



The Vineyard Hotel, Conference Centre,
Newlands, Cape Town
Monday 17 March - 8.00pm

**Important South African &
International Art,
including The Property of
the RB Stuttaford Will Trust
& The Estate Late
Mrs DE Stuttaford-Burton**

Evening Session Paintings
Lots 661–762

International Art



661

661

after Giovanni Paolo

PANNINI

ITALIAN 1691–1765

A View of the Roman Forum

oil on canvas

89,5 by 94 cm

R70 000–90 000

662

EUROPEAN SCHOOL

19TH CENTURY

Still Life of Flowers

oil on canvas

74,5 by 61,5 cm

R7 000–9 000

663

after Carl
REICHERT

AUSTRIAN 1836–1918

Hunting Dogs, a pair

signed
oil on panel
both 15 by 12,5 cm (2)

R4 000–6 000

NOTES

Both with labels adhered to the reverse which state: 'The original of this picture hung for many years in Tullyallan Castle, Scotland... This replica ... was painted by Mr SJ Young, of Salisbury, Southern Rhodesia in Oct 1954.'

664

Alexander Mark
ROSSI

BRITISH 1840–1916

Portrait of a Young Girl

signed and dated 1886
oil on panel
22 by 13,5 cm

R15 000–20 000

665

André-Eugène-Louis
CHOCHON

FRENCH 1910–2005

Portrait of a Girl in a Hat

signed
oil on board
63,5 by 48 cm

R6 000–8 000



662



663



663

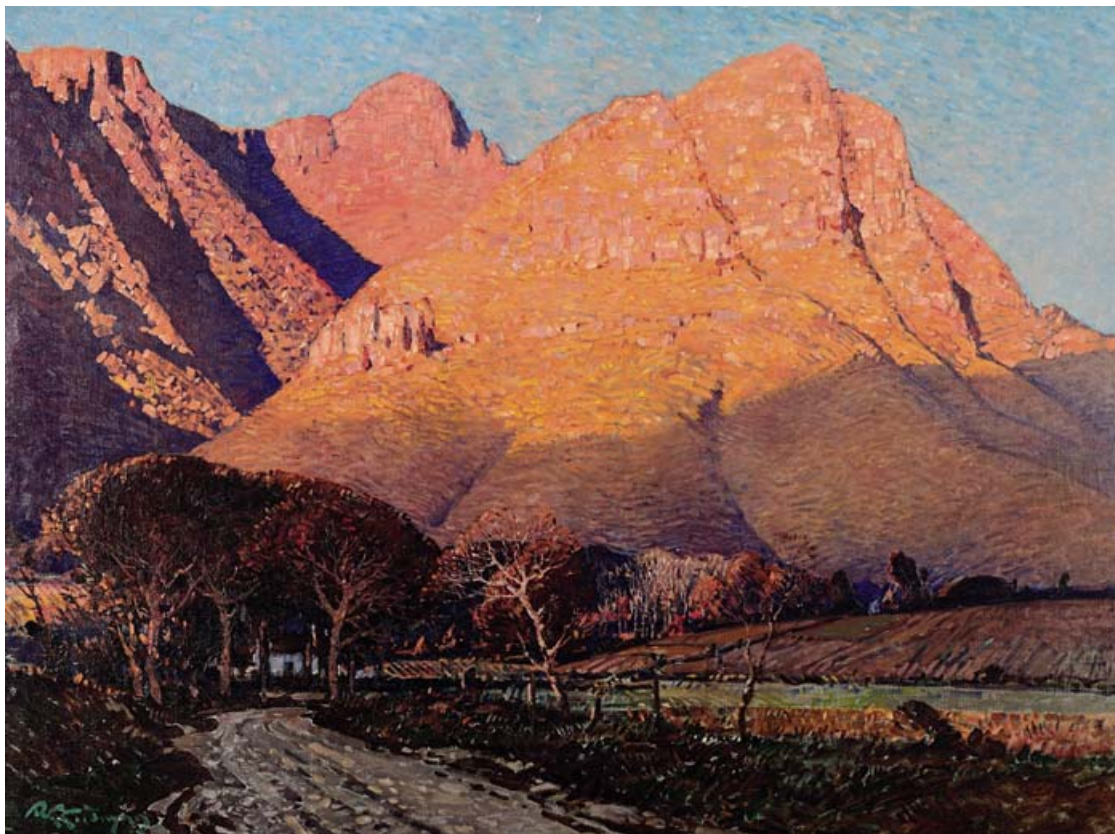


664



665

South African Art



666

666

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Helderberg

signed

oil on canvas

75,5 by 100,5 cm

R300 000–400 000

PROVENANCE

Mrs Ada Stuttaford

LITERATURE

Newton Thompson, Joyce. (circa 1951) *Gwelo Goodman: South African Artist*, London: George Allen and Unwin Ltd. Page 138, illustrated between pages 36 and 37.

Newton Thompson, Joyce. 'Gwelo Goodman', *Our Art I*, Pretoria: The Journal Lantern in Collaboration with the SA Broadcasting Corporation. Illustrated on page 63, figure I.

667

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Landscape with a Mine

signed with the artist's initials

watercolour on paper laid down on cardboard

32,5 by 34,5 cm

R7 000–9 000

668

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Cape Town Docks and Table Bay

signed with the artist's initials

oil on canvas

61,5 by 74,5 cm

R200 000–300 000

PROVENANCE

RB Stuttaford

EXHIBITED

Technical Institute (Fine Arts Gallery),
Queen Victoria Street, Cape Town,
1901

LITERATURE

Newton Thompson, Joyce. (circa
1951) *Gwelo Goodman: South African
Artist*, London: George Allen and
Unwin Ltd. Pages 9, 127 and 138

NOTES

'An exhibition [...] was held in the Technical Institute, Queen Victoria Street, Cape Town, in 1901. It was opened by Sir Alfred Milner (Governor of the Cape Colony). In three days 1,675 people passed through the gallery, and arrangements were made to keep the pictures on show two days longer than had been intended. A very fine picture of "Cape Town Docks and Table Bay", which shows Gwelo's great expertness in reproducing the sparkle and movement of water, was bought by Mr R Stuttaford, and his son, Mr R B Stuttaford, has it now. [...]



Over a lunch at the Theatre Restaurant this sale was concluded for £60. When, later, Gwelo had a better offer for the picture, he considered repudiating the sale, but Morland, hearing of this through Mr Cavill, wrote to him: "I am astonished to think even of the contemplation of your selling the picture again even though you had an offer of £1 000 for it! If you are wise you will see that that picture comes to Mr Stuttaford. If you would be honestly successful abjure fencing in every case". For the rest of his life Gwelo never departed from this advice.

It is interesting to note that, up till this time, Gwelo's pictures had all been signed "Rob" or "Robert Goodman"

– actually the only name he received at his christening. During this visit to South Africa, Gwelo discussed with Morland his chronic shortage of funds and the difficulty he was experiencing in getting known in the artistic world in London. Morland's son remembers his father who suggested that one way of distinguishing himself from other artists in England would be to adopt a decidedly Southern African name. Since the Rhodesian town of Gwelo was founded in 1895, at the time that the young artist was launching out on his career, that was the name Robert Goodman incorporated in to his own, and, from 1901 onwards, the signatures "R Gwelo Goodman" and "RGG" replaced his earlier ones.' Page 9.

669

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

Gansbaai

signed and dated 1937

oil on canvas

50,5 by 60,5 cm

R40 000–60 000

NOTES

'Daddy bought this at Terence McCaw's first sale in 1937. He paid 12 guineas. He was asked by Mrs McClachlan, Terence's Aunt, to please just go to swell the numbers as she thought no-one would come.' From Diana Stuttaford's notes.

670

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

Simon's Town

signed and dated 69; inscribed with the title by another hand on the reverse

oil on canvas laid down on board

75 by 59,5 cm

R60 000–80 000



669



670

671

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

The Bullring (Ronda, Spain)

signed and dated 69; label bearing the artist's name, title and provenance adhered to the reverse
oil on canvas laid down on board
79 by 79 cm

R50 000–70 000

PROVENANCE

Purchased from the artist by
RB Stuttford in 1969.

672

Terence John

MCCAW

SOUTH AFRICAN 1913–1978

*Torcello, Campanile de Santa
Maria Assunta*

signed; label bearing the artist's name
and title adhered to the reverse, and
inscribed 'Torcello, Venice' by another
hand on the reverse
oil on canvas laid down on board
58,5 by 68,5 cm

R40 000–60 000

PROVENANCE

Purchased from the artist by
RB Stuttford in 1969.



671



672

International Art

Various properties



673

673

John

PIPER

BRITISH 1903–1992

Garn Fawr, Pembrokeshire III

executed in 1968

signed

gouache

34 by 51 cm

R50 000–70 000

NOTES

Bears Marlborough Gallery, London,
1968, label on reverse

674

Antoni

CLAVÉ

SPANISH 1913–2005

Composición

signed; signed and inscribed with the
title on the reverse

oil on canvas

98,5 by 79,5 cm

R120 000–160 000



674

675

Marc
CHAGALL

RUSSIAN/FRENCH 1887–1985

Rahab and the Spies of Jericho

signed and numbered 29/50 in pencil
in the margin
lithograph in colours
image size: 35,5 by 26,5 cm

R35 000–45 000



675

676

Pablo
PICASSO

SPANISH 1881–1973

*Rêve de Marin: Des femmes dans
chaque port*

dated 3 mai 1968 II; signed and
numbered 34/50 in pencil in the margin
etching
framed behind museum grade glass
image size: 22 by 29 cm

R130 000–160 000

PROVENANCE

The Edith Dodo Collection

LITERATURE

cf. Bloch, Georges. (1971) *Pablo Picasso,
Volume II: Catalogue of the printed
graphic work 1966–1969*, Berne: Editions
Kornfeld et Klipstein. Another example
is illustrated on page 157, number 1542.



