



The Wanderers Club, Illovo, Johannesburg
10 November 2014

Important South African and International Art

Evening Sale
Lots 181–268

OPPOSITE
Lot 227 William Kentridge, *Iris* (detail)

International Art

181

David
HOCKNEY

BRITISH 1937–

Slow Forest

signed, dated 93 and numbered 22/68 in pencil in the margin
colour lithograph and screenprint
sheet size: 63 by 84 cm

R15 000–20 000

LITERATURE

Gemini, Los Angeles, *Some New Prints*,
catalogue raisonné 1603.

NOTES

Published by Gemini G.E.L., Los Angeles

182

David
HOCKNEY

BRITISH 1937–

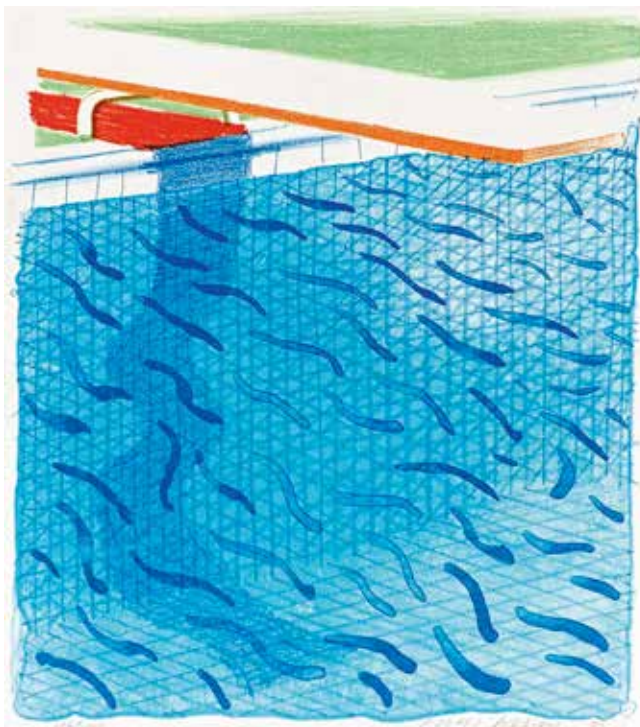
Pool Made with Paper and Blue Ink for Book, together with the accompanying book *Paper Pools*

signed, dated 80 and numbered 302/1000, stamped with the Tyler Graphics Ltd. chop mark; book with the title, text and justification, signed by the artist on the justification in red ink
colour lithograph
sheet size: 26,6 by 22,8 cm, unframed

R50 000–80 000

NOTES

published by Tyler Graphics Ltd., Mount Kisco, New York



183

David
HOCKNEY

BRITISH 1937–

Contrejour in the French Style

signed, dated 74 and numbered 6/75 in
pencil in the margin
colour etching
sheet size: 99 by 91 cm

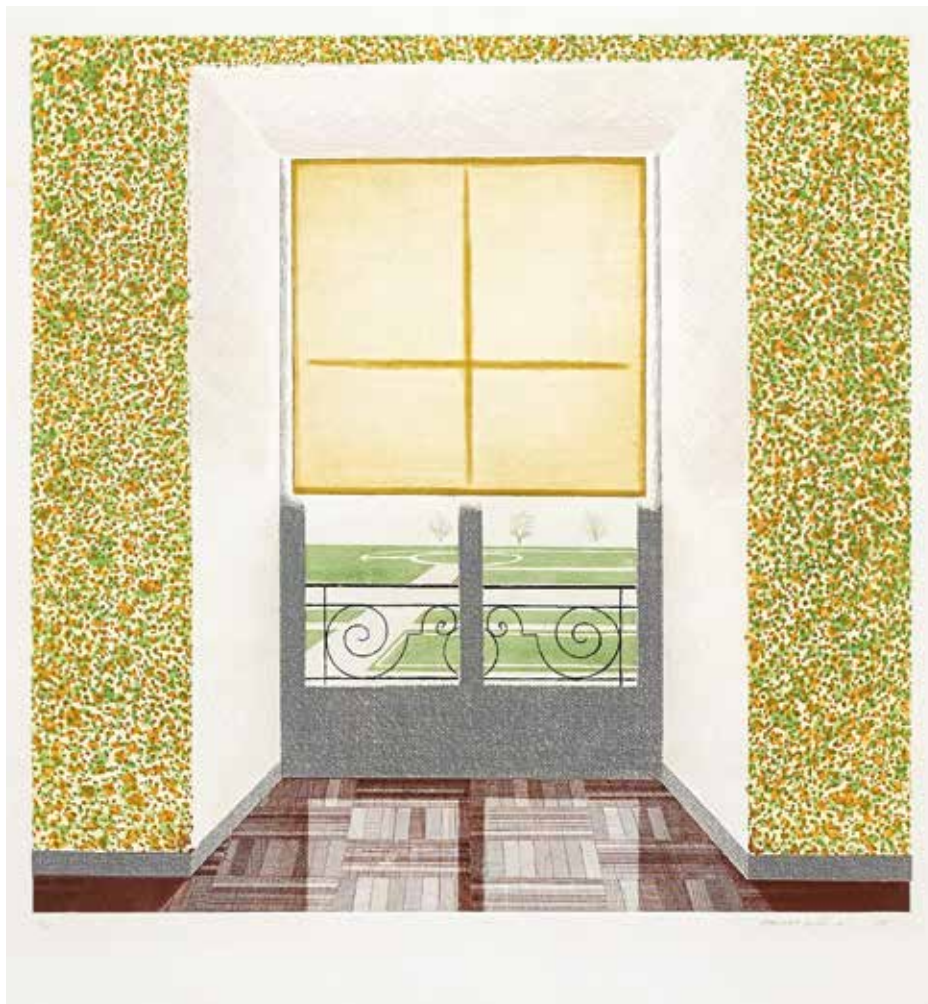
R150 000–200 000

LITERATURE

Museum of Contemporary Art, Tokyo,
catalogue raisonné 153.

NOTES

Published by the Petersburg Press





184

Roy

LICHTENSTEIN

AMERICAN 1923–1997

Shipboard Girl

signed in pencil in the margin, executed in 1965

colour lithograph

sheet size: 68 by 49 cm

R60 000–90 000

LITERATURE

Catalogue raisonné: Corlett, II 6.

NOTES

Published by the Leo Castelli Gallery



185

Tom

WESSELMANN

AMERICAN 1931–2004

Monica Stitting Elbows on Knees, from the *Brooklyn Academy of Music III* series

signed and numbered 63/75 in pencil, executed in 1991

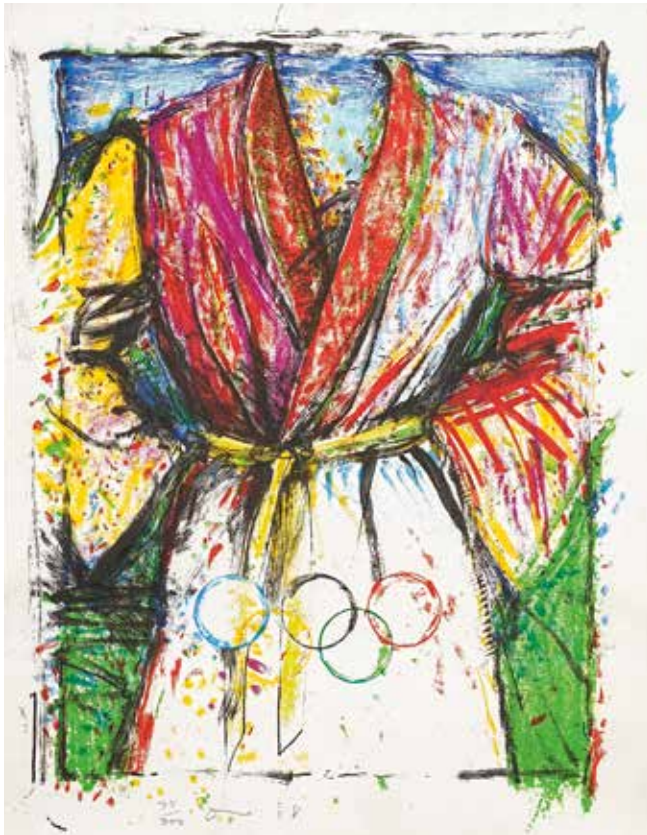
lithograph

sheet size: 115 by 96,5 cm

R50 000–70 000

NOTES

Published by the Parasol Press



186

Jim
DINE

AMERICAN 1935–

Olympic Robe

signed, dated 88 and numbered 78/300 in pencil in the margin

colour lithograph

sheet size: 88,5 by 68,5 cm

R15 000–20 000

NOTES

From *Games of the XXIVth Olympiad Seoul 1988*

Published by the Olympic Games Committee



187

Andy
WARHOL

AMERICAN 1928–1987

*Marilyn Monroe, Castelli Graphics
Invitation, 1981*

signed in black marker

colour lithograph

sheet size: 30,6 by 30,5 cm

R80 000–120 000

188

Pablo
PICASSO

SPANISH 1881–1973

Picador

inscribed 'Edition Picasso' and stamped
with the 'Edition Picasso' and 'Madoura
Plein Feu' stamps on the underside
partially glazed terre de faïence turned
round plate
diameter: 20,7 cm

R18 000–24 000

189

Pablo
PICASSO

SPANISH 1881–1973

Neptune

partially glazed terracotta tile
22 by 21,7 cm

R12 000–16 000



© The Estate of Pablo Picasso | DALRO



© The Estate of Pablo Picasso | DALRO

190

Marc
CHAGALL

RUSSIAN/FRENCH 1887–1985

The Couple

signed and numbered 24/75 in pencil in
the margin

colour lithograph

sheet size: 52,5 by 28 cm

R40 000–60 000



© The Estate of Marc Chagall | DALRO

South African Art



191

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Meintjeskop and the Union Buildings

signed and dated 1919

oil on canvas laid down on board

14 by 24,5 cm

R80 000–120 000



192

Pieter Willem Frederick
WENNING

SOUTH AFRICAN 1873–1921

Thatched Cape House

signed and dated 1917

oil on board

23 by 47,5 cm

R500 000–800 000



193

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Mountain Pass

signed and dated 45

oil on board

29 by 39,5 cm

R400 000–500 000

194

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

The Blue Palace

signed, bears the artist's owl device mark and inscribed with the title pen, ink and watercolour 59,5 by 44 cm

R220 000–260 000

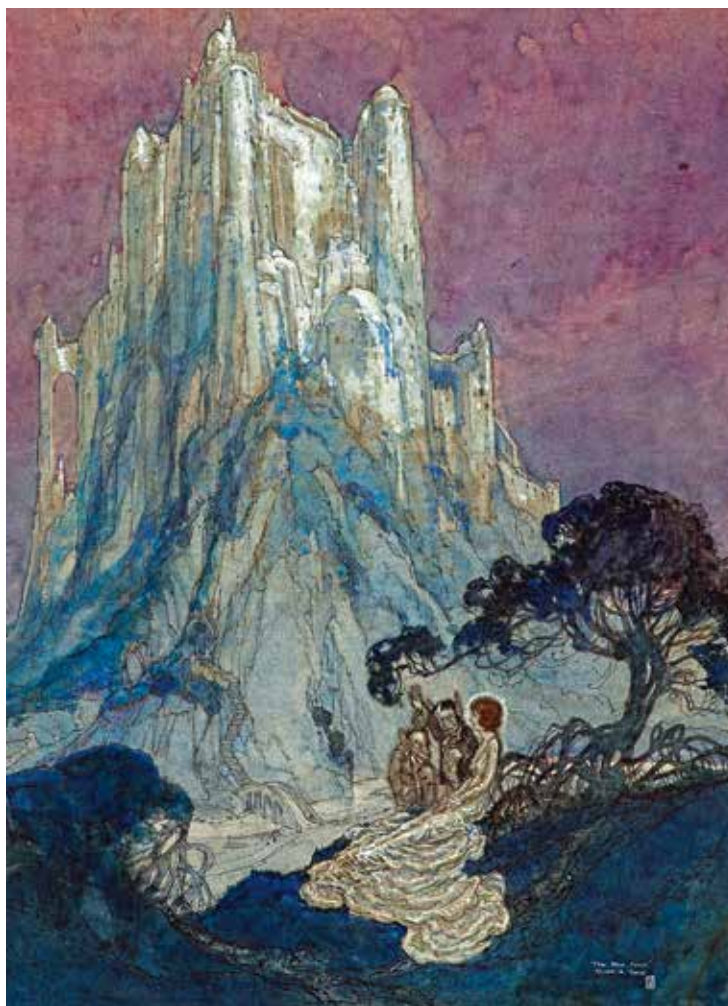
NOTES

Timlin devoted two years of production to *The Ship that Sailed to Mars*, a fantasy story book, commencing in 1921 initially as a diversion for his young son. In 1923 the publishers, George Harrap, were so delighted with the illustrations that they chose to print the book without typesetting. This book has since become a classic and is regarded by many as one of the earliest examples and ultimate harbinger of twentieth century fantasy and science fiction. The film rights were purchased in the USA, where Timlin enjoyed great popularity, but the film, to be entitled 'Get Off the Earth', was never completed.

