





The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 16 March – 8.00pm

Important South African  
and International Art  
Evening Sale

Lots 541–653

OPPOSITE  
Lot 573 Vladimir Tretchikoff, *Zulu Maiden* (detail)

## Important South African and International Art

541

Maxime  
**MAUFRA**

FRENCH 1861-1918

*Inundation*

signed; indistinctly inscribed with  
the title on the stretcher  
oil on canvas  
45 by 54cm

**R80 000–100 000**



541

542

Henri  
**LEBASQUE**

FRENCH (1865-1937)

*Femme a l'Ombrelle Rouge*

signed; printed with the title on a label  
adhered to the reverse  
watercolour  
24 by 26cm

**R80 000–100 000**



542

543

Jacques-Emile  
**BLANCHE**

FRENCH 1861-1942

*La Petite Fille aux Chiens*

signed and dated 92; signed, dated  
1892 and inscribed with the title on the  
reverse

pastel

129,5 by 59,5cm

**R180 000–240 000**

**EXHIBITED**

*V<sup>je</sup>me Salon International, Munich, 1892,*

no 3317





544

Edward  
**SEAGO**

BRITISH 1910-1974

*Summer Afternoon – Champs-Élysées*

signed and dated '51; inscribed with the title in pencil  
on the stretcher in another hand

oil on canvas

45 by 60cm

**R250 000–350 000**



545

Edward  
**SEAGO**

BRITISH 1910-1974

*Fishing Boats Returning to Harbour, Honfleur*

signed; inscribed with the title on the reverse

oil on board

50 by 75,5cm

**R200 000–300 000**

**NOTES**

Bears Pieter Wenning Gallery label on the reverse.

546

Robert Gwelo  
**GOODMAN**

SOUTH AFRICAN 1871-1939

*The Old Drostdy, Tulbagh*

signed with the artist's initials  
oil on canvas  
49 by 59cm

**R60 000–90 000**

**PROVENANCE**

Acquired directly from the artist in 1920  
by the current owner's father

547

Robert Gwelo  
**GOODMAN**

SOUTH AFRICAN 1871-1939

*Bo-Kaap*

signed with the artist's initials  
oil on board  
22 by 27,5cm

**R40 000–60 000**

**PROVENANCE**

Acquired directly from the artist in 1920  
by the current owner's father



546



547



548

Pieter Willem Frederick  
**WENNING**

SOUTH AFRICAN 1873-1921

*The Stable-doors at Groot Constantia  
(Jonkershuis)*

signed and dated 17

oil on canvas

26,5 by 36,5cm

**R500 000–700 000**

**PROVENANCE**

Sold: Sotheby Parke Bernet South Africa,  
Johannesburg, 3 March 1975, lot 119a, with the  
title *Wynkelder, Kaapse Plaas*

**LITERATURE**

Harco Wenning. (1976) *My Father*, Cape Town:  
Howard Timmins. Illustrated on page 139.  
See J du P Scholtz. *By die honderdste  
verjaarsdag van Pieter Wenning*, in *Tydskrif vir  
Geesteswetenskappe, Suid-Afrikaanse Akademie  
vir Wetenskap en Kuns*, Dec. 1973, page 357,  
number 43.

**NOTES**

This is now the popular Jonkershuis Restaurant  
at Groot Constantia.

A pen and ink sketch of the same subject is in  
the permanent collection of the Pretoria Art  
Museum.





549

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Stokerij (Paarl)*

signed; signed and inscribed with the  
title on a label affixed to the reverse

oil on board

24,5 by 34,5cm

**R100 000–140 000**



550

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Cape Kitchen*

signed and dated 04

oil on board

25,5 by 34cm

R180 000–240 000

551

Nita (Pauline  
Augusta Wilhelmina)  
**SPILHAUS**

SOUTH AFRICAN 1878-1967

*Old Farm House, recto; Seascape,*  
verso

signed with the artist's monogram

oil on cardboard

17 by 23,5cm

R30 000–50 000

552

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Sheepfold*

signed

chalk pastel

23,5 by 31,5cm

R50 000–80 000



551



552

553

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Portrait of a Shepherd*

oil on canvas

68 by 53cm

R150 000–200 000



554

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Storm Clouds and Trees*

signed and dated 17.7.1928

casein

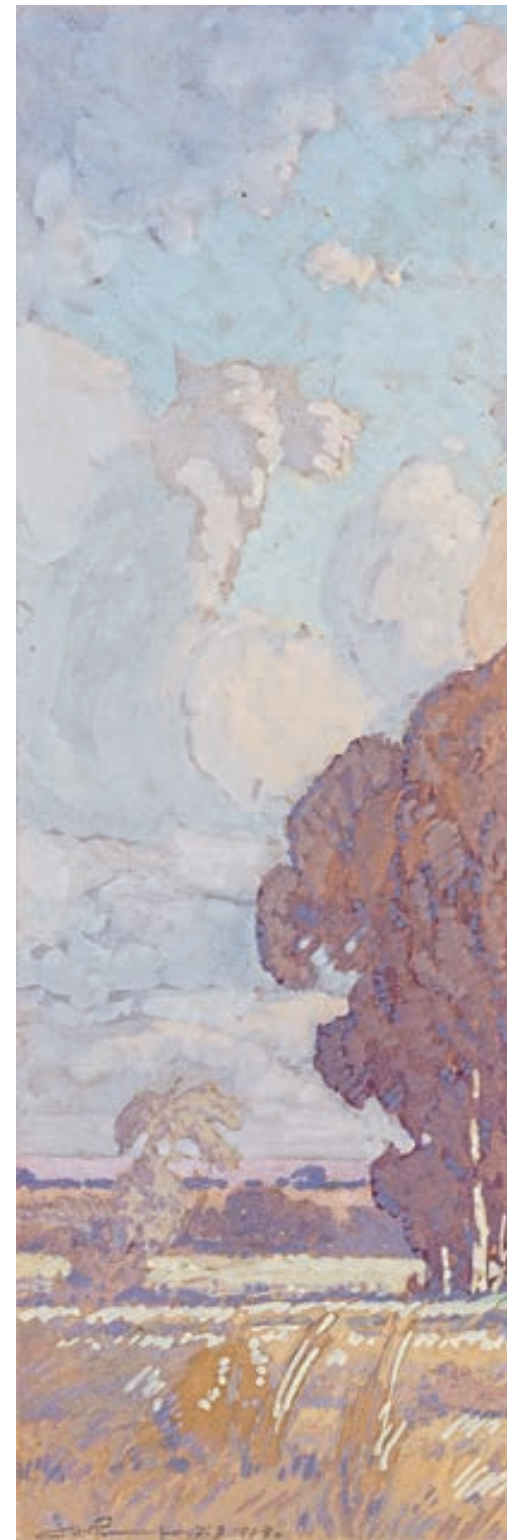
37 by 53cm

**R350 000–500 000**

Modestly scaled and less architectonic than his oils, JH Pierneef's casein paintings are widely regarded as amongst his most lyrical works. The artist is said to have produced upwards of 50 landscape studies using casein, a milk-based binding agent that Pierneef obtained from a Düsseldorf-based supplier.<sup>1</sup> Characterised by their notational brushstrokes and impressionistic use of colour, Pierneef's casein works are a benchmark of his intuition and assuredness as a painter. A fast-drying material casein demands certainty. "It is not likely that it will become a very popular process with artists owing to the extreme difficulty of its manipulation, as after application to the prepared surface the mixed paint sets like a fine and indestructible cement," wrote Ernest Lezard, a Johannesburg art dealer, in an appreciation of Pierneef.<sup>2</sup> Lezard exhibited new work by Pierneef in March 1927. The artist, who had recently returned from his important second visit to Europe (1925–26), was entering the peak of his career. This culminated in his now-legendary exhibition of faceted and cubistic landscape studies in Pretoria, in 1928, the same year this work was produced.

Audiences balked at his experimental new practice. A year later Pierneef received a commission to paint 28 panels for display at Johannesburg's central railway station. The broken brushwork and matt colouration of this work correspond with the formal qualities of Pierneef's Station Panels. Even though the work is compositionally very similar to a casein work owned by William Henry Clegg, the first governor of the South African Reserve Bank, Pierneef has not yet devolved into pure formula here. His landscape is seen rather than stiffly composed; diverting fixtures that have been erased in the Clegg-owned work still appear here; his clouds, while theatrical, are not dominating. The rapture that underpinned Pierneef's wanderings through the bushveld is still palpable.

1. Harmsen, Frieda, De Jager, Joey and Kempff, Katinka (1985) *Looking at South African art: A guide to the study and appreciation of art*, Pretoria: J.L. van Schaik. Page 47
2. De Villiers, KL 1997, *The JH Pierneef collection of the City Council of Pretoria housed in the Pretoria Art Museum*, MA dissertation, University of Pretoria, Pretoria. Page 208







© The Estate of Maggie Laubser | DALRO

555

Maggie (Maria Magdalena)  
**LAUBSER**

SOUTH AFRICAN 1886-1973

*A Sailing Barge on a Canal*

signed and dated 1914

oil on canvas

33 by 46cm

**R250 000–350 000**



© The Estate of Maggie Laubser | DALRO

556

Maggie (Maria Magdalena)  
**LAUBSER**

SOUTH AFRICAN 1886-1973

*Lake Garda*

signed with the artist's initials

oil on board

37,5 by 39,5cm

R350 000–500 000



557

Jacob Hendrik

## PIERNEEF

SOUTH AFRICAN 1886-1957

### *The Maluti Mountains*

signed; inscribed on a label affixed to the reverse 'In Desember 1929 toe die F. A. K. in Bloemfontein gestig is, het Pierneef'n uitstalling in die saal van die Nasionale Museum gebou. Tant Mabel Jansen het die uitstalling geopen. Sy was by ons tuis. Die vorige middag het ek met hom saam gegaan om die skilderye te besigtig.

Ek soek toe twee skilderye vit ons uit en koop hulle die volgende oggend by die opening - die grote wat Heloise het vir £25 en hierdie een vir £20. Ons het daardie maand nie ons winkelrekening betaal nie.'

signed S Henri Pellissier, Swellendam, 30/12/1966'  
oil on board

52 by 63,5cm

**RR 200 000-1 600 000**

### PROVENANCE

Purchased by Dr S H Pellissier from an exhibition in 1929 at the National Museum, Bloemfontein  
Purchased at an auction in Johannesburg in 1996 by the current owner

The mountain landscapes near Ficksburg, in the eastern Free State, recur as subjects in JH Pierneef's work from his important middle period (1925-35). His painterly descriptions of especially the Maloti Mountains (also spelled Maluti) encompass a range of styles, from the impressionistically descriptive to the formally experimental. Evident throughout, though, is Pierneef's fidelity to place and architectonic approach to composing space ("a mathematical precision of line and colour," as he put it in a 1926 interview).<sup>1</sup> This painting, with its receding foreground of jaggedly tiled greens and browns, predates his monumental study of the same range for his Station Panels series, unveiled in Johannesburg in 1932. Similar to that better-known work, which features theatrical clouds and mountains resembling ground molar, the scene is descriptive of a verifiable landscape. Locatable as it is, the landscape bears an unmistakable Pierneef imprimatur.

Pierneef's quest to define an authentic personal style was hard won and informed by larger forces. The artist was 23 when the Union of South Africa was founded as a dominion of the British Empire in 1910. This watershed event, which united disparate groupings of peoples and political territories under a single flag, ushered in a period of nationalist organisation and grassroots activism. Pierneef was an active protagonist, initially as a member of The Individualists, a group of progressive artists from Pretoria, and latterly as a revered national artist whose landscapes mapped the totality of the mature union. The provenance of this undated work sheds important light on the key role of early patrons in helping Pierneef achieve his vision of an authentically South African art in the newly unified state.

In December 1929, over 300 Afrikaner figureheads – including political leaders C.R. Swart and D.F. Malan – met in Bloemfontein to discuss ways to coordinate the activities of various cultural organisations. The meeting culminated in the founding of the Federasie van Afrikaanse Kultuurvereniginge (FAK), an umbrella organization for Afrikaner cultural groups. To coincide with this meeting, Martin du Toit, editor

of the recently established magazine *Die Nuwe Brandwag*, organised an exhibition at the National Museum featuring work by Pierneef, Maggie Laubser, Anton van Wouw, Gerard Moerdyk and Gordon Leith.<sup>2</sup> Martha Mabel Jansen, an influential cultural leader and well-known art collector, opened the exhibition; it was here that her brother, Samuel Henri Pellissier, acquired this painting.

The grandson of a French missionary who settled in Bethulie, Pellissier is best remembered for his work establishing the *Volkspele* movement in 1914. An educator by profession, who was later to be appointed Director of Education for the Orange Free State and Vice-Chancellor of UNISA, he already knew the artist personally when he acquired this work. The two met in 1922 when Pierneef was commissioned to decorate the school hall in Ficksburg. Pellissier was principal of the school and offered Pierneef lodgings during the month-long production of his eight murals. Pierneef's first public commission comprised interpretive renderings of San rock art he based on documentation produced by early researchers, notably Helen Tongue and George Stow.<sup>3</sup> Despite his second-hand encounter with San art, Pierneef held the work in high regard and described it in a 1916 letter as an "ideal basis" (*idiale grondslag*) for a new national art.<sup>4</sup> Pierneef communicated this message widely, including during a lecture in Bloemfontein in 1917. Significantly, Pierneef stayed with Reenen J. van Reenen, a senior public works official, during this visit. And it was Van Reenen, an amateur rock art enthusiast who frequently hiked the Malutis with Pellissier, that later put the artist's name forward to decorate the ambitious principal's school hall in Ficksburg.

1 Pretorius, Estelle (1990) 'Biography of Jacob Hendrik Pierneef', in *J.H. Pierneef: His Life and his Work*, Cape Town: Perskor. Page 69.