676

South African Art

677

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868–1941

*Brandvlei Dam with Slanghoek
Mountains in the Distance*

signed
oil on board
24,5 by 34 cm

R80 000–120 000

NOTES

A gift to the current owner's
grandfather, first Principal of the
Worcester School for the Deaf, on
his retirement in 1927.

678

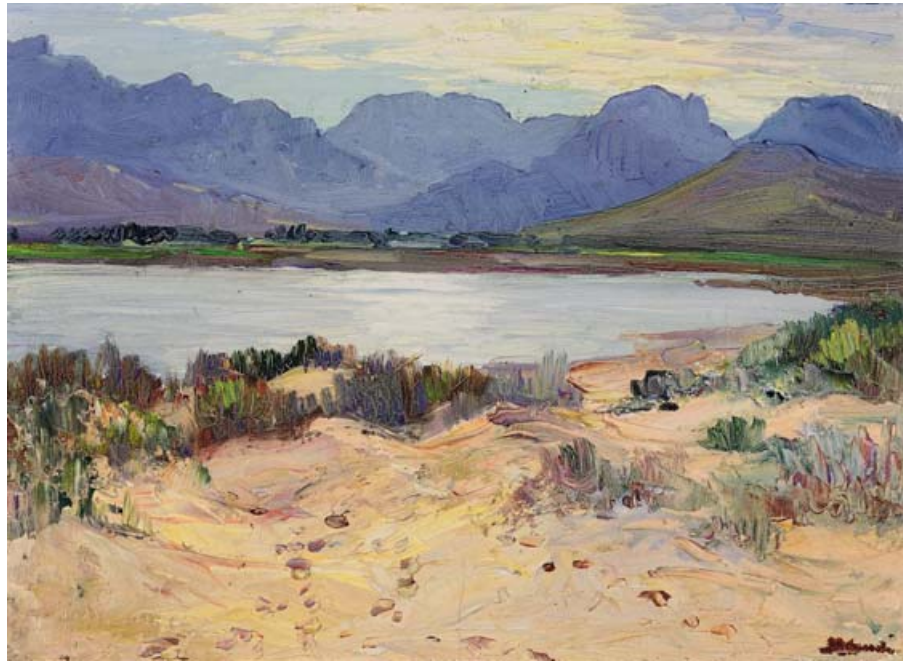
Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868–1941

Cliffs at Hermanus

signed and dated 1912
oil on panel
29 by 40 cm

R60 000–80 000



677



678

679

Robert Gwelo
GOODMAN

SOUTH AFRICAN 1871–1939

Hout Bay

signed with the artist's initials

oil on canvas

45 by 50 cm

R80 000–120 000

680

Pieter Hugo
NAUDÉ

SOUTH AFRICAN 1868–1941

A Winding Road

signed

oil on board

18,5 by 28 cm

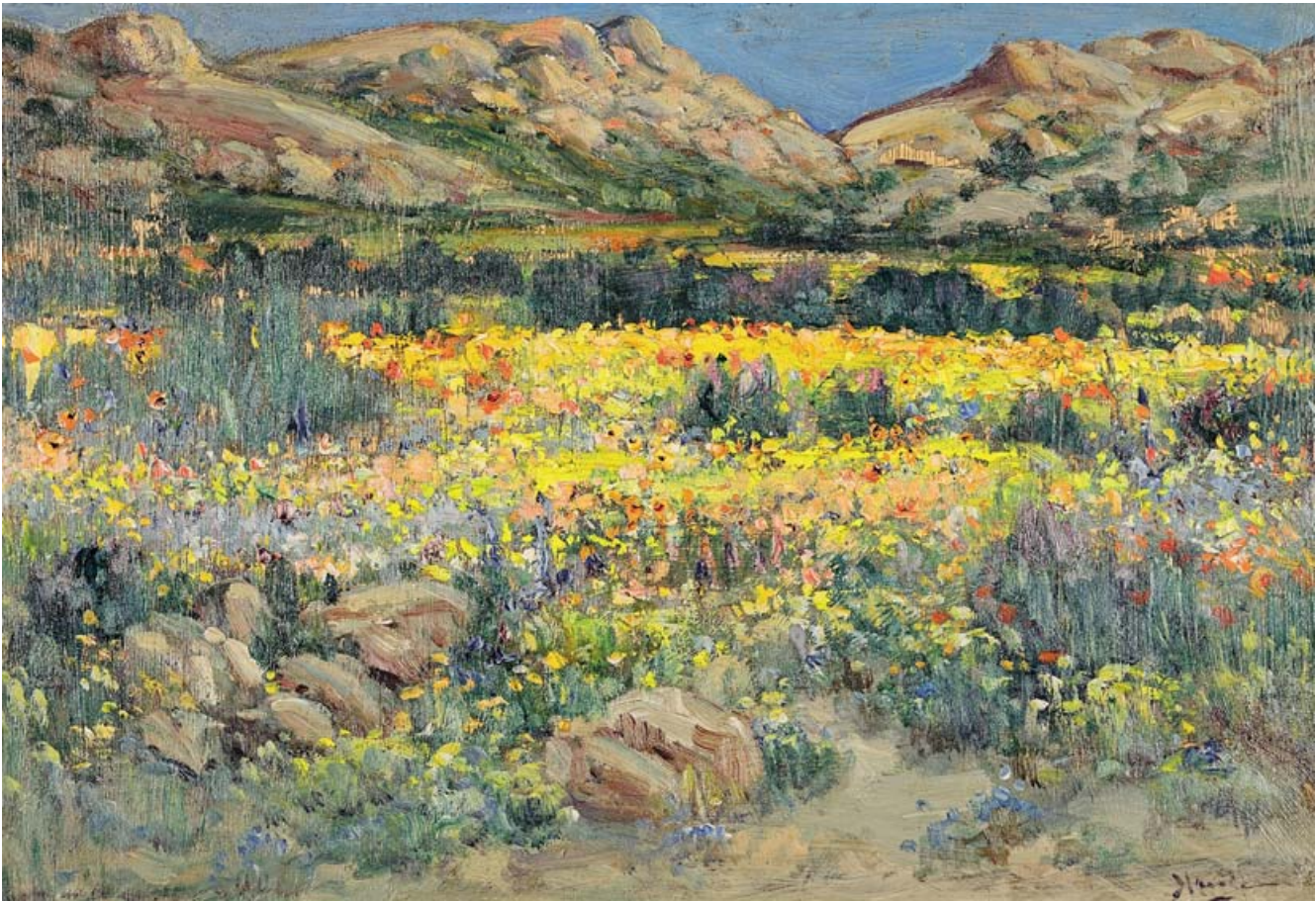
R30 000–50 000



679



680



681

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Namaqualand in Spring

signed

oil on panel

27 by 39 cm

R100 000–150 000

682

Robert Gwelo

GOODMAN

SOUTH AFRICAN 1871–1939

Jonkershoek, Cape

signed with the artist's initials;
inscribed with the title on the
reverse by another hand
oil on canvas
36 by 44 cm

R60 000–80 000

683

Pieter Hugo

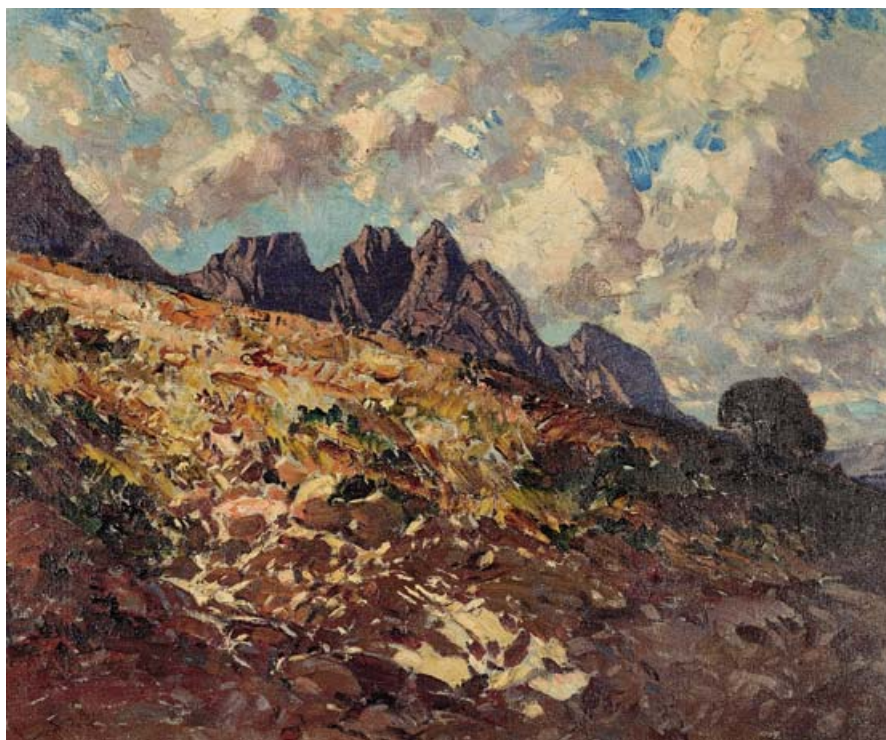
NAUDÉ

SOUTH AFRICAN 1868–1941

Spring in Namaqualand

signed
oil on board
24 by 34 cm

R40 000–60 000



682



683



684

Reginald Ernest George
TURVEY

SOUTH AFRICAN 1882–1968

The Village Fair

signed

oil on canvas laid down on board
61 by 70 cm

R60 000–80 000

EXHIBITED

Pretoria Art Museum, *Reginald Turvey*
Retrospective Exhibition, September - October
1975, catalogue number 145



685

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

An Eating House

oil on canvas

29 by 37 cm

R300 000–500 000

EXHIBITED

South African Art Gallery (now Iziko South African National Gallery),
Memorial Exhibition, Cape Town, 1931

NOTES

Wolpe Gallery label and a newspaper article from *Die Burger*, dated 23
October, 1975, relating to this painting adhered to the reverse