In 1927, the year in which Timlin published a series of pencil sketches entitled *South Africa*, he commenced work on a series of fantasy paintings for another book to be entitled *The Building of a Fairy City*. He also wrote the texts and designed the pages but the project was never finished. Numerous paintings of scenes for this book exist in collections both in South Africa and America.

According to Esmé Berman:

'Of all his fantasies, the ones which retain significance are found among the studies for *The Building of a Fairy City*. His other enchanted woods and elfin folk are charming in their genre – which is fairy tale; the pictures from *The Ship that Sailed to Mars* are talented illustrations, no more. The Fairy City is a subtly different thing: it is an escape along whimsical by-paths leading from his practical day-to-day profession



[architecture]. There is some fine structural drawing in this series and some imaginative architectural day-dreaming. Two moods are established, the one relating to the projected book – quaint and witty; the other a more spontaneous, almost absent-minded, straying from the rigidity of routine design.¹

The present lot was intended as the cover for the book *The Building of a Fairy City*, believed by many to be the seminal and superior work

of fantasy by Timlin. Executed with great skill and attention to detail, *The Blue Palace* depicts a starry night with two fairies sitting beside a princess ensconced in a halo, gesturing to the lavish palace beyond. The care that was taken in finishing this painting is clear and its selection as the cover image affirms the artist's belief in the importance of the work.

1. Esmé Berman. (1983) *Art & Artists of South Africa*. Cape Town and Rotterdam: AA Balkema. Page 456.

195

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Bad News

signed and inscribed 'S.A. Joh=burg 1907'
bronze with a brown patina, mounted on a
wooden base
height: 34 cm, including base

R800 000–1 200 000



LITERATURE

Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 53 to 55.

NOTES

Professor Alex Duffey describes this work: 'This striking sculpture shows two Boer soldiers stooped forward in dejection and seated on a rock in the veld. One figure has a veld hat on his head and bends forward so that his elbows rest on his knees. The other figure, without a hat on his head, sits flat on the ground, with his left leg folded beneath

him and his right leg, which is broken at the ankle, stretched out before him. His left arm lies limp on his lap, while his right arm rests on the back of his comrade. It is evident that he is wounded and that his comrade carried him to the rocky outcrop on which they are sitting. They have heard the 'Bad news' of the loss of independence of their Republic and they just sit there staring ahead of them, tired and dejected. These two figures form a compact unity by way of a complicated interplay of solids and voids. Van Wouw was always very aware of sculptural form and basic geometry. Everything

here is based on the circle. The grouping of the two men forms a large, closed circle. The hat is also a repetition of the circular motif. In his best works there is always this awareness of form as well as a depiction of profound emotion. Compositionally, the figurine is intended to be viewed in the round and all parts therefore contribute to the total composition. The atmosphere of dejection is supported by the way in which the masses seem to be rooted into the ground or to be emerging from it.¹

1. Duffey, A. E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Pages 53–54.





196

Pieter Willem Frederick

WENNING

SOUTH AFRICAN 1873–1921

Forest

engraved with the artist's name on a plaque adhered to the frame

oil on canvas

26,5 by 36,5 cm

R120 000–160 000



197

Frans David

OERDER

SOUTH AFRICAN 1867–1944

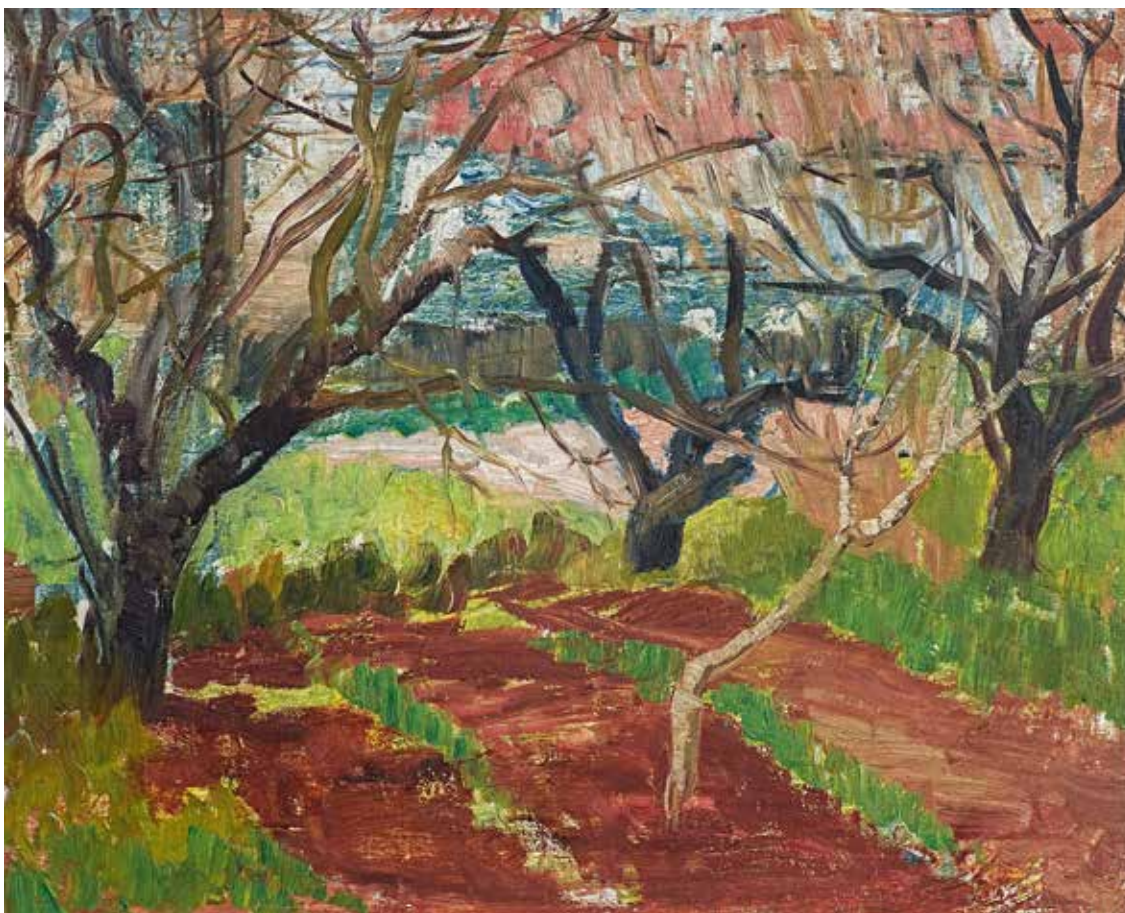
Die Owerspelige Vrou

signed

oil on canvas

120 by 150 cm

R200 000–300 000



198

Freida
LOCK

SOUTH AFRICAN 1902–1962

Landscape with Trees

authenticated by Joe Wolpe on a note adhered to the reverse

oil on panel

40 by 49 cm

R80 000–120 000



199

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Nasturtiums in a Bowl

signed and dated 1966

oil on board

40 by 50 cm

R80 000–120 000



200

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Karoo Reën

signed and dated 38

oil on card

44 by 59,5 cm

R400 000–600 000

201

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Sossusvlei, Namibia

signed

oil on canvas

65 by 44,5 cm

R60 000–90 000





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202

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

Landscape with Cow, Huts and Mountains

signed

oil on artist's board

39 by 49 cm

R700 000–900 000

PROVENANCE

Acquired directly from the artist by Mrs D I Louw,
Boksburg, circa 1935–1940

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings,
drawing and graphics*, Johannesburg and Cape Town:
Perskor. Illustrated on page 285, catalogue number 1134.



© Irma Stern Trust | DALRO

203

Irma
STERN

SOUTH AFRICAN 1894–1966

Spring Landscape

signed and dated 1933

gouache

37 by 54 cm

R400 000–600 000



204

Freida
LOCK

SOUTH AFRICAN 1902–1962

Still Life with Flowers

signed and dated 48

oil on canvas

40,5 by 35 cm

R140 000–180 000

205

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Girl Reading

signed and dated 54; inscribed with the

title in another hand on the reverse

oil on board

39,5 by 29 cm

R140 000–180 000



206

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Senegalese Women and Child

signed
oil on canvas
40 by 32 cm

R160 000–200 000





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207

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Two Figures in a Landscape

signed

oil on board

39,5 by 49,5 cm

R280 000–340 000

PROVENANCE

Dr E. van der Spuy, Pretoria, purchased from below exhibition in 1957

EXHIBITED

South African Association of Arts, Cape Town, 1957

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawing and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 336, catalogue number 1445.

