



The Wanderers Club, Illovo, Johannesburg
1 June 2015 – 8 pm

Important South African and International Art

Evening Sale
Lots 201–297

OPPOSITE
Lot 255 Walter Battiss, *Untitled* (detail)

International Art

201

Fred
CUMING

BRITISH 1930–

The Beach at Hastings

signed; inscribed with the title
on the reverse
oil on board
90 by 89,5 cm

R70 000 – R100 000

202

Ken
HOWARD

BRITISH 1932–

Summer Evening, Sennen

signed; inscribed with the title on an
Everard Read gallery label adhered
to the reverse
oil on canvas
100 by 121 cm

R80 000 – R120 000



201



202

203

John

ALEXANDER

AMERICAN 1945–

Perennial Blues

signed; dated 1992 and inscribed with
the title on an Everard Read gallery label
adhered to the reverse

oil on canvas

152,5 by 162,5 cm

R100 000 – R150 000

PROVENANCE

Everard Read Gallery, Johannesburg



204

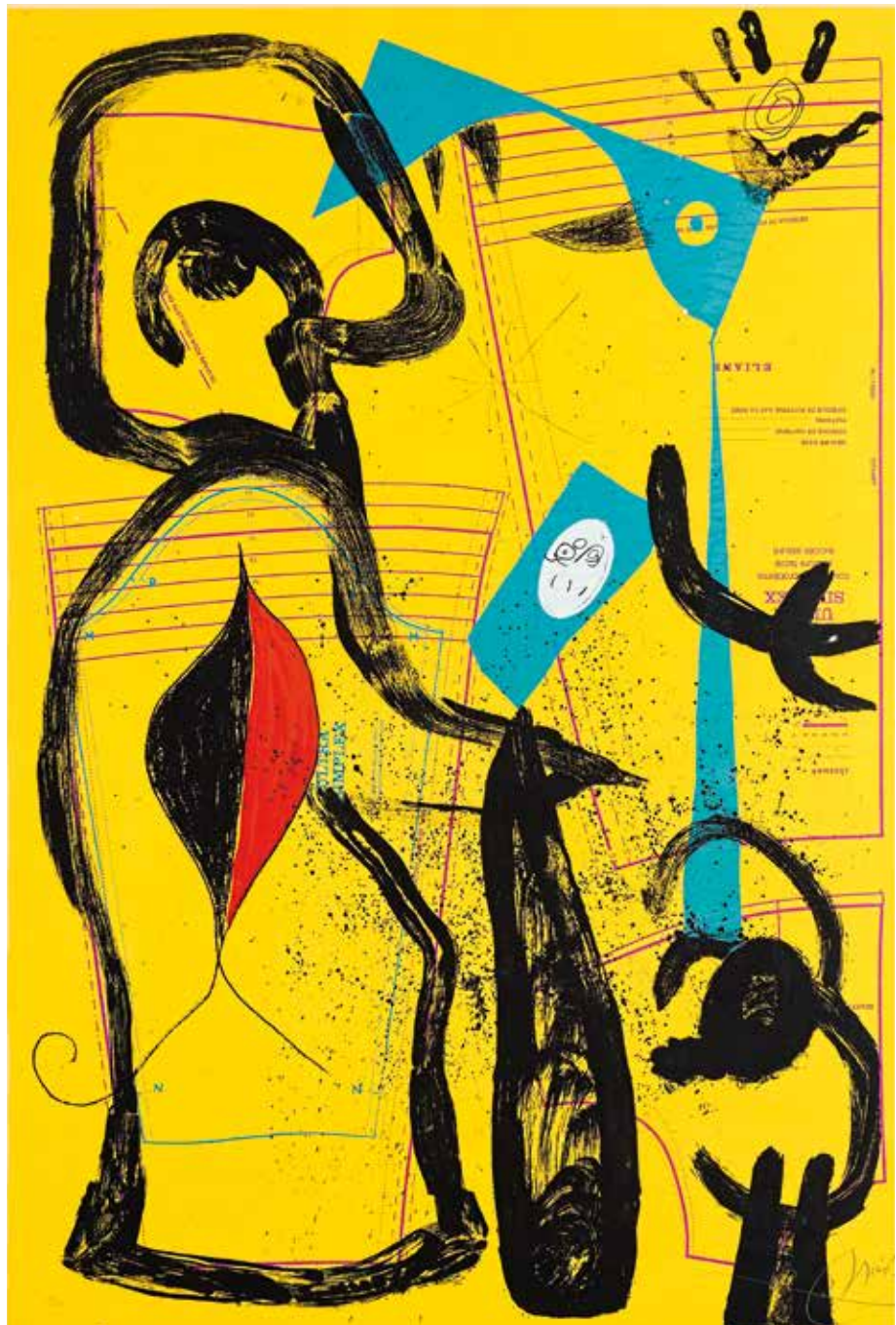
Joan
MIRÓ

SPANISH 1893–1983

L'Essayage II

signed and numbered 6/30 in pencil;
inscribed with the title on a label adhered
to the reverse
colour lithograph
image size: 125 by 85 cm

R80 000 – R120 000



© Joan Miró | DALRO

205

Lucio
MUÑOZ

SPANISH 1929–1998

Papagenos

signed, dated 1974 and inscribed with
the title on the reverse

mixed media and oil on board
146 by 114 cm

R200 000 – R300 000



206

Francis

BACON

BRITISH 1909–1992

Figure Writing Reflected in Mirror

signed in ink and numbered 177/180 in

pencil in the margin

colour lithograph

image size: 85 by 63,4 cm

R80 000 – R120 000

ITEM NOTES

Printed 'Mourlot IMP' and 'H.Deschamps

lith.' in the plate





© Picasso Administration | DALRO

207

Pablo

PICASSO

SPANISH 1881–1973

Rêve de Marin: Des femmes dans chaque port

signed and numbered 34/50 in pencil in the margin; executed in 1968

etching

image size: 22 by 29 cm

R100 000 – R150 000

ITEM NOTES

Published by Galerie Louise Leiris, Paris.

208

Alexander

CALDER

AMERICAN 1898–1976

Spiral

signed and dated 73

gouache and ink

109 by 74 cm

R1 200 000 – R1 600 000

*I have chiefly limited myself to the use of black and white as being the most disparate colours. Red is the colour most opposed to both of these – and then, finally, the other primaries. The secondary colours and intermediate shades serve only to confuse and muddle the distinctness and clarity.*¹ Alexander Calder

Alexander Calder's grandfather and father were both sculptors and all three men shared the same forename. His mother was a painter. He was originally trained as a mechanical engineer at the Stevens Institute of Technology in New Jersey, where he came to attention for his descriptive geometry, before joining the Art Students' League in New York in 1923. Marcel Duchamp coined the term *mobiles* in 1932 to describe Calder's first animated constructions, while Jean Arp coined the term *stables* for his non-moving constructions.² The *mobiles* – motorless wire forms for which he is most famed – are constructed from metal discs of varying shapes and sizes painted in primary colours or black and suspended on thin wires that respond to air currents. Calder described these as '4-D drawings' and for his introduction of movement into sculpture he is regarded as a precursor of kinetic art.³

Though he worked as an illustrator for the National Police Gazette from 1925–6, produced sport-related drawings (mainly of boxers) for a satirical magazine, and made time to draw throughout his life, Calder only started painting in gouache in the 1950s by which time his reputation as a sculptor was firmly established.⁴

Calder's work achieved 'a synthesis between engineering and sculpture, design and chance, constructivism and lyricism, and simplicity and mystery'.⁵ His work is included in public and private collections around the world, including the Whitney Museum of American Art, New York; the Museum of Modern Art, New York; Centre Georges Pompidou, Paris; the National Gallery of Art, Washington; and the Johannesburg Art Gallery, amongst others.

¹ Alexander Calder. (1951) 'What Art Means to me', *Bulletin of the Museum of Modern Art*, Spring, XVIII. Page 3.

² Benezit: *Dictionary of Artists*. (2006) Paris: Éditions Gründ, Volume 3. Page 200.

³ Shearer West. (1996) *Guide to Art*, London: Bloomsbury Publishing. Page 312.

⁴ Ibid. Benezit.

⁵ Ibid. West.



209

Victor

VASARELY

FRENCH/HUNGARIAN 1906–1997

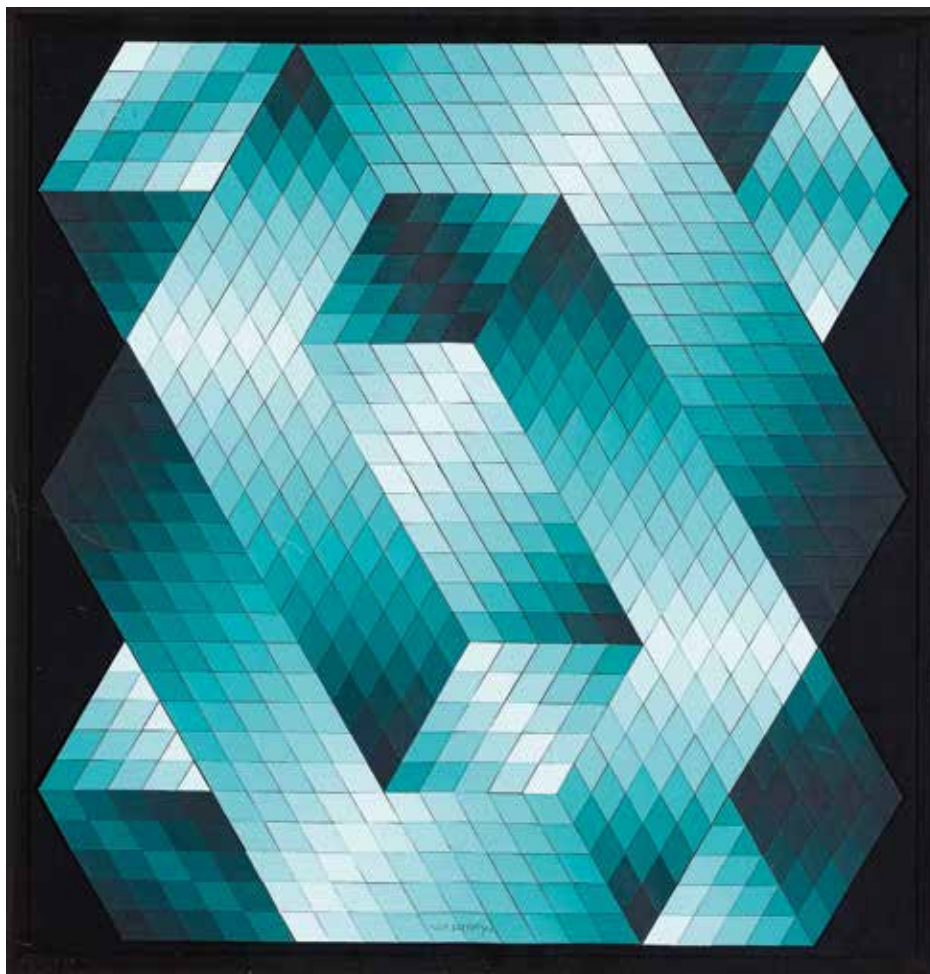
Gestalt – nn

signed; dated 1969, inscribed with
the artist's name and title on a label
adhered to the reverse
tempera and collage
53,5 by 52 cm

R250 000 – R350 000

EXHIBITED

Galerie Denise René, Paris



210

Victor

VASARELY

FRENCH/HUNGARIAN 1906–1997

Capella – 22

signed twice, dated 1966 and inscribed
with the title on the reverse

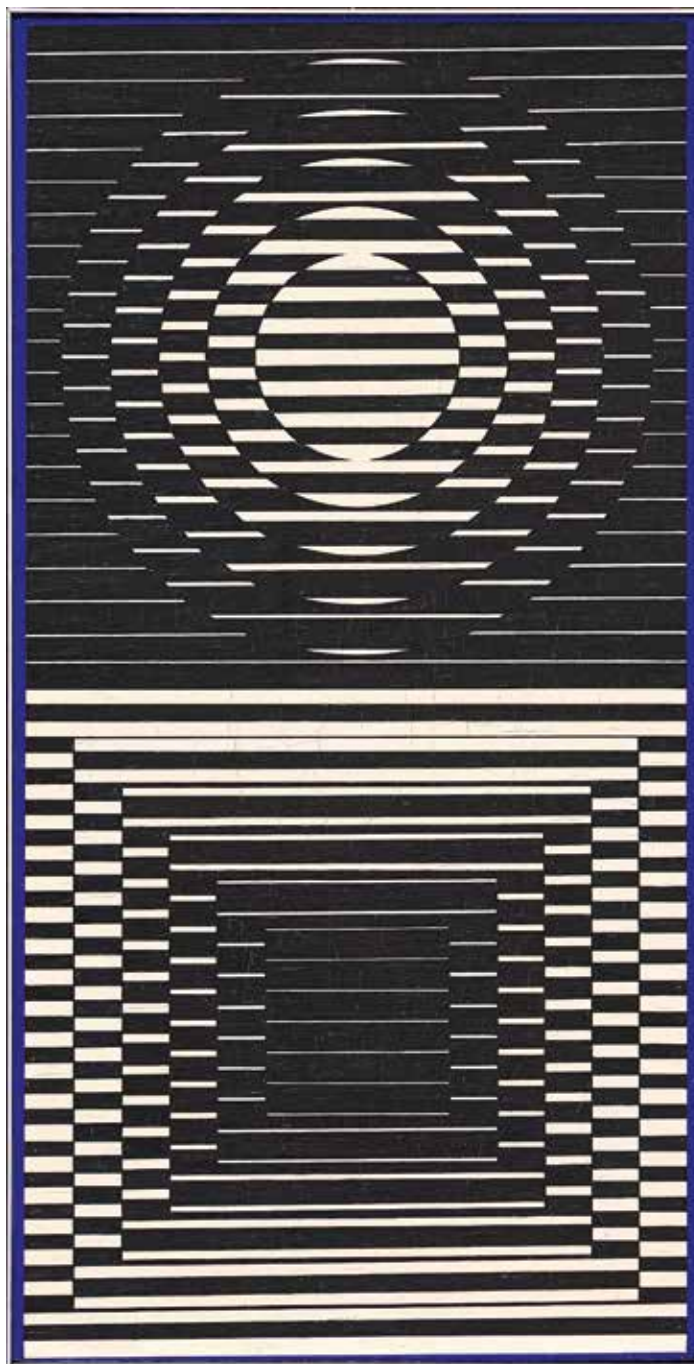
oil on panel

53 by 27 cm

R200 000 – R300 000

PROVENANCE

Marie-Louise Jeanneret Art Moderne



211

Kees van

DONGEN

DUTCH 1877–1968

Dolly au collier d'argent

signed; signed on the stretcher

oil on canvas

62,5 by 45 cm

R3 500 000 – R4 500 000

PROVENANCE

Sotheby's, New York, 15 May 1985, lot 336

This painting of Van Dongen's beloved daughter, Dolly, painted in Paris in 1909, confirms his stature as one of the leading avant-garde artists of the 20th century. After enrolling at the Rotterdam Academy of Fine Arts at the age of 16, he made several trips to Paris before settling there in 1901. As a resident of Montmartre from 1903 until 1911, he successfully sold paintings to the prestigious Bernheim-Jeune gallery and exhibited with Ambroise Vollard and Daniel-Henry Kahnweiler, the premier art dealers in late 19th and early 20th century art who represented the likes of Cézanne, Gauguin, Van Gogh, Picasso and Braque.

