



The Vineyard Hotel, Conference Centre,  
Newlands, Cape Town  
Monday 12 October - 8.00pm

## Important South African and International Art Evening Sale

Lots 491–600

OPPOSITE

Lot 517 Pieter Wenning, *Jonkershuis, Groot Constantia* (detail)

## Important South African and International Art

491

### ENGLISH SCHOOL

BRITISH CIRCA 1605

*Portrait of Lady Stone, Wife of  
Sir William Stone*

oil on canvas  
197 by 126,5cm

**R200 000–300 000**

#### PROVENANCE

The Campion family, Danny Park.  
Sotheby's, London, *Sixteenth,  
Seventeenth, Eighteenth and Nineteenth  
Century British Paintings*, Wednesday  
14th March 1984, lot 17

Full length, wearing a black dress and  
white ruff and holding a fan. With the  
family coat of arms and motto - 'FRONTI.  
NLIA. FIDES'.

The sitter was Barbara, daughter of John  
Thorne. On the death of Sir William in  
1607, she married William Campion of  
Combwell in Kent as his third wife. He  
died in 1615.



492

Attributed to Willem

**WISSING**

BRITISH 1656-1687

*Portrait of a Lady, said to be  
Jane Ashburnham (1604-1672)*

oil on canvas

232 by 141cm

**R150 000–175 000**

**PROVENANCE**

By descent from the sitter until sold at  
Sotheby's, London, 15 July 1953, lot 95  
Sotheby's, London, *British Paintings 1500-  
1850*, Wednesday 9 July 1997, lot 18

Full length, standing, wearing a brown  
dress with blue robes.

The Hon. Jane Boteler, later Jane  
Ashburnham, was daughter of John,  
1st Lord Boteler of Bramfield and his  
wife Elizabeth, half sister of George  
Villiers, Duke of Buckingham. In 1621  
she married James Ley, 1st Earl of  
Marborough as his third wife. After his  
death in 1629, and described as 'young,  
beautiful, childless and rich', she married  
William Ashburnham, Cofferer of the  
Household to Charles I and Charles II.



493

Peter  
**MONAMY**

BRITISH 1681-1749

*Portrait of a Gentleman*

oil on canvas

119 by 95cm

**R80 000–120 000**

An old inventory label on the reverse states that the painting was formerly at Olantigh Towers and was the property of the Trustees of the late John Samuel Wanley Sawbridge Erle-Drax, as no. 1683. Erle-Drax was a Member of Parliament and an active collector during the 1850s, his collection including Claude Lorrain's *Roman Campagna* of circa 1639, which he purchased in 1859 and which is today in the Metropolitan Museum of Art, New York.





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494

Pierre Eugene  
**MONTEZIN**

FRENCH 1874-1946

*A Field of Irises*

signed

oil on canvas

58 by 71cm

**R100 000–150 000**

## Property from the Rodwell House Collection

Renowned period home Rodwell House in St James, built for Randlord 'Lucky Jim' JB Taylor, was acquired in 2005 by Robin von Holdt and Gavin Watkins. Their aim was to develop the property into a successful and highly regarded five star boutique hotel. Key to this initiative was to offer guests a compelling experience that included the appreciation of fine South African art and original Cape furniture. The property was furnished handsomely with fine pieces from Robin and Gavin's private collections, that had each been built up over the past three decades. The hotel achieved a steady stream of stellar guests from around the world and it enjoyed a top international reputation. Part of this achievement was to win an acclaimed 'top 10 global hotels art collection' recognition from Amex USA in 2009.

The impending retirement of one of the partners abroad regrettably necessitated a change in direction. This led to the successful sale of the property, continuing its life as one of the Cape's most desirable destination hotels.

The art collection includes a wide selection of works by no less than eleven of South Africa's top artists, including JH Pierneef, Jean Welz, Maurice van Essche, Francois Krige, Cecil Higgs, Eleanor Esmonde-White and Alexander Rose-Innes. There are two early paintings by Pierneef, one was done when the Pierneefs were returning from Europe in 1926 on a sea voyage down the East Coast of Africa, calling in at various ports en route. This gave Pierneef

an opportunity to go ashore in order to capture the local scenery. In *Mission Station, East Africa* the artist displays the naissence of his technique with the cumulonimbus clouds which were to characterise so many of his later paintings, while the trees in *Landscape with Two Cottages* are the precursors of what were to become his signature trees.

The two paintings by Francois Krige are examples of his mastery not only of the South African landscape but also his prowess in interpreting a simple still life. Barrydale in 1932 is depicted as hardly more than a hamlet, with a few buildings nestling amongst the orchards and vineyards on a hot summer's day, while the robust *Still Life with Quinces* has all the qualities to satisfy even the most discerning artistic palate.

Eleanor Esmonde-White's row of peasant women in *Olive Pickers, Corfu*, picking olives off the ground as their ancestors have done since time began, was executed whilst the artist lived in Greece in the early 1980s. This painting has all the qualities one seeks in an Esmonde-White, the plump arms of the pickers, their impassive expressions and the symmetry of the composition all combining to make this a most satisfying work.

Other artists represented are Charles Rolando, Hugo Naudé, Ruth Prowse and Gladys Mgodlandlu.

The most important piece of Cape furniture in the collection is undoubtedly the cedarwood

and stinkwood cupboard from the West Coast, inlaid with the initials J and N within a chequerboard border. According to Robin, he first met Anna Redelinghuis, the former owner, in 1984 at her property in Tulbagh. He recalls her introducing him to her private collection of antiques, "It was this double door inlaid cedarwood cupboard that immediately attracted my attention. Later, over a cup of tea, during which I expressed my interest, Anna said she had had her eyes on a 'hanging' linen press for years, so that when guests stayed over, they could hang up their clothes. They then agreed that, in the event that Anna ever got the cupboard that she wished for, she would give me the first option on her own cupboard. A short while later during 1985, the double transaction took place, much to both parties' profound happiness".

Clearly under Gavin's influence and guidance, Robin's eye was attracted to Cape furniture with distinguished inlays as is demonstrated by the fine chequerboard borders in the Cape stinkwood and yellowwood 'de Rust' kist. The collection, although small, comprises pieces that are functional as well as historically significant. Further pieces include a Neo-Classical yellowwood and stinkwood gate-leg dining table, an assembled set of six transitional chairs, and a 19th century linen press.

Strauss & Co is indeed privileged to have been given the mandate to auction property from the Rodwell House collection.

495

Charles  
**ROLANDO**

SOUTH AFRICAN 1844-1893

*Landscape with Black River and  
Lion's Head*

oil on canvas  
44,5 by 75cm

**R40 000–60 000**

496

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Boats Alongside a Wharf*

signed  
oil on panel laid down on board  
14,5 by 21cm

**R40 000–60 000**

495



496





497

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Landscape with Two Cottages*

signed and dated 25

oil on board

31 by 47cm

**R400 000–600 000**

These two early paintings bracket Pierneef's journey to Europe in 1925 and 1926 revealing the impact of his exposure to European art developments and how he forged these into a unique South African style that was to capture the imagination of art lovers here. While both scenes are captured with the brighter palette and lively brushwork of the Impressionists painters, it is in the rendition of the East African mission station that he begins to apply the ideas of Dutch artist and art theorist, Willem van Konijnenburg, whom he had met in Amsterdam, on the role of geometry in creating a parallel between earthly and spiritual realms.



498

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Mission Station, East Africa*

signed and dated 1926

oil on cardboard

35 by 50cm

**R800 000–1 200 000**

On 12 January 1926, the Pierneefs sailed on a freighter, *S.S. Toba*, via Port Said down the east coast. They were the only two passengers on board and, since the ship had to spend from between two and six days at every port, Pierneef was often able to go out and paint the countryside to his heart's content. Despite the scorching heat and the fact that he and May were burnt almost black by the tropical sun, Pierneef wrote to Steele from Lourenço Marques that he had worked very hard.

PG Nel. (1990) *JH Pierneef: His life and his work*, Johannesburg: Perskor. Page 67.

499

Jean Max Friedrich  
**WELZ**

SOUTH AFRICAN 1900-1975

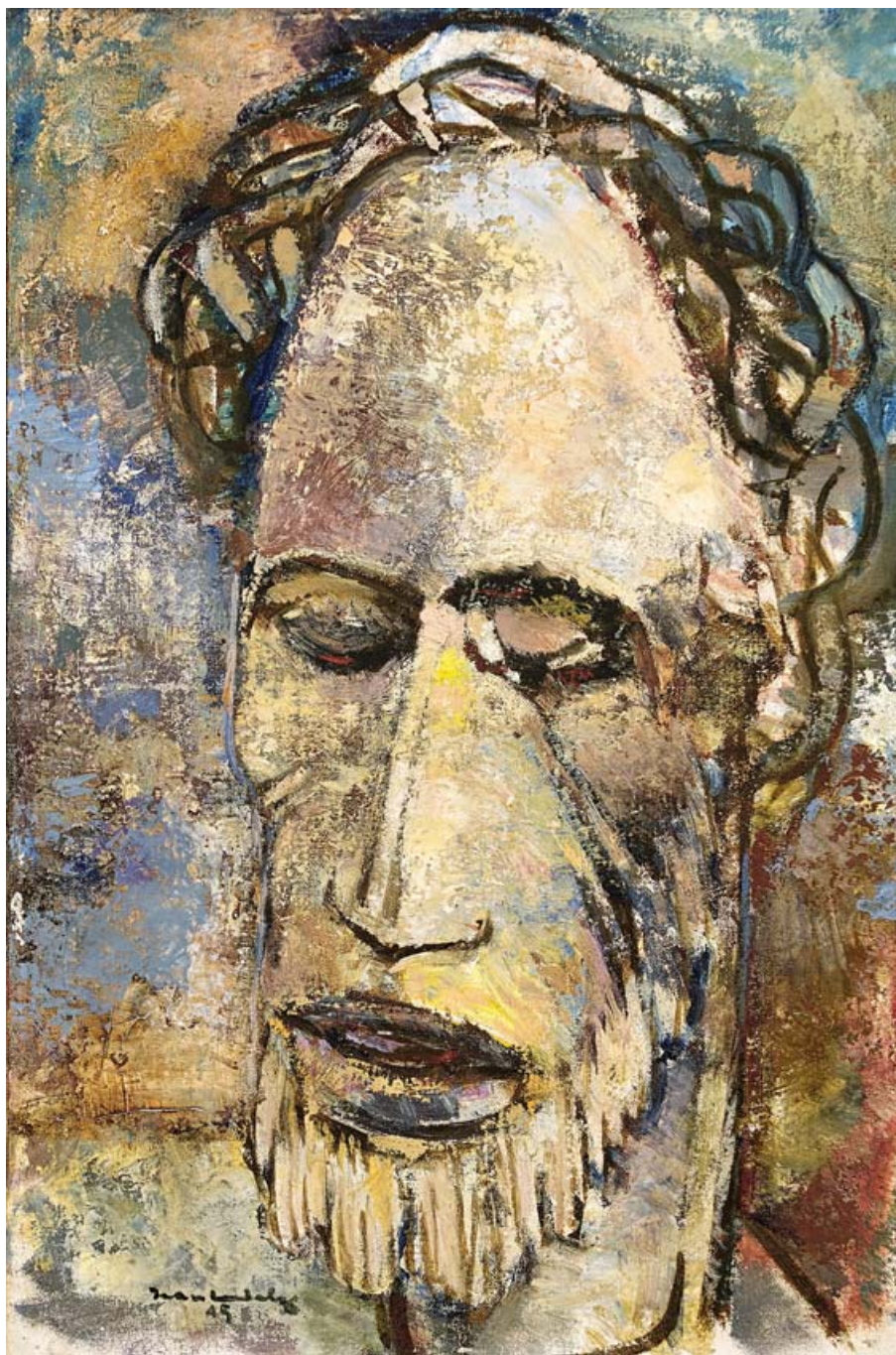
*Head of Christ*

signed and dated 45  
oil on canvas laid down on board  
46 by 30,5cm

**R80 000–120 000**

**LITERATURE**

AC Bouman. (1955) *Painters of South Africa*, Cape Town: HAUM h/a JH De Bussy. Illustrated on page 124.  
Elza Miles. (1997) *The World of Jean Welz*. Stellenbosch: Fernwood Press. Page 85 and illustrated on page 96.



500

Jean Max Friedrich  
**WELZ**

SOUTH AFRICAN 1900-1975

*The Clarinet Player*

signed and dated 47

oil on paper

65 by 37cm

**R80 000–120 000**

#### LITERATURE

Elza Miles, (1997) *The World of Jean Welz*, Stellenbosch: Fernwood Press. Page 50 and illustrated in colour on page 82, figure 1.

In Hugo Naudé's house, where the Welz family lived from 1943, Jean Welz created a studio upstairs, where both art lessons and musical evenings were held. Considering that Welz himself played the violin and that his violin was one of his most prized possessions, it is not surprising that his portrayals of musicians would be sympathetic. Elza Miles, in her monograph of the artist, notes, "when the woman picks up the instrument, the emotional side of her identifies with the sound that it makes. The moment of creative union between artist and instrument was consolidated by Welz in drawings, sketches, a painting (which he destroyed with numerous over-paintings) and a spontaneous oil on paper, *Clarinet player*. Miles: page 50.

In the year in which he painted this work, Welz was awarded the Silver Medal of the South African Academy as official recognition for his art.



501

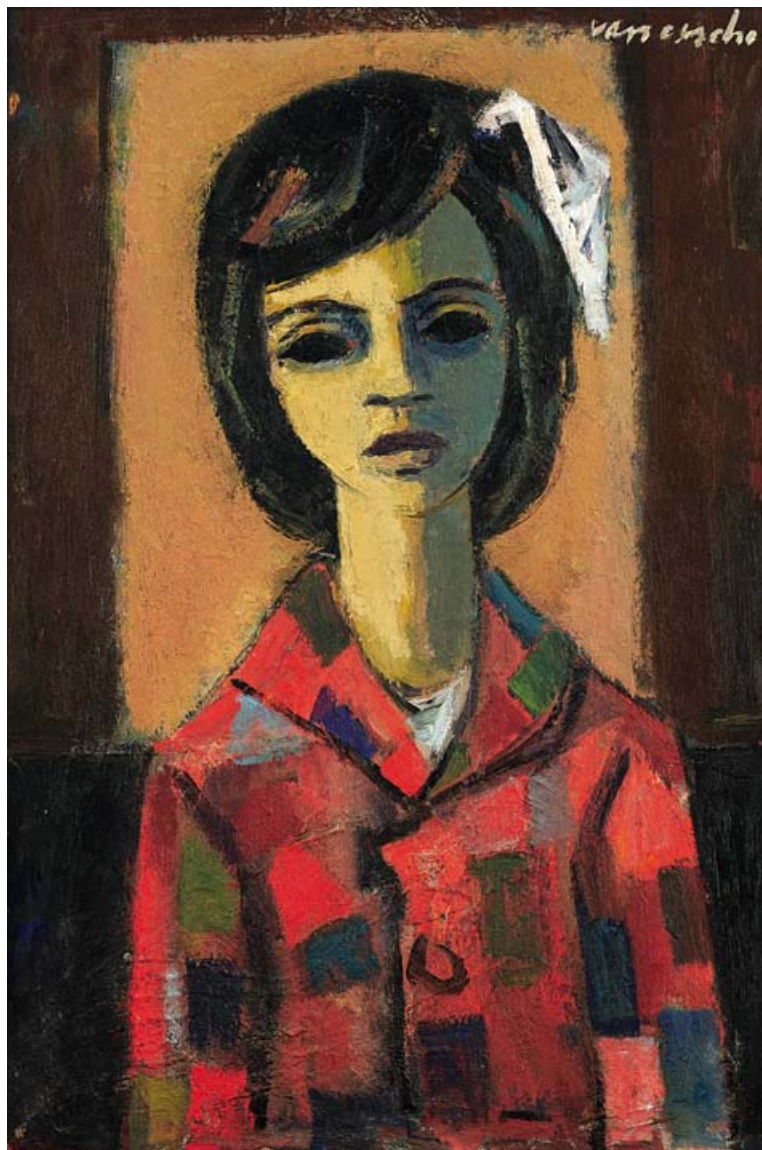
Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Portrait of a Young Lady*

signed  
oil on board  
62 by 42cm

R80 000–120 000



502

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Melancholic Harlequin*

signed  
oil on canvas  
68 by 42cm

**R100 000–150 000**

Carl Büchner. (1967) *Van Essche*, Cape Town, Tafelberg: His figures speak for the whole of humanity. The poignant resignation of his clowns [are a] symbol of man's tragicomic existence.