208

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

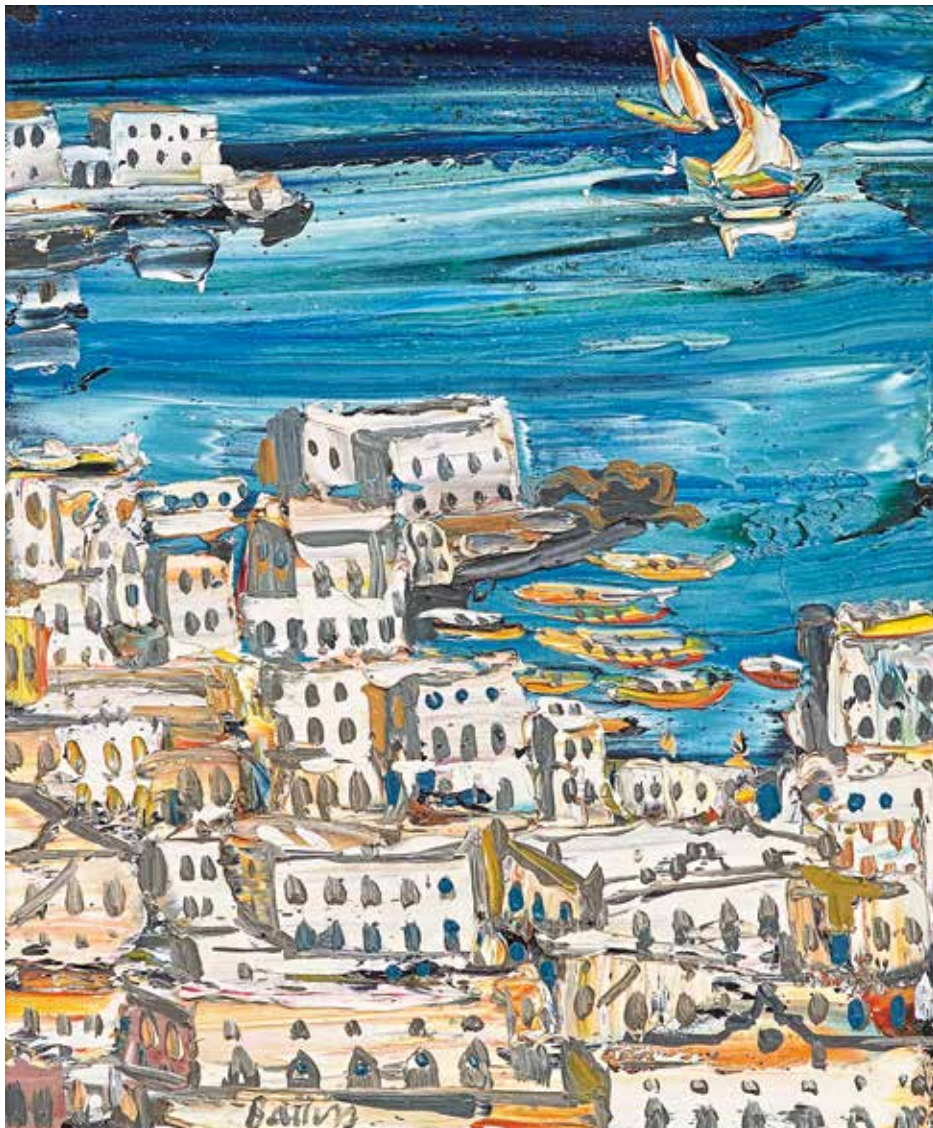
Mukalla

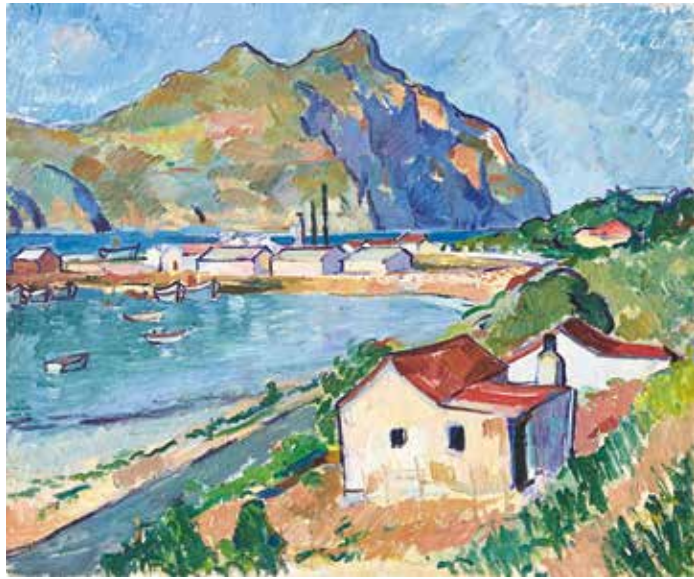
signed

oil on canvas

29,5 by 24,5 cm

R80 000–120 000





209

François

KRIGE

SOUTH AFRICAN 1913–1994

View from the Artist's Studio,
recto; *View of a Harbour,* verso

both sides signed

oil on board

60 by 50 cm

R150 000–200 000

210

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

*Malay Quarter, recto; Houses and
Trees, verso*

recto signed and dated 1959; inscribed
with the title on a gallery label adhered
to the reverse

oil on canvas

70,5 by 90,5 cm

R900 000–1 200 000

EXHIBITED

The Pretoria Art Museum, *Akademie
Bekroondes*, 1959, catalogue number 35/4





211

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

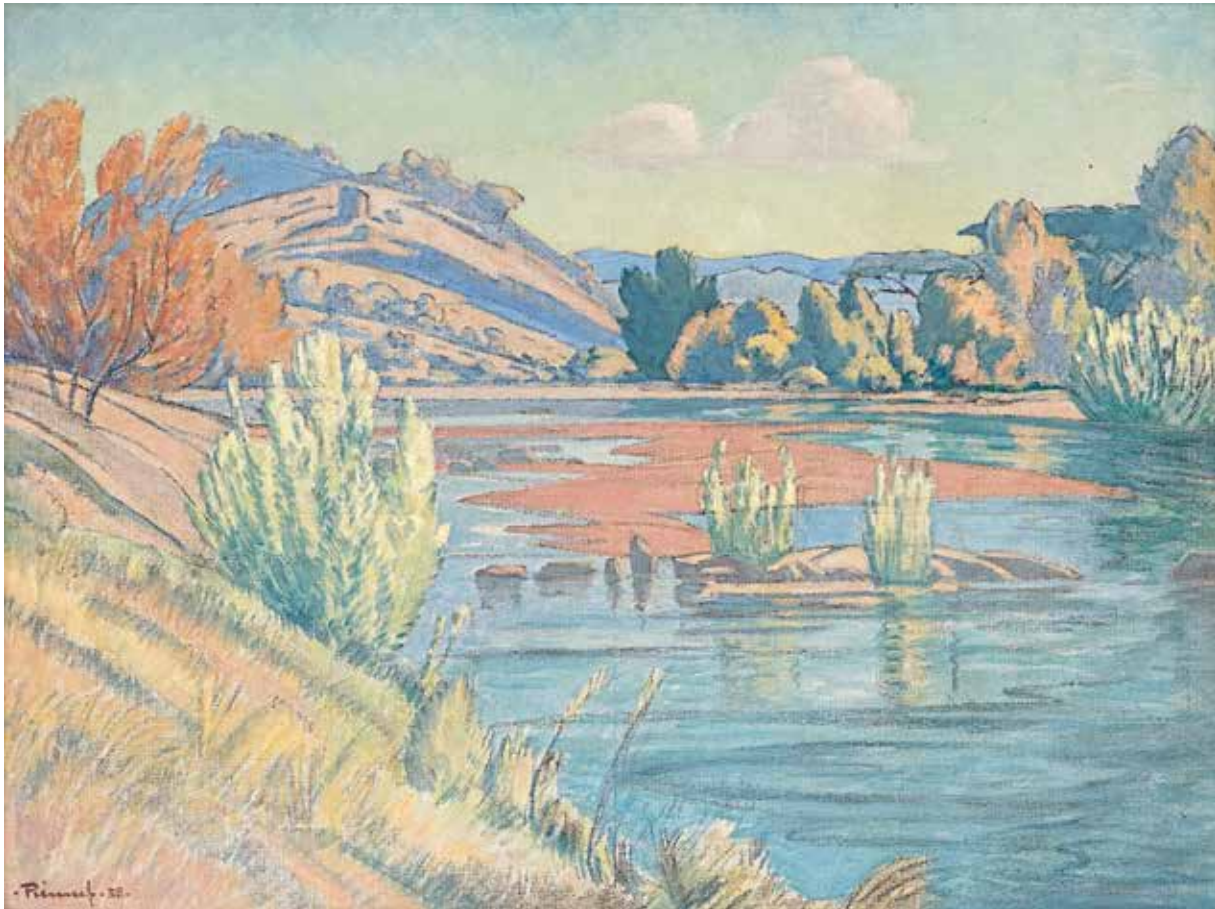
Volkshuis en Bome, Constantia, KP.

signed and dated 1982; signed twice, dated 1973 and inscribed with the title
on the reverse

oil on board

31,5 by 42 cm

R80 000–120 000



212

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Landscape with River

signed and dated 38

oil on canvas

45 by 59 cm

R1 200 000–1 600 000





213

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

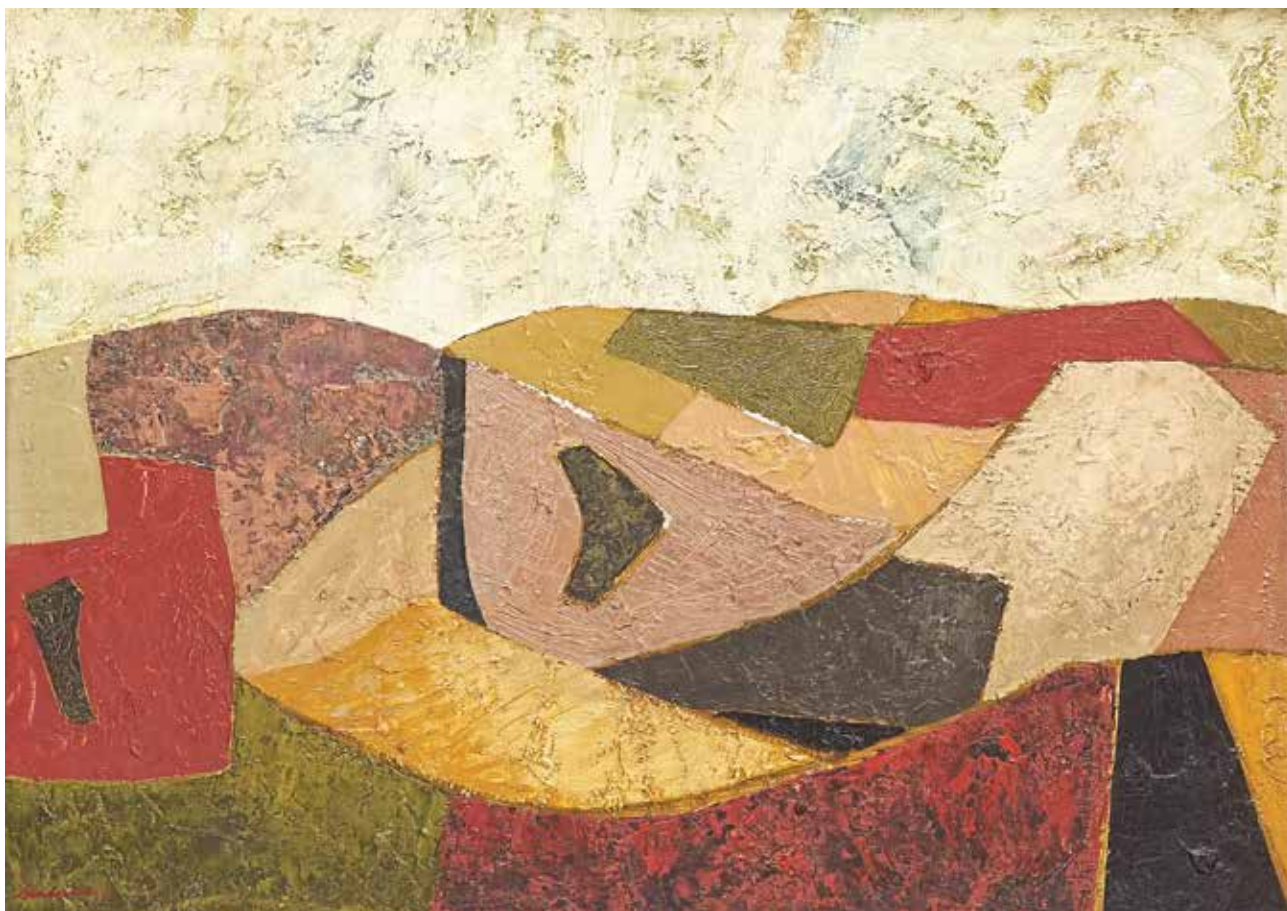
Extensive Landscape near Barberton

signed and dated 43

oil on canvas

34,5 by 59,5 cm

R500 000–700 000



214

Erik (Frederik Bester Howard)

LAUSCHER

SOUTH AFRICAN 1927–2013

Landscape, Moorreesburg

signed and dated 64; inscribed with the artist's name

on the reverse

oil on board

60,5 by 84,5 cm

R100 000–150 000

EXHIBITED

Gallery 101, Johannesburg



215

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Landscape with Trees

signed

oil on canvas laid down on board

53,5 by 71,5 cm

R700 000–900 000

216

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Winter Landscape

signed and dated 77; impressed with the 'Johannesburg Art Foundation' stamp on the reverse

conté, charcoal and watercolour

35,5 by 45,5 cm

R300 000–500 000



NOTES

William Kentridge studied Fine Art at Bill Ainslie's racially integrated Johannesburg Art Foundation between 1976 and 1978 after graduating from the University of the Witwatersrand with majors in Politics and African Studies. Between 1979 and 1981 he taught etching at the foundation; acted, directed and participated in various stage and film productions; and held two solo exhibitions at the Market Theatre Gallery. However, despite their success, he felt stuck in his work and questioned

his 'right to be an artist.' Consequently he moved to Paris to study mime and theatre at L'École Internationale de Théâtre Jacques Lecoq from 1981 to 1982. It would not be until 1984 that Kentridge began to draw again, and it would not be for another few years after that until he would take up landscape drawing again in earnest.

This competent landscape was produced during the time that Kentridge was at the Johannesburg Art Foundation and is, in many respects, a harbinger of the imagery and iconography for which he is well

known today. It was produced in the same year that he co-designed the set, poster and programme for Pippa Stein and Malcolm Purkey's play *Wooze Bear*, performed at the Nunnery Theatre in Johannesburg. This early watercolour, in its original frame complete with the foundation's stamp impressed into the reverse, is a valuable account of the development process of one of the greatest artists alive today.

1. William Kentridge: *Thinking Aloud, Conversations with Angela Breidbach* (2006) Cologne: Kunstwissenschaftliche Bibliothek, Vol. 28. Page 11.



