



The Wanderers Club, Illovo, Johannesburg
30 June 2014 – 8 pm

Important South African and International Art

Evening Sale
Lots 171–277

OPPOSITE
Lot 253 Norman Catherine, *Ju-Ju Bazaar* (detail)

International Art



171

171

David
HOCKNEY

BRITISH 1937–

In the Dull Village

signed, dated 66 and inscribed 'P.P.' in pencil in the margin,

outside of an edition of 75

etching

image size: 34,5 by 22 cm

R15 000–20 000

NOTES

From *Illustrations for Thirteen Poems* by C.P. Cavafy



172

172

Pablo
PICASSO

SPANISH 1881–1973

Nudes (George Bloch #1498)

signed and numbered 22/50 in pencil in the margin,

dated 6.9.68 in the plate

etching

image size: 37,5 by 27,5 cm

R50 000–70 000



173

Ivon

HITCHENS

BRITISH 1893–1979

Long Boat

signed; signed, dated 1967 and inscribed with the title and
'Greenleaves, Petworth, Sussex' on a label adhered to the reverse

oil on canvas

57 by 154,5 cm

R500 000–700 000

South African Art

174

Abraham
DE SMIDT

SOUTH AFRICAN 1829–1908

View From The Bridle Path up Table Mountain Looking towards Muizenberg and Land Valley; Kalk Bay

signed with the artist's initials; signed and inscribed with the title and 'South Africa' on a note adhered to the reverse
oil on board
26 by 48 cm; 26 by 46,5 cm
(2)

R100 000–150 000

PROVENANCE

The Dr Ryno Greenwall Collection

EXHIBITED

Kalk Bay was exhibited at the South African National Gallery, Cape Town, *False Bay Coastal Scenes*, 30 November 1996 to 12 January 1997

LITERATURE

View From The Bridle Path up Table Mountain Looking towards Muizenberg and Land Valley is illustrated in Bull, Marjorie. (1981) *Abraham de Smidt: 1829–1908, Artist and Surveyor General of the Cape Colony*, Cape Town: privately published. Illustrated on page 123 and 136.

Kalk Bay is illustrated in Bull, Marjorie. (1981) *Abraham de Smidt: 1829–1908, Artist and Surveyor General of the Cape Colony*, Cape Town: privately published. Illustrated on page 121 and 125.



175

Dorothy Moss

KAY

SOUTH AFRICAN 1886–1964

Market Carts

signed, engraved with the artist's name
and title on a plaque adhered to the frame
oil on canvas

45,5 by 47,5 cm

R120 000–160 000

EXHIBITED

The Constantia Gallery, Johannesburg

LITERATURE

Reynolds, Marjorie. (1989) *Everything You
Do is a Portrait of Yourself: Dorothy Kay. A
Biography*, Rosebank: privately published.
Illustrated on page 36 with exhibition
details on page 455.



176

Ceasar Carl Hans

HENKEL

SOUTH AFRICAN 1839–1913

The Battle of Königgrätz

each signed

oil on canvas

100 by 140 cm each

(2)

R80 000–120 000

NOTES

The Battle of Königgrätz, also known as the Battle of Sadowa, Sadová, or Hradec Králové, was the decisive battle of the Austro-Prussian War, in which the Kingdom of Prussia defeated the Austrian Empire. The battle took place near Königgrätz (now Hradec Králové), and Sadowa (now Sadová) in Bohemia in the Czech Republic on 3 July 1866.



177

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Skapu Player

signed, dated 1907, inscribed 'Joh.burg S.A.'
and 'Foundry - G. Massa - Roma'
bronze, mounted on a wooden base
height: 34 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 59 to 60.





178

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Hills of Pondoland

signed

oil on canvas

67 by 99,5 cm

R80 000–120 000



179

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Wood Collector

signed

oil on canvas

59 by 69 cm

R100 000–150 000



180

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Woonhuis op Bloemendal, Mowbray

signed

pastel and watercolour

21 by 31,5 cm

R150 000–200 000

PROVENANCE

Professor F.C.L. Bosman, Pretoria

EXHIBITED

Dennis Hotz Fine Art, Johannesburg

The South African National Gallery, Cape Town

Pretoria Art Museum, Pretoria, *Pieter Wenning*, 1967, catalogue number 120

LITERATURE

Scholtz, J. du P. (1973) *D.C. Boonzaier en Pieter Wenning: verslag van 'n vriendskap*, Cape Town: Tafelberg. Illustrated on page 137, plate 129 and mentioned on page 78.



181

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Dombeya in Spring

signed and dated 43

oil on canvas laid down on board

28 by 39 cm

R150 000–200 000



182

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Cottages with Figures, Worcester

signed

oil on panel

24,5 by 34,5 cm

R90 000–120 000



183

François
KRIGE

SOUTH AFRICAN 1913–1994

Ladismith

signed and dated 41

oil on canvas

45,5 by 58,5 cm

R80 000–120 000



184

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Hermanus Seascape

signed with the artist's initials

oil on card

19,5 by 28,5 cm

R60 000–90 000

185

Terence John
MCCAW

SOUTH AFRICAN 1913–1978

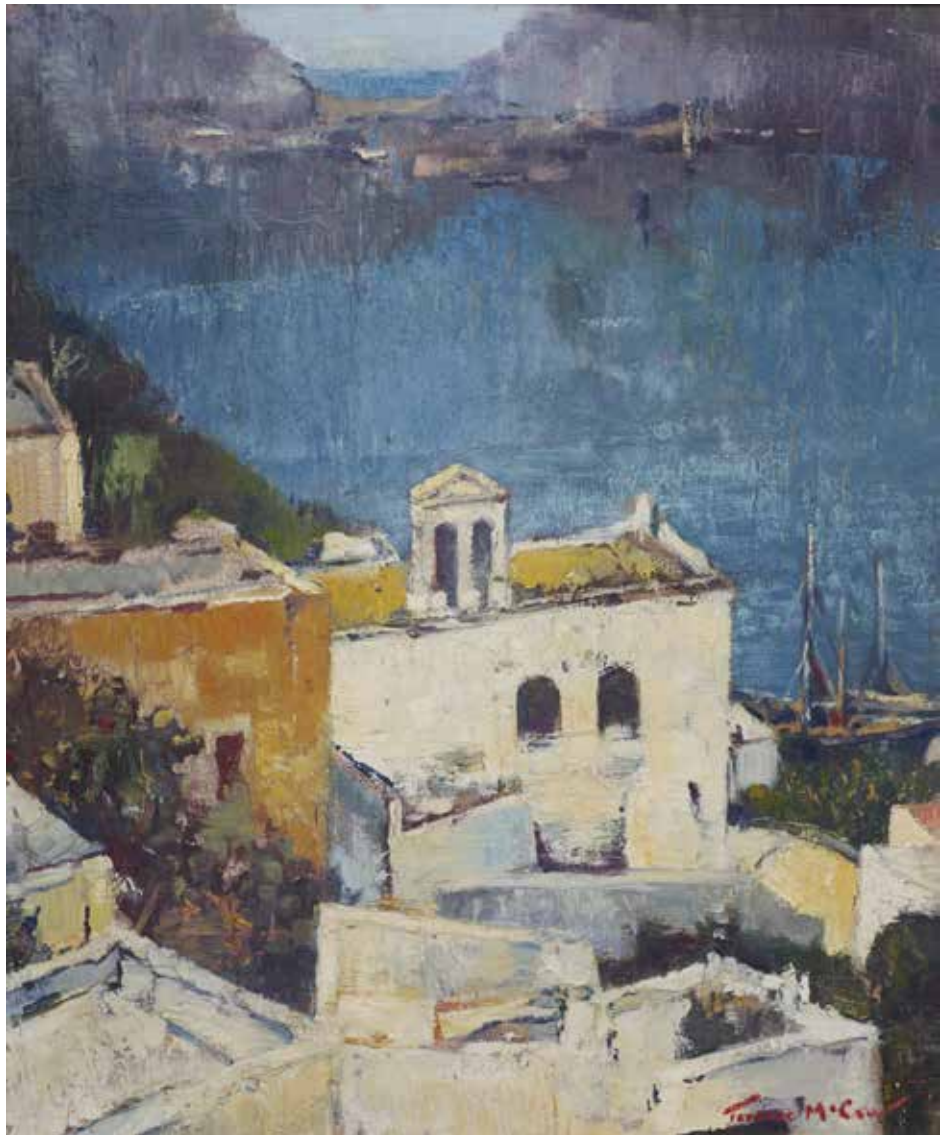
Ischia

signed

oil on canvas laid down on board

60 by 49,5 cm

R70 000–90 000



186

Frans David

OERDER

SOUTH AFRICAN 1867–1944

East African Street Scene

signed

oil on panel

44 by 28,5 cm

R70 000–90 000

NOTES

In 1903, after the Anglo-Boer war, Frans Oerder travelled and painted along the East African coast.

cf. Berman, Esmé. (1996). *Art and Artists of South Africa*, Western Cape: Southern Book Publishers, page 312.





