 11.
2. Alexander, L., Bedford, E., Cohen, E., *Paris and South African Artists: 1850–1965*, South African National Gallery, Cape Town, 1988, page 91.
3. Berman, Esmé (1994). *Art & Artists of South Africa*, Halfway House, Southern Book Publishers, page 56.
4. In the collection of the Musée Picasso, Paris, France.
5. Skawran, K., Macnamara, M. (1985) *Walter Battiss*, Craighall, AD Donker, page 12.



245

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Women with a Child

signed and dated '50

oil on panel

30,5 by 25 cm

R350 000–500 000

EXHIBITED

The South African National Gallery, Cape Town, *Alexis Preller Commemorative Exhibition*, 22 December 2009 to 28 February 2010.

HAUM Gallery, Cape Town, 28 April to 9 May 1953, catalogue number 20.

LITERATURE

Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Illustrated in colour on page 105.





246

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Mangoes on a Beach

signed and dated '48

oil on canvas laid down on board

35 by 45,5 cm

R350 000–500 000

EXHIBITED

The South African National Gallery, Cape Town,

Alexis Preller Commemorative Exhibition, 22

December 2009 to 28 February 2010

Pretoria Art Museum, Pretoria, *Alexis Preller*

Retrospective Exhibition, 24 October to 26

November 1972, catalogue number 35

Gainsborough Gallery, Johannesburg, 2 to 16

August 1949, catalogue number 9

LITERATURE

Berman, Esmé and Nel, Karel. (2009)

Alexis Preller: Africa, the Sun and Shadows,

Johannesburg: Shelf Publishing. Illustrated in

colour on pages 130 and 131.

Berman, Esmé and Nel, Karel. (2009) *Alexis*

Preller: Collected Images, Johannesburg: Shelf

Publishing. Illustrated in colour on page 77.

Pretoria Art Museum, Pretoria, *Alexis Preller*

Retrospective Exhibition Catalogue. Illustrated

on page 194, catalogue number 35.

247

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Art in a State of Siege

signed, dated '88 and numbered 12/13

in pencil

colour screenprint

sheet size: 155 by 96 cm

R300 000–500 000

EXHIBITED

William Kentridge Exhibition Catalogue, Museum of Contemporary Art, Chicago and Museum of Contemporary Art, New York (2001), another example from the edition was exhibited, catalogue number 9, illustrated in colour on page 78.

LITERATURE

Cameron, Dan; Christov-Bakargiev, Carolyn and Coetzee, J.M. (1999) *William Kentridge*, London: Phaidon Press. Another print from the edition illustrated in colour on page 103.
Rosenthal, Mark (ed.) (2009) *William Kentridge: Five Themes*. United States of America: Yale University Press. Another print from the edition illustrated in colour on page 48, figure 4.
Stewart, Susan and Krut, David (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the edition illustrated in colour on page 34.

Williamson, Sue (1989) *Resistance art in South Africa*. Claremont: David Phillips. Another print from the edition illustrated in colour on page 48.

NOTES

'Kentridge directly addressed his artistic goals and his feelings of inadequacy about becoming an artist in a large graphic triptych of 1988: *Art in a State of Grace*, *Art in a State of Hope*, and *Art in a State of Siege*. The titles convey that Kentridge's attitude toward his work was and is far from art-for-art's-sake; he obviously conceives of art as reflecting the political character of the state in which the work is created. Having spent his entire life in a state of siege (apartheid South Africa), Kentridge has given great thought throughout his career to the history of political art.'

Rosenthal, Mark (ed.) (2009) *William Kentridge: Five Themes*. United States of America: Yale University Press. Page 48.



DEAR DIARY

Jhb.

100 YEARS of
Easy Living

CULTURAL ACTIVITY IS
EPISTEMOLOGICAL STRUGGLE

POLITICAL ACTIVITY IS
EPISTEMOLOGICAL STRUGGLE

LONDON IS A SUMMER
OF JOHANNESBURG

248

Jane

ALEXANDER

SOUTH AFRICAN 1959–

Untitled

1985/6

plaster, oil paint, bone, found wooden armchair,
leather and rubber strap

height: 131,5 cm

R2 000 000–3 000 000

EXHIBITED

Wits Art Galleries, Johannesburg, Collecting
Ourselves, 7 to 31 October 1997

NOTES

Undoubtedly one of the most influential South African sculptors of the 20th/21st Century, Jane Alexander produced *Untitled* concurrently with her seminal work, *Butcher Boys*, first exhibited together as part of her WITS master's show at the Market Gallery in Johannesburg in 1986. In the original installation, Alexander positioned the *Butcher Boys* upon a bench in a relationship to the *Untitled* figure, facing them, gazing in the opposite direction, presumably regarding them. Completed in 1986, the year in which South Africa was in its second consecutive state of emergency, one senses the context of their creation beset with violence. There is a feeling in these works of the political and social character of 1980s South Africa.