686

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687

© The Estate of Maggie Laubser | DALRO

686

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Still Life with Zinnias

signed and dated '57

watercolour and pencil on paper laid down on card

56,5 by 39,5 cm

R100 000–150 000

687

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

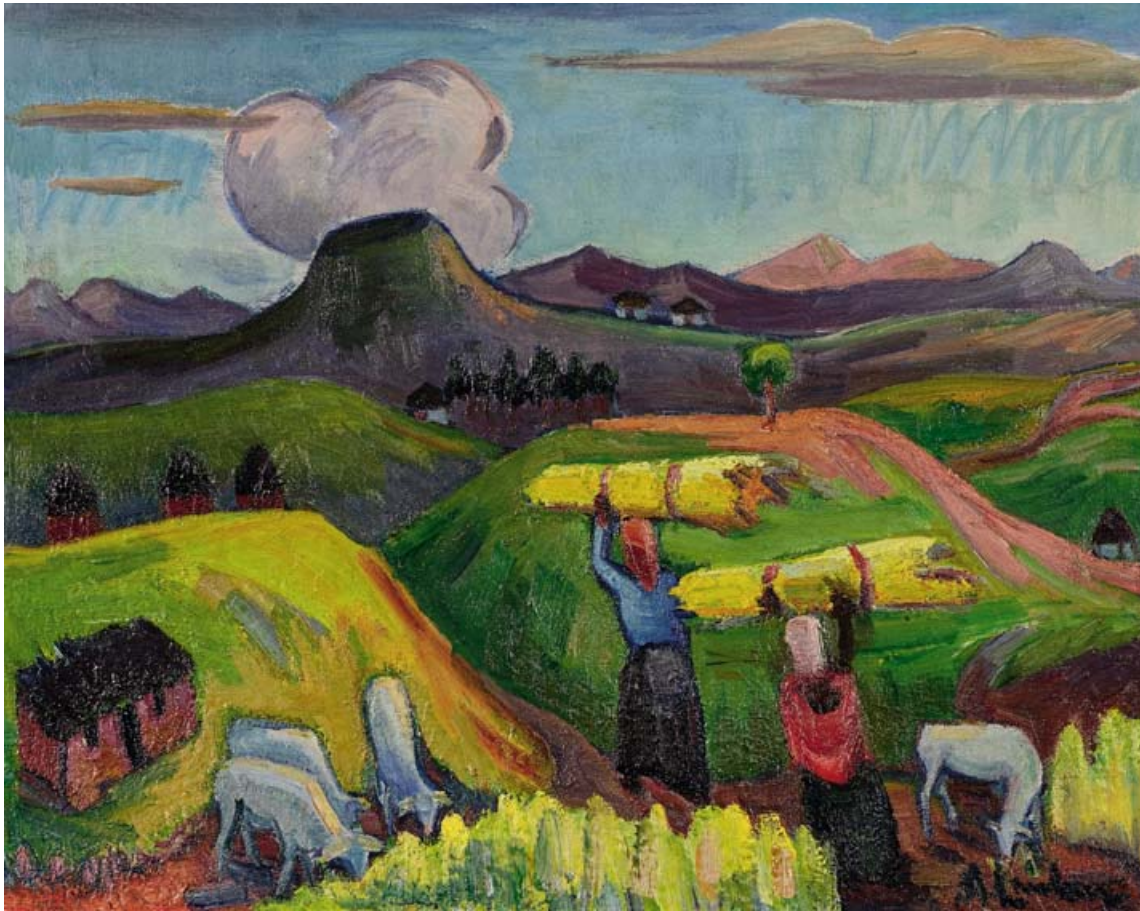
Still Life of Flowers in a Green Vase

signed

gouache and pencil on paper laid down on card

54,5 by 36,5 cm

R70 000–90 000



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688

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Sheep and Two Wood Carriers

signed

oil on board

39 by 49,5 cm

R280 000–340 000

PROVENANCE

Prof P van der Merwe, Stellenbosch

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 288, catalogue number 1156.

689

Rosamund King

EVERARD–STEENKAMP

SOUTH AFRICAN 1907–1946

Wheatfields near Kimpton

executed in 1924

signed

oil on panel

26,5 by 34,5 cm

R80 000–120 000

LITERATURE

Harmsen, Frieda. (1980) *The Women of Bonnefoi: The story of the Everard Group*, Pretoria: Van Schaik. Illustrated on page 93, number 96.

'In the following year, that is 1924, when Rosamund joined her mother and sister in painting wheatlands near Kimpton, she used pattern to convey emotion. Rosamund's little panel - so much like her mother's version of the same subject that only the discrete signature convinces the viewer of it authorship - links with the almost contemporary expressionist work of the young Maggie Laubser who was also painting in Europe at that time. The advance made by the young Rosamund, particularly in the projection of mood, is remarkable, and demonstrates pointedly how the inadvertently exerted influence of the two trained artists, Bertha and Ruth, had been absorbed.'



689

690

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Namaqualand

signed

oil on canvas laid down on cardboard

24 by 34 cm

R40 000–60 000



690



691

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Near Karibib

signed and dated 23; inscribed with the title and
the artist's name and address on the reverse

oil on canvas laid down on cardboard

23 by 33 cm

R120 000–160 000

PROVENANCE

Acquired from the artist by the current
owner's great aunt, and thence by descent.



692

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

A Harvest Scene at Oortmanspost Farm, Malmesbury District

executed in 1935

signed

oil on board

45 by 55 cm

R1 200 000–1 600 000

PROVENANCE

Acquired directly from the artist by

Mrs S van Niekerk

Sotheby Parke Bernet South Africa (Pty)

Ltd, Johannesburg, 22 October 1974, lot 157,
illustrated

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser:*

her paintings, drawings and graphics,

Johannesburg and Cape Town: Perskor.

Illustrated on page 272, catalogue number
1051, with title *Landscape with Harvester, Trees
and Farm Homestead.*

Maggie Laubser's paintings of harvesters are, not surprisingly, amongst her most sought-after works. From the earliest examples such as *Harvesters in Belgium*, in the collection of Iziko South African National Gallery, through to *Oestyd* in the Pretoria Art Museum, these paintings found in most major public and private collections are seen as seminal in the artist's oeuvre because they provide insights into Laubser's world view as well as into the radical departure she effected from the academic landscape tradition of her day.

According to Esmé Berman:

Undoubtedly, every subject that Maggie Laubser chose had been a peg on which to hang a colour-composition. Yet all her themes are unified by a single leitmotif: the harmony and mutual dependency of natural creation. Her devout love of nature ... sings through her entire oeuvre. ... She sees them all as facets of one harmonious creation, and this holistic outlook gives purpose to her art.¹

This painting of the family farm, Oortmanspost (sometimes referred to as Oortmanspoort), near Klipheuwel in the Malmesbury District, captures the idyllic rural life that was integral to Laubser's life and art. In 1969, reflecting on her career, the artist told Dr Jan Schutte: "Everything I know the farm has taught me – not study abroad"²

A perfectly balanced composition emphasises the horizontal planes, lending a prevailing atmosphere of peace, stability and continuity. The diagonals of wheat sheaves, houses and road sweeping away into the distant hills, all executed with lively painterly textures, highlight the dynamism and vitality of farm life. Brilliant colour harmonies embody the joyousness of the harvest, reinforcing the benefits to be reaped from hard work, soil fertility and crop continuity on which the entire rural community is so dependent.

¹ Berman, Esmé. (1975) *The Story of South African Painting*, Cape Town and Rotterdam: A A Balkema. Pages 63-64.

² Van Rooyen, Johann. (1974) *Maggie Laubser*, Cape Town and Johannesburg: Struik Publishers. Page 16.



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693

Irma
STERN

SOUTH AFRICAN 1894–1966

Fishing Village in Spain

signed and dated 1962; inscribed
with the artist's name, date and title
by another hand on brown paper
adhered to the reverse
mixed media on paper
30,5 by 47 cm

R60 000–80 000

PROVENANCE

A gift from the artist to the current
owner.

694

Irma
STERN

SOUTH AFRICAN 1894–1966

Three Women

signed and dated 1951
mixed media on paper laid down
on card
33 by 44 cm

R20 000–30 000

PROVENANCE

Irma Stern Museum



693

© Irma Stern Trust | DALRO



694

© Irma Stern Trust | DALRO



© Irma Stern Trust | DALRO

695

Irma
STERN

SOUTH AFRICAN 1894-1966

Spring Land in the Cape

signed and dated 1948; inscribed with the artist's name, date and title by another hand on brown paper adhered to the reverse

gouache on paper

56,5 by 76,5 cm

R120 000–160 000

PROVENANCE

A gift from the artist to the current owner.



© Irma Stern Trust | DALRO

696

Irma

STERN

SOUTH AFRICAN 1894–1966

Dakar Woman

signed and dated 1938

oil on canvas

59 by 50 cm

R6 000 000–9 000 000

LITERATURE

Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*. Vlaeberg: Fernwood Press. Illustrated in colour on page 62.

Stern's skill as a colourist and a portrait artist unite in her robust and sensual interpretation of a Dakar woman. The colour scheme is controlled by the sharp yellow/green headdress. To give resonance to this pure colour, a range of purple-browns and mauves dominates the blouse and the flesh tones.

One can imagine the impact that Dakar, with its heady mix of African and French cultures, would have had on Irma Stern during her first sojourn there in 1938. With its charming waterfront and corniche offering views of the harbour, the beach and the islands, its lively markets and vibrant populace dressed in their colourful robes, Dakar must have appeared as the very epitome of that exotic destination the artist had yearned for as inspiration for her paintings. On the eve of the 1940s, widely recognised as her best period, and approaching her mid-forties, Stern was reaching the peak of her confidence, both as an artist and as a woman.