187

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Church at Prince Albert

signed and dated 61

oil on canvas laid down on board

65 by 91 cm

R160 000–220 000



188

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Veld Fire

signed

oil on panel

33,5 by 44,5 cm

R60 000–90 000

189

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

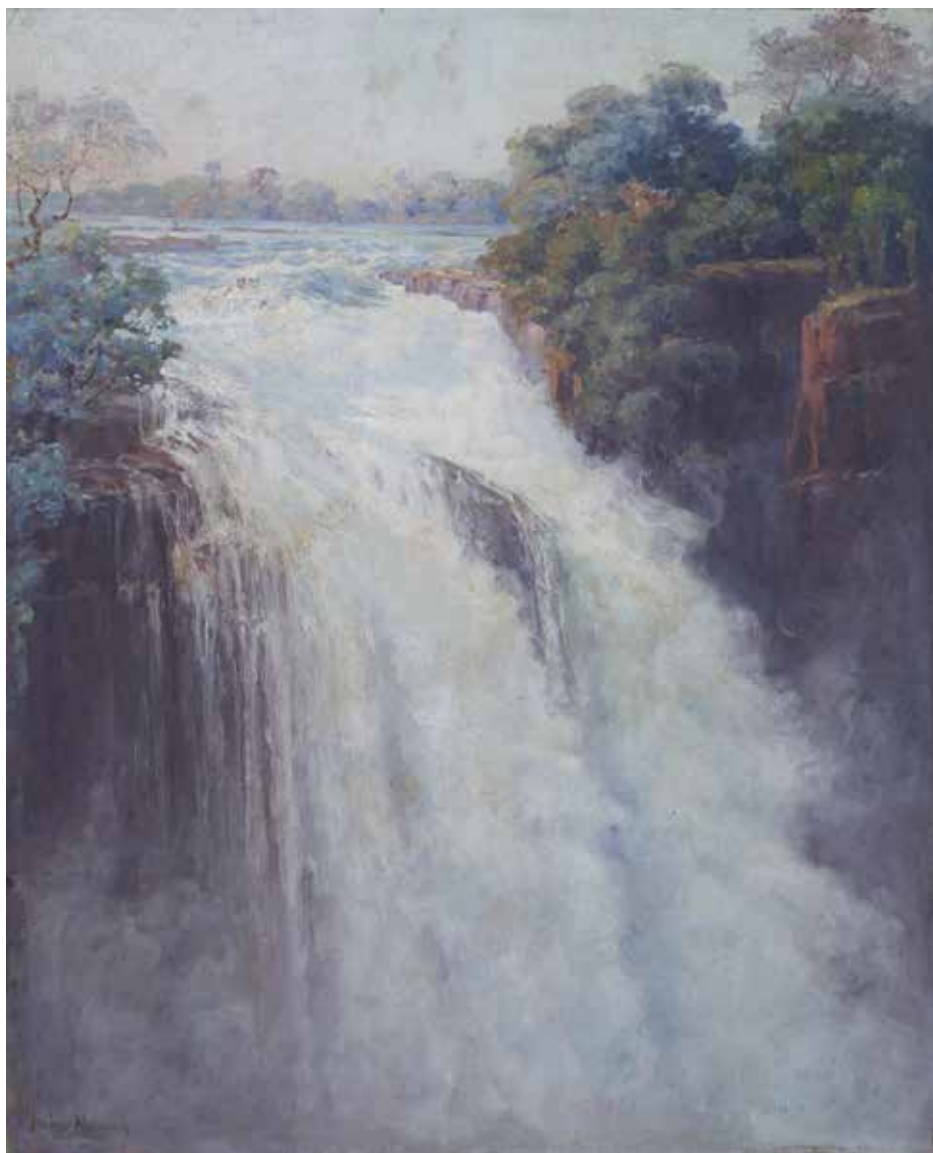
Victoria Falls

signed

oil on canvas

56 by 46 cm

R200 000–300 000





190

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Breede River, Worcester Mountains Beyond

signed and dated 08

oil on canvas

39 by 54,5 cm

R100 000–150 000



191

Willem Hermanus

COETZER

SOUTH AFRICAN 1900–1983

Northern Transvaal

signed; signed and inscribed 'N. Transvaal' on the reverse

oil on canvas laid down on board

59,5 by 90 cm

R60 000–90 000



192

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Lowveld in Summer

signed and dated 46

oil on board

44 by 60 cm

R900 000–1 200 000

NOTES

The Acacia tree, fundamental in Jacob Pierneef's oeuvre, was drawn and painted extensively within his long and prolific career. Few examples however, are as striking as the present lot, combining the landscape, clouds and trees for which his work is most renowned and sought-after. Painted at a time of year when the colours of the bushveld and the Lowveld sky were at their brightest, *Lowveld in Summer* represents the culmination of all the most desirable aspects of the artist's work.

Influenced by the Dutch artist, Willem van Konijnenburg, Pierneef's work moved towards the geometric simplification of the landscape, where areas of flat monotonies were carefully composed to convey the sense of order and symmetry that he perceived in the untouched scenery around him. Disinclined to include figures or animals in these epic vistas in which he sought to convey the enormity of nature, the

landscape remained the primary theme throughout the artist's life. He was known to spend hours on end working in isolation deep in the veld where he produced hundreds of sketches of landscape and flora, famously propounding that '... art has to be born of your own surroundings and your own soil!'

The *Vachellia tortilis* (Umbrella thorn), one of the Lowveld's most iconic symbols of endurance and tenacity, provided some of the artist's favourite and most often depicted subjects. Known to tolerate high alkalinity, drought, frost, high temperatures, sandy or stony soils, strongly sloped rooting surfaces and sand storms, it is an apt symbol of strength and virility, emblematic of the regard in which Pierneef held his natural surrounds.

¹ Esmé Berman. (1983) *Art & Artists of South Africa*. Cape Town and Rotterdam: AA Balkema. Page 328.





193

Wolf

KIBEL

SOUTH AFRICAN 1903–1938

Still Life with Fruit and Bowls

watercolour

47 by 61 cm

R60 000–90 000

PROVENANCE

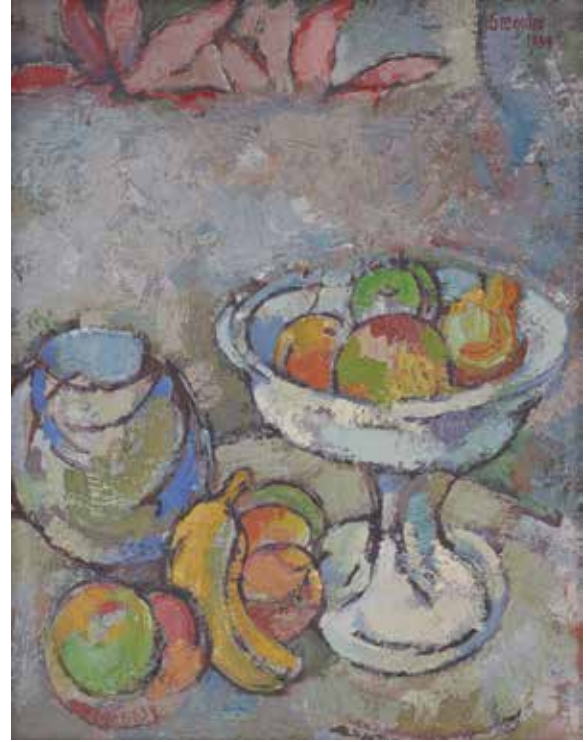
Mr and Mrs Leo Dreissen, Pretoria

EXHIBITED

Pretoria Art Museum, Pretoria, *Friends Exhibition*, 1973, catalogue number 39



RECTO



VERSO

194

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

District Six, recto; *Still Life with Fruit and Vessels*, verso

recto signed and dated 1980; verso signed and dated 1984

oil on board

33 by 43 cm; 43 by 33 cm

R80 000–120 000



195

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

Still Life with Pink Roses and Pomegranates

signed and dated 74

oil on canvas

54 by 60 cm

R100 000–150 000



196

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Cow Parsley and Oriental Figures

signed

oil on canvas

66,5 by 87,5 cm

R200 000–300 000

NOTE

At a time when the strictures of form often overwhelmed an artist, this example of a Frans Oerder still life is remarkable for its looseness of style. Native to Europe, the cow parsley occupies the central position in the painting, while its softly falling flowers and extended stems create a sense of worldly beauty. This is enhanced by the details of Japonisme – the two figurines and the floral wallpaper – that was particularly influential on European art from the late nineteenth century.

