

The Wanderers Club, Illovo, Johannesburg
10 November 2014 – 4 pm

Fine South African and International Art

Day Sale
Lots 1–131

OPPOSITE
Lot 50 Johannes Meintjes, *Herfswind* (detail)

International Art

1

Follower of Joseph

PAUL

BRITISH 1804–1887

Windmills under a Full Moon

oil on canvas

56,5 by 86,5 cm

R20 000–30 000

2

Harry

FIDLER

British 1856-1935

Horse and Haycart

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

oil on canvas

24,5 by 28,5 cm

R15 000–20 000

EXHIBITED

The Pieter Wenning Gallery, Johannesburg





3

David

SHEPHERD

British 1931-

Rhino I

signed and dated 93; signed, dated 1993 and inscribed
with the title on a gallery label adhered to the reverse
oil on canvas

39,5 by 65 cm

R140 000–180 000

PROVENANCE

Everard Read Gallery, Johannesburg

South African Art

4

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Portret van 'n Voortrekker

signed, dated 1918 and inscribed 'impr' in pencil, with the artist's signature in the plate

woodblock

image size: 25 by 18,5 cm

R18 000–24 000

5

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

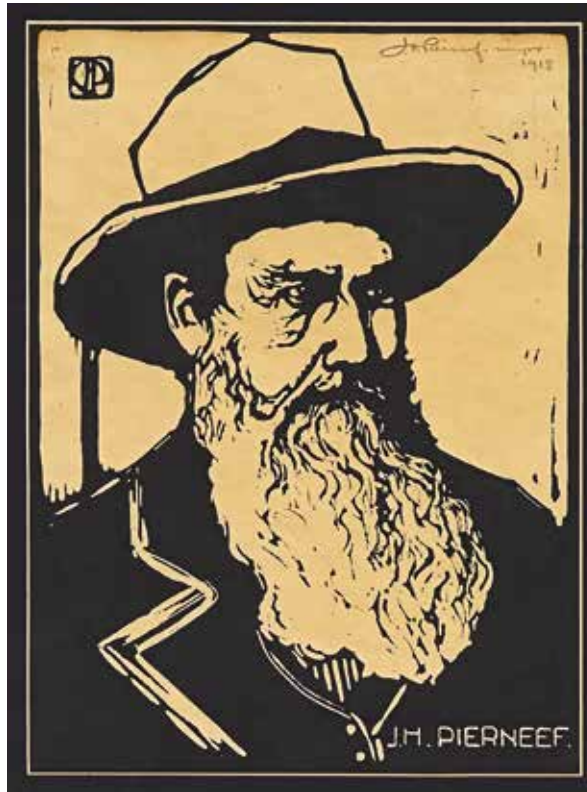
Landskap met Huis (Nilant 72)

signed

linocut

image size: 19,5 by 25 cm

R10 000–15 000



4



5

6

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Wilgerboom in Somer (Nilant 79)

signed, dated 1930, inscribed with the title

and 'impr' in pencil in the margin

linocut

image size: 39,5 by 32 cm

R20 000–30 000

7

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Okahandjaberg, Suidwes-Afrika

signed, inscribed 'Proefdruk no. 1' and 'impr'

in pencil in the margin, executed in 1930

etching

image size: 20 by 27 cm

R25 000–35 000

EXHIBITED

Pretoria Art Museum, *Stasiepaneel*,
catalogue number 19a

LITERATURE

Nel, P.G. (ed.) (1990) *JH Pierneef: His life and
his work*, Cape Town and Johannesburg:
Perskor Publishers. Illustrated on page 115.

NOTES

This print, *Proefdruk 1*, was dedicated
and belonged to Pierneef's daughter,
Marita Bailey-Pierneef, as is mentioned in
JH Pierneef: His life and his work on page 115.



6



7

8

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Wine Cellar

signed and dated 1918
watercolour and gouache on card
28 by 40 cm

R40 000–60 000



8

9

Jacob Hendrik

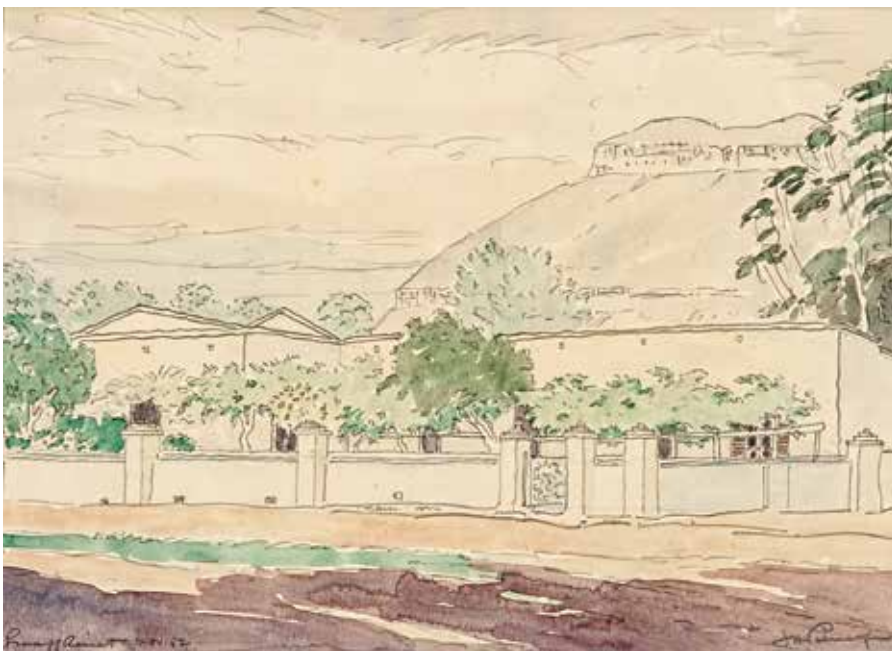
PIERNEEF

SOUTH AFRICAN 1886–1957

Graaff-Reinet

signed, dated Nov 52 and inscribed with
the title
watercolour
24 by 33 cm

R40 000–60 000



9

10

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Farm in Winter

pen, ink and watercolour
46 by 59 cm

R30 000–40 000



10

11

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

Nagmaal

signed and dated 1923
watercolour
13,5 by 22,5 cm

R7 000–9 000



11

12

Thomas

BAINES

SOUTH AFRICAN 1820–1875

The Victoria Falls, Zambesi River, Sketched on the Spot

eleven hand-coloured lithographs published by Day & Son, London, 1865, including the title page *Birds Eye View of the Victoria Falls from the West*; *The Falls by Sunrise, with the 'Spray Cloud' Rising 1200 feet*; *The Leaping Water or Westernmost Cataract*; *The Falls from the Western End of the Chasm*; *Great Western (or Main) Fall*; *Herd of Buffaloes Driven to the Edge of the Chasm*; *Centre Rock Fall and the Eastern Cataracts*; *Zanjueelah, The Boatman of the Rapids*; *The Falls from the East End of the Chasm to Garden Island*; *The Falls from the Narrow Neck near the Eastern Headland of The Outlet*; *The Profile Cliff, Narrow Gorge and Torrent of the Zambesi, below the Falls*, all printed "T Baines del" image size approximately: 30 by 40 cm each, unframed (11)

R40 000–60 000

LITERATURE

Carruthers, Jane and Arnold, Marion. (1996) *The Life and Work of Thomas Baines*, Cape Town: Fernwood Press. Another example of *Great Western (or Main) Fall* from the edition illustrated in colour on page 57. Kennedy, A.F. (1975) *Catalogue of Prints in the Africana Museum, Johannesburg*, Volume 1, numbers B58–B68. Illustrated.





13

Allerley

GLOSSOP

SOUTH AFRICAN 1870–1955

Mare and Foal

signed

oil on board

29,5 by 38,5 cm

R7 000–10 000

14

Jan Ernst Abraham

VOLSCHENK

SOUTH AFRICAN 1853–1936

*Under the Drakenstein Mountains,
Fransch Hoek (sic)*

signed and dated 1932; signed, dated 1932
and inscribed with the title on the reverse

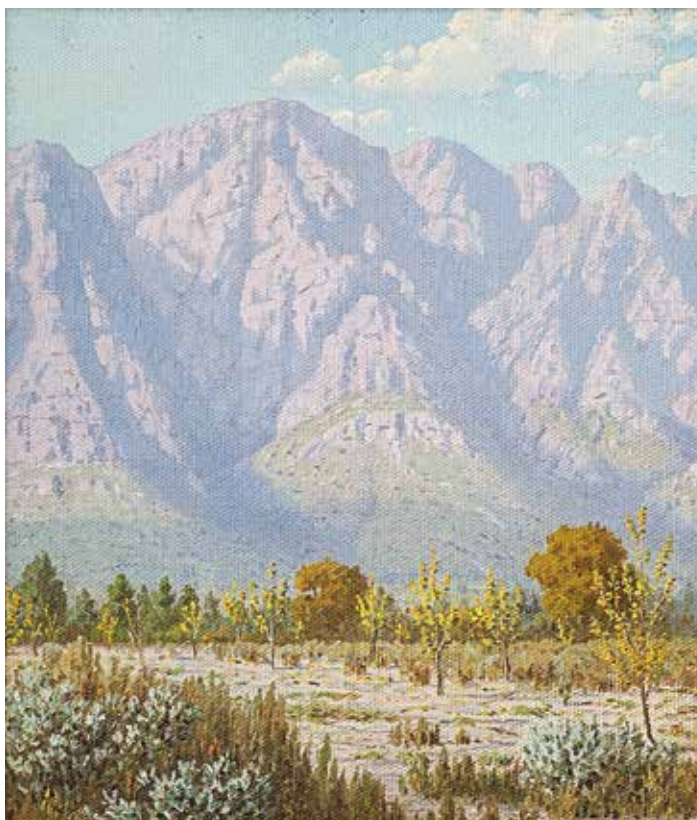
oil on canvas

34,5 by 29,5 cm

R20 000–30 000



13



14

15

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853–1936

*On the Outskirts of George Town,
c.c. (The George Mountain under
the Cloud)*

signed and dated 1911; signed, dated 1911
and inscribed with the title on the reverse
oil on canvas
17,5 by 34 cm

R20 000–30 000

16

Jan Ernst Abraham
VOLSCHENK

SOUTH AFRICAN 1853–1936

Pear Trees in their Autumn Pride

signed and dated 1930; signed, dated 1930
and inscribed with the title on the reverse
oil on canvas
23,5 by 36 cm

R20 000–30 000



15



16

17

Nita (Pauline Augusta
Wilhelmina)

SPILHAUS

SOUTH AFRICAN 1878–1967

Shaded Farmyard

signed with the artist's monogram
oil on canvas board
31 by 39,5 cm

R40 000–60 000

PROVENANCE

The Pieter Wenning Gallery, Johannesburg

18

Edward

ROWORTH

SOUTH AFRICAN 1880–1964

*Stormy Weather, the Homestead at
Heatherton*

signed and dated 1944; signed, inscribed
with the title and 'This is the First
Homestead built at the Cape in the
Seventeenth Century' on the
reverse