Untitled, a burly figure seated in a wooden armchair, is strong and intimidating. His cadaveric flesh is daubed with discolorations. At the rear, his skin is severed to expose the brain and spinal column. Draped over his neck is a leather and rubber strap – originally used in the Witwatersrand mines to secure a body to a stretcher to hoist from a shaft. Deprived of a mouth, the figure can merely bear witness to the events in his view, unable to comment, protest, or condone. His eyes do not return one's gaze but seem to drift off in view of something further, beyond his immediate reach. The imposing form is made all the more disturbing by the fact that it is life sized and rendered in



scabrous realism, as though he may at any moment stand up out of his chair. Describing the *Butcher Boys*, though equally pertinent to *Untitled*, Emma Bedford, writing at the time as curator for the South African National Gallery elaborates these figures: 'In form and content they express the artist's awareness that the atrocities which humans commit are inscribed on their bodies.'¹

Notoriously reluctant to interview or discuss the theoretical undercurrents in her work, Alexander



commented at the time of her master's exhibition: 'My themes are drawn from the relationships of individuals to hierarchies and the presence of aggression, violence, victimisation, power and subservience...'²

Enduringly averse to engage directly with the art market, a characteristic distinctly contrasting to her British and American contemporaries (consider the blatant efforts made in this regard by famous yBAs et al.), Alexander, who has never had formal gallery representation, seems to prefer the setting of less commercial and more austere platforms – kunsthallen, museums, cathedrals etc.

Untitled was purchased after Alexander's master's exhibition by the current owner, then a WITS undergraduate student who could only afford to pay off the work in instalments from a sole income of pocket money. It took a year of instalments to complete payment. For a long time the only work sold from Alexander's graduation show was a small bird sculpture entitled *Goose*. *Untitled* was purchased soon thereafter, while the *Butcher Boys* remained in storage at the artist's parent's house, narrowly avoiding the threat of destruction, until they were acquired by the South African National Gallery in 1991. So central have these sculptures since become in the psyches of subsequent generations of South Africans that the constant demand to see them necessitates their being on permanent display in the South African National Gallery. They are probably also South Africa's greatest visual art ambassadors having been included in many major international exhibitions such as *Identita e Alterita* at the Venice Biennale in 1995; *The Short Century: Independence and Liberation Movements in Africa 1945–1994*, curated by Okwui Enwezor for Museum Villa Stuck, Munich, Martin-Gropius-Bau, Berlin, The Museum of Contemporary Art, Chicago, and P.S.1 and the Museum of Modern Art, New York from 2001–2002.

1. Bedford, E. (2000) 'Highlights from the Collection', in Becker, R. and Keene, R. (eds.). *Art Routes: A Guide to South African Collections*, Johannesburg: Witwatersrand University Press. page 225
2. Williamson, S. and Jamal, A. (1996) *Art in South Africa: the future present*, Cape Town and Johannesburg: David Philip Publishers. page 22



249

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Horse and Rider

signed, dated 73 and numbered 2/5
bronze with a black and verdigris patina, mounted
on a marble base
height: 75 cm, including base

R350 000–500 000

EXHIBITED

South African Association of Arts, Pretoria, 1–20
November 1976. Another work from the edition.

NOTES

'He was a leader of the generation who managed
to leave behind the forms of African curios, reject
the European-held paternalism which encouraged



Sydney Kumalo with *Horse and Rider*, 1976

notions of 'naïve' and 'tribal' African art, and yet still
hold fast to the core of the old legends and spiritual
values of his people.'

Sydney Kumalo commenced formal art training
at the age of 17 at the Polly Street Art Centre in
1952. Initially he was taught by Cecil Skotnes who,
recognising his nascent talent, arranged for him
an apprenticeship with Edoardo Villa. He taught at
the Polly Street Art Centre alongside Skotnes until
1964 when he became a full-time professional artist,
receiving much guidance and mentorship from
Villa. He was always quick to acknowledge Skotnes
and Villa as mentors and friends and it was under
their guidance that he learnt the technical skills
with which to develop his own distinctive formal
language.

When the Polly Street Art Centre moved to the
Jubilee Centre in 1960, Kumalo replaced Skotnes
as senior art instructor, until his departure in 1964.
It was predominantly during this period that his
influence on his students and contemporaries

and his contribution to the shaping of a new art in
twentieth century South Africa was most prevalent.