503

Alexander  
**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*Lady Undressing*

signed  
oil on canvas  
60 by 50cm

**R140 000–180 000**

Above all, Rose-Innes is a painter of people. Although he enjoys painting men engaged in diverse pursuits... he prefers to paint women. Few other South African artists have depicted women so consistently ...

Martin Bekker, (1991) *The Art of Alexander Rose Innes*, Cape Town, Perskor. Page 31:



503

504

Cecil  
**HIGGS**

SOUTH AFRICAN 1898-1986

*Woman with Blue Scarf*

signed  
oil on canvas laid down on board  
45 by 32cm

**R30 000–50 000**

**PROVENANCE**

Purchased in the late 1970s from the artist by the previous owner.



504



505

Eleanor Frances  
**ESMONDE-WHITE**

SOUTH AFRICAN 1914-2007

*Olive Pickers, Corfu*

signed

oil on canvas

58 by 86cm

**R160 000–200 000**

Living in Corfu I am even more driven to paint women, because they are the backbone of Greek society. They are splendid, splendid people. The men sit around all day in the cafes drinking coffee and ouzo and it is the women who do all the work. They are the ones who work in the fields, you see them trudging home leading heavily laden donkeys. They work very very hard and I have recorded them. Leanne Raymond. (2015) *Eleanor Esmonde-White*, Paarl: Main Street Publishing. Page 132.

506

Gladys  
**MGUDLANDLU**

SOUTH AFRICAN 1925-1979

*House Beyond the Trees*

signed and dated 1961

gouache

36 by 49cm

**R30 000–40 000**

Elza Miles, (2002) *Normfanekiso, Who Paints at Night*, Vlaeberg, Fernwood:

Gladys Mgudlandlu is one of the foremost exponents of Expressionism in South Africa. She was never exposed to the art of the schools of Expressionism in Europe as she never set foot outside South Africa. By day she was a school teacher, but at night she painted by the flickering light of a paraffin lamp in her 'township' house in Cape Town. She arrived at a pristine form of Expressionism that is deeply rooted in the still-uncharted field of indigenous culture.

507

Cecil  
**HIGGS**

SOUTH AFRICAN 1898-1986

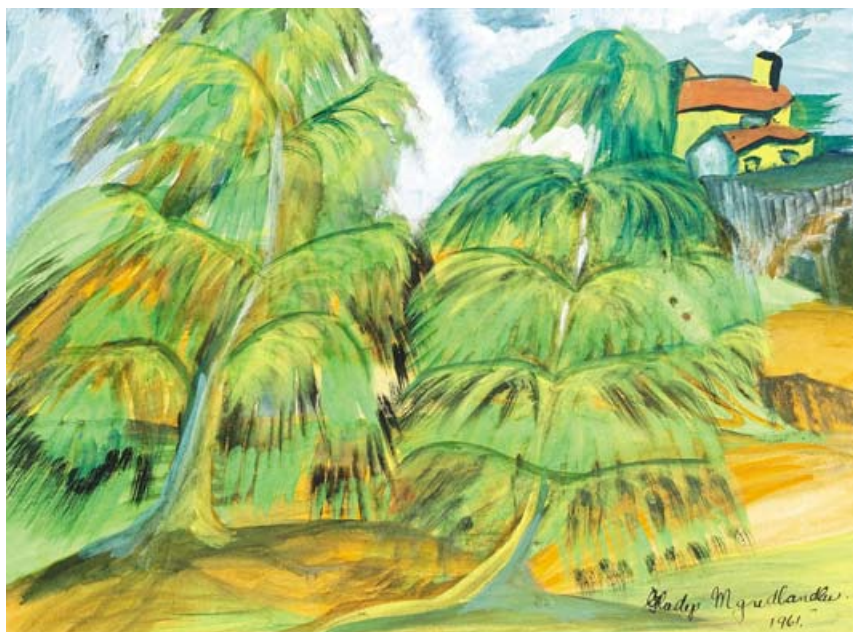
*Still Life with Proteas*

signed and dated 1946 on the reverse

oil on canvas

51 by 63,5cm

**R30 000–50 000**



506



507



508

François  
**KRIGE**

SOUTH AFRICAN 1913-1994

*Still Life with Quinces*

signed  
oil on canvas  
46 by 57cm

**R70 000–90 000**

cf. Justin Fox. (2000) *The life and art of Francois Krige*, Vlaeberg: Fernwood. Another version of this subject is illustrated on page 113.

Krige's still-lives are personal meditations and seem to invite introspection on the part of the viewer. He appreciated fruit and flowers as the products of nature, and also humble, unadorned, traditional objects like earthenware jugs and bowls, often made by his wife or potter friend, Hym Rabinowitz, which he felt represented an admirable sense of craftsmanship and of rural domesticity.

509

Ethel Ruth  
**PROWSE**

SOUTH AFRICAN 1883-1967

*Autumn Landscape*

signed with the artist's monogram

oil on board

25 by 29,5cm

**R25 000–35 000**

510

François  
**KRIGE**

SOUTH AFRICAN 1913-1994

*Barrydale*

signed and dated 1932

oil on canvas

47 by 49,5cm

**R80 000–120 000**

Krige loved the Cape countryside and spent a lot of time visiting the quaint little villages of the Little Karoo. Barrydale, with its church steeple, nagmaal houses with corrugated iron roofs, and patchwork of vineyards and orchards was particularly picturesque. In fact, he was so drawn to this area that he eventually returned and made his home in nearby Montagu. Aged 19, Krige would have completed his studies at the Michaelis School of Fine Art and this early work demonstrates his developing style and gives a delightful foretaste of what was to follow.



509



510

Various properties

511

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Namaqualand in Spring*

signed; inscribed "Gekoop in Hugo  
Naudé se ateljee op Worcester vir £12,  
+- 1930" by A Rothmann on the reverse  
oil on board  
27 by 39,5cm

**R80 000–120 000**

**PROVENANCE**

Collection of the Estate Late Maria  
Elizabeth Rothmann

Maria Elizabeth Rothmann (1875-1975)  
or MER (Tant Miem) was the celebrated  
social worker and Afrikaans writer.

512

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Autumn, Ceres*

signed; inscribed 'Margita, Ceres' in  
another hand on the reverse  
oil on canvas  
42 by 55cm

**R120 000–150 000**

**PROVENANCE**

Acquired directly from the artist and  
thence by descent

511



512





513

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Naby Karibib Sononder*

signed and dated 23; signed, inscribed with the title  
and the artist's address on the reverse

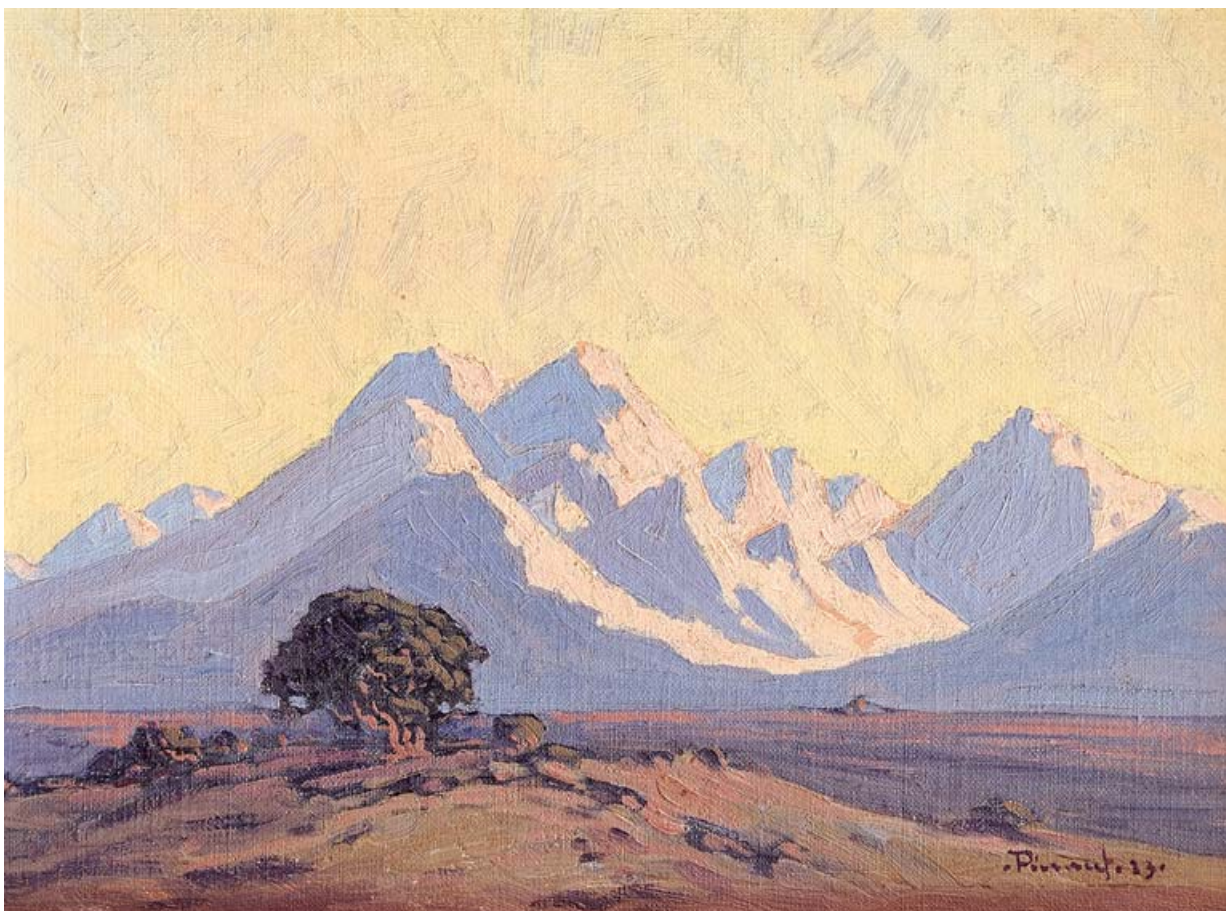
oil on cardboard

24 by 33cm

**R 180 000 - R 240 000**

**PROVENANCE**

A gift from the artist to the current owner's  
grandfather, and thence by descent.



514

Jacob Hendrik  
**PIERNEEF**

SOUTH AFRICAN 1886-1957

*Namibian Sunset*

signed and dated 23  
oil on canvas laid down board  
24 by 33cm

**R 180 000 - R 240 000**

**PROVENANCE**

A gift from the artist to the current owner's grandfather, and thence by descent.

515

Robert Gwelo  
**GOODMAN**

SOUTH AFRICAN 1871-1939

*Schoongezicht, Ida's Valley,  
Stellenbosch*

signed with the artist's initials  
chalk pastel on card  
37,5 by 41,5cm

**R60 000–90 000**

#### LITERATURE

cf. Douglas Houston. (1981) *Valley of  
the Simonsberg*, SA University Press.  
Illustrated on page 73.

516

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Figures Outside a Cape Cottage  
at Night*

signed  
oil on canvas  
28,5 by 38,5cm

**R80 000–120 000**



515



516



517

Pieter Willem Frederick  
**WENNING**

SOUTH AFRICAN 1873-1921

*Jonkershuis, Groot Constantia*

signed and dated 1917  
oil on canvas  
20,5 by 30,5cm

**R400 000–500 000**

cf. Harco Wenning. (1976) *My Father*, Cape Town: Howard Timmins. Another aspect of these buildings, with the title 'Gabled Farmhouse', is illustrated on page 131.

Pieter Wenning visited the Cape between March and September 1917, as documented by DC Boonzaier in his diary: 'The artist took a studio at the Vineyard Hotel. On 14 June they met when Wenning informed him that he had produced nine paintings in Constantia. Most of them were

landscapes but it is possible that this view of the Jonkershuis was painted then. According to *The Studio* Special Winter Issue 1916-1917, "... the people of SA are slowly beginning to realize that they have in him a master of rare charm and ability".<sup>2</sup>

1. J. du P. Scholtz (1973) *D.C. Boonzaier en Pieter Wenning: Verslag van 'n Vriendskap*, Cape Town: Tafelberg. Page 46.
2. Esmé Berman (1983) *Art and Artists of South Africa*, updated edition, Cape Town: AA Balkema. Page 495.



518

Robert Gwelo  
**GOODMAN**

SOUTH AFRICAN 1871-1939

*Jonkershoek, Cape*

oil on canvas

37 by 45cm

**R60 000–80 000**

**PROVENANCE**

Sotheby's, Johannesburg,  
2 May 1984, lot 300

**LITERATURE**

Joyce Newton Thompson. (circa 1951)  
*Gwelo Goodman: South African Artist*,  
London: George Allen & Unwin Ltd.  
Page 145, number 5.