oil on panel
60 by 85,5 cm

R12 000–16 000



17



18



19

19

Sydney

CARTER

SOUTH AFRICAN 1874–1945

Blue Gums

signed

oil on canvas

76 by 101 cm

R30 000–50 000

20

Ernst Karl Erich

MAYER

SOUTH AFRICAN 1876–1960

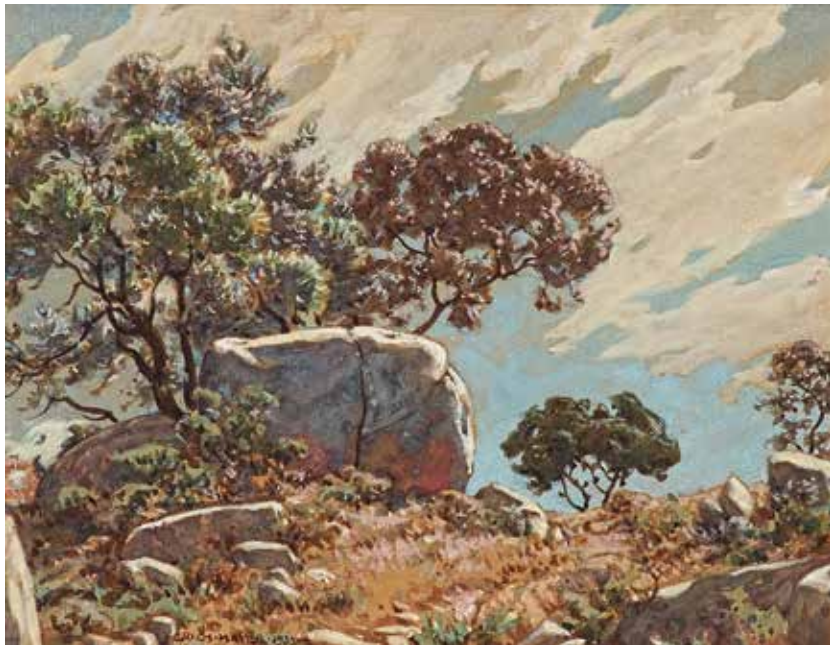
Landscape with Rocks and Trees

signed and dated 1939

watercolour

23,5 by 31 cm

R8 000–12 000



20

21

Robert Gwelo
GOODMAN

SOUTH AFRICAN 1871–1939

Groot Constantia Homestead

signed with the artist's initials

oil on canvas

37 by 34,5 cm

R60 000–90 000

22

Terence John
MCCAW

SOUTH AFRICAN 1913–1978

Farm House

signed and dated 1938

oil on canvas

39,5 by 54,5 cm

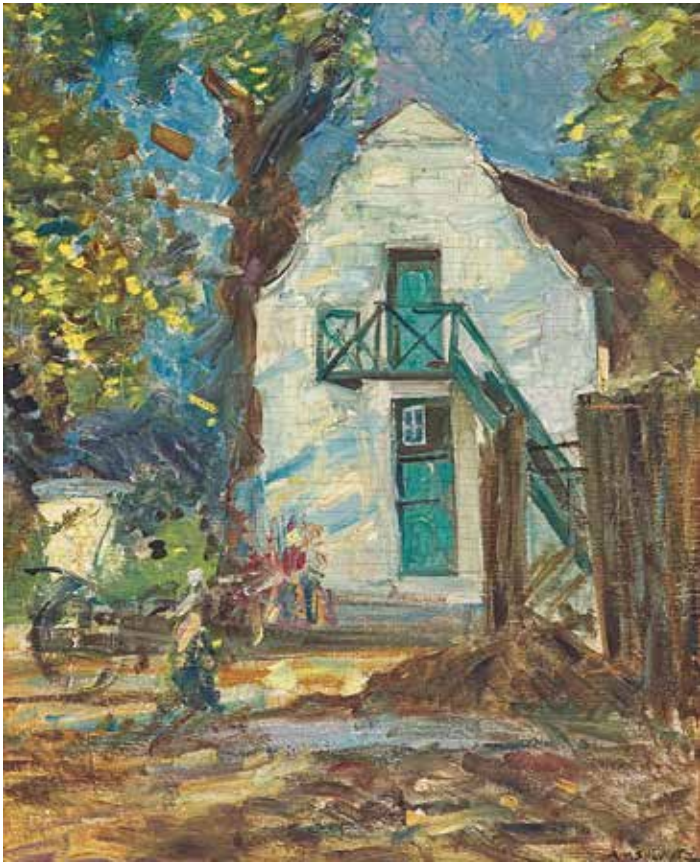
R30 000–40 000



21



22



23

23

John Henry
AMSEWITZ

SOUTH AFRICAN 1882–1942

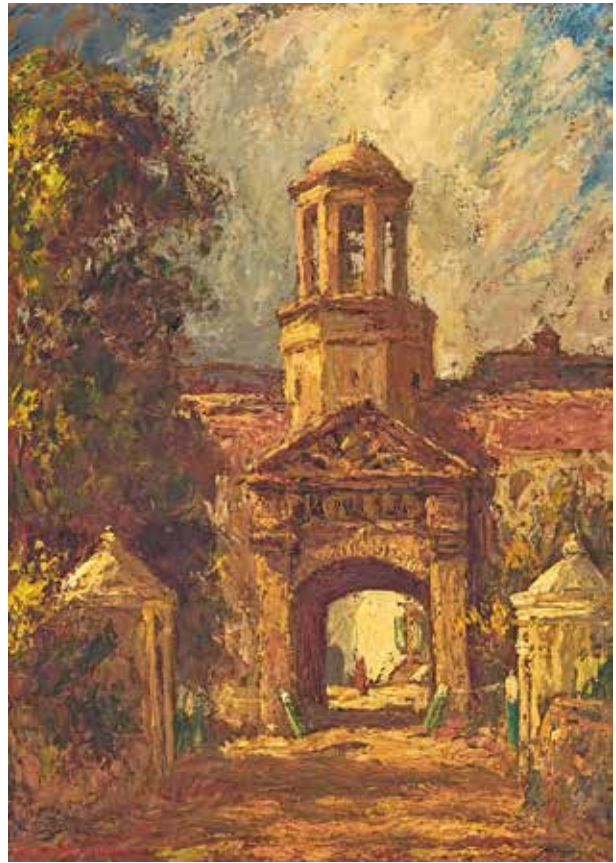
At La Motte, Franschhoek, Cape

signed; signed, dated 1944 and inscribed
with the title on the reverse

oil on panel

32 by 34 cm

R12 000–16 000



24

24

Edward
ROWORTH

SOUTH AFRICAN 1880–1964

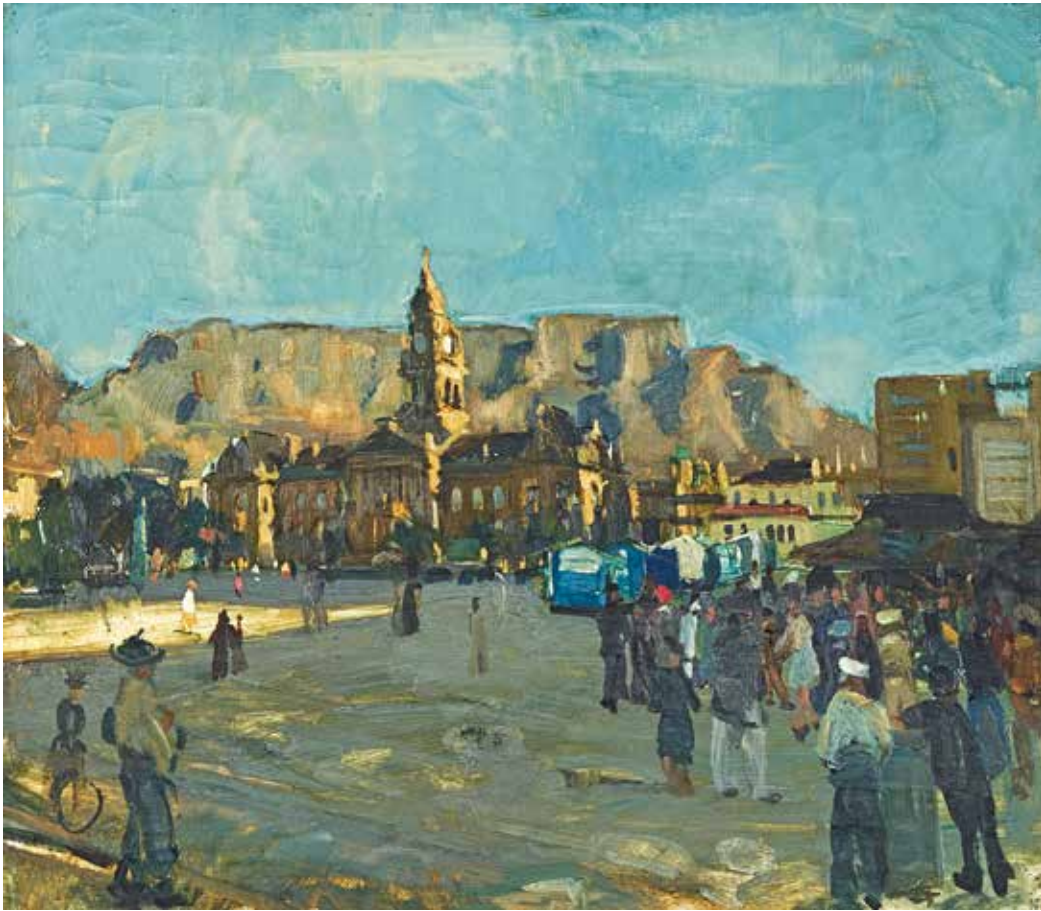
The Entrance to the Castle, Cape Town

signed and dated 1944; signed and inscribed with
the title on the reverse

oil on card

85,5 by 60 cm

R12 000–16 000



25

Clement Edmond Theodore Marie
SERNEELS

SOUTH AFRICAN 1912–1991

Grand Parade, Cape Town

signed and dated 45

oil on canvas

69 by 79 cm

R60 000–90 000



26

26

Robert
BROADLEY

SOUTH AFRICAN 1908–1988

Malay Quarter

signed

oil on canvas laid down on board

36 by 44 cm

R18 000–24 000

27

Cecily
SASH

SOUTH AFRICAN 1924–

Figures Beside a Road

signed and indistinctly dated

oil on board

49,5 by 59,5 cm

R7 000–10 000



27



28

Sidney
GOLDBLATT

SOUTH AFRICAN 1919–1979

Swazi Border Post

signed

oil on canvas laid down on board

64,5 by 105 cm

R18 000–24 000



29

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

Blacksmith's Shop

signed and dated 66

oil on canvas

50 by 65,5 cm

R70 000–100 000



30

Terence John

MCCAWE

SOUTH AFRICAN 1913–1978

Hout Bay Harbour

signed; inscribed with the title in another hand on the reverse

oil on canvas laid down on board

59 by 74 cm

R60 000–90 000

31

Terence John
MCCA

SOUTH AFRICAN 1913–1978

Hout Bay Beach

signed and dated 55
oil on board
38,5 by 48 cm

R30 000–50 000

32

George
ENSLIN

SOUTH AFRICAN 1919–1972

Saldanha Bay

signed and dated '66
oil on canvas
76 by 111 cm

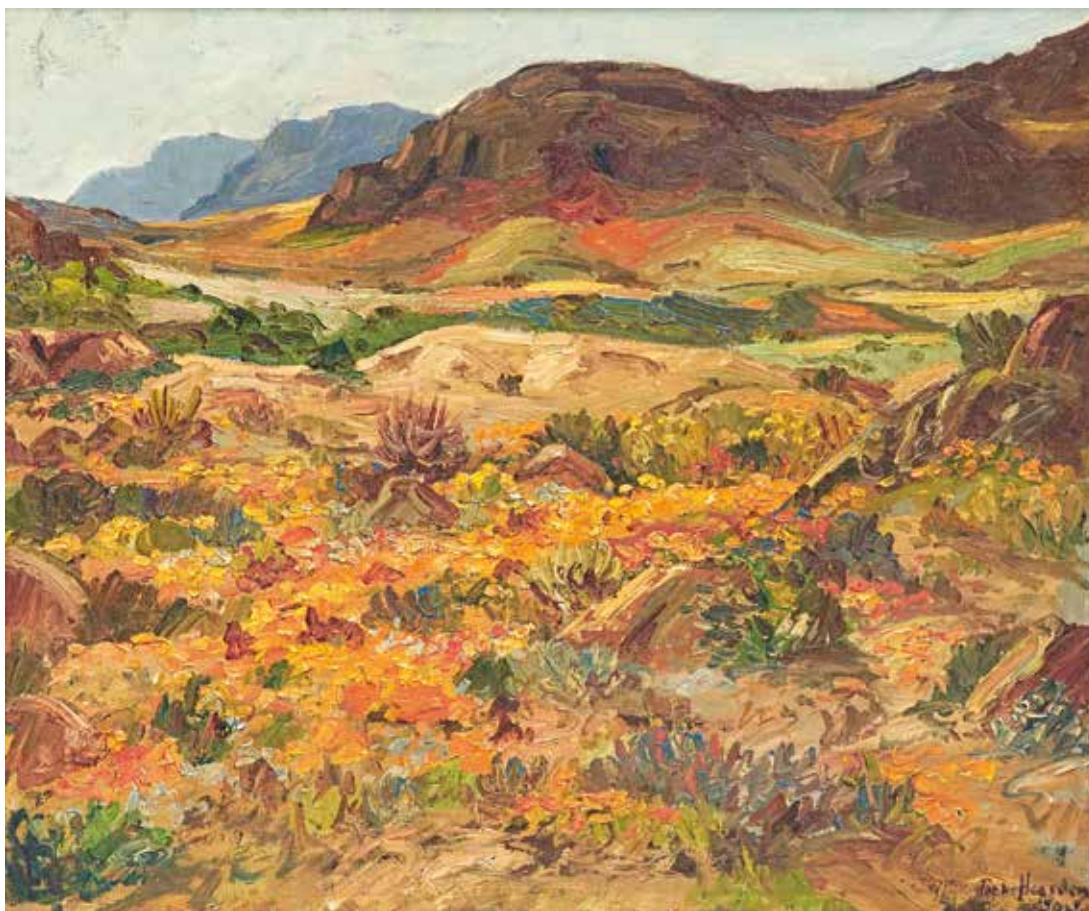
R25 000–35 000

31



32





33

Piet (Pieter Gerhardus)

VAN HEERDEN

SOUTH AFRICAN 1917–1991

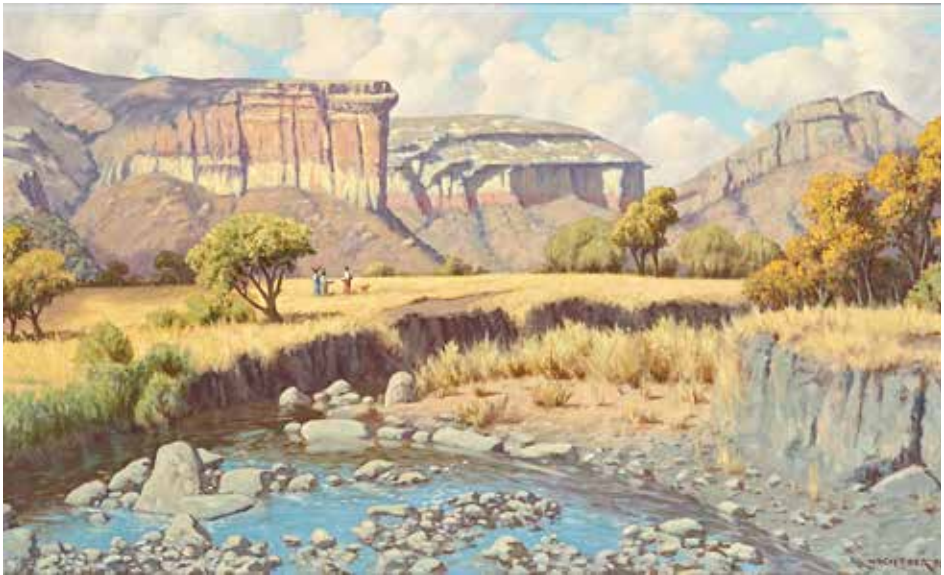
Lente in Namaqualand

signed and dated '50; inscribed with the title on the reverse

oil on canvas

49,5 by 59,5 cm

R60 000–90 000



34

34

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Golden Gate

signed and dated 77; signed and
inscribed with the title on the reverse
oil on board
60 by 105 cm

R70 000–90 000

35

Willem Hermanus
COETZER

SOUTH AFRICAN 1900–1983

Oribi Gorge

signed; signed and inscribed with the title
on the reverse
oil on canvas laid down on board
44 by 60 cm

R30 000–40 000



35

36

David Johannes

BOTHA

SOUTH AFRICAN 1921–1995

Namaqualand in Bloom

signed and dated 86

oil on canvas laid down on board

28,5 by 49,5 cm

R40 000–60 000

PROVENANCE

Walker Bay Gallery, Hermanus

37

Conrad Nagel Doman

THEYS

SOUTH AFRICAN 1940–

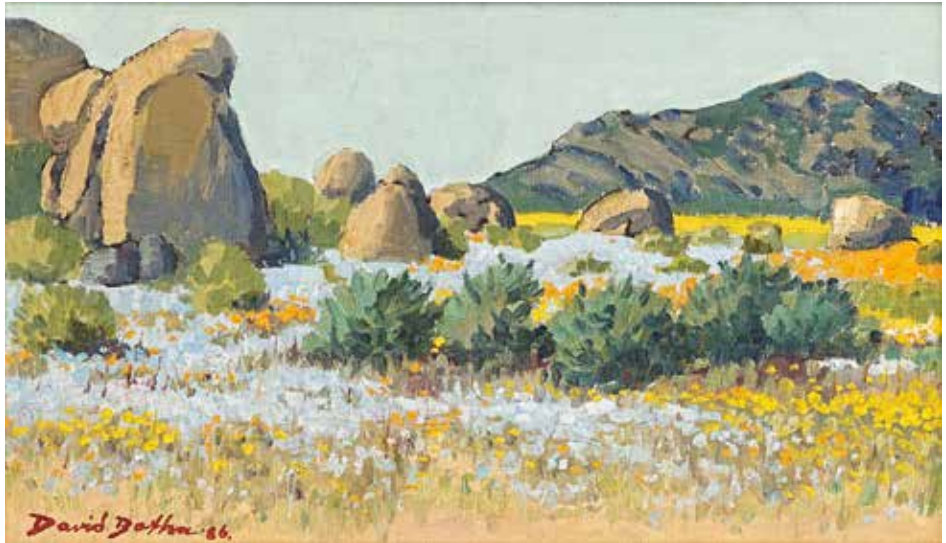
Namib Landscape

signed and dated 78

oil on canvas laid down on board

29,5 by 42,5 cm

R40 000–50 000



36



37

38

Jacob Hendrik
PIERNEEF

SOUTH AFRICAN 1886–1957

Limpopo

signed, dated Aug 56 and inscribed with the title in pencil; inscribed 'Een van Pierneef se heel laaste sketse voor sy dood in 1957. Gedoen op sy laaste tekenekspidisie na die Limpopo.' in another hand on the reverse
pencil on paper
37 by 51.5 cm

R30 000–40 000

39

David Johannes
BOTHA

SOUTH AFRICAN 1921–1995

Paarl Country Scene

signed by Jane Botha (the Artist's wife) and inscribed 'Unsigned work by David Botha' on the reverse
oil on canvas laid down on board
39,5 by 50,5 cm