In the current lot, the visual connection to
Edoardo Villa's work is clear, as well as the influence
of the work of (particularly) Henry Moore and (to
a lesser degree) Lynn Chadwick, both of whom
Kumalo deeply admired. His lifestyle, his interest
in blues and jazz music, and the growing sense of
defiance to which he was exposed while growing
up in Sophiatown are evident in the vitality and
energy of this sculpture. Various aspects of his early
life, a family related to the traditional Zulu royal
house, urban schooling and international travel all
contributed to a broad cultural mix that enriched
his work. *Horse and Rider* combines all of these
aspects of his life and personality in a sculpture that
marries the distinctive look and feel of traditional
African art with the principles and influence of
modern Western art practices.

1. <http://www.sahistory.org.za/people/sydney-alex-kumalo>





250

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Bad News General

signed, dated 1993, inscribed with the
artist's name and title on the reverse

oil on canvas

59,5 by 75 cm

R150 000–200 000

251

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Hat on Wheels

signed and numbered 3/5

bronze with a black patina

height: 40 cm

R90 000–120 000

LITERATURE

Manaka, Matsemela. (1987) *Echoes of African Art: a Century of Art in South Africa*, Johannesburg: Skotavile Publishers.

Another cast from the edition illustrated in colour on page 32, where the title *Hat on Wheels* is used.



252

Jane

ALEXANDER

SOUTH AFRICAN 1959–

West Coast African Angel

1985/6

plaster, bone, goose wings, flamingo skull, oil paint, found bicycle, wood
height: 96 cm

R600 000–900 000



LITERATURE

Sobopha, M. (2011) 'Representing the Body: In search of a postcolonial moment', in Goniwe, T., Pissarra, M. and Majavu, M. (eds.). *Visual Century: South African Art in Context, volume four*, Johannesburg: Wits University Press. p.97

'The body dominated Alexander's installations. The characters in her works oscillate between human and animals, victims and vanquishers, young and old. Alexander is also preoccupied with human bodily forms outside the standardised boundaries of attractiveness... [She] creates layers of irony explored in human-animal figures, while emphasising human trauma and suffering caught in the transition from apartheid to post-apartheid South Africa.'

Powell, I. (1995) *Jane Alexander: Sculpture and Photomontage*, Johannesburg and Cape Town: The Standard Bank National Arts Festival and The Goodman Gallery. p.19

'In *West Coast African Angel* (1985/6) the figure has a flamingo's skull for a head and wings instead of arms. Yet the dialectic is of a different order; a shaft growing from the steering column connects up with the skull/head, suggesting a different kind of dialectic, one which brings the first and the third world, technology and natives of Africa into conjunction; by the same token, the device of painting the legs of the figure a flamingo pink gives a different value – one in which different associations are being invoked. The piece is not a racist characterisation of the African as an inferior

being; it is a sympathetic and nicely observed personification of a particular but more or less irreducible energy in third world culture.'

NOTES

This sculpture exemplifies Alexander's political awareness and sensitivity. Produced contemporaneously with *Untitled* and the *Butcher Boys* at a time when South Africa was at the height of its domestic turmoil. The combination of goose wings and a flamingo skull, coupled with the modelled humanoid torso and legs contribute to the layers of irony described above. The strange figure, despite being perched on a bicycle, is immobile, condemned to be stationary and motionless. Though the bicycle could move it would shatter the figure's legs. The wings on the torso allude to flight, though the figure is stuck fast to a bicycle, shaft in place of its neck, denying take off.

J.M. Coetzee, who has been described as Alexander's literary counterpart, describes the evolution of South African literature (and Williamson and Jamal observe its appropriateness to South African art) as follows: 'The deformed and stunted relations between human beings that were created under colonialism and exacerbated under what is loosely called apartheid have their psychic representation in a deformed and stunted inner life. All expressions of that inner life, no matter how intense, no matter how pierced with exultation or despair, suffer from the same stuntedness and deformity.'¹

1. Coetzee, J.M. in Williamson, S. and Jamal, A. (1996) *Art in South Africa: the future present*, Cape Town and Johannesburg: David Philip Publishers. page 24





253

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Red Ploughed Lands No 1

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

oil on canvas

39 by 57 cm

R150 000–200 000



254

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Rietvallei, recto;
Extensive Landscape, verso

recto signed and dated '01

oil on canvas

73,5 by 107,5 cm

R120 000–160 000



255

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Fishermen at the Lake, recto;
African Figures, verso

signed

oil on canvas

28 by 49 cm

R250 000–400 000

256

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

*Portrait of a Mother and Child,
Boat and Sun's Rays in the
Background*

signed
oil on board
52 by 37 cm

R500 000–800 000

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 359, catalogue number 1590.