In this powerful Dakar woman, one senses that, Stern may have met her match. Artist and sitter

were of similar age, each a woman of substance, confident in the sense of their own self-worth. It is as if this portrait exudes an air of mutual recognition between these two women. We feel the impressive physical presence of a real woman who is portrayed with a strong character rather than as a type. Her presence is made all the more palpable through the materiality of the paint which is so generously applied. The patterned headdress and clothing rendered in vivid complementary colours of chartreuse and mulberry, create a dynamic visual frame around the still central focus of the composition – her warm, glowing skin, thoughtful eyes and sensuous mouth.





697

697

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Portrait of a Girl

signed and dated 1971, signed and dated 1-2-71

gouache on paper

34 by 42 cm

R30 000–50 000



698

698

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Still Life with Spring Flowers

signed and dated 43; inscribed 'School Bazaar Worcester

1943, Contribution: given by the artist' on the reverse

oil on card

38 by 28 cm

R70 000–100 000

699

Wolf
KIBEL

SOUTH AFRICAN 1903–1938

Motherhood

signed
oil on board
36,5 by 18 cm

R500 000–700 000

PROVENANCE

Purchased by the current owner from
Die Kunsamer in May 1998



700

Irma
STERN

SOUTH AFRICAN 1894–1966

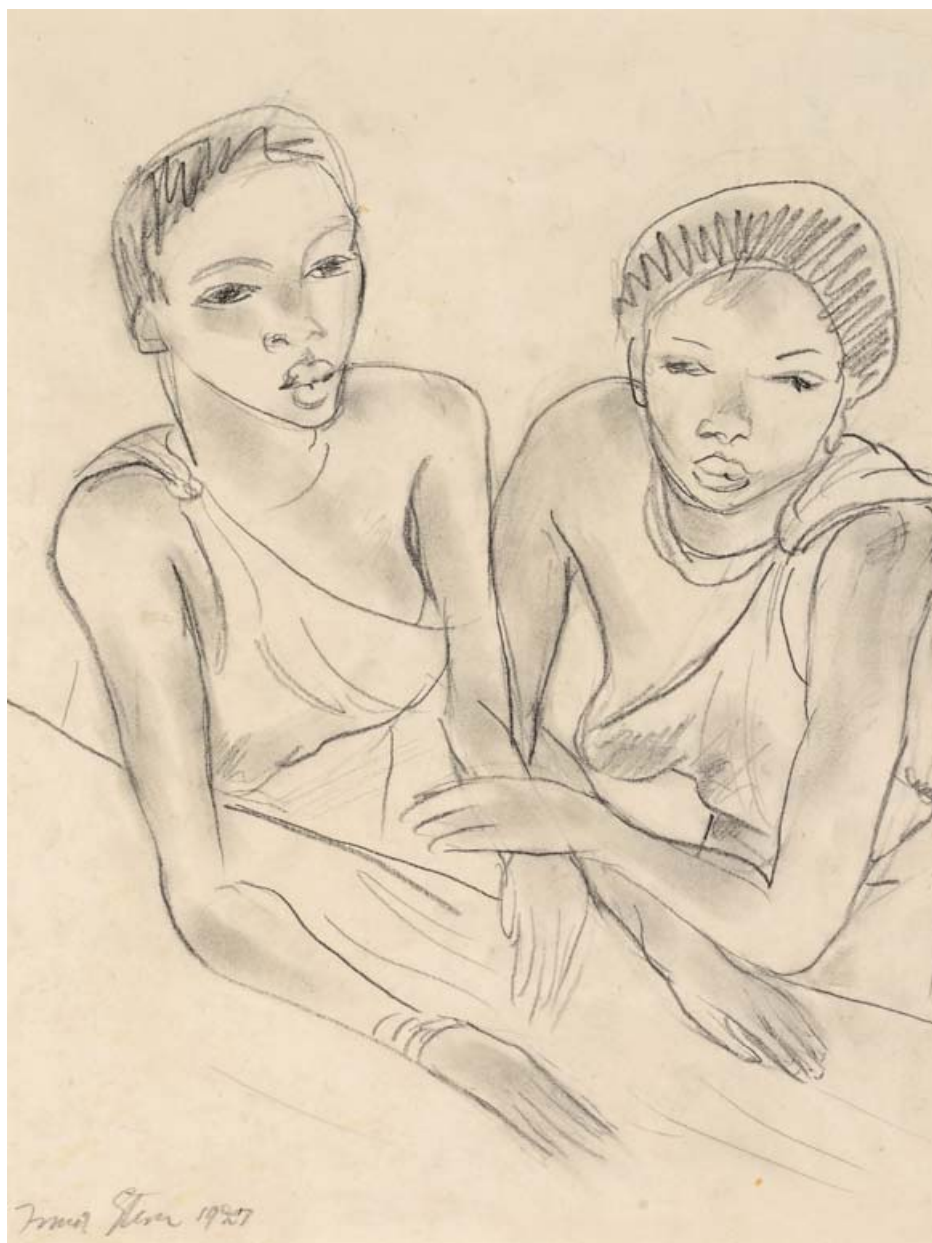
Swazi Girls

signed and dated 1927
charcoal on paper
36 by 27,5 cm

R80 000 120 000

NOTE

Preparatory drawing for oil painting
Swazi Girls with Fruit, 1928.
cf. Catalogue. (2003) *Irma Stern:
Expressions of a Journey*, Johannesburg:
Standard Bank Gallery. Illustrated in
colour on page 121.



© Irma Stern Trust | DALRO

701

Irma
STERN

SOUTH AFRICAN 1894–1966

Arab Man, Dakar

signed and dated 1938
charcoal
62 by 46,5 cm

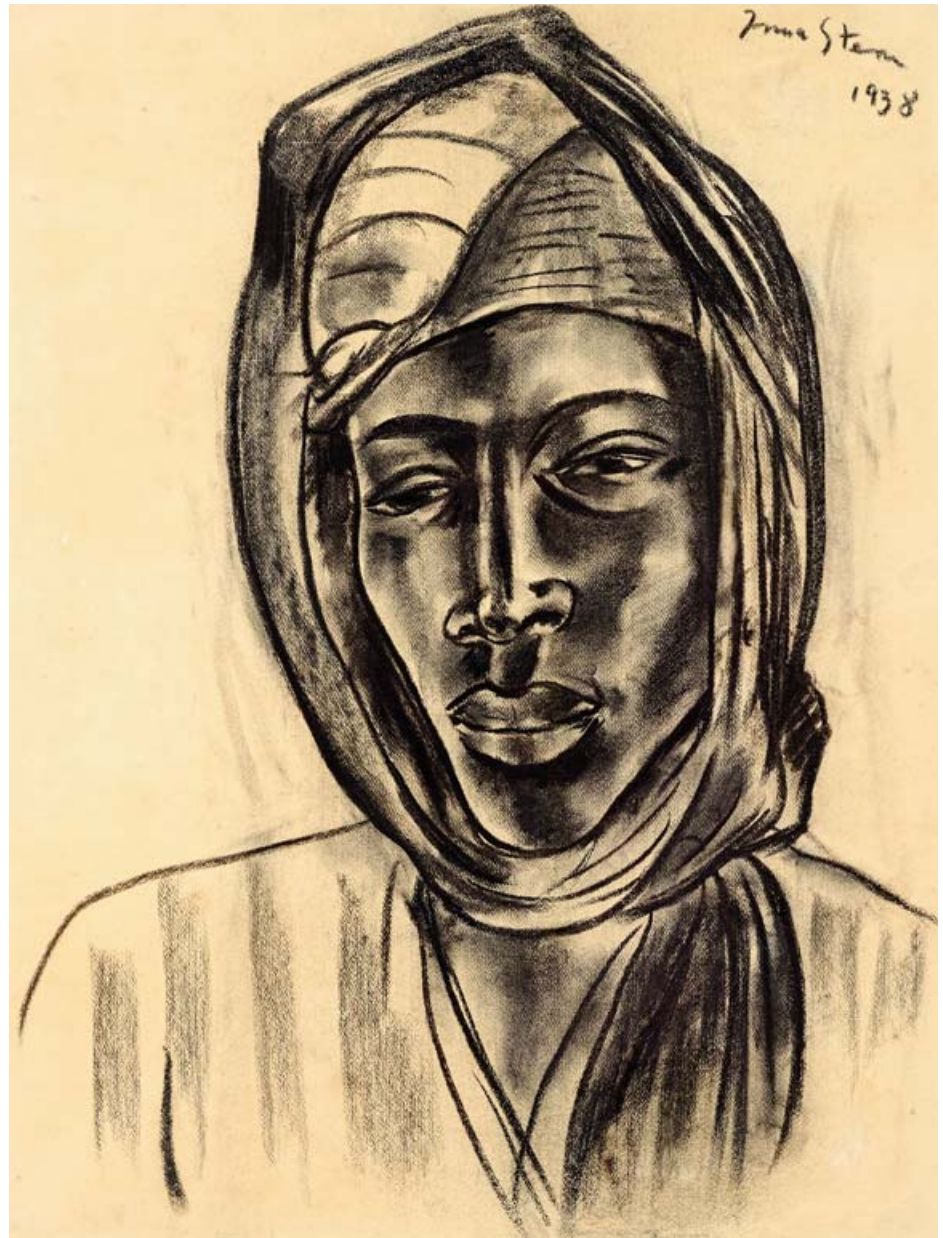
R300 000–400 000

PROVENANCE

Purchased by the current owner from
Die Kunsamer in January 1992

LITERATURE

Arnold, Marion. (1995) *Irma Stern: A Feast for the Eye*. Vlaeberg: Fernwood Press. Page 102, illustrated on page 101.
Catalogue. (2003) *Irma Stern: Expressions of a Journey*, Johannesburg: Standard Bank Gallery. Illustrated on page 92.