2 Van Eeden, Jeanne (2008), 'Collecting South African Art in the 1930s: The Role of Martin du Toit' in *Historia*, Vol. 53(1): May. Page 171.

3 Duffey, Alexander (2002) 'Pierneef and San rock art', in *De Arte*, Vol. 66: September. Page 23.

4 Ibid. Page 23.



558

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Brandvlei Dam, Worcester*

signed  
oil on board  
29 by 39cm

**R70 000–90 000**

**PROVENANCE**

A wedding gift from the artist to the  
current owner's grandfather circa 1926

559

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Dhows, Zanzibar*

signed with the artist's initials  
oil on panel  
15 by 20,5cm

**R35 000–50 000**

**NOTES**

Acquired from the artist by the current  
owner's family, circa 1913.



558



559



560

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Old Harbour, Zanzibar*

signed

oil on canvas

40 by 54,5cm

**R300 000–400 000**

**NOTES**

Sold: Sotheby's, Johannesburg, 8 October  
1980, lot 61

561

Wolf  
KIBEL

SOUTH AFRICAN 1903-1938

*Portrait of the Artist's Son*

oil on canvas

53 by 41cm

**R1 500 000–2 000 000**

**EXHIBITED**

South African National Gallery, Cape Town and Pretoria Art Museum, *Wolf Kibel Retrospective*, 1976, catalogue number 32

**LITERATURE**

Freda Kibel. (1961) *Our Art 2: Wolf Kibel*, Pretoria: Foundation for Education, Science and Technology. Page 68 and illustrated on page 69, number III. This work blends interest in the personality of the sitter with a rich play of colour and texture. Paint is used vigorously to create restless texture throughout the painting except in the face, which is smooth. This surrounding texture, which reaches its peak in the shirt, serves to create a restless mood echoing the inner tension of the sitter, so well disguised by the apparent, almost haughty calmness of his facial expression, a calmness further heightened by the comparative smoothness with which the face itself is painted.

A.C. Bouman. (1955) *Painters of South Africa*, Cape Town: HAUM h/a J. H. De Bussy. Page 133, illustrated. The 'Portrait of His Son' is as much a revelling in paint and colour as it is the loving representation of an intelligent and nervous child.

Produced toward the end of his itinerant and tragically brief life, this outstanding portrait by Wolf Kibel depicts his son Joseph and is executed in his idiosyncratic expressionist style. While formally significant, especially given Kibel's role in the formation of a local painterly avant-garde during the 1930s, the work is also biographically important. Joseph's "haughty calmness", as Kibel's wife Freda would later write about this portrait, belies an unseen trauma.<sup>1</sup> Born in a shtetl outside Warsaw, Kibel left Poland in 1923 to avoid conscription. He initially settled in Vienna, but in 1925 relocated to Jerusalem, later moving to Tel Aviv, where he met Freda. Dogged by financial hardship, Kibel immigrated to South Africa in 1929. He arrived alone, his pregnant wife despatched to Warsaw due to visa problems. Kibel's arrival date in Cape Town coincided with the birth of Joseph, who would only come to South Africa three and a half years later with his mother.

Kibel held his first one-man show in Cape Town in 1931. His vigorous and gestural style of painting proved too challenging for local audiences and critics panned his work. "Kibel's exhibitions here were greeted with derision and abuse," remarked Freda in 1961, adding that her husband endured a "grim battle for existence":<sup>2</sup> Artists responded more positively to Kibel. He befriended Lippy Lipshitz, with whom he shared studios and also exhibited, and was encouraged by Hugo Naudé, who became a trusted patron and friend. But it was only after his premature death (from tuberculosis) that Kibel's significance became the subject of active rehabilitation.

In 1946 critic David Lewis singled Kibel out as a "profound experimentalist" in his provocative study of post-union South African art.<sup>3</sup> Walter Battiss, who along with Lipshitz was a founding member of the New Group, ranked Kibel alongside Irma Stern and Maggie Laubser as a "pioneering" expressionist and similarly praised his painterly innovations.<sup>4</sup> A 1950 survey exhibition at the South African National Gallery in Cape Town played an important role in shifting public perceptions. Commercially, Kibel's star also began to rise, Jean Welz introducing a selling exhibition

of his work at the Lidchi Gallery in 1962. Reporting on the exhibition, *News/Check*, a current affairs magazine where Robert Hodgins worked as a staffer at the time, remarked on his "exaggerated colour-contrasts and hallucinatory distortions" and described him as an "eloquent talent":<sup>5</sup> Other notable admirers of Kibel's work included Neville Dubow, who in 1968 co-authored a monograph with Freda, and Wopko Jensma, who mentions Kibel by name in a 1977 poem.

In a letter written to Lipshitz shortly after Kibel's death, Naudé, while mournful of the loss, nonetheless expressed doubt whether Kibel "really had a real chance to prove his philosophies about art."<sup>6</sup> This portrait demonstrates Kibel's remarkable virtuosity with domestic scenes, especially portraits. While the influence of Soutine is clear, particularly in his rich colour palette and thick impasto brushwork, the work claims a more immediate affinity: Kibel's well-known self-portrait. Like that key work, which appears on the cover of his 1968 monograph, Kibel here has clearly managed to distil his influences and focus his vigorous painterly energies. The result is a powerful portrait, of a young boy raffishly posing for his father, that expresses all of Kibel's love for his son and philosophies about art.

1. Kibel, Freda (1961) 'Wolf Kibel', in *Our Art*, Vol. 2, Pretoria: SA Association for the Advancement of Knowledge and Culture. Page 68.
2. *Ibid.*, page 67
3. Lewis, David (1946) *The Naked Eye*, Cape Town: Paul Koston. Page 17
4. Battiss, Walter Battiss (1957) 'The Last Bushman Artists', in *The Studio*, Vol. 153, London: Studio Trust. Page 68
5. — (1963) 'The Lonely Road', in *News/Check*, 12 April. Page 37
6. Naudé, Adèle (1974) *Hugo Naudé*, Cape Town: S. Struik Publishers. Page 14

"There are to my mind only a small number of South African artists whose works strike one immediately as being authoritative, done with total conviction, and which are absolutely to the point. Amongst these, thinking at random, names such as Wolf Kibel and Irma Stern come to mind." Albert Werth (1987) 'Hanns Ludwig Katz' in *Lantern*, Vol. 36 Adult Education Division, Union Education Department. Page 41





562

© Irma Stern Trust | DALRO

562

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*Barberton*

signed, dated 1933 and inscribed with the title  
gouache  
36 by 49cm

**R500 000–700 000**

563

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Wild Pear Trees*

signed and dated 50  
oil on canvas  
44,5 by 60cm

**R600 000–900 000**



563

For an artist for whom the bushveld was a central theme, it is remarkable that Jacob Hendrik Pierneef was able to produce such a wide variety of images of this much-loved area. Here he has captured this glorious bushveld landscape, in mid-winter or early spring when the wild pear trees are in spectacular bloom. It's the time when many South Africans and international tourists head to this part of the world for its pleasant climate and because the dry weather encourages game to the waterholes. Pierneef obviously also enjoyed such trips and

has captured this scene in the bright light of the midday sun. Wild pear trees (*Dombeya rotundifolia*), which can grow up to eight metres tall, are part of the savannah biome. With its associated species, including the umbrella shaped Burkea or 'wilde sering' (*Burkea africana*) in the middle ground, the raasblaar (*Combretum zeyheri*) and the red Bushwillow or rooibos (*Combretum apiculatum*), this bushveld scene could very well be north of Pretoria. According to Mucina & Rutherford, this plant community is typical of the mineral poor sandy

regions known as the central sandy bushveld.<sup>1</sup> The breadth of the bright blue sky, the open landscape, the dry yellow grasses and the sharp definition of the vegetation all conjure the bushveld on a perfect day.

For this information, we are indebted to Ernst van Jaarsveld, Botanist and Horticulturist at Kirstenbosch National Botanical Gardens.

1. Mucina, L. & Rutherford, M.C. (eds) (2006) 'The Vegetation of South Africa, Lesotho and Swaziland'. *Strelitzia* 19, Pretoria: South African National Biodiversity Institute.





564

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Jonkershoek Mountains, Stellenbosch*

signed and dated 21

oil on canvas

44 by 58,5cm

**R400 000–600 000**

**PROVENANCE**

A wedding gift from the artist to the  
current owner's mother in 1923.



565

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Kraal, Northern Transvaal*

signed

oil on board

28,5 by 38,5cm

**R300 000–500 000**

**LITERATURE**

cf. JFW Grosskopf. (1945) *Pierneef, Die Man en sy Werk*,  
Pretoria: Van Schaik. A similar example is illustrated as  
plate number 57.



566

© Gerard Sekoto Foundation | DALRO



567

© Irma Stern Trust | DALRO

566

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913-1993

*The Woman Followed by Bicycle*

signed and dated 68; inscribed with the title and

"No 21" in pencil on the reverse

gouache

52 by 35,5cm

**R70 000-90 000**

567

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*Harvesters*

signed and dated 1961

pen, pastel and wash on card

30,5 by 24cm

**R80 000-120 000**

568

William Mitcheson  
**TIMLIN**

SOUTH AFRICAN 1892-1943

*The Building of a Fairy City,  
The Inn*

signed, dated 1926 and inscribed with  
the title in the margin, and signed with  
the artist's owl device mark  
pen and ink and watercolour  
57 by 49cm

R180 000–240 000



569

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*Seated Women*

signed and dated 1963

felt tip pen and chalk pastel on paper  
48 by 31cm

R120 000-160 000



© Irma Stern Trust | DALRO

570

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*Fruit Sellers*

signed and dated 1938; inscribed on the reverse 'To Ruth With Best Wishes from the Jaffes of the Boltons'  
gouache  
32 by 24,5cm

**R160 000–200 000**

**PROVENANCE**

Ben and Cecilia Jaffe



© Irma Stern Trust | DALRO

571

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*Seated Nude*

signed and dated 1948  
pencil and gouache on paper  
50 by 31cm

R120 000–140 000



© Irma Stern Trust | DALRO

572

Jean Max Friedrich  
**WELZ**

SOUTH AFRICAN 1900-1975

*Portrait of a Woman*

signed and dated 51

oil on canvas

60 by 44cm

R100 000–150 000





573

Vladimir Griegorovich  
**TRETCHIKOFF**

SOUTH AFRICAN 1913-2006

*Zulu Maiden*

signed and dated 56

oil on canvas

75 by 85,5cm

**R1 900 000–2 200 000**

**PROVENANCE:**

Sold: Sotheby's, Johannesburg, 27 April, 1982, lot 219, with the title *African Woman, in front of a zebra skin*

**EXHIBITED**

Iziko South African National Gallery, Cape Town,  
*Tretchikoff: The People's Painter*, 26 May to 25  
September 2011, catalogue number 42.

**LITERATURE**

Boris Gorelik. (2013) *Incredible Tretchikoff*, Cape Town: Tafelberg. Page 177.

Vladimir Tretchikoff and Anthony Hocking. (1973) *Pigeon's Luck*, London: Collins. Pages 238-40 [unnamed].

**NOTES**

Never exhibited in the lifetime of the artist, this painting has a special place in Tretchikoff's arsenal of stories about himself. In September 1954, after the highly successful tour of the US, Tretchikoff arrived in Toronto. He held a show at Eaton's, a Canadian social institution. This chain of department stores had once been known as the largest retail organisation in the British Empire. Nearly 52,000 visitors attended his exhibition at 'Canada's Greatest Store'. Eaton's hung Tretchikoff's work in the foyer of the auditorium that hosted stars like Duke Ellington, Billie Holiday and Frank Sinatra.

One day, a stocky, broad-shouldered old man entered the foyer. He moved from picture to picture, hardly ever slowing his pace. The Eaton's directors watched him in awe. The old man was

Jack Hammell, a mining magnate who had 'cracked open the north'. He pioneered the large-scale mineral exploration of Canada's remotest regions. His aeroplanes moved people and materials to the areas that could only be reached by dogsled or canoe before. Canadian Airlines is a direct descendant of Hammell's fleet. A former boxer, this powerful man was feared by many. But he had a soft spot for the arts. It is said that Hammell owned works by Titian, Rembrandt and Gainsborough.

Hammell bought several paintings by Tretchikoff at the Toronto show, including two portraits, a Zulu and a Sotho woman. Since the Canadian tour was far from over, he agreed to receive his purchases later. But when they eventually arrived, Hammell claimed that they were not the ones he had acquired. Although Tretchikoff insisted that they were correct, in order to appease the 'big bully', he flew to Toronto. He took with him his new work – a study of a Zulu woman set against the background of a zebra skin. Tretchikoff proposed exchanging it for the two paintings in question. When the painter unveiled the canvas, Hammell liked it so much that he returned the two works to Tretchikoff and kept the new painting. They parted the best of friends. On the next morning, Hammell bought the two paintings back from Tretchikoff.

Jack Hammell died childless in 1958. His wife survived him by two years. It is not known who inherited his extensive art collection. One of the few works that has resurfaced is *Zulu Maiden*. In 1999 the sale of this painting by Stephan Welz – also in Cape Town – marked the revival of interest in Tretchikoff. The painting was knocked down for an amount that exceeded the initial estimate sevenfold.

Tretchikoff completed this painting in 1956, during his golden decade. It was in the fifties that he produced such mass-market masterpieces as the *Chinese Girl*, *Lady from Orient*, *Miss Wong* and *Balinese Girl*. The *Zulu Maiden* is Tretchikoff's typical 'exotic' portrait. In his oeuvre, it is this kind of painting that is most sought after. And, unlike his pictures of Oriental women, it is purely South African in its subject matter.







574

Vladimir Griegorovich  
**TRETCHIKOFF**

SOUTH AFRICAN 1913-2006

*Crayfish Seller*

signed, dated 1951 and inscribed S. Africa  
oil on canvas  
60,5 by 75,5cm

**R300 000–500 000**

**EXHIBITED**

Iziko South African National Gallery, Cape Town,  
*Tretchikoff: The People's Painter*, 26 May to 25  
September 2011, catalogue number 36.