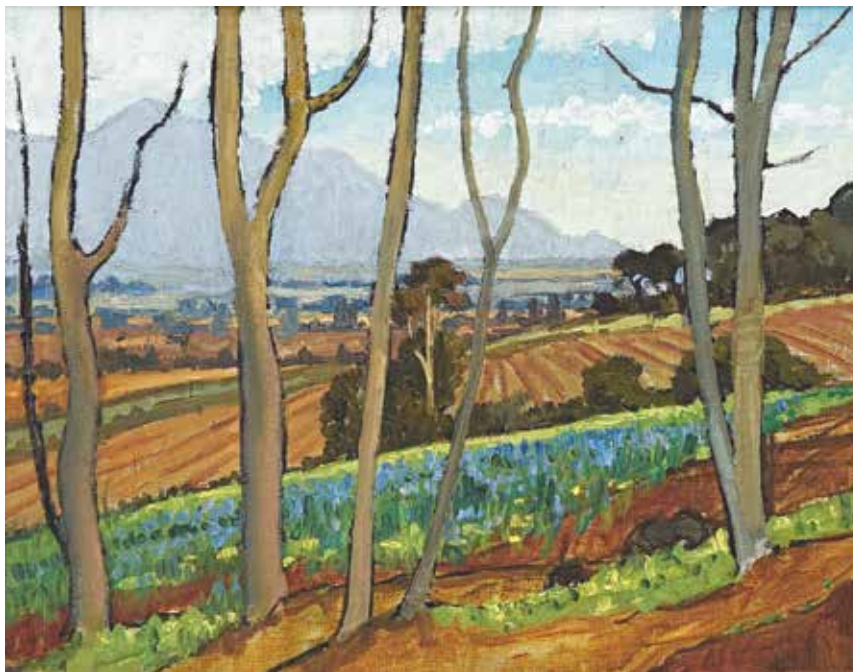
R30 000–50 000

PROVENANCE

Acquired directly from the artist's wife



38



39

40

Christopher
TUGWELL

SOUTH AFRICAN 1938–

Goat Herder

signed
oil on board
59,5 by 90,5 cm

R18 000–24 000

41

Christopher
TUGWELL

SOUTH AFRICAN 1938–

Cattle Herder

signed
oil on board
60 by 90,5 cm

R18 000–24 000

40



41



42

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

Cottage in a Winter Landscape

signed

oil on canvas

47 by 59 cm

R20 000–30 000

43

Errol Stephen

BOYLEY

SOUTH AFRICAN 1918–2007

Velddrif

signed

oil on board

49,5 by 75,5 cm

R35 000–55 000

42



43



44

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

A Windy Street

signed and dated 1976

watercolour

37,5 by 54 cm

R25 000–35 000



44

45

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

*Kerk met Vier Groen Torings,
Venesia (sic)*

signed twice, dated 1991 and
inscribed with the title on the
reverse

pen, ink and watercolour

32 by 27 cm

R25 000–35 000



45

46

Phaswane David

MOGANO

SOUTH AFRICAN 1932–2000

Hammanskraal Old Village

signed and dated 77; inscribed with the

title on the reverse

watercolour

52 by 77 cm

R18 000–24 000

47

Ephraim Mojalefa

NGATANE

SOUTH AFRICAN 1938–1971

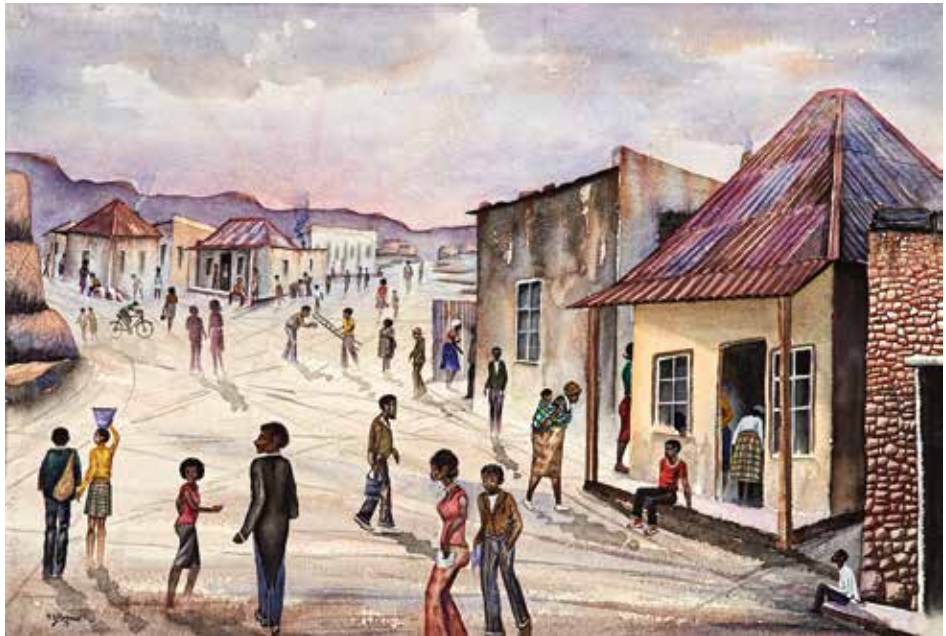
Township Scene

signed and dated 64

pen, ink, pastel and watercolour

37 by 54 cm

R25 000–35 000



46

© The Estate of David Mogano | DALRO



47

© The Estate of Ephraim Ngatane | DALRO



48

48

Diederick George

DURING

SOUTH AFRICAN 1917–1991

Near Caledon

signed; inscribed with the title on

the reverse

oil on board

51,5 by 96,5 cm

R35 000–50 000

49

Diederick George

DURING

SOUTH AFRICAN 1917–1991

Geometric Composition

signed

oil on board

54,5 by 37,5 cm

R30 000–40 000



49

50

Johannes Petrus
MEINTJES

SOUTH AFRICAN 1923–1980

Herfswind

signed and dated 1965
oil on board
59 by 51,5 cm

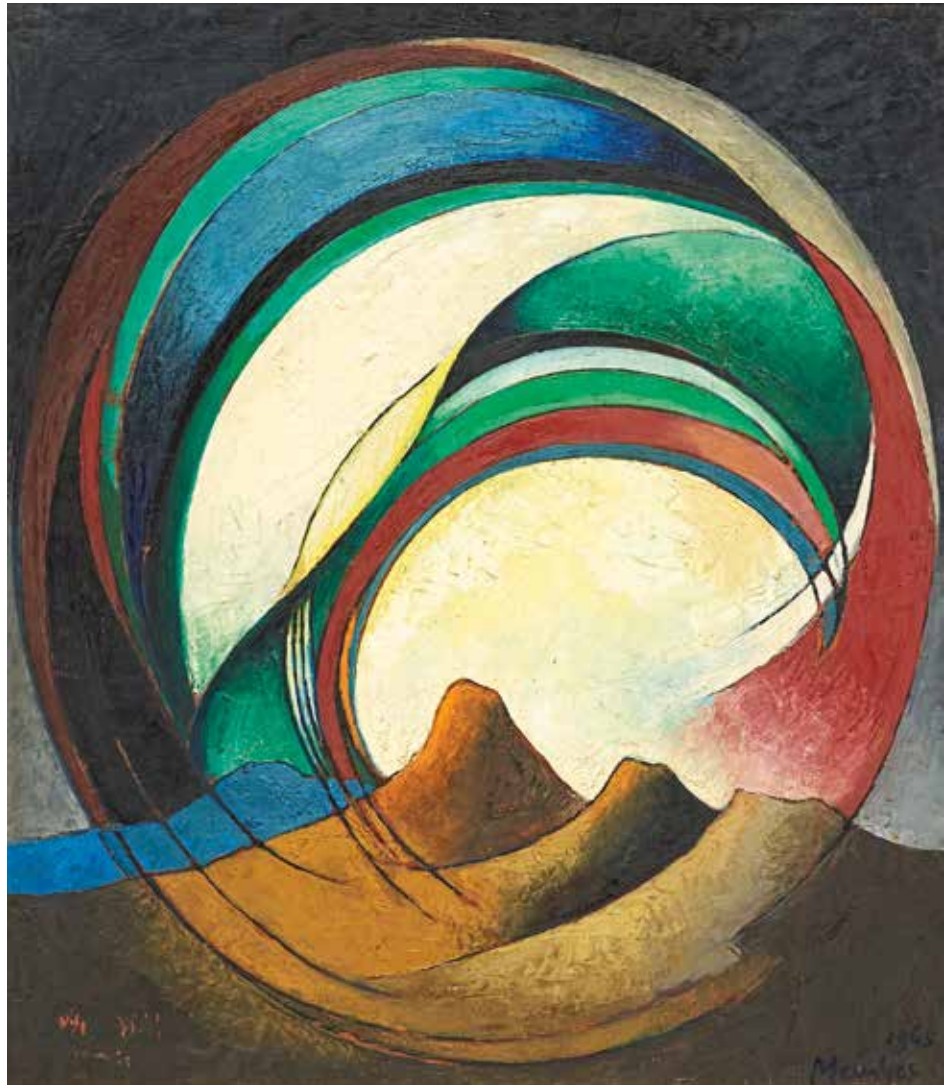
R40 000–60 000

PROVENANCE

Gallery 101, Johannesburg

NOTES

The Diary of Johannes Meintjes,
catalogue number JM859





51

51

Eben

VAN DER MERWE

SOUTH AFRICAN 1932–

Dark Landscape

signed and dated '89; signed, dated '89
inscribed with the medium and title in
English and Afrikaans on the reverse
oil on board

69,5 by 96 cm

R20 000–30 000

52

Eben

VAN DER MERWE

SOUTH AFRICAN 1932–

Abstract Landscape

signed and dated '70
oil on board

60 by 79 cm

R35 000–45 000



52

53

Jan (Johannes Wilhelmus)

DINGEMANS

SOUTH AFRICAN 1921–2001

African Figures

signed

oil on canvas laid down on board

90,5 by 40 cm

R25 000–40 000





54

54

Alexander
ROSE-INNES

SOUTH AFRICAN 1915–1996

Head of a Young Girl

signed; inscribed with the title in another hand on the reverse

oil on canvas

45 by 35 cm

R50 000–80 000

PROVENANCE

Lister Art Gallery, Johannesburg



55

55

Eleanor Frances
ESMOND-WHITE

SOUTH AFRICAN 1914–2007

Hanging the Washing

signed

charcoal on paper

49,5 by 75 cm

R30 000–40 000



56

56

Frank Sydney

SPEARS

SOUTH AFRICAN 1906–1991

The Mandolin Player

signed

oil on canvas

67,5 by 52 cm

R25 000–35 000



57

57

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Meditation on Symbols and Fragments

signed and dated 1987; inscribed with the title on the reverse

mixed media on paper

107 by 73 cm

R20 000–30 000

58

Alfred
THOBA

SOUTH AFRICAN 1951–

Punishing a Woman

signed and dated 91; inscribed with the

title on the reverse

oil on board

53 by 58 cm

R40 000–60 000

59

Diederick George
DURING

SOUTH AFRICAN 1917–1991

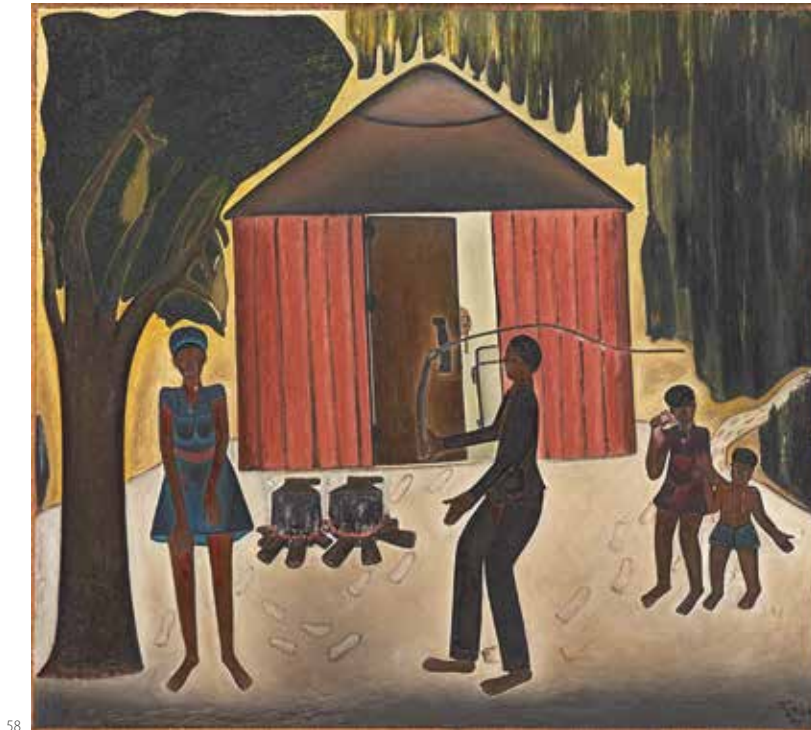
Fruit Seller

signed

oil on paper

65 by 51 cm

R18 000–24 000



58



59



60

Lucky Madlo

SIBIYA

SOUTH AFRICAN 1942–1999

Figurative Composition with Musician

signed and dated 78

carved, incised and painted wood panel

69 by 90 cm

R60 000–90 000

61

Hannes
HARRS

SOUTH AFRICAN 1927–2006

Abstract Composition with Four Red Dots

signed and dated '66 on the reverse
oil on canvas
65 by 54,5 cm

R10 000–15 000

62

Speelman
MAHLANGU

SOUTH AFRICAN 1958–2004

Alexandra Township

signed; inscribed with the title on the
reverse
oil and mixed media on canvas
86 by 141 cm

R20 000–30 000



61



62

63

Speelman

MAHLANGU

SOUTH AFRICAN 1958–2004

*Legacy of the Past, if that Maybe
the Decision, so be it (Apartheid
versus Oneness)* (sic)

signed; inscribed with the title on the
reverse

oil and mixed media on canvas
91,5 by 116,5 cm

R18 000–24 000

64

Speelman

MAHLANGU

SOUTH AFRICAN 1958–2004

Beyond the Song

signed; inscribed with the title on the
reverse

oil on canvas
120 by 136 cm

R25 000–35 000

63



64



65

Peter
CLARKE

SOUTH AFRICAN 1929–2014

Backyard

signed, dated Dec 1991, numbered 11/29
and inscribed with the title in pencil in
the margin

colour linocut

image size: 20,5 by 28,5 cm

R10 000–15 000

66

Peter
CLARKE

SOUTH AFRICAN 1929–2014

White Wings & Petals

signed, dated 1982, numbered 11/22 and
inscribed with the title in pencil in the
margin

colour linocut

image size: 20,5 by 30 cm

R10 000–15 000



65

© The Estate of Peter Clarke | DALRO



66

© The Estate of Peter Clarke | DALRO



67

67

Conrad Nagel Doman

THEYS

SOUTH AFRICAN 1940–

Kappertjies

signed and dated 2000

pastel on paper

30,5 by 25,5 cm

R20 000–30 000



68

68

Johannes Petrus

MEINTJES

SOUTH AFRICAN 1923–1980

Flower Study

signed and dated 1970

oil on board

64,5 by 23,5 cm

R35 000–50 000

NOTES

The Diary of Johannes Meintjes,
catalogue number JM1023

69

Sidney
GOLDBLATT

SOUTH AFRICAN 1919–1979

Still Life with Roses

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

R12 000–16 000

70

Clement Edmond Theodore
Marie
SERNEELS

SOUTH AFRICAN 1912–1991

White Roses

signed and dated 77
oil on canvas
51 by 41 cm

R14 000–18 000

69



70



71

Clement Edmond Theodore
Marie

SERNEELS

SOUTH AFRICAN 1912–1991

Still Life with Anemones

signed and dated 45

oil on canvas

78,5 by 68 cm

R50 000–70 000





72

72

Clement Edmond Theodore

Marie

SERNEELS

SOUTH AFRICAN 1912–1991

Flowers in a Glass Vase

signed and dated 72

oil on canvas

79,5 by 69 cm

R40 000–60 000

EXHIBITED

The Pieter Wenning Gallery, Johannesburg



73

73

Louis

VAN HEERDEN

SOUTH AFRICAN 1941–

Spring Flowers

signed; signed twice and dated May 1986 on the reverse

oil on canvas

108 by 94 cm

R18 000–24 000

EXHIBITED

The Everard Read Gallery, Cape Town

74

Adriaan Hendrik
BOSHOFF

SOUTH AFRICAN 1935–2007

*Still Life with Copper Pot and
Porcelain Bowl*

signed
oil on canvas
45 by 55 cm

R30 000–50 000

75

Clement Edmond Theodore
Marie
SERNEELS

SOUTH AFRICAN 1912–1991

Fish

signed and dated 45
oil on canvas
68,5 by 78,5 cm

R25 000–40 000

74



75



76

Esias

BOSCH

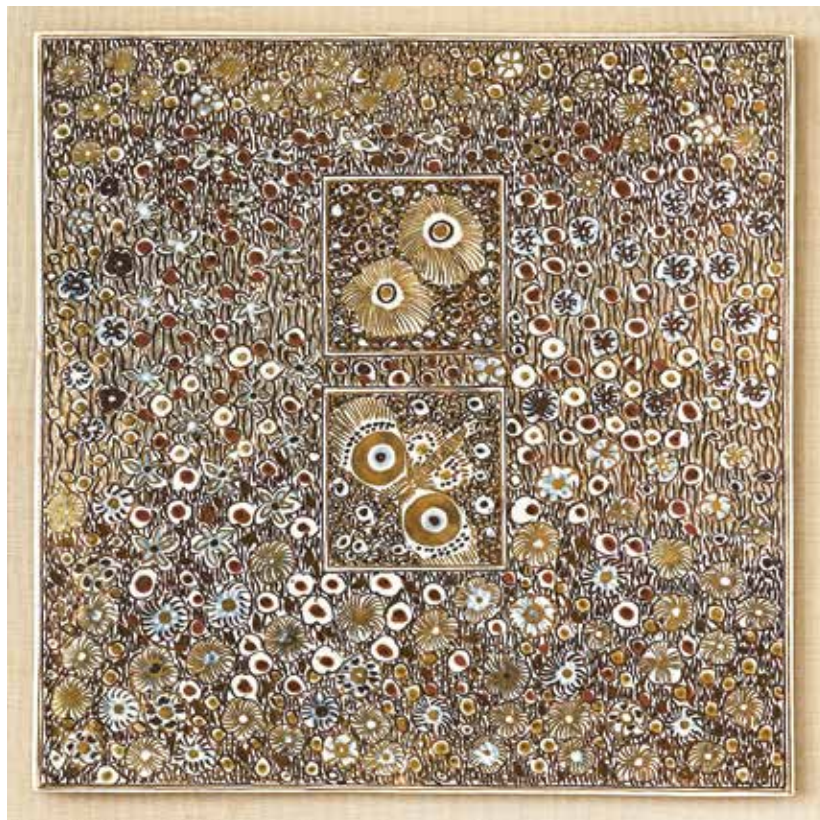
SOUTH AFRICAN 1923–2010

Butterfly and Flowers

ceramic tile with lustre glaze

58 by 57,5 cm

R35 000–45 000



76

77

John

MEYER

SOUTH AFRICAN 1942–

Pink Rose

signed and dated 17 Jan 1974

watercolour

26 by 54,5 cm

R25 000–35 000



77

78

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Still Life with Roses

signed and dated 83; signed on the reverse

oil on board

83 by 52 cm

R50 000–70 000





79

79

Gordon Frank
VORSTER

SOUTH AFRICAN 1924–1988

Herd of Impala

oil on board
60 by 95,5 cm

R25 000–35 000

80

Stanley Faraday
PINKER

SOUTH AFRICAN 1924–2012

Sonveld Landscape

inscribed with the artist's name and title
on the stretcher

oil on canvas
56,5 by 47,5 cm

R40 000–60 000



80

81

Gordon Frank
VORSTER

SOUTH AFRICAN 1924–1988

Doringbome

signed; inscribed with the title on the
reverse

oil on canvas laid down on board
74,5 by 123,5 cm

R40 000–60 000

82

Gordon Frank
VORSTER

SOUTH AFRICAN 1924–1988

African Bushveld with Antelope

signed

oil on canvas laid down on board
81,5 by 147,5 cm

R50 000–70 000



81



82

83

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Limpopo

signed

oil on canvas

29,5 by 40 cm

R40 000–60 000

84

Fred

SCHIMMEL

SOUTH AFRICAN 1928–2009

Rhythmic Blues

signed and dated '05; signed, dated '05 and numbered #1097 on the reverse, inscribed with the title on a gallery label adhered to the reverse

oil on board

79 by 98,5 cm

R35 000–45 000

PROVENANCE

SMAC Art Gallery, Stellenbosch



83



84



85

Brett

MURRAY

SOUTH AFRICAN 1961–

12th Language, Some Words Make Me Laugh

laser cut steel and Perspex

approximately: 180 by 260 cm, combined

height approximately: 30 cm each

(11)