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702

Freida
LOCK

SOUTH AFRICAN 1902–1962

The Red Barn

signed
oil on canvas
29,5 by 34,5 cm

R40 000–60 000

703

Walter Whall
BATISS

SOUTH AFRICAN 1906–1982

Standerton

signed
oil on canvas
27,5 by 45,5 cm

R40 000–60 000



702



703

704

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

*Bare Tree and Lion's Head,
Malay Quarter*

signed and dated 1970; signed and
inscribed with the title in English and
Afrikaans on the reverse
oil on board
19 by 26 cm

R40 000–60 000

705

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Twee Kaal Bome, Windermere

signed and dated 1961; inscribed with
the title by another hand on the reverse
oil on canvas
30,5 by 35 cm

R40 000–60 000



704



705



706

Alexis
PRELLER

SOUTH AFRICAN 1911–1975

Red Angel

signed and dated '71
oil on canvas
107,5 by 119,5 cm

R2 500 000–3 500 000

PROVENANCE

Pieter Wenning Gallery, Johannesburg
Purchased by the current owner from Die
Kunskamer in 1992

EXHIBITED

Pretoria Art Museum, *Alexis Preller
Retrospective*, 24 October to 26 November
1972, catalogue number 178, illustrated
Irma Stern Museum, Rosebank, *Works
from a private collection of contemporary
South African art on loan to the Chancellor
Oppenheimer Library, University of Cape
Town*, 29 May to 28 June 2001
University of Cape Town, on loan from a
private collection since 2001

LITERATURE

[http://www.vgallery.co.za/2001article17/
vzine.htm](http://www.vgallery.co.za/2001article17/vzine.htm), illustrated

Red Angel is one of the most powerful examples of Alexis Preller's large heads. Like *Two Angels* (1970) in the Pretoria Art Museum collection, it is distinguished by its fusion of African and European elements into a new symbolic language of transcendence.

In this example, broader and more intense areas of flat colour accentuated by dramatic shadows are reminiscent of fresco paintings that he viewed on his travels in Italy. Wide almond-shaped eyes, cicatrised markings on the cheek, full lips and the suggestion of a beard are typical of Yoruba sculpture while the ritual beard, an Egyptian symbol of divine authority, is evident in the artist's previous evocations of royal heads.

The angel is propelled forward by winged projections emanating from the head – forms evolving from earlier works representing the winds. The large heads proved to be the ideal vehicle for developing his iconography. Discussing Preller's concept of the isolated head, Karel Nel explains that it offered the artist a way of liberating the seat of consciousness from the physical burden of the body, permitting him to concentrate the symbolic content of his painting in the cranial container.¹

Red Angel was included in the *Alexis Preller Retrospective* held at the Pretoria Art Museum in 1972, the climax of his career and the most comprehensive exhibition of his work to date. Describing the impact on entering the exhibition, Esmé Berman recounts: 'Inside, the immediate impression gained was of a treasury encrusted all around with lustrous gems. In every direction glowing colour beckoned from the walls; large imposing panels and small precious *ikons* competed to allure the viewer into closer contemplation.'²

1. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Saxonwold: Shelf. Page 245.
2. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold: Shelf. Page 303.



707

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Still Life with Amaryllis

signed and dated 1971
oil on board
50 by 42 cm

R80 000–100 000

708

Irmin
HENKEL

SOUTH AFRICAN 1921–1977

*Still Life with Magnolias, Bottles
and Wine Glasses*

signed and dated 77
oil on canvas
54 by 64 cm

R80 000–120 000

NOTES

Commissioned by the current owner.



707



708



709

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Bread, Fruit and a Blue Jug on a Table

signed

oil on canvas

62 by 90 cm

R80 000–120 000



710

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Abstract Janus

oil on canvas

67,5 by 74,5 cm

R400 000–600 000

PROVENANCE

The Alexis Preller and Guna Massyn Collections,
thence by descent to Guna's brother



711

Alexis
PRELLER

SOUTH AFRICAN 1911–1975

African Profile

signed and dated '65
oil on canvas
86 by 102 cm

R500 000–800 000

PROVENANCE

The Alexis Preller and Guna
Massyn Collections, Volks
Auctioneers, Pretoria, 18
November, 1977, lot 85

1965 marks the beginning of what Esmé Berman has referred to as Alexis Preller's Gold Period,¹ which gave rise to a series of god-kings with their jewel-like colours and to an increasing abstraction of forms. His travels to Italy, where he studied frescoes in Florence and Arezzo, and to Egypt, stimulated him to explore a new symbolic language which he synthesised with African-inspired forms and colours. The cross and star patterns on the gold neckpiece derive from sources like Dogon sculpture while the circles such as those found in East

African kikoi cloths are described by Karel Nel as 'a kind of power symbol'.² The face, with its jewelled temples, is marked with scarification that is associated with beauty and elevated social status. Rendered in contrasting black and intense orange, it suggests multiple ways of being in the world.

1. Berman, Esmé. (1983) *Art and Artists of South Africa*, Cape Town and Rotterdam: A A Balkema. Page 350.
2. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Saxonwold: Shelf. Page 213.

712

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

The Arrest of Steve Biko

signed and dated 87

oil on board

46,5 by 63,5 cm

R100 000–150 000

LITERATURE

Hudleston, Sarah. (1996) *Against All Odds*, Johannesburg: Jonathan Ball Publishers. Illustrated in colour on the half title page and on page 141.

'Painted in 1987, Pemba painted this scene from memory of an incident outside his house in New Brighton in the 1930's. Interestingly enough, the police uniforms of the old British South African Police are fairly accurate.'



This allegorical painting by George Pemba was painted a decade after the death in detention of Black Consciousness leader, Stephen Bantu Biko, on 12 September 1977. According to Pemba, he had thought about painting this work for many years as he had been deeply affected by the death of Biko.¹ While he felt that Biko had died in more gruesome and sinister circumstances, he was reminded of a scene he had witnessed outside his home in the 1930s when he saw a mounted BSAP policeman orchestrating the arrest of a 'criminal'. The sense of injustice he felt then manifested itself in this depiction

of oppression. When the biography of his life, *Against All Odds*, was being compiled by Sarah Hudleston, Pemba, who was in his late 70s, told the author that he called the painting *Arrest, Police and Slaves*. Hudleston later discovered that the painting had been exhibited with the title, *The Arrest of Steve Biko*. Providing a good likeness of Biko's face, the painting conveys Pemba's sense of outrage at the brutal death of a great leader.

1. Disclosed in conversation with Sarah Hudleston, 1993.

713

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

The Orator

signed and dated 91

oil on board

48 by 68 cm

R180 000–240 000

714

George Mnyaluza Milwa
PEMBA

SOUTH AFRICAN 1912–2001

In the Bus

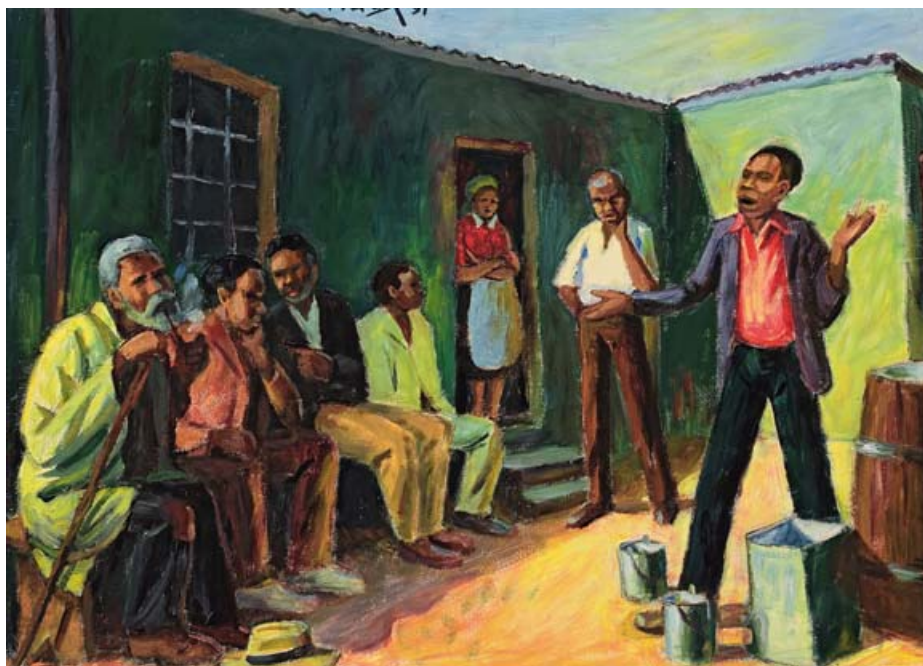
signed and dated 91; inscribed

with the title on the reverse

oil on board

49 by 69,5 cm

R180 000–240 000



713



714

715

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Red Hot Pokers

signed

oil on board

120 by 59 cm

R250 000–350 000





716

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Springtime

signed

oil on canvas

78,5 by 114 cm

R200 000–300 000

EXHIBITED

Iziko South African National Gallery, Cape Town, *Tretchikoff: The People's Painter*, 26 May - 25 September, 2011

LITERATURE

Lamprecht, Andrew. (2011) *Tretchikoff: The People's Painter*, Johannesburg and Cape Town: Jonathan Ball Publishers. Illustrated in colour on page 41.