217

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

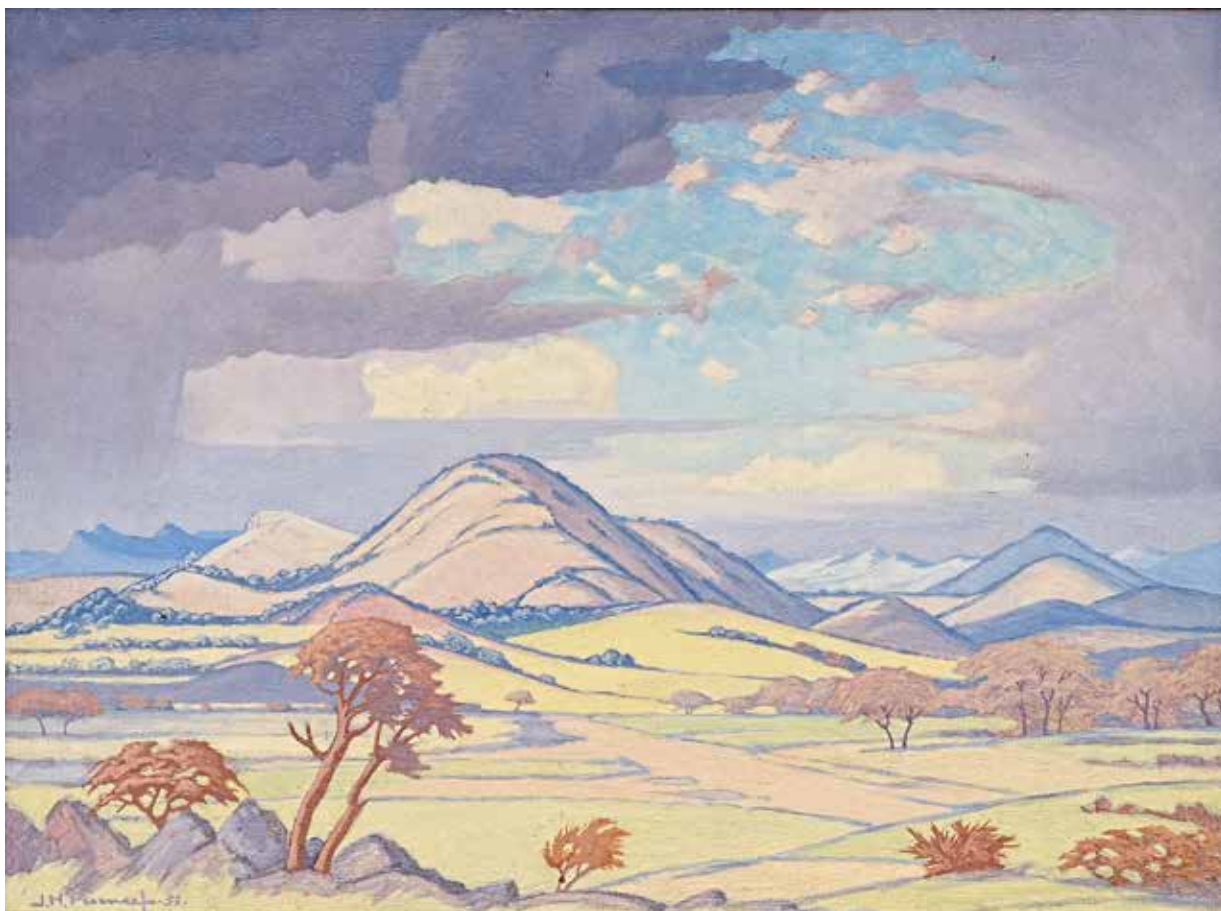
Winter Trees

signed

oil on canvas laid down on board

63 by 73 cm

R220 000–280 000



218

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Undulating Landscape with Distant Mountains

signed and dated 53; inscribed 'Gallery 101, Johannesburg' in
another hand on the reverse

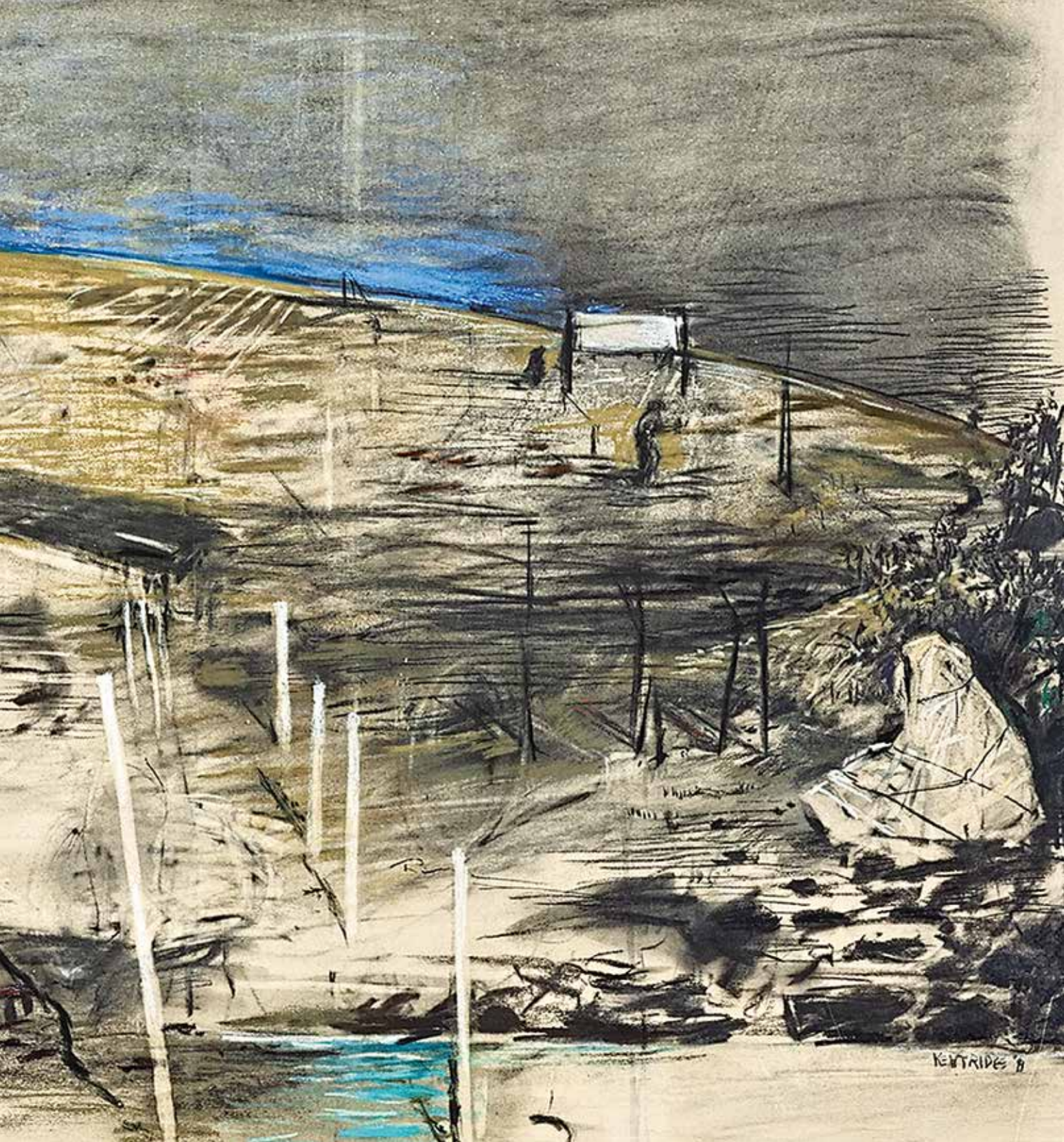
oil on board

44 by 60 cm

R600 000–900 000







KENTRIDES '8

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Extensive Landscape with Figures and Swimming Pool

signed and dated '91
charcoal and pastel on paper
107,5 by 289 cm

R2 500 000–4 000 000**NOTES**

For William Kentridge, the landscape acquires meaning over time; 'through the history of human events and the traces these activities leave imprinted on the ground', as Staci Boris has articulated.¹ One of the major themes running through his work is the 'hidden history' of the landscape – posing the question of how a landscape is represented and whose stories it ultimately tells, and whether those stories are remembered or told at all.²

Kentridge has written extensively on landscape and memory, drawing parallels between the exploitation of the natural landscape and the plight of South Africa's people under apartheid. Johannesburg and the Highveld's severe landscapes and dystopian city have been an abiding theme in his work. Gradually it developed from a background detail to become a central theme, both conceptually and physically, from the mid-eighties to the early nineties. He rejects the stylistic over-simplification and idealization of the landscape by his predecessors such as JH Pierneef or JEA Volschenk. His view is that the landscape contains the history of events that unfolded there and, in Kate McCrickard's view,

'he finds an abject beauty in the iron pylons, the pipes and culverts that criss-cross South Africa's veld'.³

In the quotes below the artist elaborates on his process:

'For about a year I have been drawing landscapes. They started off as incidental details in other drawings. A window behind a couple dancing, an open space behind a portrait. Gradually the landscape took over and flooded interiors. Few of the people in the pictures managed to retain their place in them. The drawings are in charcoal on a rough paper so images which seem solid and dark can be removed with a swipe of a cloth. Traces are left. Even after scrubbing the paper there is evidence of some disturbance. But this is easily overgrown and incorporated into the drawing. A few of the drawings are specific places but most are constructed from elements of the countryside around Johannesburg.'⁴

'I suppose my understanding of the countryside is an essentially urban one. It has to do with visions from the roadside, with landscape that is articulated or given meaning by incidents across

it, pieces of civil engineering, the lines of pipes, culverts, fences. This is essentially a naturalistic approach to drawing the landscape. One of the ways I work is to drive predetermined but random distances, say 6.3 or 19.8 km, and at that point work with what presents itself. This is largely to get away from the plague of the picturesque (though this is almost impossible). Usually I end up with a catalogue of civil engineering details. It has become clear that the variety of the ephemera of human intervention on the landscape is far greater than anything the land itself has to offer. The varieties of high mast lighting, crash barriers, culverts, the transitions from cutting, to fence, to road, to verge, to fields are as great as any geological shifts (particularly on the highveld...)'⁵

1. Boris, Staci. (2001) 'The Process of Change: Landscape, Memory, Animation, and *Felix in Exile*', in Sittenfeld, Michael (ed.) William Kentridge, Chicago: Museum of Contemporary Art. Page 29.
2. Ibid. Page 31.
3. McCrickard, Kate. (2012) *William Kentridge*. London: Tate Publishing. Page 20.
4. William Kentridge quoted in Cameron, Dan; Christov-Bakargiev, Carolyn and Coetzee, J.M. (1999) *William Kentridge*. London and New York: Phaidon Press Limited. Page 108.
5. Ibid. Page 110.



220

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Sabie River

signed and dated 1946; signed and inscribed
with the title on the reverse

oil on board

44 by 59,5 cm

R400 000–600 000



221

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

African Figures

signed

oil on canvas

40 by 50,5 cm

R280 000–340 000



222

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

*Drawing for Stereoscope: Soho
at Desk on Telephone*

signed and dated '98

charcoal and pastel on paper

255 by 80 cm

R1 200 000–1 600 000

NOTES

This drawing was made for the animated film *Stereoscope*, the eighth in William Kentridge's decade-long series featuring Soho Eckstein, the archetypal white, Johannesburg businessman of the post-apartheid era. In these films, Kentridge developed a small cast of characters: Soho Eckstein, a Johannesburg real estate developer; Mrs Eckstein, his unsatisfied wife; and Felix Teitlebaum, a poetic dreamer who longs for Mrs Eckstein, some of these characters, presumably, alter egos of the artist. In reworking William Hogarth's *Industry and Idleness*, William Kentridge created a narrative specific to South Africa based on the lives of two characters.

In Hogarth's original the idle apprentice ends up being hanged, while the industrious man becomes Lord Mayor of London. In Kentridge's retelling, the idle man makes a fortune abroad while the industrious man ends up destitute. The evolution of the industrialist Eckstein becomes a metaphor for contemporary South Africa conferred through his 'complex combination of economic power, personal ruthlessness, and guilt-laden memory'.¹ The film *Stereoscope* addresses the question of 'how to maintain a sense of both contradictory and complementary parallel parts of oneself' and regards the 'cost of trying to bring these disparate parts together'.²

The role of drawings in Kentridge's oeuvre has developed over time. Initially created in service to his films, they gradually took on a more independent life, and in 1992 the artist began showing them separately.