R50 000–80 000

86

Louis Jansen
VAN VUUREN

SOUTH AFRICAN 1949–

Communication I

signed and dated 1999

acrylic on canvas

171 by 351 cm

R30 000–50 000

87

Louis Jansen
VAN VUUREN

SOUTH AFRICAN 1949–

Communication II

signed and dated 1999

acrylic on canvas

171 by 351 cm

R30 000–50 000

86



87





88

Carl Walter

MEYER

SOUTH AFRICAN 1965–

Glen Beach

signed with the artist's initials and dated 08

oil on canvas

39 by 49 cm

R20 000–30 000



89

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89

Durant Basi

SIHLALI

SOUTH AFRICAN 1935–2004

Abstract I

signed and dated '97

watercolour and gouache on handmade paper

121 by 83,5 cm

R20 000–30 000



90

© The Estate of Durant Sihali | DALRO

90

Durant Basi

SIHLALI

SOUTH AFRICAN 1935–2004

Abstract II

signed and dated '97

watercolour and gouache on handmade paper

121 by 83,5 cm

R20 000–30 000



91

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Interlocking

signed and numbered 3/6, executed in 1985
bronze with a verdigris patina, mounted on a marble base
height: 20 cm, including base

R50 000–70 000

LITERATURE

De Klerk, Chris and De Kamper, Gerard. (2012) *Villa in Bronze: A comprehensive reference to the castings of Edoardo Villa*, Pretoria: the University of Pretoria. Another example from the edition illustrated on page 131.

92

Judith
MASON

SOUTH AFRICAN 1938–

St. John Swimming to Patmos

signed; signed and inscribed with the
title on the reverse

oil on canvas

100 by 80,5 cm

R30 000–40 000

93

Judith
MASON

SOUTH AFRICAN 1938–

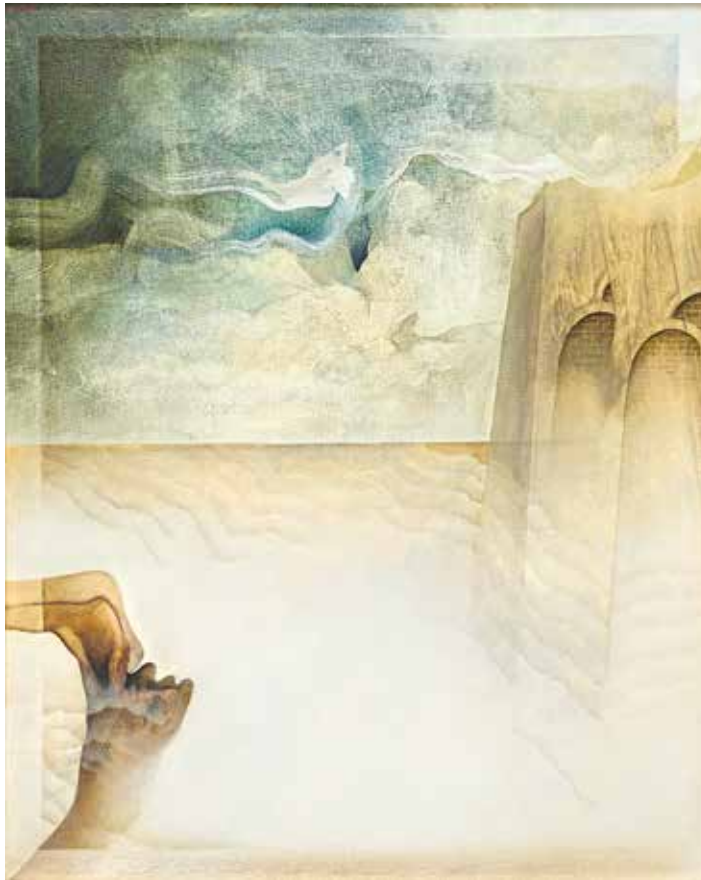
Abstract Landscape

signed

oil on canvas laid down on board

49 by 119 cm

R15 000–20 000



92



93



94



94

94

Cecily
SASH

SOUTH AFRICAN 1924–

Studies of Buzzard Skeletons, a pair

each signed and dated '81

pencil

75 by 56 cm each

(2)

R16 000–20 000

LITERATURE

cf. Thorne, Victor. (1999) *Cecily Sash: Working Years*, Powys: Studio Sash.

Similar drawings illustrated on pages 48 and 49.



95

95

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Five Figures

signed and dated 1951

oil on canvas

45,5 by 51 cm

R30 000–50 000

96

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

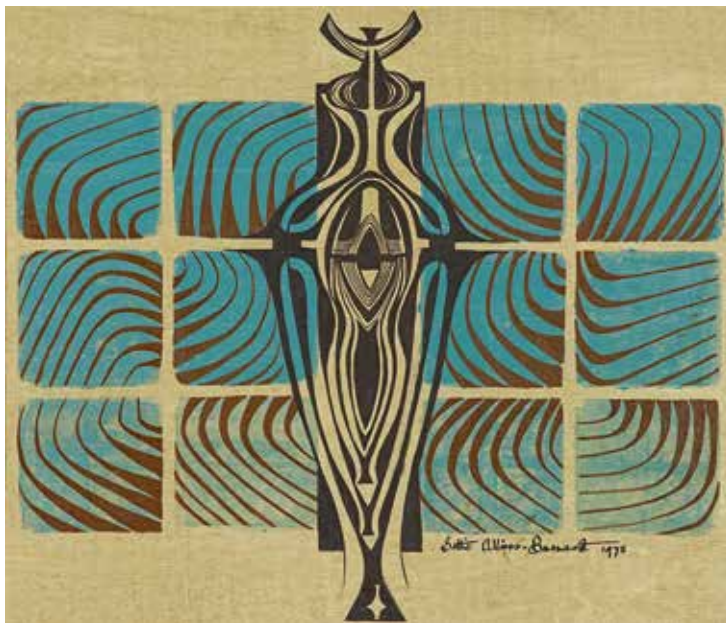
Abstract with Figurative Form

signed and dated 1975

oil on canvas

46 by 54 cm

R16 000–20 000



96



97

Bettie

CILLIERS-BARNARD

SOUTH AFRICAN 1914–2010

Composition with Birds

signed and dated 2003

oil on canvas

90 by 90 cm

R40 000–60 000

98

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Orgy

signed
gouache
40,5 by 54,5 cm

R25 000–30 000

EXHIBITED

Gallery 21, Johannesburg



98

99

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

I was built before the wall

signed and inscribed with the title
airbrush on paper
38,5 by 32 cm
(2)

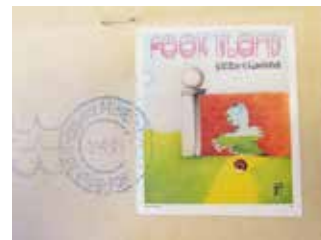
R30 000–50 000

NOTES

Accompanied by the book: du Plessis, Phil; Gray, Stephen; Pretorius, Wessel and Roberts, Sheila. (1 June 1974) *Izwi: Voice/ Stem*, volume 3, no. 16; together with the *Fook Island Postage Stamp* on the front cover which is in the form of an addressed envelope, for which this work was the original design



99



100

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Ubu in the Art School

signed and dated 81; signed twice, dated 1981, inscribed with the title, medium and 'B3 in 1986 GHTown Catalogue' on the reverse

tempera on board

20 by 20,5 cm

R40 000–60 000

EXHIBITED

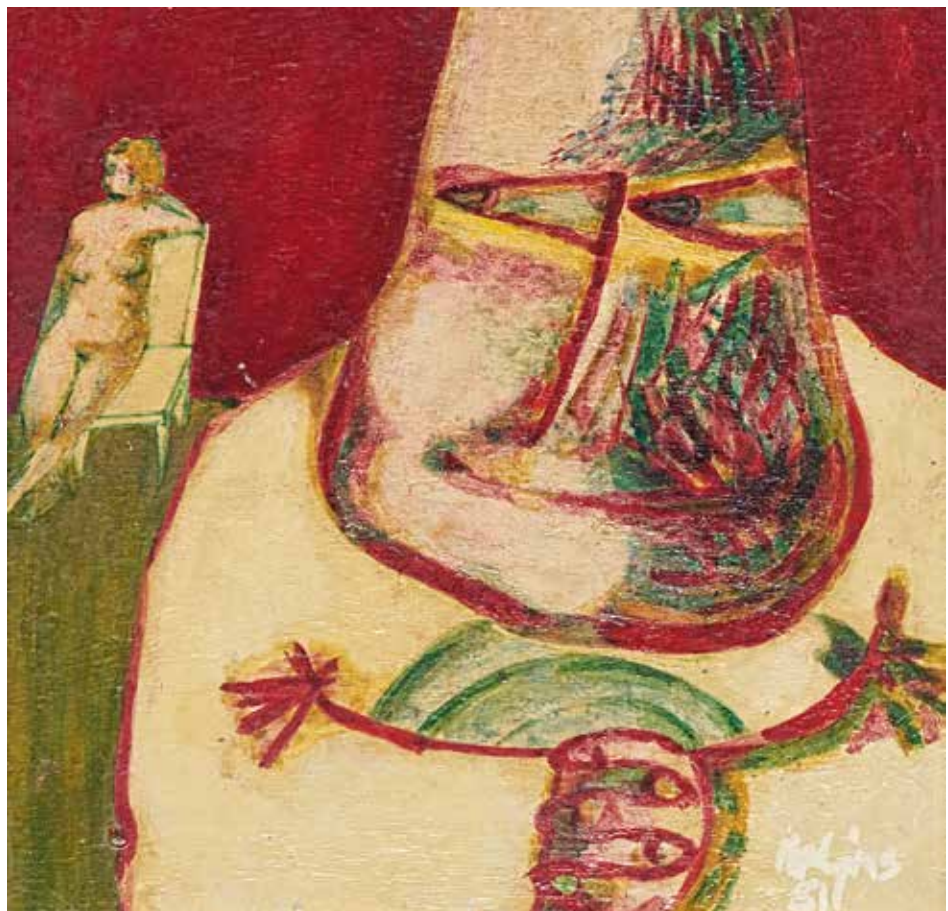
Standard Bank, Johannesburg, *Robert Hodgins Images 1953–1986*, catalogue number B3

LITERATURE

Doepel, Rory. (1997) *Ubu: +- 101 – William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: The French Institute of South Africa and the University of the Witwatersrand. Illustrated on page 50.

NOTES

This was the first painting in the Ubu series



101

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Butterfly Head

signed and numbered 19/25 in pencil in the margin

colour screenprint

sheet size: 45 by 63,5 cm

R12 000–18 000

102

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Moving Birds

signed, numbered 24/30 and inscribed with the title in pencil in the margin

colour screenprint

sheet size: 45 by 63,5 cm

R12 000–18 000

LITERATURE

Skawran, Karin (ed.) (2005) *Walter Battiss, Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 183.



103

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

The Home I Inhabit

signed, numbered 29/30 in pencil in the margin and printed with the title in the plate

colour screenprint

sheet size: 45 by 63,5 cm

R12 000–18 000

LITERATURE

Skawran, Karin and Macnamara, Michael (eds.) (1985) *Walter Battiss*, Johannesburg: AD. Donker. Another example from this edition illustrated in colour on page 101, plate 21.

Skawran, Karin (ed.) (2005) *Walter Battiss, Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Another example from this edition illustrated in colour on page 198.



103

104

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Invented Heads

signed and numbered 18/25 in pencil in the margin; dated 1975 in pencil on the reverse

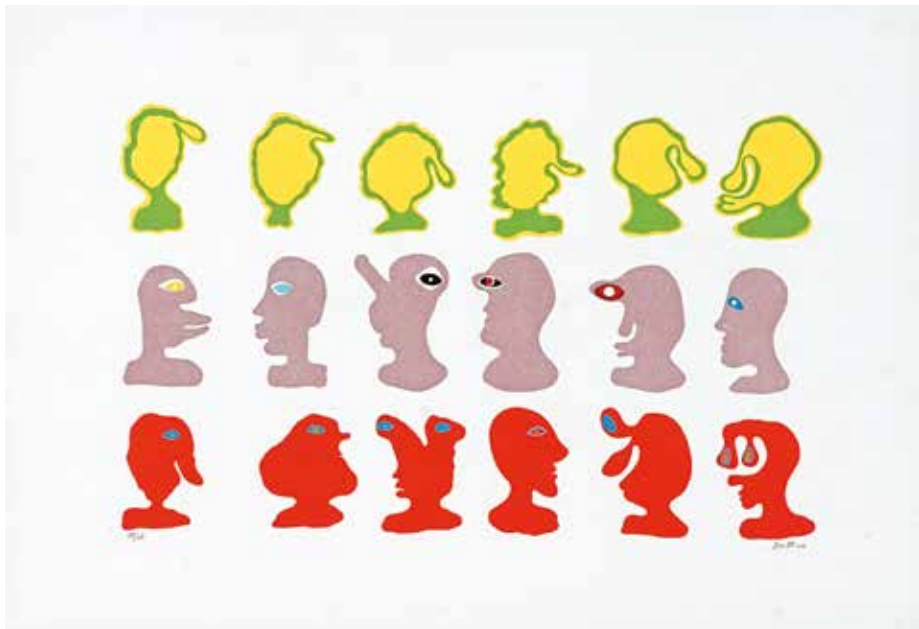
colour screenprint

sheet size: 45 by 63,5 cm

R12 000–18 000

LITERATURE

Skawran, Karin and Macnamara, Michael (eds.) (1985) *Walter Battiss*, Johannesburg: AD. Donker. Another example from this edition illustrated in colour on page 171, plate 43.