717

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

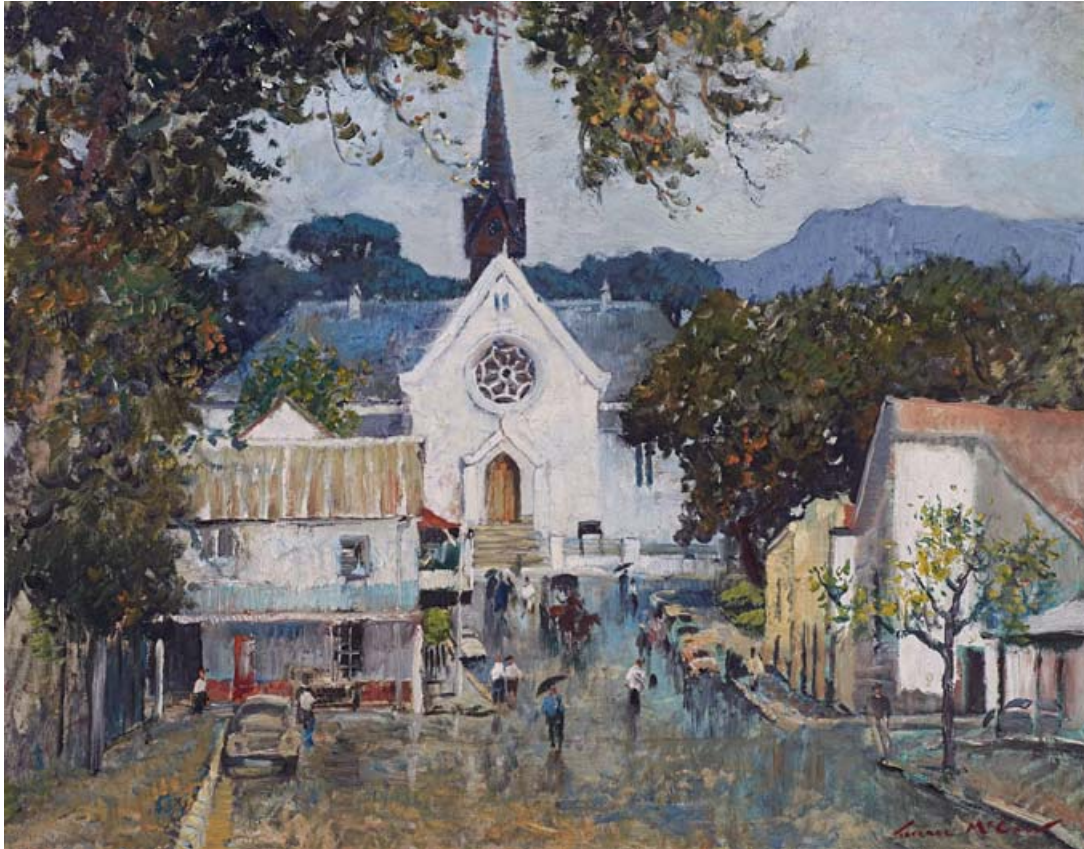
Summer Breeze

signed

oil on canvas laid down on board

64 by 121 cm

R200 000–300 000



718

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

The Old Dutch Reformed Church, Wynberg

signed

oil on canvas laid down on board

64 by 82 cm

R120 000–160 000

Settlement in the Wynberg area began in 1657 by the free burghers and, for more than a century, most of them travelled into Cape Town to attend religious services. As a result of the distances involved, as well as the poor state of local roads, on 7 June 1829 it was resolved to establish a separate congregation in the village of Wynberg. The foundation stone was laid on 24 March 1831 by Sir John Truter. The original building was a hall 24m long and 8m wide. The little bell towers and side rooms were added in 1837 and in 1842 two additional wings were built. The church was further enlarged and completed in 1899. The Dutch Reformed Church, Wynberg, was declared a National Monument on 22 October 1965.

<http://www.sahistory.org.za/places/dutch-reformed-church-wynberg>
<http://www.oldwynberg.co.za/church.htm>



719

François

KRIGE

SOUTH AFRICAN 1913–1994

The Old Harbour, Hermanus, recto;
Grazing Horse, verso

signed and dated 41

oil on canvas

42 by 49,5 cm

R120 000–160 000



720

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

Lente in Namakwaland

signed and dated '57

oil on board

50 by 75 cm

R100 000–150 000

721

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

Table Bay From Bo-Kaap

signed and dated 1940

oil on canvas

27 by 32cm

R80 000–100 000

722

Gregoire Johannes
BOONZAIER

SOUTH AFRICAN 1909–2005

*View of Table Bay from High
Level Road*

signed and dated 1940; inscribed 'From
the High Level Road, CT' by another
hand in pencil on the stretcher

oil on canvas

29 by 39 cm

R80 000–100 000



721



722

723

Piet (Pieter Gerhardus)
VAN HEERDEN

SOUTH AFRICAN 1917–1991

Kokerboom

signed and indistinctly dated 82
oil on canvasboard
55 by 75 cm

R50 000–70 000

724

Piet (Pieter Gerhardus)
VAN HEERDEN

SOUTH AFRICAN 1917–1991

Namaqualand in Spring

signed and dated '57
oil on canvas laid down on board
29 by 39,5 cm

R60 000–80 000



723



724



725

725

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Rural Lovers

signed

oil on board
56,5 by 43 cm

R70 000–90 000

PROVENANCE

Purchased from the artist by the current owner's brother

LITERATURE

Johannes Meintjes. (1975) *Dagboek van Johannes Meintjes, Deel III, April 1951 - 1955*, Molteno: Bamboesberg-Uitgewers. Illustrated opposite page 84 where it is titled *Landelike Minnaars* and dated 1952.

NOTES

Accompanied by a letter from the artist to the current owner's brother, referring to this painting.



726

726

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Selina

signed and dated 56
oil on board
38,5 by 28,5 cm

R40 000–60 000

727

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

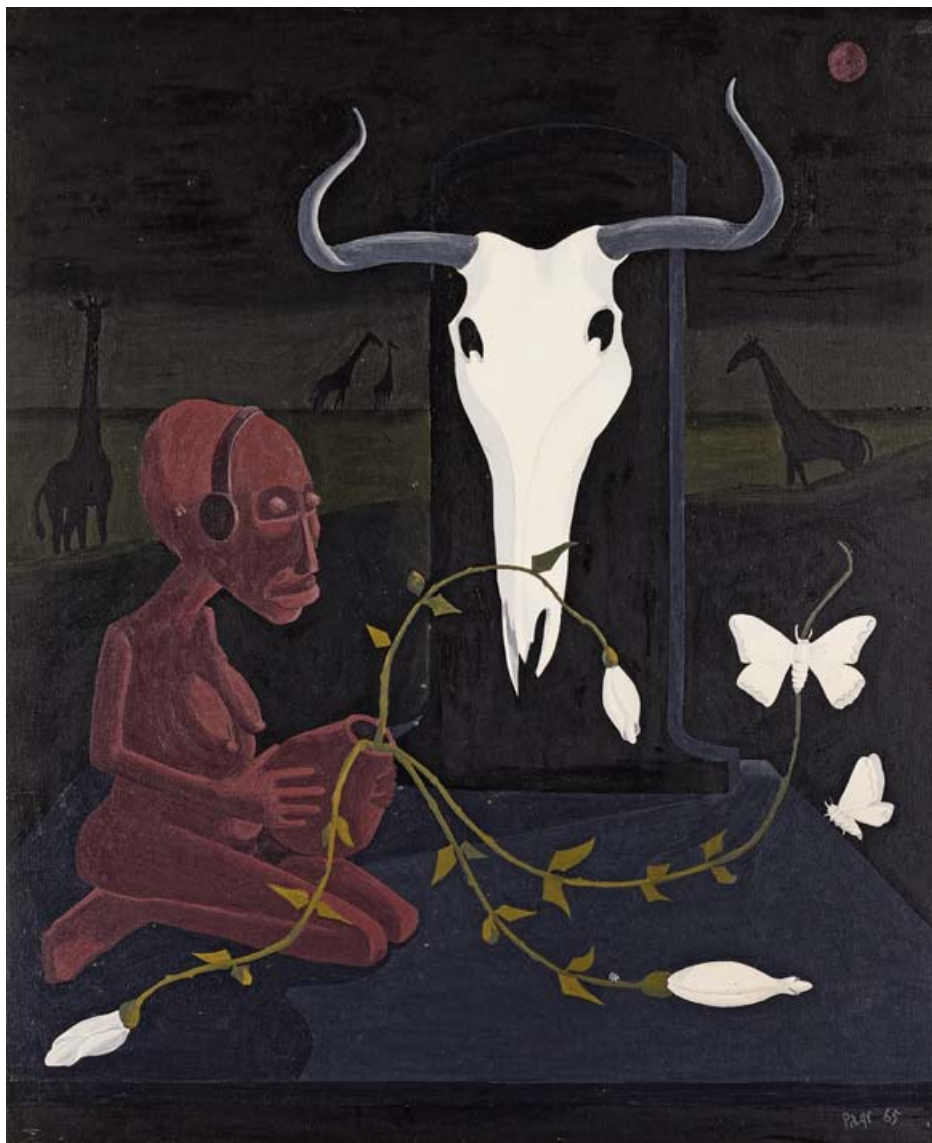
Najaar

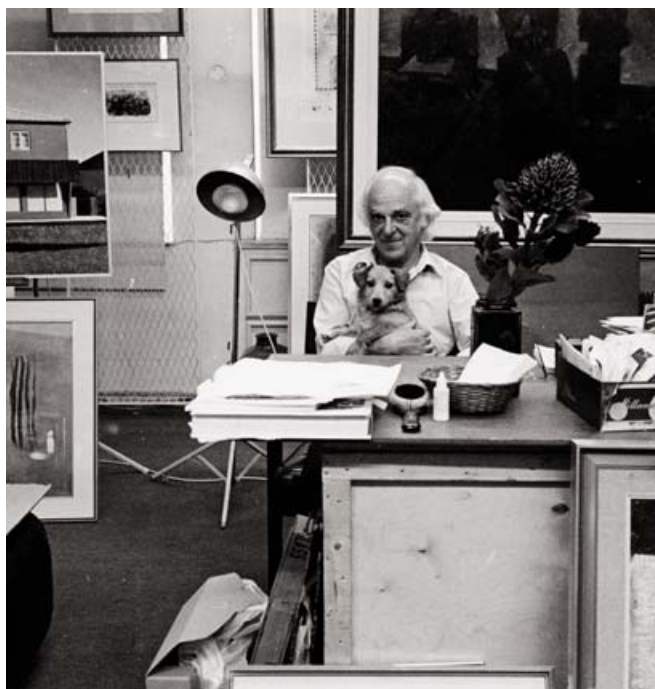
signed and dated 65; inscribed with
the artist's name, title and medium on
a Republican Arts Festival, 1966, label
adhered to the reverse

oil on canvasboard

74,5 by 62 cm

R180 000–240 000





Joe Wolpe's unparalleled role in the arts is acknowledged in this selection of works from his collection, including Fred Page's *The Wolpe Gallery CT*, paintings by Wolf Kibel in oil and watercolour and several works by Wolpe himself, proving his prescient eye as art connoisseur, dealer and as artist.