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257

Eugene

LABUSCHAGNE

SOUTH AFRICAN 1921–1990

Les Acrobates

signed

oil on board

98,5 by 78,5 cm

R70 000–100 000

EXHIBITED

Salon de Mai, Paris, 8–31 May, *Participations*,
page 4, catalogue number 283

NOTES

In an interview with Walter Battiss for an article in *Lantern* in 1952, Eugene Labuschagne stated his vision: '*Juan Gris once said that painting was architecture on a flat surface. In his last paintings he succeeded in bringing perspective back to the surface of the canvas but his work remained unfinished. For us, the younger generation, he left an inexhaustible wealth of possibilities to continue the process of pictorial simplification to a point where our two-dimensional architecture can attain the highest aesthetic freedom and symbolic richness beyond the limitations imposed by the object and the surface.*'

Les Acrobates was included in the 7th Salon de Mai exhibition in Paris, 1951, catalogue number 283. A copy of the catalogue is included with this lot.

1. http://www.johansborman.co.za/exhibition-work/aspects-of-abstract-gallery-i/6_eugene_labuschagne_abstract_1957_oil_on_canvas_78_x62



258

Erik (Frederik Bester Howard)

LAUSCHER

SOUTH AFRICAN 1927–2013

Interior Still Life with Fruit and Vessels

signed and dated '02

oil on canvas

64,5 by 54 cm

R200 000–300 000





259

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Business Conference

signed, dated 1991 and inscribed with the artist's
name and title on the reverse

oil on canvas

45 by 61 cm

R100 000–150 000

260

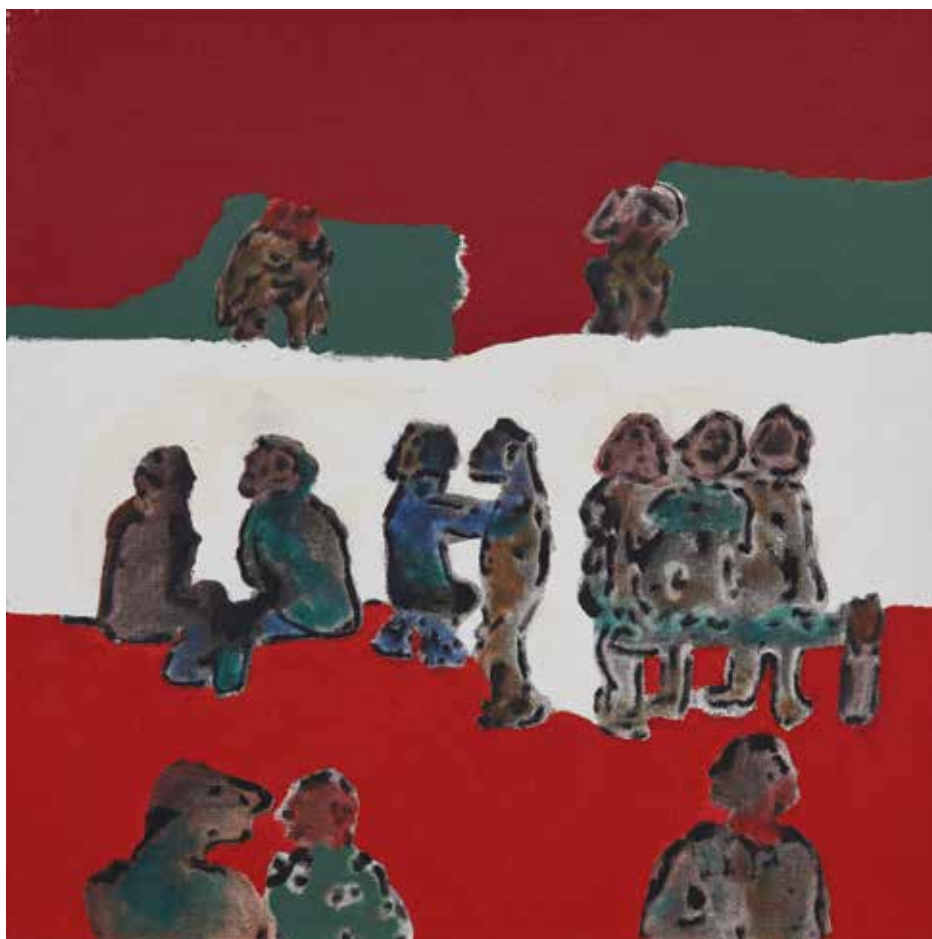
Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Various Encounters

signed, dated 2006, inscribed with the
artist's name and title on the reverse
oil on canvas
60 by 60 cm