Van Dongen and his family at first lived in the notorious Bateau Lavoir area where their circle of friends included Picasso and his girlfriend, Fernande Olivier. In 1905 Van Dongen exhibited in the controversial Salon d'Automne, alongside Henri Matisse and others who were hailed as 'les Fauves' or 'wild beasts' for their use of unmodulated, bright colours and expressive painterly brush marks.

By 1909, the family had moved to an apartment in the rue Saulnier indicative of a relative prosperity, which is evident not only in the child's clothing and adornments but in a new-found confidence of style which the artist brings to his subject.

Van Dongen was clearly at ease painting aspects of his happy family life with his wife and daughter Dolly – named Augusta after her mother but fondly called by her nickname. An only child, she was born in 1905, four years after they had lost their son. At the heart of the composition is the quiet intensity of the child's bright blue eyes set against her fine complexion so lovingly rendered by her adoring father. Sparkling jewels at her neck and wrist draw attention to the focal points of face and hands.

Famous for his love of colour, the artist has produced a luminous painting. The child's delicate face is embedded in glowing warm reds and burgundies offset by the contrasting green ribbon and patterned blue of her dress. The brilliant colour and expressive brushwork situate this work on the cusp of Fauvism and the Expressionism of his later works, developed after he was sought out by and joined the ranks of Die Brücke, gaining considerable fame in Germany.

Van Dongen is represented in many international museums including the National Gallery of Art, Washington and The Metropolitan Museum of Art, New York. Retrospective exhibitions were mounted at the Musée National d'Art Moderne in 1967 and Musée National d'Art Moderne de Paris in 1990 as well as the Museum Boijmans Van Beuningen in Rotterdam 1967 and 2010.



South African Art



212

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Cottage Kitchen

signed and dated 1942

oil on canvas

52,5 by 58 cm

R120 000 – R160 000

213

Peter
CLARKE

SOUTH AFRICAN 1929–2014

Fruit and Foliage in a Pot

signed and dated 1.5.1968

oil on canvas

85,5 by 60 cm

R300 000 – R400 000

PROVENANCE

Acquired directly from the artist
by the current owner.



© The Estate of Peter Clarke | DALRO

214

Freida

LOCK

SOUTH AFRICAN 1902–1962

*Still Life with Spring Flowers
and Fruit*

signed and dated 54

oil on panel

39,5 by 32 cm

R70 000 – R100 000



215

Irma
STERN

SOUTH AFRICAN 1894–1966

Still Life with a Vase of Pomegranates

signed and dated 1948

oil on canvas

49,5 by 36 cm

R1 000 000 – R1 500 000

PROVENANCE

A gift from the artist to the current owner's
father



© Irma Stern Trust | DALRO



216

Pieter Hugo

NAUDÉ

SOUTH AFRICAN 1868–1941

Figures Outside a Cape Cottage at Night

signed

oil on canvas

28,5 by 38,5 cm

R100 000 – R150 000



217

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 36,5 cm

R350 000 – R500 000

PROVENANCE

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

LITERATURE

Wenning, Harco. (1976) *My Father*, Cape Town:
Howard Timmins. Illustrated on page 139.

See J du P Scholtz. (December 1973) *By die
honderdste verjaarsdag van Pieter Wenning*, in
*Tydskrif vir Geesteswetenskappe, Suid-Afrikaanse
Akademie vir Wetenskap en Kuns*. Illustrated on
page 357, plate 43.

ITEM 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.

218

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Die Wolk, Naby Winburg, O.V.S.

signed and dated 53; signed, dated 1953,
inscribed with the title and 'Posbus 1248,
Pretoria' on the reverse

oil on canvas

46 by 61 cm

R600 000 – R900 000

For Pierneef, skies and cloud formations were an abiding interest. He is regarded as much as a painter of the South African cloudscape as of the landscape and, in the majority of his works, the sky and its cloud formations are given priority. According to Nic Coetzee, for Pierneef 'these were not two distinct elements within the landscape' rather, '[t]he harmony of the two spheres earth and sky parallels the relationship between the human and the divine'.¹ Coetzee ascribes these 'pantheistic notions' to the influence on Pierneef of the Dutch theoretician, Willem van Konijnburg and the South African poet, Totius.²

The composition of Pierneef's later paintings is described thus: 'the spatial reading is usually simplified with the use of an introductory device across the base of the painting – most often a horizontal ledge which acts as a kind of windowsill, whether it be rocky ledge or grassy bank – that takes the gaze into the landscape as well as framing the picture'.³

'His mystic towers and castles in the air above the ... landscape are almost legends in themselves, they have become symbolic. They hover over the veld like mountains and bring a dramatic tension to static scenes. At times these heavy cloud masses are highly stylised or they form a stylistic unity with the landscape. On other occasions they acquire almost anthropomorphic traits'.⁴

In this painting, the fluidity of the billowing clouds is in stark contrast to the rigid landscape. While the clouds can be open to various interpretations the landscape is firm and immutable. Though Pierneef loved to paint clouds, he always depicted them in relation to the landscape, presumably, as a point of perspective. This gives the viewer an indication of the magnitude of these formations, and emphasises the enormity of the clouds in proportion to the dwarfed landscape below. Though not a religious man by nature, having broken with the church after divorcing his first wife in 1924, some of Pierneef's finer cloudscape paintings exude an almost metaphysical character.

¹ Nic Coetzee. (2008) 'Pierneef', in *The Modern Palimpsest: Envisioning South African Modernity*, Johannesburg: Graham's Fine Art Gallery. Page 26.

² Ibid.

³ Julia Meintjes and Robert Pritchard (comp.). (1991) *South African Reserve Bank Art Collections*, Johannesburg: The Penrose Press. Page 81.

⁴ P.G. Nel (ed.). (1990) *JH Pierneef: His life and his work*, Cape Town and Johannesburg: Perskor Publishers. Page 149.





219

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Azalea Nollis

signed; engraved with the artist's name and title

on a plaque adhered to the reverse

oil on canvas laid down on board

58 by 79 cm

R100 000 – R150 000

220

Maud Frances Eyston

SUMNER

SOUTH AFRICAN 1902–1985

Still Life with Daisies and Cherries

signed

oil on canvas laid down on board

64 by 53 cm

R120 000 – R160 000





221

Adolph Stephan Friedrich

JENTSCH

SOUTH AFRICAN 1888–1977

South West African Landscape

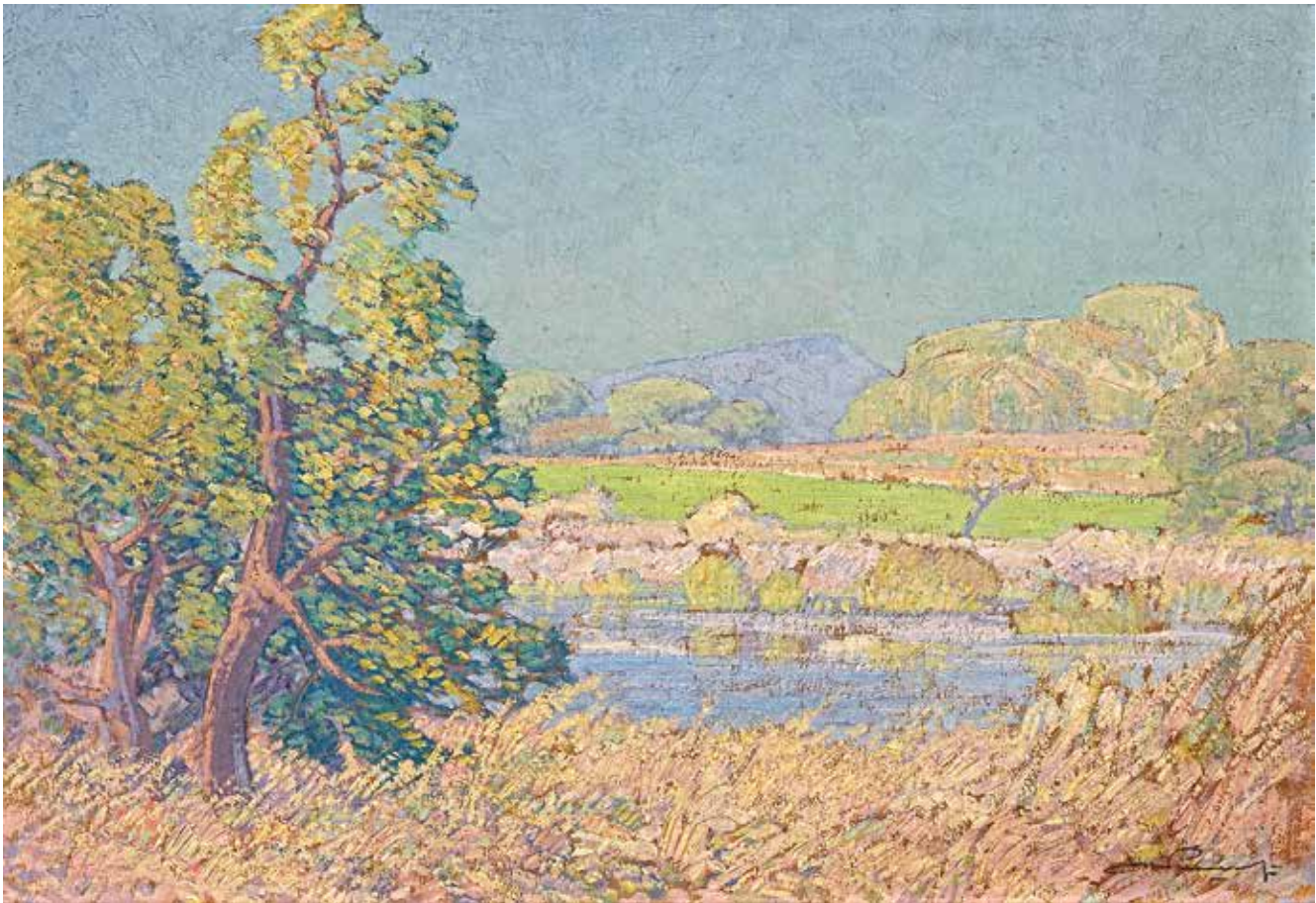
signed with the artist's initials and dated 1943;

signed and numbered 12.96 on the reverse

oil on canvas

69 by 99 cm

R300 000 – R400 000



222

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Roodeplaat Dam

signed

oil on card

35 by 50,5 cm

R300 000 – R400 000



223

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Man Walking in Sunset at Night

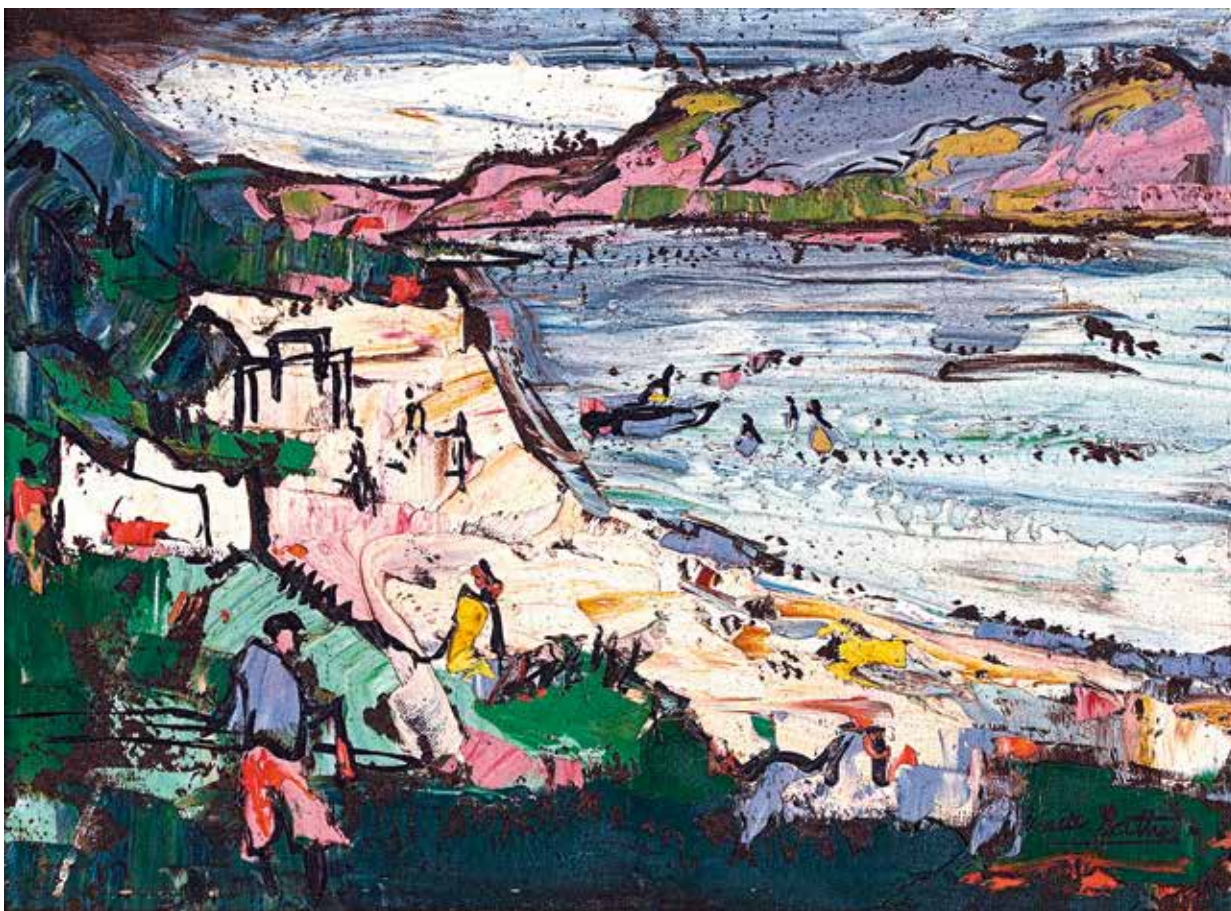
signed; inscribed with the artist's name

and title on the stretcher

oil on canvas

40 by 49,5 cm

R200 000 – R300 000



224

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

Seaside

signed

oil on canvas

28 by 38,5 cm

R70 000 – R90 000



225

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Die Owerspelige Vrou

signed

oil on canvas

120 by 150 cm

R200 000 – R300 000



226

Tinus (Marthinus Johannes)

