



The Wanderers Club, Illovo, Johannesburg  
9 November 2015 – 8 pm

## Important South African and International Art

Evening Sale  
Lots 201–299

OPPOSITE  
Lot 230 Irma Stern, *Meinkie* (detail)

201

Ivon

HITCHENS

BRITISH 1893–1979

*Landscape with a caravan and apple trees*

signed and dated 72; signed, dated 1972, inscribed with the title, dimensions and 'Greenleaves, Petworth, Sussex' on a label adhered to the reverse  
oil on canvas  
40 by 73 cm

**R500 000 – 700 000**

In 1940, the English painter Ivon Hitchens moved with his family into a caravan on six acres of land in Petworth, Sussex, after his home in Hampstead, London, had been bombed in the Blitz. In London, he had been peripheral to a group of modern artists, including Barbara Hepworth and Henry Moore. After he moved to the countryside, however, he developed largely in isolation, devoting the next 40 years to painting the surrounding landscape.

Hitchens is widely regarded as one of the best and most original British landscape painters of the last century. As *The Oxford Dictionary of Art* notes: 'He created a highly distinctive style ... in which broad, fluid areas of vibrant colour, typically on a canvas of wide format, evoke but do not represent the forms of the English countryside that were his main inspiration.'<sup>1</sup>

*Landscape with a caravan and apple trees*, painted when Hitchens was almost 80, features the particularly bold brushstrokes and bright colours that characterised his later work. Clear, light yellows, greens, purples and blues punctuate the earthier tones that were more typical of his earlier work.

Although Hitchens' work is not strictly tied to appearances, representing instead his experience of the landscape, his paintings are never far from representational. In *Landscape with a caravan and apple trees*, trees are discernible in the vertical strokes that run across the centre of the canvas, and a shape suggesting a caravan appears to the left of them. Other shapes and colours evoke fields, hills and sky. The most literal representation appears in a diagonal path and row of leaning fence posts in the bottom right quadrant.

Compositionally, while the sky seems to launch the eye off the canvas to the top right, the path guides it back and around and to the front and centre of the piece. Hitchens' biographer Peter Khoroché noted that, 'In the landscapes the eye is allowed to escape down one or more vistas, out of the painting, for a rest before returning to explore the picture pattern.'<sup>2</sup>

This sense of movement introduces a temporal dimension to these landscapes. Rather than gazing into their depths from a static perspective, the viewer's eye moves across its surface, as if 'reading' it. He is quoted in Khoroché's monograph: 'The intention is that the spectator's eye can travel along these areas, from floe to floe, over the picture surface instead of being engulfed or drowned in a morass of paint representing or aping realism.'<sup>3</sup>

The colour harmonies and rhythms of the brushmarks also suggest musical abstraction. Indeed, Hitchens said his landscapes should be 'listened to'. 'I should like things to fall into place with so clear a notation that the spectator's eye and "aesthetic ear" shall receive a clear message, a clear tune,' he wrote.<sup>4</sup>

He eventually moved out of the caravan and built a house, known as Greenleaves (which appears on the label affixed to the present work). An example like this, alluding to the caravan he lived in when he first moved to Petworth, adds a personal, reflective note to the history of modern British romanticism.

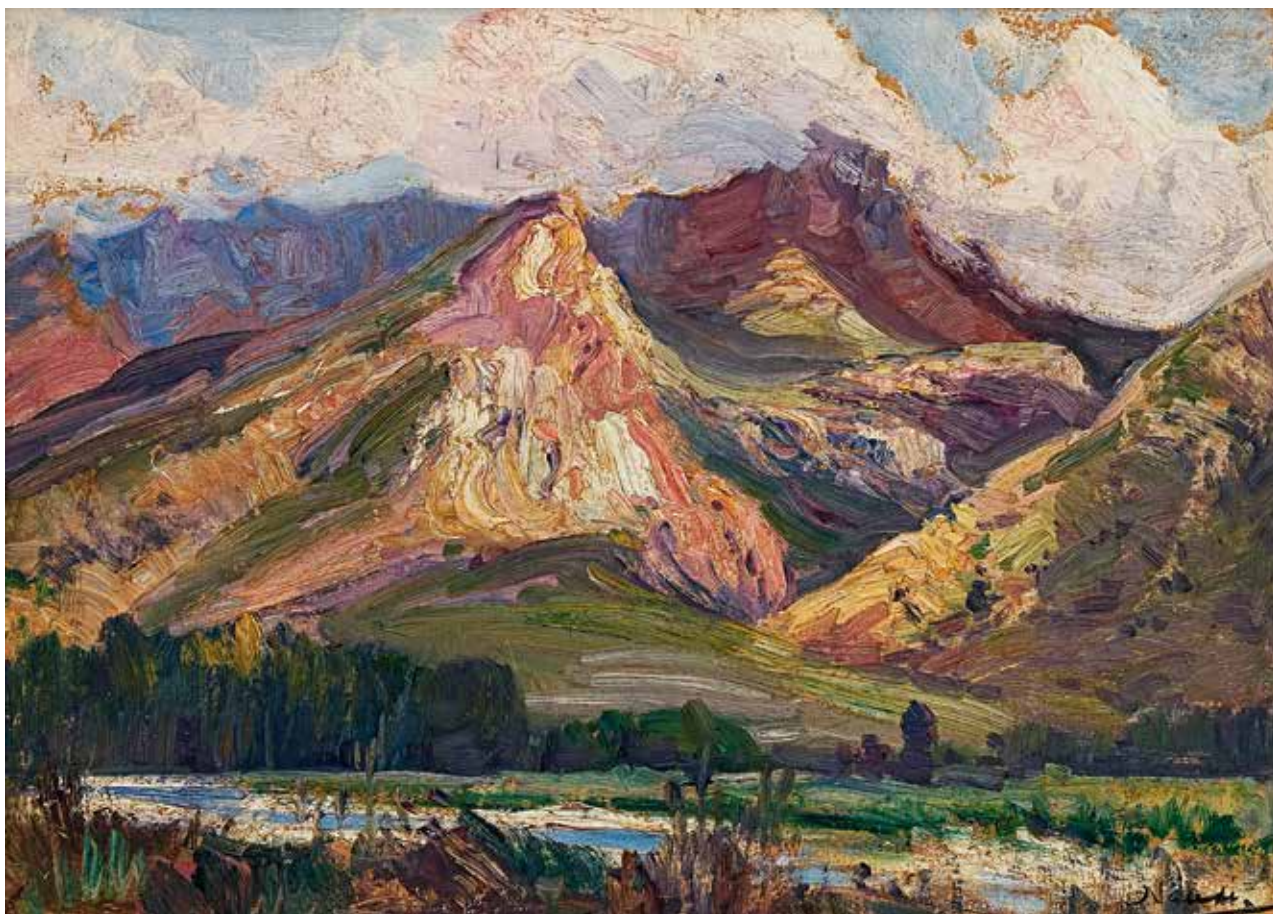
1. Ian Chilvers. (2004) *The Oxford Dictionary of Art*, Oxford: Oxford University Press. Page 340.

2. Peter Khoroché. (1990) *Ivon Hitchens*, London: Lund Humphries. Page 73.

3. Peter Khoroché. (1990) *Ivon Hitchens*, London: Lund Humphries. Page 120.

4. Ivon Hitchens. (1956) 'Notes on Painting,' *Ark: Journal of the Royal College of Art*, No.18.





---

202

Pieter Hugo

**NAUDÉ**

SOUTH AFRICAN 1868–1941

*Mountainous Landscape*

signed

oil on board

25,5 by 35,5 cm

**R70 000 – 100 000**



203

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Landscape with Riverbed*

signed

oil on canvas

45 by 54 cm

**R400 000 – 600 000**

204

Gregoire Johannes  
**BOONZAIER**

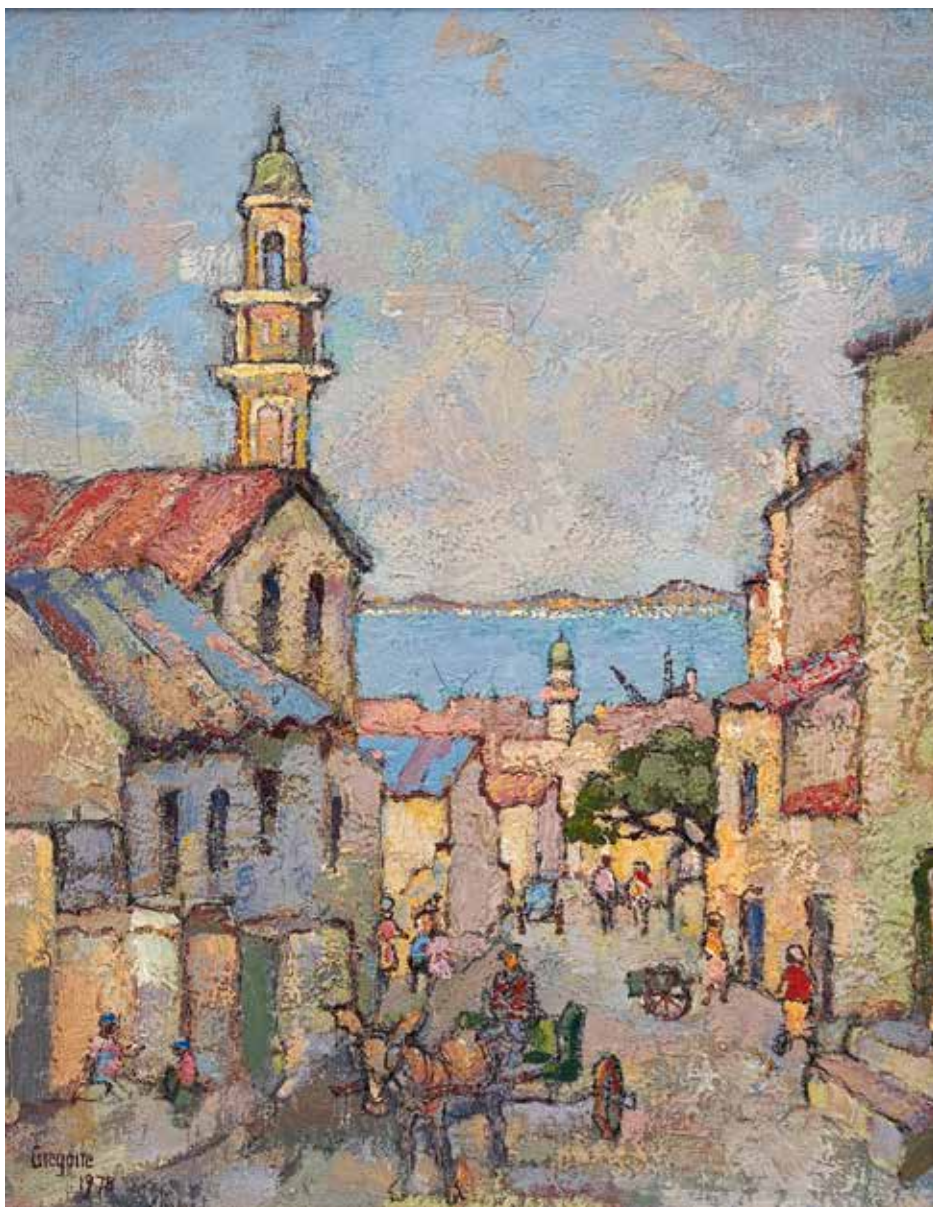
SOUTH AFRICAN 1909–2005

*Straat met Donkiekar en  
Tafelbaai, Dist. Ses, Kaapstad*

signed and dated 1978; signed and  
inscribed with the title on the reverse  
oil on canvas

57 by 44,5 cm

**R100 000 – 150 000**





205

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Four Green Towers*

signed and dated 1977

oil on board

28,5 by 43,5 cm

**R100 000 – 150 000**





206

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*A Cape Farm Near Stellenbosch*

signed

oil on board

38 by 59 cm

**R400 000 – 600 000**

PROVENANCE

Stephan Welz and Co. in association with Sotheby's,  
Cape Town, *Decorative and Fine Arts*, 28 March 2001, lot 411



207

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*View of a Chateau*

signed

oil on canvas

65 by 81 cm

**R80 000 – 120 000**



208

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*View of St Augustine's, Port Elizabeth*

signed

oil on canvas board

39 by 49,5 cm

**R80 000 – 120 000**

209

William Mitcheson

**TIMLIN**

SOUTH AFRICAN 1892–1943

*The Building of a Fairy City, The Inn*

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

**R160 000 – 220 000**



210

Anton

**VAN WOUW**

SOUTH AFRICAN 1862–1945

*Miner with Hand Drill*

signed, dated 1911 and inscribed 'Joh-burg'  
and 'Foundry G. Massa Rome'  
bronze with brown patinas  
height: 61 cm

**R2 000 000 – 3 000 000**

LITERATURE

Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 89 to 92 with the title *The Hammer Worker*.

Ernst, J. (2006) *Anton van Wouw: a Biography*, Vanderbijlpark: Corals Publishers. Another cast from the edition illustrated on page 74 with the title *Die Hammerwerker*.

Fransen, Hans. (1982) *Three Centuries of South African Art*, Johannesburg: AD Donker. Another cast from the edition illustrated on pages 326 and 327.

Duffey, AE. (1981) *Anton van Wouw 1862-1945 en die Van Wouwhuis*, Pretoria: University of Pretoria. Another cast from the edition illustrated on page 12.

Du Toit, ML. (1933) *Suid-Afrikaanse Kunstenaars: Deel 1, Anton van Wouw*, Cape Town: Unknown Publisher. Another cast from the edition illustrated, plate 13.

'There are not many castings of the larger version of this small sculpture because its price has always, even during the artist's lifetime, been exceptionally high. The first thing that strikes one when looking at exceptional castings of this figurine is the patination and the textural contrasts. The figure has a light brown patina, while the rockface is coloured much darker. The sharp contrast between the smoothly finished figure and the rough rockface and floor of the mineshaft undoubtedly adds to the enchantment of this figurine.'<sup>1</sup>

'It is remarkable to see how many differences there are between the finer details of the best Massa and Nisini castings and local creations. In this regard special attention should be called to the hammer which is more prominent in the Italian castings, the cord of the water bottle which is clearer, the more accurate rendering of the rockface and the loincloth of the miner and the emphasis on detail such as the string around the left foot of the miner, the way that the top of the chisel has been damaged by the continual hammering, the finish of the skin on the heels and feet of the miner, and the portrayal of the hands.'<sup>2</sup>

<sup>1</sup> Duffey, A E. (2008) *Anton van Wouw the Smaller Works*, Pretoria: Protea Book House.

Page 89.

<sup>2</sup> Ibid . Page 91.



211

Anton  
VAN WOUW

SOUTH AFRICAN 1862–1945

*The Dagga Smoker*

signed, inscribed 'S.A. - Joh-burg' and 'Foundry - G - Massa - Rome'

bronze with a dark brown patina, on a wooden base

length: 51 cm, excluding base

**R350 000 – 400 000**

LITERATURE

Duffey, AE. (2008) *Anton van Wouw: The Smaller Works*, Pretoria: Protea Book House. Another cast from the edition illustrated on pages 61 to 62.

Duffey, AE. (1981) *Anton van Wouw 1862-1945 en die Van Wouwhuis*, Pretoria: University of Pretoria. Another cast from the edition illustrated on page 32.

In a typed note signed and dated 18 May 1999, Mr J E Holloway, son of the original owner, records how the family obtained this work.

'I was a boy of 13 or 14 when one day I went shopping with my mother, Tienie Holloway (wife of Dr J.E. Holloway, then secretary for Finance) in central Pretoria. It was during the war years and many bodies were collecting money for various causes. My mother spent three shillings on raffles that morning.

In her own words: 'For St John's Ambulance because my brother Baden was up North as a medic through his St John's work; for the Belgian Relief Fund because I learnt to love the Flemish people when Jack was studying in Ghent before and at the outbreak of the First World War; and for The Dutch Relief Fund because I wanted the Daggaroker'

I well remember the little shop in the old African Arcade which the Dutch Relief Fund had rented for their fundraising. In pride of place in the window stood the Daggaroker with a notice:

Donated by Anton van Wouw  
Tickets 1/-

Value Sixty Pounds

Time passed and one evening as the family was starting dinner I answered a knock at the front door. There was Mijnheer Johannes Postmus, Governor of the S.A. Reserve Bank, whom I knew well as his son and I were good friends. Postmus, who it transpired was also Chairman of The Dutch Relief Fund, asked to see my father. Presently my father called me back to the front door and together we took delivery of the Daggaroker. We returned to the dinner table and, much to my mother's consternation said not a word. Dinner finished, we went to the lounge as usual, and there on the small stinkwood cabinet next to the front door reposed the Daggaroker, a place of honour which it retained for all our years in 'Ellensgate'.