According to Andrea Lewis, Curator of Prints and Drawings at Iziko South African National Gallery and curator of *When Cape Art was Coffee with Joe* at the South African Jewish Museum in 2008:

Joe Wolpe, already an established and respected art connoisseur and dealer, opened his Strand Street gallery, opposite the Grand Hotel, in 1966, with the massive landmark exhibition *Fifty Years of Irma Stern*. It was Stern's last commercial exhibition (the top price was 500 guineas), drawing a wider audience and bringing in many customers who became life-long clients and friends. Open to artists who presented a spectrum of diverse ideas, subject matter and techniques, Joe introduced works to the curious and ever-growing audience by recognised artists of the older vanguard like John Dronsfield, Douglas Portway, Cecil Higgs, Paul du Toit, May Hillhouse, Eleanor Esmonde-White and Lippy Lipshitz, and unearthed artists such as Fred Page and Charles Gassner, whose careers Joe unleashed.

He had discovered Page in Port Elizabeth, and helped him enormously, even driving to Port Elizabeth to bring Page to Cape Town. They shared a vivid passion for the visual aesthetics of District Six, taking photographs incessantly to capture the spirit of this place and get inspiration for their own art work.

Joe also held a momentous exhibition of Wolf Kibel's monotypes in 1968. After Kibel died in 1938, his widow, Freda, was left with nothing to support herself except his art. But she refused to let anyone exhibit or sell the collection until she made Joe the custodian of Kibel's legacy. She wanted Joe to be part of the story. For Joe, the monotypes combined the power of Kibel's oils and the delicacy of his watercolours.

Strand Street is where Joe developed many long-term client relationships with those who came to view the works of the local and international artists whom Joe promoted, to discuss modern art and steep themselves in the literature he made available including the latest monographs, journals and auction catalogues. They appreciated Joe as a man of principle, who was open to new influences and experiences, and was generous in sharing his latest discoveries. Joe, in turn, saw the purpose of his gallery as being to raise the level of taste and acceptance of modern trends. He believed that exhibitions should build up young artists as well as a generation of emerging prospective buyers. Understanding what artists were trying to achieve, Joe could, with sensitivity and intuition, translate that into real terms for the public. All of this brought a breath of fresh air to the stuffy atmosphere of the local art market.

Joe's adventure with art was not confined to his own gallery. His relationship with the South African National Gallery (SANG) was a platform for him to express his idealism and share his encyclopedic knowledge with a broader audience. February 1968 saw the birth of an organization, Friends of the National Gallery (FONG), to support the South African National Gallery in its endeavours and help purchase works to enrich its collection. FONG rapidly became a tower of strength for the Gallery. Joe Wolpe was one of its founder members.

The Wolpe Gallery continued its operations in Strand Street until 1973 when he moved his premises. In 1976 Joe was responsible for curating the National Gallery's *Wolf Kibel Retrospective* which many art lovers still remember. Other exhibitions followed. As a tribute to his vision and achievements, Joe was awarded the Cape Arts Medal by the South African Association of Arts in 1984 for his service to visual art, the only art dealer ever to have been honoured in this manner. His visionary view of the world and his pioneering enterprise resulted in a legacy that has profoundly impacted the long-term dynamics of the art world and market in South Africa.

1. Extracts from wall texts for the exhibition, *When Cape Art was Coffee with Joe*, 2008.

728

Fred (Frederick Hutchison)
PAGE

SOUTH AFRICAN 1908–1984

The Wolpe Gallery C.T.

signed, dated '71 and inscribed 'To:
Joe, From: Fred, with Love...'; signed,
inscribed with the title and the medium
on a label and a Wolpe Gallery label
adhered to the reverse
polymer on paper laid down on board
101 by 59,5 cm

R60 000–80 000

LITERATURE

Wright, Jeanne and Kerbel, Cecil. (2011)
Fred Page: Ringmaster of the Imagination,
Port Elizabeth: Cecil Kerbel and Jeanne
Wright. Illustrated in colour on page 51,
plate 108.





729

729

Nils
BURWITZ

SOUTH AFRICAN 1940–

Fanatic (Portrait of Joe Wolpe)

signed, dated 26-3-65 and inscribed with the title; inscribed with the artist's name and 'Fanatic' on a Wolpe Gallery label adhered to the reverse
oil on canvas

81 by 61 cm

R15 000–20 000



730
recto



730
verso

730

Wolf
KIBEL

SOUTH AFRICAN 1903–1938

Houses recto; Houses verso

signed
watercolour
18 by 19 cm

R15 000–20 000



731

Wolf

KIBEL

SOUTH AFRICAN 1903–1938

Nude Study

inscribed 'W.Kibel, Signed by Mrs F Kibel' on the reverse

oil on board

22 by 19 cm (2)

R60 000–80 000

NOTES

Accompanied by a black and white
photograph of the artist

732

Joseph
WOLPE

SOUTH AFRICAN 1922–

B's Bunch

signed twice and dated '67; signed
on the reverse
oil on cardboard
37 by 25,5 cm

R18 000–24 000

LITERATURE

Jacobs, Estelle. (2001) *Joe Wolpe:
Retrospective*, Cape Town: Bell-Roberts.
Unpaginated, illustrated in colour.

733

Joseph
WOLPE

SOUTH AFRICAN 1922–

Landscape

signed and dated 1967
oil on board
32,5 by 40 cm

R10 000–15 000

734

Joseph
WOLPE

SOUTH AFRICAN 1922–

Dick Turpin

signed with the artist's initials and
numbered 7/9
bronze with green patina, on a
wooden base
height: 20 cm, excluding base;
base 7,5 cm

R10 000–15 000



732



733



734



735

735

Herman Antoine Julien Henri

VAN NAZARETH

SOUTH AFRICAN 1936–

Standing Figure

bronze with a black patina, on
a wooden base
height: 18,5 cm, excluding base;
base 7 cm

R15 000–20 000

736

Joseph

WOLPE

SOUTH AFRICAN 1922–

Divided Planes

signed and dated '97; label bearing
artist's name, date and title adhered
to the reverse
mixed media on board
48,5 by 68,5 cm

R10 000–15 000

737

Joseph

WOLPE

SOUTH AFRICAN 1922–

Highway Dream

signed and dated 2002; label bearing
the artist's name, title and medium
adhered to the reverse
mixed media on canvas laid down
on board
45 by 51 cm

R20 000–30 000



736



737

Various properties

738

Fanie (Stephanus
Johannes Paulus)

ELOFF

SOUTH AFRICAN 1885–1947

Bust of a Lady

signed

marble

height: 55 cm

R80 000–120 000



739

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

Die Reënlopers

executed in 1975

signed

bronze with dark brown patina,
mounted on a painted wooden base
height: 47 cm, excluding base;
base 4 cm

R150 000–200 000

EXHIBITED

cf. University of Johannesburg Art
Gallery and Sanlam Art Gallery, *Gerard
de Leeuw: A Centenary Exhibition*, 2012.
Another cast from the edition illustrated
on page 31 of the exhibition catalogue.

LITERATURE

cf. Strydom, Mattys. (1979) *Gerard de
Leeuw*, George: Suid Kaap-uitgewery.
Another cast from the edition
illustration on page 17.
Minnaar, Melvyn. (2012) 'De Leeuw
se krag was in eie visie', *Die Burger*,
Monday 3 September, page 6: 'Die
Reënlopers ... uit die jare sewentig, het
'n onprentieuse liriese kwaliteit.'





740

740

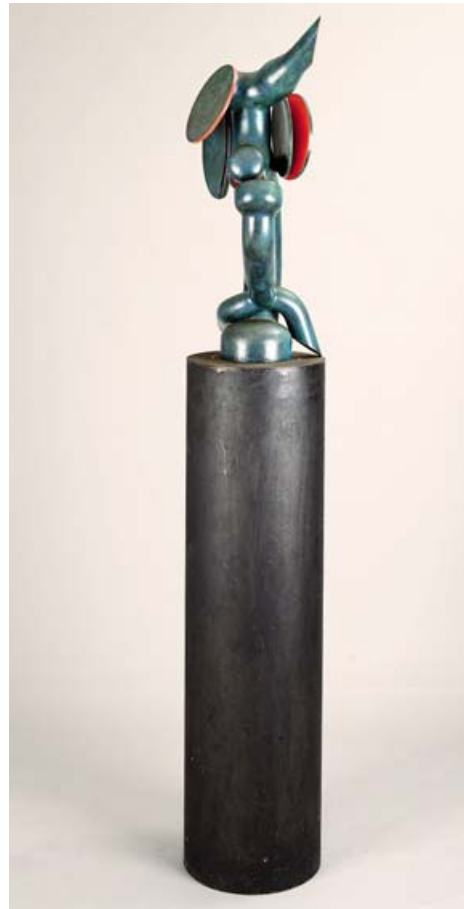
Dylan
LEWIS

SOUTH AFRICAN 1964–

Trans-Figure XV, maquette

signed, numbered 7/12, stamped with the catalogue number S262 and the 'Sculpture Casting Services SA' foundry mark
bronze with a brown patina, mounted on a perspex base
height: 86 cm, excluding base; base 3,5 cm

R120 000–160 000



741

741

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Abstract Composition

signed and dated 1988
painted steel
height: 66 cm excluding base; base 100 cm

R80 000–100 000

PROVENANCE
Purchased from the artist in 1988
by the current owner.