519

Robert Gwelo  
**GOODMAN**

SOUTH AFRICAN 1871-1939

*Trees by a Lake*

signed with the artist's initials

oil on board

29,5 by 34cm

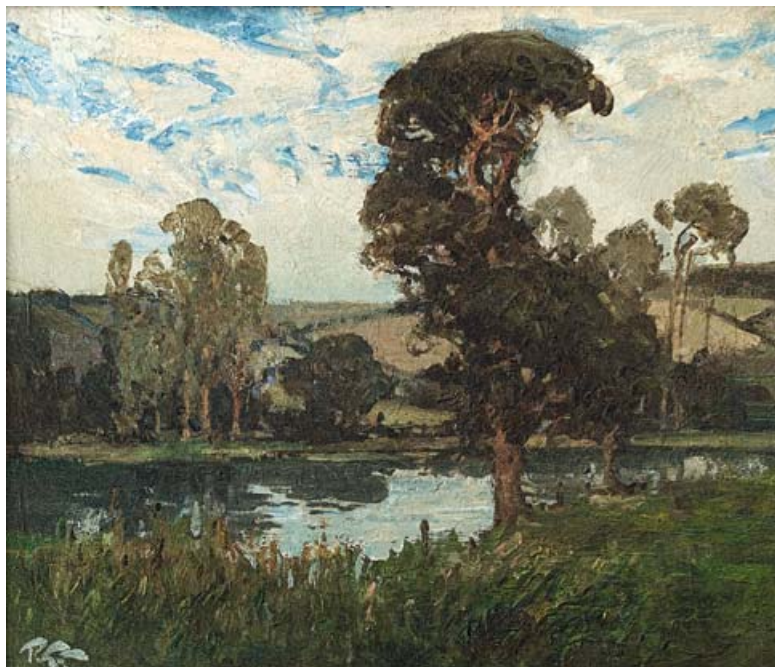
**R60 000–80 000**

**PROVENANCE**

The Jack and Helene Kahn Collection



518



519

520

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Visserhuisies Waenhuiskrans,  
Naby Bredasdorp*

signed and dated 1964; inscribed with  
the artist's name, title and 'Kenilworth  
Nov 1964, Kaap' in another hand on  
the reverse

oil on canvas laid down on board  
41 by 56,5cm

**R70 000–90 000**

521

David Johannes  
**BOTHA**

SOUTH AFRICAN 1921-1995

*Homestead, Paarl*

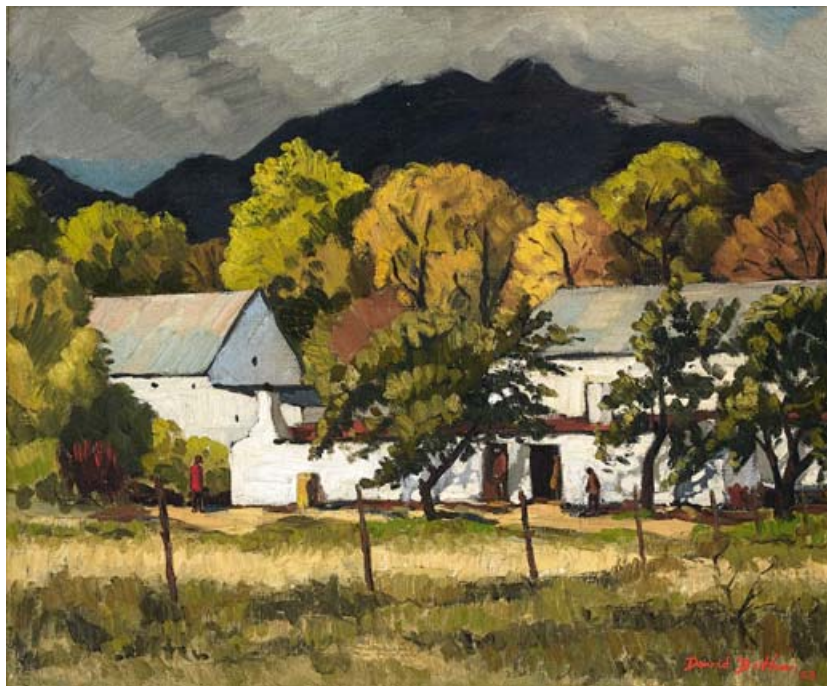
signed and dated '53  
oil on canvas  
49,5 by 60cm

**R60 000–80 000**

520



521



522

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Breede River, Worcester*

signed

oil on cardboard

19,5 by 28cm

**R60 000–80 000**

523

Pieter Hugo  
**NAUDÉ**

SOUTH AFRICAN 1868-1941

*Cliffs at Hermanus*

signed

oil on canvas laid down on board

24 by 34cm

**R60 000–80 000**

522



523





524

Allerley  
**GLOSSOP**

SOUTH AFRICAN 1870-1955

*Under the Jacarandas*

signed with the artist's initials and dated May 46

oil on canvas laid down on board

58,5 by 81cm

**R50 000–70 000**



525

Pranas

**DOMSAITIS**

SOUTH AFRICAN 1880-1965

*The Flight into Egypt*

signed

oil on board

49 by 52,5cm

**R50 000–70 000**



526

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902-1985

*Emmausgangers*

signed

oil on canvas

53 by 65cm

**R120 000–180 000**

**PROVENANCE**

Professor F A van Jaarsveld

**EXHIBITED**

Pretoria Art Museum, Arcadia Park, *Maud Sumner Retrospective Exhibition*, 1977

Bears a Pretoria Art Museum label on the reverse

527

Fanie (Stephanus Johannes Paulus) **ELOFF**

SOUTH AFRICAN 1885-1947

*Russian Ballet II*

circa 1932 - 1938

bronze

height: 83cm excluding base;

88cm including base

**R200 000–300 000**

**PROVENANCE**

The Fanie Eloff Family Collection

**LITERATURE**

Gerard de Kamper and Chris de Klerk. (2011) *Sculptured - The Complete Works of Fanie Eloff*, Dept of UP Arts for Pretoria University. Illustrated on page 70.

Dr FCL Bosman. (1961) 'Fanie Eloff' in *Our Art, Vol 2*, SA Association for the Advancement of Knowledge and Culture. Pretoria. Pages 115 and 116:

Fanie Eloff was the grandson of President Paul Kruger. Pierneef and Gerard Moerdyk were Fanie's school-fellows at the old *Staatsmodelskool* in Pretoria.... He spent the greater part of his creative life in Paris, returning to South Africa in 1941. After his death in 1947, all the sculptures he had left behind in his Paris studio were shipped out here and a large memorial exhibition was held in Pretoria under the auspices of the South African Academy for Arts and Science..... Eloff wished to maintain the principle of art for art's sake, of the sovereignty of the artist, and of homage due to all creative work....

It is the artist's studies of figures in motion, executed in bronze, which, above all others, bear the unmistakable stamp of his individual style. All his figures are characterized by spontaneity of expression, and Eloff achieves a delightful significance of form in which the static quality of his medium is completely forgotten. [edited]



front view



side view

The original plaster cast was brought to South Africa from France after the war but was never cast in bronze. Following Eloff's death in 1947 it was purchased by his family at an auction in 1948. This is one of three bronze casts made at the Vignali Foundry in Pretoria, which Eloff used. *Russian Ballet I* and *II* were the last works Eloff did before fleeing Paris, which may explain why they were not signed.

528

Diego  
**RIVERA**

MEXICAN 1886-1957

*Campesinos*

circa 1940

signed

watercolour

27,5 by 18,5cm

**R350 000–450 000**

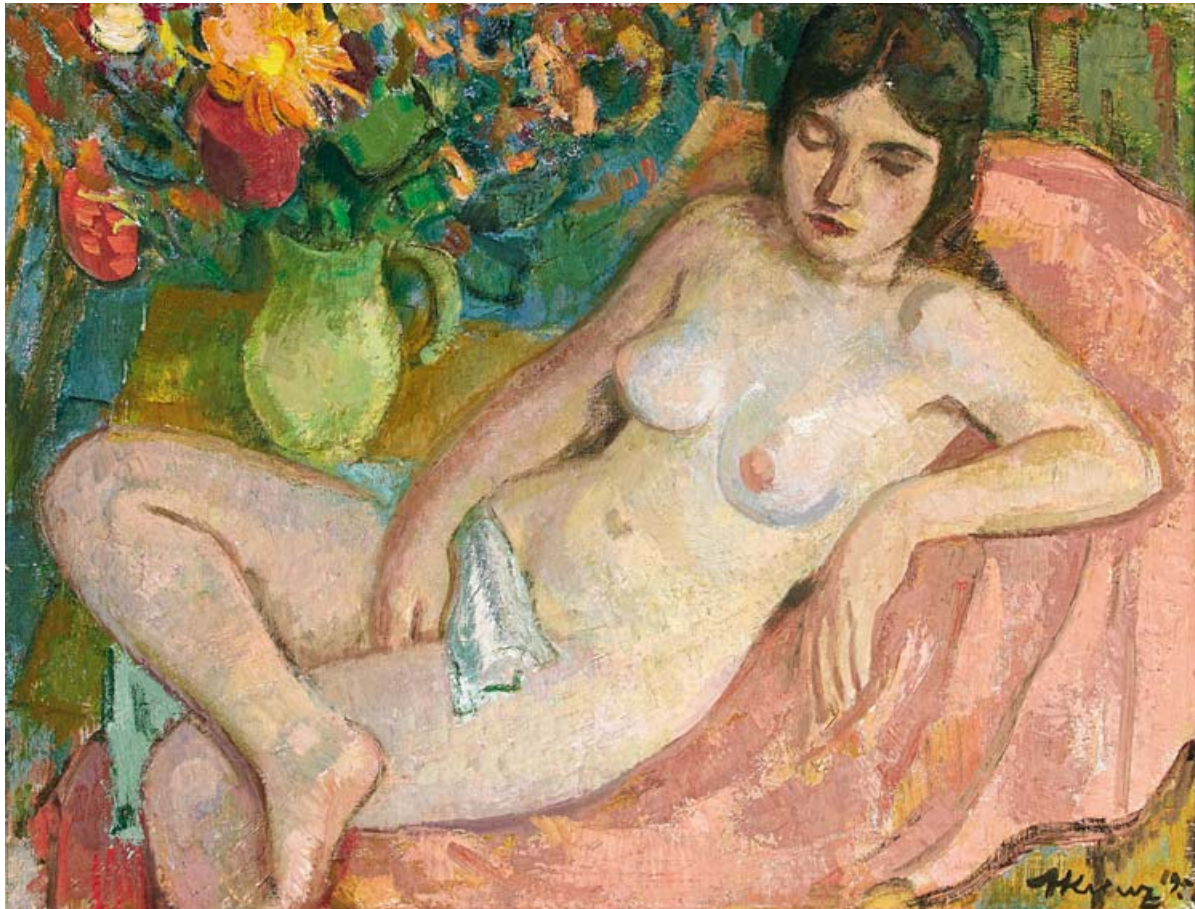
**PROVENANCE**

Sotheby's New York, *Latin American Paintings, Drawings, Sculpture and Prints*,  
19 November, 1991, lot 145

Inspired by the political ideals of the Mexican Revolution (1914-15) and the Russian Revolution (1917), Diego Rivera developed a new visual language of bold, simplified forms appropriate to murals that valorised working peoples and their histories. His primary concerns for humanity are reflected in images that convey his empathy for his subjects.

He and his wife, Frida Kahlo, associated with many of the most socially committed artists and radical intellectuals of their day, whose ideas reflected the broader political and cultural changes taking place globally. Widely acknowledged as a major figure in 20th century art, the originality of his painting style and the force of his ideas remain major influences on art particularly in the Americas and in Africa.





529

Alfred Friedrich Franz  
**KRENZ**

SOUTH AFRICAN 1899-1980

*Olympia*

signed and dated 1950; signed, dated, inscribed  
with the title and 'Rondebosch, Cape' on the reverse  
oil on canvas  
59 by 77cm

**R70 000–90 000**

#### LITERATURE

Ellen Davis-Mesman. (1998) *The Colour Palette of Alfred Krenz*, Onrust River: Ellen Davis-Mesman. Page 49, illustrated in colour with the title '*Reclining Nude*':

She is reclining on the soft drapes which cover the chair, a vase with a bunch of flowers stands on a table behind her. The colour nuances in this painting are varied and sensitive. Her pose reminds one of the Venus paintings by Giorgione and Titian or the Olympia by Manet. Krenz's nude is not a provocative nude, conscious of her nudity; she has her eyes closed and does not confront the viewer. Her pubis is chastely covered by a piece of linen. The fully opened flowers are in lovely contrast to the closed introverted mood of the girl; they are full of life and colour against the soft translucency of the colour of her flesh.



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530

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*The Bathers*

signed and dated 1955

mixed media on paper

28 by 40cm

**R180 000–240 000**



531

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*Still Life of Fruit and Lilies in a Jug*

signed and dated 1962

oil on canvas

86 by 67,5cm

**R4 000 000–6 000 000**

"During the years I spent in Europe studying there was always one idea in my mind – back to Africa, the country of my birth, the land of sunshine, of radiant colours, where the fruit grows so plentifully and the flowers seem to reach the summit of all joy ..."<sup>1</sup> In this interview Irma Stern is candid about her enthusiasm for the light and colour particular to Africa. Her passion for fruit and flowers is made palpable in this painting which retains all the vigour and vitality of her best years.

For Irma Stern the genre of still life not only allowed her to indulge her greatest passions – the visceral pleasures of food and the exquisite beauty of nature – but it was also the ideal vehicle for exploring the nature of art freed from the constraints of a slavish attachment to perceived reality.

The bold forms of what are probably *heliconia* or Lobster Claw flowers strike a daring note with their flaming red colour and dramatic shapes. Exotic to South Africa, they would have been favoured by Stern not only for their fleshy seeds that attract birds to the garden, but also for their evergreen foliage, ideal for use as a cut flower filler.

Stern loved being surrounded by fresh flowers. The jug could be one of her own

handmade glazed earthenware jugs in which she loved to arrange fresh flowers, often picked from her garden at The Firs in Rosebank. It resembles the ceramic jug which she made and decorated with two nudes in 1949.<sup>2</sup>

Stern's sophisticated understanding of the power of complementary colours enabled her to heighten the drama of her composition. Rich, buttery yellow petals and tangerine pollen-laden stamens of the lilies lend a sunny warmth while the fiery reds and oranges of the leaves, the peach tones of the fruit and the warm sienna hues of the table vibrate against the green *heliconia* and fern leaves.

One of the best works of her later period, the painting is an exuberant expression of her powerful personality. As a sublime work of art, it combines her intuitive understanding of the complex logic of picture-making with years of practice in perfecting her craft.

1. *Cape Argus*, 3 April 1926.

2. See *Catalogue of the Collections of the Irma Stern Museum*. Cape Town: University of Cape Town. Page 18, no 167, 222/5/D and Wilhelm van Rensburg. (2003) *Irma Stern: Expressions of a Journey*. Illustrated in colour on page 143.



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532

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533

532

Maggie (Maria Magdalena)  
**LAUBSER**

SOUTH AFRICAN 1886-1973

*Still Life with Magnolias*

signed  
pencil and watercolour  
55 by 37,5cm

**R50 000–70 000**

**PROVENANCE**

Collection of the Estate Late Maria Elizabeth Rothmann (Maria Elizabeth Rothmann (1875-1975) or MER (Tant Miem) was the celebrated social worker and Afrikaans writer.)

**LITERATURE**

Dalene Marais. (1994) *Maggie Laubser her paintings, drawings and graphics*, Johannesburg, Perskor. Page 309, catalogue number 1280.

533

Edward  
**WOLFE**

SOUTH AFRICAN 1897-1982

*Flowers in a Vase*

signed  
oil on board  
71 by 56,5cm

**R60 000–80 000**

534

Jean Max Friedrich  
**WELZ**

SOUTH AFRICAN 1900-1975

*Still Life with Pumpkin and Fruit*

signed and dated 53 and 54  
oil on canvas laid down on board  
45 by 60cm

**R400 000–600 000**



534

Austrian by birth, Jean Welz spent some 12 years in Paris before moving to South Africa in 1937. Welz was well acquainted with the work of Paul Cézanne, Pablo Picasso and the Impressionists. Welz saw himself as a symbolist. Because he started painting comparatively late in life, he realised quickly that art does not simply involve imitating nature. Every stroke and dab of a brush creates a mark – a symbol – and these marks in turn combine to suggest forms.<sup>1</sup>

In the 1940s Welz gave two art students a few lessons. One of them remembers how, for their last lesson, he placed an apple on a chair in front of them and asked them to draw “the soul of all apples” and not the visible form of this particular apple. This

was his way of attempting to expose them ... to the exacting task of the artist in the search for the innermost nature of matter ...<sup>2</sup>

Welz’s unique use of oils is well-illustrated in this painting. Not only are the layers of colour scumbled across and next to each other, they are scraped, thinned, rubbed and reapplied to echo his earlier use of pastels.