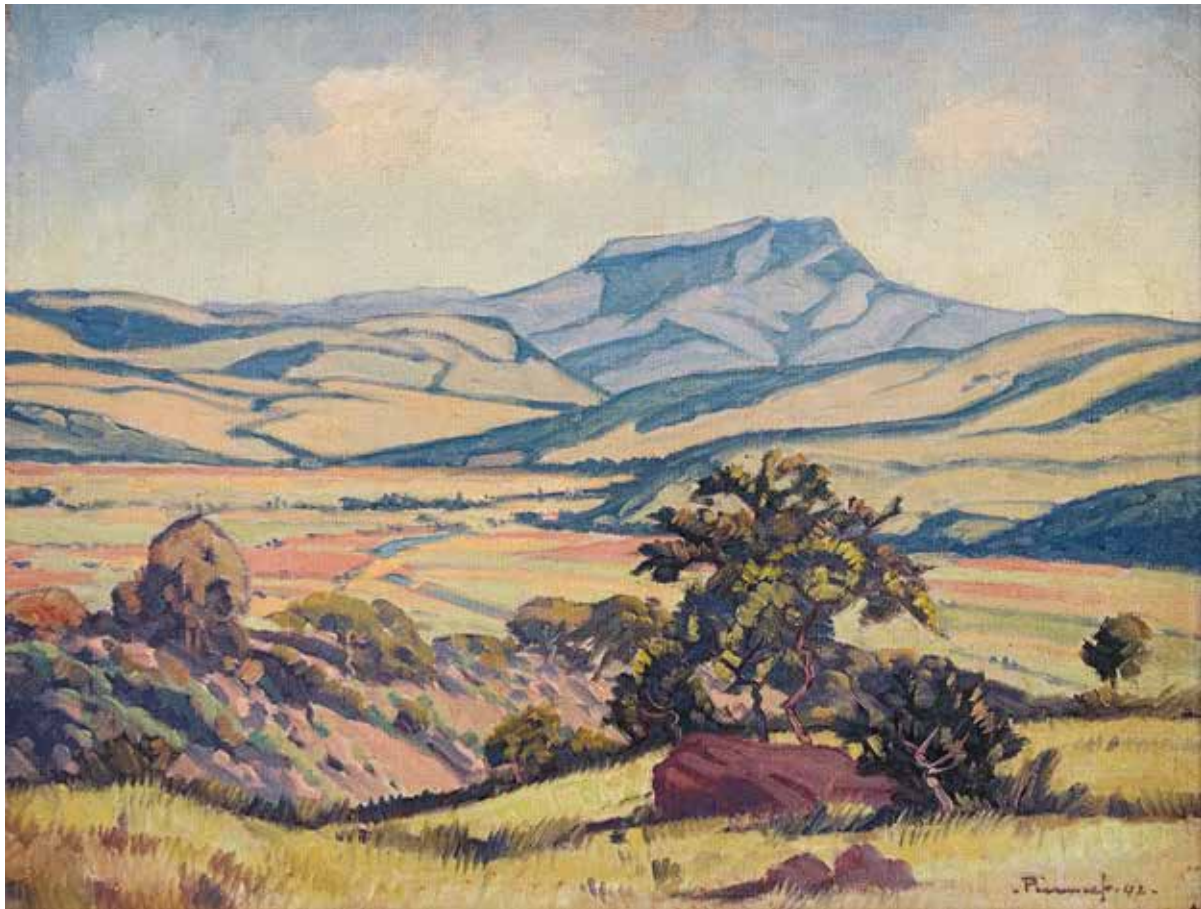


Dr J.E. Holloway and his wife Tienie in the entrance hall of 'Highveld', the residence of the South African High Commissioner in London, with *The Dagga Smoker* on the table. Dr Holloway served as High Commissioner from 1956 to 1958.









212

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Extensive Landscape*

signed and dated 42

oil on canvas

35 by 45,5 cm

**R250 000 – 350 000**



---

213

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

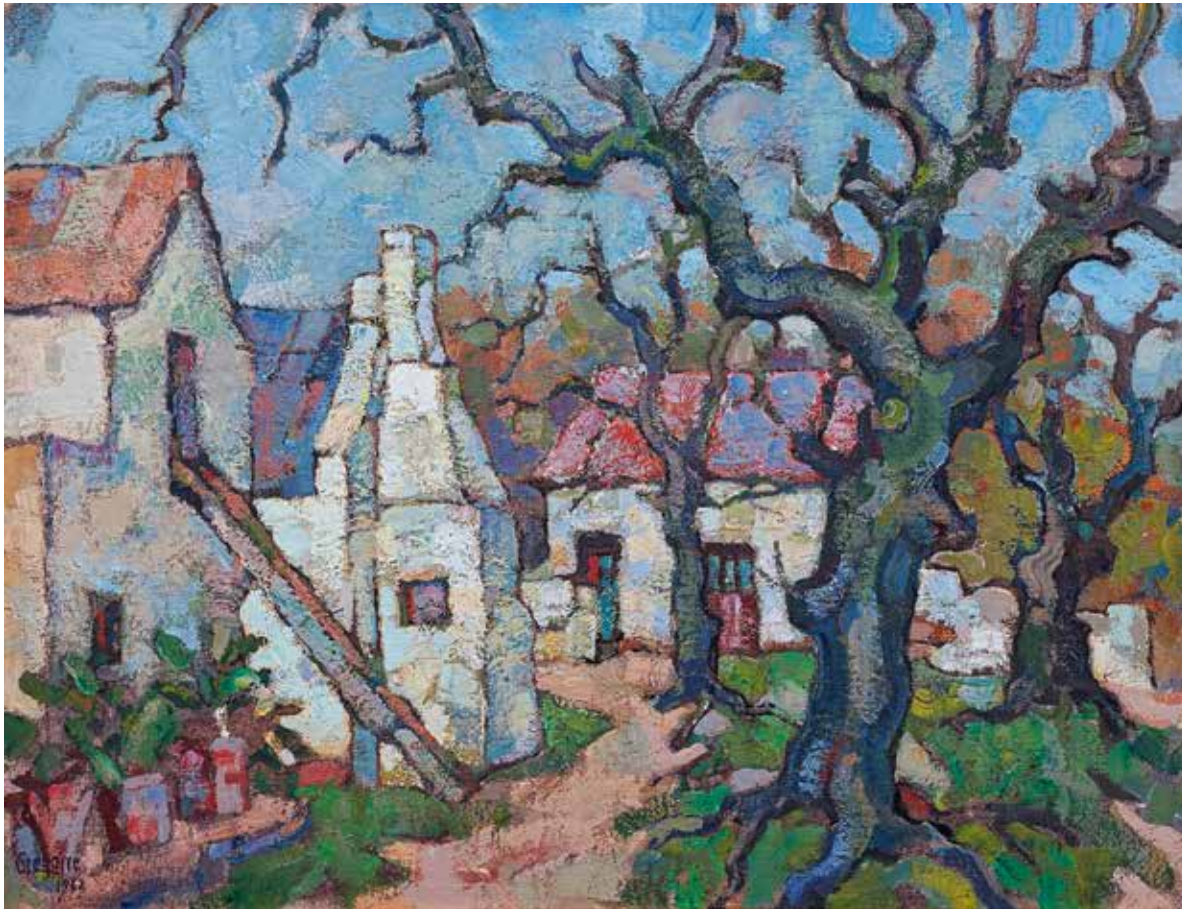
*Silent Sentinels, Omatakos SWA*

signed and dated '42

oil on board

29,5 by 44,5 cm

**R250 000 – 350 000**



214

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Farm Backyard, Wellington C.P.*

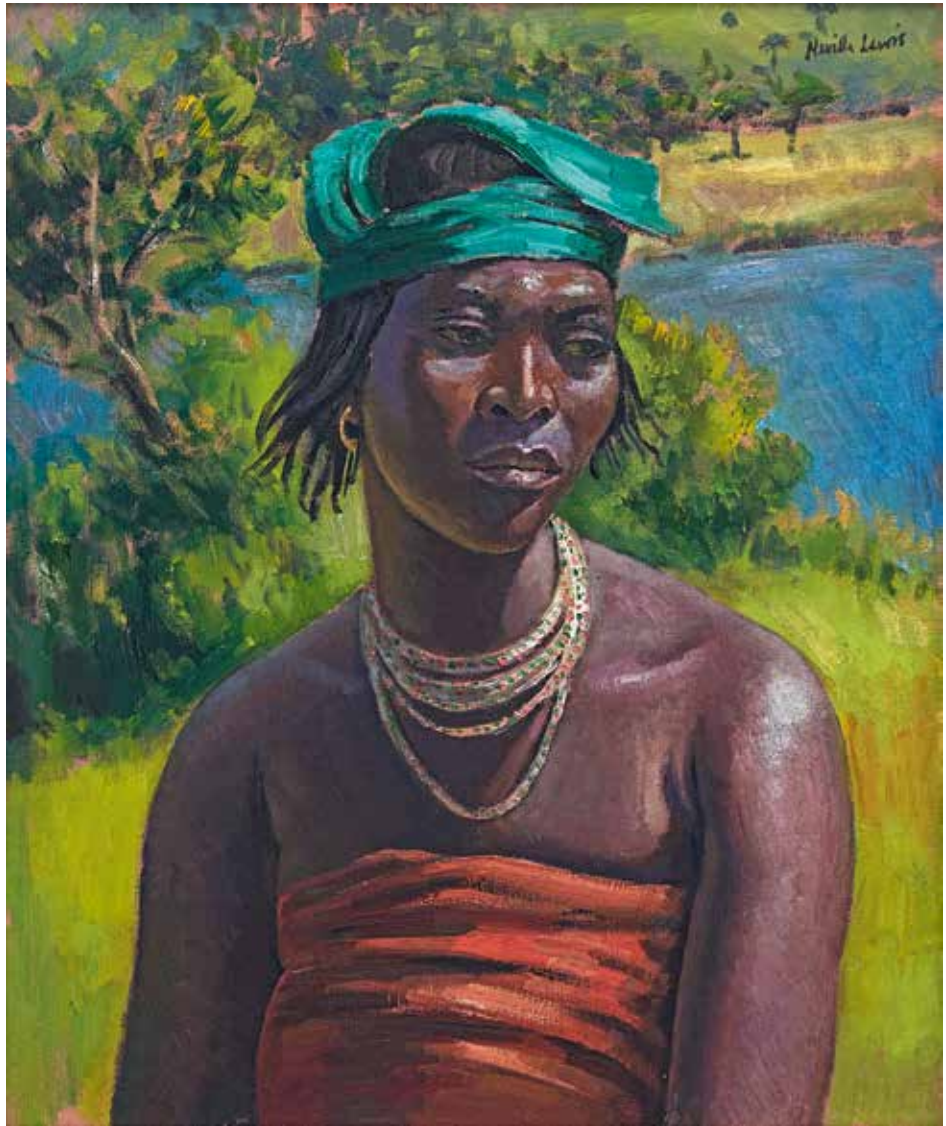
signed and dated 1962; signed and inscribed with the title on the reverse

oil on canvas

65,5 by 86 cm

**R400 000 – 600 000**





215

Alfred Neville

LEWIS

SOUTH AFRICAN 1895–1972

*Pondo Woman*

signed

oil on canvas

59,5 by 49,5 cm

R150 000 – 200 000



© The Estate of Maggie Laubser | DALRO

216

Maggie (Maria Magdalena)

LAUBSER

SOUTH AFRICAN 1886–1973

*Landscape with Cow, Trees, Huts and Figures*

signed

oil on board

39 by 45 cm

**R350 000 – 500 000**

EXHIBITED

Gallery 101, Johannesburg, 1962, catalogue number 27

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor.

Illustrated on pages 366 to 367, catalogue number 1635.



217

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Houtbos, Transvaal*

signed

oil on board

39 by 29 cm

**R500 000 – 800 000**

PROVENANCE

Professor Ernst van Heerden

Sold by Stephan Welz & Co, Johannesburg,

17 May 1999, Lot 320

Private collection, Johannesburg

LITERATURE

cf. *Pierneef, Souvenir Brochure of Paintings*,  
South African Railways, April 1978,  
illustrated in colour.

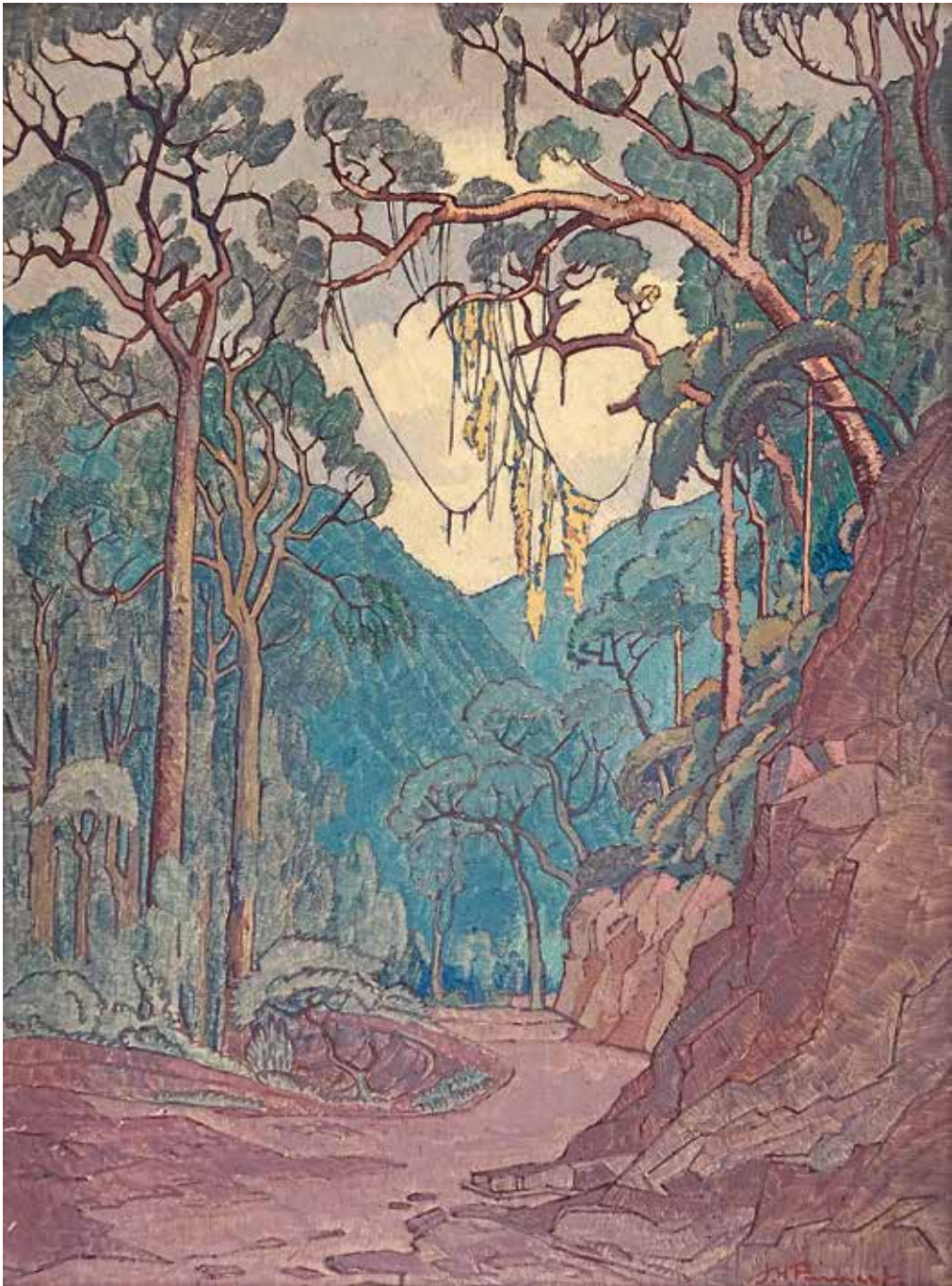
cf. Coetzee, N.J. (1992) *Pierneef, Land and  
Landscape*, Johannesburg: Johannesburg  
Art Gallery. Illustrated in colour.

cf. *A Space for Landscape: the work of JH  
Pierneef*, Johannesburg: the Standard  
Bank Gallery, 8 July to 12 September 2015,  
illustrated in colour on page 121.