In this drawing, Eckstein is on the telephone with a blue cord leading down to a pile of wire and telecommunications hardware below. In the films of this time, the blue pastel often represents conscience and memory, as though Eckstein is trying to make sense of the mess below, or the history that he has created.

1. Sittenfeld, Michael. (ed.) (2001) *William Kentridge*, Chicago: Museum of Contemporary Art. Page 19.

2. Kentridge interviewed by Carolyn Christov-Bakargiev in Cameron, Dan; Christov-Bakargiev, Carolyn and Coetzee J.M. (1999) *William Kentridge*. London and New York: Phaidon Press Limited. Page 23–30.





223

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Interior with Flowers in a Jug and Nude Study

signed

oil on board

60 by 70 cm

R120 000–160 000



224

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Azalea Nollis

signed; engraved with the artist's name and

title on a plaque adhered to the reverse

oil on canvas laid down on board

58 by 79 cm

R100 000–150 000



225

François

KRIGE

SOUTH AFRICAN 1913–1994

Still Life with Onions, Peppers and Aubergine

authenticated by Justin Fox (the artist's nephew) and

Suzanne Fox (the artist's sister) on the reverse

oil on board

29 by 60 cm

R80 000–120 000



226

François

KRIGE

SOUTH AFRICAN 1913–1994

Sylvia Reading in the Garden, Montague

signed and dated 92

oil on canvas

63 by 65 cm

R150 000–200 000



227

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Iris

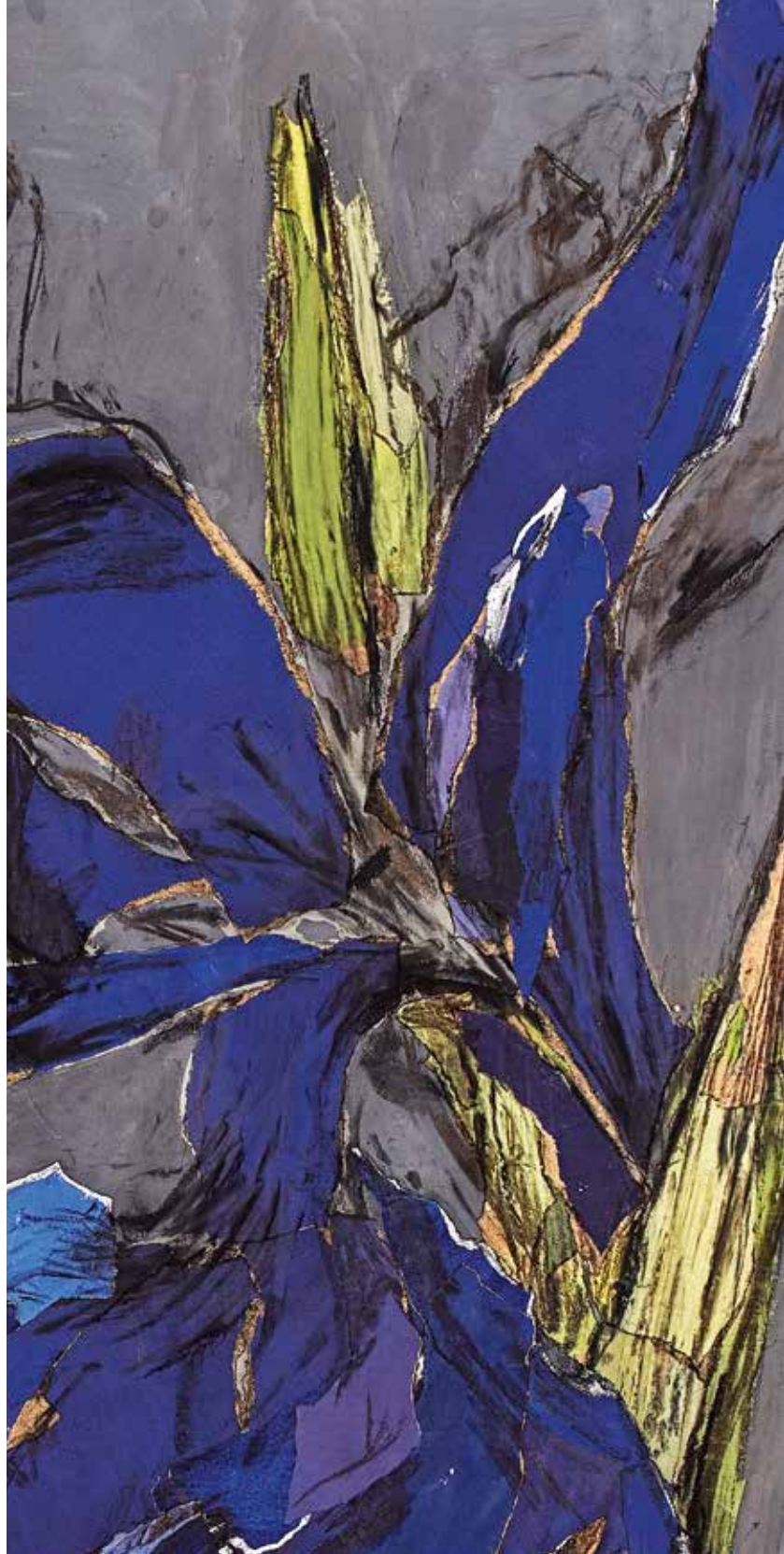
signed and dated '91
mixed media and collage on paper
145 by 120 cm

R1 400 000–1 800 000

NOTES

This work was produced in the same year that Kentridge received the Rembrandt Gold Medal at the Cape Town Triennial. He also held a solo exhibition entitled *Five Gouache Collage Heads* at the Newtown Gallery in Johannesburg and participated in two group shows – *Little Morals*, Taking Liberties Gallery, Durban (with Robert Hodgins and Deborah Bell) and *Gala*, Association of Art, Bellville.

Iris was created by tearing flat shapes out of sheets of paper that had been pre-painted with single colours of high quality pigment that the artist had acquired in Europe. The torn pieces were collaged onto the grey sheet, providing a background from which to build up the image with various shades of green, blue and purple in pre-prepared shapes. Finally, he drew on top of the collage to articulate the finer details of the flower. At the time, Kentridge was making a series of drawings of various themes he perceived to be difficult to draw – the iris is a notoriously difficult subject to portray.





228

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Still Life with Poppies

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

oil on canvas laid down on panel

40 by 50,5 cm

R400 000–600 000



229

Irmin

HENKEL

SOUTH AFRICAN 1921–1977

Still Life with Flowers in a Glass Vase

signed and dated 72

oil on canvas

39,5 by 49,5 cm

R80 000–120 000

230

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Feast

signed; inscribed with the title in another hand on the reverse, inscribed with the artist's name, title and dated 1994 on a gallery label adhered to the reverse carved, incised and painted wood, in the artist's handmade frame

136 by 133 cm

R800 000–1 200 000

EXHIBITED

The Goodman Gallery, Johannesburg



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Though originally trained as a painter at the University of the Witwatersrand under Douglas Portway, Cecil Skotnes worked as a graphic artist and print maker for most of his career. He relocated with his family to Cape Town in 1978 where he resumed painting again, producing some resplendent still lifes. The works of this period are infused with a distinct fervour as the brightness and colour he observed in the Cape is conveyed in the paintings of this time.

This panel is a shallow engraving highlighted and painted with pigment to emphasise form and the quality of the wood. By engraving directly into the two-dimensional surface of the wood, Skotnes

has created large, monumental forms, displaying the mature assurance of an artist in complete command of his vocabulary. In an interview with Skotnes, art critic Neville Dubow asserts: 'You have rediscovered yourself as a painter in your Cape Town years' and that 'there is an optimism in the work, a rediscovered certainty of touch. The simple joy – not a term one has call to use all that often – in the act of painting seems to have resurfaced. And that is reflected in the way the surfaces glow in their colour and tonal range.'¹

Skotnes was highly regarded in his lifetime – chairing various councils, recipient of numerous coveted awards (including the highest official

homage South Africa accorded its artists – the SA Akademie Medal of Honour in 1976), and exhibiting locally and internationally at prestigious events, including his representation at every Venice Biennial in which South Africa took part between 1958 and 1968 – and remains one of the most important post-war South African artists today. His influence is pervasive and his unparalleled contribution to the development of the arts in South Africa is evinced in the work he did at the Polly Street Art Centre and with the Amadlozi Group.

1. Dubow, Neville. (1996) 'Landscapes of the Mind' in Harmsen, Frieda. *Cecil Skotnes*. Pretoria: self-published. Pages 115–116.





231

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Whirlwind in the Sky

signed; printed with the artists's name and title
on a label adhered to the reverse

oil on canvas

29,5 by 39,5 cm

R70 000–100 000

232

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

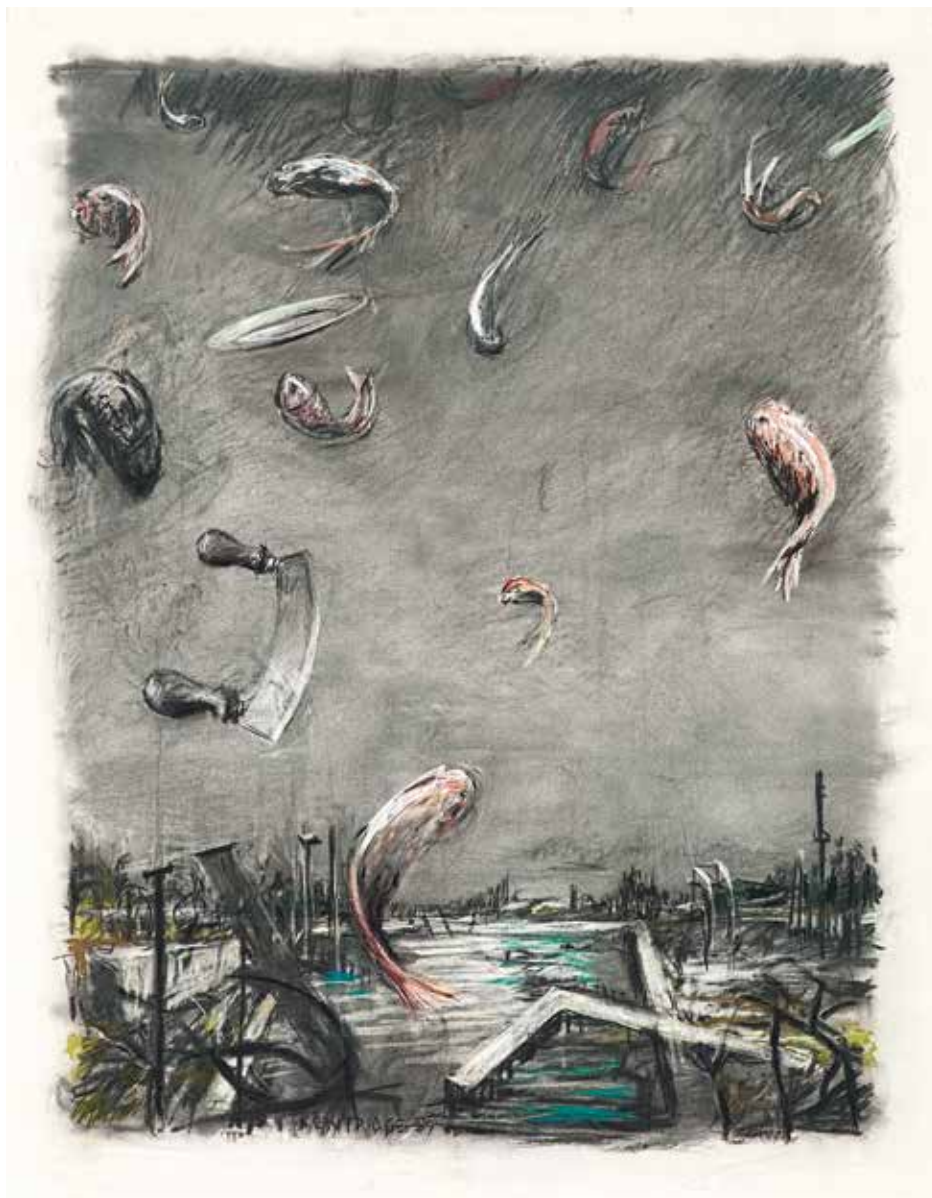
The Deluge

signed and dated '89
charcoal and pastel on paper
147,5 by 118 cm

R900 000–1 200 000

LITERATURE

cf. Cameron, Dan; Christov-Bakargiev,
Carolyn and Coetzee, J.M. (1999) *William
Kentrige*, London: Phaidon Press. A similar
drawing from the series illustrated in colour
on page 44.