Esmé Berman describes Oerder's work as delighting 'in all aspects of the visual experience – the play of light and shade; the many subtle variations of a single colour; the texture of copper and the sheen of sun upon the landscape'.¹

¹ Esmé Berman. (1983) *Art & Artist of South Africa*. Cape Town and Rotterdam: AA Balkema. Page 313.

197

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Pelican

signed

bronze

height: 56 cm

R100 000–150 000





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198

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Swart Swaan

signed

oil on board

44,5 by 49,5 cm

R180 000–240 000

PROVENANCE

Acquired directly from the artist by Mr and Mrs S P Basson,
Pretoria, 1970

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings,
drawings and graphics*, Johannesburg and Cape Town:
Perskor. Illustrated on page 355, catalogue number 1558.



199

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Anemones in an Earthenware Vase

signed

oil on canvas

49,5 by 58,5 cm

R100 000–140 000

200

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

*Still Life with Grapes and
St. Joseph's Lilies*

signed and dated 75

oil on canvas

59 by 49 cm

R80 000–100 000



201

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Seychellois Still Life

signed and dated '49

oil on canvas laid down on board

49 by 59,5 cm

R2 600 000–3 200 000

EXHIBITED

The Gainsborough Gallery,
Johannesburg, *Alexis Preller*,
2 to 16 August 1949

PROVENANCE

The late Norman Eaton

NOTES

In October 1948, shortly after giving up his studio at Ygdrasil, Alexis Preller sailed up the East coast of Africa to the Seychelles. He wrote to his sister Minnie about his experience and production in the Seychelles: '... I can't tell you how happy I am in my work and in the way I am fitting in with the people around me. It's almost as if there was a place prepared for me and I was meant to come here – if all goes well, at the present rate I will have a complete show with me by the time I land – at least 30 things ...'¹

Preller's Seychelles sojourn ended in February 1949 and the body of work he produced there was exhibited at the Gainsborough Gallery in August that year. The exhibition catalogue was divided into two sections with the works produced while in the Seychelles identified under the heading *Mahé, Seychelles Islands – Oct 1948 to Feb 1949*. Amongst the 29 works of the Seychellois section there were twelve still life paintings. The exhibition was so popular that the Gainsborough Gallery extended the closing date by an extra week to accommodate the unprecedented visitor numbers. The *Rand Daily Mail's* art critic, Errol Wilmot, wrote in an article published on 3 August 1949, the day after the show opened: 'I have never felt more certain of the outstanding importance of an exhibition by a South African artist...' and, in a separate article, referred to the 'highly exciting release of energy initiated by [Preller's] visit to the Seychelles.'²

The still life composition of the present lot includes various flowers and croton leaves, as well as berries, pomegranate fruit and red pineapples. These are set upon a wooden counter draped with a green cloth, before a wall with a Franco-Seychellois batik in the background. A plethora of bright colours with abundant fruit and vegetation forms the focal point of the composition, providing an apt reflection of the artist's general sense of positivity and well-being.

The pomegranate fruit has, in almost every religion, symbolised humanity's most fundamental beliefs and desires: life and death; birth and eternal

life; fertility and marriage; abundance and prosperity. It has been held sacred by many of the world's major religions, revered through the ages for its medicinal properties and features on the coat of arms of several medical associations.³

While the pineapple was associated with the return of ships from extended voyages and became an emblem of welcome and hospitality that found its way into art and design around the world, it is perhaps more interesting to note the degree of celebrity and curiosity that the pineapple was accorded after its arrival in Europe after Christopher Columbus encountered the fruit on his second voyage to the Caribbean in November 1493. As Renaissance Europe was a society largely bereft of common sweets, where sugar refined from cane was a rare and extremely expensive imported commodity, fresh fruit was occasional and orchard grown varieties were only available for limited periods of time. Consequently, the pineapple became so coveted a commodity that King Charles II of England posed for an official portrait, in an act of symbolic royal privilege, receiving a pineapple as a gift.⁴

Whether or not Preller was specifically aware of the symbolic implications of the fruit he chose to portray in the still life studies of this jubilant time in his life is unclear. What is clear, however, is the psychological positivity in which he found himself, and this was brought to bear on his choice of subjects and their manner of depiction. In a later letter to his sister about this time he tells her: 'wit has been wonderful Min, and I am very grateful for it. It has taken me so far from all the storms of the last years, and is exactly what I was seeking to mark the break.'⁵

1 Esmé Berman and Karel Nel. (2009) *Alexis Preller: Africa, the Sun and Shadows*. Johannesburg: Shelf Publishing. Page 127.

2 Esmé Berman and Karel Nel. (2009) *Ibid*. Page 134

3 <http://einron.hubpages.com/hub/godsfruitpomegranatesymbolism>

4 <http://www.levins.com/pineapple.html>

5 Esmé Berman and Karel Nel. (2009) *Op cit*. Page 129



202

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Composition with Abstract Motifs and Figure

signed; signed and dated 12 Aug '70 on the reverse
oil on board
44,5 by 34 cm

R120 000–160 000

PROVENANCE

Prof and Mrs P H T Kleynhans,
Bloemfontein

LITERATURE

Marais, Dalene. (1994) Maggie Laubser: her paintings, drawings and graphics, Johannesburg and Cape Town: Perskor. Illustrated on page 344, catalogue number 1494.



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203

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

The Card Player

signed and dated 50

pencil

64 by 48 cm

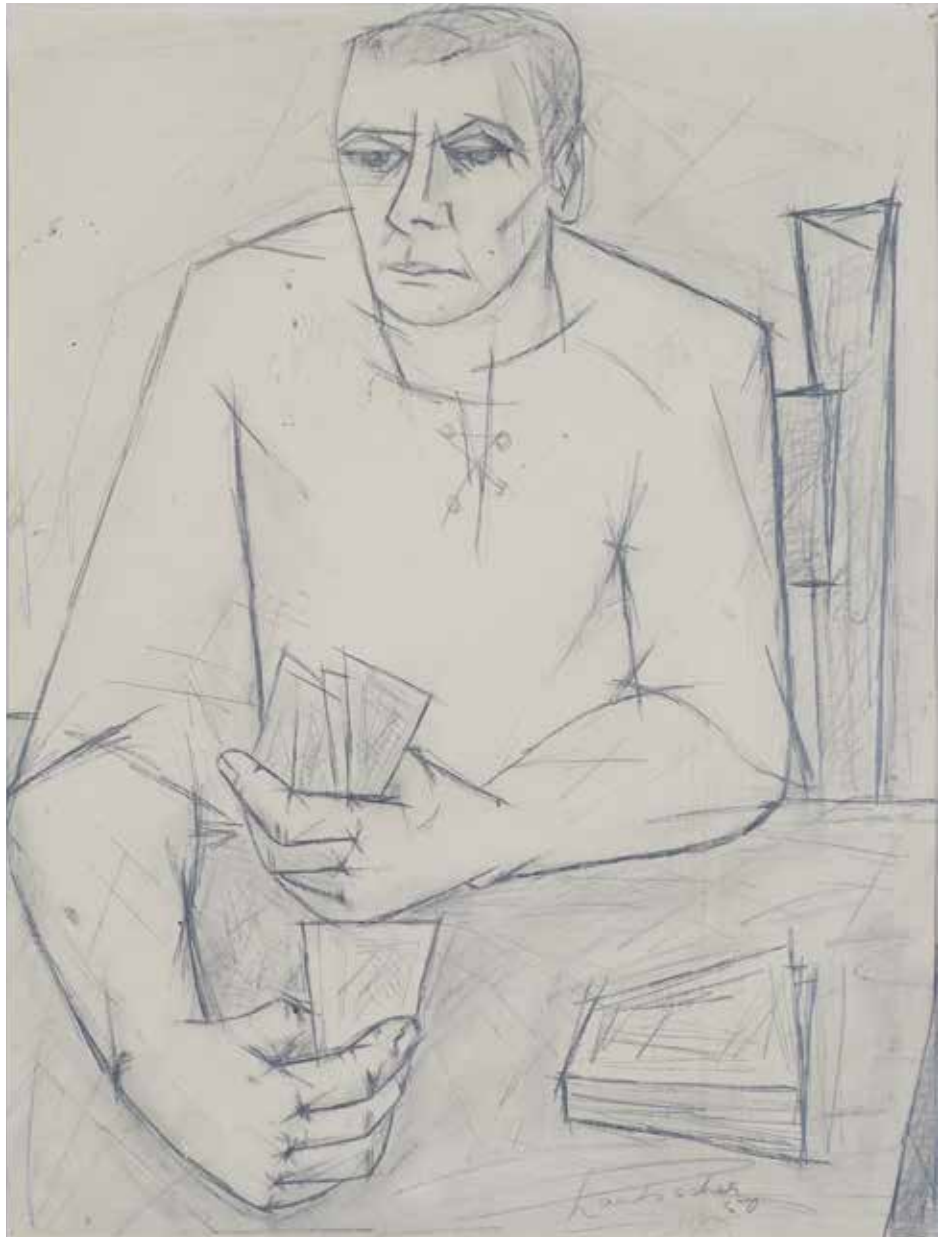
R80 000–120 000

NOTES

This work was executed while Laubscher was working in Paris.

cf. Fransen, Hans. (2009) *Erik Laubscher: A Life in Art*, Stellenbosch: SMAC Art Gallery.