After visiting Woodbush in 1903 John Buchan, famous author and administrator, wrote: 'The Woodbush remained a paradise with a few devotees, a place secret and strange, with a beauty so peculiar that the people who tried to describe it were rarely believed. A delight in the Woodbush is apt to spoil a man for scenery ---'. Sir Herbert Baker visited Woodbush with his wife at the invitation of Sir Lionel and Lady Phillips. In his letter of thanks he noted: 'Mrs Baker and I will never forget the enjoyment of our visit.'

It is not surprising that Pierneef too was enchanted by the Woodbush landscape. He painted several landscapes in the area, including this view in which he certainly captured the spirit and the beauty of the place. An almost identical but considerably larger work is included in the 32 panels which he painted for the then new Johannesburg Station Concourse in 1929 which today hang in the Rupert Museum, Stellenbosch.

It is not certain whether this painting served as a study for the larger station panel or whether it was painted slightly earlier and that Pierneef regarded it as suited and important enough to expand on it when given the commission.







218

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*View of Lions Head from District Six*

signed and dated 1959

oil on canvas

50 by 71 cm

**R300 000 – 400 000**



219

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

*Street Scene, District Six*

signed and dated 1990

oil on canvas

55 by 73 cm

**R250 000 – 350 000**

220

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*The Creation of Adam I*

signed and dated '68  
oil and gesso on canvas  
119 by 134 cm

**R3 000 000 – 4 000 000**

PROVENANCE

Acquired by the present owner at an exhibition of Alexis Preller's work at the Lidchi Gallery, Johannesburg in 1969

EXHIBITED

The Pretoria Art Museum, Pretoria, *Alexis Preller Retrospective*, 24 October to 26 November 1972, catalogue number 142, illustrated (unpaginated)

LITERATURE

Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Illustrated on page 283.

In 1968, at age 56, Alexis Preller travelled to Greece and Turkey. He visited numerous sites associated with classical western antiquity, notably the sacred island of Delos, birthplace of Apollo, and archaeological site of Troy on the Turkish Aegean coast. Preller's extended trip ushered in a period of renewal for the artist, notably in technical approach and thematic content. Upon his return, Preller began work on a new cycle of mythical paintings occupied with the biblical figure of Adam. His central motif was the heroic male nude. Preller's inspiration for these partially formed human figures were the *kouroi*, highly stylised early-Grecian sculptures depicting unclothed men known as Apollo figures.

This work is the first of two esteemed works sharing the same title. Preller biographer Esmé Berman describes *The Creation of Adam I and II* as 'exceptional achievements' that introduced the 'major theme' of Preller's late career: 'The quality of the work lies in the grandeur of its conception. It does not present a mimetic image of a man, yet it conveys an immensely powerful idea of manhood.'<sup>1</sup> Although principally a figurative painter, Preller's heroic figurative studies were complemented by

abstract painterly marks and bands of expressive colour. In this work the resplendent figure is buttressed by the vertical orientation of the *tachiste* brushwork and Preller's bold use of yellow and gold.

Preller's interest in the formal proportions and latent eroticism of Grecian sculpture predated his 1968 visit to Greece, as is evident in canvases from the 1940s. While essentially mythical, his adaptive reuse of classical iconography implicitly challenged the prevailing orthodoxy. In 1957, a sandstone nude by Moses Kottler was removed from the newly-erected Population Registration Building in Pretoria. Preller published a letter in support of the artist. A decade later, shortly before his trip to Greece, Preller, a gay man, flew to Cape Town to speak before a Parliamentary Select Committee and voice his opposition to new legislation aimed at further marginalising the gay community. His bold experiments as an artist and principled stance as a citizen were necessarily coeval.

1. Berman, Esmé and Nel, Karel. (2009) *Alexis Preller: Collected Images*, Johannesburg: Shelf Publishing. Pages 225–227





221

Gerard  
**DE LEEUW**

SOUTH AFRICAN 1912–1985

*Professor I*

signed; executed in 1972  
bronze with a black patina, mounted on a wooden base  
height: 60 cm, including base

**R80 000 – 120 000**

LITERATURE

Strydom, Matthys. (1979) *Gerard de Leeuw*, George:  
Suidkaap – uitgewery. Illustrated on pages 37 and 39.

222

Gerard

**DE LEEUW**

SOUTH AFRICAN 1912–1985

*Professor II (Assistant)*

signed; executed in 1972

bronze with a black patina, mounted on a wooden base

height: 62,5 cm, including base

**R80 000 – 120 000**

LITERATURE

Strydom, Matthys. (1979) *Gerard de Leeuw, George:*

*Suidkaap – uitgewery*. Illustrated on page 39.



223

Alexis

**PRELLER**

SOUTH AFRICAN 1911–1975

*Apollo Kouros II*

signed and dated 71/5

intaglio, oil and gold leaf on fibre glass, mounted  
on brass

151,5 by 121,5 cm

**R4 000 000 – 5 000 000**

EXHIBITED

Pretoria Art Museum, Pretoria, *Alexis Preller*

*Retrospective*, 24 October to 26 November 1972,

catalogue number 186, illustrated (unpaginated)

LITERATURE

Pretoria Art Museum, *Alexis Preller Retrospective*

exhibition catalogue, cover image

In a brief essay included in the catalogue accompanying Alexis Preller's retrospective exhibition at the Pretoria Art Museum in 1972, art historian Esmé Berman wrote: 'It is essential to the full appreciation of Preller's art to accept and understand the process of repetition, adaptation, variation and transformation which has governed its development.'<sup>1</sup> This work, which appeared on the cover of the catalogue, clarifies her statement. Following a research trip to Greece and Turkey in 1968, Preller worked on an extended cycle of paintings in which the dominant motif was the naked male torso. His figures directly quote the *kouros*, an early Grecian sculptural type depicting an unclothed male figure. Used as both grave markers and idols, these highly stylised figures were referred to as Apollos, in reference to the Greek god fabled for his beauty.<sup>2</sup> Preller initially rendered his classical motif on flat surfaces, as lavishly painted icons.

In 1969, though, he began to experiment, pushing himself to think beyond painting on canvas as a way of rendering his cycle of figure studies. He devised a method that firstly involved modelling a scene

in clay and then creating a fibre-glass cast. Preller used the negative cast as his substrate, applying his paint treatment to the inside surface of the mould. He named the process 'intaglio'. In a letter he described his three-dimensional works as 'part sculpture and part painting'.<sup>3</sup> His chief ambition with this new work was to explore form and model light. He did not view his *kouros*-inspired forms as 'necessarily Greek'.<sup>4</sup> For Preller they were more essential: they were descriptive of both mythical sources of origin and the rudiments of figurative art. The first examples of Preller's sculpted paintings were successfully exhibited at the Henry Lidchi Gallery in late 1969. This later work, produced shortly before his comprehensive career survey, is one of two well-known works sharing the same title.

1. Berman, Esmé. (1972) *Alexis Preller 1972*, Pretoria: Pretoria Art Museum. Page 1

2. Percy, William Armstrong. (1996) *Pederasty and Pedagogy in Archaic Greece*, Champaign: University of Illinois. Page 115

3. Berman, Esmé. (2009) *Alexis Preller: Africa, the Sun and Shadows*, Johannesburg: Shelf Publishing. Page 280

4. Ibid., page 285







224

Maurice Charles Louis  
VAN ESSCHE

SOUTH AFRICAN 1906–1977

*Water Carriers*

signed  
oil on canvas  
76 by 53 cm

R70 000 – 100 000

225

Irma  
STERN

SOUTH AFRICAN 1894–1966

*Group of Arabs*

signed and dated 1939; inscribed  
'To Joan, To remember the nice  
Exhibition we had in December  
1940 from Irma Stern' on the reverse  
pastel and gouache  
36,5 by 31 cm

**R400 000 – 600 000**

PROVENANCE

Acquired directly from Joan  
Hoather, Gainsborough Gallery,  
Johannesburg, by the current  
owner



© Irma Stern Trust | DALRO

226

Maggie (Maria Magdalena)  
**LAUBSER**

SOUTH AFRICAN 1886–1973

*Portrait of a Man with Bow Tie*

signed and dated '24

oil on paper laid down on board

51 by 38 cm

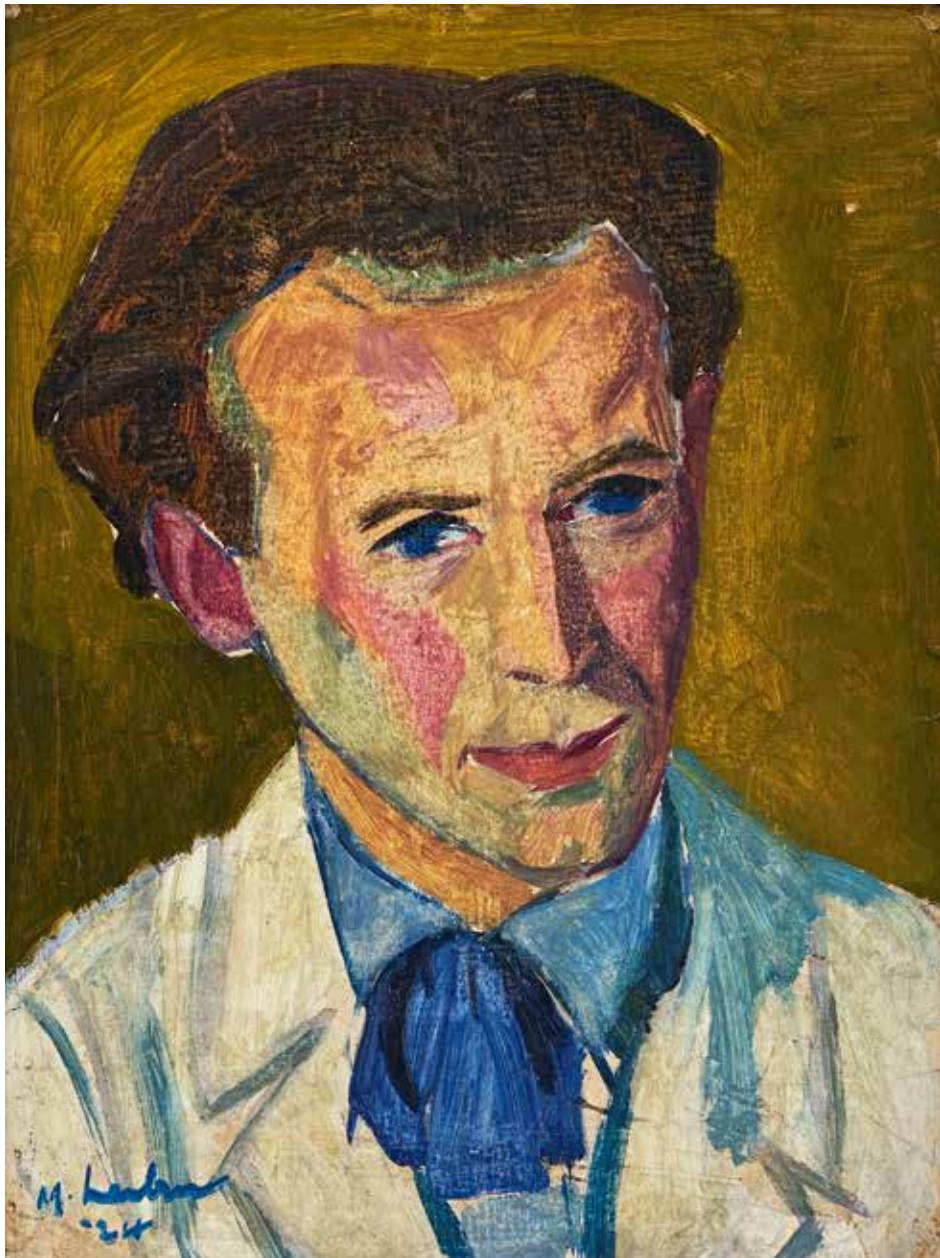
**R100 000 – 150 000**

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser: her paintings, drawings and graphics*, Johannesburg and Cape Town: Perskor. Illustrated on page 160, catalogue number 386.

PROVENANCE

Purchased from the artist in November 1968 by the late Mr and Mrs Denis Godfrey, Johannesburg  
Exhibited  
South African National Gallery, Cape Town, 1961, catalogue number 61