Welz created many still lifes featuring pumpkins, though the ‘vocabulary’ and implied symbolism varied over time. Here he depicted the density and physical reality of his subject, an aspect one could interpret as symbolic of the Good Earth and its wholesome, nutritional bounty. In this painting

his palette of greens, blue, rose, purples and buff also reminds one of the colours used in many of his nude paintings – new life or new beginnings might be implied and the fresh green of the figs seem to complement this idea.

Like many of his works this one is double dated. Welz often reworked his paintings because “For him truth and reality could not be seen in only one dimension, and through each refinement of the image he attempted to interpret and expose another of its facets.”<sup>3</sup>

1. Elza Miles (1997) *The World of Jean Welz*, Cape Town: Fernwood Press. Page 9.

2. Ibid. Page 11.

3. Ibid. Page 8.

535

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*Portrait of a Woman*

signed and dated 1923

charcoal

65 by 50cm

**R120 000–140 000**

**PROVENANCE**

Stephan Welz & Co, Johannesburg,  
28 November, 1994, lot 20, the  
collection of Maria Margulies, née  
Remenyi

**LITERATURE**

Stephan Welz. (1996) *Art at Auction in  
South Africa, The Art Market Review 1969-  
1995*, Johannesburg: ArtLink. Pages 13 to  
21 and illustrated on page 20.

This work was one of sixteen given  
by the artist to her friend and fellow  
student in Germany, Maria Margulies.



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536

© Irma Stern Trust | DALRO



537

© Irma Stern Trust | DALRO

536

Irma  
**STERN**

SOUTH AFRICAN 1894-1966

*Two Nuns*

signed and dated 1937

gouache

29,5 by 22cm

R50 000–70 000

537

Irma  
**Stern**

SOUTH AFRICAN 1894-1966

*Figures, two*

signed and dated 1951

glazed terra cotta

each approximately 29 by 14cm, framed as one

R40 000–60 000



538

Erik (Frederik Bester Howard)  
**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Women Arranging Flowers*

signed, dated 51 and indistinctly inscribed April;  
inscribed with the title, 'Paris March 1951' and the  
artist's address on the reverse

oil on canvas

115,5 by 88,5cm

**R1 200 000–1 600 000**

**LITERATURE**

Hans Fransen. (2009) *Erik Laubscher: A Life in Art*,  
Stellenbosch: SMAC Art Gallery. Page 270, 272  
and illustrated in colour on page 271.

Much loved for his hard-edge abstractions  
portraying South Africa's rural landscapes,  
Erik Laubscher's early formalist paintings  
from his years in Paris nonetheless hold equal  
significance and are greatly prized by collectors.  
In 1950, Laubscher, an apprentice to Maurice  
van Essche who completed his basic art studies  
in London in the late 1940s, moved to Paris to  
further his tuition at the Académie Montmartre.  
Cubist painter Fernand Léger was the school's  
best-known faculty member, although in a 2008  
interview Laubscher told how he fell under  
the influence of popular expressionist Bernard  
Buffet, a key figure in the vogueish 'miserabilist'  
school of French postwar painting. Laubscher's  
infatuation with Buffet, who was a year his  
junior, was short-lived: "In the last few paintings  
I did in Paris there was a big shift towards more  
colour, away from the subdued, Buffet-type  
greys and greens of the New Realists," explained  
Laubscher.<sup>1</sup>

This work is exemplary of Laubscher's  
newfound optimism and confidence as a  
painter. It portrays two female figures, one  
contemplatively seated in front of an open  
book, the other standing and involved in active

labour, arranging cut flowers. The symbolist  
connotations, notably of the scissors and  
flowers in relation to the attractive young  
women, formed an important aspect of  
Laubscher's early work, and would in fact "linger  
as a subtext" throughout his oeuvre.<sup>2</sup> This fine  
composition suggests how Laubscher quickly  
synthesised the various influences of his French  
education. The impact of Braque's reduced still  
life compositions and flattened dimensionality  
is here married with an understanding of the  
neo-classical figuration of Picasso and Léger.  
In the manner of Matisse's 1905 portrait of  
his wife, Amelie, a canonical work marked by  
its rudimentary construction and planes of  
colour, Laubscher's geometrically proportioned  
composition is a marvel of colour and mood.

Two months after painting this work,  
Laubscher held a one-man show at Bar Vert, a  
well-known Left Bank café in Paris frequented  
by the likes of Octavio Paz and Antonin Artaud.  
While the notices were positive, Laubscher did  
not sell any work.<sup>3</sup> Upon returning to South  
Africa, Laubscher's talents were immediately  
recognised by Walter Battiss, then an influential  
critic. Writing in London-based art magazine  
*The Studio*, Battiss remarked: "Cape Town is  
still the home of Impressionism, but the new  
and compelling work of Erik Laubscher ... at a  
recent Art Club exhibition is a challenge to stale  
ideas in the Cape."<sup>4</sup> He also praised Laubscher's  
ability to "paint big canvases with satisfying  
assurance". The *jouissance* and vigour that  
marked Laubscher's early work, of which this is  
a fine example, was no flash in the pan, as his  
successful career as a painter and later educator  
bear out.

1. 'Erik Laubscher in conversation with Baylon Sandri', in  
Hans Fransen (2008) *Erik Laubscher: A Life in Art*, Cape  
Town: SMAC. Page 261.

2. Elza Miles, 'Knitting in Paint: A Spiritual Quest', in  
Hans Fransen, op.cit. Page 272.

3. Hans Fransen, op.cit. Page 23.

4. Walter Battiss, 'New art and old art in South Africa:  
Twenty-one ideas', *The Studio*, July 1952, page 70.





539

Erik (Frederik Bester Howard)  
**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Abstract Construction*

signed and dated '57

oil on board

40 by 52cm

R70 000–90 000



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540

Erik (Frederik Bester Howard)  
**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Landscape*

signed and dated 64

oil on canvas

85 by 101cm

R350 000–500 000



541

Walter Whall  
**BATTISS**

SOUTH AFRICAN 1906-1982

*Three Figures*

signed

oil on canvas

24,5 by 30cm

R80 000–120 000



542

Walter Whall

**BATTISS**

SOUTH AFRICAN 1906-1982

*Women Fetching Water*

signed

oil on canvas

45 by 55,5cm

R150 000–200 000

543

Alexander  
**ROSE-INNES**

SOUTH AFRICAN 1915-1996

*Van der Leur Street, District Six*

signed; inscribed with the title on the  
backing paper

oil on canvas

39,5 by 49,5cm

R50 000–70 000

544

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Washday*

signed and dated 1964

oil on canvas

29,5 by 40cm

R50 000–70 000



543



544

545

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Interieur: My Ateljee*

signed and dated 1987; signed and  
inscribed with the title on the reverse  
oil on board  
46 by 55cm

**R60 000–80 000**

546

Gregoire Johannes  
**BOONZAIER**

SOUTH AFRICAN 1909-2005

*Caledon Street, Cape Town*

signed and dated 1971; label bearing  
title adhered to reverse  
oil on board  
24,5 by 39cm

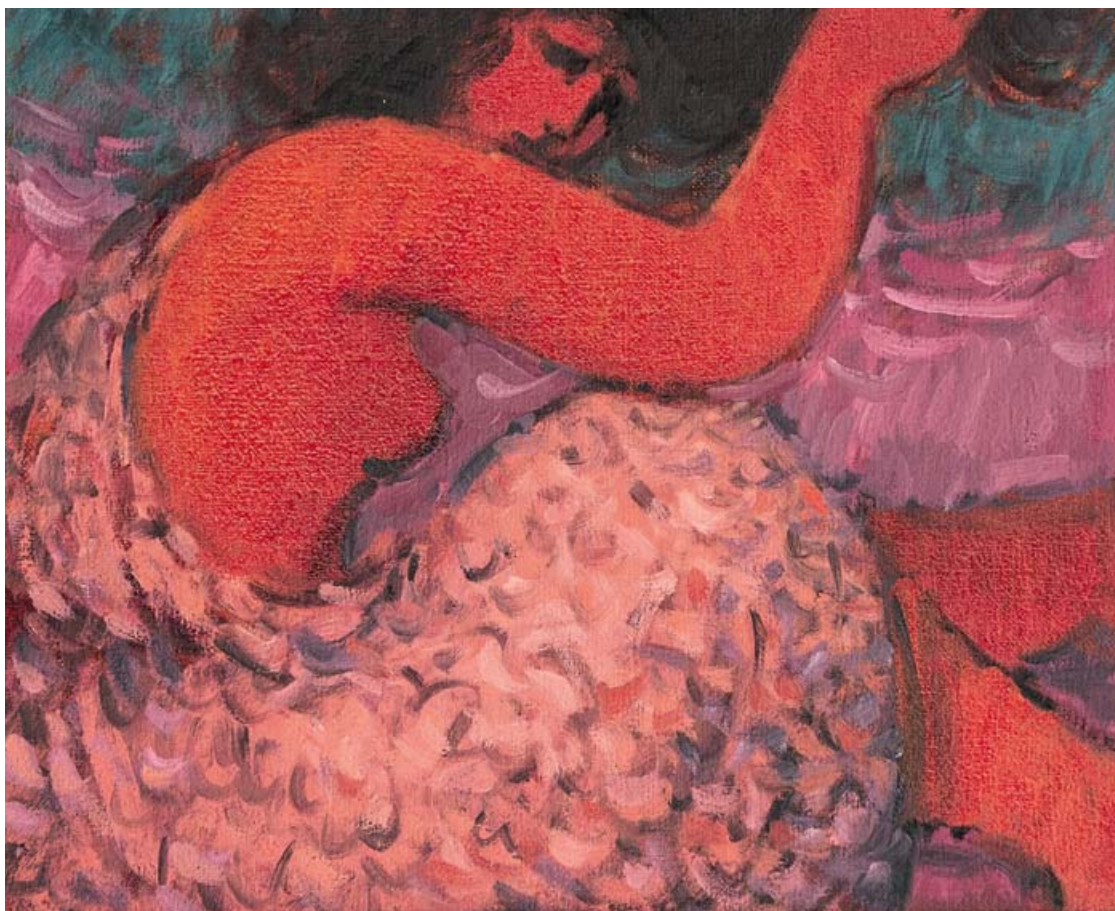
**R80 000–120 000**

545



546





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547

Eleanor Frances  
**ESMONDE-WHITE**

SOUTH AFRICAN 1914-2007

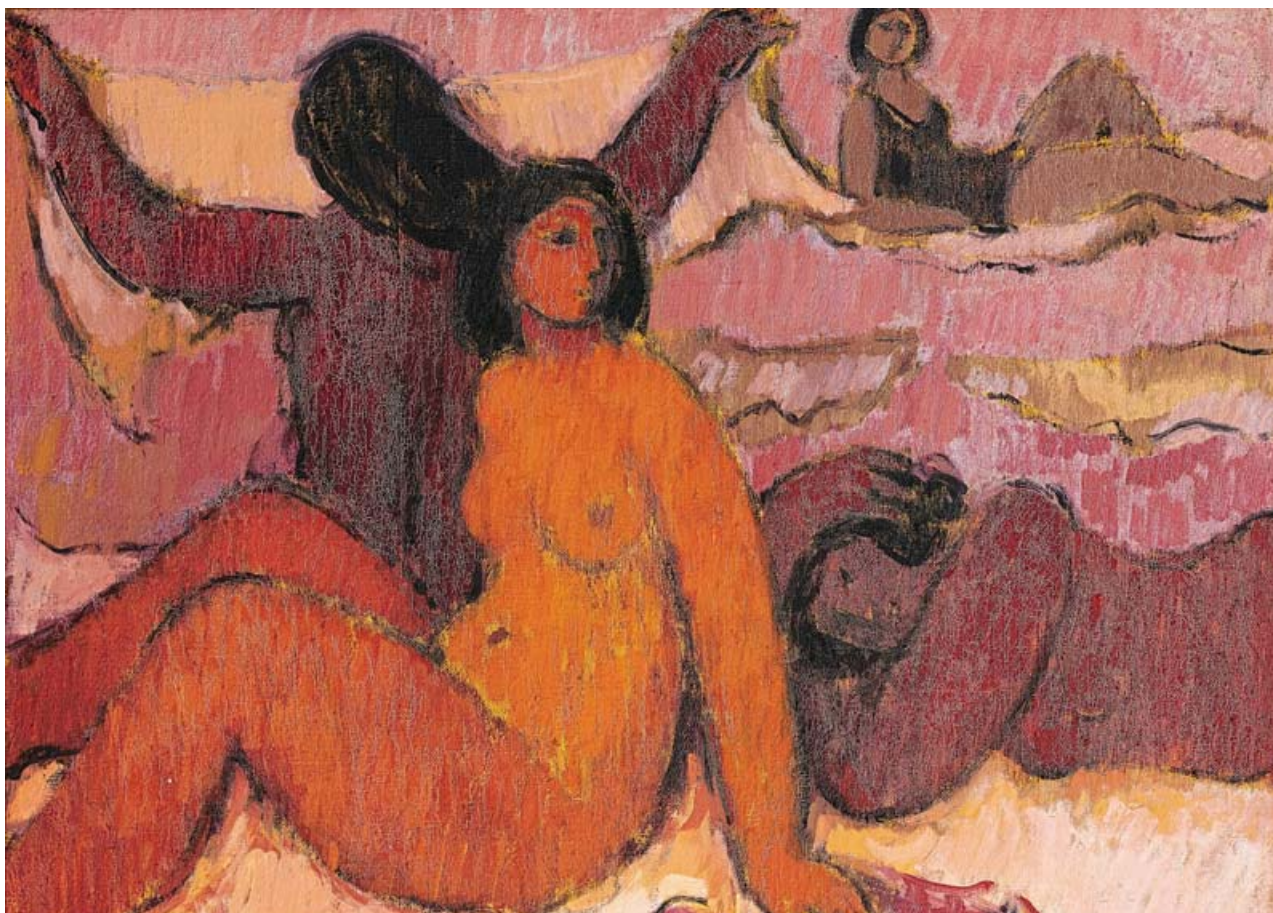
*Seated Girl*

signed

oil on canvas

30 by 35,5cm

**R60 000–80 000**



548

Eleanor Frances  
**ESMONDE-WHITE**

SOUTH AFRICAN 1914-2007

*Bathers on the Beach*

signed

oil on canvas

44 by 58,5cm

**R100 000–150 000**

**PROVENANCE**

Purchased from Louis Schachat, Die Kunsamer,  
and thence by descent



549

549

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*A Gathering of Women*

signed

oil on panel

30,5 by 34,5cm

**R50 000–70 000**

Wolpe Gallery label adhered to  
the reverse.



550

550

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Portrait of a Woman*

signed

oil on board

44,5 by 25cm

**R70 000–90 000**

551

Maurice Charles Louis  
**VAN ESSCHE**

SOUTH AFRICAN 1906-1977

*Harlequin*

signed  
oil on canvas  
63,5 by 49cm

R140 000–180 000



552

Johannes Petrus  
**MEINTJES**

SOUTH AFRICAN 1923-1980

*Carnival*

signed and dated 52

oil on board

49 by 39,5cm

**R150 000–250 000**

**PROVENANCE**

Johannes Meintjes' private collection.  
Purchased from his widow by the  
current owner in 1990.