DE JONGH

SOUTH AFRICAN 1885–1942

Wilderness

signed

oil on canvas

68 by 101 cm

R80 000 – R120 000



227

Frans David

OERDER

SOUTH AFRICAN 1867–1944

Still Life with Ranunculus

signed

oil on canvas

78,5 by 98,5 cm

R120 000 – R160 000

EXHIBITED

Pretoria Art Museum, Pretoria, *Frans Oerder*

Retrospective, 1965, catalogue number 58



228

Frans David

OERDER

SOUTH AFRICAN 1867–1944

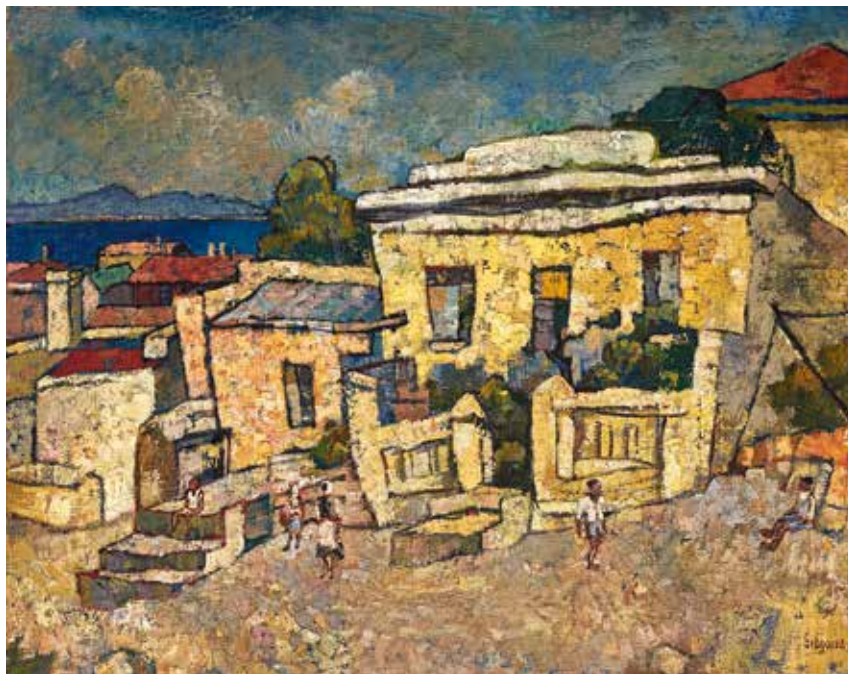
Still Life with Snowballs

signed

oil on canvas

73 by 117 cm

R100 000 – R150 000



229

Gregoire Johannes

BOONZAIER

SOUTH AFRICAN 1909–2005

Bo-Kaap, Overlooking Table Bay

signed

oil on canvas

79,5 by 100 cm

R1 000 000 – R1 200 000



230

Maggie (Maria Magdalena)
LAUBSER

SOUTH AFRICAN 1886–1973

Irises in a Beermug

signed with the artist's initials and
dated '20

oil on canvas laid down on board
49 by 33,5 cm

R150 000 – R200 000

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser; her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 358, catalogue number 167.



© The Estate of Maggie Laubser | DALRO



231

Jean Max Friedrich

WELZ

SOUTH AFRICAN 1900–1975

Flower Composition

signed and dated 1964

oil on board

39 by 48 cm

R80 000 – R100 000



232

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Women Fetching Water

signed

oil on canvas

45 by 55,5 cm

R180 000 – R220 000



© Gerard Sekoto Foundation | DALRO

233

Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Mother and Child

signed

oil on canvas

21 by 26 cm

R180 000 – R240 000

PROVENANCE

Die Kunsamer, Cape Town

234

Irma
STERN

SOUTH AFRICAN 1894–1966

Zanzibari Street Scene

signed and dated 1939

gouache

63 by 50 cm

R800 000 – R1 200 000



© Irma Stern Trust | DALRO





235

Walter Whall

BATTISS

SOUTH AFRICAN 1906–1982

A Crowd

signed

oil on board

37 by 49,5 cm

R180 000 – R240 000

236

Irma
STERN

SOUTH AFRICAN 1894–1966

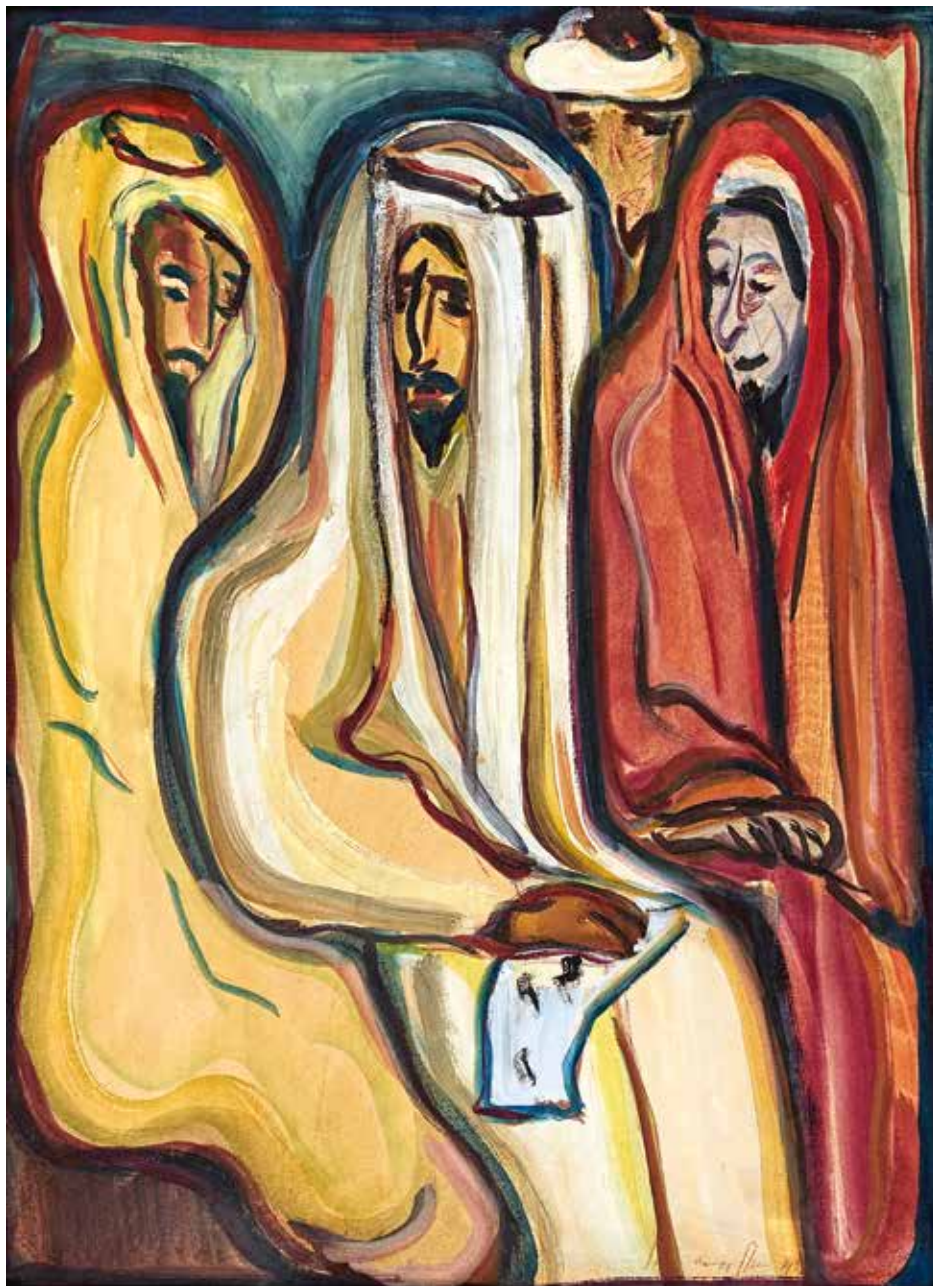
Group of Arabs

signed and dated 1952
gouache over pencil crayon
37 by 27 cm

R200 000 – R300 000

PROVENANCE

Die Kunsamer, Cape Town
Greenwich Gallery, Johannesburg



© Irma Stern Trust | DALRO



237

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

Die Noitje van die Onderveld

signed, dated 1907, inscribed with the title, 'SA Joh-burg,' Transvaal Rustenburg syn distrikt' and 'G. Nisini fuse - Roma' bronze with a dark brown patina, on a wooden base
height: 42,5 cm, excluding base

R200 000 – R300 000

LITERATURE

Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 56 to 57 and 209.
Cohen, MJ. (1938) *Anton van Wouw: Sculptor of South African Life*, Johannesburg: Radford, Adlington. Another cast from the edition illustrated on page 25.
Universiteit van Pretoria. (1981) *Anton van Wouw 1862–1945, en die Van Wouwhuis*, Pretoria: Universiteit van Pretoria. Another cast from the edition illustrated on page 28, plate A12.



238

Gerard

DE LEEUW

SOUTH AFRICAN 1912–1985

Sheep Shearer

signed

bronze, mounted on a wooden base

height: 51 cm, including base

R120 000 – R160 000



239

Irma
STERN

SOUTH AFRICAN 1894–1966

Watussi Woman

signed and dated 1935

charcoal

60,5 by 45,5 cm

R150 000 – R200 000



© Irma Stern Trust | DALRO

240

Anton

VAN WOUW

SOUTH AFRICAN 1862–1945

The Sleeping African

signed, dated 1907, inscribed 'Sculp', 'Joh-
burg' and 'Foundry – G. Massa – Rome'
bronze with a brown patina,
mounted on a wooden base
height: 30 cm, excluding base

R250 000 – R400 000

LITERATURE

Duffey, A.E. (2008) *Anton van Wouw:
The Smaller Works*, Pretoria: Protea Book
House. Another cast from the edition
illustrated on page 65.

Ernst, J. (2006) *Anton van Wouw: 'n
Biografie*, Vanderbijlpark: Corals Publishers.
Another cast from the edition illustrated
on page 69.