© The Estate of Maggie Laubser | DALRO

227

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

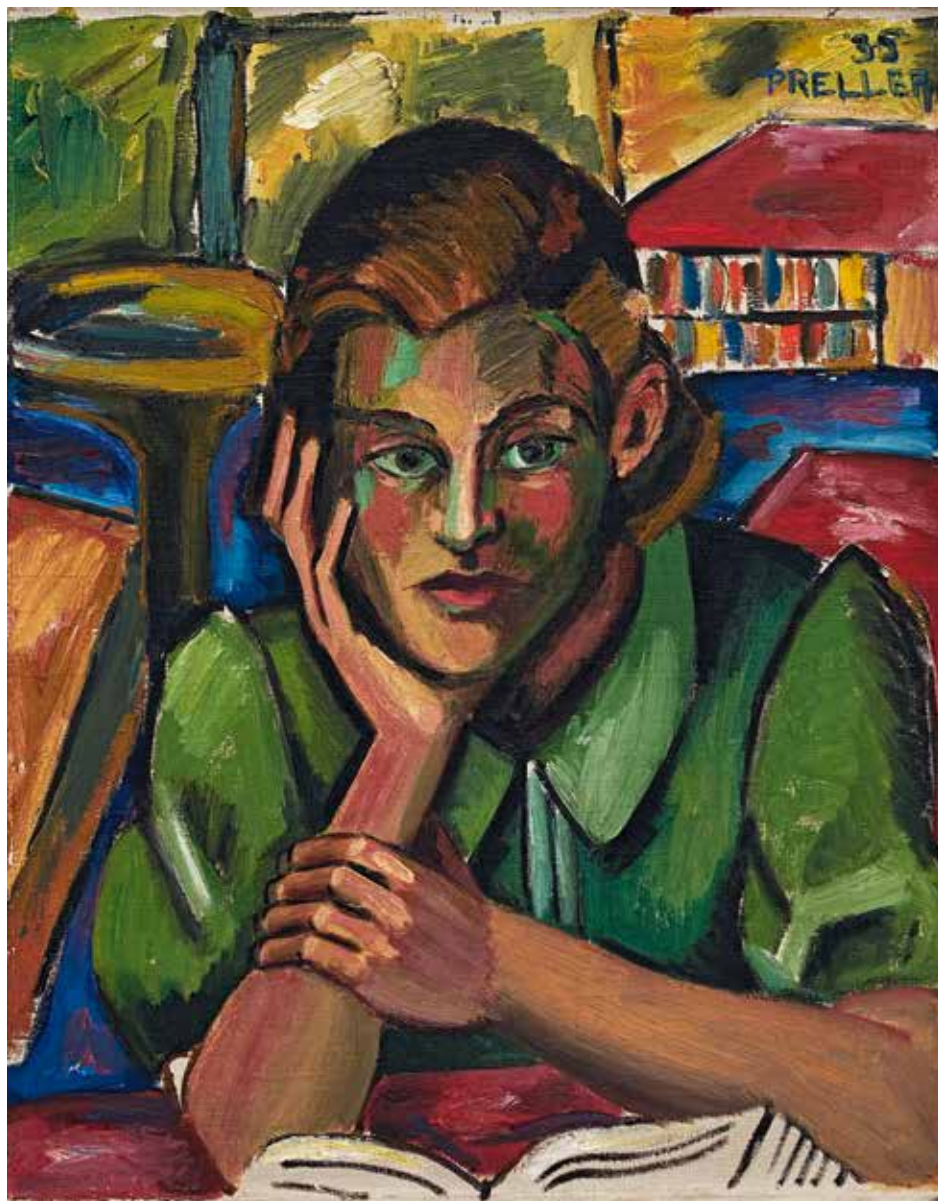
*Woman Reading*

signed and dated '35

oil on canvas

51,5 by 40,5 cm

R200 000 – 300 000



228

Alexis

PRELLER

SOUTH AFRICAN 1911–1975

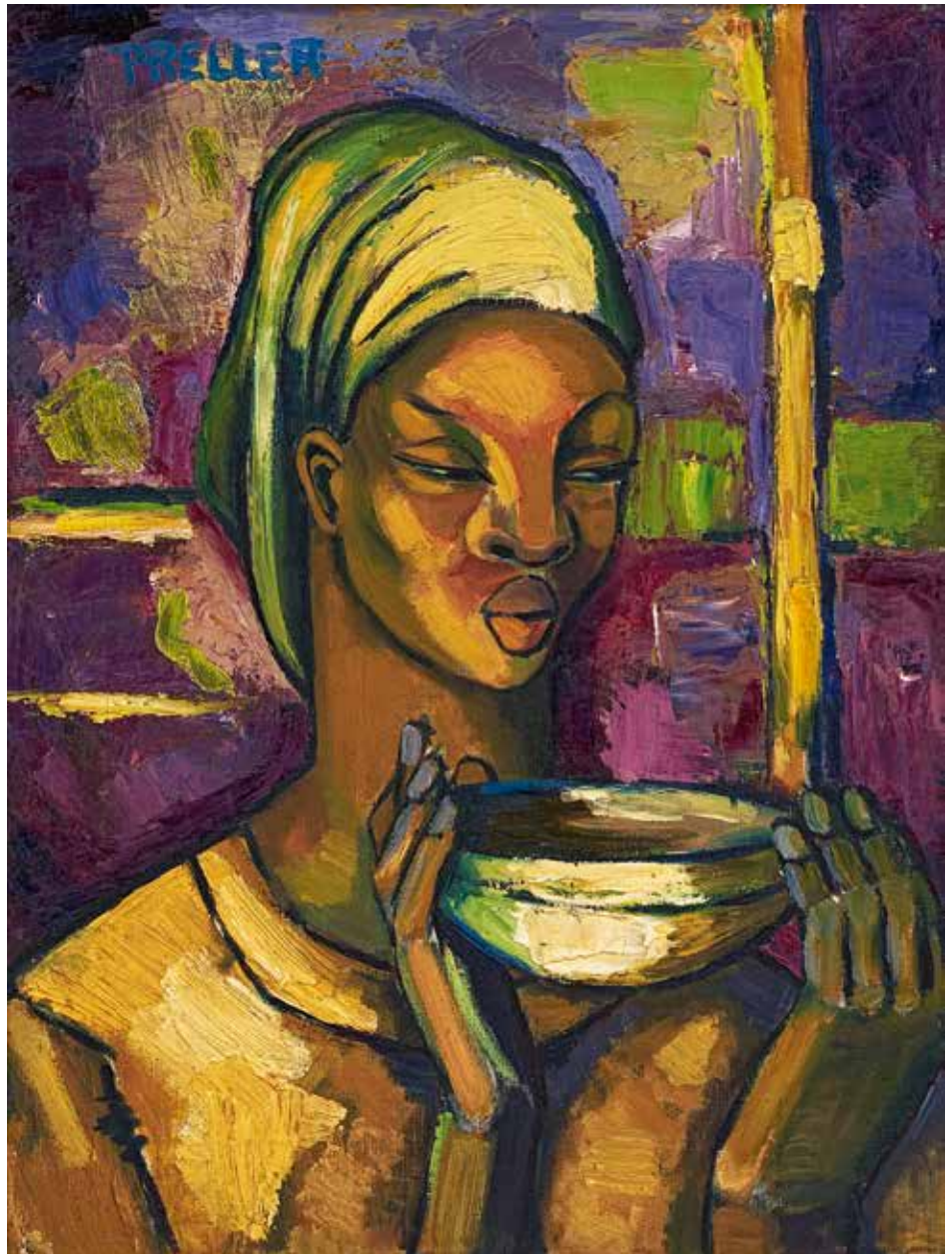
*Woman with Bowl*

signed

oil on canvas

50 by 37,5 cm

R200 000 – 300 000



229

Maggie (Maria Magdalena)

**LAUBSER**

SOUTH AFRICAN 1886–1973

*Portrait of a Mother and Child, Boat  
and Sun's Rays in the Background*

signed

oil on board

52 by 37 cm

**R280 000 – 360 000**

LITERATURE

Marais, Dalene. (1994) *Maggie Laubser:  
her paintings, drawings and graphics*,  
Johannesburg and Cape Town: Perskor.  
Illustrated on page 359, catalogue  
number 1590.



© The Estate of Maggie Laubser | DALRO

230

Irma

STERN

SOUTH AFRICAN 1894–1966

*Meinkie*

signed and dated 1948; inscribed with the artist's name, title, medium and 'date of purchase (17.4.1948)' on a label adhered to the reverse

oil on canvas

59,5 by 54 cm

**R3 000 000 – 4 000 000**

PROVENANCE

Constantia Galleries, Cape Town

Irma Stern had achieved concordance between her personal and professional life when she produced this self-assured portrait of a Malay woman peeling a vegetable. Architect Dudley Welch was now living at her Cape Town home, The Firs, and there had been a 'dissipation of the unhappiness' that had dominated her life before her mother's death.<sup>1</sup> The negative publicity that dogged her early career locally had also diminished. Stern was now routinely exhibiting in Johannesburg, long a hostile market. This particular work was originally offered for sale by Constantia Galleries, a Johannesburg partnership between well-regarded dealer Gerrit Bakker and art connoisseur and businessman Jack Lewsen. A prolific artist, Stern in 1948 also published her illustrated travelogue *Zanzibar*; visited Venice; presented a solo exhibition at London dealership Roland, Browse and Delbanco; and participated in the 1948 South African Exhibition at the Tate Gallery, London.

Her output from this period also includes a number of confident portraits of working-class female subjects. They include a 1948 study of a

young Malay woman featuring similar mint green and corroded copper tones. Stern's sensuous brushwork in this work is gestural rather than notational, particularly in recording the vivid floral headscarf. Colour is a key marker of Stern's bold confidence as a painter. Colour, writes art historian Esmé Berman, was 'the primary vehicle of her expressive inclinations and the richness and variety of her palette became the most distinctive feature of her style.'<sup>2</sup> Stern has long been criticised for her romantic portrayal of otherness, for ignoring the social reality of her subjects. Arguing in defence of Stern's independent vision as a painter, art historian Marion Arnold writes, 'her close perception of people produced paintings in which she is sensitive to the realities of form while at the same time retaining an alertness to the decorative demands of colour and shape.'<sup>3</sup> Social reality, adds Arnold, is of little concern to her.

1. Berman, Mona. (2003) *Remembering Irma*, Cape Town: Double Storey Books. Page 132

2. Berman, Esmé. (1983) *Art & Artists of South Africa*, Cape Town: AA Balkema. Page 440

3. Arnold, Marion. (1996) *Women and Art in South Africa*, Cape Town: David Philip. Page 88



© Irma Stern Trust | DALRO



231

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

*Open Form*

engraved with the artist's name on a

plaque adhered to the base

white cast terrazzo

height: 140 cm, including base

**R120 000 – 160 000**

LITERATURE

cf. De Klerk, Chris and De Kamper, Gerard.

(2012) *Villa in Bronze: A Comprehensive reference to the castings of Edoardo Villa*, Pretoria: the University of Pretoria Museum.

A similar cast illustrated on page 140.



232

Gerard  
SEKOTO

SOUTH AFRICAN 1913–1993

*Senegalese Street Scene*

signed and dated 69  
oil on canvas laid down on board  
64 by 44,5 cm

R200 000 – 300 000



© Gerard Sekoto Foundation | DALRO



233

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

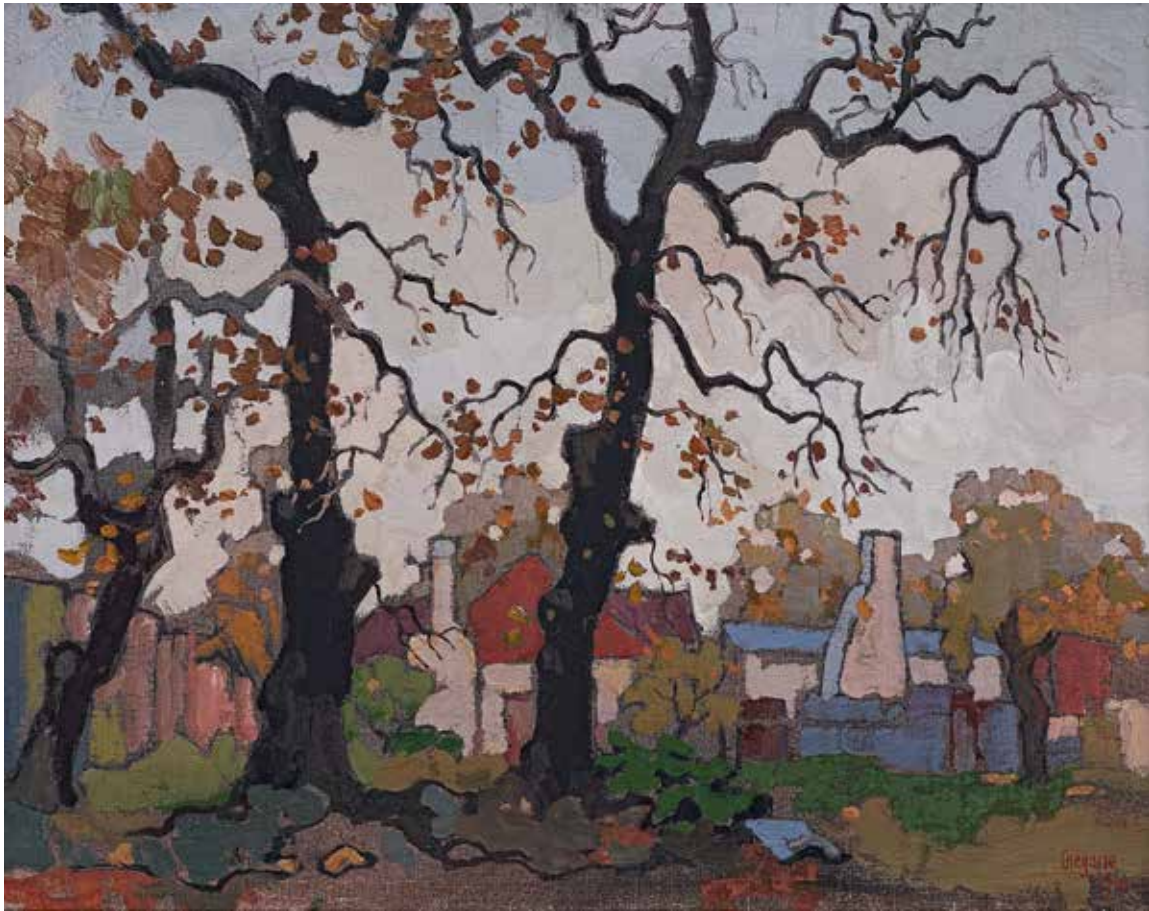
*Street Scene, Cape Town*

signed and dated 1944

oil on board

33,5 by 42 cm

**R90 000 – 120 000**



---

234

Gregoire Johannes

**BOONZAIER**

SOUTH AFRICAN 1909–2005

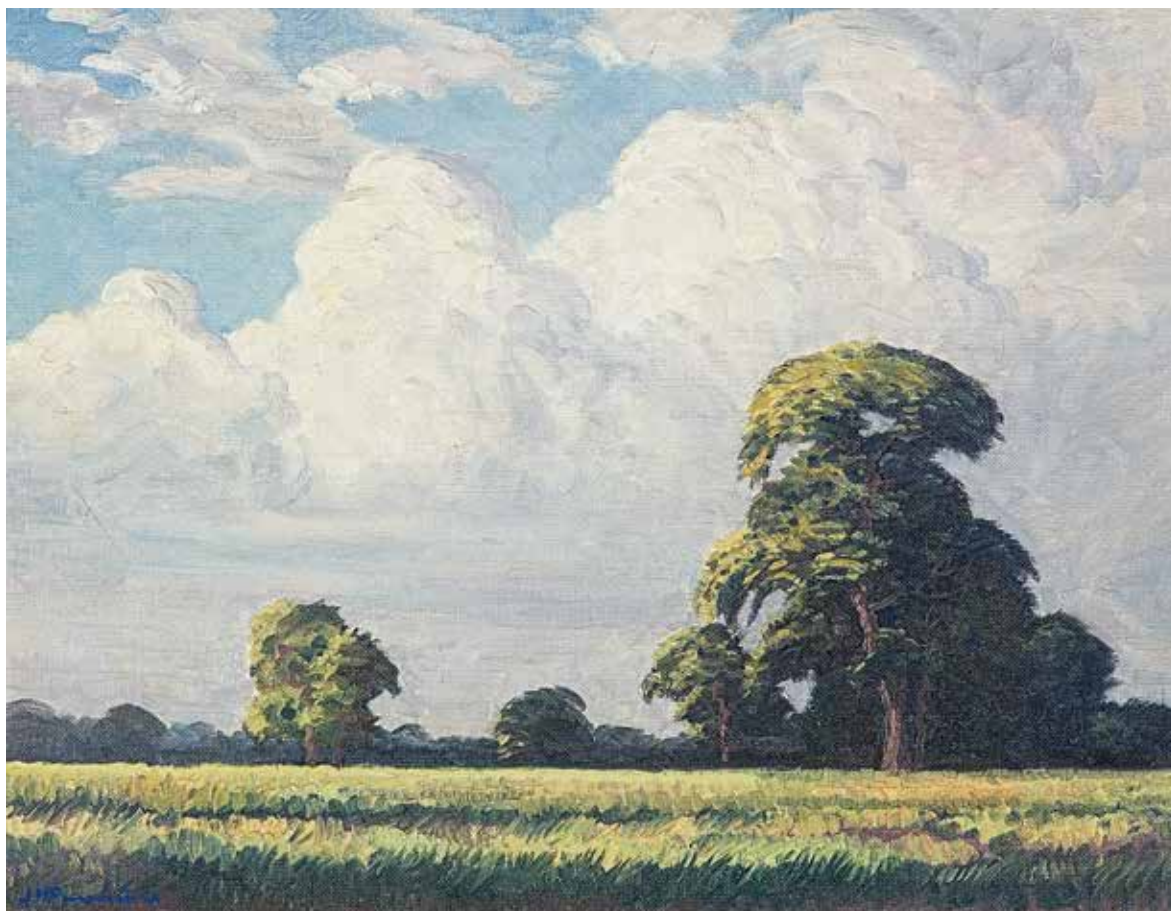
*Three Bare Oaks, Autumn, Newlands*

signed and dated 1969; signed and inscribed with the title on the reverse

oil on canvas

55 by 69,5 cm

**R250 000 – 350 000**



235

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Bushveld Trees*

signed and dated 44

oil on canvas laid down on board

34 by 44 cm

**R250 000 – 350 000**



236

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Landscape with Trees*

signed and dated 46

oil on board

45 by 60 cm

**R600 000 – 900 000**



237

Robert Gwelo

**GOODMAN**

SOUTH AFRICAN 1871–1939

*Petunias*

signed with the artist's initials; engraved with the artist's  
name and title on a plaque adhered to the frame