R120 000–160 000





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261

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Reclining Cat

signed

carved, incised and painted wood panel

45,5 by 61 cm

R80 000–100 000



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262

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Figural Composition

signed and dated 68

carved, incised and painted wood panel with
coloured pigment

75 by 91 cm

R150 000–200 000

263

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Blue Head

1993-8

signed and inscribed 'Proof State 2'
drypoint, from 1 copper plate and 2 hand-
painted templates, on Arches paper
102 by 78 cm

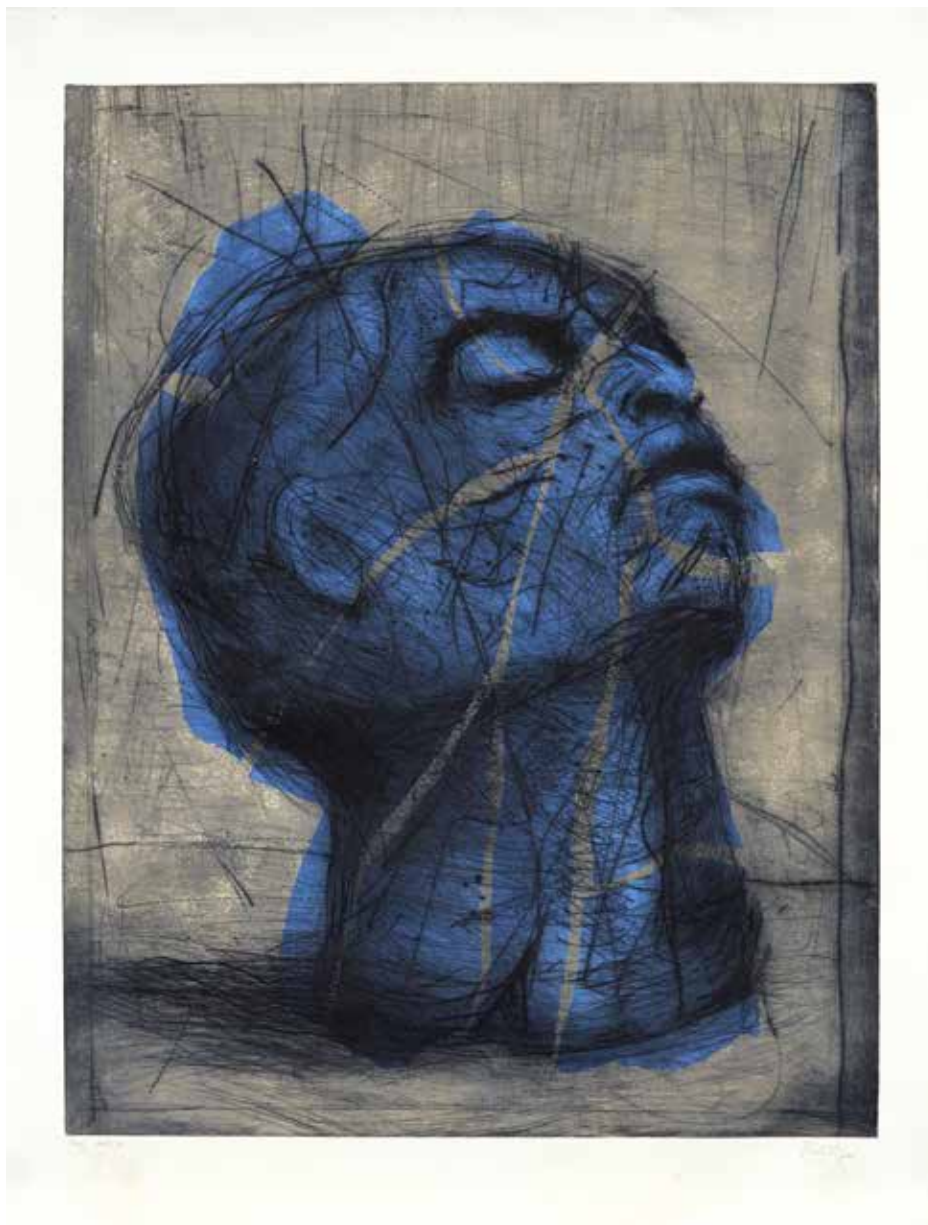
R600 000–900 000

LITERATURE

Stewart, Susan and Krut, David (2006)
William Kentridge Prints, Johannesburg:
David Krut Publishing. Another print from
the edition illustrated in colour on page 47.
Crump, Alan (curator) and Maurice, Emile
(ed.) (2009) *Standard Bank Young Artists: 25
A Retrospective Exhibition*, Johannesburg:
Standard Bank. Another print from the
edition illustrated in colour on page 43

NOTES

cf. Geers, Kendell (ed.) (2007) *Contemporary
South African Art, The Gencor Collection*,
Johannesburg: Jonathan Ball Publishers. A
similar example is illustrated in colour on
the front cover and on page 22.