241

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

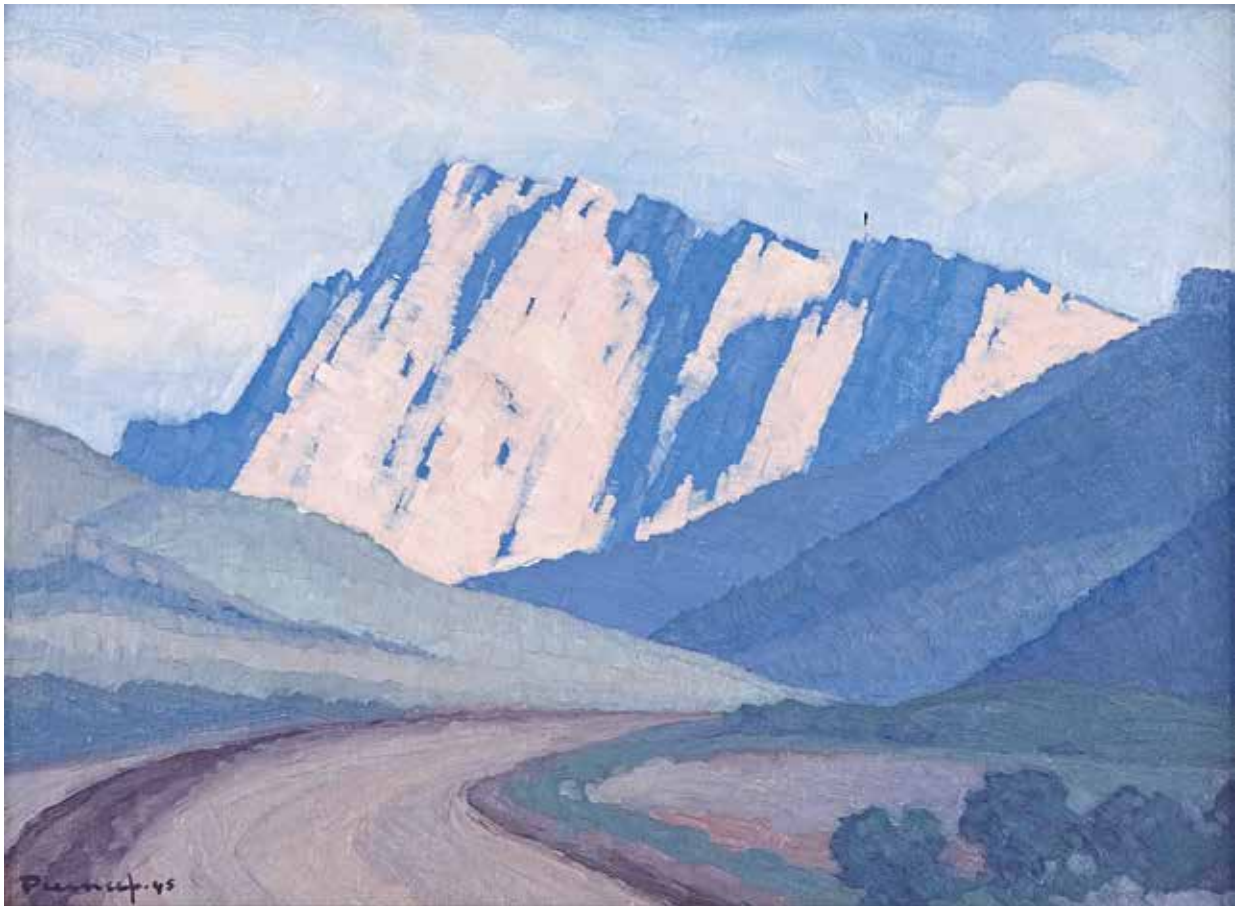
Farmlands, Free State

signed

oil on canvas

44,5 by 59,5 cm

R500 000 – R800 000



242

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Mountain Pass

signed and dated 45

oil on board

29 by 39,5 cm

R400 000 – R500 000

243

Ruth

EVERARD-HADEN

SOUTH AFRICAN 1904–1992

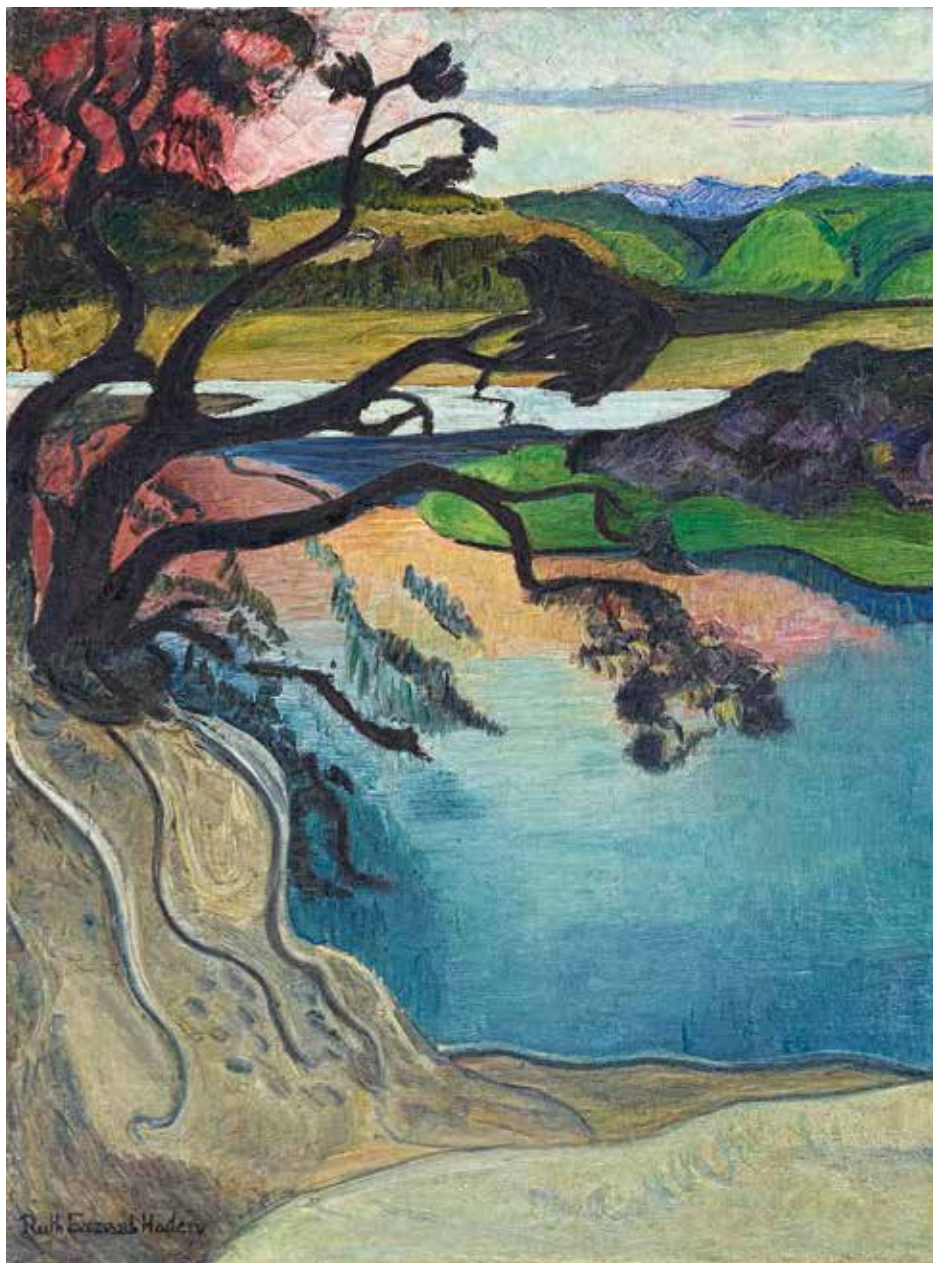
Mtunzini Lagoon

signed with the studio stamp; inscribed
and authenticated by Leonora Everard-
Haden, the artist's daughter, on the
stretcher

oil on canvas

81 by 60 cm

R70 000 – R90 000



244

Irma
STERN

SOUTH AFRICAN 1894–1966

Verdant Landscape

signed and dated 1944

gouache and pastel

35,5 by 29,5 cm

R250 000 – R350 000



© Irma Stern Trust | DALRO

245

Irma

STERN

SOUTH AFRICAN 1894–1966

Still Life with Roses

signed and dated 1952

oil on canvas

78 by 78 cm

R4 000 000 – R6 000 000

Marion Arnold has described Irma Stern's still-life paintings as some of her most 'sumptuous and sensual images'.¹ She explains how, in her depictions of objects, 'she fuses form and content, Modernist preoccupations with visual language, and social commentary on nature and material culture'.²

Still life painting is the depiction of inanimate objects for the sake of their qualities of form, colour, texture, and composition. Historically, the objects in a still life were likely to have been selected for their symbolic meaning. Cut flowers, as in this example, are believed to symbolise mortality and the cycle of nature; while roses are ancient symbols of love, beauty and passion. The ancient Greeks and Romans, for example, associated roses with Aphrodite and Venus, goddesses of love.

With origins in the Middle Ages and Ancient Graeco-Roman art, still-life painting emerged as a distinct genre and professional specialisation in Western painting around the late 16th century, and has remained significant since then. Caravaggio's *Still Life of Basket of Fruit*, painted in 1596, is recognised as the first major still life in Western art.

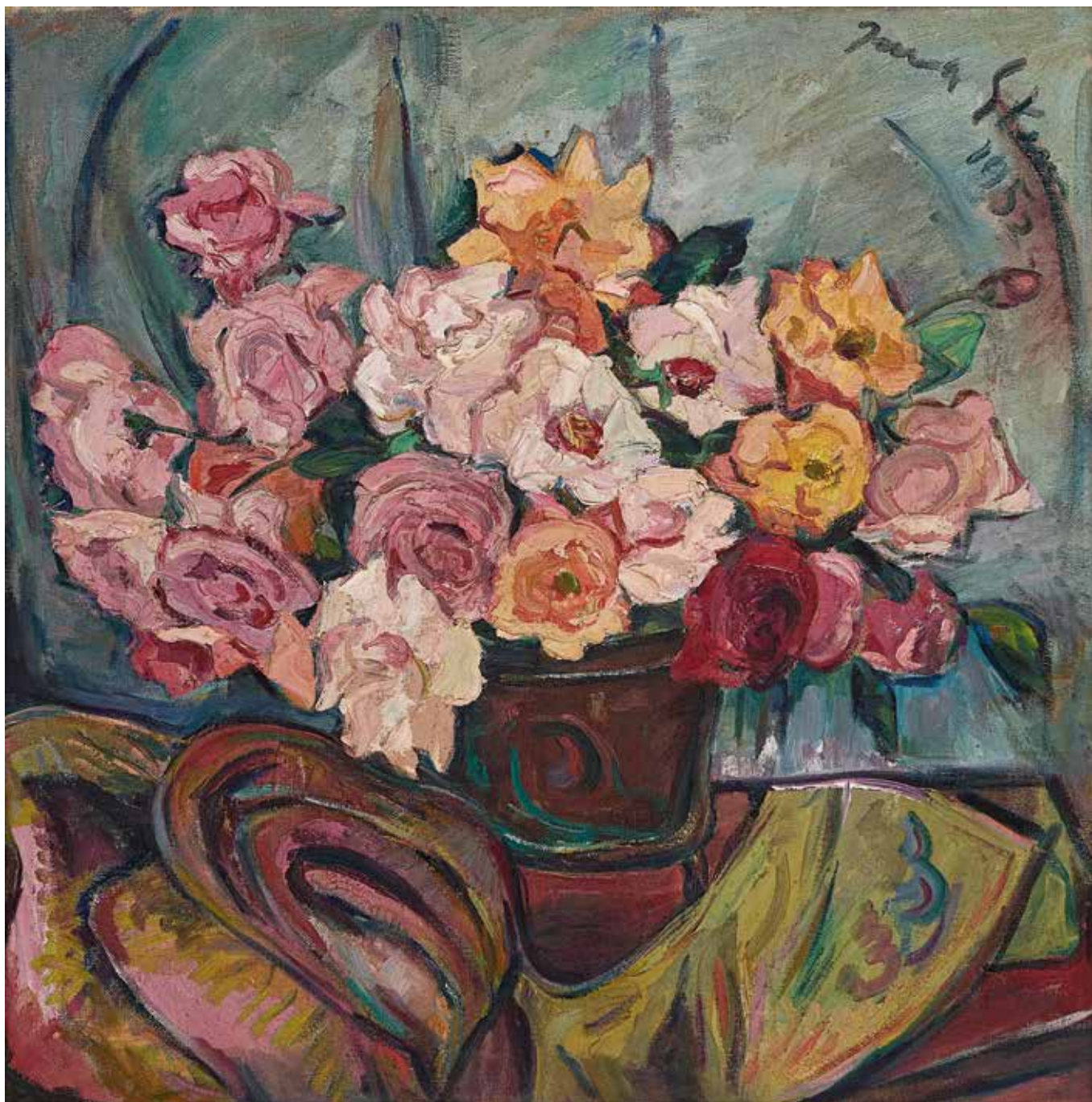
Though still life occupied the lowest rung in the hierarchy of painting genres, it remains extremely popular with collectors. Arnold argues that Modernism's emphasis on formal structure and pictorial autonomy allowed still life to develop into a significant arena of expression and removed the historical stigma of the genre being appropriate for female painters who were considered less talented than their male counterparts.³ Stern, a staunch proponent of Modernism, assertively dismantles these antiquated notions. She was, by all accounts, the most highly regarded South African painter of her era and still lifes comprise a significant aspect of her oeuvre.

In 1952, the year this still life was painted, Stern exhibited at the Cape Tercentenary celebrations and was awarded the Molteno Grant for outstanding work. All the aspects of her painting for which she was most venerated are present in this work – the thick, impasto paint, the masterful use of colour and tone, the strong compositional elements, and her characteristic Expressionist gestural mark-making that positioned her firmly at the helm of the South African avant-garde of the mid-20th century.

¹ Marion Arnold. (1995) *Irma Stern: A Feast for the Eye*, Vlaeberg: Fernwood Press. Page 125.

² Ibid.

³ Ibid.