575

Fritz  
**KRAMPE**

SOUTH AFRICAN 1913-1966

*Masks of Africa*

signed with the artist's initials  
oil on canvas  
141 by 125cm

**R350 000–500 000**

**EXHIBITED**

South African National Gallery, Cape  
Town, *Commemorative Exhibition*,  
October 1967, catalogue number 5

**LITERATURE**

cf. Peter Strack. (2007) *Timeless  
Encounters, Fritz Krampe: A Painter's Life in  
Africa*. Kuiseb Verlag: Namibia. A similar  
example is illustrated in colour on the  
back cover.





576

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Figures in a Landscape*

signed

oil on canvas

32 by 45,5cm

**R70 000–90 000**



577

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Congolese Kraal Scene*

signed and dated 39

oil on board

52 by 62cm

R150 000–200 000

578

Alexis

**PRELLER**

SOUTH AFRICAN 1911-1975

*Mapogga Wedding*

signed and dated '52

oil on canvas

60 by 50cm

**R800 000–1 200 000**

**NOTES**

*Mapogga Wedding* (1952) finds Alexis Preller on the cusp between a relatively naturalistic depiction of his African subject and the investiture of that subject with mystical and hieratic properties and overtones. While his depiction of the exotic detail associated with the celebration of marriage – the *isiyaya* or beaded marriage veil, the colours and beaded detail of the blankets worn by bride and groom, the brass arm rings worn in ostentation of prosperity, as well as the drawing of the figures – remains relatively faithful, there are also other interpretive energies at play.

Thus, if you imagine the bride standing up, it will be clear that her shape will taper strongly towards the head while at the hips – the physical zone associated with childbearing – she will spread impressively. So too there is an ambiguity built into the head of the bridegroom, whose almond-shaped eyelids show no eyes within. The image – and it transfers to the way one reads the bride's expression too – is evocative as much of a mask as it is of a human physiognomy, and takes the painting's subject out of time and space and into a timeless zone of cosmic mythology and cultural spirituality.

By the same token, the female figures pressing in from the shallow background, similarly ambiguous in the inwardness of their mask-like gaze function more strongly at a symbolic and ritual level than they do within any system of sensory human interaction. They serve as ancestral witnesses to the mystery more than gogos or elders in the dominantly matriarchal life of the Ndebele people.

Eventually Preller's concern with African tradition and proto-mythology would lead to his invention of a virtual race of imaginary ur-Africans and its associated cosmology and conventional expressions – a language of expression that grew so personalised and arcane that the South African art public at large mistakenly dismissed it in incomprehension as a species of 'surrealism' – but in 1952 and in dealing with a subject familiar to him as a resident of Pretoria, the implications of his formal choices are accessible enough. Like that of many artists of his generation Preller's work was crucially guided and vivified by heady encounters with modernist innovation and aesthetic revolution on study trips abroad. Indeed the trajectory of Preller's art, in common with that of his

peers, is predicated on this overwhelming problematic: of finding ways of using what he had learned in one continent to discover and develop a discourse of artistic identity under different circumstances and under a different sun.

Preller saw himself first and foremost as an African, but like white Africans before and after him from JH Pierneef and Irma Stern to JM Coetzee and Max Du Preez, the big question was what that glib attribution could mean. For Preller, his ongoing interrogations led into the kind of terrain traversed by CG Jung in his analysis of collective memory and archetype evoking a perennial sense of wonderment in his depictions of the continent, its moods and its internalised or projected cosmologies – a fascination with found objects which he experienced as alive with significances and referred to as his 'household gods'. What makes *Mapogga Wedding* so unique in this broader context is the conviction with which it moves between observed reality and its projection on to the timeless canvas of myth and cosmology.







579

Walter Whall  
**BATTISS**

SOUTH AFRICAN 1906-1982

*African Horse Cart*

signed

oil on canvas

25 by 40cm

R120 000–160 000



---

580

Freida  
**LOCK**

SOUTH AFRICAN 1902-1962

*Three Arabs*

signed and dated 48

oil on canvas laid down on board

69 by 74,5cm

R350 000–500 000

581

Freida  
**LOCK**

SOUTH AFRICAN 1902-1962

*Comorian Boy*

oil on canvas laid down on board, in  
original Zanzibar frame  
36,5 by 28,5cm excluding frame; 47 by 35  
by 5cm including frame

R150 000–200 000



582

Freida  
**LOCK**

SOUTH AFRICAN 1902-1962

*Doorway, Zanzibar*

inscribed 'Doorway 24' on the reverse  
oil on canvas, in original Zanzibar frame  
56 by 47,5cm excluding frame; 69 by 60  
by 6cm including frame

R250 000–350 000





© The George Pemba Trust/DALRO

583

George Mnyaluza Milwa  
**PEMBA**

SOUTH AFRICAN 1912-2001

*Horse Memorial, Port Elizabeth*

signed and dated 65

oil on canvas laid down on board  
29 by 44cm

R150 000–200 000

**EXHIBITED**

South African National Gallery, Cape Town; King George VI Art Gallery, Port Elizabeth; Johannesburg Art Gallery, Johannesburg, *George Pemba Retrospective Exhibition*, 27 April 1996 to March 1997, page 84, catalogue number 81.

**LITERATURE**

Sarah Huddleston. (1996) *Against All Odds: George Pemba, his life and works*. Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 120.



© The George Pemba Trust/DALRO

584

George Mnyaluza Milwa  
**PEMBA**

SOUTH AFRICAN 1912-2001

*Street Scene, Township*

signed and dated 57  
oil on canvas laid down on board  
26 by 37,5cm

R200 000–300 000

**EXHIBITED**

South African National Gallery, Cape Town; King  
George VI Art Gallery, Port Elizabeth; Johannesburg  
Art Gallery, Johannesburg, *George Pemba Retrospective  
Exhibition*, 27 April 1996 to March 1997, page 83,  
catalogue number 71.

585

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Along the Liesbeek River, Cape*

signed and dated 1945; signed and  
inscribed with the title in English and  
Afrikaans on the reverse

oil on board

22,5 by 35cm

**R40 000–60 000**

586

Adriaan Hendrik  
**BOSHOFF**

SOUTH AFRICAN 1935-2007

*Farm Road with Cattle*

signed and dated 1954

oil on board

58,5 by 88,5cm

**R80 000–100 000**

585



586





587

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Seinheuwel vanaf Distrik Ses, Kaapstad*

signed and dated 1973; signed and inscribed with the title on the reverse

oil and charcoal on cardboard

22 by 24,5cm

**R80 000–100 000**



588

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Malay Quarter, Cape Town*

signed and dated 1972

oil on card

23,5 by 29,5cm

**R70 000–100 000**

589

Terence John  
**MCCAW**

SOUTH AFRICAN 1913-1978

*Gansbaai*

signed and dated 59

oil on canvas laid down on board

59 by 95cm

**R60 000–80 000**



588



589



590

Terence John  
**MCCAW**

SOUTH AFRICAN 1913-1978

*Old Malay Quarter, Cape Town*

signed; inscribed with the artist's name, the title and 'Hout Bay,  
Cape' on the reverse in another hand  
oil on canvas laid down on board

39 by 54,5cm

R80 000–100 000



591

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906-1982

*Pirogues, Grand Comoro*

signed and dated '74; inscribed with the title in pencil on the stretcher

oil on canvas

34,5 by 39cm

R220 000–260 000



592

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906-1982

*Untitled (Figures in Blue and Red)*

signed

oil on canvas

49,5 by 59cm

**R300 000–500 000**

**LITERATURE**

Karin Skawran (ed.) (2005) *Walter Battiss: Gentle Anarchist*, Johannesburg: The Standard Bank Gallery. Illustrated in colour on page 111.

593

Walter Whall

**BATISS**

SOUTH AFRICAN 1906-1982

*Medley*

signed and inscribed with the title on the stretcher

oil on canvas

74 by 59,5cm

**R700 000–900 000**

#### LITERATURE

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

#### NOTES

This work relates closely to another example, *Medley No. 1*, sold at Strauss & Co, lot 236, June 2014.

"My belief is that you enter into a spiritual state through sex... Don't you feel that when you are making love you are moving into a situation of cosmic consciousness? You're not human anymore. That is Satori [enlightenment]. And that is why I draw erotic pictures. I liberate many people this way. I could still be put in jail for it." Walter Battiss<sup>1</sup>

*Medley* displays the quality of line and confidence of hand of Walter Battiss in a work that demonstrates his draughting talent and dexterity. The economy of line with which he describes the figures is reminiscent of the San rock art that was so influential in the development of his style.

Though sexually charged, the figures in the 'erotic' art that Battiss produced between the

mid-sixties and seventies are never specific, nor vulgar. Always innocent and playful, he removes any sense of the unsavoury or exploitative. Rather, he depicts icons of a liberated ideal of freedom and emancipation, a concept particularly pertinent in a repressive 1970s South Africa.

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

Nicolaas Coetzee argues that the eroticism in Battiss's work also functions as social criticism, noting that the artist believes, though never states explicitly that "his society, and even perhaps his whole civilisation, are

sexually repressed and dishonest" and that he observed this "dishonesty, bigotry, prudery and repression as signs of the distances between people".<sup>2</sup> In the works of this period, it is exactly this 'erotic anxiety' which Battiss gently parodies.

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

1. 'Battiss by Battiss' in Andre Croucamp. 'The sexual banter of the jester-king of Fook' in Karin Skawran (ed.). (2005) *Walter Battiss: Gentle Anarchist*. Johannesburg: Standard Bank. Page 56.
2. Nicolaas Coetzee. 'Eroticism and Battiss' in Karin Skawran and Michael Macnamara (eds.). (1985) *Walter Battiss*. Johannesburg: AD Donker. Page 88.
3. Karin Skawran. (2005) Op cit. Page 55.



594

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*Harlequin Entrepreneur*

signed, dated 1993/4, inscribed with the  
title and medium on the reverse  
oil on canvas  
50 by 40cm

R120 000–160 000





595

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920–2010

*Come Where My Love Lies Dreaming*

signed, dated '85/86 and inscribed with the title on the reverse

oil on canvas

54,5 by 75cm

R150 000–200 000

**NOTES**

The first line of a song by Stephen Foster,  
1855.



596

Nam June

**PAIK**

AMERICAN/KOREAN 1932-2006

*Internet Dweller: mpbdcg.ten.sspv*

signed and dated '94  
assemblage with found objects, DVD  
player, remote, 2 dvds, original laser disc  
and step down transformer  
110 by 132 by 66cm

**R800 000–1 200 000**

**PROVENANCE**

Carl Solway Gallery, Cincinnati, Ohio

Nam June Paik, who associated with Joseph Beuys and John Cage and participated in the Neo-Dada movement, Fluxus, of which Yoko Ono was also a member, is widely considered to be the founder of video art. After initial piano studies in his home city of Seoul, South Korea, he graduated from the University of Tokyo, where he studied art, music history and philosophy, and wrote a thesis on Arnold Schönberg.

After relocating to Germany, he collaborated with Karlheinz Stockhausen and John Cage, who inspired his transition into electronic arts. In 1959 he performed his *Hommage a John Cage* with pre-recorded music, a motorcycle, several people and a live chicken. Paik also carried out experimental work with Karlheinz Stockhausen in the Electronic Music Studio of the West Deutscher Rundfunk (WDR) in Cologne, Germany.

In New York in 1965 he launched into ground-breaking interactive video-works, when he started experiments with his video camera, electromagnets and colour television, constructing the first video synthesizer



John Lennon, Yoko Ono, Nam June Paik and Shuya Abe at the Galeria Bonino, New York, 23 November 1971

Photo: Tom Haar

together with Japanese engineer, Shuya Abe in 1969. With a large magnet outside the TV monitor they altered the image to create abstract pictures.

Paik's works also appeared in important group exhibitions such as the São Paulo Biennale (1975), the Whitney Biennial (1977, 1981, 1983, 1987, and 1989), Documenta 6 and 8 (1977 and 1987), as well as the Venice Biennale in 1984 and 1993, for which he was awarded the Lion d'Or for the best pavilion.

His largest project was *Wrap around the World* designed for the 1988 Olympic Games in Seoul, Korea where he used 1003 TV monitors for a presentation of video art images and performances by Korean drummers and international artists including Laurie Anderson, David Bowie and Merce Cunningham.