© The Estate of Cecil Skotnes | DALRO

742

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Figures

signed

carved, incised and painted wood panel

60 by 76 cm

R200 000–300 000



743

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Twilight

signed, dated 1968 and inscribed with the title on the reverse

oil on canvas

107,5 by 116,5 cm, unframed

R180 000–240 000



744

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Landscape

signed and dated 68

oil on board

44,5 by 69,5 cm

R120 000–160 000

PROVENANCE

A gift from the artist to the present owner's
late husband

745

Stanley Faraday

PINKER

SOUTH AFRICAN 1924–2012

Love

signed; inscribed with the artist's name,
address and title on the stretcher

oil on canvas

152 by 76 cm

R500 000–700 000

PROVENANCE

Acquired from the artist by the current
owner in 1968.

This rare, previously undocumented painting by Stanley Pinker is a sassy interpretation of swinging sixties style, strongly influenced by the artist's training and experiences in the United Kingdom and France from 1951–1964. Britain's post-war prosperity fuelled a youth-oriented, mod-culture with London at its epicentre. It was epitomised by music from The Beatles, The Rolling Stones and the The Kinks, amongst others, while fashion guru Mary Quant popularised the miniskirt. Jean Shrimpton, called 'The Face of the 60s', became the world's first supermodel and Twiggy followed, ushering in a new look. Who does not remember that self-conscious theatricality that models emulated – the gawky girlish posture of knees together, feet apart and hand over pouted lips?

While drawing on that trendy look, Pinker imbues his model with elegance if not a rather world-weary ennui. This is no child-like supermodel but a woman whose awareness of her own power lends her a sexy, Bohemian appeal. Her bouffant hair *a la* Brigitte Bardot, is tousled as if she were recently aroused from sleep, but still remains stylish. And her attitude, poised with cigarette in hand, reminds us that smoking was not only *de rigueur*, it was positively sophisticated and consciously defiant of bourgeois attitudes.



It was a time when old guard conventions were being challenged across the board. Artists such as Robert Indiana were able to bridge the gap between Hard-edge Abstraction and Pop Art with his iconic, *LOVE*. According to Judith Hecker, Assistant Curator of Prints and Illustrated Books at MoMA:

Originally designed as a Christmas card commissioned by The Museum of Modern Art in 1965, *LOVE* has appeared in prints, paintings, sculptures, banners, rings, tapestries, and stamps. Full of erotic, religious, autobiographical, and political underpinnings – especially when it was co-opted as an emblem of 1960s idealism – *LOVE* is both accessible and complex in meaning.

Within a year or two, Pinker had created this unforgettable painting. Not only is the nude's fleshy sensuousness structured by a thorough understanding of Cubist principles but his up-to-date knowledge of the very latest cultural developments on the international scene assure the artist of his rightful place at the helm of South African art.

¹ http://www.moma.org/collection/object.php?object_id=68726



746

Stanley Faraday
PINKER

SOUTH AFRICAN 1924–2012

Overberg after the Rain

signed
mixed media on paper
46 by 73 cm

R30 000–50 000

747

Stanley Faraday
PINKER

SOUTH AFRICAN 1924–2012

Overberg with Rainbow

signed
mixed media on paper
55,5 by 87,5 cm

R30 000–50 000



746



747



748

Stanley Faraday

PINKER

SOUTH AFRICAN 1924–2012

Cigarette Hand

oil on board

27 by 54,5 cm

R200 000–300 000

PROVENANCE

Acquired from the artist by the current
owner in 1968



749

749

May (Mary Ellen)
HILLHOUSE

SOUTH AFRICAN 1908–1989

Abstract Figures

signed
oil on canvas
50,5 by 45,5 cm

R40 000–60 000



750

750

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Man with Folded Arms

signed; inscribed with the date '11 June
1945' on the reverse
oil on canvas laid down on cardboard
39 by 29 cm

R60 000–80 000

751

Stanley Faraday

PINKER

SOUTH AFRICAN 1924–2012

Composition

signed

oil on canvas

54 by 45,5 cm

R150 000–200 000



752

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Head to Head

signed

oil on canvas

61 by 45,5 cm

R70 000–90 000





753

Andrew Clement

VERSTER

SOUTH AFRICAN 1937–

Fragile Paradise No. 7

signed and dated 91; inscribed 'For Maria's
catalogue for Basel' on the reverse

oil on canvas

100,5 by 120,5 cm, six panels framed as one

R40 000–60 000

EXHIBITED

Basel 22, Switzerland, 1991



754

Jane

Alexander

SOUTH AFRICAN 1959–

Frontier with ghost

2007

signed, dated, numbered 9/15 and
inscribed on the reverse: FENCE JOSÉ
PALAZÓN/ PRODEIN
photomontage
image size: 45 by 60cm; paper size: 61
by 74 cm

R40 000–50 000

PROVENANCE

A gift from the artist in 2007

EXHIBITED

cf. Other examples from the edition exhibited at:
Centre de Cultura Contemporània de Barcelona,
Apartheid: The South African Mirror, 26 September 26
2007–3 February 2008
Tennis Palace Art Museum, Helsinki, *Peekaboo: New
South Africa*, 20 August 2010– 16 January 16 2011
La Centrale Électrique, Brussels, *Jane Alexander.
Security: Surveys from the Cape of Good Hope*, 25 March
25–21 August 2011
Jane Alexander. Surveys (From the Cape of Good Hope)
organised by the Museum for African Art, New York at:
Savannah College of Art and Design Museum of Art,
February–May 2012

Contemporary Art Museum, Houston, 11 August–4
November 2012

Cathedral Church of St John the Divine, New York,
April– June, 2013

LITERATURE

Other examples from the edition illustrated in colour
in:

Subirós, Pep. (2011) (ed.) *Jane Alexander: Surveys (From
the Cape of Good Hope)*, New York and Barcelona:
Museum for African Art and ACTAR. Page 160 and
back cover.

Subirós, Pep. (2009) (ed.) *Jane Alexander: On Being
Human*, Durham: Institute of Advanced Study,
University of Durham. Page 47.



755

Andrew

PUTTER

SOUTH AFRICAN 1965–

Lydia Logie; Guillaume Chenude Chalezac,
African Hospitality series, two

executed in 2009

edition 1/8 and 2/8, with Certificates of Authenticity
signed by the artist

archival pigment ink on cotton rag paper, archivally
framed with non-reflective museum glass

both 74 by 52,6 cm (2)

R35 000–45 000

NOTES

Photography and compositing: Tony Meintjes

Many Europeans were shipwrecked along the 'Wild Coast' of South Africa in the 1600s and 1700s. Most fled or perished, but a handful were taken in by local Xhosa-speaking communities. Some of these European castaways formed deep ties with their African hosts, learning the language, marrying into the tribe, and dying as Africans.

Andrew Putter's portrayal of these real characters is clearly fictional yet he is careful to work within the space of the historically possible. Many of the adornments (both African and European) that appear on the models were sourced from important

collections, and the choices of hairstyles, fabrics, flowers and plants were the result of research, collaboration and consultation with experts.

Although the adornments and landscape are largely south-east African, the poses, compositions and lighting are heavily indebted to 18th-century English painting. Through the interplay of dissimilar cultures, Putter proposes that it is possible for new forms to emerge.

http://www.stevenson.info/exhibitions/putter/african_hospitality.htm

756

Nandipha MNTAMBO

SWAZI 1982–

Europa

executed in 2008

signed, inscribed with the title and
numbered 4/5 in pencil in
the margin

archival ink on cotton rag paper
image size: 80 by 80 cm

R40 000–60 000

EXHIBITED

cf. Michael Stevenson, Cape Town, *The
Encounter*, 16 April to 30 May 2009.

Catalogue no 41: Page 34, another
example from the edition illustrated in
colour on page 35.

LITERATURE

cf. Williamson, Sue. (2009) *South African
Art Now*, New York: Collins Design.

Another example from the edition
illustrated in colour on page 188.

cf. Perryer, Sophie (ed.) (2011)
*Nandipha Mntambo: Standard Bank
Young Artist Award 2011*, Cape Town
and Johannesburg: Stevenson in
Association with Standard Bank and the
National Arts Festival. Page 62, another
example from the edition illustrated in
colour on page 63.



757

Nandipha **MNTAMBO**

SWAZI 1982–

Narcissus

executed in 2009

signed and numbered 1/5 on Certificate
of Authenticity

pigment ink printed on cotton rag

paper 308gm

image size: 100 by 100 cm

R35 000–45 000

NOTES

Photographic Composite: Tony Meintjes

EXHIBITED

cf. Michael Stevenson, Cape Town, *The
Encounter*, 16 April to 30 May 2009.

Catalogue no 41: Page 34, another
example from the edition illustrated in
colour on page 35.

LITERATURE

cf. Perryer, Sophie (ed.) (2011)

*Nandipha Mntambo: Standard Bank
Young Artist Award 2011*, Cape Town
and Johannesburg: Stevenson in
Association with Standard Bank and the
National Arts Festival. Page 62, another
example from the edition illustrated in
colour on page 63.





758

Lionel

SMIT

SOUTH AFRICAN 1982–

Nuance II

signed and dated 09

oil on canvas

90 by 90 cm

R80 000–120 000



759

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Elongated Figures

signed and dated 1987/88

oil on canvas

120 by 120 cm

R40 000–60 000



760

Jabulane Sam

NHLENGETHWA

SOUTH AFRICAN 1955–

Ndebele Village, quadriptych

signed and dated 88

oil on canvas

four panels, 123,5 by 74 cm each; 123,5 by 298 cm assembled

R80 000–120 000

761

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

The Argument

signed and dated '95
chalk pastel on paper
68,5 by 98 cm

R50 000–70 000

762

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

Dogged Angels I

signed and dated 04
chalk pastel on paper
70,5 by 49 cm

R40 000–60 000

End of Sale



761



762