246

Jacob Hendrik

PIERNEEF

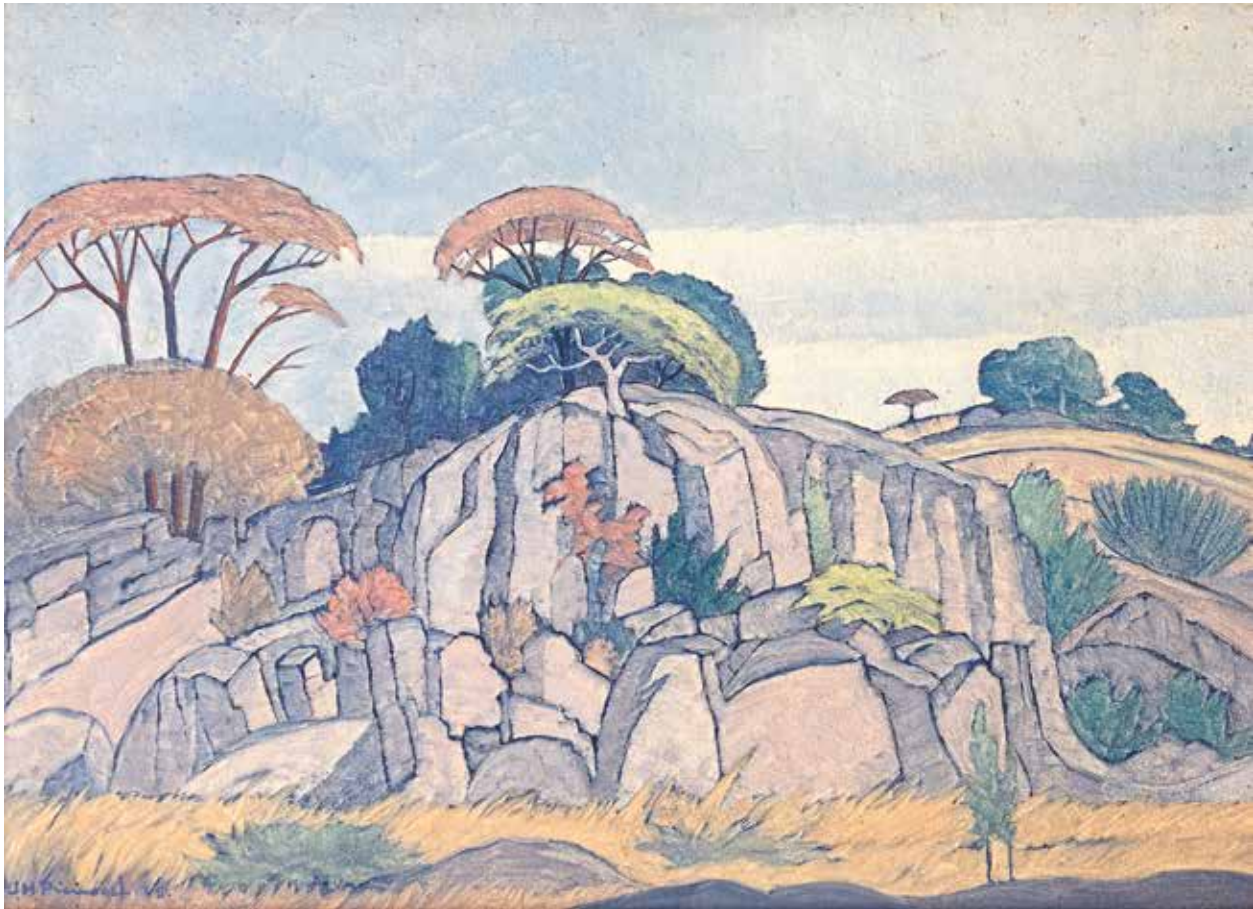
SOUTH AFRICAN 1886–1957

Sabie River

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

44 by 59,5 cm

R400 000 – R600 000



247

Jacob Hendrik

PIERNEEF

SOUTH AFRICAN 1886–1957

Rocks, Game Reserve

signed and dated 48; inscribed

with the title on the reverse

oil on board

39,5 by 55 cm

R400 000 – R600 000



248

Titta

FASCIOTTI

SOUTH AFRICAN 1927–1993

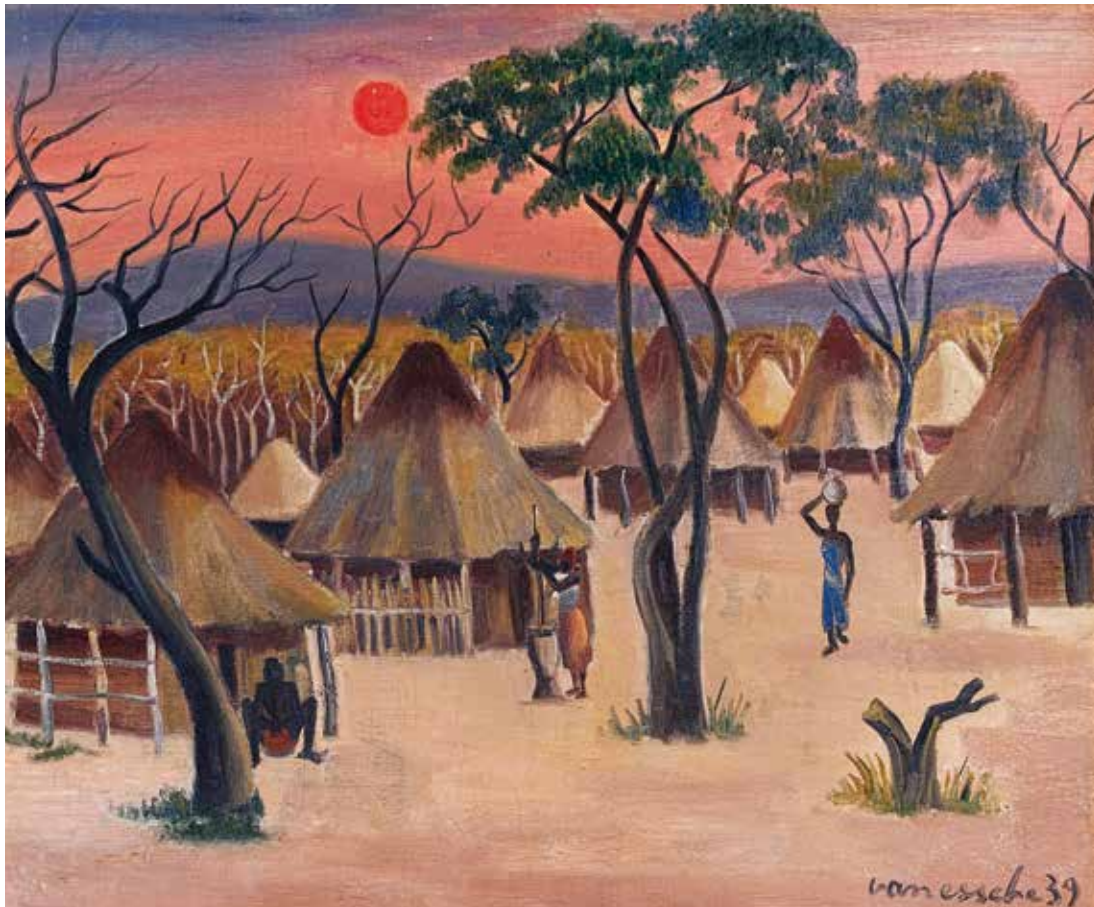
Wedding Procession

signed and indistinctly dated

oil on canvas

68 by 88,5 cm

R80 000 – R120 000



249

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Congolese Village

signed and dated 39

oil on board

52 by 62 cm

R100 000 – R150 000

250

Vladimir Griegorovich

TRETCHIKOFF

SOUTH AFRICAN 1913–2006

Portrait of a Zulu Maiden

signed and dated 57

oil on canvas

75 by 65 cm

R1 800 000 – R2 400 000

PROVENANCE

Johans Borman Fine Art, Cape Town

EXHIBITED

Iziko South African National Gallery,
Cape Town, *Vladimir Tretchikoff*
Retrospective, May 2011

LITERATURE

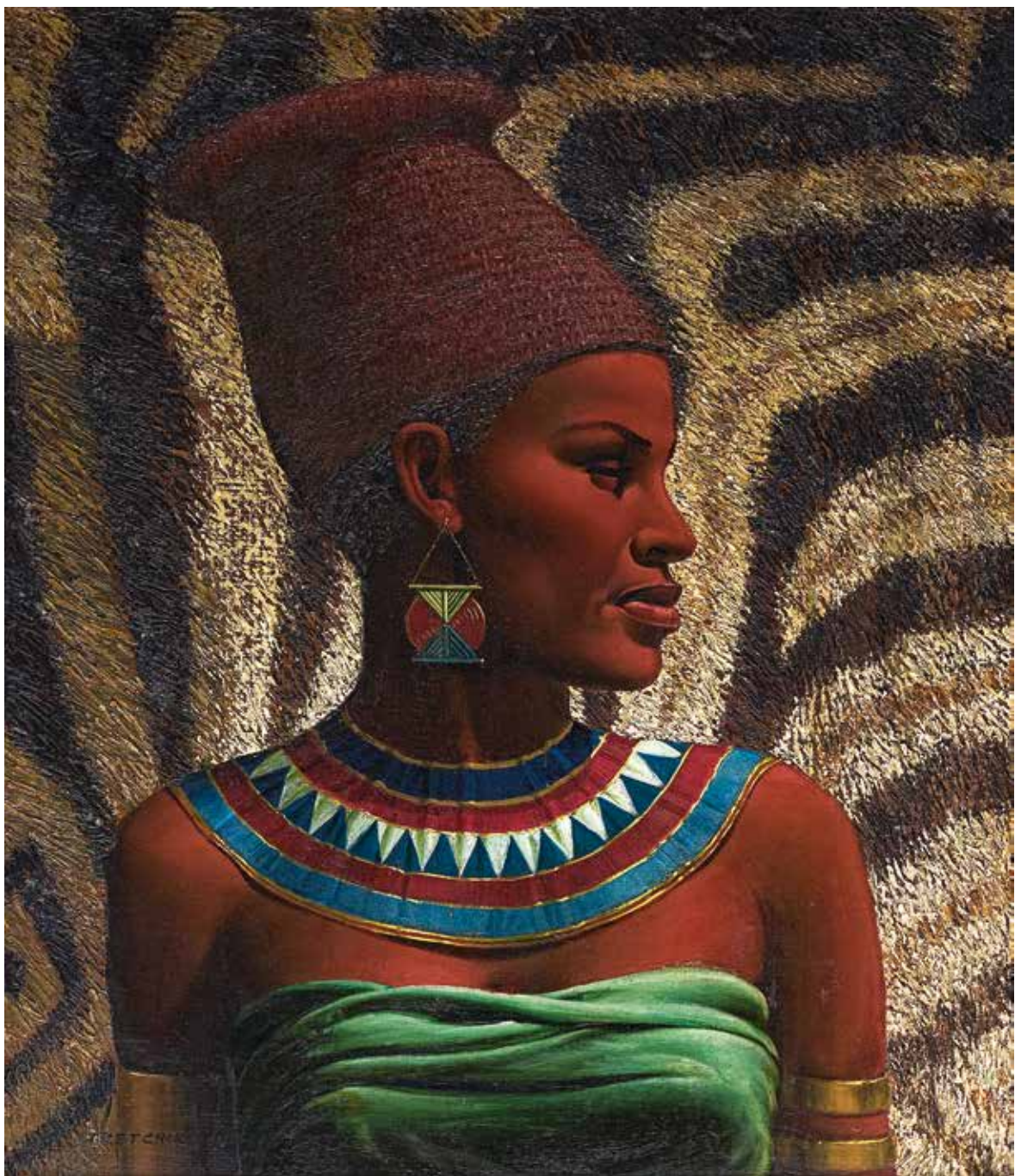
Lamprecht, Andrew. (2011) *Tretchikoff: The People's Painter*, Johannesburg and Cape Town: Jonathan Ball Publishers. Illustrated on page 171.

Zulu Maiden was painted by Vladimir Tretchikoff when he was at the height of his artistic powers and had firmly established himself as a popular artist locally and internationally. While his prints and exhibitions of his original works would continue to break records into the 1960s it was in the late 1950s that the artist cemented his fame as well as showed his most confident handling of subject matter.

This work forms part of a series of studies of local South African people (often described as 'anthropological') that the artist began in the late 1940s. While there can be no doubt that there is exoticism at play in this, as in many other works from the series it should be remembered that Tretchikoff, as an immigrant to South Africa, was fascinated by all the people he saw around him, and in the same series one can, for example, find an image of a *Voortrekker Girl* or a *Boer Farmer*. Nevertheless Tretchikoff was presenting something of an idealised fantasy in this work, drawing on a wide variety of material culture in his portrayal of the Zulu Maiden's jewellery and costume.

Zulu Maiden shows a female figure in full profile (somewhat unusually as Tretchikoff conventionally used $\frac{3}{4}$ or full-face portrayals in his work). The iconography seems to owe something to ancient Egyptian sources and the format heightens the formality and dignity of the woman painted. Tretchikoff liked to show his figures against some form of textured background and in this case the smoothness of the subject's skin and jewellery is juxtaposed with the roughness of the zebra skin, which forms a backdrop.

This is a classic example of Tretchikoff's work, exotic, idealised and nevertheless gripping and clearly appealing to the tens of thousands of people from all walks of life and backgrounds who purchased it in the 1950s and 60s.



251

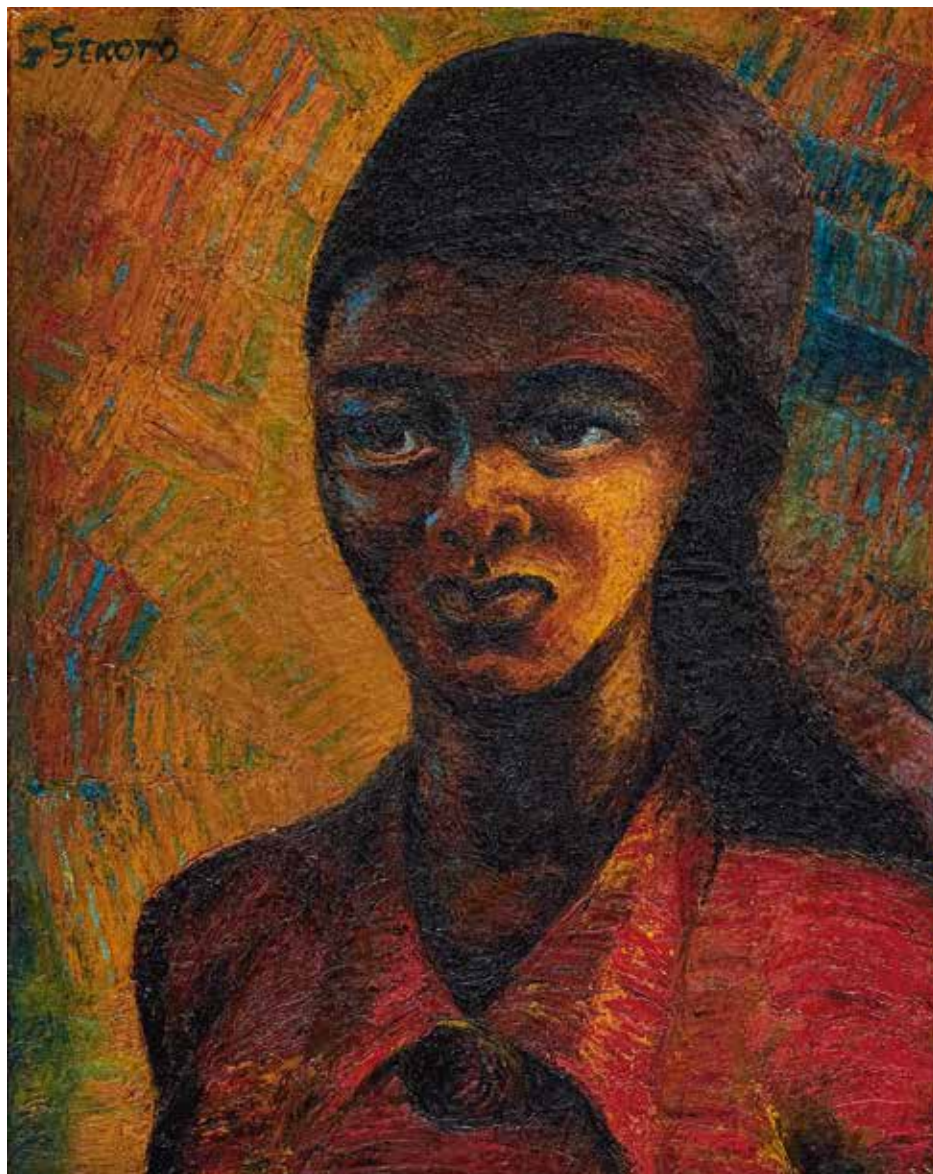
Gerard
SEKOTO

SOUTH AFRICAN 1913–1993

Pensive Young Woman

signed
oil on canvas
45,5 by 35,5 cm

R400 000 – R600 000



© Gerard Sekoto Foundation | DALRO

252

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Female Nude with Headscarf

signed and dated 70

oil on canvas

75,5 by 65 cm

R180 000 – R240 000







© The Estate of Cecil Skotnes | DALRO

253

Cecil Edwin Frans
SKOTNES

SOUTH AFRICAN 1926–2009

Abstract Heads, triptych

one signed
carved, incised and painted wood, over
three panels

122 by 121 cm each;

121 by 363 cm altogether

(3)

R800 000 – R1 200 000

Skotnes first started using engraved wood panels as a medium in their own right in 1955. Prior to this they were used only in service of the production of multiples where the engraved wood block would be used as the transfer surface. This new medium – ‘neither painting nor graphic in the strictest sense, nor yet sculpture’ – was a direct result of his print-making background and heralded, in South Africa, the discovery of a new medium for display. Says Esmé Berman: ‘He was quick to recognise that the extensive technical variations, which he had employed in order to enliven his black-and-white woodcut prints, were more than adequately compensated for by the physical texture, the natural grain and the colour of the wood itself’¹

As the engraved panels developed, Skotnes felt they needed an added element of colour to further separate them from their previous designation (the majority of his prints were monochromatic), and to define them as a medium in their own right. He subsequently devised a sensitive technique of rubbing marble dust and powdered oxides into the surface of the panel to avoid jeopardising the texture of the wood. Previously, he had limited his palette to white and earth tones and only around 1967/8 do we see the introduction of stronger tones, reds and chromes. By the time the present example was produced, he had moved further still from his origins in the print-making mediums. Not only is there the presence of graded tones in what would previously have been flat colour plains (as in the shoulder areas of the central couple), but his debt to graphic procedures has been wiped out of his style²

¹ Esmé Berman. (1975) *The Story of South African Painting*, Cape Town and Rotterdam: A.A. Balkema. Page 220–1.

² Ibid. Page 224.

254

Maurice Charles Louis

VAN ESSCHE

SOUTH AFRICAN 1906–1977

Congolese Figures

signed

oil on board

121,5 by 90 cm

R400 000 – R600 000

LITERATURE

Borman, J. and Siebrits, W. (1991)

Aspects of South African Art 1903–1999,

Johannesburg: Johans Borman and

Warren Siebrits. Catalogue number 17.

A grant from the Belgian Government allowed Maurice van Essche to mount a painting expedition to the Congo in 1939, where he was immediately intrigued, evidently, like Gauguin had been in Tahiti, and Matisse in Morocco, by the exoticism and unfamiliarity of his surroundings. Unable to return to his native Belgium due to Nazi occupation, Van Essche travelled to the Cape with his family, where he continued to explore an aesthetic that relied on bold colour contrasts, a deliberate indifference to the laws of perspective, and a sophisticated simplification of the human figure into clear, elegantly arranged geometric fragments.

Van Essche's scenes of village life set amongst sharply-shadowed and leafless trees might remain instantly recognisable to a South African eye, as do his lines of soft-shouldered women walking, frieze-like, across burnt-orange earth, but his style, more than anything else, evolved from his early exposure to European Modernism. It is impossible to look at a work like *Congolese Figures*, for instance, without Picasso's *Les Femmes d'Alger* coming to mind. Both reduce figures to interlocked planes or shards of colour, identify them by their African mask-like features, and convey a sense of vitality. Despite the similarities, however, Van Essche's work is the less intimidating of the two: his women appear gentler and more content, while their skin, one might imagine, would be warmer to the touch.