oil on canvas

77 by 109,5 cm

**R80 000 – 120 000**

238

Vladimir Griegorovich  
**TRETCHIKOFF**

SOUTH AFRICAN 1913–2006

*Proteas*

signed

oil on canvas

122 by 61 cm

R250 000 – 350 000







239

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Still Life with Asters*

signed

oil on canvas laid down board

37,5 by 50,5 cm

**R80 000 – 120 000**

240

Vladimir Griegorovich  
**TRETCHIKOFF**

SOUTH AFRICAN 1913–2006

*Poinsettias*

signed

oil on canvas

114 by 58 cm

R250 000 – 350 000





241

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

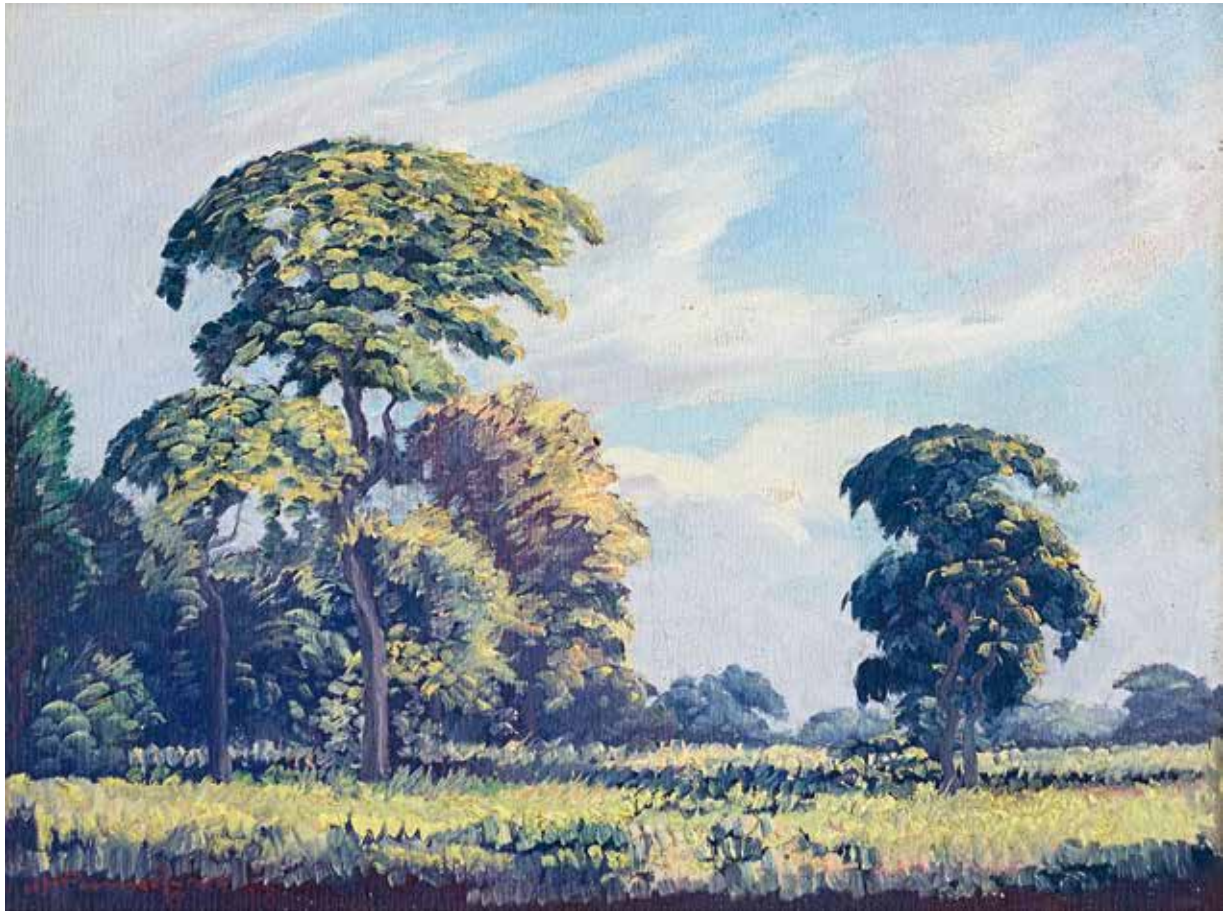
*Landscape, Northern Transvaal*

signed

oil on card

26 by 38 cm

**R300 000 – 400 000**



---

242

Jacob Hendrik

**PIERNEEF**

SOUTH AFRICAN 1886–1957

*Landscape with Trees*

signed and dated 44

oil on board

30 by 40 cm

**R250 000 – 350 000**

243

Maud Frances Eyston

**SUMNER**

SOUTH AFRICAN 1902–1985

*Saint John*

signed

oil on canvas

75,5 by 61 cm

**R80 000 – 120 000**



244

Hennie (Hendrik Christiaan)  
NIEMANN JNR

SOUTH AFRICAN 1972–

*Young Lovers*

signed with the artist's initials and  
dated 07; signed, dated 07 and  
inscribed with the title on the reverse  
oil on canvas  
99,5 by 59 cm

R120 000 – 160 000



245

Maurice Charles Louis

**VAN ESSCHE**

SOUTH AFRICAN 1906–1977

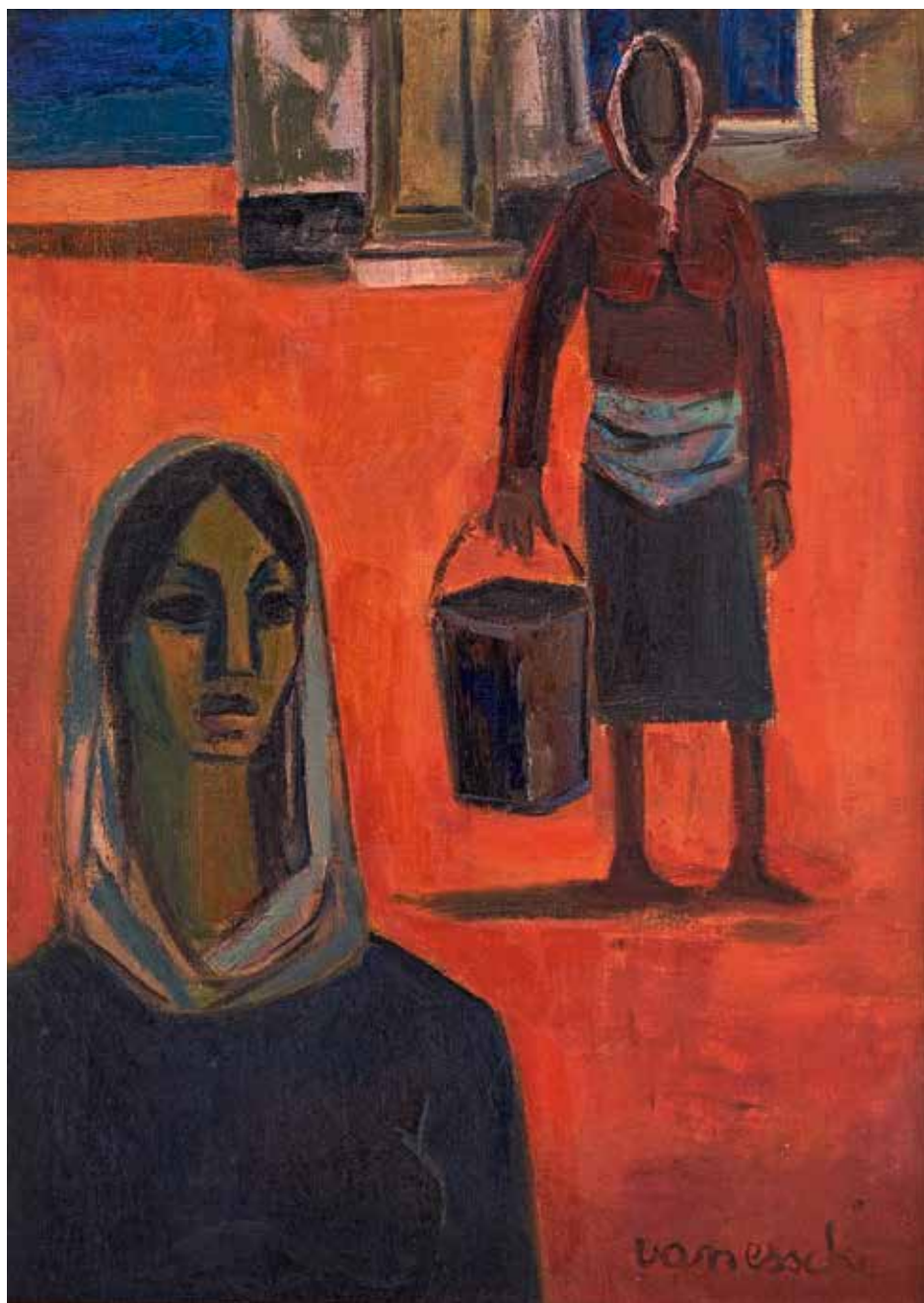
*Water Bearer*

signed

oil on canvas laid down on board

67 by 48 cm

**R180 000 – 240 000**





246

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

*Conversation (Vertical Movement)*, maquette

signed and dated 1972; engraved with the artist's name on

a plaque adhered to the base

painted steel

height: 229 cm

**R250 000 – 350 000**

LITERATURE

Günther, Fritz-Uwe. (1998) *Edoardo Villa Museum Catalogue*, Pretoria: University of Pretoria. The larger sculpture illustrated on page 42.

Nel, Karel; Burroughs, Elizabeth and Von Maltitz, Amalie.

(2005) *Villa at 90*, Johannesburg and Cape Town: Jonathan Ball Publishers. The larger sculpture illustrated on page 64.



247

Cecil Edwin Frans

## SKOTNES

SOUTH AFRICAN 1926–2009

*Five Figures*, panel and two totems

carved, incised and painted wood panels

panel: 126 by 248 cm;

totems: 180,5 by 14,5 cm each

**R800 000 – 1 200 000**

The moment when Cecil Skotnes downed his paintbrushes in 1954 to take up woodcutting was a pivotal moment in his career, and in the history of modern South African art. Under the influence of German gallery owner, printmaker and African art aficionado Egon Guenther, Skotnes took up woodcuts, then a little-used medium in South Africa. The change enabled some of Skotnes's chief artistic innovations and helped forge an aesthetic that was uniquely South African, even as it included the influence of German Expressionism and even Cubism. 'Woodcutting offered Cecil the possibility of finding a new form for the symbolism he increasingly began to attach to a particularly local vision, without having to reject the rich European traditions which initially appealed to him ...' wrote his daughter, Pippa Skotnes<sup>1</sup>.

His second artistic reinvention, however, was the definitive one. 'Guenther drew Skotnes' attention to the beauty of the blocks from which prints were pulled, and suggested to him that the block could be refined and presented as a work of art in itself,' writes Frieda Harmsen in the definitive monograph on his work.<sup>2</sup> These incised and painted panels remain what he is now best known for.

The present artwork is a large example typical of Skotnes' work in the late 1980s and 1990s, when his stark, bold, graphic representations softened somewhat and gave way to gentler shapes and more subtly varied



© The Estate of Cecil Skotnes | DALRO



colours and textures. During this phase of his career, Skotnes' figures convey a condition of being or a state of consciousness rather than the moments of action and heroism depicted in his earlier work. Harmsen refers to the 'tragic nudes and monumental heads'<sup>3</sup> that appear in his work at this time. She also quotes AJ Werth, another scholar, noting how such figures seemed 'visceral, touching deeply inward feelings. Sometimes the figures literally appeared to be cut open, disembowelled, the emotions themselves spilling out in a scream of pain and anguish.'<sup>4</sup>

In the central panel, three highly abstracted figures dominate the space, two in the foreground in red, brown, black and white, and an orange one in the centre and background. A small area that appears to be water and sky floats behind the orange figure.

The anguish of the foregrounded figures may also be related to a historical narrative, and an exploration of the roots of South Africa's social and political environment, what Walter Battiss called Skotnes' 'angst of Africa'<sup>5</sup>. The patch of water and sky is reminiscent of the arrival of the English settlers in his large series of panels at the 1820 Settlers' Monument in Grahamstown.

This work also has the trademarks of another recurrent theme in Skotnes's work around this time – confrontations between good and evil. The reds and greys of the figures in the foreground contrast with the orange of the figure in the background, suggesting difference and confrontation.

1. Skotnes, Pippa. (1996) 'At the Cutting Edge: Cecil Skotnes as Printmaker' in Harmsen, F. (ed.). *Cecil Skotnes*, Cape Town: South African Breweries. Page 85.

2. Harmsen, Frieda. (1996). 'Artist resolute' in Harmsen, F. (ed.). *Cecil Skotnes*, Cape Town: South African Breweries. Page 14.

3. *Ibid.* Page 49.

4. *Ibid.* Page 49.

5. *Ibid.* Page 21.

248

Cecily  
**SASH**

SOUTH AFRICAN 1924–

*Target Composition I*

printed with the artist's name and title  
on a label adhered to the reverse  
oil on canvas  
122,5 by 183,5 cm

**R80 000 – 120 000**

EXHIBITED

Pretoria Art Museum, Pretoria, *Cecily Sash Retrospective 1954-1974, 1974*, catalogue number 91, illustrated in colour in the catalogue centrefold



Greatly admired as a pioneering artist and teacher, Delmas-born Cecily Sash was trained by Maurice van Essche in Johannesburg and Victor Passmore in London. A founding member of art dealer Egon Guenther's Amadlozi Group of artists, in 1965 she spent a year studying art education in Britain and the United States, notably interviewing abstract painter and teacher Josef Albers.<sup>1</sup> On her return to Johannesburg, where she taught design at the University of the Witwatersrand, Sash became a committed proponent of hard-edged abstraction in painting. In a 1968 interview with Robert Hodgins, Sash rationalised her internationalism as follows: 'What we must be careful of is not to be afraid of our borrowings. I think myself that there is a sort of over-anxious desire for national art in this country.'<sup>2</sup> Sash's commitment to pure abstraction was however short-lived. In the early 1970s, she returned to figurative subjects, notably the bird.

An enduring motif in her work, Sash began depicting birds in 1955 after a dove flew into the art room where she gave classes at Jeppe Girls' High.<sup>3</sup> This work forms part of a series known as Bird and Target (1973–74). Sash here integrates the vibrant palette and linear styling of her earlier

hard-edged abstractions into a self-described 'metaphysical' painting that visualises her personal crisis – she emigrated to England in 1974 due to this country's segregationist politics. 'The target was on the bird originally as a decorative device which derived from my tapestry designs in 1973,' explained Sash, adding that here it however served as 'a symbol of destruction.'<sup>4</sup> Esmé Berman has remarked on the dual role of the avian symbols in this body of work: 'concurrently victims and aggressors, their weapons are their vicious claws and beaks, but their wings have been replaced by brightly coloured targets.'<sup>5</sup> Sash recognised this ambiguity: she has described her target-festooned birds as both 'monumental and vulnerable.'<sup>6</sup>

1. Sash interviewed Albers in December 1965, transcript in the archives of the Josef and Anni Albers Foundation.

2. Robert Hodgins, 'South African Art: Has it Made it?', *News/Check*, 20 December 1968, page 16

3. Harmsen, Frieda. (1985) *Looking at South African Art*, Pretoria: J.L. van Schaik. Page 33

4. Sash, Cecily. (1999) *Working Years*, Presteigne: Studio Sash. Page 44

5. Berman, Esmé. (1999) *Painting in South Africa*, Johannesburg: Southern Book Publishers. Page 272.

6. Sash, op.cit., page 45





© The Estate of George Pemba | DALRO

249

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

*Singing Group*

signed and dated 83; inscribed with the title on the reverse

oil on board

35 by 45 cm

R100 000 – 150 000



© The Estate of George Pemba | DALRO

250

George Mnyaluza Milwa

PEMBA

SOUTH AFRICAN 1912–2001

*Gossipers*

signed and dated 83; inscribed with the title on the reverse

oil on board

34 by 43,5 cm

R80 000 – 120 000



251

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*Witchdoctor (LS8211)*

signed; executed in 1982

Swazi Msimbiti wood, on a wooden base

height: 76 cm, excluding base

**R300 000 – 500 000**

EXHIBITED

Gallery 21, Johannesburg, 1982, 1983 and 1985, catalogue numbers X06, X18 and X15

LITERATURE

*The Star*, Johannesburg, 9 December 1982, illustrated.

Gallery 21 invitation for the *Selected Sculptures 1980–1983* by Lucas Sithole exhibition, illustrated.

*Where Magazine*, Johannesburg, 11 March 1984, illustrated.

*Hello Magazine*, Johannesburg.

Gallery 21 advertisement, February and May 1984, November 1985, illustrated.

*Sowetan*, Johannesburg, 30 October 1985, illustrated.

*Informa*, Pretoria, December 1985, Vol. 32 No. 10, illustrated on the cover and on page 16.

Various Authors. (1993) *Our Art 4*, Pretoria: F.E.S.T. Illustrated on page 184.

Haenggi, Fernand. (2015) *Lucas Sithole 1931–1994: Major Works in Private, Corporate or Public Collections throughout the World*, Basel and Johannesburg: The Haenggi Foundation. Illustrated in colour on page 119.

Born in the KwaThema, a township southwest of Springs on the East Rand, Lucas Sithole was mentored by Cecil Skotnes at the Polly Street Art Centre in central Johannesburg. According to Skotnes the attenuated proportions of Sithole's animal and human figures owed a significant debt to his fellow Polly Street artist, Sydney Kumalo.<sup>1</sup> Sithole is well known for his depictions of mythical animals. The simplicity and strength of his vertically proportioned human figures prompted art historian EJ de Jager to liken Sithole's work to early Gothic art.<sup>2</sup> Proficient in clay, hard wood, stone and liquid steel, Sithole's preferred technique was woodcarving. He started working in wood when he enrolled at Vlakfontein Technical College, where he studied carpentry, cabinet making and welding. He would travel as far as Knysna to find wood for his sculptures, paying particular attention to the wood's form.

This work is produced from wood of the Msimbithi tree (*Millettia grandis*). Common to coastal forests in the Eastern Cape and KwaZulu-Natal areas, the wood of this tree is also used for poles and its bark for medicine and string. In interviews, Sithole detailed how he found the wood shortly after meeting a traditional healer, or 'witch doctor' as he described him in the vernacular of the time. Sithole, who moved to Spekboom in the Pongola district in 1981, did not specify the exact location of the encounter. His retelling emphasised the fearsome strangeness of his subject, whose neck and body was adorned with snakeskins. Returning home, Sithole sketched the man. Later, after partially completing his sculpture, Sithole returned to the village where the man lived to show off his work in progress. 'He did not want to see it and threatened that I would not get away alive if I showed it to him. So I left in my truck and he never saw the sculpture.'<sup>3</sup> The completed work was exhibited at Gallery 21 in Johannesburg and drew extensive coverage.