264

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Helmet II

signed and numbered 3-5
bronze with a dark brown patina
height: 41 cm

R80 000–100 000



265

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

The Boy is Father to the Man

signed, dated 2004/5, inscribed
with the title and the medium

on the reverse

oil on canvas

112 by 90 cm

R200 000–250 000



266

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Cruel Shadows

signed, dated 1998/9, inscribed with
artist's name and title on the reverse
oil on canvas
122 by 91,5 cm

R180 000–240 000

PROVENANCE

34 Fine Art, Cape Town



267

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

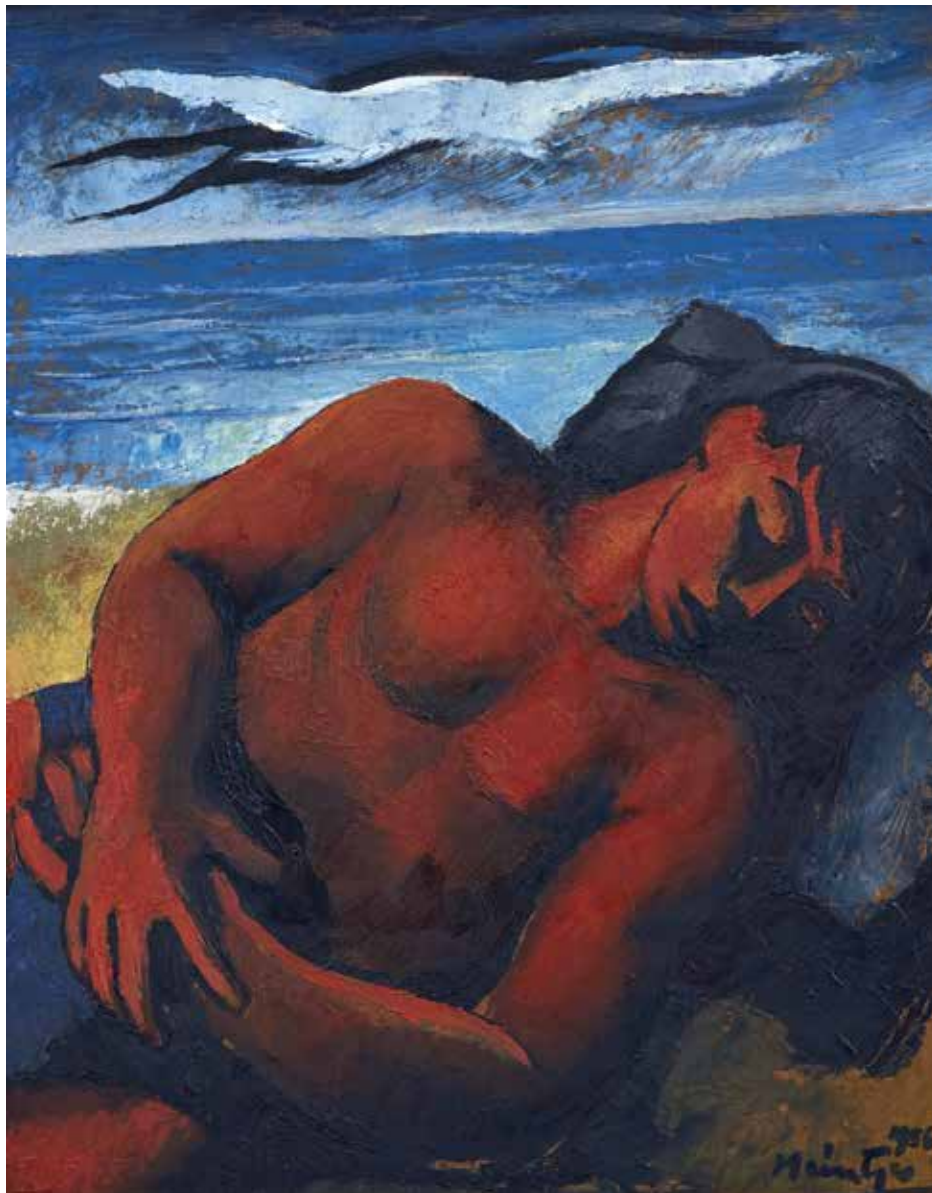
Sleeper on the Beach

signed and dated 1956
oil on board
44 by 34,5 cm

R100 000–150 000

NOTES

The Diary of Johannes Meintjes,
catalogue number JM544



268

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

The Flame

signed and dated '63, a label with the title
Firey Red Protea on the reverse

oil on canvas

59 by 49 cm

R300 000–500 000

PROVENANCE

Acquired by the current owners father
from the *Alexis Preller 1953–1963 Exhibition*,
Pretoria, 1963

EXHIBITED

SAAA Gallery, Polley's Arcade, Pretoria,
Alexis Preller 1953–1963, 15–31 October 1963,
under the title *The Flame*.