233

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

The Golden Wall, comprising twenty five individual paintings

all signed, dated 2001/2, inscribed with their respective titles and mediums on the reverse

oil on canvas (19); oil and screenprint on canvas (6)

each approximately: 55 by 55 cm

(25)

R2 000 000–3 000 000

NOTES

From left to right:

Window: signed twice, dated '01/2, numbered 2 and inscribed with the title and medium on the reverse

The Old Boxer: signed twice, dated 2002, numbered 14 and inscribed with the title and medium on the reverse

Dialling Out: signed twice, dated 2001/2, numbered 7 and inscribed with the title and medium on the reverse

Fan: signed twice, dated 2001, numbered 27 and inscribed with the title and medium on the reverse

Stock Exchange: signed twice, dated 2001/2, numbered 5 and inscribed with the title and medium on the reverse

Colonel (Rtd): signed twice, dated 2001/2, numbered 6 and inscribed with the title and medium on the reverse

Fan: signed twice, dated 2001/2, numbered 3 and inscribed with the title and medium on the reverse

Soldier: signed twice, dated 2001/2, numbered 10 and inscribed with the title and medium on the reverse

Damn Battery's Dead: signed twice, dated 2002, numbered 19 and inscribed with the title and medium on the reverse

My Orange Girl: signed twice, dated 2001/2, numbered 12 and inscribed with the title and medium on the reverse

Fat Lady: signed twice, dated 2002, numbered 13 and inscribed with the title and medium on the reverse

By Way of a Self-portrait: signed twice, dated 2002, numbered 26 and inscribed with the title and medium on the reverse

The Reverend: signed twice, dated 2002, numbered 17 and inscribed with the title and medium on the reverse

In School: signed twice, dated 2002, numbered 22 and inscribed with the title and medium on the reverse

Tannie: signed twice, dated 2001/2, numbered 4 and inscribed with the title and medium on the reverse

Lovers: signed twice, dated 2001/2, numbered 23 and inscribed with the title and medium on the reverse

Ma' Mselle: signed twice, dated 2002, numbered 20 and inscribed with the title and medium on the reverse

Polar Neck: signed twice, dated 2001, numbered 9 and inscribed with the title and medium on the reverse

Window: signed twice, dated 2001/2, numbered 11 and inscribed with the title and medium on the reverse

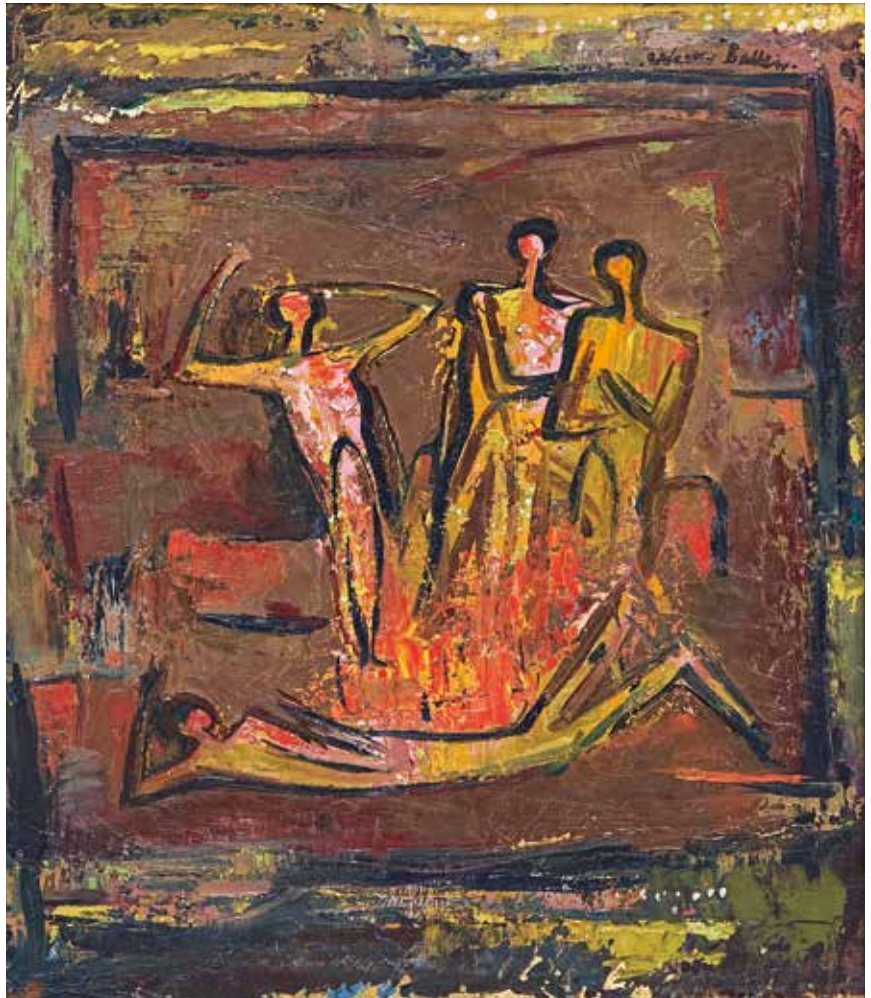
Notebook: signed twice, dated 2001/2, numbered 8 and inscribed with the title and medium on the reverse

Harlequin: signed twice, dated 2001/2, numbered 16 and inscribed with the title and medium on the reverse

Window: signed twice, dated 2001/2, numbered 25 and inscribed with the title and medium on the reverse

On the Job: signed twice, dated 2002, numbered 18 and inscribed with the title and medium on the reverse

This is an Emergency!: signed twice, dated 2001/2, numbered 21 and inscribed with the title and medium on the reverse



234

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Figures Round the Fire

signed; inscribed with the title on the
reverse

oil on canvas

52 by 45 cm

R150 000–200 000



235

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Ten Figures

signed

oil on board

39 by 49,5 cm

R80 000–120 000

236

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

The Angry Gamtoos River

signed and dated 94; inscribed with the title on a gallery label adhered to the reverse

oil on canvas
49 by 59,5 cm

R120 000–160 000

EXHIBITED

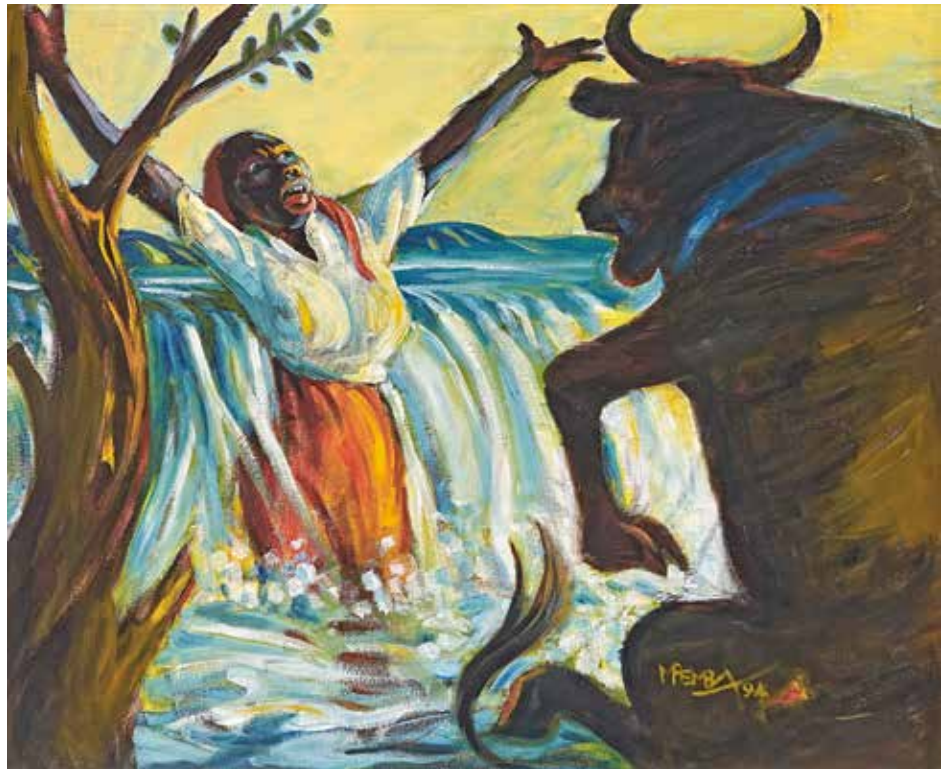
The South African National Gallery, Cape Town, *George Pemba Retrospective Exhibition*, 1996, catalogue number 123

LITERATURE

Huddleston, Sarah. (1996) *George Pemba: Against All Odds*, Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 153.

NOTES

'This work is among Pemba's most imaginative works which he painted after reading in the newspaper how the Gamtoos River near Port Elizabeth came down in flood carrying with it the dead bodies of both animals and people. Jacqueline Nolte in her essay *Sources and Style in the Oil Paintings of George Milwa Mnyaluza Pemba* published in the South African National Gallery's 1996 catalogue of a retrospective exhibition on Pemba describes the work as Pemba's ultimate commitment to imaginative production rather than to historical production ...'.
Huddleston, Sarah. (1996) *George Pemba: Against All Odds*, Johannesburg: Jonathan Ball Publishers. Page 153.



237

Gerard
DE LEEUW

SOUTH AFRICAN 1912–1985

Impundulu

signed, executed in 1969
aluminium, mounted on a wooden base
height: 91 cm, including base

R100 000–150 000

LITERATURE

cf. *Gerard de Leeuw (1912–1985): A Centenary Exhibition Catalogue*, 25 July–28 September 2012, a similar example illustrated on page 33.

NOTES

Accompanied by a letter of authenticity from Elizabeth de Leeuw, the artist's wife.



238

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Bust of Koen

signed, executed circa 1926

bronze, mounted on a wooden base

height: 32,5 cm, including base

R80 000–120 000

LITERATURE

Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on page 136.

NOTES

This small sculpture is a portrait of K. (Koen) W. Rooro. 'In a telephone interview with Mr Koen Rooro in 1983, he mentioned that his father had been a friend of Van Wouw in Doornfontein and that he had posed for this small sculpture in 1926. He also added that three castings had been made from the plaster. There are only three castings of this bust. The Vignali foundry in Pretoria North, on the instructions from the firm Sheppard & Barker, cast them all locally.'

Duffey, A.E. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Page 136.





239

William Mitcheson

TIMLIN

SOUTH AFRICAN 1892–1943

Van Riebeeck Landing

signed, bears the artist's owl device mark

and dated 1929

watercolour

52,5 by 72 cm

R40 000–60 000



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240

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

Penny Whistlers

signed

oil and sand on board

59 by 90 cm

R160 000–220 000



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241

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

Gumboot Dancers

signed and dated 68
oil and sand on board
60 by 74 cm

R150 000–200 000



242

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Feeding the Cattle

signed

oil on canvas laid down on board

58 by 73 cm

R90 000–120 000



243

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

West Coast Fish Market

signed

oil on canvas laid down on board

69 by 138,5 cm

R350 000–500 000



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244

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

The Gunner Makes Land

signed

carved, incised and painted wood panel

35,5 by 61 cm

R90 000–120 000

NOTES

With a similar unfinished figurative carving on the reverse

245

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Maquette for the Founder

signed

bronze with a dark brown patina

height: 69 cm

R400 000–600 000

LITERATURE

Strydom, Matthys. (1979) *Gerard de Leeuw*,
George: Suidkaap-uitgewery. *The Founder*
illustrated on page 91.





246

Wim

BOTHA

SOUTH AFRICAN 1974–

Scapegoat

executed in 2005

anthracite, epoxy resin, wood, cable and metal brackets

figure size approximately: 173 by 170 cm

R900 000–1 200 000

EXHIBITED

Wim Botha: *Standard Bank Young Artist for Visual Art 2005* travelling exhibition, June 2005 – July 2006

LITERATURE

Van der Watt, Liese. 'The opposite of everyday: Wim Botha's acts of translation'. In Perryer, Sophie (ed.) (2005) *Wim Botha: Standard Bank Young Art Award for Visual Art 2005*, Cape Town: Michael Stevenson. Illustrated on page 11.