A painting of *The Card Player* illustrated on page 41.



204

Irma
STERN

SOUTH AFRICAN 1894–1966

Mother and Child

signed and dated 1961

oil on canvas

72 by 53 cm

R1 500 000–2 000 000



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205

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Portrait of a Woman with Head Scarf

signed with the artist's initials

charcoal

47,5 by 37 cm

R80 000–120 000

PROVENANCE

Acquired directly from the artist and thence by descent

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 227, catalogue number 789.

NOTES

The young woman in this portrait was one of the Laubser family employees on their farm, Oortmanspost, where this drawing was executed between 1924–6. The present owner's grandmother and Maggie Laubser's mother were sisters, bearing the maiden name Holm, and grew up together in the Koopmans de Wet House in Cape Town.

Laubser considered this one of her finest portraits and only parted with it numerous years after its completion when the present owner's mother (Laubser's cousin) married in 1934. The recipient was a close friend of Maggie's who also knew the young lady depicted as, in their youths, they spent time together at Oortmanspost.



© The Estate of Maggie Laubser | DALRO

206

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

The Couple

signed
carved, incised and painted wood panel
56 by 40,5 cm

R80 000–120 000



© The Estate of Cecil Skotnes | DALRO

207

Lorraine

EDELSTEIN

SOUTH AFRICAN 1929–

Figure

engraved with the artist's name, title
and dated 1988 on a plaque adhered
to the base

carved and polished marble,
mounted on a marble base
height: 220 cm, excluding base

R100 000–150 000





208

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

A Farm in Spring

signed and dated 08

oil on canvas

42 by 63 cm

R200 000–300 000

PROVENANCE

According to family tradition this painting belonged to General J.C. Smuts.



209

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Approaching Storm, Highveld

signed and dated 20

oil on canvas

44,5 by 60 cm

R300 000–500 000



210

Alfred Friedrich Franz

KRENZ

SOUTH AFRICAN 1899–1980

Ship Repair Docks, Cape Town Harbour

signed and dated 1970; signed, inscribed with the title and 'Rondebosch, Cape' on the reverse

oil on canvas

59,5 by 90 cm

R70 000–100 000



211

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Zululand Landscape with uMgungundlovu in the Distance

signed

watercolour and charcoal on card

45,5 by 61 cm

R200 000–300 000

NOTES

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



© The Estate of Stanley Pinker | DALRO

212

Stanley Faraday

PINKER

SOUTH AFRICAN 1924–2012

On the Balcony

signed

oil on board

73 by 84,5 cm

R300 000–400 000

213

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Wise Man

signed and numbered 4/5
bronze with a dark brown patina,
mounted on a wooden base
height: 92,5 cm, excluding base

R150 000–200 000

LITERATURE

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





214

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Ndebele Village

signed and dated 49

oil on canvas laid down on board

74,5 by 89,5 cm

R2 000 000–3 000 000

NOTE

'In search of an art "rooted in the Africa soil", as he put it, Preller drew his initial inspiration from the Ndebele (Mapogga) people, who lived in the Pretoria vicinity, where he spent most of his life.'

1 <http://www.blog.standardbank.com/blog/standard-bank-team/2009/10/alexis-preller-africa-sun-and-shadows>



215

Frans David

OERDER

SOUTH AFRICAN 1867–1944

*Still Life with Buddha and a Bowl of
Fruiting Hawthorn*

signed

oil on canvas

54 by 45 cm

R70 000–100 000





216

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

Still Life with Melon, Trumpet Flowers and Fruit

signed and dated 74

oil on canvas

48,5 by 58,5 cm

R100 000–150 000

217

Irma
STERN

SOUTH AFRICAN 1894–1966

Still Life with Red Lilies and Aubergine

signed and dated 1949

oil on canvas

59,5 by 49,5 cm

R3 500 000–5 000 000



© Irma Stern Trust | DALRO

NOTES

Marion Arnold has noted how objects in still life compositions are 'assembled with intent and arranged to convey order or informality'.¹ She describes how, effectively, the artist first creates a sculpture which is then translated from its three-dimensional reality into a two-dimensional impression on a flat surface where the paint is arranged either to be true to the form it describes or, the artist '[takes] license with the source to serve the needs of the emerging image'.² Irma Stern was not one for mimicry. On the contrary, during the process of translating the real object to the pictorial surface, rather than rendering a reflection of what was before her, she would distort and manipulate to achieve the emotional effect she desired. She

had no desire to remove the signs of her creative process from the canvas surface. Convinced by the language of Modernism, painting, to her, was not a 'window onto the world beyond' but a physical object comprising paint and canvas that was intended to generate an effect or emotional response. There was no attempt at mimesis or reproduced reality.

A supreme colourist, Stern was particularly gifted in the construction of compositions and the application of tone and colour. In the present example, the dark vase in the centre is set off against the bright, white cloth which effectively leads the viewer's eye from three sides into the heart of the composition. This is further contrasted with the lime background which, being a cool

colour, recedes against the warmth of the red surface upon which the vase, aubergine and white cloth are placed. The black vessel on the left margin completes the continuity of the composition as it brings the view from the dark, central forms which lead in from the right across the image to the left margin, which is then highlighted with the splashes of bright red colouring in the form of the lilies above which serve to counter balance the red surface of the extreme foreground. *Still Life with Red Lilies and Aubergine* is a compelling example of the artist's compositional and colouring mastery.

¹ Marion Arnold. (1995) *Irma Stern: A Feast for the Eye*. Stellenbosch: Rembrandt van Rijn Art Foundation. Page 126.

² *Ibid.*



218

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Secretary Bird

executed in 1971

bronze

height: 79 cm

R100 000–150 000

LITERATURE

Strydom, Matthys. (1979) *Gerard de Leeuw*,
George: Suidkaap-uitgewery. Another
cast from the edition illustrated on page
104.



219

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

Springbokkie

signed and dated 52
bronze with a verdigris patina
height: 92 cm

R120 000–160 000

LITERATURE

Strydom, Matthys. (1979) *Gerard de Leeuw*, George: Suidkaap-uitgewery. Another cast from the edition illustrated on page 97.





220

Rosamund King

EVERARD-STEENKAMP

SOUTH AFRICAN 1907–1946

Shadows by Candle Light

signed; inscribed with the title and 'Painted July 30 1930' on the reverse, authenticated by Leonora Everard-Haden, the artist's daughter on a label adhered to the reverse
oil on canvas laid down on board

44,5 by 53 cm

R150 000–200 000



221

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Anemones in a White Bowl

signed

oil on canvas

59,5 by 98,5 cm

R120 000–160 000

222

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Pensive Young Woman

signed

oil on canvas

45,5 by 35,5 cm

R1 000 000–1 500 000



NOTES

Originally trained as a teacher, Gerard Sekoto soon left that profession to pursue a career in art. He received encouragement and support from Reverend Roger Castle who also provided part-time art classes which Sekoto attended for a while. He participated in his first exhibition with the rest of Castle's class at the Gainsborough Gallery in 1939 where he met Judith Gluckman who volunteered to teach him how to use oil paints as, at the time, he was only using 'poster colours'.¹ This painting was probably produced between 1939 and 1941 while Sekoto was receiving tutelage from Gluckman. The similarity of their techniques at the time is clear where the painted surface is affected with the same stippled texture that one sees in much of Gluckman's painting. The present lot was purchased in the early 1940s and has remained in the family since.

Describing the success with which Sekoto's early work was met, Esmé Berman explains how 'none of the tired academic clichés or timid prettiness were present in the self-taught painter's work. The fearless colour, the unconventional viewpoint,

even the awkward handling of familiar forms were refreshingly original and honest!'²

Stylistically, this painting is probably most comparable to *Woman with a Green Scarf* in the Durban Art Gallery collection.³ Painted circa 1940, there is a similar handling of the medium: the same dark outlines that delineate the form of the figure and gently grade into the contours of the surface it depicts while the vivid contrast of the darker foreground with the bold, bright, almost acid yellow background is also similarly handled. It is possible that this may be one of the earliest examples of oil painting by Gerard Sekoto. We see perhaps the earliest indication of stylistic devices that are yet to come to fruition over the full extent of his artistic development. For example, the background hachuring is similar to that in numerous examples of his later work, such as *Woman with baby* and *Woman's head*.⁴

Sekoto's later, Parisian work has been criticised for becoming stylised, formulaic and repetitive, submitting to the fashionable Parisian conventions of the time and lacking in the conviction and integrity of the early South African examples.