269

Esias

BOSCH

SOUTH AFRICAN 1923–2010

Koi Pond

signed with the artist's initials

oil on canvas

149 by 109 cm

R80 000–120 000





270

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Summer Fun

signed
oil on canvas
182 by 190 cm

R500 000–800 000



271

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Still Life with Plums and Pears

signed and dated 46

oil on canvas laid down on panel

19,5 by 30 cm

R100 000–150 000

PROVENANCE

G.E. Pearse, the first professor of architecture at
the University of the Witwatersrand



272

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Breezes at Sea

signed; dated Mei 1994 and inscribed with the title

on a gallery certificate of authenticity

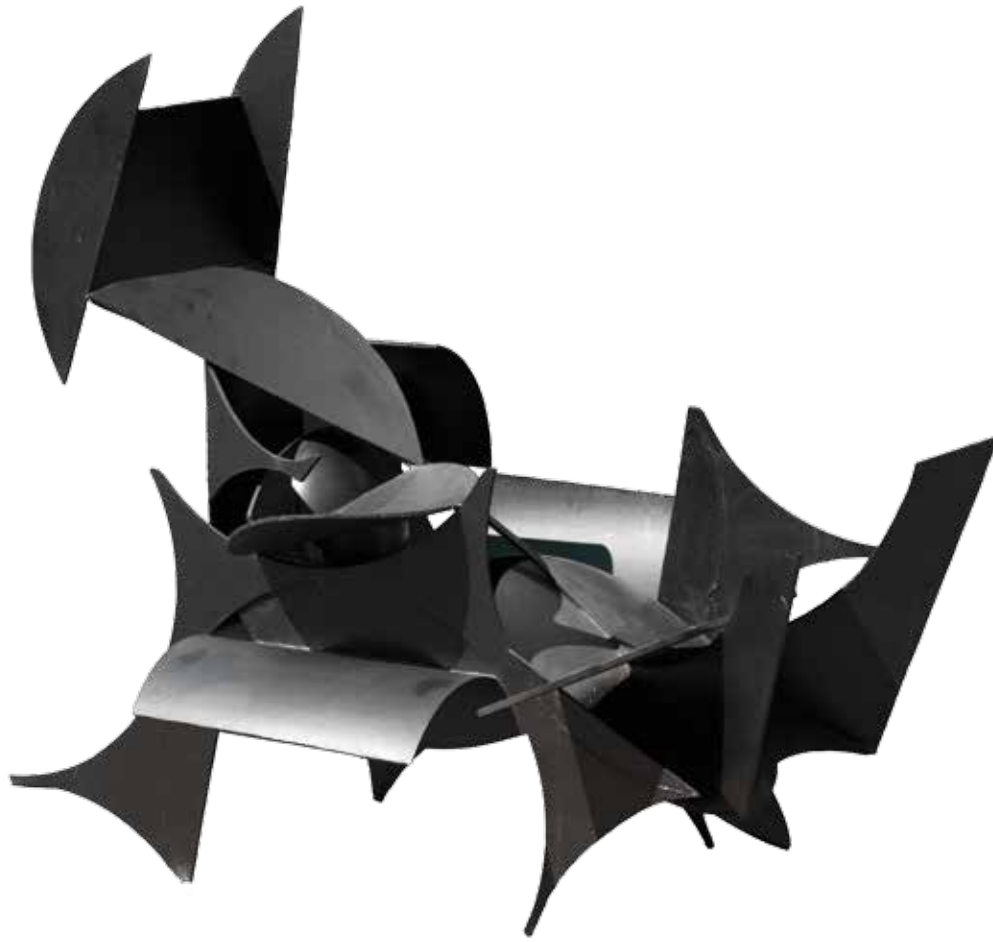
oil on canvas laid down on board

73,5 by 121 cm

R350 000–500 000

PROVENANCE

Grace Swanepoel Gallery, Cresta, Johannesburg



273

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Throne

painted steel, mounted on a painted steel base

height: 135 cm

R150 000–200 000



274

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Reclining Figure

signed and dated 1978

painted steel, mounted on a painted steel base

height: 79 cm, excluding base

R120 000–160 000

LITERATURE

Engel, E.P. (ed.) (1980) *Edoardo Villa Sculpture*, Johannesburg: United Book Distributors. Illustrated in colour on pages 188 and 196.