NOTES

Wim Botha won the Standard Bank Young Artist for Visual Art award in 2005. The exhibition, titled *A Premonition of War*, opened at the National Arts Festival in Grahamstown, 2005 and travelled to six major museums and galleries throughout South Africa. This sculpture, *Scapegoat*, was part of the exhibition, displayed as it is seen here or as part of a larger installation with ornately framed landscapes created from puzzle pieces.

Botha has received numerous prestigious awards, including the Helgaard Steyn Prize for sculpture (2013); the Standard Bank Young Artist Award (2005); the first Tollman Award (2003); he was named festival artist at the Klein Karoo Nasionale Kunstefees in 2003; and won the prize for best artwork at the Klein Karoo Nasionale Kunstefees in 2001.

His recent solo exhibitions have taken place at Kunstraum Innsbruck, Austria (2013) and the Sasol Art Museum, Stellenbosch as

the Stellenbosch University Wordfest Artist for 2013. His work has been included in *Imaginary Fact: South African Art and the Archive*, the South African Pavilion at the 55th Venice Biennale (2013); *The Rainbow Nation*, Museum Beelden aan Zee, The Hague (2012); the Göteborg Biennial, Sweden (2011); *Memories of the Future: The Olbricht Collection*, La Maison Rouge, Paris (2011); the 11th Triennale für Kleinplastik, Fellbach, Germany (2010); *Peekaboo: Current South Africa*, Tennis Palace Art Museum, Helsinki (2010); *Cape '07* in Cape Town (2007); *Olvida Quien Soy – Erase me from who I am*, Centro Atlantico de Arte Moderno, Las Palmas de Gran Canaria (2006) and the seventh edition of Dak'Art, the Dakar Biennale (2006).

Botha describes his work as follows: 'In my work there is seldom a distinction to be drawn between the prominence of the concept and that of the medium. I work with materials central to mass consumerist applications that are subsequently transformed in essence and meaning to a point at which material and concept becomes integrally interdependent. The works take the form of sculptural installations. I appropriate well-known, sometimes trite and over-saturated subject matter which, coupled with traditional shaping and technological elements, become the nucleus of a series of references around the inherent implication of the subject.'¹

In the gallery catalogue produced for Botha's Standard Bank Award exhibition, Liese van der Watt discusses *Scapegoat*: 'At the centre of *Premonition of War* stands *Scapegoat*, a life-size figure in burnt African hardwood. While the posture invokes Christ on the cross, Botha literalises the title by sculpting a hybrid goat figure with horns and pointed ears, referring to the satyr across the room, but also to popular renditions of the devil. It is a powerful visual confluence that seems to suggest that the scapegoats of official narratives, of history and religion, are martyrs, heroes and gods of another, less absolute kind.'²



1. Wim Botha quoted on <http://www.artthrob.co.za/03apr/artbio.html>

2. Van der Watt, Liese. 'The opposite of everyday: Wim Botha's acts of translation'. In Perryer, Sophie. (ed.) (2005) *Wim Botha: Standard Bank Young Art Award for Visual Art 2005*, Cape Town: Michael Stevenson. Pages 10–11.

247

Diane Veronique

VICTOR

SOUTH AFRICAN 1964–

Disasters of Peace

each signed, numbered either 'P. Proof' or 'A. Proof' and inscribed with their respective titles in pencil in the margin etchings
sheet size: 28 by 32 cm each
(30)

R90 000–120 000

LITERATURE

Rankin, Elizabeth and von Veh, Karen (2004) *Diane Victor*, Johannesburg: David Krut Publishing. Examples from this edition are illustrated on pages 44–49.

NOTES

Including *Blind Justice*; *And Live Off the Fatta the Land...;* *Funeral March*; *As Easy as Pie*; *An Easy Wind Up*; *Fizz Pop*; *She was Killed like a Goat*; *Why Defy*; *Mind the Gap*; *Blue Boys*; *Witch Hunt*; *R5 000 - a Head*; *Hypoxis Rooperi*; *Memories*; *Blind Rise*; *Shooting Fish in a Barrel*; *Graphic*; *And Justice for All*; *In Sheep's Clothing*; *or Had You Forgotten?*; *Blind Man's Bluff for Boys in Blue*; *All for the Right Price*; *Complex Cluster*; *Made to Measure*; *Down on the Farm*; *Keeping Score*; *Kom Vrou en Bring die Kinders*; *The Lion, the Fence and the Man*; *Mad Bob and Glass Houses and the Fence Sitters*





248

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Figure

signed, dated 1985 and numbered 2/3
bronze with a verdigris patina,
mounted on a marble base
height: 67 cm, including base

R100 000–150 000



249

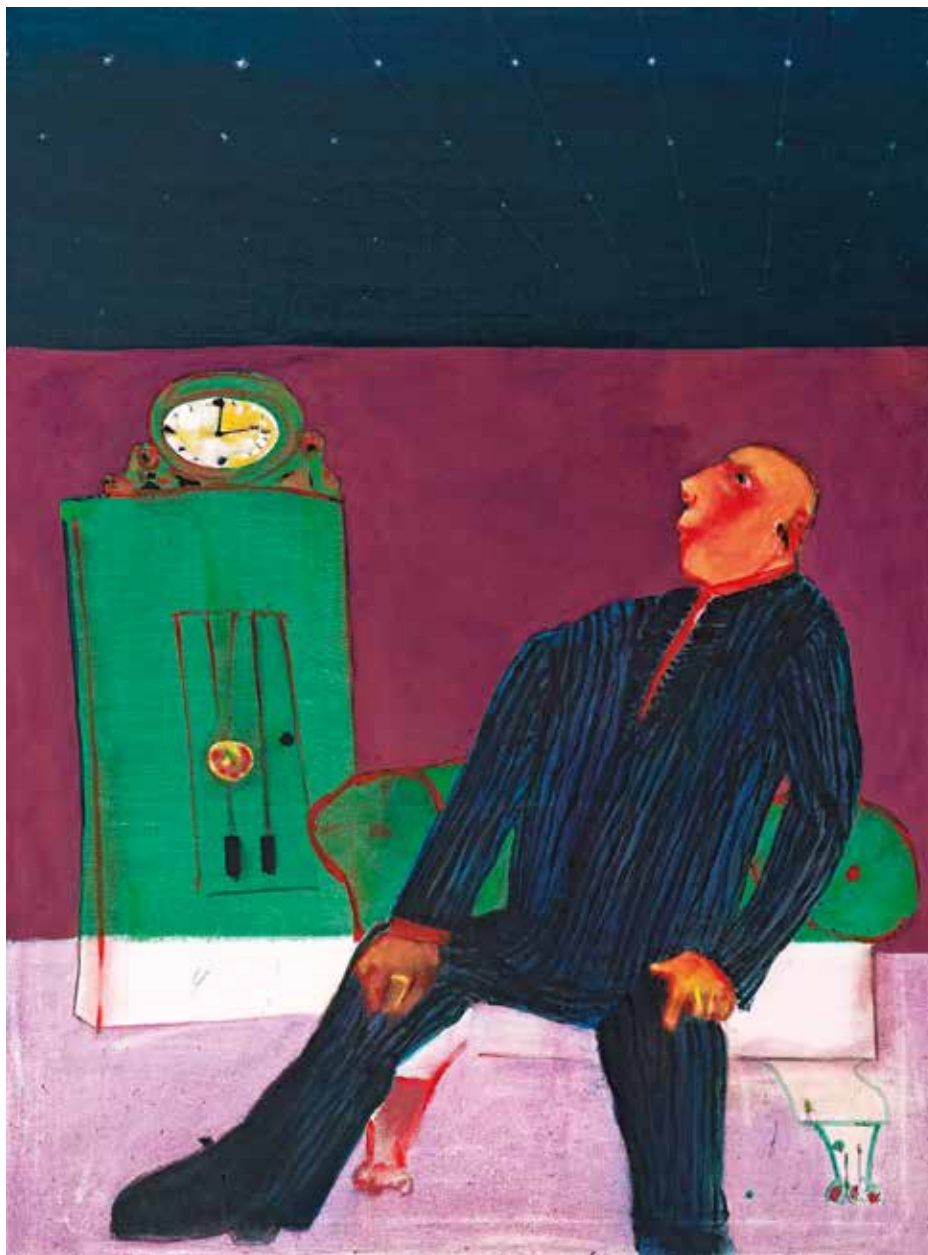
Robert Griffiths
HODGINS

SOUTH AFRICAN 1920–2010

Proud Professor

signed twice, dated 1996, inscribed with
the title and medium on the reverse
oil on canvas
121,5 by 91 cm

R400 000–600 000



250

Speelman
MAHLANGU

SOUTH AFRICAN 1958–2004

Twins

signed, numbered 1/8 and stamped with
the Bronze Age foundry stamp
bronze with a brown patina
height: 176 cm

R200 000–300 000



251

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





252

Willie (William)
BESTER

SOUTH AFRICAN 1956–

Election 94

printed with the artist's name and title
on a label adhered to the reverse
mixed media and assemblage on wood
diameter: 160 cm

R150 000–200 000

253

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Atlas Procession I

signed and numbered 26/40 in pencil,

executed in 2000

etching

sheet size: 158 by 107 cm

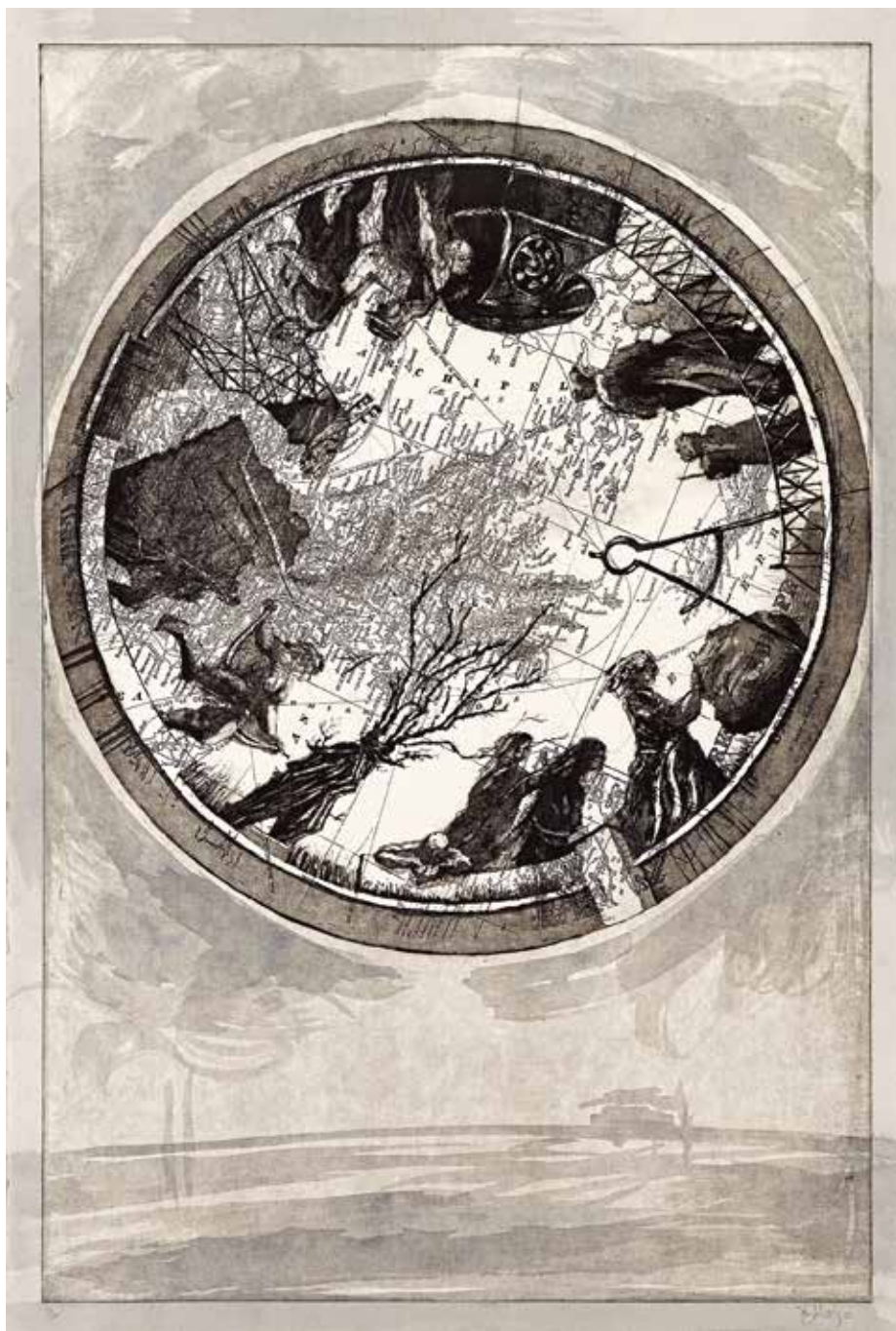
R250 000–350 000

LITERATURE

Stewart, Susan and Krut, David. (2006)

William Kentridge Prints, Johannesburg:

David Krut Publishing. Another print
from the edition illustrated on page 105.