**EXHIBITED**

Gainsborough Galleries, Johannesburg,  
11 to 24 August, 1953, catalogue number  
24;

DS Vorster Gallery, Pretoria, 18 February  
to 1 March, 1958, catalogue number 14;

RAU Gencor Gallery, Johannesburg,  
*Homage to Johannes Meintjes*, 7 June to  
6 July, 1990, catalogue number 24;

SA Art Society, Pretoria, *Prestige  
Memorial Exhibition, Homage to  
Johannes Meintjes & Alexis Preller*, 6 to 23  
August, 1990, catalogue number 13;

National Museum (Oliewenhuis Art  
Gallery), Bloemfontein, *Homage to  
Johannes Meintjes*, 16 October to 25  
November, 1990, catalogue number 20;  
Stellenbosch University Museum (Sasol  
Art Museum), Stellenbosch, *Johannes  
Meintjes Memorial Exhibition: Artist  
Author Historian*, 14 July to 28 August,  
2010, catalogue number 29.

[[http://www.johannes-meintjes.co.za/  
downloads/johannes\\_meintjes\\_  
catalogue\\_sasol\\_art\\_museum\\_2010.  
pdf](http://www.johannes-meintjes.co.za/downloads/johannes_meintjes_catalogue_sasol_art_museum_2010.pdf)]

*The Diary of Johannes Meintjes*,  
catalogue number JM 373



553

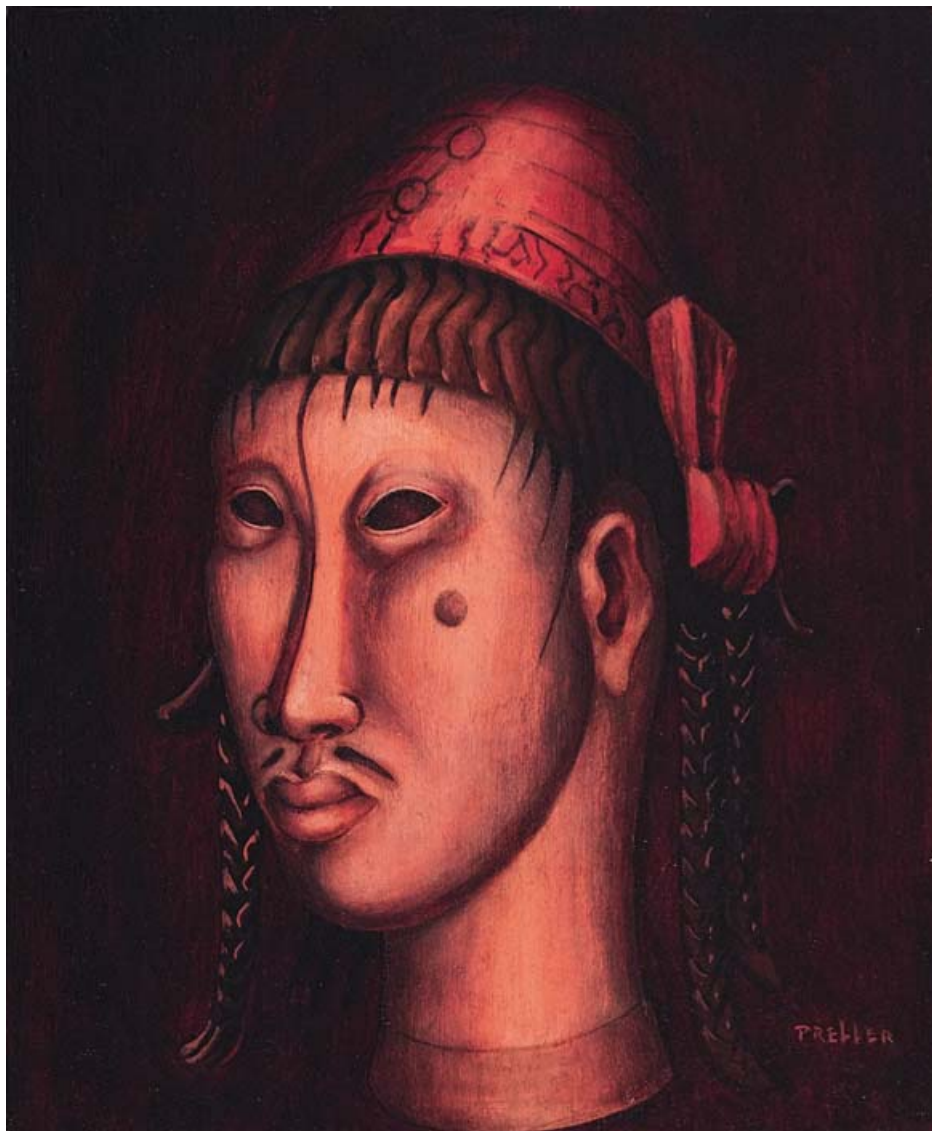
Alexis  
**PRELLER**

SOUTH AFRICAN 1911-1975

*Head of a Prince*

signed  
oil on panel  
30,5 by 25,5cm

R220 000–260 000



554

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913-1993

*Schoolgirls Playing Catch*

signed and dated 63

gouache

31 by 48cm

**R60 000–80 000**

555

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913-1993

*Woman in the Township, recto;  
Figures in a Street, verso*

signed and dated 74

gouache on paper; sepia watercolour

30,5 by 20,5cm

**R80 000–120 000**



554



555

556

Gerard  
**SEKOTO**

SOUTH AFRICAN 1913-1993

*Man with a Hat*

signed and dated '73

oil on board

40 by 32cm

**R250 000–350 000**

**PROVENANCE**

Collection of the Late Dr S Andor

**EXHIBITED**

Johannesburg Art Gallery, *Gerard Sekoto*,  
October 1989 to July 1990, catalogue  
number 126

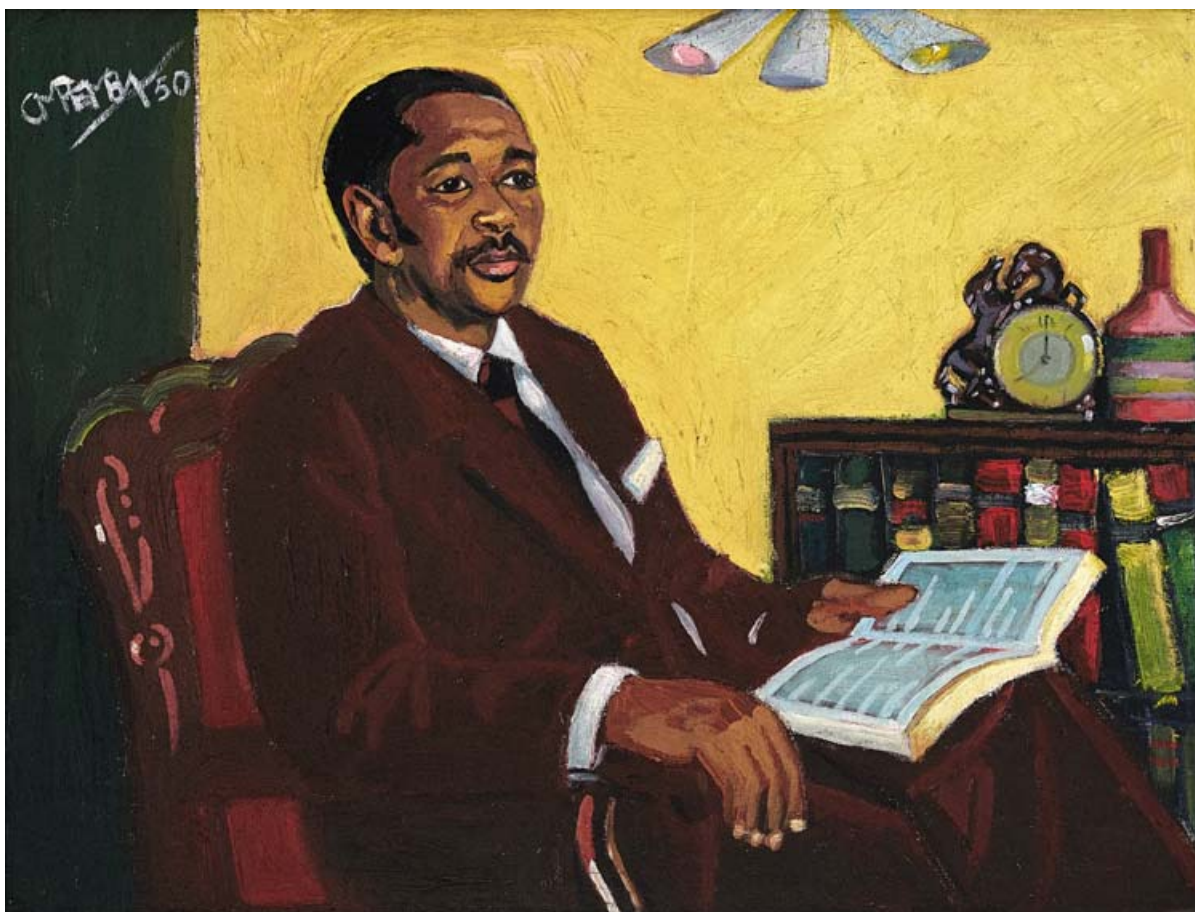
**LITERATURE**

Lesley Spiro. (1989) *Gerard Sekoto:  
Unsevered Ties*, Johannesburg. Illustrated  
in colour on page 92, catalogue  
number 126

Barbara Lindop. (1988) *Gerard Sekoto*,  
Randburg: Dictum Publishing.  
Illustrated in colour on page 260

Johannesburg Art Gallery label adhered  
to the reverse





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557

George Mnyaluza Milwa  
**PEMBA**

SOUTH AFRICAN 1912-2001

*A Portrait of a Seated Man Reading*

signed and dated 50

oil on canvas laid down on board

49,5 by 66cm

**R120 000–160 000**

**PROVENANCE**

The artist Peter Sibeko

558

Peter  
**CLARKE**

SOUTH AFRICAN 1929-2014

*Portrait of a Young Boy*

signed and dated 15.3.1972

gouache

48 by 35,5cm

R180 000–240 000



© The Estate of Peter Clarke | DALRO



559

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920–2010

*Clubmen of America: Academy Cadets*

signed, dated 2002 and inscribed with the title  
on the reverse  
oil on canvas  
90 by 120cm

**R600 000–800 000**

#### LITERATURE

Brenda Atkinson et al. (2002) *Robert Hodgins*,  
Cape Town: Tafelberg Publishers. Illustrated in  
colour on page 111.

This painting is one of a body of work, produced between 2000 and 2002, each titled *Clubmen of America* and subtitled variously *Wall Street*, *The Clan*, *Mafiosi*, *Good Ole Country Boys*, *Clubwomen* and *Football Players*, amongst others. Hodgins was clearly fascinated by what draws people together into clubs. Though some enthusiasts are obviously motivated by common interests, clubs also foster inclusivity and exclusivity – a culture of ‘us’ and ‘them’. Others may have more sinister intent – regulation or control through externally imposed order or commonly accepted norms.

*Clubmen of America: Academy Cadets* presents a corps of military men marshalled into one unit as if any vestiges of individuality have been reduced to one mass of homogeneity. In fact, their bodies are less corporeal than the blood red academy in the background with its erect flag. Their faces, plunged into shadow by peaked caps, take on the tones of their uniforms as if their militarisation has seeped into their skin.

These academy cadets are pummelled into submission by the association to which they swear allegiance. Onto the chest of the central soldier is affixed a badge that reads ‘pledge’, referencing the pledge in which every American – and immigrant – swears allegiance to the flag and to the republic of the United States of America.

The “grim gash of an epaulette”,<sup>1</sup> as Brenda Atkinson terms it, clearly has the power to control its wearer. She also notes that Hodgins was influenced by Bridget Riley and Francis Bacon, which is evident in his superb balance of control and expression, colour and pattern, rhythm and repetition. Ultimately, it is the artist’s handling of the formal elements of art to evoke his enduring interest in the avaricious workings and effects of power that make this work so superb.

1. Brenda Atkinson. (2002) ‘Old Loves, New Affairs’ in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 12.





© Andrew Clement Verster | DALRO

560

Andrew Clement  
**VERSTER**

SOUTH AFRICAN 1937-

*Fragile Paradise*

signed and dated '94

oil on canvas, on six panels

182,5 by 182,5cm

**R60 000–80 000**



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561

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902-1985

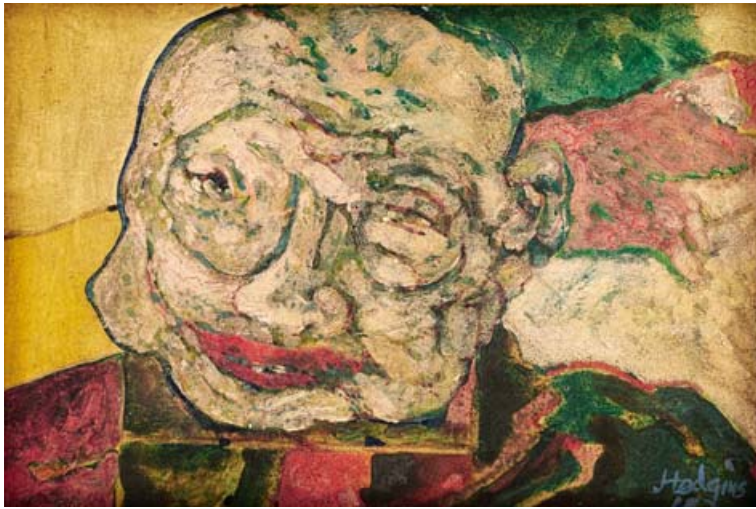
*Lake*

signed; signed, inscribed with the title and the  
artist's address on the reverse

oil on canvas

88 by 115cm

**R150 000–200 000**



562

562

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*An Early Ubu*

signed and dated '82  
tempera on pressed board  
28,5 by 42cm

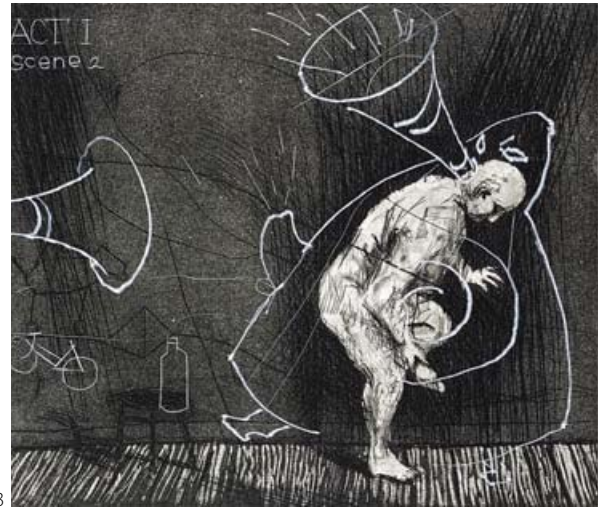
**R40 000–60 000**

**PROVENANCE**

Ivor and Caroline Powell

**LITERATURE**

Rory Doepel. (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: University of Witwatersrand. Illustrated on page 50, figure 42.