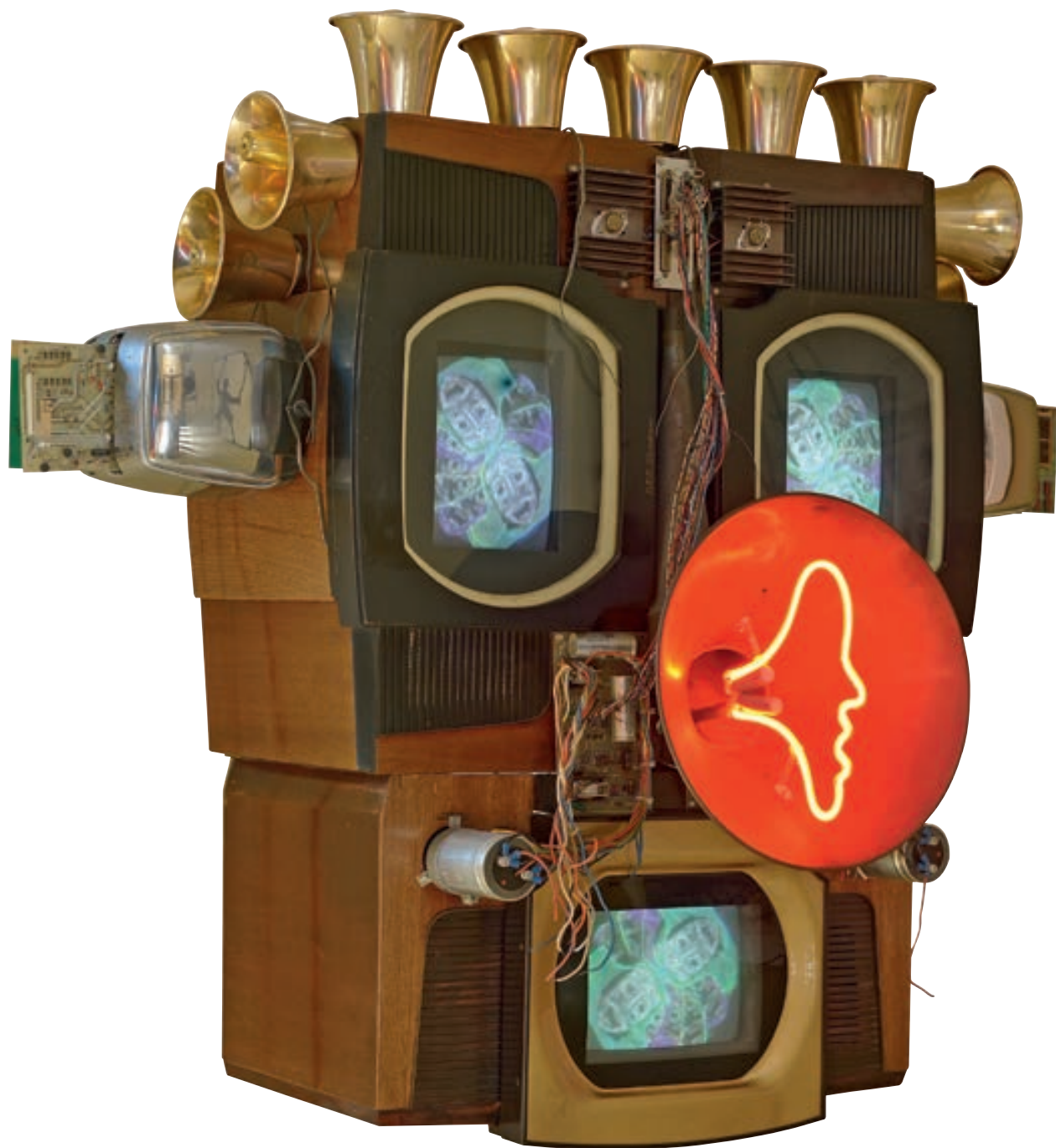
Paik envisioned his explorations of technology as part of an 'electronic superhighway' – a term he coined – that would liberate artists to explore new media. *His Internet Dweller: mpbdcg.ten.sspv*, produced in 1994, is the tenth of only twelve works in this series of which the third is in the

collection of the prestigious Boijmans Van Beuningen Museum in Rotterdam. Conceived as imaginary beings that live on the internet, they display the artist's unique sense of humour and confirm his visionary foresight in fusing art and technology to advance our understanding of the temporal image and its role in contemporary art.

Major retrospectives of Paik's work have been organised by Musée d'art moderne de la Ville de Paris (1978), Whitney Museum of American Art in New York (1982), San Francisco Museum of Modern Art (1989), Kunsthalle Basel (1991), National Museum of Contemporary Art in Seoul (1992), the Guggenheim Museum in New York (2000) and the Smithsonian American Art Museum in Washington, D.C. (2012-2013) whose exhibition was entitled *Nam June Paik: Global Visionary*.

"Let's not be modest about it. I think he created a revolution in art", said Yoko Ono.

[http://www.americanart.si.edu/pr/library/2012/paik/paik\\_bio.pdf](http://www.americanart.si.edu/pr/library/2012/paik/paik_bio.pdf)





597

597

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Art in a State of Hope*

executed in 1988

signed and numbered 4/13 in pencil in the margin  
silkscreen on Vélin d'Arches Crème

image size:163 by 106cm

**R150 000–200 000**

#### EXHIBITED

South African National Gallery, *Contemporary South African Art 1985-1995 from the South African National Gallery Permanent Collection*, 14 December 1996 to 31 March 1997, page 124 in the catalogue.

Iziko South African National Gallery, *Ink, Paper, Politics: The Agency of Print as Social Critique, Graphic works from the Iziko South African National Gallery Permanent Collection*, 18 November 2014 to 10 February 2015.

#### LITERATURE

Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 34 and illustrated in colour on page 35.

The second position was 'art in a state of hope', by which I referred to a kind of agitprop work I had been doing, in which the work was subordinate to a program known in advance; a Leninist approach to picture-making.

Rosalind Krauss (2013) *A Universal Archive: William Kentridge as Printmaker*, London: Hayward Publishing. Illustrated in colour on page 34.

Dan Cameron (1999) *William Kentridge*, London: Phaidon Press. Pages 102-103 and illustrated in colour on page 103.

Artist's Writings: Art in a state of hope

Tatlin's *Monument to the Third International* (1919-20) is one of the greatest images of hope I know. I say image because although the monument existed as a model I know it only through photographs. These are enough. It is the project rather than the actual object that is moving. I imagine that the greying concrete

pylons of the actual monument, a thousand feet high, would be monstrous. But there is an image of Tatlin and his assistants clambering around the model, huge enough itself, a hope and certainty that I can only envy. Such hope, particularly here and now, seems impossible. The failures of those hopes and ideals, their betrayals, are too powerful and too numerous. I cannot paint pictures of a future like that and believe in the pictures. Which may not be necessary. Good propaganda can come from craft and conscientiousness rather than conviction, although it is hard. In the few posters I have designed on request, irony (the last refuge of the petit bourgeoisie) creeps through, and passion is reduced to a bitter joke. Ultimately my belief in the democratic socialist revolution is tainted. Not by doubting its need or desirability, but because it seems unwarranted optimism to think it will occur. Even if it did I do not know how I would fit into it. Where does that leave me, with neither a belief in an attained (even partial) state of grace, nor with a belief in an immanent redemption here.

598

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*News from Nowhere*

executed in 2007

signed and numbered 12/35 in pencil in the margin,  
with Artists' Press and Goodman Gallery chop marks  
hand lithograph and collage  
160 by 122cm

R180 000–240 000

**LITERATURE**

John McDonald. (2008) *William Kentrige: Telegrams From The Nose*, Sydney: Annandale Galleries.

Illustrated in colour on page 7.

**NOTES**

Another example from this edition is in the collection of the Museum of Modern Art (MoMA), New York.

598



599

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Head*

signed and dated '91  
gouache, charcoal and collage on paper  
149 by 120cm

**R800 000–1 200 000**

#### NOTES

The human head is a recurring motif in William Kentridge's artistic output from the late 1980s and early 90s. The origin of his interest in this particular subject can partly be traced back to a three-month stay in Tuscany in the late 1980s. During his sojourn Kentridge visited the Basilica di Santa Croce, a Franciscan church in Florence noted for its Giotto frescoes, where he produced a series of sketches. In 2006 Kentridge recalled how he later cut up his Giotto drawings to rearrange the figures, "and had on the studio floor dismembered fragments of bodies and heads, waiting to be reconstituted".<sup>1</sup> During his extended stay in Italy the artist also saw an exhibition or work by the British sculptor Tony Cragg featuring a series of bronze casts of beetroots with crude faces carved into their surface. These and other sensory influences were later distilled into his well-known drypoint etching, *Casspirs Full of Love* (1989), an almost museological display of severed heads in a shelf-like box.

A prolific artist whose work spans a range of media, Kentridge in 1991 produced two new animated films, *Mine* and *Sobriety, Obesity and Growing Old*, the latter awarded the Rembrandt Gold Medal at the 1991 Cape Town Triennial. *Mine* is notable for its violent subject matter. The opening sequence of the film lingers on

a charcoal-drawn head that resembles both a miner wearing a lamp in a dark underground work environment and crowned Ife head from Nigeria displayed on a plinth.<sup>2</sup> The head at the start of *Mine* also bears a striking resemblance to the severed heads in a landscape depicted in the etching, *Reserve Army*, from the portfolio *Little Morals*, which are both a quotation and update of the heads in *Casspirs Full of Love*.

The work offered here forms part of this lineage, but is also noticeably different.

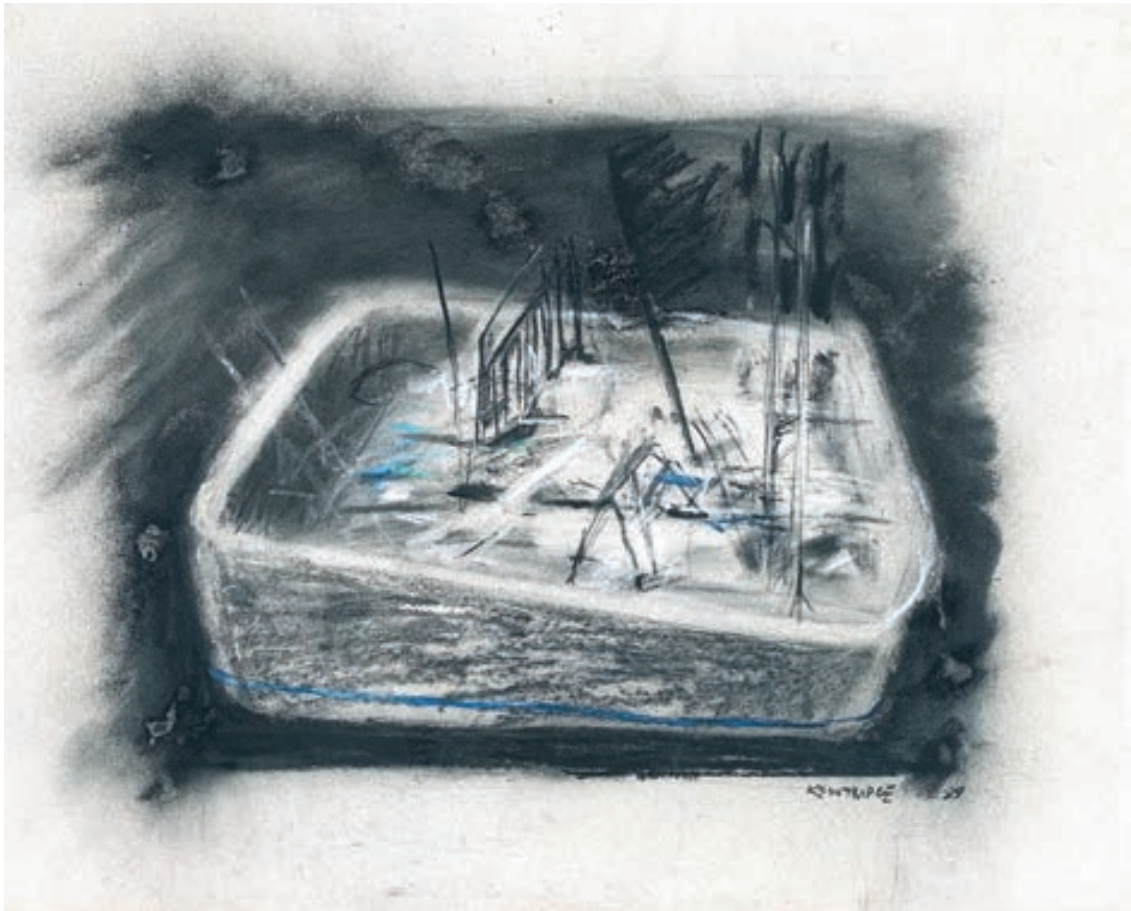
In 1991 Kentridge exhibited five large heads at the Newtown Galleries in central Johannesburg. These large collage works, which incorporated figure-defining charcoal marks and colour-field gouache landscapes, were shown with 40 smaller studies, some full figured, others focussed only on the head. The stylistic traits of this work, which is explicitly quoted in a later hand-coloured drypoint etching titled *Head* (1993), is noteworthy for several reasons. Commenting on the form of his drawings from this period, art historian Michael Godby notes Kentridge's "disdain for detail and finish", the "absence of precise identity" in his figures and general use of "types to represent classes or sections of the population".<sup>3</sup> This formal reading is important when considering the genre to which this

portrait study is allied.

The severed head is a stock motif of art history, with examples dating back to the Palaeolithic period. Kentridge's head, here neutrally presented as an object of contemplation in a uniform grey landscape, avoids the grotesquery typically associated with historical and contemporary artistic portrayals of severed heads. It does not indulge in what Bulgarian-French philosopher Julia Kristeva, in her book *The Severed Head*, calls the "power of horror".<sup>4</sup> Isolated and disembodied, Kentridge's gestural anatomical study is compelling but not grotesque. Rendered in generic rather than specific detail, it is a monumentally scaled affirmation of the head as locus of being and perception, an affirmation too of sentience in the face of horror.

1. Kentridge, William (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 36
2. Christov-Bakargiev, Carolyn (1998) *William Kentridge*, Brussels: Société des expositions du Palais des beaux-arts de Bruxelles. Page 60
3. Godby, Michael (1992) *William Kentridge, Drawings for Projection*, reprinted in Christov-Bakargiev, Carolyn, op.cit. Page 166.
4. Kristeva, Julia (2012) *The Severed Head*, New York: Columbia University Press. Page 102





600

600

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Bath/Basin*

signed and dated 89

charcoal

48 by 60cm

**R180 000–240 000**

**NOTES**

Gifted to the current owner  
by the artist in 1989.

601

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Untitled (Sketch for Construction  
of Return)*

signed and dated '08

charcoal

78 by 57cm

**R350 000–500 000**

**LITERATURE**

William Kentridge, Angela Vettese,  
Francesca Pasini and Jane Taylor (2008)  
*William Kentridge (REPEAT) From the  
Beginning / Da capo*, Milan: Edizioni Charta.  
Illustrated on page 99.