254

Angus

VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

*Journey Dress right, Journey Dress
Left, a pair*

both signed, dated 2003, numbered 2/6
and inscribed with their respective titles
and DCW

cast carbon steel with stainless steel
detail, mounted on a steel base

height: 64 cm each, including base
(2)

R70 000–100 000



255

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Piero

signed and dated 99; signed,
dated 99 and inscribed with the
title on the reverse

oil and enamel on board
122 by 122 cm

R120 000–160 000



256

Angus

VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

Oop

signed and dated 08, from an edition of 8
bronze and belfast granite, on a
sandstone base

height: 197,5 cm, including base

R80 000–120 000



257

Angus

VAN ZYL TAYLOR

SOUTH AFRICAN 1970–

Toe

signed and dated 08, from an edition of 8
bronze and belfast granite, on a sandstone
base

height: 211 cm, including base

R80 000–120 000





258

William Joseph
KENTRIDGE

SOUTH AFRICAN 1955–

Dreams

signed

collage, pastel and charcoal on paper
60 by 60 cm

R250 000–350 000

259

Florian
WOZNIAK

SOUTH AFRICAN 1962–

Night

signed and numbered 3/8
bronze with a black patina
height: 123 cm

R180 000–240 000





260

Willie (William)

BESTER

SOUTH AFRICAN 1956–

In My World

each painting signed and dated 01

ten paintings: oil on canvas laid down on board in the artist's
handmade metal frames, with a further twelve shaped and painted
steel frames to complete the ovular form
approximately: 140 by 212 cm, combined

R200 000–300 000

261

Norman Clive
CATHERINE

SOUTH AFRICAN 1949–

Checkmate 6

woven with the artist's signature
hand tufted pure New Zealand wool
tapestry

228 by 202 cm

R120 000–180 000





262

Willie (William)
BESTER

SOUTH AFRICAN 1956–

The Toy Telephone

mixed media and assemblage on wood
diameter: 152 cm

R120 000–180 000



263

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Ubu Screams

signed twice, dated 1984, inscribed with the title, medium and 'B22 in GHTown 1986 Catalogue' on the reverse, further signed twice, dated '1984 latter half', inscribed with the title, medium and exhibition details on a label adhered to the reverse
tempera on board

34 by 49,5 cm

R90 000–120 000

EXHIBITED

Carriage House Gallery, Johannesburg, October to November 1984
Standard Bank, Johannesburg, *Robert Hodgins Images 1953–1986*,
catalogue number B22

LITERATURE

Doepel, Rory. (1997) *Ubu: +- 101 - Wiliam Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: The French Institute of South Africa and the University of the Witwatersrand. Illustrated in colour on page 52.



264

Zwelethu
MTHETHWA

SOUTH AFRICAN 1960–

Good Times

signed and dated 2001

pastel on paper

106 by 202 cm

R80 000–120 000



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265

Ephraim Mojalefa
NGATANE

SOUTH AFRICAN 1938–1971

Township at Night

signed and dated 69

oil on board

54 by 74 cm

R120 000–160 000

266

Kevin

ROBERTS

SOUTH AFRICAN 1965–2009

Gatekeeper

signed with the artist's initials, dated 04
and numbered 2/3
bronze with a verdigris patina, mounted
on a sandstone base
height: 223,5 cm, including base

R180 000–240 000



267

William Joseph
KENTRIDGE

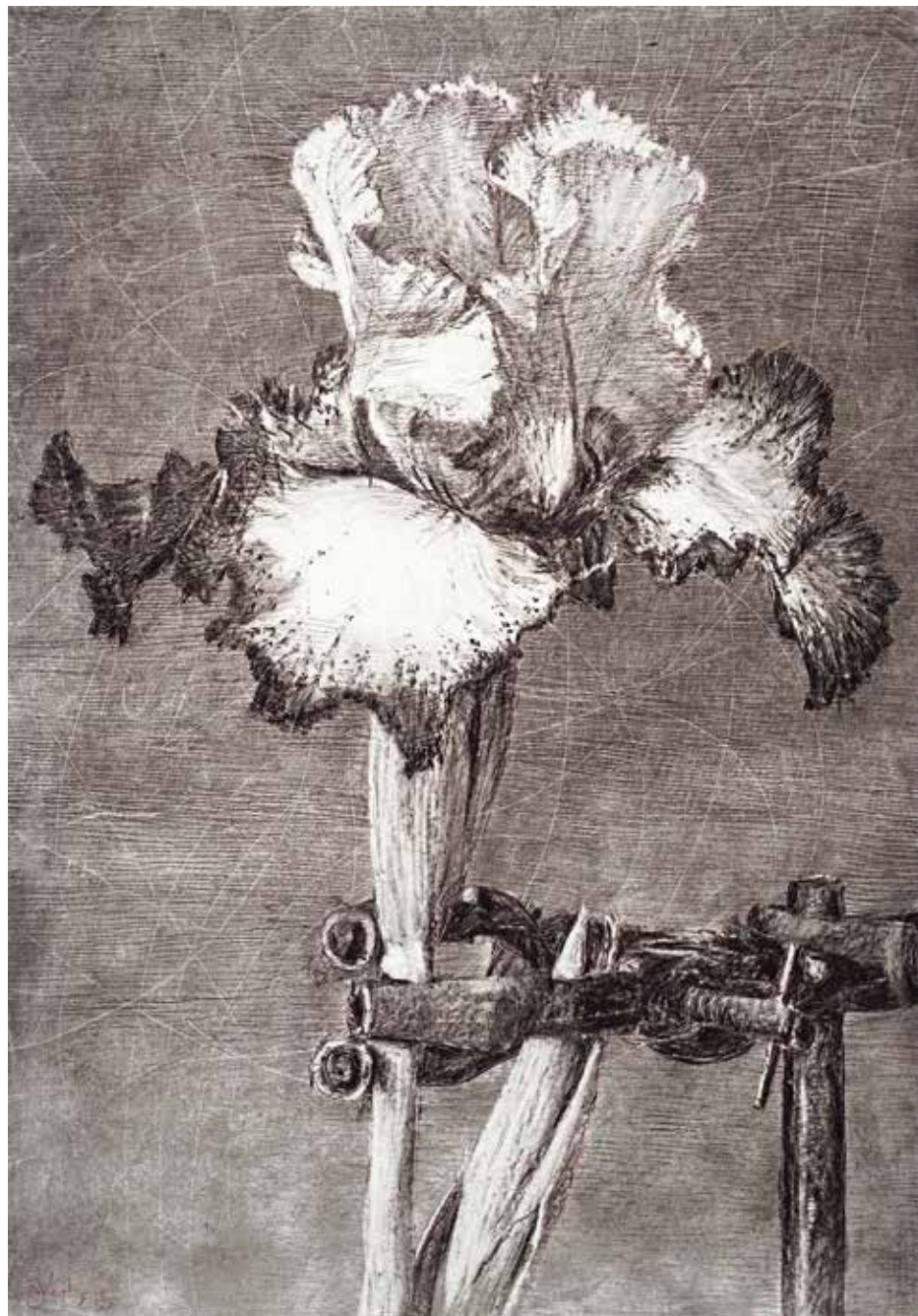
SOUTH AFRICAN 1955–

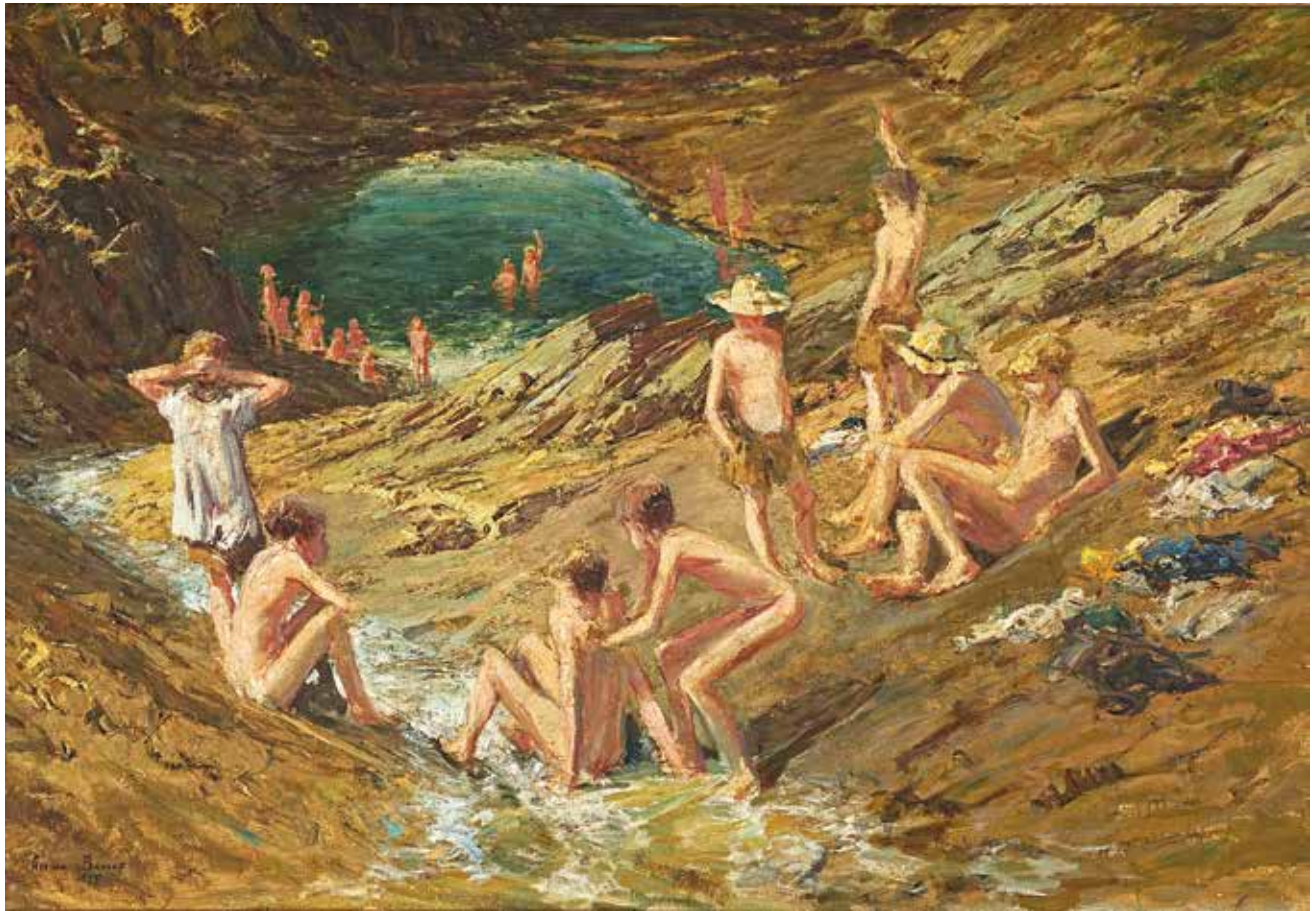
Iris II in a Clamp

signed

archival pigment print on cotton rag paper
image size: 156,5 by 110,5 cm

R180 000–240 000





268

Adriaan Hendrik

BOSHOFF

SOUTH AFRICAN 1935–2007

Boys Swimming

signed and dated 1975; inscribed with the title

on the reverse

oil on canvas laid down on board

134 by 193 cm

R500 000–700 000