563

563

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Ubu Tells the Truth, Act 1, Scene 2*

1996/7  
signed and numbered 26/50, embossed with  
Caversham Press chopmark  
etching, hardground, softground, aquatint,  
drypoint and engraving on Fabriano  
sheet size: 34,5 by 41cm

**R40 000–60 000**

**LITERATURE**

cf. Rory Doepel. (1997) *Ubu: +/- 101: William Kentridge, Robert Hodgins and Deborah Bell*, Johannesburg: University of Witwatersrand. Another example from the edition illustrated on page 11, figure 12.  
cf. Rosalind Krauss, Roger Malbert & Kate McCrickerd. (2002) *A Universal Archive: William Kentridge as Printmaker*. Hayward Publishing: London. Another example from the edition illustrated on page 38.  
cf. Dan Cameron (1999) *William Kentridge*, London: Phaidon Press. Another example from the edition illustrated on page 32.  
cf. Bronwyn Law-Viljoen (ed.) (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Another example from the edition illustrated on page 60.  
cf. Michael Sittenfeld (ed.). (2001) *William Kentridge*. Chicago: Museum of Contemporary Art; New York: New Museum of Contemporary Art in association with Harry N. Abrams, Inc., Publishers. Another example from the edition illustrated on page 116.



564

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*Ubu: The Browning Version*

signed and dated '84/6; signed, dated and inscribed with the title and medium on the reverse  
tempera with oil glazes on pressed board  
35 by 50,5cm

**R80 000–120 000**

Hodgins discusses the figure of Ubu as follows: Ubu is himself not only ignoble, he is a familiar historical figure: the clown in power, the clown who seems so funny that it's easy to forget that he is evil. Such figures as, variously, Nero, Goering, Idi Amin have seemed so comic that their essential evil has somehow escaped history's attention. In making a series of paintings based on this play (Ubu Roi), what was then available was a sense that Ubu could be taken out of his place in Jarry's work and shown as anything from viciously triumphant to merely foolish.<sup>1</sup>

In the year after he retired from teaching in the Fine Art Department of the University of the Witwatersrand, Hodgins began this painting. *The Browning Version* is Terence Rattigan's acclaimed play about a classics teacher facing the termination of his job and the end of his marriage. First performed in London in 1948, it is viewed as one of the best one-act plays ever written.

1. Ivor Powell 'I Remember Uncle Ubu [1986]: Hodgins and Memory' in Rory Doepel. *UBU: +/- 101: William Kentridge, Robert Hodgins, Deborah Bell*. Johannesburg: The French Institute of South Africa and University of the Witwatersrand. Page 48.



565

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Piketberg Landscape*

signed and dated '72; inscribed with the artist's  
name, date and title on the reverse

oil on canvas

65 by 92cm

**R200 000–300 000**



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566

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Overberg Skemer*

signed; inscribed with the title and "To Michèle,  
Love Dad" on the reverse

oil on canvas

97 by 127cm

**R300 000–400 000**



*A man wearing a very small brown hat*

567

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920-2010

*A man wearing a very small brown hat*

signed, dated 89 and inscribed with the title in pencil

oil on board

17,5 by 22,5cm

**R60 000–80 000**

568

Walter Whall  
**BATTISS**

SOUTH AFRICAN 1906-1982

*My Typewriter*

signed  
oil and mixed media  
height: 25,5cm

**R200 000–300 000**

**EXHIBITED**

Standard Bank Gallery, Johannesburg, *Gentle Anarchist*, 20 October to 3 December 2005  
South African National Gallery, Cape Town, *Dada South?*, 12 December 2009 to 28 February 2010.

**LITERATURE**

Stephan Welz. (1996) *Art at Auction in South Africa: The Art Market Review 1969 to 1995*, Johannesburg: Art Link (Pty) Ltd. Illustrated in colour on the frontispiece.  
Philippa Hobbs. (2005) *Walter Battiss: Gentle Anarchist, An Educational Supplement*. Johannesburg: Standard Bank. Illustrated in colour on page 5.

Although prominently exhibited since his death, very little is known about this undated work by Walter Battiss. His transformation of this functional object into a sculptural piece is nonetheless consistent with the arc of his biography. Celebrated as a painter, much of Battiss's early influence hinged on his research and writing about petroglyphs and cave paintings. Starting with *The Amazing Bushman* (1939), which he self-published through his Pretoria-based Red Fawn Press, Battiss wrote and additionally supervised the production of numerous books. These publications, produced using analogue technologies such as the typewriter, ranged from scholarly tomes like *The Artists of the Rocks* (1948) to the autobiographical artist book *Limpopo* (1965). Battiss was also a distinguished public intellectual, his journalism often appearing in specialist magazines like



*Lantern* (SA) and *Studio International* (UK). He was a patron of the short-lived art journal *Fontein* (1961), his introductory remarks to the launch issue praised as "vigorous, sensitive and thoughtful," which is a fair assessment of his writings in general.<sup>1</sup> In 1966, following his appointment as the first professor and head of the Department of History of Art and Fine Arts at UNISA two years earlier, Battiss founded the scholarly art journal *De Arte*. A distance-based learning university, UNISA lecturers had to produce typed material for student guides. Karin Skawran, the founder of UNISA's fine art department and a protégé of Battiss, passed this obligation to her mentor.<sup>2</sup> While Battiss remained a prolific author and letter writer after his retirement from teaching in 1971, his

correspondence from this period was written in elegant freehand or cryptic symbols from his personal Fook Island script. Freed of the strictures of a salaried life, Battiss travelled and, in his studio, pursued artistic experimentation. This sculptural piece anticipates that newfound freedom and his later mischief as "King Ferd the Third". According to Stephan Welz who sold this remarkable work at auction on 27 August 1990: "It amazed and amused me then as it still does. Battiss was just so far ahead of his time, so much so that few people in 1990 appreciated it as a work of art thus my placing it as frontispiece to my book, *Art at Auction in South Africa*. How times have changed."

1. *Jewish Affairs*, May 1961, p.33

2. *Lantern*, January 1984, p.79



569

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Winter Afternoon, Boplaas*

signed and dated '92; signed, inscribed with the title and the  
artist's address on the reverse

oil on canvas

64 by 90,5cm

**R100 000–150 000**



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570

Erik (Frederik Bester Howard)

**LAUBSCHER**

SOUTH AFRICAN 1927-2013

*Broken Dam, Swartberg*

signed and dated '99; signed, dated 1999, inscribed  
with the title and the artist's address on the reverse  
oil on canvas

66,5 by 84cm

**R150 000–200 000**

**PROVENANCE**

Purchased directly from the artist.



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571

Cecil Edwin Frans

**SKOTNES**

SOUTH AFRICAN 1926-2009

*Reclining Cat*

signed

carved, incised and painted wood panel

45,5 by 61cm

**R65 000–80 000**

572

Cecil Edwin Frans  
**SKOTNES**

SOUTH AFRICAN 1926-2009

*A pair of panelled doors*

each signed and dated 98  
carved, painted and incised wood  
panels, in stainless steel casing  
each 170 by 58cm; 200,5 by 61 by 4,5cm  
including casing (2)

**R350 000–500 000**

**ITEM NOTES**

Acquired directly from the artist by the  
current owner.



© The Estate of Cecil Skotnes | DALRO



573

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*End Game*

signed, dated 1994, inscribed with the medium, the title and 'BEGUN LATE JANUARY 1994' on the reverse

oil on canvas

91,5 by 122cm

**R500 000–700 000**

*Endgame* is the name given to many a play, film, book title, band or album, game, technological process and even military strategy, but none would have been more significant to Robert Hodgins than Samuel Beckett's one-act play first performed in 1957 and commonly considered, along with such works as *Waiting for Godot*, to be among Beckett's most important works. The English title is taken from the last part of a chess game, when there are very few pieces left.

Hodgins' *End Game* echoes one of the artist's most powerful and best-known paintings, *A Beast Slouches*, held in the permanent collection of Wits Art Museum. Painted in 1986, it is described in Hodgins' monograph by then Senior Curator of the University of the Witwatersrand Art Galleries, Rayda Becker, as 'an icon of the social distortions of South Africa in the 1980s'.<sup>1</sup> She describes the crouching, slouching figure as an echo of William Blake's *Nebuchadnezzar* with its art historical

precedents in Goya and Bacon. Its title is drawn from the following stanza in WB Yeats' *The Second Coming*:

And what rough beast, its hour come round at last,

Slouches towards Bethlehem to be born?

Intuiting some beast coming to wreak untold havoc on the world, the poem presages the despair caused by World War I. Hodgins was clearly inspired by Yeats' iconography:

A shape with lion body and the head of a man,

A gaze blank and pitiless as the sun,

Is moving its slow thighs ...

Painted in 1994, *End Game* prefigures both the massive upheavals of South Africa's first democratic election and the prospects of the new millennium. In a confined space with red, flayed walls, a strange beast crawls past an onstage microphone towards a trapdoor opening onto a vista which may be read as aglow with bright sunshine or ablaze with fire and billowing smoke.

It remains one of his most iconic images, as prescient as the most famous words from Yeats' poem:

Things fall apart; the centre cannot hold;

Mere anarchy is loosed upon the world,

The blood-dimmed tide is loosed, and

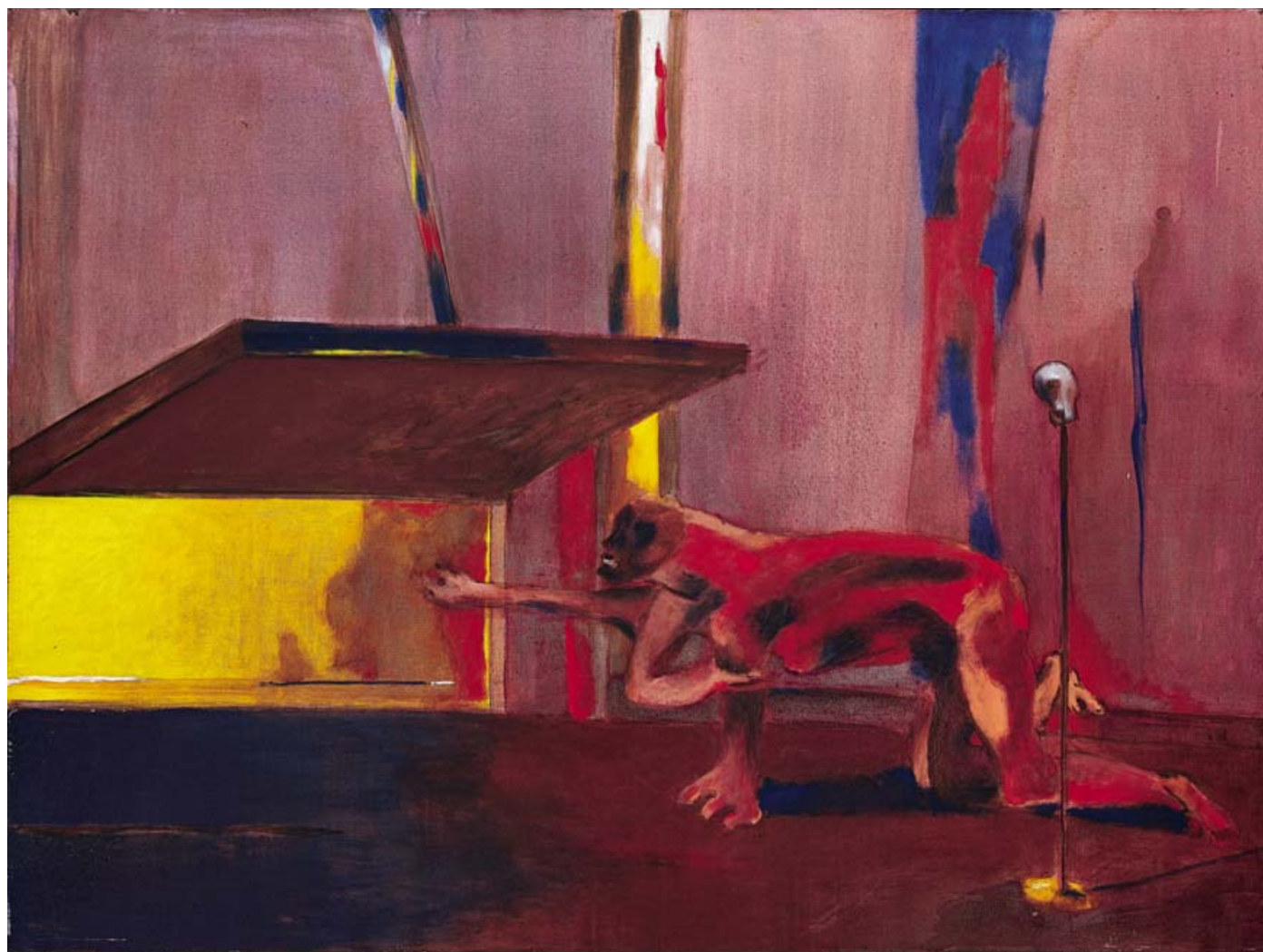
everywhere

The ceremony of innocence is drowned;

The best lack all conviction, while the worst

Are full of passionate intensity.

1. Rayda Becker. (2002) 'Made in Africa?' in *Robert Hodgins*, Cape Town: Tafelberg. Page 39, illustrated in colour on pages 40-41.





574

Fred (Frederick Hutchison)

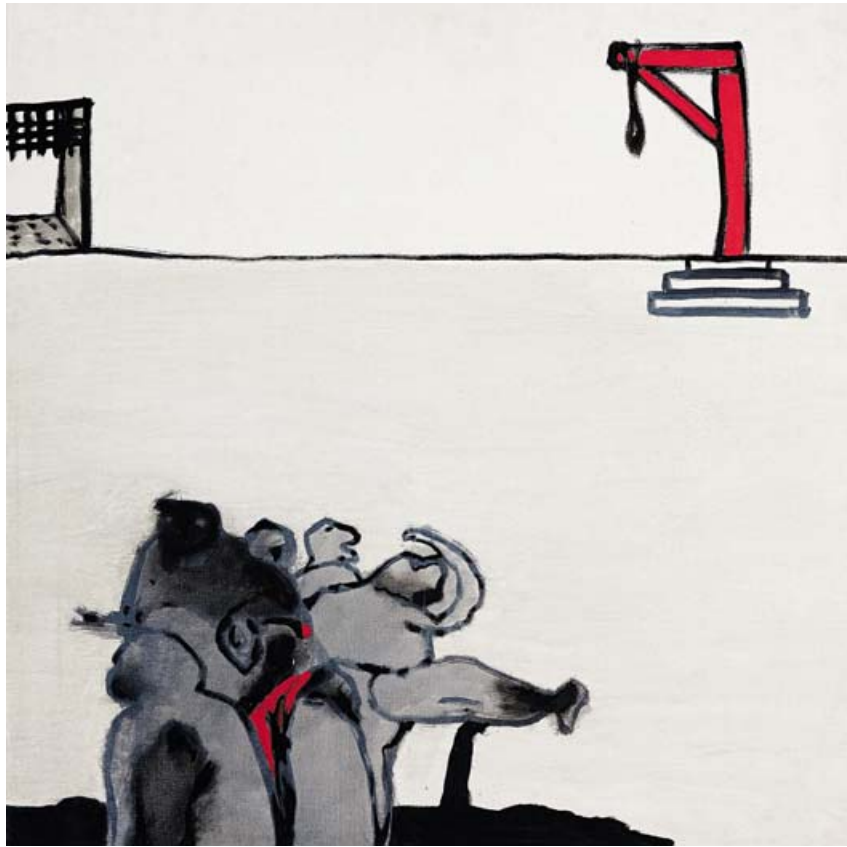
**PAGE**

SOUTH AFRICAN 1908-1984

*District Six*

signed and dated '72; inscribed 'District  
Six' (sic) and 'Polymer' on the reverse  
acrylic on artist's board  
52 by 75cm

**R50 000–70 000**



575

Robert Griffiths

**HODGINS**

SOUTH AFRICAN 1920-2010

*Dance to the Scaffold*

signed, dated 2000/1, and inscribed with the artist's name and title on the reverse

oil on canvas

90 by 90cm

**R300 000–500 000**

#### LITERATURE

Sue Williamson. (2001) *Artthrob: Robert Hodgins at Joao Ferreira*, [Online], Available: <http://artthrob.co.za/01may/reviews.html> [6 July 2015]:

The darker side of life is not ignored however: at the current show at João Ferreira Fine Art, *Dance to the Scaffold*, rendered in cold greys with a flash of red, shows a group scuffling in the foreground with a hangman's noose in the rear ...