Pensive Young Woman embodies all the characteristics, charm and authenticity of the early examples. Though the painting may be criticised for being dark, this is likely a result of the fact that it was produced in a township without lights or electricity. Where the later works lack validity and relevance, choosing rather to depict generic examples of an idealised memory of 'home', this painting offers more convincing insights into the oppressive conditions under which black South African artists were producing art. The pensive figure in the dark environment is probably a more honest reflection of what the artist observed around him than any romanticised depiction of colloquial township life could provide.

1 Barbara Lindop. (1988) *Gerard Sekoto*. Johannesburg: Dictum Publishing. Page 21.

2 Esmé Berman. (1983) *Art and Artists of South Africa*. Cape Town and Rotterdam: AA Balkema. Page 417.

3 Beth Houston. (ed.). (2013) *Song for Sekoto*, exhibition catalogue to accompany an exhibition held at the Wits Art Museum, Johannesburg, 25 April – 2 June 2013. Johannesburg: The Gerard Sekoto Foundation. Illustrated in colour, page 9.

4 Barbara Lindop. (1988) Op cit. Pages 266–7.

223

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Portrait of an Arab Man

signed with the artist's initials

charcoal on card

56,5 by 43,5 cm

R80 000–120 000



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224

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

My Days Are Gone

signed and dated '91; inscribed with the title on the reverse

oil on canvas laid down on board

42 by 52,5 cm

R150 000–200 000

PROVENANCE

Everard Read Gallery, Johannesburg



225

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Grand Mapogga

signed and dated '52

oil on canvas

41 by 51,5 cm

R500 000–800 000

EXHIBITED

Dennis Hotz Fine Art, Johannesburg



226

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

The Hay Cart

signed and dated 52

oil on canvas laid down on board
25,5 by 30,5 cm

R300 000–500 000

EXHIBITED

Gainsborough Gallery, Johannesburg, 12 to 25 February 1952

Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to

26 November 1972, catalogue number 70. Illustrated in the exhibition catalogue.

227

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Herdboy III

signed and dated 1958

oil on board

60 by 44 cm

R80 000–100 000



228

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Senegalese Street Scene

signed
gouache
51,5 by 36,5 cm

R140 000–180 000



229

Maurice Charles Louis
VAN ESSCHE

SOUTH AFRICAN 1906–1977

Harlequin

signed and dated 62

oil on board

120 by 90 cm

R400 000–600 000



230

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Sandi

signed, dated 1989 and numbered 6/9

painted steel

height: 113 cm

R80 000–120 000





231

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

Nongqause (The Girl who Killed to Save) (sic)

signed and dated 76; inscribed with the title on the reverse

oil on canvas board

38,5 by 73,5 cm

R120 000–160 000

EXHIBITED

The Little Gallery, Port Elizabeth

The Pretoria Art Museum, Pretoria, 1986, catalogue number 75



232

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Overberg in September No.5

signed and dated '04; signed and inscribed with the title on the reverse

oil on canvas

61,5 by 81,5 cm

R120 000–160 000

Stanley Faraday

PINKER

SOUTH AFRICAN 1924–2012

Camping in the Kouebokkeveld

signed

oil and sand on canvas, in the artist's handmade frame
106 by 161,5 cm, including frame**R2 000 000–3 000 000****PROVENANCE**

Acquired directly from the artist by the current owner

NOTES

Stanley Pinker's *Camping in the Kouebokkeveld* is an extraordinary painting that celebrates the ancient and modern artists who have drawn their inspiration from this area. It was painted in the same year and as a companion piece to *Meeting at the Mountains of the Moon* with which Pinker won the first prize and gold medal at the Cape Town Triennial in 1985. Described by Alan Crump, former Professor and Head of the Department of Fine Arts at the University of the Witwatersrand and Chair of the National Arts Festival Committee, as the largest exhibition of its kind to travel to major centres in South Africa, it was sponsored by the Rembrandt van Rijn Art Foundation. Their handsome support entitled them to purchase the winning work which is housed in the Rupert Museum in Stellenbosch, where it is currently on display. In Crump's opinion, 'the prize-winning work by Stanley Pinker undoubtedly marks a high point in his distinguished career as a painter'.¹

Like *Meeting at the Mountains of the Moon* which, according to the artist, was based on a real event while camping in Namibia with a group of friends,² *Camping in the Kouebokkeveld* documents an actual expedition, in this case, to the mountain area of the Western Cape located around Prince Alfred Hamlet, to the north of Ceres and south east of Citrusdal.

This was one of the favourite destinations of a

group of artists who made regular trips to sketch and paint, to experience and to be inspired by the great outdoors, that quintessentially south african pursuit. Amongst the group were several artists such as Erik Laubscher, some of whose most impressive paintings were inspired by his experiences in this area.

A spectacular sun rises over the distinctive silhouette of the Sneeuberg mountains while a full moon hangs low in the valley, as in *Meeting at the Mountains of the Moon*. As if in a Medieval scene, a wizard and a witch, who appear to be conjuring their magic, disport themselves in a square Regent Pavilion tent topped with a torn south african flag of the old dispensation, heralding its demise. The couple represent Roddy and Hermine Wengrowe, who have been described as the stable core around which an extraordinary circle of creative artists spun.

In fact, so central a role did they play that it was on Roddy Wengrowe that the Pinker family bestowed the honour of Master of Ceremonies at the artist's memorial at Hiddingh Hall. And it is to the Wengrowes that we are indebted for the narratives that form the content of the painting.

Erik Laubscher was the acknowledged pioneer, who found wonderful places to explore and to set up camp. In the middle distance at left

and right, the green tents, perhaps alluding to fecund creativity, were inhabited by artists and their families. Famous couple, Erik and his French-born wife, Claude Bouscharain, occupied one while the son and daughter-in-law of Austrian-born artist, Alfred Krenz, camped alongside.

Art and design educator, Mel Hagen, languidly offers her body to the sun like a reclining muse. Marthinus la Grange, remembered as a gifted draughtsman and drawing teacher, appears as a magician, directing activities that include a group of San dancers costumed for a performance. These may well be inspired by the San rock paintings found nearby. The Krenzes confirm that Pinker and his fellow campers were well-acquainted with these paintings,³ some of which, portraying Voortrekker wagons, are conceivably the earliest visual representations of contacts between indigenous peoples and European settlers.

Pinker's thorough understanding of the formalist achievements of Modernism, gained first-hand during his decade-long sojourn in Europe in the 50s and 60s, is put to effective use in this painting. The dynamism of the composition, emphasised through radiating lines that extend into dramatic diagonals, binds all the artists together into a centre that erupts with sensuous colour. Striped patterning – a playful reference to artists like Jasper Johns – reinforces the flatness of the canvas, providing a rigorous structure overlaid with three-dimensional elements that attest to Pinker's fine observation in capturing the characteristic topography and fauna of this unique place.

1. Crump, Alan. (1985) Cape Town Triennial 1985, Cape Town: South African National Gallery, unpaginated.

2. Stevenson, Michael and Pinker, Stanley. (2004) *Stanley Pinker*. Cape Town: Michael Stevenson, page 70.

3. Confirmed by André Krenz in conversation with Emma Bedford, 13 May 2014.



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234

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Gold Abstract

signed and dated '66

mixed media relief on board

43 by 41 cm

R180 000–240 000



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235

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

The End of Civilization

signed and dated '69

oil on board

59,5 by 90 cm

R100 000–150 000

236

Walter Whall
BATTISS

SOUTH AFRICAN 1906–1982

Medley No. 1

signed
oil on canvas
74 by 59 cm

R500 000–800 000

LITERATURE

cf. Skawran, Karin (ed.) (2005) *Walter Battiss, Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. A similar example illustrated in colour on page 152.

NOTES

'My belief is that you enter into a spiritual state through sex. . . Don't you feel that when you are making love you are moving into a situation of cosmic consciousness? You're not human anymore. That is Satori [enlightenment]. And that is why I draw erotic pictures. I liberate many people this way. I could still be put in jail for it.' – Walter Battiss¹

Medley No. 1 displays the quality of line and confidence of hand of Walter Battiss in a work that demonstrates his draughting talent and dexterity. The economy of line with which he describes the figures is reminiscent of the San rock art that was so influential in the development of his style. Comprising only three colours: black, cerulean blue and bisque, the figures are rendered without paint. The negative shapes produced by the black outline define the ground while the unpainted area represents the figures – the primed canvas as bare as the figures it suggests.