**NOTES**

In 2008, William Kentridge directed a  
production of Claudio Monteverdi's *Il ritorno  
d'Ulisse* at the Teatro La Fenice, a legendary

neo-classical opera house in the centre of Venice. To mark the occasion, La Fenice commissioned a site-specific film from the artist. The artist produced a triptych of short films, *Breathe*, *Return* and *Dissolve*, each informed by a different approach to distorting and recomposing an image. The film was projected onto the fire curtain of the stage before the start of Kentridge's opera as the orchestra tuned their instruments. To coincide with this theatrical spectacle, the Bevilacqua La Masa Foundation, a century-old Venetian cultural organisation that has previously hosted exhibitions by Marlene Dumas, Louise Bourgeois and Frida Kahlo, amongst others, invited Kentridge to present a new solo exhibition. Titled *(REPEAT) from the beginning / Da Capo*, his exhibition featured a film installation showing the work projected in La Fenice, seven sculptural pieces featured in *Return*, as well as drawings and lithographs. Two weeks after Kentridge debuted his three films in Venice, the artist held a parallel exhibition of *(REPEAT) from the beginning* at the Goodman Gallery in Cape Town, where this drawing was acquired.

This drawing is integral to the production of *Return*. The film is based around a series of anamorphic sculptures portraying several figures, including a conductor, singers, Stalin's portrait and a nose on horseback. Based on drawings and fabricated from wire, paper and cardboard, these atomised sculptures – the artist prefers the description “anti-sculptures”<sup>1</sup> – were purposefully made to be filmed and are only coherent from a single vantage. Remarking on the relationship between his drawings and the films they so often service, the artist has describes them as “applied” and “functional” drawings, and “drawings in the service of something else, a film”:<sup>2</sup> Far from being residual or leftover elements of the production, they are integral to the logic of the overall project. Indeed, they speak to the very activity Kentridge consciously defines himself by, which, as he stated during the first of his six Norton Lectures at Harvard University in 2012, is drawing.<sup>3</sup>

1. Kentridge, William (2008) *(REPEAT) from the beginning / Da Capo*, Milan: Charta. Page 21

2. O'Toole, Sean (2005), personal interview with the artist, Johannesburg, 5 July.

3. Kentridge, William (2014) *Six Drawing Lessons*, London: Harvard University Press. Page 4







602

Berlinde

**DE BRUYCKERE**

BELGIAN 1964-

*Schmerzensmann III*

2006

epoxy, wax and iron

height: approximately 440cm

**R2 500 000–3 500 000**

**PROVENANCE**

Acquired directly from Hauser & Wirth, London

**EXHIBITED**

Municipal Museum of Contemporary Art (S.M.A.K.), Ghent, *Berlinde De Bruyckere: Sculptures & Drawings*. 2000-2014, 18 October 2014 to 15 February 2015.

Hauser & Wirth, London, *Berlinde De Bruyckere: Schmerzensmann*, 10 November to 15 December 2006.

**LITERATURE**

Gregor Muir and Ali Subotnick. (2006) *Berlinde De Bruyckere: Schmerzensmann*, London: Steidel Hauser & Wirth. Illustrated on several pages, unpaginated.

**NOTES**

Accompanied by Hauser & Wirth exhibition publication of photographs.

Internationally celebrated artist, Berlinde De Bruyckere, is widely admired for her unique vision that addresses the larger questions of humanity. Chosen as the solo artist to represent Belgium at the 55th International Art Exhibition of the Venice Biennale in 2013, she selected JM Coetzee as her curator or interlocutor with whom, through an extended correspondence, she developed her ideas for the exhibition, *Cripplewood/Kreupelhout* in the Belgian Pavilion. That so illustrious an author – recipient of the Nobel Prize in literature and twice winner of the Booker Prize – accepted her invitation confirms the high regard in which she is held.

'Schmerzensmann', German for 'man of sorrows', is the title chosen by De Bruyckere for a series of sculptures and drawings produced for her solo show in London in 2006. It is borrowed from a painting by Lucas Cranach the Elder (1472-1553) that depicts Christ after he has been flagellated.

For *Schmerzensmann III* she created a pale, attenuated figure from epoxy and wax which is then hung from the apex of a decommissioned nineteenth-century station column. Gaping wounds and missing limbs, the close attention to flesh and details of feet are all poignant reminders of recent atrocities as much as they evoke images of war and of the crucifixion. Contrasting the vulnerability of the figure against the uncompromising strength of the industrial iron column heightens associations of suffering, of cruelty perpetrated by human beings on one another. The figure, without a face or head, becomes less personal and more universal while paradoxically allowing viewers to identify more easily with the subject.

There is no doubt that prestigious exhibitions not only showcase works of art but enhance their desirability. Berlinde De Bruyckere's *Schmerzensmann III* is of such global significance that it has been requested for the exhibition titled *The Problem of God* at the Kunstsammlung Nordrhein-Westfalen in Düsseldorf, Germany, opening on 26 September 2015 and on view until 24 January 2016.



603

Penny (Penelope)  
**SIOPIS**

SOUTH AFRICAN 1953-

*Pine*

acrylic, ink and glue on canvas laid down on board  
160,5 by 206cm

**R500 000–700 000**

**EXHIBITED**

Michael Stevenson, Cape Town, *Penny Siopis: Paintings*, 16 April - 30 May 2009

**LITERATURE**

Sophie Perryer (ed.) (2009) *Penny Siopis: Paintings*, Cape Town: Michael Stevenson. Pages 46-49, illustrated twice in colour; page 2, installation view in colour. Pages 8 and 9: ON A KNIFE EDGE Penny Siopis in conversation with Sarah Nuttall: SN: *Pine*, the earliest work on exhibition, was surely painted in Greece. The embrace of the couple is not entirely a gentle one, is it?  
PS: Yes, it was painted in Greece, and for me is a transitional work. At the time I was thinking about the expressive possibilities of the visual field in painting, how repetition of shapes and physicality of surface could trigger emotion. I began by dropping ink and glue randomly onto the surface. The resulting forms brought an image of a forest to mind. This might have been because I was living in a building swathed in a thicket of pine trees. Greece is the only place I have been where pine trees grow so near to the sea! But I was also reading about the Greek civil war and how forests were places of both terror and refuge at the time. I then looked for a visual reference of the civil war and came upon a photograph of two comrades-in-arms. The couple reminded me of an old photo of my father and mother. I made a clearing in the forest, so to speak, and positioned them as if spot-lit in that clearing. Yes, they are locked in an ambiguous embrace; aggression or love? I then dripped hot coloured ink from the top of the canvas. The drips ran around the raised dollops

of glue simulating pine cones and needles, animating and binding the surface and the whole visual field like a kind of camouflage.

Gerrit Olivier (ed.) (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits University Press. Page 217, illustrated in colour.

"Penny Siopis is one of the few artists in the world today who can weave a material web of marks, gestures, voices, words, found things and painted surfaces to entangle the brute forces of history with the delicate threads of human vulnerability". So says Griselda Pollock, director of the Centre for Cultural Analysis, Theory and History and professor of Social and Critical Histories of Art at the University of Leeds.

Born in South Africa of Greek heritage, Penny Siopis obtained her Master in Fine Art degree from Rhodes University's Fine Art Department, an art school well known for its academic approach to painting. Throughout a career spanning several decades, Siopis has examined, challenged and redefined the genres of painting in unique ways. Early so-called 'cake paintings' and works such as *Still Life with Watermelon and Other Things*, which won her the Merit Award at the second Cape Town Triennial in 1985, freighted as they are with sexual references and cultural excess, challenge conventional notions of the still life genre. The particularities of local and colonial history, the dislocations of migration and immigration and the politics of Africa and South Africa, in particular, were central to her history paintings, installations and to a number of her films.

Her Shame works, exploring the social and intimate body, culminated in an exhibition, *Three Essays on Shame* at the Freud Museum, London in 2005, which marked the centenary of the publication of one of his most scandalous works. Never afraid to confront fears and phobias, her Pinky Pinky works explore the hidden dangers and terrors that lurk in the collective imagination.

Such complex iconography, however, has not been at the expense of the materiality of the medium which has always been a vital concern. *Pine* reveals a matrix of marks created across

the canvas, in a way not unlike the Abstract Expressionist paintings of Jackson Pollock. Like him, Siopis will often work with the canvas flat on the floor, then tilt it, as in this case, to allow red ink to drip down its surface. Wood glue, purchased in Greece and possibly with a high resin content, pools in dark cones while spikes of green ink protrude like pine needles.

*Pine* is the first in a new body of work which was to be exhibited in 2009. The Athens School of Art had invited Siopis in the previous year to be artist-in-residence at their studio in Delphi, the seat of the oracle of Apollo. In the vicinity were pine forests, which she associated with partisans hiding out during Greece's protracted Civil War from 1945 to 1949. Following closely on the devastation of World War II, and with the intervention of Stalin and Churchill, it became the first battle of the Cold War. Political differences and warring factions caused deep schisms that rent many Greek families apart.

The work clearly pivots on the double entendre of its title – the pine forest is also the locus of pain and suffering or of yearning for something, of craving a different life. Two figures are located at the bottom right of a large field of expressive marks. Hidden amongst the pine boughs, they are enfolded in an intense embrace, the ambiguity of which leads one to question whether this is a clasp of tenderness or of suffocation. Are these friends or foes? Is this an erotic encounter or a life-and-death struggle?

The artist's stature has been acknowledged with an impressive retrospective entitled *Penny Siopis: Time and Again*, on view at Iziko South African National Gallery from 17 December 2014 to 23 March 2015, a modified version of which will be installed at the Wits Art Museum from April 2015. Her works are represented in most major museums and corporate collections throughout South Africa, in the World Bank, Washington as well as in local and international private collections.

<sup>1</sup> Quoted on the cover of Gerrit Olivier (2014) *Penny Siopis: Time and Again*, Johannesburg: Wits University Press.





604

**604**

Zander  
**BLOM**

SOUTH AFRICAN 1982-

1.283 *Untitled*

signed and dated 2012 on the reverse,  
inscribed with the title on a label affixed  
to the reverse  
oil on linen  
105 by 75cm

**R40 000–60 000**

**605**

Penny (Penelope)  
**SIOPIS**

SOUTH AFRICAN 1953-

*Magnified Water Drops on  
Woman's Torso*

executed circa 1990-1  
signed  
mixed media and collage  
160 by 112cm

**R150 000–200 000**

While Penny Siopis is celebrated as South Africa's top living painter, Zander Blom, winner of the third Jean-François Prat Prize for contemporary art, Paris, in 2014, is being hailed as one of the most exciting painters to emerge on the local art scene. Both are concerned with exploring the nature of paint and pushing the medium to its limits. Siopis produced this work after her young son suffered severe burns.

Thrashing in agitated sleep, as if wrestling with injury, the child's body is replicated across the surface, indicating the slow passage of time. The close scrutiny of the subject makes one conscious of the anguished mother in this primary trauma, watching over her child and invoking the protection of angels that are assembled in the lower register.

The canvas fragment attached at the centre is a detail from Eugene Delacroix's *The Barque of Dante*, depicting the poet crossing the River Styx, supported by Virgil, in a sea heaving with the tormented souls of the damned. As Siopis has pointed out: "The water drops have been the subject of much art historical discussion, because they are pure pigment and not conventionally modelled – unusual for the time. I was drawn to the fragment because of the way it spoke about art and affect. The water marks appear autonomous, abstract and pure gesture on the one hand and on the other hand we know that they are part of a whole picture and serve a descriptive function. There is something very affecting about marks escaping the work... At the time I was interested in questions of representation, especially in so-called high art, and wanted to explore if and how we might still be moved by the very pictures we deconstruct. Juxtaposing the deeply personal images of the bandaged baby with repeated fragments of prints below presented one way of addressing this, as did the association of his bandage with the canvas fragment".

Artist's statement in an email to Emma Bedford, 31.10.2014.



606

Huang  
GANG

CHINESE 1961-

*My Box, Red Star*

signed and dated 2007  
mixed media and found objects on board  
85 by 201cm

R600 000–900 000

#### NOTES

Huang Gang was born into a prominent Beijing art family in 1961 and grew up in one of the historical courtyard settlements around the Forbidden City. His father, a professor of Chinese art history, and mother, an archaeologist, cultivated in him an early interest in traditional Chinese arts, including calligraphy. Gang studied at the prestigious Academy of Arts & Design at Tsinghua University, Beijing, throughout the 1980s, graduating with a master's degree in environmental art in 1991. At university Gang became interested in traditional Tibetan art. He began collecting classical drawings and studied Tibet's monastic pictorial tradition, which synthesised elements of Indian and Chinese art. Gang first achieved national recognition during China's economic liberalisation in the early 1990s. He is now a well-known member of the country's post-2000 wave of contemporary artists and has had his work included on prominent group exhibitions attached to the official fringe of the 2011 and 2013 Venice biennales.

Best known for his abstracted assemblage paintings and figural pop sculptures, *My Box, Red Star* is typical of Gang's mature practice, which liberally draws from various historical epochs, visual styles and literary sources. Henry-Claude Cousseau, a prominent French curator familiar with Gang's work, describes his art as "dialogue between cultures and between time periods"<sup>1</sup>. This is clearly visible in the material character of his paintings. In the manner of Robert

Rauschenberg, who incorporated sculptural elements into the painterly frame, Gang's acrylic and enamel paintings are noted for their unorthodox sculptural fixtures. Drawn from his large personal collection, Gang's paintings have incorporated gilt fragments from Tibetan temple buildings and ancient lacquer screens. *My Box, Red Star* includes decorative iron fittings and leather used to adorn traditional Tibetan decorative boxes.