Considering his brief apprenticeships under Matisse in Cagnes and Paris, as well as his early experience in a stained glass studio in Brussels, it comes as little surprise that Van Essche developed a Fauvist palette, and that he applied it within distinct, dark outlines. Both influences are evident in *Congolese Figures*. The high-keyed red he chooses for the landscape is impossibly bright, and made more so against the deep blues, purples and greens of the horizon. The black outlines of limbs and folds that give the composition its firm structure, moreover, might bring to mind the lead piping required to arrange and fix panes of stained glass.

Although Van Essche borrowed freely from Modernist styles, his works maintain a distinctive, tranquil and very personal tone. This quality was summed up by Van Essche's biographer, Carl Büchner, fellow artist and colleague at the Michaelis School of Fine Art in Cape Town during the 1960s, who noted that Van Essche's 'preoccupation with solitude, with mysterious planes and vertiginous voids, has brought a strange serenity to his paintings. Yet, from beyond their seclusion they continue to communicate their human message'.¹

¹ Carl Büchner. (1967) *Van Essche*, Cape Town: Tafelberg. Unpaginated.



255

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

Untitled

signed and dated 1968–78

oil on canvas

91,5 by 122,5 cm

R400 000 – R600 000

EXHIBITED

The Pretoria Art Museum, Pretoria,
Walter Battiss Retrospective, 1979–80,
catalogue number 74

'It is a curse for the serious artist that painting can imitate what the eye sees exactly as a mirror or water reflects images. It is obvious that *being* does not exist in a mirror's reflection, and so paintings that simulate the work of a mirror cannot be considered creative works of art, for man is saying nothing more in them than the inorganic mirror says with light rays.' Walter Battiss

This timeless and iconic example of late-20th century South African abstraction incorporates a broad spectrum of contemporary, popular-culture and high-art influences from around the world. Between the time his brush first touched this canvas and the last, it was painted over a decade during which Walter Battiss had travelled to the Greek Islands (1968); Europe and London (1969); Spain and London (1971); Seychelles twice and Europe (1972); London (1973); America (1974); England and Turkey (1975); America, Fiji, Samoa, the Hawaii Islands, Australia (1976); and Tahiti (1978).

In this time, Battiss had literally toured the world while becoming increasingly cosmopolitan, informed and mature as an artist. The resulting painting captures the breadth of these influences. There is evidence of European minimalism from the 1960s such as the work of Josef Albers and Yves Klein. One senses some of the optimism and hedonism of Swinging 60s London; the influence of the central focal point strategy adopted in advertising and seen in the work of Pop artists such as Andy Warhol; the flat planes of single colour apparent in the work of Tom Wesselman, Ed Ruscha and Robert Indiana and the charm and whimsy reminiscent of Bridget Riley's Op Art. With a sense of the enjoyment he experienced on the islands he frequented, he infuses this work with the atmosphere of island life, evoking the vibrancy and brightness of Paul Gauguin's paintings made in response to comparable experiences.

¹ Walter Battiss. (1965) *Art in a Mixed-Up World*, Pretoria: Communications of the University of South Africa. Page 12.





256

Walter Whall

BATISS

SOUTH AFRICAN 1906–1982

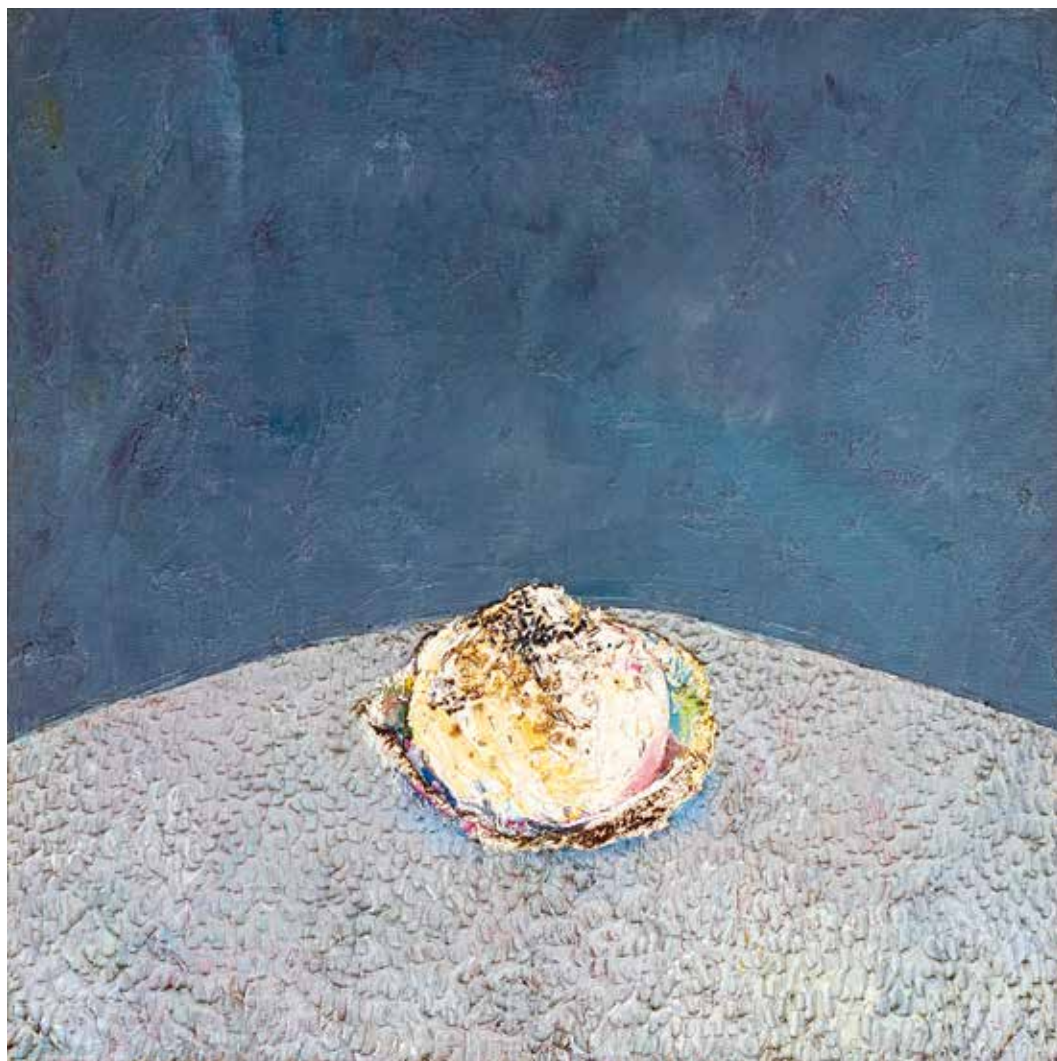
Hadramaut

signed

oil on canvas

30,5 by 41 cm

R80 000 – R120 000



257

Penny (Penelope)

SIOPI

SOUTH AFRICAN 1953–

Cake: Truffles

mixed media on canvas

44,5 by 44,5 cm

R60 000 – R90 000

258

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Shrouded Figure in a Landscape
[*Taking in the Landscape*]

signed and dated '90
chalk pastel and charcoal
106 by 128,5 cm

R2 000 000 – R3 000 000

Quotation is deeply woven into the fabric of William Kentridge's output as an artist, his collected work representing a sustained dialogue with what he in 2012 described as the 'universal archive'.¹ Anonymous news photographs, an image by Max Beckman, an idea from Theodor Adorno, postcards, Vladimir Tatlin's unrealised monument to the Third International (1920), a family snapshot: these and countless other visual sources have been synthesised into his highly original practice. This particular work exemplifies his manner of recomposing art history. The work variously and suggestively reinterprets Goya and Otto Dix's landscapes alongside Eugène Delacroix's description of conflict and sexuality in his painting *Liberty Guiding the People* (1830), without lapsing into pastiche.

A prolific artist, even before his arrival on the world stage in the late 1990s, this unique drawing highlights another aspect of Kentridge's process-driven work: he is always in conversation with his own image archive. The man in the dinner suit and bowtie, at left, is a stock figure from the artist's earlier drawings series, notably in *Dreams of Europe* (1984–85) and *The Conservationists' Ball* (1985), that essayed haute bourgeois manners. It is also consistent with the ruined Highveld landscape scenes he began rendering in charcoal and pastel on paper in the late 1980s, for example in *An Embarkation* (1988) and *Urbanise* (1989). The blank billboard, which first appeared in his 16mm film *Johannesburg, Second Greatest City After Paris* (1989), is a key fixture in his early 'drawings for projection' series of films. While cryptic, the draped figure in the foreground is in fact a variation of a dancing woman clothed in newspapers who appears in another large-scale drawing from this period, *Anti-Waste* (1990).²

Produced while working on his short second film, *Monument* (1990), the drawing does not appear in the film but explores similar themes of labour (the miner emerging from the swimming pool) and mass communication (the speakers at the naked figure's feet).³ Kentridge also produced a smaller charcoal and pastel variant of this work, *Taking in the Landscape* (1990), in which the order of the two female figures (early studies of industrialist Soho Eckstein's daughter, Liberty) are switched. His *Little Morals*, a series of etching from 1991, also quotes this particular drawing, albeit with a draped monument interposed into the scene.

¹ William Kentridge. (2014) *Six Drawing Lessons*, Cambridge: Harvard University Press. Page 24.

² William Kentridge. (1999) *William Kentridge*, London: Phaidon. Page 116.

³ Confirmed by the artist's studio, 20 April 2015.



259

Speelman
MAHLANGU

SOUTH AFRICAN 1958–2004

Man on Beast

signed and numbered 1/5
bronze with a brown patina
height: 181 cm

R300 000 – R500 000



260

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Displacement II

signed and dated 96/7 in pencil crayon;
inscribed with the title on an Everard
Read gallery label adhered to the
reverse

charcoal, pastel and collage on paper
159,5 by 120 cm

R120 000 – R160 000

PROVENANCE

Everard Read Gallery, Cape Town





261

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Ubu and Mr America

signed and dated 81/2; signed, dated '81/'82, inscribed with the title and medium on the reverse

oil and enamel on board

36 by 88 cm

R220 000 – R260 000

LITERATURE

Doepel, Rory. (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: University of Witwatersrand. Illustrated on page 50.



262

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Ubu in the Last Judgment Steam Baths

signed twice, dated 1981, inscribed with the title and medium on the reverse
tempera on board

27 by 40,5 cm

R100 000 – R150 000

EXHIBITED

Standard Bank Travelling Exhibition, *Robert Hodgins Images 1953–1986*, 1986, South African National Gallery, Cape Town; King George VI Gallery, Port Elizabeth; Durban Art Gallery, Durban; Jack Heath Gallery, Pietermaritzburg; Pretoria Art Museum, Pretoria; Johannesburg Art Gallery, Johannesburg; University of the Orange Free State Art Gallery, Bloemfontein and William Humphreys Gallery, Kimberley. Illustrated in the catalogue, plate B4.

LITERATURE

Doepel, Rory. (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: University of Witwatersrand. Illustrated in colour on page 52.

Jane

ALEXANDER

SOUTH AFRICAN 1959–

Serviceman

signed, dated April 1994, inscribed with the title and 'XIT Exhibition' on the right back pocket; engraved with the title on a plaque adhered to the base
mixed media and plaster
height: 164,5 cm, including base

R600 000 – R900 000

PROVENANCE

South African Association of Art, Cape Town

EXHIBITED

Travelling exhibition, July 1995 to April 1996 at Monument Gallery, Grahamstown; King George IV Art Gallery, Port Elizabeth; Standard Bank Gallery, Johannesburg; Oliewenhuis Art Museum, Bloemfontein; Tatham Art Gallery, Pietermaritzburg; Durban Art Gallery, Durban and South African National Gallery, Cape Town
Gas Works Gallery, London, 2000

LITERATURE

Powell, Ivor. (1995) 'The Angel and the Catastrophe' in *Jane Alexander: Sculpture and Photomontage*, Johannesburg: Creda Press. Illustrated in colour on page 31.
Glover, Izi. (8 to 15 March 2000) *Reviews: Jane Alexander*, London: Time Out Magazine.

Jane Alexander won the Standard Bank Young Artist Award in 1995, the year after this sculpture was made. In the catalogue that was produced to accompany the travelling exhibition, Ivor Powell described this work: '... *Serviceman* of 1994 [is] a creature of utility. Though he stands on a solid base he is powerfully reminiscent, both in dress and demeanour, of the 1992 *Integration Programme* figure, except that now the hairless, wide-eyed man wears a bag over his head, with holes cut... for the eyes and mouth. Immediately of course the piece refers to photographic images of masked men evicting squatters at Grabouw. It questions the culpability of the foot soldier, seeing him too as a victim of other machinations. But it also transcends its reference, creating a universalising image of the human emptied of humanity that is memorable and chilling... Both *Serviceman* and the 1992 *Integration Programme* define a presence that is self-effacing to the point of almost absolute neutrality, man as cipher in a hideously numerate technological world, a human presence emptied of all its contents.'

Sue Williamson has observed how Alexander 'seeks to identify the manner in which violence, aggression, cruelty and suffering are conveyed through and contained by the human figure'.² This figure seems to have a clear relationship with notions of cruelty and suffering, and Williamson notes '[t]he alter ego of aggression is vulnerability'.³

Serviceman is a life-sized depiction of what appears to be an adolescent boy dressed in 'unspecifically proletarian clothing'.⁴ According to Williamson and Ashraf Jamal 'the objective and visceral power of [Alexander's] work functions best when the scale is life-size so that the figures occupy the viewer's actual space'.⁵ They continue: 'Her figures, so eerily familiar, insinuate themselves into our consciousness and break the decorous divide between art and life'.⁶

When Alexander won the DaimlerChrysler Award for South African sculpture in 2002, Akiko Miki, one of the selection committee members, described her creative output: 'Her work is backed by deep insights and an inquisitive spirit regarding contemporary society, and by outstanding creative skills that enable her to transform her unique vision of reality into a powerful visual experience. Her works do not focus merely on criticism of social phenomena, nor are they limited to the narrow rubric of art. They expose man's bestiality and pursue universal questions regarding the relationship between the individual and society, the nature of the Other and of hatred, and the meaning of self-expression ... The essence of her creativity, however, does not lie in probing a particular political environment or collective identity such as nationality, race, religion, or gender. Rather, it should be regarded as an insatiable pursuit of more elemental issues regarding human existence and life'.⁷

Simon Njami concludes: '[H]ers is work that rejects classical beauty in the Greek sense while – in the same vein as Heironymus Bosch and, closer to our own time, Francis Bacon – revealing what is supposed to remain hidden and turning a pitiless X-ray eye on our human condition'.⁸

1 Ivor Powell. (1995) 'The Angel and the Catastrophe', in *Jane Alexander: Sculpture and Photomontage*, Johannesburg: Creda Press. Page 30.