1. Miles, Elza (2004) *Polly Street*, Johannesburg: Ampersand Foundation. Page 70

2. de Jager, EJ. (1992) *Images of Man*, Alice: Fort Hare University Press. Page 120

3. Haenggi, Fernand F. (2015) *Lucas Sithole: 1931–1994 Highlights*, Basel. Page 118







---

252

Walter Whall

**BATISS**

SOUTH AFRICAN 1906–1982

*Circle of Fire*

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

oil on board

20 by 44 cm

**R100 000 – 150 000**

253

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

*Amantis*

signed and dated 1990

painted steel, on a painted steel base

99 by 145 by 92 cm, excluding base

**R250 000 – 350 000**



254

Ephraim Mjalefa  
**NGATANE**

SOUTH AFRICAN 1938–1971

*The Penny Whistlers*

signed

oil on board

120,5 by 75 cm

**R300 000 – 500 000**



© The Estate of Ephraim Ngatane | DALRO

255

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

*Geometric Form*

signed and dated 2001

painted steel

height: 73 cm

R120 000 – 160 000



256

Ephraim Mqjalefa  
**NGATANE**

SOUTH AFRICAN 1938–1971

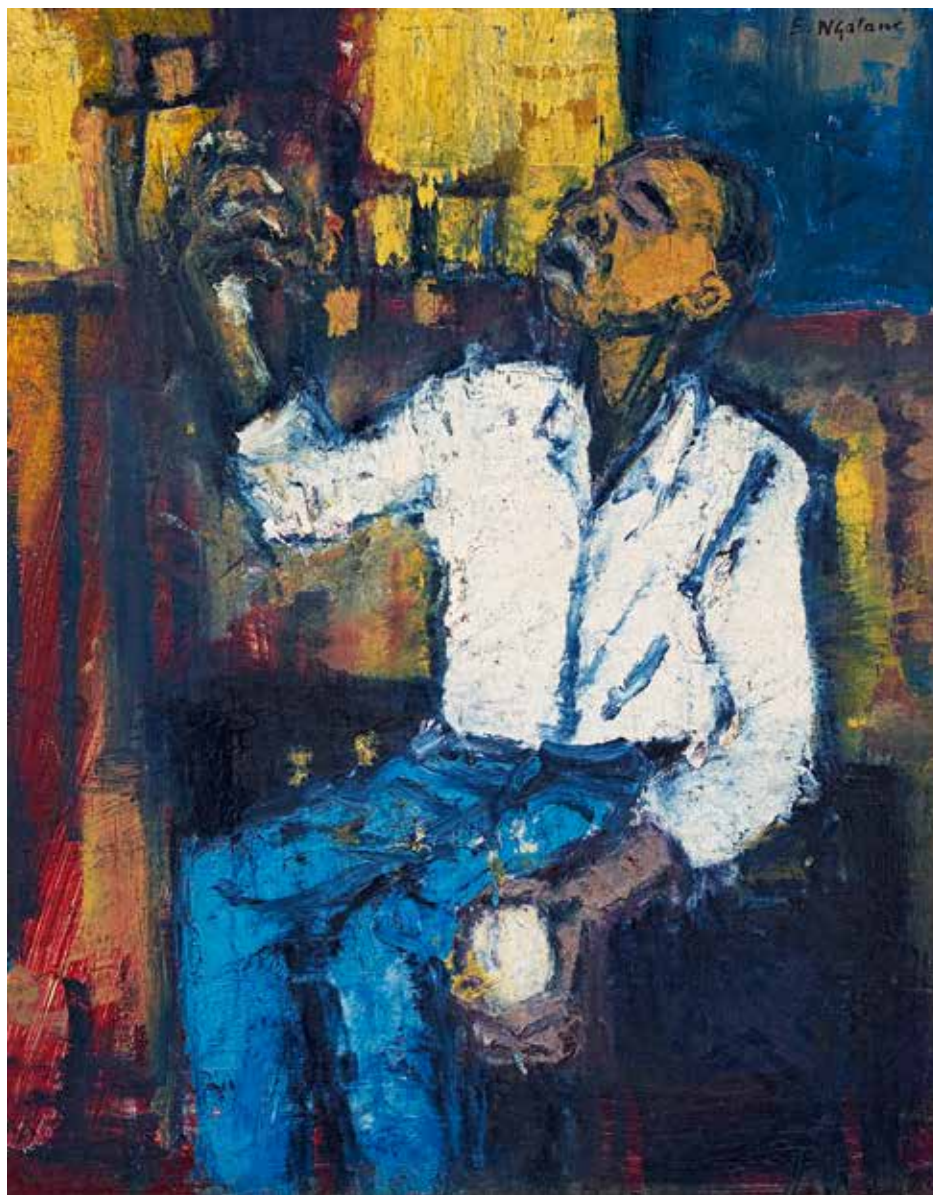
*Seated Man*

signed

oil on board

74,5 by 59 cm

**R120 000 – 160 000**



© The Estate of Ephraim Ngatane | DALRO



© The Estate of Ephraim Ngatane | DALRO

257

Ephraim Mojalefa

**NGATANE**

SOUTH AFRICAN 1938–1971

*Township Life, After Effects*

signed and dated 66; inscribed with the  
title and dated 66 on the reverse

oil and pigment on board

40,5 by 55,5 cm

**R70 000 – 100 000**

258

Robert Griffiths

## HODGINS

SOUTH AFRICAN 1920–2010

### *A Colloquy of Scoundrels*

signed, dated 1999, inscribed with the title  
and medium on the reverse

oil on canvas

91 by 122 cm

**R500 000 – 700 000**

#### LITERATURE

Fraser, Sean (ed.) (2002) *Robert Hodgins*,  
Tafelberg: Cape Town. Illustrated in colour  
on page 49.

In the 2002 monograph edited by Brenda Atkinson, still the seminal work on Hodgins, essayist and critic Ivor Powell selects *A Colloquy of Scoundrels* as a 'relatively random example' to represent central and important themes in Hodgins' oeuvre.<sup>1</sup> He argues particularly that ambiguity is the definitive characteristic of Hodgins' work, and central to the effect it produces.

'[T]he heads of the three figures in *A Colloquy of Scoundrels* only just cross the threshold from being meaningless blobs to acquiring human identity. They do this by the merest hints: the vaguest of shading for features; the most rudimentary of dots of eyes; and the crudest of lines that could be picking out collars (or maybe not).<sup>2</sup>

*A Colloquy of Scoundrels* is typical of Hodgins' post-apartheid 'humorous mode of critique', as Sue Williamson puts it, rather than his earlier, darker, more 'acerbic ... critiques of power'.<sup>3</sup> The three figures belong to his 'endlessly circulating retinue of fools for mocking': the businessmen in striped suits, politicians, military men and various others operating in the boys' clubs and corridors of power.<sup>4</sup> These scoundrels' red cloak-like clothing suggests that they are cardinals, adding the Catholic church to the list of men in positions of institutional power Hodgins depicts.

The way they huddle suggests scheming and plotting rather than the true definition of a colloquy ('an informal conference on religious or theological matters').<sup>5</sup> Their villainy is most obviously suggested in the way the red paint of their cloaks dribbles like blood, but as in many of Hodgins' works, the disfigurement of their heavy-limbed bodies and

formless features convey corruption, cruelty and the humanity's basest impulses.

Their indistinct features, which seem momentarily identifiable and then swim back into abstraction, however, are what interest Powell most. Hodgins' figures are not so much depictions as evocations: a combination of semi-abstract, semi-surrealist forms that 'creates tensions of possibility and virtuality, provoking the viewer to fill the canvas with associations, connections, subliminal and half-raised 'textlets' of his or her own.<sup>6</sup>

With particular reference to *A Colloquy of Scoundrels*, he notes how the minimal information provided by the almost-formless figures, which see-saw between representation and abstraction 'becomes eloquent of the secrecy and shiftiness of the huddle'.<sup>7</sup> The way in which the formal ambiguity of this work dovetails with its particular subject to produce its effect, rather than being merely typical of Hodgins' work, can be seen as exemplary.

1. Powell, Ivor. (2002) 'Through Ubu's eyes: Ambiguity in Hodgins' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 49.

2. Ibid.

3. Williamson, Sue. (2009) 'Robert Hodgins' in *South African Art Now*, New York: Collins Design. Page 186.

4. Ibid.

5. *Collins English Dictionary – Complete & Unabridged 10th Edition*. HarperCollins Publishers.

6. Powell, Ivor. (2002) 'Through Ubu's eyes: Ambiguity in Hodgins' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 44.

7. Powell, Ivor. (2002) 'Through Ubu's eyes: Ambiguity in Hodgins' in *Robert Hodgins*, Cape Town: Tafelberg Publishers. Page 49.







259

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

*Hotel*

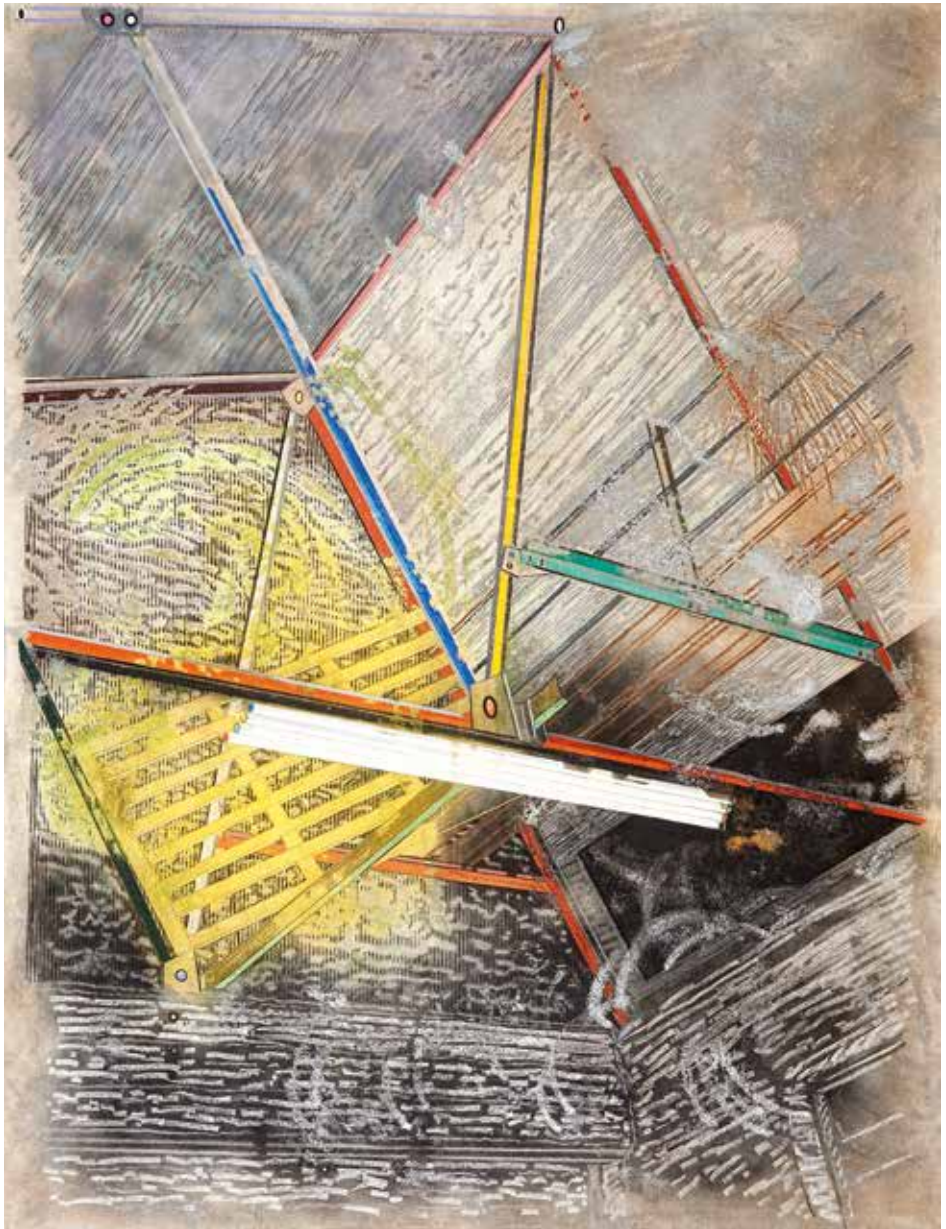
signed and dated '97

carved and painted wood

76 by 300 cm

R350 000 – 500 000





260

Karel Anthony  
NEL

SOUTH AFRICAN 1955–

*Rods Alpha to Omega*

signed, dated 1993 and inscribed with  
the title in pencil  
sprayed pigment and pastel  
232 by 176 cm

**R300 000 – 500 000**



261

Karel Anthony

NEL

SOUTH AFRICAN 1955–

*The Lambent Territory*

signed, dated 1993–4 and inscribed with  
the title in pencil

sprayed pigment and pastel

170 by 222,5 cm

**R300 000 – 500 000**

PROVENANCE

Art First, London

Michael Stevenson and Deon Viljoen, Cape Town

The companion work for this lot is housed in the Rupert  
Museum, Stellenbosch



THREE VIEWS OF THE SAME LOT

262

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955–

*Megaphone*, from the Rebus Series

signed with the artist's initials and  
numbered 9/12 on the underside  
bronze with a black patina  
height: 29,5 cm

**R400 000 – 600 000**

263

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955–

*Resist The Hour*

signed and numbered 5/50 in red Conté  
in the margin; executed in 2011  
digital print on cotton rag paper  
186 by 112 cm

R180 000 – 240 000



264

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Circe*

signed and dated '86  
charcoal, pastel and gold ink on paper  
90 by 63 cm

**R1 000 000 – 1 500 000**

During the middle-1980s, a period of increasing political crisis in South Africa, William Kentridge produced a number of drawings focusing on the 'decadence and sensuality of the haute bourgeoisie':<sup>1</sup> Kentridge had a unique vantage on this world. He was born into wealth, privilege and political commitment: his grandfather, Morris Kentridge, was MP for Troyeville; his mother, Felicia Kentridge, was a lawyer and prominent anti-apartheid activist; and his father, Sir Sydney Kentridge, also a lawyer, defended numerous political figures and was appointed Queen's Counsel in 1984. Some of his charcoal drawings from this period are loosely autobiographical, while others evidence his interest in adapting western literary and artistic sources to obliquely comment on the predicaments of white privilege.

First exhibited at dealer Reinhold Cassirer's Johannesburg art gallery, this charcoal drawing sardonically adapts Greek mythology. *Circe* was a minor Greek goddess endowed with magical skills. Her ability to transform men into pigs, as is recorded in Homer's *Odyssey*, was a popular theme in archaic and classical art.<sup>2</sup> In Kentridge's adaptation, *Circe's* pigs are now warthogs. As Carolyn Christov-Bakargiev has noted of his drawings from this period, drama and denunciation is met with humour and irony.<sup>3</sup>

The warthog is a recurring motif in Kentridge's early drawings. In 1985 he produced *The Boating Party*, a charcoal triptych based on Pierre-Auguste Renoir's *Luncheon of the Boating Party* (1881). The drawing includes a woman hugging a warthog, as well as a burning tyre, an explicit reference to the vigilante justice of the period. These two motifs – the warthog and burning tyre – recur in other drawings from 1985. This work from a year later is clearly a continuation of this cycle of drawings. It bears mentioning that in 1985 Kentridge was briefly employed as an editorial cartoonist for the *Weekly Mail* newspaper. He signed his cartoons, which explored themes similar to his drawings, as 'PH Chere'. The French for warthog is *phacochère*.<sup>4</sup> This work is an early elaboration of Kentridge's nuanced, literate, allusive method as an artist, a method in which he is never wholly candid, declaratory or to the point.

1. Ozinski, Joyce. 'William Kentridge's Rich and Expressive Art', *Rand Daily Mail*, May 1985

2. Ogden, Daniel. (2014) 'Animal Magic', in *The Oxford Handbook of Animals in Classical Thought and Life*, Oxford: Oxford University Press. Page 294

3. Christov-Bakargiev, Carolyn. (2003) 'On Defectibility as a Resource', in *William Kentridge*, Milan: Skira. Page 64

4. Andy Mason, *What's So Funny?*, Cape Town: Double Storey, 2010, page 127







265

Keith Savel  
**ALEXANDER**

SOUTH AFRICAN 1946–1998

*Bushman's Paradise*

signed and dated 87

acrylic on canvas

60 by 91 cm

**R250 000 – 350 000**

LITERATURE

Robbins, David. (2000) *Keith Alexander, the artist in retrospect*.

Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 218.



266

Adriaan Hendrik  
**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Mountain Pass*

signed and dated 1964

oil on board

60 by 90,5 cm

**R90 000 – 120 000**



267

Adriaan Hendrik

**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Ox-wagon*

signed and dated 1964

oil on board

61 by 90,5 cm

**R120 000 – 160 000**



268

Adriaan Hendrik  
**BOSHOFF**

SOUTH AFRICAN 1935–2007

*Girls on the Beach*

signed

oil on canvas laid down on board

34 by 49 cm

**R80 000 – 120 000**

269

Dylan

**LEWIS**

SOUTH AFRICAN 1964–

*Leopard Sitting on Haunches*

signed, dated 96 and numbered 4/8

bronze with a dark brown patina, mounted on a concrete base

height: 110cm; width: 209 cm, including base

**R380 000 – 500 000**

Another cast from this edition was commissioned for the fourth hole at the Leopard Creek Country Club in Malelane.

Dylan Lewis Studio number So45





270

Robin Kenneth

LEWIS

SOUTH AFRICAN 1942–1988

*Fish Eagle*

copper with a verdigris patina, mounted on a  
marble base

height: 137 cm, including base

R90 000 – 120 000





271

Dylan

LEWIS

SOUTH AFRICAN 1964–

*Charging Rhino*, maquette

signed, dated 95 and numbered 1922

bronze with a brown patina, mounted on a  
wooden base

width: 61 cm, including base

**R100 000 – 150 000**

Dylan Lewis Studio number S39



272

Deborah Margaret  
**BELL**

SOUTH AFRICAN 1957–

*Four Horsemen*

each signed and numbered 9/9  
bronze with a dark brown patina,  
mounted on a Perspex base  
heights: 32, 31, 28 and 24 cm, excluding  
bases

(4)

**R1 200 000 – 1 600 000**

Figures of horses and riders recur throughout Deborah Bell's work. A West African-derived example inspired by a carving on a wooden staff appears on the cover of the TAXI art book dedicated to her, the first significant overview of her work<sup>1</sup>. It's an apt choice because figures of horses and riders in Bell's work often represent travellers on spiritual journeys, whether they are magi, as on the TAXI monograph cover, warriors, hunters or Arthurian Knights searching for the Holy Grail.

'[A]nyone who consciously embarks on a spiritual journey is an alchemist of the self,' Bell once said in an interview<sup>2</sup>. She sees her practice as an artist very much as alchemy of the self, and the task of the artist as akin to embarking on a spiritual journey. The mystical spirituality that informs Bell's approach involves a search for transcendence, a journey inward to find a more universal self,

or as Pippa Stein puts it in the monograph, 'a process of 'unearthing', of peeling off skins of the self to reveal the inner 'Self' which holds the truth to life's mysteries'<sup>3</sup>.

For Bell, the artist's journey often involves following an invisible path. She also refers to the spiritual 'point of crossing' between physical and spiritual worlds, which she describes as 'infinite space expanding beyond in both directions'<sup>4</sup>. These *Four Horsemen* 'with that sense of horse and rider becoming one'<sup>5</sup>, supported by transparent Perspex plinths, gallop through just such empty 'void-like space'<sup>6</sup>. They are messengers from another world of mythology and spirituality. 'In Kotoko culture, the horse and rider talismans are seen as guardians of the soul,' Bell notes<sup>7</sup>.

The universality of the horse in the iconography and mythology of so many cultures makes them a potent subject for Bell,



who draws heavily on the cultural artefacts of civilizations across space and time. She refers to the horses in her work figuring as 'daemons'<sup>8</sup> or intermediaries 'between my physical self and my higher Self'<sup>9</sup>. She adds that the horse and rider figures are 'really about the notion of the complete fusion of self and spirit'<sup>10</sup>, a function of art that is close to the heart of Bell's artistic project.

The tension between the weighty bronze and rough-hewn materiality of these four sculptures, and their almost ethereal, otherworldly presence, is what animates them. They embody the paradoxes of self versus universal, present versus eternal, stillness versus motion, physicality versus transcendence. As such they are not just spiritually charged objects, but also paragons of art.

1. Pippa Stein. (2004) *TAXI 010 Deborah Bell*, Johannesburg: David Krut Publishing. (*Journey of the Magus III*, 1999/2000)
2. Jacques Lange. (December 2010.) 'Deborah Bell: Notions of the Self' in *Design>Art Magazine*, No. 2. Pretoria, Design>Magazine. Page 49.
3. Pippa Stein. (2004) 'The Journey Home' in *TAXI 010 Deborah Bell*, Johannesburg: David Krut Publishing. Page 7.
4. Deborah Bell. (2004) 'Artist's Writings' in *TAXI 010 Deborah Bell*, Johannesburg: David Krut Publishing. Page 43.
5. Heidi Smith. (February 2009) 'A Divine Spark: Interview with Deborah Bell' in *SC Magazine*.
6. *Ibid.*
7. Deborah Bell. (2015) *Deborah Bell: Dreams of Immortality* (Catalogue), Johannesburg: Everard Read. Page 22.
8. *Ibid.*
9. *Ibid.*
10. Heidi Smith. (February 2009) 'A Divine Spark: Interview with Deborah Bell' in *SC Magazine*.



273

Douglas Owen

PORTWAY

SOUTH AFRICAN 1922–1993

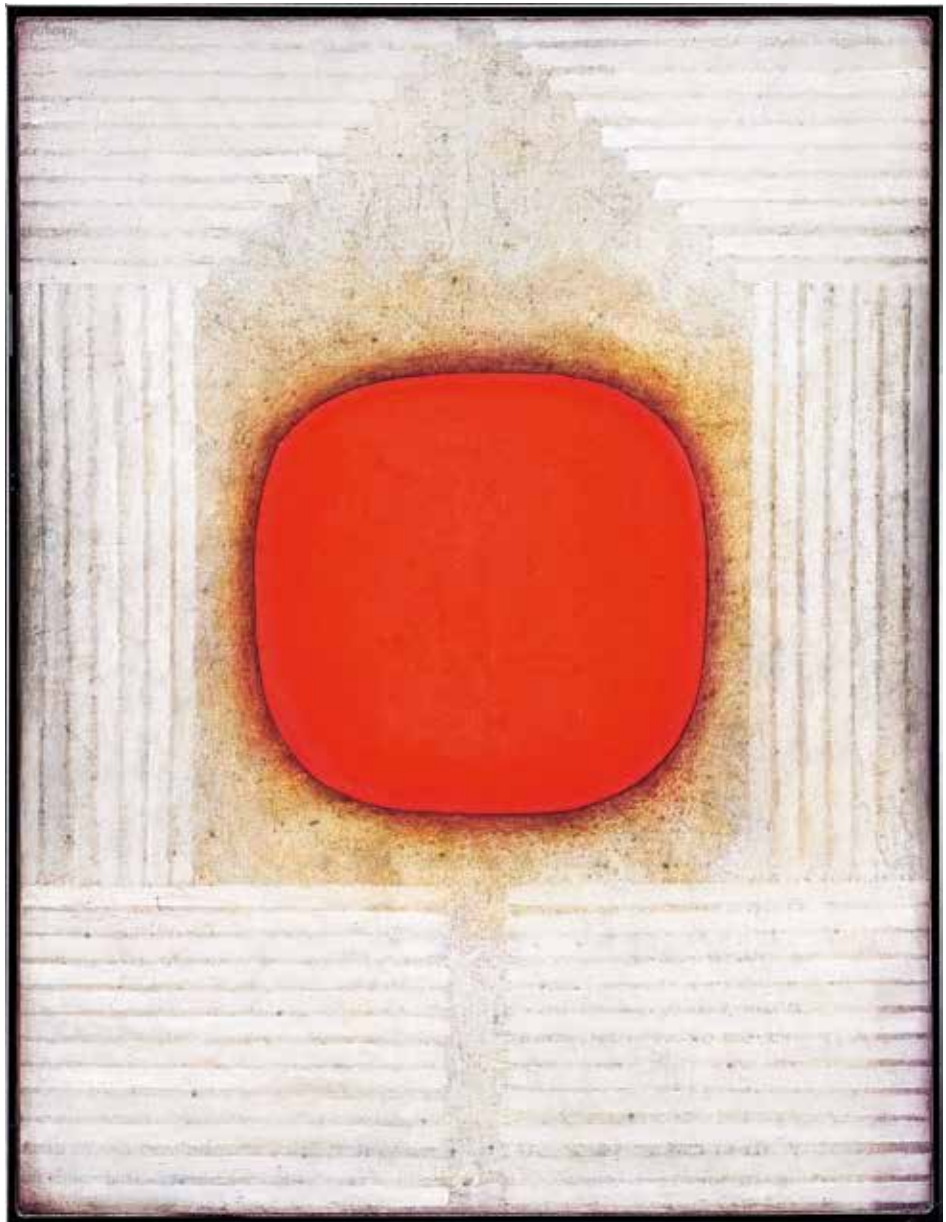
*Abstract Composition with Orange  
Form*

signed and dated 72

oil on canvas

154 by 117,5 cm

**R80 000 – 120 000**





274

Douglas Owen

**PORTWAY**

SOUTH AFRICAN 1922–1993

*Composition*

signed

oil on canvas

89 by 106 cm

**R80 000 – 120 000**



275

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

*Performance*

signed and dated 2007

oil on canvas

190,5 by 150 cm

**R300 000 – 400 000**

276

Norman Clive

CATHERINE

SOUTH AFRICAN 1949–

*Vengeance is Mine*

signed; inscribed with the title and  
dated 2005 on a label adhered to the  
reverse

oil on canvas

150 by 120 cm

**R200 000 – 300 000**

PROVENANCE

Goodman Gallery, Johannesburg



277

Simon Patrick  
**STONE**

SOUTH AFRICAN 1952–

*Untitled III: Scarlet Composition*

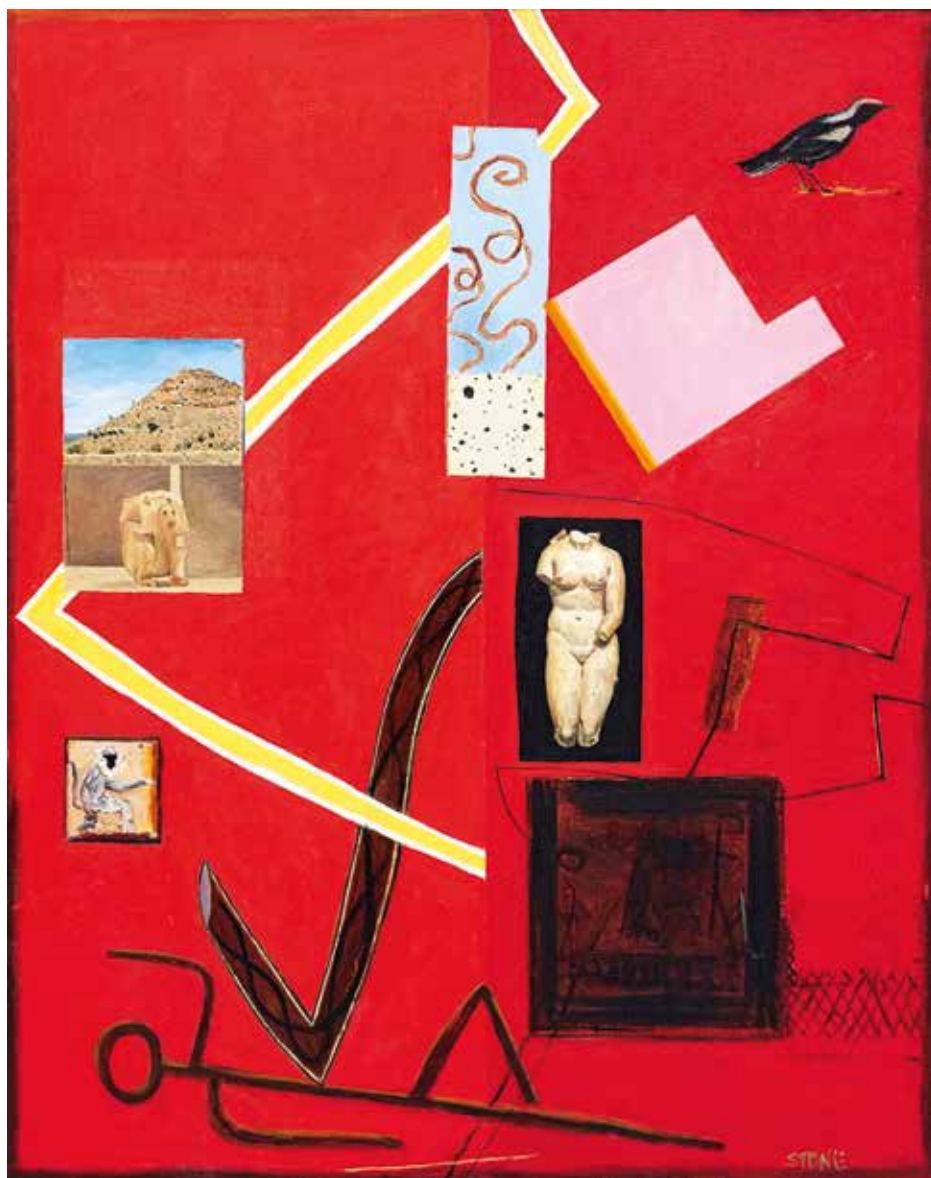
signed; inscribed with the artist's name,  
title and medium on a label adhered to  
the reverse

oil on canvas  
113,5 by 90,5 cm

**R70 000 – 90 000**

PROVENANCE

Everard Read Gallery, Johannesburg



278

Claude  
**JAMMET**

FRENCH 1953–

*Seated Man*

signed and dated 2002  
oil on paper laid down on canvas  
132 by 79,5 cm

**R80 000 – 120 000**

PROVENANCE

Everard Read Gallery,  
Johannesburg





279

William Joseph

## KENTRIDGE

SOUTH AFRICAN 1955–

*Woman with Pink Knees*

signed

charcoal and chine collé

69,5 by 99 cm

**R1 500 000 – 2 500 000**

William Kentridge has described printmaking as ‘close to the centre’ of his method as an artist.<sup>1</sup> The artist’s early adoption of printmaking was tied to his rejection of painting:

‘When I started art school [Johannesburg Art Foundation, 1976–78], painting on canvas was the norm and was what I spent my days doing, and I was miserable at it. Both miserable psychologically – trying to do it – and very bad at it. So it was an enormous relief (and pleasure) to suddenly discover the medium of etching. This was a medium in which it was legitimate to use no colour, to work monochromatically.’<sup>2</sup>

His later interest in drawing in charcoal, the medium that undergirds his celebrated animated films, also grew directly out of his initial interest in printmaking. His relaxed draughtsmanship here, which conjures a form reminiscent of Picasso’s stout neo-classical figures, is paired with his inventive use of colour montage.

Kentridge is widely recognised as an expert printmaker. His competency extends to a diverse range of printmaking techniques, including chine collé, a collage technique developed by nineteenth-century European printmakers to bond thin Chinese and Japanese papers onto a support sheet using starch paste. This undated work was very likely produced between 1991–94. A period of experimentation and growing confidence. This composition closely resembles two works in collage and charcoal on linen acquired from the artist in the late 1980s and held in a private collection in San Diego.<sup>3</sup> It also shares technical affinities with a series of charcoal and gouache works on paper, that featured studies of heads incorporating montaged elements of colour, exhibited at the Newtown Galleries in 1991. The naked female subject here was a mobile protagonist. She appears in numerous works on paper from this period, including *Little Morals* (1991), a suite of sugarlift etchings produced with Picasso’s figurative prints in mind.<sup>4</sup>

1. Hecker, Judith B. and Kentridge, William (2001) *William Kentridge: Trace: Prints from the Museum of Modern Art*, New York: Museum of Modern Art. Page 64.