104

105

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Metamorphis

signed, dated 81 and inscribed with the title

pen and ink

49,5 by 48,5 cm

R10 000–15 000

106

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

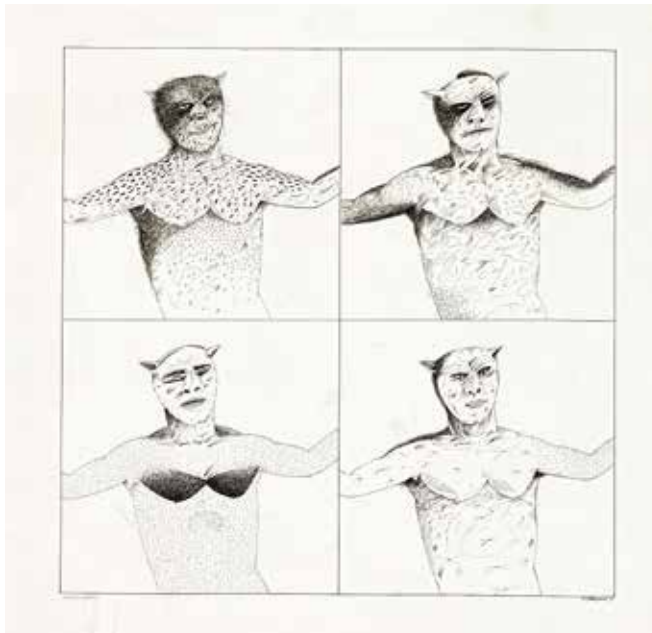
Untitled: Torso

signed and dated 1972 in pencil; inscribed
with the artist's name, title and catalogue
numbers 10A and CAT011 on labels adhered
to the reverse

airbrush

21,5 by 22,5 cm

R15 000–25 000



105



106

107

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

South End, P.E.

signed, dated '69 twice and inscribed with the title

pen and ink on paper

35,5 by 50 cm

R15 000–20 000

108

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

Where is the String, Then?

signed and dated 77; inscribed with the title and 'From Fred. Wishing you both and the young ones well for the future. Xmas 1977, P.E.' in pencil in the margin

acrylic on paper

50 by 33,5 cm

R30 000–50 000

PROVENANCE

Gifted by the artist to the present owner



107



108

109

William Joseph **KENTRIDGE**,
Deborah Margaret **BELL** and
Robert Griffiths
HODGINS

SOUTH AFRICAN 20TH CENTURY

Diplomatic Incident

signed, dated '92, numbered 1/10 and
inscribed with the title in pencil in the
margin

colour digital print

sheet size: 65 by 101,5 cm

R5 000–8 000

110

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Man with Megaphone

signed and numbered 34/70 in pencil in
the margin

etching and pencil crayon on paper

sheet size: 35 by 49,5 cm

R30 000–50 000

LITERATURE

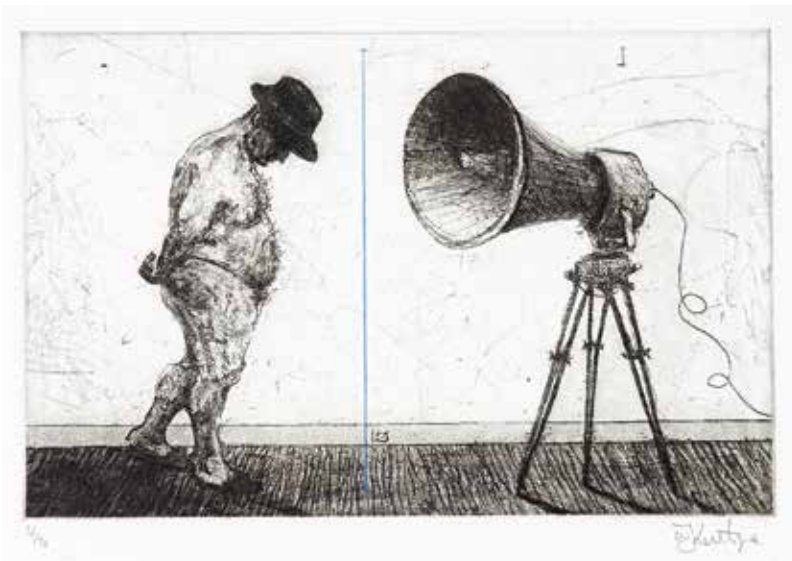
Cameron, Dan; Christov-Bakargiev, Carolyn
and Coetzee, J.M. (1999) *William Kentridge*,
London: Phaidon Press. Another print from
the edition illustrated in colour on page 97.

Hecker, Judith. (2010) *William Kentridge:
Trace*, New York: The Museum of Modern
Art. Another example from the edition
illustrated in colour, plate 38.

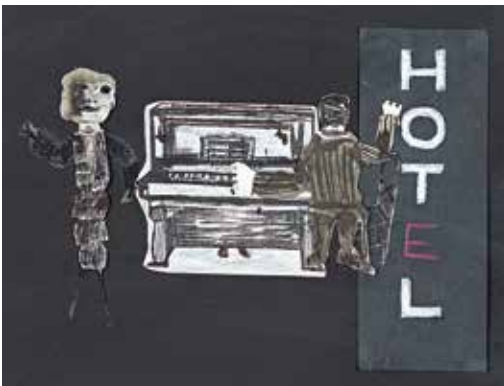
Law-Viljoen, Bronwyn (ed). (2006) *William
Kentridge Prints*, Johannesburg: David Krut
Publishing. Another example from the
edition illustrated in colour on page 70.



109



110



111

111

William Joseph **KENTRIDGE**,
Deborah Margaret **BELL** and
Robert Griffiths
HODGINS

SOUTH AFRICAN 20TH CENTURY

Hotel

pen, ink, charcoal and collage
48 by 62,5 cm

R20 000–30 000

112

Jabulane Sam
NHLENGETHWA

SOUTH AFRICAN 1955–

No. 55

signed and dated 99; signed and dated 99
on the reverse
acrylic and collage on canvas
70 by 80 cm

R25 000–35 000

113

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

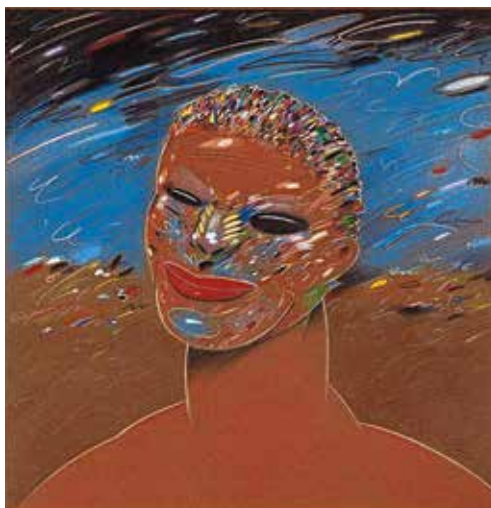
Portrait

signed and dated 81
pastel on paper
46 by 45 cm

R18 000–24 000



112



113



114

David James

BROWN

SOUTH AFRICAN 1951–

The Last Hatted Autocrat

signed with the artist's initials, dated 98 and numbered 3/8 on the underside
bronze with a brown patina and steel
height: 67 cm

R25 000–35 000

115

Norman Clive

CATHERINE

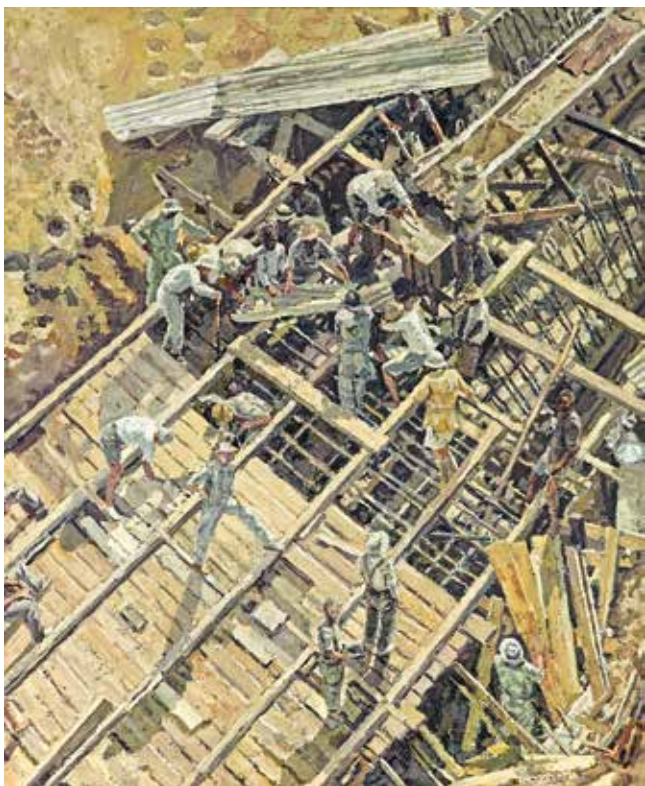
SOUTH AFRICAN 1949–

Truth and Lies, a pair

both signed
carved and painted wood
height: 39,5 cm each, including base
(2)

R25 000–40 000





116

116

Anton

KARSTEL

SOUTH AFRICAN 1968–

Work at Nkana Mine

signed and dated 98

oil on canvas

85 by 70 cm

R20 000–30 000



117

117

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

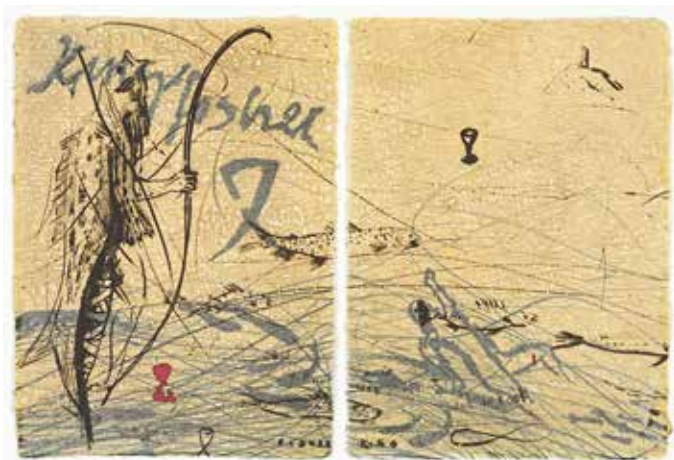
against the wall

signed; inscribed with the title and dated 1990 on the reverse

pastel on paper

67 by 56 cm

R25 000–35 000



118



118

118

Deborah Margaret **BELL**,
Penny (Penelope) **SIOPIS**, Karel
Anthony **NEL** and Dikgwele
Paul **MOLETE**

SOUTH AFRICAN 20TH CENTURY

*King Fisher; Sleeping Baby; Africa/
America; Twisted Practice*, four prints

each signed, dated 2007/07, inscribed with
their respective titles (Bell printed with
the title) and numbered 20/22 or 19/22 in
pencil

colour etching, screenprint and linocut
sheet size: 45 by 33 cm each (Bell on two
sheets)

(4)

R40 000–60 000



118



118

119



119

Gail Deborah
CATLIN

SOUTH AFRICAN 1948–

Untitled

signed and dated 99
glass, resin and pigment
70 by 270 cm

R30 000–50 000

120

Karin Synmove Aurora
JAROSYNSKA

SOUTH AFRICAN 1937–2014

Two Figures Wearing Ruffs

signed and dated '93
oil on canvas
90 by 117 cm

R50 000–80 000



120

121

Sandile
ZULU

SOUTH AFRICAN 1962–

*Sample 2. Initial Stages of Royal
Court Art*

signed, dated 2001 and inscribed with the
title in pencil

fire, metal and collage on woven paper
89 by 71,5 cm

R15 000–20 000

122

Sandile
ZULU

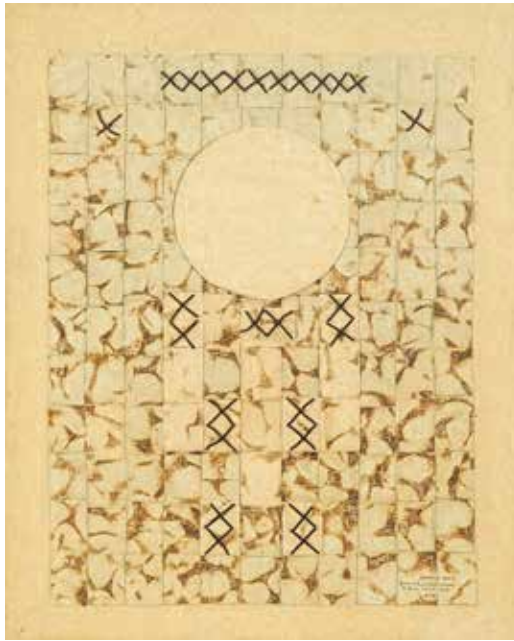
SOUTH AFRICAN 1962–

*Shaft Street Runs Through Storm
Hill I*

signed on the reverse, signed, dated 1995,
inscribed with the medium and dimensions
on a label adhered to the reverse

fire, water, wind and dust on paper
78,5 by 100 cm

R20 000–30 000



121



122

123

Sandile

ZULU

SOUTH AFRICAN 1962–

Shaft Street Runs Through Storm Hill II

signed on the reverse, signed, dated 1995,
inscribed with the medium and dimensions
on a label adhered to the reverse
fire, water, wind and dust on paper
78,5 by 100 cm

R20 000–30 000

124

Sandile

ZULU

SOUTH AFRICAN 1962–

Shaft Street Runs Through Storm Hill III

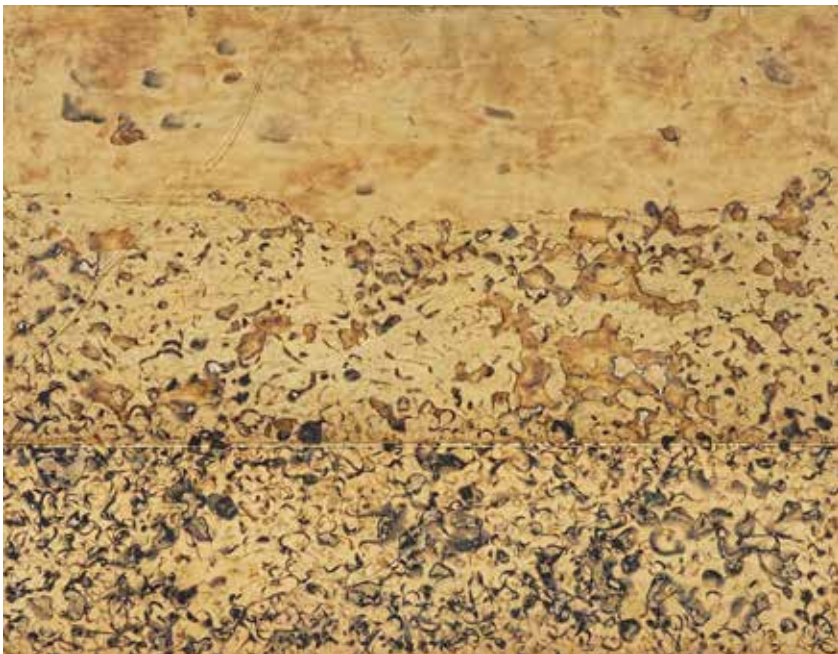
signed on the reverse, signed, dated 1995,
inscribed with the medium and dimensions
on a label adhered to the reverse
fire, water, wind and dust on paper
78,5 by 100 cm

R20 000–30 000

123

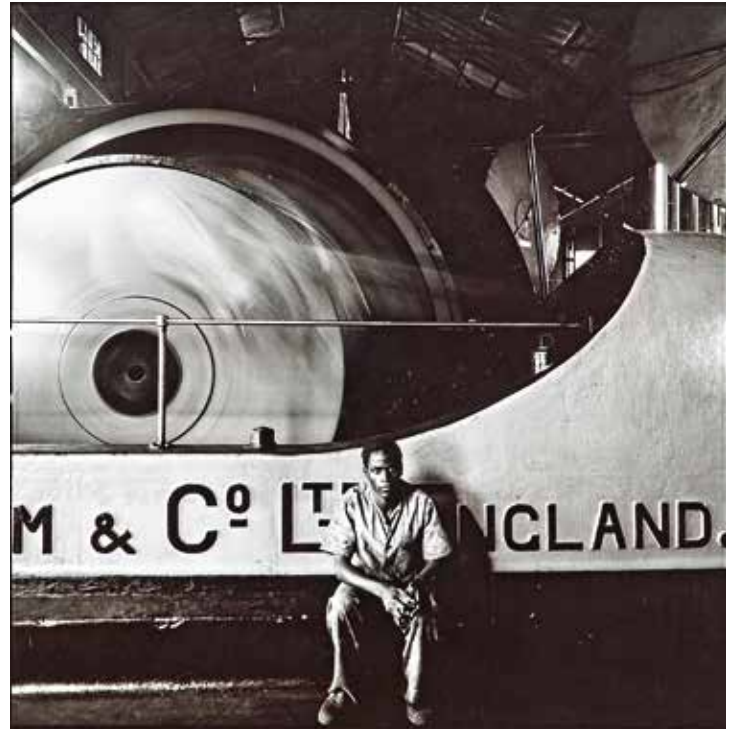


124





125



126

125

David
GOLDBLATT

SOUTH AFRICAN 1930–

Boss Boy, from the 'On the Mines' series

gelatin silver print
sheet size: 29 by 30 cm

R20 000–30 000

NOTES

Photographed at Battery Reef, Randfontein Estates Gold Mine, Randfontein, South Africa, November 1966