In purely formal terms, *My Box, Red Star* is a landscape painting, highly abstracted but nonetheless clearly discernable as landscape. It incorporates distinctive Tibetan attitudes to landscape. According to Hugh Richardson, a noted scholar of Tibetan art, Tibetans were not interested in "landscape as genre, but instead used landscape motifs for illustrative and narrative purposes"<sup>2</sup>. As a result Tibetan landscapes were fantastic rather than realistic; nature was less a scene to be imitated through art than a subject to inspire reflection. Literary images and metaphors are commonplace. A five-pointed red star dominates *My Box, Red Star*. A distinctive twentieth-century symbol linked to proletarian revolutions in China, Russia and elsewhere, the red star is a recurring motif in Gang's assemblage paintings. Often presented alone, here it is flanked by two older aesthetic symbols: a sun and moon, both composed from woodcut plates used to reprint Buddhist scriptures. "The three luminaries are the sun, the moon, and the stars," reads a line from the *Three Character Classic*, a well-known 13th-century text that is a cornerstone of the Confucian educational system and well known to most Chinese. *My Box, Red Star* presents a cornucopia of references. As Cousseau pithily observes, Gang's art is "a universe made of sequences, of fragments that are in perpetual metamorphosis"<sup>3</sup>.



1. Cousseau, Henry-Claude (2013), press release accompanying Huang Gang's solo exhibition 'Studio' at Yishu 8, Beijing (23 November 2013 – 25 January 2014).  
[www.randian-online.com](http://www.randian-online.com)

2. Richardson, Hugh (1983) *Art of Tibet*, Los Angeles: Los Angeles County Museum of Art. Page 58

3. Cousseau, Henry-Claude, op.cit.





607

Peter  
**CLARKE**

SOUTH AFRICAN 1929-2014

*Homage to Dumile*

signed, dated 29.4.1979 and inscribed "France"  
gouache and collage  
50 by 65cm (2)

**R300 000–400 000**



Peter Clarke at work on *Homage to Dumile*, Boule d'Amont, 1979  
Photo: George Hallett

#### EXHIBITED

Iziko, South African National Gallery, Cape Town,  
*Listening to Distant Thunder: The Art of Peter Clarke*, 20 October 2011 to 19 February 2012.  
Institute of International Visual Arts, London,  
*Peter Clarke: Wind Blowing on the Cape Flats*,  
5 December 2012 to 30 April 2013

#### LITERATURE

Philippa Hobbs and Elizabeth Rankin (2011).  
*Listening to Distant Thunder: The Art of Peter Clarke*, Johannesburg: Standard Bank of South Africa. Page 144-146, 156, 170 and illustrated in colour on page 144 and 145:  
In *Homage to Dumile*, painted at Boule d'Amont as (George) Hallett's camera recorded in a photograph of the artist at work, Clarke developed the idea of graffiti as political text. The gouache includes extensive quotations inscribed on a buttressed white wall reminiscent of Cape architecture, its monolithic solidity a potent reminder of apartheid. Yet Clarke's choice of text from Langston Hughes and Frantz Fanon, which reflect his reading at the time, focus on rebuilding rather than

destroying. Hughes's uplifting poem 'Youth', and lines such as Fanon's 'That the enslavement of man cease for ever ... That it be possible for me to discover & to love man wherever he may be ...' are messages of hope, echoed on the wall nearby in popular form in an image of a heart pierced by an arrow. The largest inscription on the wall is a personal one that poignantly brings the focus back to South Africa: 'Homage to Dumile & to the children the brothers and sisters of the Diaspora where ever they went, where ever they might be. Clarke'.

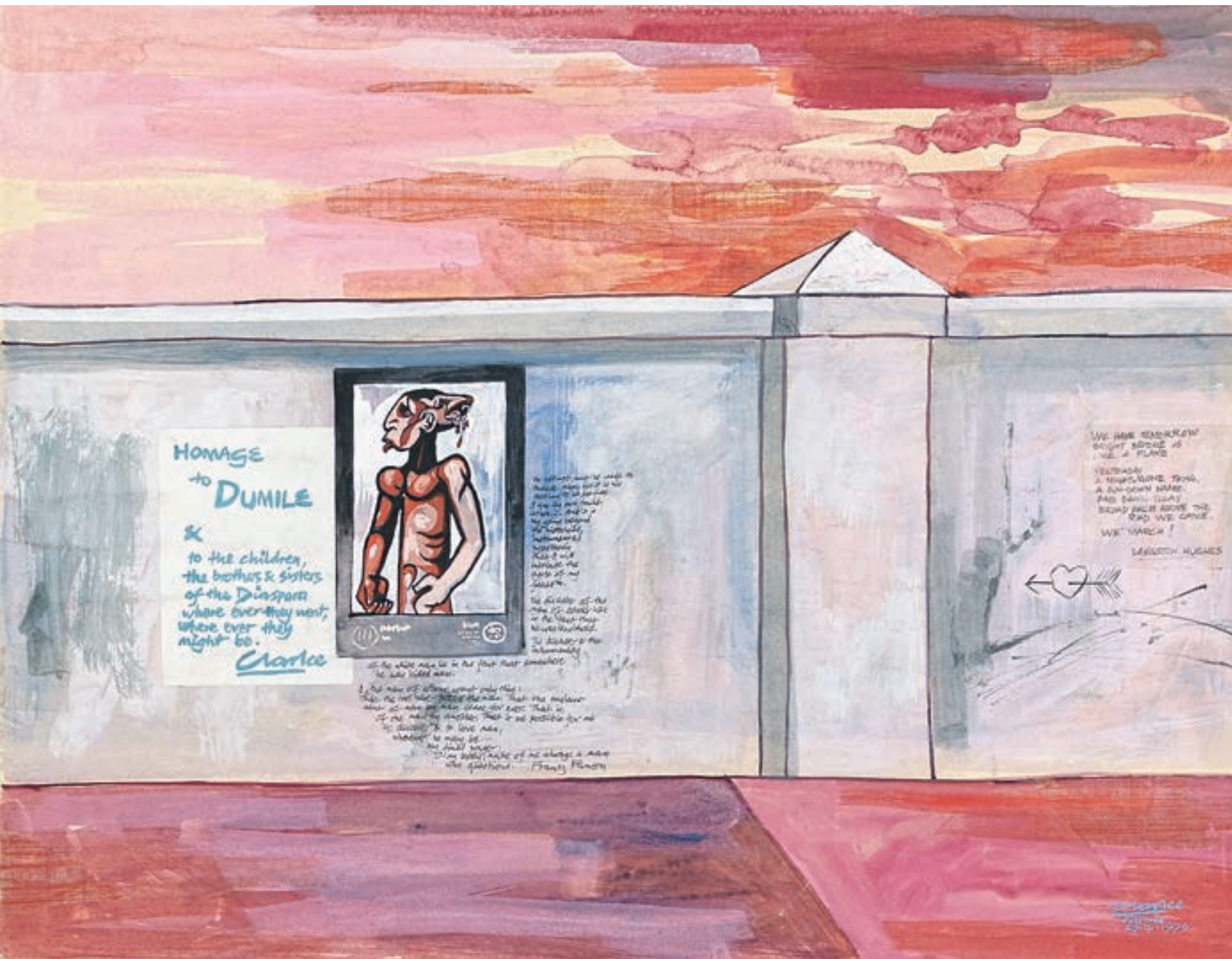
Ideas for this work seem to have been triggered by Hallett's compelling photographs of Dumile Feni, an artist whose work pricked Clarke's interest, although they had never met. Popularly known as the 'Goya of the townships', Dumile, with his outspoken critique in anguished images of human suffering, had been unable to practice as an artist in South Africa because of restrictions imposed on his own freedom of movement, and had gone into exile in 1968 (see Dube 2006). Clarke knew Dumile's work, particularly *Train disaster* in SANG, but the immediate starting

point for this work was a UNESCO poster owned by Hallett. It was based on Dumile's own tribute *Homage to Soweto*, depicted in ink, gouache and watercolour in blood reds and browns, now in the Johannesburg Art Gallery. Dumile's composite figure, a Janus-like creature, both vulnerable man and ravaging beast, acts as a double-faced protagonist in Clarke's composition, which is devoid of other figures. Amidst an accumulation of graffiti, the replicated poster forms a strong focal point, prominent because of its dark frame and intense colours picked up in the red-stained ground and sky.

Painted as though stuck on the wall, it also suggests the possibility of collage, a new avenue of exploration already broached in the scrap paper skies of his Norwegian paintings. Here Clarke's text and Hughes' poem are in fact collaged onto the surface, as are areas of clouds and foreground, formed by torn scraps of paper printed with wood grain in orange ink.

#### NOTES

Accompanied by a signed copy of *Listening to Distant Thunder: The Art of Peter Clarke*.





© The Estate of Peter Clarke | DALRO

608

Peter  
**CLARKE**

SOUTH AFRICAN 1929-2014

*Just Going Out*

signed and dated 2.10.1968

gouache

42 by 53cm

R150 000–200 000



609

© The Estate of Peter Clarke | DALRO



610

© The Estate of Peter Clarke | DALRO

609

Peter  
**CLARKE**

SOUTH AFRICAN 1929-2014

*Evening Pastorale*

signed and dated 1.10.1968

watercolour

55,5 by 42,5cm

**R80 000–120 000**

610

Peter  
**CLARKE**

SOUTH AFRICAN 1929-2014

*Figure After Michelangelo painting in the Sistine Chapel*

signed and dated 2.5.1967; inscribed with the title and the medium in pencil on the reverse

watercolour

35,5 by 28,5cm

**R80 000–120 000**

611

Ed  
YOUNG

SOUTH AFRICAN 1978-

*Arch*

executed in 2010

various media

life size

R450 000–550 000



Photo: Stan Kaplan

#### PROVENANCE

Acquired directly from the Institute for Democracy in Africa (IDASA)

#### EXHIBITED

IDASA, Cape Town, 2010

YoungBlood, Cape Town, 2013

#### LITERATURE

<http://www.edyoungwork.com/press/arch-artsa/>

<http://www.artthrob.co.za/Reviews/2010/08/Chad-Rossouw-reviews-Arch-by-Ed-Young-at-IDASAs-Cape-Town-Democracy-Centre.aspx>

<http://www.edyoungwork.com/press/tutuszy-bell/>

<http://www.edyoungwork.com/press/tutuburger/>

<http://152.111.1.88/argief/berigte/beeld/2010/08/03/B1/13/kwisteenkwaste1159.html>

#### NOTES

Desmond Mpilo Tutu, the first black Anglican archbishop of Cape Town, requires little introduction. Well known for his steadfast and unapologetic public voice, this avuncular clergyman and social activist is however also celebrated for his good humour. Upon seeing Ed Young's super-realist prosthetic sculpture depicting a likeness of him swinging from a chandelier, Tutu laughed and pulled a fist at

the work's creator. "I'll send you bad dreams," he told Young. *Arch* was one of three works acquired by the Institute for Democracy in Africa (IDASA) following an open competition. It was unveiled in August 2010, a month after Tutu officially retired from public life, in IDASA's Democracy Centre on Spin Street, Cape Town. The work, which is without equal locally for its freewheeling interpretation of a prominent public figure, was complemented by a site-specific mural reading "BE PATIENT" in large lettering, with the statement "WE ONLY HAVE A FEW THINGS TO FIX" placed beneath.

*Arch* typifies Young's particular brand of artistic wit, which ranges from cheeky to scabrous. Born in Welkom in 1978, Young trained as a sculptor at the Michaelis School of Fine Art. His output to date includes video, performance, sculpture and text-based works on paper. His early work was often situational and sociological, rehearsing as much as refining various neo-conceptual and appropriation art strategies. For his work *Bruce Gordon (Found Object [concept])* (2002-03), Young staged an elaborate confidence trick: he nominated a well-known bar owner as an artwork; the work was later acquired at auction and gifted to the Iziko South African National Gallery, an accession number tattooed onto the work/ bar owner's arm.

Ostensibly a departure from his earlier dematerialised practices, *Arch* nonetheless bears the hallmarks of Young's highly networked process of making art. Young contracted film producer Clare van Zyl to coordinate the production of the work. CFX Productions, a Cape Town company specialising in props, animatronics and puppetry for the film industry, produced the sculptural likeness of Tutu – as well as a number of subsequent miniaturised self-portraits showing the artist in louche poses. Informed by the working method of Italian neo-conceptualist Maurizio Cattelan, who has produced similar life-like sculptures of prominent historical figures, Young's celebratory Tutu work eschews strategies of hero worship, solemnity and kitsch, all commonplace in sculptures of public figures. Young's Tutu is a mischievous anti-hero, an endearing Peter Pan of politics. "For me Tutu is probably the most important individual at present in South Africa," Young has said. "Tutu is the first thing I think of when thinking about democracy."

1. Rossouw, Chad (2010) Ed Young at Institute for Democracy in South Africa, *Artthrob*, 18 August 2010. <http://www.artthrob.co.za/Reviews/2010/08/Chad-Rossouw-reviews-Arch-by-Ed-Young-at-IDASAs-Cape-Town-Democracy-Centre.aspx>



Photo: Stan Kaplan



---

612

Michael  
**MACGARRY**

SOUTH AFRICA 1978-

*Comrade III*

executed in 2009  
AK-47 replica, warthog ivory, copper  
91,5 by 25 by 6,5cm

**R70 000–90 000**

**NOTES**

Accompanied by a Certificate of  
Authenticity signed by the artist.  
This may require a CITES certificate for  
export purposes.

613

Deborah Margaret  
**BELL**

SOUTH AFRICAN 1957-

*Negotiations Take Place*

executed in 1997

gouache, collage, charcoal, pastel,

watercolour paper

150 by 113cm

**R120 000–160 000**

**LITERATURE**

Rory Doepel. (1997) *Ubu: ± 101: William Kentridge, Robert Hodgins, Deborah Bell*, Johannesburg: French Institute of South Africa. Illustrated in colour on page 31.





Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920–2010

*J'accuse*

signed, dated 1995/6 and inscribed with the title and the medium on the reverse

oil on canvas

91 by 122cm

**R700 000–1 000 000**

**NOTES**

Around the middle of the last decade of the 20th century, Robert Hodgins produced a series of paintings linked together by powerfully expressionist colour usage. Oils on canvas for the most part – as opposed to the less plastic acrylic and tempera on board that he had explored in the 1980s – the paintings are also characterised by broadly literary references in titles that evoke British and/or European events and institutions. In this way Hodgins took as titular subject the madhouse at Bedlam, the gallows at Tyburn,<sup>1</sup> and, in the 1995-6 work currently at auction, the so-called Dreyfus Affair.