576

576

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Music Box Tondo*

executed in 2006

signed and numbered 31/60 in pencil in the margin  
colour archival pigment print, on Hahnemühle paper  
sheet size: 110,5 by 110,5cm

**R150 000–180 000**

577

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955-

*Telephone Lady*

signed and numbered 3/9 on the reverse  
linocut on canvas  
205 by 100,5cm

**R600 000–900 000**

#### LITERATURE

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

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

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

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

Another example from the edition on paper forms part of the Museum of Modern Art Collection, New York.

*Telephone Lady* is a larger-than-life linocut print, depicting a woman striding across a recognisably South African landscape. Human and telephone metamorphose with the woman's head becoming a large Bakelite telephone. The telephone motif and the concept of one object turning into another are as central to Kentridge's visual vocabulary as is the iconography of migrancy.

The scale of the work commands immediate attention while the bold strokes of the print invite closer inspection. Kentridge varies his mark making between the long grass or veld and the more stippled effect used as the landscape recedes into the distance. With a superb understanding of the medium's possibilities, he creates bold silhouettes and contrasts the black ink with the clean white canvas. As part of a smaller edition of nine on canvas, its rich, velvety surface is unhampered by glass framing.

This print needed to be editioned on South Africa's largest press unlike conventional linocuts that are normally associated with manageable sized, readily available tiles. South Africa has a long linocut tradition effectively used by artists such as JH Pierneef and extending to black artists like John Muafangejo and Peter Clarke. It is this rich heritage that Clive van den Berg tapped into when, as the organiser of the Klein Karoo Nasionale Kunstefees in 2000, he commissioned local artists to create large-scale linocut prints. Some of the prints produced were selected for an exhibition at the Museum of Modern Art in New York. It is this initiative that spawned the production of Kentridge's powerful work embodying so many of the artist's key themes.



578

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

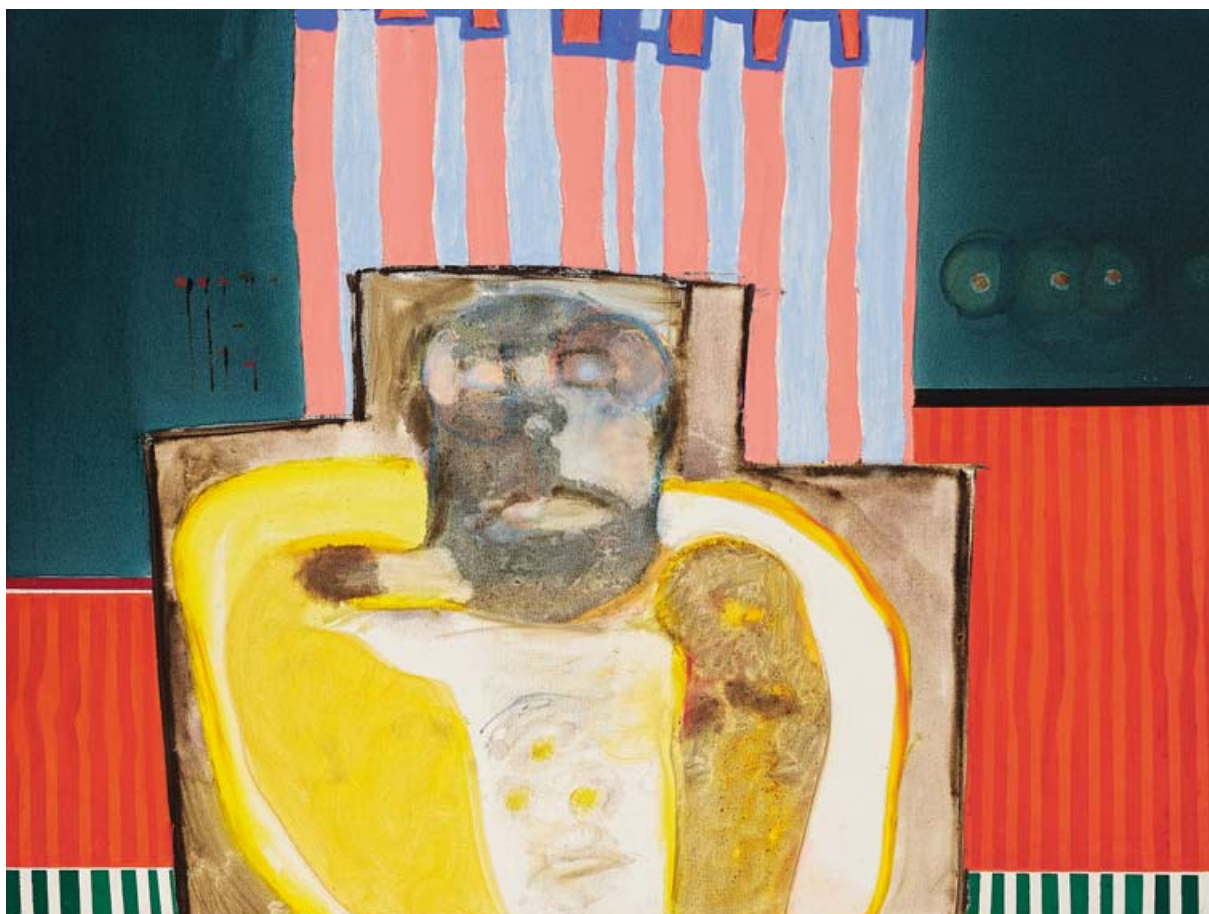
*Raconteur: As I said to Winnie at Yalta ...*

signed, dated 2007 and inscribed with  
the title and the medium on the reverse  
oil on canvas  
60 by 49cm

**R350 000–450 000**

Hodgins' tongue-in-cheek title refers to the Yalta Conference in 1945 when Winston Churchill, Franklin D Roosevelt and Joseph Stalin met to discuss the post-war re-organisation of Europe. The nickname, implying a jocular tone and a certain camaraderie between the leaders, belies the underlying tensions and hidden agendas between these leaders at the end of World War II and on the eve of the Cold War.





579

Robert Griffiths  
**HODGINS**

SOUTH AFRICAN 1920-2010

*The Man in the Fairground Booth*

signed, dated 2003, inscribed with the title, the artist's name and the medium on the reverse  
oil on canvas  
90 by 120cm

**R500 000–700 000**

With his signature sense of humour, Robert Hodgins created *The Man in the Fairground Booth*, a work that is as much about the pleasure of the funfair as it is about the pleasure of art. At the heart of the composition sits a bemused man surrounded by a profusion of bright stripes that are both referential in their suggestion of colourful awnings and yet abstract in their observance of Clement Greenberg's doctrine of adhering to the flatness of the

canvas. Hodgins' sophisticated understanding of art history enabled him to riff off Post-painterly abstractionists like Barnett Newman and Kenneth Noland while nodding in the direction of contemporary art's exploration of subjectivity. Being the supreme colourist that he was, his fearless combining of yellows, pinks and baby blues into a sensational composition vibrates with energy and good humour.

580

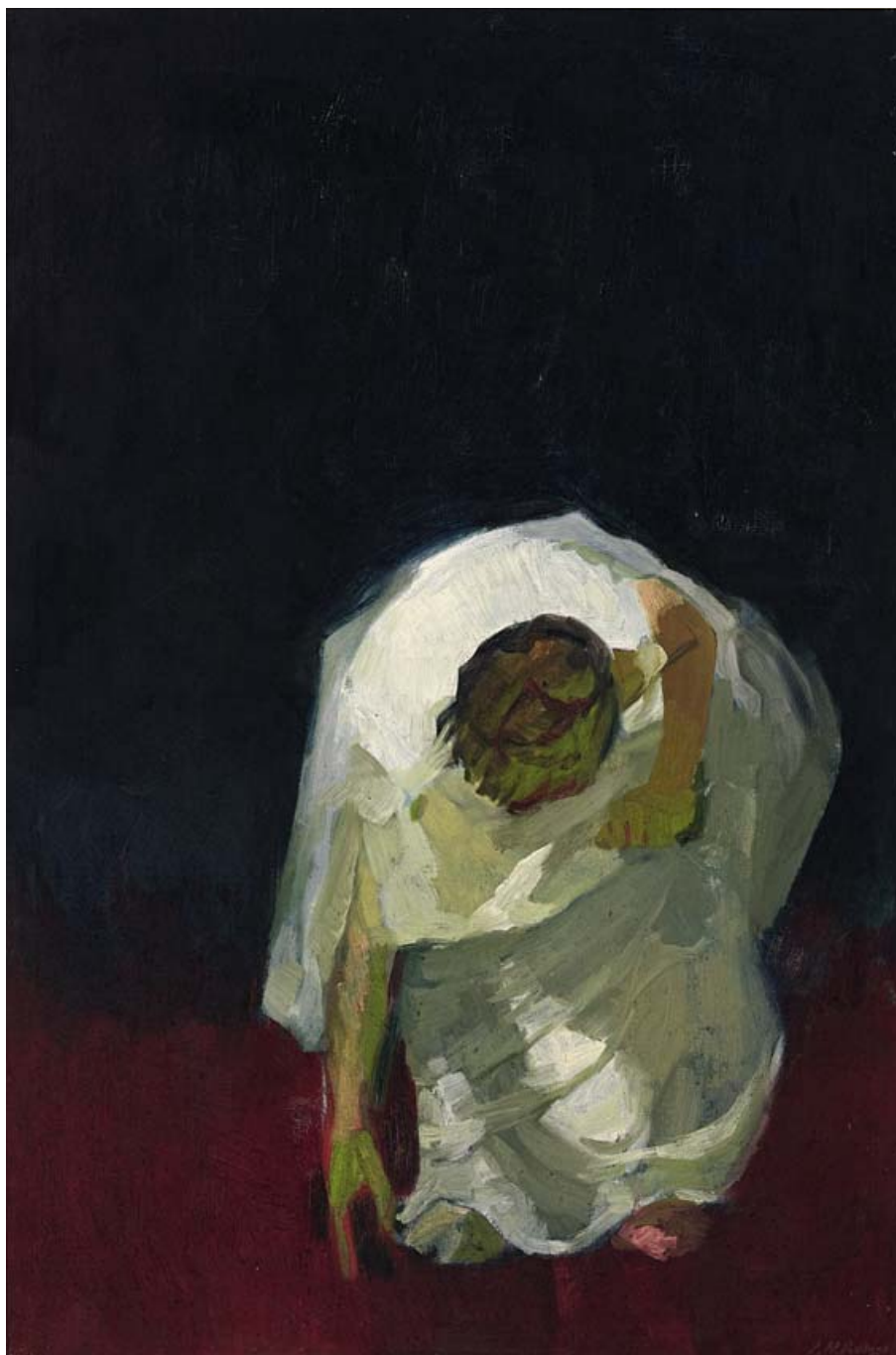
John Neil  
**RODGER**

SOUTH AFRICAN 1941-2013

*Artist's Model*

signed  
oil on canvas  
116,5 by 78cm

R100 000–150 000





581

Penny (Penelope)

**SIOPIs**

SOUTH AFRICAN 1953-

*Grahamstown*

signed

oil on canvas

125 by 151,5cm

**R80 000–120 000**



582

Penny (Penelope)  
**SIOPIS**

SOUTH AFRICAN 1953-

*Hunting and Nature Scene, triptych*

executed in 1987

signed; each signed, inscribed with the medium,  
 title and the artist's address on the reverse  
 pastel

each: 69 by 99cm

**R800 000–1 200 000**

*Hunting and Nature Scene* is one of the finest pastel drawings that Penny Siopis made in the 1980s.

The triptych was selected for the prestigious Standard Bank National Drawing Competition in 1987, was exhibited at the National Arts Festival in Grahamstown and toured major museums.

Siopis began working in pastels during her sojourn in Paris in 1986 after being awarded the inaugural Volkskas Atelier Award for her major opus *Melancholia* which allowed her to live and work at the Cité Internationale des Arts. Paris offered Siopis the opportunity to immerse herself in the

art of Europe through regular visits to museums and so deepen her longstanding interest in women's subjectivity and the type of art historical representations referenced in *Melancholia*. But Siopis found it impossible for practical reasons to work in the impasto technique of oil paint in Paris, and so shifted her medium to pastel. She was attracted to the vibrant colours and distinctive materiality of her new medium which she had never used before. As Colin Richards notes, these pastel drawings are 'imbued with the pleasure of an artist taking liberties with the restricted art



materials available in an unfamiliar context'. He observes that they reflect her 'passionate concern with critical forms of femininity, already present in her early cake painting' and how this passion 'has the energy and persistence of both drive and disposition'.

The title *Hunting and Nature Scene* reflects Siopis' interest in the conventions of representation in art historical paintings where women are unproblematically depicted as nature alongside animals and plants. Siopis challenged these ideas by subtly disrupting the naturalistic form of

their depiction through an emphasis on artifice; exaggerated Baroque perspective with strong diagonals, highly charged colour and a theatrical staging of figures and objects. Commenting on her pastels from this period Sue Williamson remarks on their play with high art conventions. 'Many of her pieces are set in an artificial interior world ... everything is artfully arranged to create a certain effect, and each object and piece of flesh has its own place and significance. Empty frames, statues, lavishly draped curtains emphasize the artifice of the setting.'

Although Siopis challenges these representations she also recognises her own part in them and reflects this through the inclusion of two self-portraits set in the middle ground of the highly complex composition. In the panel on the left she stands and gestures towards a strong light that is broken by the presence of an easel. In the last panel she reclines holding a baby. It is not uncommon for Siopis to include her own image as one of the 'actors' in her artwork. Her self-portrait in a mirror in *Melancholia* is a well-known example.



Ideas of fertility and wildness are reflected in the objects, including food and taxidermy that are strewn across the space in the middle ground. Their positioning accentuates the dramatic spatial recession of the scene. The yellow tone becomes darker as it approaches the deeper recesses of the space that are partially obscured by the white curtain above. A studio setting filled with easels and tables is barely visible.

The curtain occupies the upper section of the composition and leads the viewer's eyes along its cascading and dramatic form across the

whole drawing. Curtains are a common motif in Siopis' work used to 'set the scene', create drama and to suggest that this is the stage for all the characters in the drawing to act out their role. The bright blues in the crevices and folds of the drapery suggest shadows but also complement the vibrant yellow of the ground beneath it. The curtain or fabric is drawn into a large knot. This knot suggests suppressed emotions, evidence of an undertone of tension and control throughout the drawing.