Though sexually charged, the figures in the 'erotic' art that Battiss produced between the mid-sixties and seventies are never specific, nor vulgar. Always innocent and playful, he removes any sense of the unsavoury or exploitative. Rather, he depicts icons of a liberated ideal of freedom and emancipation, a concept particularly pertinent in a repressive 1970s South Africa.

The stylisation of the figures and the simplification of their form is derived largely from the rock paintings

he studied around Southern Africa coupled with the influence of Modern art movements of the late twentieth century like Abstract Expressionism, while the bold areas of flat colour are particularly evocative of the concurrent Pop Art movement in America and Britain. The confluence of this simplification and stylisation in these erotic works subverts the subject and renders it in an un-offensive manner, precluding any sense of distaste or lasciviousness.

Nicolaas Coetzee argues that the eroticism in Battiss's work also functions as social criticism, noting that the artist believes, though never states explicitly that 'his society, and even perhaps his whole civilisation, are sexually repressed and dishonest' and that he observed this 'dishonesty, bigotry, prudery and repression as signs of the distances between people.'² In the works of this period, it is exactly this 'erotic anxiety' which Battiss gently parodies.

In the undated publication of interviews taped and transcribed by Manie Eager and Barry Davidow entitled *Battiss by Battiss*, the artist, a self-confessed hedonist, explains: 'I do erotic art, which to me is a form of beauty which I think should be expounded. I think that it is very necessary to liberate the mind to another beauty. A beauty called love, which should be made manifest through art . . . I prefer the human form to all other objects. I like the lines and rhythms of people. I think they fascinate me.'³

¹ 'Battiss by Battiss' in Andre Croucamp. 'The sexual banter of the jester-king of Fook' in Karin Skawran (ed.). (2005) *Walter Battiss: gentle anarchist*. Johannesburg: Standard Bank. Page 56.

² Nicolaas Coetzee. 'Eroticism and Battiss' in Karin Skawran and Michael Macnamara (eds.). (1985) *Walter Battiss*. Johannesburg: AD Donker. Page 88.

³ Karin Skawran. (2005) Op cit. Page 55.





237

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Hieratic Women

executed in 1955
oil and pencil on canvas
120 by 149 cm

R120 000–160 000

LITERATURE

cf. Berman, Esmé. and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Saxonwold: Shelf Publishers. A similar example illustrated in colour on page 160.

The illustrated example was exhibited at the Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, catalogue number 79.

Illustrated in the exhibition catalogue.



238

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Abstract with the Family

oil on canvas

132 by 185 cm

R90 000–120 000

PROVENANCE

Gifted from the artist to the current owner.

NOTES

cf. Berman, Esmé. and Nel, Karel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Saxonwold, Shelf Publishers. Similar figures are illustrated in colour on page 203.

239

After Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Man on Bull

bears signature, numbered 7/9 and
stamped 'POSTHUMOUS CAST 2013

FRV' (Fonderia Renzo Vignali)

bronze with a dark brown patina

height: 40 cm

R80 000–120 000





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†240

Ephraim Mojalefa

NGATANE

SOUTH AFRICAN 1938–1971

Busy Township Street Scene

signed and dated '68

oil and pigment on board

78,5 by 109,5 cm

R300 000–500 000

241

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Figures and Birds

signed and dated 94

carved, incised and painted wood panel

81 by 66 cm

R80 000–120 000



242

Ezrom Kgobokanyo Sebata
LEGAE

SOUTH AFRICAN 1938–1999

Standing Figure II

signed, dated 1968, numbered 1/10 and
inscribed with the title underneath the
base

bronze with a brown patina,
mounted on a wooden base
height: 61 cm, including base

R80 000–120 000



243

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

Portrait of a Woman

signed and dated 69

oil on board

73 by 57 cm

R150 000–200 000



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244

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Woman Beside an Informal Dwelling

signed

oil on canvas

34,5 by 50 cm

R180 000–240 000

245

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Don Giovanni in Hell

signed, dated 1999/2000 and inscribed with the title on the reverse
oil and charcoal on canvas
119,5 by 90 cm

R650 000–900 000

NOTES

His love of the arts and his knowledge of diverse cultural forms enabled Robert Hodgins to draw on a range of characters and plots to delight both his viewers' intellect and senses. As Kendell Geers points out:

It was through art museums, theatres, music, and literature that the young Robert Hodgins found his escape from the London of the Depression-era 1930s, an escape that no doubt still informs his conception of art and his understanding of its possibilities. ... A vast library of cultural knowledge and points of reference is filtered through lived experience and deposited onto the white canvas, a battleground of countless possibilities but only one solution. The end is never the destination – as colours shift and are overpainted, forms are left unfinished as ideas are slowly given expression.¹

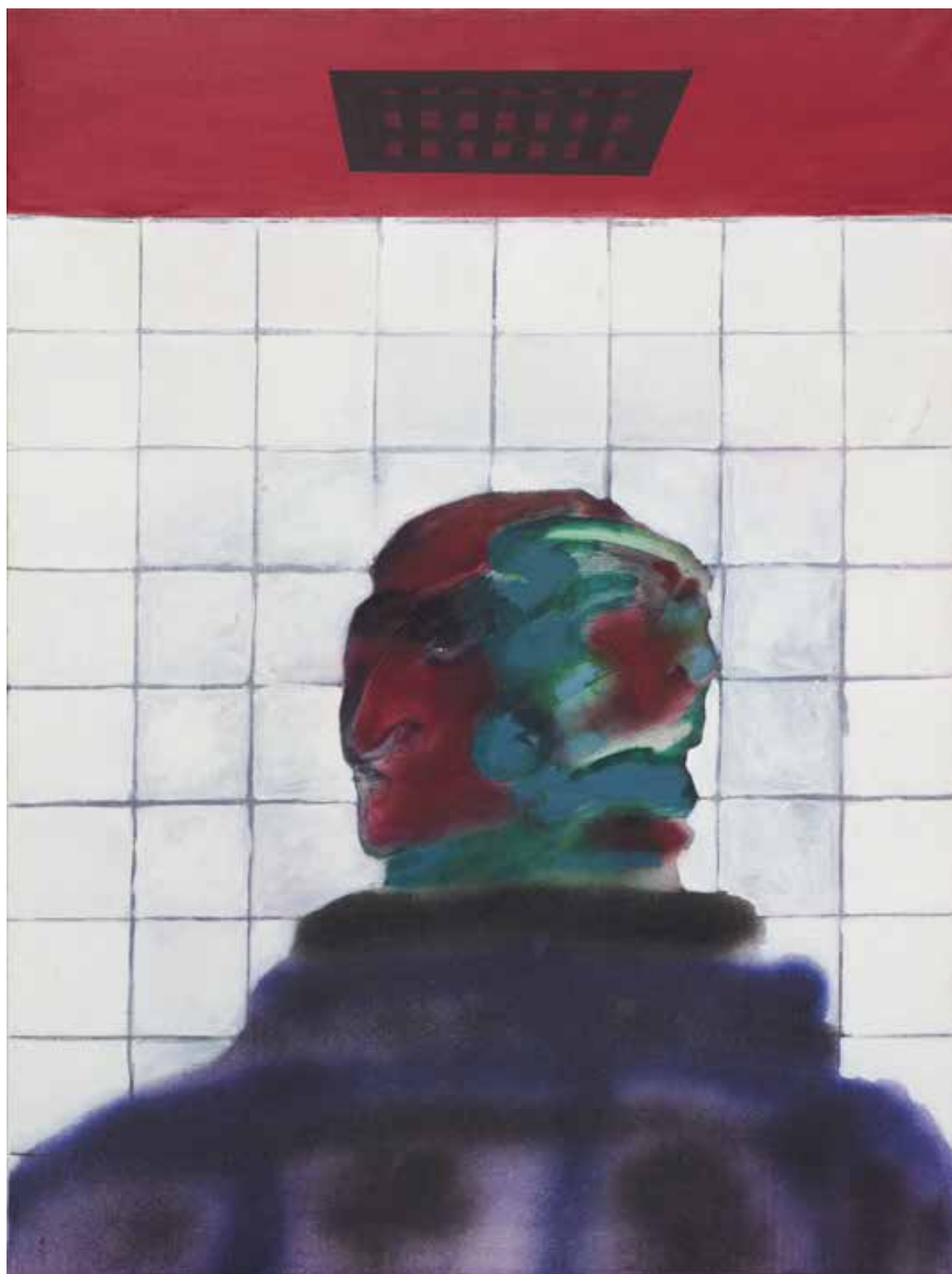
Mozart's *Don Giovanni* centres on the rise and fall of the notorious libertine, whose servant Leporello recounts his seduction of over 2000 women in the celebrated Catalogue Aria. Librettist Lorenzo

da Ponte, basing his narrative on Tirso de Molina's seventeenth-century play, casts Don Giovanni as a predator who seduces women and murders their menfolk, emphasising the character's darker side in this opera which is, by turns, mischievous and harrowing.