A gobsmacking miscarriage of justice recently turned into an award-winning 2013 novel titled *An Officer and a Spy*, by author Robert Harris, the frame up of Jewish cavalry officer Captain Alfred Dreyfus, a hundred years earlier (1894) for passing on military secrets to militaristic and expansionist Prussia was at the same time a cause célèbre in the Third French Republic and a virtual acid test of the public values and justice in post-Enlightenment Europe.

As was passionately argued by Emil Zola, the pre-eminent French novelist of the day in a front page 4500 word open letter under the headline '*J'Accuse ...!*', the conviction of the Jewish Dreyfus on manufactured espionage charges by a military court was at best misguided and at worst far more sinister than

that – a theme incidentally also explored by Italian semiotician and public thinker, Umberto Eco, in his novel *The Prague Cemetery*. Bringing the travesty of justice in respect of Dreyfus into a nexus of calumny and evil, Eco makes the documents, on the basis of which Dreyfus was handed a life sentence on the notorious Devil's Island, a forgery perpetrated by the same (fictional) character responsible for the Protocols of the Elders of Zion.

Though eventually vindicated with the final release and recommissioning as a Major of Dreyfus in the French military in 1906, Zola was appallingly treated by a right-wing French administration shot through with anti-Semitic undercurrents and himself sentenced to a year in prison and a 3000 franc fine for (correctly) identifying the real spy and the central figures in the conspiracy.

There is, in short, some occasion in the narrative for the kind of blood-hot anger captured in the denunciation "*J'accuse*". But beyond the righteous narrative of a miscarriage of justice, what makes the Dreyfus Affair so significant is that it was happening in what at the time was the epicentre of modernist art and the intellectual avant garde, and, in the public reaction especially to Zola's open letter, ended up profoundly polarising French society into supporters of Zola styled as Dreyfusards – including Claude Monet, Marcel Proust, politician Georges Clemenceau, and the sociologist Emil Durkheim – on one side, and the generally reactionary forces of anti-Dreyfusism and anti-Semitism on the other.

What is on trial then in the Dreyfus Affair – and what transcends the specific narrative

on which it is based, is nothing less than western civilisation, and the position of the artist within its social compact. In Hodgins' telescopic treatment, essayed in deliberately – though deceptively – crude figure drawing and an accumulation of brutally quasi-forensic detail, like the swathed or bound figure in the disembodied doorway in the background, and expressionistically traversed and bound together by urgent and restless brush marks dominantly in the register of red, the human is vividly to the point of fixation played off against the cold and ordered impersonality of power and social control. While the narrative is ambiguous and the detail more evocative than historically referential, the passion – a passion that is so linked up with corruption and complicity that it is barely distinguishable from corruption itself and infects the painting surface as a whole – is as palpable as it is inescapable. With its simultaneous evocation of vulnerability and sheer brutality in the claw-like and somehow desiccated gesticulating hand playing off an undersized free arm poking out from a torn sleeve, the painting generates a remarkable sense of urgent desperation and a blackness of soul. And though it is not clear whom or what is the object of Hodgins' accusation, the painting is powerfully pregnant with crisis as the artist looks to a new South Africa from the vantage of what he once described as "the fag end of an arsehole century".

1. Robert Hodgins' *Madhouse with View of Tyburn*, painted in 1995, was acquired by Iziko South African National Gallery in 1996.



615

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*Alexandria*

signed, inscribed 'Not signed in front',  
dated 1979-1986, the title, and 'previous  
title 22 Rue des Soeurs', on the reverse  
oil on board  
71 by 99cm

**R250 000–350 000**

616

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*A Witch in the Studio I*

signed twice, dated 1991 and inscribed  
with the title on the reverse  
oil on canvas  
49,5 by 39,5cm

**R90 000–120 000**



615



616

617

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*The Porn King*

oil on board  
62,5 by 52,5cm

R500 000–700 000

**NOTES**

This was Hodgins' favourite painting. It was borrowed from the owner for Hodgins to enjoy and display in his home until his death when it was returned to the owner.

*The Porn King*, an early Hodgins painting reliably thought to have been produced in the mid-1980s, comes with a remarkable if anecdotal commendation in its provenance. Discovering he was suffering from a terminal cancer, painter Robert Hodgins borrowed the work back from the person who had bought it from him. Citing *The Porn King* as one of his personal favourites among the several thousands of paintings he made over the decades, the artist said he wanted to be able to look at it until he died, at which time the work would be returned.

Coming up now at auction, it is not difficult to intuit just why Hodgins was thus umbilically attached to this portrait of slickened sleaze. The full face image of a thick-necked but impeccably groomed blond man, whose face seems to lurk somewhere behind the possibly detachable mask that is his physiognomy, *The Porn King* is both satirical and sinister in the range of near expressions that swim in and out of focus in the abstract play of paint where our reflexes of recognition



want to find a human face. *The Porn King* is available and distant, he is sensual and calculating, never quite where the viewer wants to find some human clue to the apperception of a shared or critical humanity beyond the well-trained lines of hair on a carefully groomed presentation head.

Ghosting through the background is dirty wall, a palimpsest of graffiti painted over but not quite erased with names scratched into the plaster that hint of love and oranges ... never specific, but undercutting the illusion of propriety that the porn king seeks to project as does the single dirty knob of an ear affixed at right angles to the head.

618

Brett  
**MURRAY**

SOUTH AFRICAN 1961-

*Conundrum*

executed in 2008

stainless steel

12 by 232,5 by 3cm

**R20 000–30 000**

**LITERATURE**

Ivor Powell. (2014) 'The Perils of Celebrity' in *Brett Murray*, Cape Town: Jacana. Page 26, illustrated in colour.

It comes down to the meta-political imponderable. 'To storm or to own the Bastille?' – as Murray asks in a metal text on the wall of the exhibition. This is the question that post-democratic history in South Africa poses.

Brett Murray. (2009) *Brett Murray: Crocodile Tears*, exhibition catalogue, 5 February-28 February, Goodman Gallery.

619

Brett  
**MURRAY**

SOUTH AFRICAN 1961-

*Rogue's Gallery I*

executed in 2008

mild steel, acrylic and fool's gold

102 by 78cm

**R40 000–60 000**

**LITERATURE**

Sean O'Toole. (2009) 'Distinguishing the Bull from the Bullshit' in *Brett Murray: Crocodile Tears*, (exhibition catalogue), Goodman Gallery:

It could be a sympathetic portrait, although saying this I can't be sure. I'm also not so sure what the sympathetically rendered subject at the centre of Brett Murray's steel cutout work is. It could be a gorilla, or a chimpanzee, maybe even a gibbon, so ape it will have to be. This generic ape portrait, framed by a lavish growth of Rococo finery, crystallises in a single image the workings of this essay: lots of frilly adornment with some confusion about the ambiguous subject at the centre.



618



619

620

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*Theatrical Gesture: Grahamstown*

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

oil on masonite

51 by 40cm

R150 000–200 000



621

Fred (Frederick Hutchison)  
**PAGE**

SOUTH AFRICAN 1908-1984

*Infestation of the House of Saul*

signed and dated 71; inscribed with the artist's name, medium and title on a label adhered to the reverse  
polymer on paper laid down on board  
78,5 by 61cm

R60 000–80 000

**PROVENANCE**

Wolpe Gallery, Cape Town

622

Kenneth  
**BAKKER**

SOUTH AFRICAN 1926-1988

*Relief Painting with  
Construction No: 4*

signed and dated 80; signed, dated  
1980 and inscribed with the title on  
the reverse  
mixed media relief construction  
122,5 by 122,5cm

R40 000–60 000



621



622



623



624

623

David  
**HOCKNEY**

BRITISH 1937-

*Celia Elegant*

signed, dated 79, numbered 89/100 and bears  
the publisher, Gemini G.E.L., Los Angeles,  
blindstamp  
lithograph  
sheet size: 103 by 74,5cm

**R100 000–150 000**

**NOTES**

*Celia Elegant* and *Celia Musing* are two examples  
of the numerous portraits with which Hockney  
has celebrated his close and enduring friendship

with the designer Celia Birtwell, who became  
the artist's muse in 1967.

Birtwell is known for her acclaimed romantic  
and feminine designs, which provided the  
drama to her husband Ossie Clark's cutting-  
edge clothing designs. Together they were at  
the top of the fashion industry in London in  
the 'Swinging Sixties' dressing the era's jetset  
and rock aristocracy: the Beatles, Jimi Hendrix,  
Twiggy, Mick and Bianca Jagger, Talitha Getty  
and Marianne Faithfull. The couple are most  
famously represented in Hockney's large double  
portrait *Mr and Mrs Clark and Percy*, 1970-1, in the  
collection of the Tate Gallery, London.  
[http://www.tate.org.uk/art/artworks/hockney-  
red-celia-p20109](http://www.tate.org.uk/art/artworks/hockney-red-celia-p20109)  
[http://www.bbc.co.uk/britishstylegenius/  
content/21930.shtml](http://www.bbc.co.uk/britishstylegenius/<br/>content/21930.shtml)

624

David  
**HOCKNEY**

BRITISH 1937-

*Celia Musing*

signed, dated 79, numbered 89/100 and bears  
the publisher, Gemini G.E.L., Los Angeles,  
blindstamp  
lithograph  
sheet size: 103 by 74,5cm

**R80 000–120 000**



625

Stanley Faraday  
**PINKER**

SOUTH AFRICAN 1924-2012

*Walberswick Mill, Suffolk*

signed; indistinctly signed and inscribed  
with the title on a label adhered to  
the reverse, and with the artist's name  
printed on the reverse  
oil on board  
119 by 56cm

**R250 000–350 000**

**NOTES**

Acquired from the artist by the current  
owner.



© The Estate of Stanley Pinker | DALRO

626

Stanley Faraday  
**PINKER**

SOUTH AFRICAN 1924-2012

*Spanish Landscape, Nerja*

signed; inscribed with the artist's name,  
address, medium and title on a label  
adhered to the reverse

oil on board  
120,5 by 69cm

R450 000-600 000



© The Estate of Stanley Pinker | DALRO



© The Estate of Stanley Pinker | DALRO

627

Stanley Faraday

**PINKER**

SOUTH AFRICAN 1924-2012

*Landscape, South of France*

signed

oil on canvas laid down on cardboard

23 by 57cm

**R80 000–120 000**

**NOTES**

Acquired from the artist by the current owner.



628

628

Alexis  
**PRELLER**

SOUTH AFRICAN 1911-1975

*Santorini*

signed and dated 69; inscribed 'Greek  
Island: Santorini' on the stretcher

oil on panel

9,5 by 15,5cm

**R40 000–60 000**

629

Clive  
**VAN DEN BERG**

SOUTH AFRICAN 1956-

*Seen in JHB*

signed with the artist's initials, dated  
'91 and inscribed with the title on the  
reverse

oil on canvas

24,5 by 20cm

**R30 000–50 000**



629



---

630

Erik (Frederik Bester Howard)  
**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Landscape*

signed

oil on canvas

70 by 95,5cm

**R100 000–150 000**



© The Estate of Cecil Skotnes | DALRO

631

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926-2009

*Landscape*

signed and dated 98

carved, painted and incised wood panel, with artist's handmade metal frame

119 by 123,5cm excluding frame; 125 by 129,5cm by 3cm including frame

**R400 000–600 000**



632

632

Lucky Madlo  
**SIBIYA**

SOUTH AFRICAN 1942-1999

*Two Figures in a Modernist Setting*

signed

carved, painted and incised wood panel

80 by 56,5cm

**R70 000–90 000**



633

633

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926-2009

*Carved Figural Totem*

executed circa 1960

carved and painted wood on a steel and

marble base height: 94cm

**R70 000–90 000**

© The Estate of Cecil Skotnes | DALRO

**NOTES**

Accompanied by a Certificate of Authenticity  
signed by Thelma and John Skotnes, dated

10/09/2009



634

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923-1980

*Guitarist on the Beach*

signed and dated 1956  
oil on board  
56 by 75cm

R400 000–600 000

**EXHIBITED**

Lidchi Art Gallery, Johannesburg, 16 to 27  
July 1957, catalogue number 13  
Heidelberg City Council's Art Hall  
(Heidelberg Cultural Society), 14 to 17  
October 1957

DS Vorster Gallery, Pretoria (Southern African  
Association of Arts Transvaal), 18 February to  
1 March 1958, catalogue number 30  
SA Association of Arts, Cape Town, 18 to 29  
August 1959, catalogue number 9

**LITERATURE**

*The Star*, 20 July 1957  
*Die Burger*, 26 August 1958  
Johannes Meintjes catalogue number  
540

*right: Johannes Meintjes and his sister,  
Mrs MR Keyser, at the opening of his  
exhibition at the Lidchi Gallery with the  
present lot, *Guitarist on the Beach*, in  
the background. *The Star*, 20 July 1957*





635

Hennie (Hendrik Christiaan)  
**NIEMANN JNR**

SOUTH AFRICAN 1972-

*Trance - Zambia*

signed with the artist's initials and dated  
'03; signed, dated 2003 and inscribed  
with the title on the reverse  
oil on canvas  
119 by 79,5cm

R100 000–150 000



636

Lucas Thandokwazi  
**SITHOLE**

SOUTH AFRICAN 1931-1994

*Standing Figure*

signed  
carved wood  
height: 81cm

**R90 000–120 000**

637

Cecil Edwin Frans **Skotnes**  
and John **SKOTNES**

SOUTH AFRICAN 1926-2009 AND 1952-

*Door Panel*

signed and dated 91  
carved, painted and incised wooden  
door panel with metal details  
176,5 by 61,5cm