2 Sue Williamson. (2004) *Resistance Art in South Africa*, Cape Town: Double Storey Books. Page 42.

3 Ibid.

4 Ibid. Powell. Page 30.

5 Sue Williamson and Ashraf Jamal. (1996) *Art in South Africa: the future present*, Cape Town and Johannesburg: David Philip Publishers (Pty) Ltd. Page 20.

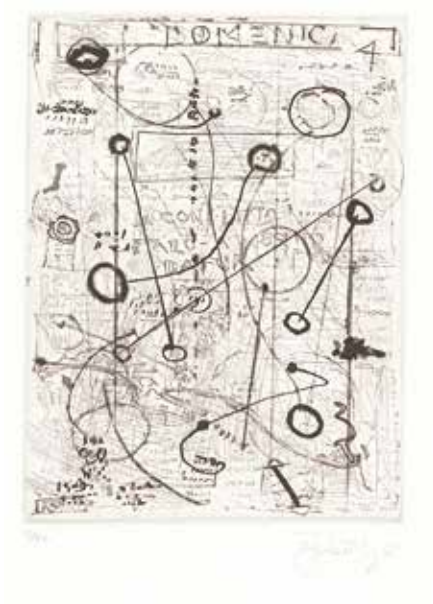
6 Ibid. Page 21.

7 Akiko Miki. (2002) 'Making Invisible Relationships Visible: Jane Alexander and the Act of Sculpting', in DaimlerChrysler AG (ed.) *Jane Alexander*, Germany: Hatje Cantz Verlag. Page 21.

8 Simon Njami. (2002) 'A Turbulent Silence', in DaimlerChrysler AG (ed.) *Jane Alexander*, Germany: Hatje Cantz Verlag. Page 15.



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264

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

L'avanzata inesorabile: The World on it's Hindlegs; Newspaper; Massacre of the Innocents; Read Newspaper; Gas Mask

each signed, numbered 7/50 in pencil and embossed with the David Krut Workshop and Jillian Ross chop marks in the margin; executed in 2007

etchings

sheet size: 40 by 35 cm, each

(5)

R140 000 – R180 000

LITERATURE

Annandale Galleries. (2008) *William Kentridge: Telegrams from the Nose*, Australia: Annandale Galleries. Other examples from this edition illustrated on pages 55–57.

265

Willie (William)

BESTER

SOUTH AFRICAN 1956–

Child Soldier

signed with the artist's initials and dated 08

welded metal and found objects

136 by 85 by 52 cm

R120 000 – R160 000





266

Fred (Frederick Hutchison)

PAGE

SOUTH AFRICAN 1908–1984

Stairway to Destruction

signed and dated 70

oil on board

64 by 72 cm

R90 000 – R120 000

267

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Crowd

signed and dated 1978
painted steel
227 by 105 by 149,5 cm

R300 000 – R500 000





268

Deborah Margaret

BELL

SOUTH AFRICAN 1957–

Sleeping Couple

signed

pastel

50 by 129,5 cm

R140 000 – R180 000



269

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Sleeper Black

signed and numbered 12/50 in white conté
etching, aquatint and drypoint
97 by 183 cm

R350 000 – R500 000

ITEM NOTES

cf. Doepel, Rory. (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: University of Witwatersrand, for comparative discussion about this series.



270

Sydney Alex

KUMALO

SOUTH AFRICAN 1935–1988

Stalking Leopard

signed and numbered 4/10

bronze with a dark brown patina

30 by 65 cm

R400 000 – R600 000



271

Walter

OLTMANN

SOUTH AFRICAN 1960–

Caterpillar Suit II

executed in 2007

aluminium wire

height: 113 cm

R120 000 – R160 000

PROVENANCE

Goodman Gallery, Johannesburg

272

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

A Cosy Covern in Suburbia

signed twice, dated 2000/2, inscribed
with the title and medium on the reverse
oil on canvas
90 by 120 cm

R600 000 – R900 000

In 1954, Robert Hodgins took up a lectureship at Pretoria Technical College (now Tshwane University of Technology). His accommodation was a flat on Church Street. Post-war South Africa was, initially at least, 'like heaven', recalled London-born Hodgins in 2002.¹ Its virtues included cheap good food, clothes, cigarettes, wine and a circle of artist friends. But, as he got to know the country, he recognised that 'everything was not as kosher as it looked'.² His paintings began to reflect this, his once-handsome figures becoming 'cumbrous' and 'heavy' and 'distorted'.³ He was tentatively and very slowly moving in the direction of his mature style. That style is typified by its urbane themes (notably power and human frailty) and the painter's almost whimsical treatment of the figure. His subjects emerge out of the very material of his paintings rather than present themselves as fully defined marks on its surface.

Hodgins only occasionally directed his spirited and critical intelligence as a painter to scenes of middle class domesticity. It was a world he entered late and never fully immersed himself in. In the early 1960s, Hodgins, who was orphaned for a period as a child and spent time in Kenya and Egypt as a soldier, temporarily gave up teaching to work as a critic for *News/Check*, a current affairs magazine based in Johannesburg. During this period he settled in Waterkloof, a pillar of Pretoria affluence, living in a cottage on a property owned by Timothy Neethling, the brother of artist Jan Neethling.⁴ It was his only sustained immersion in the kind of affluent suburban setting suggested in this painting. Hodgins left Pretoria sometime in 1967 or 68, initially settling on a smallholding near Fourways. Shortly afterwards he bought a house in Westdene, a stolid National Party enclave, where he lived until 1989. He briefly moved back in with the Neethling family, describing himself to friends as 'a Johannesburg artist in exile in Pretoria'.⁵ Roundabout 1991, he moved in with Jan Neethling on a smallholding in Midrand, where Hodgins lived until his death in 2010. It was during this rusticated period that Hodgins, in the manner of novelist John Updike in his 1984 novel *The Witches of Eastwick*, composed this study of corpulent women, possibly witches if we follow the letter of his title, their hands nefariously placed, performing a contained suburban magic.

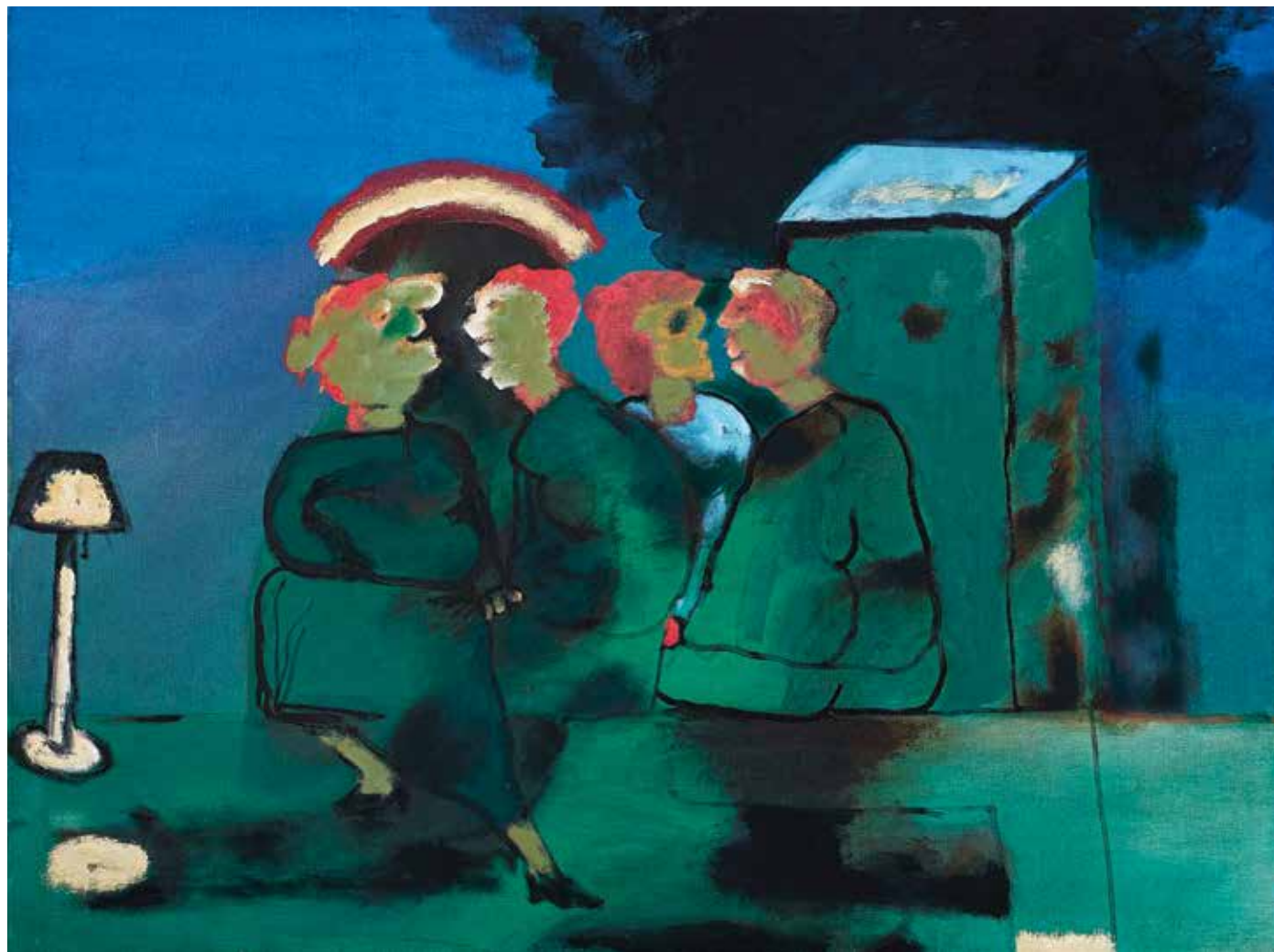
1 Robert Hodgins. (2002) 'A String of Beads', in *Roberts Hodgins*, Cape Town: Tafelberg. Page 27.

2 Rayda Becker. (2002) 'Made in Africa?', in *Robert Hodgins*, Cape Town: Tafelberg. Page 32.

3 Ibid. Page 21.

4 Karin Skawran. (2014) 'In conversation with Jan Neethling about his life and his art', in *Jan Neethling*, Cape Town: Erdmann Contemporary. Page 13.

5 Interview with Retief van Wyk, 20 April 2015.





273

Hennie (Hendrik Christiaan)

NIEMANN JNR

SOUTH AFRICAN 1972–

Friends

signed and dated 13; signed, dated 2013 and
inscribed with the title on the reverse

oil on canvas

81 by 80 cm

R100 000 – R150 000

PROVENANCE

Gifted by the artist to the current owner.



274

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Azania

signed and dated 95; signed, dated 95 and inscribed
with the title on the reverse

oil, enamel and glue on board
121,5 by 121,5 cm

R120 000 – R160 000

275

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Rhythmic Composition

signed and dated 1986

painted steel

height: 286 cm, excluding base

R400 000 – R600 000



276

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Man with a Cup

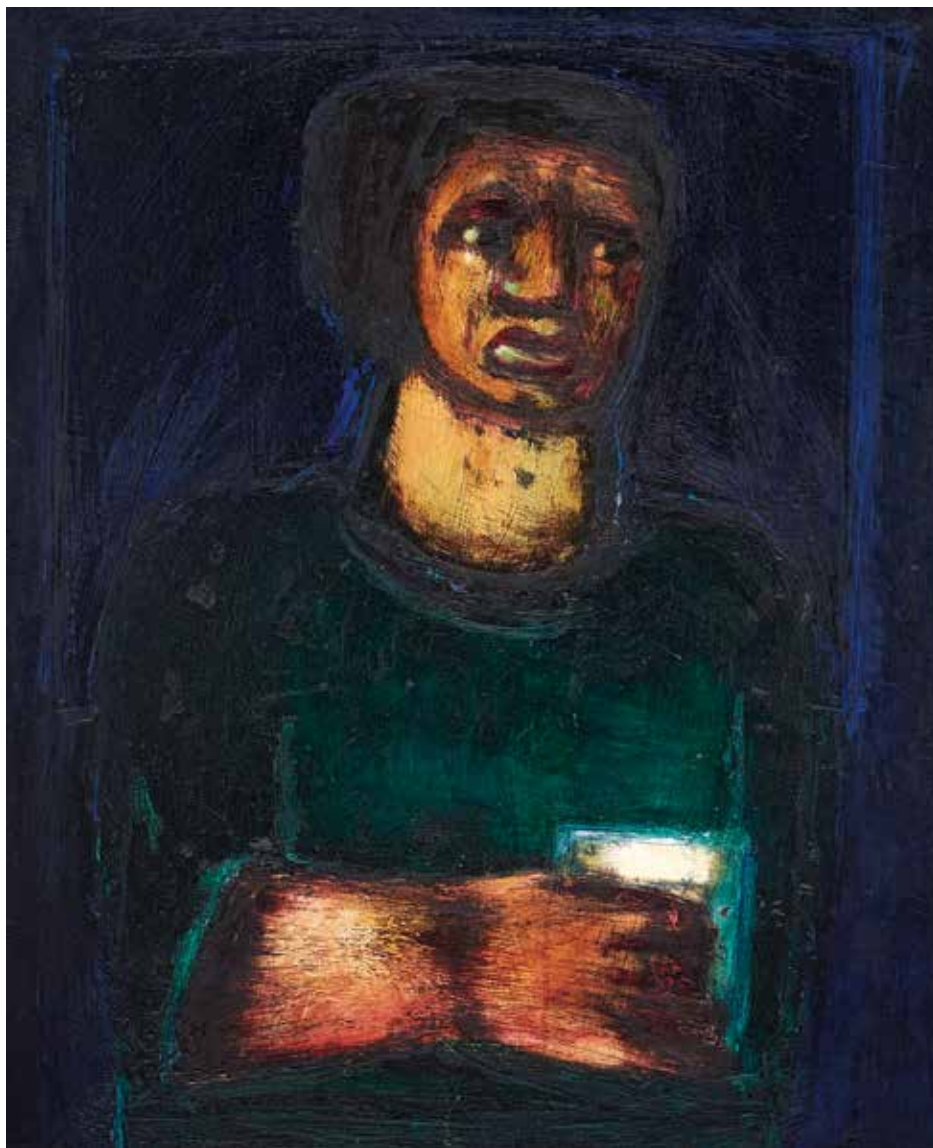
oil on board

59 by 49 cm

R80 000 – R120 000

PROVENANCE

This painting was displayed in the Gertrude Posel Gallery, Johannesburg, in the 1970s while Di Newman was the curator. The painting was gifted by the artist to the current owner when he supervised her masters thesis in 1979.



277

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Brusso

signed, dated 1993 and numbered 3/9

painted steel

height: 240 cm

R350 000 – R500 000

278

Lippy (Israel-Isaac)

LIPSHITZ

SOUTH AFRICAN 1903–1980

Mother and Child

signed

carved yellowwood

height: 192 cm

R100 000 – R150 000

EXHIBITED

Argus Gallery, Cape Town, *Lippy*

Lipshitz, February 1959, catalogue
number 47

Lidchi Art Gallery, Johannesburg, *Lippy*

Lipshitz, September 1993, catalogue
number 29

South African National Gallery, Cape
Town, *Lippy Lipschitz*, December 1968,
catalogue number 134

São Paulo Biennial, 1965, catalogue
number 3, plate 56

LITERATURE

Arnott, Bruce. (1969) *Lippy Lipschitz:
A biographical commentary, &
documentation of the years 1903–1968*,
Cape Town: A.A.Balkema. Illustrated on
page 186, plate 355.