Its full title *Don Giovanni: The Libertine Punished or, in Italian, Don Giovanni: Il dissoluto punito*, anticipates the villain's end in which he is dragged to hell by one of his victims. The subject fascinated audiences as much as it did artists, with no lesser poets than Byron and Baudelaire producing epic poems on the antics of this rake.

In this reflection on contemporary power, Hodgins seems to question whether punishment is likely. With his fiendish face, sinister eyes and livid skin, Don Giovanni finds himself here, not in a fiery furnace but in a hell that is clinical, well-lit and white-tiled. Casting a cursory glance over his shoulder, it's questionable whether that self-satisfied smirk betrays any guilt. We imagine he has little remorse. On the contrary, one senses that this Don Juan is looking forward to the ride.

¹ Kendell Geers 'Undiscovered at 82' in Atkinson, Brenda et al. (2002) *Robert Hodgins*. Cape Town: Tafelberg. Page 65.





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246

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Four Standing Figures

signed and dated 2001

carved, incised and painted wood panel, in the artist's handmade frame

65 by 85 cm, including frame

R140 000–180 000

247

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

*Figures with Three Dogs and a
Chicken*

signed

oil on board

34 by 25,5 cm

R80 000–120 000





248

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Fruit Sellers

signed

oil on canvas

45 by 55 cm

R350 000–450 000



249

Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Artist's Models

signed, dated 1991/2 and inscribed with
the title on the reverse
oil on board
62 by 76,5 cm

R300 000–400 000

NOTES

Artist's Models is a striking example of Robert Hodgins's distinctive ability to capture individual personalities through an abstract and imprecise vernacular.

Typical of his earlier style, this painting challenges the viewer's perceptions through the constant fluctuation of identities generated by the ambiguity of the characteristics he assigns to the various figures. Stark colour contrasts and precise lines highlight individual differences while imprecise smudges lend equivocation.

An unusual feature of this painting is the presence of the artist himself. Although, in his long career, Hodgins depicted an array of colourful characters, he rarely, if ever, included himself as a subject. Choosing

to portray himself alongside his models highlights the legendary gregariousness of the artist and renders, perhaps, a better self-portrait than any other depiction the artist could provide.

From his earliest studies at Goldsmith College, London, in the 1950s, Hodgins maintained an interest in life drawing and painting as a reflection of the human condition. Although, stylistically, his approach to representation had developed dramatically from the earliest examples where accurate rendering was replaced with spatial ambiguity and forms were emphasised with simplified features and visceral distortions, he always captured the essence of his models – each unique.

250

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Head

signed
carved, incised and painted wood panel
60,5 by 45,5 cm

R80 000–120 000



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251

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

Arabian Boy

signed and dated 56

oil on artist's board

29,5 by 24,5 cm

R180 000–240 000



252

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Diva at Curtain Call

signed, dated 2004, inscribed with the
artist's name and title on the reverse

oil on canvas

90 by 90 cm

R120 000–150 000



253

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Ju-Ju Bazaar

signed and dated 1996

oil on mixed media

180,5 by 139,5 cm

R300 000–500 000

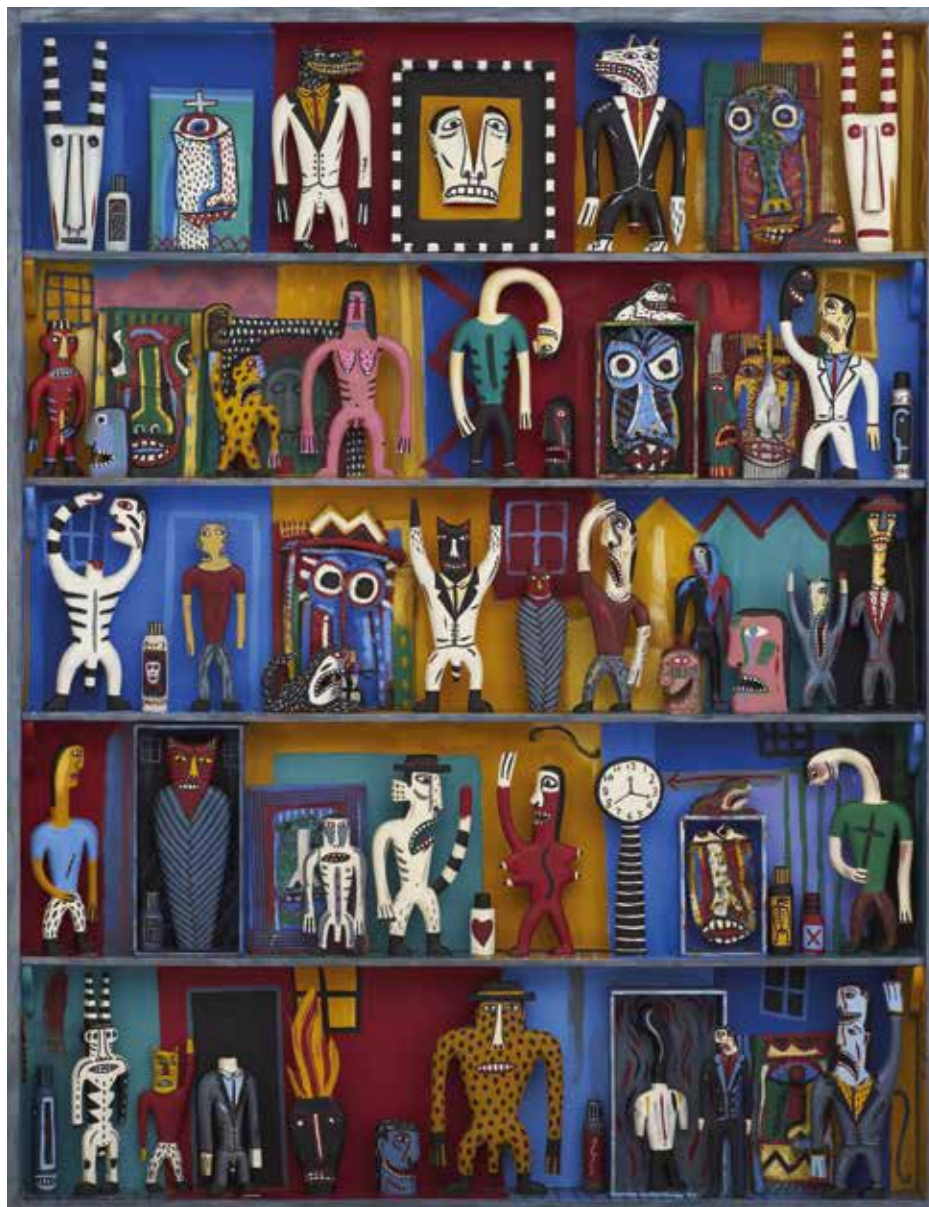
LITERATURE

Williamson, Sue and Jamal, Ashraf. (1996)

Art in South Africa: the future present, Cape

Town and Johannesburg: David Philip

Publishers. Illustrated in colour on page 27.





254

Erik (Frederik Bester Howard)

LAUBSCHER

SOUTH AFRICAN 1927–2013

Quarry in Swartland

signed and dated '03; signed, dated 2003/2005, inscribed with
the title and artist's address on the reverse

oil on canvas

88,5 by 116 cm

R250 000–300 000



255

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Yellow Figures

signed

oil on canvas

50 by 75 cm

R250 000–350 000



256

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Two Young Girls Watching Clouds Pass

signed

oil on canvas laid down on board

90 by 103 cm

R300 000–500 000

257

Hennie (Hendrik Christiaan)
NIEMANN JNR

SOUTH AFRICAN 1972–

*Woman at a Window, Inhambane,
Mozambique*

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

oil on canvas

78 by 63,5 cm

R150 000–250 000





258

Paul

DU TOIT

SOUTH AFRICAN 1922–1986

Continuous Interaction

signed and dated 86; inscribed with the title in English and Afrikaans on the reverse

acrylic on canvas

171 by 241,5 cm

R200 000–300 000

259

Simon Patrick
STONE

SOUTH AFRICAN 1952–

Near Aberdeen

signed; inscribed with the title on a label
adhered to the reverse
oil on panel
99 by 77 cm

R80 000–120 000

EXHIBITED

Knysna Fine Art, Knysna



260

Penny (Penelope)

SIOPIS

SOUTH AFRICAN 1953–

The Ballroom

signed and dated 87

pastel on paper

115 by 73,5 cm

R80 000–120 000





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261

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Resonance VI (Floating)

signed and dated 20001 (sic)

carved, incised and painted wood panel

40 by 198 cm

R160 000–180 000

EXHIBITED

The Goodman Gallery, Johannesburg, 2001

262

Simon Patrick
STONE

SOUTH AFRICAN 1952–

Land Bank

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

oil on canvas laid down on panel
99 by 77 cm

R80 000–120 000



263

Simon Patrick
STONE

SOUTH AFRICAN 1952–

Bakoven

signed; signed, dated 2010 and inscribed
with the title on the reverse

oil on canvas

116 by 92 cm

R100 000–150 000

EXHIBITED

The Everard Read Gallery, Johannesburg



264

Penny (Penelope)
SIOPIS

SOUTH AFRICAN 1953–

Cake: Tapers

mixed media on canvas
100 by 100 cm

R200 000–300 000

LITERATURE

Smith, Kathryn (ed.) (2005) *Penny Siopis*,
Johannesburg: The Goodman Gallery Editions.
Detail illustrated in colour on page 14.