126

David
GOLDBLATT

SOUTH AFRICAN 1930–

Greaser, No. 2 North Steam Winder,
Randfontein Estates Gold Mine, 1965

gelatin silver print
sheet size: 40,5 by 30 cm

R20 000–30 000



127

127

David

GOLDBLATT

SOUTH AFRICAN 1930–

*Troyeville & Hillbrow, Johannesburg,
1974, from the 'Traffic' series*

gelatin silver print

sheet size: 30 by 37,5 cm

R20 000–30 000

128

David

GOLDBLATT

SOUTH AFRICAN 1930–

*In the Kitchen at 1510 Emdeni South,
Soweto*

gelatin silver print

sheet size: 30 by 40 cm

R20 000–30 000



128

129

David

GOLDBLATT

SOUTH AFRICAN 1930–

On the Bus

signed and stamped with the copyright

credit stamp on the reverse

gelatin silver print

sheet size: 30 by 40 cm

R20 000–30 000

130

David

GOLDBLATT

SOUTH AFRICAN 1930–

Nyasa Miners, from the '*On the Mines*' series

stamped with the copyright credit stamp

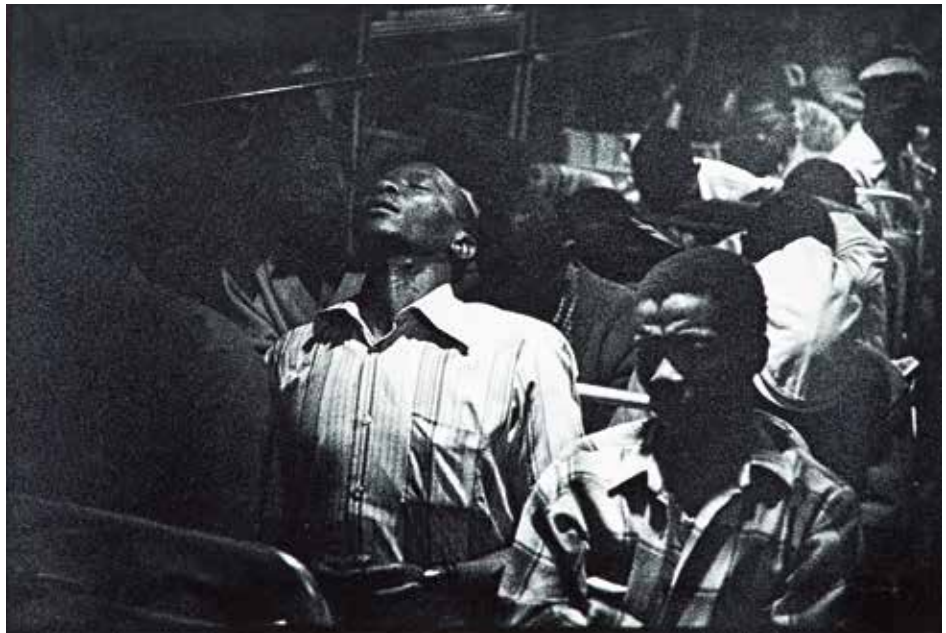
twice on the reverse

gelatin silver print

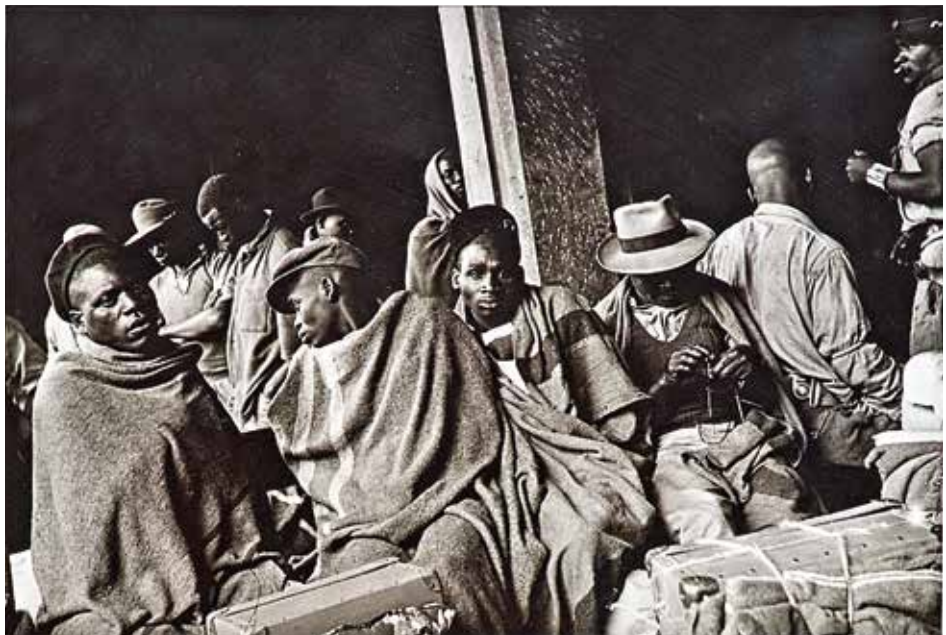
sheet size: 30 by 30 cm

R20 000–30 000

129



130



131

David

GOLDBLATT

SOUTH AFRICAN 1930–

Railway Shunter, from the 'Some
Afrikaners Photographed' series

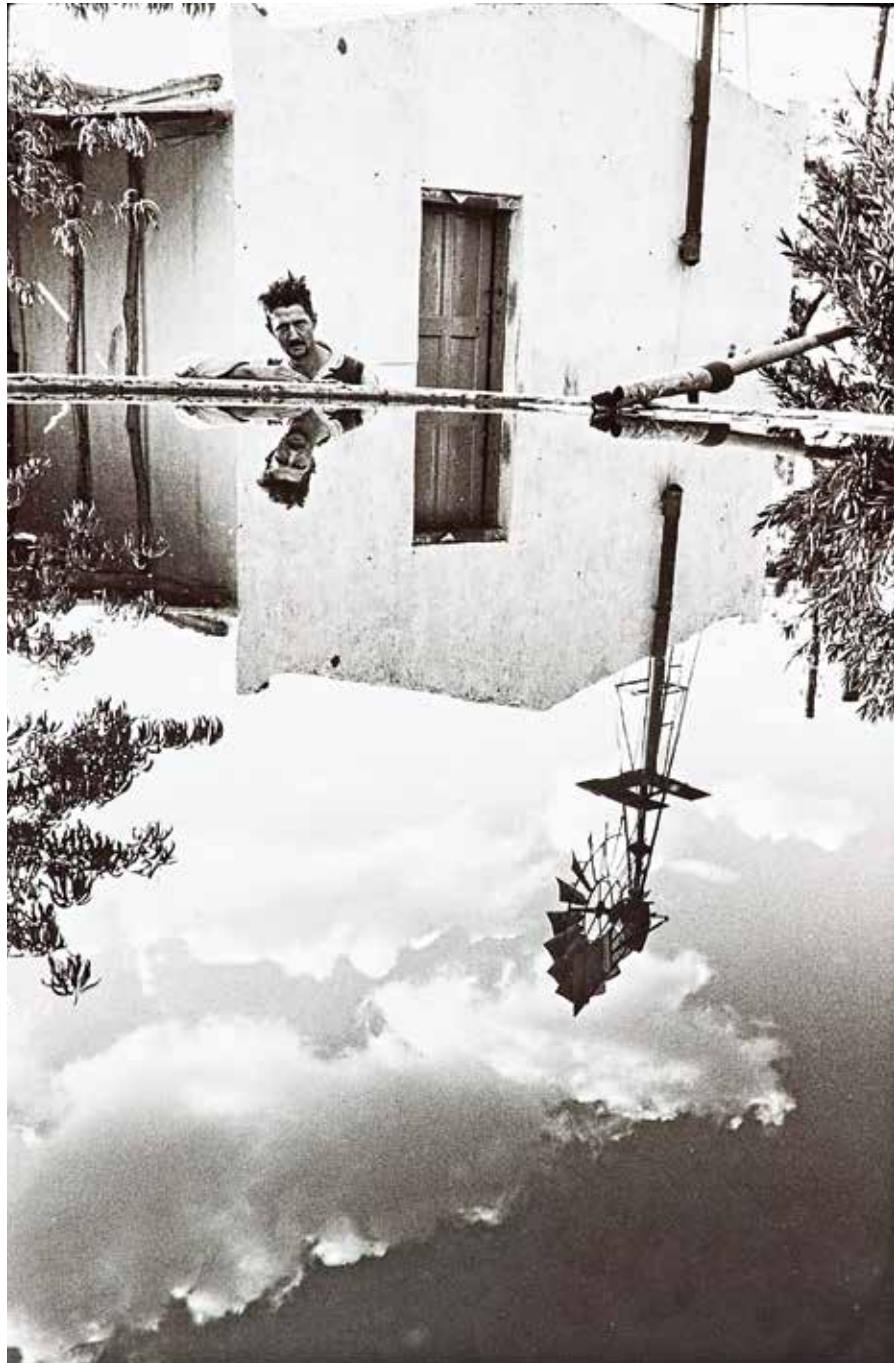
gelatin silver print

sheet size: 40 by 30 cm

R20 000–30 000

NOTES

A plot-holder who shunted trains and
dreamt of growing a garden, with no
bricks or concrete in it, watered by this
dam, Koksoord, Randfontein, Transvaal,
(Gauteng), 1962







The Wanderers Club, Illovo, Johannesburg
10 November 2014 – 8 pm

**The Harry Lits Collection of
Works by the Amadlozi Group**

Evening Sale
Lots 141–174



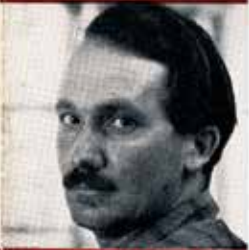
GIUSEPPE CATTANEO



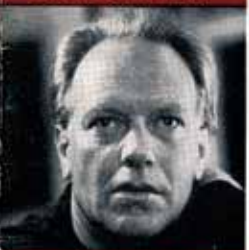
SYDNEY KUMALO



CECILY SASH



CECIL SKOTNES



EDOARDO VILLA



amadolzi

Egon Guenther was born in Mannheim, Germany, in 1921. He trained as a gemmologist at the Staatliche Meisterschule in Pforzheim and later ran a workshop and art gallery in Mannheim. He developed a passion for African art and started collecting as a teenager.

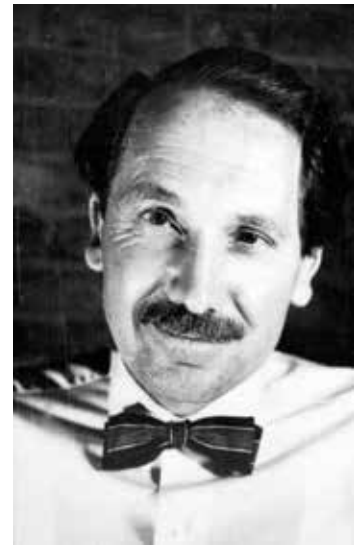
In 1951 Guenther immigrated to South Africa and soon established contact with the local art world. He initially started a jewellery workshop in Johannesburg and later established an art gallery on Bree Street. However, he

believed that artworks looked better when viewed against a natural background and did not feel that the heart of the city was the ideal setting for his Johannesburg gallery. Consequently, he gave architect, Donald Turgel, free reign to add a gallery wing to his house which was constructed entirely from South African woods and other indigenous materials. Guenther was a collector, promoter of the arts, designer, gemmologist and jeweller, but his primary objective was to fight for the international recognition

PAGE 94, FROM LEFT:
Amodlozi Exhibition invitation, 1963
Cecil Skotnes, Edoardo Villa,
Giuseppe Cattaneo, Egon Guenther

PAGE 95 FROM LEFT:
Edoardo Villa
Sydney Kumalo
Cecil Skotnes
Ezrom Legae

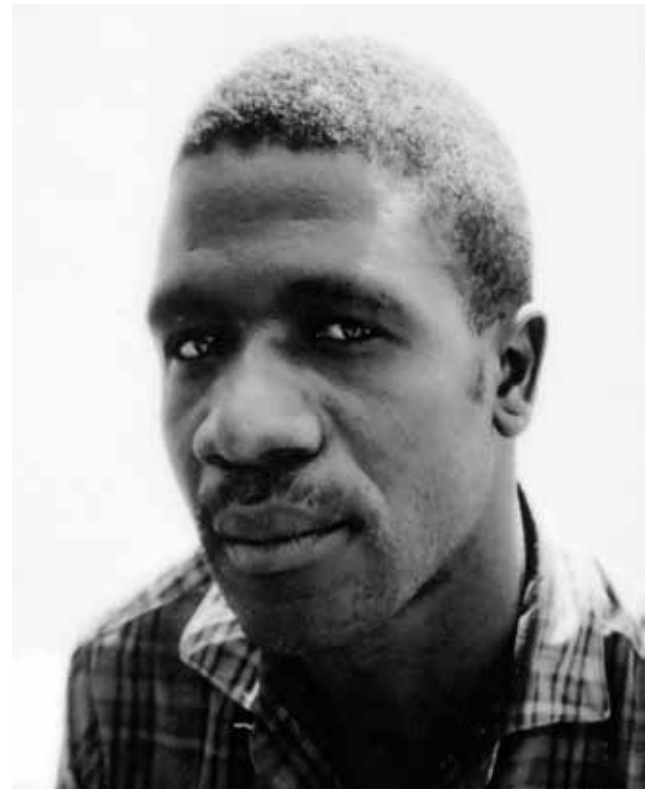




of South African artists. He subsequently selected a group of artists whom he thought were sufficiently talented to achieve international acclaim and, in 1963, he assimilated this group under the banner 'Amadlozi', a name meaning 'Spirit of our Forefathers', given by one of the members, Cecil Skotnes. Other members included the sculptors Edoardo Villa and Sydney Kumalo, and painters Cecily Sash and Guisepe Cattaneo. Although their styles all differed dramatically, they were unified in their pursuit for a pronounced, indigenous character to their art, something essentially true to Africa. Later additions to this group were other painters and sculptors, Georgina Ormiston, Hannes Harrs, Ezrom Legae and Peter Hayden. Shortly after the formation of the original group

they exhibited in Johannesburg, after which Guenther organised a series of exhibitions in Italy (Rome, Florence, Milan and Venice) in order to promote these artists on an international platform.

In the late fifties Harry Lits, a pharmacist by profession, purchased the property next to Guenther's and the two became friends. Over the succeeding two decades and with the assistance and guidance of Guenther, Lits started assimilating his own collection of South African art. Guenther even assisted in the design of Lits' house in order to best display his art works. The collection that follows is a credit to Harry Lits' vision and an insight into the quality and connoisseurship he developed in his love for premium South African art.





141

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Cock

signed and numbered 3/10
bronze with a verdigris patina
height: 25 cm

R100 000–150 000

LITERATURE

Miles, Elza. (2004) *Polly Street: The Story of an Art Centre*,
Johannesburg: Ampersand Foundation. Another example from the
edition illustrated in colour on page 119.



142

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Maquette for Reclining Figure

signed, dated 1967 and numbered 5/6

bronze with a verdigris patina, mounted on a wooden base

height: 44 cm, including base

R70 000–100 000

LITERATURE

de Klerk, Chris and de Kamper, Gerard. (2012) *Villa in Bronze: A comprehensive reference to the castings of Edoardo Villa*, Pretoria: the University of Pretoria. Another example from the edition illustrated on page 158.

Engel, Prof. E.P. (ed.) (1980) *Edoardo Villa Sculpture*, Johannesburg: United Book Distributors. Another example from the edition illustrated on page 192, plate 27.



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143

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Four Figures

signed

carved, incised and painted wood panel

90,5 by 122 cm

R150 000–200 000

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

Loneliness

signed with the artist's initials and numbered 1/5
bronze with a brown patina, mounted on a wooden base
height: 174 cm, including base

R300 000–500 000

NOTES

A skilled draughtsman and accomplished sculptor, Ezrom Legae is best remembered for his expressive figure drawings and tall, elemental sculptures. On his death in 1999 Kendell Geers heralded him as 'one of South Africa's greatest artists.'¹ Legae had a modest start, initially working as assistant at a hair salon in central Johannesburg. His brother introduced him to the adult recreation centre at Polly Street in 1959 where he pursued his interest in music. In 1962 he began attending art classes led by Cecil Skotnes and Sydney Kumalo. His skill and facility quickly generated notice. In 1964 he became an instructor at the centre. The year after he met dealer Egon Guenther, who enabled the production of Legae's first bronze sculptures. Guenther also introduced Legae to his collection of traditional African art, much of it acquired at auction in Europe. In a 2000 interview Guenther recalled the decisive influence² these encounters had on Legae, whose practice critic Ivor Powell has characterised as 'absolutely [and] convincingly located at a cusp between African sensibility and reference on one hand, and the transcendent and universalist preoccupations of international modernism on the other.'³ Legae held his first solo exhibition at Guenther's gallery in 1966 and the following year received the Ernest Oppenheimer Trust Award for a rough-textured brick clay (terracotta) sculpture displayed on 'Art-SA-Today' group exhibition. This bronze from 1970, produced during a busy period of exposure and consolidation, bears out the defining attributes of Legae's early practice. His figures were reduced, distorted, totemic and unabashedly primal in character. Art historian EJ de Jager also noted the 'absence of outward movement from the central axis' in many of his early compositions, as well as Legae's tendency to balance 'subordinate masses', for example, between left and right, front and back.⁴ There is a close correspondence between the expressive content of this melancholy work and the artist, who in a 1974 interview remarked: 'Various moods prevail in my work; I am a very emotional person.'⁵

1. Geers, Kendell (1999), 'No support for artists', *The Star*, 27 January.

2. Nel, Karel (2000) *African Art from the Egon Guenther Family Collection*, auction catalogue, New York: Sotheby's (New York), 18 November.