2. Ibid.

3. Correspondence with Goodman Gallery, Johannesburg, 18 September 2015.

4. Law-Viljoen, Bronwyn (ed.). (2006) *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 42.



280

Deborah Margaret  
**BELL**

SOUTH AFRICAN 1957–

*Lamentation Canto I*

signed and dated 92; inscribed with  
the artist's name, title and dated 1992  
on a label adhered to the reverse  
watercolour and charcoal  
150 by 120 cm

**R150 000 – 200 000**

EXHIBITED

Mary and Leigh Block Gallery,  
Northwestern University,  
*Displacements*, 24 September to 12 May  
1992, catalogue number 6



281

Diane Veronique  
**VICTOR**

SOUTH AFRICAN 1964-

*Ballet Studio*

charcoal and pastel  
98,5 by 62,5 cm

R70 000 – 90 000



282

William Joseph

**KENTRIDGE**

SOUTH AFRICAN 1955–

*Fish and Chips*

signed

charcoal, pastel and gold ink on paper

143,5 by 86,5 cm

**R1 200 000 – 1 500 000**



In 1986, while still living in Bertrams, a suburb east of Johannesburg's CBD, William Kentridge produced a print portfolio loosely based on William Hogarth's series of engravings *Industry and Idleness* (1747). Kentridge's portfolio of prints, which shares the same name, includes a satirical portrait of a drunk who becomes the 'Lord Mayor of Derby Road'. Kentridge modelled his wrinkled black protagonist in heavy coat and sash on a homeless man who drank methylated spirits and lived with a group of outcasts near his home.<sup>1</sup> Sometimes referred to as 'Harry' in writings, lectures and interviews, he was a recurring figure in Kentridge's early drawings, notably *Arc/Procession: Develop, Catch Up, Even Surpass* (1990), which includes the hyena. Harry also appears in the animated films *Monument* (1990) and *Woyzeck on the Highveld* (1992), as well as Kentridge's 1991 etchings series *Little Morals*.

In 1990, while preparing for a synchronous solo exhibition of drawings and graphics at Cassirer Fine Art and Gallery on the Market, both in Johannesburg, Kentridge spoke of a recent visit by Harry to his home: '... he was dressed in a Salvation Army general's jacket complete with sashes and epaulettes, as if he were dressed to model for Goya. You sometimes get these moments of confirmation, reassurances that what you are doing is not completely up the wall.'<sup>2</sup> While based on a real-world encounter, Kentridge's undated drawing is highly stylised: it is fabulist's version of the truth. Any social commentary here is contingent on an appreciation that the figure of the drunk is also a modern stand-in for the clown, a long-established trope in art. 'I'm essentially interested in an art that is political but which allows an ambiguous politics, an art that encompasses as many ambiguities and contradictions as there are,' remarked Kentridge during the 1990 interview in which he discussed Harry.<sup>3</sup>

1. Law-Viljoen, Bronwyn, (ed.) (2006), *William Kentridge Prints*, Johannesburg: David Krut Publishing. Page 30.

2. Powell, Ivor. 'Kentridge's Free-floating Art of Ambiguities', *Weekly Mail*, 26 April 1990.

3. Ibid.





283

Deborah Margaret

**BELL**

SOUTH AFRICAN 1957–

*Altar Piece*

signed and dated 97

mixed media on paper

80 by 120 cm

**R80 000 – 120 000**



284

Edoardo Daniele

VILLA

SOUTH AFRICAN 1915–2011

*Standing Form*

signed and dated 1988

painted steel on a cylindrical base

height: 87,5 cm, excluding base

R70 000 – 100 000



285

David James

**BROWN**

SOUTH AFRICAN 1951–

*War Dog*

signed with the artist's initials, dated 2010

and numbered 3/5

bronze with a black patina

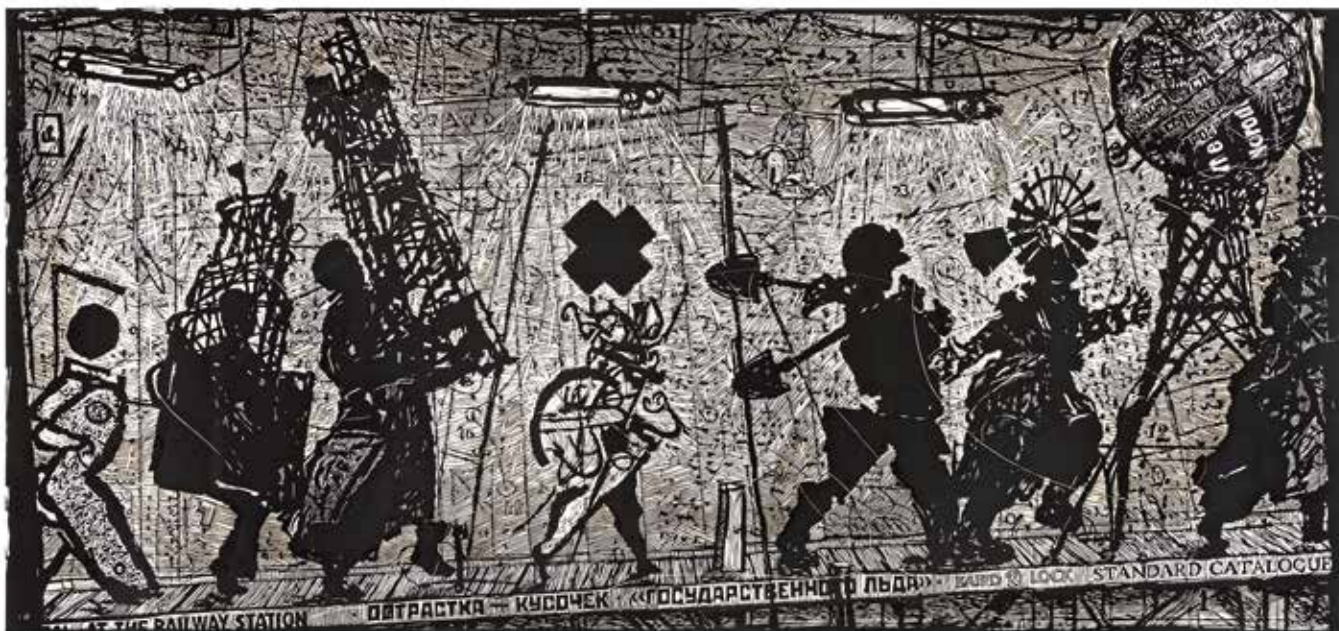
102 by 148 by 60 cm

**R100 000 – 120 000**

David Brown started his first series of *Dogs* in 1979 with an exhibition titled *Dogs of War* at the Goodman Gallery in 1980. Brown has stated that 'The Dog is a potent metaphor, paradoxically it can be friend or foe. Dogs can also turn feral. These works had a sense of foreboding and a violent presence.' With his more recent works depicting dogs such as *War Dog*, the message remains the same but they have become more humorous and playful.

<sup>1</sup> Letter from the artist to the current owner.





286

William Joseph  
**KENTRIDGE**

SOUTH AFRICAN 1955–

*Eight Figures*

signed, numbered 4/40 in pencil and embossed with  
the Artist Proof Studio chop mark in the margin  
linocut with hand colouring  
sheet size: 104 by 205 cm

**R400 000 – 600 000**

287

Keith Savel  
**ALEXANDER**

SOUTH AFRICAN 1946–1998

*Outland*

signed and dated 89  
oil on canvas  
120 by 89,5 cm

**R300 000 – 400 000**

LITERATURE

Robbins, David. (2000) *Keith Alexander, the artist in retrospect*. Johannesburg: Jonathan Ball Publishers. Illustrated in colour on page 225.



288

Keith Savel  
Alexander

SOUTH AFRICAN 1946–1998

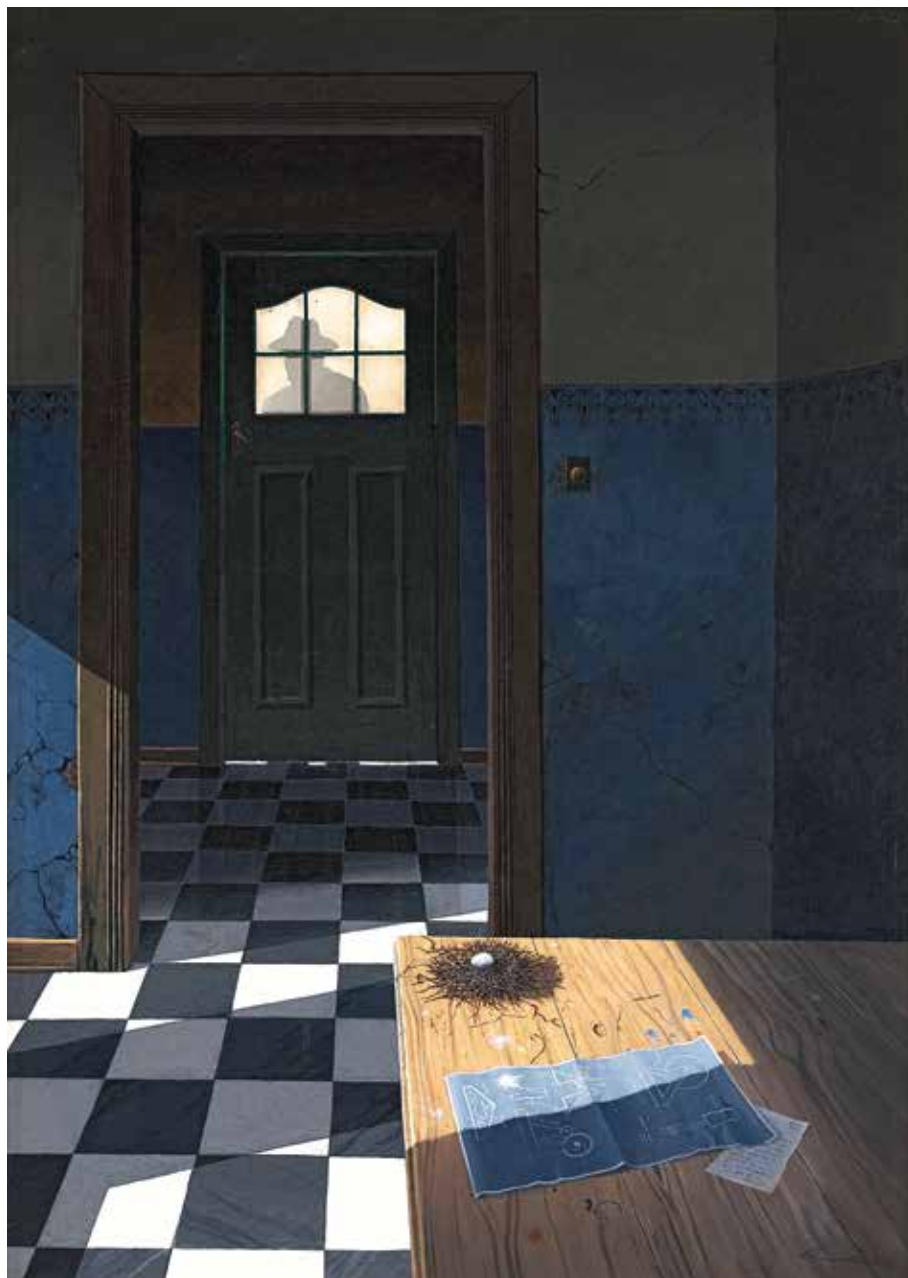
*The New Arrival*

signed, dated 90 and inscribed with a  
copyright symbol; signed, dated and  
inscribed with the title on the reverse  
oil on canvas  
105,5 by 75 cm

**R300 000 – 500 000**

LITERATURE

Robbins, David. (2000) *Keith Alexander,  
the artist in retrospect*. Johannesburg:  
Jonathan Ball Publishers. Listed,  
catalogue number 223.



289

Norman Clive  
CATHERINE

SOUTH AFRICAN 1949–

*Totem I*

signed and numbered 2/5  
carved and painted wood  
height: 230 cm, including base

**R100 000 – 200 000**

290

Norman Clive  
CATHERINE

SOUTH AFRICAN 1949–

*Totem*

signed and numbered 3/3  
carved and painted wood  
height: 207 cm, including base

**R100 000 – 200 000**



289



290

291

MR. BRAINWASH

FRENCH 1966–

*Life is Beautiful*

signed; signed, dated 2014, numbered  
NoC75556027A and inscribed with the  
title on the reverse  
mixed media on paper  
75 by 55,5 cm

R90 000 – 120 000



292

Norman Clive  
CATHERINE

SOUTH AFRICAN 1949–

*Director of Manpower*

signed and dated 89  
mixed media and assemblage  
height: 103 cm

R150 000 – 200 000





293

Norman Clive  
**CATHERINE**

SOUTH AFRICAN 1949–

*Eye to Eye II*

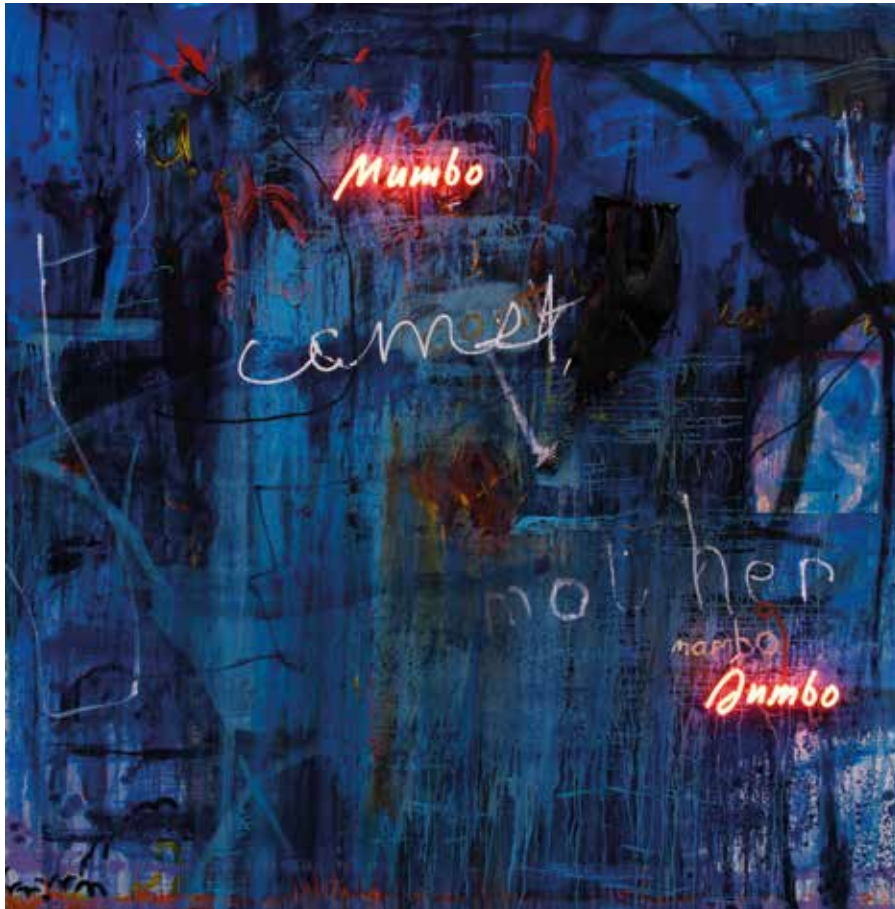
signed and numbered 1/5; signed and  
number 1/5 on the reverse

tufted wool

213 by 297,5 cm

**R150 000 – 200 000**





---

294

Wayne Cahill

**BARKER**

SOUTH AFRICAN 1963–

*BP Mexico*

signed with the artist's initials and dated 10  
mixed media and neon tubing on canvas  
200 by 200 cm

**R100 000 – 150 000**



295

Angus van Zyl

**TAYLOR**

SOUTH AFRICAN 1970–

*Journey*

signed, dated 2003 and numbered 12/24  
bronze, aluminium and cement fondué  
height: 105 cm

**R70 000 – 100 000**

296

Stella

**SHAWZIN**

SOUTH AFRICAN 1923–

*Seated Figure*

signed

bronze with a faded verdigris patina

height: 65 cm

**R80 000 – 120 000**



297

Lucas Thandokwazi

**SITHOLE**

SOUTH AFRICAN 1931–1994

*The Innkeeper (LS6732)*

signed

carved wood with green copper oxide

patina

126,5 by 33,5 cm

**R80 000 – 120 000**

EXHIBITED

Gallery 101, Johannesburg, *Lucas Sithole*,

1970/72



298

Dylan

LEWIS

SOUTH AFRICAN 1964–

*Cabinet*

bronze, brass, wood and glass

220,5 by 108,5 by 24 cm

R80 000 – 120 000



299

Dylan

**LEWIS**

SOUTH AFRICAN 1964–

*Sitting Cheetah Round Table*

each cheetah signed, one numbered 1/6

plaster and glass

height: 77,5 cm; diameter: 120 cm

**R80 000 – 120 000**

Dylan Lewis Studio number Fo15



END OF SALE