The foreground comprises a strong white

diagonal, a table which extends across all three panels. It displays organic objects and a baroque sculpture that is dramatically centred, its upper part obscured by the curtain. On the table in front of the man is a dead rabbit, a reference Siopis has used in many works, the primary drawing being made in Paris. There is a mention of this rabbit in her interview with William Kentridge in *Time and Again* in which Kentridge remembers visiting Siopis at the Cité and his daughter being intrigued by the specimen that she kept in the fridge.

On the extreme right hand side a woman holds an animal specimen in a glass box. Behind her is a grayish figure that is actually a sculpture, another reference to art history. It too blurs the lines between the real and the fake, the natural and the man-made.

There is a curious disconnect between the figures represented, as if they are all in their own worlds. On the extreme left is a man of indeterminate race. With arms folded he appears to be witnessing the events. Is he a spectator or an active agent? His eyes are not visible so the exact point of his stare is unclear adding more ambiguity to the whole scene. The creases in his white shirt's sleeve are echoed in the white lilies and the white curtain that cuts across the upper part of the composition.

Linking this drawing to Siopis' painting *Melancholia* not only serves chronology or context, but also highlights the similarities between the two works even though their medium, scale and format differ. Both are rich in colour and form and seem to be set in an infinite space – a studio with no end in sight. However, in some areas of *Melancholia* form is created by the physicality of thick paint, whereas in this drawing the colour shapes the form. This is where the artist shows her full set of skills and control over multiple mediums to create dramatic evocative images – a point reiterated time and again across her three decade long career.

1. *Melancholia* was acquired by the Johannesburg Art Gallery in 1986 and was a key work in the artist's retrospective, *Time and Again*, which on view at Iziko South African National Gallery from December 17 2014 to March 23 2015 and Wits Art Museum from 22 April to 20 July 2015.
2. Colin Richards 'Prima Facie' in Kathryn Smith (ed) (2005) *Penny Siopis*, Johannesburg: Goodman Gallery Editions. Pages 8-9.
3. Sue Williamson (1989) *Resistance Art in South Africa*. Cape Town: David Phillip. Page 22.
4. Gerrit Olivier (ed) (2014) *Time and Again*, Johannesburg: Wits University Press. Page 228.



Penny Siopis  
*Melancholia*  
1986  
oil on canvas  
197,5 by 175,5cm  
Collection of  
Johannesburg Art Gallery



The present lot (detail)



583



584

**583**

Penny (Penelope)  
**SIOPIS**

SOUTH AFRICAN 1953-

*No-no*

signed and dated 2004-5 on the reverse  
oil and enamel on board  
26 by 21,5cm

**R80 000–120 000**

**584**

Penny (Penelope)  
**SIOPIS**

SOUTH AFRICAN 1953-

*Pinky Pinky: Eye*

oil and found objects on canvas  
38,5 by 48,5cm

**R60 000–80 000**

585

Georgina  
**GRATRIX**

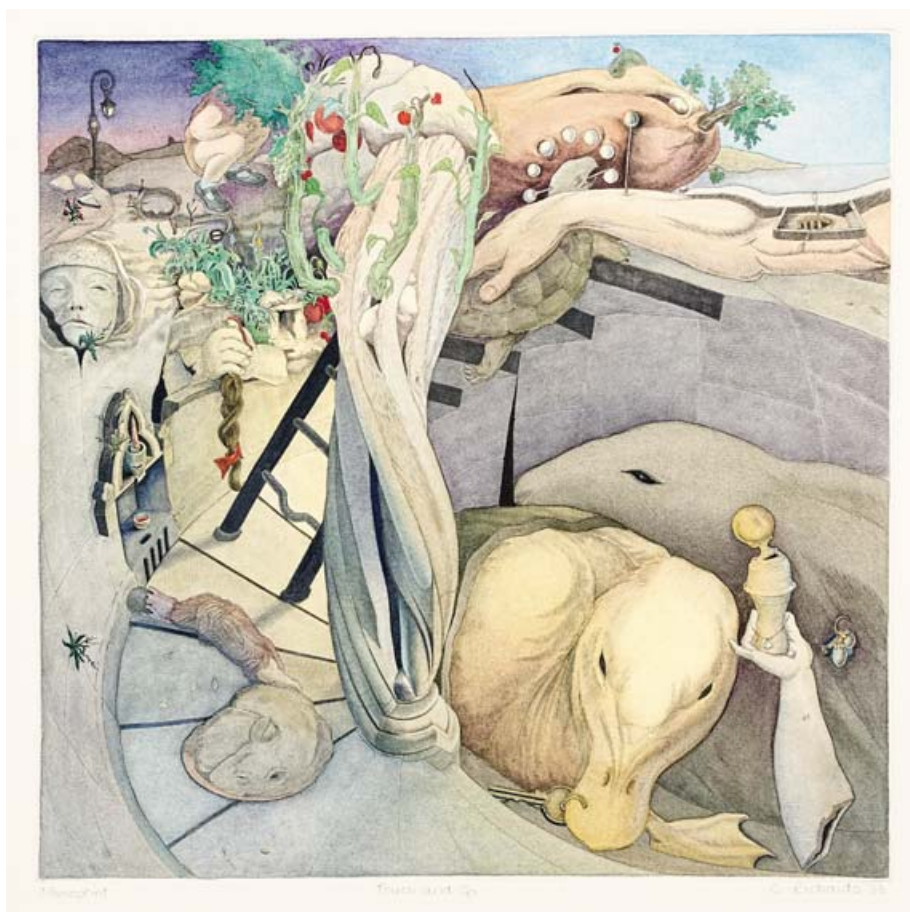
SOUTH AFRICAN 1982-

*Maneater*

signed and dated 2011 on the reverse;  
dated and inscribed with the title on  
the reverse of the frame  
oil on board  
122 by 100cm

R70 000–90 000





586

Colin  
**RICHARDS**

SOUTH AFRICAN 1954-2012

*Touch and Go*

signed, dated '88, inscribed with the title and 'Monoprint' in  
pencil in the margin, and embossed with the Caversham Press  
chopmark under the mount  
hand-coloured etching  
image size: 31 by 32cm

**R20 000–30 000**



587

Deborah Margaret  
**BELL**

SOUTH AFRICAN 1957-

*Diary I, diptych*

executed in 2000

one signed, one numbered 12/15 and both inscribed with  
the title in pencil in the margin

drypoint with colour roll and chine-collé, on two sheets  
each: 117 by 88,5cm (2)

**R70 000–90 000**

#### LITERATURE

cf. Juliet White. (2010) *Deborah Bell's Alchemy*,  
Johannesburg: David Krut Publishing. Another example  
from the edition illustrated in colour on pages 34 and 35.

588

Deborah Margaret  
**BELL**

SOUTH AFRICAN 1957-

*Liberty*

signed, dated 2005 and inscribed with  
the title  
mixed media on paper  
159 by 60cm

R80 000 - 120 000



589

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955-

*Untitled (Drawing for the Magic Flute)*

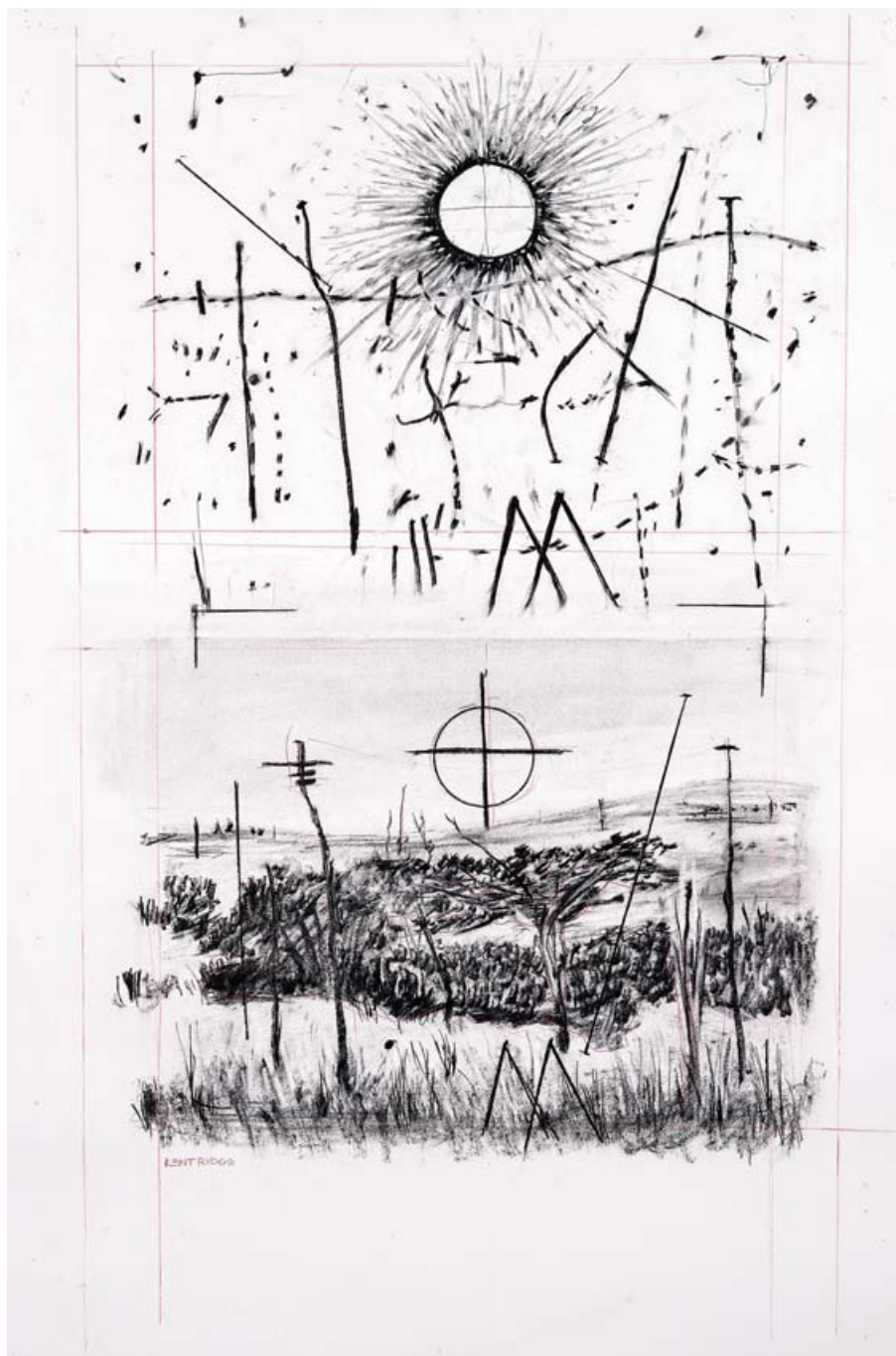
executed in 2005

signed

charcoal and coloured crayon on paper

120 by 80cm

R 300 000 - 500 000





590

590

Marlene  
**DUMAS**

DUTCH/SOUTH AFRICAN 1953-

*Portrait of a Young Nelson Mandela*

signed and dated 2008, numbered 198/250,  
inscribed with the title and 'Would you trust this  
man with your daughter?' in pencil

lithograph

sheet size: 44,5 by 35cm

**R70 000–90 000**



591

591

Marlene  
**DUMAS**

DUTCH/SOUTH AFRICAN 1953-

*Portrait of a Young Nelson Mandela*

signed and dated 2008, numbered 137/250,  
inscribed with the title and 'Would you trust this  
man with your daughter?' in pencil

lithograph

sheet size: 44,5 by 35cm

**R70 000–90 000**



592

Athi-Patra  
**RUGA**

SOUTH AFRICAN 1984-

*The Ubiquitous Miss Robben Island 1984*

executed in 2010

wool and tapestry thread on tapestry canvas

69 by 89cm

**R50 000–80 000**

**EXHIBITED**

WHATIFTHEWORLD, Cape Town, *Athi-Patra Ruga: Teeth are the Only Bones that Show*, 2010

Athi-Patra Ruga is the winner of the 2015 Standard Bank Young Artist Award for Performance Art.



593

David  
**HOCKNEY**

BRITISH 1937-

*Don Bachardy and Christopher Isherwood*

signed, dated 76, numbered 6/96, and embossed  
with the publisher's blind stamp

lithograph on Laurence Barker handmade paper

72,5 by 95cm

**R80 000–120 000**

Printed by Mark Stock. Published by Gemini G.E.L.,  
Los Angeles, Scottish Arts Council 174.

594

Vladimir Griegorovich  
**TRETCHIKOFF**

SOUTH AFRICAN 1913-2006

*Chinese Girl*

signed  
oil on canvas  
86 by 66cm

**R300 000–500 000**

**PROVENANCE**

Purchased directly from the artist  
in 1984

Accompanied by the original invoice  
and the publication, *Tretchikoff* by  
Howard Timmins, inscribed to the  
current owner



595

Mohau  
**MODISAKENG**

SOUTH AFRICAN 1986-

*Ditaola (Frame XVI)*

edition of 3 + 2AP

executed in 2014

inkjet print on Epson UltraSmooth

200 by 150cm

**R110 000–150 000**

Mohau Modisakeng was included in the South African Pavilion at the 56th Venice Biennale (2015); VOLTA NY, New York (2014); Saatchi Gallery, London (2012); Dak'Art Biennale, Dakar (2012) and Focus 11, Basel (2011). His work is included in major collections such as the Johannesburg Art Gallery, IZIKO South African National Gallery, Cape Town and SAATCHI Gallery, London as well as significant private collections such as Zeitz MOCAA and the New Church.





right view



left view

596

Wim  
**BOTHA**

SOUTH AFRICAN 1974-

*Study for Portrait of a Dispute I*

executed in 2011

Rhodesian teak parquet blocks

height: 48cm, including base

**R250 000–350 000**

**EXHIBITED**

Turner Galleries, Australia, Conrad Botes, with Berni Searle,  
Wim Botha, Nandipha Mntambo, Penny Siopis, Serge Alain  
Nitegeka and Sabelo Mlangeni, 2011

**LITERATURE**

Sophie Perryer. (2012) *Wim Botha: Busts*, Cape Town:  
Stevenson. Illustrated in colour on page 79.

597

Dylan  
**LEWIS**

SOUTH AFRICAN 1964-

*Torso VI Maquette*

signed, numbered 6/12 and stamped  
S294

bronze with verdigris patina, mounted  
on a marble base

height: 66cm excluding base,  
base 3cm high

**R140 000–180 000**





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598

Dylan  
**LEWIS**

SOUTH AFRICAN 1964-

*Walking Leopard*

signed, dated '96 and numbered 4/6

bronze

height: 75cm, length: 185cm, width: 33cm

**R350 000–500 000**

599

Angus van Zyl  
**TAYLOR**

SOUTH AFRICAN 1970-

*Afrika*

signed, dated 99 and numbered 1/12  
bronze, mounted on a marble base  
height: 96cm, base 8,5cm high

**R50 000–70 000**



600

Dylan  
**LEWIS**

SOUTH AFRICAN 1964-

*Trans-Figure XX Maquette*

signed, numbered 6/12 and stamped  
S272 bronze with white patina  
height: 108cm

**R160 000–200 000**

End of Sale