3. Powell, Ivor (2006) 'Ezrom Legae', in *Revisions*, Cape Town: UNISA/ SAHO/ Iziko Museums. Page 192.

4. De Jager, EJ (1978) 'Contemporary African sculpture in South Africa', in *Fort Hare Papers*, Vol. 6(6), September. Page 441.

5. Katz, Dina (1974), 'A man of two worlds: Ezrom Legae', in *Lantern*, Vol. 24(1), September. Page 62.



145

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Figure I

signed and numbered IV/VI; dated 1967
and inscribed 'Philip' on the underside
bronze with a verdigris patina, mounted
on a wooden base
height: 46 cm, including base

R40 000–60 000

LITERATURE

Pretoria Art Museum exhibition catalogue.
(1970) *Sculpture by Edoardo Villa 1960–1970*,
Pretoria: Hansa Press Pty Ltd. Another
example from the edition illustrated,
unpaginated.



146

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Figure IV

signed and numbered III/VI; dated 1967
and inscribed 'Andre' on the underside
bronze with a brown patina, mounted on
a wooden base
height: 47 cm, including base

R40 000–60 000

LITERATURE

Pretoria Art Museum exhibition catalogue.
(1970) *Sculpture by Edoardo Villa 1960–1970*,
Pretoria. Another example from the
edition illustrated, unpaginated.



147

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Totem

signed; dated 1971 on the underside

carved, incised and painted wood

height: 98 cm, including base

R80 000–120 000

NOTES

Throughout his professional career Cecil Skotnes applied himself to producing architectural features – notably murals, doors and interior panels – for churches, schools, businesses and private homes. It is demeaning to think of these works simply as decorative elements. In his book *Johannesburg Style*, architectural critic Clive Chipkin situates these interventions within a broader sweep of experimentation that helped formalise a 'new domestic vernacular architecture' in post war Johannesburg.¹ The artist's totems are a product of this particular trajectory. In the late 1960s, by which time his abstracted figurative style had settled into a mature idiom, Skotnes began producing wood panels marked by their extreme verticality and figural distortion. Often produced using long wooden beams, Skotnes described these works using the word totem, a concession to the generic influence of North American cultures on his practice. A great many of these works tended to be totemic murals offering proscribed points of viewing when compared with this freely navigable columnar form. Whether murals affixed to walls or freestanding objects, Skotnes's totems generally adopted one of two representational strategies: they either depicted 'tall, attenuated figures' or, as in this work, aggregated a number of vividly coloured images in a 'tall, vertical array.'² Unlike the gouged and porous totems produced by architect and artist Monty Sack during the same period, Skotnes did not fully treat his freestanding totems as sculptural pieces. The close affinity, in style and geometry, of this work to his incised paintings is self-evident. Ultimately, his totems remained paintings, albeit highly applied ones. Of note, the post war collector John Schlesinger held a Skotnes totem in his large Schlesinger South African Art Collection, donated to the Wits Art Museum in 1979.

1. Chipkin, Clive (1993) *Johannesburg Style*, Cape Town: David Philip. Page 294.

2. Harmsen, Frieda (1996) 'Artist Resolute', in *Cecil Skotnes*, Cape Town: Cecil Skotnes. Page 28.



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148

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Vertical Abstract Form

signed and dated 1987
painted steel, on a custom steel base
height: 144,5 cm, including base

R40 000–60 000



149

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Mother and Child

signed

carved, incised and painted wood panel

61 by 45 cm

R80 000–120 000



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150

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Landscape with Animals

signed

carved, incised and painted wood panel

45 by 61 cm

R80 000–120 000

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Man on Beast

signed, dated 71 and numbered 4/10

bronze with a black patina

height: 50 cm

R200 000–300 000**NOTES**

Animal subjects were a hallmark of Sydney Kumalo's prodigious output. At various points in his career he depicted leopards, eagles, frogs, roosters and horses. Kumalo's animal studies were rarely straight depictions. He possessed what Walter Battiss in 1967 characterised as a 'powerful expressionist'¹ style, and confidently distorted and reduced his animal and human figures. Very often he also conflated these two key subjects, producing animals marked by their visible anthropomorphic qualities. 'Most of Kumalo's studies of animals are images of predatory power, often invested with human features,' noted Elizabeth Rankin.² Not all his animal studies were muscular beasts with human-like qualities. Kumalo also produced bronzes in which human figures interact with animals, typically as riders posed astride horse-like beasts. The power relations in these portrayals are self-evident. Yet even in these works Kumalo's descriptions of basic features often suggest commonality rather than difference. Eyes and mouths were typically evoked with the same elementary flourish. In this particular work both the animal and human elements feature the same striated surface texture. Animal subjects were rarely benign or neutral subjects for Kumalo, a cosmopolitan artist whose work expressed metropolitan concerns. His loose representational strategies, especially in relation to his many animal subjects, must be understood in the context of their time. 'In art of the period, the human figure was often put through animal transformations that indicated how [the] everyday brutality of apartheid was internalised and how it might be exorcised,' observed art historian John Pepper. 'Through graphic distortions of the body and its metamorphosis into a beast, artists posed trenchant questions about the relation of corporeal existence to ideas about animality, community, and the scared.'³

1. Battiss, Walter (1967) 'A New Art in South Africa', Optima. Page ...

2. Rankin, Elizabeth (1994) *Images of Metal: Post-War Sculptures and Assemblages in South Africa*, Johannesburg: Witwatersrand University Press. Page 132.

3. Pepper, John (2009) *Art and the End of Apartheid*, Minneapolis: University of Minnesota Press. Page 41.





152

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

The Beast

signed and numbered 2/10; inscribed with the artist's name, title, dated 1964 and numbered 2/10 on a label adhered to the underside
bronze with a brown patina, mounted on a wooden base
height: 23 cm, including base

R100 000–150 000



153

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Figure with Outstretched Arms

signed with the artist's initials and numbered I/X, executed in 1969
bronze with a brown patina, mounted on a wooden base
height: 118 cm, including base

R400 000–600 000

LITERATURE

Toerien, Heine and Duby, George. (1970–9) *Our Art 3*, Pretoria: The Foundation for Education, Science and Technology. Another example from the edition illustrated on page 73.

Miles, Elza. (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: Ampersand Foundation. Another example from the edition illustrated in colour on the frontis page.

NOTES

This tall and elementary figure, which reads as supplicant and/or celebrant, either way evoking pathos, is widely referenced in literature about Sydney Kumalo. Unusually, its earliest appearance in print is in government-backed publications. It is illustrated in *South Africa: A Visual History* (1973), a Department of Information book that describes Kumalo as a 'well-known Black artist' whose work is 'much sought-after'.¹ It is also illustrated in *Our Art III* (1978), the third in a series of books issued by the Foundation for Education, Science and Technology.² Kumalo received considerable attention as an artist, more so after he began showing internationally. In 1965, following a series of exhibitions in Italy organised by his dealer Egon Guenther, Kumalo was included on a group show at dealer Eric Estoric's Grosvenor Gallery in London. The *New York Times* favourably remarked on the 'powerful monumentality' of Kumalo's works on this show.³ In 1966 Kumalo was invited to represent South Africa at the Venice Biennale, bearing out an appraisal of him as South Africa's 'best-known, most admired and most sought-after figurative sculptor'.⁴ Shortly afterwards, in 1967, his bronzes received a considered evaluation in *Art Voices*, a short-lived New York art magazine. Kumalo's work was characterised as part of the 'new synthesis in South African art', his work marked by its affinities to 'wood carvings from the Cameroons and the Cubist sculpture of Juan Gris, Archipenko, Lipschitz or Zadkine'.⁵ South Africa's expulsion from the Venice Biennale in 1968 did not end Kumalo's international career, as it did so many other local artists. He continued exhibiting and generating notice. This important work is illustrated in art historian Benedict Donahue's *The Cultural Arts of Africa*, in which she remarks on the 'kangaroo pose' and 'cubistic style' of Kumalo's figure.⁶ Kumalo has not been forgotten in the post-apartheid era: this work appears prominently at the front of Elza Miles's 2004 history of Polly Street.⁷

1. — (1973) *South Africa: A Visual History*, Pretoria: Department of Information. Page 151.

2. Watter, Lola (1978) 'Sydney Kumalo', *Our Art III*, Pretoria: Lantern. Page 73.

3. Spencer, Charles (1965) 'Africans exhibit in London', *New York Times*, 28 September. Page 5.

4. — (1965) 'Art under apartheid' *New York Times Magazine*, 28 March. No page.

5. — (1966) 'Art Around the World', *Art Voices*, Vol. 5(2), Winter. Page 97.

6. Benedict Donahue (1979) *The Cultural Arts of Africa*, Washington: University Press of America. Page 231.

7. Miles, Elza (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: Ampersand Foundation. Page 2.



154

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Standing Figure

signed with the artist's initials and
numbered I/X

bronze with a brown patina,
mounted on a wooden base
height: 61,5 cm, including base

R150 000–200 000



155

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Seated Female Figure

signed and numbered I/X
bronze with a brown patina,
mounted on a wooden base
height: 45 cm, including base

R150 000–200 000



156

Ezrom Kgobokanyo Sebata
LEGAE

SOUTH AFRICAN 1938–1999

Elongated Head

signed with the artist's initials and
numbered 3/10

bronze with a black patina, mounted on a
wooden base

height: 50 cm, including base

R100 000–150 000

LITERATURE

Miles, Elza. (2004) *Polly Street: The Story of
an Art Centre*, Johannesburg: Ampersand
Foundation. Another example from the
edition illustrated in colour on page 5.



157

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Mask

signed

terracotta, mounted on a wooden base

height: 50 cm, including base

R200 000–300 000

LITERATURE

Peffer, John. (2009) *Art and the End of Apartheid*, Minneapolis: University of Minnesota Press. Illustrated on page 28.

Miles, Elza. (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: Ampersand Foundation. Another example from the edition illustrated in colour on page 84.

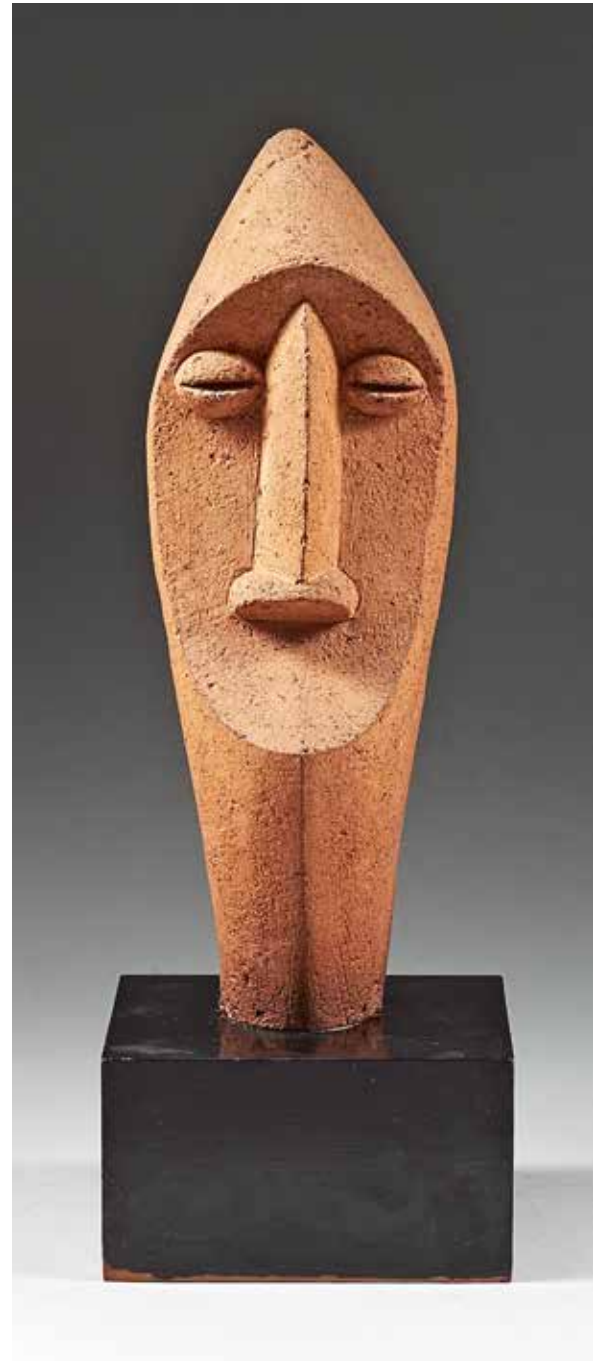
NOTES

Sydney Kumalo was a still a teenager when, in 1952, he began attending biweekly art classes at a hall designated for 'non-European' adult recreation on Polly Street in central Johannesburg. Led by Cecil Skotnes, the loose curriculum focussed on drawing, painting and basic aspects of sculpture using brick clay (or terracotta). Sophiatown-born Kumalo, whose interest in art was sparked by youthful encounters with paintings and sculptures seen in white suburban homes serviced by his house-painter father, concentrated on painting. Despite his lack of formal training and youth (Kumalo was nine years younger than Skotnes), his arrival at Polly Street helped establish a 'contemporary creative climate', according to Walter Battiss.¹ Writing in a 1965 issue of the London magazine *Studio International*, Battiss also remarked how Kumalo, with his 'talent' and 'brain', helped Skotnes to breath 'new life' into the centre. The death of Kumalo's father prompted his sudden transition from painting to sculpture. 'He was a watercolour painter and needed a job', recalled Skotnes in a 1984 interview.² On the same day that Kumalo announced his plight to Skotnes, the Bishop of Kroonstad visited Polly Street in search of an artist to create a ceiling mural at St Peter Claver Church in Seisoville, Kroonstad. Skotnes proposed Kumalo. The pair jointly executed the mural, exploring and devising generic African forms together. Kumalo additionally produced bas-reliefs of the 14 Stations of the Cross, photographs of which Skotnes showed Edoardo Villa. In 1958 Villa agreed to mentor Kumalo twice a week at his studio. Kumalo's earliest sculptures, of which this reduced portrait is a fine example, were made from brick clay, which was easy to obtain and inexpensive.³ The work reveals the early generic influence of West and Central African sculptural idioms on Kumalo, whose syncretic style was also greatly influenced by the volumetric experiments and simplifications of the human form by modernists like Brancusi, Picasso and Moore.

1. Battiss, Walter (1965) 'Cecil Skotnes and the Angst of Africa', *Studio International*, Vol. 170. Page 124.

2. Skotnes, Cecil (1984) Interview with Cecil Ambrose Brown, 20 April, Cape Town. <http://cecilskotnes.com>

3. Rankin, Elizabeth (1996) 'Teaching and Learning: Skotnes at Polly Street', in *Cecil Skotnes*, Cape Town: Cecil Skotnes. Page 71.



158

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Conversation

signed

carved, incised and painted wood panel

122,5 by 120,5 cm

R500 000–700 000

NOTES

In 1956, at the prompting of his dealer Egon Guenther, Cecil Skotnes began to explore more fully woodcarving as a complement to his printmaking. Skotnes, who at the time produced chiefly landscape studies, soon started embellishing his printing blocks with marble dust and coloured oxides, showing the end result as 'autonomous works'.¹ Commonly referred to as 'incised paintings', these works are now celebrated as the epitome of Skotnes's output. Informed by a great wealth of influences, ranging from German Expressionism and Cubism to the classical civilisations of Italy, Egypt, Babylon, Assyria, Greece and, of course, West and Central Africa, Skotnes synthesised all these influences into an original proposition that was wholly his own. By the late 1960s his subject matter had also decisively shifted from landscape to abstracted figures. Initially a great admirer of painter JH Pierneef, Skotnes later criticised South Africa's landscape tradition for its conservatism and limiting scope:

'Our art, having grown up in a political system that is founded on standards incompatible with democratic morality, is mainly concerned with extending the influence of European and American styles and maintaining an interest in the South African landscape, both rural and urban. The political and human environment which plays so important a role in our lives is scarcely touched on ... even when important influences are employed ...'²

The figures in this work, as in so many of the artist's incised paintings, are unspecified. Elemental, fragmented and nominally genderless, they are, in the great Skotnes tradition, archetypal. Tellingly, however, each figure is visibly different, both in form and colour. The imbalance in scale and oblique linear projections from the taller figure invite narrative projection. The work's title however suggests dialogue, a very basic form of mutuality. 'The great human drama being enacted now is almost entirely ignored,' stated Skotnes during his 1979 lecture.³ This ostensibly apolitical work animates this drama, with the minimum of fuss.