Jewish Affairs, Johannesburg, June
1956, illustrated on page 36.



277



278

279

Mustafa
MALUKA

SOUTH AFRICAN 1976–

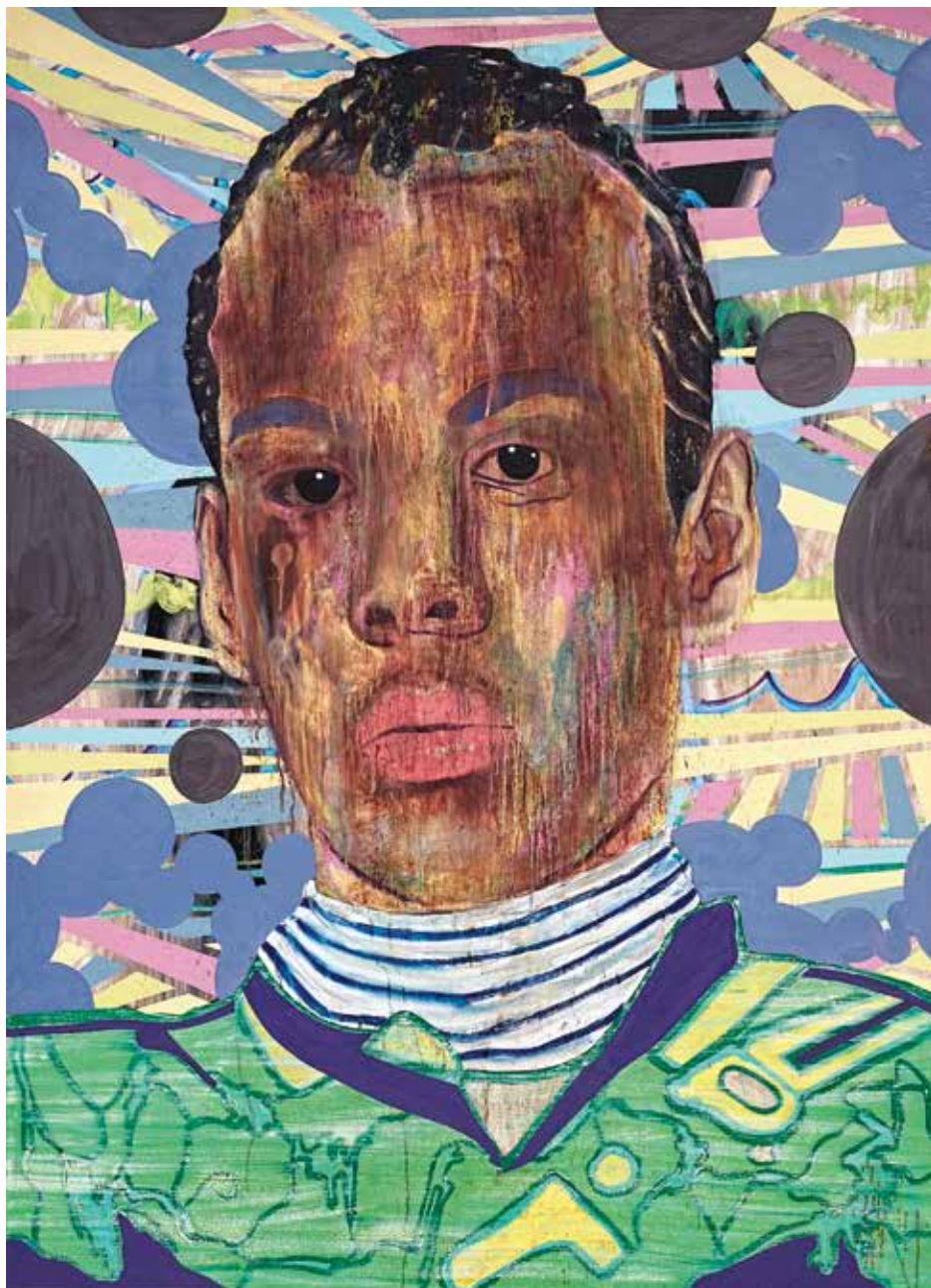
The Dirt is So Hard to Breathe

signed, dated 2006 twice and inscribed
with the title on the reverse

oil on canvas

183,5 by 133 cm

R120 000 – R180 000





280

Robert
HODGINS

SOUTH AFRICAN 1920–

Family Portrait

signed, dated 1997/8 and inscribed with
the title on the reverse

oil on canvas

91,5 by 121,5 cm

R500 000 – R800 000



281

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Members Only

signed and dated 1997

carved painted wood

146 by 150 cm

R250 000 – R350 000



While experimenting in the enormous, slow-drying trolley kilns at the Corobrik headquarters for her *Earthworks/Claybodies* show, Deborah Bell took note of a particular mix of dense clay being extruded from the commercial pugmills. Removed from the production line before being cut into building bricks, these long, stone-like slabs, quite unlike the more familiar, malleable clay in which she had worked before, presented the starting points for a series of figures. Beginning with rather narrow and hardened columnar blocks, and armed with a heavy wooden paddle, Bell chose to 'bludgeon the clay' into rudimentary, standing bodies, before beginning to carve out the necessary details of individual figures.¹ At this point the features of each form were uncertain in her mind's eye, but she felt inclined to accept that 'the shape will suggest which images will appear'.² What began to emerge, she recalled, as headpieces were defined and steady expressions fixed, was a group of guardians and sentinels which, together, came to symbolise the protective qualities of 'fortitude, constancy and eternal stability'.³

Each *Sentinel* brings to mind the slender, stern and stylised Gothic figures carved out of medieval cathedral columns; each might conjure formal and spiritually-charged reliquary statues too. *The Sentinels*, moreover, like so many other fine examples from Bell's oeuvre, also show how deeply she drew her visual vocabulary from wide-ranging, global mythologies and religions. These figures, consequently, particularly those immortalised in bronze, remain enduring, composed and reassuring, while each evokes a sense of peace, permanence and calm. Bell conceded that the group was 'a leap in faith' – it was certainly one for which she was rewarded.⁴

1–4 Pippa Stein. (2004) *Deborah Bell*, Johannesburg: David Krut Publishing. Page 77.

282

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Sentinel I

signed, dated 2004 and numbered 1/5
bronze with a brown patina,
on a concrete base
height: 221 cm, excluding base

R300 000 – R500 000

283

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Sentinel III

signed, dated 2004 and numbered 1/5
bronze with a brown patina,
on a concrete base
height: 228,5 cm, excluding base

R300 000 – R500 000

282



284



284

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Sentinel VII

signed, dated 2004 and numbered 2/5
bronze with a brown patina,
on a concrete base
height: 247,5 cm, excluding base

R300 000 – R500 000

285

Deborah Margaret
BELL

SOUTH AFRICAN 1957–

Sentinel IX

signed, dated 2004 and numbered 3/5
bronze with a brown patina,
on a concrete base
height: 253,5 cm, excluding base

R300 000 – R500 000

284



285





286

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Traité D'Arithmétique

signed and numbered 'P.P. 3/4' in pencil
five colour lithograph with letterpress,
collage and hand colouring
sheet size: 159 by 121 cm

R200 000 – R300 000

LITERATURE

McDonald, John and Gregory, Bill. (2008)
William Kentridge: Telegrams From The Nose,
Australia: Annandale Galleries. Another
example from the edition illustrated on
page 13.



287

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Male Figure

signed and dated 2004

painted steel

height: 270 cm

R180 000 – R240 000

288

Edoardo Daniele
VILLA

SOUTH AFRICAN 1915–2011

Standing Female Figure

signed and dated 2007

painted steel

height: 297 cm

R150 000 – R200 000

287



288



289

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

Owl I

signed and dated 95 and numbered 1/6
bronze with a verdigris patina, mounted on
a marble base

height: 56 cm, including base

R80 000 – R120 000

LITERATURE

De Klerk, Chris and De Kamper, Gerard.
(2012) *Villa in Bronze: A Comprehensive
Reference to the Castings of Edoardo Villa*,
Pretoria: University of Pretoria Museum.
Illustrated on page 113.





290

Dylan

LEWIS

SOUTH AFRICAN 1964–

Leopard Chasing Bush Buck, Life-Size

signed, dated 96, stamped with the catalogue number

S57 and the 'Sculpture Casting Services' stamp

bronze with a dark brown patina

length: 325 cm

R700 000 – R1 000 000

291

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

Totem

signed and numbered 1/3
carved and painted wood, on a
marble base
height: 178 cm, excluding base

R100 000 – R150 000



292

Robert Griffiths

HODGINS

SOUTH AFRICAN 1920–2010

Excellent!

signed, dated '96 and inscribed with the
title

glass, oil, wood and glazed ceramic

tiles

89,5 by 46 by 69 cm

R180 000 – R240 000



293

Christo
COETZEE

SOUTH AFRICAN 1929–2000

Composition in Black

signed and dated 64

oil on canvas

195 by 130 cm

R150 000 – R200 000



294

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

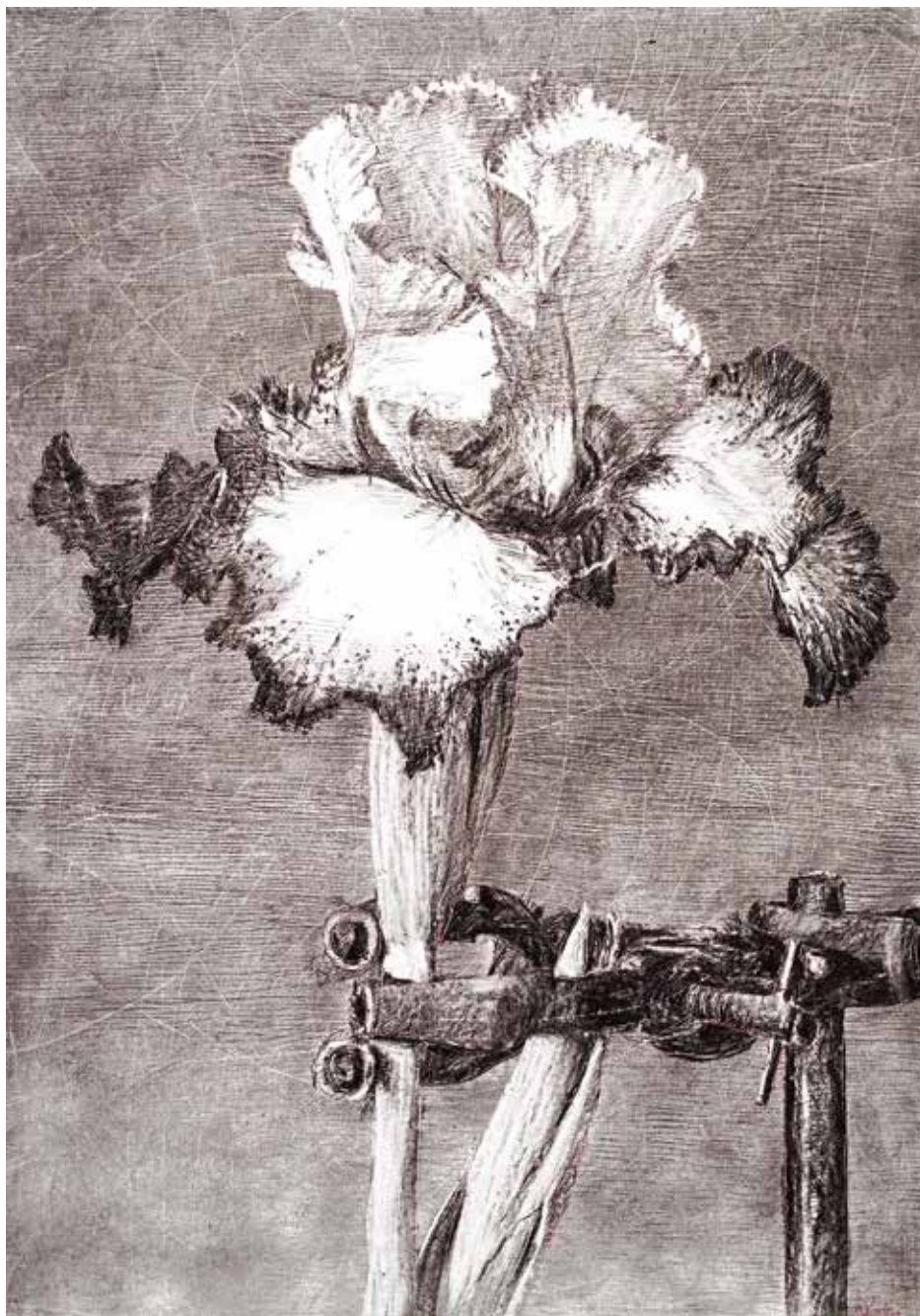
Iris II in a Clamp

signed and numbered 34/50 in red conté

colour photolithograph

156 by 110 cm

R200 000 – R300 000





295

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Zeno II

including *Planes*; *Chairs*; *Soldiers/Italian Front*; *Prosthetic Legs Caged Panther*; *Bowlers and Man/Woman*

each signed, numbered 7/30 in pencil and embossed with the *Galamander Press* chop mark in the margin
suite of 7 photogravures with drypoint, from 2 copper plates
sheet size: 50,5 by 65,5 cm, each
(7)

R150 000 – R200 000

LITERATURE

Law-Viljoen, Bronwyn. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Other examples from the edition illustrated on pages 138 to 141. Another example of *Planes* used as the cover for the book.



296

William Joseph

KENTRIDGE

SOUTH AFRICAN 1955–

Telephone Lady

signed and inscribed 'BAT' in pencil in the margin, executed in 2000, from an edition of 25

linocut on Tableau rice paper
sheet size: 221 by 103 cm

R280 000 – R340 000

LITERATURE

Law-Viljoen, Bronwyn. (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from this edition illustrated on page 97.

Hecker, Judith B. (2010) *William Kentridge Trace: Prints from The Museum of Modern Art*, New York: The Museum of Modern Art. Another example from this edition illustrated plate 12.

McCrickard, Kate. (2012) *William Kentridge*, Johannesburg: David Krut Publishing. Another example from this edition illustrated on page 38.

ITEM NOTES

The lino from which this edition was printed was destroyed in a fire.





297

John
MEYER

SOUTH AFRICAN 1942–

Still Life (The Flower Pot)

signed; inscribed with the title on an Everard

Read gallery label adhered to the reverse

oil on canvas

94,5 by 144 cm

R250 000 – R350 000

PROVENANCE

Everard Read Gallery, Johannesburg