**R100 000–120 000**



636



637

© The Estate of Cecil Skotnes | DALRO

638

Freida  
**LOCK**

SOUTH AFRICAN 1902-1962

*Dinner Time*

signed and dated 47

oil on board

50 by 39,5cm

R300 000-400 000





© The Estate of Cecil Skotnes | DALRO

639

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926-2009

*Still Life with Bottles and a Vase*

signed

oil on wood panel, with painted and incised border

60 by 79,5cm

R150 000–200 000

640

Clement Edmond  
Theodore Marie  
**SERNEELS**

SOUTH AFRICAN 1912-1991

*Two Jugs of Flowers on a Table*

oil on canvas  
108 by 88,5cm

R70 000-90 000





641

641

Michael  
**TAYLOR**

SOUTH AFRICAN 1979-

*In the Navy*

signed, dated '13 inscribed with the title and 'monotype' in pencil  
colour monotype  
99 by 75cm

**R30 000–40 000**



642

642

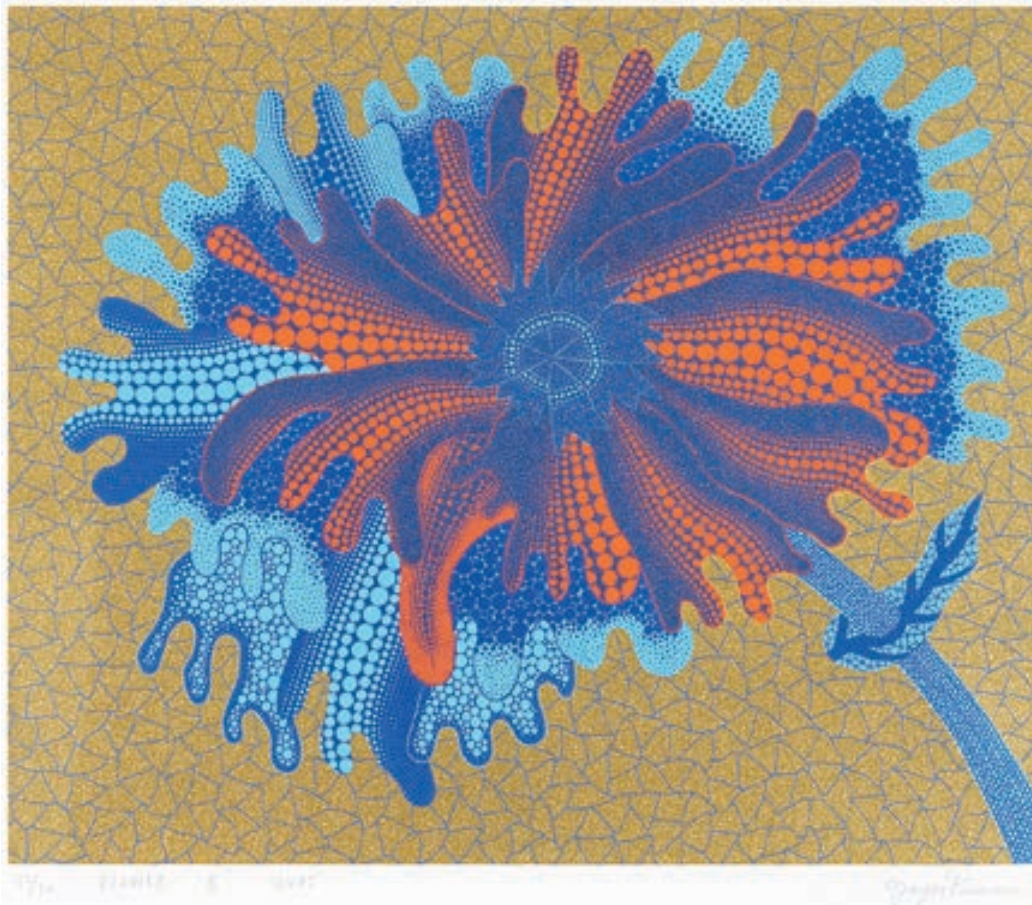
Simon Patrick  
**STONE**

SOUTH AFRICAN 1952-

*Man with Landscape and Sculpture*

signed  
oil on board  
98 by 76cm

**R80 000–120 000**



643

Yayoi  
**KUSAMA**

JAPANESE 1929-

*Flower B*

signed, dated 2005, inscribed with the title and numbered

42/50 in pencil in the margin

screenprint with lamé

image: 51 by 61cm

R50 000–70 000

644

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Iris*

signed and numbered 15/30 in pencil  
in the margin

aquatint

120,5 by 80cm

R200 000–300 000







645

Mark  
**COETZEE**

SOUTH AFRICAN 1964-

*Penis Prints Nos 1 - 6*

Signed:

all signed by the artist and the model, dated 1990, and inscribed with the titles

watercolour, gouache, pencil, ink, encre de Chine, pitt and gummed brown

paper of Fabriano paper

38,5 by 28,5cm each (6)

**R30 000–40 000**

**NOTES**

In collaboration with Jan van Rooyen

**EXHIBITIONS**

Fine Art Cabinet, Cape Town, *Corpus*, August 1966

*Mark Coetzee, Selected Works from 1988 - 1997*, University of Cape Town, Stellenbosch, April to May 1998; Association for Visual Arts, Cape Town, May 1999; Jean Welz Gallery, Association for Visual Arts, Worcester, June to July 1999; Rembrandt van Rijn Art Gallery, Market Theatre, Johannesburg, September 1999



646

Christo  
**COETZEE**

SOUTH AFRICAN 1929-2000

*Homage to Arcimboldo*

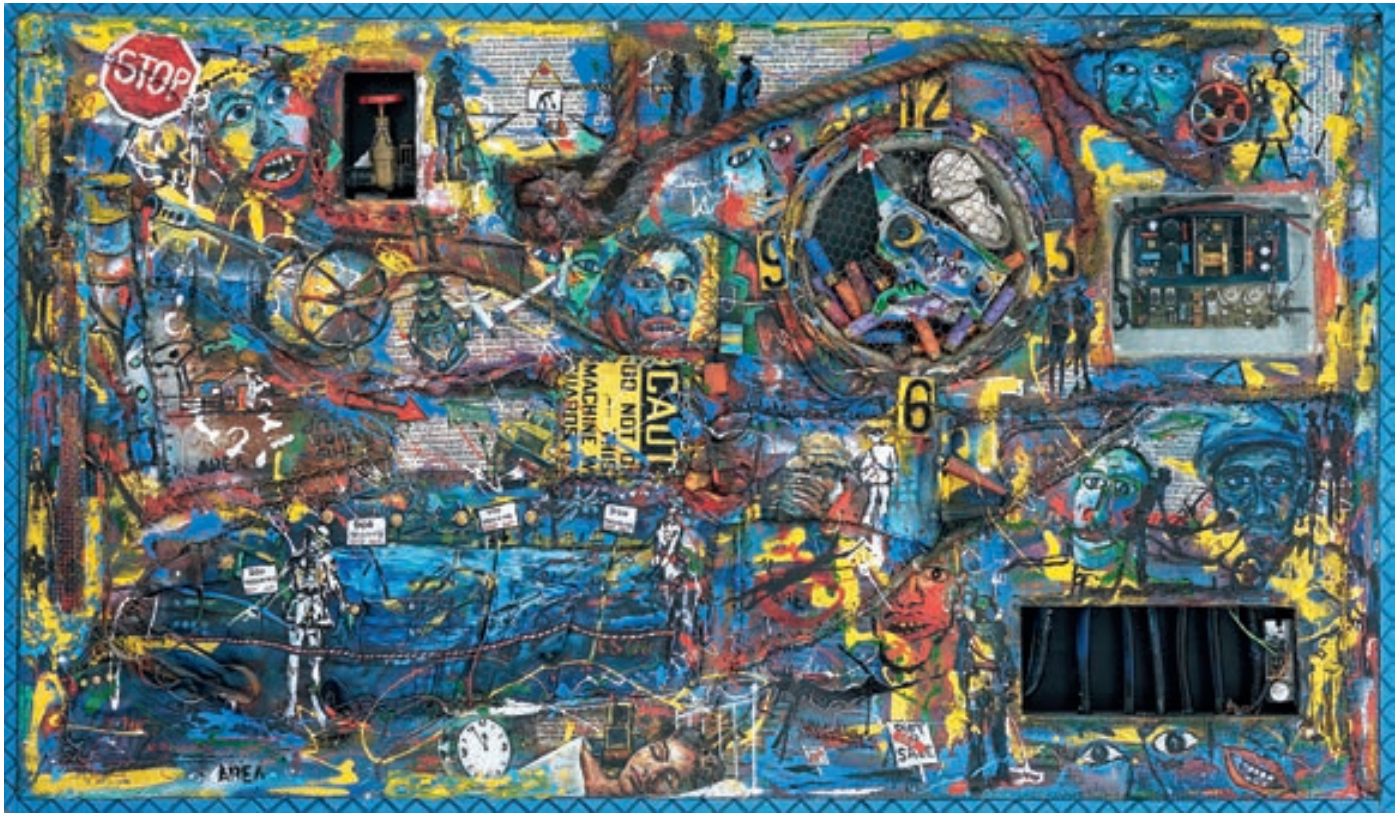
signed and indistinctly dated 8\*, signed and dated 87 on the perspex layer; signed, dated 83 and inscribed with the title on the reverse  
oil and enamel on board and perspex

123 by 123cm

R120 000–160 000



detail without perspex layer



647

Willie (William)  
**BESTER**

SOUTH AFRICAN 1956-

*Recording the Past*

signed

mixed media and assemblage

110 by 188cm

R100 000–150 000



648

Willie (William)  
**BESTER**

SOUTH AFRICAN 1956-

*Press Query*

signed and dated '03; inscribed 'I will have to check whether he is still in jail.  
Department of Prison official responding to a press query on whether Mr Nelson  
Mandela was about to be released. Financial Mail, February 21, 1986.'

mixed media and assemblage on wood

100cm diameter

R150 000–200 000



649



650

649

Avant Car Guard

SOUTH AFRICAN

*Construct a subtle metaphor for the...ah...Fuck it*

executed in 2009  
signed with the artist's three symbols  
acrylic on canvas  
200 by 150cm

R40 000–60 000

EXHIBITED

Brodie/Stevenson, Johannesburg, *Avant Car Guard*, 'Scuse us while we kiss da sky (as in we've hit the ceiling)', 4 June to 4 July, 2009

650

Norman Clive  
CATHERINE

SOUTH AFRICAN 1949-

*Eye to Eye*

signed and dated 1996  
oil on fibreglass  
height: 213cm; on a black-painted base  
12,5cm high

R120 000–160 000

651

Cameron  
PLATTER

SOUTH AFRICAN 1978-

*Erotique, Best Charter KFC*

executed in 2010  
pencil crayon on paper  
175 by 178cm

R80 000–120 000



651

652

Wang  
**GUANGYI**

CHINESE 1957-

*Great Criticism: Coca Cola*

signed and numbered 118/199 in pencil in the margin  
colour lithograph  
78,5 by 74,5cm

**R30 000–40 000**

**LITERATURE**

Terry Smith (2011) *Contemporary Art: World Currents*, London: Laurence King Publishing. Pages 158-159 and illustrated in colour on page 2.

"Political Pop" was instituted by Wang Guangyi's *Great Criticism* series, in which propaganda posters from the Cultural Revolution are scattered with the logos and brand names of the international companies then entering China as it gave itself over to consumerism.

653

Hasan and Husain  
**ESSOP**

SOUTH AFRICAN 1985-

*Thornton Road, 2008*

lightjet C-print on Fuji Crystal Archive paper  
edition of 8 plus 2 Artists' Proofs  
70 by 123cm

**R40 000–50 000**

**LITERATURE**

Yazeed Kamaldien. (2008) *Hasan and Husain Essop*, Cape Town: Goodman Gallery, unpaginated

Taking familiar scenarios the Essops comment on the contradictions that consume



652



653

contemporary Muslims. Thornton Road is a seminal image in this regard. The scene is located in a well-known street in a suburb with a large Muslim population in Cape Town. Its characters are Muslims who are seemingly pro-Palestinian. Some wear scarves with Palestinian flags around their necks while others drape themselves in military gear, sport jeans and t-shirts or don clothes to perform the Islamic prayer. Under a massive red and white Coca Cola sign, a few characters gulp Coca Cola, staring vacantly, while others are actively militarised. Where does the push-and-pull end for contemporary Muslims? These are the contradictory views of the Muslim community with which the Essops grapple, and which are rooted in the reality of Cape Town's streets. Shamil Jeppie. (2008) 'On Intention and Method',

*Art South Africa*, vol. 07, spring 2008, pages 48-49.

In Thornton Road, they are Muslim youth on the Cape Flats wearing long white tunics (variously called *thawbs*, *jubbas* or *gallabiyas*) and framed in postures of rebellion and protest. But the dominant image is a Coca-Cola sign and the consumption of the drink in one part of the image. Rebellion against power while at the same time consumption or subjection to the most famous global brands is a central contradiction of Muslim youth politics, this work seems to be saying.

Sue Williamson. (2009) *South African Art Now*, New York: Harper Collins. Illustrated in colour on page 302.

Thornton Road in Athlone on the Cape Flats is the site of a notorious incident of

police entrapment, known as the Trojan Horse incident, in which innocent bystanders were shot by the police. The Essops point out that far from a memorial to this unhappy event, today a huge Coca-Cola sign dominates Thornton Road. Sardonicly toasting this international symbol of consumerism, the Essops play out the roles of contemporary youth having fun.

Sue Williamson and Andrew Lamprecht. (2014) *Unrest: Hasan and Husain Essop*, Goodman Gallery, illustrated in colour on page number 61

#### NOTES

Hasan & Husain Essop were the recipients of the 2014 Standard Bank Young Artist Award for Visual Arts.

#### End of Sale