275

Dylan
LEWIS

SOUTH AFRICAN 1964–

Male Trans-figure I, maquette

signed, numbered 1/12, stamped with the catalogue number S269 and the foundry mark: 'Sculpture Casting Services S.A.'
bronze with a brown patina
height: 63 cm

R150 000–200 000

PROVENANCE

The Everard Read Gallery, Cape Town





276

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955–

Johannesburg Construction Workers

signed and dated '10
 mixed media and collage on paper
 147 by 304 cm

R150 000–200 000

NOTES

'Nhlengethwa was neither the first nor only artist in South Africa to use collage but it is the way that he uses the hard-edge cut shapes of ready-made images that is different and individual. Carefully selected reproductions from magazines are cut out and cut up and then juxtaposed to make new images, usually people or faces. Often these newly-constructed forms are combined with other media. What matters to Nhlengethwa is the content of the image and bits of paper were not often used as fillers or backgrounds.'

This work, from the artist's *Abasebenzi* series pays tribute to the efforts of the blue collar workers whose efforts contributed so greatly to the build-up before and success of the 2010 FIFA World Cup. It was inspired by the efforts of

'the Abasebenzi who changed the landscape of the country with their colourful protective clothing, helmets, overalls, cones, barricades and road markings'.² In this painting, Nhlengethwa celebrates the working man and the combination of the efforts of all those whom received no direct benefit from the greater events unfolding, yet thanklessly laboured to produce one of the most memorable events in contemporary South African history.

Abasebenzi is a broad term in the different Nguni languages which translates to *workers*.

1. <http://www.revisions.co.za/biographies/sam-nhlengethwa/#.UkGWrlZmim4>
2. Nhlengethwa, S. (2010) Artist's statement, email to Ruarc Peffers (ruarc@straussart.co.za), 25 September. [26 September 2013].

277

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Learning the Flute (Reverse)

2004

colophon and page 110 signed and numbered pp in pencil
photolithographs Arches paper; a portfolio of 110 sheets, housed in the original linen portfolio box
sheet size: 26,5 by 36,5 cm each

R300 000–500 000

LITERATURE

Hecker, Judith. (2010) *William Kentridge: Trace*, New York: The Museum of Modern Art. Where *Learning the Flute* is illustrated in colour, figure 22.

Law-Viljoen, Bronwyn (ed.) (2007) *William Kentridge: Flute*, Johannesburg: David Krut Publishing. Another print from the edition illustrated in colour on page 131.

Rosenthal, Mark (ed.) (2009) *William Kentridge: Five Themes*. United States of America: Yale University Press. Another print from the edition illustrated in colour on page 198, figure 40.

Stewart, Susan and Krut, David (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another print from the edition illustrated in colour on page 143.



Image reproduced courtesy of The Artist's Press

NOTES

William Kentridge is one of the most dynamic and fearless printmakers in South Africa. While favouring intaglio print methods, he is constantly experimenting with the medium. Aided by some of the best master printers in South Africa it is not unheard of for Kentridge to 'roll a bicycle' across a plate in order to score the exact marks he desires in the final image.

Learning the Flute (Reverse), is worked white on black and has the feel of a photographic negative. This work is intended to be mounted for display using push-pins.¹ There is a 10 mm overlap on the bottom and right-hand edge of each panel. Each

panel is numbered, beginning with 1 in the top left hand corner, and finishing with 110 in the bottom right hand corner. There are 10 rows across and 11 rows down.

The image itself is crammed with ideas generated from Kentridge's involvement and preliminary work that he did for the opera, *The Magic Flute*.² The final image is in a sense a pinboard of ideas and themes all of which are repeated throughout the set designs.

1. Please note that the present lot has never been hung in this fashion and has no markings from push-pins.

2. *The Magic Flute* premiered at the Théâtre Royal de la Maine in Brussels, April 2005.



278

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

News from Nowhere

2007

signed, numbered pp 3/4 in pencil and stamped with the Artist's Proof studio stamp

two colour lithograph with letterpress, collage and hand colouring
sheet size: 159,5 by 121,5 cm

R200 000–300 000

LITERATURE

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

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



279

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Music Box Tondo

executed in 2006

signed and numbered 17/60 in red

pencil in the margin

colour archival pigment print in colours,

on Hahnemühle paper

sheet size: 110 by 110 cm

R140 000–180 000





280

Vladimir Griegorovich
TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Poinsettias in a Window

signed
oil on canvas
64,5 by 120,5 cm

R200 000–300 000

EXHIBITED

Iziko South African National Gallery, Cape Town, *Tretchikoff: The People's Painter*, 26 May to 26 September 2011, catalogue number 15

LITERATURE

Lamprecht, Andrew (ed.) (2011) *Tretchikoff: The People's Painter*, Johannesburg: Jonathan Ball Publishers. Illustrated on page 7, catalogue number 15.

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