Penny Siopis emerged onto the South African art scene with her now highly sought-after 'cake' paintings. Born into a family of confectioners, her earliest work largely comprised depictions of cakes and other baked comestibles traditionally associated with the prescribed domain of women. Influenced by the social environment in South Africa, Siopis was particularly concerned with the way in which women were treated and their position in society viewed throughout history, addressing what she considered the 'poetics of vulnerability':

Siopis engages the seductive and emotive qualities of paint and colour. In her early 'cake' works, the paint becomes a metaphor for the human body

– as the thick paint dries rapidly on the surface creating a hardened film, the inner layers, protected from the elements, dry much more slowly. This is comparable to the reaction to emotional stress when superficial recovery is more rapid than internal healing. The thick paint also invites comparisons with other organic matter like flesh which, over time, loses its malleability, becoming hardened and inflexible. The three-dimensionality of thick impasto paint creates raised areas and shadows on the painting's surface, adding to the overall tonal variation and theatricality of the work.

As one of the earliest examples of Siopis's professional oeuvre, *Cake: Tapers* offers insights into

this painterly virtuoso of one of South Africa's most celebrated contemporary painters. In a review of the artist's 2009 *Paintings* exhibition, Marilyn Martin observed how 'Siopis' career reveals extraordinary shifts and changes, but leitmotifs have presented themselves since the beginning: allegory, ritual, sexuality, vulnerability, estrangement and the uncanny'.² The harbingers of all of these characteristics are clearly evident in this early painting.

1 Kathryn Smith. 'Penny Siopis' in Sophie Perryer. (ed.). (2004) *10 Years, 100 Artists: Art in a Democratic South Africa*. Cape Town: Bell-Roberts Publishing. Page 346.

2 <http://art-south-africa.com/archives/archived-reviews/213-main-archive/archived-reviews/1781-penny-siopis-7.html>

265

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Brusso

signed, dated 1993 and numbered 8/9

painted steel

height: 243 cm

R350 000–550 000





266

Diane Veronique

VICTOR

SOUTH AFRICAN 1964–

Practicing Poise; Learning Posture

each signed, dated 2004, numbered 3/10 and inscribed with their respective titles in pencil in the margin

etchings with embossing

sheet size: 190 by 99,5 cm each

(2)

R80 000–120 000

LITERATURE

Rankin, Elizabeth and von Veh, Karen. (2004) *Diane Victor*, Johannesburg: David Krut Publishing, Taxi Art Project. Another example of each from the edition illustrated on pages 36 and 37, *Practicing Poise* illustrated on the front cover.

NOTES

Learning Posture: Another print from this edition is in the permanent collection of the South African National Gallery, Cape Town.

267

Marlene
DUMAS

DUTCH/SOUTH AFRICAN 1953–

The Fog of War, four works with
prefacing poem

each signed, dated 2006, numbered 4/80
and inscribed with their respective titles,
Friendly Fire, *The Fog of War*, *The Refugee* and
Collateral Damage in pencil in the margin

digital colour prints

sheet size: 45 by 35 cm each, individually
framed

(5)

R100 000–150 000

LITERATURE

Dumas, Marlene. (2007) *Marlene Dumas:
Intimate Relations*, Cape Town: Jacana
Media and Roma Publications. Another
example from the edition illustrated in
colour on page 49.

NOTES

The portfolio cover accompanies the five
framed works.



268

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Zeno Landscape II

signed

conté and charcoal on paper

80,5 by 121 cm

R750 000–1 000 000

NOTES

This drawing was used on the invitation to the exhibition.

William Kentridge is globally acclaimed as one of today's leading contemporary artists. While he works across an astonishing array of practices including performance, theatre, film, opera, and printmaking, it is his mastery of the medium of charcoal that has inspired a widespread re-evaluation of this ancient medium.

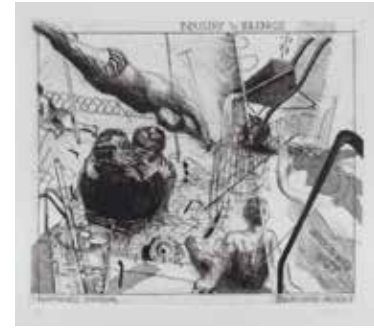
Zeno Landscape II is a charcoal drawing that forms one of the closing images to the film component of *Zeno at 4am*. This remarkable production, in which actors and singers on stage interacted with shadow procession puppets and film projections, was performed in many venues including the Luna Theatre, Kunsten FESTIVAL des Arts, Brussels and the Lincoln Center, New York, in the Great Performers series in 2001; Documenta XI, Kassel, Germany; the Monument Theatre, Grahamstown and the Spier Amphitheatre, Stellenbosch in 2002. Based on Italo Svevo's 1923 novel, *Confessions of Zeno*, it is set in northern Italy at the turn of the twentieth century, against a backdrop of rapid industrialisation and war. The narrative

centres on an individual thwarted by extreme social transformation and his own ennui.

The quality of Kentridge's mark-making evokes a range of responses. Charcoal lines are feathery and delicate, as if alluding to partial truths that can never fully describe experience. Calligraphic script suggests an historical dimension while fluttering smoke and scrolling landscapes evoke the uncertainty of the modern world. *Fig A* implies an example or a marker of evidence that draws attention to a scene. All is open-ended. With an appealing lyricism, the artist captures the elusive quality of thoughts and the swirling dilemmas that engage the central character.

Kentridge clearly considered *Zeno Landscape II* a major drawing in this body of work and sufficiently significant to be selected as the image of the exhibition invitation for *Zeno Writing* which opened at Goodman Gallery in March, 2003.





269

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Industry and Idleness: Lord Mayor of Derby Road; Waiting out the Recession; Responsible Hedonism; Forswearing Bad Company; Double Shifts on Weekends too; CODA; and Buying London with the Trust Money

each signed, dated '87, numbered 18/30 in pencil in the margin and printed with their respective titles in the plate etchings

largest sheet size: 37 by 50 cm

(7)

R220 000–260 000

LITERATURE

Stewart, Susan and Krut, David. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated on pages 30–33.

Standard Bank. (1987) *William Kentridge 1987*, Johannesburg: Standard Bank Arts Festival catalogue for the Standard Bank Young Artist Award 1987. Four prints illustrated, plates 16, 17, 20 and 21.



270

Wim

BOTHA

SOUTH AFRICAN 1974–

Untitled (Red Velvet I, II and III)

each signed with the artist's initials and dated 1999; each signed, dated '99 and inscribed with their respective titles on the reverse

oil and charcoal on canvas

120 by 60 cm each

(3)

R90 000–120 000



271

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

Launching the Boat

signed

oil on board

59,5 by 89,5 cm

R80 000–120 000



272

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Fishing Day

signed

oil on canvas laid down on board

89 by 121 cm

R300 000–500 000



273

John

MEYER

SOUTH AFRICAN 1942–

A Point of Honour

signed; signed, numbered 2194 and inscribed with the title on the reverse

oil on canvas

74,5 by 90 cm

R120 000–160 000

274

Dylan
LEWIS

SOUTH AFRICAN 1964–

Samango Monkey

signed, dated 94 and numbered 6/12
bronze with a brown patina
height: 31 cm

R70 000–90 000

275

Robert
LEGGAT

SOUTH AFRICAN 1963–

A Family of Cape Francolin

each signed, dated 2012, numbered 1/10 and
stamped with the Bronze Fields Foundry
mark
bronze
height: 46 cm and 33 cm
(2)

R70 000–80 000



274



275



276

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Copper and Apples

signed; signed and inscribed with the title on the reverse

oil on canvas laid down on board

75 by 89,5 cm

R100 000–150 000



277

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Kloof with Ox-wagon

signed

oil on canvas laid down on board

85,5 by 121 cm

R250 000–350 000

END OF SALE