1. Harmsen, Frieda (1996) 'Artist Resolute', in *Cecil Skotnes*, Cape Town: Cecil Skotnes. Page 14.

2. Skotnes, Cecil (1979) 'The Problem of Ethnicity', in *The State of Art in South Africa*, Cape Town: University of Cape Town. Page 16.

3. Ibid. Page 17.



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159

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Madala V

inscribed with the artist's name, title, 'was shown at the Biennale São Paulo 1967' and numbered IV/X on a label adhered to the underside
bronze with a brown patina, mounted on a wooden base
height:44,5 cm, including base

R180 000–240 000

EXHIBITED

The Egon Geunther Gallery, Johannesburg
São Paulo Biennale, 1967

LITERATURE

Berman, Esmé. (1983) *Art & Artist's of South Africa*, Cape Town:
AA Balkema. Another example from this edition illustrated on page 403.

NOTES

The 1960s were a pivotal period in the biography of Sydney Kumalo, marking his passage from promising Johannesburg sculptor to nationally recognised artist with an international career. Influential promoters aided his career, notably Cecil Skotnes, who in 1960 favourably commented on his protégé's work in a review published in *Fontein*, a short-lived art journal co-edited by poet Charles Eglinton. Around this time Kumalo received a commission to produce a large outdoor sculpture for display in Milner Park, Johannesburg. While still tethered to a pious Christian theme, Kumalo's *St Francis* (1961), a smooth-surfaced bronze portraying the founder of the Franciscan order, nonetheless crystallised his idiosyncratic style of figurative sculpture, which broadly synthesised the formal experiments of European modernism with the distorting and reductionist idioms of West and Central African sculpture. In 1962 Kumalo held his debut solo exhibition with dealer Egon Guenther, a noted local promoter of German Expressionism and collector of African traditional art. In 1963 Guenther further aided Kumalo's early public reception by showing him under the Amadlozi banner with Giuseppe Cattaneo, Cecily Sash, Skotnes and Villa. Emboldened by the increasingly positive reception of his work, Kumalo resigned his teaching position at Polly Street in 1964 to pursue a full-time art career. Kumalo announced his mature style with *Large Seated Woman* (1964), a work noted for its expressive figuration and lacerated surface finishes.¹ This work forms part of a series depicting an elderly seated male figure. The wizened black elder is an enduring trope in South African art. Kumalo's work is however more than the sum of its ostensibly clichéd parts or 'primitivising influences'.² A precursor work, *Madala I* (1966), was awarded a bronze medal at the Transvaal Academy in 1967, the same year this particular iteration was shown on the São Paulo Biennale in Brazil.

1. Watter, Lola (1978) 'Sydney Kumalo', *Our Art III*, Pretoria: Lantern. Page 70.

2. Powell, Ivor (1995) 'Us Blacks: Self-construction and the Politics of Modernism', in *Persons and Pictures*, Johannesburg: Newtown Galleries. Page 15.



160

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Mother and Child

signed with the artist's initials and
numbered 1/10

bronze with a verdigris patina
height: 66 cm

R300 000–500 000



161

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

A Striding Girl

signed and numbered 7/10

bronze with a brown patina, mounted on a wooden base

height: 58 cm, including base

R200 000–300 000

NOTES

In 1969 Ezrom Legae became a member of the Amadlozi Group, a loosely associated collective of artists established by dealer Egon Guenther in 1963. By this time Legae had already formulated his elemental brand of figurative sculpture, which, through shifting subjects and times, he would remain faithful to throughout his life. Broadly speaking, Legae's sculptures express little of the directness or stridency one sees in his highly regarded works on paper. This late sculpture, which shares many formal affinities with *Standing Female Torso* (1998), speaks in an entirely different register to his well-known *Chicken* series (1978), which offered the image of a fowl as a proxy for the body of murdered activist Steve Biko, or later *Jail* series (1981), which unambiguously described apartheid's brutality. Solemn and dignified, this monumental bronze prompts respectful appraisal rather than outrage. In a particularly sharp overview of the art produced by black South African modernists, critic Ivor Powell in 1995 remarked how works invested with pathos and sadness never explored the cause of the suffering, 'and thus, while such pieces certainly engage the sentiment of the viewer, they would hardly confront him or her with the actionable realities which produce the pathetic situation'.¹ It is true as a generalisation. As too is the fact that white patronage and the temperament of the market undoubtedly played an important role in limiting the choice of subjects available to black urban artists, more so when producing costly bronzes. Yet it is a measure of Legae's achievement, both as artist and citizen, that he did not demur from addressing South Africa's political situation, or for that matter limit himself from expressing his diverse moods. With bronze Legae found a medium both pliable enough to explore his syncretic style and steadfast enough to express his radical humanism.

1. Powell, Ivor (1995) 'Us Blacks: Self-construction and the Politics of Modernism', in *Persons and Pictures*, Johannesburg: Newtown Galleries. Pages 14-15.



162

Ezrom Kgobokanyo Sebata

LEGAE

SOUTH AFRICAN 1938–1999

Pensive Woman

signed with the artist's initials and
numbered 4/10
bronze with a black patina, mounted
on a wooden base
height: 110 cm, including base

R400 000–600 000



163

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Heraldic Figure V

signed, dated 1985 and numbered 2/3
bronze with a white patina, mounted on
a wooden base
height: 59 cm, including base

R50 000–80 000

LITERATURE

de Klerk, Chris and de Kamper, Gerard.
(2012) *Villa in Bronze: A comprehensive
reference to the castings of Edoardo
Villa*, Pretoria: the University of Pretoria.
Another example from the edition
illustrated on page 110.



164

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Heraldic Figure

signed and dated 1988

bronze with a grey patina; mounted on a steel base

height: 45,5 cm, including base

R40 000–60 000

NOTES

This bronze formed part of a large selection of sculpture included on the two-man show 'Villa Skotnes' at the Pretoria Art Museum in 1989. In the accompanying catalogue, museum director Albert Werth contextualised this modestly-scaled work against the broad sweep of Edoardo Villa's prodigious post war output:

'Early works had a barbed nervousness, the open shapes defined by lines and angles. Then came the works in which heavy volumes dominated, and later these volumes were defined by curved steel surfaces. Later again volumes were reduced dramatically to elongated cylinders.'

In distinction to Villa's large outdoor works, monumental figure totems and abstract geometrical forms, Werth remarked of Villa's 'compact' bronzes that they were 'highly self-contained, with a powerful inner energy'.² The observation is worth analysing. Throughout his life Villa's abstracted figures were repeatedly likened to Henry Moore, an impression no doubt amplified by the prominent placement of one of his works near a Moore bronze outside architect Monty Sack's Schlesinger Centre (1967) in Braamfontein. Villa, jokingly perhaps, dismissed the likeness when, in the 1990s, he is reported to have asked for a book about Moore, 'so I can see who this guy is that influenced me'.³ Far less remarked upon in appraisals of the development and form of Villa's abstract grammar is the artistic milieu of early post war Johannesburg, where Villa matured through representation to abstraction. In 1955 Villa moved into a house in Parktown North with Stanley Dorfman, a noted young painter who in 1950 exhibited with Christo Coetzee. Latterly recognised for his work as one of Britain's leading pop music television producers, Dorfman also introduced Douglas Portway to Cornwall. When Portway emigrated to England in the late 1950s Villa bought his house in Kew, Johannesburg. These relationships and associations suggest other ways of approaching Villa's intimate bronzes, which while couched in an international style modernism are also the expression of home-grown friendships, conversations, experiments and accomplishments.

1. Werth, Albert (1989) *Villa Skotnes*, Pretoria: Pretoria Art Museum. Page 2.

2. Ibid. Page 2.

3. Barron, Chris (2011), 'Eduardo Villa: Famed sculptor', in *Sunday Times*, 8 May.





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165

After Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Two Figures, woven by TMP Sino

woven with the artist's signature; embroidered with the serial number 1638 - 1/4 on the hem, signed by the artist, numbered 1638 - 1/6, printed with the weavers name and 'Manufactura de Tapeçarias de Portalegre, Portuga' on a label stitched to the reverse

hand woven tapestry

119 by 170 cm

R120 000–160 000



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166

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Landscape

signed

carved, incised and painted wood panel

45 by 61 cm

R80 000–120 000

167

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Seated Figure

signed and dated 1987

painted steel

height: 80 cm, excluding base

R80 000–120 000

NOTES

This work was used on the poster and invitation for the National Grahamstown Art Festival, 1987

This painted steel figure was made three decades after Edoardo Villa was released from Zonderwater, an internment camp outside Cullinan, east of Pretoria. Villa, an Italian national who completed his studies at the Scuola D'Arte Andrea Fontoni in his native Bergamo, was conscripted to fight in World War Two and captured in North Africa. Upon his release from prison Villa opted to stay in South Africa and work as an artist. His early years were marked by poverty, struggle and doubt. By 1988, when he was the guest artist at the Standard Bank Festival of the Arts in Grahamstown, Villa was widely recognised and a much-admired artist. This unusually humorous figure work, conjured from a skilful combination of primary volumes, received star billing in Grahamstown. The formal geometry and patinated surface is consistent with the artist's sculptural output from this period. Its figurative qualities also animate a key aspect of Villa's thinking. 'If anything could sum up my fundamental concern in art, it is that of the human and the individual – the human condition,' the artist told Allan Crump.¹ Villa's attitude to colour was less defined and fluctuated over the years. He first began applying colour to his sculptures in the early 1960s, notably to create an 'even surface' and dramatised the 'play of lightness against strength', and subsequently went through periods of rejecting it because of the way colour 'lessened the essential, monumental character of his work'.² This work, produced during a period of great public acclaim – including a two-man show with fellow Amadlozi Group stalwart Cecil Skotnes at the Pretoria Art Museum in 1989 – captures the master in a lighter, more ebullient mood.

1. Crump, Allan (1987) *Sculpture by Edoardo Villa, 1985 to 1987: Johannesburg Art Gallery, June 9 to July 12, 1987*, Johannesburg, Johannesburg Art Gallery. Page 8.

2. Watter, Lola (1978) 'Edoardo Villa', *Our Art III*, Pretoria: Lantern. Page 64.



168

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Form

signed and dated 1987
painted steel, on a custom steel base
height: 190 cm, including base

R60 000–90 000



169

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Owl

signed and dated '65

conté and pastel

65 by 44 cm

R6 000–9 000

170

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Bull

signed and dated '66

conté and pastel

50 by 71 cm

R10 000–15 000

LITERATURE

Miles, Elza. (2004) *Polly Street: The Story of an Art Centre*, Johannesburg: Ampersand Foundation. Illustrated in colour on page 13

171

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Reclining Beast

signed and dated 66

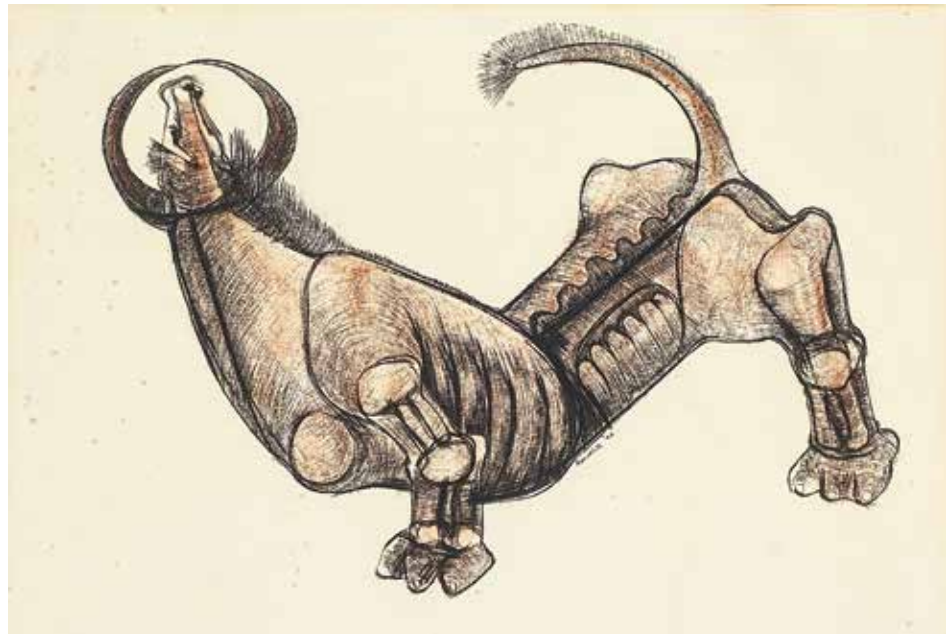
conté and pastel

54 by 73 cm

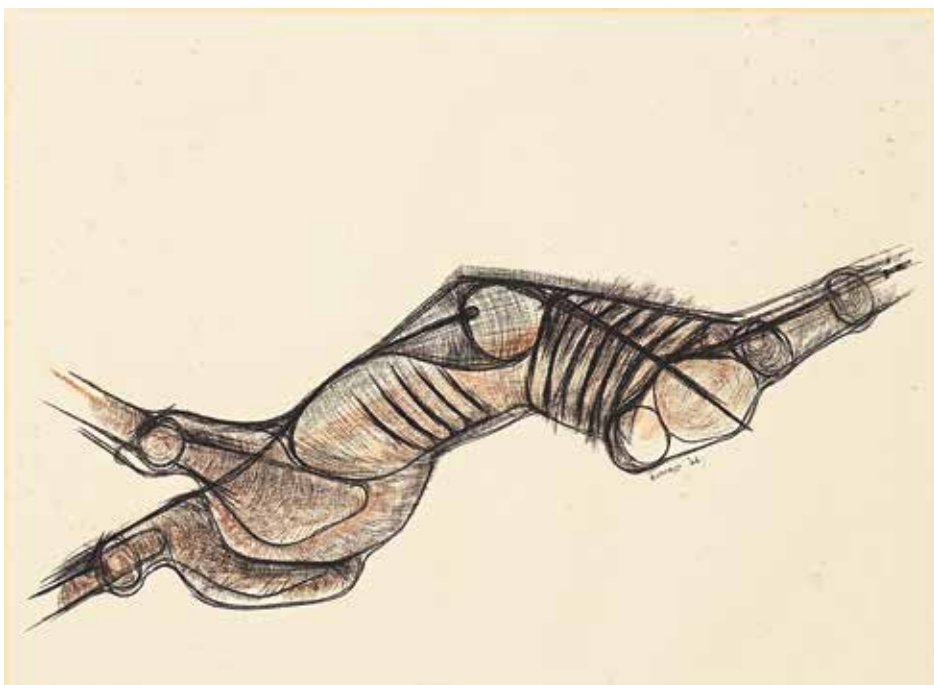
R5 000–8 000



169



170



171

173

SKOTNES, Cecil Edwin Frans
and

BOSMAN, Herman Charles

Die Rooinek

special edition artist's book by Herman Charles Bosman, printed and published by Egon Geunther, Johannesburg 1981, numbered 71/75, including one colour woodcut and 14 wood engravings by Cecil Skotnes, each signed and numbered 71/75 in pencil, bound; with slip-case

R8 000–12 000

174

Cecil Edwin Frans

SKOTNES

SOUTH AFRICAN 1926–2009

Man's Gold

A portfolio of twenty eight woodcuts by Cecil Skotnes, 6 poems and text by Stephen Gray, based on ideas by Denis Godfrey. These woodcuts were printed from original blocks in 2 to 5 colours on Zerkall Buetten paper by Egon Guenther, each copy is hand bound in Oasis goat skin by Peter Carstens, Johannesburg, August 1975 to January 1979, edition limited to 75 copies and 15 artist's proofs, this numbered 63/75, each woodcut signed and numbered 63/75 in pencil in the margin, the title page signed by both the artist and poet
colour woodcuts
sheet size: 38,5 by 53,5 cm each

R30 000–40 000



172

172

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Standing Figure

signed and dated 1967

pencil

48,5 by 30 cm

R4 000–6 000